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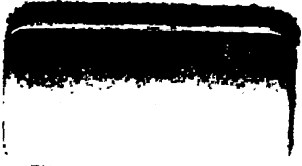
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in Brief

MONOTYPE



*A Journal of Composing-
room Efficiency, published
by the Lanston Monotype
Machine Co., Philadelphia*



*v. 5-8
May 1917 - Sep 1921*

MAY
JUNE
1917
VOLUME 5
NUMBER 1

P. 20



The Advertising Man Should Specify Monotype When Ordering Printing

IT GIVES THE PULL

Because:

The Monotype printer can give new type with perfect face for every job you send him.

The Monotype printer can give an unlimited amount of any one face or size of type.

No job is too large for a Monotype shop.

The Monotype enables the printer to make type that will just fit your space without ugly spacing in narrow measures.

The Monotype printer can hold your job for O. K. or for repeat orders without having to pick it to pieces to keep the plant running, as often happens in old-style shops with small fonts, and this prevents risk of error in returning picked letters.

Because:

The flexibility of the Monotype is so great that the printer using it can do stunts that would be too expensive if done in any other way.

The Monotype has over 1400 fonts from which to choose.

The Monotype only can furnish all the rules and borders you desire without the heavy expense of former methods.

The Monotype does not impose unreasonable restrictions as to combinations of faces for catalogs and booklets.

Monotype *type* is so good and wears so well that you can save electrotyping even for long runs.

The Monotype printer is usually better equipped to handle your work promptly, especially when you desire a face of type that may be in demand.

To the Advertising Man the Monotype brings better printing (new type), better service (plenty of type), saving in electrotypes, and greater satisfaction, because Monotype printers are progressive and employ higher grade workmen.

THIS ISSUE OF MONOTYPE IS COMPOSED IN
Series 38 and Series 161
AND MONOTYPE RULES AND BORDERS

Lanston Monotype Machine Co., Philadelphia

NEW YORK
World Building

BOSTON
Wentworth Building

CHICAGO
Plymouth Building

TORONTO
Lumsden Building

NEW YORK
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MONOTYPE



A Journal of Composing-room Efficiency, published by the Lanston Monotype Machine Co., Philadelphia. The word Monotype means much more than the name of a machine: it includes a complete system of composing-room efficiency based on the work of the Monotype both as a Composing Machine and as a Type-&-Rule Caster



Volume 5

MAY-JUNE, 1917

Number 1

ADVERTISING'S ADVERTISEMENT

"Advertising Lowers the Cost of Distribution"



THE FIRST AMERICAN ADVERTISER

FROM early Sunday morning, June 3, 1917, until Thursday night, June 7, slips unobserved into Friday, the city of St. Louis, Missouri, will be one grand carnival scene of advertising let loose to blow its own horn, for it is then that the Thirteenth Annual Convention of the Associated Advertising Clubs of the World will be given the freedom of that city.

It will be an occasion well worth seeing and hearing by everyone interested in the progress of advertising and all who attend will acquire a new point of view (possibly several of them) of the application of the printer's craft to modern salesmanship.

Every printer who can should be there and take an active part in the meetings of the Direct Advertising Departmental where the things appertaining to printed publicity will be discussed, and should also study the exhibit of printing, which will embrace everything from a postcard to a twenty-four sheet poster in many colors. There will be a lot of wisdom spilled for the benefit of delegates and visitors and no printer can attend without absorbing ideas that will prove useful when he gets



HENRY W. KIEL, MAYOR OF ST. LOUIS
EXTENDING THE GLAD HAND TO VISITORS

back home, and again tackles the direct advertising problem.

A Convention with an Idea

This will be an unusual convention in many ways but none more so than the fact that it will be a convention with an idea—a great, big concrete idea as expressed in its slogan, "Advertising Lowers the Cost of Distribution." In other words advertising pays the freight. An idea that advertises advertising as a most desirable thing. This idea will permeate the whole proceedings; but, then, what else would you expect from such a bunch of live-wire advertising men as will assemble in St. Louis from June third to seventh.

This concentration on a real live idea is unique, as conventions go, and the psychological effect is bound to be immense as it forces consideration of one of the principal results of advertising and we feel assured that it will bear fruit almost immedi-

ately in a still greater use of printed publicity by manufacturers and in enlarged business for printers who should, therefore, be on hand to boost their end of the advertising proposition.

A Royal Welcome

is assured every delegate and visitor by the St. Louis Ad Club which has been featuring the idea of the big, warm "St. Louis glad hand" ever since the Philadelphia Convention. Our illustration gives an idea of just how they feel about it and shows their conception of St. Louis, in the person of Mayor Henry W. Kiel, extending the glad hand of welcome to the oncoming advertising men as he stands in Twelfth Street between the Jefferson Hotel, which will be the headquarters of the Convention officials, and the Jefferson Theatre, where the general sessions will be held each morning.

Twelfth Street has been practically monopolized by the convention and re-christened for the occasion

Advertising Plaza

which euphonious title it will well deserve if the committee's plans are carried out as they stand at this writing, for it will be decorated and illuminated until it becomes a great bright way by day or night, and will be an important part of the route of the big parade.

The Meetings

All entertainment will be relegated to the evenings and the various general and departmental meetings will be conducted along strictly business lines and run by the clock so that visitors interested in more than one department can divide their time to include the parts they are most interested in.

The first great inspirational meeting, on Sunday afternoon, will take place on the quadrangle of Washington University.

On Monday morning at 9.30 the convention will be officially opened by President Herbert S. Houston, of the Associated Advertising Clubs of the World, in the Jefferson Theatre, right across the street from the hotel. All the general meetings will be held there.

The Departmental meetings will all be held in the Municipal Court building where a number of rooms have been placed at the disposal of the committee. It is just four blocks from the hotel, and as the various departments are all together here it will prove a great convenience.

It is intended to hold business in all meetings down to a "brass tack" basis, in order to accom-





HERBERT S. HOUSTON, President
Associated Advertising Clubs of the World



P. S. FLOREA, Secretary and Manager
Associated Advertising Clubs of the World

plish as much as possible and make a record for a strictly business convention.

But it will not be too dull, for the visitors are promised

A Musical Treat

The people of St. Louis are known to be great lovers of music and have prepared a surprise along that line for the Sunday afternoon meeting as well as a series of excellent short concerts at the opening of the general sessions, from 9 to 9.30 each morning. And on Monday night the parade will be a record breaker for the number and size of the bands.

The Convention Colors

White and American flag blue have been adopted as the Convention colors and all local decorations have been planned with that in mind. "Old Glory" and the St. Louis city flag will be combined with the white and blue and the committee will endeavor to have the decorations all over the city as harmonious as possible. Visiting delegations have been requested to keep this color scheme in mind in planning their uniforms and display and endeavor to harmonize with it.

"Advertising Lowers the Cost of Distribution"

This slogan will be prominently displayed and will be kept before the delegates and visitors all the time. It is to be the central idea of the convention so that it will be indelibly fixed in the minds of all who are in St. Louis convention week and all who read the reports of the convention no matter where they may be.

The Printing Exhibit

will be housed in the rotunda of the City Hall where all the delegates pass right by on their way from the hotel to the departmental meetings. It will be well worth not only a visit but a careful study by all printers in attendance. Here they will find the bright ideas of the best brains in the advertising field of the world and suggestions for many of the jobs that have been puzzling them. Among the exhibits they will find many Monotyped booklets and catalogs.

No advertising convention would be complete without its parade and the St. Louis convention will be no exception to the rule. Monday night has been set apart for this big feature which is

expected to surpass that of any previous gathering of advertising men. A decided innovation has been planned in making the parade to consist of two sections; the first to contain the marching clubs, who will be given reserved seats in the reviewing stand after their section is dismissed. This stand is two blocks long so that they can see in comfort the second section composed of the floats and displays. This unique feature will no doubt be appreciated by the marchers.

The Bright Way

The line of parade will be a blaze of light and color at night and beauty by day. The meeting places are close together and the printing exhibit on the way between, but for fear some misguided delegate or visitor might lose his way a plan has been worked out whereby there will be special electric lights to guide the visitors at night and numerous big signs have been placed at various points of interest upon which the place where the map is located will be marked and its relationship to other points indicated. It will be a case of "Here you are; now, go this way to get to the place you are looking for."



The Poor Richard Club

The Philadelphia delegation to the big convention will consist of about fifty members of the Poor Richard Club and a number of their friends. Arrangements have been made for special cars and the care and entertainment of the party *en route*. As the hosts of last year the Philadelphians are sure of a particularly warm welcome at the hands of the assembled ad men at St. Louis. That they will take an active part in the work goes without saying.

PERFECT *impressions*
can only be made from
perfect type, the only perfect
type is new type.

THE MONOTYPE FURNISHES NEW TYPE
EVERY DAY

THE MONOTYPE PRINTER

As seen by SPENCER A. PEASE, Advertising Manager for
Carson, Pirie, Scott & Co., Chicago

Advertising men have their troubles as well as other people and if we can believe all we hear the ordinary garden variety of printer is one of the big troubles. Perhaps our printer readers may deny this and declare that the shoe is on the other foot, but there is certainly a good foundation for some of the advertising man's claims.

It is, therefore, refreshing and should be encouraging to get the honest, unbiased opinion of one of the users of the printers' product, especially when he has been a printer himself.

In a recent letter, Mr. Spencer A. Pease, advertising manager for Carson, Pirie, Scott & Co., Chicago, expresses himself regarding the Monotype printer as follows:

"To the man who grew up at the case it is a wonderful thing to be able to work with a printer whose plant is able always to keep on hand a sufficient quantity of rules, leads, slugs, quads, borders and new type to set anything or everything a finicky advertiser may want. Just these things my printer does; and, by the way, I appreciate them and the means by which he is enabled to do them, and he appreciates the ability to do so, and says so."

Here is an appreciation of Monotype printers and the Monotype from a man who knows because he has been through the mill, has made printing, sold printing and advertising, and is now buying printing and advertising for one of Chicago's big stores.

Is there any stronger urge needed to make advertisers seek Monotype printers for their work, or to cause printers to install the Monotype so as to be in a position to meet the demands of advertisers?

The wide-awake advertising manager realizes that times have changed, machinery improved, and methods made more efficient, so that he has the right to expect his printer to be up to date and give him the benefit of all these. Like Mr. Pease, he sees that the Monotype printer can give him always the things that he cannot get from other printers, consequently he works with a Monotype printer.

Advertising men and printers really are working to reach the same goal—the making of advertising that will pull business. Neither can continue unless they reach it, nor can either of them make it alone. Therefore, both are directly interested in the Monotype and its wonderful possibilities as

the machine that is putting system into composing-rooms and making it possible to give every customer new type and material for every job and as much of it as is needed to make the job right.

As the advertising manager sees it, it will pay the advertising man to specify Monotype products and boost the Monotype and so boost himself.



"ADVERTISING LOWERS THE COST OF DISTRIBUTION"

While the distribution referred to in the slogan of the St. Louis Convention of the Associated Advertising Clubs of the World quoted above is not the kind that the printer finds such a heavy burden in his composing-room it is just as important to him.

The cost of "distributing" or placing the merchandise into the hands of the consumer has always been a large element of the gross cost of doing business and it is this cost that advertising lowers by increasing consumption by the ultimate consumer and making sales easier to the jobber and retailer.

One of the important classes of advertising, if not the most important, is that which is known as "direct advertising" or "printed publicity," and this is a very live topic for every printer, for it forms the major part of the printed matter issued today and is yet only in its infancy, as advertising experts tell us that business men should use about eight times as much direct advertising as they now buy.

Direct advertising prepares the ground and makes the salesman's work easier and more productive of orders. Therefore it increases business and makes it possible to manufacture and distribute the goods at a lower cost per unit.

The reduction in cost more than pays the advertising bills and leaves something for profit.

The printer not only can reduce but eliminate his composing-room cost of distribution by installing the Monotype Non-Distribution System.



A REAL COMPLIMENT

Printers naturally appreciate the Monotype and we expect occasional outbursts of appreciation from them; but when the users and buyers of printing voluntarily send us complimentary letters we feel that our typographic department is surely making good. The "Brothers of the Book" is an organization of booklovers who occasionally issue a limited edition for their own

pleasure and print it in the best manner on fine paper. Their scrivener, Mr. L. C. Woodworth, writes:

"We are using Monotype composition exclusively in our books and announcements. You will note that we are using chiefly your number 38 Goudy and number 337 Caslon. Both we find most satisfactory." The letter was accompanied by several beautiful specimens of announcements and booklets.



AN EFFICIENCY STUNT

A western operator sends the following note of a time-saving idea for the hand composing-room; in fact, it saves time for both hand men and caster:

The greatest efficiency stunt we have on the machine in this shop is the fact that we make 6, 8, 10 and 12-point quads on the 36-point mold only. (For that matter all point sizes are provided with 36-point-set quads but we use a very small amount of the larger sizes of type.)

While this may at the start raise some objection from the compositors, because they are used to having two and three em quads of the set in use, they soon see the advantage of the above quads, and the saving in quadding out on the long lines more than overcomes the necessity of using one em quads on some of the short lines, and besides the knowledge that they only have the 36-point and the em quad of the set in use prevents them from digging around in the quad box for different size quads. Also in indenting work in several point sizes, it is quite an advantage to have all point quads the same set. There are many other advantages in the use of these quads.

The saving on the machine is very apparent. It is only necessary to have the one mold on the machine, the 36-point, and all the sizes of the quads used are made at the same time.

THE COST of making
new Monotype type is
less than the cost of distrib-
uting old used type.

THE MONOTYPE INSURES PROFIT

THE ADVERTISER'S POINT OF VIEW

Much of the excellence of the printed matter in general circulation today should be credited to those advertisers who first realized that successful advertising must be well-printed to get its message across, or in fact to secure *entre* to the best buyers.

They insisted that the printer should give them what they wanted and encouraged the good printers by adopting their ideas and suggestions, and thus built up a class of printing that stands alone for combination of attractiveness and efficiency.

This being the case the advertiser and the advertising man must be keenly interested in good printing and wide awake to the fact that the best printing can only be done from new type. Therefore the advertising man with the best interests of his client at heart and the advertiser anxious for the biggest returns are both keenly interested in the introduction of the Monotype into the plants of their printers. They know it means better work, more prompt service and fewer corrections, and they also know that it means smaller bills for electrotyping, and fewer restrictions as to quantity of one face of type or the use of rules and borders.

The advertisers and the advertising designers who know the Monotype (and they are legion), know that they can secure service from a Monotype printer, and without trouble, that would cause many hours of anxiety and worry if they tried to get the same from the every-day printer using bought type.

Advertisers and printers! Think this over and remember that the Monotype is the only system that can give you the unlimited service and high quality you need. "A word to the wise," etc.



BY A VERY LARGE MAJORITY

The installation of two Monotype Type-&-Rule Casters and the complete Non-Distribution System in the ad room of the *Philadelphia Press* and *Evening Telegraph* adds another endorsement to the already overwhelming majority in Philadelphia, Baltimore and Washington. In these three cities thirteen out of fifteen daily newspapers have adopted Non-Distribution.

Any newspaper manager who is contemplating the installation of Non-Distribution without the Monotype for hand set matter and the lead and rule molds for spacing material would make a serious mistake, as there can be no Non-Distribution without Monotype equipment.

BOTH BENEFITTED BY NON-DISTRIBUTION

For many years printers, especially the ones who specialized on job work, have been the slaves of the old system of buying and distributing ready-made type, the burden growing heavier and more unbearable each year, until the Monotype broke the chains and emancipated them by the Non-Distribution System.

The cost of distribution robbed the printer of a large part of his legitimate profits on most of the work and compelled the buyer to pay higher prices on the balance, and the presses were driven to the limit in the endeavor to even up.

Now, the job composing-room has the same opportunity to progress and show profit as the other departments; no longer must one-third of the time be spent in the distasteful task of distribution; no longer must the compositor be compelled to hunt for sorts that are not; his work is made pleasant by an abundance of material and the elimination of all the drudgery of distribution and he can efficiently apply himself to constructive work that is actually salable and do more of it with less exertion. Consequently the actual cost of production is lowered.

To be in keeping with the slogan of the Ad Club Convention we might say the "Monotype lowers the cost of distribution by eliminating it."

Both the printer and the buyers of printing benefit by this, as the buyers of printing—the advertising man and the advertiser—get a better product for the same number of hours' work and get it more promptly.

Every wise advertiser should study this proposition. The fatigued workman cannot put life and art into his production; the doing of the non-congenial work takes the life out of the workman and rapidly fatigues him. Hence the advertiser who wants printing with life, style and quality in it should seek the printer who has a Monotype and specify Monotype for his work.



WILLIAM H. BARNES

It is with sincere regret that we are compelled to announce the death of Mr. William H. Barnes, of Polydore Barnes Company, Jamaica, Long Island, N. Y., who succumbed to a very severe attack of pneumonia on Sunday, April 1, 1917. His firm was one of the earliest users of the Monotype and are still enthusiasts as to its economies and possibilities. We shall certainly miss him from our list of friends. The business will be continued by Polydore Barnes Company.



COUNTRY LIFE PRESS

DOUBLEDAY, PAGE & CO.

(CONTRIBUTED)



THE ENTRANCE

IT IS NOT every business that has the opportunity and the courage to put its ideals to the test of practical working, and not all who have the opportunity grasp it in such a way as to make a success of it. But no one who has visited the home of the Country Life Press at Garden City, Long Island can fail to realize that here is an ideal materialized.

From the moment you enter the wide gateway to the grounds and pass up the Grand Court, between the fountains and flowers to the door of the main building, up the broad stairway to the reception office and on through the plant, a growing perception of the great ideal that governs this big modern publishing plant takes possession of you and you realize that it has been planned and is conducted on the basic thought that pleasant and beautiful environment produces satisfied and efficient workers and high grade output.

Doubleday, Page & Co. began business in New York City in the year 1900, as publishers, but are better known to the public as the makers of those two magnificently printed magazines, *Country Life in America* and *World's Work*, both of which have a very large circulation. By 1910, the business had grown to such an extent that they were compelled for a second time to look for larger quarters; and, as they express it, "we stopped working a little and began thinking" and realized "that al-

though we had been advocating the country as a place for living and doing one's work, we were still spending our efforts in studying quarters in New York City."

The result was that they secured ground in Garden City, Long Island, and in record time built a really wonderfully well-conceived building to house their printing and publishing business which had been scattered over lower New York. Now, seven years later, they are still of the opinion that it was one of the wisest moves that they ever made, despite pessimistic prophecies of some well-meaning but short-sighted friends of earlier days.

Garden City was chosen for the site of the new home of Country Life Press because of what it already was as a delightful place to live and work in and because of the possibilities it offered for present needs and future growth.

On an excellently located crescent-shaped piece of ground, lying between Franklin Street and the Long Island Railroad, they have made a little paradise—no, not little, for it is over half a mile long and contains more than forty acres of beautiful gardens and trees surrounding the main building, which is four hundred feet long with wings at either end two hundred feet deep, and contains two floors and a basement—really three floors, for the basement is barely three feet below the surface line of the ground on one side.

Entering the big front door, passing up the broad flight of stairs to the main office, we are shown into the library to wait for Mr. A. H. Jennings, the General Manager of the plant.

Here are stored in true library style a sample copy of every publication by the Doubleday, Page & Co., something over two thousand volumes. So bookish and comfortable is this room and so interesting that you forget whether you have waited long or not. In front is a large bay window, overlooking the grand court, in the upper part of which are four rondels illustrating various stages of book-making—the scribe, the type founder, the first proof, the bound book. Set into the middle of the handsome carved mantel is a bronze tablet (shown below) which rightfully has the place of honor, as



THE TENTH ANNIVERSARY TABLET

it was presented to the firm of Doubleday, Page & Co. by their employes on the tenth anniversary of the founding of the business, just prior to the building of the new home for it.

In addition to the main offices, the third floor contains the art, the photographic and the engraving departments, the editorial rooms, subscription departments for the magazines, cashier's office, manager's office, library, conference room and president's private office, each amply comfortable and handsomely furnished.

The north wing of this floor houses the composing-room where our interest centers. It is commodious, well-lighted, modernly equipped and well managed; capable of turning out numerous

pages of book work in addition to the two great magazines.

Opening from the east end of this are the Monotype rooms where the composition is done for practically all the Doubleday, Page & Co. publications, and type made for the hand compositors, for this active firm is now installing the complete Non-Distribution System as rapidly as possible and expect to have it in full operation soon.

The keyboard room at present has five keyboards but there is room for others as they are needed, which will be soon judging by the past history of this successful publishing house. Our illustrations give a good idea of this bright, cheerful room and its beautiful outlook.

Right next is the caster room where six casting machines are busily turning the work of the keyboard operators into type and casting sorts for the job hands. This room also is excellently ventilated and lighted and big enough to make room for several more casters. This department has a large stock of matrices and molds. It is well arranged for the convenience of the operators, and well lighted and ventilated.

Crossing the composing-room to the west end we enter the electrotype foundry where we find the finest and best-equipped plant of its size in the country. It is turning out some very superior plates from Monotype type, which the foreman says saves time in the foundry as well as gives better plates.

The second floor is devoted to the press-room and bindery and here we see thirty up-to-date cylinder presses, five two-color presses and a magazine rotary that prints and folds four sixteen-page signatures at once at high speed, as well as a number of job presses.

The north wing of the second floor is occupied by the bindery which is fully equipped with the latest and best labor-saving machinery for turning printed sheets into books.

The first floor is given over to stock rooms, packing and shipping and the power plant. All paper stock and material is received on the second floor direct from the private siding at the south side of the building and follows a direct line through the plant until it is turned into the finished book or magazine ready for shipping or mailing from the Post Office which Uncle Sam has established right in the building.

Here the Monotype (the only composing machine used in this large plant) is in good company with other up-to-date machinery and methods and it is no wonder the Country Life Press is turning

out the splendid work it does in such pleasant and inspiring surroundings.

The grounds are a splendid example of the landscape gardener's art, beautifully laid out with walks, fountains, pools and arbors, which really must be seen to be fully appreciated or to fully realize how much of the ideal has been interwoven with the real in this pleasant working home of Country Life Press. Our space is too limited to permit us to describe in detail all its beauties.

One thing, however, that we must mention is the great sun dial in the cedar room at the east end of the garden, which is particularly interesting to printers, because each hour is illuminated by the mark of one of the first printers. The center of the dial is occupied by a life-sized fac-simile in brass of the first printed book—The Bible of Forty-two Lines, by Gutenberg, at Mainz, in 1455. This etching was made by the Engraving Department of the Country Life Press and the letters and illumination are filled in with a cement said to be the same as used in the tablets in Westminster Cathedral in England.

It shows two pages of the open book at the nineteenth chapter of Job, in which occurs this verse:

"Oh, that my words were now written!
Oh, that they were printed in a book."



A CORNER OF THE MONOTYPE KEYBOARD ROOM

The twelve hour spaces are so arranged that at noon the shadow falls across the center of the Bible and passes first over the mark of Fust & Schoeffer, the first printers to use a mark.

The marks shown are those of Fust & Schoeffer, 1457; Bernardinus de Vitalibus, 1494; Hans & Paul Hurus, 1488; Aldus, 1494; Jensen, 1471; Caxton, 1477; Wynkyn de Worde, 1491; the St. Albans Printer, 1480; Thierry Martens, 1474; Guillaume le Rouge, 1489; Gering & Rembolt, 1470; Plantin, 1555. These marks were selected as the first to appear in the several countries where printing made its way at an early date.

The dial and pedestal are substantially constructed of concrete carried well below the frost



THE MONOTYPE CASTER ROOM OF COUNTRY LIFE PRESS, SHOWING SUPERB LIGHTING

line so as to retain accurate scientific adjustment. The figures are etched on brass and firmly bolted to an iron base bedded several inches below the face of the concrete, and the facing is of white cement. It is built to point the time while resisting its ravages.

As we say au revoir to this ideal workshop we do so with a feeling that here is one big successful firm that has the right idea of working conditions



THE GREAT SUN DIAL OF PRINTERDOM

and the courage to put it into practice. And we stop to congratulate them upon the fact that it has proven profitable. There is no attempt at so-called welfare work but seldom have we seen so much of the *esprit de corps*, or true loyalty to the house, though there are almost one thousand employes.

Country Life Press has only one customer—Doubleday, Page & Co., and the best is hardly good enough for them, consequently they have a Monotype equipment of five keyboards and six casters running full time and are putting Non-Distribution into their composing-room as rapidly as possible.

DISTRIBUTION DOOMED

So says George H. Saults, of Saults & Pollard, Winnipeg, Manitoba, and he ought to know for almost two years ago his firm changed their composing-room from a mixed one to a completely Monotype plant and established complete Non-Distribution in it.

That the new conditions proved extremely satisfactory to the compositors and the firm is evidenced by an enthusiastic letter which Mr. Saults wrote to a prospective Monotype customer from which we extract the following paragraphs:

"Imagine," he says, "the feelings of the compositor who has been given copy for a letter heading or a card calling for several sizes of small Lining Gothic when instead of the usual triple case with a few type in the lower corners of the boxes, he finds a full size full case of each size and face and has no occasion to 'monkey around' hunting for sorts.

"And then when it comes to the press-room that job is made ready in from ten to fifteen minutes, while the old-time re-distributed type used to take from thirty to fifty minutes before an O. K. could be secured.

"Now, instead of the various sizes and faces being sorted out for distribution, the dead-stone man tosses the whole job into the metal box."

Of course, such doings are apt to cause heart failure to the old-time manager who thought it a crime to allow a single letter to lay on the floor and whose memory of early days sorting pi from the sweepings is still vivid; but the old must give way to the new especially when the new way is the right way—the profitable way.

To the executive who has grown up amidst the pi and turmoil of the old way it may be hard to get the true perspective of the Non-Distribution System, but even he will get it and become an enthusiast when he sees the great saving in the composing-room and the still greater saving in the press-room on short runs.

Yes, distribution is as surely doomed as was hand composition on plain matter when the Monotype was first invented and it will only be a short while until the majority of printers who are at all progressive will be using it.



The gospel of Monotype efficiency is spreading rapidly and each new installation leads to another as soon as neighboring printers realize the true facts.

Why Use Old Type

THERE was a time when advertisers had to use any type their printer happened to have in his cases or pay extra for new type, but that is no longer true.

EVERY MONOTYPE PRINTER can give new type for every job and just as much of it as may be needed without extra cost.

WHY, then, be satisfied with old type when you can have new by patronizing Monotype printers?

NEW TYPE gives cleaner and sharper impressions, making better printing and a more attractive job, which is a very important item in all direct advertising.

THE Advertising Man who specifies Monotype composition and insists on getting it and the new type that is part of Monotype service is not only serving his clients, but also advancing the campaign for direct advertising, because every satisfied advertiser makes a booster for more direct advertising.

ALWAYS SPECIFY MONOTYPE if you desire the best—printing from new type.



LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

“Advertising Lowers th

DISTRIBUTING IS THE BIG BURDEN OF ALL BUSINESS

To the manufacturer the cost of distribution means the money he pays for getting his goods in the hands of the consumer, and advertising by creating demand reduces this cost.

To the printer the cost of distribution means the money he spends for getting the used type and material back in the cases for use again; the Monotype makes this unnecessary and eliminates the cost of distribution.

THE MONOTYPE ELIMINATES THE COST OF DISTRIBUTION

By creating the Non-Distribution System the Monotype removes from the composing-room the heaviest burden ever borne by any manufacturing business, relieves the compositors of the drudgery of distribution, and makes it possible for printers to furnish their customers with high-grade printing from new type, rules and borders; and does this so economically that the cost is reduced and the customer gets better service.



The Monotype Eliminate

e Cost of Distribution”

1917 Slogan of the Associated Advertising Clubs



ESSENTIALLY GOOD ADVERTISING IS MONOTYPE

The best copy that ever was written will fall far short of making good the slogan which heads this page if it is not properly presented to the reader—in fact it would not get a reading.

The first essential of a proper presentation of advertising is good type faces in good condition—new—and that is what the Monotype gives and why good advertising is essentially Monotype.

SPECIFY MONOTYPE ON ALL PRINTING

The good advertising man makes sure that his message will be properly presented to prospective buyers by choosing his printer with care, not only for his client's benefit, but also for the protection of his own reputation.

If he specifies Monotype composition and selects a printer who is using Non-Distribution he eliminates all possibility of getting anything but brand new type and the best printing.

s the Cost of Distribution

Which Composing Machine?

These representative printers *have* discarded slug machines and now use *Monotypes exclusively*, having demonstrated the efficiency of the Monotype in their plants from every standpoint. Nothing is too intricate or too good to be produced on the MONOTYPE.

THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo., say:

Instead of operating three Monotypes and five slug machines we will use five Monotypes. Our entire slug machine plant has been discarded. You have shown us the very great economy and convenience of an all Monotype plant.

ATLANTIC PRINTING CO., Boston, Mass., say:

In a word, we replaced slug machines with Monotypes because we found from experience that with Monotypes we get greater value for each dollar spent.

SAULTS & POLLARD, Winnipeg, Can., say:

We set the slug machines aside for Monotypes, for the very good reason that composition of all kinds can be had from Monotypes cheaper than from slug machines and vastly superior in quality.

CANTWELL PRINTING CO., Madison, Wis., say:

We installed Monotypes and tested them for months on every kind of work. We have disposed of our slug machines, and from now on we are a Monotype office.

MODERN PRINTING CO., Montreal, Can., say:

We formerly operated three slug machines which we have replaced with two Monotypes and feel sure that as regards quality and quantity of output we are better equipped to handle all classes of work than ever before.

UNIVERSITY OF CHICAGO PRESS, Chicago, Ill., say:

Our composition is very complicated, being frequently interspersed with Hebrew, Greek, Syriac, Ethiopic, etc. The use of slug machines for such work we have found impracticable, and the adoption of the Monotype plant has resulted in great increase not only of efficiency but in peace of mind of the workmen.

THE EDDY PRESS CORPORATION, Cumberland, Md., say:

After years of experience with slug machines and over a year now with the Monotype, we are satisfied in our own mind that we have the machine for the work we do.

THE FRANKLIN PRINTING CO., Louisville, Ky., say:

Our chief reason for making the change to Monotype was the need of a higher grade of work, and we have not been disappointed.

THE JOHN C. WINSTON CO., Philadelphia, Pa., say:

For publications and general printing there is no question that the Monotype is far preferable to slugs, especially in the matter of corrections, which can be made from case; in many instances when set by slugs it has delayed the work hours at a time.

REDFIELD BROTHERS, Inc., New York, N. Y., say:

After ten years' experience in doing magazine work with type-setting machines, the Monotype is by far the most satisfactory. Our decision in making a change from slug machine to Monotypes hinged on this very point.

CON. P. CURRAN PRINTING CO., St. Louis, Mo., say:

We are discontinuing slug machines in our plant as we find they do not measure up to Curran efficiency standards. There is no composition that cannot be more efficiently handled on the Monotype.

FRANCIS EMORY FITCH, New York, N. Y., says:

In our class of work we have found that we practically lost the use of one slug machine in making corrections. This is entirely obviated in using the Monotype.

Don't be misled by statements of preference for one kind of machine that is not demonstrated by the discarding of the other, or which is not based upon actual experience with both styles of machines.

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

NEW YORK: World Bldg. BOSTON: Wentworth Bldg. CHICAGO: Plymouth Bldg. TORONTO: Lumsden Bldg.

F. H. GILSON

The printing trade has suffered a severe and distinct loss in the death of Franklin Howard Gilson, one of the best-known printers of Boston, which occurred on April 19, 1917.

He was born in Cambridge, Mass., in 1854, and educated in the public schools of Somerville. At the age of seventeen he was apprenticed to Andrew Kidder to learn the trade of Music printing. In 1878 he started in business with a partner who left him before the year was out, and he then developed the business alone. In 1888 a fire destroyed his plant and he bought out his strongest competitor, C. M. Gay, and when his own plant had been reconstructed combined the two plants, later adding music engraving and lithographing. In 1891 the business was incorporated as the F. H. Gilson Company, with Mr. Gilson as president and manager.

In 1899 the plant of J. Peters was destroyed by fire and the Gilson Co. took over their uncompleted contracts, which led to Mr. Gilson devoting himself to the printing of scientific and technical works of high grade, in which work the firm soon became the leader.

The addition of an electrotype foundry in 1914 made it a complete plant, able to turn out a complete book from copy to bound volume.

One of the earliest users of the Monotype, Mr. Gilson, through his splendid knowledge of typography and the requirements of good book making, has been of great assistance in the development of the Monotype to its present adaptability for high-grade book composition and the selection of and designing of the right type faces.

Mr. Gilson's death removes another of that coterie of old-time printers who have done so much to justify the claim that printing is really an art. Thoroughly artistic in temperament he could not brook anything less than perfection in typography. But as truly a true executive he never lost sight of the real reason for being in business and therefore built up a plant and clientage that made his one of the largest plants in Boston.

The business will be continued on the same high plane and in accordance with the standard set by the founder building it.

THE MONOTYPE FOR DIRECT ADVERTISING

Advertisers generally have greatly increased the amount of direct advertising that they are using and will continue to do so as long as the results are profitable.

Direct advertising is peculiar in that it must make its appeal, get attention, at once by its attractiveness, or lose out in the waste basket. It is this waste-basket circulation that makes most of the cost of advertising, whether it is direct or the other kind.

The three essentials of direct advertising are good copy, good printing and good circulation.

Good copy must be used to retain the attention, create interest and awaken desire for the goods advertised. Advertising men know this is their principal stock in trade.

Good printing is just as necessary as good copy and it is impossible to do good printing from old, worn type in small unbalanced fonts such as are used in the average print shop.

Perfectly good printing can only be done from new type, and economically done only when there is enough of it to fill all demands without picking or sorting-up. The only printer who can give this is the Monotype printer who uses the Non-Distribution System and gives new type for every job.

The wise advertising man specifies new Monotype type and not only gets a better job but a smaller bill for he saves the sorts hunting and extra make-ready.

The wise printer installs the Monotype and Non-Distribution because it makes his plant more efficient, his output of better quality and his customers better satisfied.

If the printer is a direct advertiser, as he should be, he will get direct results that will give him the value of the Monotype and new type for every job.



Your customers are buying their printing from you at the market price; your profit is the difference between that price and your total costs. The Monotype decreases these costs—it is the greatest cost reducer ever offered to printers, and therefore the greatest profit maker.



FRANKLIN HOWARD GILSON

WHAT DOES TYPE REALLY COST ?

By ERNST C. DITTMAN, Chicago

NO DOUBT the articles on the Cost of Type in the last two issues of MONOTYPE created considerable comment and the correspondence ensuing must have proven that the actual cost of type is almost entirely overlooked by the majority of printers because they think that distribution and sorts buying have nothing to do with it, and that both the type and distribution are charged off in the expense account and included in the composing-room hour cost.

No doubt this idea is correct in many cases and that accounts in part for the present high hour cost in the composing-room and the lack of profits in that department.

Your statement did not seem clear to me at first as I was confused by the price of ten cents per pound for Monotype type. I knew that the cost of Monotype type was greater than that, and it was only after reading the other article on page 106 that I understood that the cost of metal was not considered for either foundry type or Monotype type.

After talking the matter over with some others who are "bugs" on Monotype, I compiled the following as showing more clearly the facts that were brought out in your statement:

This shows a net saving of from \$20.85 to \$30.85 on the 50 pounds of type, according to whether the electrotyping was necessary or not for the foundry type, or from 41¾ cents to 61¾ cents per pound for only five times handling the type and distributing it.

If we carry out the calculation to fifty times we find that each additional time the type is used it adds \$2.25 to the loss on the 50 pounds of foundry type or 4½ cents per pound. Multiplying this by 45, the number of additional times to make 50, makes \$2.02½ per pound to be added to the savings by the Monotype, a total net saving of \$2.44 to \$2.64 per pound.

Few printers will dispute the fact that foundry type will be used more than that; average printers would not throw it away after five usings, and as each time it is used it costs 12½ cents for distribution, while new Monotype type costs 8 cents for making there would be a saving of 4½ cents per pound with each use.

If we take the life of the type at fifty usings, as in the statement on page 106, there would be forty-five times 4½ cents additional savings, or \$2.02½, making a total saving in the fifty times of \$2.44.

<i>Cost of Foundry Type</i>	<i>Cost of Monotype Type</i>
50 pounds of Type at 60 cents \$30.00	Leasing matrices for casting \$ 1.67
Allowing for use 5 times in a certain period (say 6 months) would require distributing 5 times. This would cost 12½ cents per pound—\$6.25 each time, or 31.25	50 pounds of metal at 12 cents per pound 6.00
<u> </u>	Casting 50 pounds type, 2½ hours at \$1.50 3.75
\$61.25	Type is used five times, same as foundry type, dumped each time and recast 4 times at \$3.75 15.00
If used for long runs and electrotyped to save wear, as is often done, it would cost for electros, at least 10.00	Metal is melted and retoned after each use at ½ cent per pound, 50 x 5 = 250 pounds 1.25
<u> </u>	Cost of Monotype type \$27.67
Total cost for Foundry Type . . . \$71.25	If matrices were bought instead of leased, add 12.73
At the end of six months' period you have 50 pounds of worn type, some broken letters, and have been short of sorts which were troublesome to get. This old type is worth 12 cents per pound \$6.00	<u> </u>
If you want 50 pounds more you must buy it at 60 cents \$30.00	\$40.40
	You still have 50 pounds of new metal as it has been renewed and kept up to standard each time; no electrotyping, and if you needed special sorts you cast them with the fonts. You have the matrices and can cast as much type as you need for 7½ cents per pound, plus metal wastage of ½ cent, so that new type actually costs you 8 cents per pound, or 50 pounds for \$ 4.00

This result more than confirms your previous figures and includes the cost of a font of Matrices as an extra charge against Monotype type and Non-Distribution.

Can you afford to buy type and distribute it?

EDITOR'S NOTE: Mr. Dittman is not only a close student of cost-finding methods, but he has had many years' experience in their practical application to actual working conditions as the Superintendent of the composing-rooms of the Rand-McNally Co., Chicago. He is thoroughly familiar with the Monotype and its advantages as well as a stickler for fairness and accuracy in cost accounting. We, therefore, feel that his handling of the cost of type not only proves our previously published figures but shows an even greater saving besides adding to the cost \$14.40, the price of a font of matrices, which it gives the printer besides the insurance of a saving of four and a half cents on every pound of type he casts from them.



SOME SLUGS

Few printers, even those in newspaper plants, fully realize the amount of spacing material required in a daily paper. In the composing-room of the *Washington* (D. C.) *Star*, a Monotype Caster is run on slug casting every morning from 7.30 A. M. to 12.30 and our photograph shows an average morning's work on six-point slugs cut to thirteen pica measure.



ONE MORNING'S WORK ON SIX-POINT SLUGS

Operator R. M. Maginnis is deservedly proud of his record, which is endorsed by the foreman of the *Star* composing-room, Mr. H. K. Southland. In addition to these six-point slugs the *Star* uses three and a half columns of two-point leads which are run in the afternoon, besides sorts, borders, quads and spaces.

Fibre Matrices

Are an Infringement and
Must Not Be Used

OUR customers have recently been offered a so-called fibre matrix for low quads and spaces for which the claim is made that it does not wear the mold as much as does the steel matrix we furnish.

We caution you not to purchase or use this fibre matrix, or any similar device, for the following reasons:

First: The claim that these fibre matrices wear the mold less than our steel matrices is erroneous and just contrary to what is found to be the case in actual practice, and no guarantee on our molds will hold where fibre matrices are used.

It is a well-known fact in the machine business that where two pieces of different hardness are brought in contact the softer material invariably gathers the grit and dirt and acts as a lap to grind the hardened piece, which is unable to retain this grit in place as does the softer piece. For example, the ordinary lead lap is used for grinding out holes in cast iron, and copper discs are charged with emery, corundum or diamond dust and used for grinding hardened steel and the diamond itself.

Second: This fibre matrix is a direct infringement of our patent No. 784,245, dated March 7, 1905. Manufacturers, sellers and users of the fibre matrix are infringers and will be prosecuted.

LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA



MONOTYPE EXHIBIT AT THE AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION CONVENTION

THE MONOTYPE AT THE A. N. P. A. CONVENTION

The Thirty-first Annual Meeting of the American Newspaper Publishers' Association, held April 23 to 27 inclusive, at the Waldorf-Astoria Hotel, New York City, was undoubtedly one of the most important as well as one of the most successful ever held by this national organization of makers of public opinion.

Due, in a great measure, to the increasing high cost of everything that enters into the making of a newspaper, publishers were particularly interested in the mechanical aids to economy of production.

The Monotype exhibit in the main hall, consisting of a Type-&-Rule Caster, a Composing Machine and a Duplex Keyboard was the center of interest for wide-awake newspaper men from every section of the United States, Canada and South America. They came to investigate the Non-Distribution System, and to see the machine that makes it possible. They kept the Monotype

representatives busy answering questions about the lead-and-rule molds and the automatic cutter, as the Type-&-Rule Caster turned out leads, slugs and rules cut to measure at a speed that was amazing.

The Duplex Keyboard and the Composing Machine were busy during every minute of the show, turning out galley after galley of 18-point composition for an interested audience.

The exhibit of actual Non-Distribution newspaper pages showing Monotype composition and the products of the Type-&-Rule Caster consisted of pages from the *Baltimore Sun*, *The Dallas News*, *Houston Chronicle*, *The Louisville Herald*, and a full page of column rule, all of which were carefully studied by publishers, who were surprised to learn just how efficiently the Monotype and Non-Distribution have solved the problem of increasing costs in the news and ad rooms of the modern newspaper plant.

“57” Reasons Why Monotype

1. It is the only machine that will handle all kinds of composition with equal facility.
2. Its product is accurate beyond the requirements of the best work according to the standards established by the type foundry.
3. It makes as good type as you have ever used and at a lower cost.
4. Its capacity is unlimited as the keyboard will set any measure up to 90 ems of the type used and the caster will deliver the type on the galley in justified lines up to 60 picas. The duplex keyboard will set measures up to 130 ems of the type used, and larger measures up to 20 inches can be handled at the casting machine by doubling up.
5. Its easy convertibility from one class of work to another is unequalled.
6. The division into two machines makes it possible to really have continuous production. The stoppage of one does not delay the other.
7. The typewriter arrangement of the keyboard is the easiest to learn and the fastest, as has been proven by years of experience and evolution.
8. The matter it sets is so easily handled for the few corrections necessary that it is in a class by itself. Production does not stop during correction time. The corrections are made by the hand compositors at hand cost, not by an expensive machine and its operator at the greater machine cost.
9. Its flexibility is so great that there is no composition too difficult for it to handle efficiently.
10. Its economy of production is so great that new type made on the Monotype costs less than the distribution of an equal amount of used type.
11. By furnishing new type for every job it reduces the cost of make-ready in the press-room fifty per cent.
12. It grows with your growth, and helps you to grow by creating opportunities.
13. Through the Non-Distribution System, which it created, it reduces the actual hour cost of hand composition.
14. It handles intricate composition with greater ease than the hand compositor.
15. You can start with the basic units and add the others as needed.
16. There is only one model, and that is always the latest, no matter how long you have had it.
17. The Duplex Keyboard will set the same copy in two different faces or sizes of type and in two measures at the same time with one handling of the copy.
18. It makes body type and display type in unlimited quantities for the hand workers.
19. Double and triple justification in one measure is easy on the Monotype.
20. The lines it sets are always perfectly justified.
21. The speed of the keyboard is beyond the ability of any operator to “hang” it no matter how fast he may be.
22. The Type-&-Rule Caster supplies all the leads, slugs, rules, and spacing material needed in the entire shop.
23. The keyboard ribbon may be held indefinitely for re-orders, at no expense if the order does not come, and with a big saving if it does.
24. The Matrix Library supplies the little-used faces at a minimum cost.
25. The large number of available matrices covers all needs—over 1400 fonts to select from and others being constantly added.
26. It created Non-Distribution and alone makes it possible—increasing profits through decreased cost.
27. Correction is easier than with hand-set type.
28. It gives high or low spaces at will and with equal ease.
29. Its production is unsurpassed in quantity and quality on all classes of work.
30. Its permanent utility is guaranteed by the unit system of construction, which allows the addition of all improvements.
31. It gives increased profits because the by-products of the caster save money in the hand composing-room.
32. Its reliability is proven by the more than 7000 now in use.
33. Built to produce quality first and then speed, it gets both.
34. By providing new type for every job it eliminates the all disagreeable part of the compositor's work—the dismal drudgery of distribution.
35. The time required for changing from one job to another is so small that it is almost a negligible quantity.

36. It keeps up an abundant supply of all composing-room material and thus increases the efficiency of the compositors and makes their work easier and more pleasant.
37. In a Monotype plant standing jobs may be held indefinitely at the mere cost of interest on the metal, and when needed they are not picked nor in any way less useful than when they first came off press.
38. Tabular matter, that *bete noir* of other composing machines, is easy on the Monotype.
39. Its unlimited capacity and unlimited adaptability render it profitable in any news, job or book print shop, large or small.
40. It is the ideal composing machine.
41. It has never been equaled for quality, speed and economy of cost combined—it has all three.
42. It expands the capacity of the job composing-room to an unlimited extent. It is no longer necessary to refuse a job because of a lack of material.
43. Versatility is only one of its many good features.
44. It changes to fit the growth of your business. You simply add the units needed to fit it to the changed conditions.
45. The cutting attachment cuts the leads, slugs and rules accurately to size as they are cast.
46. It produces the most compact composition possible when space is at a premium and copy must be crowded in.
47. It gives fat composition, open spacing and leaded matter when the space to be filled requires it.
48. Monotype type is always type high, never higher or lower.
49. Monotype type is always true to point size.
50. Leads, slugs and rules made on the Monotype lead and slug attachment and rule molds are always true to size.
51. Special combinations of faces within reason may be had for intricate jobs such as encyclopedias, dictionaries and catalogs.
52. Composition from 4½-point to 18-point in justified lines is the regular thing on the Monotype.
53. It saves the cost of electrotyping on all short runs and some long ones.
54. Through the Non-Distribution System it saves floor space in the composing-room.
55. New type in every job improves the quality of the presswork and makes the output more uniform.
56. The saving by replacing the original cost of type investment and the elimination of the cost of distribution makes a double profit.
57. It is the most consistent money maker ever offered to a printer.
Ask Monotype users—they know.

EDITOR'S NOTE—With full apologies to Heintz & Co., whose business sagacity and excellent products have made the "57" famous as a synonym of quality, variety and capacity coupled with fair dealing and despatch, we have adopted their "57" as the heading of this article because we know that the adoption of the Monotype by the printer will place him in a position to give his customers like service. Heintz & Co. have become famous for their "service" and Monotype users have the same enviable reputations.



TEACHERS OF PRINTING MEET

The second annual convention of the International Association of Teachers of Printing assembled in the Auditorium of the Curtis Publishing Company, Philadelphia, April 6 and 7, 1917. About seventy-five delegates were present, and a number of interesting papers on the subject of prevocational education and manual training were read.

There was also an exhibit of the work of the students of printing which was decidedly creditable to the boys and their instructors.

On the morning of the seventh quite a number of the delegates visited the Monotype factory and seemed to be very much impressed with the care and accuracy with which the Monotype is built. As one of them remarked: "I never before realized how very small a variation could be allowed in making good type, and how nearly perfect the Monotype is."



SOME SELECT ADVERTISING

It is a pleasure for an advertising man or a printer to receive such a select package of samples of advertising printing as came from the Hibbert Printing Co., of Trenton, N. J., this month. They are a splendid example of what can be done in a Monotype Non-Distribution job plant, and reflect great credit upon Mr. Hibbert's ability as a producer of good printing.



The cost of making new Monotype type is less than the cost of distribution.

THE MONOTYPE CLUB OF CHICAGO

This organization of Monotype keyboard operators and castermen, which is rapidly forging ahead in the middle west, celebrated its second anniversary by a banquet at the La Salle Hotel on March 17, 1917. It was a very enjoyable occasion and will long be remembered by those fortunate enough to be present.

Mr. M. J. Cullen, Secretary-Treasurer, acted as toastmaster, and in a most happy manner introduced the following speakers: James H. Sweeney, western manager of the Lanston Monotype Company; Henry Allen, associate editor of *Ben Franklin Monthly*; Harry Hillman, editor of *Inland Printer*. Walter W. Barrett, vice-president International Typographical Union, and Judge Jacob H. Hopkins sent letters of regret at their inability to be present.

The proceedings were interspersed with some excellent music by the Columbia Male Quartette and William Greenleaf, pianist, together with catchy monologs by Chris. Lane.

The Chicago Monotype Club is making rapid increase in membership, having almost reached the two hundred mark, and its finances are on a substantial and safe basis. Among other improvements recently added is a sick-benefit provision that is meeting with success. Another is the "Question Box" into which all kinds of queries may be dropped and an answer quickly obtained. This latter feature will do much to add to the value of the club to all its members, for new points are constantly arising with one member that another can answer from experience.

The officers for the next year are E. T. Freel, president; Jos. J. Lowe, vice-president; F. O. Dehlin, recording secretary; M. J. Cullen, secretary-treasurer; Frank Howard, sergeant-at-arms; W. S. Horton, P. M. Tomlinson, Charles Pike, R. H. Survaunt, and W. K. Hollenbeck, directors.

We show a picture of this bunch of enthusiastic workers as they appeared at the banquet and predict a brilliant future for their organization.



The Monotype made possible true composing-room efficiency through the Non-Distribution System, which makes each compositor continuously productive.

IT COSTS AND COSTS

The expense of using bought type begins with its purchase and continues until the last letter is thrown away, increasing rapidly as it grows older. Like a church fair it may only cost a little to get in, but it sure does cost a lot before you get out.

It costs to lay it in the cases, it costs to distribute it each time it is used, it costs to look for the battered letters in the proof and it costs to remove them and pull a revise, it costs more for



THE MONOTYPE CLUB OF CHICAGO ANNUAL BANQUET

this as the type wears; then it costs for make-ready in the press-room, and it costs to stop and take out the worst of those bad letters; and the risk of error costs something too. Yes, it is just one d—n cost after another until you throw away that old type, install the Monotype and Non-Distribution and begin to make real money.

Ask us to prove it.



Nothing so discourages a compositor as to be obliged to hunt for sorts and material; but that is never necessary in a Monotype plant; therefore, the men do better work.

CUT THE COST
*eliminate all distribu-
tion and*
SAVE THE LOSS

The Monotype will do it



JACK HAWTHORNE AND HIS BIG RUN OF SLUGS

ANOTHER GOOD RECORD

Casting one hundred and seventy-five pounds of twelve-point tie-up slugs in three and a half hours and at the same time running three casting machines on composition is a record that deserves commendation. The man who did it is Jack Hawthorne, caster operator with the Advertiser Job Printing Company of London, Ont. The correctness of the weight of slugs and record is vouched for by Wm. Hunter, his foreman.



GOOD ADVERTISING

The Superior Typesetting Company of Los Angeles, California, have pulled off a good advertising stunt in the shape of a Monotype window display, composed entirely of products of the Monotype. The central features are the words "Monotype Composition" and a large ornamental letter "S" in a border of column rule. This display has caused considerable favorable comment from local printers and business men.



Monotype composing-rooms are usually clean composing-rooms. No litter of dead forms and pi.

MONOTYPOGRAPHY

From Winship Co., Chicago, we have several booklets showing not only well-balanced composition and exquisite press work and color combination, but also catchy advertising value. One, a lamp catalog, is particularly dainty in two shades of purple and gold combined with a tint. Of course, they are all Monotyped as the Winship Co. are one of the oldest users of the Monotype and still enthusiastic as to its capability to meet the needs of the job printing plant.

B. D. Smith & Bros., Pulaski, Va., send us an excellent specimen of Monotyped tabular work recently completed for the Unit System Company of that city. It bears the title of "Smith's Decigraphic Tables" and is a unit system of wage calculation that is almost encyclopaedic in the extent to which it has been worked out as it covers wages from two dollars to thirty dollars per week for eight, nine and ten hour days. It also gives time values of wages and various overhead additions. Accompanying the book is a very handy desk chart for automatically calculating elapsed time which entirely does away with arithmetical calculations. The book contains 110 pages 8½x11 inches, of which 108 are eight-point tabular matter and the chart consists of three pages 13x15 inches in size of similar matter printed in two colors.

The May advance notice of new numbers by the Victor Talking Machine Company, contains eight pages of six-point type 6x11 inches in size, but in those eight pages there is composition in thirteen different languages. The Monotype did it in the Victor's own printing plant.

An attractive little specimen book of Monotype faces and borders has been received from Messrs. Barnes & Co., St. Johns, Newfoundland. It is printed in two colors on one side of the leaf only so as not to mar the specimen by impression from the back and the cover is in two colors and gold. In advertising to their fellow printers this firm uses the slogan, "Let us put a new face on your old type," which strikes us as a particularly good one for a trade composition house.

BROWN & PHELPS COMPANY Phones: Main 3994 Auto 37 493 **TYPE RULE SLUGS LEADS**

LINOTYPE AND MONOTYPE COMPOSITION FOR PRINTERS AND PUBLISHERS

417 HENNEPIN AVENUE MINNEAPOLIS, MINNESOTA

H. G. LERCH, SALES REPRESENTATIVE

The beauty of our Series 38 has appealed so strongly to the Brown & Phelps Company, of Minneapolis, Minn., who are doing Monotype composition for the trade, that they have not only issued a little four-page folder to show the sizes of both the roman and italic of this series but have also used it very effectively on their business card, which we have the pleasure of reproducing above, slightly smaller than the original.

Two large poster circulars entitled, "What Dealers and Users Say About V-C Fertilizers," size 27x40 inches (Illustration shown herewith greatly reduced), have been received from Mr. Edward L. Stone, President of the Stone Printing and Manufacturing Co., of Roanoke, Va., with a letter which reads as follows: "I am enclosing herewith two sheets just from our presses. We could not very well do this sort of work without the Monotype." Mr. Stone's letter is short and to the point, but it tells an interesting story, for these circulars contain several hundred pounds of 18-point Monotype No. 79 series (similar to Caslon Bold) which would not be available without the Monotype.

The Leader Publishing Company, Limited, Regina, Sask., have printed a neat sheet showing the Monotype rule-borders and corners which they are prepared to furnish their customers, with numbers for convenience in ordering.

The Wm. H. Hoskins Co., Philadelphia, stationers, have greatly enlarged their store capacity, and the current issue of their house organ, "The Hoskins Man," is principally devoted to a directory of locations of the stock in the new store. It is Monotyped and printed in black and red.

Fifty thousand impressions from a type form is certainly a good run, but when the last sheet of the fifty thousand looks so good that it could easily be mistaken for the first sheet is something to be proud of. Of course it was Monotype type. This sheet of a booklet prepared for the Hartshorne Shade Roller people and printed by C. A. Hack & Son, Taunton, Mass., shows the possibility of economy for Monotype users.

"Direct Advertising," the house organ of the Pierce Printing Co., Fargo, N.D., well deserves its name, for it is well written from an advertising point and printed in Monotype Series 36.

From the Northfield Publishing Co., Northfield, Vt., comes a neat booklet descriptive of their plant and paper—*The Northfield News*—but particularly calling attention to the job printing department. It is entitled "Do You Know Good Printing?" and is itself a specimen of good work set on the Monotype and printed in green and gold. It should bring profitable returns judging by its attractiveness.

"A Canadian Argument" is the title of a neat booklet from the Southam Press, of Toronto, Ont. It is 3x10 3/4 inches in size, printed on very heavy white antique stock in black and orange and stitched with orange silk floss to match. Its eight pages contain a number of good and convincing reasons why United States firms advertising in Canada should have their printing done in Toronto and why Southam Press should do it.

What Dealers and Users Say About

V-C Fertilizers

FOR 30 YEARS ALWAYS FOUND V-C AS REPRESENTED.
 "I have been using V-C Fertilizer for 30 years and have never known any other fertilizer to give me such good results. My corn and soy beans are the best I have ever raised. I have tried many other fertilizers but have always found V-C to be the best. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

IN YEARS OF SATISFACTION IN SELLING AND USING V-C.
 "I have been selling V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

IN 15 YEARS COULD FIND NO BETTER THAN V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

IN YEARS OF V-C SATISFACTION.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

FOR 15 YEARS FOUND V-C DELICIOUS.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

FOUND NONE BETTER THAN V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

DEALERS AND USERS SATISFIED WITH V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

PREFER V-C TO ALL OTHERS.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

V-C DOES ALL THAT IS CLAIMED FOR THEM.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

V-C MEETS APPROVAL OF HIS CUSTOMERS.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

V-C TO BEAT BOLL WEEVIL.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

HIS CUSTOMERS WELL PLEASED.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

NEVER HAD ANY TROUBLE WITH V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

V-C GOOD SELLER AND GIVES EXCELLENT RESULTS.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

HIS TRADE ALMOST WHOLLY SECOND YEAR.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

CUSTOMERS AND DEALER WELL PLEASED WITH V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

GET THEM ALL OUT BUT V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

V-C GIVES ENTIRE SATISFACTION.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

NO OTHER JUST AS GOOD AS V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

V-C ALWAYS RELIABLE.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

PREFER V-C TO ALL OTHERS.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

GET BEST RESULTS WITH V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

HARDLY V-C BECAUSE HE ONLY WISHES TO HANDLE THE BEST.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

DEALER AND CUSTOMERS WELL PLEASED WITH V-C RESULTS.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

V-C HIGH CLASS MAN GIVES GOOD RESULTS.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

HIS V-C SALES INCREASED EACH YEAR.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

DEALER AND CUSTOMERS SURED BY V-C QUALITY AND RESULTS.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

V-C THREE BEHIND OTHER FERTILIZERS ARE THE BEST.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

WILL HANDLE NO OTHER BUT V-C.
 "I have been using V-C Fertilizer for 15 years and I have never had any trouble with it. I have never had any trouble with V-C. It is the only fertilizer I use and I have never had any trouble with it." *W. H. Stone, Roanoke, Va.*

SEE NEXT SHEET

A MONOTYPE CIRCULAR OF SIZE—27x40 INCHES

A clever piece of advertising comes to us from the Times Printing Co., Ltd., Hamilton, Ontario. It is a four-page circular, handsomely printed in photo-brown and green over a tint background of Monotype borders in buff. It is illustrated with half-tones. The burden of this message is "Specify Monotype," "Monotype means new type," and a line on page four tells the readers that the circular is a sample of Monotype type and composition. It is well conceived and excellently printed and should be a business bringer.

Many a printer wishes his running expense would slow down to a walk—*Ben Franklin Monthly*. Why not speed up his output to keep pace with his expenses by installing the Monotype and Non-Distribution and making all composing-room hours productive hours.

The Best Advertising *is that which* Sells the Most Goods

To sell goods it must be well printed to attract attention and secure a reading. No matter how good the copy may be, if it is not printed so as to be read, it will be a miserable failure as a selling proposition.

The Best Printing Is Done from New Type

and none but a Monotype printer can afford to supply new type for every job—and enough of the particular size and face you desire. If you want your copy to appear in the best possible type dress, you must specify Monotype.



It is a Pleasure to Make Good Advertising

with the aid of a printer who has the facilities that the Monotype gives, and advertisers are beginning to realize it. Read what one prominent department-store advertising manager says:

"It is a wonderful thing to be able to work with a printer whose plant is able always to keep on hand a sufficient quantity of rule, leads, slugs, quads, border, and new type to set anything and everything a finicky advertiser may want. Just these things my printer does and, by the way, I appreciate them and the Monotype by which he is enabled to do them. And he appreciates the ability to do so, and says so."—SPENCER A. PEASE, Advertising Manager Carson, Pirie, Scott & Co., Chicago.

USE
MONOTYPE
PRODUCTS
FOR
ADVERTISING

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

NEW YORK, World Building
BOSTON, Wentworth Building

CHICAGO, Plymouth Building
TORONTO, Lumsden Building

A JOURNAL OF COMPOSING-ROOM EFFICIENCY
PUBLISHED BY LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

MONOTYPE

VOLUME 5
NUMBER 2

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-&-RULE CASTER.

JULY-AUGUST
1917

The Monotype Schools



IT IS a well-known fact that a large part of the success of any mechanical device in actual service is due to proper handling by competent operators, and that many failures to realize the promise of the manufacturer may be traced to the placing of incompetent men in charge of machines that are correct in

design and construction.

Realizing this fact early in its history, and also holding the opinion that the proper person to handle the Monotype is the trained compositor, who knows what good type and good composition mean, the Lanston Monotype Machine Company opened schools in its factory in Philadelphia where printers might learn how to set type with a Monotype better than they had been doing it by hand.

The wisdom of this course has been proven by the success of these schools, which are still teaching hand compositors how to use the machine as a composing-room tool; also by the fact that many of our most important improvements have been suggested in trying to help the Monotype compositor to do on the machine *all* the different kinds of composition that he did by hand. This we have accomplished, and more.

As the number of Monotypes in use increased the demand for skilled operators became greater and the applications for admission so numerous that the size of the schools was enlarged, additional machinery added and more instructors engaged,

so that the influence of the schools has been an ever-widening circle reaching over the entire country, and helping both employer and employee to better work and greater financial return.

In these schools students are taught either keyboard operating or caster operating, according to their preference, by competent teachers who are not only thoroughly conversant with printing and composing-room practice, as well as the details of Monotype composition, but who are also gifted with the qualification of being able to impart that knowledge to others.

It is a significant fact, showing not only the efficiency of the schools but also the character of the students attracted to them, that over ninety per cent. of the keyboard students become first-class operators, while of those who study the caster fully eighty-five per cent. qualify as competent to take charge of a caster room.

The introduction of the Non-Distribution System in the newspaper plants and the extension of its use in the job shops which is rapidly progressing is making the demand for operators still greater and will take care of all the men our schools can handle, as even now there is an unsatisfied demand for first-class keyboard operators and castermen.

All these schools are conducted with the cooperation of the local Typographical Unions and the work is thoroughly endorsed by the officials of those organizations and of the International Typographical Union.

The schools at Philadelphia have facilities for a large number of students. The keyboard section



WM. YOUNG
President of No. 2
PHILADELPHIA

B. G. BRADY
Ch'n Apprentice Com.
BOSTON

C. G. CARLETON
President of No. 16
CHICAGO

ROBERT ELLIOT
President of No. 91
TORONTO

THOS. BLACK
President of No. 178
MONTREAL

JOSEPH GAUTHIER
President of No. 45
MONTREAL

THESE TYPOGRAPHICAL UNION OFFICIALS ENDORSE THE MONOTYPE SCHOOLS

has a capacity for teaching twenty-five compositors keyboard operating, and the caster section has room for thirty-five embryo castermen. Besides which there are facilities for teaching a limited number of students who have qualified on one machine the work of a combination operator. The schools are in charge of a very successful teacher who has been connected with them from the beginning. He is assisted by a corps of experienced instructors.

In these schools are evolved and tested methods of teaching and lessons that will produce all-round operators from the students who study them sufficiently to graduate. These lessons are so graded that from the first lesson in fingering to secure speed with accuracy and without fatigue to the last lesson in intricate tabular work there is an education of the operator that makes him efficient and self-reliant.

The schools really consist of two departments: One in which keyboard work only is taught, and another in which those of a more mechanical turn of mind learn the handling of the caster. The graduates of either of these departments who have made good are eligible to the special Combination Operator Course where they learn to economically handle the small or one-machine, one-man installation.

These schools are always full of wide-awake young printers anxious to increase their ability to cope with the opportunities that are offering themselves in greater numbers every day, and there is usually a waiting list of other equally ambitious fellows. The graduates are all holding down good positions.

Master printers are pleased with the results of the schools and show interest and enthusiasm by sending their compositors to finish their education in modern composing-room practice; while the

work has run smoothly and in harmony with the local Unions, whose officers are frequent visitors and express approval.

The course of study consists of sixty sessions of several hours each, during which a thorough training is given in the correct method of fingering to secure the greatest speed with the least fatigue and the fewest errors, lessons in spelling and punctuation, in laying out and setting tabular and other intricate matter, and plenty of practice in actual work on the keyboard, so that the students attain considerable proficiency before being graduated.

The following extracts from letters received from the presidents of Typographical Unions show how these gentlemen esteem the opportunity offered the ambitious compositor:

Mr. Wm. Young, president, Philadelphia Typographical Union, No. 2, says:

"I take pleasure in stating that I am thoroughly familiar with the methods of instruction employed in the Monotype schools because my official duties take me to the school frequently.

"I am impressed with the thoroughness of your system and the exceptional opportunities your school offers to competent compositors. From my own experience I know there is always a demand for competent Monotype operators, and I would always urge our members to take advantage of the free instruction offered by the Monotype Company."

Mr. B. G. Brady, Chairman of the I. T. U. Apprenticeship Committee, says:

"The Union believes that schools of this kind furnish to its members the opportunity to make themselves more valuable by acquiring this knowledge of the trade. The keyboard operator who is also a good hand compositor is preferred by employing printers when in need of this kind of composing-room help.

"Many of our members have completed the course and secured positions. These schools are demonstrating their importance in furthering the plans of the Union to thoroughly train its present and future members in all branches of the compositor's trade."



MONOTYPE
SCHOOLS
*Keyboard
Room*



MONOTYPE
SCHOOLS
*Caster
Room*



MONOTYPE
SCHOOLS
*Combination
Room*

Mr. Charles G. Carleton, president of Chicago Typographical Union, No. 16, says:

"I have been in close touch with the Monotype schools. They are doing a good work and offer the members of the Union an exceptional opportunity to broaden their knowledge of the composing room and increase their earnings.

"The instruction is thorough and complete. When a pupil leaves the school he not only knows how to operate with the greatest speed, but is qualified to set any kind of matter which may come before him.

"The members of the Union, particularly the younger ones, should grasp the opportunity of entering the schools and preparing themselves for a better future, as there is a growing demand for competent Monotype operators throughout the entire country."

Mr. Robert Elliot, president of Toronto Typographical Union, No. 91, says:

"The Monotype schools have been a benefit to the members of the Union who have availed themselves of the privilege of the tuition provided. The schools are operated under agreement between the Lanston Monotype Machine Company and the Union, and the benefit derived by both parties speaks for the excellence of the agreement. Union members and apprentices in the last six months of their time are given all-round instruction on the keyboard by an expert instructor.

"We are highly pleased with the very efficient manner in which operators are being turned out by the schools, as all students who have so far completed the course are successfully holding down positions. The schools have certainly provided the compositor with an excellent opportunity to better his condition and broaden his ability by gaining a knowledge of a machine that will undoubtedly be found in all up-to-date printing offices."

Mr. Joseph Gauthier, President of Jacques Cartier Typographical Union, No. 145, of Montreal, says:

"It is a pleasure to be able to congratulate you upon the excellence of your schools where our members can go and learn to operate the Monotype keyboard. At the same time it has been an advantage to the Union as it gives us the power to furnish competent men to our employers when they request aid. Congratulating you on the idea of establishing these schools, I wish you success."

Mr. Thomas Black, President of Montreal Typographical Union, No. 176, says:

"Believing that it is the duty of the Union to encourage greater proficiency of its members in all that pertains to the craft, and of inculcating all possible knowledge, I had no hesitation in co-operating with the Lanston Monotype Machine Company in the institution of free schools for keyboard instruction, the company having realized the importance of training operators. The result has been the opening of schools equipped with up-to-the-minute plant, conducted by most efficient instructors, and attended by a group of eager students. The course of instruction is thorough and exhaustive, and these students have become efficient operators and improved their positions. Being a Monotype keyboard operator, I am much interested in the future of these schools."



The Monotype gives more o' profit to printers.

Some Long Runs from Type

There is no longer any doubt in the minds of observing printers that Monotype type will stand just as long runs on the press as any other type made, and that in many cases it is possible to save the cost of electrotyping by putting the type on the press. But there is always an interest attached to the records of extremely long runs which show good results on the sheet after having seemingly passed the possibilities of endurance of type metal. We give below several well-authenticated cases of extreme long runs:

The Simmons Printing Co., Ottawa, Canada, send us a sheet from the end of a continuous run of 302,000 impressions which looks as if the type were good for at least another 50,000. While we credit this to the Monotype, we also congratulate Simmons Printing Co. on the possession of a pressman who did his part in an excellent make-ready without which this record would have been impossible.

The Phoenix Job Printing Co., Muskogee, Okla., send the last sheet of a run of 330,000 printed direct from type on a 39 x 54 press at the rate of 30,000 in twenty-four hours. This sheet certainly looks well and the type would stand up for a considerably longer run. It was a surprise to the Phoenix people, who fully expected to have to make two castings of this form and accordingly saved the ribbon; but it was not needed.

A record long run of another class is from the Caslon Press, Toledo, Ohio. This is a fine automobile catalog on coated paper, the kind of a job that must be A1 all through. The sheet they send for our inspection is from the end of the run of 102,000 and looks as though it might be near the beginning. The Caslon Press state that they frequently make 100,000 runs from Monotype type and are satisfied that this is not near the limit even on high-grade work.

Records like these which are reaching us every day point out one of the Monotype advantages that is apt to be overlooked unless called to the printer's attention. Of course, to get this advantage all the type in the job must be new type and that means that the office which expects to make such records as a regular thing and reduce its electrotyping bills to the minimum must use the Non-Distribution System.



New type for every job means a saving of fifty per cent. in make-ready and will revolutionize the job press-room as a profit maker.

A Golden Anniversary

THE CANTWELL PRINTING COMPANY, MADISON, WISCONSIN

(CONTRIBUTED)

THAT a business should survive the vicissitudes of trade and live to see a fiftieth anniversary of its founding is a notable event, but when a printing business reaches its golden anniversary on the full tide of prosperity and with vigor unabated it is indeed an occasion for rejoicing, and the Cantwell Printing Company are justified in throwing up their hats and shouting to the full extent of their lung capacity.

When the late M. J. Cantwell started his modest business in the capital city of Wisconsin, early in 1867, he little dreamed that the institution he was founding was destined to become a leader in its field in the Northwest. Putting quality first, and with high ideals as to what constituted quality, he soon made a reputation for his house that has endured and grown with the increase of the plant until at the present time the Cantwell Printing Company is recognized as one of the most important business houses in the entire Northwest, and well known over the entire country.

As showing the progressive spirit of the founder of the Cantwell Printing Company, we may mention that this firm brought to Madison the first gas engine; they were the first to use the two-revolution cylinder press in the Northwest section, and were first to erect a fireproof concrete building in Wisconsin's capital.

At the time of its completion in 1910, this building with its three stories and basement was supposed to be ample in size to provide for many years of growth. It was equipped with every modern appliance and was one of the best lighted and ventilated printing offices then in existence. But the wheels of progress kept moving on and in a few years they were crowded, and more space was urgently needed, so urgently, in fact, that the builders were instructed to add two more stories to the building. These were completed this year in time to commemorate the semi-centennial anniversary of the founding of the business.



M. J. CANTWELL

Mr. M. J. Cantwell passed away a few years ago and his physical eyes did not behold the climax of the work which he so well and carefully started; but his ideals survived him and the Cantwell organization kept on growing along the lines he had planned. Quality is still leading quantity though the bulk of the work has increased many fold. His sons, who now compose the firm, have followed in his footsteps and seem to have inherited his aggressive progressiveness.

The business is conducted by Frank W. Cantwell, as president and manager, assisted by John R. Cantwell, as vice-president, and David B. Cantwell, as secretary, all of whom have grown up in the business and are practical in its details to which they give their personal attention; finding pleasure in the work, and delivering to an ever widening circle of satisfied customers that service which is the true foundation of all lasting growth and profit in the printing or any other business.

To further commemorate their golden birthday anniversary the Cantwell Printing Company have issued a very handsome pamphlet of sixteen pages and cover, eleven by fourteen inches in size, and excellently printed in black and a tint illuminated with orange initials. From the photographs made for his splendid work, we have borrowed our illustrations.

Early in the history of this plant special attention was given to the better grade periodical and catalog work, and for many years they have handled such nationally famous publications as *The Thresherman* and *Gas Review*, each of which requires more than a carload of paper for the monthly issue.

In 1914, this progressive firm installed the Monotype in their composing-room and were so well pleased with its work that they added to their equipment until they now have an exclusively Monotype composing-room with six key-boards and six casters, which are continuously busy turning out composition for *The Thresher-*



HOME OF THE CANTWELL PRINTING COMPANY

man, *Gas Review*, and other publications as well as considerable book work, and making type for the hand compositors, and one of their advertising slogans is "new type for every job." The Cantwell Printing Company do the State printing for the State of Wisconsin, where they say the Governor's message has to be printed in six languages because of the large number of persons of foreign birth living in that wonderfully productive State.

Let us quote a paragraph from their souvenir which shows that they not only know the value of Non-Distribution but also appreciate its advertising value: "Every job leaving our shop is printed from new type—a quality-insuring feature which few printerries can boast. The faces are selected with unusual care and the composition is in charge of men who are blessed with experience and every needed item of labor-saving equipment. When a job is printed,

the type is dumped into the melting pot and re-cast—which in addition to improving the quality of our product, saves the cost of hand distribution. Through the application of such efficiency methods throughout the plant we are able to give a larger-than-usual value in return for every dollar invested with us."

Cantwell composition is famous for the "quality plus" ideas which characterize it, and this is largely due to the fact that the proprietors are all practical men and always in close personal touch with the work; also to the principle which is ever kept before all that "good service is not a matter of luck, but of intelligent planning and supervision."

A trip through this up-to-date plant demonstrates the fact that the Cantwell Company have not only a large but a complete printing plant and bindery. It is completely equipped to handle not only the printing and binding of pamphlets and catalogs, but also the highest grade hard binding and edition binding.

After fifty years of growth this plant seems to be as young, active and ambitious as many who began but yesterday and have not lost their first grand flush of optimism; but with this difference, the Cantwell Printing Company have learned that "service" is more than a mere word to be juggled with in advertising and have incorporated this into their own minds and those of their assistants so thoroughly that it has become one of the foundation stones of their success and they fully realize that this is so.

They are starting on their second half century with one of the best arranged printing plants in



A CORNER OF THE MONOTYPE KEYBOARD ROOM



FRANK W. CANTWELL
President and Manager



JOHN R. CANTWELL
Vice-President



DAVID B. CANTWELL
Secretary

the country, manned by a picked force of well-trained workmen, and what is most important, under the guidance of practical men who know not only type and machinery, and paper and ink, but who have been through the mill of actual experience and learned that printing is a manufacturing business and conducted for profit as well as pride. They are bound to achieve further success and the building the completion of which commemorated their fiftieth anniversary will soon, let us hope, be too small and another and larger become necessary.

Cutting the Type to Fit the Line

The old-time compositor has been taught to value the type with which he works so highly that he is imbued with the idea that it is criminal to cut or shave a letter to make a line fit; and so it is in most cases with foundry type.

With the Non-Distribution System this is all changed and the compositor has perfect liberty to make his line fit by mortising the letters or by filing or shaving them to gain a few points. He does not have to worry about the effect of his shaving on the future use of the type.

With Non-Distribution, a line containing an AW or AT combination can be closely fitted if necessary by mortising or shaving, because the type will never be used again. A line with ten or twelve letters that is just a pica too long may be gotten in by shaving each type one point, and the balance of the job preserved.

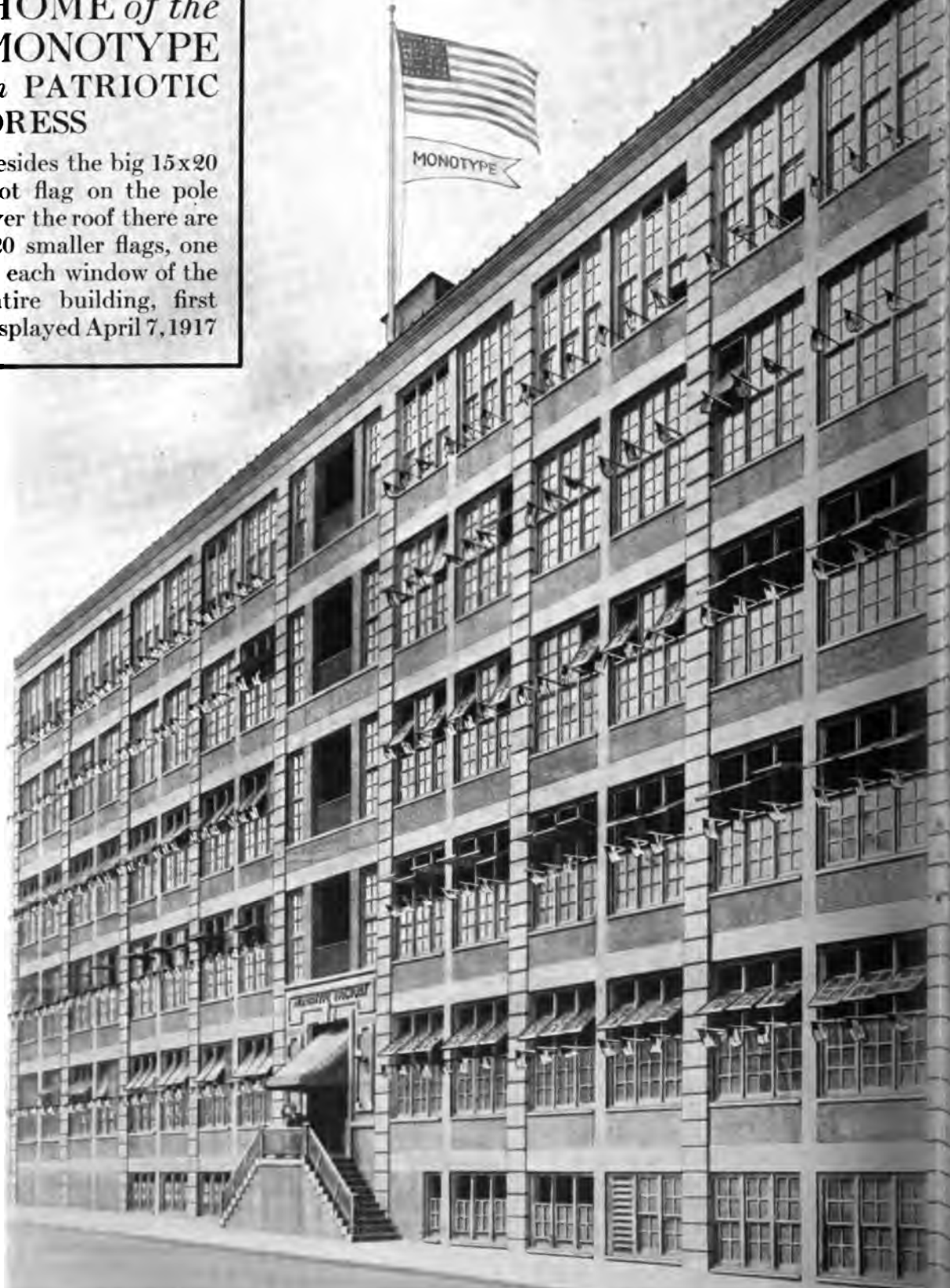
Where it is known in advance that certain letters are going to be wanted close fitted it is often possible to cast these specially and save all the compositor's time in fitting.

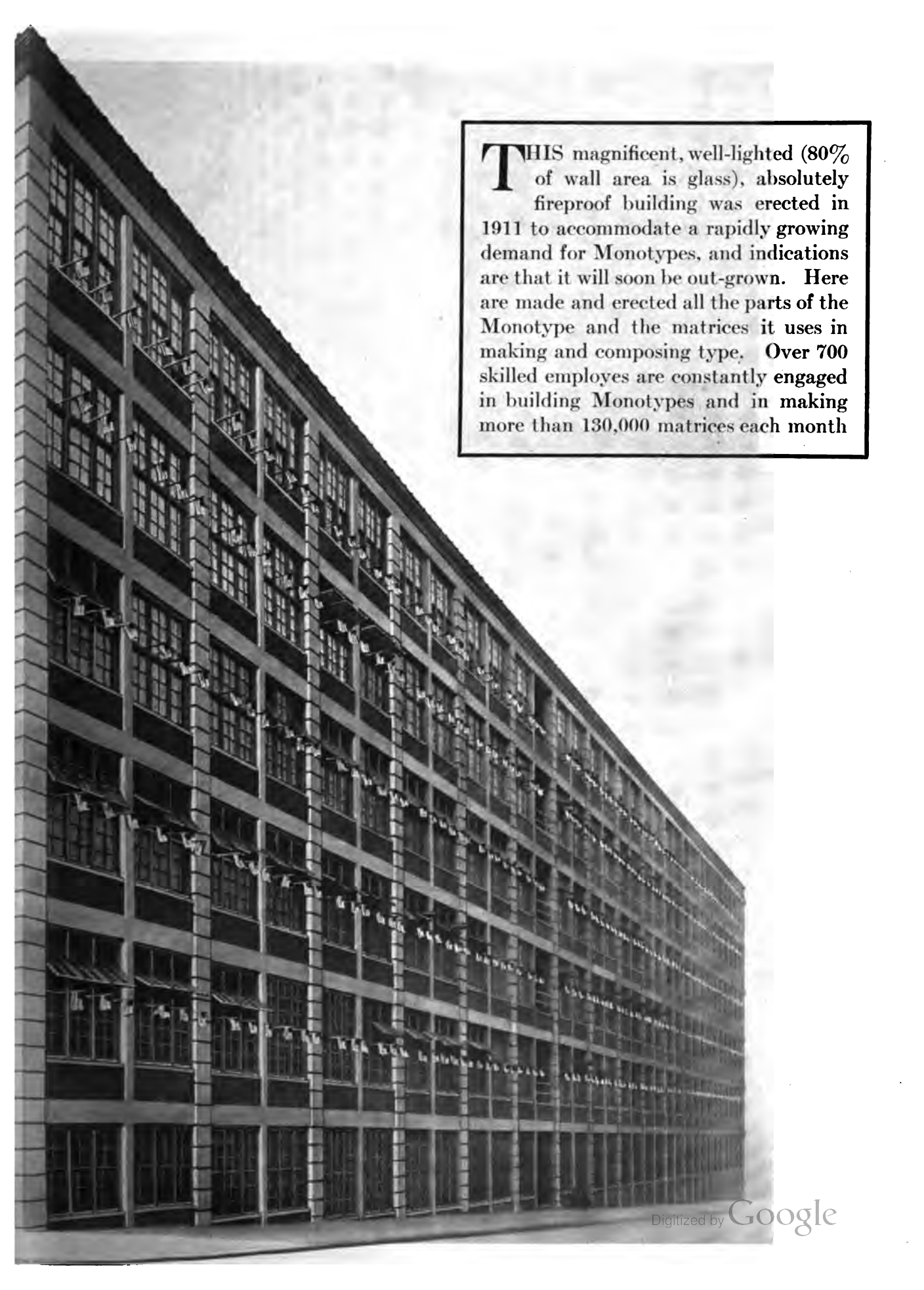


MONOTYPE CASTER ROOM OF CANTWELL PRINTING CO.

**HOME of the
MONOTYPE
in PATRIOTIC
DRESS**

Besides the big 15x20
foot flag on the pole
over the roof there are
720 smaller flags, one
in each window of the
entire building, first
displayed April 7, 1917





THIS magnificent, well-lighted (80% of wall area is glass), absolutely fireproof building was erected in 1911 to accommodate a rapidly growing demand for Monotypes, and indications are that it will soon be out-grown. Here are made and erected all the parts of the Monotype and the matrices it uses in making and composing type. Over 700 skilled employees are constantly engaged in building Monotypes and in making more than 130,000 matrices each month

Why the First Composing Machines Failed

NOW that the composing machine has become a necessary part of every printing office and every newspaper plant many are inquiring why the first typesetting machines were such utter failures from a commercial point of view and dropped out of sight so quickly. A number of mechanical reasons, and some financial ones, are given, but no one seems to have touched upon the real cause—the fact that they did not distribute the type that they set.

The Empire and the Thorne machines were the first to meet even partial success, and the principle of the Thorne, which distributed one batch of matter as it set another is still in use in a machine that is advertised to the country printer. But the requirement of special type was a handicap that none of them could carry.

Then came the slug machines, which made rapid headway when first introduced despite the inferior quality of the printing face and the fact that they could only use soft metal, because they marked another step toward efficiency in that they removed the handicap of special type required by the first machines.

The real success for the typesetting machine only came with the Monotype, which gave quality of face with economy of production and the abolition of distribution—the three then recognized requirements for successful machine composition.

Naturally the Monotype became an immediate success because it was the ideal machine, and its development has been such that it still meets the ideal conditions demanded by the progress of the printing business. It still produces quality type for its own composition, does away with the distribution of that type in such a way that no sorts are needed, except for corrections, allows of correction in the natural, the easiest and the safest way—the correction of the actual error and not the resetting of lines and paragraphs—provides type for the corrector without delaying its ordinary production, and does this so well that Monotype work is recognized as the highest quality and used in editions de luxe.

To this point the Monotype has only properly solved the question as to why a composing machine is or is not successful, and proved itself the best machine; but it does not stop here, for it makes all the rules and spacing material for finishing its product, and in addition provides an abundant supply of type, leads, slugs, rules, borders and spacing material for the hand compositors,

doing for the job printer as far as possible the same thing that the typesetting machines set out to do for the book and news printers.

The real reason that the first typesetting machines did not meet with success is that they merely touched the problem without solving it; they did not remove the real troubles of the composing-room; they left the two big items of cost—the purchase of type and the distribution of it after use. So far as the straight matter is concerned the slug machines helped this state of affairs, but it remained for the Monotype to really solve the problem and abolish the high cost of type and the non-productive hour from the composing-room of both job and news plants.

The next time you think of or discuss composing machines remember that the ideal machine is the one that not only sets type but also makes type and material of practically all kinds for the hand compositors after composition is done and at a time when other machines would be “dark”—i. e., idle—and therefore non-productive.



Caring for Patriotic Printers

The problems of war are not all solved in the recruiting barracks and camp, nor on the battlefield. Those who must perforce stay at home have their problems in the shortage of skilled labor and in providing means for caring for those patriotic fellows who, having “done their bit,” come back less able to take up the task of earning a livelihood than they were when they answered their country’s call.

Many printers have gone and more will go to the front to return wounded and unable to stand all day in front of the case or stone, or to handle heavy forms, but the knowledge of the printing business that made them valuable will be uninjured and should be utilized for their own and the general good.

Realizing this the Monotype Company has arranged to give such returned soldier printers a special opportunity to learn the keyboard and thus utilize their knowledge and really become more valuable as wage earners than before they gave up all for their country. Those capable will be taught the operation of the caster and thus become combination operators. This tuition will be free and will afford an easy way for them to get back into the business and take up their duties again as civilians.

Application should be made to the Philadelphia office of the Lanston Monotype Machine Co.

From the Compositor's Side

A LOOKING BACKWARD AND FORWARD IN COMPOSING-ROOM SYSTEM

By AN OLD-TIME COMP.

HAVING learned the compositor's art in the good old days when all composition was done by hand, and machine composition was only dreamed of, I sometimes wonder how it would seem to some of the master workmen of that period if they should suddenly be brought to life in a modern newspaper ad-room or job plant where non-distribution is in full swing.

As I look back, I can see those faithful men, whose earnest desire was to do an honest day's work, struggling with difficulties that would completely stall a modern comp. Not going back to the days of the bastard bodies, when every type foundry was a law unto itself and the compositor had to keep his little select stock of strips of paper and cardboard for justification and lining; but only a few years ago, when machine composition was considered as suitable only for plain news and book matter, we will find contrast enough with present methods to make us wonder how the old-timers ever accomplished the good things they have left for us to emulate.

Then, each morning the compositor attacked his work full of noble resolutions of accomplishment, but when he began his task he struck case after case empty or short of sorts and was compelled to almost walk his legs off hunting them, pull out one heavy letter board after another, and lift forms until his back ached as though it would break.

By noon he was exhausted, nervous and disgusted, and the wonder is that he did not die of dyspepsia after eating in such a state of body and mind.

The afternoon brought the same old story of struggle and worry, only worse, until the foreman in desperation called all hands to "dis" and he was put on the distasteful, disagreeable, dirty task of clearing up the pi remaining from the picked jobs. And as the work progressed he realized the futility of it because the sorts really wanted had already been picked.

He went home at the close of the day dissatisfied with what he had accomplished and disgusted with his trade, and if any one happened to ask him about placing their boys to learn some useful

trade his reply would be: "Anything except the printing business, that is a dog's life."

But enough of this doleful picture of conditions that were and are rapidly passing away. The advent of the Monotype has changed it all. The compositor has now been emancipated from his slavery.

Of course, the compositor still has the same or even greater desire to do an honest day's work, but when he starts in in the morning he finds the cases full and the racks piled up with leads and slugs. The composing-room is arranged so that abundance of material is right at his hand, or only a few steps away. There is no pi and standing jobs are all carefully racked for future use.

Should the re-embodied spirit of the "old comp." be translated to such a composing-room he would hardly know it as such, and awestruck, would exclaim at the size of the fonts from which the men were working as compared with the few letters that he was compelled to struggle along with.

"What has made this tremendous change?" he would ask. "How far does it extend?" "Is it always this way?" The queries would come in quick succession. Slowly, let us take one thing at a time.

This wonderful change was brought about by the Monotype which makes new type, leads, slugs, rules, borders, and spacing material so economically that it does not pay to distribute them and they are all remelted after using to make new material for the next day. The Monotype makes all these right here in the shop, over in that corner, so that we can have all the type and other material that we want and just when we want it. I fear such a description would prove too much for that re-embodied old-timer, and that with a murmured "No 'dis,' no picking, oh!" he would fade away.

But, just the same, that is the real condition in the composing-room where the Monotype is installed and the Non-Distribution System is in full force.

In such a modern plant the compositor has plenty of material right at his finger tips and the supply is kept right up by the Monotype no



matter how fast he uses it. He puts his whole soul and energy into making good jobs and good ads, and in the joy of accomplishment the hours pass so swiftly by that it is lunch time before he knows it. Not too fatigued to be rested by a short stop and refreshed by his luncheon, he returns to his pleasant labors and finds the afternoon all too short to do the things that he has ambitiously planned for the day.

And when the day is ended he has walked feet instead of miles, has not had to struggle with overloaded letter boards to hunt sorts that do not exist; has had no worry about material; has been able to work out his ideas in their first form without twisting and turning them until all their beauty was lost in the attempt to fit them to available sorts. So quitting time finds him in good condition mentally and physically and surprised at the amount and quality of his accomplishments.

That terrible bugbear of distribution no longer haunts him; he no more struggles with himself against shortage of sorts, rules, leads, slugs, or other material, nor wears himself out with worry of mind and fatigue of limbs.

The compositor in the Monotype Non-Distribution shop is satisfied because he has done what he intended, he has delivered the goods. And his employer is satisfied because the non-productive hour has been abolished and distribution no longer robs him of his profit—every hour of every compositor is used in building up salable work.

Looking forward and seeing what is yet to be done the compositor who thinks cannot but see that there is only one way—the Non-Distribution way—to run a composing-room. The way that gives satisfaction to the workman and gives him pleasure in producing the maximum of result with the minimum of effort and fatigue.

The writer believes that if you were to poll a vote of all the compositors who have had the privilege of working in a completely Non-Distribution composing-room the result would be unanimously in favor of the Monotype Non-Distribution System of composing-room efficiency.



Ye printers! Just think of the pleasure of working in a printing office without any pi, no picking, and plenty of everything needed in the composing-room! Impossible! Oh, no. You can have it if you use Monotypes to their full capacity and take advantage of the by-products.

Poor Copy Costs You Money

EVERY compositor, every composing machine operator, every foreman, and every observing printing office proprietor will at once admit that the sending of poor copy into the composing-room costs good money by delaying the work. Yet it seems as if the printers' order clerks and salesmen will accept almost any kind of copy, or marks on paper that resemble copy, for fear that they might lose the order if they told the customer the truth and insisted on having the copy properly prepared before even bidding on it, to say nothing of accepting it and struggling to make it right. Nothing but good copy should be accepted, and there is only one kind of good copy, that is clean typewritten copy without interlineations and corrections.

Perhaps this accepting of poor copy is a survival of the habits of the old piece-work days when the loss from stopping to decipher poor copy fell on the compositor and did not seriously, if at all, affect the profits of the proprietor.

But in these days of mechanical composition the question of the quality of the copy becomes a serious matter and makes grave inroads on the profits because it means the stoppage of an operator and machine, the combined cost of which is from two to three cents per minute. And a minute is mighty little time in which to untangle some of the copy that is brought into the average printing office.

Naturally this loss should fall on the customer who by his carelessness or penuriousness makes it necessary, but it will not unless specifically charged to the job and thus carried into the bill; and that is apt to cause a dispute, so it is seldom done. It is far better to insist on having good typewritten copy before beginning work on the job, even if you have to rewrite the manuscript in your own office to secure it.

The next step toward good copy is to have the proofreader revise it before it goes to the compositor. If it is to be typewritten after you receive it the proofreader should mark all corrections in it before the typist does her part.

With good copy, a first-class keyboard operator will have a minimum of corrections with greater output, and consequently a better reputation as a workman and better pay; the job compositor will produce a higher grade of display and take less time to do it if given good copy and layouts, thereby gaining in standing and compensation. Good copy means typewritten copy without interlineations and corrections and every compositor,



every operator and every printer is interested and should impress on all who make and handle copy before it reaches the compositor that it means a saving of money and better results if the copy is right.

The man who pays the bills—the employing printer—need only look over some of the time slips on jobs for which poor copy was furnished to know what it means. Every time the operator or compositor stops to decipher poor copy or untangle a mass of interlineations and corrections he loses a minute or two, so that every stop is worth not less than two cents and most of them considerably more; and every time he makes an error because of bad copy it requires a correction which adds another cost.

Every printer and every employee in a printing office is actually affected by bad copy because it makes the cost of printing higher and has a tendency to reduce the desire of the buyer to purchase it, therefore it is to the interest of every printer—employee and employer—to secure good typewritten copy and all should work to that end so that it will become a custom of the trade to demand that all copy be properly and cleanly typewritten or that an extra charge will be made for the typist's work in making it right. Such a rule would have the effect of making the work of the compositor and the operator more pleasant and reduce the cost of composition while saving many disputes and losses that the employing printer now has to worry over.

We believe this matter of sufficient importance for the employee to consider in making his shop rules, as it really affects his reputation and compensation.



Are You Ambitious? Educate Yourself

This issue of MONOTYPE is dedicated to the International Typographical Union Convention, and will reach many young and ambitious printers who are looking forward to the day when they will have printing offices of their own or will be superintendents of big plants and we would feel that we had been derelict in our duty if we did not say a word to them.

It is right that all men should be ambitious and do all that is within their power to accomplish the object of their ambition. You are fully posted on the possibilities and methods of your own branch of the business, but owing to the rapid changes that have come in the trade in the last decade you know but little or nothing of what

happens to your product after it leaves your hands. You know hand composition, or the keyboard, or caster, but you are practically blind as to the real meaning of the rest of the happenings in the print shop, though you would like to know.

As men of ambition you should study the balance of your trade as quickly as possible so as to be ready for the opportunity that is sure to come. Every year the number of big opportunities for the man who knows are increasing, while the supply of all-round printers on whom dependence has been placed in the past is rapidly decreasing, and their successors must be from the ranks of those who like yourself have the ambition and nerve to prepare themselves by study in one of the schools that are now open to printers who desire advancement through knowledge.

The technically trained printer will have the call in the near future and the wise compositors and operators of today will take advantage of the chances offered by the Carnegie Technical School of Printing at Pittsburg, the U. T. A. School at Indianapolis, the I. T. U. Technical Course, and other schools that are now or soon will be open for the study of the principles which underlie good printing and successful printing office management.

Your predecessors had knowledge hammered into them by the hard knocks of experience, and learned what to avoid by first making the mistake, while you have the chance to benefit by the experience of others and learn from their errors and triumphs.

The future will possibly bring forth technical schools of printing such as are open to the engineering profession at present and place the business on a higher basis, but to get ahead you must study, as in the long run you will only get paid for what you know.



Perfect impressions can only be made from perfect type; the only perfect type is new type; the Monotype Non-Distribution System provides perfect type for every job. The quality of your product is improved, your costs are reduced, if you use the Monotype.



The Non-Distribution System makes producers of non-producers and keeps all composing-room employees busy "building up," instead of wasting a large part of their time "tearing down."



It Shows in the Job

Every observing foreman and proprietor of a printing office has noticed that the compositors always do better work and make more attractive display after a lot of distribution has been done and the cases are fairly well filled up, but few of them have sensed the right reason for this extra quality and production.

The truth is that they go at their work with more vim and confidence because they know that the cases now contain sufficient sorts to enable them to set the job in the way they would like to do it and that they will not have to reset lines and change the proportions to fit the type they can get, or hunt around and lose time in finding the necessary sorts. The average compositor is more anxious to make and hold a reputation for efficiency than he is given credit for, and it hurts him to feel that he is wasting his time and wearing out his brains trying to do stunts and makeshifts because the type he ought to have is not in the case as it should be. This is a constant worry and struggle to do the impossible.

If the cases could always be kept full of type and the compositor had plenty of spacing material there would be a wonderful improvement in quality of the work of the composing-room without half the fatigue and worry that now makes the life of the compositor one continuous round of attempts to do the impossible. That this is not feasible under the old method is admitted by all who have studied the problem, as the cost of distribution is prohibitive; but the Monotype, by creating Non-Distribution, has made it possible to always have every case full and an abundance of spacing material so that the compositor need only decide on what type he desires to use for the job and set it. No longer is he required to count the letters in the case to see whether he dare set the line in the type that he knows it should be set in. No longer must the compositor whose artistic soul revolts at the task be compelled to submit to the dismal drudgery of distribution. At one stroke the Monotype has raised the work of the job compositor into the artistic class that its devotees have long been wont to imagine it. It not only provides new material and type in abundance but it relieves the hand worker of those weary stretches of plain matter that occur in many jobs and sets them with even better spacing than the hand man would get.

From every point of view the Non-Distribution System brings the compositor relief from the old-

time worries of his craft and opens the door for the greatest advancement in our ancient craft that has occurred since the discovery of movable type. Its recognition and adoption may be slow at first, but like the avalanche it will be steady and its speed will increase as it moves forward until the plants without Non-Distribution will be as rare as are those now setting plain matter by hand.



If the Machine Could Speak

The ancient writers and the makers of fables often endowed inanimate objects with the power of speech to bring out the point of their story or the moral of the fable and impress the facts upon their readers. J. L. Kroesser, caster operator for Wright & Potter Co., Boston, has imagined the Monotype as endowed with a voice and recorded its speech in the following paragraph, which he has entitled

THE SILENT WORKER

I am but a machine, and man says I am wonderful. They say I can do almost everything but speak and think. Though after that has been said in my favor, what am I compared to *man*? All men must admit that I am a tireless and willing worker if I am only given a little attention by my attendant—the *man*—who can speak and think.

The only attention I ask is for my attendant to keep me clean and look after my wants, such as to keep all my bearings oiled and free from grit and dirt. Although I cannot speak and think, I am vain in my own way. I like to be clean at all times; for if I am not clean my admirers will not do me justice, and I cannot do justice for the man who bought me. If I fail to give my owner full returns on his investment he will say I am a failure and replace me with something new, to do the work I should have done. As I can neither speak nor think I must accept the loss of all I stand for, and who is to blame? Oh, if I could only speak! I would soon defend myself by telling my owners that my attendant did not give me the attention I should have received. Then instead of letting me bear the brunt of the burden I would get another attendant who would admire my willingness to serve him, with the attention he would give me, which would make our trials much easier and our burden lighter. I admit I am useless without an attendant.

Who would then be responsible for the success or failure of the "Silent Worker"—the machine?



In an ordinary composing-room a new series of type attracts attention and every compositor wants to use it at once, but cannot because of the limited supply. In a Monotype plant all the type is always new and when a new face is added there is always plenty of it for every job.



Non-Distribution: The system that put profit in the composing-room, eliminating the non-productive hour.

A Very Unusual Record

On various occasions Monotype operators have made records that prove our assertion that the speed of the keyboard is beyond the ability of the best operator to stall it, but most of these records are made on short time runs. Here is an exception to the rule in that it is a sustained record. It was made by Mr. Andrew A. Strath, keyboard operator for the Southam Press, Limited, Montreal, Canada:



ANDREW A. STRATH

Friday.....	4 hrs. 48 min.	30,256 ems
Saturday.....	3 " 0 "	31,528 "
Monday.....	8 " 0 "	69,756 "
	15 " 48 "	131,540 "

Approximately 8,300 an hour for sixteen hours.

This record is vouched for by Mr. John Grant, the superintendent of the job department of the Southam Press, who states that the total amount of corrections on this 131,540 ems was only an hour and twelve minutes, an amount almost negligible in the cost of the composition.



Monotypography

A handsome pamphlet from the Otterbein Press, Dayton, Ohio, describes their complete plant—printing, lithographing, engraving and binding—and incidentally shows that they really know good printing and how to do it. Naturally, as good printers, they are Monotype users. This is one of the finest print shop demonstrations we have seen in a long time.

"Wellsworth Life," the house organ of the American Optical Company, Southbridge, Mass., is now set on the Monotype and makes a very handsome five-column folio. The May issue is headed "Patriotic Number," and printed in red and blue.

Eight pages and cover chock full of good stuff is the impression left after looking through D. L. Ward Company's new house organ, "The Triangle," of which we have seen two numbers. Well written and attractively printed is the verdict. It ought to make friends for the D. L. Ward Co., of Philadelphia.

The Morris-Walsh Typesetting Co., New York, who claim to be the only all Monotype trade composing plant in New York City, announce their removal on May 1 to 56 Beekman Street, where they will give day and night service.

From Arthur G. Brown, instructor in printing of the Carlisle Indian School, we have received some attractive programs of the school events which show that the Indian boys have certainly learned how to do good printing. These jobs would be a credit to any city printshop.

"The Firestone," the house organ of the Firestone Tire Co., shows in its April issue a well-balanced page with a background of two-point rule. The whole journal is well displayed and printed. Monotype, of course.

That plain type properly used will produce the best and most dignified display is shown by the samples of his personal stationery sent us by Joe W. Short, with the Mortimer Co., Ottawa, Canada. These consist of a neat card, envelope corner and letter heading in Series 21, well selected as to size and embellished with a small monogram in red, the type being in black ink.

A newspaper using a house organ! Yes, and a good one; attractive, catchy in style and illustration and withal well printed in Persian orange and black inks on coated stock. It bears the attention-compelling title of "Hello" and is lively enough to hold attention once it is secured. It is issued monthly by the *London (Eng.) Opinion* and contains sixteen pages size $5\frac{1}{2} \times 8\frac{1}{2}$ inches. It is a Monotype product with a different dress each month.

A novel "Stock Cutting Chart" comes from Gibson Bros., Inc., Washington, D. C., which besides being a good example of Monotype composition will prove useful to the estimator and the man at the cutting machine. It is copyrighted by James A. West, who designed it.

Our good friends, The Griffith Stillings Co., Boston, send us a handsome patriotic design in colors showing a grouping of the flags of the allies on an 11 x 14 sheet. They also send a copy of their new house organ for their direct advertising service, entitled "Lunch Hour Chats." It is a neat little envelope-size folder and to make its preservation sure they have printed on the last page a blank for noting appointments.

Brandon Printing Co., Nashville, Tenn., send a very artistic and handsome program of their Annual Picnic for the employees which took place on June 16, at Smith's Grove, Leesville, Tenn. That the picnic was a jolly success goes without saying, but on looking over the program we are inclined to pity those of the participants who listened to the after-dinner speeches, as there is a list of fifty-seven speakers. The program is a twelve-page booklet, $4\frac{1}{2} \times 10\frac{1}{2}$ inches in size, and printed in two colors of blue inside and in gold and brown, embossed, on the cover, which is ornamented with red-white-and-blue ribbon tucked through slots.

Moore-Telford, Limited, of Toronto, Canada, send us copies of an unusual house organ which they call the "Moore-Telford Eye-Opener," and use to exploit the typesetting and type-making branch of their business. Besides doing trade composition in the usual acceptance of that term, they also set display matter for the other printers in Monotype type and sell them the composition and the type. Their house organ shows samples of a number of well-set jobs and a series of printing office time tickets and estimate sheets. The setting of job work as well as plain matter should prove profitable.



Congratulations!

The *Printer and Publisher*, the only Canadian printers' journal, celebrates its semi-centennial anniversary with the issue of July, 1917, which it announces as its "Golden Jubilee Number." Our contemporary is very optimistic about the future of printing in Canada and quotes the rapid recovery from the big slump at the beginning of the war to show what can be done when business men take hold in earnest. May the *Printer and Publisher* not only see its hope realized but share very largely in the great prosperity of the new Canada that is to grow from the present awakened business.



United Typothetæ and Franklin Clubs of America Annual Meeting

The Thirty-first Annual Convention of the United Typothetæ and Franklin Clubs of America will be held in Chicago, September 17, 18 and 19, 1917, with headquarters at the Congress Hotel.

In conformity with the policy of the National organization not to accept entertainment from the local Typothetæ, as the increasing large conventions place an unfair burden upon them, the convention city has been chosen with regard to convenience of travel for those who will attend.

The advance program shows that it will be worth while, as there will be a number of good papers by prominent men in the ranks of big business as well as by a number of successful printers. Coming as it does just before the opening of the Fall business, this should prove an inspiration to those who attend and every printer who is interested in the general advance of his craft should attend.

The National office will maintain a Service Bureau at the Chicago office where those who desire may receive information regarding the convention or make advance reservations for hotel or entertainment. This Convention Service Bureau is now open.



"The American College Catalog"

The title of this interesting and valuable volume by Harry Parker Ward, A.M., hardly conveys a true idea of its contents or of its value to the printer who is interested in bookmaking and truly desirous of increasing the correctness and art value of his output. The sub-title: "A book of information with suggestions for the improvement of catalogs and other publications of colleges and schools," hardly goes far enough; the author has been too modest, for the large octavo volume of 298+xiv pages not only tells how to make a college catalog in such a way as to avoid the usual pitfalls of such work and make it conform with the canons of good bookmaking, but is brim full of suggestions of value to any printer who has anything to do with book and catalog printing. In addition to the text there are a number of illustrative inserts and many valuable quotations.

The mechanical part of the book, which is a special edition of three hundred copies, is the work of the Champlin Press, Columbus, Ohio, who will, we have no doubt, be glad to supply interested readers with further information regarding it.

Bringing up Reinforcements

The participation in the great World War by the two great English-speaking countries of America (Canada and the United States) has found our printing offices full of patriots who felt it their duty to actively serve in the cause of Liberty; this has taken from our composing-room many Monotype operators whose places must be filled, and master printers find it difficult to secure a sufficient number of competent Monotype operators. In this emergency the Lanston Monotype Machine Company desire to assist in bringing up the reinforcements as rapidly as possible and call attention to

The Monotype Schools

which are maintained in the interest of the trade and ready to assist printers in educating their compositors to take the place of the Monotype operators who have gone to the front. The tuition in these schools is given without charge in the endeavor to keep composing-room conditions as near normal as possible during the war.

The Keyboard Schools

are open to any persons (male or female) who are competent compositors, and the course of instruction has been so developed as to give the students a thorough training in all classes of Monotype composition.

The Caster Schools

will receive printers (or machinists) who desire to become proficient in this important branch of modern composing-room work—the handling of the Monotype Casting Machine.

The Combination School

In this department operators are afforded every facility for acquiring proficiency as combination operators.

Not only is a magnificent opportunity offered, but it is

A Patriotic Duty

of ambitious composing-room employees to embrace it and learn a more profitable branch of their trade. Monotype owners who are feeling the loss of their operators and those who have men specially capable for the study should send them to the schools and thus do their share in holding the first line of defense and keeping business as usual during the critical period of world readjustment.

INVESTIGATE AT ONCE

Applications for enrollment may be made to the main office in Philadelphia or any of the Branch Offices of the Monotype Company.

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK, World Building
BOSTON, Wentworth Building

CHICAGO Plymouth Building
TORONTO, Lumsden Building

MONOTYPE

A Journal of Composing-room Efficiency

Published by LANSTON MONOTYPE MACHINE CO., *Philadelphia*

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE-&-RULE CASTER

United Typothetae and Franklin Clubs of America Annual Convention

THIRTY-TWO years ago a few energetic printers who had the vision to see the benefits that would be derived from co-operation assembled in Chicago, and formed the national organization which has since become world-famous as the United Typothetae of America. It was a strictly business organization and accomplished much in correcting abuses in the trade and protecting employing printers.

For the third time the United Typothetae Convention will be held in Chicago on September 17, 18 and 19, 1917, when it is hoped to have one of the largest and most important conventions of printers ever held, as there will be several subjects of extreme interest to the trade at large come up for discussion; not the least among them being the revival of interest in the Standard Cost System and the method of extending its use among the smaller printers who are really the ones who make market prices for commercial work and small printing generally.

The big business of the convention will be the consideration of the campaign of education formulated by Secretary J. A. Borden, which was presented to the convention at Atlantic City last year, and which has since not only received the approval of all the allied trades but their promise of firm financial backing. This is really the greatest work that has ever been undertaken by a trade organization and all other business organizations are watching with interest the growth of the big movement. Every employing printer should take an active part in this work that it may be eminently successful, not only for the credit of the printing trade but for the fact that it will bring an immeasurable benefit to each master printer in the United States.

Another subject that will create active interest in those present is the fact that an amendment has been offered calling for a change in the name of the organization.

During the almost a generation the Typothetae has been in existence it has

had its changes of viewpoint, started as a business body it gradually gave its conventions more and more of the social atmosphere until in 1902 it again turned to a stricter business program; since which time there has been less and less of the entertainment features, until the present meeting is announced as a strictly business convention with no general entertainment provided. But this will not keep away the printers for the matters for discussion and action are too generally recognized as of the utmost importance.

And besides, the Committee have provided a program of so much attractiveness and engaged speakers of such national reputation that all will want to hear them and to take part in the discussions which will follow the papers. We give below the tentative program, which gives an idea of the treat that is in store for those who visit Chicago on September 17 to 19.

PROGRAM

Monday, September 17

- 10:00 A. M. Meeting of Executive Committee
1:30 P. M. Opening Session of Convention
Invocation
Address of Welcome—J. Harry Jones,
President Franklin Typothetæ of Chicago
Response—John E. Hurley, Remington
Printing Co., Providence, Rhode Island
2:00 P. M. Appointment of Committees
Report of President—C. D. Traphagen
Report of First Vice-President—Benj. P.
Moalton
Report of Secretary—Jos. A. Borden

MANUFACTURING SESSION

- 3:00 P. M. Composite Statement of Cost of Production for 1916—Wm. H. Sleepeck, president of Sleepeck-Helman Printing Co., Chicago
3:30 P. M. The Trend of Events in the Printing Industry—Charles D. Heller, Vice-President Rathbun-Grant Printing Company, Chicago, Illinois
4:00 P. M. Management and Efficiency Methods—Albert E. Buss, Manager Front Rank Press, St. Louis, Missouri
4:30 P. M. The Employer and the Employee — Magnus W. Alexander, General Electric Company, West Lynn, Mass.
5:00 P. M. Adjournment

Tuesday, September 18

SELLING SESSION

- 10:00 A. M. The Value of Service—Charles H. Mackintosh, Stewart-Mackintosh Company, Duluth, Minnesota

- 10:30 A. M. Creative Selling—
Brad Stevens, Editor *Direct Advertising*,
The Heintzemann Press, Boston
11:00 A. M. Conditions after the War—
Rufus R. Wilson, Secretary National Association Cotton Manufacturers, Boston
11:30 A. M. Cooperative Competition—
Jos. A. Borden, Secretary
12:00 M. Committee Reports: Apprentice
Cost Commission
Credentials
Legislation
Nominating
Price List
Trade Matters
1:30 P. M. Adjournment, followed by meeting of Divisions and Committees
Wednesday, September 19
10:00 A. M. Executive Session
Followed by Open Session
Report of Resolutions Committee
Election of Officers
2:00 P. M. Adjournment
3:30 P. M. Meeting of New Executive Committee

The headquarters of the United Typothetæ and Franklin Clubs of America will be in the Congress Hotel during convention week, and the various sessions of the Typothetæ and Executive Committee and the Secretaries will be held in that hotel.

While no general entertainment has been provided, a Service Bureau has been organized which will make reservations for visiting delegates at the Congress or any other hotel desired and also engage any special entertainment the visitors may require taken care of in advance. Write to the Convention Service Bureau, United Typothetæ and Franklin Clubs of America, 550 Transportation Building, Chicago.

Conventions of this kind are always a benefit to any one who attends them in the spirit of receptiveness and the U. T. A. convention will be extraordinarily so. Therefore, every printer who can attend should make it a duty to be there and learn what is doing for the good of his business. The various addresses and discussions will be open to all printers whether members of the Typothetæ or not, and all members of the printing and allied trades are most cordially invited.



Eighty-four per cent. of the failures occur among so-called business concerns that do not advertise. What a great field for the aggressive printer.

A Pioneer Southern Printery

By T. J. DOUGHERTY, Superintendent Ambrose Printing Co.

AMONG the pioneer printing establishments of the South was the business that has developed into the Ambrose Printing Company, now located at 303 and 305 Church Street, Nashville, Tenn. They have occupied this location for a number of years, during which they have absorbed all the space in the two three-story and basement buildings until they are now practically filled to overflowing with the various departments of this active and energetically growing business, which is urgently demanding more commodious quarters. Plans are already under consideration for the erection of a larger and strictly modern building and there is no doubt that ere long the Ambrose Printing Company will have one of the finest manufacturing buildings in Nashville, if not in the whole South.

In the course of its many years of existence this young, old firm has undergone several changes of business title, but the firm name has invariably contained the name of Ambrose in honor of one of the founders of the business, an active member of the original firm.

The officials of the present management are H. F. Ambrose, president and treasurer; John L. Ambrose, manager; and T. J. Dougherty, secretary and general superintendent.

From its inception the firm has done a general line of printing consisting of nearly every class of work and has enjoyed a steady increase in patronage and consequent enlargement of their plant. About twenty-

five years ago they began to handle tariff work, and as success crowned their efforts along this line, they determined to specialize on this class of printing and add special equipment.

Within a few years the increase in their tariff business, which was all being set by hand, became such as to require more rapid methods of handling it, as much of it was "hurry," and they began to consider the question as to which was the most rapid and at the same time the most economical means of taking care of the inrush of work in the tariff composing-room.

In 1904, a representative was sent to St. Louis to investigate the Monotype at that time on exhibition and being demonstrated in that city. The result was that within a few weeks the first Monotype keyboard and caster were installed in the Ambrose Printing Company's plant. Thus, this firm was among the first in the South to realize its value and introduce the Monotype into their composing-room.



T. J. DOUGHERTY,
Secretary Ambrose Printing Co.



JOHN L. AMBROSE,
Manager Ambrose Printing Co.



MONOTYPE KEYBOARD ROOM, AMBROSE PRINTING CO., NASHVILLE



HOME OF THE AMBROSE PRINTING CO.

From the very first the results were so satisfactory that it was readily discerned that the Monotype was the most adequate machine for the composition of tariff and other classes of tabular work that this firm was handling as well as for "straight job-shop matter."

Very shortly after the installation of the first Monotype equipment another keyboard was added, and soon another caster. When the style "D" keyboard was put on the market the Ambrose Printing Company at once recognized its increased efficiency and immediately ordered one, which soon called for another caster; then the efficiency of the "D" keyboard had become so pronounced that the order included the exchange of their old "C" keyboards for new "D's."

Not long after this the extra value of the "Duplex" boards so impressed the Ambrose Printing Company that they

exchanged all their keyboards for the "Duplex" style, which gave them an equipment of three "Duplex" keyboards and three casters, which were kept busy. Very busy. So busy in fact, that when the Repeater Unit was announced they immediately had it placed on one of the keyboards.

As improvements came out for the casting machine they were adopted and the plant kept right up-to-date at all times.

All the time these changes and additions to the plant were being made the business in the Tariff Department kept growing until the increased facilities were not sufficient to take care of it and another addition was made to the Monotype equipment, making it consist of four keyboards and four casters; three of the keyboards are "Duplex" style, two being equipped with the Repeater Unit.

Besides making all the type and sorts for the Tariff and Job Departments—including all the type used on commercial work—by the use of modern attachments the Monotypes manufacture all the rules, leads, slugs, borders, etc., used in the plant. Before the introduction of these appliances hundreds of feet of costly brass rule had to be purchased monthly, and many pounds of leads and slugs.

The advantage of being able to manufacture these indispensable materials in the plant are great from an economical point of view as well



CASTER ROOM OF THE AMBROSE PRINTING COMPANY

as from the standpoint of convenience. Under the present system there is never a shortage of material and work is consequently never delayed on this account, as sometimes occurred formerly when a shipment of rules or other material happened to be delayed in transportation.

The Ambrose Printing Company realize that it is in a large measure due to the Monotype that it has gained the present enviable reputation for dispatch in the handling of tariff and other classes of tabular work. Nowadays, but little time is granted in the publication of tariffs; they are nearly all in the "rush" class. But, no matter how intricate the work may be, nor how little time is given, the efficient aid of the splendid Monotype equipment enables the Ambrose Printing Company to always deliver the goods on time.

Recently this firm issued for a railroad company the largest tariffs ever printed in the South. The order came unexpectedly and only a few days were allowed for the completion of the work, which consisted of several hundred pages of new matter. The last new keyboard was at that time being added to the battery and a little later the new caster was installed, and the tariff was delivered on the day designated—an achievement that any concern might well be proud of.

While it has a splendid line of commercial trade in the South as well as the cream of the tariff work, the business of the Ambrose Printing Company is not confined to the South, supplies from their establishment being furnished to customers in every State in the Union, also to several foreign countries.

Their motto is "Goods delivered when promised," and right royally do they live up to it in letter and spirit. And they recognize the help the Monotype gives and are not slow in showing honor to whom honor belongs.

Losses Turned to Profits

Full many times and oft has the composing-room been damned by being termed the sink-hole of the printing business, and according to the cost sheets great were the losses therein. But modern analytical methods show those losses consisted principally of non-productive or lost time caused by the old system of buying foundry type and using it as long as possible by redistributing it each time it was used. This being the fact the only way to make the composing-room profitable was to eliminate the cause of this non-productive time with its accompaniment of picking and pi.

With foundry type selling at the prices which it has always maintained it was impossible to eliminate distribution by throwing it away, and it was not until the Monotype entered the field and made the type and material for the hand compositors so economically that it really cost less than the time required to distribute foundry material that the way was opened to turn this loss into a profit. The Monotype made possible real elimination of distribution and placed the greater part of the 33⅓ per cent. of non-productive time in the productive column, thereby increasing the composing-room output more than twenty-five per cent. with less actual cost.

With the Monotype and Non-Distribution the composing-room has become one of the most, if not *the* most profitable department of the print shop, and the benefits have overflowed into the pressroom where new type for every form has reduced the cost of make-ready fifty per cent.

Twenty-five per cent. increase of production by keeping all the compositors always busy on productive work is good, but when the additional saving in the pressroom is considered it is like finding a gold mine in your cellar.



J. H. LISLE
Keyboard

HARPER DUNN
Keyboard

RALPH ALLEN
Caster

FRANK KERRIGAN
Keyboard

LYSLE CUNNINGHAM
Keyboard

JOHN SURBER
Keyboard

MONOTYPE OPERATORS, AMBROSE PRINTING CO., NASHVILLE, TENN.

The Abuse of the Cost System

By WADE H. PATTON, Waco, Texas

COST finding systems, as applied to composing-rooms, have been "cussed" and discussed in conventions, trade journals and books to such great lengths and by so many so-called experts that the unanimity with which the speakers and writers have overlooked or ignored important elemental truths is astonishing. Astonishment increases to amazement when we consider that owners, ordinarily keen and quick in detecting fallacies, have almost universally fallen into errors that are clearly self-evident on analysis.

Perhaps the best way to point out these fallacies is to partially analyze the Standard Cost System as usually applied to the production of plain matter composition in a composing-room having three Monotype keyboards, three casters, and employing ten producing hand men. The material facts stated in regard to this composing-room are true in some degree of all composing-rooms using Monotypes.

In this plant we will assume that the hour cost given in the Composite Statement of the U. T. A. for 1915 is correct, though it is not so considered in the shop with which I have the honor to be connected, and its accuracy is open to discussion. This gives \$1.121 for the keyboard hour cost, \$1.477 for the caster, and \$1.532 for the hand men. These figures are taken because they are published with some authority though they do not agree with our records.

Seventy per cent. of the hand time, 1456 hours per month, is sold; forty per cent. of the caster time, 250 hours per month, is sold, the other sixty per cent. being used in making type, leads, rules and slugs for hand work; Two keyboard operators are employed and 160 hours per month are productive.

Using the U. T. A. figures the gross cost of this composing-room would be \$2779.20, and this would be divided among the three sections as follows:

1456 Hand hours at \$1.532.....	\$2230.59
250 Caster hours at \$1.477.....	369.25
160 Keyboard hours at \$1.121.....	179.36
Total cost for month.....	\$2779.20

Now we will take a concrete example of a 320-page brief and see just how unfairly this works out in actual practice.

This brief contains 320 pages of 12-point type, the page size is 22x42 picas, and the entire job contains 295,680 ems of composition, which according to the time sheet of this composing-room took the following amount of time and cost in each section:

Keyboard.....	66 hours	at \$1.121	\$ 73.99
Caster.....	74 "	" 1.477	109.30
Make-up.....	22 "		
Proof.....	15 "		
Corrections.....	12 "		
Lock-up, 10 forms	15 "		
		64 hours at	98.05
		\$1.532,	

Total cost..... \$281.34

This is equivalent to 87.9 cents per page.

1. Neither of these hour costs provides for the proper charging of the making of type and material for hand work. Even if it be contended that the caster hour includes the cost of making material for the hand men, what an absurdity it would be to charge the purchaser of machine composition for making type used by hand men on other jobs.

2. The fundamental function of the casting machine is the *making* of type, the fact that it does under certain conditions deliver the type in composed lines is merely an incident in the process of manufacture of type and does not affect the caster cost. The entire cost of composition which is distinct from the type making is incurred at the keyboard. The statement that a casting machine composes type is ridiculous on its face.

3. In every essential detail the caster takes the place of the foundry in the old hand days, the only difference being that the caster delivers, through the agency of the keyboard, forty per cent. of its product in a much more desirable shape than the foundries did, while the other sixty per cent. is delivered to and used in the composing-room exactly as foundry type. It should be noted that the caster product is more quickly available than the foundry product—a valuable factor which can not be calculated in this comparison.

4. In the plant under discussion, forty per cent. of the caster time is devoted to *making* type composed at the keyboard and sixty per cent. is devoted to *making* type to be composed from the cases by the hand men.

5. The hour is used as the unit for measuring hand composition cost simply because

there is no tangible unit that can be used to measure the product of the labor which is sold. If we attempt to apply this statement to the casters, even a novice in cost finding will see that it is not strictly true. Casters produce a tangible commodity, the cost of which can be determined to the fraction of a cent, and which should be sold, not to the buyer of printing but to the composing-room precisely like the foundry product. When a font of type is bought from the foundry it is not charged to any particular customer but becomes part of the general charge of the composing-room which is borne in part by every customer for whom composition is done; but in most cases, when a font of type is produced by the caster the entire cost of making it is either given to the customer, or, still worse, is charged to the buyer of keyboard composition for whom it was not used at all.

I believe that the five statements made above are so palpably true, so self-evident, on their face that no intelligent man will challenge either or any part of them.

If these statements are accepted as true, and they can not be successfully refuted, it becomes necessary for scientific accuracy in cost accounting to treat the casters as a separate department. They are, in simple fact, as truly separate as a foundry would be.

In determining the cost of caster products the distribution of charges would be made as under the Standard Cost System except that *no selling charge* should be included. *Only production charges* should be made because the entire caster product is sold to the composing-room and no selling expense is incurred.

For the purpose of illustration, however, let us use the \$369.25 charged as the cost of 250 caster hours as the cost of operating the casters for one month, bearing in mind that the true cost would be somewhat less as the above figure presumably carries a proportion of selling overhead.

Instead of charging this \$369.25 to the customers who buy keyboard composition let us carry it as a charge against the actual composition as we do foundry type adding a pro rata share to the keyboard composition and the balance direct to hand composition. This gives the following cost for these items respectively:

Hand composition.....	\$2230.59
Sixty per cent of caster cost.....	221.55
Total cost of hand composition...	\$2452.14
Divided by 1456 hours this gives \$1.684 per hour	

Keyboard cost.....	\$179.36
Forty per cent of caster cost.....	147.70
Total cost of keyboard composition	\$327.06
Divided by 160 hours this gives \$2.044 per hour.	

It should be observed that this method will yield exactly the same gross cost as the former method in use the only difference being that *each operation and each job will now bear its just proportion of the type-making cost*—no more, no less.

Now apply this method to the 320-page brief, remembering that the type making cost is now included in the other hour costs:

Keyboard	66 hours at \$2.044	\$134.90
Make-up	22 " " " "	
Proofs	16 " " " "	
Office Corrections	12 " " " "	
Lock-up, 10 forms	15 " " " "	
	64 hours at \$1.684	107.78
Total		\$242.68

This shows a cost of 75.8 cents per page, as compared with the fictitious cost of 87.9 cents as shown by the present erratic system.

The printer who uses the cost system with casting machines in the manner shown to be in use in the plant under criticism and believes in the figures shown on his cost sheets is simply fooling himself. In the case of the 320-page brief he is 11.6 per cent. too high.

In both the above calculations there has been a charge for proof reading at the same rate as the hand composition, which is manifestly unjust. In most plants the proof-reader's salary is charged to the overhead because it is impossible to keep record of the time of reading the numerous little jobs that are going through the job hand department. Therefore, we should deduct this charge from our calculation or it becomes a double charge.

Deducting 15 hours at \$1.684, making \$25.26 from the total of \$242.68 in our last calculation, leaves \$217.42. Dividing this by 320, the number of pages, gives us 67.9 cents per page, at the U. T. A. hour rates. This shows that the first price was 29.85 per cent. high, enough to "queer" any job ever offered a printer.

Practically every caster owner in the country is paying the penalty for using such a loose system of accounting—is driving a large volume of work away by his fictitious caster charges and handling another class, hand composition with Monotype type, under the delusion that he is getting the type for nothing. He is fooling himself in both ways.

No wonder composing-rooms are considered financial sink-holes.

Can any intelligent reason be assigned for applying one accounting system to foundry products and an entirely different and more burdensome one to the caster product?

Think of a compositor working one hour out of a case of caster type which we pretend costs nothing and the next hour handling keyboard composition the type for which is charged at \$2.05 per hour and then selling both hours for \$1.53 each.

Having called attention to one fallacy of the present method of handling caster costs, I cannot close without mentioning the equally erroneous idea that most printers have in regard to the relative amount of machine and hand labor entering into the finished product. In the case above a job was chosen which required the minimum of hand labor and even then there were almost as many hand hours as there were keyboard hours, but in the majority of booklet, catalog and higher grade work it will be found that the amount of hand labor greatly exceeds the amount of keyboard work. In the usual machine-hand composing-room the caster casts type *after* it has been set by the keyboard or *before* the hand men set it, so the keyboard is only a compositor whose work is done when the ribbon is perforated. Both classes of composition must be corrected, made-up and locked up before they are of any use, and in most cases it will be found that the proportion of hand labor will be from six to eight times that of the keyboard, therefore, the keyboard is really only a small fraction of the production cost even though its output equal that of five hand men.

This fact is overlooked by most printers and not enough attention given to the proper division of the caster cost between the hand and the machine composition. The keyboard sets the type but it does not take care of the "whiting out," headlines, display and other necessary work to complete the job. The leads, rules, slugs, quads, borders and spacing material are all made for the hand workers and form a large part of the caster output while the completion of the work of the keyboard only requires the casting of the type called for by the ribbon.

What a warped and devious process of reasoning we have been using to deceive ourselves.

Shall we boast of our strides towards scientific accuracy and then tolerate such a crude thing as this phase of cost finding?

There was an excuse for this when cost finding for printers was in its infancy and

printers lacked experience, but now they should know better and devise some plan for the equitable distribution of the type-making cost, especially as the Non-Distribution System is being adopted in an increasing number of plants each month.

EDITOR'S NOTE: In the above article Mr. Patton has discussed a subject of vital importance to Monotype users and others who are seeking to get at the true costs in the composing-room. While it is based on the Standard Cost System, we do not publish it as in any manner a criticism of the system nor as the "last word" on the subject, as we feel that Mr. Patton has really restrained himself in keeping to the present system that he might emphasize the abuses in the use of the system in such a way that they would be generally recognized. We publish this without further comment as is our custom with contributed articles, but call attention to the fact that the question that Mr. Patton has opened up is one that should receive careful study and investigation by printers and cost experts.



A Printer's Dream

By JOE G. STUART, of the Buffalo News

Tonight—in a dream—I go back to the time when I was a very small boy—printer's "devil" working in a weekly newspaper office where the best we had were two Washington Hand Presses, one country cylinder and a small foot press, 8 x 12, and a quantity of type so small that to set an ordinary job we had to "pick" from the ads of the weekly paper to finish it. In those days I fondly dreamed of the time when I should be a full-fledged printer and work in a big shop with lots of type. When I became of age, I made up my mind that I would go to some big city where they had at least enough type to set an ordinary business card. I secured employment as stoneman in one of the largest job printing establishments. One of the first forms I had to lock up was a twenty-four page stove catalog. The superintendent gave me the "return proofs" and told me I would find the pages on the letter boards—only he forgot to mention "what was left of them." There was not a display line in the job that had not been "picked."

It took longer to hunt up the "sorts" than it did to set the lines in the first place. This seemed to be the rule of the office and all forms looked alike. I became disgusted and gave up the job printing business.

I worked for some time on the "case" in the Buffalo News—where "sorts" were short and distribution so objectionable that many of the compositors had the other fellow do it for them—and I was one of them.

With the starting of big ads and department stores, I was placed in charge of the ad alley.

It was then my troubles began—for the larger the paper grew—the smaller the equipment became and the harder to handle the copy. Dead type piled up all over the office, causing all kinds of dissatisfaction, for I had discovered long ago that no matter how good a man was, put him on distribution and his ambition was gone.

I became interested in type casting machines and a firm believer that they were the only way to solve the objectionable part of the printing business.

Mr. E. H. Butler, one of the most progressive men who ever published a newspaper, was quick to see the benefits to be obtained from such a system and installed the Monotype System. My dream was fulfilled. Today I watch the casters doing their little "stunt" keeping the storage cabinets filled with new type—the satisfied compositors always building up—never wasting time on useless pulling down—the bright appearance of the paper—no broken or "muddy" type—and the praise of all advertisers—I feel as though, after the struggle for many years, it was well worth fighting for.



Versatility as a Business Asset

One of the most valuable assets a business can have is to possess a plant that is easily adaptable to different classes of work, or even to a different business business entirely. In this respect the printer has a considerable handicap as most of his machinery is not only specifically adapted to one business but a large part of it is fitted only for use in one operation of that business. That is one reason why the printer feels the effects of business changes so quickly and recovers so slowly.

But, there is one machine for the printer that is exceedingly adaptable to many kinds of work formerly done by hand and to some that can only be done on this machine—the Monotype. This freedom of use and economy of changeability is characterized as versatility, and the Monotype is probably the most versatile machine that ever entered a printing plant.

This versatility, though peculiar to the Monotype, is not confined to the machine itself, but is made a concrete quality of the entire organization. The addition of a Monotype to a plant removes composing-room restrictions in all directions and increases the capacity to an un-

limited extent. Although the Monotype represents but a small percentage of the plant investment, it makes the whole plant capable of handling a greater variety of work and turning out a greater quantity without any sacrifice of quality—in most cases with an improvement in quality.

With no disposition to minimize the fact that the Monotype tends to economy in cost we emphasize quality, although we realize that anything that brings economy of production is also a producer of profit if the economy is obtained without the sacrifice of quality. Consequently economy is not its greatest virtue in our estimation.

For instance, take a plant that has for several years been building up a reputation for high-grade work on booklets, catalogs, direct advertising matter and stationery. The various departments have been organized to produce such work efficiently, but there is a limited local market for this class of work, and a quantity of less showy though equally necessary commercial printing must be handled to keep the wheels going round. In such a plant the Monotype versatility permits of the variety of faces, clean, perfect composition and quality demanded by the users of high-grade printing while at the same time it gives the speed required on the ordinary circular and booklet, and turns out page after page of intricate tabular matter at a cost that makes it possible to sell it at a profit.

The plant without a Monotype must carry a very much heavier composing-room investment to be able to meet these requirements and would therefore be handicapped by higher costs and unable to handle at a profit this "bread and butter" business.

With the Monotype every requirement may be met, from the fussy fur and jewelry catalog, illustrated with tints and four-color halftones, to an order for a thousand tabulated price-lists on cheap paper, and all may be handled with complete satisfaction to the customer and the printer.

And last, but not the least by far, the Monotype provides the type, leads, slugs, rules and other material for the whole composing-room so economically that it makes possible the Non-Distribution System which is the greatest economizer ever introduced into any manufacturing business and which gives the user of good printing assurance of getting the best composing-room service on every job.

The Metal Question

By CHARLES J. THOMSON

THE recent increase in the price of type metal has caused some Monotype users, especially those doing composition for the trade, to experience considerable uneasiness concerning the situation. In July 1914, a standard brand of metal cost $8\frac{1}{4}$ cents per pound and in July 1917, the same brand cost $18\frac{1}{4}$ cents per pound with prospects for even further advance in the price.

This advance in price may, however, prove to be a blessing in disguise if it causes the trade to wake-up and correct or abolish the abuses that have grown up around the handling of metal between the composition houses and their customers.

For a long time it has been the custom of the craft and a rule of the National Typothetæ and local printers' organizations that "a bill for the metal shall accompany the bill for composition" and that a "rental charge shall be made for all metal held by the customer over thirty days and not paid for. Invoice for rental being rendered on the last day of the month for balance of unreturned metal as shown by the account on first of that month, after giving credit for metal returned."

At the present and for some time past the bill for metal accompanying the bill for composition has been looked upon almost as a joke by the customers. When they got good and ready they would return a part of the metal and act as though insulted if asked for a strict accounting.

Now that metal is so costly and is getting scarcer those who have hesitated to call their customers to account may be compelled to look after their interests and demand a prompt and proper settlement of metal balance and bring their customers to a realization that metal represents money for which a prompt and accurate accounting must be made.

The trade rule quoted above would work out all right if strictly followed, as most of the local organizations provide for a charge of one-half cent per pound per month for any metal that may be delayed in return.

One firm has already announced that after July 1, 1917, all metal will be billed with the composition at current prices for that day and will be collected for with the regular monthly account, a credit of eighty per cent. of the price charged being allowed for all metal returned

prior to the tenth of the following month. This makes a little more bookkeeping and one printer suggests that there be noted on each bill the amount to be refunded for return of metal within the limited time and that all returned at a later date be considered old metal.

Another firm say they have had about all the experience they want in loaning metal and the method now in force in their establishment is to charge outright for the metal and to insist upon a cash settlement for same when the bill for composition becomes due. When new metal was less than 10 cents per pound, they charged 10 cents per pound, when it advanced to more than 10 cents, they charged 15 cents per pound and are now charging 20 cents per pound. Metal returned is redeemed at the price as charged. This puts a higher price on old metal but it has the effect of bringing it back, in fact sometimes more than was sent out; but they keep a record of weights and prices and their offer to redeem metal is limited to the amounts as on their books. This rule was a little difficult to enforce at first, but they now have it established and say that the results prove that it was worth the trouble. The only suggestion they make to improve it is to reduce the price of old metal to allow for re-smelting, tempering and cross.

Under either of these methods, if the customer retains the composition in prospect of a repeat order, he assumes the carrying cost as his money is in the metal. This is an item of very considerable importance to some of the larger composition houses who have thousands of dollars invested in metal, at present laying around the plants of their customers, for which they are not receiving a penny.

There is no reason why the printer who for economic reasons will not install Monotypes should be allowed to do business on the capital of the firm that furnishes him with composition; but that is what it amounts to, when he is allowed to keep metal until he sees fit to return it, and then make short returns because some of it has gone to junk by the way of the hell-box.

EDITOR'S NOTE: Mr. Charles J. Thompson, whose name appears as sponsor for this article is managing owner of one of the oldest and best-known composition and electrotyping concerns in the United States, Westcott & Thomson, Philadelphia. This house was established in 1800, and set type and made good stereotypes before electrotyping was introduced and has continuously advanced with the improvements in the composing-room. Of course they use Monotypes.



It does not pay to set a line to change a letter.

American Optical Company Installs Monotypes

Another large private printing plant has joined the ranks of Monotype users. The American Optical Company, of Southbridge, Mass., in connection with its immense establishment for the manufacture of spectacles, lenses and other optical goods, conducts a large printing plant to which it has just added a standard Monotype equipment. The Monotype has been installed at the end of the composing-room, enclosed in a sound-proof room with many large glass windows. It is supplied with electricity and gas from the big generating plants operated by the company for their private use.

The printing plant of the American Optical Company produces a large quantity of printed matter. Two monthly publications of large size are issued, much miscellaneous advertising matter is handled and a large number of factory forms pass through the plant weekly. Since the installation of the Monotype the Company have not found it necessary to replace three of the hand compositors who have left for various reasons, as the Monotype is more than making good for the work they did. The composing-room force, exclusive of the Monotype equipment, consists of three compositors, an apprentice and a stoneman.

Our illustration gives a good idea of the compact arrangement of this installation and the excellent light and ventilation.

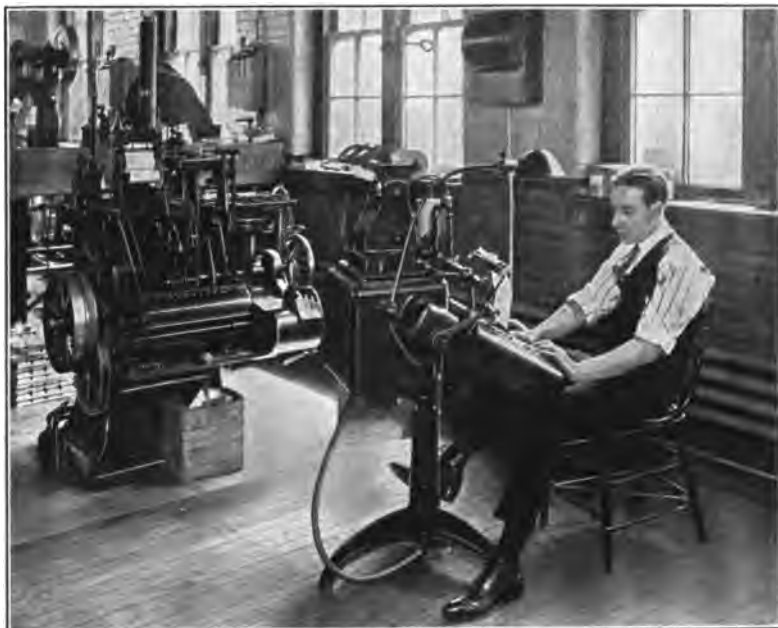


Though the war may render skilled labor in the printing office somewhat scarcer than it has ever been, the plant using the Non-Distribution System and Monotype Methods will be in a position to utilize the full time of all the skilled workmen in the composing-room to the highest efficiency because they will not have to waste time on non-productive tearing down of old jobs to get material to work with. If you are not a Monotype user, consider what this may mean to you in profits.

How the Monotype Saves

Monotype users are so constantly making savings over the old methods that they do not realize how great these savings are until one larger than the rest forces itself upon their attention, as in the following case.

A job requiring considerable rule was to be set and as the face was different from any matrix they had the foreman got an estimate



A CORNER OF THE MONOTYPE ROOM, AMERICAN OPTICAL COMPANY

from the type founder for furnishing it, not realizing that he could get a matrix of the face needed. The price quoted was \$42.00.

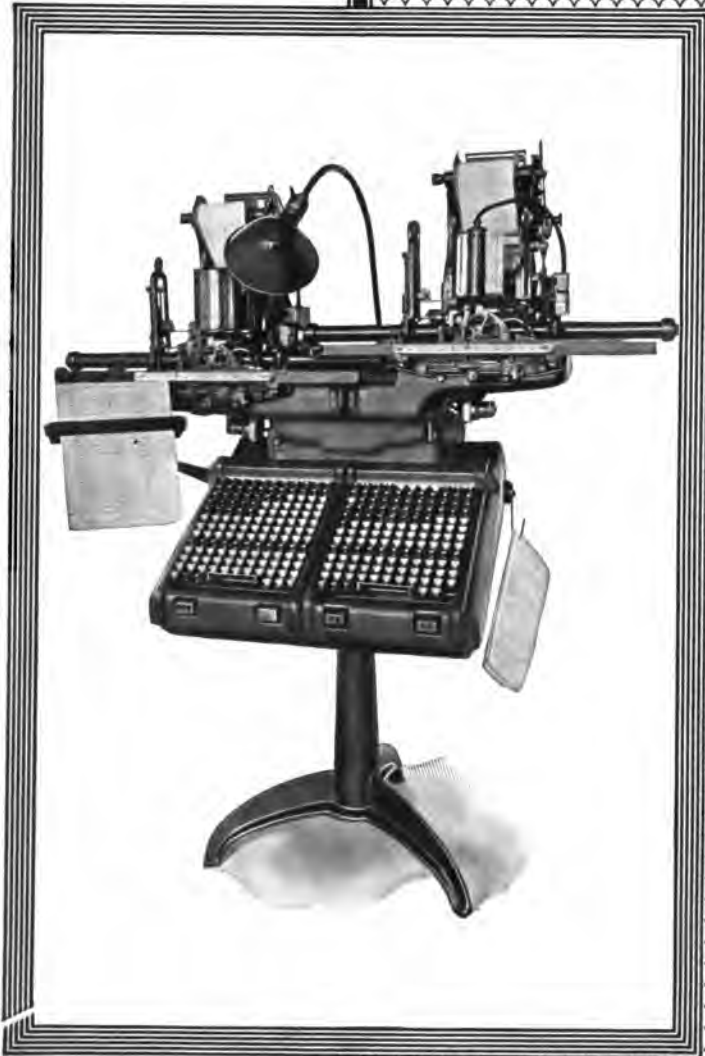
A Monotype rule matrix was ordered and the rule made on the machine in two hours, cut to size ready to drop into the pages. The matrix cost \$3.00 and the time at \$1.50 per hour, \$3.00 more, making a total of \$6.00 for the rule that would have cost \$42.00 if brass rule had been used. A clear saving of \$36.00, or 600 per cent.

How long would a Monotype take to earn itself in your plant at this rate? Why not investigate at once?



Five or ten years from today there will be three times as many firms advertising as there are today. That means more printing and big opportunities for the users of Monotypes, for by that time the printing office without a Monotype will be a back number.

MONOTYPE



The Monotype in the

Makes and sets all the type for straight matter, tabular work, and the most intricate catalogs, price lists, and does it better, quicker and much more economically than is possible with any other machine or method.

Makes all the type for the use of the hand compositors, up to and inclusive of 36-point, so economically that you can afford to carry full cases of every face in all sizes and thus abolish all the sorts hunting, the picking and the consequent pi.

Most of the production is of a machine built to set page 54 and advertisement cover of this number of

In the Press-Room the new Monotype type

PRODUCE

METHODS

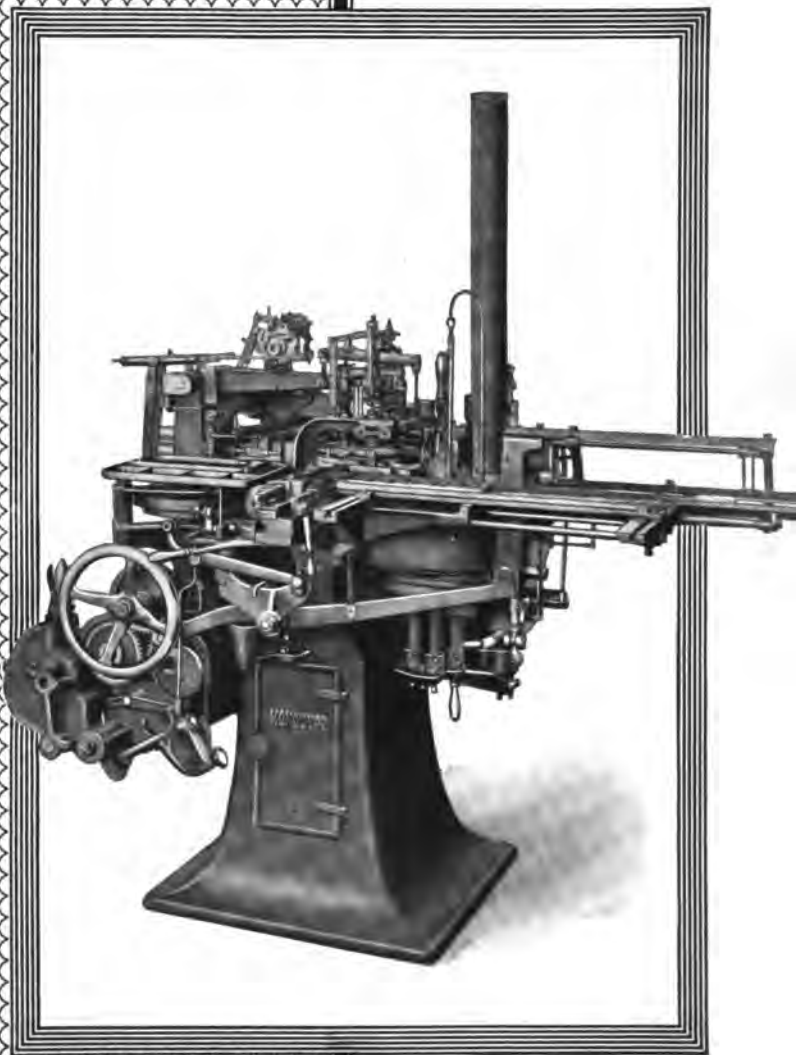
Composing-Room

Produces all the type, leads, slugs, rules and borders necessary to make the Non-Distribution System practical and successful, thereby doing away with the drugery of distributing the used type and increasing the compositor's efficiency while reducing the exertion required to secure it.

Eliminates practically all the Non-Productive time and makes it possible to keep all the compositors all the time building up new jobs without stopping to tear down old ones to get material.

really the By-Product type. Read article on page three of the monotype.

in every form saves half the make-ready



PROFITS

By-Products

"It is constantly the case that the by-products of a complex industry are found to be the sole source of business profit."—*Encyclopædia Britannica*

When a manufacturer installs a new machine in his factory or a printer places a Monotype in his composing-room they both act with a definite idea of the product they expect the machines to turn out, and have, without doubt, selected these particular machines with due regard to the quality and quantity of that product and with the expectation that they will make money from their working, either as a direct profit on the product or in a lessening of the cost as compared with a former method of production.

The product (direct product) of a machine is the principal article it produces and which it was designed and intended primarily to produce. If it does not furnish this product in greater quantity, more economically, with less waste, or in some way superior to the former method of production it has not "made good," is not a success, and the change from the old method was a mistake.

Judged by this standard the Monotype as a composing machine was a big success, for it produced more and better work than had been obtained formerly either by hand or machine. It actually increased the profits of Monotype owners who used only its direct product.

But experience soon showed that the mere casting and setting of type in lines and columns—the original direct product of the Monotype—was not all that it was capable of in the way of profit producing in plants where hand composition was combined with machine work, and that is almost every print shop.

At first the Monotype only cast a few sorts for correcting the matter set on it or an occasional case of type for hand composition, but it was soon found that it could cast this type cheaper than it could be bought ready-made and a demand sprung up for matrices from which to cast display faces.

Here we have the first by-product of the Monotype: Body and display type for the hand compositors produced so economically that the composing-room need no longer go short of sorts. This first by-product proved a big money saver for Monotype users.

Why do we call this a by-product and not *the* product of the Monotype? Because *the* product of the machine, the thing it was built to do, is

the production of type composed in lines and columns, and this casting of type for the hand compositors is more than at first expected by either the inventor or the printer.

Webster says: "By-products: a secondary or additional product; something produced in course of manufacture in addition to the principal product."

Surely this display type is something in addition to the principal product (composition) and hence a by-product.

The average printing plant runs its composing-room on about seventy per cent. efficiency or rather uses about that proportion of the total time on productive work, and this basis seems to have been carried into the Monotype department leaving the caster with thirty per cent. of time that must be a loss unless something is done to reclaim it.

The Monotype Company realized at once the value to their customers of this thirty per cent. of caster time and greatly increased their stock of matrices until they covered almost all the desirable faces and soon a large part of this thirty per cent. of idle time was being used in making display type for the job room and quads and spaces. The by-product began to replace the high-priced foundry type and became valuable material.

Then it was discovered that the Monotype could produce these type, quads and spaces so economically that it did not pay to distribute them and another and still more valuable by-product was available—the first step had been taken toward Non-Distribution.

About this time the Lead-&-Rule Attachment was added to the Monotype and the number of by-products increased so that they covered all the necessary material for the job room up to and including 36-point, which covers over 90 per cent. of the material used in display composition; and of the remaining 10 per cent. only a very small proportion consists of the 42-point and 48-point sizes.

These were true by-products because they did not decrease the use or output of the Monotype on the composition for which it was originally intended, but used up its idle time which would otherwise have been wasted.

The keyboard while practically having no tangible by-product does make savings on duplicated jobs where the ribbon may be rerun through the caster, and in repeat orders where the ribbon has been held, no matter whether

these duplications are made at once or at any later period.

The caster by-products are type, leads, slugs, rules and borders, quads and spaces for the hand compositors—essentially all the perishable material of the composing-room.

And, like most other by-products, they are produced so economically that every compositor may have always at his finger tips an abundant supply of new material, so that the time formerly spent in hunting sorts and picking becomes productive.

But the greatest by-product of the Monotype is the Non-Distribution System—for this is really a by-product of the Monotype, though since its development many plants have installed Monotypes for this feature alone.

the typography of the display advertisements. The advertising in the *News* is not confined to local merchants but is international in its scope, and is a fine demonstration of progressiveness.

After looking over a copy of the *News* it is not difficult to understand why the publishers are making good on the following, which we quote from their own advertising: "We intend to make *The Panama Weekly News* so interesting that you and every other resident of the Isthmus will read every line of every issue."

The fact that a good start was made on a quality basis gives additional interest to news, editorials and advertisements, and has done much to make it a success.



Cost Comparison Often a Misleading and Dangerous Practice

The custom of machinery manufacturers and printers of comparing costs in various plants is a dangerous one, as unless the conditions in the plants are alike, and the operation and the character of the work are alike, the comparison has no value. In the manufacture of printed matter it is easily possible to reduce the cost of one operation at the expense of another for the purpose of making or maintaining a record, but the result is most likely to be an increase in the total cost of the finished product. Cost figures alone, without definite and complete statements of the character of the work and conditions under which it was produced, are absolutely worthless.



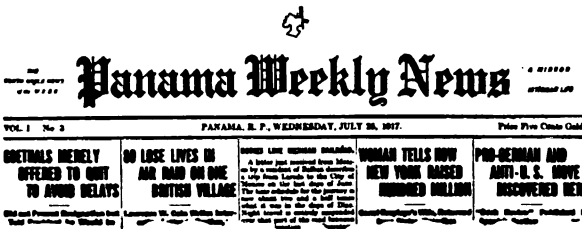
New Rule and Corner Piece Matrices

New specimen pages showing 99 new Monotype Rules and 150 Corner Pieces, will be sent out by the time that this issue of "Monotype" reaches our readers. Matrices for all these can be supplied from stock.

This shows a total increase of 120 per cent over the number shown in the specimen sheets issued in December, 1916, and the variety should be sufficient to supply almost any demand. We shall, however, continue to design new faces from time to time as demand arises. If there is any special rule face or corner that you need, send in a description of what you require.



What is possible for the hand compositor is more than possible for the Monotype.



Getting Started Right

Possibly the determination to do things thoroughly and on a large scale was developed by the publishers of *The Panama Weekly News*, through the experience gathered while helping to build the Panama Canal.

The *News* is published by the Central American Printing Company, Avenue A at Sixth Street, in the heart of the business section of Panama City, by a company organized by five progressive young men from the States, who were quick to recognize the opportunity afforded by the completion of the canal to establish an up-to-date newspaper in the city of Panama.

It is interesting to note that after a careful study of the claims of various composing machine manufacturers the publishers of the *News* decided that the Monotype was the only machine which would make possible their ideals of quality and versatility for newspaper work as well as take care of the large amount of high-class job-printing which they saw could be developed.

The *News*, a handsome sixteen page quarto, is produced entirely by one standard Monotype equipment, including news, heads and advertisements. The clear, sharp impression of the news columns is enhanced by the excellence of

An Unusual Endorsement and Ad

The July 3, 1917, issue of the New Haven *Union* was certainly an unusual newspaper, as may be seen by the editorial which appeared in the issue of July 5, which we reprint on this page. It was, as the *Union* always is, an unusually well-printed sheet because it is produced from entirely new type and printed in the national colors. Another unusual feature was the Monotype advertisement containing the longest single piece of column rule ever made and used for actual printing. We show a greatly reduced reproduction of this advertisement that our readers may get a correct idea of its unique and artistic appearance.

This ability to produce novel advertisements requiring extra quantity of special material is one of the features of the Monotype that makes it valuable both to the newspaper and its advertisers, and often leads to increase of space used by the advertiser. It is also valuable to the job printer in meeting the demand for striking display in direct advertising which is daily growing greater.

Readers of the *Union* marveled at the typographical appearance of the issue for Tuesday with its neat border of stars and stripes and the page containing the longest column rule ever cast in one piece for one page and wound around the flag printed in correct colors; all in addition to the clean printing for which this paper has become justly famous since adopting the remarkable Lanston Monotype Machine composition. How is it done? That is the usual question asked by those who wonder why The *Union* is able to so far outclass all other local papers in appearance. The answer is that we have a new dress of type in each issue for the Monotype is a complete type foundry as well as a composing machine. We never have broken rules in the pages because the Monotype casts them to any and every length. Our compositors give all their time to constructive efficiency because there is no distribution of used types since all is thrown into the discard to be put back into molten metal for recasting into absolutely new and perfect type. The printers having no time-wasting distribution work give all their effort to the display of ability in the art preservative.


The Monotype is the most speedy keyboard, most versatile type casting machine and the machine which took the limitations out of machine composition. It does the most intricate tabular work, the most complicated technical printing, the most classy advertising display, and

casts type, space material, and borders, in all sizes from five to thirty-six point inclusive, as well as rules, leads and slugs in continuous strips or automatically cut to any length from six picas onward indefinitely.

And the New Haven *Union* is the only local paper having Monotype machines. We have them in addition to our battery of other machines, with which all the other papers are produced. As always we lead, not only in composition but in printing. The flag was printed in red, white and blue on the record-breaking advertising page

TWO WORLD'S RECORDS ARE BROKEN ON THIS PAGE

FIRST Longest single column rule ever cast in one piece for one newspaper page shown here. **SECOND** Greatest amount of column rule ever put in one newspaper page without a break.



Rally 'Round The Flag, Closely and Solidly, Like The Monotype Rule

LANSTON	600 lines of six point column rule wound around "Our Flag" indicates the versatility of the Non-distribution System in the composing room. Any printer can see by this one advertisement that you turn in the right direction when you use the Monotype. No other caster attempts to compete in making rules, slugs or leads. The NEW HAVEN <i>UNION</i> , in the past few months has been unanimously credited as outclassing all other local newspapers in typographical appearance. What is the answer? New type every insertion, made possible by the Monotype Non-distribution System.	MACHINE
MONOTYPE		COMPANY
PHILADELPHIA		PENNSYLVANIA

THE UNION, NEW HAVEN'S FIRST NEWSPAPER, BECAUSE IT IS ALWAYS FIRST!

REDUCTION OF PAGE AD IN NEW HAVEN UNION

of Tuesday evening, as was the first page border of stars and stripes. The *Union* is the only local newspaper that uses colors when they are essential for proper display.

But the greatest mechanical achievement was the 1950 inches of column rule shown Tuesday evening wound around a cut of the flag, a veritable mechanical triumph. For all these reasons The *Union*, always zealous to be the leader in the mechanics of newspaper making, as well as in other departments, takes pride in its Monotype achievements, and is anxious to answer the insistent queries of those who observe the superior excellence of our printing.



They Have Finished Their Takes

LOUIS A. WYMAN

Louis A. Wyman, president of the Wright & Potter Printing Company, of Boston, died at his home in Swampscott, on July 6, 1917, after an illness of more than a year's duration. Mr. Wyman had been for more than thirty years identified with the business of which he was the official head at the time of his death. He was born in Lowell, Mass., in 1849, and there received his early education, afterwards graduating from Harvard.

A practical printer and an active worker for the trade uplift, Mr. Wyman will be missed not only by his immediate business associates and the printers of New England but by the trade at large. As a customer and friend we shall also miss his genial and hearty co-operation.

Mr. Wyman was a member of The Oxford and the Whiting Clubs of Lynn, of the Lynn Historical Society, the Swampscott Neighborhood Club, Massachusetts Society Sons of the American Revolution, and the Boston City Club. He was for nine years chairman of the Lynn School Board.

DAVID G. WHITEHEAD

Again the Grim Reaper has taken one of the active workers in the printing craft in the person of David Garland Whitehead, president of the Everett Waddey Company, Richmond, Va., who died on Sunday, July 8, 1917, after an illness of three months.

Mr. Whitehead was born in Amherst County, Va., in 1864. He came to Richmond, twenty-eight years ago, and accepted a position with the Everett Waddey Company. In 1908, at the death of Mr. Waddey, he was elected president of the company, which office he held until his death.

Taking an active interest in advancing the business knowledge of printers and in spreading the use of the cost system, he was one of the leading spirits in the Typothetæ movement. At the time of his death he was

a member of the Executive Committee of the United Typothetæ and Franklin Clubs of America, also of the American Printers' Cost Commission. He had been assigned the duty of presenting and explaining the Composite Statement of the Cost of Production at the coming United Typothetæ Convention.

A believer in the use of the best machinery and methods he was naturally a Monotype user, his firm having installed their first machine in 1905, and was one of our most valued customer friends.

JOHN A. PHILLIPS

It is with sorrow that we are called upon to record the death of one of the active friends of the Monotype, John Alfred Phillips, who died at his home in Englewood, N. J., on Monday, July 9, 1917. He led an unusually active and healthy life until last February when illness began to manifest itself, but it was only recently that he was confined to his home.

Mr. Phillips was born in Brooklyn, N. Y., in 1871, but removed to Jersey City early in life, where he learned the printing and publishing business in the office of the *Jersey Journal*. Later he established a business of his own, which from a very small beginning has grown into a large and up-to-date publishing house with offices at 226 William Street, New York City.

The business will be continued under the old firm name by his wife, with Mr. A. L. Hollinshead as manager.

CHARLES A. STILLINGS

On June 24, 1917, death claimed one who was well known to the printing trade and at one time an active worker for the betterment of trade conditions. Most printers will remember Charles Arthur Stillings as the one-time Public Printer who introduced the cost system into the Government Printing Office.

Mr. Stillings was born in Boston, Mass., in 1871, and learned the printing trade with his father E. B. Stillings.

In 1902, when the firm was changed to the Griffith-Stillings Press, he became sales manager for the concern. Later leaving to take the position of Manager of the Printers' Board of Trade of Washington. After a short time there he was called to New York as the Manager of the Printers' Board of Trade in that city, which position he held until he resigned to accept the post of Public Printer under President Roosevelt's administration. Recently he has been Manager of the Hearst publications.

A good printer, a firm friend and a likeable fellow, Charlie will be missed from the ranks of printerdom.

"FATHER HERBERT"

Benjamin B. Herbert, of Chicago, for over thirty years editor of the *National Printer Journalist*, and known to the printing and publishing fraternity the country over as "Father Herbert," was stricken while attending the Thirty-second Annual Convention of the National Editorial Association at Minneapolis on July 10, 1917. His death occurred the following night from heart failure.

At Red Wing, Minn., on Sunday, a bronze tablet was dedicated in his honor, and a large audience of his old friends with the glowing tributes of the eloquent speakers provided a demonstration that taxed his emotions almost to the breaking point. On Monday, July 9, Mr. Herbert opened the convention in Minneapolis with an inspiring invocation—his last words in public.

Mr. Herbert was born in 1843, near Cuba, Ill., and with his parents moved to Red Wing in 1856. He graduated from Hamline University in 1865, took a law course at the University of Michigan, and practised at Red Wing from 1868 to 1873.

In 1885 he organized the National Editorial Association and was its president for ten years. His home in recent years was at Ravenswood, a Chicago suburb.

The *National Printer Journalist* which Mr. Herbert edited for thirty years will be continued under the directorship of his sons.



Monotypography

"Ginger" is the title of the house organ of Noble Scott, Limited, Toronto. It is an eight page and cover booklet, 4 1/4 x 8 inches, full of snappy sales talk calculated to induce the purchaser of printing to buy on a quality basis rather than for the lowest price. It should be very effective in bringing inquiries for "good printing," which it claims is synonymous with "Noble Scott, Limited."

"Printing Profits, a Screamaro in 88 parts," is the caption under which W. H. Hoskins & Co., Philadelphia, have presented a list of the operations, incidents and accidents through which an ordinary job of printing passes from the time the order is phoned until the job is delivered and the printer goes broke. We are afraid that the author left a few incidents out of his "screamaro" that other printers could supply from experience. But it is well written and should be an effective piece of business literature for the Hoskins Company.

From Botz Bros., Sedalia, Mo., we have received the July issue of their house organ, "The Quintet." So named because there are five brothers in the firm. Their slogan is "We know how, the Printers five." It is a four page three-column quarto.

Shorthand in print is not new as several journals are published for stenographers which contain reproductions of "notes" of the different systems of shorthand, but shorthand notes set on the Monotype are something of a novelty to most printers and stenographers. "The Stenotypist," a monthly magazine for the users of a mechanical method of stenography, called Stenotype shows in its pages facsimile of the notes made by the Stenotype Machine, and sets these on the Monotype; therefore we feel that our readers will be interested in seeing just what they look like and have reproduced a small section from one of their lesson sheets. In each issue of the *Stenotypist* there are several pages of these notes. It is published by the Stenotype Press, Indianapolis, Ind., and is a good-looking magazine. Here is what they say about Monotype: "Turn to pages 225 to 229 and note the composition thereon. This would prove very difficult for any other machine, or even by hand, but the Inland Typesetting Co., of this city find it easy on their Monotype equipment." Another illustration of the adaptability of the Monotype to any and all conditions.

ST		E	P	
		O	FR	
T		O		
		O	UR	
	H	O	U	S
T		O		
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	R	E		D
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			F	P
P			U	R
			U	R
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			F	P
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LaBarre Printing Co., West Pittston, Pa., send a neat envelope circular announcing their Monotype installation and inviting local buyers of printing to call and see it at work. This is good advertising. It is always wise to tell the public of your growth.

The C. W. Knowles Co. send several very handsome catalogs produced by them on the Monotype in our Series No. 38. Two of these are furnace catalogs printed in two colors, and the third a stove and range catalog containing an unusual amount of tabular work, the composition on which is excellently planned and well carried out as to display. Of course, the presswork is A1 when it is done from new Monotype type.

"Executive Training for the Industries" is the title of Series 12, No. 8, of the Bulletin of the Carnegie Institute of Technology, Pittsburgh, Pa. Besides being a message to all young men who should be training to fill executive positions in their chosen trades it is a fine specimen of printing and shows that in this section at least the students are receiving real instruction in the correct methods of working. A note on page three of the cover tells us that it was compiled and printed by the students of the Department of Printing.

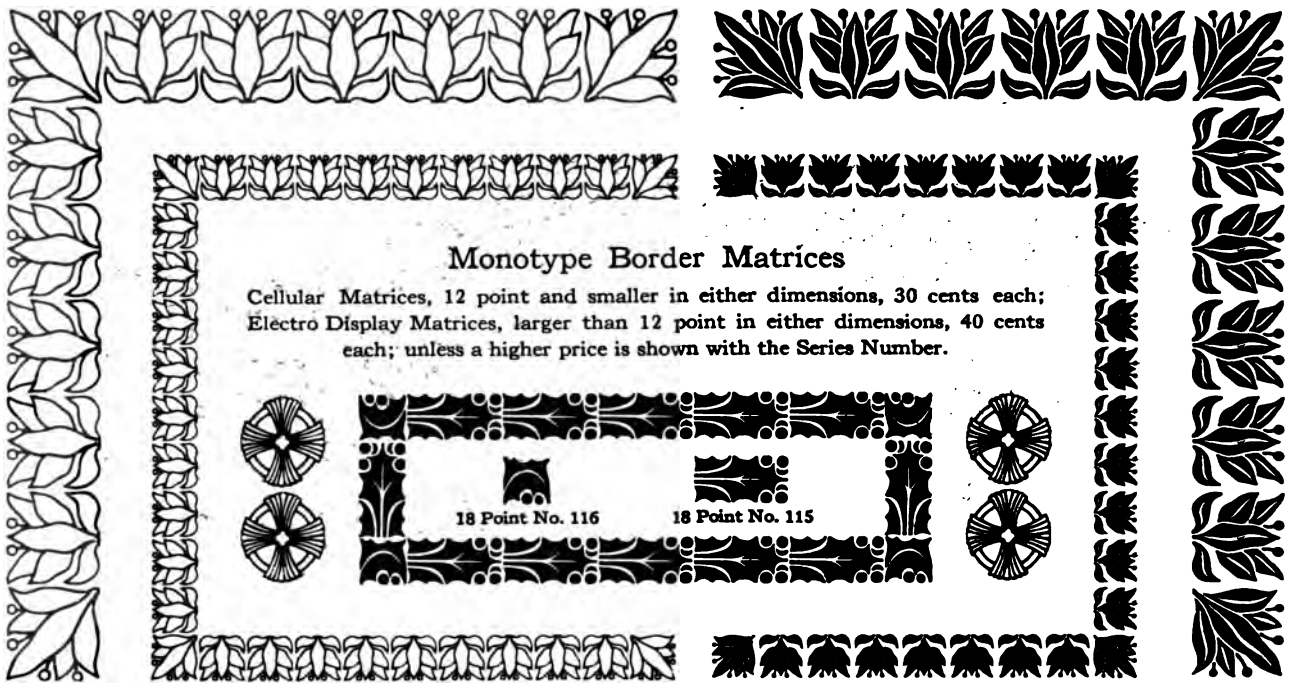
Through the circulation of misleading and false statements the impression is being conveyed to some of the Publishers of the smaller newspapers that the Monotype Non-Distribution system is expensive for equipment and requires so much metal that its use is not profitable.

The Monotype Company asks the opportunity to present the facts to individual Publishers in the form of a detailed statement showing total cost and guaranteed economies.



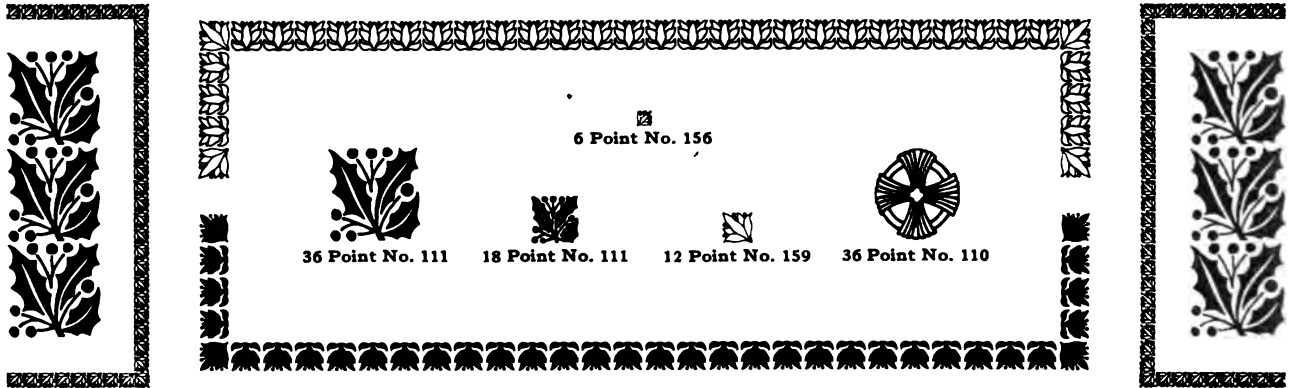
**LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA**

NEW YORK, World Building BOSTON, Wentworth Building
CHICAGO, Plymouth Building TORONTO, Lumsden Building
 Monotype Company of California, Rialto Building, SAN FRANCISCO

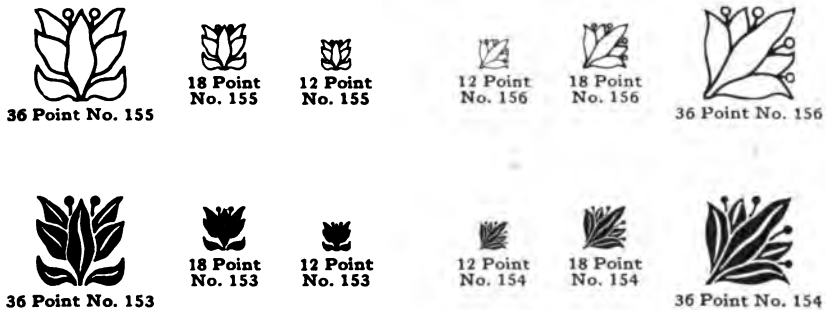
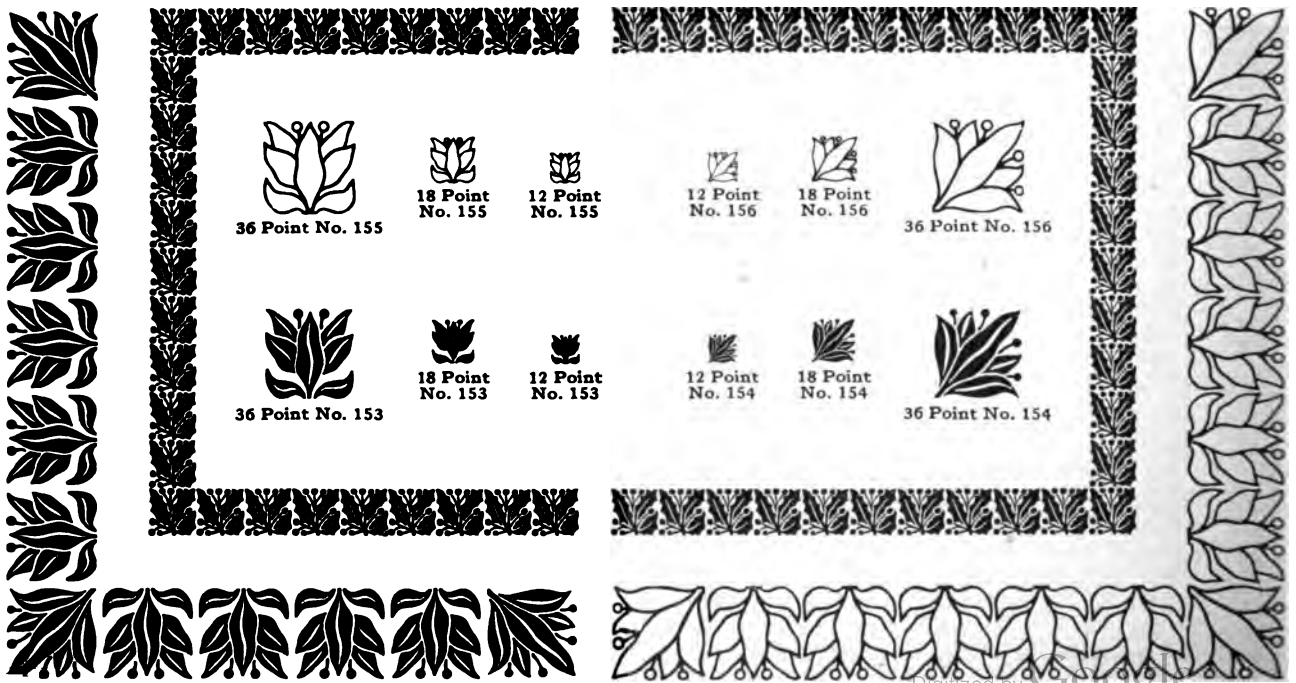
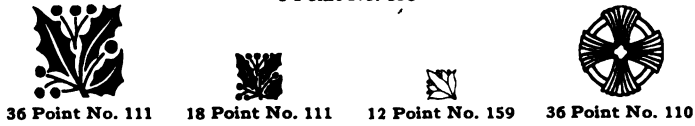


Monotype Border Matrices

Cellular Matrices, 12 point and smaller in either dimensions, 30 cents each;
 Electro Display Matrices, larger than 12 point in either dimensions, 40 cents each;
 unless a higher price is shown with the Series Number.



6 Point No. 156



Monotype Border Matrices

Cellular Matrices, 12 point and smaller in either dimensions, 30 cents each; Electro Display Matrices, larger than 12 point in either dimensions, 40 cents each; unless a higher price is shown with the Series Number.



18 Point No. 33A



18 Point No. 33B



18 Point No. 33C



24 Point No. 327



24 Point No. 222



36 Point No. 327



36 Point No. 222



24 Point No. 222A



36 Point No. 222A



12 Point No. 328



24 Point No. 329



24 Point No. 330



18 Point No. 328



36 Point No. 329



36 Point No. 330

Will You Be Prepared to Fill

Compositors: Many of your fellow workers at the keyboard are soon going to "do their bit" at their country's call. *Are you prepared to take their places and keep "business as usual," "till the boys come home?"* You can help by learning the Monotype keyboard, and at the same time better your finances so that you can help those who go.



THE MONOTYPE SCHOOLS

offer you this opportunity to learn the nicest part of the business. The work is easy, it is clean, it is healthful and remunerative; no gas fumes, no poor ventilation mars its pleasantness. It is not at all difficult to learn, and your future is assured.

You will find no better way to help your country, and the Monotype schools will help you without charge for tuition.

Lanston Monotype
PHILADELPHIA

NEW YORK, World Building
CHICAGO, Plymouth Building
Monotype Company of California

the Vacancies in Your Ranks?

Master Printers: A number of your Monotype keyboard operators will answer the call to the colors in the very near future. *Are you prepared to fill the vacancies in your ranks this will cause?*

Their places must be filled promptly in order to keep the wheels of trade turning at normal speed. *What are you doing to help?*

THE MONOTYPE SCHOOLS

will do their part in training your compositors to be keyboard operators and help carry on business as usual; if they cannot come to these schools, arrangements may be made on a very satisfactory basis to place an additional keyboard in your plant.

Many compositors who cannot go to the front and those who return will make good operators. There is no charge for tuition.

Machine Company
PENNSYLVANIA

BOSTON, Wentworth Building
TORONTO, Lumsden Building
SAN FRANCISCO, Rialto Building





Matrix Box for Display Matrices

This Improved Matrix Box is offered to meet the demand of operators for a box that will enable them to quickly locate any desired matrix when sorting up the cases. It keeps each matrix separate and easily accessible, and will prove a time saver in the caster room.

The new box is about $8\frac{1}{2}$ inches long by $2\frac{7}{8}$ inches wide and $1\frac{1}{2}$ inches high over all. It is divided into 83 individual compartments for holding one matrix each and a compartment for the line standard. These compartments are in two rows and the wide central division between carries a printed label which indicates opposite each compartment

the character to be kept in it. The partitions are of wood and the inside of the cover is plush-lined so that injury to the matrices is practically impossible. The box is covered with imitation leather and the cover is held shut with two snap fasteners. It is neat, strong and well made throughout.

The saving of time in handling of matrices will soon pay for the replacing of the old style box by these new and very much more convenient ones, and every Monotype user should investigate it at once. The price has been placed so low that the saving of one using will almost cover it.

Price, 80 cents Each

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

NEW YORK

BOSTON

CHICAGO

TORONTO

Monotype Company of California, SAN FRANCISCO

Monotype

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-&-RULE CASTER

*A Journal of
Composing-room Efficiency*



PUBLISHED BY
*Lanston Monotype Machine
Company, Philadelphia*

We Are Growing

TIS SAID that "when growth stops death begins" as growth is life, and by that token the Lanston Monotype Machine Company is a very much alive organization, for it is growing so rapidly that it has outgrown its present factory capacity and is now increasing the size of its big building at Twenty-fourth and Locust Streets, Philadelphia, with a new wing that will add a third to its present floor space.

The Monotype has grown so rapidly in popularity that the demand for Monotypes and Matrices has pushed our production to the limit for some time past and we were simply compelled to create additional working space to meet the cumulative demand.

It is only five years since we moved into our present building which contains what then seemed ample floor space, being twenty times as much as we occupied ten years previously, arranged to permit greater efficiency of production. But the appreciation of the Monotype has advanced with such rapid strides (due in part to the fact that we created Non-Distribution, which is possible only with the Monotype and originated the word Non-Distribution to fittingly describe it) that we again find ourselves overcrowded to such an extent that we are compelled to expand our working quarters.

Yes, we're growing! Growing in the size of our plant, in the amount of production; and, better than all, in the confidence and affection of our customers—who are growing, too, and growing in numbers also.

The new wing to the factory, which is now under construction and will be ready for occupancy in a few weeks, consists of six stories of reinforced concrete, uniform in design with the present building. The foundations have been made heavy enough for an eight-story building, and from present indications the additional space will be needed by the time it can be finished. Each floor will contain about 5,000 square feet of working space and all will have the same excellent light and ventilation as the older structure.

As we expect this new expansion of our plant will be ready for use about the time that holiday greetings and good-fellowship are in the minds of everyone, we extend to all our readers and customers the Compliments of the Season, and to our customers our heartiest thanks for their orders which have made the new building necessary and possible. We assure them that nothing will be left out of the equipment of our plant (factory and office) which will help to insure that Monotype Service in the future will be even better than in the past.

Big Little Things

The lack of a few sorts to complete the job, or an insufficient supply of leads and slugs of the right measure to space out with, are such minor matters in an ordinary print shop and so regularly recurrent that no one takes any steps to prevent them from interfering with the work. A few minutes will suffice to pick the sorts, and leads may be spliced.

But think what these and other few minutes amount to in the course of a year. Suppose each compositor spends half an hour each day in overcoming these little things—such as shortage of sorts, picking, piecing leads, hunting rule, looking through half a dozen cases for spacing material, replacing letters that were picked by the other fellow, etc.—that would mean a wage cost of only twenty-five cents a day, \$78.00 per year; but that is not the total cost, for the department expenses and supervision still go on and extra proofreading is made necessary, so that this amount is doubled at least, and in many cases tripled. And consider that those half-hours should sell for about \$1.00 each in these times.

If there were five compositors, each losing the same amount of time in needless trifles, the wage cost would jump to \$390.00 and the probable real cost to \$700.00. Or taking it another way, the five men would waste two and a half hours daily—more than one-fourth of one man's time—which would sell for \$5.00.

There are hundreds of printing plants in the United States where many times five men are making this daily loss of valuable time and because it does not appear on the time tickets in large amounts it is thought a little thing.

One Monotype standard outfit will, in addition to doing the composition that is usually handled in an office of that size, make all the type, leads, slugs, rules and borders that ten men can use and then not be rushed to keep the cases full. Besides abolishing the "big little things" mentioned above it would eliminate all distribution and thus save twenty-five per cent. of the total time, the value of which in wages alone, added to the \$700.00, would pay for the Monotype in a short time.

Are these such little things when the bare wage cost of permitting them will amount to about \$1500.00 per year in a five-compositor plant? Perhaps you have never considered the matter from this point of view and consequently have not realized that the Monotype in your plant would not only actually cost you nothing at the end of two or three years, but would after that continue to pay the biggest dividends ever earned by any equipment that you ever placed in your plant, besides increasing the efficiency of the whole composing room and making a big saving in the pressroom.

Starting the Year Right

The changing ideas of modern times and the ever-expanding cycle of travel and knowledge have demolished the old delusion that the year end came in mid-winter when the world was dormant and Nature slept. December 31 may find one Monotype user snowed up in the great Northwest while another swelters under a tropical sun, and in all the graduations between will be found Monotype printshops somewhere.

But that intangible year end means a new mile post passed and a new start made by all printers everywhere. It is the time when the past is balanced and promises, made for the future when the errors of judgment and the faults of management stand out in vivid figures to reduce your profits. It is also the time when you resolve that the next year shall not show such mistakes and the profit line be extended to cover something really worth while.

The end of the year means more at this time than it has ever meant before; we are facing a world crisis in government, in politics and in business, and upon the way in which printers meet it will depend the growth and prosperity of the printing business.

Conservation of energy and of material is demanded by our government and by our necessities. Labor is becoming scarcer every month, certain materials are even now unobtainable, and the cost of all has gone aeroplaning to unprecedented heights.

To be successful, printers must start the new year with a determination to eliminate all waste in their plants—waste of labor even more than waste of material—and to create the highest efficiency they have ever attained. All printers know that the greatest waste in a printing office is the time unprofitably used in distribution and picking; most printers know that these cost fully one-third of the total expense of running the composing room; then, why not start the new year right with the installation of the Monotype and the Non-Distribution System? It will prove the best investment you ever made because it will give you the power to increase your business from 15 to 40 per cent. without extra cost and with less worry and annoyance than you now have in trying to please customers and make the equipment fit the orders.

Install the Monotype now and be ready to make your office a Non-Distribution shop on January 1, 1918, and before the end of another twelve months you will wonder how you ever managed to get along on the old plan.



War-time efficiency consists more in conservation of energy and speeding up of production than in cutting down expenses. The Non-Distribution System accomplishes both. It conserves the energy by cutting out the drudgery of distribution and it cuts the expense by eliminating the non-productive hour in the composing room. Every progressive printer who investigates the Non-Distribution System will see in it just what he needs to tide him over the war emergency without loss of production or profit.



Holding metal in type form "on suspicion" of repeat orders is not good policy. Unless there is more than a hope of repeat, hold the ribbon and keep the metal in active use.

How the Knickerbocker Press Maintains a Reputation for Quality

By J. A. SHEPPARD, Superintendent Knickerbocker Press

The Lanston Monotype Machine Company has not thoroughly covered all the ground of the merits of the Monotype when it points solely to the efficiency of its Type-&-Rule Caster as the creator and maintainer of the Non-Distribution System. Though the most powerful argument for the installation of the Monotype in a newspaper composing room, as its great big asset, is the fact that *Real Non-Distribution is possible only with the Monotype*, to my mind another almost equally important point is the cash savings per year that can be effected by eliminating the buying of expensive material from the type founder.

This is especially true of a newspaper which takes a pride in the cleanliness of its physical appearance.

The Albany *Knickerbocker Press* is a paper of this type.

Up to a year ago, my particular bogie was to receive regularly each Monday morning from the business office a marked copy of the Sunday edition, in which were red-penciled display letters that were rounded, low, or with the kerns of the italics broken. Nor were the column rules overlooked. And the classified pages were equally well marked where the brass rules were low or battered.

The keeping up of the paper's reputation for typographic appearance was a very costly proposition. Under the present-day method of stereotyping, the life of type is of short duration, and our type and rule bills amounted to approximately \$1000.00 a year. When the Monotype Non-Distribution began to be widely heralded in printing circles the *Knickerbocker Press* management, after a close scrutiny of the systems under which the Monotype casters worked, installed a full equipment. It took us about six weeks to completely change over our system; and when we started non-distribution our red-lettered papers Monday morning promptly stopped.

Up to that time we had not figured that we would save a great deal on Non-Distribution as far as the ad alley was concerned. True, we had figured on a fair saving, as we never really got rid of our dead Sunday pages until well into the middle of the week. Especially was this true in the busy season, when it was many times a case of picking sorts from deads ads to make ends meet—yes, and sometimes from live standing or "Hold for order" ads—a most reprehensible practice, as only too often in a case of this kind an ad, already O.K.'d, is slipped into a page with a letter or two short. Even figuring on the elimination of this practice, the business management was greatly surprised



J. A. SHEPPARD

Face, Space, Base

Three words of great significance to the newspaper man, who sells space that must be occupied by attractive face on a good base, and equally the catalog maker whose needs are faces that will get the work into the space, and bases that will most economically carry his cuts, but the general printer is interested too in face and space; so all printerdom is interested in the fact that the Monotype supplies unlimited quantities of face, space, and base materials of the highest grade at a most economic cost.

The faces of Monotype type are good because the matrices are properly made with extreme care, and the assortment of faces is good because it is being constantly added to and kept up to date.

The space proposition is taken care of as can be done only with the Monotype, as no other machine or even hand composition can give the Monotype flexibility of space covering. The spacing material made by the Monotype is a very important part of the work, because spacing material constitutes about three-fourths of the average job in advertisements. If this three-fourths is not as well made as the other fourth trouble is the lot of the printer.

Compact spacing is the very life of some catalog work and it is needless to say that this is where the Monotype excels, and furnishes this close filling without extra cost.

Base material is perhaps of more importance to the catalog man than the newspaper man, but both can profit by the fact that Monotype base material is just as accurate as to height to paper as is the type it casts. Two heights are regularly provided for, but any special thickness of plate that is intended to be used regularly may be taken care of by special arrangement of the casting machine, though it is wiser to use standard thickness.

The Monotype in these three supplies all the needs of the printer as well as every other material needed by the compositor for his work.

If the face is right, and the space is right, and the base is right, you will get a good impression with but little make-ready and that means lower cost and higher profit. That is what the Monotype always stands for—higher profit.



After considerable delay *The Birmingham News*, of Birmingham, Ala., has moved into its new building, where it will have the finest and best-arranged Monotype equipment of any paper in the South. A special house-warming edition of the *News* was issued to celebrate the event, and later we hope to be able to give our readers a picture of the Monotype department and some details of its excellent time and labor-saving.

Governments and Monotypes

That our readers may have a chance to realize the world-wide distribution of the Monotype we call attention to the fact that in this issue of MONOTYPE we tell the story of satisfied users in four nations (United States, Canada, Cuba and Finland), while the following extract from the columns of our esteemed British contemporary, "Monotype in the Empire," tells in detail how the governments of the world have found the Monotype the machine for their work:

"There are two hundred and thirty-six Monotypes in use in the printing offices of twenty-six governments, and all these Monotypes except seventy-three were installed on repeat orders. These twenty-six government offices are scattered all over the habitable globe, for truly the Monotype is cosmopolitan. It speaks all languages, and is at home in all countries. Imperial India has its installations at Simla and Calcutta, and there are government batteries at Bombay and in the Punjab and Kashmir. In addition to the machines in the Australian Federal Office the separate states of that great confederation have their own Monotype offices. New Zealand has just doubled its Monotype installation at Wellington. The governments of the Transvaal, Ceylon, Egypt, Cyprus and Jamaica all run Monotypes, and we must not forget to mention the machines on the Gold Coast and in Fiji.

"Most of the European countries have Monotypes in their State Printing Offices, but the pride of place must be given to 'Brother Jonathan,' who, as every printer knows, runs at Washington the largest printing office in the world with one hundred keyboards and a hundred and twenty-six casting machines."

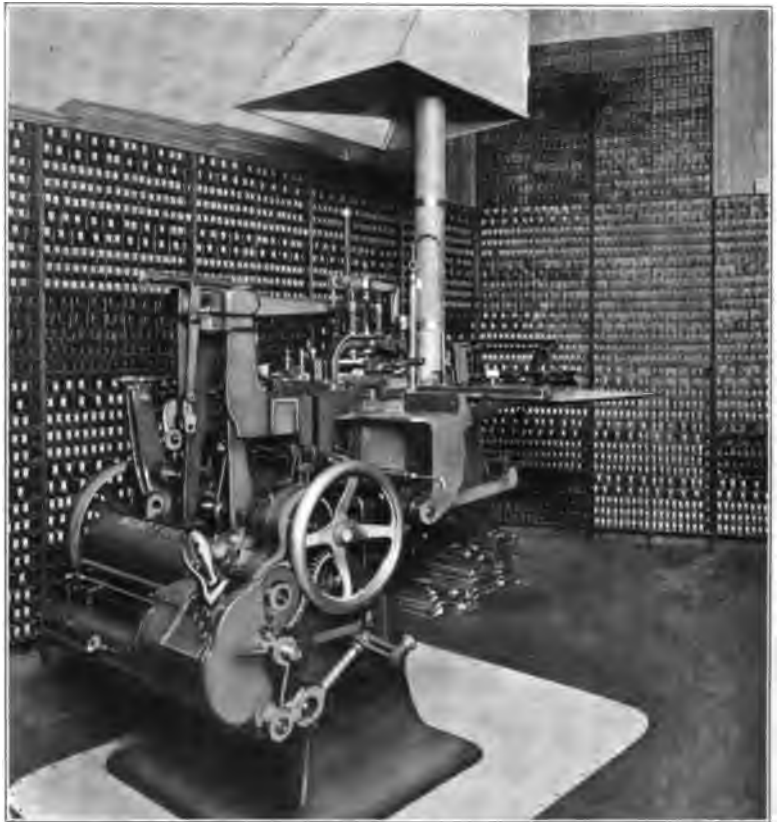
The above needs no addition to convince the reader and create a realization of the fact that wherever the best must be had regardless of name or price the Monotype is always found on the job.



"Few people remember that type is not everlasting, and that to do good work type fonts have to be renewed." —*Ward's Words*. If the printer uses Monotype and the Non-Distribution System he always has new type for every job and the rising cost of metal is only a trifle to him because he makes his own type.



Which end? You can make more money on compositors who use their heads than on those who are compelled to spend their time doing foot-work chasing sorts.



MONOTYPE NON-DISTRIBUTION STORAGE, KNICKERBOCKER PRESS

when the figures for January, 1917, showed a saving in the ad department of \$187.00 over January, 1916; and this with an increased amount of advertising.

We run our caster only six nights a week. The product consists of column rules, from full lengths to labor-saving sizes, classified rules, straight-line borders, leads and slugs cut to labor-saving sizes, and type from fourteen point to thirty-six point inclusive. *None of this material is used a second time.* Our Sunday paper averages thirty-two pages, eight columns to the page. A hand man comes to work Sunday night an hour and a half earlier than the rest of the force. Following a marked paper, he takes out all the live ads and places them on their respective galleys; he then goes over the dead ads and removes all cuts and all foundry type over thirty-six point in size; then the forms are wheeled into the metal room and dumped.

We are doing away with all the old metal bases and are using all Monotype slugs in their place. This does away with waiting on the stereotype department to furnish the bases. All we have to do now is to take the required number of slugs and place the cut on them and go ahead. As it is not necessary to fasten the cut to the slugs for stereotyping and they are consequently not damaged in any way we are at present saving these slugs, though we may find later that it makes but little difference, as it takes time to take them out of the form and store them on the racks.

I have noticed, in my visits to other newspaper offices which use the Monotype Non-Distribution System, the turning of sorts cans when empty or low. We have changed this to the following

method: The operator's night off is Sunday night, generally a dull night in all newspaper plants. On this night an apprentice goes over the type cases and fills from the cans all boxes which are low, and turns in a card showing the numbers of the faces he has worked from. These numbers are turned over to the caster operator when he comes in on Monday night. We find that this system saves many changes, as the operator may continue on leads, slugs, or column rule (if he happens to be on them) until he has his full quota on hand. We keep about a month's supply of leads, slugs and column rules in advance at all times, as the requirements for this class of material in a newspaper is about two-to-one to type. In other words, we find that we can work two weeks steady on leads, slugs and rules before we need to shift to type. In this connection I would state that we have in use eighty fonts of Monotype faces.

Another surprising feature is the economy of the cost of upkeep. We installed the Type-&-Rule Caster nearly a year ago, and to date the amount spent for repairs has been infinitesimal.

As to the type worry taken off our minds since we installed the Monotype, as to the continuous construction of live matter, as to the plentiful supply of material for the compositor (appreciated by him even more than by the foreman), as to the clean look of the paper at all times, I can only say that the Monotype Type-&-Rule Caster has more than made good all that was said for it, and has met all requirements.



The Easier Way

In setting rule jobs in which there are a number of similar lines, it is well to dovetail about every five lines, in the same way that bricks are laid. Instead of starting each line or each section with an eighteen-unit character, for instance, start every other or fifth line with a nine-unit character. In this way the job will lock up perfectly without fuss.

Domes of Silence, placed on the keyboard chair, make getting into and out of the chair easier. These domes are semi-spherical pieces of metal obtainable at any hardware store for a dime, and may be applied to any chair.

In leading or slugging a job fifty-four ems wide, a compositor handles 1.6 leads or slugs per minute. The equal of four pieces per minute can be put in by the caster, when you use a quad line as a slugging medium. Of course, with the repeater unit the key-boarding is done from ten to twelve times as fast as it could be done by hand.

A small block of wood fastened at one end of the middle section of the type tray on the caster, and which has holes drilled into it to hold lining gauges, is an excellent time saver.



Among old-time printers there was constant badinage between the composing room and the press room, the compositors calling the pressmen "pigs," the pressroom force retaliating by calling the compositors "galley slaves," which the compositors surely were with distribution, picking and turning, and the consequent pi to clean up. But now that the Monotype has emancipated the slaves of the galley from the drudgery of using and distributing old type the name has lost its significance.



Robert K. Lovell

Montreal printerdom has sustained a real loss in the death of Robert K. Lovell, the head of the firm of John Lovell & Son, Limited, publishers of Lovell's Montreal Directory, after an illness of several months.

Mr. Lovell was born in Montreal in 1850, and educated in the schools of that city; after graduating from the High School he entered the printing office of his father in 1865. Since the death of his father in 1893 he has been the head of the business. He was progressive in business and aggressive in temperament, and having used the Monotype he was a friend and booster for it.

We regret his death, but feel that the future of the business will be in good hands under the care of his son, Mr. R. W. Lovell, who will continue it under the old firm name.



Why Pi the Quads?

In the interest of efficiency, Mr. Thomas McDonnell, foreman of the book-composition room of the University Press, Cambridge, Mass., calls attention to the fact that the Monotype supplies the quads in lines as they will be used, and asks why they should be pieced and put into quad boxes only to be reset again into lines. He suggests the following less laborious method of handling them:

"Run the quads, both high and low, in set-up lines on regular galleys. Have a rack to hold small galleys (six inches by five inches). Feed these small galleys with the set-up quads from the regular galleys. You can pick up from these small galleys more quads per minute than a caster is able to produce. In display matter you must set the letters one by one, but the quads can be handled easily at the rate of ten or twelve at a lift, according to their size. In

doing this you get the fullest benefit from the sort-casting machine. Try it. I am doing it, and have cut out the quad box from correcting and composing cases entirely. This suggestion can be applied to leaders, quotations and dashes, in fact any character that must be used in abundance."



37,000,000 Chances

The *Eustis Lake Region*, of Eustis, Lake County, Florida, publishes a notice of the record of its Monotype keyboard operator in this enthusiastic fashion:

"It is estimated that by the Monotype method Miss Aimee Woodward during the past five years has set an average of 20 columns of reading type a week, or 5,200 columns of 20 inches each, making 104,000 inches or 8,666 feet or over 15 times as high as the Washington Monument, which is 555 feet in height.

"During those five busy years, Miss Aimee Woodward has caused our Monotype to produce over 37 million characters, which, composed into 7 million words written by the editor, have been read far and wide, concerning Lake County in general, and Eustis in particular.

"Let us go farther in this novel computation: If the 37 million individual characters set by Miss Woodward were strung out, end to end, each character being about one inch in length, the result would be like a telephone wire some six hundred miles long!

"But the most important deduction from the whole transaction is this: Miss Woodward had thirty-seven million chances in five years to make errors upon the machine, or 7,200 errors to each column. Instead of that she made, we estimate from a very distinct recollection, not over five errors to the column, often not a single error! It is not unusual for operators to make from ten to fifty errors in each column. On such occasions the proofreader or the editor goes insane, commits suicide or threatens to kill some knocker before sun-down. Often the reader, who sits back with his or her feet cocked upon the piano in a cozy parlor or elsewhere, criticises the editor for a few mistakes in his paper, ignorant of the fact that in one column of reading matter there are over 7,000 chances to make mechanical blunders, or 150,000 chances weekly! Oh, you knockers!"

The *Eustis Lake Region* has been using Monotype composition since 1912, and is naturally a Monotype booster.



Next year, when your competitor has the Non-Distribution System working, will be too late for you to get the most out of it. Start yours now.

An Ideal Printing Office

THE AMICABLE PRESS
Waco, Texas

Several years ago, there was conceived in the brain of a Texan the idea of organizing a great western insurance company and building for its home a modern 24-story steel structure. Belonging to that caliber of men who make dreams come true, he enlisted the interest of several thousand small stockholders, completed the organization, and began the construction of its magnificent home. The wisecracks looked on and called him a dreamer; men of reputed business acumen scoffed at the idea of such a building and such a company in the city of Waco, Texas, but Artemas R. Roberts, the father of the project, persevered in the face of adverse comment and criticism, the building was completed, and the insurance company has grown to be a young giant of assured financial success.

This article, however, is not to give the history of an insurance company, but it is to describe one of the most remarkable private printing plants in the South or Southwest, if not in the entire country. The same brain that conceived the insurance company also planned the printing plant, and, with characteristic thoroughness, it ordered that no expense be spared in securing the highest grade of equipment and the most approved machinery, and that nothing be omitted that would be conducive to the comfort and efficiency of the employees.

The plant is located in the basement of the 24-story building. It is lighted with forty 100 candle-power daylight blue-globe electric lights, is equipped with six large electric fans, and is furnished with a supply of refrigerated water from an artesian well. A bathroom with hot and cold water is adjacent to the printing plant.

Four Monotype casters with attachments for making display type, for composing 14- and 18-point type, and for setting 60-pica measure were installed. The caster equipment includes forty matrix cases complete with matrices and a selection of one hundred and fifty fonts of display type matrices, together with a complete assortment of special character matrices.

An electric metal pot is attached to each of the four casters, the temperature being automatically regulated by means of thermostats.

A large, specially constructed steel cabinet, finished in mahogany, is provided with drawers for molds, wedges, matrix cases, matrices, tools and parts. A chute leading from the printing office to the boiler room in the lower basement, where the metal furnace is located, provides for conveniently disposing of the used type.

There are three keyboards—two of the Duplex type and one of the D type. They are all equipped with the latest units for increasing output, the D keyboard having the 90-em scale. At the side of each keyboard is a small steel desk, with drawers for copy, spool tickets and other supplies, with the apertures for keyboard paper, scales and spools. Each keyboard is also provided with a comfortable leather-seated chair of approved height and shape. In addition there is a large steel cabinet, for a reserve supply of scales and spools. Suction cleaners and many minor conveniences are in evidence.

In the hand composing room the type cabinets, cases, galley cabinets, stone frames and storage racks are made of steel, and represent the latest developments of the efficiency experts. Stor-



THE WORK ROOMS OF AN IDEAL PRINTING PLANT
THE AMICABLE PRESS, WACO, TEXAS

1. A Corner of the Monotype Keyboard Room
2. The Make-up side of the Composing Room
3. The Manager's Private Office

4. A Part of the Pressroom
5. Monotype Caster Room, looking to the left
6. Monotype Caster Room, looking to the right

Remarkable Caster Record

There is an old saying among sportsmen that "Records are made to be broken." This seems to be equally true in mechanical things, hence there is a constant striving for a record among Monotype operators, with such success that we sometimes think that there is no limit to the output.



EIGHT HOURS WORK ON 6-PT. SLUGS

Our illustration shows the result of eight hours consecutive work by Mr. James Tenety, operator with the Rand, McNally Co., Ossining, N. Y. It consists of 609 pounds of six-point slugs (low) in two-foot strips.

This record is vouched for by Mr. R. E. Freed, his foreman, and Mr. Wm. A. Fisher, superintendent of the plant. We have received samples of the slugs and they are of excellent quality.



Effective Advertising

The use of the unusual to catch and hold attention is splendidly illustrated in a folder issued by the Atlantic Printing Co., Boston, with the caption "4 in place of the usual 3." It illustrates in unique fashion the three usual departments of a printshop—composing room, pressroom and bindery—with halftones and descriptive text, but starts with the composing room as second, and follows with the others as third and fourth. The first is the Service Department, and the folder is so arranged that the reader does not see it until he has opened the folder out and read the others. He sees second first and has his curiosity aroused and maintained until the last, when he gets the real story of what the Atlantic Printing Company can do for him in actual service and business making printing.

age is provided for a thousand 8 x 12 steel galleys in addition to a number of cabinets for a reserve supply of type. The alleys are duplicated in pairs, each pair of alleys containing practically all material required for any occasion.

Non-Distribution prevails to a large extent, type seldom being used more than once.

The great economy of Non-Distribution has been demonstrated in the Amicable plant, although some of its strongest advantages, such as always having new type and rule for every job and never having to resort to "picking," cannot be measured in dollars and cents. Aside from these two valuable features there is an actual reduction of non-productive time and hour costs through Non-Distribution.

A Miller saw trimmer, with a complete set of attachments, is located in the composing room and a steel wall cabinet is provided for holding the tools and attachments not in use. Small steel trucks are provided as receptacles for dead type and for carrying discarded material to the metal chute. The "stones" are of polished steel set on steel stands, and have a large capacity underneath for live jobs, furniture and other material. There is also a Potter proof press, and steel form racks are conveniently placed. All the furniture in the composing room is mahogany finished and presents a luxurious appearance seldom seen in a workshop.

The pressroom is equipped with an Optimus, two Kelly automatics, and a platen press. Steel cabinets, are provided for rollers, inks, and miscellaneous tools. Steel drying cabinets, of large capacity, are located between the presses, and a large steel cabinet 34 inches deep, 8 feet high, and 12 feet long, is at hand for storing stock ready to go to press. An embosso outfit, with accompanying paraphernalia, is located in the pressroom.

A large Dexter folder, a power wire stitcher, a multiple punching and indexing machine, a perforator, and a large cutting machine compose a part of the bindery equipment, each machine having an individual motor and a steel wall cabinet, for holding attachments and parts not in use. This department also is mahogany finished.

Twenty steel lockers, finished in mahogany, are distributed in the different departments, and each employee's clothing and personal belongings are in his individual locker.

It will be noticed that cabinets and lockers are furnished to an unusual extent, and this fact causes every employee to take a personal pride in keeping things in their places. Cleanliness and orderliness are cardinal requisites at the Amicable Press and the chaos and confusion that characterize so many printing offices are not tolerated in this plant.

The accompanying illustrations will convey some idea of the plant, although the photographer complained that physical obstacles made it impossible to do the subject justice.

The Amicable Press is Mr. Roberts' initial venture in the printing business, but the opinion has been freely expressed that many of the old-timers might get valuable pointers from his short experience.



The newspaper and book printers have received the benefit of machine composition for years, it is now the job printer's opportunity to unload his troubles by adopting the Monotype and Non-Distribution.

A Notable Cuban Printery

From "La Montana," a Cuban journal which is printed by Messrs. Solana & Co., we gather the following data regarding this progressive firm of printers and stationers of Havana.

The foundations of this large and influential business were laid more than thirty years ago by Mr. Bernardo Solana and Mr. Oscar Conill, the latter since deceased. It has occupied the same location, Mercaderes 22, continuously since its beginning, though it is now one of the largest and most important firms in the Island Republic.

After the death of his partner, Mr. Bernardo Solana continued the business alone until he was joined by his brother Mr. Angel Solana, who resigned as manager for Barandiaran y Hnos. to connect himself with this business, to which he brought a trained mind and a large personal acquaintance with the business men of the community, by whom he is well liked.



CORNER OF MONOTYPE ROOM, SOLANA & CO.

Both brothers, being from Santander, Spain, have brought into their work the energy and initiative of their people and their business has become famous for quality. An example of this is the fact that to them was entrusted the printing and binding of Dr. Eugenio Sanchos de Fuentes "Cuba Monumental, Estatuaria y Epigrafica," issued by the National Academy of Arts and Letters, and said to be the finest specimen of book making ever produced in Cuba.

Messrs. Solana & Co. have a magnificent stationery store fully stocked with as fine a line of commercial stationery and blank books as you will find anywhere. They also carry on a wholesale paper and stationery trade of large size.

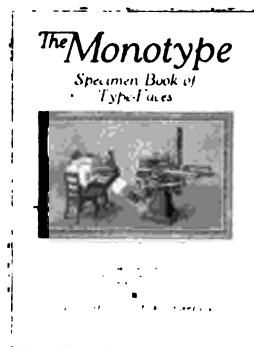
But it is with their printing plant that we are most interested. Here we find an up-to-date pressroom with eight cylinder presses of the latest types and seven job presses of standard models, all driven by eleven electric motors in most approved fashion.

Then we come to the composing room, which is modern in every respect, large, well equipped and well lighted. This department is turning out some very excellent work.

Monotype Specimen Book

The new sheets for the Monotype Specimen Book of Type Faces, announced in our last issue, have been mailed to all Monotype users. There are 80 pages, including the three titles shown in miniature on this page.

These titles are interesting because they have been produced under ordinary commercial conditions with Monotype material and show what may be



accomplished with material made in the Monotype composing room, without resort to hand-drawn borders or other decorative material.

These three pages are composed entirely in Monotype Series 38, with the exception of the words "The Monotype" in the main title, which have



been enlarged by photography. The border on the Monotype Rule and Corner Piece title is made up from two-point rule, quarter-point face, with border in the four corners. The Border and Ornament title is composed entirely in Monotype borders. They are all attractively printed in colors.

The steady increase in the number of new faces issued by the Monotype Company, together with the rapid development of the Monotype Non-Distribution System of composing-room



efficiency, has caused an unprecedented demand for matrices which could only be met by constantly increasing the facilities of the matrix department until it now is able to turn out more than 130,000 matrices a month, and is meeting the call upon it.



A Clever Ad

The advertisement reproduced below, somewhat reduced in size, appeared in the *Seattle Town Crier*, and while it suggests to the old-timer the parasites of bygone days, it also suggests to all printers the fact that non-distribution means new type always, and farewell to a grimy nightmare.

HORRIBLEPRINTUS
(Typelice)

This is an enlargement (54,000,000 times) of the well-known "bug" that infests old type, leads, rules and slugs

YOU could comb our shop over for a hundred years and not find one of the above animals. We have added a new department (MONOTYPE) and make new type for every job. This is one of the many reasons why we give satisfactory service

Let Us Prove It

Metropolitan Press Printing Co.

As is to be expected from such progressive men as the Solana brothers there is in connection with the composing room a Monotype department containing two keyboards and two casters, which, besides composing all the straight matter, make a large proportion of the display type used by the hand compositors. In this room are located the storage cabinets from which the cases are filled as the sorts run low.

Rounding out this complete printing plant is an equally complete bindery, equipped not only for blank-book making and ruling of the highest grade, but also as an edition bindery capable of handling large editions of bookwork, and with facilities for extra fine work and special library copies. Speaking of library copies reminds us that in connection with this bindery there is a library of samples of the work done in it which contains over six thousand volumes.

Mr. Bernardo Solana is the general manager of this large and varied business and is assisted by his nephews, Mr. Tomas Solana, who is business manager, and Mr. Bernardo F. Solana, who is the manager of the mechanical departments. These gentlemen have been connected with the management for fourteen and seventeen years respectively.

This notable Cuban printing office is well worth a visit, and its owners certainly deserve great credit for the consistent progress it has made.



Advertise the fact that you are a Monotype printer and can give new type and better service with every job.



Non-Distribution in Job Offices

If all job printers fully realized the actual cost of distribution in lost time and real money it would stop almost immediately. This may read like a very bold assertion to those printers who are obsessed with the idea that they must have certain type faces that they think they cannot get on the Monotype and who think it absolutely necessary to have a lot of type faces and change them about every so often, whenever the customer demands a new type fashion, meanwhile losing sight of the cost of composition, which keeps on climbing. Nevertheless, it is true that the elimination of distribution would enable printers to make good money at present prices, while the increased efficiency in the composing room arising from the change and the saving in make-ready in the press room would make it possible to secure a liberal profit at even lower figures.

Consider these reasons for the installation of Non-Distribution in the job office—your job office:

First: Printing is a manufacturing business, and to be successful must be carried on with a reasonable degree of efficiency and along proven lines of mechanical expediency, by eliminating all useless details and non-productive operations. Picking and distribution are surely useless and non-productive.

Second: The most costly non-productive operation that ever burdened any business was light in comparison to the load of Distribution in the printing business. It takes from 25 to 40 per cent. of the department cost to pay for it, besides requiring more space to handle it than is needed for Non-Distribution.

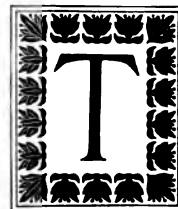
Third: The only reason that any printer has ever offered for its retention is that he "cannot get the type faces his customer

Monotype Com



The Machine that Makes
Difficult Composition Easy

The Monotype in a com-
posing room gives
cause for a
Right Merry
Christmas



THE two great factors
in the printing
your own at this
with a reduced volume
product through improved
the composing room the Monotype
Machine that will increase output
Non-Distribution System because
is secured with less physical
workers. Now is the time
as to start the year right.

and Non-D

position

tors for increasing profits
business, or even holding
time are greater efficiency
working force and increased
method and machinery. In
Monotype provides the ma-
tut by making possible the
which greater efficiency
effort on the part of the
to order the Monotype so

The Monotype and Non-
Distribution in a print-
ing office assure a

**Prosperous and
Happy New Year**

The Machine that
Pays for Itself
With its By-Products



Distribution system

Monotype Metal Cleaner

NOT a flux, to take the dross off the top of the molten metal, this compound is just what its name states—a metal cleaner that takes the dirt and impurities out of the metal.

Monotype Metal Cleaner is a paste that is applied at the bottom of the metal and works up to the top, bringing the dirt and dross with it.

The paste is put in the cup at the lower end of the Cleaning Rod, and, as the metal is stirred with the rod, the paste melts and passes out through the holes in the side of the cup.

There is just enough moisture in the paste to agitate the metal and thoroughly mix the metal so that the cleaner not only insures clean metal but also a much more uniform mixture than can be obtained by hand stirring.

By recovering the richest metal, tin and antimony, from the metal skimmings that have hitherto been sold as dross, the cleaner pays for itself many times over.

Monotype Metal Cleaner saves money—big money—in two ways:

First: It reduces to the minimum the losses due to melting; at the present prices of metal you cannot afford not to use it.

Second: By insuring perfectly clean, uniform metal it eliminates all metal troubles; by saving time at the casting machine it increases output. *You can cast perfect shaded type from ordinary metal, cleaned with our cleaner, without the addition of tin.*



Each can contains two pounds of cleaner, sufficient to clean 12,000 pounds of metal

**LANSTON MONOTYPE
MACHINE COMPANY**
PHILADELPHIA

NEW YORK CHICAGO
BOSTON TORONTO
SAN FRANCISCO:
Monotype Company of California

A Model Canadian Printing Plant

By ED. HAYDEN

Manager Advertiser Job Printing Company
London, Ontario



ED. HAYDEN

The new home of the Advertiser Job Printing Company, of London, Ontario, is indeed a model printing plant, both in its building and its equipment. By an outlay of more than \$100,000 this progressive company has possessed itself of a building and a machinery equipment that is surpassed by few either in Canada or the United States as an exclusively job printing plant.

Planned to achieve one hundred per cent. efficiency, this new with plant has been unusually successful in achieving the ideals which its builders started.

In conformity with their idea to secure the greatest efficiency, this firm discarded their two slug

machines a little over a year ago and installed all Monotypes with a complete Non-Distribution System. The success they have had with Non-Distribution is told as follows:

AN ALL MONOTYPE PLANT

Until September, 1912, the Advertiser Job Printing Company used nothing but slug machines. At that time one Monotype was installed with a combination operator, and the results so far surpassed our expectations that, but for the fact that we intended to erect a new building, we would have added to our Monotype equipment sooner. When we moved into the new building, in November, 1915, we installed two more casting machines and one keyboard. The more experience we had with the Monotype, the more we were convinced that we should have all Monotypes, and three months later we discarded our slug machines and added another casting machine and keyboard, and installed complete Non-Distribution.

THE MONOTYPE EQUIPMENT

The present Monotype equipment consists of three keyboards and four casters, each with all the latest improvements. We also have the two and six-point lead and rule molds, as well as the tie-up slug mold. Tie-up slugs are used on practically every job and go in the forms to the pressroom, as we have found them to increase composing-room efficiency and to be wonderful time savers.

On directory work we find the tie-up slugs especially convenient and economical. The body of the page, containing two columns, is tied up by itself with the slugs, which enables a whole page to be lifted out of the form and a new page inserted without any trouble whatever.

COMPLETE NON-DISTRIBUTION

The Advertiser Job Printing Company was the first job printing plant in Canada to install complete Non-Distribution. It has been a big success from the start and I consider it essential to any composing room which aims to be efficient. It is not so much



A MODEL CANADIAN PRINTERY

THE ADVERTISER JOB PRINTING COMPANY, LIMITED, LONDON, ONTARIO

1. **The New Building**
2. **The Monotype Keyboard Room**
3. **Corner of Composing Room and Storage Cabinets**
4. **Partial View of Monotype Caster Room**



EDWIN M. HAZEL

Deaf Mute Caster Operator

Probably the only deaf mute in America learning this important branch of the printing business is now employed in the composing room of the printing department of the University Press, of the University of Chicago.

This young man, Edwin M. Hazel, is 22 years of age and was an apprentice in the composing room of the University Press when Mr. Albert Staples, the foreman of the caster department, was struck with his intelligence and had him transferred to the caster room. Edwin had had some experience on the keyboard as well as in hand composition.

Mr. Staples says that in the few months he has had him in charge he has made more progress in mastering the fine points of the caster than any other apprentice he has ever had, and that he expects him to graduate as an operator who will be a credit to his profession.

The accompanying portrait will give our readers an idea of the appearance of this bright young man, and Mr. Staples suggests that the education of others who, like him, are exempt from military duty will prove a possible solution of the shortage of labor due to the present war conditions.



Type is the material with which your compositors build jobs. Did you ever find a workman who could produce without material? Then why not install the Monotype and give your workmen plenty of material? Take off the hand-cap and see the magnificent production record they will make.

the money saved by casting all our own type, leads, slugs, and rules instead of buying them from the type foundry, but the increased efficiency that we receive from the hand compositors and the saving effected in make-ready that make the Non-Distribution System such a money-maker in our plant.

A list of the type to be dumped is pasted on the reglet rack next the dead stone, and includes all type up to 36-point, leads, slugs, rules, spaces and quads. In planning for the Non-Distribution System we eliminated as many needless fonts as possible, and thereby obtained the greatest efficiency from the compositors.

As stated, our experience with the Monotype dates from September, 1912, but it has been a gradual education in the advantages of Monotype over the slug method for our requirements. Making our plant all Monotype we consider to be one of the best investments we ever made.

THE NEW BUILDING

The building has two stories and a basement, and is of reinforced concrete construction throughout. The stairways are wide and not steep, affording easy access from one floor to another, while there are commodious elevators of sufficient strength and speed for the heaviest loads, as well as for passenger service.

Special attention has been given to the lighting, so that daylight comes in from four sides through steel-sashed windows, which practically form the entire walls of the building. The interior is unobstructed by partitions, and the ceilings and pillars are enameled in white, to distribute the light equally over the entire floors. The basement, in which is the pressroom, is treated in a similar manner and the light there is almost equal to that on the other floors.

The artificial lighting of the entire plant is generous but not conspicuous, all wiring being concealed, both for the lighting and the power circuits.

The offices, composing room, and shipping department are on the first floor. This brings the office conveniently near the composing room as well as makes it accessible from the street. The manager and the secretary-treasurer have separate private offices away from the public office. The job pressroom is on this floor and contains four platen presses.

The Monotype rooms, which adjoin the composing room, are particularly well lighted and ventilated and are placed side by side so that the transfer of the spools from the keyboards to the casters is only the work of seconds. The partition between the composing room and the caster room deserves special attention because of one unique feature. The lower part of this partition to the height of about five feet is composed of a series of pigeon-holes which are open on both sides. In these holes are fitted the sorts boxes, labeled according to size and face, red label being used on one end. When the compositor takes the box out and empties it of sorts he replaces it with the red label end toward the caster room, where the red is a signal to the operator that those sorts should be cast at once. When the operator has refilled the box he turns the red end out again.

THE PRESSROOM AND BINDERY

The pressroom in the basement contains five cylinder presses and one auto-press. A striking feature of this room is the space between the presses and the allowance for storage of stock and printed sheets. Practically one-half the floor space is available for this purpose, without in any way interfering with the working of the machines.

Capital, Topeka, Kansas, which may prove of advantage to other operators. Mr. Lippincott says:

"I enclose an outline of what I believe to be an improvement in the arrangement or laying of the new matrix box.

"You will notice that instead of having the matrices arranged alphabetically as they were when we received them, I have arranged them according to set size, which saves a great deal of time and inconvenience when casting sorts, and at the same time it is just as convenient to find any desired character as it is under the system you have them.

"There is plenty of room in the box to have a blank space between the different set sizes, in which space I put a lead or slug."

There is no doubt that it would be a convenience to have all the matrices requiring the same wedge setting together; this is something, however, that each operator will have to arrange for himself, as different faces would require a different arrangement and demand a special labeling which would be inconsistent with the exigencies of manufacturing and carrying a stock of boxes. All our boxes are labeled alphabetically so as to permit them to be used for any font and enable us to fill orders more promptly than could be done if each had to be labeled individually.

It will be easy, however, for the operator to run up and set up a label, and by keeping it standing make any changes required for the fonts he may have and for new fonts as added. We therefore show Mr. Lippincott's idea in reduced size.



A Pointer on Blanking Out

Here is a pointer worth investigating from a Monotype user who puts brains into his work and is willing to share the good things with other printers.

"The most efficient way of handling blanking out material has never appealed to me as being entirely satisfactory. Steel furniture is too costly and takes up too much room, although it is the best system so far devised. 36 x 36 point quads are cheap and very efficient and largely used in Monotype shops, but the handling of them has not been as efficient as it could be.

"I have experimented and found that more square inches per hour of 18 x 36 quads can be run than 36 x 36 quads. I average 250 square inches per hour of 18 x 36 quads. This is making them so fast we can well afford to throw them away with the rest of the job. I run 18 x 36 quads on the 18-point mold, and it is possible to bring them out in the regular type channel and place them on your galley in groups of seven in the same way you usually run sorts. Then I slide these quads onto 2½ x 23-

knowledge of type faces, which latter he added to during his connection with this work. These will now stand him in good stead in his new duties, upon which he entered on September 17.

The Smith-McCarthy Typesetting Company was organized Friday, June 13, 1913, hence hoodoos and misfortune have given Company the go-by and it has been successful from the beginning.

Mr. E. J. McCarthy, the President and Treasurer of the Company, was also at one time connected with the Monotype Company and resigned an executive position to enter this firm. He has a thorough knowledge of the machine and of good printing combined with an enthusiasm for good work and a personality that makes friends everywhere. Such a combination as "Mac" and "Mal" should prove invincible.

Their principal equipment consists of six Monotype keyboards and six casters, a big make-up department, and the habit of selling completed composition made up into pages ready to send to press or locked up for the foundry.

We wish "Mac" and "Mal" the highest success. They both deserve it.



Continuous Production

The constant aim of the American efficiency engineers is to secure the maximum of efficiency of machinery and workmen and thereby secure the maximum of profit.

The true maximum of efficiency can only be attained by means of continuous production.

Efficiency engineers divide manufacturing operations into simple basic units in order to permit of rapid handling of each and to prevent delays in production because of the stoppage or slowing down of one unit.

The Monotype is constructed on the scientific principle of separation of units of operation in order to secure continuous production. These units are typesetting and type making, two distinct and in no wise related operations which are carried on simultaneously by two separate machines—the keyboard and the caster.

These two machines are absolutely independent. Neither can do the work of the other, and any interruption, delay or accident to one does not affect the production of the other.

You cannot stop all of a Monotype. Production by one unit may be reduced by delays, but the other keeps right on at full speed—this is continuous production. Always something doing.

The keyboard operator has no worries about caster operation, and is not annoyed by gas or metal fumes or by mechanical problems. He keeps right on "hitting the keys," putting the copy on the control ribbon. His only delays are caused by poor copy, or lack of copy. He does not stop for corrections.

The caster operator does not have to worry about copy but only puts in position the spools of perforated ribbons that control his automatic machine in the making of brand new type and placing it on the galley in justified lines. When there is bad copy, and the keyboard operator slows down, the caster does not diminish its speed a single revolution. *When the copy runs out the casting machine does not go into the non-productive column of the cost sheet but keeps busy making type and material for the hand compositors and is thus continuously productive.*

The stoppage of the caster from any cause does not affect the keyboard which keeps right on producing the control ribbons

ready for use on the casting machine when the cause of stoppage of the caster has been removed.

There are good scientific and economical reasons for this method. When a single machine is constructed to perform two or more dissimilar operations it is necessarily more intricate than when intended for only one operation; when one part of it goes wrong all the other parts must stop with it and all production ceases. With a slug machine, built to produce composed lines at one operation, the operator is hampered by having to worry about metal conditions and mechanical difficulties, and any trouble with the metal stops the whole machine; while, on the other hand, difficult or poor copy delays the setting and slows down the whole production.

Typesetting and type making are distinct operations diametrically opposed to each other in principle and requiring entirely different talent on the part of the worker. Type setting, or composition, is almost entirely a mental process requiring a certain training in concentration and some education. Type casting is a mechanical operation and calls for operators with mechanical training. While the compositor must constantly interpret his copy and decide on the various little technicalities it presents, the caster operator is tending an automatic machine that molds hot metal into type under the control of a perforated ribbon or of the operator. There is no common point of contact between these absolutely different classes of production and the attempt to combine them therefore results in reduction of production because when so combined the slowest controls the speed of both and if either stops both are placed in the non-productive column of the cost sheets.

One reason why the Monotype shows such high efficiency and continuous production is because of the absolute separation of these operations by two machines which do not in any way hamper or delay each other, and because both are working at the same time at their highest speed and maximum production.

As the division of operation by efficiency engineers produces a higher percentage of productiveness through greater skill acquired by concentration on the part of the operator, so the separation of the Monotype into two machines increases production by creating a more accurate and skillful class of operators because they have only one thing to do.

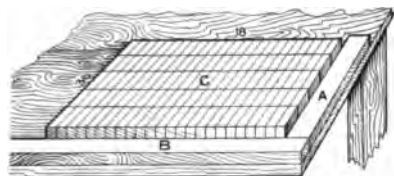
The speed of the keyboard is so great that the amount of product is limited only by the ability of the operator; and no operator has ever been swift enough to stall it. Bad copy may slow him down, but this does not affect the caster.

Monotype production is continuous because both machines do not stop at the same time, and efficient because one machine does not limit the speed of the other. Neither machine is stopped for corrections, which are made by hand and therefore do not have to carry any machine cost, as is necessary with slug machines where the operator stops the whole production to set corrections, loses the concentration on his copy and wastes time in getting started again.

With the Monotype casting begins as soon as the keyboard operator has perforated a few lines on the ribbon, and proof-reading and corrections follow as soon as a few lines have been cast. The type is ready for the form within a few minutes of the time the keyboard operator strikes the last key. Even when there is no copy the casting machine keeps right on in the productive column by making material for the hand composing-room and money for its owner.

inch galleys and put them into the galley rack.

"I prepared a place on each frame to have the quads placed. This is on the upper part of the frame, immediately above the job galley. Below is shown a sketch of the way these quads appear when placed upon the frame. (a) is a 1/2 x 3-inch piece of reglet which is nailed to the frame and which supports a stop. (b) is a 1/2 x 25-inch strip also nailed to the frame and which supports and holds the quads in position. (c) represents the quads after being shifted from the galley.



"The compositor takes a galley of quads and slides the quads off of the galley onto the aforesaid prepared place on his frame. The quads are now used much easier than furniture. The narrow width permits him so span the column and take off as many lines as he chooses. If he wants a line of 36-point quads a certain width, all he does is to lay the width slug he is using on the side of the column and lift off the 36-point line.

"This certainly beats picking up quads, one by one, even if they are 36 x 36 quads.

"This may sound complicated, but in actual practice is very simple. I believe that this output (250 square inches per hour), can be attained by the average-caster operator by the adoption of this system of running quads. The procedure for the compositor is extremely simple and fast.

"Caution: Do not fall into the error of putting the quads on a wider galley than the compositor can span with one hand, as I have proven by test that it is not efficient. Also: Be sure to slide quads from the galley; using them direct from the galley is not satisfactory."



Norman T. A. Munder & Co., Baltimore, send a splendid example of high-grade magazine work in the October issue of *The Chronicle*, a monthly of twenty pages and extended cover. The composition is in Monotype Series 337E, and the printing in dark brown ink on cream-toned Italian hand-made paper with deckle edges. The general typographical appearance, the careful make-up and excellent presswork all tell the story of the artistic printer behind the type and machine. It is an unusual magazine, eight and a half by thirteen inches in size, and unusually well done.

What the Monotype Schools Are Doing

There are many ways of showing one's patriotism, and those who are compelled to stay at home can find no better way than in assisting those heroes who have done their bit at the front in again securing a foothold in business life and becoming independent.

Several months ago we called the attention of Monotype users to the fact that those printers who had fought for liberty and been invalidated home would make the very best kind of material for keyboard operators and invited them to send these men to the Monotype Schools. We did this because we believe that the best Monotype operator is the printer who knows the customs and traditions of his trade through practical experience, and because we realized that, though many of these men might not be able to stand the strain of ordinary composing-room work, they could easily handle the lighter and less active work required of the keyboard operator, their knowledge of type and its handling being of the greatest advantage in this work. Monotype keyboard oper-

ating particularly recommends itself to these men because of the ease and lightness of the work and its freedom from mechanical difficulties and especially the entire absence of all metal fumes and dust.

Our advice has been acted upon by a number of Canadian printers and our Canadian Schools have already graduated several operators, who are making good because they are printers as well as operators.

As the United States is now actively entering the fighting area and there is a probability of some of our printer heroes in Uncle Sam's Army being invalidated home we repeat our advice that they may be encouraged to take up the Monotype and thus make use of their knowledge of printing in a pleasanter and more profitable way than they would otherwise be able to do.

We are glad to be able to give the record of a few of the Canadian heroes who are "back on the job" and are making good through the aid of our schools.



PRIVATE ALBERT EDWARD RAMSDALE

Private Albert Edward Ramsdale

When the war in Europe first broke out, and they called for volunteers in Canada, Albert Ramsdale was one of the first to offer his services. He enlisted in the Cobourg Heavy Battery, August 4, 1914, and with them was sent to Quebec. From there they were sent to the Pacific Coast and put on coast defense work. Later this battery was disbanded and Ramsdale enlisted in the infantry in November, 1914. He went overseas with the Second Contingent in July, 1915. He trained in England for three months and in October,

1915, his division went on active service in France.

Private Ramsdale saw eleven months of service in the trenches before he was wounded and during this time took part in the third battle of Ypres and in the Battle of the Somme. It was in the battle of the Somme, while making an attack on a German trench at Moquet Farm, that he was badly wounded in the leg and face. He laid on the field for four hours before he was picked up and taken to the dressing station. He was then placed in a hospital at Camieres, France, where he spent three months recovering from his wounds. After this he was transferred to a convalescent home in England, and in December, 1916, was invalidated back to Canada. The following March he was discharged from the army.

Private Ramsdale entered the Monotype Keyboard School, Toronto, July 10, 1917, and completed the course the latter part of August. He secured a position with The Bryant Press, Toronto, as keyboard operator and has made good.

Private Fred M. Robinson

Fred was a member of Winnipeg 90th, the "Little Black Devils," before the war started and when the first call for volunteers came he enlisted for active service and went to England with the First Contingent in 1914, as a private in the "Little Black Devils." After a few months' training in England he was among the first of the Canadians to go to France. He took part in the battles of Langemarck, Festubert and



PRIVATE FRED. M. ROBINSON

the second battle of Ypres. It was at the second battle of Ypres that the Germans first used gas and Fred got a dose of it, but not enough to put him out of business for very long. It was a little after this that he was wounded. He was lying in the trench with a group of fifteen men of his company when a high explosive shell came into their midst, and there are just two of the fifteen living today to tell the story. His own brother was killed at his side by the same shell. He tells of lying, wounded in the back, until a sergeant came along to pick him up. Just as the

sergeant was leaning over to lift him up another shell came over and there was nothing left of the sergeant but bits. How Freddie escaped being killed by this second shell is still a mystery to him. He lay in a hospital in France for several months and was finally invalided back to Canada early in 1916. He had received eight shrapnel wounds about the thighs and one bad wound in the back, just missing his spine.

To make work easier for him he decided to take up the keyboard and is now a full-fledged operator, working for Saults & Pollard, Winnipeg, Man. He says that he is more than pleased that he had the opportunity of learning the Monotype keyboard as it makes life a whole lot easier for him to be able to sit at his work. He sure is some scrapper and must have the fighting spirit right for he has twice tried to enlist since being discharged.



PRIVATE FRED WOOD

Private Fred Wood

No. 42, P. P. C. L. I. (Princess Pats')

Private Wood was one of the first members of Toronto Typographical Union No. 91 to enlist when the war broke out. On August 8, 1914, he joined the Princess Patricia Canadian Light Infantry, better and famously known as the Princess Pats'. This regiment was named in honor of the Princess Patricia, daughter of the Duke of Connaught, then the Governor-General of Canada. It was mobilized at Ottawa and underwent a months' training in Quebec before sailing for England late in September, 1914. The Princess Pats' left the 1st Contingent of Canadians which was in training at Salisbury Plains, England, the second week in November and joined the 27th Division, 80th Brigade, of the British Army and by the middle of December were within two days' march of the battlefront. About the first of January, 1915,

the division that Fred was in was moved to the firing line and took over trenches from the French Army. Regarding his first few days in the trenches Fred says: "The second day in the trenches (ditches) was my birthday. Some natal day! I did not care a d— if I never saw another; speaking for hundreds of other men, too, for it rained day and night and we were up to the thighs in mud and water.

From then on the Princess Pats' were continually "on the job" around St. Eloi until the first of April, taking their turn in the front trenches and furnishing working and carrying parties at night during their short periods of so-called rest (?). Fred says it is almost impossible to describe or give a real idea of the mud, filth and carnage the troops on the Western front went through the first winter, without adequate relief or rest.

On the night of February 27th the Pats' carried out what was undoubtedly the first trench raid by Canadian troops on a German sap opposite 21 Trench, at St. Eloi. It was carried out successfully by the snipers of the regiment under the supervision of the late Lt.-Col. F. Farquhar, D. S. O. A vivid account of this raid appeared in the Saturday Evening Post, written by George Eustace Pearson, another member of the Pats'.

It was on May 4th, 1915, that Fred was wounded and ceased to take an active part in this war, and in describing how it came about he says: "I was laid low about 10 a. m., whilst performing the prosaic but essential duty of rooting in my haversack for biscuits and bully beef. A chunk of shell tickled me in the ribs and I ceased to take a broad view of the World War—it was now a personal matter. The question was—would I last out and could I get out? Not until six o'clock that evening was there a chance. My dear old chum Jack Ward sat by my side that long day, with his water bottle ever ready at my request. At 6 p. m. he got permission to take a chance (his last) and with the assistance of Trochnea (another of the originals) carried me to the support trenches and went back for another of the boys. This through a burst of machine-gun fire. They finally got us both to a dug-out, where we were comparatively safe, then they went back to take their place in the firing trench. Both were hit, Jack fatally, in the groin, and Trochnea in the elbow. 'Greater love hath no man, etc.' I would have done the same for him. Jack died the same night, lying beside me in a farm-house cellar, where we had been placed along with thirteen other seriously wounded cases. Next day the live ones were carried to the motor ambulances and en route we got what was long overdue, a good bed and sleep."

Fred spent five and a half months in English hospitals and was invalided

to Canada in November, 1915, being finally discharged as unfit for further military service in April, 1916. He was able to go back to the trade as a job compositor, but found it the strain of lifting forms and cases and standing all day too much for him. He entered our school and we are glad to say that he made a success of it and is now located in Calgary, Alta., with the Western Print and Litho Co. He expresses his satisfaction in having taken up the keyboard work as follows: "Although it undoubtedly requires more concentration, at least from a learner, than job composition, I can honestly say that I do not feel so physically tired after eight hours at the keyboard as I did at the case since coming back from the front. To other soldier-printers who may come back from this War for Democracy, physically weakened, I certainly recommend the keyboard."



SAPPER GEORGE ALLAN

Sapper George Allan

In August, 1914, at the outbreak of this Great War, George Allan enlisted with the 3rd Field Company Engineers in Toronto. He went overseas with the 1st Contingent in October and was in training at Salisbury Plains, England, until February, 1915. His Company then left for France. Sapper Allan served over twenty-two months in the trenches, during which time he went through the second and third battles of Ypres, and was also all through Festubert, Digenchy, the Somme and Vimy Ridge. It was at Vimy Ridge, December, 1916, that he was wounded. He was walking along a railway line when the Germans suddenly directed their artillery fire along the railway and one of the shells, a "whizz-bang," got him in the knee. He was carried to a dressing station where they found his leg so badly shattered that it had to be removed. Two weeks later he was trans-

ferred to a hospital in Glasgow, Scotland, where he remained for about three months. He was then taken to a convalescent home at Ramsgate and in May, 1917, was invalided back to Canada. He entered the Monotype school in September where he is at present a student.



BANDSMAN JOHN A. PHILLIPS

Bandsman John A. Phillips

On December 17, 1915, John Phillips enlisted in the 97th Battalion (American Legion) as a bandsman. He later transferred to the 4th Pioneers and went overseas in September, 1914. Phillips had his mind set on getting a crack at the Germans, but while in training at Bramshott, England, was taken with bronchitis which left him with a weak heart. This prevented him from going into the trenches for he was invalided back to Canada after having spent one year in England. He was discharged from the army in September, 1917, and at once entered our school where he is a student at present.



On Sunday, September 23, 1917, the *Daily Oklahoman*, of Oklahoma City, issued an Industrial Number consisting of 144 pages containing a large amount of advertising, excellently displayed. All the material for this special was produced by their two Monotype Type-&-Rule Casters in addition to handling all the work of the regular daily and weekly editions, all of which demanded extra material because the advertising was very heavy owing to this being the State Fair week.



The Monotype pays its own bills and then some. Ask us about it.



Box for Display Matrices

This Improved Matrix Box is offered to meet the demand of operators for a box that will enable them to quickly locate any desired matrix when sorting up the cases. It keeps each matrix separate and easily accessible, and will prove a time saver in the caster room. The new box is about 8 3/4 inches long by 2 1/2 inches wide and 1 1/2 inches high over all. It is divided into 83 individual compartments for holding one matrix each and a compartment for the line standard. These compartments are in two rows and a wide central division between carries a printed label which indicates opposite each compartment the character to be kept in it. The partitions are of wood and the inside of the cover is plush-lined so that injury to the matrices is practically impossible. The box is covered with imitation leather and the cover is held shut with two snap fasteners. It is neat, strong and well made throughout.

The saving of time in handling matrices will soon pay for the replacing of the old style box by these new and very much more convenient ones, and every Monotype user should investigate it at once. The price has been placed so low that the saving of one using will almost cover it.

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

NEW YORK BOSTON
CHICAGO TORONTO
Monotype Company of California
SAN FRANCISCO

Monotypography

The Monotype Type Setting and Foundry Co., of St. Louis, Mo., have issued a particularly well-designed specimen book of the Monotype faces in their equipment. Besides large blocks of composition showing each book face with various combinations of display faces it gives complete series of the job faces, and pages showing actual samples of tabular, tariff, algebraic and other intricate composition, also a complete showing of accents, figures, signs, borders, rules and special characters, making one of the most complete specimen books we have seen from a composition house. There is a carefully compiled index, so that the book will prove a very handy desk companion for the customers of this live type-setting company.

"More Business" for July, the house organ of the James, Kerns & Abbott Co., Portland, Ore., has a catchy patriotic design for the first page, the balance being in Monotype Series 38. It is printed in two colors throughout and there are a couple of specimens (a four-color label and a four-page announcement) tipped in to show actual color work. On the last page we find this good business advice: "Don't lose your time wondering why a black hen lays a white egg; get after the egg."

The Spring number of "Annals of Medical History" is a splendid specimen of high-grade book printing from the press of the J. J. Little & Ives Co., New York City. The type used is Monotype Series 371, which is printed beautifully on both antique and coated paper, the illustrated sections being on coated stock. Of course, the make-up, margins and register are just what they ought to be.

The Faithorn Company, Chicago, who are well known as producers of good printing and effective advertising matter, are issuing a house organ under the caption of "The Stamp." It is particularly good as a piece of printers' advertising. Besides being well printed from Monotype type it is well edited. One article in the August number on "The Task of Type in Advertising" contains a lot of valuable information on type effects.

A magnificent example of fine catalog printing is the Sayers & Scovill Co. Funeral Car Catalog from the press of The Ebert & Richardson Co., Cincinnati. It is 11 x 16 inches in size, and is printed in two colors throughout, and shows splendid arrangement of a large amount of big type. It is one of those jobs that would certainly be hard to produce in any but a Monotype shop. The faces used are Series 21 and 15. The presswork, of course, is superior, being produced from new type.

The Baltimore Sun and the Monotype

The Sun
SUN SQUARE, BALTIMORE,

October 2nd, 1917.

Lanston Monotype Machine Co.,
Philadelphia, Penna.
Gentlemen:

I take pleasure in advising you that we have decided to retain the additional Type Caster recently installed in our Casting Room, as we find that this machine together with the other casting and the six composing machines, gives us exactly the equipment we need for handling our display advertising.

We have had an exceptional opportunity for testing out the availability of this equipment for our display advertising work since the first of the year, as we have had to take care of an increase of 739,907 lines of display advertising over the first nine months of 1916; the total amount of display advertising handled in our composing-room between January 1st and October 1st amounting to 7,006,945 lines.

As you probably know, the Sun is one of the first eight papers in the United States in the total volume of advertising carried, and our ability to handle the steadily growing business has been due in a large measure to the adaptability of the Monotype equipment. Its flexibility, combined with the range of type faces which it makes possible, has enabled our composing-room to turn out work highly satisfactory to our advertisers.

Again thanking you for the courteous and the prompt attention given to our requirements, I am

Cordially yours,

(Signed) PAUL PATTERSON,
Business Manager.

These Machines
did the work
for the Sun,
They will
do it for you.



Monotypography

"Exponent" is the expressive title of the new house organ of the Express Printing Company, Connerville, Ind. It is a well-printed example of good Monotype composition, and contains sixteen pages and cover in two colors. There are also a couple of tip-ons in four colors.

From the Newark Composition Co., Newark, N. J., we have received a neat little specimen book of Monotype faces. Each page shows a sufficient quantity of one size to enable a customer to judge the effect, one-half of the page being leaded. The booklet is envelope size, 3½ x 6 inches.

Walker Brothers & Hardy Co., Fargo, N. D., are doing some very fine offset litho work from Monotype type. They are using the rubber reduction process, and their transferrer says that he can do work from Monotype type that used to be impossible before they adopted Non-Distribution and new type for every job. The samples we have are unusually fine, some of the type being reduced to four and a half point size.

Mortimer Co., Ottawa, Canada, send some very effective samples of labels, mailing cards, and booklet covers set in plain faces, such as Monotype Series 21 and 58, which show that artistic effect in such work is more in the selection of size and proportion than in odd or unique lettering.

From the Thompson Printing Company, Philadelphia, we have several very artistic and effective Fall announcement circulars which show that in the hands of a good printer Monotype type combines harmoniously with the work of the artist and designer to produce pleasing results. This house is making good use of the Monotype for job composition as well as for making display type for the use of the hand compositors.

The Mono-Lino Typesetting Co., of Toronto, Canada, are equipped to handle complete composition by installing a make-up department, and will deliver the complete pages, thereby actually selling composition. They have a two-machine Monotype equipment.

The reason that printing specialists so often succeed better than the general printer is that they are always on the lookout for the machine or the process that will increase efficiency in the making of their particular specialty. This accounts for the installation of Monotypes by W. F. Shafer & Co., of Omaha, Neb., who now have three Monotypes. This progressive firm was one of the first to use Non-Distribution on calendar work.



THE MONOTYPE BASEBALL TEAM—CHAMPIONS OF MANUFACTURERS' LEAGUE OF PHILADELPHIA, 1917



The Trophy

The handsome silver cup pictured above was donated by the Victor Manufacturing Company, through the De-Keim Supply Company, of Philadelphia, as a trophy for the winner of the baseball tournament of the Manufacturers' League for the season of 1917. It becomes the property of the Monotype Athletic Association, whose ball team are the winners of the series of twenty games, of which they won sixteen games and tied in two others. Such a record is one that any team has a right to be proud of.

Monotype Champions

The baseball team of the Monotype Athletic Association are now the champions of the Manufacturers' League of Philadelphia, having won the cup and 1917 pennant by their good playing on October 6, when they defeated the Barrett Manufacturing Co. team by a score of 3 to 2, in a hotly contested game. On the previous Saturday these two teams had played a game which was called on account of darkness with a score of 2 to 2. Therefore the interest in the final game was intense and there was a big crowd of friends and boosters for both teams on the grounds, who certainly made the welkin ring after each good play.

The Monotype team has been consistent winner all through the season and deserves its hard-won honors; and will certainly have great pride in displaying the championship pennant, which is furnished by the Manufacturers' League. The handsome silver cup was donated by the De Keim Supply Co., of Philadelphia, and becomes the property of the winning team.

The Monotype Athletic Association is composed of employees of the Lanston Monotype Machine Co., and besides its baseball activity encourages interest in all outdoor sports, having a fine, large athletic field in the suburbs, where there are facilities for tennis, quots, basket ball, soccer and other games. Its Field Day on September 22 was a splendid success and was participated in by nearly a thousand persons, all of whom had a good time; there were many contestants in the games.

The Association has had a successful season for 1917 and is planning for a bigger one for next year, as well as considerable activity during the winter.

Old Glory and the Allies



ENGLAND



FRANCE



ITALY



RUSSIA



BELGIUM



CUBA



AUSTRALIA



JAPAN



SERBIA



PANAMA



PORTUGAL



MONTENEGRO



CANADA



ROUMAN

Compliments of
The Monotype

ASTORIA
JUN 10 1903

MONOTYPE

A Journal of Composing-Room Efficiency

Published by LANSTON MONOTYPE MACHINE COMPANY, Philadelphia



THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE-&-RULE CASTER



VOLUME 5

JANUARY-FEBRUARY, 1918

NUMBER 5

The Monotype in the Small Shop

BECAUSE the large shops are the first to adopt improved machinery and newer methods, the smaller ones sometimes get the idea that the new inventions, labor-saving machines and improved methods are not applicable to their plants and refuse to investigate.

In many cases the reason the big plant has grown to its present size is the habit of investigating new things and incorporating in its equipment everything that tends to reduce the cost of production or to increase output.

The following extract from a recent letter will give an insight into the usual state of mind of the owner of the small shop:

"Your ads in the trade journals have made quite an impression on me, and I would like to get some additional information about your machine.

"I don't know whether or not it would be practical in a shop of our size—I have always been told the Monotype was a strictly big-shop machine. We have a small shop—four jobbers—and handle a very cheap variety of work, as our stationery reveals. Our type is for the most part battered and worn, and we are constantly hunting for sorts. Much time is wasted patching up bad letters, and it seems to me our composition costs us twice as much as it should because we cannot spare time to 'throw in'—it is a constant pick, pick, pick. It is because of these conditions that I venture to write to you and ask you if you think your machine would be the solution of our difficulties.

"I am certain we could make no use of the type-setting machine, but I thought we might be able to use a casting machine."

Of course, the idea of limited use of the Monotype to the big print-shops is all wrong; it is useful in the smaller ones as well—just how small the limit may be we have not yet determined.

The Monotype Type-&-Rule Caster is just as useful, just as practical, just as valuable in the small shop as in the large, and possibly more so.

Perhaps the small plant may not have enough plain composition to keep one keyboard busy more than a small part of the time or not at all; but that is only one feature of Monotype value. Every printing plant, even the smallest, must use type, must buy type (or make it), and must have leads, slugs, rules, quads, and spaces to set with the type in making jobs. It is only a question of amounts. Practically every small plant is in the condition of that of our correspondent—insufficiently equipped with composing-room material, and paying dearly for the lack. All plants without Monotypes are paying a large price for the privilege of using old type, until, like our friend, they feel compelled to apologize for it when writing to any one who knows good type.

Now, these being facts, let us see whether we can get the small printers to view the matter in a correct light. They are continually buying type, rules, and extra sorts, picking and

distributing, and thus wasting from 30% to 40% of their total composing-room payroll. It is easy for each printer to determine what that means. With a Monotype equipment representing about the same composing-room investment and lower fixed charges, all this cost is eliminated, the payroll reduced, the output increased.

To be more definite: a composing-room having five producing employees will have an average of about one and a half times one man's time wasted in these items.

One-third of that time or one-half of one man's time would make all the material needed to keep a much larger plant running, leaving an actual saving of the time of one man, or 20% of the total time, to be sold at full price. (All velvet, to apply on cost of Monotype.)

Or put it another way: you now buy type at 50 cents per pound and pay 12 cents a pound to distribute it. You can make Monotype type for 10 cents and do not have to distribute it, besides having all you want of just the kind you want just when you want it.

Then there is a big saving in the press-room, because forms of new type can be made ready in about half the time it takes to handle the old battered stuff (more velvet). And the quality of the work is so much better that it looks worth more money and you can get a better price for it (still more velvet).

If you own a small print-shop, consider the cost of your distribution and picking (it may not be 50%, as

stated by our correspondent, but it will be high enough to surprise you) and compare the amount with the cost of a Monotype Type-&-Rule Caster and see how soon it will pay for it.

The Monotype and Non-Distribution will save these costs:

Distributing, picking, the purchase of sorts.

Twenty-five per cent. difference in depreciation as compared with bought type.

Fifty per cent. of the job press make-ready.

A good part of your electrotyping.

And still increase output in quantity and quality.

Is this not worth looking into? Can you afford to keep on in the old way?

And the above does not take into consideration the advantage of being able to keep standing any job which is likely to repeat without robbing the cases and handicapping the regular jobs.

Send us data regarding your shop and ask us to give you more definite data suitable to your conditions.



By-product: Something produced in the course of manufacture in addition to the principal product. Monotype By-products are type, leads, slugs, rules and borders for the hand compositors. The principal product is type in lines and columns, completing the keyboard work.

How long will printers be fooled by ineffectual attempts of the slug machines to compete with the Monotype and Non-Distribution by offering something that is not even a near substitute?

There is only one real Non-Distribution and that is the Monotype Non-Distribution System.

The Commercial and Financial Chronicle

W. B. DANA CO., NEW YORK CITY

By G. F. COATES, Superintendent of the Mechanical Department

SO MANY printers claim that their proposition is different from all others that I am going to be really different and admit that the *Commercial and Financial Chronicle* is just a job of printing and requires only composition, presswork and binding, like any other newspaper or magazine, but I can truly say that system and the Monotype, which in our plant are only another name for efficiency, have enabled us to produce results that seem different and which are certainly more efficient than those secured in many other plants.

The *Chronicle* is a weekly of from 112 to 128 pages of two columns each, six and three-quarters by eleven, and 24 to 30 pages of advertising, set three columns to the page. The entire journal is set in 10-point, 8-point, 5½-point and 5-point type, principally the smaller sizes, and contains a large amount of intricate work. It must be out on time, and must be clean, readable and accurate. Besides the weekly we also publish an annual of from 400 to 500 pages and numerous supplements (almost one a week).

The type for the annual and some of the supplements is kept standing and changed from time to time, and as we print direct from the type, this shows the quality of Monotype type, as it is practically impossible to tell



MR. G. F. COATES

the old from the new, although as many as ten to twenty editions have been printed from the old.

The weekly *Chronicle* is entirely new copy and contains considerable figure and tabular matter; taking all these together, we have a big proposition and one that we could not handle without the Monotype.

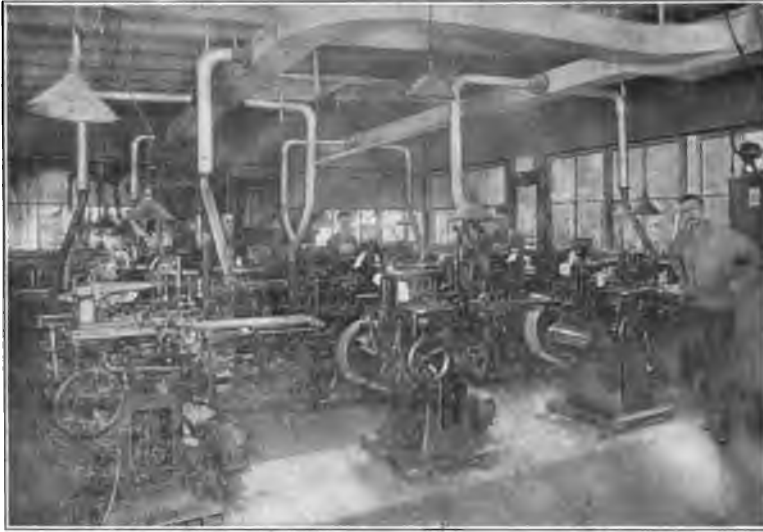
The Monotype equipment consists of seven keyboards, four of which are of the Duplex pattern, and nine casters, one of which is equipped with the Lead-and-Rule Attachment. It is needless to say that they are kept quite busy all the time.

As stated, our proposition is merely printing, or, to be more exact, a composing room; but a carefully planned system has enabled us to accomplish with ease a seemingly superhuman task. Of course, the copy comes in all through the week and is keyboarded and cast as quickly as possible and proofs sent to the editor, who frequently holds them until make-up day, which is Friday, or rather Friday night.

Now, a word about our system. All our publications are uniform in size and style, so that all material is interchangeable. The type faces are uniform and the measures regular multiples. This saves confusion and loss of time, and allows of a slight saving in holding



MONOTYPE KEYBOARD ROOM, COMMERCIAL AND FINANCIAL CHRONICLE



CASTER ROOM OF COMMERCIAL AND FINANCIAL CHRONICLE

matter from one publication for use later in the others. All our type is Monotype. We use the Non-Distribution System entirely and, after each issue is printed, we dump everything that is not marked to be kept standing. This enables us to secure a high productive percentage and keeps the office free from pi and junk.

When the operator keyboards each piece of copy, he also sets a line giving the title of the article and a number (the next in consecutive order), and these lines are cast with the matter and transferred to galleys, which thus become an index of all standing matter, new and old. Proofs of these galleys are sent to the editor, who uses them to indicate the page on which the different articles are to appear; the foreman also keeps a proof on which he marks the number of the galley shelf on which the galley will be found, and after each issue checks up the left overs and sends a new proof to the editor. By this system it is always possible to know just how much and what matter is standing, and the mechanical and editorial departments keep in touch.

Naturally, we are always striving to improve our system and many little conveniences have been added. For instance, running as many keyboards as we do and as constantly, the question of cleaning keybars was worth considering, and we constructed a little rotary brush, electrically driven, which does much better work than human hands, besides saving one-third to one-half of the time usually spent on this operation, which is so necessary in this shop, located close to the waterfront.

The standing pages being all of the same size, cabinets have been constructed to hold them in a very compact manner. The shelves in these cabinets are slides made of three-ply veneer and just large enough to hold one page. The cabinets are just the right height to go under the imposing-stones and thus save floor space, and are fitted with dust-tight fronts that are lifted out and set aside instead of swinging doors, which

take up too much room. The reader must remember that floor space in down-town New York comes high and plays the dickens with the expense account. Each cabinet contains six vertical rows of these slides and provides storage for 150 pages.

The keyboard room is located in a well-lighted corner of the composing room, right next to the caster room, so that no time is lost in passing the spools when the rush is on. Each operator has ample room for freedom of motion, though our photograph might give the idea of a crowded department. Among the keyboard operators here we have some of the most expert in New York, for the exacting work on the *Chronicle* could not be handled otherwise; they are J. O'Neill, C. H. Hardin, H. Fanteck, W. Lightbown, W. Douglas, J. Dur-

bin, and they are ably assisted in the handling of their large output by Messrs. Mahan, Rowland and Ezequil.

The caster room is enclosed by a glass partition, and is lighted by several windows and two skylights, thus giving it not only unusually good light but also splendid natural ventilation, but the Dana Company were not satisfied with this and have provided an excellent system of artificial ventilation which keeps the atmosphere of the caster room as clear and pleasant as the outdoor air.



IMPROVED BANK AND MAKE-UP GALLEY

This caster room is something of which the Monotype Company should be proud, for it contains nine Monotype casters with a record for efficiency and endurance.

Three of these casters were originally sent out from the Monotype factory in 1900, were repaired in 1906, after six years of hard usage, and are now producing good work on small type after eleven years' further continuous service.

Four others left the factory in 1901 and were brought up to date at the factory in 1905, and are now running on 5½-point type after twelve years of constant use.

One of these, as stated above, has been supplied with the Lead-and-Rule Attachment and is now running largely on leads, slugs and rules, and casting ad type for the hand composition, for this is a strictly non-distribution shop.

But this is not all. There are two casters which were sent out from the factory in 1903 and which have not since been in the factory for repairs, and they are doing first-class work on 5- and 5½-point type every day.

This is surely some record and we are just as proud of it as I know the Monotype Company is. Of course, these machines have had the care of a really good casterman, and the new units have been added from time to time as they were perfected. At the present time they are in charge of Walter Edgar as chief operator, assisted by A. Marshall, C. Pearson and W. Underwood as runners. Mr. Edgar believes in keeping his machines in perfect condition and promptly replacing any worn part without waiting for it to give out and cause a delay.

There are a number of iron imposing surfaces, under which the storage cabinets previously described are placed, and working frames for the correctors and ad compositors. Perhaps some printers might think this active composing room a trifle crowded at first glance; there are ten regulars, including operators, and nine extras are added on Fridays, but if they could visit it on Friday night, when the weekly is being made up and everything in full swing, they would realize that there is intention and method in this close fitting, and that every man at his assigned part of the work is within reach of the next man from whom he receives or to whom he passes his work. It would then be recognized that this was part of the system which makes this plant so efficient. No confusion, no trouble, everything moving like clockwork, and the pages going to the stone at the rate of sixty per hour.

Startled you, did it? But that is just right; the weekly edition of the *Chronicle*, consisting of from 112 to 128 two-column pages, is made up in from an hour and a half to two hours every week by good team work, assisted by a make-up bank designed by the superintendent, Mr. Coates. This bank is worthy of a special description, so a photograph of it has been prepared and is presented on another page. It consists of a galley top bank under which are racks into which the galleys are placed as soon as set and corrected and the number of the rack is placed on the proof. The special feature of this make-up bank is the attachment at each



JUST A LIFT OF MONOTYPE TYPE
(See Next Page)

end for handling the galleys. At the right end, which is shown in the photograph, it will be noticed that a portion of the galley rest extends below the front edge of the bank, so that the make-up galley may be placed low enough for the second column to be slid right into position beside the first. This rest contains a series of pins against which the galley rests to position it; the first row of pins allows the galley to rest in position to receive the first column of a page; it is then raised slightly at the far edge and the pins drop and allow it to slide down to the second position against the ledge ready for the next column. When the upper galley of the bank is used, the two upper sets of pins position the galley in like manner.

This bank is really part of the system, and in use the corrected galley is placed on the rest at the left end of the bank, which is provided with a screw adjustment to take care of the variations of the galley rims so that they may be kept in line with the ledge on the bank and the matter slid off without danger of pi.

The make-up system is as follows: one man takes the first galley and places it at the left end of the bank and slides off the type marked for the page to be made up and pushes it along, taking up the next article to follow in the same manner. Another man takes this matter and divides it into approximate column lengths and roughly spaces it out. Then a third man slides it to the make-up galley and passes the page to another man for tying up and proving, after which the page goes to its allotted stone. Seen in use, this bank is a wonder for conserving labor and saving time. This team work

would prove a revelation to the ordinary make-up man, and it is carried into the lock-up as well and the forms seem fairly to jump on the stone and off again, reminding one of the famous "Finnigin" story.

You perhaps hear of the difficulty of handling Monotype type, but you ought to see the *Chronicle* compositors do it; why, they handle Monotype faster than the average newspaper man can handle slugs, and think nothing of picking up a column of five-point eleven inches long by twenty picas wide. To convince the doubting Thomases I am sending a photograph which shows a compositor handling a column fourteen inches long by twenty picas wide, using no supports and standing clear of everything while the photograph was taken. The type was not wetted before being lifted, as is usual, and no other preparation was made, as this is no stunt for the *Chronicle* men.

EDITOR'S NOTE—In preparing this story for MONOTYPE Mr. Coates has given the Monotype a boost, while keeping himself in the background, which is hardly fair to the brains and energy that he has put into the organization of the excellent system which has made the W. B. Dana Company plant so very efficient. A thorough printer himself, he has the knack of getting every one around him enthused with the idea of doing his best, and any one visiting the *Commercial and Financial Chronicle* composing room cannot help feeling the atmosphere of content and fellowship that pervades it, nor from realizing that it is a hive of industry full of busy bees. Mr. Coates is surely the right man in the right place.

A REMARKABLY LONG RUN

That long runs from Monotype type are possible and profitable no one familiar with the Monotype ever doubts. But here is a case of an extraordinary long run that is worth recording.

The story of the run is best told by the following extract from the letter received with the sample sheet (the last of a 400,000) from Mr. R. B. Summerhays, Superintendent of the Zion's Printing and Publishing Company, Independence, Mo.:

"We take it that you are interested in any unusual stunts that are done with the Monotype, and so are sending you a roll of sheets which are the last of a run of 400,000 (four hundred thousand) from one form. That is, the two rows of pages in the center were run from this form.

"The outer rows were another publication that were put with this one for the last one hundred thousand run, and you can see by comparison how much wear there is on one as compared with the other.

"When it is taken into consideration that this form was lifted and made ready five times and changed to permit other forms being printed with it, there is reason to believe that this type has been subjected to as varied uses as it is possible to apply to one form.

"We trust that what we send you will be of use in convincing some doubters that Monotype type, if made right, will stand up under severe strain."

The type naturally shows some wear, but is still in good condition and looks as if it might stand an additional run of some length. The difference between the portion which has had 400,000 impressions and that

which has had only 100,000 is very much less than would be expected and shows what good Monotype type will do in the hands of a careful pressman, and that individual deserves great credit for the result.

THE MONOTYPE ON THE PACIFIC COAST

The growing popularity of the Monotype and the increased number of Non-Distribution installations in the Western States, and especially in the Pacific Coast district, has made necessary a larger force of Monotype men to render to our Pacific Coast customers "Monotype Service." We have, therefore, placed this territory in charge of Mr. Frank L. Bowie, with headquarters in the Rialto Building, San Francisco.

This change will benefit Monotype users and make it easier for other printers to learn more about the Monotype, as Mr. Bowie has a staff of inspectors, efficiency experts and salesmen always ready to assist Monotype printers and show others how the installation of the Monotype and the Non-Distribution System will benefit them.

Distribution has cost millions of dollars and given nothing in return. Why not abolish it at once?

A CHANGE FOR BETTER SERVICE

Just after the forms of the November-December Monotype had gone to the foundry the following announcement of change in the New York-Boston District was made public. While it is no longer news, we print it here to emphasize the fact that "Monotype Service" is yours for the asking and that it is our constant aim to keep that service at the highest point of efficiency and benefit to our customers.

To better care for the great increase in business, the Lanston Monotype Machine Company announces the separation of the present New York-Boston District on November 15, 1917. The new districts will be known as the New England District and the New York District.

The New England District will be in charge of Mr. Russell L. Davis, who has been Assistant Manager at the Boston Office.

The New York District will be in charge of Mr. Richard Beresford, who has been Manager of the combined districts since November 1, 1916.

The separation of the two districts will give Mr. Davis a greater opportunity to serve our customers and care for the increased business in the New England District, as well as enable Mr. Beresford to give his undivided attention to the development of still greater business in the New York District.

P. S. Due to the fact that a number of our most valuable men have volunteered, and others have been drafted into the National Army, we ask the indulgence of our customers and friends for a short time until this abnormal condition has been adjusted.

The Monotype in the Dallas News

By H. W. MAXWELL, Foreman of the *News-Journal* Composing Room



MR. H. W. MAXWELL

SEVERAL years ago, possibly four or more, a suave gentleman called on me and stated that he represented the Lanston Monotype Machine Company and desired a few minutes of my time in which to explain the advantages of the Monotype for use in our ad-composing room.

At that time we had just purchased a complete new outfit of foundry type for the ad room and I was not keenly interested in his proposition,

but being, as my friends say, naturally good natured and tender-hearted, I gave him the opportunity.

After listening to his story of the wonderful features of the Monotype as patiently as I could, I told him to "drop around again in some other year," as I might want to talk the matter over when our new foundry type was worn out.

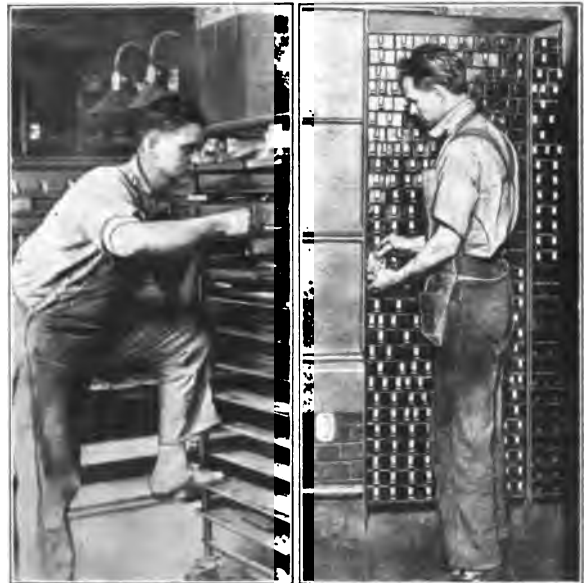
This was no ordinary salesman, however, and not so easily gotten rid of. When it comes to persistency, I might—in fact, I shall—say that he had everything

backed clear off the map. This Monotype man kept coming about once a month.

One day he told me of the Lead-and-Rule Attachment, which had just been perfected, and I at once realized its value. In my opinion the Lead-and-Rule Attachment is largely responsible for the newspaper success of the Monotype.

Then I became interested in the Non-Distribution System which was being installed in the large newspaper offices of the North and East, and made a trip especially to investigate this system.

The foremen of the ad rooms using Non-Distribution told me that it was a great time, labor and money saver; and, immediately on my return home, I made a careful estimate of the cost in our plant for distributing dead



PICKING AS IT USED TO BE

SORTING UP AS IT IS



MR. L. L. DANIELS
Showing the Old Way



MR. C. O. HILL
Using the Monotype Way

advertisements and was surprised to find that, under the Monotype Non-Distribution System, the elimination of this cost would pay for the machines in a very short time.

Again, in June, 1916, that persistent salesman showed up with his usual enthusiasm, and when he left carried with him an order for two Monotype type casters, one to be equipped with the Lead-and-Rule Attachment for casting leads, slugs, rules and base material, and both for casting type, borders and spacing material.

In due time these machines were placed in the *News-Journal* composing room, and we began casting Monotype and other material to replace the foundry material then in use. In a short time we had cast a supply of



A GLIMPSE OF THE CASTER ROOM, DALLAS NEWS

type, leads, slugs, rules, borders, quads and spaces large enough to start the Non-Distribution System, and it was duly launched, though not without a little misgiving as to the immediate result.

The first month's operation, however, demonstrated beyond doubt that the Monotype would exceed our greatest expectations, and although we had the privilege of a three months' trial, we purchased the machines outright after this experience with Non-Distribution.

Before we installed the Monotypes and Non-Distribution System there was always considerable time lost every night in hunting for and pulling sorts, and when we had an unusually heavy run of ads, it was necessary to pull borders and labor-saving brass material also. We now find that the Monotype Non-Distribution System completely eliminates the "lost motion" and maintains a supply of material sufficient to keep all the force productive.

The advertisers also are benefitted to an equal extent, though they did not so readily recognize it at first. We had been using several private fonts when we put the Non-Distribution into effect and had to notify them that we would be compelled to stop the use of all private fonts. We

went around and explained it to the advertising men and found that while they readily agreed that the new system would be of great advantage to the publishers, they could not see why they should do away with the private type that they had used for years in their advertisements simply to help the publishers to save a little money in the cost of distribution. They did not realize the value to them of clean, new type and all they needed of it every day, but the improved appearance of their advertisements soon convinced them, and it is safe to say that they are now well pleased.

Our workmen, too, have benefitted by the change. They no longer have to work out of dusty, dirty type cases, but have an abundance of new, clean material. From this point of view the Non-Distribution System is unusually attractive as a sanitary precaution and protection against disease.

The more we see of the system, the more convinced we are that it is the greatest improvement that has ever been made in the composing room, and in the ad-room end of a newspaper is equal to the introduction of the hot-metal composing machine in the news end.

After a year and a half of Monotype efficiency we can look back and wonder how we ever got along without it. Especially as we consider the saving of time and labor not only in the elimination of distribution, but also in sorts pulling, pi sorting, resetting lines because of lack of sorts, and the general confusion over late copy when the type was practically all up. We can surely say amen to the opinion of those foremen who told us that the Monotype Non-Distribution System is a "time, labor and money saver."

EDITOR'S NOTE—Mr. Maxwell's opinion of the Monotype is so well expressed that we have let him tell it in his own way, without a description of the *News-Journal* plant, but we are also reproducing some interesting photographs that he has had made to visualize the difference between the old method and the new, together with those showing the caster room and the composing room. In the March-April, 1917, issue of MONOTYPE we reproduced a page ad from the *Dallas News* which showed that they have real printers on their ad-room staff.



PARTIAL VIEW OF COMPOSING ROOM, DALLAS NEWS

THE MONOTYPE IN FINLAND

That neither language, nor dialect, nor distance, nor clime are barriers to the success of the Monotype most of our readers know almost as well as we do ourselves, yet there is a sensation of strangeness when we see on our desk several volumes produced on the Monotype in far-off Finland.

There are three well-printed volumes of textbooks from the press of Raittiuskansan Kirjapaino, C. Y., of Helsingfors, Finland. The composition in these books shows care throughout, as technical works should, and judging by these samples, we should say that this firm are good printers. All these books were produced on the Monotype from matrices supplied by the English Monotype Corporation, though the Lanston Monotype Machine Company can supply accents for any modern language.

Another interesting example of Monotype quality, also from Finland, is an excellently printed and splendidly bound volume of the New Testament, produced by the Suomen Kirkon Sisalahetykseuran Kirjapaino, of Sortavala, Finland. This concern is a church publishing house, and appropriately has its home in a churchlike building, as shown in the cut on this page.



MONOTYPE IN PLANT OF ISAK JULIUS, TAMPERO, FINLAND



HOME OF SUOMEN KIRKON SISALAHETYKSEURAN KIRJAPAINO

A third Finnish Monotype printer is Isak Julius, of Tampere, Finland, who does good printing and swears by the Monotype. We present small views of his caster and of his keyboard and correction rooms.

That these Finnish printers do good printing we have ocular demonstration that we wish we could show in these pages, and that the Monotype is largely responsible for the superior quality we have their word; their confidence in the machine is shown by repeat orders.

The Monotype helps the printer make good no matter where he is located; it also helps to make profits.

THE MONOTYPE COMPANY OF CALIFORNIA

To meet the needs of a growing demand for Monotypes and "Monotype Service" for the rapidly developing printing and publishing trades of the Pacific Coast, the Monotype Company of California has been organized and is ready to supply promptly complete Monotype equipments and supplies.

Every printer—book, newspaper, or job—on the Coast is invited to call at the office of the Monotype

Company of California, in the Rialto Building, Mission and New Montgomery Streets, San Francisco, and learn about the wonderful Non-Distribution System which makes the whole plant more efficient and increases profits, and the machine which makes this possible.



A good time ticket frees the compositor from clerical work, and gives him more time to do real work. It pays to have a time ticket that gives the compositors the least to do in handling it.

Effect of Metal Price on Cost of Composition

By ELMER CHALFANT

The last two years have seen Monotype metal increase in price over 100%, and Monotype users are naturally quite anxious about the effect of this increase on the cost of their output, especially as the top price does not seem to have been reached at this time.

A few short-sighted printers have reduced the grade of metal purchased in order to secure it at their price; but that is poor policy, for two reasons: First, because good metal makes better type. Second, because it is practically impossible to prevent the poor metal from getting mixed with the other metal in stock and thus reducing the grade of the whole stock.

In consideration of the small effect on the cost of composition that even a considerable increase in the price of metal makes it is almost criminal foolishness to risk buying a cheaper grade to save a few dollars.

Even if all the present stock of metal had been purchased at the higher price, the result would not be distressing, as it will also sell for old metal at the higher price which obtains today for that commodity; while if it was bought at the lower price and only added to at the present high price, the printer is really money in pocket in case he desires to sell any part of it.

Another idea of importance is the fact that only a comparatively small part of the metal is in active use, and only the metal in active use costs anything for melting and renewal. That in standing forms and in the metal bin costs only interest and storage; but even supposing that we charge all the cost of the metal to the portion that is in active use, the cost is not great enough to worry over.

A Monotype uses from 100 to 250 pounds of metal per day, and 200 pounds would be a high average; suppose we say 1000 pounds per week. Now, allowing that the plant has five tons of metal for each machine (a very liberal allowance) and charges all the expenses against the part used actively, the total cost would be about \$400.00 per year, using ten-cent metal—\$7.75 per week, \$.00775 per pound—about eight-tenths of a cent per pound for ten-cent metal and a correspondingly higher rate for metal at a higher price.

Of course, we do not buy ten-cent metal now, so we will take the cost of twenty-cent metal, which is \$742.90 per year for the five tons with fifty-two cycles of use and melting 1000 pounds per week. This is \$14.28 per week, \$.01428 per pound, or less than one and one-half cents per pound used.

So twenty-cent metal costs just .655 of a cent (about seven-tenths of a cent) more per pound than ten-cent metal each time it is used. Let us see how this affects composition: It is generally understood that one pound of type will cover four square inches of surface; also that 1000 ems of eight-point covers 12.35 square inches and requires 3.09 pounds of type to set it. Therefore,

the difference in cost of a thousand ems of eight-point type between the ten-cent metal and the twenty-cent metal is just 2.02495 cents, or practically two cents.

Oh, yes, there is a larger investment in metal now; but do not forget that interest and all other charges in above figuring are charged on the higher basis of value. And also remember that all the metal that was bought before the rise and which is now standing did not cost that much.

It may have to be sold for much less. True! and that is one reason why every printer should have a separate metal account and not load the uncertainties of the market on his production department without reason or system.

Money is scarce at times and he pays more to get accommodation at the bank, or allows discounts to customers to force collections. Should he charge that to any working department?

Metal is money. It is the only really liquid asset that a printer has and is immediately convertible at market rates. It should, therefore, be treated as a separate account and only its use charged to the working departments—the charge being the cost of carrying only, viz.: interest, insurance, taxes and storage. The handling costs are taken care of in the departments using the metal, and consist of the melting, refining and casting into pigs ready for storage or use, together with the shrinkage or replacement of the same with temper metal.

The amount of investment in metal will vary from time to time as purchases are made or metal sold, but will average much closer than most printers seem to think, even with some of the purchases of more recent date at top price.

The following figures give an idea of the cost of carrying ten-, sixteen- and twenty-cent metal in lots of five tons and using and remelting 1000 pounds per week:

	10 cent	16 cent	20 cent
Total annual cost.	\$402.90	\$606.90	\$742.90
Cost per melting of 1000 pounds	7.75	11.07	14.28
Cost per pound for each use . . . . .	.00775	.01165	.01428



We welcome suggestions for new uses of the Monotype and all that pass the acid test of real work will be passed along to other users.



“Concentrated efficiency” is the way one Monotype enthusiast speaks of the Non-Distribution System.

CHARLES M. REIN

The sudden death, on November 9, 1917, of Mr. Charles M. Rein, of the Rein Printing Company, Houston, Texas, removes from the ranks of printerdom one who has achieved much as author, editor, publisher, promoter, printer, and as a successful business man.

Born in Kenosha, Wis., in 1861, he served an apprenticeship to the machinists' trade and became a good workman, but the call of business reached him, and after several ventures, in all of which he was successful, he removed to Houston about twenty-five years ago and became interested in the *Houston Daily Age*. A few years later he went to Orange and became editor and publisher of the *Orange Daily Tribune* and *Weekly Leader*. Here he gave rein to his poetic temperament and produced and published some delightful verses in lighter vein as well as some more serious, such as the poem on "Fate," from which we quote:



Mr. CHARLES M. REIN

Is it fate that carries us blindly along,
With no thought our own wishes to fill?
Is it fate, that great force with powers so strong,
That makes us obey its stern will?
Is it fate that makes presidents, paupers and slaves,
Tossing men on its capricious breast?
Is it fate that denies man the pleasure he craves,
And keeps him in eternal unrest?

Returning to Houston, he established the Rein Printing Company in 1905, and by his successful career disproved the sentiment expressed in his poem.

He was one of the pioneer users of Monotypes in Texas, and has always been an enthusiast in regard to its work and possibilities, his early mechanical training making him appreciate its excellence.

He is survived by a widow and two sons, Harold and Ronald, who will continue the business of the Rein Printing Company.



Specify Monotype when buying composition. When the job is finished, you will have a better job at less total cost.



Only one model of the Monotype, and that the latest.

E. B. STILLINGS

Ephraim Bailey Stillings, the well-known Boston printer, died on December 30, 1917, at his home in Somerville, Mass. Mr. Stillings was born in Somersworth, N. H., in 1845, and at the outbreak of the war of the rebellion enlisted in the Massachusetts Infantry, his family having removed to Holyoke, though he was but sixteen years of age. In 1863 he reenlisted and served to the close of the war.

In 1886 he opened a printing office in Sudbury St., Boston, and in 1900 removed to the new building on Congress St. specially constructed and named for him.



Mr. E. B. STILLINGS

In 1902 his business was consolidated with that of Griffith, Axtell, Cady Company, Holyoke, and was incorporated as the Griffith-Stillings Press. For several years past Mr. Stillings has not taken any active part in the management of the business although retaining his connection with it.

In 1906 the Griffith-Stillings Press installed their first Monotypes, and Mr. Stillings, from the beginning, has been a firm

friend of the Monotype and a believer in its ultimate domination of the composing room.

He was prominent in Masonic circles and in the Grand Army, also taking an active interest in several charitable and patriotic organizations, as well as local improvements. His gracious and kindly presence will be missed by all who knew him.



E. W. BLAND

With regret we announce the death of Mr. E. W. Bland, of San Francisco, one of the first Monotype operators on the Pacific Coast. Mr. Bland located in San Francisco about the time of the fire in 1906, as operator for the H. S. Crocker Company, and has been continuously employed by that firm since that time. He had a pleasing personality and was favorably known to the craft and highly respected in the community. A good workman himself, he was always ready to boost the Monotype and prove his claims for its superiority.

“Continuous Proc
Only with th

THE MONOTY

composing-room efficiency: it is the
kinds of composition from the pl

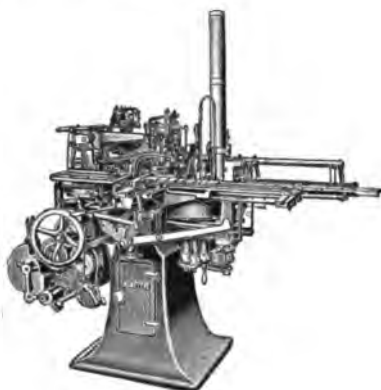


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PE is essential to the success of any practical system of the one machine that provides for all plainest straight matter to the most practically limitless as a com-
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ings and efficiency are cumulative.



IE MONOTYPE

Monotypes vs. Electrotypes

By WADE H. PATTON

The recent greatly increased cost of electrotypes caused a most thorough and exhaustive investigation in a large printing establishment as to the comparative cost of Monotyping and electrotyping forms that were to be kept standing or that were to be run two or more up.

The investigation extended through some twenty-five months and covered a great variety of printing, including bank, railroad, and miscellaneous commercial forms of every description. Accurate figures were obtained and tables were compiled from them that showed some astonishing electrotype waste.

In order to make a simple and clear comparison of Monotyping and electrotyping cost the results obtained on two jobs of bank deposit slips are given below. The deposit slips are used as an illustration, not because the results obtained were exceptional in any way, but on account of the fact that almost every one is familiar with such staple work. Other work showed a greater saving by Monotyping than did the deposit slips. The slips were the same size and were identical as to quantity and difficulty of composition. Type forms were 20 x 42 picas and were run five up in both cases.

Slip No. 1 was set by hand and five electros made, costing as follows:

Hand composition, 1.8 hours at \$1.50	\$2.70
Lock-up (type for foundry and electros for press), 0.8 hour, at \$1.50	1.20
Five electros, blocked, at \$1.02	5.10
Total cost to pressroom	\$9.00

Slip No. 2 had exactly the same number of lines, spacing and column dimensions, and was set in 8-point on a 10-point mold. One form was keyboarded and five forms were cast, with the following result:

Keyboard	0.4 hour at \$1.12	\$0.45
Caster (run five times)	1.6 hours at 1.50	2.40
Composition and make-up	1.9 hours at 1.50	2.85
Lock-up	0.4 hour at 1.50	.60
Total cost to pressroom		\$6.30

Standard hour costs for 1915 have been substituted in the above for the actual hour costs used in the original record, but they alter the comparative result only a few cents, and electrotypes are priced at the scale issued by the Electrotypers' Association.

Observe that these figures show a saving of \$2.70 by Monotyping instead of electrotyping, but it should be emphasized that \$2.70 is only a small part of the real saving. Of the \$9.00 expended on the electrotype job, \$5.10 represented a cash outlay to the foundry. Of the remaining \$3.90, actual payroll amounted to \$1.60, leaving only \$2.30 for general and departmental overhead and loading of every description.

The cost of the five Monotyped forms was \$6.30, of which \$2.60 was for actual payroll. The remainder of \$3.70 was a contribution to the plant overhead and loading as compared to a \$2.30 contribution in the case of the electrotypes. Stated differently, the electrotyped job paid \$2.30 overhead and the Monotyped job paid \$3.70 overhead. This additional saving of \$1.40, added to the saving of \$2.70 shown by the record, makes a total economy of \$4.10.

Pressroom make-ready on five type forms as compared to five electrotypes on wood bases increased the saving to approximately \$4.40. The Monotype costs represent a reduction of more than 37% from the electrotype cost.

In arriving at this saving of \$4.40 it is to be remembered that the plant bought electrotypes from the foundry. It might be necessary slightly to reduce the figure in case a plant is equipped for making electrotypes.

Both jobs of deposit slips were kept standing for future orders, and it will be interesting to compare the cost of holding them.

Obviously, storage costs the same in both cases, so that factor may be eliminated. The cost of the electrotypes having been charged to the customer in the first job, there is no depreciation, the only expense of keeping them being for insurance and taxes, which may be two per cent. or ten cents, plus possible cost of alterations.

The Monotyped job must carry 6 per cent. interest and insurance charge on the cost of the metal, but no depreciation charge, as that has already been included in the original cost of the job. The forms under discussion contained 116 square inches and weighed 27 pounds. In the original record, metal cost 12 cents a pound, but, for obvious reasons, let us use the present market price of 16 cents a pound. This would make the total investment \$4.32, and 8 per cent. of this, or 35 cents per year, as the cost of holding the Monotyped forms, as compared to 10 cents, the cost of holding the electrotyped forms, or 25 cents net cost, which is but a fraction of the saving of \$4.40 on the original.

When we consider the further fact that alterations can be made at little expense in the Monotype forms, which with electrotypes are impracticable and expensive and may mean the repetition of the entire first cost, we believe the shrewd cost student, looking for the truth alone, will stop the electrotype leak and use his Monotype machines with a little more judgment.

It is well to bear in mind just here that some of the most proficient cost students in the country ridicule the caster hour cost of \$1.50 used in the above records as being entirely too high, and some of their arguments have never been successfully assailed. Assuming their contentions to be correct, the saving of \$2.80 shown above would be materially increased.

Space limitations forbid going into reasons for using only hand work on the electrotype job instead of combining Monotype and hand work on it, further than to say that other accurate records of Monotype and of hand work identical in character showed almost exactly the same comparative result, and in some cases a result slightly more favorable to the Monotype way.

It has been argued that only four electrotypes should have been made, but any practical man who has watched the progress of this sort of a mix-up will pronounce it an unmitigated nuisance on the stone, press and shelf. It is short-sighted extravagance. Storing the original type form in one place and the four electros in another is an expensive complication. The use of unblocked plates instead of wood base plates has also been suggested, but many records show they are no cheaper in the make-ready, and they increase the lock-up time approximately 100 per cent.

As a basis for estimating the cost of casting forms as compared to electrotyping, the following table has been compiled, and it will stand the most searching scrutiny that can be given to it:

Type Size	Revolutions per Hr.	Ems per Hr.	Lineal Inches per Hr.	Square Inches per Hr.	Cost per Square Inch
12-point	8400	4000	.....	111	1.3 cts.
10-point	9000	4300	.....	83	1.8 cts.
8-point	9600	5000	.....	62	2.4 cts.
6-point	9600	5000	.....	34	4.4 cts.
2-point leads	7200	.....	5400	150	1.0 ct.
6-point slugs	3600	.....	2400	200	.75 ct.

The above table is based on a caster hour cost of \$1.50, and it is important to remember that it shows the output on a basis of straight reading matter. Nearly all standing forms running two or more up contain a large quantity of quads and leaders, and in such cases the cost per square inch would be reduced at least 20 per cent. Estimators generally allow 20 per cent. for leads and slugs in such work, making a further reduction in cost per square inch. It is also important to remember that casting machines make the type for the most intricate and complicated forms at the same cost per square inch as the simplest forms.

As a result of keeping the records in the aforementioned plant, the conclusion was forced upon the management that Monotyping was very much cheaper than electrotyping, except in the case of a few complicated forms set in small type.



Look over your cost records and see what distribution cost last year. How would your profits look with that much added to them? We can show you one way to do it.



The most important thing in advertising is the copy that fills the space; next in importance is the Monotype type in which it is set.

Men Are Needed

to fill the ranks of the National Army in order that Freedom for All People Forever may be guaranteed. Battles must be fought and victories won, and their work at home must be carried on while they fight for Liberty.

Battles Must Be Fought

in business also, and we must replace the men behind the machines who are temporarily behind the guns. The composing room must be kept up to capacity by educating the hand compositors to become keyboard operators.

The Monotype Schools

are ready to help in this most important work and invite printers to send their compositors to learn keyboard operating; or, if you cannot send them, to make satisfactory arrangements to place an additional keyboard in your plant for this purpose.

Any Compositor is Eligible

and will find it easy to learn this nicest and cleanest, most healthful and remunerative part of the printing business. There is no charge for tuition, and many compositors who cannot go to the front can do their bit by learning keyboard operating.

Enroll At Once

because the opportunity is the greatest ever offered and the time required for training the printer is short, and a position awaits you as soon as you have attained efficiency.

Employers, encourage your compositors to enroll; it will help you.

The Need is Urgent and the Returns Satisfying



LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

NEW YORK BOSTON
CHICAGO TORONTO

Monotype Company of California, SAN FRANCISCO

A New Ad-Room Cabinet



MR. FRANK J. SMITH

THE importance of any piece of work-room furniture is in proportion to its effectiveness in conserving manual labor, and judged by this standard the compositor's work-bench and cabinet is the most important thing in the newspaper ad room after the type itself, consequently many attempts have been made to design the perfect form of this accessory to efficiency.

It has remained, however, for Mr. Frank J. Smith, superintendent of the New York *American and Journal* composing room, to invent what seems to be the most commodious and convenient combination cabinet and work-bench for the ad man that has been offered.

Mr. Smith has other inventions of value to printing-office efficiency to his credit, but this cabinet is his most important contribution to the advance of the craft.

This cabinet is a space, a time, a labor and a money saver. It means more comfort and less fatigue for the workman and produces better efficiency all along the line.

In this new device Mr. Smith has apparently aimed to save floor space by combining the compositor's frame with the type cabinet and the work-bench and eliminating from the composing-room floor various type receptacles located in isolated places and serving for the storage of sorts. This he does by distributing this class of material among his cabinets in such a manner that any one cabinet is a duplicate of each of the others, each carrying a very generous supply of all needed material. In fact, among the claims for this cabinet is one to the effect that, for all the purposes of the ad-man's occupation, it is in itself a complete printing office.

The Smith cabinet has an entirely new electric lighting arrangement whereby the light falls directly upon the work in process of construction, while at the same time the eyes of the compositor are protected from irritating rays because of the location and adjustment of the lights upon scientific optical principles.

The following claims are made by Mr. Smith for his invention:

1. Saves floor space.
2. Carries more material in a more convenient manner than any other type cabinet now on the market.
3. It is the only cabinet that provides a flat working space, leads and slugs of all necessary lengths, and figure sorts for ad work.
4. Only flat-top cabinet that allows a case to be put up without brackets. This is accomplished by means of four upright posts appearing on the top of the cabinet.
5. Only cabinet that is properly lighted, and which does away with drop or ceiling lights.
6. Only cabinet which carries a sufficient quantity of quads and spaces to meet ad-room requirements.
7. Is lower than any other printers' cabinet, the extreme height being 53 inches.
8. Each cabinet is in itself a complete printing office and does away with the keeping of quads, fractions, slugs and rules in one or two central places.

Our illustration shows a front view of the cabinet, which may be briefly described as follows:



Floor space occupied, 32½ by 70 inches; height to top of work-bench, 41 inches; available working space on the flat top, 24 by 70 inches; at the right-hand end are 20 pigeon-holes for special borders; at the left end are 20 quarter-size case for figures and fractions. At the end next the pigeon-holes is a small special case,



SMITH CABINETS IN NEW YORK AMERICAN AD ROOM

We show illustrations of the New York *American* composing room, where twenty-five of these cabinets are in daily use and are proving a constant source of pleasure to the compositors as well as of profit to the proprietors. These photographs show the advantage of the decreased height of these cabinets in affording the foreman a view of the entire composing room and also in allowing a better distribution of lighting.

This cabinet certainly marks a decided advance in composing-room furniture and should be investigated by all progressive newspaper managers and superintendents. It will be manufactured in steel by the Hamilton Manufacturing Company of Two Rivers, and placed on the market at a reasonable price; but in a fixture like this, price is the last consideration, as it is a producer and not an expense.



9½ by 13 inches, which contains 8-, 10-, and 12-point paragraph and per cent. marks, leaders, dashes, and parentheses.

Extending across underneath, in front, is a shelf 9½ by 48 inches that will hold quarter-size rule cases or supply of full-length Monotype rule.

Leads and slugs are so placed that they are within easy reach as the compositor works on his galley, and provision is made for carrying a reasonable quantity of each of these sizes: 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 10½, 11, 11½, 12, 12½, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 23½, 24, 24½, 25, 25½, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 35½, 36, 36½, 37, 37½, 38, 38½, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 48½, 49, 49½, 50, 51, 51½ pica ems in length.

The compositor works in front of the cabinet and there is room for two to work. The cabinet holds full-size cases which open from the back.

An extra supply of quads and spaces is provided for at the back, over the tiers of cases.

A slot of galley depth, single column width, runs along over the quads and spaces and will prove useful for any special material, pick-ups, corners, ornaments, etc.

We are glad to congratulate the Saint Vincent College, Beatty, Pa., upon the splendid appearance of the first issue of their monthly magazine, produced on the Monotype. It is usual to make allowance for small defects in first appearances of any kind, but here is one that does not need any excuses. It is a good piece of work and does the College press credit.



CORNER OF NEW YORK AMERICAN AD ROOM SHOWING SMITH CABINETS

UNUSUAL NEWSPAPER ADS

Novelty is a desirable feature in advertising, and the unusual adds to the eye-catching value of the newspaper ad. These facts are admitted by the best advertising authorities, and accordingly two full-page advertisements that have come to our notice this month score high.

In another column we reproduce a page which appeared in *The Daily Colonist*, of Victoria, B. C. It is strikingly novel and unusual, yet well balanced and well displayed. The background is composed of six-point column rule and contains over one hundred linear feet, while the panels are surrounded with other faces of rule. Of course it was produced in a Monotype ad room, as such work by any other method would prove prohibitively high in cost.

Another novel ad is one that appeared in the Worcester, Mass., *Evening Gazette*. It also contains a background of rule, but in this case the rule is two-point body with one-point face and covers the entire page except five small panels which are cut into it, two containing engravings of automobiles and two the trademarks, while the fifth shows the name and address of the local agents. This page contains 710 feet of two-point rule. It is the work of Mr. David Sigalove, of the *Gazette* ad room, who designed and set it. We regret that we cannot show a reproduction of it on account of the character of the cuts. This advertisement was gotten up in three hours and shows Monotype economy of production.

It being admitted that novelty and unusual features are desirable, and shown in this and other issues of MONOTYPE that the Monotype is the only machine that can produce such attractive ads at a reasonable cost without detracting from its usefulness for other work, does it not seem that the Monotype is the only machine and that no newspaper can afford to be without it?

Monotype economy is emphasized by the fact that the *Baltimore News* cleaned up forty-eight pages of ads in seventy minutes on January 20, 1917. Think what that used to mean with hand distribution of old type!

Built on the unit system, your Monotype can always be of the very latest pattern.

THE DAILY COLONIST, VICTORIA, B.C. SUNDAY, SEPTEMBER 15, 1917

BUY ONLY MADE-IN-VICTORIA PRODUCTS

The Daily Colonist

The Victoria Daily Colonist is a distinctly Made-in-Victoria product, and it is read in more homes in Victoria and Vancouver Island than any other daily newspaper.



HOME PRODUCTS MADE ON THE PREMISES

The Colonist employs a large staff of artists and skilled mechanics, who produce the highest grades of Book, Job and Commercial Printing: Printed Office Stationery, Loose Leaf Office Supplies, Lithographing, Map Printing, Embossing, Engraving on Copper or Zinc, Copperplate Printing, Bookbinding, etc.

There is no Reason why Victoria Merchants and Manufacturers should Send Out of Town for Any of the Above Mentioned Classes of Work

In the Letterpress Printing Department a great many of the type faces are Manufactured on the Premises, thus ensuring a clear, sharp-faced impression. The Colonist is the only printing establishment in B.C. manufacturing its own display type.

AN EFFECTIVE MONOTYPED ADVERTISEMENT

MEANT TO BE READ

"Type," said the Foreman, "was made to read, And that is a maxim it's well to heed, For the printer frequently gets a start With a craze for 'beauty,' a bug for 'art,' Which holds him fast in a fearful gripe And keeps him trying mad stunts with type, With seventeen fonts and seventy styles, And borders by thousands and rules by miles, A job with a swagger and high-bred look, But hard to read as a Chinese book! We must keep ourselves to this simple creed, Type was made—and is meant—to READ!"

—London Opinion.

By releasing the compositor from the drudgery of distribution, the Monotype gives him more time for head work and increases his efficiency.

A Typical Story of a Typical Installation

By J. A. THOMAS, Assistant Superintendent of Excelsior Printing Company, Chicago

When, nearly a score of years ago, the writer saw the first Monotype, then on exhibition in an empty store in this city, and watched the die-case skip about over its plane of activity, he was filled with astonishment at its ingenuity. Now, while handling its varied output day by day, he never ceases to wonder at its utility.

One of the features of this utility—the Non-Distribution System—is a recent development, and for that reason is creating a lively interest at this time, and we are certain that a short history of a typical installation will be welcome.

Up to three years ago this plant was operated under the old "hit-or-miss," "by-guess or by-gosh" method, using the Monotype equipment of two casters as a composition unit only. About that time the management decided to take advantage of the suggestions offered by the efficiency department of the Monotype Company—suggestions which then, as now, have proved invaluable.

The needs and possibilities of the shop were carefully studied, and the work was started and has progressed step by step in a way which we shall briefly outline.

A canvass was made to ascertain how much useless material was laying around and it was surprising that so much junk had been cherished and hid away through the old fear that it would be needed again and possibly could not be replaced. Over the protest of each workman who had a cache of such trash, a complete cleanup was made down to actual type, brass rule, leads and slugs supposed to be in regular use.

This was the first step toward orderliness.

The next move was to determine what faces should be duplicated in Monotype and retained. Here was another surprise. Probably one-half of the fonts were useless through lack of sorts; others were so badly worn as to render them unprintable; some cases had not been touched in years and served no purpose.

The list, as finally decided upon, was such as would cover practically every need of a diversified line of printing. Matrices for the faces most in use were bought outright; others were obtained through the Monotype library system, and the work of rehabilitation was on.

The shop was charted as to location of each series; the number of cases of each size was decided upon; and a card index, covering the entire proposition, was prepared. As each size was finished a record was made of the amount of type cast, time of operation and the date. By this method each lot of type shows its own cost. Any face that later shows a need of sorting up oftener than twice a year is considered worthy of outright purchase of matrices, if not already on hand. Each series was finished up in this manner, and as the installation progressed, the manner of distribution became more

and more simplified. The Monotype type was remelted and only such foundry faces as were not as yet displaced were distributed. The rule, leads and slugs were placed on galleys for the disconsolate apprentice to brood over.

The matter of sorts storage was worked out coincident to the casting up of each series, and it was found that it would be necessary to store sorts of only the body type and spaces and quads. An extra-deep quad and space case was placed in each alley, and in the smaller sizes, these were sorted direct from the caster.

In a few months there were at the disposal of the compositors twenty-two double racks filled with new type, every case of which pays its keep.

All this with practically no outlay for metal; neither was it necessary to employ any overtime in these operations. This brought the system up to the lead and rule question, and for a while it threatened to be a teaser. The shop was bountifully supplied with this material, and it looked like a wanton waste to discard material that in many cases had been used but once.

However, a Lead-&-Rule Mold was installed and the caster started on its final mission of creating a regular print-shop. A slug storage cabinet in the composing room was emptied and moved into the caster room; in a week it was full.

Two boys were kept overtime one night and the next morning the twenty-four individual lead cases were beaming a cheery and plethoric welcome.

Thus completed, the system has been in operation over a year, during which time it has not been necessary to employ one minute's overtime to keep ahead of the needs of the composing room.

The following exhibit will show briefly where the benefits of this system fall. A representative month, showing an average of 31 per cent. non-chargeable time, was taken as a basis:

Percentage of Non-Chargeable Time

8 Compositors	6%
2 Stonemen and 1 O.K. Man	25%
1 Dead-Stone Man	50%
1 Cut and Vault Man	70%
2 Boys on Proof Press	90%
2 Keyboard Operators	25%
1 Caster Operator*	50%

In the caster room, approximately one-half of the time is spent on chargeable work and the other half on type and material casting,* which, while productive, is considered non-chargeable. The non-chargeable time

*The time of the caster used in making material for the hand composing room is often mistakenly taken as non-chargeable, as here mentioned, and this error leads to a wrong conception of costs in the various departments. The proper method is to charge the time of the caster for making type and material for the compositors to the hand composing room. As the Monotype type replaces the foundry type, so the cost of making it takes the place of the purchase and maintenance of foundry type and hence is a legitimate part of the cost of hand composition, though a much lower one than that which it replaces.

for operators is employed in proof-room revising, pasting up, measuring up, marking copy, etc. Strictly speaking, this time is department overhead.

It will be seen by the above that the greatest loss of time falls on the cheapest help, or on help that could hardly be expected at any time to be productive. The time lost by hand compositors apparently is not preventable, being time when no copy was available.



Among the improvements that have been worked up during this time are an extra-deep job case and the unit value correction case. The extra-deep case, when sorted properly, holds 50 per cent. more than the standard California job case. The Monotype correction case is used for body type, and each box has stamped on it the unit value of the characters. By working from this case the compositor can tell instantly, without sizing up characters, what spaces are needed to justify the line or what letters are interchangeable. This case also has a new arrangement of the cap side, which permits of practically every character needed in commercial work.

All the special sorts necessary for this plant are carried in a small cabinet of twenty quarter-cases. At no place in the shop will there be found any storage boxes, cigar-boxes, or needless material. No type is stored on galleys, the time elapsing between the need of sorts and the time that it is possible to produce them being so short that no intermediate storage is required. A system of extra cases of all the popular faces has been installed, and each case shows on the label how many corresponding cases of that size are to be found in the plant.

The dead-stone man has charge of the library system and it is his duty to see that matrices are ordered in time to meet any shortage. The casterman does not leave his room. A case to be replenished is brought to him and placed in his rack; when filled, the dead-stone man returns it to the proper stand. The lead and slug storage cabinet, being in the case room, is under the direct supervision of the casterman, and it is his duty to see that no sizes run out.

This plant has been called the "show-case" in the printing world; but what has been done here is possible in any plant in operation. The cost is not extravagant and it requires no supernatural powers to bring this about—merely persistency and the expenditure of a little common sense. The working and sanitary con-

ditions are perfect. The help is satisfied and pleased, it being considered a treat to be permitted to work in this plant. Customers shown through the plant are immediately impressed with the business-like appearance, and many have given their orders on the strength of the first impression they formed of this composing room.

To say that the whole system is satisfactory to everybody concerned would be putting it mildly.



ONLY A MEMORY NOW

From our esteemed contemporary, *The Typographical Journal*, we lift the following interesting effusion from a compositor who appreciates his liberation from the thralldom of distribution:

The vexatious problem of distribution in the *Globe-Democrat* ad room has at last been solved by elimination. The installation of three Monotype machines and the inauguration of the Non-Distribution System has lifted an enormous burden from the minds of those who permitted chaotic conditions to get upon their nerves. The complex and confused state of affairs prior to the revolution may be gleaned from a perusal of the following lines. They were written several months ago, during the acute stage, and it was considered inadvisable to give them publicity at that time, lest, perchance, some sensitive person of infirm temper should misinterpret the jocular motive of the writer and feel that he was personally, perhaps offensively, alluded to. However, as that vexatious epoch has now passed into history, and the cry of "How's distribution?" is no longer heard in the land, the writer feels that he is measurably safe in committing the following production to the press as a reminiscence of the good old hand days:

"How's DISTRIBUTION?"

The shades of night were falling fast,
When through the ad-room alleys passed
A wild-eyed wight with brow o'ercast,
And ever and anon he asked,

"How's distribution?"

As fierce and fiercer flamed his ire,
His face grew dark, his eyes flashed fire,
The air grew dense and then turned blue,
As he fiercely roared at the ad room crew,

"How's distribution?"

"This de-dashed adroom makes me sick,
I can not find a decent stick;
There ain't a thin space in the shack,
And not a d—d lead in the rack—
'How's distribution?'"

"It is a fact none can deny,
This bloomin' shop is a mess of pi,
And if you ask me the reason why,
These words shall be my sole reply:
'How's distribution?'"

L'ENVOI

The shades of night had deepened far,
When he wildly signaled a passing car,
And as he flung himself aboard,
He to the conductor loudly roared—
"How's distribution?"

HOMER A. DANFORD.

Something Every Printer Must Consider

REPRINTED FROM THE INLAND PRINTER

SEPTEMBER, 1917

While improvement after improvement has been made in the equipment of the pressroom, and invention after invention rendered the pressman's work easier and the press production greater, the man in the composing room works with practically the same tools and material that were used centuries ago. Improvements have been made in the method of making type and in the designs for the type faces, but the compositor still sets them in the same old way and distributes them after use just as was done by the first printers, and his production is held down to possibly half of what it might be under ideal conditions; while the quality suffers because he cannot give sufficient attention to it and maintain the physical effort at present required.

The old-time book and news compositors have disappeared, it is true, owing to the invention and perfection of the typesetting machines, but in the majority of plants the compositor still labors with insufficient material, still picks for sorts and makes pi, still wastes time hunting jobs to pick, then wastes more time clearing away the pi and putting the less used sorts in the cases.

Is it any wonder that we find composing-room hour costs soaring skyward and non-productive hours averaging a third of the total paid in wages?

How can it be helped? Well, one way would be to buy enough type to give every compositor all the sorts he needs, all the leads and slugs he requires, and plenty of spaces and quads. This would mean continuous buying, and possibly might make quite a foundry bill each month; but the writer believes that even then it would prove profitable, and the wages saved the first year would equal the amount paid for type. In the succeeding years the cost of new material would be slightly less. Such has been his experience as manager of a good-sized jobbing plant.

This way would, of course, be only a partial remedy, as the type would have to be distributed, and the saving would not be over ten per cent., and possibly only about seven per cent., of the total payroll. This leaves the opportunity for further saving, as it still allows a waste of about a fourth of the total time purchased.

Then there is another way, and that is to buy new type for every job and not distribute it after use. This would mean a considerable outlay for material, but the saving would also be very great—in all probability twenty-five per cent. of the payroll, as all the time now wasted in distribution, hunting sorts and picking would be saved and become productive time. Instead of sixty-seven to seventy per cent. productive, we would be able to get from ninety to ninety-five per cent. of salable time out of the composing room.

At the present time the high cost of type would make the expense of this method greater than the net saving; but even at that it might pay when the extra quality afforded by the new type is taken into consideration.

Up to this point we have been thinking along the old lines. Now, suppose we were to treat the composing room as well as we do the pressroom and install modern machinery for labor-saving purposes. We have? Well, hardly! Oh, yes, we have installed some linotypes, some intertypes, some Monotypes, a few slug-casting machines, a saw or two, and possibly a type-high planer; but we have failed to see that the great big saving that is to come to the composing room is going to come from the use of the facilities for cheaply supplying type for the hand compositor and doing away with the time-killing work of putting the used type back into the cases—in other words, some use of the facilities that are offered to render all the compositor's time productive in setting jobs without having to stop and look for sorts or other material, or for taking apart the job he set a few days ago to get material to go ahead with his work.

This abolition of distribution is surely coming: just as surely as the sun will shine again tomorrow or day will succeed the night. It will pay because it will compel the printer to buy or produce sufficient material to work with, that already used being systematically destroyed. Prejudice may delay it; the fact that a certain machine is advertising its special fitness for the new method of efficiency may create a little opposition in some places by other manufacturers; but the force of modern competition, and the conditions which are bound to come but have been hastened by the war, will force the matter upon the attention of all printers who are in business for profit.

It would be the part of wisdom for every employing printer to carefully consider this coming evolution in the trade, and place himself in position to meet it before conditions force him to scramble out of the way of the avalanche of progress to avoid being crushed.

The writer feels that this matter should be called to the attention of our readers who are responsible for the profits in the plants with which they are connected, even though to some it may seem a long way to look ahead and that only one concern is advertising its remedy. Be sure of one thing: no other manufacturing business would stand for such an excessive cost (or loss, if you so desire to call it) without looking for the remedy.

The loss of from twenty-five per cent. to thirty-three and one-third per cent. of the time in a most important department of the business has helped to keep the printer poor. It is really startling when you come to

think of it, and should cause every printer and every organization of printers to institute immediate and earnest inquiry for the remedy. If you are not convinced, read this article over again and study how it affects you. Then, if you have a remedy to offer, these columns will be open to you, and we shall be glad to pass it along to the 30,000 struggling printers of the United States who are just hungry for a chance to make a saving in the cost of manufacture.

EDITOR'S NOTE—We have great pleasure in reprinting the above article from the September issue of *The Inland Printer* because it so fairly states the case for composing-room betterment. We, of course, would add that the only correct way to secure the benefits of which it speaks is to install the Monotype in your composing room and let it pay for itself with its by-products while it increases your profits by eliminating non-productive time. Study this problem carefully and act promptly, for, as *The Inland Printer* says, "the abolition of distribution is surely coming."

A HANDY CHART

EVERY printer realizes the advantage of being able quickly to determine the proportionate size in pica ems of the various type faces in the plant, and many printers have taken the trouble to measure up a number of faces and make a note of or memorize the data, but it has remained for the Superior Typesetting Company of Los Angeles, Cal., to show an easy way to chart this knowledge.

They have prepared a chart of every font in their plant by setting the alphabet in caps and in lower case and arranging these according to point size; then printing them in register over a sheet ruled vertically in picas, each pica being numbered from the left at the top and bottom of the page. This enables any one to see at a glance just what proportion the various fonts bear to one another.

The chart is simple and easily made, and any printer can construct one for the fonts in his plant, though the Monotype fonts carry with them their index of proportion in the set number.



MEMBERS OF OUR NEW YORK OFFICE FORCE

Reading from left to right—Top row: W. J. Chambers, Jr.; H. R. Garrett; J. M. Gordon; Philip Subotich; Geo. Tluck; Osborn Wells; Wm. Boyle
Middle row: Frank Cannon; Wm. Hodgkinson; Wm. Corter; George C. Hummel; Wm. Hyslop; David Carlson
Bottom row: M. M. Gottlieb; H. S. Rossiter; Richard Beresford; Fred Weindel, Jr.; Wm. Massey; Samuel Dewees

THE MONOTYPE MEN OF THE NEW YORK DISTRICT

Our illustration shows some of the men who are making history for the Monotype in the New York district, under the guidance of Mr. Richard E. Beresford, manager of the New York district. They are all hustlers and anxious to help Monotype users, these salesmen, inspectors and efficiency men. We want our readers to get acquainted with their faces, and Monotype users in the New York district to make their personal acquaintance and learn what "Monotype Service" means. Our interest does not stop with the sale: there are more men on the service staff than on the selling end, and all of them are ever ready and willing to help Monotype customers to get the best possible results from their Monotypes. If you are not getting the best out of your machines, call the nearest Monotype district office and get service with a big "S."

THIS ISSUE OF MONOTYPE is composed in our No. 172 Series and Monotype rules and borders. The following firms coöperated in its production:
Composition by The Bradford Press.
Engraving by Gatchel & Manning.
Electrotyping by Royal Electrotype Co.
Printing and Binding by W. A. MacCalla Co.

"The best ad a printer can ever get is an enthusiastic satisfied customer."—*Ben Franklin Monthly*. Monotype printers who use Non-Distribution have numbers of such customers.

MONOTYPOGRAPHY

THE advantages of the copyfitting system for illustrated magazine work have been tested by The Fletcher Company, of Philadelphia, and they are enthusiastic in their praise and send us an excellent specimen in the *Photoplay World*, which is composed in Monotype Series 21 and profusely illustrated. The presswork is also high grade.

IT is the peculiar privilege of Kable Brothers Company, of Mount Morris, Ill., to have their house organ a real sample of their specialty, which is publications for fraternal and other organizations. The eight pages of *Kablegram* are all Monotyped and well printed.

THE November number of "The Stamp," issued by Faithorn Company, Chicago, is a splendid example of quadri-color halftone work, combined with Monotype text in Series 164J. The cover is also in four colors. Such an exhibit of careful design, make-up and printing should prove a producer of big returns to Faithorn Company.

UNDER the caption of "Typography That Tempts Trade," we have received from Joe W. Short, with Mortimer & Co., Ottawa, Ontario, a handsome booklet of twenty-four pages and numerous inserts. The story is good, the mechanical work excellent, and the idea well conceived. It is composed in Monotype Series 21.

FROM W. H. Hoskins Co., Philadelphia, comes a beautifully made gift book entitled "Social Suggestions." Its forty-eight pages, 7½ by 10 inches in size, are crowded with illustrations that suggest appropriate gifts for different occasions, and the text is attractively displayed in Monotype faces.

SOLANA & Co., Havana, Cuba, have published a handsome quarto, "Libro Azul de Cuba" (The Blue Book of Cuba), which is beautifully printed on coated stock and profusely illustrated. The text, which is composed in Monotype Series 172, is in parallel column of Spanish and English. It is bound in blue morocco, with gold side stamp, and is indeed a handsome book. Messrs. Solana & Co. also send a volume of "Cuba Monumental Estuaria Epigrafica"—a large quarto of about 700 pages replete with illustrations. This also is composed in Monotype Series 172.

AN UNIQUE blotter comes from the Jenson Printing Co., of Minneapolis, Minn. It is composed entirely of Monotype type, rules, and borders and was designed and composed by Mr. C. H. Peterson. This firm is using the Non-Distribution System and says, "We have our own type foundry—casting new type for every job."

A NEAT folder from the Leader Publishing Co., Ltd., of Regina, Sask., emphasizes their message to buyers of printing thusly: "Let those who serve you best serve you most." This firm is making a specialty of real service.

CRAIN PRINTERS, LIMITED, Ottawa, Canada, have moved to their new home at 145-149 Spruce St., in a new building which has been built especially for them. It is one story in height, with saw-tooth roof, giving abundance of light over the whole floor and splendid ventilation. They have also increased their equipment.

FROM Norman T. A. Munder Company, Baltimore, come several fine examples of the correct use of Monotype Series 164 in booklets. Typography is indeed an art in the hands of such men as Mr. Thompson, of this firm of real printers.

The Proof is the appropriate title of the house organ of the Sunset Publishing Company, of San Francisco. It is indeed a proof that the Sunset people know what constitutes good printing and how to produce it. The body of the booklet is printed in two colors, on gray suede finish stock, and the cover is of a darker shade of gray printed in four colors; there is a four-color insert tipped in. The entire booklet is composed in Monotype type.

AN EXAMPLE OF COPYFITTING

This ingenious example of copyfitting possibilities is the work of Mr. A. C. Valiant, operator in the plant of the Stewart, Scott Printing Company, St. Louis, Mo. It was laid out by the copyfitting system and keyboarded and cast as it appears without any overrunning. We are printing from an electro of the original composition, and no attempt has been made to improve it in any manner.

This is a stunt, of course, but it shows what may be done by copyfitting and gives an idea of the value of copyfitting for commercial work. If such stunts can be done, how much easier the ordinary requirements of every day or even special catalog composition.

It will pay every Monotype printer to investigate copyfitting. It is a time saver, a labor saver, and a profit producer, as well as a first aid to efficiency.

As
we
come
to this
joyous
festive
season, let
us fix our
eyes on that
Divine Person,
who, by His
miraculous entrance
into the human race,
has made this Christ-
mas day possible. ¶
Hundreds of years be-
fore He came, the Pro-
phet had announced the
very place of His birth. And,
when the fullness of time
was come, by a strange sequence
of events, His parents made the
tedious journey to Bethlehem. And
there the Virgin "Brought forth
her first-born Son and laid Him in
a Manger." ¶ When this child grew
up, He spent His life among the people,
healing their sicknesses, finding up their
broken hearts, scattering gladness wher-
ever He went. ¶ And as a recompense,
cruel hands nailed Him to a Roman cross,
and those whom He had never wronged "pierced
His hands and feet." ¶ "But He was wounded
for our transgressions and by His stripes we
are healed." So His death was not in
vain. Nay, through death He de-
stroyed him that had the power
of death. ¶ Therefore,
as we are seek-
ing to make
others
happy
by our
gifts,
let us remember how happy we have
been made by "God's unspeakable gift."

This copyfitting sample should have appeared in the Christmas issue of MONOTYPE, but delay in receiving the electrotype, which did not arrive until we had gone to press, caused it to be held over.

MONOTYPOGRAPHY

"THE CENSOR" is the suggestive title of the annual of the Press Club of Seattle. It is a quarto of 88 pages, and is printed by the Metropolitan Press of Seattle, Wash., and is Monotype from cover to cover, including the display type and all the rules and borders. Mr. Knapp, the superintendent of the Metropolitan Press, tells us that this job is also interesting because the Monotype operator, Dickinson, arranged and set by hand all the display ads in the book after he had set and cast the type for the rest of the book on the Monotype. The job is a good one, both from the point of view of the composing room and from that of the pressroom. The display is well balanced, and the Monotype faces are well selected to make an effective piece of work.

THE CASLON PRESS, Toledo, O., have completed a catalog of about 800 pages for the National Supply Company of that city which is well worthy of mention as a specimen of Monotype tabular composition. All the type, rules, leads, and other material in this catalog were made on the Monotype. Of course, the presswork is good, as the Caslon Press for a long time were the printers for the Willys-Overland Motor Company, and are now turning out some of the best automobile printing in the country. This firm also has turned out some beautiful examples of fourteen- and eighteen-point composition on the Monotype.

FROM the Pacific Coast comes a handsome little specimen book of Monotype faces that can be promptly supplied by the Monotype Composition Company of San Francisco, Cal. It is a sixteen-page booklet, 7¼ by 10½ inches in size, bound with a silk cord. The faces shown are conveniently arranged in series, and enough of each size is given to enable an intelligent selection to be made. It will surely prove a convenient desk companion for the customers of the Monotype Composition Company.

"BY THEIR works ye shall know them" is as true of printers as of other men, and any one privileged to examine the fine lot of specimens of catalogue work recently Monotyped by the Sheffield, Fisher Co., of Rochester, N. Y., will at once place them in the front rank of good printers. All the samples are so good that it is not possible to say which is best, but all show Monotype versatility, and the design and make-up reveal the touch of a master hand and mind.



ANOTHER MONOTYPE STUNT

The following letter explains itself, and the suggestion that it gives may prove useful to other Monotype users in an emergency, as it has to our correspondent:

EXETER NEWS LETTER
Exeter, N. H.

Lanston Monotype Machine Company,
Philadelphia.

Gentlemen: We had occasion to use several sizes of crosses in Red Cross work, sometimes a number at a time. We produced them at a minimum of expense by using high Monotype quads with an underlay.

Yours truly,

JOHN TEMPLETON.

The most important feature of the cross used for the Red Cross insignia is that it shall be truly correct in proportion and squareness, and this making it of five square em quads insures absolute correctness.

We hope that this suggestion will prove of value to some of our friends and also that they will send along information of other ways of using Monotype products to overcome difficulties and reduce cost.

Monotype Metal Cleaner



and
Cleaning
Rod

NOT a flux, to take the dross off the top of the molten metal, this compound is just what its name states—a *metal cleaner that takes the dirt and impurities out of the metal.*

To get the dirt out of metal you must work the cleaner into the metal to free the dirt so that this dirt may rise to the top of the metal.

Monotype Metal Cleaner is a paste that is applied at the bottom of the metal and works up to the top, bringing the dirt and dross with it.

The paste is put in the cup at the lower end of the Cleaning Rod, and, as the metal is stirred with the rod, the paste melts and passes out through the holes in the side of the cup.

There is just enough moisture in the paste to agitate the metal and thoroughly mix the metal so that the cleaner not only insures clean metal but also a much more uniform mixture than can be obtained by hand stirring.

For recovering the richest metal, tin and anti-mony, from metal skimmings that have hitherto been sold as dross, the cleaner pays for itself many times over.

Monotype Metal Cleaner saves money—*big money*—in two ways:

First: It reduces to the minimum the losses due to melting, and at the present prices of metal you cannot afford not to use it.

Second: By insuring perfectly clean, uniform metal it eliminates all metal troubles; by saving time at the casting machine it increases output. *You can cast perfect shaded type from ordinary metal, cleaned with our cleaner, without the addition of tin.*

Each Can Contains Two Pounds of
Cleaner, Sufficient to Clean
12,000 Pounds of Metal

LANSTON MONOTYPE MACHINE
COMPANY, PHILADELPHIA

MONOTYPE

A Journal of Composing Room Efficiency, Published by the Lanston Monotype Machine Co.



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-&-RULE CASTER

VOLUME 5

Philadelphia, March-April, 1918

NUMBER 6

NON-DISTRIBUTION MAKES BIG GAIN

Printers Admit the Wonderful Saving that It Makes in the Composing-room

NO OTHER WAY AS GOOD

Say the Wise Ones Who Have Installed Non-Distribution In Their Plants and are Reaping the Reward

Non-Distribution is a word that describes a system of composing-room efficiency brought into existence by the perfection of the Monotype Type-&-Rule Caster. This word was originated by the Monotype Company to describe fittingly the Non-Distribution System, which is rapidly revolutionizing the printing plants of America, especially the newspaper ad rooms.

When the Monotype Company placed the continuous strip lead, rule, and border casting attachment upon the market and announced that this great improvement in type-casting machine practice meant the abolition of all distribution, with its attendant labor- and time-wasting abuses,—the greatest that ever cursed any business,—the majority of printers thought, and many said, "Why, the thing is utterly absurd! Throw away perfectly good type? Never!"

But we demonstrated what Non-Distribution meant to the newspaper ad room and to the job room of the manufacturing printer, until, one by one, the printers realized that the wonderful savings they were told about were facts, and not fairy tales.

Continued on page 132



AN EFFICIENT STORAGE SYSTEM FOR NON-DISTRIBUTION

MAKESHIFT EFFICIENCY

Is Generally a Scheme to Sell Imitation Systems and Inefficient Machines

USUALLY VERY EXPENSIVE

Whenever a really efficient way of working is devised, or an especially efficient machine for doing certain work is invented, its introduction into the workroom is usually the signal for the springing up of a crop of imitators and the exploiting of a number of machines that seem to give nearly the effect that is accomplished by the real machine or system. The result is that many are misled and suffer loss.

It was so when the Monotype Company announced the perfection of the Non-Distribution System, which is made possible by the Monotype Type-&-Rule Caster, because it provides all the material needed by the compositor to turn out all classes of composition—news, book, job, tariff, tabular,

Continued on page 130

A. N. P. A. MEETING

Large Attendance to Act on War and Paper Troubles Expected

FINE MACHINERY EXHIBIT

The Monotype Shows New Features That Are Money Savers

The annual convention of the American Newspaper Publishers' Association will assemble in the Waldorf Hotel, New York City, on Monday, April 22, and continue in session for four days. There is every indication that there will be an unusually large attendance this year, as conditions in the newspaper publishing business have reached an acute stage owing to war difficulties, the strenuous condition of the paper market, and the misunderstanding over the postal rates.

These and other important subjects are expected to draw together many of the brightest men in the business, and a real live convention is sure to result, as any one of these problems is sufficient to provoke a very active discussion.

The Mechanical Exhibition

In conformity with the established custom there will be an exhibition of machinery and material used in the manufacture of newspapers. This year there will be an unusually large number of novelties and devices for reducing the cost, speeding up the production, or supplying the demand for means to replace the labor which is being called to arms in defense of liberty.

This exhibition alone will repay any publisher, manager, mechanical superintendent, or composing-room foreman

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for the trouble and the expense of coming to New York and studying it.

The Monotype Exhibit will be one of the most interesting parts of the show and will contain a Monotype with 24-point composition attachment and a keyboard arranged for 24-point composition. This will be the first public exhibit of 24-point composition in justified lines, and well worth seeing.

Another novel feature will be the new strip Border Attachment for the Type-&-Rule Caster. There are many Monotype Lead-&-Rule Molds in use all over the United States and Canada, as this is the unit that made real Non-Distribution possible; but this is the first showing of the Border Attachment which makes strip borders and cuts them to any desired length.

Ad-room foremen will also be especially interested in the NC2 arrangement of the matrix case, whereby ads may be set with 14- and 18-point figures and 10-point boldface in connection with the smaller body letter at one operation, so that the whole ad may be set at once without having to collate the parts or insert figures by hand.

The news department representatives will be pleased with the showing of 42- and 48-point heading type, as it supplies a need in the make-up of the paper and is a valuable addition to the number of useful heading types. The face is standard and the proportions are good.

There will be a force of Monotype experts always in attendance to explain the advantages of the new units and their ease of working, also to show any newspaper man how the Monotype and the Non-Distribution System will not only help him to make a better paper, but also to make it better at less cost.

UNDERScoreD FIGURES

\$3.25 4.62 \$2.99

\$1.15 \$4.98
\$2.69 \$15.98

In response to the demand from advertisers and in accord with our policy of assisting the printer to get results in the most direct and easiest way, thereby making the Monotype the real labor saver, we show herewith three sizes of Double Underscored Figures which will prove very useful in certain classes of advertising. These figures are made in Electro Matrices only, and for 14-, 24-, and 36-point bodies. In ordering specify Underscored Figures No. 239, and give size wanted.

NEWSPAPER COLUMN HEADS

Have Greater Value and
Effect Than Those
Used at First

THEIR FIELD EXTENDED

Now Feature of the Page
Make-up and Often
Misleading in
Wording

Starting with the simple line of capitals or italic of the same font, advancing to the boldface line or two, and gradually expanding, the heading was at first nothing more than an indication of a change of subject and gave an inkling of what was treated of in the paragraph following. Gradually the size of the heading type was enlarged, and the number of lines were increased until, in the modern newspaper, it has grown to be one of the most important items of the make-up.

There is no doubt that the principal office of the headline is still to give the reader a condensed idea of the content of the reading matter that follows it, that he may more quickly select those items in which he is interested or that appeal most strongly to him; but this duty of the heading is being overshadowed by its use in calling attention to the most important news of the day or in featuring some particular hobby of the newspaper or of its editors. In addition to this the displayed column headings have become of considerable importance in the make-up of the pages, especially of the front page, and in giving typographic character to the newspaper.

Headings may be roughly divided into four groups or classes: The scare head, which is a feature of a number of metropolitan dailies, consisting of from one to four lines of very large type (four- to fourteen-line), extending all the way across the page; these scare heads are usually confined to the first page. Second, the double, or bag head, which is composed of a large head of one, two, or three lines of condensed type, from thirty- to sixty-point, followed by several lines of lower case in inverted pyramid form, this by a line or two of twelve- to eighteen-point caps, and another series of lower

case. Sometimes there are three of these sections in the complete head, though the general practice is to use two. Third, there is the single head of one large cap line, twenty-four- to thirty-six-point, followed by two or three lines of twelve- or fourteen-point lower case, usually in hanging indentation, though sometimes pyramidal. Fourth, is the regular minor heading, composed of one or two lines of small boldface caps, with or without a sub-head in lower case. When used over short paragraphs, it is often a single line of lower case.

A judicious selection of type and skillful combination of these classes are necessary to produce the best effect, especially on the front page, but the number of combinations is almost endless. Special type faces have been designed by the Monotype Typographic Department for use in newspaper headings, and much thought has been brought to bear on the question of page appearance.

One paper will have three double-column heads with a column with no head, or a very small head between, and single headings further down the columns. Another will show every other column with a display heading and plain matter between. Occasionally, when there is important news, two three-column headings will be used, with a smaller one between, while another paper will use one three-column head in the center with single-column heads on the outer columns and with plain matter or small heads

It Costs Less
to Make
New Type
than
to Distribute
Used Type
If You Use
The Monotype

between them and the big head. So long as the page is symmetric and the heads are well balanced, the effect is likely to be good.

Where it is the custom of the paper to use a number of display headings, special arrangements of the matrix case have been made, so that these heads may be composed on the machine and cast straight away. One of these combinations is shown on page 114 of this issue of MONOTYPE.

The first requisite of a letter for display headings is that it shall be sufficiently condensed to permit enough letters to the line to allow a reasonable amount of freedom to the heading man in choosing his words; equally important is the necessity that it be easily and quickly readable.

Some heading men would place the attention-attracting quality of the type face first, but a big black mark would also attract attention, and type is made to be read in words and lines.

Of course, there should be a certain amount of harmony between the faces selected for the various sizes and classes of headings in the same journal, but a reasonable variety is also desirable. Merely reducing the sizes of the type in the different headings is not so effective as a moderate amount of variation in face.

This issue of MONOTYPE shows several effective combinations of head letter, and may serve as an aid to those newspaper men who are looking around for a change from their present style or for additional styles.

THE By-Products

OF THE MONOTYPE

ARE

The Raw Material

used by the hand compositors, made when other machines would be idle; these pay the maintenance cost and a handsome return on the money invested in the Monotype. Be certain of this: unless you make this material yourself you can never get real efficiency from compositors, because the cost of buying all the "raw material" (type, rules and leads) they require to work efficiently would be prohibitive.

WALKING AND PICKING
ARE NON-PRODUCTIVE

Lanston Monotype Machine Co.
PHILADELPHIA

MODEL SOUTHERN NEWSPAPER

Birmingham News Has New Home With Many Improvements

NON-DISTRIBUTION SYSTEM SUCCESS

Is Able to Meet the Most Trying Conditions of Rush Ads and Extra Editions

NO MORE STOPPING FOR SORTS AND RULE

By A. W. CARNS, Mechanical Superintendent, *Birmingham News*



A. W. CARNS

Before the new building was designed for the *Birmingham News*, the architect visited a number of the most progressive newspapers of the United States, especially those having composing rooms that were considered as models, and, selecting the best ideas from these, he combined them in the new home of the *Birmingham News*.

As soon as the building was finished an expert composing-room efficiency man was brought to Birmingham, and placed in charge of making a layout for the composing room that should embody every advantage for efficiency, and place the machines, the banks, and the make-up tables in the best positions to save unnecessary steps for the workmen and time in handling the pages of the *News*.

Then the mechanical superintendent of the *Birmingham News* made a tour of the East, inspecting the larger newspaper plants, in order to get a line on the latest and most effective equipment for the composing room. That is why the *Birmingham News* now has one of the finest, best lighted, and best ventilated composing rooms to be found anywhere. Of course, there are larger plants, but I doubt if there is one that is more complete for the handling of an afternoon newspaper.

When the Lanston Monotype Machine Company put out the Lead and Slug and Rule Mold Attachment to the Monotype, they revolutionized the ad room of the daily newspaper; therefore one of the first things planned for the new *News* composing room was the installation of the complete Non-Distribution System.

We placed two Monotype Type-and-Rule Casters in the new ad room about sixty days prior to moving in, and began casting up a full supply of type, consisting of three full cases of each of fifty fonts for which we have matrices, and a reserve in the sorts cabinets, together with full cases of nine different faces of rules cut to the correct sizes for quick use, and an abundance of fractions, per cent marks, and other similar necessities of modern advertising. Besides these we also prepared a large amount of leads, slugs, quacs, spaces, and borders, so that when we were ready to move, there was waiting one of the most complete composing rooms that any newspaper man could wish for.

We have now been operating the Non-Distribution System for about four months, carrying an average of over 20,000 agate lines of advertising per day in the daily and 65,000 lines in the Sunday edition, and in the mean time we have issued our house-

warming number, with 90,000 agate lines of advertising. We have always had an ample supply of material of all kinds to work with, but have not had to run the casters overtime. One man operates the two casters eight hours a day, six days a week, and keeps the cases and racks always filled. Our clean-up, which takes the place of the old distribution, is done in an hour and a half a day by one man. Before the installation of Non-Distribution it required two men working eight hours a day, six days a week, to handle the distribution.

The ad men now handle the ads faster because of the fact that they always have full cases of type and an abundance of spacing material—leads, slugs, rules, quads, etc.—right at their fingers' ends.

It is well known that few composing rooms carry enough brass rules, leads, and slugs to enable them properly to



A CORNER OF THE AD ROOM

handle the peak load of busy days, especially on Sunday morning, and we were no exception, often having to stop and distribute or pick, thus taking two or three men from active production on Sunday morning in order to get enough material to complete the day's ads.

The Monotype Non-Distribution System has eliminated all this waste of time, and now all our ad men are kept plugging on live ads until the last one is up.

In our make-up department the time saved is just as great in proportion. The forms are now cleared out in less than half the time required under the old method, as we use Monotype material here just the same as in the ad room, all column rules, leads, slugs, boxed captions, etc., being shoved into the metal box in much less time than was formerly required to pick out the leads and column rules and put them in their cases.



NEW HOME OF THE BIRMINGHAM NEWS

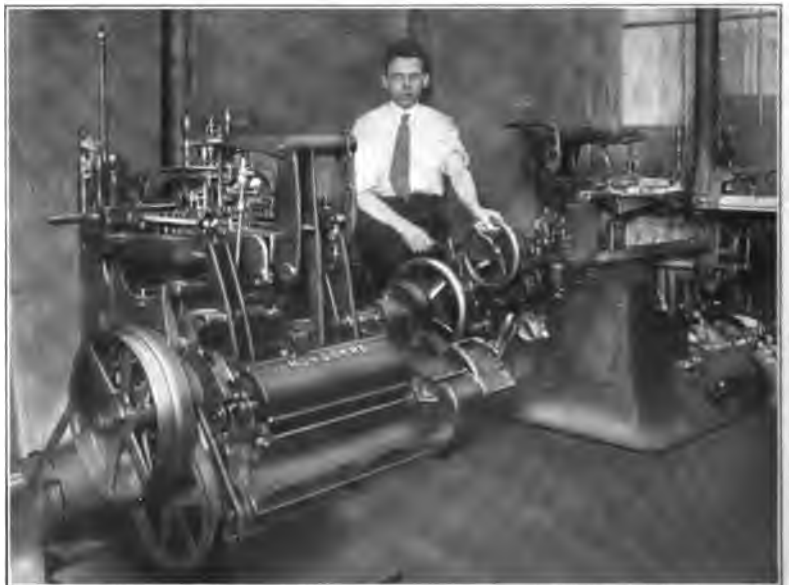
Our advertising manager is a booster for Non-Distribution. He sees that the ads print better; that all the type and rules are clearer and sharper, with no more broken, muddy, and worn letters; that he can get his copy in later and yet have it just as well set and in time for the edition.

The managing editor is strong for the Monotype because there is no

more running out of material for heads; no more compulsory changing of good lines because there are not enough sorts.

Even the proofreaders, the men whose business it is to find fault, are boosters for the Non-Distribution System, which enables them to get cleaner proofs and saves them a lot of time

Continued on page 130, third column



MONOTYPE CASTER ROOM, BIRMINGHAM NEWS

BIG CALIFORNIA PRINTERY

Is Housed In a Magnificent Building Splendidly
Equipped for the Highest Grade Work

THE SUNSET PUBLISHING HOUSE, SAN FRANCISCO

Is a Printing Office with an Ideal Which It Is Rapidly Converting
Into a Concrete and Profitable Fact

Specially written for MONOTYPE



BEAUTIFUL BUILDING OF SUNSET PUBLISHING HOUSE, SAN FRANCISCO

There are sound arguments why certain manufacturers should limit their buildings and equipment to a certain size, and there are also good reasons why others create plants beginning where the first group leaves off and ranging upward to the limit provided by space and business possibilities.

This is the situation with respect to the printing industry especially. On the Pacific Coast there is a place for the small shop and a place for the big shop. But where there are hundreds of small printing businesses, there can be room for only a few large ones, a fact which was recognized by Sunset Publishing House of San Francisco when, about eight years ago, it constructed a plant that set a shining mark to be aimed at by any printing concern in the country.

Consider, first, the matter of size: Briefly stated, the building is the largest of its kind on the Pacific Coast. Located on Fourth Street, between

Harrison and Bryant, it is a handsome structure, 125 feet front by 300 feet deep, standing three stories high. It is designed after the mission style of architecture, is built of concrete and steel, and with a red-tiled roof at the front to carry out the early California suggestion.

The lower floor, which has an area of 41,100 square feet, contains the business office, show rooms, composing room, proof room, Monotype rooms, press room, bindery, stock room, and the receiving and shipping rooms. The second floor, which extends the full width of the building, by 80 feet in depth, has a floor area of 10,000 square feet. On this floor are to be found the editorial and business offices of *Sunset Magazine*.

The photographic and art departments occupy the entire third floor and a part of the second. This floor covers the full width of the building, with a depth of 45 feet, and contains 5,625 square feet. It has a protected

sun-deck for photographic purposes, which adds another 2,000 square feet of working space, and brings the total floor space up to 58,725 square feet.

While the design of this building suggests the mission style of long ago, the interior arrangements and details of construction are those of the very immediate present. Built especially for its present use, the Sunset Building affords every department under its roof a full measure of sunshine and fresh air. The roof over the mechanical departments is of the saw-tooth type, of steel and glass—the latest development in light diffusion, without glare or shadows. Experts have stated that the Sunset Building is one of the best arranged, best lighted, and most sanitary factory buildings in the city of San Francisco. It provides comfortable working quarters for more than 100 employees.

The composing room is liberally equipped with modern labor-saving

Continued on page 118

BIG CALIFORNIA PRINTERY

Continued from page 117

stands and especially designed furniture. Running the entire width of the room, under a skylight, are located the cabinets on which the men work and in which are stored the job-type faces. Each stand is equipped with an individual lead and slug rack.

A special section of the room is devoted to time-tables; another corner is used exclusively for the make-up of *Sunset Magazine*, and still another section is devoted to the tariff department. In this way commercial and catalog work, *Sunset Magazine*, time-tables, and tariffs are handled as separate units, and the equipment for each grade of work is maintained in its proper section. Rubber mats cover the cement floors in front of the stands and along the aisles.

The Monotype department is another fine example of the modern practice of this company. The entire east end of the composing room is separated from the main room by a glass and wood partition, and this space is divided into two department rooms. The north room contains four Monotype keyboards,—three "D" and one "DD" models,—while in the south room are three standard casting machines and one equipped with the Lead-and-Rule Attachment. This arrangement gives an abundance of light and shuts off the machines from the hand composing room.

This all-Monotype plant has a complete assortment of composition matrices and a large assortment of display matrices, as well as numerous matrices for fractions, reference marks, tariff signs, and scores of other special characters. All the rules, leads, and slugs used in the plant, as well as the sorts for the various Monotype fonts, are manufactured on the Monotype for a large and growing business in catalogs, time folders, railroad tariffs, and similar work which requires a type-setting equipment peculiarly suited to the needs of this class of composition. The *Sunset* organization has kept abreast of the times in this as well as in other departments.

It is the intention of the company to install the Non-Distribution System during the present year, either in whole or in part, as may prove most adaptable to its work.

Along the north end of the composing room is the proof room, separated from the main room by a glass and wood partition. Here the proofreaders have that seclusion and quietness that are so necessary for their work.

The press room has a battery of fifteen cylinder presses, five of them of the special 5-0 size, all equipped with automatic feeders; seven platen presses, three of them the universal pattern; and four 10 x 15 size of the popular Gordon style.

WE
CREATED THE
NON-DISTRIBUTION
SYSTEM
WHICH IS
POSSIBLE ONLY WITH
MONOTYPE
EQUIPMENT
AND
ORIGINATED
THE WORD
NON - DISTRIBUTION
FITTINGLY TO
DESCRIBE IT.
THE SUCCESS OF
THE SYSTEM
HAS INDUCED
IMITATING
COMPETITORS
TO USE THE WORD
IN CONNECTION
WITH
LESS EFFICIENT
METHODS
BUT THERE IS BUT
ONE
NON-DISTRIBUTION
SYSTEM

LANSTON MONOTYPE MACHINE
COMPANY, PHILADELPHIA

A part of the equipment of the *Sunset* bindery is the modern gathering machine, the only one on the Pacific Coast. Here are three cutting machines, one automatic magazine trimmer, and five automatically fed folding machines, ranging from jobbing size to the largest magazine size. In addition to these this department has the usual equipment of perforating, punching, wire-stitching machines, etc. The stock room is equipped with Holdfast hangers for 30,000 sheets, or about six tons of paper.

Beneath the heavier machinery the floor is of reinforced concrete, eighteen inches in thickness. The whole building is thoroughly protected by an automatic sprinkler system, and is steam heated and electrically lighted throughout.

It makes a big difference whether the building housing a printing plant is constructed by a company for its use or whether that company leases a building designed to fit the requirements of four out of five manufacturers who may become tenants. The *Sunset* Building was designed with a definite idea in mind: to erect and

equip the finest building in the West devoted to printing. The *Sunset* Publishing House set out to increase its size, but at the same time to build up a business that would stand second to none when quality and skill were demanded. It wanted to be able to handle anything in printing. These aims have been realized, and any day in this plant may be seen work ranging from the daintiest three- and four-color reproductions of paintings to commercial forms and advertisements; from leaflets, folders, and booklets to freight tariffs, time-tables, catalogs, and magazines. It is this ability to handle well anything creative in paper and ink that has made *Sunset* Publishing House, in business as well as physically, "the Largest Printing Plant on the Pacific Coast."

HOW TO KEEP MOVING

From a circular recently sent out by the *Printer and Publisher* of Toronto we lift the following paragraphs, which so concisely state the conditions in the printing business that they can hardly be improved upon:

"Democracy called—the men of the printshop answered. 'Out There' where shells screech—where shrapnel cracks—where the machine gun mows—where rain sweeps—where mud sticks—where winds and snow and frost get to the marrow-bone—'Out There' you'll find them. 'Out There' where transports plow the briny, dart the torpedo destroyers and Jack Tar.

"Our job—your job—is to keep the wheels moving, the printshop printing—but how?

"Steel and iron men in the shape of faster presses, automatic devices, feeders, type machines, type setters, faster rulers, gathering machines, mailers, mailing machines, stitchers, speedy cutters, good working inks, the best finished papers, offset preparations, neutralizers—the 'who's who and why' of printshop time and money savers—that's how."

The Dead Stones Are Dead

"With Monotype material we have been able to maintain Non-Distribution in our plant, and find the same to be a tremendous advantage, as we always have an abundance of material when needed. All days are alike now, as we have been able to dispense with our dead stone and the expenses attached to clean-up. It is a pleasure to work in a composing room where the Non-Distribution System is in use."—W. W. Newburgh, Superintendent Composing Room, *The Tribune*, Tacoma, Wash.

The economy of big fonts has long been known to observing printers, but the high cost of foundry type has been prohibitive.

MAINTAINING PRODUCTION

Keeping Quantity and Quality Up to Normal During the War Demands Special Care on Part of Printers

One of the important things that every printer must consider during these war times, and the one that is likely to become the most troublesome, is the maintenance of production and quality throughout the plant, but more particularly in the composing room. Already this is giving trouble to printers who are content to worry along in the old-fashioned way and try to run their composing rooms without the Non-Distribution System.

Many skilled compositors have answered the call to arms in the defense of liberty, and their deft hands and trained brains are missed, but the loss will be felt to a still greater extent unless we replace them with other workers. Physically, this is impossible, for we cannot train new compositors in a few months; we must, therefore, look to other sources to fill these vacancies.

What other sources? First, by the installation of machinery to do as much as is possible of the work formerly done by hand, and to reduce the need of it; such as saw-trimmers, type-high machines, automatic registering devices, and improved lock-ups.

Second, by increasing the amount of type matter set by machine and adding to the number of composing machines, if necessary, to get the required output.

Third, by adding to the composing-room equipment, so that sort picking and hunting, with their attendant pi and waste, will be eliminated.

Naturally, these things will cost money, and that brings us to the fourth and best method, because it is the most effective way of filling the gaps in the ranks—the installation of the Non-Distribution System and the Monotype, with their attendant ample supply of type and material of all kinds, and the release of those compositors whose time is being wasted on distribution, and placing them in the productive column.

One young man with a Monotype Type-and-Rule Caster can make material ten times faster than a distributor can put used type back into the cases, and will occupy less room while doing so, whereas the abundance of material, by saving all the time formerly spent in chasing sorts, will make every compositor 25 per cent more efficient.

Those printers who adopt the Non-Distribution System now will be the ones who will be ready to handle the work that will later have to be refused by the printers who cannot be con-

Continued on page 123, first column

BIG SUCCESS OF NEW YORK PRINTERS

Who Do Things Right and Prosper by the Satisfaction of Their Patrons

THE MADISON SQUARE PRESS

Has Increased Its Floor Space Fifty Times in Eight Years and is still Actively Growing

Specially written for MONOTYPE

There is no story so gripping on the imagination nor so full of human interest as that of a real, simon-pure, eighteen-karat success; no apology is needed, therefore, for relating the history of the Madison Square Press, New York, in the pages of MONOTYPE.



MR. M. MILLER

Back in 1909 a man with an ideal started a little printing plant in a small room on an upper floor in East Twenty-eighth Street, New York, with one press and a few fonts of type—not a very impressive beginning, but he was impelled by a towering ambition to make his mark in the printing world. This man was Mr. M. Miller, now treasurer of Madison Square Advertising, Inc., and President and General Manager of the Madison Square Press. He soon realized that, with his little shop, covering only 400 feet of floor space, he must do something different if he hoped to get ahead of the crowd that was fighting for business in the printing field

on a price basis. Looking about him, he saw that the manufacturers of women's garments were not using the right kind of printing to get proper returns from their outlay in direct advertising, and he at once decided to specialize on a class of work that would be suitable to this business, and give the garment manufacturers and others appealing to the feminine trade a better and more suitable service than they had been getting.

It was a big aim and required some knowledge of conditions to see the need; but the fact that he chose wisely is shown by the results. Two years later the plant had grown to several times its original size, and was occupying a space of 2,000 square feet at 29 East Thirty-first Street, with an established and increasing reputation for good work.

Here was installed the first Monotype, and around its work was built up a system of efficiency that enabled the Madison Square Press not only to talk quality and service, but to deliver the goods.

The good work that had been unstintingly poured into the business by Mr. Miller and his assistants began to show results in such rapid growth that, in another year, they were compelled to look for larger quarters in which to house the expanding business, and a space of 3,500 square feet was secured in East Twenty-ninth Street.

With the installation of the Monotype a system of partial Non-Distribution was inaugurated, and this fact was made use of as an advertisement by announcing in their printed matter, and by a large sign on the outer wall of the building: "We cast our own new type on the premises for every job." We show a picture of this sign, which attracted much attention.

An art department was also added, and some additional machinery and facilities for handling fine color work were installed, for the latter was rapidly reaching a proportion that absorbed



GLIMPSES INTO THE WORKROOMS OF MADISON SQUARE PRESS

1. Part of Caster Room with Storage Cabinets. 2. Section of Monotype Department. 3. A Corner of the Press Room.
4. Part of Composing Room and Job Press Room. 5. The Entrance Hall.

the major part of the output of the Madison Square Press.

The growth of the business steadily continued until one of its largest customers (The Richard Hudnut Co.), for whom the Madison Square Press had for several years been doing some

exquisite color work, as well as a large amount of other printing, suggested that the proper place for the growing plant was one of the floors of their new building. The opportunity came none too soon, for the crowding was already being severely felt; there-

fore, in 1917, another removal was made to the Hudnut Building, where an entire floor, containing 20,000 square feet, is devoted to the Madison Square Press and Madison Square Advertising, Inc., and contains one of the best arranged plants in New York city.

Printers all know the old saw, "Three removes are as bad as a fire," but here is an exception that goes far to disprove the rule and show that proverbs fail when real live men are in control. With each move this firm has prospered more and more.

At the time of the last removal each machine in the plant was brought up to date by the addition of the recently invented improvements, and new machinery was installed to increase the capacity.

Another Monotype Type-and-Rule Caster was purchased, and the complete Non-Distribution System put into operation. Every job handled by the Madison Square Press is now printed from brand-new Monotype material, and Mr. Miller says that he finds it more profitable always to run from Monotype type, rather than to electrotype. He runs the ribbon through the caster several times when it is required for doubling up, to save presswork, resetting the job lines where necessary. In the case of long runs it is customary in this shop to hold the ribbons and run up extra pages if the type begins to show wear.

This modern plant is housed in such a way as to produce the highest efficiency, and handles the work completely, from the conception of the original idea through the sketching, drawing, engraving, printing, and binding, until it is ready for mailing to the prospective buyer of the goods it advertises.

Realizing that the first impressions are the ones that are most important, Mr. Miller has so planned the offices of the Madison Square Press that one receives a suggestion of dignity, efficiency, and patriotism as soon as he enters its domain. On stepping from the elevator, the visitor enters a well-lighted hall, decorated with a large American flag, as shown in our illustration, and is in the presence of an information clerk, who, upon learning his errand, directs him to the proper office.

Opening the door marked "Mr. Miller," we enter the private office of the manager, which, while not large, is well furnished, has the correct light for judging inks and papers, and conveys an idea of business elegance and efficiency. From this office another door leads into the workrooms, so that Mr. Miller may at all times keep in close personal touch with the work.

Passing through the Monotype department, we first inspect the composing room, because it shows the wonderful improvement that the Monotype has made possible in this related department. It was a pleasure, indeed, to visit this modern composing room and to note its up-to-date equipment and the entire absence of the debris that is usually so prominent in the average composing room. According to Mr. Miller, two men and

a boy keep the presses supplied with forms under the Monotype Non-Distribution System, while it used to require several times as many under the old regime.

We then pass on to the job press department, where we find six modern jobbers, complete with every attachment to facilitate quick and easy handling.

From there we go to the cylinder press room, which naturally has more floor space than any of the other departments, and contains eight large cylinder presses of the most recent patterns, and running right along on high-grade work.

Then we go on to the bindery and finishing section, which is large enough properly to handle the entire output of the other departments, and is so located as to be within easy reach of the stock room and shipping tables. The whole plant is arranged so that the work passes through the workrooms in a direct line, without backtracking or extra handling.

The art department is under the superintendence of Mr. Davison, himself an artist of no mean ability, who is assisting several specialists in advertising design and illustrating women's apparel. There are also others who are expert in photographic retouching and in lettering. The art room is located in beautifully lighted and airy quarters, such as make work a pleasure.

In one corner is an unusual annex to a printing plant, for here we find a fully equipped photograph gallery,

with facilities for photographing all classes of merchandise, though specially designed for posing women's wear on the living model and getting the right results. This is one of the things that has helped to make the Madison Square Press a success.

Naturally, MONOTYPE is particularly interested in the Monotype department, which is equipped with a keyboard of the latest pattern, with all the labor-saving attachments and two casters, one of which has the Lead-and-Rule Mold Attachment. It is around this that Mr. Miller has built his business, or rather around the work of the Monotype, with an added touch of art, and has built upon it as the foundation a business with a reputation for good work second to none, even in New York, where there are so many good printers.

Mr. Miller, the man who has built up this splendid organization around an ideal,—his ideal,—is a practical printer and an artist, and withal so modest that it was with difficulty that he could be persuaded to allow his photograph to be used with this article. He is a booster for the Monotype because he knows what it will do, and he believes in the Non-Distribution System because he has tried it and found how great a money saver it is. He says that it does even more than we claim for it. Mr. Miller asserts that he has not yet reached the limit of his ideal, and that the next few years will see the Madison Square Press make still greater advance.

WHY WE ARE GROWING

The best commendation of any machine or system is repeat orders for the machine or material. This is even better than the most sincere and effusive testimonial letter. Nearly one-third of the Monotypes in use were placed on repeat orders.

Next in value is the letter of the satisfied user sent to his friend, advising him to buy or investigate, and giving the experience of the user. We have copies of many such letters, and, what is more important, we have received numerous orders through this source.

Third comes the testimonial letter voluntarily furnished by the man who has found the machine even better than he expected and cannot restrain his enthusiasm. We have hundreds of such letters and know that they have been instrumental in extending the sales of the Monotype.

All these have helped to spread the good news of what the Monotype will do for the printer, and each year sees a largely increased number of Monotype printshops.

Are you a user of the Monotype? If not, let us send you some reasons why you should be.



AN ATTRACTIVE SIGN THAT BROUGHT GOOD BUSINESS

The Food Situation

France, Great Britain, Italy, and Belgium must now import sixty per cent of their breadstuffs instead of the forty per cent they imported before the war.

America must supply the greater part of this need. We can not send them corn because they have not enough mills to grind it. We can not send them cornmeal because it spoils in shipping. The oats, rye, barley, etc., that we send will not support them unless mixed with wheat. **WE MUST SEND THEM MORE WHEAT, and to do this WE MUST EAT LESS WHEAT BREAD.**

Have at least ONE WHEATLESS day each week and one WHEATLESS MEAL each day. By wheatless we mean eat no wheat products. Use corn, oats, rye, barley, or mixed cereal breads, as wheat-saving breads.

Order wheat bread from your baker at least twenty-four hours in advance, so that he will not bake too much. Cut the loaf of bread on the table. Use all stale bread for toast or cooking. Eat less cake and pastry.

THE UNITED STATES FOOD ADMINISTRATION asks you to get behind our soldiers, sailors, and associates by sending them now the most food possible in the least shipping space. Every man, woman, and child in America can help by eating less wheat, beef, pork, fats, and sugar, more of other plentiful foods which can not be shipped, and by avoiding waste.

EAT PLENTY, WISELY, WITHOUT WASTE, AND HELP TO WIN THE WAR

United States Food Administration

MAINTAINING PRODUCTION

Continued from page 119, first column

vinced of the necessity of preparedness in the printing office, as well as on the battle-field.

In times of peace the Monotype meant the opportunity of the progressive printer; in times of war it may mean the life-preserver that will save his business from being smothered to death with unfillable orders.

The printer who installs the Monotype now is sure to make money by the transaction, no matter what happens, and he stands a chance to make much more money if the shortage of labor in the composing room increases in anything like the proportion that seems probable.

More than seventy newspapers purchased Monotype equipment during 1917, about one-third of them being repeat orders. The others will repeat soon. That is a habit Monotype users have; they simply cannot keep from growing.

THE MONOTYPE SYSTEM

The Great Efficiency Producer That Turns the Lost Time Into Substantial Profits By Eliminating All the Non-productive Labor In the Composing Room

The natural tendency of human beings is to become the creatures of habit and precedent and to continue doing things in the old inefficient way, even though disagreeable, without making an effort toward improvement. They may express their discontent with present conditions and existing methods, but that is all—they keep right on in the same old rut. This was the condition that prevailed in the composing room for many years under the regime of foundry type and distribution.

Every printer hated distribution, and every employer and every workman with ambition to produce really good work regretted the necessity for printing from worn and battered type; but they expressed their discontent in mere mouthings, and it remained for outsiders to struggle with the herculean task of inventing a better method. This they did, first, by constructing machines to set and distribute the foundry type under special conditions; then to set and distribute it simultaneously. Later came the "hot metal" idea of casting the type as it was set.

Then came the real solution, in the Monotype, which makes type and composes it in lines at the same time, faster than it was ever done before. This was the climax, and brought emancipation from distribution for the book and newspaper printer, so far as solid matter is concerned.

It was but a step from the perfected Monotype making single type and composing it at the same time to the making of type by the same rapid machine for the hand compositors. Then a step farther gave display type for the job and ad compositor.

Under the new conditions there developed a tendency to use the new type for every important job, as well as for the plain matter, and many printers began a partial abolition of distribution. As this habit grew they came more and more to realize the value of the Monotype, and the demand for display matrices extended with the most amazing rapidity. This was met by increasing the number of faces for which matrices could be supplied, until, at present, the Monotype Specimen Book shows more than 1550 fonts, besides numerous accents, signs, figures, borders, and special characters.

But there was something needed still to remove the handicap under which the printer was laboring. He was compelled to sort out the foundry type, the brass rule, the leads, and the

slugs from the jobs before dumping them, because the cost of these things was so great that he could not afford to discard them after one using.

Again the Monotype stepped into the breach. With characteristic persistence the company had devoted time and money to the solution of the problem that was vexing the printer. The results of the partial elimination of distribution had shown this company the tremendous value to the printer of the prevention of the fearful waste that was going on under the guise of so-called distribution, and they determined to remedy it. The result was the invention of the Lead-&-Rule Mold Attachment unit, which produces all kinds of strip material so economically that there is no longer any reason for using it more than once, and none whatever for using the high-priced brass rule and the equally expensive foundry leads and slugs.

This made possible the elimination of distribution and its companion evils; therefore, the Monotype Company originated the word Non-Distribution, fittingly to describe the system brought into complete existence by the output of the Lead-&-Rule mold.

The wonderful value of this improved composing-room efficiency system was not grasped at first; in fact, a number of printers have not yet realized its universal ability to turn non-productive into productive time. Had such an opportunity been offered, so wonder-working an efficiency method been created for any other manufacturing business, it would have been heralded to the ends of the earth as a modern miracle; but the conservative printer merely glanced at it, then slowly absorbed the big idea, until now there are hundreds of plants using Non-Distribution and hundreds more seriously considering it.

Do you realize that the Monotype has set the pace for composing-room practice, and that that pace is far in advance of anything dreamed of or possible by any other machine or system—as to both quality and quantity? Do you know that it has created a system of composing-room efficiency that has no equal in the history of manufacturing—one that would have swept everything before it and have been in universal use but for the conservatism of the printers?

You will adopt it sooner or later in self-defense, after your competitors have done so, if not before; then why

Continued on page 128, third column

SOME MONOTYPE UNI

The Electric Light Unit

RELIEVES EYE-STRAIN

Improper lighting is the chief source of eye-strain among keyboard operators and considerably reduces production.

The Electric Light Unit provides for lighting the justifying scale properly and magnifying the figures so that they are easily read when the light flashes on at the end of the line; it also provides a conveniently adjustable light for the copy with a shade to protect the operator's eyes from the direct rays of the lamp.

Eye-strain Means Loss of Profit

Protect your operator's eyes; they are an important part of your equipment.

Sorts Storage



Sorts
Ready
For
Use
Are
Like
Money
In
Bank

These all-steel cabinets are especially designed for use with the Non-Distribution System, and are built strongly enough to carry the weight without sagging when completely filled with type. They are built on the unit system and will fit one above the other or side by side. Three will just fit back of a type frame.

The Unit That Mac

The great benefits of Non-Distribution are now fully recognized by printers in all parts of the country, and its adoption is spreading rapidly.

Until the invention of the continuous Lead-&-Rule Mold Attachment Unit of the Monotype the abolition of distribution was only a theory. Now it is a well-established Money-saving and Labor-saving Fact.



THE LEAD-AND-RULE

MONOGLUE

A liquid cement, used cold, for mounting cuts on metal bases.

The Monotype casts these metal bases either as strips cut to the required measure or as quads with the type matter.

Monogluce Means Metal-Blocked Cuts

Use Monotype Oils

THREE GRADES

High-grade machinery requires high-grade oils to keep it in proper working condition and at its best efficiency; therefore we have prepared these special oils:

*Keyboard Oil, a light oil that will not gum
Type Mold Oil, a heat-resisting oil for Molds
Rule Mold Oil, a special oil for Rule Molds*

Metal

Not a flux that takes off the top of the molten metal; this compound is a Metal that

Takes the Dirt and Impurities Out of the Metal

Monotype Metal Cleaner paste that is applied at the bottom of the metal with t up to the top, bringing

MONOTYPE METAL C

Each can contains two pounds
12,000 po

COPYFITTING

A System of Making Copy Accurately Fit the Space Allotted

This system is fully explained in our book "Copyfitting," which gives the principles governing it and simple rules of practice; there are also provided tools for saving time in Copyfitting, consisting of a series of tables and two specially figured triangles. The set is sold at a nominal price, but the book may be purchased separately.

A TIME SAVER AND A PROFIT PRODUCER

LANSTON MONOT

PHILAJ

NEW YORK, World Building
BOSTON, Wentworth Building

Monotype Company of California,

TS AND ACCESSORIES

e Non-Distribution

This Unit makes Leads, Slugs, and Rules so economically and so perfectly that it renders the use of brass rule a reckless extravagance, thus completing the cycle and enabling the Monotype to produce all the material needed for any kind of printing so economically that it pays better to melt it up after use and to recast the metal into new material than to distribute. *Every up-to-date printer should have Monotypes with*

MOLD ATTACHMENT

Automatic Repeater

This unit may be applied to either the "D" Style or to the "Duplex" Keyboard for automatically operating the keyboard for characters that repeat—quads, leaders, dashes, etc. It makes

**10 KEYSTROKES PER SECOND
25,000 EMS PER HOUR**

The operator merely holds down the key for the character wanted and the repeater key, and the little engine does the rest. The compositor

WORKS WHILE HE RESTS

and does more, with less exertion, than he could possibly do in any other way.

Vacuum Keyboard Cleaner



YOU NEED IT

This convenient little accessory is an aid to cleanliness and at the same time a labor saver, as it only requires a few seconds to remove the punchings from the keyboard, preventing them from being scattered on the floor.

The Operator Does Not Stop

his work, as the little machine may be used by a boy without interfering in any way with the work of the keyboard operator, the punchings being drawn up through the curved suction pipe by a current of air.

EVERY MONOTYPERS NEEDS ONE

TIE-UP SLUG MOLD

This mold casts the Tie-up Slug that makes Stone Work Easy.

The groove in the side of the slug provides room for the string, which is not taken off when the page is locked up.

It makes high or low slugs



New Matrix Box

For Display Matrices

It keeps the matrix separate and easily accessible, and will prove a time saver in the caster room.

It is divided into 83 compartments for mats and an extra one for the Line Standard. It is neat and well-made and is **COVERED WITH IMITATION LEATHER**

leaner

ross
etal;
aner



is a
bot-
leaner Rod and works
dirt with it.

NER SAVES MONEY

Cleaner, sufficient to clean
of metal

PE MACHINE CO. LPHIA

CHICAGO, Plymouth Building
TORONTO, Lumsden Building

FRANCISCO, Rialto Building

BOOKS FOR MONOTYPERS are published to render easier the work of Monotype students and as aids to Monotype operators. One set is furnished, gratis, to each Monotype user and additional copies are sold at a nominal price. They comprise

- The Monotype System
 - Operating the Monotype Keyboard
 - Mechanism of the Keyboard
 - Matrix Case Arrangements
 - Monotype Accounting
 - Detail Plates: the Monotype Caster
- They should be in the Library of every Monotype User

THIS ISSUE OF MONOTYPE

Is Different in the Make-up and in the General Character of Composition from any Previous Issue

A MINIATURE NEWSPAPER

This issue of MONOTYPE is somewhat peculiar in appearance for a magazine, and quite different in make-up from any previous number, having been designed to simulate a newspaper in make-up, that we might emphasize more easily the value of the Monotype in the newspaper composing room.

The type faces used are those especially suitable for newspaper work, and comprise the following: In the text matter we have used Series No. 20A in the six-, eight-, and ten-point sizes. For the headings we show Special Combination No. D499 (which contains thirty-point No. 141J, twelve-point No. 49J, and twelve-point No. 98J); the thirty-, thirty-six-, forty-two-, and forty-eight-point sizes of Series No. 121; the eight- and ten-point of Series No. 249; twelve-point No. 204; fourteen-point No. 20; fourteen-point No. 79; twenty-four-point No. 791. The minor headings of the small paragraphs are in six-point No. 79. In the displayed advertisements we have used Series No. 79 and Series No. 791 for emphasis in connection with the larger sizes of Series No. 20 and No. 201.

This makes a total of thirty-seven fonts. A smaller number would have been needed had we not desired to show as great a variety of headings as our limited space would permit, so that these pages might serve as a suggestion to Monotype users and possibly aid them in making a selection of head letter for their columns.

As the column width (twelve picas) of this issue of MONOTYPE is somewhat narrower than the standard newspaper measure, it allows one letter less to the line in the large headings. We call attention to this because some of our readers may count the letters to see how certain headings that they have in mind will fit.

The Typographic Department of the Lanston Monotype Company is always ready to assist Monotype users and prospective users in selecting the best faces for their particular purpose, be that printing a newspaper, making a magazine, selecting the right face properly to dress a book, or putting attractiveness in a catalog or other piece of advertising matter.

The faces shown in this number of MONOTYPE are not the only ones we make that are suitable to newspaper work; there are many others, and hundreds of different combinations may be made.

The small ads on page 132 were set at one operation from combination Matrix Case No. S489.

Of course, every type used in printing MONOTYPE, and every rule, lead, slug, border, or other material, are Monotype type and material, except lines shown on pages 1 and 3 of the cover, and the title heading on page 113, which have been enlarged photographically and etched on zinc.

The mechanical work on this issue of MONOTYPE was done by the following firms:

Engraving by Gatchel & Manning; composition by The Bradford Press; printing and binding by The Edgell Co., all of Philadelphia.

CONTINUED SATISFACTION

After Nearly Seven Years' Practical Use. They Still Swear by the Monotype and Consider it the Best Buy

Out in Oklahoma is a real live newspaper plant under the supervision of Mr. R. E. L. Brown, which is turning out two daily newspapers with the aid of two Monotypes in the ad room. These are the *Daily Oklahoman*, a morning journal which looks alive, and the *Daily Oklahoma City Times*, published each evening in such snappy style as to overcome the handicap of its long title.



CASTER ROOM OF THE *DAILY OKLAHOMAN*

WILLIAM E. MURDOCK

Again the messenger of the black pall has visited the printing fraternity in Boston; this time to call away William Edwards Murdock, president of the Sampson and Murdock Company, publishers, 246 Summer Street, who died at the Algonquin Club on Sunday night, January 13th.

Born in Candia, N. H., in 1844, he entered the printing business while a small boy, and learned his trade in Worcester, Mass.

During the Civil War he served with the Twenty-fifth Massachusetts Volunteer Infantry. After the close of hostilities he engaged in canvassing and publishing city directories. At the time of his death he was trustee of the Association of American Directory Publishers, and a director of the Drew, Allis Co., publishers, Boston, as well as president of the company which bears his name as part of its title.

We numbered him among the friends of the Monotype, and have pleasant memories of our business connection with him. We extend to his family and the surviving members of his firm our sincere sympathy in their loss.

The first Monotype in this plant was installed in 1911, and Mr. Brown was soon convinced of its value and of the saving effected by having an abundance of type always ready for the compositor, so that when the growth of the papers demanded increased facilities, he added another Monotype Type-&-Rule Caster and established full Non-Distribution.

Mr. Brown expresses himself as completely satisfied that the Monotypes were the best and wisest purchases he ever made, and he now wonders how it was possible to do as well as they did under the old regime, which now seems like a dream of the dark ages.

Removed That Tired Look

"The Monotype System has effected a marvelous change in our establishment, and has removed that tired, weary look from every compositor and pressman in our employ."—News Publishing Co., Ltd., G. B. Dakin, Foreman, Truro, Nova Scotia.

SAVE money by abolishing all distribution and non-productive time. New type costs less. FOUNDER.

A MONOTYPE HOUSE WARMING

Shafer & Co. Hold Open House to Celebrate Their Removal to New and Larger Quarters

Out West they do things in unusual ways—on a large scale, and with a force and a swing that are startling to the more conservative eastern business man, and printers there are no exception to the rule.

Think of a printer using an eight-page supplement to a Sunday newspaper to announce that he expected to remove to a new location and was going to have a house-warming celebration! It sounds almost freakish to the printer "down east"; but that is just what M. F. Shafer & Co., the Omaha printers, calendar publishers, and makers of advertising novelties did on January 13, 1918, to announce that they would hold open house on the occasion of their occupancy of their new home.

In addition, they held a formal opening of the new plant on Thursday,

MONOTYPE ADAPTABILITY

Shown By Installation in Printing Department of Congregation de Notre Dame, Montreal

Even under the most trying and unusual conditions the Monotype always makes for success, and it is not at all strange, therefore, that it is found running satisfactorily in the printing department of the Congregation de Notre Dame, Montreal.

Even in the "good old days" of the hand compositor printing was recognized as an essential of every movement for religious or secular education, and many churches and colleges established private printing plants in order to control the production of their own literature.

The invention of the composing machines intensified the need of printing for the propaganda of these institu-



MAIN ENTRANCE, NOTRE DAME

ashamed of for quantity, while the proofs are extremely clean.

The Congregation de Notre Dame is one of the largest and wealthiest of its kind in Canada, and has earned the reputation of buying only the best material and machinery for its various departments; therefore, its unqualified endorsement of the Monotype is valuable.

We show a small engraving of the buildings of the Congregation de Notre Dame, which will give an idea of its size and beauty. The Monotype plant is in the manufacturing wing in the rear. We also show the magnificent entrance to the chapel, which is one of the architectural ornaments of the city of Montreal.



MAGNIFICENT BUILDINGS OF CONGREGATION DE NOTRE DAME

January 17. This consisted in the keeping of open house from 9 A. M. to 9 P. M., during which time guides conducted 6008 visitors through the workrooms and explained the machinery, including the Monotypes (for such a live concern is naturally a Monotype user). The visitors were also served with refreshments, and a souvenir was given to each person.

Four pages of the big supplement were used by Shafer & Co. for their own advertising and to describe their very complete plant; the other pages were filled with the advertisements of those who contributed to the success of Shafer & Co. by supplying them with machinery and materials, or who took part in the construction of the new building.

All in all, we believe this to be the most aggressive advertising ever attempted by a printer, and there is no doubt as to its profitability, for, since

Continued on page 153, third column

tions, while it rendered the old method not only obsolete, but too expensive, and now that the Monotype, with its flexibility and adaptability, has come into the field, numbers of them have adopted it and are achieving success by its use.

This is especially true of the large religious institutions of the Catholic Church, foremost among which is the Congregation de Notre Dame, Montreal. Here we find an unique printing plant, with a complete Monotype equipment, handled, as are all the other activities of the Congregation, by the nuns, there being over 800 in the institution.

The caster is operated by Sister St. Peter, who is enthusiastic about it, and who is doing work that many male operators might justly envy. The keyboard is under the care of another sister, as is shown in our illustration, and is daily producing a stint that no operator need feel



A SISTER AT THE KEYBOARD

NON-DISTRIBUTION METAL COST

Continued from page 122

needed for the Non-Distribution System in a newspaper plant such as we have named:

Items	Metal Required	Metal Melted Daily and Cost
Type in pages	105.6 lbs.	79.2 lbs.
Spaces, quads, slugs, etc. In fonts in case (40 fonts of 60 pounds each)	278.4 lbs.	208.8 lbs.
Leads, slugs, quads, etc., in racks for use	2400 lbs.	
Reserve metal for emergency, maximum day's supply	800 lbs.	
	500 lbs.	
Total metal	4084 lbs.	288 lbs.
Purchase price of metal at 14 cents per pound	\$471.76	\$40.32
Carrying cost of metal: Interest on cost at 6%	\$34.30	
Taxes and insurance, 2%	11.43	
Storage (estimated)	10.00	
Total fixed charges		\$55.73
Cost of melting and toning 288 lbs. daily, at 4% of purchase price, \$1.61—312 times \$1.61		502.32
*Annual cost of carrying the metal required for Non-Distribution Daily cost for 16 pages	\$558.05	1.788
Cost per column of display per day (48) . . . . .		.03725
Cost per column of whole paper per day (128) . . . . .		.01475

In the above calculation no allowance is made for metal needed for standing ads and those set in advance for future insertion, as this will be the same in amount no matter what system is used in the composing room; but the figures given would provide for a small amount of such matter.

The figures above are based on a daily melting of the display type and material, and if the dead matter is allowed to accumulate and is carried over for several days, it might be necessary to provide some additional metal; the amount would depend upon the time between meltings.

A greater number of display fonts would also affect the amount of metal needed in proportion to the amount of each font carried in the cases—*there would be no more in the pages*. But this increase would not be very expensive, as the greater part of the cost is in melting the metal used each day and restoring it to its original quality and quantity. *This cost would remain the same no matter what machine or system is used, or how much or how little metal is carried; as the amount to be melted is determined solely by the amount used in the newspaper and not by the amount on hand.*

We have allowed three-eighths of the paper for display (48 columns per

*This cost covers all metal expense and would be the same no matter what system of composition and distribution is used, as the amount melted each day is the metal actually used in the display ads.

Flexibility

The difficulty with many machines is that they only do one thing well—they are not easily adapted to varying conditions. They are non-flexible.

The Monotype

is a machine of extraordinary flexibility and there can hardly be a composing-room problem that it will not help to solve, and do it most economically.

Quality

is never sacrificed to obtain this wonderful flexibility. Monotype products hold their own with the best made by any other method or machine, and then some.

COMPOSING MACHINE

THE MONOTYPE

TYPE-4-RULE CASTER

day), and consider 312 days as the active days per year for a six-day paper; this gives us 14,976 columns per year at an average cost of \$0.03725 as shown above. *Less than three and three-quarters cents per column per day* for all the metal required to run the ad room efficiently on the Monotype Non-Distribution System, if we count only the display columns; or \$0.01475 per column if we count the whole paper.

What difference does a little extra metal make at this rate? On the basis of the tabulation above we see that the actual carrying charge for one ton of metal for a whole year is only \$27.40, that is, \$0.0878 per day (8¼ cents), \$0.00183 per display column—an amount so small as hardly to be worth considering. Many of the metropolitan papers realize the insignificance of this cost as compared with the savings made by Non-Distribution and carry large stocks of type and strip material as insurance against emergencies. If we were to carry double the amount of metal that we have figured in these calculations, the extra cost would only be \$55.73 per year, which is \$0.00372 (three-eighths of a cent) per display column. That is to say, the extra cost would be inappreciable, and the total cost of all the metal only \$1.96 per day, or four cents per column with double quantity of metal—enough to set sixteen to thirty-two pages every day so far as display is concerned, and supply leads and slugs for the whole paper.

Is it not, indeed, a small matter? And this does not take into account any of the great saving that Monotype Non-Distribution makes by abolishing non-productive time, though that is many times the cost of carrying the metal as given here.

THE MONOTYPE SYSTEM

The Greatest Efficiency Producer

Continued from page 123

not now? The sooner you adopt Non-Distribution, the greater will be the saving you will effect, and consequently the greater will be the profit. Some of those who were among the early users have more than paid for their entire Monotype output with the savings effected from this source, to say nothing of the added savings on composition of all classes of matter, particularly intricate copy, nor of the big extra profit in the press room.

A Big Saving

“On the first trial we recovered about 150 pounds of metal by using Monotype Metal Cleaner on the dross which we have previously shipped away.”—Loring-Axtell Company, Springfield, Mass.

SOME REASONS WHY IT MAKES GOOD

The Newspaper Ad Room
Made More Efficient
and Profitable

A BIG ANNUAL SAVING

Which is only a Small Part
of the Real Benefit

By F. W. WHITMAN

Why is the Monotype Non-Distribution System of composing-room economy such a success?

Because it is constructive in its methods and eliminates all that non-productive scavenger work of the composing room—distribution—which is always shunned by good printers; that work which wide spaces the non-productive column of the cost sheet and robs the profits by thin spacing to the limit the only time that earns money for the man who pays the freight—the time that is used on constructive work.

It is true that all progressive newspapers employ a sufficiently large force of ad men to swing the work of the day during the rush hours, enough proofreaders to keep the works moving without delay at the close-up, and the correct number of make-up men to close the several pages promptly after the ads have been passed along. It is good policy to do this, because emergencies will arise, and missing an edition is unthinkable.

But let us analyze the condition that exists in the average ad room and compare it with that of the composing room using Non-Distribution.

In the former, either an excessively large number of men must be employed to meet emergencies and provide for handling the peak load, with a correspondingly great increase in the non-productive time; or, if a smaller force is carried in normal conditions, there will be a large amount of overtime to be paid for, in addition to the inconvenience of having to work under high pressure at frequent intervals, with its consequent nerve strain.

In the Non-Distribution composing room the normal force is able to handle the work, even on the rush days, because there is always an abundance of material ready for immediate use, and as soon as the ads are all up, the compositors can be used for helping out the proofreaders and the make-up,



Box for
Display Matrices

This Improved Matrix Box is offered to meet the demand of operators for a box that will enable them to quickly locate any desired matrix when sorting up the cases. It keeps each matrix separate and easily accessible, and will prove a time saver in the caster room.

The new box is about 8¼ inches long by 2¼ inches wide and 1½ inches high over all. It is divided into 83 individual compartments for holding one matrix each and a compartment for the line standard. These compartments are in two rows and a wide central division between carries a printed label which indicates opposite each compartment the character to be kept in it. The partitions are of wood and the inside of the cover is plush-lined so that injury to the matrices is practically impossible. The box is covered with imitation leather and the cover is held shut with two snap fasteners. It is neat, strong, and well made throughout.

The saving of time in handling matrices will soon pay for the replacing of the old style box by these new and very much more convenient ones, and every Monotype user should investigate it at once. The price has been placed so low that the saving of one using will almost cover it.

LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

there being no necessity for preparation for the morrow and no clean-up being required. There is no strenuous rush, no great nerve strain, and the men are kept in better physical condition.

THE REPEAT ORDER

The repeat order is the best evidence of satisfactory service, and the fact that about one-third of the Monotypes in use were installed on repeat orders is the best testimony that we can offer prospective buyers as to the value of the Monotype, and the best evidence that it makes good under all kinds of conditions on all the claims that we make for its versatility, adaptability, desirability, reliability, and profitability in actual commercial operation.

The ad room in which Non-Distribution is established never is stumped by a special.

Large Fonts

An Insurance Against Lost
Time and Inefficiency in
the Composing Room

Every compositor with ten years' experience can recall numerous instances of hurry, worry, trouble, and expense caused by the lack of sufficiently large fonts of certain sizes and faces of type, yet they probably will give the least thought to the financial side of the matter. It is notorious that almost every printing office in the country has permitted this state of affairs to continue for many years, even though there has been a remedy at hand for a long time.

Until the Monotype and Non-Distribution entered the composing room the size of a font of type was regulated by the "smallest amount that we could possibly get along with by picking and turning," as one old compositor facetiously put it. At any rate, there never was too much of any font in general use. Of course, it is understood that the investment per man in the composing room was as high as it was thought that good business would permit; and equally, of course, the customer must have a variety of faces to select from, and those he wanted varied as much as the number of customers, which meant small fonts of each; thus the printer was between two fires until the Monotype came to his rescue and provided the means of having unlimited fonts.

This at once saved money by the stoppage of picking, to say nothing of the greater amount saved by eliminating distribution. It produced an increase of efficiency on the part of the compositor thus relieved of worry and drudgery. It created a selling advantage by giving the ability to supply promptly any amount of any face of type in the plant without extra cost.

The casting of large fonts of Monotype type of the most used faces imposes no extra cost—rather it cuts the cost, besides aiding the salesman in his efforts to satisfy the customer.

The Copyfitting System is an efficiency measure that saves big money in the composing room.

There are a large number of Monotype operators at the front, and preparing to go to the front, and we are always glad to hear from them. George O. Passuth, formerly operator on the New York *Globe*, and now at Camp Johnson, near Jacksonville, Fla., sends greetings and says to remind the boys at home that the boys at the front like to hear from them.



This is the
House of
**MONO
TYPE**

This is the Keyboard that punches the ribbon that runs the Caster that makes the type that pleases the Customer and is just right
—its the MONOTYPE

This is the Caster that casts the type—and also rules and slugs and quads—that make the printing of the Crier and all other jobs—clean and bright
—its the MONOTYPE

With the exception of the straight reading matter this number of The Press Crier is produced with Monotype material which means no type for correction and all that you need

**Metropolitan
Press** Printing Co.
Central Bldg.

AN ATTRACTIVE MONOTYPE AD—See Page 135

MAKESHIFT EFFICIENCY

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and so on, to the most technical encyclopedia or the most intricate genealogy.

It is unfortunate for the printer, who needs the best and most efficient system, that this is so, for it gives him the trouble of investigating the claims of those who follow up a success with a claim that they are to do the same thing with their imitation systems and less efficient machines, but who fail to make good when the critical test is applied.

The Non-Distribution System is based upon the fact that the Monotype provides all the material needed in the ad room or the job room, at a cost that makes it more profitable to remelt the material after use than to

distribute it. The makeshift systems require other machines to help them out (in some cases they even recommend the Monotype Lead-&-Rule Caster). They do not make all the material by the most direct method, nor at so low a cost.

That is why we call them makeshifts. In order to sell these machines and keep them sold the manufacturers are obliged to resort to dodges and stunts, and the claims they make as to their efficiency will not bear the test of actual commercial usage. The final result is an expense and a loss that could have been avoided by installing the best and only system in the first place.

Are you using the Vacuum Keyboard Cleaner? If not, you are missing a good thing.

MODEL SOUTHERN NEWSPAPER

*Birmingham News Has New Home
With Many Improvements*

Continued from page 116

and effort in not having to look for and mark bad letters and wrong fonts.

The stereotypers are getting better mats from the all-new type, and the pressman, therefore, gets better plates. Consequently every one connected with the *News'* mechanical department is benefited, and all are strong boosters for the machine and the system that has made it easier for them to get out a better, cleaner, and brighter paper every day, with less worry and physical effort.

I can truly say that in the *Birmingham News* plant the Non-Distribution System is a big success and is saving time, worry, and money.

THE RIGHT SIZE FOR SPACES

**Why Monotype Sizes Are Indisputably
the Best for General Use**

A number of Monotype users, from force of habit, make the mistake of having the caster operator make thin spaces to correspond to the foundry dimensions of hair, five-to-em, and four-to-em, instead of making them in Monotype unit sizes.

It is much better to have all spaces in unit sizes, whether they are to be used for composition or merely for correction. The following sizes are those to be employed:

Three units in place of the hair space.

Four units in place of the five-to-em space.

Five units in place of the four-to-em space.

With the above spaces the equivalent width of any character may quickly be made up, which is not possible when the foundry sizes are used. While the unit spaces are especially convenient for correction work, they are also preferable to the old dimensions for hand composition.

Spaces are more conveniently cast in the unit sizes for the reason that they can be run from a keyboard ribbon, whereas the foundry dimensions can be made only by setting the wedges by hand and adjusting the micrometer wedge to get the sizes exact. Without exactness the fancied value of the foundry size disappears.

By failing to take advantage of the mathematical exactness and interchangeability of the Monotype units in spacing, Monotype users not only lose one of the advantages of the Monotype system, but actually pay more for the labor of hand composition and correction than when using unit value spaces.

PRINTERS' RULE

That Was Formerly Made of Brass Is Being Rapidly Superseded by the Product of the Monotype

One of the most costly materials used in the composing room was the brass rule, formerly so necessary for the proper production of tabular and job work, and for which a substitute was sought in vain until the Monotype Lead-&-Rule Mold was invented and began turning out metal rule in continuous strips.

Many attempts had been made by the manufacturers of other composing and type-making machines to produce a substitute for brass rule, or to do away with the need for it; but nothing beyond the casting of short lengths was accomplished. Printers, too, tried to get along without the expensive brass rule by turning out much tabular matter in a half-finished state, and thus saving the cost of the expensive brass. This latter method, however, was naturally doomed to failure because such composition took up more room on the page and was not suitable for use in a job that was crowded.

But these trials and makeshifts are now ancient history. The Monotype Type-&-Rule Caster now turns out metal rule that leaves nothing to be desired for printing quality, and that is made at so rapid a rate as to be cheap enough to use once and then dump into the metal box with the old type.

This has not been accomplished by any makeshift or dodging; the metal rule is just as true, just as accurate, and just as easily used as is any brass rule that you ever bought or handled. In fact, it is easier to handle than brass, and there is never any need of piecing a rule in any job, for it is so easy to get just the right-sized piece and as many of these as you need.

The Monotype makes this rule at a speed of three hundred feet an hour in the two-point size, and at the rate of one hundred and twenty feet an hour in the six-point size, making the cost range from one-half cent a foot for the two-point to one and one-quarter cents per foot for the six-point. The Monotype Specimen Book shows a number of faces for which rule matrices have been made, giving the printer something suitable for almost any job, and others are being produced quite frequently.

For some reasons, the metal rule is better than the brass: It will print more in harmony with the type, being made of the same metal and taking the ink in the same ratio; it is more

accurately type-high, being cast in a mold that is always uniform in height. There is no setting of tools to give height—the mold is adjusted once for all in the factory.

Of course, Monotype rule fits right in with the Non-Distribution System, and aids in reducing the non-productive hours, both by the ease with which it is used and by the fact that it is used but once. It was the invention of the continuous Lead-&-Rule Mold that completed the Non-Distribution System and made the printer independent of the type founder.

These are, briefly, the reasons why the Monotype metal rules are superseding the old-time "brass" in Monotype shops and in those of printers who buy composition from Monotype trade plants.

On this page we show a reproduction (in reduced size) of a full-page

ad that appeared in the printing trade journals, which shows what may be done with Monotype rules in the right hands. If this job had been set with brass rule, the cost of the rule, according to the figures in the advertisement, would have been \$27.50; that is to say, it would have been necessary to buy that much rule, to say nothing of the time consumed in cutting and mitering, which latter would have cost double with the brass that it would with metal. The company publishing this advertisement offers to sell the same number of feet of metal rule for \$6.88. Quite a chance here for war-time economy; but think of the much greater saving if you made the rule yourself! Even this is as nothing compared with the much greater saving of being able to eliminate the distribution of the job set in metal rule.

COMPARE THESE PRICES


BRASS RULE	MONOTYPE RULE
2 point = 14 cents per foot	2 point = 4½ cents per foot
6 point = 38 cents per foot	6 point = 14 cents per foot

GOOD
RULES


Made by the
New York Mono
Composition
Company, Inc.

464 Eighth Ave. Tel. Greeley 2382-03

TO PRINT
WITH



The Sign of
Quality, Service
and Satisfaction



The Sign of
Quality, Service
and Satisfaction

THE price of brass rule, like everything else, has increased to a point where it is advisable to look around for a good substitute. The rules used in this ad. were made on our own casting machines of hard type metal, and offer to the printing trade the only satisfactory substitute for the high priced brass rule. They are as accurate in every way as brass rule, print equally as well and cost only about one-quarter as much. We can furnish these rules in two and six point body, any quantity, two foot lengths, at 45 cents per pound.

Send for specimen sheet showing faces.

AN EFFECTIVE USE OF MONOTYPE RULE

NON-DISTRIBUTION MAKES BIG GAIN

Printers Admit the Wonderful Saving That it Makes

Continued from page 113

Then they installed the Monotype Type-&-Rule Caster and the Non-Distribution System, only to find that the half had not been told them, and that the benefits that accrued were far greater than they had ever hoped for. They became enthusiastic for Non-Distribution.

If it were possible to show here the letters of joy that they have sent in, or to give the figures of the tremendous savings they report, every reader of MONOTYPE would be convinced, and would at once become a Monotype enthusiast; but lack of space forbids.

Suffice it to say, however, that each year shows a progressively increasing number of new converts to the Non-Distribution System, both newspaper and job office owners, and that with each installation the wonder grows as to how they ever got along without it.

It is said that imitation is the sincerest form of flattery; also, that only good things are imitated. Be that as it may, we feel that the sincerest endorsement that Non-Distribution has received lies in the repeat orders—repeat orders from users, and in the letters these users are sending us and their friends, telling of the great savings that the Monotype Non-Distribution System has effected in their plants.

The introduction of the Monotype into the printing offices of the land was a surprise to the printers who had always maintained that "there would never be a machine with brains"; therefore, when Non-Distribution was announced, these men regarded it as a dream and greeted it with derision and incredulity. But those who came to our demonstrations to laugh, remained to wonder. They ordered the Monotype, and are now among the enthusiasts who are daily reporting new savings from its use.

Of course, there have been imitations, but these have been unable to accomplish the work and have not halted the onward march of the Monotype Non-Distribution System; in fact, they have rather hastened it, by emphasizing its advantages as compared with their limitations.

It is not so much the cost of metal as it is the cost of using it that counts. The metal is always on hand and always saleable; the cost of using it is gone forever if you fail to charge it to the right job.

HOW WE ARE PLACING THEM BACK IN THE RANKS

The Boys Who Have "Done Their Bit"
Being Made as Useful as Ever

In the November-December issue of MONOTYPE we told the story of five young printers who had given their services to the cause of liberty, and on being invalided home had found the ordinary work of the printshop too strenuous. We told how they learned to operate the Monotype keyboard and were making good by turning their knowledge, previously acquired in the composing room, into capital in their new undertaking.

In this issue we show the portraits and give the story of two more of these heroes, both of whom are studying the keyboard in the Monotype schools in Philadelphia.



Gunner Eugene J. Robert

was one of the first printers to answer the call, and enlisted in Toronto on August 6, 1914, signing up with the Ninth Battery, Canadian Field Artillery, as trumpeter. He was then twenty-one years old. After a short training at Valcartier, Quebec, he went to Salisbury Plain, England, in October, where he remained until the following February.

His battery was then sent to France, and he saw his first fighting at Neuve Chapelle as despatch carrier. He took part in the engagements at St. Eloi, Ypres, St. Julien, St. Jean, Langemark, Festubert, Givenchy, Loos, Zillibecke, Sanctuary Wood, Hill 60, Thiepval, Moquet Farm, and Courcellette.

He was awarded the Belgian Médaille Militaire for carrying despatches under fire at St. Julien on April 22,

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MISCELLANEOUS

A FEW ambitious keyboard operators will be taught combination operating in the Philadelphia Monotype School, at the factory. COM. B. NATION.

BIG PROFITS are easily made with the Monotype in your composing room. T. RYTT, Monotype.

DO you need an operator? Write us. There are several very bright students in our schools. STUDENT.

EVERY Monotype plant should have several Quad and Space Cabinets conveniently located in the composing room. Walking takes time. Time is money. Address SAVEE, care of the Monotype.

FIVE CENTS a column will pay for a Type-&-Rule Caster in a short time. Non-Distribution will save several times that much. Worth looking into. N. O. DIS, care of the Monotype.

HALF the time you spend in making ready on press could be saved if you used new Monotype type in every job. Address PRESSMAN, care of Monotype.

HOW MUCH is a pound of type worth? How much are a few sorts worth when you are short just as the last ad is being set and it is time for closing up the forms? That does not occur in a Monotype Ad Room because Monotype type is so cheap that you always keep a plentiful supply on hand. R. U. SHORTOTYPE.

KEEP your Monotypes right up to date by adding the new units as soon as placed on the market. Each one means better or greater product. NEW.

NEWSPAPER Ad Rooms equipped with Monotypes and using Non-Distribution never know what it is to be stumped. No matter what happens, they get away with it in good shape. A. D. STUNTS.

PHOTOGRAPHS wanted of Monotype shops using Non-Distribution. Particularly of extra well-planned composing rooms. ED. I. TOR.

PRINTERS, study the Monotype Non-Distribution System and learn how to overcome the high prices of materials and labor, and their shortage. PROF. IT.

REPEATER UNIT—The little engine that sets type faster than you can count it, when you need a sequence of the same character. Write for details. K. B.

SPEND and serve—Spend your money for labor-saving improvements and thereby replace the labor called to serve your country; thus by reducing the cost of production and conserving the labor, you will save the dollars and help to win the war. Address U. S.

THE EDITOR of Monotype wants notes of unusual jobs and extra good production records on the Monotype; also of kinks and short cuts to increase efficiency. If you have made a record or discovered a new and better method pass it along to cheer and help other operators. Send it to the EDITOR.

THE money you spend for a Monotype outfit will come back to you in a couple of years in the actual savings of wages and type cost. Y. S. ONE.

UNUSUAL opportunities for printers to increase their profits and improve their output and quality by installing Monotypes. F. ICIENCY, Monotype.

USE only the Special Oil on the Monotype Rule Mold when making rules. It is the only one. Address R. ULE.

WANTED—Bright, ambitious compositors to learn the Monotype keyboard and take positions at the nicest part of the trade. LEARNERS, Monotype.

YOUR operator will never have but one pair of eyes: Take care of them by having the Electric Light Unit on your keyboard. It is a time saver also. U. C.

1560 FONTS are shown in the Monotype Specimen Book, and others are constantly being added, besides hundreds of Borders and Ornaments. TYPO.

DOING HER BIT

While Her Soldier is Serving His Country

There never has been any doubt of the patriotism of the women of the United States and Canada; they are daily proving that their hearts are in the right place even though they cannot serve in the ranks and carry a rifle or handle a machine gun. They are anxious to do more and are ready to fill the vacancies in the industrial ranks made by the calling of the young men to arms.

While the women can perform only the lighter tasks, there are many

result was that the Monotype Company agreed to receive into the Caster School at Philadelphia such women as would agree to wear bloomers and instruct them as caster runners. This provision as to dress has been made necessary by the laws of some of the states, which require that all women working around machinery shall wear bloomers.

A few days ago the writer visited a Monotype plant where he saw a woman keyboard operator finish a spool, put the spool on the caster, and run off the type during the absence of the regular caster operator, finishing it before he returned. This woman had never taken any instruction in caster work, but had learned by watching

As the call for men for military service becomes greater all printers will feel the need of replacing the boys who have gone to the front from the Monotype caster room, and while we do not advocate the general substitution of female labor, we believe that in some cases it will be the best way to obtain the needed relief; therefore, we are ready to do our share to overcome the shortage of male labor caused by the war and will open our caster school to a limited number of women desirous of becoming caster runners.

Those who are interested should communicate at once with the manager of the Monotype branch office nearest to them.



PUTTING ON THE MOLD



RUNNING UP THE METAL POT



MEASURING THE QUAD SIZE

things they can do to keep the mechanical world moving at the proper pace, and among these is the running of Monotype casters. This work offers a particularly attractive opportunity to women with a mechanical turn of mind, as there is no heavy lifting or other strenuous effort required and the work is as clean and pleasant as are other operations in the printing plant, such as feeding a press or running a folding machine.

While there are many very competent women keyboard operators, there have been but few women caster runners up to the present time, though the number of those desiring to learn this branch of Monotype work is increasing.

Recently a printer in one of the large cities who has a big battery of Monotypes found himself badly handicapped by the loss of his male caster runners, many of whom had been called to the service of their country. He appealed to the Monotype Company for help and suggested that we instruct some women runners. The

regular operator in her spare moments.

One woman keyboard operator decided, a few months ago, that she wanted to become a caster runner; through her employer she was sent to the Monotype school for instruction, and completed her course in a very short time. Now her employer tells us that she is making a very good record as a combination operator.

Only a few have entered the school at the present writing, but those who have are making good, and there is reason to believe that this may lead to a solution of the labor problem in some of the larger plants that have felt the male labor shortage and do not want to rob other departments to reman the Monotypes.

On another page of this issue of MONOTYPE appears a note that the Monotype keyboards and casters in the Congregation de Notre Dame, Montreal, are both operated by women, as the regulations of that institution do not allow the permanent employment of male operators.

A MONOTYPE HOUSE WARMING

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the opening, M. F. Shafer & Co. have ordered another Monotype.

This advertising appeared in the Omaha *Sunday Bee*, which uses Monotypes in its ad room and was, therefore, able to handle this big one without turning a hair.

A compositor will use from twenty to thirty pounds of type per day, but it requires three times that quantity in the cases to keep him efficient, and there will be from four to six times that much standing in live jobs in the average shop. This means 200 to 300 pounds of type to each compositor. Consider the saving when you get your type from the Monotype at less than the cost of distribution.

Do not be afraid of your competitor; learn from him. If he is doing enough business to be dangerous, he is worth studying.—*Blood's Booster.*

How We Are Placing Them Back in the Ranks

Continued from page 132

1915. He was first wounded at Festubert, May 11, 1915; again at the Somme, on September 24, 1916. Invalided home, he spent five months in an English hospital and was then appointed Instructor of Gunnery at Shorncliffe, England; but as one bullet had passed through his body, perforating his right lung, his health was unequal to the task, and he was invalided back to Canada in October, 1917, and discharged on January 31, 1918, after more than three years' service.

Now that he has returned to civil life he is taking up the Monotype keyboard and bids fair to become as good an operator as he was a soldier.



Private Stanley G. Smith

On the twenty-eighth day of July, 1915, Stanley G. Smith answered the call of duty and patriotism and enlisted as a private in the Seventy-fourth Canadian Infantry. After training for a few months in Canada he was transferred to the Forty-fourth Canadians and sent to England with that battalion for further training.

On June 26, 1916, the Forty-fourth went to France and made the front line trenches on the third of July. Private Smith did not take part in any big engagements in Belgium, though he saw some service with bombing parties at St. Eloi and at Ridgewood.

He went into the Regina trenches on July 3d, and two days later was gassed and buried by an exploding shell. On being dug out he was sent to an English hospital, where he spent six months, and was then invalided home to Canada and discharged.

At the present time he is attacking

the Monotype keyboard with every indication of achieving a splendid victory, and returning to industrial life better fitted than ever to gather in the rewards of good work.



Sergt. Jack Ball

Four years before war was declared Sergeant Ball joined the 59th Glengarry Highlanders at Alexandria, Ontario, as signaller, and was taking a special course of instruction at Petawawa when hostilities began. He returned to Alexandria and was engaged in protecting the St. Lawrence Canal System. When the 38th Battalion was organized for overseas service, Ball lost no time in joining up, his regiment spending the winter of 1915 in Bermuda. August, 1916, saw him in the front line trenches. For two months he was in the Ypres Salient exchanging bombs with the enemy, without a scratch. November 18, 1916, finished his active career as a soldier, when during a bayonet charge at the Battle of the Ancre he was caught by machine-gun fire and shot through the right elbow. Sergt. Ball remained in the Warneford Hospital, England, until September, 1917; was then returned to Canada, and discharged from the army on January 10, 1918. Ball is a compositor by trade, but handicapped by not being able to stretch out his right arm. The Monotype keyboard offers him an excellent opportunity as his wrist is not affected. Ball is now a student in the Toronto Monotype Keyboard School.

The Monotype used as a basis for the Non-Distribution System will pay for itself with the savings of the first two years, and then keep right on piling up profits for years to come. Let us give you detailed information.

HARRY TURNER

The sudden death of Harry Turner, on February 13th, was a shock to his many friends in printerdom. He had just started on a trip to Honolulu, and had reached Chicago when the call came.

Mr. Turner was born in Richmond, Va., in 1867, but removed to Philadelphia in early childhood and was educated in the public schools of this city, afterward attending Lehigh University. He acquired a knowledge of the printing business at some previous period, and was employed in the composing room of the late George F. Lasher about 1890.

Being a born salesman, Harry soon tired of the routine of the composing room and became city representative



HARRY TURNER

of the J. K. Wright Printing Ink Co. Later he found a larger field with the Woodruff Printing Ink Co., and for the past fifteen years has been the special representative of the W. D. Wilson Ink Co., of New York, covering the Eastern and Middle states, but maintained his home in Philadelphia.

Always cheerful and ready with a kind word and a smile, a good raconteur, and thoroughly posted in his line, he made customers everywhere and every customer became a friend.

Harry Turner was always a booster for his friends, among whom was the Monotype, a strict churchman of the Catholic faith, generous to a fault, and an energetic business man. He leaves a widow, but no children; and will be missed by a large circle of friends, both in the printing trade and socially.

WHY buy type when you can make it for less than it costs to distribute used type? IT. S. FOOLISH.

Monotype Metal Cleaner

NOT a flux, to take the dross off the top of the molten metal, this compound is just what its name states—a metal cleaner that takes the dirt and impurities out of the metal.

Monotype Metal Cleaner is a paste that is applied at the bottom of the metal and works up to the top, bringing the dirt and dross with it.

The paste is put in the cup at the lower end of the Cleaning Rod, and, as the metal is stirred with the rod, the paste melts and passes out through the holes in the side of the cup.

There is just enough moisture in the paste to agitate the metal and thoroughly mix the metal so that the cleaner not only insures clean metal but also a much more uniform mixture than can be obtained by hand stirring.

SAVES METAL

By recovering the richest metal, tin and antimony, from the metal skimmings that have hitherto been sold as dross, the cleaner pays for itself many times over.

SAVES MONEY

Monotype Metal Cleaner saves money—big money—in two ways: First: It reduces to the minimum the losses due to melting; at the present prices of metal you cannot afford not to use it.

Second: By insuring perfectly clean, uniform metal it eliminates all metal troubles; by saving time at the casting machine it increases output. You can cast perfect shaded type from ordinary metal, cleaned with our cleaner, without the addition of tin.



Each can contains two pounds of cleaner, sufficient to clean 12,000 pounds of metal

LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

NEW YORK CHICAGO
BOSTON TORONTO
Monotype Company of California
SAN FRANCISCO

MONOTYPOGRAPHY

That a house organ can be made interesting and valuable to the class of people it is intended to reach, as well as a good advertisement for the house issuing it, is shown in the several copies of "Martin's Papyrus," issued by the John Martin Paper Co., Winnipeg, Manitoba, which have reached our desk. Their main objects are to interest printers in and to boost their paper trade, but the contents are so well edited that printers are well repaid for reading them. Of course, they are Monotyped.

Under the attractive title, "Familiar Faces With Which you should Become Better Acquainted," the Monotype Composition Company, San Francisco, launched a sixteen-page specimen book of some of the best faces of Monotype type that they are prepared to furnish to their customers. For a concern only a little over two years old, this house is certainly making great headway. May they continue to grow as rapidly!

"Our Monthly Message" is the caption of the strikingly original house organ of the Con P. Curran Printing Company, St. Louis, Mo. It consists of twelve pages, 8½ by 11 inches in size, printed in colors, the center spread being a bid for "tariffs," and giving a good story of the superiority of the Monotype for this class of work. These pages are printed in black over a solid background of red, with panels and lettering opened up in white. It is a very effective advertisement, and should bring big returns to this firm of expert tariff printers.

The S. H. Burbank Co., Inc., Philadelphia, are noted for the elegance of design and appropriateness of the products of their plant for the purpose intended, but in the new house organ for the A. Hartung Co., the Philadelphia paper dealers, they have certainly outdone previous efforts. That Hartung & Co. have the right idea is also shown by the heading, which we copy as follows: "The Bridge: Little talks about paper: printed once in a while for mutual benefit, to span the miles which separate your business home from that of A. Hartung & Co." It is all Monotype, as it should be.

Out in Seattle they have a good Ad Club which publishes a magazine called the *Town Crier*. It is printed by the Metropolitan Press Printing Co. of that city, and is a splendid example of Monotype work coupled with good presswork. Mr. Knapp, superintendent of the Metropolitan Press, says that is one of the benefits that come with Monotype composition. In another column we reproduce the full-page ad of the Metropolitan Press Printing Co., which is not only a good example of the work of the Monotype in type casting, but also a splendid specimen of the kind of composition they are doing and of the good copy their ad man is writing.

From the Spartan Press, Boston, comes a neat circular advertising Monotype rules, the job itself being largely composed of Monotype rule, with a background tint of two-point hair-line rule printed in red ink. The circular is effectively displayed in Monotype Series No. 39.

Though it is rather late to refer to New Year Greeting cards at this time, we cannot refrain from mentioning one received from the Sunset Publishing Company, San Francisco, the illustration on which is a typical California sunset lighting up a group in the arches of a mission porch. The engraving is very good, and the presswork in four colors is splendidly done.

From Smith-McCarthy Typesetting Company, Chicago, we have received a folder which is one of the kind of jobs that are easy for the Monotype shop, but that test the capacity of the ordinary plant. It is printed in two colors on two sides of a sheet 19 by 25 inches, and contains a large amount of eighteen- and twenty-four-point type. It carries the story of service and a new specimen book and should bring business.

On page 131 we show an excellent example of rule composition for advertising purposes, by the New York Monotype Composition Company, Inc., used in their trade paper advertising. This job was set in Monotype rule under commercial conditions, and was not intended to be a specimen job.

YOU
NEED
ONE



Vacuum Keyboard Cleaner

Every Monotype office
needs one of these handy
cleaners

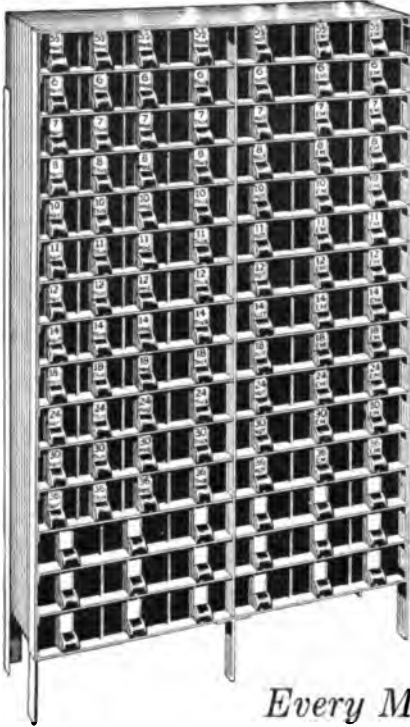
Removes the punchings from the keyboard quickly, neatly, and efficiently. No need for taking off the paper. No punchings scattered on the floor. The keyboard may be cleaned by a boy without interfering with the work of the operator. The time required is only a few seconds.

METHOD OF OPERATION:

The punchings are drawn up through the suction pipe by a current of air from the blast pipe and are carried into the receiving chamber. The blast pipe will fit the hose which is regularly used for cleaning purposes around the keyboard or casting machine.

LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

NEW YORK CHICAGO
BOSTON TORONTO
Monotype Company of California
SAN FRANCISCO



Monotype Quad and Space Cabinet

Capacity 450 lbs.
Spacing Material

*Saves Time
Saves Labor
Saves Money*

Consider the great gain of efficiency by having two or more of these cabinets conveniently placed, where the compositor can reach them without walking the length of the office, and pour out into his hand or into the case the material needed instead of "digging" it out of a box, or bin, or drawer.

The cabinets are built on the "unit system," like elastic bookcases. Thus, for storage against walls, one cabinet is placed on top of another, the feet of the upper unit fitting into the pockets in the top of the lower unit; or three cabinet units may be placed side by side, at the back of an ordinary type frame, thus utilizing valuable space hitherto wasted.

The storage cabinets are all steel, and designed by the makers of the Monotype, to carry the weight without sagging or buckling. They are handsomely finished in dark olive green, like high-grade steel furniture.

Every Monotype Office Needs This Cabinet

The Food Situation

BECAUSE of the lack of fodder and the increased need of meat to feed the soldiers and war workers, France, Great Britain, Italy, and Belgium have today 25 per cent less head of stock than they had before the war. Their herds are still decreasing in spite of the fact that we are now sending two and one-half times as much meat as we did before the war. We must send them more meat this year than ever before.

YOU CAN HELP

Eat fish and other sea food, poultry and rabbits, instead of beef, mutton, and pork. Fish, chicken, etc., cannot be shipped in compact form like meat, and are more perishable. Have at least ONE MEATLESS day each week and one meatless meal each day. By meatless we mean do not eat red meat—beef, pork, mutton, veal, lamb; or preserved beef, bacon, ham, or lard. Use all left-over meat cold or in made dishes. Use more soups. Use beans: they have nearly the same food value as meat.

THE U. S. FOOD COMMISSION asks you to get behind our soldiers, sailors, and associates by sending them now the most food possible in the least shipping space. Every man, woman, and child in America can help by eating less wheat, beef, pork, fats, and sugar, more of other plentiful foods which cannot be shipped, and by avoiding waste.

**EAT PLENTY, WISELY, WITHOUT WASTE,
AND HELP WIN THE WAR**

MONOTYPOGRAPHY

R. R. Donnelly & Sons Co., Chicago, are mailing an excellent advertisement in the shape of a folder with inserts in color showing reductions of catalog pages. The work is good, as we naturally expect from Donnelly's, and the catalogs it advertises are done on the Monotype. On the last page the folder carries this suggestive message: "Stopping advertising to save money is like stopping the clock to save time."

From Fargo, North Dakota, the Pierce Printing Co. issues an eight-page house organ bearing the appropriate caption, "Direct Advertising." It is filled with good ideas, from which we call the following gem: "Attraction in advertising is not due so much to startling departures from the usual as to harmony between design and subject, and to timeliness of distribution." It is Monotyped in Series No. 36, and printed on buff coated stock with liberal margins.

Brown & Phelps Company, Minneapolis, Minn., have issued a neat little booklet advertising the Monotype Series No. 107. It is well displayed and printed in two colors, making a really attractive advertisement for their type-making department.

"Business is business" is the catchy title of a folder issued by the Griffith-Stillings Press, Boston, to call attention to the Griffith-Stillings advertising service, "whose business it is to make business" for their clients. It is Monotyped, of course, and printed in orange and black on buff paper.

The saving from the use of the new matrix box will often pay for it during a single casting.

It isn't the article you sell, but the service you render, that counts.

THE COMPOSITOR IS MORE EFFICIENT

When he is working with Monotype type in a Non-Distribution composing room, because he does not have to worry about sorts. He knows the pleasure of having plenty of material right at his finger-tips, so that he does not have to change his ideas for want of material after the job is partly set, nor chase around hunting material and picking sorts.

**THERE IS NO
NON-PRODUCTIVE
TIME**

W. H. Lind

VOLUME 6

NUMBER 1



Monotype

MAY
JUNE
1918

*A Journal of Composing-room Efficiency
Published by the Lanston Monotype
Machine Company, Philadelphia*

**Advertising
Attractiveness
Consists of
Well-displayed**

well-written copy printed from new type. The Monotype enables the printer to give this attractiveness with the minimum of labor on his part, maximum of service to the advertiser, and satisfaction to both

THIS ISSUE OF "MONOTYPE" is composed in our Series No. 175 and Series No. 275, with Monotype Continuous Strip Borders and Rules.

Every type in "Monotype" is Monotype type.

All lines larger than 36-point have been enlarged photographically.

Monotype

A JOURNAL OF
COMPOSING-ROOM EFFICIENCY



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-&-RULE CASTER

Published by
Lanston Monotype Machine
Company, Philadelphia

VOLUME 6

MAY-JUNE, 1918

NUMBER 1

Advertising Helping to Win the War

It has sold the Three Liberty Loans, raised the recruiting efficiency, collected great sums for the Red Cross, Y. M. C. A., and other war funds, and now is arousing that spirit of true patriotism that will sweep all before it and lead to victory

THE fourteenth annual convention of the Associated Advertising Clubs of the World which will be held in San Francisco July 7 to 17, 1918, inclusive, will be a strikingly unusual one, inasmuch as the keynote of the whole convention will be patriotism and the manner in which advertising can best arouse and sustain it until victory is won.

The convention will open on Sunday, July 7, with patriotic sermons to the visitors in all the churches, followed by a great inspirational meeting.

The business sessions will open on Monday morning with a general meeting in the San Francisco Civic Auditorium, which has a seating capacity for 14,000 persons. There are also a score of smaller rooms, accommodating 1000 persons each, where the sectional meetings will be held according to a schedule that will allow the delegates to attend those gatherings in which they are most interested. There are now twenty-one distinct sections regularly constituted, and all are represented in the National Advertising Commission.

Besides the daily general meeting in the Auditorium and the sectional meetings, there will be a magnificent exhibition of advertising, containing many war posters, particularly American war posters. This exhibit is being collected by a committee under the charge of Mr. Max Schmidt, of San Francisco, formerly president of the National Association of Employing Lithographers. It will be a continuation of the idea started at St. Louis last year, of making the exhibition more an educational story than merely a collection of copy material. It will be housed in the upper floors of San Francisco's new city hall, on a much larger space than has ever before been available for such an exhibit.

A notable feature will be a collection of French war posters. Stereopticon reproductions in colors of these are now being shown by Mrs. Belle Armstrong Whitney on her war relief lecture tour, under the auspices of the United States Division of Advertising. To complete the exhibit of things that advertising has been doing and proposes to do to help win the war British and Canadian posters will also be shown.

Mr. Lewellyn E. Pratt, who conceived and worked out the St. Louis convention program,



SAN FRANCISCO'S BEAUTIFUL CITY HALL

is in San Francisco and is endeavoring to surpass his previous success. San Francisco has raised a large fund to care for the convention, and the committees are preparing to furnish hotel accommodations to from 5000 to 6000 visitors, as reports are coming of big delegations from the eastern cities.

The recent specific recognition of the work of the advertising clubs of the country by President Wilson in a letter to Frank H. Abbott, Jr., general director of the convention, has "pinned a distinguished service ribbon" on the A. A. C. W. in these words: "I have found the advertising men of the country such valuable and loyal allies in bringing the country to a common spirit and purpose in these days of crisis that it would

give me great pleasure to attend the convention in person."

As previously stated, the keynote of the convention will be war-time business problems, and the program is built around the demand for increased effectiveness of advertising and war work. The problems of the present and those sure to come after the war will be discussed. Representatives of the Government are expected to be present and speak on war subjects.

The conference of Advertising Women, held in connection with the convention, is to be unusually significant in the light of recent advancement of women in the advertising field, since advertising men in large numbers have gone to the colors. This conference will be presided over by Miss Jane J. Martin, of New York, assisted by Miss Mary B. Ennis, of San Francisco, as secretary, and Miss Florence E. Schindler, president of the Los Angeles Women's Ad Club. These women are preparing a program fitted to woman's increasing responsibilities, opportunities, and duties in the critical present and the beckoning future.

President W. C. D'Arcy, of the A. A. C. W., has been making a tour of the advertising clubs in the large cities, and reports that there is every indication that all will be represented by large enthusiastic delegations. He has the assurance of at least three speakers from Government departments.

The Department of the Interior has announced that the national parks will be open as usual this season, and that there will be the customary travel and hotel facilities for the convenience of such convention visitors as desire to stop over at these points.

The railroads will grant the special excursion rates, and tickets may be extended to October 31, so that all who desire to do so may see the points of interest along the Pacific



WILLIAM G. D'ARCY
Chairman of the Committee on Advertising Advertising



P. S. FLOREA
Secretary of the A. A. C. W. for eight years



LEWELLYN E. PRATT
Chairman of Program Committee, A. A. C. W. Convention

Coast. The various cities on the Coast have combined with San Francisco in plans to welcome the delegates, and a number of side trips have been arranged for their enjoyment.

Mr. Celestine J. Sullivan, of the San Francisco Ad Club, says: "The same men who rebuilt San Francisco on its own ashes are ready to welcome the Associated Advertising Clubs of the World, with every assurance that the welcome will be adequate and whole hearted."

New Orleans, Portland, Oregon, and New York are already in the field with bids for selection as the place of meeting for 1919.

PROGRAM

SUNDAY, July 7, 3 p. m.—Inspirational Meeting in the Civic Auditorium.

MONDAY, July 8, 10 a. m.—General Service in charge of the Division of Advertising of the United States Committee on Public Information.

2.00 p. m. — Departmental Sessions.

8.00 p. m.—Patriotic Meeting in the Civic Auditorium.

TUESDAY, July 9, 10 a. m.—General Meeting. Subject: "War Fundamentals—Funds, Fuel, Food."

2.00 p. m.—Departmental Sessions.

8.00 p. m.—Dinner given by San Francisco Ad Club to Club Presidents.

WEDNESDAY, July 10, 10 a. m.—General Meeting. Subject: "Saving the Nation and Business."

2.00 p. m.—General Meeting. Subject: "Business Back of the Trenches."

THURSDAY, July 11, 10 a. m.—Business and Educational Session.

2.00 p. m.—Election of Officers. Selection next place of meeting.

After the business sessions the convention will close with a rousing outdoor gathering in the famous open-air Greek Theater at Berkeley, which it is expected will prove a fitting culmination to an unusual convention.

Immediately following the close of the A. A. C. W. Convention a monster military and naval parade will open a two-weeks' War Exposition in the civic center of San Francisco under direction of the United States Committee on Public Information.



MAX SCHMIDT
Chairman of the San Francisco Committee of Arrangements

Monotype Benefits for Advertisers

Makers of advertising and buyers of space in newspapers and magazines are prone to ask how any piece of machinery used in the composing room can particularly affect or benefit them.

It is an absolute fact, however, that the Monotype has helped and is helping every buyer of printing and advertising space in the world. This may sound like a "large order," but it is demonstrable by reference to facts and records.

Before the invention of the Monotype and the creation of the Non-Distribution System buyers of printing and advertising were compelled to put up with many inconveniences and restrictions in trying to guide their work through the printing office. These were the shortage of the particular kind of type they desired to use; the lack of sorts; the delay in getting rules and the needed sorts; the high cost of brass rule; the necessity for waiting until part of the job was electrotyped before the remainder could be set; the worn and battered letters; the excessive cost of sorts hunting and extra make-ready; and the cost of electrotypes to save the printer's type.

The Monotype provides the means for removing all these troubles and worries. It is now no longer necessary to bother about whether the printer has enough type in a font to set what you want—if he has it at all, he has enough of it. The Monotype printer can give you what you want when you want it. There is no time lost in sorts hunting, and there is no risk of error in replacing picked letters. The eyesore of broken and battered letters in the finished job is a thing of the past, for the Monotype printer gives you new type for every job; and by the same token he can hold the job in type indefinitely, when you desire it, at a very moderate cost, because he does not have to buy new type to replace that which is tied up. When you have an unusually large job to be set in a certain face, the Monotype printer smiles and promptly gives you what you want. He does not have to make excuses for small fonts.

The Monotype gives the advertising buyer better and more attractive printing because of the clean, sharp impression obtained from the new type; this improves the appearance of the work, making it more readable, and thus adding to its pulling power.

The Monotype in many cases saves you the cost of electrotyping, because the job can be printed direct from Monotype type. It gives you clean, sharp electrotypes when they are necessary for doubling up.

Yes, the Monotype has been a godsend to the ad writer and the buyer of advertising because it puts a better dress on their printed matter without increasing the cost, and in many cases at a reduced cost.

Every advertiser should specify Monotype composition and Monotype type on all his work, and thereby insure receiving the benefits of the great improvements in the composing room that the Monotype has wrought.

More Government Monotypes

Notwithstanding the unsettled conditions brought about by the world war, or perhaps because of them, the various governments are increasing their printing facilities by buying more Monotypes.

Two additional keyboards have been added to the Government printing plant at Cairo, Egypt.

Three machines have been purchased by His Majesty's Stationery Office, London, England, a few months ago, and since then an order has been placed for as many more for immediate delivery.

The Government Central Press, Bombay, India, has ordered two keyboards and two casters, doubling the present installation.

The Federal Government Printer, Melbourne, Australia, has ordered an additional casting machine.

Thus the Monotype is making headway and gradually increasing its usefulness among the government printers who know the value of efficiency, economy, and versatility in a composing machine.

What the Monotype Is Doing Abroad

The following Annual Report of the Lanston Monotype Corporation, Limited, London, England, is reprinted from the columns of the London Times, the most exclusive yet most progressive newspaper in the world. The Times uses Monotypes in its composing room

When we consider the strenuous conditions surrounding the printing business in England and on the European Continent, the report of the Lanston Monotype Corporation, Limited, of London, shows a remarkably satisfactory record of business and excellent prospects for the future. The Monotype machine has not only held its own, but a largely increased demand is reported.

The following detailed report, from the minutes, shows that the stockholders have good reason to congratulate themselves on the condition of their corporation, both financially and physically, and are entitled to take an optimistic view of the future:

The Tenth Ordinary Annual General Meeting of the Lanston Monotype Corporation, Limited, was held on Friday, March 8, 1918, at the offices, 43, Fetter-lane, the Earl of Dunraven, K. P. (the chairman), presiding.

Mr. W. I. Burch (director and secretary) read the notice convening the meeting.

The CHAIRMAN said: Gentlemen, I do not think I shall be deemed presumptuous if I say that I believe the shareholders will consider that the record of business done last year is highly gratifying, and you will be pleased to know that the prospects are good. As you are aware, the war changed the whole character of our business. We had to devote ourselves mainly to the manufacture of munitions of war.

THE DEMAND FOR MONOTYPE MACHINES

Notwithstanding that, the demand for Monotype machines has been good, and latterly has been increasing at an almost inconvenient rate. Owing to the pressing call upon our resources for munitions, we have had to rely on the United States for practically the whole of Monotype parts, and up to the present have been able to secure supplies; but whether we shall be able to do so in the future it is impossible to say. It is very satisfactory to know that the machine holds its own, and that there is a large and increasing demand for it. If, in the current year, supply falls off, it will not be owing to diminution of demand; it will be because both here and in the United States plant and machinery are fully employed in manufacture of a more essential character, in addition to which Government demands on shipping may preclude general merchandise from being transported. To undertake the manufacture of munitions, we had to enlarge our accommodation at Horley, and fit it with suitable plant and machinery. Of the expenditure incurred for that purpose, we have paid off during the past three years £53,000. The buildings and plant, though primarily necessary for work on munitions, are not to be considered as confined to war work only. The extension of buildings was necessary, and the plant is adaptable to

other work—to work we shall find to do when the demand for the special work that occupies us now is finished. I am glad to be able to say that the output of munitions is satisfactory in quantity and quality. In quantity it doubled last year as compared with 1916, and the quality is approved by the authorities with whom we deal. Due to the fact that your plant and machinery are working day and night, we have made provision of the large sum of £18,000 for depreciation. You will realize that the present conditions are hard on the machinery and on the *personnel* of the corporation. The strain on your officials, managers, and employees has been, and is, very severe. For their loyalty to the corporation we owe them a deep debt of gratitude, and, I may add, for their patriotism. The work they are engaged on is of a very delicate and essential character.

FINANCIAL POSITION: "STRONG AND SOUND"

That the financial position of the corporation is strong and sound is, I think, clear from the balance-sheet and profit and loss account. Amongst the increases in assets, bank balance is higher by over £15,000; sundry debtors, &c., by £14,000, due to larger delivery of munition work not paid for at the end of the year, but since received; stock of material has increased by over £9,000, also due to larger stocks, which must be maintained for the increased manufacture, as the work has to be taken in hand months in advance of delivery. During the year we invested £10,000 in War Stock, and it is proposed that a further application should be made this week for an additional £5,000. We have made some losses, caused by the war, but they are small. We have, or had, a small stock of Monotype parts and a small sum of money in Petrograd, and our agent there is indebted to the corporation for a comparatively moderate amount. He would be a rash man who would predict whether the machine parts or the money would be eventually recovered. Anyhow, the amounts have been written off, and ample provision has been made for possible eventualities of a similar

character, should they occur. We have made generous allowance for possible or probable bad debts, for depreciation of property or patents. We have paid off out of profits all loans raised for increasing accommodation at Horley and for installing the necessary plant, with the exception of £7,000, and this sum has been paid off since the end of our last financial year.

YEAR'S DIVIDEND OF SEVEN PER CENT.

We have placed a sufficient sum to the reserve fund, and have carried forward an ample amount to meet the necessities of the future, and, having done so, we are glad to be able to recommend a final dividend of four per cent. I now formally propose, "That the report and accounts, as submitted, be approved and adopted,

and that a final dividend of 4 per cent. be paid, making seven per cent. for the year."

Mr. Arthur Wenham seconded the resolution, and the chairman having stated, in reply to a question, that the dividend warrants would be posted that day, it was unanimously carried.

Mr. Alfred E. T. Watson proposed the re-election of the retiring directors (Mr. Arthur Wenham and Mr. W. I. Burch), and this having been seconded by Mr. Millard, was carried.

The auditors (Messrs. Turquand, Youngs, and Co.) were re-appointed.

A cordial vote of thanks having been passed to the chairman, on the motion of Mr. Harvey, seconded by Mr. Pilkington, the proceedings terminated.

The Right Size For Spaces

BY AN OLD OPERATOR

In the March-April issue of MONOTYPE I find an article with the above caption which seems to me must have been written by some one in a very small plant, and which is very misleading, and would certainly create considerable confusion if an attempt were made to carry out the idea in the average shop, with several fonts of different set on the same point body.

When the article mentioned the casting of three-unit spaces from a perforated keyboard ribbon at the same time that the other spaces were cast, the statement was evidently made without giving the proper amount of thought to the difficulty of handling this. For example, with any set higher than $8\frac{1}{4}$ or possibly 8 set, you could not get a three-unit space without changing either the micrometer wedge or the screw on the mold-blade abutment slide.

Take an $8\frac{1}{2}$ set scale, for example, and you will note that the constant for the four-unit or normal space is 1-12. In order to cast a three-unit space of $8\frac{1}{2}$ set it will be necessary to reduce the size of the space .0065". This means that we would have to reduce the rear position of the justification wedge 13 positions, which is not possible, as the limit of reducing a 1-12 normal space would be 11 spaces of .0005" each, or a total reduction of .0055", which is not enough. The same holds true of any set higher than this.

I think that you should correct the impression made by such an article, and should advise that any plant having several fonts of

different set size on the same point-size body—and that is practically every Monotype user—should stick to the old plan and cast all spaces as proportional parts of the square em body, as has always been done by the type founders, regardless of whether they are to be used for hand composition or for correction.

John Taylor



MR. JOHN TAYLOR

In the death of Mr. John Taylor, business manager of the Montreal *Financial Times*, Montreal lost a patriotic citizen and the printing craft a good printer.

Born in Scotland, Mr. Taylor, at early age, came to Canada with his parents in 1873, locating in Victoria County, N. F. A few years later he went to Montreal and entered the composing room of the *Gazette*, to learn the printing trade, and afterward completed his apprenticeship in the job office

of the *Witness*. In 1896 he became foreman of the *Herald* news department, and later was made the business manager of that journal. In 1913 he resigned from the *Herald* and joined forces with the *Financial Times* as its business manager, which position he retained until his death.

Mr. Taylor was in his fiftieth year, and leaves a widow and two sons, one of whom is with the First Depot Battalion, C. E. F., at Quebec. He was prominently connected with the Masonic fraternity and several secret orders, and was an active worker.

Mr. Taylor was always a good friend of the Monotype, and we shall miss his genial smile and hearty handshake. A man whose word was as good as his bond, he commanded the respect and affection of all.

Two Years of Profitable Experience

The Arkansas Gazette is still securing satisfaction and is making money by using the complete Non-Distribution system and the Monotype Type-&-Rule Caster in its ad room

About two years ago a Monotype representative persuaded us that the Non-Distribution System was the great improvement in the ad room that we had been waiting for, and we installed the Monotype Type-&-Rule Caster in the *Arkansas Gazette* ad room.

Since that time we have given it a thorough and exhaustive test, and the results are perfectly satisfactory. Our caster man, Louie Millner, works eight hours a day and supplies an abundance of material that keeps every one contented. He fills the cases right from the caster as it is running, and then puts a good surplus away in the storage cans.

We cast type from eighteen- to thirty-six point, and slugs, leads, rules, spaces and quads, and borders, also column rules, averaging about 2100 pounds per week of six days.

Our paper is eight columns of the new standard size—twelve and one-half picas by twenty-one and one-half inches—and we run sixteen pages daily, with a Sunday edition of from fifty-two to seventy-two pages. We average fifty-fifty ads and news matter, and one Type-&-Rule Caster does the work so thoroughly that we run the complete Non-Distribution System.

One of the big surprises to us was the fact that the ad men, with plenty of material, increased their output from three to seven columns per night. Of course we have no pi, no sorts hunting, no picking, and no worry about the size of the font when copy runs heavy; there are no wrong fonts, and there is no difficulty when the big rush comes.

Previous to the installation of the Monotype we had to work from five to eight men

on distribution on Sunday and two men on each remaining night of the week. Now, with non-distribution, one man takes about two hours for the clean-up each day, and keeps things cleaned up during the week.

The accompanying photograph will give an idea of the compact and convenient arrangement of our caster and storage room.

The Monotype has certainly been a money-



"ARKANSAS GAZETTE" CASTER ROOM WITH MR. MILLNER AT WORK

maker as well as a time saver for the *Arkansas Gazette*. The men are enthusiastic over it, as it saves them a lot of labor by cutting out the most disagreeable part of the work—the part that no good printer likes.

The appearance of our sheet is greatly improved as the result of having new type every day, and enough of it to be able always to use the right line and not be compelled to substitute for want of sorts. We have forty-one fonts, ranging in size from eighteen- to thirty-six point.

The Monotype and non-distribution have made changes for the better that we hardly thought possible three years ago, and they are daily growing more valuable.

The Printer's Duty in War Time

These are indeed strenuous times, and it is the duty of every American to "do his best" to bring the struggle for liberty to a triumphant close as quickly as possible

All men cannot serve at "the front," nor even act as auxiliaries in the manufacture of munitions and supplies at "the rear," but every one can do his share to help maintain the present prosperous business conditions and contribute to the success of our arms by buying Liberty Bonds and liberally supporting the various patriotic movements for the amelioration of the necessarily uncomfortable surroundings of those who are fighting our battles and for their kin at home.

Printers can so arrange their plants and methods as to release as many men as possible for fighting, munition making, ship building, and necessary work by installing labor-saving machines, as the Monotype, and labor-conserving methods, like Non-Distribution.

The Monotype and complete Non-Distribution will enable the composing room to maintain and even increase output, despite the withdrawal of some of the younger workers for military service. It will abolish that criminal waste of time now given over to distribution and sorts hunting, and will place the whole department, yes, the whole shop, in a better condition to meet the rapidly growing demand for printing that is even now manifest, and that will assume phenomenal proportions when hostilities cease.

There is no doubt that the printing business will make such a growth within the next few years that even with the saving of labor effected by non-distribution it will be difficult to handle the work with the number of workers that will be available. Moreover, the demand will be for a better grade of printing.

This patriotic effort on the part of printers who "do their best" to keep business growing will carry with it its own reward, as the Monotype System actually reduces cost and will, therefore, leave a larger margin for investment in Liberty Bonds and War Savings Stamps, or for participation in the many meritorious efforts for the care of the victims of the great

struggle and placing them again in the ranks of the producers, or for ministering to the necessities of those less fortunate than themselves.

It is the duty of every printer to consider the wonderful composing-room revolution wrought by the Monotype, and to embrace at once the opportunity it offers for meeting the incoming tide of prosperity that will continue to flow toward us in increasing volume as success crowns our efforts to eradicate autocracy from the face of the earth.

The printer need have no fear that, having so greatly increased efficiency, he will find it difficult to secure enough work to keep his plant busy after the war. In fact, judging by present indications, and the knowledge that the revel of degeneracy has destroyed so much valuable property, it looks as though it will require enormous effort to keep pace with the demand for printing when the time comes—as it will soon—to restore the devastated area over which the struggle has swept to a habitable condition and to educate to a correct appreciation of civil liberty the millions who do not now know what the word liberty means. This last task alone will require an immense amount of printing, and will keep all the presses and composing rooms busy for years to come.

Every printer should, therefore, regard it as his patriotic duty cheerfully and immediately to install in his plant, on the most efficient basis, modern labor-saving machines, so that he may be able to do his share toward maintaining his country's stand for liberty, and later be able to assist in the recivilization of the world, taking his share of the great tidal wave of business prosperity that will sweep over the country and that is even now being felt. That it will be profitable is only a secondary consideration at this time—the patriotic side of the question is the one that should cause quick action.

Non-Distribution an Immediate Success

The Daily Phoenix, Muskogee, Oklahoma, discovers that it was just what they needed after one week's trial, when it almost doubled the previous week's output of the ad men

The Non-Distribution System has been in use in the *Phoenix* ad room for only a few weeks, but we discovered that it was a success in the first few days—it did not take us three weeks to find out that the Monotype Type-&-Rule Caster was that "something" that we had been looking and wishing for, that would improve the looks of the paper, give the compositors plenty of material, eliminate the non-productive time, and lower the pay-roll by cutting out all the overtime.

We had heard that the Monotype and Non-Distribution had proved a success in every plant where they had been given a fair trial, and were an enormous success in the big metropolitan daily newspapers; but we were not prepared for the results that were achieved in the first week in our own plant.

During the first Non-Distribution week we set over 9000 inches of ads (nearly twice as

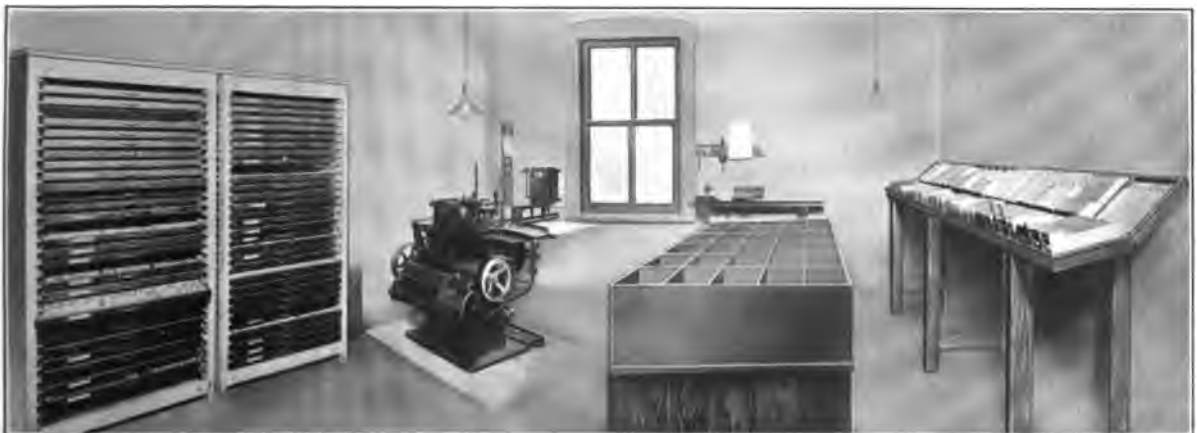


MR. TAMS BIXBY, SR.
Publisher of Muskogee "Daily Phoenix"

much as had been handled the week previous) without any addition to our composing-room force. This first week the page cost was \$4.65, while for the previous week it was \$5.80—a saving of \$1.15 per page.

The *Phoenix* is a comparatively small paper, published six days a week, and naturally we were just a little skeptical about putting in the Monotype. It has always been our custom to use all the extra compositors on distribution during the first part of the week, and we believed that, by eliminating this work, it would be impossible to keep a sufficient number of men on

the extra board to handle the Sunday paper. However, we find that the Monotype does more than eliminate distribution, and that, by having an abundance of material at the compositors' command, the production per man is very greatly increased, so that with a little co-operation from the advertising



A CORNER OF THE CASTER ROOM OF THE MUSKOGEE "DAILY PHOENIX"

department in the way of early copy, we are able to handle the Sunday edition with our regular force.

Judging from our success with the Monotype in the *Phoenix* ad room, I do not believe that there is a newspaper too small to use a Monotype profitably. Beside the saving, there are many other features with regard to this machine that are to be considered. Right now, during the scarcity of labor, one of the most important of these is keeping the compositors. Every good printer likes to work in an office where there is plenty of material, and with the Monotype the supply of type, leads, slugs, and rule is practically inexhaustible.

The question of cost is also a very important one, and therefore the following figures, showing our costs for two weeks (one without the Monotype and one with it), will prove interesting to your readers:

THREE WEEKS WITH HAND DISTRIBUTION			
	Week ending	Inches	Wages
	February 18, 1917.....	3,886½	\$150.58
	February 25, 1917.....	4,193	141.72
	March 4, 1917.....	3,980	130.58
	Totals.....	12,059½	\$422.88
THREE WEEKS WITH NON-DISTRIBUTION			
	Week ending	Inches	Wages
	February 17, 1918... ..	9,485	\$262.02
	February 24, 1918.....	5,575	143.65
	March 3, 1918.....	4,481	138.35
	Totals.....	19,541	\$544.02

Cost per inch in 1918, \$0.027.

This shows a saving of \$0.008 per inch over hand distribution. As we set 19,541 inches during the three weeks in 1918, there was a saving of \$156.33. This is further enhanced by the fact that the wage scale was \$2.50 per week higher in 1918 than in 1917.

It is hardly necessary to mention the improvement in the appearance of the paper by having it printed from new type every day; but that has its effect with our advertisers, who are greatly pleased.

Monotype speed is limited only by the skill of the operator on the keyboard, who keeps right on at his best pace and does not have to wait for the casting.

A Novel Announcement

The Superior Typesetting Company, Los Angeles, California, recently installed an additional Monotype, and, realizing the value of advertising this fact, sent out an announcement to their customers that is so novel that we show a reproduction of it. Two small cards, the larger 3½ by 2½ inches, were tied together with white ribbon, in the fashion of



ARRIVED MARCH 28, 1918

Superior Typesetting Co.
Incorporated

420 Wall Street

a birth announcement, and inclosed in an envelop to fit, so that any one receiving it by mail would be certain to open it and be attracted by the novelty of the conception. In execution it was neat and correct, and the Superior Typesetting Company have again given evidence that when it comes to advertising, they are real live wires.

Modern efficiency is gradually eliminating useless motions and non-productive operations. Distribution has started to go, and is rapidly disappearing in the newspaper plants. It will not be long before the job plants will wake up and clean house.

There is a lot of camouflage about the word "efficiency." In some cases it is about 90 per cent janitor work and the rest practical suggestions carried to completion.—*The House of Crocker.*

Thanks to the Monotype and Non-Distribution, advertisers are today getting better service than ever before.

The Monotype in Uncle Sam's Print-Shop

During the year 1917 the Monotype made a record saving of money in the big print-shop, and showed increased output at lower cost than during the previous year

Here are a few figures from the report of the Public Printer that should have the earnest consideration of every printer who is desirous of knowing the truth in regard to the efficiency of the most versatile and economical composing machine on the market—the Monotype.

The total number of ems set during the year 1917 was 2,399,423,700—an increase of 107,390,300 over the preceding year.

This was divided as follows: Monotype, 55 per cent; slug machines, 44 per cent, and hand composition, 1 per cent. The actual figures for the year are:

Monotype composition, 1917	1,319,683,033
Slug composition, 1917	1,055,746,400
Hand composition, 1917	23,994,267

Total 2,399,423,700

The Monotype output increased 59,064,665 over that of 1916, and the cost per thousand ems decreased 3.2 cents per thousand.

The slug machine output was increased 47,251,700 ems, but the cost per thousand ems increased 3.4 cents.

The Monotype set 719,827,110 ems of tabular matter, which was 30 per cent of all the matter set in the office. It also set 599,855,923 ems of straight matter, which was 25 per cent of all the matter set in the office.

Efficiency means greater product with right facilities, not curtailment of business or sacrifice of any worth-while machine. Monotype product replaces type at a lower cost, and you are able to have more of it and secure efficiency from all your employees—not two-thirds or three-fourths, but all.

Monotype rule prints as well as brass rule and costs only a fraction of the price. It is part of the Non-Distribution System.

The Monotypes showed a net increase in production of 11,813,000 ems over the slug machines, whereas those machines showed an increased cost of \$63,356.04 over that of the Monotypes.

The average cost of the Monotype work was 83 cents per thousand ems, including tabular matter, proofreading, correcting, make-up, and locking up for press.

The Monotype produced more than half the straight matter and all the tabular matter at a cost of but 2.2 cents above that of the slug machine; and, in addition, it furnished all the type needed by the hand compositors.

The total expenditure for foundry material for the year was only \$249.40, which consisted of brass rules and one-point brass leads. Not one cent was spent during 1917 for type.

Uncle Sam's printing is some job, as may be gathered from these statistics:

1,375,429,433 ems machine composition
23,994,267 ems hand composition
182,584 forms locked up and sent to press
\$8,153,829.18 value of printing produced during the year.

The increased efficiency of the Monotype is due in part to the new automatic scale-revolving and automatic repeater units that were added to a large number of the key-boards in the Government Printing Office about a year ago.

One Monotype will make all sizes of type from five- to thirty-six-point. You do not need an extra machine for the large sizes.

New type for every job will save 50 per cent of the make-ready time in the press-room, and, as that averages from one-third to one-half of the total press-room productive time, the Monotype really adds at least 20 per cent to your press-room product, besides improving the quality.

What Are You Doing to Help th

Many of the best composing-room workers are at the front, fighting to drive autocracy from the face of the earth, more will follow soon; some are coming back. What are you doing to help them? What are you doing to enable them to take their places in the life of trade and again become a part of its growth and progress?

THE BOYS ARE COMING BACK

some of them less able to do strenuous work than when they went away, and to such the Monotype Keyboard offers attractive, easy, healthful, remunerative occupation, where their knowledge of the printer's craft will be valuable. Teach them the Keyboard. Send them to the Monotype Schools.



Boys, you will find no better way to help yourselves and your country, and the Monotype Schools will help you without charge for tuition.



Making Good After "Doing His Bit"

NEW YORK
BOSTON

LANSTON MONOTYPE MACH

Monotype Company of Cal

The Boys Who Are Coming Back?

It is the patriotic duty of every employing printer to help in the big fight to the extent of his ability by releasing as many of his workers as possible to Uncle Sam; but it is just as much a duty to make it easy for the boys coming back to prepare for remunerative positions. There will be plenty of work. Help them and yourself.



"Doing Her Bit" While Her Soldier Fights

THESE RETURNING HEROES

have done their best and are entitled to the best possible opportunity to get a share of the prosperity that is being continued by the result of their service and sacrifice. See that they get the right chance by sending them to the Monotype Schools to complete their printing education.



Many compositors who cannot go to the front and those who return will make good operators. There is no charge for tuition.

NE COMPANY, PHILADELPHIA

CHICAGO
TORONTO

ria, SAN FRANCISCO

Advertising Advancement

Under this caption the *Louisville Courier-Journal* tells the story of the conversion of its ad room into a complete non-distribution basis and the satisfaction it feels regarding the change. The story is well told in their big three-column advertisement, from which we quote the following paragraphs, believing that our readers will be interested.

It has been a fixed policy of the *Courier-Journal* and *The Times* to give their readers and advertisers the best possible service and adopt promptly every proved mechanical aid for improving that service as soon as its value was shown.

In conformity with this practice the *Courier-Journal* and *The Times* have recently established in their ad room the Monotype Non-Distribution System and installed the necessary equipment to handle it with the greatest ease. This system is based upon the fact that efficiency of production and the best typographic appearance of the newspaper can be attained only by having new type, and plenty of it, for every issue (advertisements as well as news matter), so that the compositors are not delayed by being handicapped for the lack of the particular type needed or desired by an advertiser, or for the want of a sufficient quantity of it to complete the ad promptly.

This new departure of the *Courier-Journal* and *The Times* will give every advertiser brand-new type for every advertisement in any quantity needed. If he wants a whole page of twenty-four-point italic, he can have it; if he wants a lot of rule and borders, or even a whole page of rule or border with a few lines of type, he can have that, too. Things that were physically impossible under the old system and with the old ad-room equipment are not only possible now, but quite easy of accomplishment.

Of course, an improvement of so great importance as the Non-Distribution System will eventually secure general adoption by the live newspapers, as it has already been indorsed by being used in such prominent metropolitan dailies as the *New York World*, the *Boston American*, the *Philadelphia Public Ledger*, the *Baltimore Sun*, the *Washington Post*, but the *Courier-Journal* and *The Times* are the first newspapers in Kentucky to adopt this improved modern system of composing-room management that will enable it to benefit its advertisers, large and small, and incidentally its readers, by rendering its advertisements easier to read as well as more attractive in appearance.

The Non-Distribution System is the greatest improvement in composing-room practice that has been conceived for the newspaper printer. It is based on the perfection of the Monotype Type-&-Rule Caster, which produces new type, leads, rules, slugs, quads, and spaces so rapidly that it is possible to have a new supply every day and dump the used type into the melting-pot rather

than distribute it back into the cases to be used over again; hence the name, Non-Distribution. This gives the advertiser better typographic display, improves the appearance of the paper, and makes it easier to read and more attractive to the eye, thus causing more readers to read the advertisements and making the space more valuable to the advertiser.

W. D. Binford, superintendent of the *Courier-Journal* and *The Times* composing room, made the following statement relative to the new equipment:

"The recent installation of the Monotype Non-Distribution System in the composing room of the *Courier-Journal* and *The Times* adds another link to the chain of its splendid mechanical equipment. Much has been written on the merits of this system that commends it to the wide-awake publisher, but its advantages are mainly in the interest of the advertiser, in that it gives him a clean-cut, clearly printed product in each edition, having entirely eliminated the low or defective type usually observed in many newspapers. Besides, as an economical factor in advertisement production, it has proved a labor-saving investment. Whole pages can be thrown into the discard and remelted for making type faces for the next editions."

Jenkins and Jackson

A TALE OF TWO PRINTERS

Bill Jenkins owned a little printing office,
And Jenkins would, at times, feel very blue;
Tho' he'd spent a pretty penny,
Still of sorts he hadn't many,
And he often had to lose a job or two.

Bill Jackson owned a little printing office,
From Jenkins he was just across the way,
And the jobs that Jenkins missed
Went to Jackson's mill as grist,
So that Jackson prospered more and more each day.

Said Jenkins, "Jackson prospers on my losses,
Each job that I pass up he seems to swipec,
Yet his plant is no whit bigger
And I'm darned if I can figure
How the dickens Jackson gets the needful type."

So Jenkins made a little call on Jackson
And asked him if the secret he'd confess;
And as Jackson lit his pipe,
He replied, "The Monotype
Is the system, not the secret, of success."

—Squirt.

The world is full of little opportunities, and the successful man is the one who grasps them as they pass, while the pessimist lets them go by while he is looking for the big chances. The successful printer is the one who grasps the opportunity to cut cost by eliminating distribution through the use of the Monotype, without waiting for its specimen book to show every type face that was ever made.

The Monotype Company Makes a Record

The Monotype Company and its employees have "done their best" for the Third Liberty Loan, and are now the proud possessors of two honor flags presented to them by the Liberty Loan Committee in acknowledgment of the work accomplished.

Every employee of the Monotype Company, from the president down to the humblest hustler, both in the home office and in



the field, has subscribed to the Third Liberty Loan to the extent of his or her ability. We are 100 per cent "true blue all through" as patriots, and have been awarded the 100 per cent flag with ten stars as a token of the appreciation of the Liberty Loan Committee and as a badge of honor for our service.

But that is not all: we have subscribed more for the third loan than for the two others combined, and more than doubled our subscription to either of the former loans. This record has been appreciated by the Liberty Loan Committee, and they have awarded the Monotype Company the Diamond Honor Flag of their class (Division I, Group 13) for the splendid manner in which they responded to the nation's call and rallied to the piling up of the loan.

We quote the letter received from Mr. F. L. Marantette, squad leader of the section that included the Monotype Company:

To the Officers and Employees, Lanston Monotype Machine Company, Philadelphia.

It affords the writer much pleasure to be able to advise you that, as a result of the excellent manner in

which you have rallied to the support of our Government through the purchase of bonds of the Third Liberty Loan, you will be awarded the honor flag for Division I, Group 13.

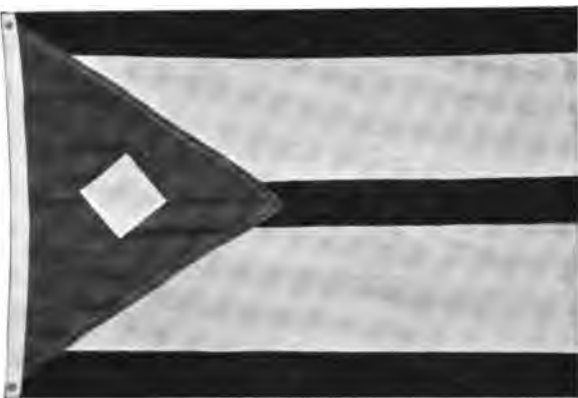
Group 13 of the Industrial and Commercial Committee heartily congratulates you on the results that you have attained. Although the final figures will not be available for several days, we are, nevertheless, in a position to say that your subscriptions to the Third Liberty Loan are considerably in excess of two times the amount subscribed to any one of the previous two loans.

It is due to such excellent co-operation as that received from you that Group 13, which represents the machine business of the city of Philadelphia, was able to obtain its allotment on the tenth day after the opening of the campaign, and is at this writing* 65 per cent oversubscribed—a record which we doubt any other group in the city of Philadelphia will be able to reach during this campaign.

Yours very truly,

F. L. MARANTETTE,
Squad Leader.

The flags, photographs of which we show, are three feet by five feet in size, and, of course, are red, white, and blue. They are



of bunting for wear, and the Monotype Company is proud of them and of the record they are intended to commemorate.

*This letter was written several days before the campaign closed.

Mr. Advertiser, you are vitally interested in the Monotype because it is the one machine that has brought efficiency into the composing room and made it possible to get just what you want and as much of it as you want without trouble and worry.

Practical Perfection in Composition

It is a well-known axiom that the beauty of the whole is not greater than the perfection of its parts, and that the beauty of a book cannot rise above the perfection of its typography, which is the reason for the rarity and great cost of beautiful printing.

There are, however, some books that are beautiful productions, and such an one has been perfected by Norman T. A. Munder, of Baltimore, for Edgar Beecher Bronson, in a privately printed edition of his "Love of Loot and Women."

agSyyg|gWsl|gbMI.ggsopcgacdHeggarr flyfarnh

*Set in the wonderful
and most useful as
well as the most
economical Monotype*

*Each page examined
before printing - by two
critical men - with a
magnifying glass
just 40 characters
removed as per
press - impression
above*

*Norman T. Munder
March thirteenth
Nineteen Eighteen*

There was a time, not long ago, when perfect book-work was practically impossible of attainment because perfection required new type for the entire book, even though but a few copies were printed. The Monotype, however, has changed all this, and on the fly-leaf of this beautiful volume Mr. Munder has autographed the story of the typographic perfection that the Monotype has brought into existence.

That the readers of MONOTYPE may realize just what this means we have reproduced a page of this book, together with Mr. Munder's story. The volume contains 288 pages of text and 12 pages of introductory matter, and there were only 40 defective letters. These we also reproduce, calling attention to the fact that the reproduction being made from a rough proof, does not tend to make them any better.

The book is seven by ten inches in size, and is printed from Monotype Series No. 172, on Italian hand-made paper, with the deckles on the front and foot; it is bound in boards with gilt top.

Non-Distribution means the abolition of non-productive time in the composing room and the elimination of a large part of the make-ready time in the press-room.

Types are simple pieces of lead, but they speak in a voice that makes tyrants quake and causes Wrong to hie away to a cyclone cellar.



CHAPTER VII

THE VALUE OF ADVERTISING

"Oh, I see, father," Ruth answered, when her father continued insisting on her marriage to young Kent, "of course, your great experience makes anything you say deserving of the highest consideration.

"But permit me to offer a suggestion you may, upon reflection, recognize as valuable.

"It is this: Why not turn me over to the General Manager of your Sales Department?"

"To my Sales Manager? What do you mean, Ruth? Are you crazy?"

"I mean that for once you are on the verge of a serious business blunder that is likely to cause you heavy loss."

"Make a loss! I?" he snorted; "when I make a loss, about everybody in my line will first be broke!"

"That's just the trouble," Ruth retorted; "you are now venturing out of your line of business, at least your usual line of business, although you do not seem to realize it."

"Well, I guess you must be crazy," he snapped, with a very near approach to a loss of his temper.

"I be caught venturing *outside* my line of business? Huh! not in a million years.

"That's where I've got 'em; know my line a little better than the rest do and stick tight to it—put in more time applying what I know than they do, put in all my time at it, while most of 'em go scatter-gunning into strange territory. Do you suppose you could explain what you imagine you mean?"

"Easily, father. The products of your mills sell throughout the land, do they not?"

"Throughout the land? Why, girl, they're in every market of the world."

"Quite so; I fancied as much. And you have an elaborate sales organization finetoothcombing all the markets of the

The House That Monotype Built

This adaptation of the old nursery rhyme was suggested by the advertisement of the Metropolitan Press, Seattle, a reproduction of which appeared in the last issue of MONO-TYPE.

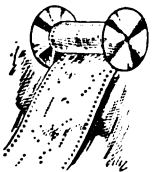
Mr. Eber G. Knapp, superintendent of the Metropolitan Press, discounts our praise of his good work and says: "I am pleased that my efforts to further the cause and effect of Monotype have been appreciated, and I only wish that I were capable of doing more. The ad that I placed in the *Town Crier* was the result of a hurry call for copy to fill a lost page. Typographically, I think it was good [so do we—most decidedly good!], inasmuch as it showed what could be done with *all the rule you want.*"



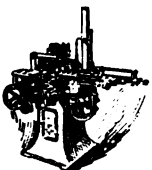
This is the house that Monotype built



This is the Keyboard light and strong that was made in the House that Monotype built



This is the Ribbon long that was punched by the Keyboard light and strong that was made in the house that Monotype built



This is the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built



This is the Type bright and new that was cast and set by the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built



This is the Booklet snappy that was printed from the Type bright and new that was cast and set by the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built



This is the Printer happy who printed the Booklet snappy from the Type bright and new that was cast and set by the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built



This is the Profit large that was gained by the Printer happy who printed the Booklet snappy from the Type bright and new that was cast and set by the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built

The Monotype "Over There"

The Monotype is now about ready to do "its bit" in actual service at the front. We are already represented by some of our employes in the fighting lines, but the American Expeditionary Force in France has ordered a Monotype equipment, and the Monotype machine will soon be working with the men who are going to establish liberty on such a firm basis that it will never again be shaken or dislodged.

One way that printers can help to win the war is to eliminate all unnecessary operations in their plants, thus releasing labor for those things that are absolutely necessary to the success of the allied arms. The Monotype, with its Non-Distribution System, will enable you to do this, not only without difficulty or confusion, but at lower cost and with greater profit.

Indention for Initials

275—30 Pt.	A	B	C	D	E	F	G	H	I	J	K	L	M	N
7 Point 175A—8 set	ANN	BNY	CCC	DUM	EEG	FFC	GDD	HHM	III	JJF	KKM	LLY	MHJS	NNG
9 Point 175A—9 set	AAL	BBP	CCJ	DDZ	EES	FFS	GGG	HHB	IB	JM	KKB	LLS	MMS	NNS
11 Point 175A—11 set	AM	BIJ	CH	DIS	EII	FN	GM	HSS	IJ	JL	KSS	LII	MSS	NIJ

275—30 Pt.	O	P	Q	R	S	T	U	V	W	X	Y	Z
7 Point 175A—8 set	OOOI	PRN	QMN	RHH	SSY	TTH	UKH	VNH	WWPP	XXY	YYH	ZZA
9 Point 175A—9 set	OMZ	PPE	QQD	RRL	SSZ	TTS	UUZ	VVV	WWW	XXJ	YYJ	ZZS
11 Point 175A—11 set	OOI	PW	QOI	IRM	SN	TIJ	UW	VM	WWI	XIJ	YJI	ZN

There are many ways of figuring the proper allowance for the insertion of initial letters at the beginning of articles, and each operator has his favorite method. A few of the larger printing offices have systematized this in order to save time, and have prepared schedules for the guidance of compositors and operators.

It remained, however, for Mr. Thomas Cikanck, of St. Paul, Minn., to chart the calculations in such a manner as to enable the operator to go right ahead without any figuring, and at the same time indicate the initial that is to be used.

Mr. Cikanck's method is based upon setting a combination of letters the sum of which is equivalent in ems and units to the

initial, the first letter being the same letter of the alphabet as the initial. Mr. Cikanck has sent us proofs of the charts for several fonts, one of which we reproduce on this page, to give our readers an idea of its simplicity and accuracy.

Of course, it would be necessary to make a chart for each font of initials in the office, but once made—during a dull spell—they are always ready to save time as long as those fonts are in use, and do not need any alteration.

Any operator can readily work out the charts for himself, and we would suggest that he make them up into pages of convenient size and bind them together with cardboard covers for preservation.

An Improved Working Stand for Compositors

After a thorough try-out in the composing room of the C. W. Knowles Company, Cincinnati, of which plant he is the superintendent, Mr. Frank N. Roberts has made application for patents on an improved working frame for the make-up man and job compositor. It has been designed in two forms—one to fit over a double cabinet, and the other to fit on top of two cabinets back to back, with a galley space between.

The special feature of this working frame is the large space for actual work (21½ by 71¾ inches) on each side of the double style, and the very convenient lead and slug rack over the quad and space trays, which are



equally accessible from both sides. This will be best understood by the illustration, which shows the top or working frame separated from the cabinet.

The lead rack is made two and three tiers high, and will store from 500 to 1500 pounds of leads, slugs, and rules, cut to size from 4 to 40 picas. This feature is particularly useful in Monotype plants, where it is possible

to have sufficient material to give each compositor a complete supply right at his fingertips and eliminate traveling about to look for material. Illustration shows one-tier rack.

Record Production of Slugs

"There is always room at the top," says the old proverb. This expression has been used for generations to stimulate the ambitious; but sometimes we cannot help wondering where the top really is when we hear of one record after another being overtopped.



LESLIE DAVIS AND HIS BIG OUTPUT OF SLUGS

This time it is the record for casting six-point slugs, which has been broken by Leslie Davis, caster operator on the *Birmingham News*. On March 27 he made a casting of 770 pounds of six-point slugs cut to measure in eight hours, which is the biggest run of which we have a record. But that is not all: while running these slugs he cast 175 pounds of display type on the other caster.

This record is vouched for by Mr. A. W. Carns, the superintendent of the *Birmingham News* plant.

Our illustration shows Mr. Davis and his big day's work of slugs. As the type was run into the sorts cans, we cannot show it.

H. C. Hallenbeck

The death of H. C. Hallenbeck, which occurred on April 11, 1918, at his Meadowbrook Farm, Shrewsbury, N. J., removes one of the most prominent figures from the ranks of New York printerdom; one who was well known throughout the country as a very progressive printer and business man.

At the time of his death he was president of the Wynkoop, Hallenbeck, Crawford Co., of New York, which business was founded by his father, John J. Hallenbeck, and which was recently incorporated. Mr. Hallenbeck's activities were numerous and quite varied. He was State Printer for Michigan, and had at one time been State Printer for New York and also for Vermont. He designed and built the large building in

which the Wynkoop, Hallenbeck, Crawford Co. plant is housed with other printers and numerous offices, and was president of the realty corporation that handled this and other similar propositions and large operations.

For many years, and up to the time of his death, he was a director of the Lanston Monotype Machine Company, and was greatly interested in the development of the Monotype, aiding with his counsel and experience.

For a number of years he was vice-president of the J. B. Lyons Co., of Albany, N. Y., and took an active part in its management.

Although he continued in business harness up to the time of his death, Mr. Hallenbeck was a keen lover of sports, and his racing stables contained some of the most noted champions on the American turf. Yachting also claimed his attention. He achieved excellence as an organist, and his home contained one of the finest organs in private use in the world.

Mr. Hallenbeck left a widow and one son, John J. Hallenbeck, Jr., who has been associated with him in business for some time. He will be mourned by a host of friends in the printing business and sporting circles of the United States.



Serg. Carroll T. Harris

Among the many Monotype employees who have answered their country's call and donned the khaki, none will be more sincerely missed by his associates than Carroll T. Harris, formerly assistant manager of the Boston District.

Mr. Harris is now Sergeant in the 101st Engineers, American Expeditionary Force, who are somewhere in France. Merit will tell, and we expect that he will soon achieve promotion. He was a good Monotype man, and we know that he will make a good soldier no matter what branch of the service he may be attached to.

We are glad to present his latest picture, showing him in the uniform of the Engineers.

Additional Specimens

The specimens shown on this page are additions made to our list of over 1600 fonts of type since the last lot of pages for the Specimen Book were mailed to Monotype users. They are ready for delivery, and will, no doubt, prove acceptable and valuable to the many Non-Distribution plants scattered over the country. Among these there may be just the font you are waiting for. We are constantly adding to our list, and have many fonts in preparation, therefore, write us before deciding that we do not have the letter that you want.

6 Point No. 231J, 6 Set
The Monotype increases profits by cutting cost and greatly increasing efficiency

8 Point No. 231J, 8 Set
The Monotype increases profits by cutting cost and increasing

10 Point No. 231J, 9½ Set
The Monotype increases profits by cutting cost and

12 Point No. 231J, 11 Set
The Monotype increases profits by cutting co

14 Point No. 231
The Monotype increases profits by

18 Point No. 231
The Monotype increases pr

24 Point No. 231
The Monotype increa

30 Point No. 231
The Monotype in

36 Point No. 231
The Monotyp

12 Point No. 298J, 10 Set
THE MONOTYPE INCREASES PROFITS BY CUT

14 Point No. 298
THE MONOTYPE INCREASES PROFITS B

18 Point No. 298
THE MONOTYPE INCREASES P

24 Point No. 298
THE MONOTYPE IN

30 Point No. 298
THE MONOTYPE

36 Point No. 298
THE MONOTY

THE MONOTY

THE MONOTY

THE MONOTY

10 Point No. 258J, 8½ Set
The Monotype increases profits by cutting cost and increa

12 Point No. 258J, 10 Set
The Monotype increases profits by cutting cost and

14 Point No. 258
The Monotype increases profits by cutting

18 Point No. 258
The Monotype increases profits by

24 Point No. 258
The Monotype increases pr

30 Point No. 258
The Monotype increase

36 Point No. 258
The Monotype inc

8 Point No. 11K, 8½ Set
The Monotype increases profits by cutting cost and

10 Point No. 11K, 10 Set
The Monotype increases profits by cutting c

12 Point No. 11K, 12 Set
The Monotype increases profits by cu

14 Point No. 1111
The Monotype increases prof

18 Point No. 1111
The Monotype increases

24 Point No. 1111
The Monotype incr

30 Point No. 1111
The Monotype

36 Point No. 1111
The Monotype

The Monotype

The Monotype

The Monotype

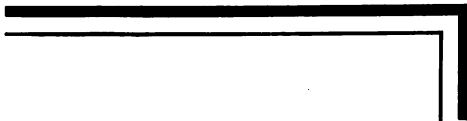
Rules and Borders

Advertising men generally recognize the value of rules and borders for separating the advertisement in the newspaper and magazine from its neighbors, and for concentrating attention on certain portions of the matter in booklets, circulars, etc., as well as for decorative effect.

The straight line rule is the simplest form of this decoration, and its value is well expressed in the following extract from "Team-Work," the house organ of the St. Louis *Globe-Democrat*:

"The rule around the ad is like the frame around the picture. It helps or it hinders the general effect upon the eye.







"The ad-smith, in his own copy, is strong for the use of a four-point rule in combination with a one-point, like this:













"It certainly is an eye-pleasing effect. It is neat, but not gaudy. In large space the proportion of the two rules in combination is, of course, enlarged.

"There are dozens of other rule effects. The local merchant can look them over in the type sample book of Friend Local Printer. He will gladly show them, to you—only do not expect him to stock up on all the samples shown.

"We also show you a few samples of the rules most frequently used in the 'ad alley,' up on the top floor of the *Globe-Democrat*. These are cast on the *Globe-Democrat's* Monotypes, and are used just once, and then thrown into the melting-pot.

	2-10RL
	2-20RL
	2-40RL
	2-50RL
	6-91RL
	6-95RL

	6-18RL
	6-448RL
	6-68RL
	6-147RL
	6-3537RL
	6-1441RL
	6-5618RL
	6-938RL
	6-357RL
	6-4225RL

"These wonderful Monotypes are constantly producing new type and rules. The advertiser thus gets the benefit of brand-new clean type and rules in every ad he runs. Everything up to and including thirty-six-point is used just once—then melted and recast. This is what is technically known as the Non-Distribution System—in use in the greatest metropolitan newspapers."

The combinations which can be made with these rules are almost endless, though they are only a small part of the number shown in the Monotype Specimen Book.

Then there are the borders proper, whose number is legion, several hundred being shown in the Monotype Specimen Book. But these take a little more time to compose, being in separate characters or small units.

How it was Produced

This issue of Monotype was produced by the cooperation of the following firms: Composition by the Bradford Press; Engravings by Gatchel & Manning; Presswork and Binding by The S. H. Burbank Co.; all of Philadelphia.

The Monotype caster produces at uniform speed, and is not delayed by difficult copy or intricate matter.

Careful cost keeping has shown that about 30 per cent of the press time in a jobbing plant is spent on make-ready. Monotype users assert that with Non-Distribution and all new type for every job the make-ready is cut down 50 per cent. Put these two facts together and figure out how soon a Monotype would pay for itself with the savings it makes in the press room.

A Successful Tryout

The following is a paragraph taken from a letter dated October 29, 1917, from Mr. William Rowell, of the *Boston Globe*, Boston, Massachusetts:

"In regard to the strip border attachment, we are getting excellent results with it, and the *Globe* is very much pleased with the product. I consider it an entire success."

Trade-marks and Imprints

One of the good old customs of the printing craft that have fallen into disuse is that of imprinting every job with the name of the printer producing it, or his "mark." Other lines of manufacture recognize the value of the trade-mark and insist upon having it upon every article that leaves the factories. Why not the printer?

That the mark need be neither large nor obtrusive can readily be seen by the speci-



mens we show in connection with this article; it should, however, be distinct and easily recognizable.

The Monotype Company have special facilities for producing matrices for such trade-marks and imprints, thus enabling the Monotype printer to make as many as he may require at a cost no greater than for his ordinary type. They may, therefore, be used liberally—a whole page at a time if so desired. Here is a pointer for your customer—a tint page or a background of trade-marks as a cover lining.

They can be made in any size from 36 by 36 points down to 6 by 6 points, and used as borders and decorations, as well as for a distinctive imprint or for trade-mark purposes.

Advertising men, too, are interested in this, for it will enable them to use the trade-marks of many of their clients to much better advantage than is possible by electrotyping from a reduced etching. Monotype type is sharper and cleaner and prints better.

Imprints made for one firm are not furnished to printers indiscriminately, but are treated as private property.

Of course, Mr. Adman, in order to get this advantage, you must patronize a Monotype printer.

Monotypography

To announce the appointment of Mr. Harrison W. Bates as director of their service bureau, Levey Bros. & Company, Indianapolis, have issued an elegant and dignified little brochure of twelve pages and cover. It is composed in Monotype Series No. 71, printed on Japan vellum paper, on one side of the leaf only, with wide margins, and bound with a long silk stitch. The cover and title page are in two colors. It is a job that should create in any buyer of printed publicity a desire to see Mr. Bates, whose portrait appears as a tip-on facing the title page.

"The Stamp," the house organ of Faithorn Company, Chicago, presents a very attractive appearance in the issue for March, which is set in Monotype Series No. 38, and is profusely illustrated in colors. On the back cover is an appeal for the War Savings Stamps campaign.

An unusual example of the value of the Monotype in the composing room is the "Souvenir of the Far Western Travelers' Association," which has been beautifully printed by Rand McNally Co., Ossining, N. Y. This book is 9¼ by 12 inches in size, and contains 250 pages, of which 200 are display advertisements. The excellence of the composition, which is largely in Monotype type and borders, is due to the care given it by Mr. Edwin Ehrbar, superintendent of the composing room. The cover is printed in four colors, and there are several colored inserts, while the body of the book is in black with light blue designed border. The text is in our No. 38 Series. The book is bound with a silk cord.

The Tribune Job Printing Company, Minneapolis, Minn., are sending their customers and prospects a neat and convenient pocket-size book of Monotype "Specimens." It is 3⅜ by 5½ inches in dimensions, is printed in black and red, and is bound in red cloth with a pasted label on the front and backbone. The specimens are shown solid, leaded, and in combination with suitable boldfaces. In addition, the book contains valuable information for printers and their salesmen.

An elaborate advance card has been sent out by Charles L. Mitchell, secretary and sales manager for Crane & Company, Topeka, Kansas. It is printed in four colors, and one side shows a humorous cartoon of "Charlie," while the other has the following tribute to the "letter E": The opinion has been advanced that the letter "E" is the most unfortunate in the alphabet, because it is always out of "cash," forever in "dEbt," and never out of "dangEr," but always in "hEll." Charlie calls attention to the fact that "E" is never in "war," and always in "pEace"; it is the beginning of "Ease" and the end of "trouble." Without it there would be no "wintEr," "summEr," "lifE," or "hEavEn." It is the center of "hon-Eaty," and without it there would be no CranE & Company, nor would there be any CharLEs LEvi MITCHELL, who happens to be secretary and sales manager of Crane & Company.

Monotypography

Out in San Francisco is a printing concern that has the right idea of a house organ, as is evidenced by the following, which is a verbatim transcript of the title of their newly launched monthly, "The House of Crocker; a magazine edited by the H. S. Crocker Company and devoted to the efficiency and co-operation of the several departments and between the members of the house itself." It is a booklet of sixteen pages and cover, composed in Monotype No. 337E Series, and excellently printed on toned antique paper. The cover extends, and the margins are liberal, giving an air of dignity and reserve to the job that is very pleasing.

A handsome "Specimen Book of Type Faces" has been issued by Moore-Telford, Limited, Toronto. It shows specimens of twenty series of Monotype faces, and also shows them in display composition. The book is $8\frac{1}{4}$ by $10\frac{1}{2}$ inches in size and consists of 82 pages and cover, the cover being an excellent display of Monotype border composition in two colors. It is made in loose-leaf style so that additional specimens may be added from time to time.

From the Todd Protectograph Company, Rochester, N. Y., comes a substantial booklet of 120 pages entitled "Protecting the Nation's Money," which tells of the risk of unprotected checks in a very interesting way, and of the protection afforded by the Todd system. This system is not only a machine, but also a method of printing the checks on a special paper from new Monotype type in the Todd plant at Rochester and guaranteeing their safety in use. The book is really a collection of their bulletins, bound in a loose-leaf cover. Series No. 21E is used for the text.

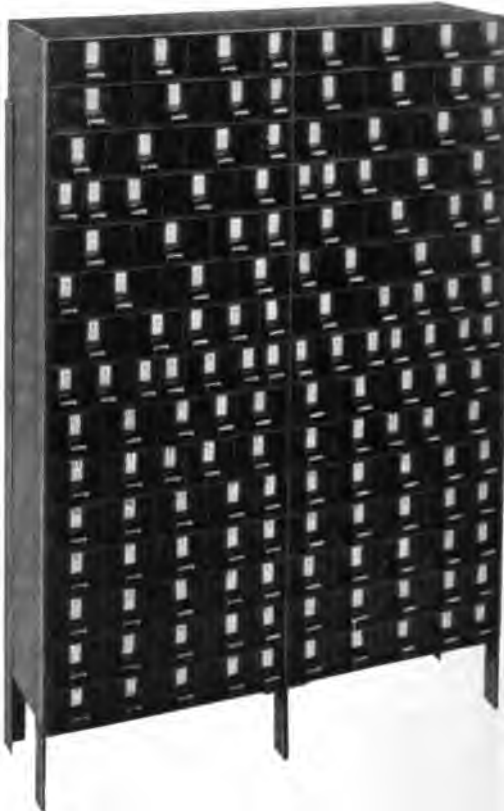
From the far west Chausse-Prudhomme Company, of Portland, Oregon, send a well-conceived and splendidly executed booklet of twelve pages and cover, eight of which are illustrated with engravings in from one to four colors by various processes, while on the remaining four the Monotype type tells the story of their desire and ability to serve those in need of effective business-getting printing.

A handsome brochure from the C. W. Knowles Company, Cincinnati, bears the title, "Profitable Printing," and has evidently been conceived with the idea in mind that good printing is profitable to the purchaser, even though it cannot be sold for the price of the ordinary stuff. The book is $9\frac{1}{2}$ by $12\frac{1}{2}$ inches over all, with an extended cover, and consists of numerous reprints of pages and covers from catalogues printed by the C. W. Knowles Company, interspersed with an illustrated story of their plant. Each page seems to have received independent treatment in from two to five colors, that showing the Monotype department and tariff storage room being particularly suggestive of speed and capacity. On one of the subtitles we find the keynote to the success of C. W. Knowles Company in these words: "Service plus efficiency."

The blotter is always a good ad for a printer if the copy is right; it is better if it tells the story of efficiency in the plant; so when the Times Printing Company, Hamilton, Ontario, placed the story of the advantage of the Monotype to the buyer of printing on a blotter, they sent out an ad that should bring business. This blotter is printed in a neat, attractive manner, in purple and gold over a delicate tint, and is dignified and convincing.

Few Monotypers give the Monotype credit for the time it saves in the press-room, though it is entitled to it. They are sure, however, to charge against it any lost time that may occur through an occasional defective letter that must be changed.

Sorts Storage



ONE of the big little things in the composing room is the storage of the surplus sorts, especially with the Non-Distribution System where the sorts are the real fonts. We have provided for this by designing special

Storage Cabinets

built on the "unit system," like elastic book-cases. Thus, for storage against walls, one cabinet is placed on top of another, the feet of the upper unit fitting into the pockets in the top of the lower unit; or three cabinet units may be placed side by side, at the back of a type frame, or may be placed back to back one or more tiers high.

These cabinets are all steel, and designed by the makers of the Monotype, to carry the weight without sagging or buckling. They are handsomely finished in dark olive green, like high-grade steel furniture.

Every Monotype Plant
Needs These Cabinets

LANSTON MONOTYPE MACHINE
COMPANY, PHILADELPHIA

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE, IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY, BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE AND RULE CASTER

Monotype

A Journal of Composing-room Efficiency

Published by LANSTON MONOTYPE MACHINE COMPANY, Philadelphia

VOLUME 6

SEPTEMBER, 1918

NUMBER 2

A Business Meeting of Business Printers

The Thirty-second Annual Convention of the United Typothetae of America is to be held in Cincinnati on September 23, 24, and 25, 1918, and it is expected that it will be one of the best and most productive of benefit to the trade ever held.

For several years these conventions of employing printers gradually have been becoming more and more the strictly business functions that such assemblies should be, and each year has seen less and less of the entertainment feature, while there has been an increase in the real get-together spirit.

The 1918 convention of the United Typothetae of America will merit the title given it in our caption, as it has been announced as a strictly business convention.

The headquarters of the national officers will be in the Hotel Sinton, and all the meetings will be held there, the general sessions beginning each morning at 9.30 and continuing until 1 o'clock. The afternoons are reserved for the meetings of committees and for conferences; the Executive Session of the organization, to which members only are admitted, being scheduled for Tuesday afternoon.

An excellent program has been arranged, with some splendid and timely subjects to be discussed by men who are well known throughout the country as successful printers.

One important feature of this convention will be the Report of Secretary Borden, giving the results of the launching of the big three-year educational campaign which is now being rapidly inaugurated in various sections of the country and meeting with great success.

Another worthwhile report will be that of the presentation of the new Accounting System which has been devised to work in harmony with the Standard Cost System, thus complet-

ing the system of printing-office record keeping from the workman right through to the final handling of the profit. This is something that has been needed for a long time, and a great deal of hard work has been expended on it by the committee and the accountants having it in charge. It will show the results of the cost system into

real money and make them more tangible to the printer. Of course, the results of war conditions on the printing business will receive a large share of attention, and the prospects after the war will be thoroughly discussed.

The following synopsis of the program shows just how interesting it will be:

MONDAY, SEPTEMBER 23

- 9.30 a. m. Invocation Rev. Frank H. Stevenson, Presbyterian Church of the Covenant, Cincinnati
 9.35 a. m. Patriotic address Hon. John Galvin, Mayor, Cincinnati
 10:00 a. m. Announcements and committee appointments
 10:15 a. m. Address of the President Benj. P. Moulton, Providence
 10:40 a. m. Address of the First Vice-President Arthur E. Southworth, Chicago
 11:00 a. m. Annual Report of the Secretary Jos. A. Borden, Chicago
 11:30 a. m. "Something Doing." Henry P. Porter, Chairman, Committee on Education
 12:00 m. Presentation of the Standard Accounting System
 J. Hugh Jackson, Assistant Professor of Accounting, University of Minnesota
 Edgar E. Nelson, Secretary, Boston Typothetae Board of Trade
 Frank W. Fillmore, Staff Accountant, United Typothetae of America
 Open discussion
 1:00 p. m. Announcements and adjournment
 Meeting of Executive Committee in committee-room at 3:00 p. m.

TUESDAY, SEPTEMBER 24

- 9:30 a. m. Report of Credentials Committee
 9:45 a. m. "Better Letters" Homer J. Buckley, Buckley, Dement & Co., Chicago
 10:15 a. m. "How Can the Printer Create Unusual Business?"
 Jas. M. Evans, Evans-Winter-Hebb, Detroit
 10:45 a. m. "Preparing and Presenting a Plan for a Direct-by-Mail Campaign"
 C. L. Estey, Advertising Counsel, Munroe & Southworth, Chicago
 11:15 a. m. "Relative Value of Direct-by-Mail and Magazine Advertising"
 11:45 a. m. "Advertising Your Own Business" J. Linton Engle, Holmes Press, Philadelphia
 12:15 p. m. "Education for the Printing Industry"
 Frederick W. Hamilton, I.L.D., Educational Director, United Typothetae
 12:45 p. m. Open discussion
 1:00 p. m. Report of Nominating Committee
 Adjournment
 Executive Session, 3:00 p. m. (members and delegates only)

WEDNESDAY, SEPTEMBER 25

- 9:30 a. m. Report of standing committees
 Cost Commission H. W. J. Meyer, Chairman, Milwaukee
 Education Henry P. Porter, Chairman, Boston
 Price List J. Harry Jones, Chairman, Chicago
 Trade Matters E. Lawrence Fell, Chairman, Philadelphia
 10:30 a. m. "Abnormal Costs" J. M. Thomson, Methodist Book Concern, Cincinnati
 11:00 a. m. "Price Control. Is the time ripe for presentation of a bill in Congress to license and regulate the Printing Business?" Geo. H. Gardner, Vice-President, Cleveland
 11:30 a. m. "Business Associations and the Anti-Trust Laws"
 Frank W. Noxon, Secretary, Railway Business Assn., New York
 12:00 m. Open discussion—"War Problems and the Printing Business"
 Led by Fred W. Gage, Treasurer.
 12:30 p. m. Report of Resolutions Committee
 Election of Officers
 1:00 p. m. Adjournment
 Meeting of New Executive Committee in committee-room at 3:00 p. m.

The morning sessions will be open to all employing printers, their superintendents and foremen, and it is impossible for any wide-awake printer to attend these three sessions without gaining an inspiration and taking back home with him some ideas that will be worth many times the expenses of the trip to Cincinnati. Besides the stated talks and the discussions following them there will be much to gain by rubbing elbows and personal discussions with each other between sessions.

It is expected that the Composite Statement of Cost Production for 1917 will be ready for presentation at this time and that it will be a surprise to most printers, especially those who have not kept in close touch with the tendencies of the times in the work-rooms. That it will be more nearly correct than those of previous years is certain from two causes: the accountants in the National Office have been more exacting in their demands upon the members for correct statements from which to compile it, and the members have had their attention more strongly called to shop conditions and the unusual labor situation due to the war. Both of these will tend to greater care in making up 9H reports.

As the United Typothetæ says in the announcements of this thirty-second annual meeting, it will be the "Most important strictly business convention ever held for printers." There will be no frills nor general entertainment, but it is expected that there will be a record attendance of business printers who realize that only by co-operation can the greatest advancement of their vocation be secured.

A WORD FROM THE PRESIDENT

We regret that it is necessary to inform you that Mr. Fred. W. Weindel, Jr., will sever his connection with the Lanston Monotype Machine Company on September 1, for the purpose of entering the organization of the Solvay Process Company, Syracuse, N. Y., where he will be associated with Mr. Robert W. Swift. With Mr. Weindel go our very best wishes for his continued success.

Mr. H. D. Best has been appointed Assistant to the President in charge of sales, and since, through his efforts, so much of the success of the Monotype Co. has been attained, we look forward with highest expectations to a successful administration in his new office.

Continuous production means more than just keeping the wheels going 'round. While there is copy that has not been put into type, the Monotype keyboard or caster is continuously producing. The temporary stoppage of one does not delay the other.

LABOR-SAVING METAL TRUCK

While the essence of the Non-Distribution System is the dumping of all used type and material and the constant replacing of the same with new material, there is also opportunity for efficiency in the method of doing the dumping.



TRUCK READY FOR USE

Mr. Adam K. Wilson, superintendent of printing of the Harvard University Press, has devised a very efficient method of handling used metal, consisting of a special truck and metal box, hinged so as to render it easy to dump the metal into the chute leading to the melting room. Provision is made for locking the box and truck in position until ready for emptying, and also for locking the truck wheels to prevent movement while dumping.



DUMPING INTO METAL CHUTE

This truck can be taken right to the break-up table and moved from one table to another until filled, then run over to the chute and dumped.

The Monotype is not only continuously productive itself, but it makes the whole composing room continuously productive.

THE MONOTYPE IN THE COUNTRY PRINTSHOP

BY LEON E. DERR

The problem of how large a shop should be in order to afford a Monotype has created considerable discussion. As to size, the Quality Print Shop, of Sterling, Ill., is typical of a great number of shops in the country and in small cities, where the bulk of composition is done by hand or the jobs of composition that are too large or too intricate for their facilities are sent to a trade plant or to some neighboring printer fortunate enough to have a typesetting machine.

Two years ago the proprietor of this plant reached the point where a machine of his own was needed in order to give prompt service to the shop's patrons. In his own words: "A slug-casting machine will give me only a machine to set type, but the Monotype will furnish practically a whole, always new composing room so far as type, rule, and spacing material are concerned." For this reason the Monotype was installed—and it has more than made good so far as quantity, quality, and versatility of output are concerned.

The Quality pressroom contains four presses—two cylinders and two platens—and they are kept running to full capacity by the Monotype operator and the shop proprietor in the composing room. The operator puts in full time on the machine and floor, and the proprietor about one-third time, mostly on the stone. The composing-room cost is therefore very low; but possibly the greatest factor in the reduced cost is the fact that the department is equipped properly to handle practically any kind of composition that may be offered.

Very few offices have given proper study to matrix equipment—it is a difficult problem at best, and there are few proprietors or operators who select a matrix equipment that is perfectly harmonious and suited in all respects to the work the machine will have to perform. As a rule, the face in most common use in the shop before the advent of the machine should be the nucleus about which the new equipment will be built. The number of series chosen should be kept as low as possible. This saves case room, and reduces the amount of metal kept in storage for sorts. The best selection for the average shop using one machine is the No. 64 family as one group; the Caslon family as a second; Series 20 and 107 a third, or Nos. 38 and 45 or 97 as a fourth—any one of these could be chosen and amplified as the shop expands.

"Sterling is a manufacturing town of 10,000, the industries being chiefly

Continued on page 31

A Live-Wire Western Print Shop

By R. T. CLARK

"A man is known by the company he keeps"—and we are glad to have Monotype efficiency judged by association with plants such as that of M. F. Shafer & Co., of Omaha. In a previous issue we described the startling way in which they introduced their new plant to the people of Omaha. Curiosity as to the "inside" of this growing business led to our requesting a glimpse within its walls. This article is the result. We looked carefully at their calendars, expecting to find them dated 1928—at least ten years ahead of their time.

It is one thing to keep abreast of the times, installing occasional new equipment as competition demands, and making improvements as the necessity arises. That is typical of all progressive plants; but it is quite a breathtaking experience to discover a plant "sprung full-grown and full-armed from the brain of Jupiter." And that is the impression made by this flourishing western concern. Everything in and about the place is up-to-the-minute—the latest and best are all that they tolerate. "And that" is why they feature the Monotype System in their plant.

The accompanying pictures illustrate the building and composing equipment. The growth of the concern has been "a marvel to the business men of Omaha," to quote from the *Omaha Bee*, and in Omaha things happen every day that might startle more conservative places. The firm of M. F. Shafer & Co. has been incorporated only since 1911, and in seven years



HOME OF M. F. SHAFER & CO., OMAHA

they have increased their floor space from 480 to 52,000 square feet—an increase of a little over one hundred fold. The plant as it stands today occupies six floors, is built of brick and concrete throughout, and has 10,000 square feet of glass windows—an all-day "daylight" plant, even in winter. An automatic sprinkler system, automatic elevator fire-doors, and heavy steel doors throughout make fire protection as perfect as possible. A large smoke-consumer with double firebox heats the plant; and the scientific arrangement of vents and windows would gain the approval of the most exacting sanitary inspector.

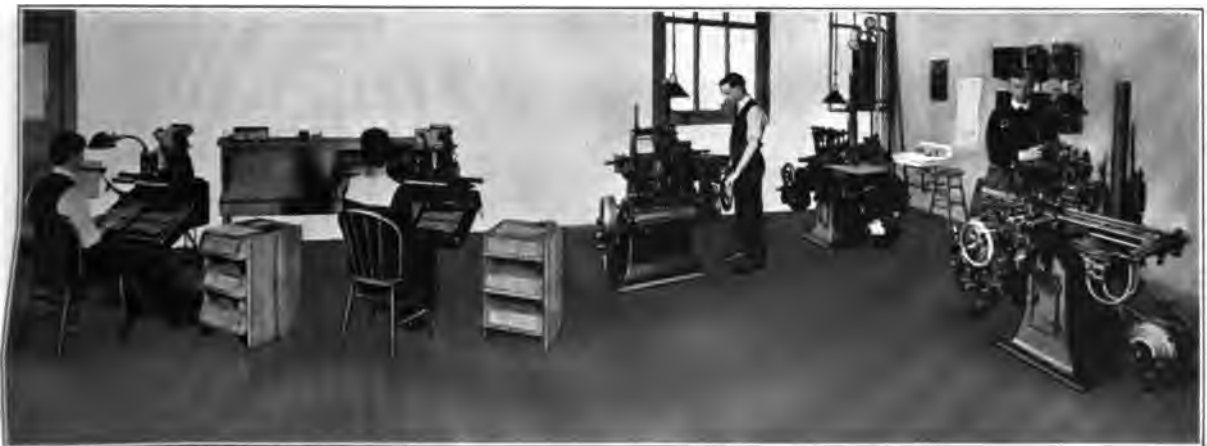
So much for external considerations. The equipment is quite in keeping with the rest. Six large cylinder presses with every attachment for careful and speedy work occupy the base-

ment floor. Automatic paper lifts, extension delivery, gas-flame electricity removers, and numerous other refinements are on these presses. A "pony" press takes care of rush jobs. On this floor there are a mammoth 72-inch paper-cutter and a vault for storing high-priced inks.

The main floor is occupied by the general offices, and is one of the best lighted it has ever been our pleasure to visit. A door leads past the offices of the superintendent and the assistant superintendent into the composing room, with its individual type alleys, steel lock-up tables, with storage racks for 200 catalog pages, saw trimmer and routing machine, and a very complete outfit of wood-type. There are also facilities for wood engraving, a conveniently arranged form-rack, indexed storage cabinet for cuts, steel form-trucks, and the best of the known appliances for expediting the compositors' work are there in abundance.

On this main floor is the Monotype room, which Mr. Shafer calls "the heart of the printing department." "We are immensely pleased with our Monotype equipment, and cannot say too much for the service rendered by the Lanston Company in advising us as to the best placing of machines, work-bench, and storage cabinet," said Mr. Shafer. "We believe that in this department, at any rate, we approach close to 100 per cent. efficiency."

The equipment consists of two key-boards, two composing machines, a Type-and-Rule caster, a melting fur-



THE MONOTYPE DEPARTMENT, M. F. SHAFER & CO.

nance, and a large library of matrices. The Shafer Co. specialize on catalog work, and as a result of their Monotype System find themselves able to handle the large volume of business necessary to keep their presses busy, without the work "clogging" in the composing room. The selling argument of "keeping the job standing" is proving decidedly effective.

Much as we would like to dwell on the Monotype advantages, there are other interesting features of the plant's equipment. On the second floor is the Gordon pressroom and bindery department. Five Gordons, one a self-feeding machine, occupy one section of the room. In another part are the three folding machines. Farther down the same side are the various stitching, punching, and perforating machines, arranged in such order that there is no back-tracking of jobs as different operations are gone through with. On this floor the other bindery work is done, and a smaller cutting machine occupies one corner. The remainder of the building is devoted to the manufacture of calendars and advertising specialties—very interesting operations to watch, but not being connected with the printing business, space forbids a detailed description here.

There is another feature of Shafer service that should not be overlooked—that is, the copy and art help given to those desiring it. A well-appointed art department submits designs and working drawings for anything from business cards to catalog covers and calendar layouts. If so desired, the copy department will produce a complete catalog.

This description covers pretty completely the physical or outward aspect of the business organization back of the Shafer Company's magnificent and rapid success.

But probably the most important factor concerned with their splendid progress is one not to be observed from the outside—that is, the attitude of the company toward its employees. Twice a week the department heads meet with the president and discuss plans and policies. Perfect freedom of expression is allowed, and mutual consideration given to the other fellow's problems. At fairly regular intervals meetings are held for the sales force. Approximately every two weeks the *Shafer Shaft* is published—a house organ devoted to the creation of an *esprit de corps* loyal to the best interests of the firm. And every month, at the "efficiency meetings," attended by every employee, prizes are given for the best suggestions for the improvement of methods or the detection of errors on jobs.

Furthermore, the physical well-being of the employees is not disregarded. A shower-bath is provided in the basement; an automatic passenger elevator saves many weary climbs; and a co-operative lunch room is run at cost for the benefit of the employees of all departments.

With such equipment, such a plant, and such a spirit of co-operation back of them, we predict unmeasured success for the progressive firm of M. F. Shafer & Co.—and future additions to their already very complete Monotype department.

While hunting for the key to the situation be careful that your competitor does not pick the lock and enter into the profits.



COMPOSING ROOM M. F. SHAFER & CO.

BRITISH GOVERNMENT MONOTYPES

The British Government originally placed an order for three Monotypes for the Stationery Office, later increasing the order to six. The first was delivered in July, 1917, and in less than a year another order was placed, increasing the equipment to ten casters and sixteen keyboards. Can you imagine a better endorsement of the merits of Monotype than the conservative British Government increasing its plant so rapidly after giving the Monotype a trial?

The machine that gives the greatest satisfaction to your customers at the same cost is a good buy, but the machine that gives greater satisfaction to your customers and bigger profits to you at less cost is the one that you cannot afford to do without any longer than it takes to send in an order and secure delivery. The Monotype is the leader in the latter class. It reduces cost, eliminates non-productive time, and makes better satisfied customers, all the time enabling you to pile up profits without increasing prices to the consumer.

THE SAME OLD STORY

The newspaper and other periodical publishers are very much exercised in mind over the recent changes in postal rates and excess profit taxes, which they denoninate as a tax on education. The following extract from the columns of the *New York Mercury* of Monday, December 20, 1756, is therefore quite appropriate as foreshadowing the way in which the emergency will be met:

"As the Act lately passed by the General Assembly of this Province for erecting a Stamp Office in this Colony, commences the first day of January, 1757, by which all News-papers printed in this Province are liable to a duty of one Half Penny weekly each; which amounts to Two Shillings and Two Pence, per annum; And as no reasonable Person can imagine, that the Printer of the Mercury should pay that Tax himself, 'tis thought advisable to give this public Notice, to all Persons concerned, That unless they incline to pay the Duty besides the former price, they need not expect to be served with the Mercury any longer than the first day of January next; a proper allowance of Time will be given to distant customers. Those that have advanced money already for the Mercury, shall be punctually served until the Time for which they have paid is elapsed; then to be stopped, unless proper Orders to the contrary are received.

"'Tis hoped all those that are now in Arrears for the Mercury will cheerfully discharge the same; and consider that the Sum to be raised by the Stamp Office is to be laid out in the Defence of their Country; and that the advanced Price of this Paper is not extorted from them by the Printer, but is owing to the Act, legally passed by three different Branches of the Legislature of this Province.

"I flatter myself that the Mercury has given satisfaction since its first publication, which is now upwards of Four Years; and I assure my readers that no Cost, Dilligence or Pains, shall be wanting to make its continuance profitable and entertaining.

"By their very humble servant,
"The Printer."

I. T. U. WAR ACTIVITIES

In the excitement of Liberty Bond campaigns, Red Cross rallies, and the draft, we sometimes overlook what the other fellow is doing, and it is good to be reminded of these things.

The International Typographical Union realized this and has issued a neatly printed booklet giving data of its war work. It is a well-prepared document, and shows, among other things, that the I. T. U. has furnished 4081 men and 656 apprentices, a total of 4737 who were in the United States army on July 1, 1918. Of course, there are more now.

Besides the man-power furnished, the International has purchased \$90,000 of Liberty Bonds, being \$30,000 each of the three issues.

This is certainly a good patriotic showing for our trade, and in a measure accounts for the present shortage of composing machine operators and job compositors in all the cities.

Constants

Copyright, 1918, By FRANK S. HENRY, Instructor in Printing, Philadelphia
Trades School. Author of "Printing for School and Shop"

(All rights reserved)

One of the most impressive things about the Monotype and its production is the accuracy with which everything has been mathematically calculated. Nothing is left to the imagination of the user. Tables of constants have been prepared so that the keyboard operator can set his various devices with mathematical precision.

About two years ago it was discovered that 53 typewriter characters equaled 25 set ems of Monotype type. This was a great discovery, for by its use the printer could tell how many set ems of type the matter would make. The calculation, however, involved two processes: multiplying by 25 and dividing by 53. These two processes can be reduced to one. If we divide 25 by 53, we obtain the decimal fraction .4717. If we multiply the number of typewriter characters in a piece of copy by .4717, we obtain practically the same result as by multiplying by 25 and dividing by 53.

Let us suppose that copy contains 28976 typewriter characters (including spaces); now—

$$\frac{28976 \times 25}{53} = \frac{624400}{53} = 13668 \text{ set ems.}$$

$$\frac{28976 \times .4717}{\cancel{53}} = 28976 \times .4717 = 13668 \text{ set ems.}$$

Therefore, .4717 is a new constant for changing typewriter characters to set ems.

Set ems, however, are not chargeable ems, but vary for each face of type. Eight-point, 8-set, does not produce as many chargeable ems as would the same copy set in 8-point, 8½-set. Type matter (composition) is customarily charged for at so much per thousand ems; meaning the square of the type body in which the matter is set.

If we keep in mind the fact that the term "set" in Monotype work means the width in points of the widest character in the font (or 18-unit width), we will see that it is comparatively easy to change set ems to chargeable ems. If we multiply the number of set ems

by the "set" of the type we are calculating, we will express the length of the composed type in a definite number of points. If we now divide this number of points by the point-size of the type, we will obtain the number of chargeable ems. Let us take the number of set ems in the above example and determine how many chargeable ems we would have if the type were in 8-point, 8½-set. We found that 28976 typewriter characters produced 13668 set ems.

$$\frac{13668 \times 8.25}{8} = 14095 \text{ chargeable ems.}$$

$$\frac{13668 \times 1.03125}{8} = 13668 \times 1.03125 = 14095 \text{ chargeable ems.}$$

We find from this that we can secure multiplying factors or constants for every size and set of type. Moreover, we can combine in one problem both the number of typewriter characters and the size and set of the type. Thus:

Pt. Size	Set	Constant for changing type-writer characters to square inches.	Constant for changing type-writer characters to set ems.	Constant for changing type-writer characters to chargeable ems.	Constants for Changing Typewriter Characters to Cost per 1000 ems at given rates per 1000											
					40c.	45c.	50c.	55c.	60c.	65c.	70c.	75c.	80c.	85c.	90c.	95c.
6	6	.003276	.4717	.4717	.0189	.0212	.0236	.0259	.0283	.0306	.0330	.0354	.0377	.0401	.0424	.0448
6	6¼	.003412	.4717	.4913	.1097	.0221	.0246	.0270	.0295	.0319	.0344	.0369	.0393	.0418	.0443	.0467
6	6½	.003549	.4717	.5110	.0204	.0230	.0256	.0281	.0307	.0332	.0358	.0383	.0409	.0434	.0460	.0485
6	6¾	.003685	.4717	.5307	.0212	.0239	.0265	.0292	.0318	.0345	.0371	.0398	.0425	.0451	.0478	.0504
7	7	.004458	.4717	.4717	.0189	.0212	.0236	.0259	.0283	.0306	.0330	.0354	.0377	.0401	.0424	.0448
7	7¼	.004617	.4717	.4885	.0195	.0220	.0244	.0269	.0293	.0318	.0342	.0366	.0391	.0415	.0440	.0464
7	7½	.004777	.4717	.5054	.0202	.0227	.0253	.0278	.0303	.0329	.0354	.0379	.0404	.0430	.0455	.0480
7	7¾	.004936	.4717	.5222	.0209	.0235	.0261	.0287	.0313	.0339	.0366	.0392	.0418	.0444	.0470	.0496
8	8	.005823	.4717	.4717	.0189	.0212	.0236	.0259	.0283	.0306	.0330	.0354	.0377	.0401	.0424	.0448
8	8¼	.006005	.4717	.4864	.0195	.0219	.0243	.0268	.0292	.0316	.0340	.0365	.0389	.0413	.0438	.0462
8	8½	.006188	.4717	.5012	.0200	.0226	.0251	.0276	.0301	.0326	.0351	.0376	.0401	.0426	.0451	.0476
8	8¾	.006369	.4717	.5159	.0206	.0232	.0258	.0284	.0310	.0335	.0361	.0387	.0413	.0439	.0464	.0490
9	9	.007370	.4717	.4717	.0189	.0212	.0236	.0259	.0283	.0306	.0330	.0354	.0377	.0401	.0424	.0448
9	9¼	.007575	.4717	.4848	.0194	.0218	.0242	.0267	.0291	.0315	.0339	.0364	.0388	.0412	.0436	.0461
9	9½	.007780	.4717	.4979	.0199	.0224	.0249	.0274	.0299	.0324	.0349	.0373	.0398	.0423	.0448	.0473
9	9¾	.007983	.4717	.5110	.0204	.0230	.0256	.0281	.0307	.0332	.0358	.0383	.0409	.0434	.0460	.0485
10	10	.009060	.4717	.4717	.0189	.0212	.0236	.0259	.0283	.0306	.0330	.0354	.0377	.0401	.0424	.0448
10	10¼	.009327	.4717	.4835	.0193	.0218	.0242	.0266	.0290	.0314	.0338	.0363	.0387	.0411	.0435	.0459
10	10½	.009554	.4717	.4953	.0198	.0223	.0248	.0272	.0297	.0322	.0347	.0371	.0396	.0421	.0446	.0471
10	10¾	.009782	.4717	.5071	.0203	.0228	.0254	.0279	.0304	.0330	.0355	.0380	.0406	.0431	.0456	.0482
11	11	.011010	.4717	.4717	.0189	.0212	.0236	.0259	.0283	.0306	.0330	.0354	.0377	.0401	.0424	.0448
11	11¼	.011260	.4717	.4824	.0193	.0217	.0241	.0265	.0289	.0314	.0338	.0362	.0386	.0410	.0434	.0458
11	11½	.011509	.4717	.4931	.0197	.0222	.0247	.0271	.0296	.0321	.0345	.0370	.0394	.0419	.0444	.0468
11	11¾	.011761	.4717	.5039	.0202	.0227	.0252	.0277	.0302	.0328	.0353	.0378	.0403	.0428	.0454	.0479
12	12	.013103	.4717	.4717	.0189	.0212	.0236	.0259	.0283	.0306	.0330	.0354	.0377	.0401	.0424	.0448
12	12¼	.013375	.4717	.4815	.0193	.0217	.0241	.0265	.0289	.0313	.0337	.0361	.0385	.0409	.0433	.0457
12	12½	.013650	.4717	.4914	.0197	.0221	.0246	.0270	.0295	.0319	.0344	.0369	.0393	.0418	.0442	.0467
12	12¾	.013922	.4717	.5012	.0200	.0226	.0251	.0276	.0301	.0326	.0351	.0376	.0401	.0426	.0451	.0476

$$28976 \times \left(\frac{25}{53}\right) \times \left(\frac{8.25}{8}\right) =$$

$$28976 \times \left(\frac{.4717}{.53}\right) \times \left(\frac{1.03125}{.8}\right) =$$

$$28976 \times \left(\frac{.4864}{.4717 \times 1.03125}\right) = 14095$$

chargeable ems.

Now, $.4717 \times 1.03125 = .486440625$; therefore the constant for changing typewriter characters to chargeable ems for 8-point, 8¼-set, is $.486440625$. For all practical purposes a constant of four decimal places is sufficient. We will therefore make it $.4864$.

$$28976 \times .4864 = 14093 \text{ chargeable ems.}$$

By the use of this constant we have simplified our calculation and obtained a product within two ems of being correct—close enough to be considered accurate.

One step more. By the use of another constant we can determine from the copy how much to charge for the composed type. Still using the same problem, let us determine the amount to be charged for the above type at 60 cents per thousand:

$$28976 \times \left(\frac{.4717}{.53}\right) \times \left(\frac{1.03125}{.8}\right) \times \left(\frac{.06}{\frac{60}{1000}}\right) =$$

$$28976 \times \left(\frac{.4864}{.4717 \times 1.03125}\right) \times .06 =$$

$$28976 \times \left(\frac{.0292}{.4864 \times .06}\right) =$$

$$28976 \times .0292 = 846 \text{ cents, or } \$8.46.$$

This result tallies exactly with that obtained by multiplying the number of chargeable ems, 14095, by 60 cents.

The subjoined table gives the constants for all sizes of type from 6-point to 12-point inclusive, in four different sets, and in price from 40 cents to 95 cents inclusive; also a constant for changing typewriter characters to square inches, if it should be desired to calculate on that basis.

If a constant is desired for obtaining the selling price for type for any rate not given, the same may be obtained by adding two constants whose rates equal the price desired. For example, adding the constants for 40 cents and 45 cents gives the constant for the 85-cent rate: $.0189 + .0212 = .0401$. The constant for \$1.20 would be twice the 60-cent rate ($2 \times .0283 = .0566$) or the sum of the 50-cent and 70-cent rates ($.0236 + .0330 = .0566$).

By the use of a constant from the above table, we can determine the cost of composition of typewritten copy for any size and set of Monotype type; we can determine how many square inches copy will make in any size and set of Monotype type; or we can determine the number of set ems or the number of chargeable ems that copy will make.

The first step is to determine the number of typewriter characters in copy. If the copy has been prepared on the average 12-point typewriter, there will be ten characters in each linear inch. Look over the copy, measure an average length line in inches, multiply by ten to obtain the average number of characters to a line, and multiply this by the number of lines in copy. The result will be the number of characters in copy (including spaces).

Suppose copy contained 46927 typewriter characters, and we wanted to know how many square inches it would make if set in 7-point, 7½-set. Look at the table for 7-point 7½-set. The constant for square inches is $.004777$. Multiplying 46927 by $.004777$ will give the number of square inches.

$$46927 \times .004777 = 224.17 \text{ square inches.}$$

(See below for proof of this.)

How many set ems will the above copy make if set in 7-point, 7½-set? The constant for set ems is $.4717$.

$$46927 \times .4717 = 22135 \text{ set ems.}$$

How many chargeable ems will the above copy make if set in 7-point, 7½-set? The constant for chargeable ems is $.5054$.

$$46927 \times .5054 = 23717 \text{ chargeable ems.}$$

How much would the matter be worth at 75 cents per thousand ems? The constant for 7-point, 7½-set, at 75 cents per thousand, is $.0379$.

$$46927 \times .0379 = \$17.79.$$

We can prove this by multiplying the number of chargeable ems by the rate per thousand.

$$23717 \times .75 = \$17.79.$$

There are 5184 square points in one square inch ($72 \times 72 = 5184$); there are 7×7 or 49 square points in one em of 7-point type.

$$\frac{5184}{49} = 105.8 \text{ ems 7-point in 1 sq. in.}$$

$$\frac{23717 \text{ chargeable ems}}{105.8 \text{ ems in one sq. in.}} = 224.17 \text{ sq. ins.}$$

When the set of any type is the same as its body size (*i. e.*, 6-point, 6-set; 7-point, 7-set; etc.), the number of set ems equals the number of chargeable ems. In such cases the multiplying factor is $.4717$ for all sizes, and the constant for each rate per thousand is the same for all sizes. These constants are given in heavy faced type in the table, and have been repeated in each case to keep the table complete and avoid confusion.

In the above table the selling price per thousand is listed in prices varying by five cents. That is, 40 cents, 45 cents, 50 cents, 55 cents, etc. A constant for any intermediate price can be determined by taking the difference between any two given constants and dividing by five. This will give the

amount to be added to the lower constant for each cent of increase. For example: What would be the constant for 8-point, 8¼-set, at 63 cents per thousand? The 60-cent constant is $.0292$, the 65-cent constant is $.0316$; the difference is $.0024$. Dividing $.0024$ by 5 equals $.00048$. This is the amount that must be added to $.0292$ for each cent of increase over 60 cents. For 63 cents it would be $3 \times .00048$, or $.00144$. Adding $.00144$ to $.0292$ equals $.03064$. Call it $.0306$. If the last figure had been 5 or more, it would have been raised to $.0307$. The constant for 8-point, 8¼-set, at 63 cents per thousand is, therefore, $.0306$.

Let us prove this by our previous problem. We found that 28976 typewriter characters produce 14095 chargeable ems.

$$28976 \times .0306 = \$8.87$$

$$14095 \times .63 = \$8.88$$

This is within one cent of being correct.

The same result would be obtained by finding the cost of composition at 60 cents and at 65 cents. Take the difference in value, divide it by 5, multiply it by 3, and then add the 60-cent price.

$$28976 \times .0316 = \$9.16$$

$$28976 \times .0292 = 8.46$$

$$\frac{.14}{.70 \times 3} = \frac{.14}{2.1} = .066666$$

$$\frac{.70 \times 3}{5} = 42 + \$8.46 = \$8.88$$

Teachers of printing and teachers of mathematics to printers' apprentices will find the calculation of such tables of infinite benefit to students. It gives excellent practice in mathematics and equips the student for other calculations connected with estimating on type composition.

THE CYCLONE OUT OF SORTS

We begin the publication of the *Rocky Mountain Cyclone* with some phew diphiculties in the way. The type phounder phrom whom we bought our outphit phor this printing ophice phailed to supply us with any eph's or cays, and it will be phour or phive weex bephore we can get any. We have ordered the missing letters, and will have to get along without them till they come. We don't lique the loox ov this variety ov spelling any better than our readers; but mistaix will happen in the best ov regulated phamilies, and, iph the eph's and c's and x's and q's hold out, we shall ceep (sound the c hard) the Cyclone whirling aphter a phashion till the sorts arrive. It is no joque to us; it's a serious aphaire.—*Denver Rocky Mountain Cyclone.*

The Monotype reduces composing-room costs by eliminating the greatest of them all—the time wasted in the distribution of used type.

The San Antonio Express

THE MONOTYPE IN THE COUNTRY PRINT SHOP

Continued from page 26

Down in the Lone Star State they are almost as hard to persuade to change their habits, and as insistent upon being "shown," as the typical denizen of Missouri. This makes it a pleasure to sell Monotypes in Texas, because it is easy to show that Monotype claims are real merits and not mere talking sales and advertising points, for the Monotype always makes good.

When the San Antonio *Express* installed Monotypes, it did so with some hesitancy and doubt, but now, after a six months' experience, its foreman and its proprietor are decided optimists regarding Monotype performances and the value of the Non-Distribution system.

The *Express* has two of the latest improved Monotype Type-and-Rule Casters, with a full equipment of molds for casting all sizes of type and borders from 10-point to 36-point, and rules, leads, and slugs in 2-point and 6-point sizes. It has in use 73 fonts of matrices and a complete storage system. Part of the storage cabinets are shown in our illustration.

Mr. Carnal, the foreman of the San Antonio *Express*, says that the Non-Distribution System has shown a considerable saving, and that the improvement over the old plan of trying to keep everything standing is very great, notwithstanding the fact that there has been a considerable increase in the amount of advertising since the Monotypes were installed.

The operator, F. H. Wall, has no trouble in keeping the ad room fully supplied with material from the two casters; while the advertisers are pleased with the clear-cut, clean ap-



W. H. CARNAL
Foreman San Antonio Express

pearance of the *Express*, always all in new type.

The *Express* carries a large number of fonts in order to please its advertisers, who are particular, as well as to give variety to its pages.

The San Antonio *Express* adds another to the long and rapidly growing list of satisfied Monotype users, and helps to bring nearer the day when not to be a Monotype user will be tantamount to an admission that one is not up to date.

builders' hardware and other metal industries; therefore the bulk of the work comes from plants with somewhat similar needs. The matter of matrix selection for this class of work was very simple. We use a plain modern roman and italic with No. 25 Bold for all work of this class, and these two series are used for it—nothing else. This makes for a uniformity of product that is very pleasing in more ways than one. For our 'factory jobs' we use Series 45, with Series 97 for display.

"So much for equipment. Now as to our way of handling composition. In the first place, the proprietor bought the Monotype to 'set type' and the logical conclusion is that when type is to be set, the Monotype is there for that purpose. But—how small a job is it profitable to set on the machine? that is, the average job work where, as a rule, there are three or four sizes of type and possibly only two or three lines of each size. That has been the sticking-point in many shops who regard the Monotype only as a machine to set work which would take too long to do by hand. A little observation will show that these jobs generally contain too many sizes of type, and that the majority will look better in fewer sizes. We use two sizes in jobs of this kind, with a six-alphabet arrangement which gives 12 alphabets for the job—certainly enough for commercial work—casting the larger size first and then the smaller without changing the mold—only the matrix case and wedge. This saves more time than would be imagined. If there are two or more jobs requiring the same type or same sizes, they are grouped so as to reduce change of caster to a minimum. The operator can do this if layout and sequence are left in his hands. Under this system we use the machine profitably for letter-heads, cards, statements, and other small work that the average shop does not think worth while to put on the machine.

"Ruled forms for the various factories are our 'pet' product. We handle a great many of these, and they are all monotyped. We use strip rule for down rules and keep all forms standing. A little investigation by proprietors as to the number of ruled forms reprinted absolutely without change ought to show convincingly that this is a great opportunity for them to 'phat' high-priced composition.

"Labels for boxes of builders' hardware presented quite a problem before the advent of the Monotype—now it is all very simple. They are set on the machine, five or ten up, with the exception of one line on the large labels,



CORNER OF MONOTYPE ROOM SAN ANTONIO EXPRESS

and completely set on the smaller ones. We make them up in gangs and run on cylinders. These forms also are all kept standing. As these labels range from $\frac{1}{2}$ by 1 inch to 4 by 6, with a uniform margin of $\frac{1}{8}$ inch, the spacing proposition was severe, especially as we had about 120 forms and half that number of different sizes, varying by $\frac{1}{8}$ inch. Monotype quads are used for spacing, and out of this stack of forms, containing possibly 800 pounds of metal, the leads and slugs could easily be held in one hand."



LIEUT. JAMES B. SCHOCH

ONE OF OUR HEROES

Lieutenant James B. Schoch, of the 109th United States Infantry, has shown what kind of men we are sending "over there." He has been cited for bravery by the French staff because of his splendid courage and coolness in reforming his company under fire when they had become separated from the main body of the troops, and then step by step fighting over to the new position and taking part in the further charge.

In civil life Lieutenant Schoch was assistant manager of the Technical Publication Department of the Lanston Monotype Co. He is a graduate of the University of Pennsylvania, where he took the electrical engineering course, and is a member of the Engineers' Club of Philadelphia.

As one of the Pennsylvania National Guard, he saw service on the Mexican border, and when his regiment was taken over by the National army, held the rank of first sergeant. His promotion has been rapid, the rank of second and first lieutenant following in quick succession.

These are the days which try the soul of the foreman of the plant run on the old lines—distribution and picking.

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LIEUT. W. A. HUNTER

William A. Hunter, Sr., foreman of the Advertiser Job Printing Co., London, Ont., has two sons in the Royal Air Force in France. Recently he received word that William A., Jr., had been wounded while on duty with the 19th Squadron, R.A.F. "Billie" was flying over the German lines to head off some enemy planes that had flown over the Allies' lines and would soon return, when he got too close to "earth" and within range of the anti-aircraft gunfire; before he could get away he was severely wounded in the leg. Fortunately, he was able to bring his plane back over the home lines, and was taken to a dressing station. The last word from Billie is that he is doing nicely and expects soon to return to France.

Lieutenant Hunter is a native of London, Ont., and learned his trade



LIEUT. W. A. HUNTER

in the Advertiser shop as a printer. Later he attended the Philadelphia Monotype schools, and at the time of his joining up with the R.A.F. was combination operator with the Dominion Loose Leaf and Printing Co., Ottawa.

Among the men who will return from the battlefields incapacitated for military service there will be a number of printers who will still retain their knowledge of the business. Such men make good Monotype operators, and you will benefit them and the trade by sending them to the Monotype schools.

Non-Distribution is a word coined by the Lanston Monotype Machine Co. to describe the most profitable system of composing-room management that was ever invented.

Monotype versatility is without limit, there is no composition it cannot do.

GEORGE W. HOLTMAN

The death, on July 4th, of Mr. George W. Holtman, superintendent of the printing department of Braunworth & Co., Brooklyn, N. Y., removes another good printer and a good fellow.

Born in Central Covington, Ky., in 1880, and beginning his education in the village school, he graduated into the printing office. At the age of eighteen he was working on the Pittsburgh *Chronicle*, and from this time his advance in his chosen craft was rapid.

In 1906 he became a partner in the firm of Knowles & Holtman, Cincinnati, and developed that business in his capacity as composing-room manager.

He retired from this firm to take a position with the Lanston Monotype Machine Company, being attracted by the rapid development of that machine and having great faith in its future.

Later the call of the superintendent caused him to accept the superintendency with the Braunworth Company, a position that he held at the time of his death.

He leaves a wife, three daughters, and a son, the oldest being sixteen.



GEORGE W. HOLTMAN

A. J. McDONALD

The death of Mr. A. J. McDonald, president of the McDonald Printing Co., Cincinnati, removes another of the old guard of printerdom, one who had built up a large and successful business noted for its fair dealing and generous co-operation with its customers and the printing trade. We shall miss him as a Monotype booster. The business will be continued under the old firm name by his son, Mr. Andrew McDonald, who has been in charge for some time.

Install labor-saving machinery now when its savings are greater than they have ever been in the history of printing.

V. D.

THE ENEMY AT HOME

Here is a story with a thrill in it, of how Uncle Sam suddenly rolled up his sleeves and decided to hand the knockout to an invisible enemy—an enemy taking a greater toll in men than all the German gas, guns, grenades, and other products of "frightfulness" combined.

At the request of the War Department we are giving you this story, that we may play our part in the plan to reach every man and woman in the country with the truth about this unseen enemy threatening our military forces and our civilian communities. *You must, as a loyal American citizen, actively enlist in the fight.* You as an individual are faced with the opportunity of a lifetime to play a big patriotic part by simply backing up your Government and standing for the clean things in your community—openly, frankly, and avowedly for the good of your country and your home.

The name of this invisible enemy is Venereal Disease—and there you have in two words the epitome of all that is unclean, malignant, and menacing.

A shocking thing to think of and talk about? A tabooed subject? Not at all. The thing that can defeat armies—the thing which, unchecked, can destroy the race—must be discussed *now*. The Government is showing the way.

Here are a few of the facts corroborating the foregoing statements. It is vitally necessary to your future and to that of your country that you know these things. There is no cause for panic, but there is cause for the awakening of every one to the situation; there is cause for abolishing the apathy of the general public, which has proved such an obstacle in the past.

During the first year and a half of the war one country had more men incapacitated from venereal disease than from all other causes put together.

Prostitution is the cause of nearly all venereal infection.

Prostitution does not exist in the army today, but it does exist in civil communities visited by soldiers.

Gonorrhoea and syphilis are "camp followers" where prostitution and alcohol are permitted.

They form almost as great an enemy behind the lines as do the Huns in front.

A soldier with a venereal infection is not only disabled as a fighter, but is extremely dangerous to his comrades.

It costs the Government hundreds of dollars to make a soldier of a man; this is wasted if the soldier becomes disabled from venereal disease.

By far the largest percentage of venereal disease in the army is brought in by the men leaving civil life.

To safeguard the soldier and the soldier-to-be, all communities must be freed from sources of venereal disease.

To protect our future man power; to keep production at the highest point; to protect the workingman and thereby his family—the workman must be reached through his employer.

These few paragraphs should be enough to convince you of the importance of this undertaking.

Uncle Sam, knowing all this at the outset, and having the terrible experiences of the European countries before him, decided to

fight the thing from the very start. It meant doing a thing never before attempted by any country. It meant that the leading nation of the world, on whom all eyes were turned, was to deliver the first great open blow against an age-old curse.

Experience with troops has proved time and again that prostitution is not necessary and that its abolishment comprised the real problem. So the Government went to work. The result was the establishment of the five-mile zones surrounding all military and naval stations and camps in which prostitution and the sale of liquor were prohibited. It then became necessary to supply healthful recreation in abundance; libraries, reading rooms, vaudeville entertainments, athletic games, and numerous other forms and methods of diversion and amusement. These measures proved most effective; but communities outside the zones, to which the soldier went on leave, were contaminated. Here the Government had no jurisdiction, and was forced to rely on the hope that these communities would "clean house" themselves when the nation's needs were made clear to them.

It was also definitely proved that the real fight would have to be conducted by civilians in their own communities, with the aid and suggestions of the national Government.

To facilitate this matter the Division of Social Hygiene was formed, under the War Department Commission on Training Camp Activities. Three branches of the Division handle Army and Navy Work, Men's Work, and Women's Work respectively. Every form of publicity is being used to acquaint the soldier and the civilian with the real facts concerning the subject. Motion pictures, literature for general distribution, lectures, and other media for spreading a complete knowledge are being provided.

Do you want more information along this line, so that you can get shoulder to shoulder with your Uncle Sam? Do you want literature, produced under Government supervision, for distribution to your employees or friends? Do you want to co-operate in making your home town the safe place it should be for your family and for the soldiers who visit it or who come from it? Do you want to get into a really big fight against the Huns of the disease world? Don't make a mistake—it's a man's size job.

To signify your desire to fight with Uncle Sam right here at home, and to go on record as a broad-gauge, patriotic individual, write to

The War Department Commission on Training
Camp Activities
Social Hygiene Division
105 West 40th Street
New York, N. Y.

Ask for information. State what you can do. Offer your help. Write fully. You'll be supplied with *real ammunition*.

THE EDITOR.

Co-operative organization for the general good is now undergoing the crucial test in the fight against compulsory crushing of the individual for the pride of possession. You can help to hasten the victory by supplying your workmen with an abundance of material so that they will become so efficient that you will be able to spare some of them for the big battle. The Monotype, by eliminating the non-productive operations, will help you to do this.

The printer who succeeds in business sells more than a combination of paper and ink and labor—he sells satisfaction. The Monotype is a first aid to the making of satisfied customers.



DR. WILLIAM H. GREENE

DR. WILLIAM H. GREENE

The printing industry of Philadelphia received quite a shock at the announcement of the death of Dr. William Houston Greene, president of the Stephen Greene Printing Company, which occurred suddenly on the morning of August 8, 1918. He had not been ill and was at his place in the office every day, therefore it is thought that the intense heat of the previous day caused a collapse and his death while he peacefully slept.

Dr. Greene was active in the business and educational world. He graduated from Jefferson College as a doctor of medicine, but specialized in chemistry and became demonstrator at the University of Pennsylvania. In 1880 he was professor of Chemistry and Physics at the Boys' Central High School. In 1892 he began his active business career by associating himself with his father in the printing business. At his father's death he carried on the business and increased it largely.

Dr. Greene took an active interest in science and music and was president of the Musical Art Club of Philadelphia. He was also a member of prominent scientific societies in America, Great Britain, and France.

A clear-headed thinker who lived up to his convictions, and a believer in the value of economic machinery, such as the Monotype, he will be missed in the trade as well as personally.

Pity the tradesman who boasts that he can make low prices because he does not spend money for advertising and for salesmen. There are a few printers of this kind, but the successful ones take their own medicine in generous doses, and you can see their advertising all over town.



WM. L. WEATHERLY
Caster

WM. E. HUMPHREY
Keyboard

W. T. GALYOU
Caster

D. FRAZER
Keyboard

DAVID S. CONNELL
Caster

JOS. R. KIERNAN
Combination

Good Words From Monotype Students

WHO HAVE MADE GOOD AS OPERATORS
AND WHO APPRECIATE THE GREAT WORK
THE MONOTYPE SCHOOLS ARE DOING

It is a pleasure to be able to show in these pages the portraits of a few of the many students of the Monotype schools who are making good in actual service, and to give them an opportunity to express their appreciation of the great benefit they have derived from the course. There are many more of these letters in our files, and we are always glad to receive them, even though we cannot always publish them.

WILLIAM L. WEATHERLY, caster operator, with the *Saskatoon Phoenix*, says: "It would be impossible for any one who had been privileged to graduate from the Monotype schools to say too much in praise of them. My own experience impels me to urge all compositors who are tired of the toil of hand work to take up the Monotype and attend the Monotype schools. The results will pay them a hundredfold. I also urge printers returning from the battlefield to take up the keyboard."

WILLIAM E. HUMPHREY, keyboard operator with the *New Haen Union*, says: "I take pleasure in stating that I have been greatly benefited by the keyboard instruction I received at the Monotype school. I have found that there is always a demand for operators, which has enabled me to keep constantly employed since leaving the school and I do not hesitate to recommend that others take advantage of the free instruction which is given there."

WALTER T. GALYOU, caster operator with the *Flint Daily Journal*, Flint, Mich., says: "It gives me great pleasure to have the

opportunity to express my appreciation of your schools and the big opening that the Monotype affords union printers. Having done case work until it became monotonous, I decided to turn to the machine, and was admitted to the Monotype school in Philadelphia, where I was given a complete course on the casting machine, which was the start to success in my career in the printing business. I wish to thank the Monotype Company for the opportunity they gave me, and recommend the school to others who, like myself, have tired of the hard work. I now have charge of two casters, and it is more of a pleasure than work to keep them going."

D. FRAZER, keyboard operator in a commercial plant, Toronto, Canada, says: "A little over a year ago I took a short course in the Monotype school on keyboard work and consider the time well spent; in fact, I have made it up long since. No longer am I tired out at the end of the day from long standing. It gives me the shivers now to think of the days when, as a compositor, I hunted for sorts and picked the jobs to death. Those days are gone—for good, I hope. Keyboard operating is a cinch, and any compositor who will do as I did can enjoy the same kind of a job that I now have."

DAVID S. CONNELL, caster operator on the *Daily Star*, Montreal, Canada, says: "After spending three years as a runner I entered the Monotype school. Completing the course in eight weeks, I accepted a position on the *Montreal Daily Star*, of which plant I am now in charge. The method of teaching by which each student receives personal instruction enables one to start at any time and to go ahead without delay. The course completely covers everything pertaining to

the Monotype equipment. No printer can take a bigger step forward than to take up either the keyboard or the caster work of the Monotype through the school."

JOSEPH R. KIERNAN, combination operator with Searle and Dressler, Allentown, Pa., says: "I am about to enter my tenth year as a Monotype operator, and having been a student in the Monotype schools at three different times, feel competent to speak of the good work they are doing. During my first term I learned the old keyboard; returning again in 1910 I took up the duplex board, and came to the conclusion that there was no composition so intricate that the Monotype would not make simple work of it. More recently I again attended the schools and took up the caster. Aside from the fact that it is more remunerative than the other work in the composing room, I have found the Monotype very agreeable work—more so than the slug machine, with which I have had some experience. All printers should avail themselves of the splendid opportunity offered by the Monotype schools."

LOUIS T. KREN, keyboard operator with the Sears-Roebuck Co., Chicago, says: "At the time I entered the Monotype schools I had been operating a slug machine for a year. It was my idea merely to add some extra knowledge, but as I became interested in the operation of the keyboard I was convinced that the Monotype was the machine on which I wanted to work. Besides being clean and healthy, the work is attractive to any one whose ambitions are directed toward the best in the printing industry. I cannot praise too highly the thoroughness of the instructions in the schools and the aid extended to all graduates in securing positions.



LOUIS T. KREN
Keyboard

O. C. STRATHAM
Machinist

EDW. KREUTZBERG
Caster

J. S. HEAD
Caster

M. P. FISHEL
Caster

J. J. GOLDSTEIN
Combination



K. G. SCHUELER
Caster

C. P. MAHONEY
Keyboard

OLIVER C. STRATHAM, Monotype machinist with L. F. Dow Company, St. Paul, Minn., says: "I am certainly glad to make known some of the benefits I received from a course in the Monotype schools. The schools first became known to me through a circular describing the opportunities offered ambitious young men, an offer which seemed almost too good to be true. But after taking a course in the Monotype school I found that the circular did not show nearly all the advantages gained by this absolutely free course of instruction. Since graduating I have worked under better conditions, wages are higher, and I have steady employment. I find it impossible adequately to express my appreciation of what the Monotype schools have done for me."

EDWARD KREUTZBERG, caster operator on the New York Times, says: "Since my graduation from the Monotype schools I have found that your interest in the students does not stop when they leave the school. I regard the schools as the most complete of which I have knowledge, and can testify to the results in my own case. Without training in the printing business, I entered the school and am now able successfully to operate the plant of the New York Times."

J. S. HEAD, caster operator with the Fort Wayne Printing Co., Fort Wayne, Ind., says: "What success I have thus far attained as a Monotype operator I owe to the Monotype school, and my advice to any compositor who wishes to better himself is to take advantage of the opportunity offered and take a course in the Monotype school."

M. P. FISHEL, caster operator with the Caslon Press, Toledo, O., says: "The work of the Monotype school and the instruction received there are important factors to the printer starting in Monotype work. Instruction is given under actual working conditions. The instructors take a personal interest in the students, and the lessons are thorough and cover everything. Personally, I think the Monotype school is a wonderful institution."

J. J. GOLDSTEIN, combination operator with the Winkler Printing Co., Springfield, O., says: "The Monotype course brought me



GEO. GOLDBERG
Caster

CHAS. F. RIBAH
Keyboard

such great returns for the small amount of time and money (room and board) put into it that I consider it a gilt-edged investment. The monetary returns have not been greater than the returns in personal improvement. After completing the course at the school I was sent out to run a Monotype plant. Here I was placed on my own merits. As a comp. I lacked confidence in myself, but with no one to turn to for advice I was thrown on my own resources and soon learned to think for myself and use my judgment. Now, confidence is my greatest asset. I enjoy my work and thank the Monotype Company for the opportunity the schools have given me."

CHARLES F. RIBAH, keyboard operator, Jefferson City, Mo., says: "Nothing better can be said of the Monotype Schools than that they have brought success in my case and enabled me to guarantee my employer a big string every day. Just to get the right start a fellow has to have a leverage on accuracy and speed, and the Monotype School is the place to get that start."

KARL G. SCHUELER, caster operator, with Western Printing and Litho. Co., Racine, Wis., says: "I have been working steadily ever since I finished my term in the Monotype School. My earning capacity has been increased about fifty per cent., and the work is much more pleasant than when on the floor. The increase of wages alone has more than paid me for the time it took from my work while taking the course."

GEORGE GOLDBERG, keyboard operator with F. H. Lounsbury & Co., Duluth, Minn., says: "I attribute my success on the Monotype keyboard to the course of instruction which I received at the Monotype Philadelphia School some three and a half years ago. The Monotype School is all that you claim it to be."

CHAS. P. MAHONEY, keyboard operator, now estimator with George F. Lasher, Philadelphia, says: "It is now about twelve years since I began 'hitting the keys', and I always look back with pleasure to my course in the Monotype School. To me the Monotype has been a stepping-stone to better things, and with a natural love for figures has led to my taking up estimating. The careful instruction received at the Monotype School has certainly been a big help, and I recommend it to all ambitious printers."

WHY NOT CHANGE?

You are sick of distribution,
You have wrecked your constitution,
In a printing institution
Picking sorts;
For your feet are sore and smarting,
While your backbone feels like parting,
And your work-sore hands are starting
To grow warts,
You're sick of doing dull things ev'ry day,
You're sick of getting just the same old pay.

Now I know that you're disgusted,
For you're nearly always "busted"
And I know because I trusted
To that road;
But, like me, why don't you leave it?
You will never, never grieve it,
Whilst your mind—you will relieve it
Of a load.
And if you wish relief without delay,
Just write to Philadelphia today.

State you want an application
To the school for education
In the proper operation
Of machines.
That will make your work congenial,
Your position far from menial,
And a greater increase in all
Ways and means.
The Monotype will prove a stepping-stone
To something better than you've ever known.

WILLIAM BAKER, Combination Operator,
Brown-Howlands Co., Boston.

The Monotype Schools are open to
printers returning from the war.



"PEE-WEE" LITTLE ——"JUMBO" DAVIS
AND THEIR BIG DAY'S WORK

A PAIR OF RECORD BREAKERS

This is not a well-balanced picture, but it shows a pair of well-matched record breakers in the caster room of the New Haven Union. On the right is the diminutive caster operator, "Jumbo" Davis, who weighs 105 pounds; on the left is "Pee-Wee" Tom Little, the printer's devil of the plant, who is nineteen years old, weighs 376 pounds, and is six feet one in his stocking feet. Between them is the product of an eight-hour day's run on the Type-and-Rule Caster—645 pounds of six-point slugs, 21 inches long. This pile is ten and a half feet high, and practically hides the ten-foot ladder used as a support.

While these slugs were being cast Operator Davis did his regular day's work of taking care of the composition being turned out by two keyboards. Thus he kept three casters going—one on slugs and two on composition. In the rear is shown a portion of the storage cabinets three tiers high, and on either side is one of the casters, the third not appearing in the picture. It certainly kept "Devil" Little busy supplying the caster with metal and stacking the slugs as fast as made.

MONOTYPOGRAPHY

An unusual special souvenir edition has been issued by the Quebec Telegraph Printing Company, Quebec. It is a large pamphlet of 56 pages and cover, 12½ by 17 inches in size, and is excellently printed on coated stock, the cover being printed by the three-color process. Mr. Frank Carrel, the proprietor, and Mr. Smith, his manager, both have reason to be proud of this splendid sample of what a Monotype job and newspaper plant can do with the aid of a good pressman. The Monotype Company is proud, too, as this is an all-Monotype plant and publishes one of the best-looking newspapers in Canada, as well as good job work.

The Baltimore News has issued a pamphlet of 40 pages and cover showing reproductions of its automobile advertising pages on June 19, 1918. It is 9¼ by 12 inches in size, and the reproductions are of the whole pages, including the reading matter, and are excellently well done. Mr. Frank D. Webb, the advertising manager of the News, and Mr. L. F. O'Brien, automobile editor, are entitled to hearty congratulations on that issue of the News and the book that commemorates it.

Monotype

A Journal of Composing-room Efficiency

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-&-RULE CASTER

Published by Lanston
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Company, Philadelphia

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DECEMBER, 1918

NUMBER 3

"After the war!" Nearly every day business men utter or think these three words, so fraught with fateful meaning, but how many of them actually realize the great big problem that the close of the war has brought us?

They talk of the difficulty of again turning the immense armies that have been so vigorously fighting for "Liberty for all" back again into peaceful pursuits and of the unsettled industrial conditions that they feel sure are going to result because of this sudden plethora of labor; but they forget that there is an army of men being returned who have done their best in the field of battle or in the camp and are now coming back in "damaged" condition, to use a commercial expression, and must be made over again usefully to participate in our civil and commercial life.

They cannot in justice be allowed to become public charges, with all that that implies in stunted manhood and in misery. We owe them a debt that cannot be repaid by pensions and charity. As men we took them from their offices and workshops, where they held self-sustaining positions, and we owe it to them to place them again in the same or in better positions. This is not generosity: it is our duty. They did not hesitate, nor should we.

Among these men are many printers who are coming back with less physical ability to perform the more strenuous tasks of the composing room, but with their knowledge of printing unimpaired. These men must not be allowed to drift into the discard; they must be fitted to take up the physically easier parts of their vocation and given a chance to again become part of the personnel of their craft.

With a full realization of these conditions the Lanston Monotype Machine Company has been and is earnestly cooperating with various branches

The Big Problem

How the Monotype Company is helping the industrial world to solve the biggest problem that the war will leave to this generation.

of the Government of the United States, the Canadian Government, such organizations as the Red Cross Institute for Crippled and Disabled Men, and the Typographical Unions in providing means for re-educating these heroes in the operation of the Monotype, whereby their previous knowledge of printing and printing-office methods will be utilized and made valuable as they once more take their places in the industrial ranks.

In carrying out this educational work the Monotype Company is maintaining schools in the United States and Canada. The Red Cross Institute for Crippled and Disabled Men is also operating a Monotype School in New York city.

Each of these schools is fully equipped to teach the returned printer soldier the best method of Monotype operating, and by means of intensive training, which his military experience has particularly fitted him to take, he is quickly prepared for an active and lucrative position in the trade.

The keyboard of the Monotype is particularly suitable for operation by invalided soldiers who have typographical knowledge, especially those who have lost or had impaired the use of their lower limbs. The work is light and the operator sits at ease, his physical effort being practically confined to his arms and fingers.

A number of these soldier students have already finished the Monotype course in these schools and are now making good in commercial printing

plants. Owing to the present labor shortage and the rapid increase in the number of Non-Distribution composing rooms there is room for many more.

This re-educating of their fellows who have been "over there" is a work in which all printers should be vitally interested, as it is merely a replacing of the printer soldiers in their trade as producers instead of as dependents and not a labor dilution. In addition it is a provision for the immediate future of the trade, as the Non-Distribution System is so shifting the demand for labor that there will be a need for many more Monotype operators than can be supplied for some time.

Every employing printer and every journeyman printer who knows of a disabled printer hero (one who has the use of his hands though in some other way incapacitated for the floor work of the composing room) should urge him to take up the Monotype. These men often hesitate about returning to the trade, and need a little persuasion to start them on the right track; see that they get it, for there is not so much knowledge and skill in the printing business that we cannot find good use for all of it; and we cannot afford to have any of it escape into other lines of trade. Therefore, these printer heroes must be encouraged to become better printers by completing their knowledge of the craft through the ability to handle the Monotype.

The Monotype Company is providing the means, the men are available, and it is up to every printer (whether employer or journeyman) to see that the good men are returned to the ranks of the composing room. Will you do your share.

During the recent Canadian National Exposition of 1918 the Toronto Monotype school made a fine exhibit of its work in cooperation with the Depart-



MONOTYPE SCHOOL EXHIBIT AT CANADIAN NATIONAL EXPOSITION

ment of Soldiers Civil Re-establishment of the Canadian Government. We are glad to be able to show an illustration of this exhibit, which contained four Monotype keyboards, all of which were operated by returned soldiers during the entire two weeks of the Exposition. This exhibit attracted considerable attention. These men have since graduated, and, with a number of others, are filling positions in different shops to the entire satisfaction of their employers. A booklet giving the story of a dozen Canadian soldiers who have been replaced in the ranks of printerdom through the Monotype schools was distributed at the exhibit.

Each of the Monotype schools is in charge of a competent instructor and assistants who are earnest in their work and who appreciate the men whom they are teaching. They are rapidly and successfully re-educating these printers who have risked so much for the defense of "Liberty for all." Positions are being found for these operators as rapidly as they gain proficiency.

The men themselves realize the value of the schools, and we have received many letters from graduates telling us how much they appreciate being able again to take up their vocation in life and thanking us for the means by which this has been accomplished.

Space will not permit us to print a number of these letters, much as we would like to do so; but here is one that is typical. It was written to the Invalid Soldiers Commission at Montreal, through whom this man was placed in the Monotype school:

"I take great pleasure in writing these lines to let you know what has

been done for me on my return from active service 'over there.'

"Before enlisting in the Canadian Expeditionary Force in 1914, I was a compositor; while on active service I contracted malarial fever, through which I got my discharge. I was not able to resume my former occupation, so the Invalid Soldiers Commission granted me a permit for re-education.

"I entered the Monotype School in Montreal on March 17th and got through satisfactorily. I then wanted

to take up the caster, but it was impossible to learn the caster in Canada at that time, so I made application to Ottawa and was granted a three months' extension. I went to the Monotype school in Philadelphia on May 20th, and took up the mechanical part of the keyboard and caster. They have a very efficient staff of instructors and I was able to finish the course quickly.

"I met quite a number of returned Canadian soldiers there, studying the keyboard and caster.

"I returned to Montreal in August and started to work on the Herald Press to get some practical experience. After a short time I was certain that I would succeed and I got a position as a combination operator in another shop. I have been working there ever since and am getting the union scale, so that must mean that I am giving satisfaction. I feel that I have made a success."

This re-education of the heroes of the great world war is a truly noble work and deserving of the best endeavors of the trade, but it is in no sense a charity, even though there is no fee for instruction. We realize that these men risked all and made big sacrifices in pain and suffering for the cause of Liberty and that they are now entitled to a chance again to assume positions in civil life in keeping with their intelligence, and to enjoy a full share of that liberty for which they fought. It is theirs by right of service and we expect the assistance of all printers in giving them that which is their due by sending them to the Monotype schools and giving them positions as soon as they have become competent operators.

Continued on page 44



RED CROSS INSTITUTE FOR CRIPPLED AND DISABLED MEN

Transformation of an Ad Room

By L. C. BURNHAM
Foreman, Paterson Press-Guardian

The metamorphosis that is brought about by the introduction of the Monotype into the composing room of a daily paper is nowhere more forcibly nor more pleasantly shown than in the transformation of the ad room of the Paterson Press-Guardian of Paterson, N. J., which recently changed that department to harmonize with the modern tendencies of the other departments of the Press-Guardian.

Of course, the change began with the installation of the Monotype Type-and-Rule Caster and the making of the provision for properly storing the type, leads, rules, slugs, and other material in sufficient quantity to render the whole ad room a hundred per cent. productive through the Non-Distribution System.

Naturally, a complete rearrangement of the composing room followed, and here the valuable aid of the Monotype efficiency man was evident when he suggested the changing over of the cabinet stands that the compositors had been using by removing the sloping tops and substituting flat tops, which give them ample room for making up and handling advertising pages. Backing this up is a rack with space for a full supply of leads, slugs, and rules, so that the ad man may have everything needed right at his finger-tips.

This transformation was a real success, as can be readily seen by the photographic illustration which we



TRANSFORMED COMPOSING ROOM, PATERSON PRESS-GUARDIAN

present. This shows several of the altered stands and the entire composing-room force, all of whom seem to be well pleased with the improvement.

Along the side walls are seen the racks for the full-length leads and slugs and the sorts storage cabinets, while underneath the stands we can catch a glimpse of well-filled cases. How could a compositor be otherwise than happy with such abundant supplies of material and such facilities, coupled with the assurance that this condition will continue?

In our other illustration we give a view of one side of the caster room, with the Monotype Type-and-Rule Caster and the storage bins and racks for rules, slugs, and spaces and quads. The size of these receptacles gives promise of plenty of this important material, which constitutes such a large part of the average advertising page.

The Paterson Press-Guardian is certainly to be complimented upon the improvements in its ad room, which place it in the front rank for efficiency.

The direct effect upon the production records has been very pleasing to the management, and the removal of the old-time difficulties of sorts hunting and picking in the last hours of a big day has been a great relief to the foreman and superintendent.

The advertisers are equally as well pleased with the always new type in which their advertisements are set and the removal of all restrictions as to the quantity of any one face that may be used.

Therefore, taking all in all, we feel that the transformation of the Press-Guardian was one from darkness into light and almost from labor to rest, so many of the former difficulties and troubles having been removed.

Printing is the most practical of the arts. Its products are used to carry the researches of all the arts and sciences to the four corners of the earth.

—National Printer Educator.

Distribution costs good money but gives nothing in return. Why not abolish it at once?



CASTER ROOM, PATERSON PRESS-GUARDIAN

A Warning to Printers and Buyers of Printing

Your attention is called to a flagrant violation of business ethics on the part of a manufacturer of slug machines, who is making an unwarranted attempt to place the United Typothetæ of America in the position of advising its members that Monotype composition costs more than slug composition.

The following paragraph is taken verbatim from a letter sent from the office of this slug machine manufacturer, by whom it was made a part of a formal proposition submitted to the United States Government:

"The United Typothetæ (an association of employing printers which has no interest in advancing the claims of any machine) in a recent report, issued for the information of its members, shows that the cost per hour of the type-at-a-time machine is \$4.14 while the slug machine cost is \$2.13; showing that slug composition can be produced at about half the cost of that produced on a double-unit machine."

This same statement is now being circulated to the printing trade by this slug machine company in an attempt to mislead printers and the buyers of printing.

Of course, the members of the United Typothetæ know that their organization has never made in any of its publications a comparison of the cost of production between the Monotype and the slug machine. On the contrary, it has more than once placed itself upon record as opposed to the use of its published hour costs by machinery manufacturers for advertising purposes.

In 1911, the Boston Typothetæ passed the following resolutions, which were endorsed by a majority of local Typothetæ throughout the United States and by practically all the Printers' Cost Congresses held during the next three years:

"WHEREAS, The machine hour costs collected by the various printing trade associations are no more an indication of the relative efficiency or profitableness of different types of printing machinery than they are evidence of the ability of the proprietors of the different offices from which these figures were obtained, and

"WHEREAS, It is impossible to draw any conclusion from these hour costs without complete information as to the conditions under which the machines are operated, the kind of work on which they are used, and the number of productive hours, it is hereby

"RESOLVED, That we place ourselves squarely on record as being opposed to manufacturers of machinery using these figures to substantiate claims for low production costs, which not only defeat the very object for which these figures were obtained, but also mislead purchasers of machinery."

At the convention of the United Typothetæ held in New York, in 1914, the abuse of published records was taken up and a resolution passed recommending a discontinuance of their

publication. Again, in the 1915 convention at Los Angeles, the matter was taken up and the following resolution was presented:

"WHEREAS, It is believed that the further promulgation by general publicity, outside our national and local associations, in the matter of average costs of production is no longer to the best interest of our industry: Therefore,

"BE IT RESOLVED, That we recommend the discontinuance of this practice in so far as it relates to circulation generally. Especially do we condemn the publication or use of hour costs by manufacturers of printing machinery and supplies in their selling campaigns, inasmuch as the frequent distortion of the cost figures defeats the very objects for which they were obtained."

This resolution was unanimously adopted as defining the position of the United Typothetæ of America on the subject.

In the light of the above resolutions, the printer who buys typesetting machinery and the customer who buys the product can determine whether this audacious attempt of this slug machine manufacturer to deceive them shall be allowed to go unrebuked.

With the figures quoted, which are supposed to cover the first eight months of 1918, no information was given to show the percentage of productive time of the different machines; nothing was shown as to the cost of hand work in plants using different kinds of machines; and without data showing the percentage of productive time, the effect on cost of hand work, the character of composition, the amount of product, nor whether the Monotype Non-Distribution system was in use, it is absurd to attempt any comparison as to the cost of the product of Monotypes and slug machines.

In the "Composite Statement of Cost of Production for 1917" the Monotype keyboard hour cost is given as \$1.434, with 54 per cent. average productive time; had this been about 80 per cent. productive, as it should be, the hour cost would have been \$0.968. The caster hour cost is shown as \$1.60, for 61 per cent productive time; there should have been at least 85 per cent. productive time, and then the hour cost would be \$1.212. These figures are sufficient to show that unless all the conditions are known and comparisons intelligently made hour costs are entirely misleading. The United Typothetæ cannot, in justice, publish cost of production of any particular machine, and has not attempted to do so. Any attempt by a machinery manufacturer to use for comparison of cost of production the figures given in the United Typothetæ reports to its members shows one of two things—an absolute ignorance of the first principles of cost finding, or a deliberate attempt to deceive.

Production cost is one thing; hour cost in another. Finding the hour cost

is only one step in finding the cost of production and not an altogether imperative one, as production cost can be found from the gross cost and gross production.

Therefore, the claim of this slug machine manufacturer that the United Typothetæ shows that the production cost of slug composition is one-half that of Monotype composition is not founded upon facts, and is not supported by evidence. The United Typothetæ have given hour costs as they found them, but have said nothing about the cost of production.

Comparisons of cost of production cannot be rightfully made except upon similar work.

Since the handling cost is materially affected by the kind of machine used, the only just comparison is that of the cost of the completed composition. For this comparison we refer our readers to recent advertisements of the results—"Copy to Press"—shown by the test made in the plant of the Atlantic Printing Company, Boston.

The annual statement of the Government Printing Office at Washington for 1917 shows that the cost of Monotype composition was 83 cents per 1000 ems. while the cost of slug machine composition was 80.8 cents per 1000 ems, a difference of 2.2 cents per 1000 ems.

It should be remembered that the 124 Monotypes in this great printing plant set all the foreign language, tabular, and intricate composition, and in addition manufactured over 100,000 pounds of display type, leads, slugs, and rules, for use in the job work and make-up.

In the Government Printing Office the cost of composition includes the cost of assembling, the cost of corrections (hand and machine), and the cost of make-up (including ruling out box heads and tables); therefore, these figures show the real cost of composition and not merely one part of the work by the machine.

To give an idea of the extent to which the percentage of productive time affects the hour cost we submit the following calculation based upon the 1917 Composite Statement:

HOURLY COST.

Productive per cent.	Hand Composition	Monotype Keyboard	Monotype Caster
54*	\$	\$1.434*	\$
61*	1.663*	. . . .	1.60*
65	1.56	1.19	1.586
70	1.449	1.106	1.472
75	1.352	1.038	1.376
80	1.268	.969	1.288
90	1.127	.86	1.145

*The figures marked with asterisks are those given in the United Typothetæ "Composite Statement of Cost of Production for 1917."

*EDITORS NOTE—This article has been prepared under the personal supervision of the President of the Lanston Monotype Machine Company, and is published with his approval.

A careful investigation shows that while the Typotheta recommend crediting the Monotype Casting Machine with productive time while it is casting type, leads, slugs and rules for use in hand work, it is a fact that very few Monotype users actually do give the Caster this credit. They treat all time manufacturing material as non-productive, and this results in an artificially high productive hour cost for the casting machine. In one plant of which we have knowledge, where complete Non-Distribution is operated, and where the cost of hand work has been tremendously reduced, the hour cost of the casting machine on composition shows unreasonably high. If the casters were credited with productive time when making material the casting hour cost would show extremely low. Thus, the Monotype is being penalized in the cost records rather than being credited with the direct economy it effects. The Monotype Non-Distribution system is now in general use in book and job offices, as well as daily newspapers, and it must be reckoned with in cost accounting. If the composite statement included a larger number of non-distribution plants, this would reduce the cost and increase the productive percentage.

Unless we include in a combined cost the hand work required for completing the finished composition as is done in the Government Printing Office (as noted above), the comparison of the cost of the product of different makes of machines is misleading.

When we include the hand work in order to get the correct cost of the completed product, then the Boston test furnishes the answer.

The Monotype "Over There" and "Over Here"

A soldier at the front writes to his former lieutenant at Fortress Monroe: "Was just down to the freight station in this town (France), and imagine my surprise when I saw a complete Monotype equipment lying in the freight room. It was for the American army, but I do not know where. I have been told that we are going to have a printshop here soon."

This soldier was an operator in the printing plant at Fortress Monroe Coast Artillery School, where they have had a Monotype for nine years, and have just added a complete Monotype equipment with all improvements and doubled their capacity. They are turning out some very creditable work, including the *Artillery Journal*, manuals of various kinds, instruction pamphlets, etc. Uncle Sam is generally up to date.

Leads and slugs form nearly one-half of the bulk of job work; only Monotype plants have enough of this material for efficiency.

A Standard Catalog Size

For more than ten years there has been carried on a discussion regarding the standard size for a catalog that will make it most useful, easy to illustrate, convenient for handling and mailing, and available for filing.

In May last the National Association of Purchasing Agents held a Catalog Conference in Chicago, and after a careful discussion adopted a resolution that all catalogs should be standardized by being made seven and one-half by ten and five-eighths ($7\frac{1}{2} \times 10\frac{5}{8}$) inches in size, the trimmed leaf.

Since that time this standard size has been approved by a number of national associations of buyers and catalog makers, notably the National Hardware Association, whose members are among the largest buyers of catalogs.

With their usual progressiveness the Wynkoop - Hallenbeck - Crawford Co., New York, have issued a pamphlet compiled by Mr. O. A. Morgner, superintendent of their catalog department, which is a sample of the new size and shows just how appropriate it is for the purpose intended.

In addition to a short treatise on the new size the pamphlet shows a number of hardware catalog pages set in various forms, so as to give an idea of the appearance of pages with one, two, and three columns, also with large and small cuts and with and without tabular matter. Catalog buyers will find this a valuable guide and printers can learn something from it.

The new $7\frac{1}{2} \times 10\frac{5}{8}$ inch page size is based upon the hypotenuse oblong, in which the longer dimension of the page is the diagonal of the square of the shorter dimension. It has the peculiar feature that, when halved or doubled, the page retains the same proportions. This is valuable in preparing illustrations, as it allows of any size cut being made from one original drawing or photograph, whether a whole, a half, or a quarter page is needed.

The following short synopsis of Mr. Morgner's treatise tells of the requirements of a standard catalog size and how all of them are met by the $7\frac{1}{2} \times 10\frac{5}{8}$ inch page:

1. Proportions of the size: It must be a proportioned page based on the hypotenuse oblong that will always have the same relative dimensions, width to length, if the size is doubled or halved.
2. The paper size: It must be an economical page size that will cut out of a standard stock size sheet of paper, practically without waste.
3. The type size: It must be a maximum page size, so that the dimensions of the type matter retain the hypotenuse oblong proportions and be large enough to permit two-column

arrangement to the page and still leave appropriate sized margins.

4. It must be the right size to print not less than sixteen pages at one impression.

5. The binding size: It must be a practical page size that can be folded on all makes of folding machines.

6. The filing size: It must be a proper page size, when bound in cloth or paper covers, to fit a standard letter file.

The National Standard size meets all these requirements. It has the correct hypotenuse oblong proportions, it cuts out of a standard stock size of paper without any waste (32×44), it gives a maximum type page (approximately 38 by 56 picas), the sheet required can be handled in the majority of printing plants and doubled up in the larger ones, it fits the general run of folding machines, and even when cloth bound it fits the standard letter files.

Its only competitor is the 6 by 9 inch size, which is too small for some of the larger diagrams and illustrations, and the 9 by 12 inch, which is too big for the standard files.

MONOTYPE is very nearly the standard size, being $7\frac{1}{4}$ by $10\frac{1}{2}$ inches, and was made that size for the very reasons that influenced the National Association of Purchasing Agents in their choice, with the exception of the first—the mathematical proportions.

The sample pages in the pamphlet prepared by Mr. Morgner are all produced on the Monotype, and are worth studying. For the convenience of their layout men and their customers the Wynkoop - Hallenbeck - Crawford Co. have prepared a compilation sheet for use in preparing the copy for the compositors. This is a step toward copyfitting, and is probably used by them in connection with it, as they were among the early users of the Copyfitting System.

More Keyboard Paper

The paper market is in better condition and we are therefore able to remove all restrictions as to the quantity of keyboard paper that we can supply to Monotype users.

The pledge to conserve paper that you recently signed is still in force, but we shall be able to fill your orders for keyboard paper on a more liberal basis as to quantity than for some time past.

Order now in anticipation of the next three or four month's needs, as the Winter weather is apt to interfere with transportation in many sections. It is better to have a supply on hand than to run short because of transportation delays.

Woman in the Monotype Field

While women keyboard operators have not been an unusual feature in Monotype composing rooms in the past it is only recently that the female caster operator has appeared.

In our March-April issue we had some illustrations of a girl operator in New York city. In this issue we show a picture of Miss Marguerite Wells, who is now a Monotype caster runner in the plant of the Journal Printing Company, Kirksville, Mo. She is not yet a full-fledged operator, as the following extract from a letter from Mr. Chas. F. Link, manager of the Journal Printing Company, shows:

"When the Journal Printing Company lost four of its employees in the call of Uncle Sam for men to fight for Democracy, our Monotype operator was among the number. The situation looked serious, but our pressroom foreman, who had been a student of the Monotype school at Philadelphia nearly fifteen years ago, kept the machines running while we looked for another runner. As the weeks rolled by and no suitable candidate for the job appeared it began to look as if our foreman would be compelled to operate the casters himself. About this time a copy of MONOTYPE containing the picture of a young lady operating a caster fell into the hands of Miss Wells, who was working in the bindery. She applied for the place, and after considering the matter for some time we decided to give her a chance to show what she could do. She began by watching how the work was done. This she did for several days, after which she was taught to take off the galleys, keep the metal pot full, and the temperature of the metal right, to put on the spools of copy and the other incidentals of caster running. She has not attempted to change the molds, but hopes to be able to do this in the near future. As matters now stand Miss Wells is learning as rapidly as the average young man and is more dependable."

From the Joliet, Mo., *Herald News* we learn that Mrs. Audrey Link, the wife of Mr. S. E. Link, is working beside her husband running the Monotype caster and is making record runs of type and slugs. Mrs. Link had four years' instruction from her husband in her spare time.

The present shortage of male Monotype operators and runners has opened a new field for the girls and they are making good in it. It is reported that eight or ten women Monotype operators are working in New York city.

Several women have attended the Monotype schools, but the most of those at present running casters have been educated in the printing office. The course in the school is simplified for the women, as they do not desire to become machinists.

In this connection it might be well to consider that all trades are breaking down traditions and find that women can perform many operations for which they were supposed to be in some way unfitted.

In New York city the School Board has been discussing the proposal to



MISS WELLS AND HER MONOTYPE

open the evening vocational classes to women students, and it looks as if this would be done.

There is no doubt that the women will make just as good operators and runners as the men, though it is doubtful that they will continue in the work after the present war conditions and labor shortage have been overcome.

At their last meeting the American Newspaper Publishers Association requested the International Typographical Union to train women operators for the newspapers, but the proposition did not meet the approval of that body, who considered the newspaper end of the business as too strenuous for the women.

"Monotype"

The following letter from Mr. W. S. Marsh, of the Eddy-Marsh Composition Company, Providence, R. I., is interesting in that it shows another conception of the meaning of the word "Monotype":

"About fifteen years ago, Mr. A. G. Randall, who had charge of drawing, industrial art, and manual training in the schools of Fitchburg, Mass., conceived the very novel idea for a school magazine. The reading matter was written, set up in type, and printed by the pupils; and the illustrations were made by painting the colors (in reverse)

on a smooth metal plate, placing a sheet of paper upon it and running it between rollers with a heavy pressure. As this process removed all the color from the plate, only one impression could be made; hence, in the artist's vernacular, it was called a 'monotype.' Mr. Randall therefore named his magazine, 'The Monotype.' The illustrations produced for each number of the magazine were first displayed around the walls of one of the school-rooms. They were then collated with the reading matter and bound together.

"Even at that early day Fitchburg taught printing to its high school pupils; and I believe it was one of the first cities in the United States to include industrial training in its courses of study, Mr. Randall being one of the four leading enthusiasts in that respect in New England at that time."

While MONOTYPE is not so exclusive as this little magazine, it stands for the idea of one only—the one machine that can make all the material needed for the composing room at such moderate cost that it is economical to use it once and discard it, so as always to have new material for every job. It stands alone also on the fact that this new material really costs less to make than the labor of preparing old used material for re-use.

"Non-Dis. Specimen Book"

An attractive and out-of-the-ordinary little specimen book of type faces in their plant has been issued by the Blakely Printing Company, Chicago. It shows more than one hundred Monotype fonts and over thirty borders and rules, besides some foundry and other faces. The booklet is 5½ by 8 inches in size, convenient for the desk pigeon-hole or top drawer, and is printed on a toned deckle-edged paper.

One feature that particularly interests the Monotyper is the Introduction on the first page, which we copy below in part:

"The following specimens of type, rule, border, etc., are shown for the convenience of our patrons, that they may readily specify the various faces wanted in their work. We make new type for each new job, thus insuring a clear impression and first-class press-work.

"The Monotype faces shown can be combined in almost any manner desired, and such combinations will be cheerfully made when requested.

"Monotype rule can be cast in strips of any length so no breaks will show where the pieces join, but it should be borne in mind that slug machine rules cannot be cast on lengths exceeding five inches (30 ems), and when this rule is pieced it must necessarily show breaks; therefore, if possible, specify Monotype rule.

"The supply of foundry type is necessarily limited."

Evolution of the Tusla World

By F. L. STEENROD, Editor and Mechanical Superintendent

Now that the *Tusla World* is comfortably settled in its new home in one of the finest and most complete newspaper buildings in Oklahoma, we have time to look around and realize the beauties and benefits of our new quarters and plant.

The editorial and business staffs are provided with quarters that are strictly modern and equipped along lines that are thoroughly up to date in all the details, while the mechanical departments contain a plant that is one of the finest to be had, including a big sextuple press and Monotype Type-and-Rule casters.

For years newspaper superintendents and foremen have been handicapped by a mental wet blanket that they seemed to be unable to throw off regarding the mechanical possibilities. Recently, however, through the untiring efforts

Then, one night, there was a sudden demand for some extra slugs, and some one raided the new storage system and got them. Pretty soon another need was discovered and supplied in like manner. Then another, and still another, until the storage accumulation was being delayed to just that amount. Finally the practice grew to such an extent that it seemed as if we would

play Attachment which we use only for casting type.

We realize that there is a big advantage in using two machines in this way, because of the saving of time that would otherwise be consumed in making changes; but another and bigger advantage is the fact that should there be a breakdown of one machine the other will be able to do all the work necessary to keep the composing room going, as all the attachments are interchangeable and can be used on either machine. Thus there would be no stoppage—merely a lessened supply while repairs were being made. This is particularly important to us, being located so far from the factory.

After several months of full operation of the Non-Distribution System there is not a printer on our force who is not enthusiastic over the results. There is always an abundant supply of type and material, thereby eliminating the disagreeable work of hunting and picking sorts in the last hours of a big night's



EUGENE LORTON
President and General Manager, *Tusla World*



NEW HOME OF THE TUSLA WORLD

never get the required surplus of material ahead because the foreman of the ad-room had discovered that time could be saved by making requisitions on the Monotype for new material that could be cut to any measure needed in any amount. He also discovered that the Monotype material was more desirable for working with than the worn material with which he had formerly been getting along.

So great was this ever-increasing drain on the storage system that the Monotype Company were appealed to for a remedy, and they sent one of their experts, Mr. T. M. Lynch, who worked on the second shift while studying conditions in the *World* composing room.

Having learned through two years of experimentation in the plant of the *St. Louis Star* that the second shift was an expensive luxury, the writer induced the business office to install another Monotype and use but one operator, as the two machines were easily handled by one man.

Now we have one Monotype equipped with the Lead-and-Rule Attachment and Automatic Cutter, which we run continuously on leads, slugs, and rules, and a second Monotype with Dis-



F. O. LARSON
Business Manager, *Tusla World*

run, to say nothing of the tremendous saving of time and effort formerly expended in distribution. One man operating the Monotypes does the work that previously required three or four compositors, who are now more profitably employed in actual composition.

In my opinion, Non-Distribution is the most valuable and productive system ever put into operation in a composing room. Its benefits are so many and its desirability so great that if I were to list them here the printers who have never been privileged to work where there was a Monotype would be skeptical about my veracity in the matter. I prefer rather to state the more apparent benefits and leave the others to become pleasurable surprises when the system has been installed and as it develops in new offices, as the ad

of the Monotype salesmen, the weight of the blanket has been lessened by being run through the wringer of common horse sense, with the result that the composing-room improvements are being recognized and Non-Distribution is becoming as popular as the Ford and even more indispensable.

A few months ago the composing room of the *Tusla World* was equipped with a Monotype Type-and-Rule Caster and a plan formulated whereby a storage of type and material would be accumulated against the starting of the Non-Distribution System.

For a few days after the Monotype began running and turning out type, rules, leads, and slugs, the printers who "did not believe that it would ever work in this office" had a chance to air their pessimism, and they did.



F. L. STEENROD
Editor and Mechanical Superintendent

men learn how to use it as a worry and labor-saving proposition.

One feature of the Non-Distribution System that is often overlooked is the fact that, in the early weeks of its installation, the men who have been used to the old-time working methods do not know how to apply it to its full efficiency. They must learn the short cuts and many benefits that do not at once become apparent to those with years of association with the old ideas of the value of material.

Until the Monotype came there never was a composing room with a sufficiently plentiful supply of material, all of which is usable, to become really efficient. Imagine, if you can, you old-timers, the pleasure and benefit of having a type-foundry in the composing room—a pair of machines that need

only to be operated to give any kind of material in any quantity—and then only will you be able faintly to conceive the desirability of the Monotype—the machine which not only makes the composing room a desirable place for the printer, but also leaves a margin of 20 per cent. for the publisher of the average size newspaper.

Although an old-established institution, there is nothing doing in the catacombs, and therein is the reason why newspapers must emerge into the modern and efficient way of handling their composing rooms through the Monotype and Non-Distribution System.

Saving By Elimination

The printer who scoffs at the idea of saving time by the elimination of distribution and picking and turning for sorts will probably find himself left behind when he comes into competition with the firm that has introduced the principle of Non-Distribution. With the constant withdrawals of men from the trade to meet the requirements of the State the question of new type for every job will become a more attractive feature. It saves a large part of the time the pressman spends in make-ready; and incidentally increases the earning capacity of the press. The printer will also realize, probably all too late, that there is something in the principle of Non-Distribution, when it enables his men to become full-time producers—not part-time.—*The Monotype Recorder.*

Sixty per cent. productive at \$2.00 per productive hour, or 80 per cent. productive at \$1.50: which are you getting? The total cost is the same in either case, but the possibilities of profit are more than double in the latter.



MONOTYPE CASTER IN AD ROOM OF TUSLA WORLD

The Big Problem

Continued from page 37

In this connection we also call attention to the school that has been established by the Red Cross Institute for Crippled and Disabled Men in New York, which has graduated a number of runners who are giving a good account of themselves in commercial shops. Our illustration of this school will give the reader an idea of its completeness.

It is a little thing, in comparison to what they did, to look them up, explain the schools to them, and put them in touch. Will you do it?

Joseph J. McDermott

Private Joseph J. McDermott, United States Marine Corps, was killed in action on October 10, 1918. He enlisted in February because he felt that he must do his duty to his country.

Previous to that time he had been the assistant foreman of the Smith-McCarthy Typesetting Company, Chicago, where his sunny disposition had endeared him to all with whom he came in contact.

He made his first acquaintance with the Monotype as stock boy in the Chicago Office of the Monotype Company and went to the Smith-McCarthy Company about five years ago.

Joe was one of the men who seemed to have a bright future before him, and he will be missed by Monotype men in the middle west and a long list of friends.

A Valuable Booklet

The Harvard University Press has published, under the title of "Proof Readers' Marks and Table for Estimating Copy," a booklet prepared by Mr. A. K. Wilson, containing in convenient form some information along the line of our Copyfitting System.

The table is best described by giving its caption: "Table showing the number of ems and average number of characters (including spaces) and words from 5-set to 12½-set, in a given number of pica ems."

This table covers a portion of the field more fully developed in our "Copyfitting" and will be found a convenience by printers having much copy to figure, though we would advise the use of the complete Copyfitting System.

Along the right-hand edge of each of the tabular pages is a scale of pica ems for use in connection with the figures in the tables.

The correct cost of composition is the cost of the finished form, ready for the press. "From copy to press" the Monotype cuts cost.

A PAGE OF RULES

A PAGE OF BORDER

Some Unusual Ad Composition

The unexpected and the unusual always attract attention and hold it while the message is being "put across." The full-page newspaper advertisements which we reproduce in very greatly reduced size on this page possess unusual eye-catching features and are good advertising composition because they are sufficiently different to attract attention.

These ads were designed by Mr. A. R. Ross, advertising man of the Muskogee, Okla., *Phoenix*, who says that these and others of similar character not only produce business for the advertiser, but make it easier for the *Phoenix* to get new advertising business.

A PAGE OF CORNERS

As Mr. Ross notes in one of the ads, it contains 3544 12-point corners and shows a style of composition that is possible only in a Monotype ad room, as the ordinary printing plant would have only about eight or twelve of any one style.

The number of such "Monotype only" layouts for advertising is almost limitless, and the labor of composition is light as compared with the usual way of filling big spaces with solid matter that is not read.

Such advertisements attract the reader and the advertiser almost equally and are real business producers.

MONOTYPE composition, though the best, is only one advantage of Monotype versatility, which includes Non-Distribution—the great cost reducer—which is only possible when the Monotype is making Type and material in your plant to keep all your compositors always busy on actual Productive work and increase their efficiency by Eliminating all distribution and other costly waste.

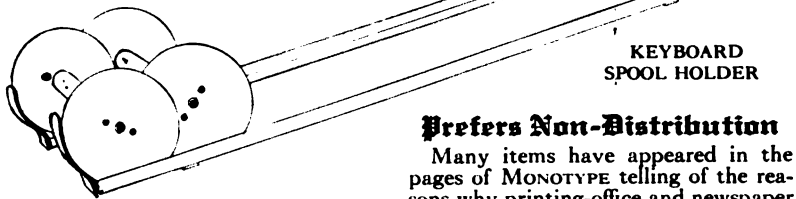
A Keyboard Spool Stand

It is the little annoyances of life that make most of our troubles, and the little conveniences that make work pleasant and less fatiguing.

Mr. S. E. Culotta, Monotype operator with the Hibberd Printing Co., Trenton, N. J., realized this great truth when he was compelled to get up from the keyboard to reach after spools, and devised the handy little contrivance illustrated here to do away with this small annoyance.

It is attached to the keyboard on the copyhook side and is thus always within reach of the operator, who only has to fill it with spools before sitting down to his work and can then keep right on until his take is finished.

Mr. Culotta has used this device for some time in the plant of the Caxton Printing Co., of Cleveland, where he was formerly employed and found it quite a convenience.



KEYBOARD SPOOL HOLDER

A Call to Patience

The following good advice was taken from the editorial columns of the St. Louis Post Dispatch of August 8, 1918, and reprinted on a card with a patriotic border by The Hugh Stephens Printing Co., St. Louis. It is a timely message and should be taken to heart by every reader:

A CALL TO PATIENCE

Now is the time for all good Americans to be patient. It is true that the times are out of joint. Nothing is done the way it should be done; a plague of incompetence is upon us; there has been a general slowing down in all branches of business and industrial life and general lowering of the average of social efficiency. But it is the war, and we must have patience.

Don't flare up and tell us that it takes 10 minutes to get your "party" on the telephone, and then, like as not, it isn't your party at all. You ought to be thankful for any party. If you call for Olive six-oh-oh-seven and get Olive six-seven-double oh, it is not so bad. You have all the numbers anyway.

And the elevators! And the clerks! They do not wait on you. You wait on the clerks—oh, so long! And it is that way in everything. And it is going to be worse—for a while. But it is the war and it is to be expected and we will have to put up with it. Business and industry are in the hands of recruits who have not been to training camp. But

they are being trained as fast as possible and by and by the recruits will be veterans, the times will get back in joint, things will be done the way they should be done, efficiency will again reign, business and industry will be speeded up and all will be well.

In the meantime, while the captains of industry are training the rookies and doing their best to get the world running smoothly again, it is up to us to be more patient than we ever were before and smile all the while.

The principles of printing never change, but their applications do.

Prefers Non-Distribution

Many items have appeared in the pages of MONOTYPE telling of the reasons why printing-office and newspaper proprietors and managers consider the Non-Distribution System the best thing that ever happened, and many have been sent us that did not get into print; but here is one from the man on the firing line, so to speak—an ad-man who was offered a larger salary in an old-style distribution shop and declined it. Here are his words:

"Non-Distribution takes the sting out of ad work. One is not setting type one day and putting it back in the case the next, but is producing something every hour of the day, with plenty of material at his elbow. Distributing type is not producing anything. One is only getting ready to go to work again. I prefer to work in a Non-Distribution office hereafter for personal reasons, aside from the wage question."

Years ago workmen opposed improved machinery and methods because they thought that they would destroy the jobs of some of the workmen. The pressmen of London attempted to prevent the running of the first rotary

presses. There are more rotary pressmen today than there were printers at that time. There are more compositors at the present time than there were when the first composing machines were introduced and they are better paid. By this token, the workman and the proprietor who desire to reap the greatest benefit from new inventions should be the first to adopt them. If they have value, they will grow in spite of opposition—why not gather in a share of the profits today? Have you studied the Non-Distribution System?

Non-Distribution

(After the *Globe-Democrat* installed the Monotype)

The shades of night were falling fast,
The foreman through the ad room passed;
The smiles upon his face were massed,
The cause of which, he said, when asked,
Was "Non-Distribution."

No more the hand men feared his ire;
No more his dark eyes flashed with fire;
No more he swore 'til air turned blue
But grinned and said to all his crew—
Non Distribution.

Said he, "This ad-room does look slick,
These Monotypes have turned the trick—
I can't see how we ran this shack
Without, 'twas but a short while back,
Non-Distribution."

"It was a fact. None could deny
This shop was one blamed mess of pi,
And if you ask the reason why
I can but say, we didn't try
Non-Distribution."

L'Envoi

The shades of night are down at last,
The comps all to their homes have passed;
They've quit on time, which is but right,
No "throwin' in" for them tonight.
Reason—Non-Distribution.—Squirt.

Aeroplane Delivery

One of the live wires among New York printers is Edwin C. Bruen, from whom we recently received, via Aeroplane post, a package of Monotype matter which proved to be the lines shown below.

This, we believe, is the first type ever transmitted by Aeroplane and it came safely from New York to Philadelphia in record time.

Perhaps, Uncle Sam will solve the delivery problem by Aero some day, but for the present Bro. Bruen will have little competition in that style of delivery. And, by that time, "Bruen's Service Up-To-Date" will have developed some new feature to keep ahead.

BRUEN'S SERVICE UP-TO-DATE

Our battery of Monos set type like old nick
The errand boys, oh! they drive us most insane
A little gray matter, however, solved the trick—
So we'll deliver your compo by aeroplane

A Gold Star on the Monotype Service Flag

It marks the death of one who seemed to be destined to enjoy a bright future—Thomas W. Lynch, who answered his final roll call at the United States Marine Camp at Quantico, Va., on October 7th.

Tom Lynch was a Monotype enthusiast and a thorough mechanic. For several years we considered him one of



THOMAS W. LYNCH

the best Monotype experts and inspectors on our force, and we shall miss him from the place we expected him to fill after he had completed his term with Uncle Sam's peacemakers. We almost said peacemakers, for Tom was certainly a leader. He was a machine gunner in the Marine Corps, and had won the marksman's.

His funeral took place at the home of his sister at Lake Charles, La. He leaves a wife, a sister, a brother, and a host of bereaved friends.

Frank A. Kerrigan

Another Monotype operator who has made the supreme sacrifice is Private Frank A. Kerrigan, of Nashville, Tenn., who was formerly on the staff of the Ambrose Printing Company of that city.

Private Kerrigan enlisted in the United States Marine Corps in December, 1917, and was killed in action on June 14, 1918. He was twenty-three years of age and had lived in Nashville with his widowed mother. He was a thorough printer, having served an apprenticeship in the job and tariff rooms of the Ambrose Printing Co. before taking up the Monotype.

His unflinching good nature and many amiable qualities won for him a large circle of friends in Typographical Union No. 20 and in social life.

Christopher Arthur Reid

In the death of Christopher Arthur Reid the printing craft in the Middle West sustained a severe loss, as he was one of those unusual men who are not satisfied with merely superficial knowledge of the business—one for whom there was no "good enough," but the best possible.

Born in Topeka, Kansas, in 1883, he apprenticed himself to Crane and Company of that city at the age of fifteen, and remained with the firm after finishing his apprenticeship.

In 1905 he took the Monotype caster course in the Philadelphia School, having previously learned the keyboard. He was then placed in charge of the Monotype department of Crane and Company.

He continued to advance, and 1913 found him superintendent of the plant



CHRISTOPHER ARTHUR REID

where he had learned his trade. This position he held until 1918, when he resigned to become advertising manager of a paper house in Kansas City.

In his thorough way he worked hard to finish up things in Topeka and leave a clean slate for his successor, and it is thought that this, together with the strain of breaking into a new position, impaired his vitality, for two weeks after going to Kansas City he was attacked by pneumonia. He died on October 22, 1918.

Mr. Reid was an unusually capable man, of marked ability as an executive, an earnest student and a hard worker, and his associates and friends predicted for him a brilliant career.

We shall miss him as a booster for Monotype Non-Distribution, as he always had a good word to say for the Monotype when in company with other printers, and our representatives were sure of a cordial greeting whenever they called on him.

Mr. Reid was a thirty-second degree Mason and an active worker in all the bodies to which he belonged, a public-spirited citizen, and always loyal to his many friends. He leaves a widow and two children.

Monotypers in the Service

Private W. S. Cook, formerly with the Tuttle Printing Co., Rutland, Vt., writes: "Had the pleasure of working on a keyboard, over here in France, and setting up our regimental paper. It certainly seemed good to be behind one of them again; but it showed me that I will have to go to school again, as I have lost all my speed."

Owen Clinefelter, who left his job in Coldwater, Mich., to enlist and was successful only after three attempts, is now in a United States Hospital in France. He was wounded in the Soissons-Rheims drive.

Sidney A. Walker

This veteran Monotyper writes of a recent furlough which he spent in Scotland, and, printer-like, put in a part of his time visiting the local plants. Here he found a lot to do in tuning up the machines to his ideas of efficiency.



SIDNEY A. WALKER

Mr. Walker has had a long and varied experience as a Monotype operator in several distant parts of the world, as well as in the United States, and expects to go to it again, as he says, "after I have been to Berlin and secured a personal relic of the Kaiser, for by the time you get this letter I shall be at the front again in France or Italy."

He did not know, when he wrote this in September, how soon it would all be over and how the Kaiser would skip out before he could get to Berlin for that souvenir.

Monotype Metal Cleaner

NOT a flux, to take the dross off the top of the molten metal, this compound is just what its name states—a metal cleaner that takes the dirt and impurities out of the metal.

Monotype Metal Cleaner is a paste that is applied at the bottom of the metal and works up to the top, bringing the dirt and dross with it.

The paste is put in the cup at the lower end of the Cleaning Rod, and, as the metal is stirred with the rod, the paste melts and passes out through the holes in the side of the cup.

There is just enough moisture in the paste to agitate the metal and thoroughly mix the metal so that the cleaner not only insures clean metal but also a much more uniform mixture than can be obtained by hand stirring.

Saves Metal

By recovering the richest metal, tin and antimony, from the metal skimmings that have hitherto been sold as dross, the cleaner pays for itself many times over.

Saves Money

Monotype Metal Cleaner saves money—big money—in two ways: First: It reduces to the minimum the losses due to melting; at the present prices of metal you cannot afford not to use it.

Second: By insuring perfectly clean, uniform metal it eliminates all metal troubles; by saving time at the casting machines it increases output. You can cast perfect shaded type from ordinary metal, cleaned with our cleaner, without the addition of tin.



Each can contains two pounds of cleaner, sufficient to clean 12,000 pounds of metal

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK CHICAGO

BOSTON BOSTON

Monotype Company of California

SAN FRANCISCO

Monotypography

"MACHINERY a Camouflage" is the curiosity inspiring title of a handsome pamphlet issued by the Mount Pleasant Press, Harrisburg, Pa., whose presiding genius is that excellent printer and advertiser, Mr. J. Horace MacFarland. It gives a pleasing introduction on the use of printing for business propaganda and a short story on the plant where it was made, and is profusely illustrated with halftones of the MacFarland plant. The bulk of the book is given over to reproductions of pages from catalogs which have been turned out by the Mount Pleasant Press, where they make a specialty of catalog work. Needless to say that the job is Monotyped and the presswork and binding are faultless, as Mr. MacFarland's work usually is.

THROUGH the courtesy of Mr. Harry W. Leggett, clerk in charge of printing, Department of the Interior, Ottawa, Canada, we have received a handsomely printed volume entitled "Description of and Guide to Jasper Park." This splendid example of high-class book work was designed by Mr. Leggett, and the work carried out under his personal supervision. It is composed in Monotype, Series 37E, profusely illustrated, printed on coated book paper, and bound in silk cloth with round corners.

THE November issue of "Ginger," the house organ of Noble Scott Limited, Toronto, is a good specimen of commercial Monotype work, as well as a spicy bid for business. Its twelve page and cover are well printed and the contents well edited.

ON November 5, 1918, the *Kenosha Evening News*, Kenosha, Wis., issued a special edition of thirty-two pages with the caption of "The Dollar Special," which name was given because it contained the advertisements of Kenosha business men who annually hold a special one-dollar sale day. The *News* reports that the Monotype enabled them to get out this year's "Dollar Special" in less than one-half the time needed when they were using foundry type and had to stop and distribute. Printers will realize the demands for sorts made by this special when we call attention to the fact that ads and pages were bordered with dollar marks (\$), with long repetitions of \$1.00, and that every ad had from ten to fifty lines naming "One Dollar" prices. The *Kenosha Evening News* management is delighted with the results of Monotype Non-Distribution in their ad room.

IN the combined lithographic and printing plant type faces get the most severe test, as they are often used for making transfers and for enlargements and reductions, all of which require a clear, sharp face. That Monotype type fills the bill is attested by the lot of fine samples of printing and litho work sent in by the Fort Wayne Printing Co., Fort Wayne, Ind. Some of the transfers are practically as sharp as stone engraving. The Fort Wayne Printing Co. are taking their own medicine and advertising by sample.

REALIZING the value of a handy specimen sheet to the busy printer and publisher, the Eddy-Marsh Company, Providence, R. I., have issued "A Ready Reference Specimen Card," which in four pages, five and one-half by eight and one-half inches in size, shows specimens of thirty-seven faces, ranging from six- to twelve-point, and four faces of rules.

THAT ever-new advertising medium—the monthly calender blotter—is being effectively used by the Sun Printing Company, Pittsfield, Mass. Mr. E. J. Erwin, of that company, sends a couple of very neat and well-designed samples, the last line of which reads "All the type and borders on this blotter are made on our new Monotype. Note the clear, sharp impression."

IT seems that a number of patriotic printers have conceived the idea of setting the Declaration of Independence in the form of a Liberty Bell, similar to that illustrated in the September issue of MONOTYPE. One of the best we have seen was composed by Mr. P. C. Darrow, of the Darrow Printing Co., Chicago. This was set in Monotype six-point 1A and partially justified by hand. It is printed on a white card and surrounded by a patriotic border in red and blue.

YOU NEED ONE



Vacuum Keyboard Cleaner

Every Monotype office needs one of these handy cleaners

Removes the punchings from the keyboard quickly, neatly, and efficiently. No need for taking off the paper. No punchings scattered on the floor. The keyboard may be cleaned by a boy without interfering with the work of the operator. The time required is only a few seconds.

METHOD OF OPERATION:

The punchings are drawn up through the suction pipe by a current of air from the blast pipe and are carried into the receiving chamber. The blast pipe will fit the hose which is regularly used for cleaning purposes around the keyboard or casting machine.

LANSTON MONOTYPE MACHINE COMPANY PHILADELPHIA

NEW YORK CHICAGO BOSTON BOSTON Monotype Company of California SAN FRANCISCO



J. SELLERS BANCROFT

MONOTYPE

A Journal of Composing-room Efficiency

PUBLISHED BY THE

Lanston Monotype Machine Company, Philadelphia

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY, BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE & RULE CASTER

VOL. 6

FEBRUARY, 1919

No. 4

Training Disabled Men in Monotype Operation

By DOUGLAS C. McMURTRIE

Director, the Red Cross Institute for Crippled and Disabled Men
President, Federation of Associations for Cripples

If the average foreman of a printing plant is told that a man with three fingers of one hand missing can be taught to be a good caster runner or a capable monotype machinist, or that a man with both legs gone can learn to operate the Monotype keyboard successfully, his reaction will be "It can't be done." The foreman, in most cases, would be unwilling to give the cripple a chance to make good in his shop, even if the cripple protested that he was competent to do the work as well as the normal man.

In the past this attitude toward the disabled man was by no means confined to one industry alone. It was general. The cripple was regarded as an unfortunate, a human waste product, to be relegated to a life of idleness or dependence upon charity. Happily the economical and social status of the cripple is in process of change.

For several years a number of persons have worked conscientiously in the interest of the disabled man. They have endeavored to prove to the general public, to the employer, and to the cripple himself that it is perfectly possible to train the physically handicapped man for some trade in which his disability will not prevent him from competing successfully with his able-bodied fellow worker. These persons early saw the need of providing re-education facilities for soldiers and sailors of the American forces who might return disabled, and they proposed, in May, 1917, to the American Red Cross the founding of a special vocational school for cripples. Their proposal was accepted, and there came into being the Red Cross Institute for Crippled and Disabled Men, at 311 Fourth Avenue, New York City.

In the Institute plan of re-education no line was drawn between the war cripple and the industrial cripple, for it was apparent that the cripple of industry, as far as number was concerned, was greater than that of the crippled soldier or sailor.

The Red Cross Institute set about to make a survey of New York City's cripples; inaugurated an employment bureau to handle disabled applicants for positions; created a research department to gather and compile the experiences of the European belligerents in retraining their disabled men; established departments of industrial surveys and public education, and instituted training classes in several trades in which cripples might be taught so that they could go out into the world as self-respecting and self-supporting citizens.

One of the trades chosen was printing, with special reference to operation of the Monotype casting machine and keyboard. The trade was considered a good one to teach the cripple, because the employment is not seasonal, the industry is a growing one, the wages are good, and the work is not arduous. A man with two or three fingers missing can learn to be a caster runner in about two months, and can become a full fledged operator in a six months' course. A man who loses one or both legs can be trained to operate a keyboard, provided that he has already had considerable experience in the printing trade.

At present the printing department of the Red Cross Institute is specializing in producing caster runners and machinists. Men receive practical training, under actual working conditions, to fit them for work in a commercial shop. The Institute prints many of its own publications, and the pupil is therefore afforded every opportunity of seeing how the work is actually done. The course aims to give a man a thorough knowledge of changing molds, aligning type, handling keyboard ribbons on the casting machine, oiling, drilling pump bodies and nozzles, changing the machine from one point size to another, changing from composition to display type, and the other details involved in a thorough mastery of the Monotype System.

The equipment in the shop of the Red Cross Institute consists of four casting machines, two keyboards



CASTER SECTION OF RED CROSS MONOTYPE SCHOOL

(one single and one double), two compositor's frames or cabinets, one imposing surface, a cylinder press, and a platen press. The Monotype installation includes a full set of accessories—molds, matrices, wedges, etc. Two of the casters are equipped with display type attachments, and one with the attachment to produce continuous rules, leads, and slugs.

The first pupil to be enrolled in the department was a man who answered the call of war work to enter an ammunition plant, only to lose three fingers of his left hand in an accident. He took the course in the Institute as a caster runner, and is now assistant to a Monotype machinist in a large plant. Another pupil whose left arm is paralyzed was graduated from the course and is now in one of the best plants in New York State earning good wages. Of several men now in training one is a victim of infantile paralysis, another is deformed from birth, and a third is a man with only one leg. All these men are expected to make good because they have the will to succeed.

No program of re-education, however perfectly conceived and planned, will succeed in the fullest measure if it does not enlist the hearty support of the public, the employer, the disabled man's family, and the disabled man himself. If the public will give the cripple a chance to make good—not charity—if they will look upon him as a normal man with every right to an opportunity to prove his worth; if the employer will give the cripple a chance to make good on the basis of competency alone; and if the man's family will encourage him to take advantage of the training facilities that are provided for his benefit, the future that awaits the disabled man is one of promise.

Preparedness for Peace

When the United States entered into the great world war we heard much about the lack of preparedness, and as the months went by we saw a fearful expenditure of money and effort in the overcoming of this lack.

Peace is coming, and unless we are prepared we shall witness the same fearful waste in accommodating ourselves to peace that we did in attaining a status of war efficiency.

From a recent advertisement of Messrs. Wynkoop, Hallenbeck, Crawford Company, we clip the following timely paragraphs:

"Some manufacturers—the far-sighted ones—have been recognizing that the full-to-capacity working of their plants either on Government or War work, is not of indefinite duration.

"They realize that the time when there will be voids in their plants is not so far distant that they can longer afford to defer shaping up their sales-publicity plans. Have you that business vision?"

This warning applies as well to printers as to other business men—to the printer who is not carefully sizing up his plant and placing himself in position to meet the new conditions that peace will bring.

If we are to judge by past history and present indications, business is entering a period of unusual prosperity, which will mean a greater demand for printing without allowing time to make more printers to handle the work.

The only way to meet this condition is to fully utilize the time of all the compositors now available by eliminating the waste time. The method of doing this is to install the Monotype and the Non-Distribution System.

Preparedness is economy, lack of it waste and extravagance. To be prepared is to act now and install Non-Distribution at once. It will begin to pay dividends as soon as you get it working. To delay means that your present losses keep on piling up, and also that it may be more difficult to get and hold composing-room labor when most of your competitors are using the Non-Distribution System which makes it easier for the compositor.

Lack of preparedness is a very costly proposition at any time, and especially so at this time of critical change in the world's ideals, when publicity such as only printing can give is an absolute essential.

Be wise in time, and prepare for peace and prosperity by installing the Monotype and Non-Distribution.

A Soldier-Operator



The young man shown in our illustration is Private Louis Nurcombe, one of the printer-soldiers who have graduated from the Toronto Monotype School. He is a good keyboard operator and is rapidly acquiring speed in actual work.

Private Nurcombe's home is in Red Deer, Alberta, and he enlisted in the 12th C. M. R. Calgary, in 1915, at the age of eighteen, and was quickly sent to active duty at the front. At the battle of Vimy Ridge he lost both of his legs just below the knees.

Time is money to the printer who is faced with hours of author's corrections. The Monotype will help to cut those hours to the minimum.

Monotype versatility increases efficiency.

Evolution of the Soldier-Printer

According to the dictionary evolution is an unfolding or development of something that already exists; a growth, as from the seed to the flower. Consider for a few minutes how appropriate the term to many of the printers who are now returning from the service of their country.

When the call came for men to protect Liberty and fight for Freedom for all oppressed peoples no class of men answered more promptly nor in greater percentage of their trade than the printers; and none fought more bravely, nor endured more steadfastly the trials of camp and battlefield.

These men have now finished their task and are coming back to resume their old places in the printing office with a wealth of added experience regarding the value of efficiency and the necessity of discipline and proper planning to secure accomplishment. They have lost nothing of their former knowledge of the basic technics of their trade and it is due to them that their re-entrance into the trade circle is made as easy as possible and that they be not subjected to loss in coming back. Fortunately, the business outlook is bright and this re-establishment of the returned soldier-printer will be accomplished with a minimum of effort.

But some of them have given more, and are returning less able to undertake the active work of the composing room on the floor and at the case, and places must be found for them where their knowledge of printing can be made available with less physical exertion and more comfort.

This must not be looked upon as a matter of charity or philanthropy, but as a duty which we owe to the men who have paid more or less dearly in physical pain and suffering for the privilege of maintaining liberty of person and freedom of thought and expression for you and for all mankind. For goodness' sake, don't get the idea that you are growing a halo by aiding in this work of evolving from the disabled printer-soldier a new workman with opportunity to make a decent living in the trade, for you are only doing your duty.

Right here, allow us to remark that it seems almost Providential that the temporary absence of these men should so strongly call attention to and emphasize the lack of efficiency in the old-style way of handling the composing room as to create a rapid growth in the Non-Distribution System and an increasing demand for Monotype operators.

We say Providential, because these disabled soldier-printers are the very best material from which to supply this demand. They know printing, and the manual skill required to operate the Monotype keyboard is easily acquired by spending a short time in the Monotype Schools with their special course of instruction for the re-education of the soldier-printer. On graduating from the school they will be better printers than before and will find positions waiting for them at remunerative wages.

To those more mechanically inclined, even though their disability may leave less freedom in the use of their fingers than is needed for rapid keyboard work, the caster offers an opportunity to secure a place in their chosen trade which will afford even better financial returns than their old positions. The study period is

a little longer, but the eventual returns are better to the man fitted mentally for the work.

This faint outline of what is due the printer-soldier and what can be done for him is not complete without a word regarding the Monotype Company's share in this work.

The Monotype Schools are now teaching returned soldiers how to operate the Monotype and fitting them to again take their places in the commercial world as units of the great American manufacturing community. A number have been graduated and are satisfactorily filling positions in printing plants in widely scattered parts of the United States and Canada. This work is being done without any charge to the student for tuition fee, and in a most thorough manner. The results so far achieved warrant us in saying that the printing fraternity are neglecting the one greatest opportunity ever offered them if they allow these men to drift off into other industries and do not round up all the printer-soldiers capable of taking these courses and send them to the Monotype Schools.

The evolution of the composing room that has been started by the Non-Distribution System is going to continue until it includes every plant employing a half-dozen or more workers in the composing room, and the demand for Monotype operators is going to fully equal the supply for several years to come. You can, therefore, readily see that pure selfishness would indicate that your wisest course will be to re-educate your disabled printer-soldiers into Monotype operators were there no higher motive.

But why not allow the higher motive to prevail and forget the selfish? Why not recognize your patriotic duty to these men who did not hesitate to do their patriotic duty to their country and yours when the "kultur-mad" destroyers were aiming to grab the whole world and despoil it?

These men who have so nobly done their part are, in many cases, sensitive about their misfortunes and backward about asking for assistance to get back in the ranks of their trade. We have done our duty in establishing the schools. Now do your duty by getting close to these men and persuading them to embrace the opportunity. You know them, and they will follow your advice. You owe it to them. It is not charity, and do not act as if you thought so. It is their right.

Edward J. Krehbiel

On December 14, 1918, the printing trade of Cincinnati suffered a severe loss in the death of Mr. Edward J. Krehbiel, vice president of the C. J. Krehbiel Company, by pneumonia.

Mr. Krehbiel was born in Cincinnati forty-four years ago, and has grown up in the printing business with his father, who was the founder of the Krehbiel Company. Of recent years Edward had relieved his father of a large part of the burden of management.

Mr. Krehbiel was an active worker for trade betterment, vice president of the local Typothetae, and a firm friend of the Monotype. Though naturally quiet and courteous he was an inspiration to his fellow printers.

He was a thirty-second degree Mason and quite active in Masonic as well as social and business circles, and leaves a large circle of friends by whom he will be greatly missed.

Bombay Government Central Press

Considerable attention has been given to the elaboration of cost keeping in printing plants, and much discussion had about the cost records, when it would have been better had more attention been paid to ef-



MONOTYPE ROOM, BOMBAY GOVERNMENT PRESS

iciency of production through better arrangement of the plants. No cost system yet devised can recover lost time and energy.

Realizing these facts the Bombay Government Central Press, Bombay, India, has given special attention to laying out its Monotype department so as to reduce all non-productive labor to the minimum, with the result that all operations included in Monotype composition, except proofreading, are centralized in the Monotype department—from giving out the copy to sending the forms to press.

This plant also furnished a departure from present day methods of payment for labor, the whole department being one large companionship of piece work.

On the face of it this system might be condemned as out of date. But, when it is considered that the operator who sets the type is not the deciding unit in the total cost of the labor, it will be realized that there may be something in a scheme which aims to secure the best work from every worker by assurance of a reward commensurate with the work performed.

We are glad to be able to give a reduced diagram of the layout of the successful Monotype department of the Bombay Government Central Press.

The Monotype Schools

The Monotype is no longer a new and strange invention; printers all over the world are familiar with its appearance and work, and there is a rapidly growing list of satisfied Monotype owners who are each day finding more ways of utilizing its versatility.

Naturally this means an ever increasing demand for Monotype operators from all over the United States and Canada, which it is our aim to see properly filled with competent trained workmen.

Therefore, the Lanston Monotype Machine Company is maintaining several schools for the education of printers in the operating of the Monotype. These schools give each pupil individual instruction and advance him as rapidly as his ability will warrant.

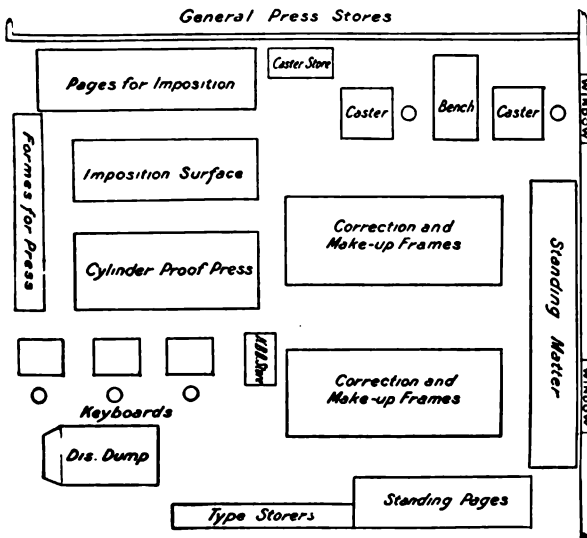
The course of study is divided into two distinct sections. One covering the keyboard operation, and the intricacies of the various kinds of tabular and special composition as well as plain and ordinary matter. The lessons are so constructed as to give the student a gradual advance from a first knowledge of the fingering of the keys necessary to attain ease and speed to the final training in handling difficult copy and recording it on the controller ribbon.

The other division is devoted to the work of the casting machine, and in this department the student is taught how to care for the caster, make the necessary adjustments for securing perfect work, attach the various units that adapt the Monotype to special purposes and create its flexibility. They are also carefully instructed in that most important work of a machine operator—the instant detection and correction of a wrong adjustment that might cause trouble or loss of time in getting a perfect product. This section of the school appeals to the man with a mechanical trend of mind and the instruction fits him to earn good wages.

A few pupils take both the keyboard and the caster courses and thereby become what are termed combination operators. This class of operator is in demand for the one machine plants, or where there is not enough composition to keep a keyboard operator constantly employed.

These schools afford a most excellent opportunity to printers who are anxious to improve their condition and still continue in their chosen craft, as the Monotype operator occupies an advanced position in the trade and one which carries with it increased emolument.

At the present time the Monotype Schools are devoting a large part of their facilities to co-operating with the United States and the Canadian authorities in the re-education of returning soldiers whose service to the cause of Liberty has rendered them less able to do the heavier work of the composing room, while they are still just as good printers as ever and as greatly needed.



FLOOR PLAN, BOMBAY PRESS MONOTYPE ROOM

Psychology of Business Optimism

Business conditions are psychological. Whether panic or prosperity confronts us, they are the concrete expression of the condition of mind of the majority of the people.

If all the people can be encouraged to think of and look for prosperity they will do the things which create prosperity and all will benefit, because we will have prosperity. Optimism is reactive and helps the optimist as well as the public.

Advertising of the right kind is optimistic, and helps business because of this fact. The advertiser thinks of business success and puts the success thought into his advertising and into the minds of his salesmen; by constant repetition, the thought of his goods and of their ability to buy them is fixed in the minds of his prospects. The result is sales. Negative advertising does not produce business but pessimism and panic—it is destructive, not constructive.

Printing is the means by which—or rather the principal means—by which the optimism of advertising is spread among the people. To be effective printing must be psychologically correct. It must be bright and cheerful, attractive and easily read, appeal to the optimism of the reader, and look prosperous to produce prosperity for the advertiser. Printing on cheap paper from worn old type will not incite in the mind of the recipient a psychological condition favorable to buying.

The only way to have printing that is psychologically correct and make it a producer of business optimism is to have it done on good paper from new type by good printers who are in the correct frame of mind because themselves prosperous. The only printers who can fulfill all these conditions are the printers who are using the Monotype and Non-Distribution.

Success begets success, and the printer who has the success thought firmly planted in his mind and who has equipped his plant so that he can get the maximum returns from his investment is psychologically in that condition which attracts success. The struggle to do modern business with the equipment of the past is destructive to optimism and consequently to the success idea.

The future of the printing business looks very bright to us and to our optimistic customers who are prepared by increasing their Monotype equipment, or by installing Monotypes for the first time, and who are contemplating the added profits which Non-Distribution is going to bring to them.

Business will be good because the American business man wants it to be good, expects it to be good, will exert every effort to make it good, and believes in his ability to make it good. Business will be good because of the optimism of American business men co-operatively put into action. To lay down means disaster. They do not think of it; they are looking toward success.

Printers looking toward success will see the advantages of the Non-Distribution System and quickly make it a part of their equipment. Optimistically viewing the future they will see the wisdom of acting upon their convictions and being ready for the success that their state of mind is sure to attract to them.

Do you credit your Monotypes with the saving they make in the press room? You should.

Versatility vs. Variation

In the early days of mechanical engineering it was the habit of builders of machinery to try to make as many specialized patterns or models of their machines as possible rather than to so design them that they would be adjustable and adaptable to the varying needs of the user. Therefore, we find the printing machinery market glutted with many types of apparatus which do only one thing and leave much to be desired in a plant doing general work.

The Monotype, on the other hand, has been designed so that while it is the composing machine par excellence it can readily be adapted to casting type, borders, rules, leads, slugs, and spacing material for hand composition without in any way impairing its usefulness for composition. It is adjustable for any class of composition that can be set by hand or any other machine as well as for some that can be done by it alone, and will do the work better.

This versatility is a most valuable asset for the printer who owns a Monotype, because it enables him to eliminate all the non-productive time and meet the growing shortage of labor, not only without discomfort and worry but with added profit.

The regime of the composing room is undergoing a change and the day is at hand when the machine will replace hand work to a still greater extent, and when all such unnecessary non-productive operations as distribution will be eliminated, and picking for sorts be considered a crime. The only way to meet this and stay in business is to install the Monotype now, inaugurate the Non-Distribution System at once, and be partly repaid for your investment before your competitor is driven to make the change.

Even a combination of varieties of other machines will not do the work that the versatility of the Monotype makes it possible to handle with ease.

Standing Jobs

An important source of revenue to the Monotype printer is his "standing jobs." They also aid in maintaining his reputation for service.

Modern business success is based upon service and quality, and these depend to a considerable extent upon facilities.

Quick delivery is one phase of service that counts in holding trade, especially in times of scarcity of labor and stress of changing business conditions such as the whole world is now experiencing.

With the old composing-room equipment of foundry type quick service was only possible at high cost and great risk of error and spoilage; while with the Monotype and the Non-Distribution System it is not only easy of accomplishment but highly profitable.

In the Non-Distribution composing room it is possible to hold indefinitely those jobs which are likely to be "repeaters," without crippling the facilities for other work or adding extra cost. When the repeat order comes there is no time lost in replacing picked sorts. It is ready for the lock-up unless the customer makes alterations and changes.

The Monotype and the Non-Distribution System not only eliminate all the waste time in the composing room, thus reducing the cost of original composition, but they

also allow of "standing jobs" being placed on the shelf or in the "live rack" intact and ready for immediate use when needed. By this method there is a real saving of the entire cost of composition.

Standing jobs are profit makers and many printers know it who have been unable to put their knowledge to profitable use because handicapped by a foundry type equipment that must be kept circulating by distribution.

The Monotype printer is not limited in the amount of standing jobs that he may carry and is justified in holding any job that is likely to come in again in a reasonable time; and a reasonable time in a Monotype plant is much longer than in an old style foundry type plant, for it only costs a small fraction of a cent per year per square inch of type surface to cover the interest and storage.

The Machine That Lasts

Buyers of printing machinery, especially composing machines, do not give enough thought and consideration to the lasting quality of their purchases. This does not mean the mere wearing properties of the materials of which the machine is made, nor to the capacity of the machine to turn out work for a long period. Machinery that receives ordinary good care seldom or never wears out within the usual period allowed for depreciation. Yet printing offices and printers' machinery dealers all over the country are cluttered with machines that have failed to last.

New machines are constantly being invented and manufacturers of older styles are bringing out new models to adapt them to current needs. This reduces the value of all existing machines in proportion as they fail to measure up to the new model. They are no longer perfect—they have failed to last.

This is not the case with the Monotype, because there is only one model and all improvements are built on the unit system and can be applied to any existing Monotype at any time, making it the latest and completest machine. The Monotype lasts because it can always be kept as efficiently able to meet the demand of present conditions as it was to meet the conditions existing when it first left the factory. A Monotype lasts because it is never superseded by a new model and may easily be adapted to any necessity by adding the proper units for the work wanted.

The machine that lasts is the machine that defies depreciation, because it is always new at a lower cost than the reserve usually set aside to cover depreciation.

Buy the machine that lasts and always does better work; that is always new and capable of adaptation to any changes that may occur in the character of your composing room output—The Monotype.

Even when used only as a convenient facility the Monotype is valuable. It utilizes to the best advantage a limited supply of metal and converts old foundry type into new faces. Its odd moments are used to supply a by-product of leads, slugs, and rules, and type to fill the cases for the hand men, while its busy hours turn out the best composition to be obtained by any process, hand or machine.

Why continue to waste good money for distribution?

The Monotype on the West Coast

The wide-awake and progressive newspapers on the Pacific Coast are rapidly adopting the Monotype and Non-Distribution in their ad rooms and are getting results that will make the Easterners look to their laurels and hustle if they want to hold the palm for production and efficiency.

One of the most progressive and aggressive of the Coast papers is the San Francisco *Bulletin*, which installed the Non-Distribution System about two years



E. H. STIVERS AND MONOTYPE, SAN FRANCISCO BULLETIN

ago and has one Monotype Type-and-Rule Caster as the basis for the system, which is giving perfect satisfaction in its ad room.

Under the expert supervision of T. E. Moore, machinist in charge, and operator E. H. Stivers, this Monotype is turning out daily all the type and material needed to keep things moving smoothly in the *Bulletin* ad room, and doing it in one eight hour shift, which is certainly going some.

Operator Stivers deserves commendation for the excellent showing that he is making of the capabilities of the Monotype.

Our illustration presents Mr. Stivers and his Monotype surrounded by sorts cabinets, an arrangement that minimizes the physical effort required to care for the sorts and conserves time as well as energy.

Mr. J. G. Daveler, foreman of the composing room, says that the Non-Distribution System is a complete success in the *Bulletin* composing room and an actual saving every day in the year.

Thomas C. Canary

This promising young Monotype machinist died at Fort Omaha, Neb., and was buried from his former home in Louisville, Ky. Tom was well known as a Monotype expert for five years previous to his enlistment in the air service as a ground mechanic. He saw service in Texas, at Fortress Monroe, and at Omaha, where he became a victim of the "flu" and pneumonia. He was a practical printer as well as a Monotyper, and popular among his fellows in the craft.

The Monotype at the Front

The following extract from a recent letter from Private Robert J. Schott, formerly Monotype operator on the Bridgeport, Conn., *Post*, but now with the Engineering Division, Ordnance Department, A. E. F., in France, shows that the Monotype is doing duty at the front;

"I thought it might interest you to know that I am keeping right in trim with the keyboard and casting machine, while over in France.

"At the present time I am assigned to one of the offices for the Engineering Division of the Ordnance Department at this place, where the machines are installed. They had a Frenchman from the Paris Monotype office to teach two of the Air Service men how to run and take care of them. Well, anyway, he left about three weeks ago, and I have been asked to go over almost every day since, to help them out, as they don't understand much about them.

"The officer in charge is trying to have me transferred but somehow he can't seem to do it. Every time that I go over now, they send one of their men here to do my job until I get back."

Continuous Production

There is a difference between perpetual motion and continuous production, though perpetual motion would necessarily be continuous. The former is impossible, while the latter is being demonstrated daily in the modern printing offices equipped with the Monotype.

Continuous production does not mean the keeping of one machine in perpetual motion, nor even everlastingly at it, though the Monotype, by its versatility, almost accomplishes the latter. It does mean making continuous the production of a combination of machines because all parts of the combination do not stop at any one time.

When the Monotype keyboard stops for any reason the caster keeps right on producing at the regular speed; when difficult copy delays the operator and slows up the keyboard the caster does "not even hesitate."

Even when copy runs out and the keyboard is "dark," the caster keeps up production by making type, rules, borders, leads, slugs, and spacing material for the hand composing room, thus insuring continuous production for the Monotype and also for the hand composing room.

Should the caster be delayed for any reason or stopped the keyboard operator keeps right on preparing the controller ribbons and is not affected in any manner as to the speed of his work. The caster completes it when it is ready to do so.

This continuous production feature of the Monotype, through the independence of its two machines, makes possible the utilization of all the caster time by employing some of it in producing type and material for the hand composing room, thus making the compositor continuously productive by supplying him with abundance of material to employ all his time in productive work and eliminating all the old waste of distribution.

Continuous production makes possible continuous profits by reducing the actual cost of the work and by creating more productive hours over which to divide the general expense and the department expense in lighter burden.

The Monotype continuous-production non-distribution composing room has a very much lower hour cost and a very much higher ratio of production than the composing room run on the old plan. It also gives a larger real production per productive hour because the workers are so well supplied with material of the right kind that they do more work with less physical exertion.

Monotypography

ONE of the best printed camp journals that it has been our privilege to see comes from the Long Branch, Ontario, camp of the Royal Air Force of Canada. It is Monotyped, of course, and the make-up and presswork are excellent, as is to be expected when we learn that it was printed by the Atwell Fleming Printing Company, Toronto, Ont. Mr. Fleming says that the Monotype has helped him to improve the quality for which his house has always been noted.

THAT the Baker, Jones, Haushauer Company, Buffalo, recognize that a printer's advertising should be an example of the kind of printing that he is producing for his customers is shown by the handsome pamphlet they have issued under the title of "College Annuals." It contains 27 leaves printed on one side in two colors, and with the exception of the title and introductory matter, which account for six pages, the entire book consists of reprints of pages from college annuals that have been printed by this firm. As a whole the book is a splendid specimen of composition and presswork, and is bound with silk cord into a cover of heavy brown stock, which is printed in gold and brown and embossed.

AN unusually well-printed County Fair Premium List comes from the Washington Envelope Corporation, Port Townsend, Wash. Not only is the printing from new Monotype type clean and good, but the display and general get-up of the book are well above the average for such work—in fact it is a good job.

SEVERAL attractive and striking folders have been received from the Smith-McCarthy Typesetting Co., Chicago. They are excellent advertisements of their complete composing-room service, and are illustrated with views of their plant and offices. Of course they are set in Monotype type.

FROM an advertisement in *The Royal Gazette*, St. Johns, N. F., announcing the addition of Monotype equipment to its plant, we quote the following: "Perhaps you do not recognize the fact that the greatest fault of most ordinary printing is that it is done from worn-out type which shows the marks of the use to which it has been put, and that if you could always have good type—new type—it would improve the quality of your printing, even if you used the same grade of paper as now. That is what we studied in our plant, and that is why we installed the Monotype. You can always get something extra nice if you are willing to pay for it, but it is seldom that you get it at reduced cost; yet that is just what the Monotype in our plant does for you.

THE quality idea is emphasized in a well-planned and excellently printed folder issued by W. H. Wagner & Son, Freeport, Ill. Its title, "How to select type faces," indicates its message as a specimen sheet of the Monotype faces in the Wagner plant.

"THE TROUBLE BUSTER" is the appropriate title of the live four-page weekly issued from the U. S. Army General Hospital No. 2, at Fort McHenry. A note at the head of the editorial page says that it is edited and printed by the patients and enlisted men at the post. The issue of January 4, 1919, contains a good article on the Monotype. The "Trouble Buster" is a good job of Monotype composition and printing. They have a complete Monotype equipment, including the Lead-and-Rule attachment.

PROMINENT among the printers who are effectively using Monotypes in their job composing rooms is the Thomson Printing Company, Philadelphia. A splendid lot of samples from this enterprising firm shows that new type impression that means so much in good printing. The display and color selection are excellent, as is also the presswork.

From the R. L. Stillson Company, New York, comes a most exquisitely printed brochure entitled "Work." It is the house organ of that progressive firm of good printers and naturally is unusual. There are twelve pages of text in black and several tints, enclosed in a deckle edge cover with a plate-marked panel printed in blue and black. The whole effect is dainty and inviting, and the contents are also attractive and end up on the third page of cover with this description of a good advertisement: "Not, is it beautiful; not, is it cheap; not, is it clever; does it work?" That is the kind of printing Stillson does, the kind that works, and is also beautiful.

MONOTYPE

A Journal of Composing-room Efficiency—Lanston Monotype Machine Company

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

VOLUME 6

PHILADELPHIA, APRIL, 1919

NUMBER 5

A. N. P. A.

Annual Meeting Expected to Attract a Large Number of Newspaper Publishers to New York

The Annual Meeting of the American Newspaper Publishers' Association and that of the Associated Press will be held in the Waldorf-Astoria Hotel, New York, during the third week in April, 1919.

These two associations are so closely connected in their business transactions that many of the publishers will be represented in both bodies, and recent conditions have been such as to draw them together even more closely than they have ever been before.

Being the first meeting of the national association of publishers since the armistice was signed several of the warmly discussed topics of former sessions will come up with different surroundings.

There will be the ever-important question of paper, which has assumed an even more positive character since the removal of the conservation restrictions and the big growth of advertising, as well as the increase of circulation due to the public interest in international affairs.

Of course, the censorship of news will come in for a share of the discussion, and other questions of patriotism and policy will without doubt be well ventilated. The postal regulations are also a live subject at this time.

While there has been no spread-eagle announcements of these meetings there is sure to be a big attendance, possibly the largest in recent years.

It is rumored that the exhibition of machinery and appliances for the manufacturing departments of the newspaper will be largely curtailed, if not missing entirely. The novelty of the thing has worn off, and the manufacturers who have been devoting a large part of their energies and facilities to necessary war work, have hardly had time to get back into their usual lines since their release, much less to create novelties; so there is little new to show.

There is no doubt that this feature will be missed by many who have been in the habit of coming to the annual meeting to gather ideas of the progress of the mechanical side of newspaper making, but there

will be enough other important matters to hold their attention.

The future of America is largely in the keeping of its newspapers, and judging by the past it is in good hands. Let us hope, therefore, that the deliberations of this meeting will give added proof of this fact.

TO BUSINESS AGAIN

Now that the war is won business men are concentrating their thoughts on their own problems again, realizing that they have failed to keep before the public as they should and resolved to retrieve all that they may have lost through devotion of their facilities and attention to war essentials.

The printer's customers will be asking new co-operation from him and vast new fields of direct advertising will be opened with a demand for printing such as the world has never before known.

To get his share of this new and old business a printer must be in position to render the service that will be demanded.

The old kind will not do. The new must be better, quicker, and more extended.

The only printers who will be able to give this in full measure will be those who have the vision now to see the future demand and the wisdom to prepare to meet it by installing Monotypes and the Non-Distribution System.

When the rush of business comes, as come it will, and soon, it will be too late to get the choicest and most profitable part, or to get ready to handle any but the rear guard unless you prepare now.

We are now in the eddy at the turn of the tide, but there is evidence of the change, and before long the current of increasing business will be running strong, bringing with it prosperity to the printers prepared to take advantage of it by being equipped with the machine that delivers the profit in the composing room.

THIS ISSUE OF MONOTYPE

The type faces used in this issue of MONOTYPE are Series No. 36 for the text matter and a portion of the display, and Series No. 118 for the heavier display and the headlines.

There is also a preliminary showing of several new faces of rule.

BRINGING THEM BACK

Restoring to the Printing Trade the Men Who Patriotically Left the Composing-Room to Do Their Part in Making Liberty Secure

Naturally every American is intensely interested in the bringing back into civil life of the boys (and the girls too) who went "over there" to help maintain Liberty and to lay the foundation of permanent peace and progress; but none are more interested than the printers, for it means more to them.

Many printers were among our soldiers at the front and in the preparatory camps at home. All will return in time, most of them ready to step right back into the printing office and resume their old tasks. But—and this is an important but—all of them will have acquired a broader view of life; have learned the value of discipline and system; have gained a realization of the importance of the conservation of human energy by the elimination of unnecessary work; and have also received personal inspiration towards higher efficiency of self and surroundings.

Some have been less fortunate. They have received wounds and sustained nervous shocks that unfit them for the more strenuous operations in the printing office, and provision must be made for them in the easier positions. The trade still needs their knowledge of type and printing, and they can make good in such positions as proof-reading, lay-out work, and Monotype keyboarding and caster running, and thus earn their full salaries without handicap.

Realizing this the Monotype Company has opened several schools and prepared a special course of study for soldier printers, so as to place them in a self-supporting position as quickly as possible.

Employing printers can help in this good work by encouraging their old employees, who have come back less able to do heavy work, to take up the Monotype keyboard operating or Monotype caster running.

They need not fear they will not make good—they will, and will be more valuable than when they went away.

There is no danger that this will create a surplus of workers. It will be just the

other way, as it will retain in the composing rooms the men who have been there instead of turning them loose in the trade and filling their places with new men. Another thing to consider in this connection is that the rapid growth of the Monotype Non-Distribution System is creating such a big demand for Monotype operators that it is difficult to train men fast enough to keep it supplied.

But do not think of this re-education or "bringing back" of your compositors as a philanthropy or a charity on your part. It is nothing of the kind. It is simply, selfishly if you will, good business in providing for the inevitable revolution that is coming in the composing room. It is already here.

A GOOD RUN

The final test of type, after all, is in its printing qualities. No matter how pretty it looks on the galley, if it does not print well it is not good type.

Judged by this standard the type used in a blank heading received from the Michigan plant of Wynkoop, Hallenbeck, Crawford Co., at Lansing, Mich., is good type.

The sheet we have is the 120,277th impression, and it looks good enough to be taken for part of the first thousand. Here is what they say about it:

"You will observe that this job is printed on hard ledger paper before ruling, not soft book paper. The entire job was run from the original make-ready—that is, none of the original squeeze or packing put on the cylinder of the press was removed after enough impressions were run to form the impression.

"Until a few years ago the wise ones used to say that this was one of the jobs that Monotype could not do. It was always set in foundry type and the type thrown away when the job was finished. And they don't throw any good foundry type away around here. The edition then was 100,000 and it is now 120,000, which shows that things do change even here.

"Now and then we have heard that Monotype will not print on this kind of paper. The sheet sent is the proof that it will."

That the form was carefully made ready is shown by the very even impression, and much of the credit of so long a run is due to the pressman, who has certainly done his part of the work right. The letter goes on to say:

"This job was cast from our old matrices and mold, using the regular metal. No special attention was given to it, as it was not known when the job was set that it was to be a big run. It is State work, and the State does not allow prices that provide for resetting."

Non-Distribution is the logical method of meeting increasing cost of production. It removes the big waste and gives you fifty per cent more time for production from each compositor.

Rule Work in a Country Shop

By LEON DERR

In a previous article in *MONOTYPE* some idea was given of the measure of our satisfaction in using the Monotype for unusual work, and particularly labels and rule forms which constitute a large proportion of our orders.

In this article I shall endeavor to explain the method we use in setting rule blanks rapidly and economically.

Our rule work has been favorably commented upon by printers familiar with this class of work, as to the perfect joining of the cross rules. This is how we get such results: All rule forms are set with 12-set wedge and matrix case, using 15R and 40R lining rule matrices (light and 1-point faces). This is absolutely independent of the mold. The 8-point mold is used for 16-point ruling, the 10-point for 20-point ruling and the 8- or 12-point for 24-point ruling.

If type be used on the same line with rules, this type is set separately, using the lining rule for that size in the matrix case instead of leaders. In that way 6-, 8-, 10- and 12-point may all be used in the stub or body of the same table and the rules will all line perfectly, just as if they were cut from brass and justified in with cardboard, and without a joint to be seen. If type is to appear *between* lines, the matter is keyboarded reversed—that is, the last column on the job should be the first on keyboard and marked off on the scale from left to right as the columns appear on copy from right to left; it is also run through copyholder, setting from bottom to top. When job is cast the matter is reversed on the galley, which brings the columns into their proper places, but with rule at top of body—nicks to the right or head of galley. When type is inserted between lines it will have more white space above the type than below—which is proper. By using this method all columns are even picas or half-picas and use the least possible number of characters to the line. Headings for columns may be centered by the use of standard spacing material. The big thing about this work is to keyboard so as to *stagger all the joints*. This is done by starting and ending each quad line in each column with an en-quad and running the rule lines full ems. Where the columns are half-em measures start the quad line with en-quad and the dash line with em-dash. When set this way there is absolutely no chance for the edges of characters to catch against each other and cause the rules to tip—they are in the job just like bricks in a wall, and if the face is good, joints cannot be seen.

Here is a "stunt" we use in rule work that has proved valuable. Any ruling may be obtained from a 12-point mold if the columns are all even picas. For instance, if a form requires a certain number of lines in a given space and the ruling figures out to be 19 points, the job should

be set thus: Set the keyboard as many ems wide as the depth of the table (or half the depth, if necessary and recast ribbon), and keyboard as many lines as the width of the table in picas, striking a quad and a dash key alternately. Place vertical dash in 18-unit position and cast with wedge set for the 18-unit position using wedge of a set measuring half the desired ruling, in this instance 9½ set. In case the ruling desired is over 24 points, causing the mold blade to draw back more than 12 points, use two quads and one dash and make the quad one-third size of the desired ruling. Place on galley with quarter-turn, running down rules parallel to the nicks of the type.

For the larger sizes of type bodies, (18 to 36-point) we cast all our spaces to points instead of dividing the em in the old way; we also cast quads 12 x 18 points, 24 x 18 points, 30 x 12 points, and 30 x 24 points; this gives us a variety of spacing material which we consider invaluable, and as far surpassing the old foundry system of spaces.

Galleys of 12-point quads are kept in storage for blanking out large spaces, and are very useful. We have many advertising theatre programs of 24 to 36 pages, 9 x 12, which come in for rush delivery. They are turned out by the machine and the use of these quads for make-up, and delivered in plenty of time and without causing a ripple in the even flow of work through the shop.

The Hibbert Printing Co., Trenton, N. J., have issued a neat folder announcing that Mr. A. Harold Edgell, recently of the Edgell Printing Co., Philadelphia, has connected himself with the Hibbert Service Department. Mr. Edgell is a printer by inheritance and education, being the son of Mr. A. F. Edgell, whose reputation as a good printer is nation wide. We congratulate the Hibbert Printing Co., and wish Mr. Edgell success in his new connection.

The "Stanhope Press," F. H. Gilson Company, Boston, Mass., announces the withdrawal of Mr. William Dunlop from the organization. Mr. A. P. Gilson, who has been Co-manager, will continue in active charge of the organization.

Five productive hours a day or eight; which are you getting in your composing room? The Non-Distribution System will give you eight productive hours and reduce the hour cost too.

An abundance of leads, slugs and spacing material cuts the cost of make-up in the Non-Distribution shop.

THE MONOTYPE ON DUTY

An army is a great business organization and as such requires the same aids to efficiency and economy as any other business institution. It needs printing for its blanks and records, its orders, and its reports. That is why the Monotype is in use by the armies and navies of the United States and her allies, at home and at the front.

But peace is now at hand and the armies are being demobilized, and printers are returning to their familiar tasks. Some

If the patient has recovered sufficiently to be discharged or transferred he does not give up his work, but may take the course in the Monotype schools through the Federal Board for Vocational Education.

"The Monotype Company welcomes all printer heroes who have fought the good fight for Liberty, and who are now invalided home, into its schools where they are given an opportunity to again secure a place in business life that will be more remunerative and more pleasant than that which they left to answer their country's call.

A TREMENDOUS ADVANCE

Job Work Set Complete on The Monotype Keyboard and Caster

How often have we heard some Doubting Thomas printer hesitatingly remark: "Now, if the Monotype would only set job work, the non-distribution would make it indispensable in every printing office, but—" Well, that but no longer exists. The Monotype will set job work—not only one job, but practically four-fifths of the current style of small jobs, stationery, index cards, factory forms, blanks and the like.

We have arranged Monotype Plate-Gothic Combinations, covering the popular engravers' styles of lettering, so that the eight most-used sizes are contained in two matrix cases. The four sizes usually cast on 6-point in one case, and the four sizes usually cast on 12-point in the other. This permits these popular faces to be set on the keyboard and cast in justified lines on the caster in one size or in combination, so that the only hand work required is the assembling and the inserting of a lead or two where space is needed. This covers the hundreds of jobs that are daily going through the job printing office.

The work on these new faces is progressing rapidly and they will probably be ready for our customers by the time this issue of MONOTYPE reaches them.

Seven series are in preparation, so arranged as to be interchangeable. Thus they will really cover all the small job work. The matrices for rule work can be inserted in any of these cases, so that factory forms and index cards may be set complete on the keyboard and cast ready for locking up.

This is an exclusive Monotype advantage and one that progressive printers cannot afford to overlook in these days of high cost. Think of it. Almost all your job work composed and cast on the Monotype ready to lock up, and when printed it may be "held" without expense, or if "dead" it can be "dumped" right into the "hell-box" and made into new type for the next job.

AN APPRECIATION

Lanston Monotype Machine Co.,
Philadelphia.

Gentlemen:—Once in a while someone shows foresight and brightness by doing something a little out of the ordinary.

I am referring to the last number of your house organ—"MONOTYPE." When I received it in the mail in that long narrow envelope, I took it out and saw the title on the long narrow page, and said to myself, I will put that in my pocket and read it, thus making sure of reading it. The ordinary busy man frequently says "I will read that," then puts it aside and that is the end of it.

I then and there put that issue in my pocket and did read it.

I want to congratulate you for thinking of that way of folding the paper. No one would naturally think of folding an 8 x 10 magazine to fit his pocket, but when you presented it to us folded that way we knew that it was the right way. Let the good work go along.

Very truly yours,
MACCALLA & COMPANY, INC.
W. A. MACCALLA.



THE MONOTYPE SECTION, GENERAL HOSPITAL NO. 2 AT FORT MCHENRY, MARYLAND

better physically and mentally than when called to a nobler duty; others partially disabled and weakened by wounds and exposure. The Monotype is still on duty at home and provides a point of contact for these injured men in their old craft. It even offers them better positions than they left.

That the Government and the military authorities recognize this is shown by the following extract from "The Trouble Buster," published at the United States General Hospital No. 2, Fort McHenry, Md.:

"The great war has brought with it the necessity for a reclassification of workmen. The need to place the men rendered physically unfit for the more active departments of the world's workrooms, in less laborious positions, was early recognized and quickly adopted by many large industrial concerns and educational institutions throughout America.

"The Lanston Monotype Machine Company recognized that they would benefit printer heroes by sending one of their machines to the school at Fort McHenry, so that the men might again fit themselves to take their places in a less arduous branch of their chosen profession.

"The Monotype Company is doing this because it believes that the best Monotype operator is the printer who knows the customs and traditions of the trade through practical experience, and because it realizes that though these men might not be able to stand the strain of ordinary composing-room work they can become Monotype operators where the work would be much lighter and less active and where their knowledge of type and its handling would be of the greatest advantage in their work."

The "Trouble Buster" is a real live little journal of eight three-column pages, "published weekly or whenever news is abundant and the printers are not on furlough or A. W. O. L." as the note at the top of the editorial column says.

We are glad to be able to show a picture of the Monotype installation at Fort McHenry, upon which this live journal is composed. The printing is well done and the whole a credit to the soldiers who produce it.

There is no printing plant that does composition that cannot use the Monotype to increase its profits through Non-Distribution.

MONOTYPE SAVINGS

Almost the first question a wise buyer asks about a machine is, "How much more will it produce?" The next query is apt to be, "How much will it save?"

The second question usually means how much lower will the payroll be? But that is not the correct way to judge a machine, a process, or a system. It may apparently cost more to run in itself and yet give a larger product, or one that will so reduce the cost of the after handling as to show a handsome saving in the finished work.

Such a machine is the Monotype. While it costs less to run and has more speed than any other composing machine on the same character and quality of work, that is after all a minor matter when we consider the other large savings that it makes.

Being continuously productive it saves time which would otherwise be completely lost. It saves fully 75 per cent of the cost of corrections and alterations because they can be made by hand, just as the compositors have always been used to making them.

Another saving is due to the fact that much of the so-called intricate matter is plain matter to the Monotype, and that it makes easy some kinds that are impossible on any other machine.

The Monotype saves all the type founders' bills by keeping the whole composing room abundantly supplied with new type, rules, leads, slugs, and spacing material, so that all the compositors are continuously on live composition and do not have to stop and tear apart dead matter to get sorts and material. This naturally reduces the overhead load per productive hour in the composing room, besides increasing the number of such hours.

Because the Monotype Type-and-Rule Caster makes new type at less cost than the cost of distributing used type it created the Non-Distribution System, which saves from 90 to 95 per cent of the time formerly lost in distribution, sort hunting and picking. This is a direct saving which will pay for the Monotype in three years.

It saves also by giving the compositor such generous supply of material as no printing office manager ever dreamed of before Non-Distribution came, and thereby renders him more efficient and continuously productive.

The space formerly devoted to storing seldom-used type is saved for more valuable use because the Monotype can give you all the type you need on short notice.

It requires no change of method in the composing room as Monotype type is just like the type the compositors have been used to working with.

The saving does not stop when the forms are sent to the pressroom, for there the all-new type forms require from 25 to 50 per cent less make-ready, and on small job forms as much as 80 per cent has been saved.

The total of all these savings is quite a tidy sum—more than enough to pay for

the Monotype in three years; and then the saving goes right on piling up a surplus to increase the profits.

The Monotype plant using the Non-Distribution System can turn out more work per unit of investment than is possible with any other equipment or method, and this naturally makes a considerable saving in the cost of production.

2,392,363,500

EMS OF COMPOSITION

The annual report of the Public Printer covering the operation of the Government Printing Office for the fiscal year ending June 30, 1918, has just been issued.

Some idea of the amount of printing done by Uncle Sam can be obtained from the statistical tables included in the report, which show that this great plant had in 1918 a total expenditure for maintenance, operation and general expenses, of \$13,158,535.31. In the pressroom there were 3,787,795,008 impressions, in addition to which over one billion postal cards were printed.

The following analysis made from the report shows the total amount of composition for the years 1917 and 1918 and the percentages and totals set by the machine and hand rooms.

	1917	1918
Total ems of composition	2,399,423,700	2,392,363,500
Percentage set by Monotype	55%	57%
Percentage set by Linotype	44%	42%
Percentage set by Hand	1%	1%
Ems set by Monotype	1,319,683,035	1,363,647,195
Ems set by Linotype	1,055,746,428	1,004,792,670
Monotype exceeded Linotype	263,936,607	358,854,525
Monotype, ready for press, per M ems	83.0 cents	82.2 cents
Linotype, ready for press, per M ems	80.8 cents	84.2 cents

A WORLD'S RECORD

The amount of Monotype composition done in the Government Printing office is constantly increasing. The *Typographical Journal* for March, 1919, quoted the following notice in the Monotype Section by Mr. Stanley H. Ridings, Foreman: "To the employees of the Monotype Section: During the month of January, 1919, the Monotype Section is credited with, by far, the largest output in any single month since its organization—more than one hundred and forty-eight million ems. I feel that I would be ungrateful if I did not in some way express to the employees my appreciation of this most excellent showing. I am taking this

method to assure each one of you that your efforts did not go unnoticed, and I am indeed glad of this opportunity to commend you for your good work."

The Government Printing Office is equipped with fifty style D Keyboards and fifty Duplex Keyboards, making a total of one hundred Keyboards. This means that each Keyboard produced in January 1,480,000 ems, or 54,800 ems per Keyboard for each working day. Part of the Keyboards were operated double shift.

In addition to setting the larger part of all the composition, the Government Printing Office Monotypes also produced all of the display type, leads, slugs and rules. Non-Distribution is practiced, and for the entire year \$60.60 was expended for type.

KEEP AHEAD OF THE PUSH

There is a world of business wisdom in that homely phrase that printers might well put into practice.

But you cannot get ahead of the push, much less keep ahead, if you are going to keep in the push and just struggle and scrap with the others for the existing business at competitive prices, and then try to squeeze a profit out of it by doing the work with archaic machinery and methods.

To get ahead you must be quick to adopt the new labor-saving methods and cost-reducing methods as soon as they are presented and keep on reaching out for better methods and machinery all the time.

Today, the printer who is getting ahead and keeping ahead is the one who has adopted the greatest improvement ever introduced into composing room practice—the Monotype Non-Distribution System.

This is the system which provides absolutely new type and material for every job and eliminates all the waste time formerly spent in distributing and sort-hunting and picking.

The Monotype Type-and-Rule Caster supplies all the material needed for hand composition in any quantity required just as and when it is wanted. This enables the Monotype printer to keep ahead of the push by giving his customers what they want, when they want it, without extra expense for type, rules, borders, or other material.

The Non-Distribution System is suited to any kind of printing office of any size, whether employing five compositors or five hundred, and the savings will be in proportion to the number of compositors.

The printer who is first in his community or section to adopt the Monotype and its Non-Distribution System is the printer who is in a position to keep ahead of the push, and who will do it to his profit and his customers' satisfaction.

The compositor with plenty of material right at his finger ends will be more efficient, better satisfied, and do better work than the one compelled to distribute and hunt sorts one-third of his time.

DISPLAY ADVERTISEMENTS

Their Increase Due to the Better Facilities Afforded by Modern Methods

A notable development of the modern newspaper is the tremendous increase of display advertising, both as to the size of the individual advertisement and as to the total amount of advertising.

This increase of display has been gradual during the last two decades and has led to the setting aside of a section of the composing room for ad composition exclusively. It has also evolved a class of compositors who are specialists in display advertising.

Since the introduction of the Monotype Type-and-Rule Caster the expansion of display advertising has been more rapid because the economy of the Non-Distribution System, which was created by the Monotype, has evolved a condition that enables the paper to give the advertiser so much better service—a service that is appreciated by the advertisers.

But this is not all. The facility with which the Monotype supplies an abundance of all the material required by the ad men (type, rules, borders, leads, slugs, and spacing material) has completely changed the attitude of the advertising department of the big newspapers. Now it does not matter how much of any particular size and face of type an advertiser wants, he can have it, even to whole pages of 36-point—something which formerly meant a big extra expense and delay. Now it does not cause a ripple in the peace and serenity of the Non-Distribution ad room.

Because of the facilities afforded by the Monotype and its Non-Distribution System, the benefit does not stop with the advertiser—the elimination of all distribution and picking of sorts, the greatly increased efficiency of the ad men, the cutting out of the big investment in foundry type, all help to reduce the cost of ad composition to the paper; and in addition these same features make the work of the compositors lighter and more pleasant, because the dirt and drudgery have been removed.

There is no lack of type faces either, for the Monotype Specimen Book of Type Faces shows over 1500 fonts of type, several hundred borders, and more than 125 rules, as well as many corners and ornaments. From such a variety it is not difficult to select a distinctive equipment for the display in any newspaper, or to give some one advertiser an exclusive face of type.

The newspapers all over the country are rapidly falling into line as users of Monotypes and Non-Distribution in their composing rooms because it enables them to give satisfaction to their advertisers

and at the same time have a better-printed paper, printed each day from brand new type. And best of all, they save money by doing it.

Better investigate this at once, if you have not already done so.

Every hour of every compositor a productive hour with Non-Distribution.



JAMES L. REGAN

When, after a prolonged illness, death finally claimed Mr. James L. Regan, head of the Regan Printing House, Chicago, there passed one who had long been a prominent and most interesting figure in the printing and publishing circles of the Middle West. One who never hesitated to fight for what he believed to be the right.

Born in London, England, in 1850, his printing office experience began at the early age of eight years and continued unbroken until his final disability. In 1865 he came to the United States and worked in Eastern cities for a few years, going to Chicago in 1871, where he was employed on the Chicago *Times* for some time.

Mr. Regan started in business on his own account in 1877, and for ten years continued to add to his experience, until in 1887 misfortune overtook him in the shape of labor troubles.

Nothing daunted, in 1887 he started the Regan Printing House, on Plymouth Place, specializing on hurry-up orders and ran his plant night and day. Here he adopted the motto; "We never sleep," and made his plant as nearly an example of perpetual motion as it is possible for a printing office to become.

With a personality that impressed itself upon all whom he met, and a whole-souled generous disposition, James L. Regan made many friends. There was no sham about him and he always expressed himself in language that could not be misunderstood; but he was easily approachable and ever ready to help a friend in distress. A booster for the things he found worthy we shall miss him as a friend of the Monotype, and as a genuine printer who took a pride in his work.

We extend our sympathy to his family of three sisters and a brother, and to his many friends in the printing and allied crafts in Chicago. They have lost a good friend and the trade a valuable member.

THE MONOTYPE

The Monotype has been designed to fit the special needs of printers by specialists who have carefully studied the requirements of the composing room, is built in accord with correct mechanical principles from the most suitable material and is offered to the printer as the most complete solution of the problems of composition that has ever been made.

In its planing and construction quality has always been the premier consideration—not only the quality of the material and labor going into it, but the quality of the Monotype product and the quality of the printing that that product will produce—ultimate quality. The Monotype is not built for one kind of composition only, nor to fit the requirements of one particular plant; it is capable of producing every kind of composition and of doing each in the best

possible way. There is no composition that can be done by hand or by any other machine that cannot be done better on the Monotype.

Versatility and adaptability have been built into the Monotype by the unit system of construction, which provides the proper units for every kind of work and allows of their being assembled for the class of work to be done without in any way lessening the value of the same Monotype for other classes of work by the use of other units. It does not require a number of fixed patterns of special adaptation which must be idle when their kind of work is not being done.

This versatility makes the Monotype a continuous producer, always busy on profitable work or making the material to keep the whole composing room busy on profitable work—composition. Because of this versatility the Monotype created Non-Distribution and eliminated the non-productive time in the composing-room.

There is only one composing machine that can do all this; only one that can make all the type, rules, leads, slugs and space material in sufficient quantities to make all the time of all the compositors productive time.

Non-Distribution in the Job Plant

The principal cost of producing a large part of the work passing through the average job printing plant is the composition, and practically all of this is of such a character that it must be done by hand.

These are facts that every job printer will admit. He will also admit that the one great drawback to hand composition is the fact that the compositor must spend from one-fourth to one-half as much time tearing down his work and putting away the type and material as he did in building it up.

Now, here is a peculiar condition that seems to exist only in the printing business—this indispensable tearing down operation as a preliminary to the building up of the job. It is really a preliminary, although most printers look upon it as a final operation. While this distribution, as we call it, is an indispensable part of composition in the composing room as equipped prior to the introduction of the Monotype system, and while it adds considerably to the cost of production, custom has made it a non-productive or non-chargeable item.

But "the world do move," and the perfection of the Monotype has made possible the elimination of this heavy burden of non-productive expense.

The Monotype Type-and-Rule Caster will make all the type, rule, borders, leads, slugs, and spacing material needed for the proper handling of the work of the job composing room at such a low cost that it is more economical to discard it after one use than to distribute it. This is the foundation of the Non-Distribution System, and if it contained nothing more it would be exceedingly profitable in any jobbing plant with eight or more employees in the hand composing room.

But Non-Distribution does not stop here in its benefits. By relieving the compositors of the disagreeable and efficiency-destroying task of distribution it enables them to devote their whole time to the production of "live" work and thus increases the number of salable hours per man from 25 to 35 per cent without adding one cent to the payroll or otherwise increasing in any way the composing-room costs.

The total investment in Monotypes and metal will be much less than the present composing room investment in type, leads, rules, slugs, etc., while the amount of depreciation will be ten per cent or less as against 25 per cent with foundry type. There will also be a saving in the amount of space required to handle the work.

It is a well-established fact that workmen plentifully supplied with material turn out more and better work than those who struggle with a scanty supply. The Monotype provides an unlimited supply of any particular class of material, or face of size of type, that may be needed just when needed, without adding to the investment or increasing the expense of running the department. This means a

larger output per compositor without the necessity of driving and without any over-exertion on his part.

Every printer knows that really good printing can only be done from new type. The Monotype Non-Distribution System provides a constant supply of new type for every job—large or small. This fact also effects a considerable saving in the pressroom by cutting down to a minimum the amount of make-ready required.

One of the big sink holes in the old style foundry type composing room is the fact that there is usually a lack of sorts in sufficient quantity to keep the men properly employed, which causes a loss through the resetting of lines when sorts cannot be found and through the loss of time spent in hunting sorts and picking, to say nothing of the extra spoilage that this often causes by errors in replacing the picked letters. With Non-Distribution there is no need of picking or resetting as there are always plenty of sorts.

Non-Distribution is the logical step in composing-room progress toward efficiency, and it is rapidly gaining converts among thinking printers. True efficiency consists in the elimination of the unnecessary motions and operations in the workroom, and the adoption of the machinery that renders the time of the hand worker more productive. It will pay you to investigate Non-Distribution with this idea in mind, and to do it quickly, for every day that the old time-killing way is continued in your composing room it is costing you good money.

Non-Distribution gives a larger product per dollar of investment, a greater number of productive hours per dollar of payroll, a more contented working force, a higher grade of product, and a better chance to make profits than your present method or any other that has ever been offered to job printers.

Non-Distribution does not introduce any new-fangled and confusing methods into your plant. It is the same old idea of one type at a time composed as the brains of your workmen dictate, but made efficient by proper method of arrangement and supply. It does not handicap the compositor in any way by new features to confuse him; the only difference is that he has plenty of material to work with and can carry out his ideas without having to stop and hunt material or change the idea because he cannot find what he wants. He is contented and works better because he sees that he has the material and knows that the dirty and disagreeable drudgery of the business has disappeared.

The Non-Distribution System has come to stay and the printer who expects to stay in the profit-making class will quickly get in line and remodel his composing room on the Non-Distribution basis.

Intricate tabular work is like plain matter to the Monotype.

COPYFITTING IN USE

The ease with which copy may be fitted to unusual sized and shaped spaces by the Monotype Copyfitting System has encouraged a number of operators to do some stunts along this line, and several have sent us excellent examples of their work.

We reproduce in reduced size a very clever piece of copyfitting by H. C. Miller, operator with the Dominion Loose Leaf Company, Limited, Ottawa, Canada. The original is set in 8-point type and is six inches high. The patriotic motive which called it forth was a bond campaign by the Canadian Government similar to the present Victory Loan.

VICTORY

Will
only be achieved
by a people united in
every way—not alone on
the field of battle, but right
here at home in our every-day
lives. We can and must back up
the boys "over there" with every
cent we can muster. If that
must not on ly be our motto—it
must be our acru al practice.
¶We've got to p ut the com-
ing Victory Loa n further
"over the top" than the
amount asked for. ¶We have to
make up our min ds what we
can afford to invest —and then
invest a little more. ¶We must
remember that not
the Allied countries
alone, but all the
enemy countries as well
are watching our finan-
cial barometer—and
nothing would please
Germany more than to
know that Canadians
had failed at last.
Canadians have never failed in the
pinch—and fall this time they are not going to
fall this time beca use of a few dol-
lars. ¶So sub scrib e freely to Ca-
nada's Second Vict ory Loan until
it's so far "ov er the top"
that German y an d her allies
will realize that they are fac-
ing foes whose sold iers on the
field are back ed b y the people
at home and that Canada is really
in the fight as long as there is a dollar
left to support and care for those
who fight to protect those homes
and also to avenge those who lie
"in Flanders' Fields." ¶Do
your bit and do it with a
will that helps and
wins

BONDS

The
Machine
that put system
in the
composing
room
MONOTYPE

MONOTYPE IN THE COUNTRY
NEWSPAPER OFFICE

The country printer is awakening to the value of the Monotype in the newspaper and job plant as usually constituted in the country printing office. The following extract from the *Monotype Recorder*, of London, England, gives some of the reasons why every country newspaper should be equipped with the Monotype, and they apply on this side of the "big pond" just as truly as across the water:

Interesting as is the recent record of Monotype progress in the offices of the daily newspapers, however, we wish to assert and claim the right of the Monotype to the leading place in the country newspaper office. Upon what foundation does this claim rest? Primarily, upon the versatility of the Monotype, for for the country newspaper office with its rush of news and advertisement composition upon one or two days per week, and with its steady flow of jobbing work, time-tables, auction catalog, program, commercial form, or voter's list which requires a machine that will handle, and handle with facility, every class of work which the modern office has at some time or other to tackle.

When the time comes for the installation of a system of mechanical composition, the question of style of machine to be adopted demands the serious consideration of the country printer, for if he should be induced to purchase one of a model suitable only for certain classes of work, and which must therefore remain idle for more or less protracted periods, instead of taking a step which would permit him to realize that growth of business which comes within the bounds of his legitimate ambition, he might be mortified to find that he had placed himself under a serious and permanent handicap in competing with neighboring printers using the more flexible machine.

It should be borne in mind that in adopting the Monotype the printer introduces into his office no unusual conditions, for the unit of production is the single type to which he has always been accustomed. In the case of this machine, also, there is only one model to be considered, the one style of machine being adapted to handle all classes of work—straight, tabular, or display. To the original all subsequent improvements can be added, so that no subsidiary equipment is needed and the output is handled exactly the same as hand-set composition.

In addition to turning out the straight work of the office at an average speed greater than that of rival machines, and, certainly, of superior quality, the Monotype will cast types to fill the cases of the hand compositor (body-types from 5 to 14 point, and display from 14 to 36 point) and will provide leads and rules in unlimited quantity, cut to the exact size required. The hand setters are therefore able to take care of the corrections so that the machine is kept steadily running on new work.

We have so often emphasized the economies effected in the office by the absence of distribution and the provision of ample supplies of all materials for the hand compositors that we will not here touch upon these points.

In these days of the rising power of democracy it may be well to point out that the Monotype is the democratic machine, for it improves the position of the operator in that he works under conditions which approach nearest to the ideal; it also places the small printer upon the same economic plane as the big one, enabling him to compete upon equal conditions and bringing within the compass of his ability work of a magnitude previously beyond his power to accomplish.

The Awakening of Printerdom

PRINTERS NATIONAL ORGANIZATION OPENS A BIG ADVERTISING CAMPAIGN TO INCREASE THE USE OF PRINTING

With the appearance of a full page advertisement in the *Saturday Evening Post*, on March 22, the United Typothetae of America fired the opening gun of a big campaign of advertising for the general good of the printing business.

The greatest lesson that the war has taught business men is that enormous

This advertising campaign will run parallel with the educational one started several months ago, and will impress upon the public the great value of direct advertising in getting results and the importance of buying from printers of reputation who are aiding in the work of maintaining the commercial supremacy of our country.

This strong right arm of business—direct advertising—has been greatly neglected and abused in the past because of lack of knowledge by both the printer and the advertiser.

Direct advertising is strictly a printer's proposition. It cannot be done without printing, and consequently belongs to the printer. Now his national association has started to help him to get it, and he should follow up the general advertising by local advertising by proper use of direct advertising for himself.

This advertisement, forming as it does the entering wedge of a widely extended series of page advertisements intended to attract the attention of business men generally to the great importance of printing as a business producer, and the equal importance of having that printing well done, must certainly bring results.

Printers' advertising has, heretofore, been confined to the individual or to the local organizations in an attempt to reach home buyers; but here is a big attempt to bring printing in its proper proportion to the attention of every business man all over the land and let him know that the printers national organization is wide awake to the present time possibilities.

It is the first national campaign to reach the business public that the United Typothetae of America has attempted and it certainly has started out well. That phrase "Printing, the strong right arm of business" should surely make a slogan that will attract the attention of all classes of business men and awaken interest in their use of printing, especially at this time when conditions are unsettled and advertising, especially direct advertising, has been temporarily neglected.



THE FIRST GUN OF THE BIG CAMPAIGN

results can be effected by a proper use of printers' ink in securing attention and action by the people.

The psychological effect of the splendid advertising done for the various Liberty Loans has awakened business organizations to a realization of the value of direct advertising as a producer of business, and many trade associations have started general campaigns to benefit the members of their particular trades.

The campaign just started by the United Typothetae is of this class. It is well planned and will cover the entire country through such mediums of nation wide circulation as the *Saturday Evening Post*, *Literary Digest*, *Nation's Business*, *Associated Advertising*, *Printers' Ink*, and the regular printing trade journals, using full pages in each of these with copy specially written to reach their readers.

NEW RULE FACES

How many kinds of rule do you use in your composing room? More than three or four meant a big expense in the old brass rule days; and they soon wore out and gave imperfect impressions. But with the Monotype several additional new rule faces call for a very small expenditure of money and no extra cost of making as it is as easy to make a half dozen faces as one when you have the matrices.

We are constantly adding to the number of our rule faces and now have more than 125, together with a number of corners to match for use when it is not desirable to mitre the rule.

Monotype rule, like other Monotype composing-room material is produced so economically that it does not pay to distribute it.

Below we show a few of the newer faces of Monotype rule:

4-31RL

4-4411RL

6-371RL

6-348RL

6-367RL

6-410RL

6-620RL

6-758RL

6-844RL

6-1571RL

6-1418RL

6-1458RL

6-2425RL

12-3525RL

12-9457RL

12-164RL

12-657RL

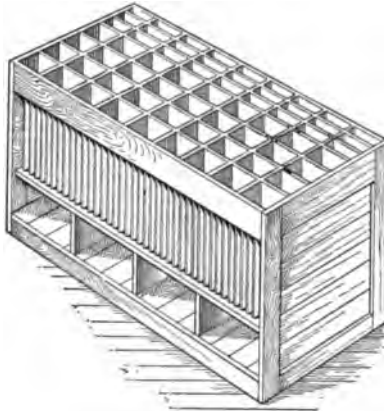
12-611RL

12-9676RL

STORING SPACING MATERIAL

The convenient storing of the spacing material so that each compositor may have easy access to it and the caster operator have the storage sufficiently compact and handy to keep watch on its use and thus be able to keep up the supply has been a problem in many plants.

Many cabinets and racks have been devised for this purpose, and one of the best that we have seen recently has been constructed for the caster department of Gregory, Mayer & Thom Co., Detroit.



This provides storage for quads, and spaces from 6 to 36 point (em quads, en, S to em, 4 to em, 5 to em and hair spaces) besides affording abundant space for strip leads and slugs.

The quads and spaces are stored in cans six inches deep fitting into partitions in the top of the cabinet. These are 6 by 6, 6 by 4, and 6 by 2 inches in size.

Our illustration gives a good idea of the cabinet without the cans, which are removable. The middle section of the cabinet is divided into narrow spaces for the leads and rules, while the larger spaces in the bottom are intended for the full-length slugs.

This cabinet is placed near the casting machine, which gives the operator a chance to keep it filled to capacity at all times. The cans being removable may be taken to the cases and the vacant spaces filled with duplicate empty ones as a signal to the operator.

An Interesting Souvenir

The printing craft was numerously represented in the American Expeditionary Forces in France, though not many were assigned to duty in connection with the print shops connected with the various headquarters. In the less strenuous moments those who were so assigned turned out some very creditable work which will be highly valued as souvenirs in years to come.

One of this class is "Le Genie," issued by the Print Shop G & C., General Headquarters, Chaumont, France, which consists of eight pages and cover, four by five and three-quarter inches in size and printed in two colors all through. Its great value is in the fact that it was evidently intended as a souvenir of this unit and contains the names and rank of the twenty-four printers who worked in the little plant, among whom we recognize several friends of the Monotype.

Monotypography

The Argus Monotype Co., Milwaukee, Wis., have issued a neat little catalog of their Monotype type faces, borders and rules. It consists of 32 pages and cover and is conveniently arranged for reference.

The adaptability of Monotype material in the hands of the compositor who thinks is shown by a bunch of ads from P. H. Hawley, foreman of the Binghamton Press, Binghamton, N. Y., sent to show how the boys in his composing room have utilized the borders. Not only the borders but the ads themselves deserve commendation.

"AFTER the war business again," is the heading of a well-told advertising story from the Edwards Press, Youngstown, Ohio. It is in the form of a four-page circular, 7 1/4 by 11 inches in size, composed in 24-point Series No. 37E. The argument is good and this well-printed circular should surely prove a business producer. It is accompanied by a neat envelope-size blotter with a terse paragraph in 18-point Series No. 37I.

ONE of the best house organs that come to our desk, from a printer's point of view, is that of the Hugh Stephens Company, Jefferson City, Mo. It bears the appropriate title of "The Imprint," and consists of twelve pages and an overhang cover, printed in two colors on dull-coated gray stock, with two tip-on inserts in three colors on white stock. The size is 5 3/4 by 9 inches. The March, 1919, issue contains among other good things an article on the "Advantages of a Standard Catalog Size," which is apropos of the recent discussion of this topic in the trade papers. The Hugh Stephens Co. have recently added to their Monotype equipment and are now specializing on high grade catalogue and advertising work.

"NATURE freezes the water, but you've got to cut your own ice," is the opening paragraph of a catchy little folder from Cahill-Igoe Company, Chicago, advertising their service department. The circular is printed in two colors and folded to envelope size, the first page illustrated with a sketch of ice-cutters at work. The text follows up with the true maxim: "To get business you must go after it—and keep after it now and all the time." Good advice for all printers and business men.

FROM Garrison & Wagner, St. Louis, we have a splendid collection of well-printed folders in which the design and hand lettering is artistically blended with the Monotype type in which the text is composed. They are printed in two or more colors showing excellent presswork. It is a treat to look over such a collection. We hope to have more to say about the work of this live firm in a future issue.

FROM Robert L. Stillson Company, New York, come two excellent pieces of advertising, beautifully printed, of course. The first is a circular of four double pages entitled "Victory," strikingly printed in four colors and embossed; the first page showing the American eagle defeating the black eagle in a fight in the air; the text is decidedly optimistic and catchy and ends with the trite phrase: "The way to resume is to resume," referring to advertisers who had suspended their publicity. The other piece is the Stillson house organ, "Work." This is also printed in several colors, beautifully arranged, and contains some good business advice. Here is a sample: "A house organ must have in it the spirit of service and the house that sends it out must have the same spirit." Again it says: "A good house organ is the hand of friendship." "Work," as the Robert L. Stillson Company makes it, is a good house organ.

FROM Magee Bros., Piqua, Ohio, comes a catalog with a somewhat remarkable history. It is the "Delco Piece Parts Catalog" of the Dayton Engineering Laboratories Company, Dayton, Ohio, and contains 1104 pages of eight-point, 42 picas wide and 65 picas deep. The book is bound in full buckram, loose leaf style and forms a massive volume. The plant in which it was produced is a one-machine plant and the job contains over two million ems. Here is what they say about it: "This matter is 42 picas wide and there were 180 galleys besides the headings, foot notes and indexes. Miss Opal Voorhis, our keyboard operator, keyboarded the entire book, and the compositors say that the proofs were the cleanest that they ever handled, whole pages without a mistake being common. Miss Voorhis was a press feeder here and had never set any type before taking up the keyboard here two years ago. Mr. W. A. Meeks, our caster operator, handled the casting and says that the ribbons were practically perfect."

6
JUL 26 1919
W.P. and

MONOTYPE

A JOURNAL OF COMPOSING
ROOM EFFICIENCY • JULY 1919



VOLUME 7 • NUMBER 1 • PUBLISHED BY THE
LANSTON MONOTYPE MACHINE COMPANY

VERSATILITY QUALITY ECONOMY



EVERY TYPE IN EVERY ISSUE OF MONOTYPE
UP TO AND INCLUDING 36-POINT IS MADE
ON THE MONOTYPE · EVERY SPACE · BORDER
· RULE · LEAD · AND · SLUG ·

NO COMPOSING MACHINE OR TYPE CASTER
OFFERED TO THE PRINTER SO COMPLETELY
FULFILLS EVERY REQUIREMENT OF THE
COMPOSING ROOM ON ALL KINDS OF WORK

WHEN YOU ASK YOURSELF "WHICH MACHINE?"
ASK US TO SEND YOU POSITIVE PROOF OF THE
MONOTYPE'S CONTINUOUS PERFORMANCE ON
PROFITABLE WORK: ANY KIND OF COMPOSITION
BY-PRODUCTS · TYPE FOR THE CASES · RULE
· LEADS · SLUGS · SPACE MATERIAL ·

COMPOSING MACHINE
THE MONOTYPE
TYPE & RULE CASTER

A JOURNAL OF COMPOSING ROOM EFFICIENCY PUBLISHED BY
THE LANSTON MONOTYPE MACHINE COMPANY · PHILADELPHIA
VOLUME 7 JULY · 1919 NUMBER 1

MONOTYPE

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-&-RULE CASTER

Monotype Efficiency In Newspaper Ad Rooms

By EDWARD D. BERRY



THE mere impression of type upon paper is no longer regarded as printing—the field for its sale is becoming more limited each day. The art of printing has been on the up grade for the last generation and is fast climbing to its proper place among the fine arts. It is a far cry to the position it held in the olden days, when royalty would come to a print-shop to see the first impression taken from a form, but it is now in its renaissance.

But there is a more practical side to this advance, especially in commercial printing. An advertisement must be easily read; to make it easily read is the province of the compositor and his mechanical aids.

The demand for better composition is being felt by newspapers all over the country. Many large newspaper advertisers have their ads set in job composing rooms, which make a specialty of high-class ad composition, in order to get better displayed, more readable ads. They have demonstrated to their own satisfaction that the extra cost of having them set in "ad shops" instead of in the ordinary newspaper ad room is infinitesimal when compared to the increased returns they get.

Better advertising composition begets new advertisers and more space from old ones, and more ads bring increased circulation; for people do read newspaper ads—they look for them. The ad pages are a buyer's directory; the best directory always has the most readers.

More and better ads bring larger circulation, larger circulation brings more ads—it is an endless chain.

Ads set with Monotype material never have that machine-made appearance. The perfection of the Monotype product makes them so far superior to those set with any other mechanical aids that a printer, and even a reader, will recognize the difference at a glance, even though the reader does it subconsciously.

An equipment that will produce better ads, at a lower cost than is now paid for inferior ones, and take care of the increased number which is sure to follow, would seem to be so attractive to newspaper proprietors that its installation is almost imperative. That the Monotype can do this can be shown irrefutably.

The Monotype eliminates the necessity of setting by hand a section in which a small amount of reading matter must fill a large space or its alternative of putting too much space between the lines. With the Monotype the matter can be set in the correct size of type to fit the space.

The "tone" that is indispensable in an advertisement of a high-class store is the product of two artistic elements—suitable and harmonious selection of type faces and sizes, and the proper distribution of white space—or, to be more exact, the assembling of type and of white space in balancing areas. And this cannot be achieved when the space is dispersed between lines of type that are too small to give necessary weight of tone to the area to which they are assigned.

Advertising has been reduced to a science—large advertisers know what they want and will have it. The papers which cater to them will make the money.

A large department store in Chicago will not have ads set in the ad room of a certain daily paper although they feel that they must advertise in that paper. The deduction is logical that they will not use any more space in it than is necessary.

The introduction of composing machines and the consequent specialization which followed have increased the demand for good, all-around printers to direct the handling of their product. This condition has been felt everywhere, and nowhere more than in newspaper ad rooms since they have tried to meet the demand for better ads. Here, the Monotype is a direct aid.

Composition as it should be is a part of the course of instruction in the Monotype Schools, where most of the operators are made; and the pleasant and profitable work and the constantly increasing demand for operators are drawing the cream of the trade to these schools. Only the better qualified and more ambitious men will devote the time necessary to complete the course; these operators are good printers when they come to the schools—they return to their trade better printers.

The setting of the display lines—from full cases of Monotype type—and the making-up—with Monotype spacing material taken from full cabinets—completes an ad that comes from the Monotype caster. The choice between the costly drudgery of setting the straight matter by hand and the still more costly efforts to make a good ad from inflexible and inadequate slug composition is eliminated.

The "handling" of a page ad in a Monotype ad room is a matter of scientific ease. The layout-man marks all the copy—the Copy-fitting System making positive his "casting-up" of the next matter—and the completed ad has all the uniformity and pleasing appearance of a smaller ad set by one man; there is no resetting to fit a space, no discordant type faces, no undue spacing; and the work moves through the composing room with mechanical precision.

The Monotype Type-&-Rule Caster furnishes an adequate supply of type, rule, borders and spacing material to keep the cases supplied with an abundance of faces to harmonize with the body type, giving uniformity to an ad.

And, too, there is the psychological factor. It has been my experience, that any given man with an abundance of material, in a well-ordered

workroom, will turn out more work than the actual physical superiority of the workroom apparently would warrant, because he is satisfied with his opportunities to employ his skill, is happy and contented, and his work is a pleasure. There is an entire absence of the nervous irritability that is a concomitant of "sorts-hunting," and the compositor employs that energy in improving the quality and quantity of his work. That this factor is a potent one is acknowledged by everyone who has studied composing-room efficiency.

"The (Baltimore) Sun" is a typical Monotype newspaper. I recently had the pleasure of inspecting this plant in detail, and unhesitatingly say that it seems to have reached the highest possible point of efficiency in newspaper ad composition. It sets an average of over 1200 columns of ads a week entirely on the Monotype, with the exception of the display lines larger than 36 point. It produces better ads at a lower cost than formerly, and the ease and promptitude with which this vast amount of composition is handled is a daily manifestation of Monotype efficiency.



WHAT INDIA IS DOING

THE people of the Western Hemisphere are very apt to think of those of the East as peculiar and so different that there is no possibility of assimilation. It is, therefore, somewhat of a surprise to receive from the Government Press of the Mysore State at Bungalow, India, a book of 218 pages, 8½ x 13 inches, printed in good English from Roman type set and cast on the Monotype.

It is still more surprising to learn from the letter accompanying the book that it was entirely set on the Monotype by native operators, working under native supervision.

And the wonder grows when we look the volume over and find 118 pages of rule and figure work, besides a number of smaller tables scattered through the other pages.

The title is "Progress of Education in the Mysore State," and the book is itself convincing evidence of that progress.

It is well printed and illustrated with a number of halftones, and surely is a testimonial to the ease of handling the Monotype, even in the hands of a non-mechanical people.



The Monotype applies skilled labor to better advantage and increases production.

Starting Right In Its New Home

The "Lexington Herald" Installs Complete Non-Distribution
On Occupying Its New Home

THE taking possession of a new home is always an important event in the life of any individual or organization, but to a newspaper it is the beginning of a new epoch of progress, and thereafter everything that happened before that momentous event is spoken



THE "LEXINGTON HERALD'S" NEW HOME

of as "before we moved," or "before the new building was finished."

When the new building happens to be as handsome and as well adapted to its purpose as the new home of the "Lexington (Kentucky) Herald," the pride with which reference is usually made to the first occupancy is certainly justifiable.

The "Herald's" new building is located at the corner of Short and Walnut Streets, Lexington, Ky., and covers a space 40 by 60 feet. It contains four stories and a basement. Built with a reinforced concrete frame and gray pressed brick, with sandstone trimmings, it presents a decidedly imposing appearance.

The offices on the first floor are finished with oak trim and gray walls, the floors being parquetry, the lobby looks invitingly bright and cheerful with marble trim and linotile floors.

An elevator at the center of the side of the building serves all the floors for passenger use and is reached through the lobby or from the side street. There is also a sidewalk lift at the front which is used to carry the news stock direct to the storage room under the sidewalk, which opens right into the pressroom.

The basement contains the pressroom, the stereotype foundry and the storage rooms for various supplies. A matrix lift connects it with the fourth floor to secure quick service in the handling of matrices between the stereotypers and the molding room, which adjoins the composing room.

On the second floor a liberal space is set aside for the library and file rooms, as well as for the accounting department and private offices.

The editorial department occupies the entire third floor and is conveniently arranged.

The composing room and the matrix making department have possession of the fourth floor, and here we find what interests us the most—the Monotype Type-&-Rule Caster and a full equipment of storage cabinets for the Non-Distribution System. For, on moving to its new quarters, the "Herald" installed the complete Non-Distribution System in its ad room.

The Monotype is well located in the center of the front of the room with the storage cabinets at the left, between it and the ad room stands and make-up tables. This makes a labor-saving and convenient layout and reduces the amount of footwork for the ad men to the smallest possible fraction.

The steel make-up tables for the paper occupy the center of the room, with the matrix molding department close at hand in the rear, while the composing machines are ranged along the right side of the room from the front to the foreman's office in the right-hand rear corner.

The "Herald's" new building is ideal in its location at the corner of two principal streets, and is lighted on four sides by large windows, which occupy a liberal portion of the wall space. For night work, the entire building is profusely

Type and Rule Selections from the

6 Point No. 13A, 8½ Set Arrangement C
THE BEST KIND OF ORIGINALITY IS THAT
 which comes after a sound apprenticeship; that which
 shall prove to be the blending of a firm conception of all

7 Point No. 13A, 9½ Set Arrangement C
THE BEST KIND OF ORIGINALITY IS THAT
 which comes after a sound apprenticeship; that
 which shall prove to be the blending of a firm con-

8 Point No. 13A, 9½ Set Arrangement C
THE BEST KIND OF ORIGINALITY IS
 that which comes after a sound apprenticeship;
 that which shall prove to be the blending of a

6 Point No. 328J, 8½ Set Arrangement C2
THE BEST KIND OF ORIGINALITY IS THAT
 which comes after a sound apprenticeship; that
 which shall prove to be the blending of a firm con-

7 Point No. 328J, 9½ Set Arrangement C2
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 which comes after a sound apprenticeship;
 that which shall prove to be the blending of

8 Point No. 328J, 9½ Set Arrangement C2
THE BEST KIND OF ORIGINALITY IS
 that which comes after a sound apprentice-
 ship; that which shall prove to be the

6 Point No. 466J, 7½ Set Arrangement C1
THE BEST KIND OF ORIGINALITY IS THAT WHICH
 comes after a sound apprenticeship; that which shall prove
 to be the blending of a firm conception of all useful precedent

12 Point No. 298J, 10 Set Arrangement C4
THE BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPREN-
TICESHIP; THAT WHICH SHALL PROVE TO

30 Point No. 298 Electro Display Matrices
THE BEST KIND

24 Point No. 2751 Electro Display Matrices
THE BEST KIND O
a sound apprentices

12 Point No. 246 Electro Display Matrices
THE BEST KIND OF ORIGI

18 Point No. 193 Electro Display Matrices
THE BEST KIND O
a sound apprentice

6 Point No. 231J, 6 Set Arrangement C
THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES
 after a sound apprenticeship; that which shall prove to be the blending of a
 firm conception of all useful precedent and the progressive tendencies of an
 able mind. For, let a man be as able and original as he may, he cannot afford

8 Point No. 231J, 8 Set Arrangement C
THE BEST KIND OF ORIGINALITY IS THAT
 which comes after a sound apprenticeship; that which
 shall prove to be the blending of a firm conception of all
 useful precedent and the progressive tendencies of an able

14 Point No. 231
The Best Kind of Originality is that

18 Point No. 231
The Best Kind of Originality

24 Point No. 231
The Best Kind of Ori

36 Point No. 231
The Best Kind

3-18RL

3-3428RL

3-410RL

3-51RL

6-348RL

6-620RL

6-367RL

6-2425RL

Monotype series No. 231, shown above, and used
 tion of a popular old face, now available on the Monotype
 selected at random from among new specimen sheets
 in the series. Several complete new series of Monotype
 now nearing completion and will be shown in "Monotype"

e New Monotype Specimen Sheets

10 Point No. 231J, 9½ Set

Arrangement C

THE BEST KIND OF ORIGINALITY IS
that which comes after a sound apprenticeship;
that which shall prove to be the blending of a

12 Point No. 231J, 11 Set

Arrangement C

THE BEST KIND OF ORIGINALITY
is that which comes after a sound appren-
ticeship; that which shall prove to be the

Electro Display Matrices

at which comes after a Sound App

Electro Display Matrices

ty is that which comes after

Electro Display Matrices

originality is that which

Electro Display Matrices

l of Originality



throughout this issue of "Monotype," is an adapta-
type. The balance of the specimen lines have been
recently issued, which show all the point sizes made
monotype faces that will prove exceedingly popular are
"type" in the near future.

4½ Point No. 323B, 6½ Set

Arrangement C2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF

5 Point No. 323B, 7 Set

Arrangement C2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A
SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE

6 Point No. 323B, 8½ Set

Arrangement C2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES
AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL

8 Point No. 323B, 11½ Set

Arrangement C2

THE BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPRENT

7 Point No. 323J, 10 Set

Arrangement C2

THE BEST KIND OF ORIGINALITY IS
THAT WHICH COMES AFTER A SOUND

9 Point No. 323J, 12½ Set

Arrangement C2

THE BEST KIND OF ORIGINAL
IS THAT WHICH COMES AFTER

24 Point No. 323

Electro Display Matrices

THE BEST K

18 Point No. 1111

Electro Display Matrices

THE BEST KIND OF
a sound apprenticeship

24 Point No. 286

Electro Display Matrices

THE BEST KIND
a sound apprentices

30 Point No. 285

Electro Display Matrices

THE BEST S
a sound app

36 Point No. 288

Electro Display Matrices

THE BEST KIND OF
a sound apprentices

lighted by indirect lighting systems, which practically give full daylight effect for all the workers.

The "Lexington Herald" is to be congratulated upon its new home and its adoption of the



MONOTYPE IN "HERALD" COMPOSING ROOM

Non-Distribution System; but it seems almost superfluous to wish it success when it issues a circular guaranteeing its advertisers twenty-five per cent more circulation than for the previous year.

We do, however, wish it success so great that it will be compelled by increasing advertising patronage to add to its Monotype equipment in the near future.

A REAL AD-MAN'S CABINET

ONE of the big wastes in the average ad room, or in any other composing room so far as that goes, is the waste of time and energy by compositors in walking from cabinet to cabinet, from galley rack to make-up table or stone. Experts have worked for years to overcome this waste, and many good cabinets and combinations have been devised, but the latest and most complete is the one just invented by Mr. Philip W. Fawley, Superintendent of the "Binghamton Press" composing room, Binghamton, N. Y., which is now in use in the "Press" ad room.

Mr. Fawley has applied for American and foreign patents, and has decided to call his invention "The Binghamton Press Cabinet."

This cabinet makes it possible for a compositor to set all the display and assemble the advertisements ready for the proof-press without moving from his tracks. In a Non-Distribution ad room the cabinet is practically a complete composing room in one moderate-sized cabinet.

It is 7 feet 5 inches long by 4 feet 10 inches wide, and provides room for four compositors. Each man has his own individual layout of material always in easy reach, without reaching over or disturbing the others at any time.

There are, besides the cases, 178 compartments providing definite places for every kind of material an ad man will need. It will carry 13,500 feet of 2-point leads cut to lengths, 3,414 feet of slugs in all lengths (900 pounds). There is also room for 800 feet of rules and strip borders (200 pounds), 250 feet of cut rules, besides 1,000 pounds of quads and spaces.

Space is provided for ten individual rule cases and for four drawers with partitions for corner pieces, borders or other special characters.

Our illustration gives quite a good idea of the general appearance of this novel cabinet, but to appreciate its splendid efficiency it must be seen in actual use. For economy of space and reduction of "footwork" to a minimum, it certainly comes very near perfection.



THE BINGHAMTON PRESS CABINET

Mr. Fawley has devoted considerable time to the study of ad-room economics and has created a truly labor-saving piece of composing-room furniture. We wish him success in placing it before the trade. He certainly deserves it.

Non-Distribution Installed to Maintain Quality

The Gerlach-Barklow Company, Art Calendars, Direct-by-Mail Media, Joliet, Ill.

By H. LEE MASON, Assistant Superintendent

IN April, 1907, the possibilities of a calendar company for Joliet were first discussed. It was not until June that preliminary steps were taken to organize the company. After that, the erection of a plant, the buying of pictures, the making of plates, and the manufacturing of samples had to be done.

That all this was accomplished, and a superb line put into the field by the first of January, 1908, is evidence of the ability of The Gerlach-Barklow Company to do things right.

The wonderful success of this company has been a surprise. The original idea was to form a company with a capital of \$100,000, but it was started with \$200,000, and the capital has been twice increased, so that now the capital stock of the company is \$2,500,000, and it receives the highest rating given by the mercantile agencies.

Not only is The Gerlach-Barklow Company strong in finances but it is also strong in the several departments of its factory. It was fortunately able to secure the services of experienced and progressive men in the calendar field, which insured high-class work. Therefore, it has been able to make such a big success.

The plant is the largest in the world devoted exclusively to the making of art calendars and direct-by-mail advertising media. The original plant, erected in 1907, soon proved to be inadequate, and in 1909 two additions were erected, making a total of 300 by 102 feet, covered by a three-story building. Large as our present building is, we have found it inadequate to our needs and have rented quarters outside for storage. Ground has been purchased adjoining our present plant for an addition which will give us 25,000 feet more floor space.

The plant is equipped with the most modern machinery, and the power is furnished by individual electric motors. The building, being isolated, is splendidly lighted, and the sanitary conditions are as nearly perfect as possible.

In April, 1917, a Monotype Type-&-Rule Caster was installed, thereby placing the printing department on a strictly Non-Distribution basis. This is another way in which Gerlach-Barklow quality is dished up—every job is composed with brand new type, giving the customer a good, clean, well-printed advertisement. Just the satisfaction of being able to set each job entirely in new material is enough of itself

to warrant the installation of the Non-Distribution System, to say nothing of the convenience of having close at hand large quantities of new type, rules and spacing material.

The saving in make-ready time on presses is nothing to be sneezed at—just imagine making ready new type all the time—think of the time saved in not having to spot up worn lines and rules, nor being compelled to carry forms back to the lockup stone to have the wornout type changed from time to time! This alone would pay for the Monotype equipment in a short time.

Conditions surrounding the manufacture of Gerlach-Barklow calendars and direct-by-mail advertising media are well-nigh perfect.

The working force has always been more like a family than the ordinary factory force. The responsible heads of nearly all departments have been associated with the company since its foundation, but have not gotten into a rut; they are still progressing, as is evidenced by the adoption of the Monotype and complete Non-Distribution in a specialty plant.

Our product is sold in all parts of the United States and its colonies, as well as in Canada and other parts of the world where the war has not interfered with business.

A combination of loyalty at home and in the field are the two important factors that have made it possible for The Gerlach-Barklow Company, at the end of eleven years, to stand as the foremost factor in the art calendar and direct-by-mail advertising business.



THE GERLACH-BARKLOW COMPANY PLANT

A MONOTYPE CONVENIENCE

MONOTYPE users who have many narrow columns to set have often been inconvenienced by the lack of a column support small enough to use with them and have been obliged to resort to makeshift methods.

In order to add to the convenience of the caster operator when setting narrow columns, such as reading matter beside cuts, box headings, tabular stubs, etc., we have provided an extra short column support (X52F) which will handle measures from six to nine picas wide. Illustration shows the support, natural size.



This extra-narrow column support is made similar to the standard column support, except that its short length will not admit of the handles, and they are therefore left off.

Every Monotype caster room should have a supply of these little conveniences, which will soon save their cost in the saving of time now wasted in preparing some temporary makeshift to use instead.

New type, less make-ready, more press time to sell, bigger profits. The Monotype supplies the new type.

A PRACTICAL BOOK ON PRESSWORK

TEACHERS of presswork in schools of printing have long felt the need of a good manual of practice, sufficiently exact, yet condensed; but it remained for Mr. Craig R. Spicher, Instructor in Presswork at the Carnegie School of Technology, to supply the need by writing "The Practice of Presswork." This is a handy little volume of 240 pages; covers not only the details of press manipulation, but also the things that a pressman should know about paper, hand and machine composition, engraving, etc. The book will certainly be valuable in class instruction, and should also prove of permanent value to pressmen as a book of reference.

It is well printed on white wove antique paper from 10-point Monotype Series No. 21, with side heads of Series No. 97, which gives an attractive and readable page. It is bound with buckram back and board sides.

PERSONAL NOTES

Our old friend "Hank" Allen is back again in the real printing game, having given up secretarying at Denver on account of the climate. Henry Allen is now manager of the Omaha Printing Company, Omaha, Neb., where we expect that he will make a good record for himself and the company.

David Henry Mallalieu (our "Mal") is now secretary of the Chicago Trade Composition Association, succeeding Mr. Lyons. "Mal" was vice-president of the Smith-McCarthy Typesetting Co., and Mr. McCarthy was reluctant to let him go, but did so for the good of the cause of co-operation. Here's wishing "Mal" success in his new position. Mr. Mallalieu and Mr. McCarthy were both old Monotype men and worked together at the keyboard and as salesmen for the Monotype Company. For some time they have been partners in the composition business.

The Edwards & Franklin Co. is the way the new name of The Edwards Company, Youngstown, Ohio, now reads. J. Howard Edwards is president and treasurer, and W. H. Franklin, Jr., is secretary and general manager. They will continue to turn out the same high grade of work.

The Herald Press, Montreal, Quebec, has taken a big step ahead in securing the services of Trivice A. Todd as general manager. He has appointed Harry Brown, late of the Barta Press, Boston, as plant superintendent. Judging by the previous record of these well-known printers and the appearance of the Herald Press house organ "Graphica," it will be necessary for other Canadian printers to look to their laurels when the new management gets into working trim. The already high reputation of the Herald Press is sure to be increased.

MONOTYPOGRAPHY

A neat booklet from the Express Printing Company, Connersville, Ind., announcing their complete catalog-building service, is printed in two colors from Monotype Series No. 37, on antique wove paper with deckle edges. It is an unusually attractive job.

"Eagle Notes," the little house organ of the Eagle Printing Co., Pittsfield, Mass., contains some wise advice to buyers of printing. It consists of eight pages, 3½ x 5½ inches, printed in Monotype Series No. 36.

From Cahill-Igoe Company, Chicago, comes an attractive folder bearing the title "Service In Its Broadest Sense," and describing the service that this live firm is prepared to give its customers. Being Monotype printers, the Cahill-Igoe Company are ready to make good in their "Cahill-Igoized" printing for direct mail appeal. The folder is printed on white hand-made stock in the national colors.

One of the handiest and most complete little specimen books of Monotype faces that has reached us for some time comes from the Pioneer Binding & Printing Co., Tacoma, Wash. It shows the faces "made and used" by the Pioneer plant. In addition, it gives tables of constants for changing typewritten copy to set ems, and to chargeable ems, some instructions in copyfitting, determining the number of set ems in a line, the words to a square inch, and the opening up of type faces.

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-&-RULE CASTER



MONOTYPE



SERVICE is giving the customer what he wants when he wants it—if you talk him into taking what he doesn't want you are wasting your time and his good-will. The talk that gets Repeat Orders is the continuous conversation of the good job that speaks for itself.

A Journal of Composing-room Efficiency

QUALITY pays handsomely—it is the only solid foundation on which to build a business. The customer you get by low prices is here today and gone tomorrow; the customer you get by Service and Quality is bound to you—he is one of the assets of your business.

Published by the LANSTON MONOTYPE
MACHINE COMPANY · Philadelphia, Pa.

VOLUME 7

AUGUST · 1919

NUMBER 2

Preparedness a Business Essential

A LITTLE ADVICE FROM AN OLD PRINTER

ONLY a few short months ago one could hardly pick up any newspaper or periodical without being confronted with an article or an argument anent the importance of "preparedness"—meaning preparedness for meeting and repelling threatened invasion.

The necessity for preparedness is by no means past. Peace has its battles, its victories; and the men who go into the business marts without preparedness to meet their opponents with superior weapons and keener strategy are very apt to see the victory and the spoils go to the other fellow.

One of the first results of peace is a demand for those things that will help the peoples of the war-stricken nations to resume their normal vocations and again become producers and increasers of the real assets of the world wealth. Even now they are courageously trying to transact business amid the ruins and debris of the late conflict. The men who believed in preparedness and put it into practice in their offices and plants are now getting these orders and profits as a reward.

Printing is necessary to the economical transaction of business of any kind, therefore the big demand that is even now being made for American goods, and which is expanding with marvelous rapidity, will make a corresponding call upon the resources of the printer.

Some printers have seen the big boom coming, and practicing the lesson taught by their country's experience in war-making, have installed modern machinery and methods or increased their facilities.

On pages 4 and 5 we reprint a portion of the house organ of one printer who believes in preparedness and who has put his belief into action by increasing his Monotype equipment and letting his customers and other buyers of printing know that he is prepared to handle their business.

This big increase in business is going to be epoch making in that it will not follow the old, worn footpaths, but will force new and more economical methods of production. Already there is a

shortage of skilled labor in our composing and press rooms which must be met by the introduction and increase of labor-saving machinery and methods that will enable the available forces to do the work. Man power must be conserved.

While there is time to do it, the Monotype composing machine should be installed, or the present Monotype equipment increased. The Non-Distribution System should be started and got into smooth running order before the avalanche of orders comes and you are hopelessly swamped.

Preparedness now will save worry, trouble and loss of profits later.

The Monotype composing machine not only sets all the book, catalog, pamphlet, booklet and other solid and tabular matter, mathematical and pedigree work, but it also will set from forty to sixty per cent of the small job work at the keyboard, through the new Plate Gothic Combinations just introduced. This includes business cards, circulars, programs, announcements, menus, statements, invitations, note and letter headings, tags, etc. This ensures a bigger and better output from the same composing room force and at a lower cost per unit.

The Non-Distribution System not only eliminates the profit-destroying operations of distribution and picking, but it releases the labor formerly tied up by them and allows it to be used for real production,

thus supplying the needed trained workmen to meet the big demand for composition.

The installation of the Monotype composing machines and the Monotype Non-Distribution System is real preparedness. It is being prepared to make the most of every facility and being able to increase production to the limit without sacrificing quality to speed or fatigue.

Monotype preparedness does not stop with benefiting the composing room; it reaches over into the press room where it increases production by saving more than half of the make-ready time because of the new type in every form. This saving is equal to many hours of overtime, and it costs nothing.

Preparedness is a business necessity for the printer today, and the beauty of it is that real preparedness pays big dividends. The turning of non-productive time into productive time in the composing room, and make-ready time into running time in the press room, gives immediate returns in profits.

Remember, however, that the first syllable of *preparedness* is *pre*, meaning before. Making a grand scramble to catch up when the orders are coming in, and doing stunts to keep customers satisfied with partial service while you try to get men and machinery, is not preparedness.

The business is coming—is here—the shortage of skilled labor is already felt; be wise in time and prepare to take care of your share of the business by putting your plant in condition—especially the composing room. Install Monotypes for composition and the Non-Distribution System as a time- and labor-saver, and the result will be the best returns that you have ever secured from any investment of a like amount of money and thought.

Preparedness is just common horse sense. It is the obvious course for every printer who expects to stay in the business and make money. Act now!

The Monotype Compositor

THE best books, the best magazines, are far and away better printed today than even ten years ago, and all the best of them are set on the Monotype.

The real compositor of today is the Monotype compositor, because the Monotype is the machine that not only supplies the best quality of composition, but also supplies it most economically.

Monotype type is real type set by a method that gives the compositor (operator) all the control over the details of composition that the hand compositor ever had, and more, because it produces type just as it is wanted to fit special conditions.

The best book work and straight matter must always continue to be done by the Monotype, and the increasing demand for quality is rapidly enlarging the amount of printing that calls for Monotype composition because it gives quality.

Type Always New and Plentiful

By GEORGE ORTLEB

Superintendent of the Von Hoffmann Press, St. Louis.



GEORGE ORTLEB

THERE are many elements that contribute to the making of a success or failure in the printing business, but there is none of greater importance than the condition of the type that is used—it should be always new and always plentiful to secure the largest measure of successful production.

We always knew this, but since the introduction of the Monotype Type-&

Rule Casters into the plant of the Von Hoffmann Press, two years ago, we have realized the long-deferred hope and happy dream of all employing printers—the absolute elimination of distribution. This big change has increased our efficiency more than seventy-five per cent as compared with the old time-wasting methods of former years.

We use one grade of metal exclusively for all our work—Monotype, slug machine and type and rule casting—and make practically all the type, borders, rules, leads, slugs and spacing material used in our establishment. Our metal troubles, as such, have ceased to exist.

Every job and every publication that we issue has a complete “new dress” every time that it is printed—and looks it, too.

Nothing is saved but time. But what is more valuable? Everything goes into the “hell-box” as soon as the job is finished, and is remelted and the metal used impartially for any work in hand—type casting, rule and slug making—it is all the same to us now.

We have plenty of type and a pleasing variety of faces, while the Monotype Specimen Book offers a collection that challenges admiration, upon which we can call at any time and which it would be difficult to duplicate from the assortment that is available with any other machine.

The books of the Von Hoffmann Press show that we have increased our business more than a thousand per cent within the past two years. We have been using the Monotype during that period. *Verbum sap.*

Plenty of new material always at hand makes the compositor twenty-five per cent more efficient.

Non-productive hours eat up profits; Non-Distribution kills non-productive time.

Non-Distribution Proves Profitable

THE *ARDMOREITE* HANDLES AN EIGHTY-FOUR PAGE SPECIAL BECAUSE IT USES THE MONOTYPE TYPE-&RULE CASTER

AMONG the most prominent of the daily newspapers in Oklahoma the *Ardmore Daily Ardmoreite* stands out conspicuously, although published in one of the smaller cities. It is issued daily and Sunday, and is notable not only for its editorial prestige and from the standpoint of financial success, but also for the excellence of its mechanical and typographical get up.

Its well-equipped composing room contains a Monotype Type-&Rule Caster, which enables it to use the complete Non-Distribution System. All the display heads for the news matter and more than eighty per cent of its advertising matter are Monotype type, and all the leads, slugs, rules, borders and column rules are the product of the Monotype Type-&Rule Caster.

Before the end of the first six months of the new management, the new owners saw the possibilities of the Monotype Non-Distribution System and installed a Monotype Type-&Rule Caster with matrices for six series of type faces.

When the present publishers of the *Ardmoreite* took possession of the property, a little over two years ago, it was merely a good small town local daily, and more than forty per cent of its revenue came from the job printing department. In less than a year the growing plant was moved into a new building, specially constructed for its use, having two stories, each with a floor space of 50 by 120 feet.

The press room was equipped with a 24-page newspaper press and a complete stereotyping outfit of the most modern style.

In less than thirty days after the Monotype was installed work was begun on an 84-page special issue, which was completed without in any way interfering with the regular daily and Sunday editions of the paper. The immensity of this undertaking will be appreciated by newspaper men when we tell them that it was printed on book paper of a width narrower than the regular sheet and required that the width of the columns be reduced and all new leads, slugs, rules, etc., cast for it. The *Ardmoreite* composing room force realize that they never could have accomplished the task without the Monotype.

This special edition, on book paper, from new type, was a splendid one mechanically and added to the growing prestige of the *Ardmoreite*. It was also financially a success and netted the office over \$5000. The editor and the publisher say that the Monotype



J. WALTER PRATT
Foreman the *Ardmoreite*

is to be credited with a good slice of this profit, as it could not have been made without the Monotype.

The *Ardmoreite* composing room is on the second floor of the new building and occupies almost the entire floor. It is 50 by 100 feet. In one well-lighted corner is the Monotype, presided over by Mr. Hope Hatcher, whose time is pretty thoroughly employed in keeping the sorts cabinets and cases properly filled and making spacing material as needed.

The foreman reports since installing the Monotype that he has been able to transfer one floor man from distribution and break-up to more productive work. He says: "It is possible now to have a clean, well-printed paper every day, because the new type makes sharp plates, and the continuous wear that formerly took the edges off the foundry type is eliminated. Monotype is always new."

No little credit is due Mr. J. Walter Pratt, foreman of the composing room, for the appearance of the newspaper itself and the making of the best use at



HOME OF THE *ARDMOREITE*

all times of the facilities placed in his hands by the Monotype, with which he was familiar when he came to Ardmore, as he had been the ad man in the composing room of the Beaumont, Texas, *Enterprise*, where the same facilities are available.

The *Ardmoreite* carries a full leased wire seven-day Associated Press report and maintains its own special representative at the state capital. It is the only evening paper in Oklahoma with a circulation of "5000 to 10,000" as shown by a recent Barbour tabulation in the *Editor and Publisher*. While its

The Balance of Power

WE MAINTAIN our plant at an exact balance, which we prove by tests made under the most severe conditions. Each department is provided with mechanical equipment in proportion to the production of the department from which work is received. This enables the Press Room to proceed with the printing as rapidly as the forms are supplied by the Composing Room, while the Bindery is equipped to complete the operation without delay.



In Time of War We

19 Monotype Keyboards

In anticipation of an industrial revival, service by adding to our equipment, an guarantee unequalled service on all clas discharged from the U. S. Army and Na these experienced operators "back in requirements will be 1



MONOTYPE KEYBOARD DEPARTMENT

Meeting t

When it is a question **We have the machin** the equipment in our which now includes 19 Machines. This means type-setting capacity i road printing plant.

This equipment greatly capacity, and in an em time limit established, your service problem s

When Y

Con. P. Curran Printing Co.

**THE FOREMOST
PRINTING HOUS.**



Type Setting—the Monotype Way

IN TYPE setting, we claim, and we can prove, a greater consistent production than any other exclusive printing plant in the United States. Composition for railroad tariffs, catalogs, booklets, time tables, books of rules, etc., is set on the Monotype, giving a clear-cut, distinct impression that can be obtained only from new type, and the Monotype method insures new type on every job. Monotype composition enables the compositor to make corrections with the least delay.

Prepared for Peace

we prepared to meet the demands on our
 now have the machines and the men to
 es of printing. The names of “our boys”
 y again appear on our payroll, and with
 arness” you may feel secure that your
 et in every particular.

15
Monotype
Casting Machines

e Demand

service, our answer is:
 We recently added to
 Monotype Department,
 eyboards and 15 Casting
 25 per cent increase in
 excess of any other rail-

increases our type-setting
 gency, with an arbitrary
 are in a position to solve
 d issue your publication

Want It

RAILROAD SERVICE
IN THE WORLD



A CORNER IN THE MONOTYPE CASTING MACHINE DEPARTMENT

St. Louis, Mo.



HOPE HATCHER AND THE MONOTYPE

foreign advertising rate is low, it maintains a local rate with a profitable minimum and advanced rates for transient business, political and amusement advertising.

The *Ardmoreite* is a splendid example of what Non-Distribution will accomplish for a small city daily.

Publishing an 84-page special in a plant equipped for 24 pages, and that without creating any disturbance in the composing room or the press room, is some accomplishment, and Mr. Pratt deserves great credit for the manner in which he handled the proposition. He admits that he could not have done it without the Monotype.

This Means You

EVERY printing plant should be equipped with Monotypes.

Did you get that word *every*? Oh, you are "not that kind of a printer; your work is special and your plant must be different."

Oh, fudge; that's the same old excuse that they all used to make when the Typothetae or the Board of Trade organizer came along and they wanted to get rid of him easily. But it does not fool any one who knows printing plants.

Just read over the following reasons why a Monotype is a good investment—such a good one that the wise printer cannot afford to do without it in the present days of high-paid labor.

You are a job printer or a general printer? Then you are interested in the Monotype—

Because of its economy of composition cost; not only in the mere setting of the type, but in the entire

handling of composition from "copy to press"—the correct way to consider it.

Because the Monotype adds to the facilities for handling the occasional big job and for unlimited business expansion. A Monotype printer never has to refuse a job because he has not enough type to set it.

Because it reduces the space required to accommodate the composing room, and consequently the rent, heat, light and other fixed expenses.

Because it makes possible the Non-Distribution System, which eliminates the waste time and makes every hour of every compositor a productive hour.

Because the constant supply of new type and material improves the quality of the work, both in the composing room and in the press room.

Because the abundance of the right material just at his finger tips makes the compositor more efficient without driving or forcing, and with less mental and physical fatigue.

Because it reduces the amount of make-ready required fully fifty per cent by furnishing all new type for every form. This means an addition of about twenty per cent to the running time in the press room.

Because new type, better presswork and increased service make satisfied customers.

Because many jobs now electrotyped to save the wear on foundry type can be run direct from Monotype type and the price of the electrotyping and foundry lock-up saved.

Because the investment in a Monotype Non-Distribution composing room is much less than that required with foundry type or any other kind of equipment of the same capacity. This means a lower overhead expense.

Because the Monotype Non-Distribution System eliminates the necessity for buying sorts, leads, rules and slugs, thereby saving all of their cost.

Because it gives more comfortable and pleasant work to the compositors and makes them more contented and efficient by relieving them of the worry of picking and the drudgery of distribution.

The use of the Monotype is a matter of economy in doing business, of pride in the quality of the output, of comfort and pleasure in the composing room, and of better profits.

Can you afford to do without a machine and method that does this? Of course you cannot. Then you want the Monotype and the Non-Distribution System as quickly as it is possible to get it installed and running. Every day that you delay is costing you real money.

Good factory management consists in producing at a cost which is less than the selling price without sacrificing quality. The Monotype is a big help to good management in a printing office.

Monotypes a War Necessity

EVEN war cannot be conducted without printing—the great economizer of labor and time. This has been proven during the last four years, but more especially the last two, by the establishment of numerous printing plants at general headquarters and division headquarters of the Allies in France.

The printers who entered the service found the familiar Monotype right on the job, as is evidenced



CENTRAL PRINTING PLANT, A. E. F., FRANCE

Reading left to right the operators are: S. S. Wojcierznk, Hammond, Ind.; F. A. Widen, Madison, Wis.; V. B. Ernst, St. Louis, Mo.; Wm. H. Davis, Wilkes-Barre, Pa.; J. W. Wilner, Boston, Mass.; E. M. Dierl, St. Louis, Mo.

by the photographs from which our illustrations were made, and the following letter which came with them from Corporal Frank Powers, 317th Supply Company, A. E. F., then stationed at Paris, France:

Lanston Monotype Machine Company,
Philadelphia, Pa.

Enclosed find pictures of the Monotype Department of the Central Printing Plant, which is located in Paris and does most of the printing for the American Expeditionary Force. There are three branches of this plant but this is the largest and most complete, being equipped with Monotypes.

There are four casters and eight keyboards, which at present are being run by the French and Americans. The machines are old style, but have done, and are doing, good work. We expect to stay here until after peace is signed, and we expect to do the bulk of the work.

Hoping that you will give this a little space in "Monotype" to show what the Monotype is doing for the A. E. F., I am,

Sincerely yours,

CORPORAL FRANK POWERS.

The pictures really tell the story so well that there is little more to be said, except that the Monotype has done its share for the winning of the war at home, on shipboard, at headquarters, and at the front, and that the Monotype operators who handled these machines deserve just as much credit for patriotism and fidelity to duty as those who actually faced the machine guns and rifles.

Non-Distribution Did It

THE most elaborate souvenir issue of a daily newspaper that we have ever seen has been published by *The Standard*, Montreal, under the title of "Canada's Aid to the Allies."

It contains 152 pages and cover, 18 x 23½ inches, profusely illustrated with excellent halftones, a number of which are full-page size, including fine portraits of the king and queen, highest officials, and groups of Canadian military units. A number of the advertisements so necessary to the financing of an undertaking of this kind consist of honor rolls of the firms paying for them.

This most pretentious piece of newspaper publicity was produced by the Federated Press, Limited, Montreal, for the Standard Publishing Company. It is well-printed, well-illustrated, well-edited; but the part that most interests us is that it is all composed in Monotype type, from the solid 6-point to the full pages of 24-point, and the large amount of display amounting to 84 pages. Here is what the Federated Press has to say regarding it.

You may be especially interested in this publication inasmuch as it is one of the largest jobs we have handled since the installation of the Non-Distribution System. Every bit of type in it up to 36-point was cast on the Monotype from our own matrices. Some idea may be formed of the amount of type used from the



CENTRAL PRINTING PLANT, A. E. F., FRANCE

Operator T. J. Powers is shown to the right and Operator S. Rich to the left

fact that it weighed 9,120 pounds. To handle a job of the size, including the presswork (2,000,000 impressions) and binding, with a comparatively small plant, such as ours, is a heavy undertaking, especially as it had to be completed within six weeks. It is safe to say we could not have handled it in the time required without the assistance of the Monotype and the Non-Distribution System. We understand that ours is the first complete system to be put into effect in Montreal. With it we were able to handle the composition comfortably and look after our regular work at the same time.

"The Sun" Honors Returned Soldiers

ON Sunday, June 29th, *The Sun*, Baltimore, Md., gave a dinner at Saunders Range, a government rifle range near that city, in honor of seventy-two of their employees who had taken up arms in the world war just ended, and who had been discharged from the service, and of the four soldiers who have made the supreme sacrifice on the fields of France and will not return.

The dinner was arranged by the *Sun* management, at the suggestion of Mr. Van Lear Black, in cooperation with its employees, a committee of whom was appointed to handle the details of the affair, which was a decided success. Nearly the entire *Sun* force attended; about 500 being present, every one of whom is actually employed in some department.

Dinner was served in the main mess hall of the Range and was presided over by Mr. Thomas Lyons as toastmaster.

Each returned soldier was presented with a unique medal commemorating his service to his country. The medals were especially appreciated because they were made entirely in the *Sun* office by its employees.



A drawing made in the Art Department was photographed and etched in reverse on zinc in the Photo-Engraving Department; the medals were cut into circular shape, the two sides soldered together and the edges turned smooth on a lathe. A reproduction of the two sides of the medal is presented herewith.

The presentation was made by Mr. Folger McKinsey, the "Bentztown Bard," of the Editorial Staff. He paid eloquent tribute to the four soldiers who now lie among their comrades in far-off France, and commended those who returned on their willingness to have lain beside them if necessity had demanded. He finished his address with an original poem presenting his concept of the thoughts and feelings of the boys while "over there."

Mr. Black followed with kindly and fitting remarks on the sacrifice the boys had made and remarked that the sterling qualities which they had shown "over there" did not surprise him, for those qualities had always distinguished them "over here."

The dinner was punctuated throughout by the singing of parodies on a number of popular and patriotic songs, composed by Mr. Arthur Tewes, of the *Sun* composing room.

The spirit of harmony and good feeling which prevails in all departments and between departments of the *Sun* office, and the understanding which exists between the management and its employees, were exemplified on this day by the democracy and good-fellowship which pervaded the entire affair. The soldiers returned to work with a finer sense of appreciation of the regard of their fellow-workers and of the country for which they had endured untold hardships and risked their lives that it might be preserved.

Unselfish Patriotism Rewarded

IT is always a pleasure to record the honors that come to a man who has unselfishly done what he conceived to be his duty without thought of reward.

Therefore we extend hearty congratulations to Mr. John J. Bushell, editor of the *Colonist and Daily News*, Hamilton, Bermuda, who has been honored by his king with an appointment to the "Order of the British Empire" for his whole-souled efforts in the cause of the empire during the recent world struggle.

Monotypography

From the Arts & Crafts Press, San Diego, Calif., we have a "Monotype Composition Specimen Book," which is just what it purports to be, as each specimen is set in a solid paragraph containing enough matter to show the characteristics of the face used. The book also contains several tables for calculating the amount of composition in various jobs. It is printed in two colors and consists of 20 pages and cover. The presswork is good, as it should be from Monotype type.

The May-June issue of "The Dover Type," the house organ of the Dover Press, Fall River, Mass., has for one of its principal themes "Distinctive Printing, the kind that sells goods and boosts reputations." Of course, it is Monotyped and neatly printed on machine-finished paper. The sub-title of this ambitious house organ shows why the Dover Press is making it a good job—"The Type of Dover Work."

An imposing but merited title is that of the "Hugh Stephens Imprint, a Magazine of Ideas." It is issued by the Hugh Stephens Printing Company, Jefferson City, Mo., and the May issue is particularly good both typographically and from a literary point of view. There are several inserts in color, and the text is partly printed on antique stock and partly on coated stock to show the effect of the stock on composition in Monotype Series 37.

A run of 200,000 impressions direct from type is somewhat of a test, not only for the type but also for the skill of the pressman. Before us, as we write, is a sheet taken from the end of a run of 200,000 in the press room of the Murray Printing Co., Ltd., Toronto, Ont., which looks remarkably good. They say: "Everything in this form is Monotype product, including type, rules and borders, except one 60-point headline. We had no trouble whatever with this form and had occasion to change only about four letters. The metal was not extra hard, being our regular composition metal." The job is an eight-page monthly journal, containing a number of halftones, as well as the solid Monotype matter.

"Etchings," the house organ of Gatchel & Manning, Philadelphia, is produced with Monotype material, and the June issue shows what can be done when the Monotype printer works in harmony with the engraver. It was composed and printed by the Wm. F. Fell Co., Philadelphia.

MONOTYPE

A JOURNAL OF COMPOSING-ROOM EFFICIENCY : LANSTON MONOTYPE MACHINE CO.
THE WORD MONOTYPE MEANS MORE THAN THE NAME OF A MACHINE : IT INCLUDES
A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY, BASED ON THE WORK
OF THE MONOTYPE BOTH AS COMPOSING MACHINE AND TYPE-&-RULE CASTER

Volume 7

Philadelphia, September 1919

Number 3

Monotype Cost Keeping

THE most important function of business management in a printing plant is cost keeping; and this is especially true of the composing-room, where the operations are so varied.

Incorrect cost keeping is responsible for most of the failures of printers, as well as for much of the so-called price-cutting. We do not think that there are many printers who would deliberately make prices which they did not believe to be profitable.

The more modern a composing-room, the more important it is that accurate costs be kept on each operation. This is particularly true of those plants which have installed Monotypes, thus not only reducing machine composition costs, but making it possible to greatly reduce hand composition cost by the use of the Non-Distribution System.

The first principle of cost finding is that each item of expense must be charged to the department or operation for which the purchase was made, or the cost incurred, or which receives the benefit of it. This also requires that some one—department, operation, or outside firm—must be credited for furnishing that item. Every expense item is chargeable to some department, or divisible between two or more departments, and nothing should be charged to miscellaneous expense that can be charged direct, as miscellaneous expense becomes part of the overhead and may thus be unfairly distributed.

Failure to charge an item to the right department or operation results in showing an apparent low cost that does not exist, which is very likely to lead to loss through making low prices not warranted by the facts.

On the other hand, failure to credit a department with the cost of the work that it does for another department causes a high-hour cost

and leads to making of prices that drive business away.

Charging items of expense to the wrong department has the same effect, only more so, as it overloads one department while showing a false low cost in another. This is demoralizing to business and always produces a high-hour cost in the overloaded department.

A careful study of a number of cost system reports that recently have come under our observation shows that this is one of the reasons why the Monotype Caster shows an apparently high cost. There has been a failure to credit to the caster as productive time the time used in making material for the composing-room. Though, in some cases, the composing-room was charged for the material, thus making a double cost.

The product of the caster is in part machine composition and part type making for the composing-room. The amount of time devoted to each of these operations will vary from time to time as business varies, but the principle is basic—that as both of these products have value and are salable the caster should receive credit for both of them.

The machine composition is practically always rightly charged to the job for which it was set, but, we are sorry to say, some printers fail to charge the composing-room with the caster cost of the type and material made for it. This is very important where the Non-Distribution system is in use and from 25 to 35 per cent of the caster time is used in making the type and material required for the hand men, and failure to properly charge this item will queer the whole system.

The first effect of the introduction of Non-Distribution is the reduction of the cost of hand composition because all the hours of all compositors are made productive. It is not at

all unusual for a Non-Distribution composing-room to be run practically 100 per cent productive, 90 per cent productive in a Non-Distribution plant is evidence of lack of efficiency, while it is very seldom that an old-style foundry-type distribution composing-room runs over 70 per cent productive under the most favorable conditions.

In the Non-Distribution composing-room the investment in type is reduced to the minimum, or eliminated entirely, and this cuts down the items of depreciation, interest, insurance and taxes in proportion; their place being partially filled by the charge from the caster for making material. This charge is a part of the direct department expense of the hand composing-room, but it can be entered as a separate item as "Type Casting," in order to distinguish it from the petty expenses included in that department's direct expense.

In the caster room of the Non-Distribution plant time tickets should be carefully kept showing the type casting and material making as productive time. The only non-productive time in this department is that used in cleaning and caring for the machines and idle time.

When the time is properly kept and charged to the hand room the caster receives credit for it as productive time and the increase in the number of productive hours reduces the cost per hour.

This applies to any system of cost keeping and is not a new idea. The principle of exchange of product and labor between departments is well known to cost men, and is specifically provided for, in some of the blanks we have seen, as "Work done by other Departments," the department being named in some instances, and as "Credit for work charged to other departments." This charge and credit is absolutely necessary to secure accurate costs. The failure to make it correctly is responsible for considerable of the variation in hour cost in different plants.

This may seem a little matter to those who are running their cost systems properly, but it has been quite a stumbling block to some of the less expert, and has therefore been neglected.

A cost system is not an automatic, self-winding, sun-setting, perpetual motion arrangement that will go on forever without attention; it is merely a system of recording *facts* about your business, and needs oversight from time to time to ensure that the *facts* are properly recognized and recorded.

The present high prices of labor and material, especially the former, make it imperative that more care than usual be given to the ascertaining of true costs and the establishing of proper relations between departments.

THE ASSOCIATED ADVERTISING CLUBS OF THE WORLD

NEW ORLEANS will be the scene of the annual meeting of the Associated Advertising Clubs of the World this year, and September 21 to 27 the dates.

Of course, there will be a big attendance, and the Queen City of the South will give them a rousing welcome, such a welcome and such entertainment as only New Orleans with its experience in pageantry could conceive. The entertainment features are in charge of a committee who have had charge of the Mardi Gras in former years.

But there will be some real business. The tremendous upheaval and tearing apart of traditions during the past four years has given a new viewpoint to advertisers and a broader one.

It will pay the printer who is attempting to give his customers service that printers should to be one of those present at New Orleans during the A. A. C. W. Convention.

A couple of years ago we christened this convention "advertising's advertisement," but today it has become "Advertising's Academy," where the advertiser and his assistant, the printer, may learn when, how and where to advertise.

There will be exhibits of eight complete advertising campaigns, which will be well worthy of the study of all, as they have been used and were successful.

A FEW MONOTYPE STATISTICS

ACCORDING to a list published in the July issue of the *Bulletin* the U. T. A. added 489 members between March 15 and June 21, 1919, which is an encouraging gain, as it means that many more cost systems in use.

On going over this list we find that these firms were scattered over 38 States, Canada and Cuba.

We also note that 35 of the new firms are Monotype users, having 105 keyboards and 99 casters. Further analysis shows that 16 of these are one-caster plants, 6 have two casters and 13 have more than 2 casters.

Of the total membership of the U. T. A. an even larger proportion are Monotype users, and the number is growing, not only by the admission of new members, but also by the conversion to Monotype truth of the older members.

UNINTERRUPTED production is vital to profit-making; one idle machine is costlier than a hundred that keep on working.

It Could Not Be Done Without the Monotype

By PHIL EDWARDS

BRANDON PRINTING COMPANY, NASHVILLE, TENN.

WHEN we installed Monotypes in the Brandon Printing Co., Nashville, a few years ago, we felt that we knew just how much benefit they were going to be to us and made preparations for storing what we thought would be an abundance of type and material to meet all emergencies. But as we became accustomed to the Monotype and found new ways to utilize its versatility we were amazed at the possibilities it opened up and the ease of storing standing matter for repeat orders, or jobs that would be likely to be repeaters.

Then our storage room was increased in size to care for these "live" forms, and their number kept growing until we now have standing in "live" matter more type metal than any other plant in this town has in its entire composing-room. This is not said boastfully, but to give an idea of the wonderful extent to which this particular feature of Monotype composing-room economy has grown.

The war emergencies, however, were needed to show us the true value of Monotype composition and Non-Distribution, for it was then that we undertook the printing for the Air Nitrates Corporation, which was engaged in the government construction work at Muscle Shoals, Alabama, and needed large amounts of printing in the shape of forms, requisitions, records, reports, etc., all of which were composed on the Monotype or with Monotype material and held in type for repeat orders.

Many of these orders were marked "rush" and there was no time for electrotyping, but the Monotype pulled us through in good shape,

as we were able to double up as much as necessary, and were not compelled to resort to electrotyping at all.

The amount of this composition and standing matter may be judged from the accompanying photograph, which shows some of the type pages of the Air Nitrates Corporation which have served their purpose now that the war work is completed and are stacked up ready to be sent to the melting pot. There are about 2000 pounds in the pile shown on the stone at the right of the picture. Every type, lead, rule, border and slug in this stack was cast on the Monotype Type-and-Rule Caster, and a considerable portion of the composition was done on the Monotype composing machine.

This photograph also shows about two-thirds of the type storage section which contains the reserve supply of type and spacing material for the hand composing-room. The table in the centre of the room is used for placing the case while sorting up.

This lot of discarded forms shows only a portion of those held for the Air Nitrates Corporation. We have a like number of repeat forms standing for the government powder plant, which is located here, and also a large number for commercial customers whose orders repeat.

This story and photo will give you an idea of what Monotype Non-Distribution means to the Brandon Printing Company. We could not have handled this large amount of war emergency business without the Monotype. With it, we did the trick without interfering with our regular commercial and tariff work.



STORAGE ROOM, SHOWING PAGES READY FOR DUMPING — BRANDON PRINTING COMPANY

Annual Convention of the U

THE thirty-third annual convention of the United Typothetae of America will assemble in the Hotel Commodore, New York City, on September 15, 1919, under different conditions than those surrounding any previous general gathering of employing printers.

Important events in history and business have transpired since the convention in Cincinnati last year, and new ideas and higher ideals will be presented for the advancement of the printing business under the new conditions.

There is every indication of a record-breaking attendance on September 15, 16 and 17, if the interest already reported by the various committees of the U. T. A. is any guide; and the program is a guarantee that those who attend will be well repaid.

Printers generally are busy and some may be inclined to give that fact as an excuse for staying away, but they should remember that it has always proved to be a good thing for the representatives of a trade to get together and discuss the problems and difficulties of their particular business, and that those who attend always benefit thereby.

It is announced that this is to be a strictly business convention. The only thing on the program which seems to bear the slightest relation to amusement is the serio-comedy, "The Sick Printing Office," which will be given by the original cast, who are members of the Franklin-Typothetae, Chicago. Even this has a business touch, for it teaches the necessity for proper printing-office management.

At the 1918 convention it was announced that the "Three-Year Plan" had been launched and was making progress. This year we will know just how great that progress has been and get an idea of the benefits that the plan seems destined to confer upon those printers who enter into it with the right spirit.

The work done in making preliminary surveys of a number of cities has awakened a renewed interest in the cost system and convinced many doubting printers of its great



MONDAY MORNING September 15

9:30—A SONG OR TWO.

INVOCATION, Rev. J. Percival Hugel, D.D., Tomkins Avenue Congregational Church, Brooklyn.

ANNOUNCEMENTS OF COMMITTEES.

9:45—PRESIDENT'S ADDRESS, Arthur E. Southworth, Chicago.

10:10—VICE-PRESIDENT'S ADDRESS, William Green, New York, Chairman of Executive Committee.

10:30—REPORT OF SECRETARY, Joseph A. Borden, Chicago.

11:00—"EYE-OPENING FACTS AND FIGURES," Noble T. Praigg, Counsel of U. T. A. Advertising Bureau, Chicago.

11:15—REPORT OF RESEARCH AND STATISTICAL BUREAU. W. R. Colton, Director, Chicago.
(This will make you sit up and take notice.)

11:30—REPORT OF THE INDUSTRIAL RELATIONS BUREAU. F. A. Silcox, Director, Chicago.

11:45—"U. T. A. WORKERS IN THE FIELD," E. J. Roesch, Director of Organization Work, Chicago.

12:00—"A MESSAGE TO VISITORS," Donald V. Gerking, Field Representative.

12:15—"THE GOLDEN RULE—U. T. A. CODE OF ETHICS," Fred. W. Gago, Treasurer U. T. A., Battle Creek.

MONDAY AFTERNOON—Advertising Session.

Chairman, Charles L. Estey, Director of Advertising Bureau U. T. A.

2:30—REMARKS BY THE CHAIRMAN ON PRODUCING EFFECTIVE DIRECT ADVERTISING.

2:45—"OPENING THE GATE TO THE GARDEN," Henry Hale, Jr., New York City.
(A talk on layout and art.)

3:15—"WHAT THE EYE RECEIVES THE MIND ABSORBS," Everett W. Currier, New York City.

3:45—"THE POWER OF THE PRINTED PICTURE," H. A. Gatchel, Philadelphia.

4:15—"THE MESSENGER FOR THE MESSAGE," George Heintzeman, New York City.
(A talk about paper and ink.)

TUESDAY EVENING

An interesting, instructive and amusing play at the Hotel Commodore. This is

"The Sick

It was written, staged and played by members of the convention and will be given on this evening.

It Will Prove an Inspiration to Every

United Typothetae of America



TUESDAY MORNING

September 16

9:30—MUSIC AND ANNOUNCEMENTS.

9:45—"SOMETHING NEW UNDER THE SUN," Henry P. Porter, Chairman of the Committee on Education, Boston, Mass.

10:45—"THE THREE-YEAR PLAN—WHAT IT MEANS TO THE ALLIED INDUSTRIES," R. W. Nelson, American Type Founders Company, Jersey City, N. J.

11:15—"INDUSTRIAL DEMOCRACY," Richard W. Lee, New York, Special Counsel Associated Advertising Clubs of the World.

11:45—"A FORWARD LOOK FROM THE U. T. A. THRESHOLD," Charles L. Estey, Chicago, Ill., Director U. T. A. Advertising Bureau.

REPORT OF NOMINATING COMMITTEE.

WEDNESDAY MORNING, September 17.

9:30—MUSIC AND ANNOUNCEMENTS.

9:45—"THE SQUARE INCH BASIS FOR COMPOSITION," F. E. Laxman, Chicago, Ill., Chairman U. T. A. Price List Committee.

10:15—DISCUSSION.

10:30—"THE PAPER MARKET," E. H. Naylor, New York City, Secretary Writing Paper Manufacturers and Cover Paper Manufacturers Association.

11:00—"THE BUSINESS MAN IN COMMERCIAL ORGANIZATION," F. N. Shepherd, Washington, D. C., Field Manager Chamber of Commerce of the United States of America.

11:30—"IMPORTANT ASPECTS OF THE INDUSTRIAL SITUATION," Magnus W. Alexander, Boston, Mass., Executive Secretary National Industrial Conference Board.

12:00—REPORT OF RESOLUTIONS COMMITTEE.

12:30—ELECTION OF OFFICERS.

WEDNESDAY AFTERNOON

3:00—MEETING OF THE EXECUTIVE COMMITTEE.

6:00 P. M., SEPTEMBER 16

A play will be given in the Ball Room
The comedy has the suggestive title

"Print Shop"

Produced by the Franklin-Typothetae of Chicago,
in association with the original company

value as a balance wheel of business and guide to profitable price making.

Recently several resurveys have been made in order to ascertain how much benefit has been derived from the organization work which followed the preliminary survey. The comparison of these before-and-after figures has shown some remarkable results, which will form part of the reports at the convention.

These surveys are much like mirrors. They reflect conditions as they are; they give facts; and though those facts may be far from flattering, they are facts. As stated in the *Typothetae Bulletin*, "in one city in which the printers were selling their product at a loss of 16 per cent" at the time of the first survey "they are now selling at an average of 25 per cent above cost." The full report will surely be enlightening.

Thirty-five cities have already been organized upon the Standard plan and more than 1000 new names added to the membership roll, according to the July issue of the *Typothetae Bulletin*. These are not all big firms, for the majority of the members of the United Typothetae are what may be called small printers, according to the same authority.

An important feature will be a display of printed samples of direct advertising, including an exhibit by the Cover Paper Manufacturers Association of booklets and catalogs in the new "standard" sizes.

The morning sessions will be devoted to the regular business of the convention, and the afternoons given over to conferences of the field works, committees, and study hours for secretaries and organizers.

Every printer and member of the allied trades is invited to take part in the convention, and will be admitted to all except the executive session on Tuesday afternoon. As this is really the first annual meeting of the U. T. A. under the three-year plan it will, without any doubt, be unusually interesting, and all printers who possibly can should be there and get the inspiration at first hand.

Every Printer Who Attends. Let's Go!

SPECIALIZING THE HANDICAPPED

THE tremendous upheaval of conditions brought about by the world war has emphasized, and at the same time pointed out the way for the solving of a very old industrial problem—the proper handling of workers who have been handicapped by the physical results of accidents and war and the salvaging of their knowledge and skill for their own and the public good.

Not so long ago these unfortunates were allowed to sink into the maelstrom of the unemployed with a pittance of a pension, and their potential influence was entirely lost.

The one outstanding result of industrial combination and advancement has been the tendency to divide the various trades into minor operations and to specialize the labor used in these divisions. While this division has been roundly abused by many writers and speakers who seem to see nothing in it but a lack of development of the individual, it has resulted in the improvement of the processes of manufacture and in increased remuneration for the worker.

The general printer of former years has disappeared in the job compositor, the make-up, the stoneman, the corrector, the keyboard operator, the caster machinist, the lay-out man; and like changes in the pressroom give us the pressman, the helper, the feeder, the floorman, etc.; all of whom are better paid than the all-round printer of old ever dreamed of being. They have become experts and specialists and are drawing pay accordingly.

It is this specialization that is helping to solve the problem of replacing in his old trade the returning soldier who has been partially disabled. He is not fitted to stand the strain of the more active floor work of the job compositor, but he still knows type and display and may be a lay-out man; he cannot handle the heavy forms or cases, but he can use his knowledge of composition by learning to operate the Monotype keyboard or Monotype caster.

Every printer has gained a general idea of his trade and the relation of his work to the whole. This knowledge the returning soldier-printer can capitalize by taking up Monotype work and completing his profession.

There has been a wonderful change in public opinion concerning the handicapped men; they are no longer looked upon as human derelicts for whom there is no place in business life; many firms are employing them, and the Government is providing means for their reeducation and replacement among the active workers.

The Monotype Company recently provided special courses in its schools for these men, so

that they may quickly acquire the necessary manual skill. The loss of a leg, or even both, or one or more fingers; the stiffening of joints or lowering of vitality from wounds—these things no longer prevent a soldier-printer from being self-supporting and earning a good salary.

It sometimes seems that when one faculty is injured or destroyed Nature tries to make good by improving the remaining ones, or those of them that are trained, and the results of re-educating the returned soldier-printers in the Monotype Schools seem to give evidence of the truth of this. The students are universally making good.

Now, reader, you have a duty to do in telling these soldier-printers about these schools and urging them to attend, that their knowledge of printing may not be lost.

MISLEADING ADVERTISING

MUCH of the advertising sent out by firms dealing with printers is misleading and disappointing—not so much in the statements made as in the general effect of the printed matter. This is particularly true of the specimens and literature of concerns making type and machinery for the composing-room.

The printer receives an elaborate specimen sheet or pamphlet, practically without a flaw typographically, purporting to be printed from the type made by the advertiser, or by the machine he sells. The printer tries to duplicate it with the same material and cannot because the specimen has been produced in a specially equipped private plant and experimented with until perfection has almost crowned the effort.

The best specimens of the work of any type or composing machine are the every-day work produced by it in a commercial plant. The machine or material which produces good results under these conditions is the machine or material that the printer should buy, because it will make profits for him.

While quality is very important in commercial printing, it must be obtained under ordinary shop conditions. Unless the samples and literature of the manufacturer are produced under shop conditions they are misleading, and the printer who has been induced to spend his good money because of them has a right to feel disappointed.

The best printing in the world today is being produced in commercial plants on the Monotype and with Monotype material.

PROFIT begins when all the cost has been taken care of. Shifting it to the wrong department does not lessen cost nor make profit.

The Monotype a Success From the Start

The Birmingham AGE-HERALD finds that the Monotype in its Ad Room grows more valuable daily

By ALLAN M. HOLT, Foreman of the Composing-Room

IN the summer of 1916 the *Age-Herald* found itself confronted with the problem of new equipment for its ad room, and after looking carefully over the field and comparing the various ad-room systems, decided to install the Monotype Type-and-Rule Caster and its Non-Distribution System.

In due time the Monotype was in place and began its task of supplying the composing-room with type, rules, borders, leads, slugs and spacing material for the, to us, new system.

To our surprise and great satisfaction the Non-Distribution System was started off without a hitch and worked smoothly right from the first day, giving immediate results in the saving of useless labor and elimination of worry.

The longer we used the Monotype Non-Distribution System the greater was our satisfaction with it and in a short time it had become one of the most important parts of the ad-room organization.

Almost every day we found some new way of using the Monotype to advantage, one of the most important being the making of type for feature headings running into several lines of 36-point. The satisfaction of having all the type of one face desired—just as much as we wanted, right when we wanted it—won the admiration of our ad men and made them strong boosters for the Monotype.

Right here, I want to call attention to the big improvement in working conditions in the ad room due to the abolition of all "dead" standing matter, the stopping of picking and distribution, and the speed of production, to say



HANDSOME HOME OF THE "AGE-HERALD"

nothing of the saving in foot-work due to the smaller space required for the ad-composing-room.

The new, clean type right within arm's reach made a hit with the boys in the ad alleys; and the abundance of leads, slugs and spacing material was a revelation to them.

We are running complete Non-Distribution, and after three years' experience can truly say that we wonder how we ever got through before we installed the Monotype. It seems like some horrible nightmare when we look back over those old times when the last ads in were practically set from the "dead" stones and standing galleys.

More advertising is being handled than ever before, without difficulty and by the same men, but with more satisfaction to all concerned, especially the advertisers, who have repeatedly expressed their approval of the good appearance of ads set from always new type.

Our type-storage system is arranged along the walls of the caster-room, so as to be convenient to the operator when making sorts. Above the storage cabinets is shelving for the strip



MONOTYPE CASTER AND MONOTYPE STORAGE CABINETS

material, so that everything is right at hand for the stock man to fill up the cases or cut any leads and rules needed. The accompanying photograph gives an excellent idea of this compact yet convenient arrangement.

The other photograph presents the front of the new *Age-Herald* Building. It is a handsome five-story structure in brick and stone, specially designed for the use of the manufacturing and publishing business of the *Age-Herald*. Up-to-date in every particular and furnished with the most modern facilities for making a real live newspaper we are proud of the *Age-Herald* Building and consider it one of the finest in the South.

Finally, the Monotype has made good with the composing-room force, because it has lightened their labors and made working conditions more pleasant; with the office, because it has eliminated all the bills for new type and sorts and rules; with our advertisers, because it has given them better display and better print-

ing for their ads; and with the readers of the *Age-Herald*, because it has made the headlines and the advertisements more readable. We cannot say too much in praise of the Monotype Type-and-Rule Caster and the Monotype Non-Distribution System which it has made possible.

We are all Monotype boosters in the *Age-Herald* shop and office.

We are now installing another Monotype Type-and-Rule Caster, the *Age-Herald's* business having reached such a magnitude as to require another caster. The second, we know, will be as satisfactory as the first.

AN UNIQUE NEWSPAPER AD

THE *New York Times* has issued a unique advertisement in the shape of a miniature of its issue of June 10, 1919, on which occasion it published the complete official text of the treaty of peace.

This big task was accomplished by obtaining from the Government Printing Office galley proofs of the treaty as it was set, and telegraphing the matter to New York. It required 21 wires and took five hours' time, there being 87,000 words.

The matter for the *Times* was set as it was received and part of it used in the earlier edition, the whole being revised and replated for the later editions.

The miniature, $5\frac{5}{8} \times 7\frac{1}{8}$ inches, contains 40 pages. Inserted in some of the pages is *The Fourth Estate* story of the big beat.

THIS ISSUE

THE September, 1919, issue of Monotype has been designed and completely printed by the Franklin Printing Company of Philadelphia.

The face of type used is our No. 175 Series, and every type, rule and border was made on the Monotype, except the word Monotype on the first page of the cover and in the heading on page 1, which, with the divided word on the back page of the cover, were enlarged and engraved.

This face was modelled after the work of the famous Italian printer, Bodoni, and alone, or with its companion heavy face, Series 275, forms an excellent job and catalog letter.

4741

War and Navy Departments

United States of America



This Certifies that

Lanston Monotype Machine Company

have assured the War and Navy Departments that they will gladly reemploy everybody who formerly worked with them, and left to serve in the Army or Navy during the Great War.



Arthur Wood
Representing the War and Navy Departments



Secretary of War



Secretary of the Navy

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-&-RULE CASTER

Volume 7

MONOTYPE

Number 4

*A Journal of Composing-room Efficiency—Published
by the Lanston Monotype Machine Co., Philadelphia*

OCTOBER, 1919

Profits and Success

THE "secret of success" is neither a secret nor a novelty. It is just efficiency. This applies equally to the individual and to the organization.

The average man judges business by the growth of the profits. If the profits are large, he considers that it has been a successful year. The secret of large profits is efficiency.

The plant or the business that is running one hundred per cent productive must be efficient, and in just so far as it falls short of one hundred per cent it is inefficient. Perhaps this needs some explanation.

Suppose that the total expenses of running your composing room last year were \$20,000, and that your records show that seventy per cent of the time paid for was made salable or productive. That means that your composing room was only seventy per cent efficient at a cost of \$20,000, and that you lost thirty per cent, or \$6,000.

That is self-evident.

It means that the inefficiency in that department of your business cost you \$6,000; that you paid \$20,000 for running a plant and turning out a product that should have cost you \$14,000.

Keep this in mind and consider that it was possible to make that plant at least ninety per cent efficient by establishing a system of management that will eliminate all the non-productive time of all the workmen in that composing room.

That would save \$4,000. You cannot dodge these facts.

Had that seventy per cent composing room been run on the Monotype Non-Distribution System, the cost would not have been higher,

very likely less, and practically all of that thirty per cent loss would have been turned into productive salable time, making it possible to sell at least \$18,000, or nine-tenths of the \$20,000 expense. We have just read a letter from one printer who sold ninety-two per cent, and another who sold almost ninety-five per cent.

With these authenticated figures on record, why go on wasting almost one-third of the expense of running the composing room in paying for picking, distribution, sorts, changing bad letters, holding presses while it is done, spending fully fifty per cent more time in make-ready, and getting an inferior product?

There is nothing in the world that costs so much as inefficiency, and nothing that is easier to eliminate by proper selection of machinery and methods.

Install the Monotype at once, and let the Non-Distribution System of composing-room efficiency reduce your cost of production by eliminating the non-productive part of the cost of manufacture.

It is a disgrace that modern business methods should be hampered by such gross inefficiency, and its continuance is bound to result in diminution of profits almost to the vanishing point. The amount that would be saved by the Monotype efficiency system would soon pay for the necessary changes of equipment, and as the reduced cost will continue, the profits constantly increase.

The true secret of success and profit making is efficiency of the plant as well as of the individual worker therein.

Look up your records and see how much you paid last year and this year for non-productive

time, and you will see just how much ought to have been used to introduce Monotype efficiency into your plant.

And don't let it occur again.

*What the Monotype Did in Our
Newspaper Ad Room*

BY PIERCE S. HASTINGS

THE newspaper owner who is waiting for something to turn up in the hope that he will not have to buy Monotypes is not only wasting valuable time, he is losing good money. As an operator and mechanic let me say that, in my opinion, the Monotype is the most necessary and profitable machine in the twentieth-century newspaper plant. A newspaper ad composing room without the Monotype is as badly handicapped as an automobile without tires.

About a year and one-half ago *The Berkshire Evening Eagle*, which is published daily and weekly in Pittsfield, Mass., installed the Non-Distribution System and the Monotype, which was the natural thing to do with its reputation as one of the most progressive and modern newspapers in New England.

Before the Monotype was made a part of the composing-room equipment we used foundry type, borders, and brass rules in all our advertisements. Of course, much of our type was worn and more or less battered, as every experienced ad man knows. Three-fourths of the time our cases were practically empty and we were continually running out of sorts.

On exceptionally busy days it was quite the usual thing for the compositors to wait for the first forms to come back from the stereotype room in order to pick sorts to set the remaining ads for the same issue. In fact, many times and often we spent more time looking for type than in setting the ads.

Under the old system, if such it could be called, the last ad would hardly be "up" ten minutes before the time for the forms to go "down." After the last edition, though there would be but fifteen minutes left of the eight-hour day, we would have to work from an hour and a half to two hours filling up ("trying to fill up" would better express it) the cases for the next day.

Naturally, with the whole force working overtime nearly every night and producing nothing, the cost absorbed a big slice of the profits.

But that is now ancient history. Such conditions no longer prevail. At four o'clock every

day the boys are ready to go to the ball game, having made a good start on the ads for the following day. For instance, all of today's ads were up by noon, and at one o'clock they were all working on tomorrow's copy.

One Monotype running about six hours a day does all our work and keeps a full supply of type and material right in front of every compositor. We have had no trouble with the Monotype, and when we see the great change it has brought about in the *Eagle* ad room we consider that it is worth its weight in gold.

In conclusion, let me say to every newspaper owner who is in doubt as to the value to him of the Monotype and Non-Distribution, "Visit a plant where they are using the complete *Non-Distribution System* and see for yourself." It is the only system, and once you have tried it you will be so thoroughly convinced of its value that you will become a booster for *Non-Distribution* and the Monotype.

F. H. Timperlake Resigns



IT IS with sincere regret upon our part that we announce the resignation of Mr. F. H. Timperlake from the sales force of the Monotype Company of California, which he has represented in the Northwest for some time.

Mr. Timperlake will become President of the

Seattle Monotype Composition Company, Seattle, Wash. The new firm starts out with a good line of business already rounded up and brilliant prospects for the future.

Mr. Timperlake was for years a valued employee of the Lanston Monotype Machine Co. and went with the Monotype Company of California when that corporation was formed. He has been successful as a Monotype man, and we sincerely hope that success will continue to crown his efforts in his new field. He carries with him the best wishes of every Monotype man in both companies.

USE more rule. It will improve your work. Monotype rule is inexpensive.

A Print Shop That Grew

INCREASING IN SIZE AND REPUTATION BECAUSE IT MAINTAINS ITS IDEALS

BY WILLIAM HENRY BAKER

It is not a long story, for the history of The Edwards Company began only about fifteen years ago, when J. Howard Edwards, with certain ideals, opened a small print shop in Youngstown, Ohio.

Youngstown has grown into quite a sizeable manufacturing city, and the little print shop has grown with it. Looking back, it seems only the other day when it was an apologetically small establishment, with inadequate equipment, not too many customers, enough money to get along, and ambition plus. From this humble beginning sprang The Edwards Company, by which title it was known until a few months ago, when the name was changed to The Edwards & Franklin Company, and Mr. W. H. Franklin, Jr., was made Secretary and Manager in recognition of his share in building up the business and maintaining its standards; Mr. Edwards continuing as President and Treasurer and principal owner.

At the present time The Edwards & Franklin Company is known by its works all over the country and occupies nearly the whole of its own four-story building, 40 by 160 feet to

everything except electrotyping and photo-engraving. Department after department has been added to keep pace with the demands that accompanied the growth of the printing department—first ruling and blank-book work, then steel and copper plate engraving and printing, next steel die stamping, finally offset lithographing. Today it is one of the best equipped plants of its size in the country



MAKE-UP STANDS AND SORTS CABINETS IN THE COMPOSING ROOM OF THE EDWARDS & FRANKLIN CO.



MONOTYPE DEPARTMENT, THE EDWARDS & FRANKLIN CO.

each floor, centrally located in the business section of Youngstown. Its customers are located in most of the large cities and many of the smaller ones all over the United States, with a reputation for quality work second to none.

Originally a small town print shop, it has grown to the full stature of a complete printing factory, handling with its own employees

and is turning out work that not only attracts attention but commands the price commensurate with its quality.

The Edwards & Franklin Company has not entered the field of large catalog and big edition work, but has devoted its energies to the production of quality printing for customers who want results from their advertising and printed matter, and has gradually assembled a company of expert workers who delight in doing things better and in achieving the worthwhile.

Naturally, the firm became enthusiastic Monotype users, because of the extra quality that the Monotype enables it to put into the finished work. But it is not the less appreciative of the big advantages of the Non-Distribution System in cutting cost and increasing production in the composing room without in the least sacrificing the quality.

The Monotype equipment consists of a Duplex Keyboard, one Monotype Composing Machine, and one Monotype Type-and-Rule

Some Recent Additions

14 Point No. 1641 Series

The Best Kind of Originality is that which comes

18 Point No. 1641 Series

The Best Kind of Originality is that

24 Point No. 1641 Series

The Best Kind of Originality i

30 Point No. 1641 Series

The Best Kind of Origi

36 Point No. 1641 Series

The Best Kind of Or

14 Point No. 239 Series

The Best Kind of Originality is that which comes after a

18 Point No. 239 Series

The Best Kind of Originality is that which comes

24 Point No. 239 Series

The Best Kind of Originality is that

30 Point No. 239 Series

The Best Kind of Originality is

36 Point No. 239 Series

The Best Kind of Originalit

30 Point No. 276 Series

The Best Kind of Original

36 Point No. 276 Series

The Best Kind of Orig

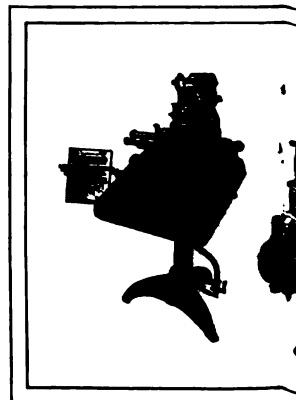
THE specimen lines for several new additions to the Matrix List, also some now been completed

Other faces are in the works and will be ready by the time

If you need a particular type, do not think of it because it is not in the specimen book; write us and have it in preparation. It will take some time to prepare the pages and distribute them to users all over the world.

If your book does not have later specimen pages, send it to the printer and we will bring it up to date and it to you.

THE MORTON
Composing Machine
Caster make it possible
for every job at less cost
used type



to the Monotype Family

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in all the sizes

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NOTYPE

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cost than distributing*



14 Point No. 197 Series

THE BEST KIND OF ORIGINALITY IS THAT

18 Point No. 197 Series

THE BEST KIND OF ORIGINALITY IS

18 Point No. 197 Series

THE BEST KIND OF ORIGINALI

24 Point No. 197 Series

THE BEST KIND OF ORIGI

24 Point No. 197 Series

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14 Point No. 258 Series

The Best Kind of Originality is that which comes after a

18 Point No. 258 Series

The Best Kind of Originality is that which

24 Point No. 258 Series

The Best Kind of Originality is that

30 Point No. 258 Series

The Best Kind of Originality is

36 Point No. 258 Series

The Best Kind of Originali

24 Point No. 139 Series

The Best Kind of Originality is that

30 Point No. 139 Series

The Best Kind of Originality

36 Point No. 139 Series

The Best Kind of Original

Caster, as shown in the accompanying photograph. This picture also shows the storage racks for "live jobs" which are held for future orders through the facilities afforded by the Monotype.

The other photograph shows a part of the composing room with the make-up cabinets, and shows how the sorts storage cabinets are placed so as to give each worker an abundance of material almost at his finger-ends.

Mr. Edwards considers the Monotypes and the Non-Distribution System one of the best investments he ever made for his plant.

The typographic pressroom now contains three modern cylinder presses and fifteen job presses, ten of the latter being equipped with automatic feeders.

The steel die embossing section has four power stamping presses, besides a number of hand machines and drying racks and facilities for handling large orders. There is also a corps of experienced die engravers.

The Lithographic department is complete with its own artists, transferrers, and printers, and has an up-to-date outfit of machinery and tools, including two large rotary offset lithographic presses.

Finally there is a pamphlet and blankbook bindery large enough to handle the product of the other departments as it comes from the presses. It contains folding machines, cutting machines, stitchers, and is fully up-to-date.

By consistently living up to unswervingly high ideals The Edwards & Franklin Co. has earned a reputation that has brought quantities of the most desirable business from points far removed from Youngstown. The business has grown so that it now sells twice as much in a single month as was shown by the books for its whole first year.

Mr. Edwards still clings to his ideals. He remarked recently: "We are not done growing, but the growth must be along the right lines. We are producing business literature and stationery of distinction, planned for a definite purpose, and we believe that there is a growing demand for this kind of service at the right place."

Giving Them What They Want

THE merchant who has on hand what the people want is the merchant who prospers while competitors suffer.—*The Loop*.

The printer who has on hand the Monotype ability to give his customers the type they want, in the quantity they want it, is the printer who will prosper.

St. Vincent's Archabbey Seminary

MANY religious and educational institutions have installed the Monotype in their printing plants, and of these, St. Vincent's Archabbey Seminary and College, at Beatty, Pa., is one of the foremost. This installation was made in 1917, at which time the Rev. Daniel J. Kaib, who has charge of this department, attended the Monotype school in Philadelphia and learned how to handle the Monotype. He then purchased a complete Monotype equip-



A CORNER OF THE MONOTYPE ROOM AT ST. VINCENT'S

ment for the Archabbey Press and taught his fellow priests how to run the keyboard and casting machine.

St. Vincent's Archabbey Press prints a varied assortment of books, including several on technical subjects for the use of schools and colleges.

Our picture shows the Monotype in the Archabbey composing room, where it is at work on the St. Vincent Annual Catalog, and also shows Father Kaib sitting at the keyboard.

It is hardly necessary to say that the Monotype is giving eminent satisfaction in this particular institution.

The Type Used

THIS issue of MONOTYPE is set throughout in our No. 71 series. A faithful reproduction of that famous old classic letter known as French Old Style, this is one of our choicest faces, possessing an elegance and refinement scarcely equaled in any other model. For work demanding these characteristics, this face is pre-eminent. Its capitals are especially handsome and graceful. Students of typography (and what printers, advertising men, and buyers of printing are not?) will find inspiring examples of the use of the French Old Style in the printing of the Metropolitan Museum of New York, where practically no other type is employed.

Chicago Monotype Club

THE 1919 annual banquet of the Chicago Monotype Club, which embraces in its membership a large majority of the Monotype operators in Chicago, was held in the rooms of the City Club. On this occasion the boys had the whole club-house to themselves and spent a very enjoyable evening in the spacious rooms, prior to the call to the banquet.

Promptly at 8.30 P. M. the committee, composed of Messrs. Bernard Snyder, P. M. Tomlinson, and H. W. McFarlane, called "time" and led the way to the dining-room, where an excellent menu met the fate it so richly deserved. The feast was interspersed with music, song, and some clever vaudeville stunts, as well as impromptu bits by club members which were roundly applauded.

Mr. Wm. E. Curry proved an excellent toastmaster, and an address by Mr. Jas. H. Sweeney, of the Monotype Company, was well received. As a souvenir of the occasion the Monotype presented each participant with an Eversharp pencil.

Tribute was paid to the men in their country's service, and those who have returned were lined up for "inspection." The club, aside from other benefits, is of decided value because of the spirit of comradeship that it has fostered among its membership.

The officers of the club are: President, William W. Mash; vice-president, R. H. Survaunt; secretary treasurer, Frank Howard; recording secretary, France Harper; sergeant-at-arms, J. William Klein; board of directors, F. O. Dehlin, F. Clayton, Dave Benson, R. E. Sippey, and J. Freuh.

Monotype Rule

THERE is nothing in the way of border that can equal a chaste combination of rules properly spaced apart. This is something that every job printer will readily admit, but with the reservation that "brass rules cost too much money to cut up for ordinary jobs and that to piece them detracts from the looks of the job." Ready-cut stock rules never seem to fit the job and force the compositor to change the size of his page, often spoiling the marginal proportions or producing monotonous repetition in one job after another.

This is true of brass rule; but why use brass rule? The Monotype makes rule that prints just as well as brass at a cost that allows of its liberal use without thought of the expense. There is now a sufficient variety of faces of Monotype rule to afford an almost endless number of good combinations, and there is no limit to the length that may be had—from a few picas to six feet, if needed.

Monotype rule really does not cost any more than Monotype type and borders, and may be combined with them in an almost limitless variety of designs.

Every Monotype user should have the Lead-and-Rule Attachment, not only because it supplies the needed leads and slugs for spacing out, but also because it provides a source of decorative material that raises the printed work above the ordinary.

Then there is the tariff printer, to whom it gives a rule border for every page at less than the old cost of moving the rules from page to page, because brass costs so much that he cannot afford rules for all the pages. He does not



THE BANQUET OF THE CHICAGO MONOTYPE CLUB

have to do any shifting with Monotype rule, but puts it away with the page.

The catalog printer, too, benefits by Monotype rule and no longer has to consider cost when he thinks the job should have page rules, or hesitate to suggest them. He does not have to send explanations with the page proofs because some of them are without rules.

Lastly, and not by any means least important, Monotype rule is "dumped" with the type and other material in the Non-Distribution composing room, and there is no time lost in sorting it out or caring for it. Consequently every job has new rule for every page; double borders are not prohibitively expensive, and appearance is the only factor to consider as to the use of liberal quantities of rule.

Taking Their Own Medicine

THE printers composing the Franklin Typothetæ of Cincinnati are showing their belief in their own wares by using printed matter in a practical way to build up their organization. Before us as we write are two most excellent examples.

The September issue of the *Ben Franklin Witness*, in the new Standard catalog size, is a piece of printing of which its makers have the right to feel proud. The composition is by the Cincinnati Typesetting Co., the printing by C. W. Knowles Co., the colored insert by L. S. Murdock Co., and the binding by W. F. Kroner, and the whole job is an excellent example of successful team work. It contains 54 pages and cover, the last page of which contains a well-printed three-color process picture.

The second specimen is entitled "The Nearest Approach to Utopia for Printers and Publishers." Its twelve pages and cover contain an earnest appeal for co-operation and give some mighty good reasons why Cincinnati printers and publishers should join the local Typothetæ. It was composed and printed by Proctor & Collier Co.

Substantial Growth

CANADIAN printers are benefitting by the great expansion of business along mercantile lines that has followed the return of peace. Notable among those who have grown from this cause is Printers Limited, Montreal. This enterprising firm has recently installed a Monotype equipment in its composing room to handle the increase of orders. It has also secured as general manager Mr. Frank Maccomb, who is widely known in Canadian printing circles as a practical printer with shop and office experience, and who has an enviable reputation as designer of distinctive and effective business printing.

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Monotypography

THE Conway Brief Company, Detroit, Michigan, sends us a very attractive sample page of Monotype Plate Gothic Combinations, showing the various six-point sizes in actual job arrangement as well as the usual specimen lines. Nothing like being in the game early.

"IMPRESSIONS," the house organ of The McCormick-Armstrong Press, Wichita, Kan., is not only well printed, but also well edited. It is composed in Monotype Series No. 172. The back cover contains these words of wisdom: "Compete with your possibilities— not with your neighbors."

FROM Barnes & Company, St. Johns, Newfoundland, come several samples of excellent use of Monotype borders and rules, also a blotter showing the royal colors of Newfoundland above the Monotype. These jobs show care in design and printing and should be effective in bringing orders to Barnes & Company.

A NOVELTY in the shape of a really artistic booklet for a cattle breeder has been designed and printed by the Commonwealth Press, Worcester, Mass., for the Ayrshire Cattle Breeders Association of Brandon, Vermont. It is composed in Monotype Series No. 64 and printed in two colors inside, the cover being an excellent engraving in three colors. This booklet is as good as it is unusual.

AN unusually well-printed report of the "Fiftieth Annual Meeting of the Grand Encampment of Ontario, I. O. O. F." has been completed by the Times Printing Company, Hamilton, Ontario. It is 7¾ by 11 inches over all, with extended cover and front flap. There are 88 pages of text and advertising, monotyped, and printed on coated stock; it also contains many half-tone cuts. The cover is printed in gold and white on royal purple stock.

MONOTYPE rule work is rapidly superseding pen ruling for intricate blanks as well as for the simpler ones, and the result is a tremendous saving in cost. One of the best collections of recent samples of this work comes from the Murphy-Travis Company, Minneapolis, Minnesota, who are turning out quantities of ruled forms, using Monotype rule matrices and Monotype strip rule. The work in many cases rivals wax engraving. One particularly good sample is a blank 13 by 17 inches, with rules in both directions. It has 34 columns of 96 lines, divided into six sections and boxed off in panels.

THERE is at least one advertising concern that practices what it preaches, as is proved by the handsome 32-page and cover booklet issued by the Canadian Advertising Agency Limited, Montreal, Canada. There are 19 full-page illustrations of the offices, personnel, and printing plant and 13 pages of text matter printed over half-tone tints. The illustrations and the tints are bled off the paper all around. The cover is printed in gold bronze and embossed, and there are plain fly-leaves to match the cover stock. The Canadian Advertising Agency Limited has a fully equipped printing plant, including two Monotype keyboards and two casting machines, and an up-to-date bindery. Their booklet is a job that the best of printers might well be proud of.

LABOR is more expensive than machinery. Adjust your plant so that your machinery can take care of the rush without extra labor. Monotypes will help.

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-&-RULE CASTER

MONOTYPE

A Journal of Composing-room Efficiency

Published by LANSTON MONOTYPE MACHINE COMPANY, Philadelphia

Volume 7

November, 1919

Number 5

The Monotype School Exhibit at the Canadian National Exhibition

TORONTO, ONT., AUGUST 26 to SEPTEMBER 6, 1919

Two and a half years ago the Lanston Monotype Machine Company of Philadelphia opened a keyboard school in Toronto as a service to their Canadian customers. For a beginning six keyboards were installed, with such good results that, in November, 1918, three more keyboards and five casting machines were added, and the school moved to larger quarters in the Lumsden Building—the same building in which the Monotype Canadian offices are located. Complete courses, are now given in keyboard operating, casting machine operating, and combination operating, under the supervision of skilled instructors.

This school has been particularly beneficial to the soldier-printers. The majority of the students are printers who have returned from the Great War disabled to such an extent that they cannot return to their former trade as compositors; but they find that they can easily adapt themselves to the Monotype. Operating the Monotype is simply another branch of the printing trade where these men can put to good use the knowledge acquired as hand compositors before enlisting. Thus, in a very short time, they are fitted back into a branch of their former trade, which otherwise might not have been possible, had it not been for the nature of the lighter work offered by the Monotype.

One young printer, who became a successful keyboard operator, says: "After I was wounded and began to think of civil life, I wondered what I would do. As I had lost both my legs I didn't

think there would be anything outside of book-keeping for me, but after hearing about the Monotype keyboard I took the course, found the work interesting and entirely suited to my disability. Thus, before very long, I was back in the printing game again, earning my money the same as I did as a compositor before enlisting."

The Monotype school is recognized by the Department of Soldiers' Civil Re-establishment as one of the best mediums of re-education for the returned printer, so that printers who apply to them for retraining are sent to the Monotype school. Most of the soldier students take the course under an arrangement with the Soldiers' Civil Re-establishment whereby they are given the regular vocational allowance by the Canadian government to cover living expenses during the course.

Of the hundreds of thousands of people who attended the Canadian National Exhibition, in Toronto, this year, very few could have missed the exceptionally attractive display of the Soldiers' Civil Re-establishment in the Process Building, showing the great work which the government is doing in retraining soldiers for civil life. Among the schools shown was the Monotype school. It was one of the most interesting attractions of the exhibition, if we are to judge by the crowds who continually thronged about the Monotypes, watching the returned men learning to do mechanically what they formerly did by hand.

Not only did the Monotype school exhibit give the public an idea of what the Monotype means to

the returned soldier-printer, but it was also educative to a great many persons not directly interested in printing, who went away with a clearer conception and understanding of the printing craft and just what operations enter into the produc-



MONOTYPE SCHOOL, CANADIAN EXHIBITION

tion of type from which are printed the papers, magazines, books, catalogs, etc., which they read daily.

Two casting machines and two keyboards were shown, with returned soldiers operating all of them. Daily bulletins were published by the Soldiers' Civil Re-establishment Department; these were printed on a press next to the Monotype school exhibit, from type produced on the Monotype machines. In this way the students were working continuously on practical work.

One of the casting machines was used all the time for producing display type and borders from 14- to 36-point and 2- and 6-point continuous leads, slugs and rules. Among the number of printers who viewed the exhibit, were several who had not previously seen the lead-and-rule casting



ANOTHER VIEW, MONOTYPE SCHOOL EXHIBIT

feature of the Monotype. They were amazed to see continuous strip material for the hand compositor coming out of the machine at the rate of six feet a minute, and being cut automatically into labor-saving lengths before it left the machine.

Another attractive exhibit was the type form of a full-page newspaper ad made up entirely of Monotype material. Every piece of material in the ad was produced on the Monotype with the exception of the two cuts. The display type, border, box rules, leads, body type, two-line price figures, and the base material for the cuts, were all made by the Monotype. It demonstrated fully the possibilities on newspaper ad work.

Among the distinguished persons who were conducted through the exhibit for a personal inspection were: H. R. H. the Prince of Wales; Major-General Burstall, late G. O. E. 2nd Canadian Division; Sir Lionel Halsey, 3rd Sea Lord of British Admiralty; Sir James Lougheed, head of the Department Soldiers' Civil Re-establishment; General Currie, Commander-in-chief Canadian Overseas Forces; General Mewburn; Mayor Thomas Church, of Toronto, and others.

The Monotype Company is to be commended upon the work it has done for returned soldiers. Not only are they helping to solve the big prob-



MONOTYPE TYPE, RULE, AND A FULL PAGE AD.

lem which has confronted the Dominion of Canada, but they are turning out competent operators to keep up with the constant demand, thus rendering a splendid service to their customers.

It used to be said that the all the profit was made in the pressroom. Now, the Monotype makes profit in the composing room and increases press room profits.

Tabular work set like straight matter and faster. That is only one Monotype advantage; there are numerous others.

This issue of "Monotype" is composed in Series No. 78. All lines larger than 36-point face have been enlarged photographically.

Six Years of Continuous Satisfaction



Though one of the oldest morning newspapers in the South, the *Atlanta Constitution* seems perennially young and wide awake, not only in its business and its editorial management, but also in its mechanical departments, particularly the composing room.

In 1913, the *Constitution* installed its first Monotype Type-and-Rule Caster (illustrated on the left) and found it most satisfactory in providing material for the ad-room and the composing room.

The *Atlanta Constitution* was among the first of the big dailies in the Southeast to install the Non-Distribution system.



In 1916, the *Constitution* found it necessary, owing to a tremendous increase of business, to add a second Monotype to take care of the increase. This gave it a two-machine equipment which has been giving eminent satisfaction right along. The new machine is shown at the right and through the open door beside it we get a glimpse of a corner of the sorts storage cabinets.

Owing to the shape of the room the photographer was unable to get both machines in one picture, and as they were running continuously there was no time to clean up the metal that had splashed over. This shows the activity of the machine even if it does not add to the beauty of the picture.

Meeting the Unusual Conditions

The present avalanche of business compared with the scarcity of workers in the composing room has placed printers in a position in which they must face the unusual conditions of today, and not only face them but find a way out.

Speaking of this condition Mr. Geo. M. Gray of the Gray Printing Co., Fostoria, Ohio, says: "It looks to me that it behooves the heads of the various printing institutions to make their plants just as efficient as possible, so that labor is as small an item as possible of the total production. That is one reason why we are adding a Monotype to our place. We are endeavoring to make our plant as efficient as possible from beginning to end."

The price of printing will go up, and while conditions remain as they now seem to be there will be little difficulty in getting the price; but to really benefit by these conditions your plant must be

equipped to handle automatically a large volume of business for every employee—larger than ever before. The only way to do this is to begin by making your composing room one hundred per cent. efficient with Monotypes and the Non-Distribution system. Thereby turning waste into production and making production easier for your employee by relieving him of the drudgery of distribution and worry of picking.

When the Price Counts

"When you know what a machine will do for you, it is time to ask its price, but not before," says our esteemed cotemporary *The Type-Metal Magazine*.

This is good sound advice, which it is safe to follow to the limit. If the machine will not better the conditions in your plant and increase its efficiency and production you cannot possibly be interested in its price.

On the other hand, if the machine will improve the quality and quantity of your product, or reduce its cost, the price is a matter of secondary importance; you can usually afford to spend more than the price at which the machine is being sold.

For example, the Monotype by means of the Non-Distribution system increases the efficiency of the composing room and improves the quality of the product. The cost of the Monotype is a secondary matter in proportion to what it will do for you in your plant, because the price is paid but once for the successful machine while the benefits are continuous and will refund the entire outlay long before the usual depreciation period has elapsed.

The Plate-Gothics in Detroit

By M. B. PARLIMAN

Dynamic Detroit played a most important role in helping Uncle Sam and the Allies to win the great war, and is now playing an equally important part in assisting the world to get back into the old peaceful ways.

The whole world needs Detroit's automobiles, tractors, tires, stoves, ships and other manufactures in its daily work and progress as much or more than during the war and the handling and distribution of these products calls for a large amount of printing, much of which is, and more of which can be done, from type composed and cast on the Monotype. Therefore the introduction of the Plate-Gothic Combinations met an enthusiastic welcome from the Detroit printers.

The manufacturers and business men of Detroit use a great variety of stationery, office and factory



KEYBOARD ROOM, DETROIT TYPESETTING CO.

forms, records and book headings which should be composed in Plate-Gothics on the Monotype. Several of the trade composition plants of Detroit realized this and saw the opportunity that it afforded them for business expansion. They installed the necessary equipment at once, got out a series of printed samples showing the Plate-Gothics in actual commercial use, and called the attention of the Detroit printers to the fact that they could help them to handle the rush of business by composing, casting and assembling a large proportion of their job work which could be done in the Plate-Gothics and thus allow them the use of their compositors for other more intricate work and make-up.

As every printer knows, many of these jobs for which Plate-Gothics is the most suitable type are rush job; therefore, printers soon found it more



KEYBOARD ROOM, CONWAY BRIEF CO.

profitable to send the copy to the trade plant and in a few hours receive back the job ready to lock up than to disorganize the day's work in the composing room by taking several men from other work to cover the rush.

Many printers, naturally, will install their own Plate-Gothic equipment, as these faces can be used for fully one-third of all the small job work, letter heads, statements, cards, bill heads, blank forms, programs, menus, labels, etc., that pass through an ordinary commercial printing plant. But great credit is due such firms as the Conway Brief Co. and Detroit Typesetting Co. for their instant recognition of the opportunity for the trade plant in this work, and good business judgment in promptly adding the Plate-Gothics to their Monotype equipment.

We have received some excellent examples of Plate-Gothic composition from Detroit and look for more as the value of this great improvement in



CASTER ROOM, CONWAY BRIEF CO.

Monotype practice becomes better known among progressive printers.

By using Monotype cross rule Matrices in connection with the Plate-Gothic Combinations it is easy to set completely, at one operation, on the Monotype, hundreds of jobs which were formerly considered as too intricate for any machine and difficult for hand work, such as index cards, report blanks, schedules. Another advantage is that these jobs can be kept standing without tying up expensive foundry type and brass rule, which means a considerable saving in composition and the cost of holding foundry type, in addition to the saving of investment.

Electrotyping is rendered unnecessary as duplication of the Monotype form merely means the running of the ribbon through the caster again, which costs less than electrotyping and has the big added advantage that the duplicate standing



CASTER ROOM, DETROIT TYPESETTING CO.

forms can be easily and quickly corrected, while changes in electrotypes are expensive and cannot be made as quickly as is desired in many cases.

The demand for the Plate-Gothic Combinations in Detroit is simply an index of the reception they are meeting everywhere, and of the place the Monotype is making for itself in the job composing room.

You can't afford to keep foundry type standing from month to month, but you can afford to hold jobs in Monotype a year and a day, and then some.

Composition from "copy to press" costs less with the Monotype and non-distribution.

There is never any need to piece Monotype rule. It can be made any length.

"From Copy to Press"

There is one much-abused word in common use among printers. That word is composition. It is carelessly used to designate either the single operation of composition by hand or machine, or the whole series of operations conducted in the composing room. This is not only confusing, but misleading and dangerous when printers get to discussing and comparing the cost of this so-called composition—meaning to one printer machine product only and to another the same product prepared for printing from.

Why not adopt the habit of considering and comparing only the completed product of the composing room, machine work, or hand work, or a combination of the two with the other necessary steps required to make them usable? Why not make all records and comparisons on the basis of completed cost, and adopt the phrase "Copy to Press" to designate this first section of the manufacture of printing covering all the operations of the composing room.

This would not make any difference in the details of cost keeping, but would discourage the use of the hour cost of a single operation or machine as a basis of comparison between plants or between machines. The cost of a particular operation may be lower for one machine while the complete cost, using that machine, would be much higher, because it would require more hand work to finish the job and lock it up for press.

In the Monotype composing room the saving by the elimination of all distribution and picking and buying of foundry type and sorts is sufficient to make the cost, "copy to press" considerably less than it can possibly be in a plant using foundry type and distributing it back into the cases, or in one using any other composing machine.

Taking these things into consideration it would seem that the only true comparison of cost is that of "copy to press" on the basis of the completed job, whether measured in pages, square inches, or ems. There is certainly no justice in comparing the cost of two or more machines each, of which is doing a different proportion of the completed job, and each of which requires a different amount of hand work to complete the product. "Copy to press" as a basis of comparison will not do away with careful estimating, nor the need of efficient management, but it will enable a printer to know just what his work costs. It may be recorded in two or more items, as machine composition, hand composition, make-up, lock-up, etc., but the total will be the real cost that will be comparable with the same or a similar job done by some other machine, or in some other plant.

Systematizing the Storage of Tariff Pages

By J. J. FINNEGAN

That Monotype readers may realize the great improvement made in handling the storage of tariff pages in the plant of George F. Lasher, Philadelphia, it is necessary to say something of the old as well as the new method.

The Lasher plant handles the tariffs for a big eastern railroad system, and has constantly on hand over 8000 pages of "live type," which must be kept standing and reissued from time to time with slight corrections.

The old system consisted of wrapping pages in heavy paper, labeling and storing them in stacks in wooden racks. This required constant and expensive attention. Several "tariff hands," each having his own individual idea as to how the location and number of pages connected with each job should be entered in the "log," assisted in the work. It can be readily seen, therefore, what great losses were incurred by this system of storage. Frequently, when reprint orders were received, reference to the record book showed the marking of the location had been overlooked, or pages were labeled incorrectly. With the objective of improving this inefficient method a meeting of the heads of the various departments was called. Among the suggestions offered was that of a system of galley racks with a card index. This was adopted and steel galley racks and specially constructed steel stones installed.

The racks, when erected, occupied an area of 98 square feet of what was formerly waste floor space, leaving a two foot passage-way in the rear to allow for cleaning out the inevitable waste and rubbish that accumulates in out of the way places. The stones, five in number, 8 feet by 4 feet were mounted on heavy steel bases with open sides and arranged with galley racks, thereby dispensing with the time-worn sliding board system.

This gives a capacity of 500 galleys, 250 galleys on either side, a total of 1000 pages per stone; and a combined total of 5000 pages.

Additional racks were also built, accommodating 6000 pages, making a grand total of galleys for 11,000 pages, thus storing the original 8000 pages and leaving space for 3000 new pages.

As an index to these storage accommodations, each rack and galley is numbered, and a cabinet provided with two drawers, labeled "in" and "out." As each page is stored, it is recorded on a card which is placed in the "in" drawer.

When reprint or pick-up copy is received any one in the department can go to the "in" drawer and find the location of the particular job, num-

ber of pages and necessary data. Take for instance Tariff 5215, the card for this would read:

Tariff number 5215—supplement No. 10—3 pages, galleys Nos. 45-46.

The removal of this particular tariff from the galleys is followed by the placing of its card in the "out" drawer, indicating that tariff No. 5215 is going through the process of printing.

After the printed copies have been delivered the forms are "unlocked" and "tied up" by the stone hand, who, referring to the "out" drawer, locates card No. 5215, places the pages on the same galleys as before, and returns the card to its place in the "in" drawer.

In this manner, all pages are accounted for systematically, thus reducing to a minimum the former expenses of the "research bureau" and the occasional resetting.

Of course, all tariffs are Monotyped. The composing room is equipped with three keyboards and three casting machines, including the latest improvements. One of the most indispensable of these improvements is the continuous lead and rule casting unit, which keeps the composing room plentifully supplied with this material, so necessary in a tariff shop, and which has eliminated the former big bills for brass rule and waste of time changing rules from page to page.

Our Specimen Page

The enthusiastic reception that has greeted the Monotype Plate-Gothic Combinations wherever they have been shown has induced us to use a page of "Monotype" to give a demonstration of their commercial use. All the jobs shown on this page were keyboarded in the regular way, and cast and composed on the casting machine just like any ordinary matter. The only hand work being the assembling of the lines and spacing out, and the insertion of a few rules.

A more extended showing of the Plate-Gothic Combinations is in preparation and will be issued very soon; but the work on page 47 will give job printers an idea of their usefulness and the big saving that they will accomplish by this advance in Monotype composition. Fully one-half of the small job work can be set on the Monotype by the printer equipped with Plate-Gothic Combinations.

Printers who have an idea that the value of the Monotype in the job plant is limited would do well to call on us to show them how much it will do to increase their profits.

TELEPHONE: SOUTH 4671

MEMORANDUM

WM. H. HOSEA COMPANY, SEEDS
1230 DARIEN AVENUE
BOSTON, MASS.

FROM _____ TO _____

ADMIT ONE

COLONIAL TEA DANSANT
OLYMPUS GARDEN

MONDAY, FEBRUARY FIRST
FOUR TO SEVEN P. M.

EXHIBITION DANCING

WM. H. HOSEA COMPANY, SEEDS
1230 DARIEN AVENUE
BOSTON, MASS.

OFFICE HOURS

9 TO 10 A. M.
3 TO 4 P. M.
7 TO 8 P. M.

A. J. CARLEN, M.D.
746 CLINT STREET
BUSTLETON

NO OFFICE HOURS ON SUNDAY
EXCEPT BY APPOINTMENT

POPLAR 1678

JAQUIN RIVER GARDENS

CORPORATION

GROWERS AND DISTRIBUTORS OF

ORANGES, LEMONS AND CITRUS FRUIT
JAQUIN, CALIFORNIA

SAMUEL A. HARGRAVES
PHILADELPHIA OFFICE MGR.

123 NORTH NEW MARKET STREET
PHILADELPHIA, PA.

**HENRY JACKSON
& COMPANY**

MEMBERS OF THE STOCK EXCHANGE



**VICTORY
BONDS**

DANCES

DATED AT _____

GENTLEMEN: I HAVE READ AND ENJOYED
YOU MAY SEND ME THE SAMPLE SET F

NAME _____

ADDRESS _____

BUSINESS _____

BUSINESS ADDRESS _____

1. FOX TROT _____

2. ONE-STEP _____

3. WALTZ _____

4. JAZZ _____

EDWARD ELTON HENRY, 2D

SEPTEMBER SECOND

**THIRD
ANNUAL FROLIC
AND DANCE**



EMONON GLEE CLUB
MAY 1, 1920

Plate-Gothic Faces are Attractive, Legible, and Easy to Print

Not Made in a Day

GOOD COMPOSITORS ARE THE RESULT OF LONG TRAINING TO FORM HABITS OF EFFICIENCY

The good compositor is now in greater demand than at any previous time in the history of printing, and he is getting larger wages, despite the introduction and use of thousands of type-setting machines.

Therefore, it is a matter of vital importance to the industry that employing printers not only conserve the supply of good compositors by making their work more pleasant and attractive, but also that they provide the means for making their labor more efficient and productive without adding to the physical and nervous strain.

The good compositor is the product of years of careful training; there is no other way to produce him. It may be possible to teach the principles of the art in a short time, but years of constant practice are necessary to give skill in applying these principles. It is, therefore, a criminal waste to allow a good compositor to be handicapped by the necessity of hunting and picking for sorts, or distributing to get material with which to carry out his ideas.

Many newspapers, all over the country, have recognized this fact and have adopted the Non-Distribution System in their ad rooms. Some job-printers have also seen the light and are reaping the advantage in increased profits and better quality of work.

For many years the composing-room management allowed high-priced compositors to chase around for sorts and to distribute, because there did not seem to be any other way. Now, the Non-Distribution System provides the way out and makes it possible to turn every hour of every composing-room employee into a productive hour, by giving him enough material to work with.

It will not be long before a majority of printing offices will be using the Non-Distribution System, and the minority will have hard scratching to keep within sight of the rear of the procession.

We are now on the eve before one of the greatest booms for the printing business that has ever happened, and with it will come such a demand for compositors that printers will be compelled to utilize every available means of increasing production in the composing room.

Why not take time by the forelock and install the Non-Distribution System now and reap additional profits by making every hour of every compositor a productive hour without increased cost to you and with greater pleasure and less fatigue (physical and mental) to him?

It is impossible to train enough compositors to handle the big business that is coming soon

as the result of the reconstruction of business all over the world; but it is possible to render the present force fully fifty per cent more productive by installing the complete Monotype Non-Distribution System.

Monotypography

It is generally admitted that the automobile trade has issued some of the finest printed matter ever used for advertising, but it has remained for Evans-Winter-Hebb, Inc., Detroit, to produce one of the finest specimens that we have ever seen. It is a book of 78 pages 9x12 inches, exquisitely printed in two colors on heavy coated paper, profusely illustrated by halftones and duotones, and beautifully bound in ooze leather, with gold side stamp. It bears the title "Cadillac Participation in the World War," and is almost as much of a record in book making as was the Cadillac record in the war—such a volume as makes the eyes of the lover of the beautiful in printing sparkle and his heart tingle. The type face used for the body of the work or print is Monotype Series No. 337. Accompanying this splendid piece of typography are two catalogs issued by the Cadillac Motor Car Co. and printed by Evans-Winter-Hebb, Inc. Both of these are extremely fine pieces of printing showing taste and good judgment in the selection of type faces and arrangement one being in Monotype Series No. 337 for the body letter, and the other being composed in Monotype Series No. 21. It is a pleasure indeed to handle and study such excellent examples of modern printing and realize that the typographic art is making progress despite the pessimism of those who think it has been ruined by commercialism.

The U. S. Navy Recruiting Bureau includes in its manifold duties the running of a printing plant in New York City. That it is run right and capable of doing first-class work is proved by the pamphlet before us as we write. It is a book of 24 pages 9 by 12 inches and cover, printed in two colors throughout. It is illustrated with numerous halftones and duotones. The type used is Monotype Series No. 36. The text and illustrations are in black ink, while the borders and ornaments are in a buff tint. The borders are specially designed with naval emblems. The book contains a description of the Newport Naval Training School.

Under the title of "Book of Select Type Faces," the New York Monotype Composition Company, Inc., New York City, has issued a compact and well-printed book of specimens of the type faces that they are prepared to furnish their customers at short notice in composition. It contains 82 pages, 7 by 10 inches, bound in a loose leaf style of paper cover to allow for future expansion as new faces are added. It shows enough of each face to enable customers to make intelligent selection.

The September issue of "Eagle Notes," the house organ of the Eagle Printing and Binding Co., Pittsfield, Mass., contains some good things, besides being a neat and attractive specimen of their printing. We clip this one: "Enthusiasm is the proof that a man believes in himself and his business."

From the Eddy-Marsh Company, Providence, R. I., comes a very clever little circular announcing their signing up for the U. T. A. Three-Year Plan. It contains a couple of pertinent quotations from the new printer's drama, "The Sick Print Shop."

The J. C. Hub Manufacturing Co., Cleveland, Ohio, has installed Monotype equipment and otherwise added to its composing room facilities to aid in handling its increasing business.

End of the Year-- Its Opportunities



CUSTOM has fixed in the minds of business men the idea that the close of the Calendar year is the proper time to balance accounts and decide whether the profits of the twelve months have been satisfactory, and also to find just where those profits are—in the hands of their customers, in improved plant equipment, or real cash in bank.

There is no doubt that this annual reckoning is a good thing as it forces upon the man or men responsible a realization of the true conditions and shows the efficiency of the management by bringing together the concrete facts, so that the cause of the profits or their lack may be determined and plans made to better conditions for the next year.

The records of the year 1919 will show many printers—those who have kept correct cost systems—that there has been a deficiency in the volume of workers that it has been possible to secure as compared with the amount of business offered, and that the cost of production has in most cases increased enormously.

Analysis of conditions as shown by the cost records prove that the average printer is still allowing a low percentage of efficiency to eat up a large part of the income, thus reducing the profits and retarding production. This is foreshadowed by the partial reports made by various printers organizations.

The outlook for the coming year is that there will be an increased demand for printing without any corresponding increase in the number of those whose labor is necessary to produce it.

Let us consider this in the light of the past year's records. The average composing room efficiency has been about sixty-two per cent. and it has been found necessary to work overtime to meet the customers demands. What are you going to do to remedy this?

The records do not show enormous profits, such as men are apt to associate with rush times, and in many cases the real profits have been absorbed in plant expansion. Possibly

Monotype

A JOURNAL OF
COMPOSING-ROOM EFFICIENCY

PUBLISHED BY

Lanston Monotype Machine Co.
PHILADELPHIA

Christmas, 1919

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.



VOLUME 7
NUMBER 6

you have a larger plant but it is no more efficient. This is especially true of the composing room.

Yet it is in the composing room that the future offers you the great opportunity for real advancement, and increased efficiency; with the result of larger profits.

Consider carefully your cost records for the past year and you will find that it is in the composing room that the greatest percentage of non-productive time occurs. Why is it? There is a reason.

Are you still using the original method of handling type by treating it as "tools" to be carefully preserved and replaced in the box ready for repeated use, or are you using the modern method of non-distribution that uses type as "material" and discards it after one use? The answer to this question will give you the key to present conditions and an opportunity to increase future profits.

The present is the time to consider these things and it is imperatively necessary that you not only consider them now, but also that you resolve to get in step with progress and act.

A glance over our own records shows that many printers have taken advantage of their opportunities during the past year and modernized their plants by installing the Monotype Non-Distribution System, which has increased their composing room efficiency from about sixty per cent. to ninety per cent. or more, and also their profits. They also show that hundreds of others are thinking it over and will without doubt act soon. The latter should take advantage of the opportunities that face them as the old year closes and the new year opens.

The opportunities of the coming year are a bigger business at fair prices, a lower production cost by the Monotype system, and larger net profits because of greater production from the same plant investment and pay-roll. Are you ready to take advantage of these opportunities? We are ready to help you, if you will let us know that you are interested.

Monotype, Christmas, 1919

A Progressive Canadian Publishing House

By O. S. HUTCHINSON.



Like all other progressive printing firms, the MacLean Publishing Company, Toronto, was badly handicapped during the war years by the difficulty of securing help to take care of a steadily growing business.

These conditions brought forcibly to our attention the matter of solving our difficulties by means of more and better labor-saving material and machinery.

Among other new things we installed two Monotype Type-and-Rule Casters, and matrix equipment covering seventy-two fonts of type, lead and slug molds, border mats, etc., the underlying idea being toward a complete non-distribution system.

It has been a little over a year now since the Monotype Type-and-Rule Casters have been in operation in our plant, which has given us the opportunity to judge of their usefulness and versatility in connection with our business.

Our work consists of publishing fifteen specialized trade papers and magazines, all owned, edited and printed by the MacLean

Publishing Company. This calls for thirty-two complete publications a month, ranging from sixty-four to four hundred and fifty pages each, and entailing about one hundred and twenty-five pages of composition a day.

Something like two-thirds of our page space is occupied by advertisements, so that it can readily be imagined what a large amount of display type and borders and rule is required to supply our needs. The old method of buying type by the font, and rule by the foot, would be about as useful to us as undertaking to dig the foundation for a large building with a hand shovel.

We started our Monotype equipment with a definite plan. First of all we confined our selection of type to two families—the Caslons and Cheltenham—as we believe that these two families will cover almost any reasonable demand in ad-work, and tend to give that degree of uniformity in display composition so vital to a good-appearing publication.

Our composing room is laid out with six ad alleys and a job department. Each ad

Monotype, Christmas, 1919

alley consists of two special Cabinets, accommodating two to three men each. We equip each ad alley with a full set of 72 fonts of type, all alleys being laid out identically the same, ample provision being made in each for quads and spaces from 6- to 36-point. Then, we had lead and slug racks made for each alley, the underlying idea of the whole scheme being to do away with the necessity of a com-



MONOTYPE CASTERS, MACLEAN PUBLISHING CO.

positor having to ramble all over the shop to get required material.

In addition to making six complete sets of 72 fonts of type, and the spaces necessary for each alley, we made duplicate cases of the most commonly used faces and used the Monotype Storage Cabinets for other fonts. We also had extra cases made for the heading type, initial letters and special characters. Large bins were provided for storage of all spacing material, and a large quantity of rule and border was cast up to take care of any possible emergency.

We consider the Monotype Type-and-Rule Caster and Non-Distribution System a big step in the evolution of the printing industry. If it is logical to melt the used plain matter, what argument can there be for distributing the individual display type, especially when such an economical method for providing new material as the Monotype equipment affords is provided?

Under the old conditions, we could keep three or four distributors regularly employed, and even at that, we would be continually

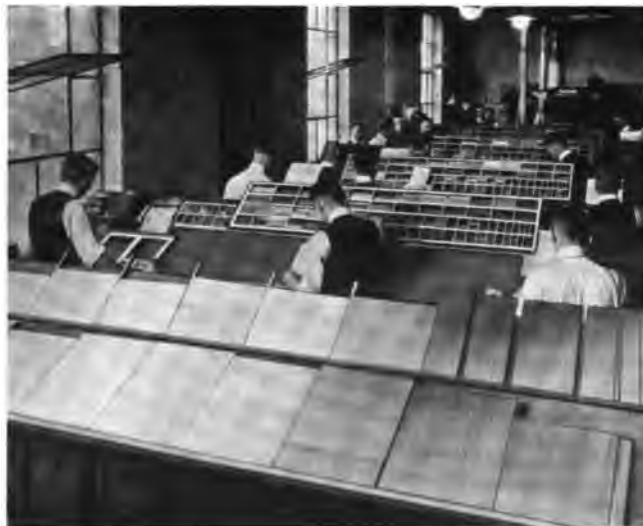
behind. With the Monotype Type-and-Rule Caster and Non-Distribution System, one man and an apprentice are able to keep our cases constantly filled with new type, and keep right up-to-date with regular distribution and incidently release cuts and other material so that they can be quickly classified and stored.

Under the Monotype System, our compositors have profited greatly. They appreciate the value of full cases of new type, with abundance of accessory material. They are working more easily and contentedly. All their efforts are now spent on constructive work, and the tedious, disagreeable task of hunting sorts is entirely eliminated.

The better morale created in the composing room is also evidenced in the press room. The battered and worn type is now eliminated, making the pressman's work lighter and decreasing considerably the time formerly spent on make-ready.

To sum up the advantages of the Monotype Non-Distribution, as we have found it in our office after one year's trial, the following, taken from our records, is the logical conclusion as to its merits and profitableness:

During our first year's experience with two Monotype Type-and-Rule Casters, with one man operating the two machines, without overtime, we have cast up 468 cases of new type, averaging 37 lbs. per case, and have put into storage about seven tons of material—sorts, leads, slugs, rule, border, etc. Apart from this we have kept our cases full of new type on Non-Distribution up to 24-point.



VIEW OF AD ALLEYS, SHOWING LEAD AND SLUG RACK

Monotype, Christmas, 1919

The Non-Distribution System enabled us to use for productive work the services of at least two men whose entire time was formerly required for distribution.

As a matter of convenience in cases of emergency, the value of the Monotype cannot be estimated. Since installing the Monotype we have had occasion to change two of our magazines from 9x12 to 11x14-inch size. This change necessitated a large quantity of new material in new lengths. Almost as fast as the make-up department was able to determine the kind and lengths of the different material required, we were able to lay it down in generous quantities with no more expense than the time of recasting old material.

Since the Monotypes were installed, our work has increased to the extent of about 300 pages per month, but we are now able to handle this extra work without appreciably

increasing the staff, and with overtime almost entirely done away with.

The keynote of the MacLean Publishing Co. in relation to its customers is "Service," and there is nothing that gives us keener satisfaction or pleasure than to find ways and means to prove our right to this slogan.

The means which the addition of the Monotype affords us to improve our service to our clients on account of being able to produce their advertisements in clean, sharp, up-to-date type, with new type for every ad, places us in far more cordial relationship, which is of inestimable value in holding the goodwill of our clients.

As evidence of our complete satisfaction with the Monotype Non-Distribution System, we have placed our order for additional composing machine equipment, to be used in getting out some of our leading publications.



Utilizing a Monotype Facility Landed the Order

By CHARLES J. THOMSON, of Westcott & Thomson, Philadelphia.

The Monotype Company have, as every printer knows, always made a feature in their advertising of the ability of the Duplex Keyboard to compose any piece of copy in two sizes of type and two different measures at the same time and with practically no extra cost or loss of time. From time to time we have utilized this feature in many ways and realized its desirability in connection with the other advantages of the Duplex Keyboard such as setting two sizes of type, that were to be collated, without having to go back over the copy, and setting wide measures, but it was not until recently, when asked to produce a complete prayer book and hymnal in two sizes and guarantee that in each size the matter would positively run line for line, that we fully realized the value of the Duplex.

Any printer who has ever had the experience of setting even a small amount of matter in two sizes of type and two measures and making it up into uniform pages which shall be identically alike knows the difficulty. In fact, many would prefer to have the pages photo-engraved rather than to reset one size from the other. But in this case photo-engraving could not be considered as the customer wanted the very best quality that could be obtained from new type and specified that the job was to be set in Monotype.

With this I am sending electrotypes of parts of identical pages from the two books, one of which was set in 10-point and 8-point in 20 pica measure and the other in 8-point and 6-point in 16 pica measure. The pages were surrounded by a single rule about six points from the type, so there was no room for variation.

The book was a Church Service Book and contained the usual prayers, responsive readings, and hymns, making a total of 1029 printed pages, about equally divided between the ritual and the hymns.

After carefully examining the copy we were convinced that the Duplex Keyboards would enable us to set practically every line of it with one handling, and we made our estimate accordingly, allowing for accidents and the usual unforeseen things that naturally occur in such a large amount of copy. The price seemed ridiculously small as compared with that of double composition, or even with the cost of photo-engraving, but the results have justified our estimate and we are perfectly satisfied.

The composition not only came through without any trouble and with a big saving of time, but there was also a very large saving in the proof-room, as one size having been read it was really only necessary to transfer

Monotype, Christmas, 1919

the marks to the other proof and glance over it for turned or dropped letters.

We are prompted to write you about this because we feel proud of our achievement, of course, but mainly because we feel that printers generally do not realize the great value of the Duplex Keyboard in such cases. Naturally, big jobs like this do not come along every day, but there are many jobs where its advantages mean a saving of time and a lessening of chance for error and omissions.

EDITOR'S NOTE. The setting of the two books at one time not only produced the work at a lower cost for composition and electrotyping but it produced a better job. There can be no comparison between a new, clear, sharp type face and the best of photo-engraving from an impression on paper from that face, to say nothing of the possibility of an imperfect impression. If the job had cost as much or even more than it would have by reproducing photographically the smaller size, it would be well worth it because the quality is there and nothing less would have satisfied the customer; but there really was a big saving by using the Monotype Duplex Keyboard.

An Exhibit of Good Printing

One of the features of the recent convention of the United Typothetæ in New York City was a splendid exhibition of samples of good printing. An attractive portion of this was the co-operative exhibit by the printers of Cincinnati which occupied one corner, a photograph of which we reproduce on page 55.

This exhibit was originally used to show local buyers of printing that good work could be done by local printers. We believe that similar exhibits by printers in other cities would prove beneficial in producing orders for quality printing.



What did you pay for distribution during 1919? Was it worth it?

¶ *The Minister shall say:*

BELOVED in the Lord! Let us draw near with a true heart, and confess our sins unto God our Father, beseeching Him, in the Name of our Lord Jesus Christ, to grant us forgiveness.

Our help is in the Name of the Lord.

Response. Who made heaven and earth.

I said, I will confess my transgressions unto the Lord.
R. And Thou forgavest the iniquity of my sin.

¶ *Then shall the Minister say:*

ALMIGHTY GOD, our Maker and Redeemer, we poor sinners confess unto Thee, that we are by nature sinful and un-

7

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GENERAL RUBRICS

A TABLE OF LESSONS FOR MORNING AND EVENING

DAY	MORNING	EVENING	DAY	MORNING	EVENING
<i>2d Sunday after Epiphany.</i>			<i>Septuagesima Sunday.</i>		
M.	Mt. . . 4:18-25	Gen. . 17:1-22	M.	Mk. . . 5:21-43	Ex. . . 5:1-23
T.	Mt. . . 5:1-20	Gen. . 18:1-33	T.	Mk. . . 6:1-29	Ex. . . 6:1-13
W.	Mt. . . 5:27-48	Gen. . 19:12-29	W.	Mk. . . 6:30-56	Ex. . . 11:1-10
T.	Mt. . . 6:1-23	Gen. . 21:1-8	T.	Mk. . . 7:1-30	Ex. . . 12:1-28
F.	Mt. . . 7:1-14	Gen. . 24:1-28	F.	Mk. . . 8:10-38	Ex. . . 12:29-42
S.	Mt. . . 7:24-29	Gen. . 24:29-67	S.	Mk. . . 9:2-32	Ex. . . 13:1-22
<i>3d Sunday after Epiphany.</i>			<i>Sexagesima Sunday.</i>		
M.	Mt. . . 8:14-22	Gen. . 25:27-34	M.	Mk. . . 10:1-31	Ex. . . 14:1-31
T.	Mt. . . 8:28-34	Gen. . 27:1-45	T.	Mk. . . 10:32-52	Ex. . . 15:1-21
W.	Mt. . . 9:9-17	Gen. . 27:46-28:22	W.	Mk. . . 11:1-33	Ex. . . 15:22-16:15
T.	Mt. . . 9:27-38	Gen. . 29:1-20	T.	Mk. . . 12:13-44	Ex. . . 17:1-16
F.	Mt. . . 10:1-16	Gen. . 31:43-55	F.	Lk. . . 4:14-44	Ex. . . 19:1-25
S.	Mt. . . 10:17-42	Gen. . 32:3-32	S.	Lk. . . 5:12-39	Ex. . . 20:1-23
<i>4th Sunday after Epiphany.</i>			<i>Quinquagesima Sunday.</i>		
M.	Mt. . . 11:11-24	Gen. . 33:1-20	M.	Lk. . . 6:1-26	Ex. . . 24:1-18
T.	Mt. . . 12:1-21	Gen. . 35:1-15	T.	Lk. . . 6:27-49	Ex. . . 24:1-18

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GENERAL RUBRICS

A TABLE OF LESSONS FOR MORNING AND EVENING

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T.	Mt. . . 6:1-23	Gen. . 21:1-8	T.	Mk. . . 7:1-30	Ex. . . 12:1-28
F.	Mt. . . 7:1-14	Gen. . 24:1-28	F.	Mk. . . 8:10-38	Ex. . . 12:29-42
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F.	Mt. . . 10:1-16	Gen. . 31:43-55	F.	Lk. . . 4:14-44	Ex. . . 19:1-25
S.	Mt. . . 10:17-42	Gen. . 32:3-32	S.	Lk. . . 5:12-39	Ex. . . 20:1-23

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The Monotype System

Printers generally are so used to thinking of the Monotype as merely a composing machine or as a type-casting machine, that, in considering its usefulness to them, they figure only the amount of composition to be done or the cost of their annual type purchases. A few think of Non-Distribution, but the great majority do not seem to realize that the Monotype is but the mechanical part of a wonderful efficiency system for the composing room. A system that is applicable to every printing office.

While the Monotype produces composition at a lower cost than any other machine, and while it will supply the hand composing room with an abundance of type, borders, rules, leads, slugs, and spacing material, up to 36-point body, at a lower cost than they can be secured by any other method, these are really the minor part of its service to the Monotype printer.

The day of hand composition on solid matter is gone, never to return, and it is useless to compare its records and cost with that of modern machine composition; but we still have, and always will have, hand composition of job work, of display advertisements, and of certain special work. Therefore, the Monotype must be considered in its relation to this condition.

One of the first principles of the Monotype System is that all of its facilities shall be utilized to the fullest extent to reduce the total or final cost of composition, "copy to press," and this includes hand composition as well as machine.

The fact that the Monotype makes all the material needed by the hand compositor to turn out the highest grade of work, and does it at a fraction of the cost of the old style foundry material, is made the basis of the Non-Distribution System, which is a part of the Monotype System, and forms its second principle.

Non-Distribution is absolutely impossible without the Monotype, and without Non-Distribution it is impossible to secure the greatest benefits of the Monotype System. They are inseparably interlocked. Partial use of the Monotype System for composition and type making will give only partial benefit.

One of the big advantages of the Monotype System is the saving of time in the hand composing room by abolishing all distribution,

sorts hunting, and picking, the things which formerly made non-productive fully thirty per cent. of the total pay-roll time in the average printing plant. This saving amounts to more than all others and reduces the actual cost of hand composition fully twenty per cent.

But this is not all. The complete Monotype System includes the setting of every possible line on the Monotype machine and provides matrices for setting a greater proportion than any other machine this amounts to much more than most printers realize. The making of new type for every job and plenty of it, and all the space material required, without any makeshifts. The elimination of all non-productive time. The making of productive time more productive, by means of proper economic arrangement and an abundance of working material.

Another important feature of the Monotype System is the economic arrangement of the composing room for the reduction of "foot work," and the duplication of fonts to prevent "interference." This results in cutting down the amount of physical exertion required to produce the work and therefore increases the actual productiveness of the compositors while making their work easier, pleasanter and less fatiguing.

The Monotype System also includes the proper preparation of the copy, that the operator and compositor may be able to clearly understand what is wanted and put it into type with the fewest motions and least effort. To accomplish this with greater facility a part of the Monotype System is devoted to scientific "Copyfitting," which enables the layout man, or the foreman, to fit the copy to the type and the space within one per cent. of accuracy. "Copyfitting" is only possible with Monotype type.

Yes! The Monotype System means a complete revolution in your composing room. A revolution which will increase its capacity without calling for enlarged floor space; practically double its facilities for handling business, and decrease the cost per hour of hand composition as well as the cost of machine composition. It also makes a big saving of make-ready time in the pressroom because of the all new type in every form.

The Monotype System carries with it the necessity for a proper cost system, one which will place the cost where it belongs and will

Monotype, Christmas, 1919

proportion it properly; but every successful printer must have a cost system, anyhow.

It is true that the Monotype machine is the foundation of the Monotype System, but it is, after all, only a small part of its working. The big thing is really what it does in the hand composing room and in the pressroom, where the savings are out of all proportion to the cost.

"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."

The printer who has not studied the Monotype System and the tremendous benefits that it will give him in his own plant should do so at once. We shall be glad to assist any printer in making this study, and will do so without any obligation upon his part, if he will let us know that he is interested.



The Monotype might well be called "Money-type" because it makes money for every printer who uses it as a composing machine and a type foundry in his composing room.



New type for every form means the minimum amount of make-ready.

Monotypography

THE Westbrook Publishing Co., Philadelphia, have issued a neat little booklet of "Information and Suggestions about the preparation and printing of school magazines." This company makes a specialty of school and college periodicals and have turned out some very good work.

THE Atlantic Printing Company, Boston, send copies of the first issue of "The Open Road," a magazine of sixty-four pages and cover, $8\frac{1}{2} \times 12$ inches. It is composed in 10 point Monotype Series No. 36, three columns to the page and illustrated with half-tones. It is hardly necessary to say that it is well printed.

FROM Rogers & Co., Chicago, comes a splendidly printed example of dignified and elegant booklet printing in the Semi-Centennial Souvenir of the Yale and Towne Manufacturing Company. It is profusely illustrated with small half-tones and composed in Monotype Series No. 337. It is an excellent example of elegance and simplicity.

"PRINTERS' NECESSITIES" is the title of the new house organ of Moore-Telford, Limited, Toronto, Canada. This house is making a specialty of Monotype work for the trade, both straight composition and job work. Their house organ contains twelve pages and cover printed in black and orange and is composed in Monotype Series No. 98.

A HOUSE organ to sell house organs is the October issue of "Graphica," the house organ of The Herald Press, Montreal, Canada. Of course, it is well printed and well edited; the personnel of the Herald Press management insures that, and it looks like a business maker. Sixteen pages $5\frac{3}{4} \times 8\frac{1}{2}$ inches in red and black on antique laid stock. It is set in Monotype Series No. 37.



TYPOTHETAE CONVENTION

Monotype, Christmas, 1919

The Birmingham News

The growth and progress of an industrial centre may often be judged by the growth of the newspapers published in that centre, or possibly we should put it that the vitality and virility of the newspapers in any locality are bound to have a progressive effect upon its industrial and civic growth.

The latter hypothesis, we are sure, is the correct one with regard to Birmingham, Ala., the home of the "Birmingham News," one of the liveliest and most progressive newspapers in the Southeastern States.

The News installed its first Monotype Type Caster in 1913, and expressed its satisfaction



THE "BIRMINGHAM NEWS" MONOTYPE ROOM

therewith in no uncertain terms, continuing to use the one machine until, in 1917, increased advertising compelled it to add a second Type-and-Rule Caster and install the Non-Distribution system.

Again, in February, 1919, the "News" felt the pressure of increasing advertising business and added a third Monotype Type-and-Rule Caster, complete with cutting attachment.

Our illustration shows the convenient arrangement of those three machines in the composing room of the "Birmingham News," which is one of the finest in the South—a plant which is equipped with every modern convenience and uses the complete Non-Distribution system.

The "Birmingham News" is so thoroughly progressive, and its mechanical equipment so complete that its new building is the Mecca that attracts every live newspaper man who travels in the South; and he is well repaid for his visit in the ideas he can gather for economy and efficiency in newspaper making.

A One Man Record

Much has been said pro and con as to the real value of the one Monotype plant, despite the fact that there are many of them and that they are making good.

Here is an example which shows that the one operator combination Monotype plants can not only do good work but quick work as well. The following extract from a letter just received shows what we mean:

"The enclosed is the first proof taken after galley was lifted from the Caster. This is the last of a set of reports to be used at an annual convention, and was late in being compiled. The Secretary came into my office at 10.30 A. M., leaving the copy. At 10.45 work was started on the Keyboard, and at 12.45 the job was finished, proved and corrected, and was mailed at 1 P. M. as I went out to lunch.

"Personally, I think this is a pretty good record, having to make all necessary changes and adjustments on both Keyboard and Caster and doing the work in two-hour's time. At the time this report came in I had another job on the Monotype, but, owing to the exigencies of the case, I had to give this the preference."

The job consisted of 105 lines of 8 point, 25 picas wide, part of it figure work; with the heading and signature made three pages. You will note that the two hours time included composition, proving, correction, and make-up—the correct way to count composition.



A Long Run from Monotype

Before us as we write are two four page circulars printed in 10 point Monotype Series No. 16. To all appearance they are just two samples from the same job, but the letter that came with them says: "Sample number one is from a first run of 20,000 copies, which was a rush order and hustled out. The type was held and sent to press four times for additional copies. The second sample is the last of 90,000 impressions."

After reading the letter we carefully examined the two samples and found that the last impression really looked as good as the first and could only be detected by the fact that close comparison showed about a dozen slightly battered letters.

To all appearances this type was good for another 100,000 at least.

This job was printed by Gibson Bros., Washington, D. C., for the Junior Red Cross, and cast in their regular Monotype metal.

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-&RULE CASTER

MONOTYPE

A Journal of Composing-room Efficiency

Published by the Lanston Monotype Machine Company, Philadelphia, Pa.

VOLUME 7

JANUARY, 1920

NUMBER 7

What Will It Do For Me?

THIS question defines the attitude of the great majority of Monotype prospects—and that is every printer.

They all recognize that the Monotype will produce composition of plain and tabular matter that is better in every way than any that can be had from any other machine, or that can be set by hand; but the many other advantages of Monotype products do not seem to be recognized.

There is the printer who takes a pride in the quality of his work and spends hours of valuable time in changing defective letters and in patching up the make ready in order to get an approximately good impression. He might save all of this time by using the Monotype System, which provides brand new type for every job.

Another printer doing job work is less particular about the perfection of the impression, but he wants the work hustled out so that he may do a large volume of business; but his compositors spend hours and hours in hunting and picking sorts, and he spends many dollars in buying sorts, yet there is never enough. The Monotype will save this printer all these hours and dollars.

And then we have the printer doing general work who is really desirous of giving his customers value for their dollars. He tries to establish efficiency in his composing room, buys all the little labor-saving tools, and keeps up the sizes of his fonts to fit the demand. He pays high wages and reluctantly passes the burden along to his customers. He has not visualized the fact that the Monotype

System and Non-Distribution will reduce that burden by making those high-salaried compositors one hundred per cent productive, besides reducing the actual cost of the press-work because brand new type needs little or no make ready.

The job printer, the book printer, the tariff printer, the specialist, large and small, should know what the Monotype will do for them. It will reduce the cost of production by cutting out the unnecessary waste of distribution, sorts hunting, picking, stopping the press to change damaged letters, a large part of the make ready, and all the cost of sorts, rule, etc.

This is the answer to "What will it do for me?" It will increase your efficiency almost fifty per cent, and enable you to hold your own and make a profit despite the high cost of labor and material.

It will do more, for it will put you in a position to take any composition, no matter how much of one face or size of type it requires, and execute it without one cent of extra expense over the ordinary job. This is something that no other system will give you.

And you will not have to worry about the wear on the type from a long run; nor will you have to pay for electrotypes. You can run direct from the type. This means a big saving both in time and in money—no lock-up for the foundry, no electrotypes, no unlocking, just the regular press lock-up—and no need to put the customer off because of the time required to make plates or because the electrotyper disappoints you by not keeping his promise.

The Monotype will do all these things and do them so economically that your actual cost per productive hour will be considerably less than in the old-style, foundry type, distribution composing room. It will enable you to handle more business in less space and at less cost.

There is room—nay, there is necessity—for a Monotype in every composing room that is to be run for the purpose of making money.

Competition is going to be keener, both on quality and price, and only those equipped for maximum efficiency will be able to maintain a fair margin of profit.

Here are reasons enough to induce every printer to install the Monotype at once, but there are others applicable to special cases that we shall be glad to tell you about when we are made acquainted with your particular conditions.

But remember that every day that you are without a Monotype you are paying for it in lost time and depreciated quality and quantity of product.

GETTING READY BEFORE STARTING

One of the big expense items in the production of printing is what are known as "office corrections" or "office alterations." In ninety-nine out of the hundred cases these are due to lack of proper preparation of the copy before starting actual composition.

No one will deny that all copy should be typewritten and properly paragraphed and punctuated before being given to the keyboard operator, yet many printers accept any kind of manuscript from their customers and pass it along to the compositor in the raw state.

The present high cost of labor should suggest the wisdom of having all copy properly prepared and all jobs properly laid out to conserve time in the composing room.

This is made more important by such advances in machine composition as the Monotype Plate-Gothic Combinations, which make possible the composition of practically fifty per cent of the small job work on the Monotype.

This demands the eliminating of cut-and-try methods of setting jobs and requires actual layouts that are copyfitted, so that the keyboard operator can confidently go right ahead with the lines and set them so that only collating will be necessary after casting.

In the November issue of "Monotype" we showed a page of machine-set jobs that gave an inkling of the possibilities of Plate-Gothic Combinations. Recently a folder was mailed to Monotype users showing a more extended demonstration of their use. These are only a step in the line of progress and an earnest of better things to come, but they point out the necessity of the layout man who will design and "copyfit" every job.

Printers are gradually awakening to the importance of carefully made and definitely positive plans before the work is begun. A number of them are successfully using the Monotype "Copyfitting System" and find it a tremendous saving in planning and estimating on book, pamphlet and catalog work.

It is high time that the printer became scientifically exact in his mechanical work. For many years he did not have the tools and material, but now Monotype exactitude has been made a part of all his material and it is possible to "copyfit" any plain matter.

Begin the new year with the inauguration of a system of layout and copyfitting that will reduce the composition time and consequently the cost to such an extent that the expense of doing the copyfitting and layout will be but a small fraction of the savings.

THE TYPE FACE IN THIS ISSUE

The Old Style type face used in this issue of "Monotype" is worthy of special mention, being practically the last of the true Old Styles in point of chronology and one of the most satisfactory and popular in use. It was issued by the old MacKellar, Smiths & Jordan Type Foundry, about 1882, and was at once copied by the other founders. Its originators christened it Binny in honor of Archibald Binny, who, in 1796, established the first real type foundry in Philadelphia. Before that, Christopher Sauer had made types for his own use at Germantown, but Binny & Ronaldson were the first to establish type founding as a commercial proposition in this city.

The Binny face was not only immediately popular but its merit has been lasting. In 1895, the Curtis Publishing Co. adopted it for the *Ladies' Home Journal* and it is still in use for this publication.

It is little wonder, therefore, that the Monotype Company early adapted it to the Monotype and that it is a most popular face among Monotype users, who know it as Series No. 21.

An Unusual Monotype Plant

Most men, and printers in particular, seem to find it easier and pleasanter to follow precedents than to strike out into unfamiliar paths and make a career for themselves. As men, so are businesses.

This thought is brought forcibly to the front after an inspection of the plant of the Rettew Printing Co., Reading, Pa., which seems to have been built around the Monotype.

It is not a large plant as such things go, having only one Monotype keyboard and composing machine with type-and-rule casting attachments with just enough composing-room furniture to make comfortable working quarters for the proprietor and his helpers; but it is a remarkably clean printing plant, as may be readily judged by the picture we show of a corner of the Monotype room. The floor is covered with linoleum, and it and the Monotype are kept scrupulously clean. The air compressor is placed in a convenient closet, and the work bench on the other side of the room.

This model little plant has devoted itself to small job work from the beginning, and yet by making it a point to do good work has built up a clientage that any printer might envy. Before us as we write is a portfolio of

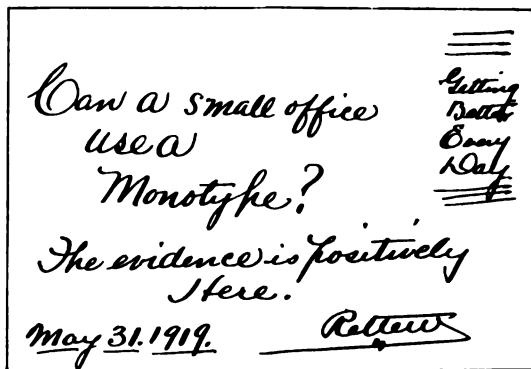


EDWARD W. RETTEW

samples of the work of the Rettew plant that show excellent design and careful execution.

The Rettew Printing Co. was founded in 1895 by Lewis L. Rettew and carried on by him until his death in September last. His widow is now the proprietress and the plant is handled by his son, Edward W. Rettew, as business manager, who has had a good business and engineering training and who will, without doubt, maintain the reputation of the plant.

Only a few months before his death the question was asked of Mr. Lewis L. Rettew: "Can a small plant use a Monotype profitably?" The next mail brought the card which we reproduce below.



He, indeed, had the evidence. The card was characteristic of him and of the spirit of the business he had built up.

Corrections by hand naturally cost less than corrections by hand plus a machine. Monotype corrections are all made by hand in minimum time and without stopping the Monotype machine on real production.

As a composing machine the Monotype has no competitor.



MONOTYPE ROOM, RETTEW PRINTING CO.

WHAT REVENUE DOES A COMPOSITOR PAY?

BY R. BOURQUE

This question is one of vital importance to the success of your business: "What revenue do you get from a compositor?" How would you determine his value—by the salary you pay him or by the production he gives you in salable hours?

Surely not by his salary—that is an expense, unless there is something received in return for it. The only return, the only revenue, he can give is production; therefore, the proportion his production bears to his salary is the true measure of his value.

Though the scale of wages is the same in your plant as in that of your competitor, his men may be earning more revenue for him for the simple reason that they are producing more.

The problem of increasing output and bettering quality becomes more acute with each increase of wages and other costs. It is the vital problem of business management today, and one that every master printer must meet and solve.

Business men and manufacturers are realizing today more keenly than ever before the fact that production is not altogether a matter of men, but of methods and machinery. To get the best results from your compositors you must provide them with the proper labor-saving machinery and material, and eliminate all waste motions.

Greater efficiency is needed in your composing room to conserve and utilize to the best advantage the physical and mental power of your compositors in order to cope with the rising costs. Compositors are earning more money; the cost of doing business is constantly increasing. To keep your lead you must economize on time—make every minute count.

How? By installing the Monotype and the Non-Distribution System, which will make every hour of every compositor productive and enable him to give you the maximum revenue of which he is capable, and earn a high salary while delivering the product at a lower cost.

This is the era of machinery, and the printer who installs the Monotype will not only be in line with progress, but will be able to secure a larger product from the same investment in salary and expenses, with greater satisfaction to his workers.

MUSINGS OF AN OLD-TIME PRINTER

Ah recollect, 'way back in eighty-fo,
Th' things we used t' do t' make a string.
'Twas "dis." all day
An' plug away
All night, t' make ouah dollah-ninety-fo'.

But mebbe luck in mahket phat 'd bring
Anothah dollah ramblin' long th' way.
Then sure as shootin'
There'd be highfalutin'
Jinks, an' no idee o' work th' followin' day.

Them days is gone—no mo' th' call o' "Time"
Ah'll heah, like music t' my eah.
Yep, Thirty's on th' hook;
Them days is like a book
That's out o' print—anothah day is heah.

Ah'm gettin' old—this palsied hand o' mine,
That wuz so tireless, nevah mo' will hold
A single-column stick.
Ah guess Ah've tuhned mah trick
An' passed th' buck—Ah sho' am gettin' old.

Ah stan' an' look in wondah while them boys,
With dancin' fingahs, pound a lot o' keys,
A-settin' up a string
O' type that ought t' bring
T' them a life o' plutocratic ease.

But shucks! They ain't a-settin' type at all!
They're punchin' holes in paper; they ring a bell,
Let loose a lot o' air,
An' sit there in a chair
With a cushion on it, an' think they're raisin' hell!

But when that caster feller starts the wheel
On his machine you'd ought ter see 'er go!
Th' type comes runnin' out
Like water frum a spout
With double price an' single in a row!

Ah reckon Ah'm gettin' old! Who'd evah thought
Ah'd live t' see th' day when they could set
A table jes' as fast
As news! Ah never passed
If Ah had a pair—but this heah hand don't bet!

The good ol' days have sho'ly passed away
An' printin' as Ah knew it ain't no mo';
But Ah live in recollection
An' mou'n th' sad deflection
Of how we use t' print, back in eighty-fo'.

EDWARD D. BERRY, in *Inland Printer*

The cost of printing is all the expense incurred in producing it and selling it—labor, material, manufacturing, selling. The printer's service to his customers is in maintaining an efficiency in his plant that will keep this cost as low as is consistent with good work and prompt delivery. In this the Monotype is a big help.

There never was a customer who kicked at getting a better job than he expected.



The Largest Commercial Monotype Plant

The photographs on this page show good views of the Monotype Keyboard and Caster rooms of the Con. P. Curran Co., St. Louis, Mo., as they were before the last addition. At that time there were nineteen Keyboards and fifteen Casting Machines. Since these photographs were made three more Keyboards and six more Casters have been installed, making a total of twenty-two Keyboards and

twenty-one Casters, which are principally employed on tariff and railroad work, though the Con. P. Curran Co. also does quite a lot of good catalog work.

These pictures appeared in the November issue of *Our Monthly Message*, the attractive house organ of this live printing concern. Our reproductions are about one-half the size of the original engravings.



A Progressive Southern Newspaper

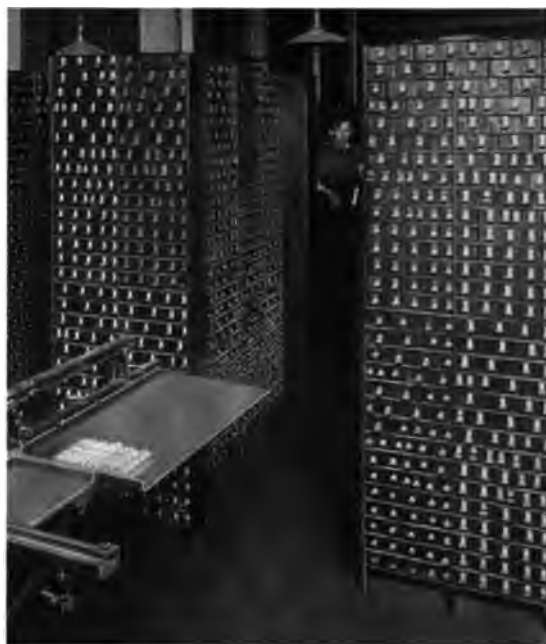
Among the newspapers of the Southeastern section of the United States that have a national reputation none is more favorably known than the *Atlanta Journal*, and none carries more weight with its readers, local and scattered over the country.

It is natural that such a paper should grow, and growing find its advertising patronage increasing until modern methods and machinery, such as the Monotype and its Non-Distribution System, were necessary to handle the ad room with comfort and economy.

In 1910, the *Journal* installed its first Monotype and found it very effective in reducing the amount of waste time in the ad room as well as in improving the appearance of its advertising pages.

But it is hard to keep a good thing down and the *Atlanta Journal* is no exception to the rule. Its advertising grew rapidly, caught up with the capacity of one Monotype and still grew, until, in 1918, it was found necessary to add another Monotype Type-&-Rule Caster, in order to handle the increased business with that dispatch so important in a daily newspaper plant.

Mr. Armistead, the superintendent of the composing room, expresses himself as completely satisfied with the results, and he ought



SORTS STORAGE, "ATLANTA JOURNAL"

to know for he is a real, old-time printer, with an all-round experience in handling newspaper composing rooms.

The *Atlanta Journal* not only has its two Monotypes always on duty, but it also owns a fine selection of matrices from which it can, at a moment's notice, cast any of the faces used in its columns.

After nine years of Monotype service and several years of complete Non-Distribution in the ad room, the *Atlanta Journal* is a firm believer in the Monotype as the machine that produces economy in cost of production, efficiency in handling the ads, and satisfaction to the advertisers.

Located in the great business center of the South, there is every reason to look for still greater growth of the *Atlanta Journal* in the near future.



THE MONOTYPES, "ATLANTA JOURNAL"

Advertising Composition on the Monotype

REPRINTED FROM A RECENT MONOTYPE FOLDER

IN our study days the professor used to tell us that one demonstration was better than a score of lectures; experience has since proven the truth of his remark.

We have lectured in these columns about the value of the Monotype System in the ad-room and the wisdom of setting ads on the Monotype. In this issue of "Monotype" we devote several pages to a demonstration of the use of the complete Monotype System—ad composition, sorts storage, foot-saving arrangement and all—in the ad-room of the *Baltimore Sun*.

This demonstration is a reduction of a large folder recently issued by the Monotype Company, which shows the progressive movement of the advertisement through the composing room from copy to metal pot, illustrated by photographs taken in the ad-room of the *Baltimore Sun*. The double page shows one side of the sheet reduced to one-quarter size—one-half linear.

Part of this folder was a large page made up of advertisements taken from the *Sun* and reproduced by zinc etching to show just how the Monotype handled the composition of ads. Our reproduction of this on page 66 is three to one, showing it too small to give an adequate idea of the variety of these ads, which so well demonstrate the versatility of the Monotype Composing Machine.

A careful study of this and the succeeding three pages will repay any newspaper proprietor, manager, superintendent or foreman who is desirous of producing in his journal the best possible advertising pages at the minimum of cost, and with all the worry about shortage of material and sorts eliminated.

The *Sun* is only one of many newspapers using the Monotype System, but its complete ad-room is so well planned and efficiently handled that we take pride in using it for demonstration.

All the users of the complete Monotype System are enthusiasts as to the results, and their number is increasing every day.

Monotype Composing Machines in Newspaper Ad-Rooms

Indisputable Evidence of Superiority

The Baltimore Sun:

"It has enabled our composing room to turn out work highly satisfactory to our advertisers."



*Makes all Editions, Improves Appearance,
Gets all the Profits—and Does it Easily!*

● THE 

Exclusively a M

The Sun Has Solved the Pro



“** Our ability to handle the measure to the flexibility of the faces made available by the turn out work highly satisfact

In the first six months published—in its morning, e volume of advertising than any to statistics compile

Over 50% of the total ve 6,432,984 lines—1

In addition, a considerable volume of

All Mo

Set on Six Monotype Compo using solely the product of WITH SPEED—ECONOM

This equipment was installed in 1916 equipment being made for only a normal in these machines has enabled *The Sun* to h *The Monotype will absorb your in*

Local	●	January	.....
Display	●	February	.....
Advertising	●	March	.....
By Months	●	April	.....
		May	.....
		June	.....
		Total	.....

Get the significance of these

- **SPEED STUNTS**—At closing containing eight lines of type after it reached the Sun ad column ad, with considerable minutes after it came in. 71
- **VOLUME**—Copy for 325 columns on one night, between 5 and Proofs of all these ads were with the regular force of ha
- **PROOF-ROOM SAVINGS**— without increasing the force have been reduced to the necessary. Before the mial were frequently necessary.
- **DISTRIBUTION SAVINGS**— type—appeared in one Sunday material, together with the
- **THINK OF THE EXPENSE** amount of depreciating form cal impossibility of keeping dissatisfaction of advertisoo.

The display "ad-alley" is independent of all other overlapping of ne

MONOTYPE COMPOSITION MO SYSTEM—these are the essentials

In this circular every type, rule, lead, slug and space up to 36 point is a Monotype product.



QUAD STORAGE



CASTER ROOM



LAYOUT TABLE KEY TO SYSTEM

KEYBOARDS

SUN

TYPE Ad-Room

Confronts Every Newspaper:

Business has been done in a large way. The number of different type blocks our composing room to advertisers.

9, The Baltimore Sun Sunday editions—a greater newspaper in America, according to Mail Order Journal.

Local display advertising 4 lines per month

Display was handled on these machines

otyped

lines, and made up complete Monotype Type & Rule Casters

PHOTOGRAPHIC EXCELLENCE
a 500,000 lines monthly, allowance in high percentage of efficiency possible with the amount without additional equipment.

Business—the increase will be profit

1919	
970,007 Lines	● On Six
840,000	● Monotypes
1,000,007	
1,108,267	
1,115,215	
1,122,053	
4,432,964	

each double column ad, set in the form NINE minutes (LINE)—A twelve-inch three-line in the form EIGHTEEN minutes and "made up" with

Inexhaustible Monotype Material.

This is Monotype Efficiency.

Monotype Non-Distribution.

NON-DISTRIBUTION—MONOTYPE prompt and profitable ad composition.

MONOTYPE MACHINE COMPANY, PHILADELPHIA



This is a Composite Ad

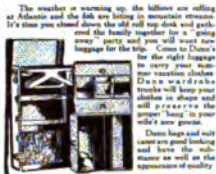
In different sections selected from two issues of The Baltimore Sun—showing composition in six to eighteen point type set in measures from three to fifty-eight picas, containing every variety of composition necessary in the ad-work of a metropolitan daily—all set on Standard Monotype Composing Machines, with Monotype display type and made up with Monotype leads, slugs, rules and spacing material.

Note the single-column ad headed "Groceries." The entire hand and machine time on this ad was less than one hour, and it came from the proof-rooms without a single error marked. Clean proofs are a part of Monotype efficiency.

Special attention is called to the "spin" ad below. This was in the center of a double-page "spread" and was set in one operation exactly the same as straight, single measure matter, but produced in two sections through the use of the Monotype Duplex Keyboard. Note the white line of demarcation down the center.

(Monotypes furnished through courtesy of the Dept.)

The Right Luggage for Your Summer Trip to the Seaside or the Mountains



The weather or warming up the blouse are calling at Adams and the fish are biting in mountain streams. It's time you closed down the old roll top trunk and get out the family luggage for a "going away" party and you will want new luggage for the trip. Come to Dunns for the right luggage for every year, superior vacation clothes. These waterproof trunks will keep your clothes as dry as the "new thing" in your wardrobe's new gown.

Check bags and suit cases are good luggage for the city. They are made as well as the reputation of quality.

Trunk \$2.75, Suit \$2.40, Wash Case \$15.80, Wash Case \$27.16

Dunns 102 N. Charles

This Is Baltimore's Greatest Fur Sale

Not in magnitude alone, but in the quality of the furs. Comparison—the best of all tests—will tell. Buy now at small profit in our Cash Storage Vault.

Advertisement for fur sale featuring various fur coats and pieces. Includes text: 'Special \$6.75 Pair', 'WASH GOODS', 'DOMESTIC SPECIALS', '208 Rugs to Sell', 'LINOLEUMS', 'RUGS', 'SCARFS', 'MUFFS'.

Watermelons 29¢. Choice \$1.78. Dozen. Includes various grocery items and prices.

August Sale Plush Coats. 30 Per Cent. Less Than Regular Price. For selection there are ten models—the most luxurious imaginable and the nearest approach in looks to elaborate, expensive fur coats we have ever displayed.

Piece Goods. Wash Goods. Domestic Specials. Bleached Sheets. Includes various fabric and textile items.

208 Rugs to Sell at 1/3 to 1/2 off former prices. Includes various rug styles and prices.

Madam Wil! Buy Furniture From 27% to 33% Per Cent Off. Act Now! A situation unparalleled in the history of the furniture industry confronts us.

Groceries. Includes various food items and prices.

Linoleums. Includes various linoleum products and prices.

The Monotype System includes the use of Monotype type, for all faces 36-point and smaller, and Monotype rules, leads, slugs and borders, which give a new dress every day for the entire paper. It includes composition of advertisements on the Monotype as far as possible and the setting of the rest from new Monotype type. Because it eliminates the non-productive operations and the necessity for any standing matter except live ads, it reduces the space required and makes every ad man one hundred per cent productive.

BILL GETS INTO A MONOTYPE SHOP

DEAR JACK:

Guess you're wondering what happened to your old chum, Bill.

Struck the big village Tuesday night and looked into a couple of news joints; but it was all machine, and no chance for a real comp.

Next morning, started out right after breakfast and struck a sit. first place, and, believe me, it is some joint; full cases all the time and plenty of leads and slugs.

The main squeeze is some printer and has a swell guy helping him, who marks up all the copy with the type it is to go in, and I have been trying all the week to catch him marking it wrong. Nothing doing.

You just take the copy and go to your alley and set it up. All the cases in the dump are right in my alley—that's the way it feels—even if there are a dozen alleys. And, do you know, every morning the boy fills up all the cases with new type.

Yesterday I had a chance to look around, and found that every job was dumped into the hell-box as soon as it came off—brand new type, too.

In the next alley is a pretty good sport, who came from out our way, and we are getting quite chummy. He says it's cheaper to fire the jobs in the hell-box than to "dis." them. What do you think of that?

And the way those jobbers slam the jobs through would scare old Jim Jackson stiff. Why, they put them on, set the guides, and go right ahead. My buddy says that's because it's all new type.

Today I found out all about it. I was going to piece some leads when the "boss" saw me and told me to go to the storeroom and get some the right size. It was some storeroom, believe me. More leads than I ever saw before, and cabinets of sorts all around the room as high as your head.

But I found out the secret of it all, for right in the next room was a row of Monotypes going lickety split ahead faster than you could count, making more type.

Wish you could lamp this joint, Jack, it would make your eyes stick out a foot. Took me two days to find out it was real and no dream.

Just think! All the cases full all the time, and no sorts to hunt for. Leads, slugs and rule galore, and lots of everything. The copy all marked up so that you don't have to reset any lines. No pi in the quad boxes; and that

reminds me, bushels and bushels of quads. No wrong fonts; no bad letters. It seems like a dream; almost too good to be true.

Say, Jack, you ought to cut it and come to the city, and get in a Monotype composing room. Gee, I am feeling like a young colt; doing more than twice as much work as on the *Gazette*, but not half as tired when the bell rings. And making better jobs, too.

The shop is busy and it looks like a steady; but, if it breaks, me for another Monotype joint. There's nothing like it.

Your old chum,

BILL

Monotypography

A very neat and attractive circular in Monotype Caslon announces the formation of the Pacific Type-setting and Type Foundry Company, of San Francisco. It is printed in black and buff tint on a buff laid paper. The composition is excellently arranged and spaced.

From the up-to-date plant of A. V. Haight Co., Poughkeepsie, N. Y., we have received a sample copy of an excellently well-printed issue of *Town and Country*, with a little note that this magazine was entirely produced in the plant of the A. V. Haight Co. Both the composition and presswork are good, and they have a right to be proud of it.

"Of Diverse Tongues But With a Common Will" is the suggestive caption of a circular from the Eddy-Marsh Company, Providence, R. I. Taking as a theme the fact that but few words are actually needed in everyday speech it gives forty-three of the most used words and their equivalents in seven languages, arranged in parallel columns. In addition to being unusual and interesting it calls attention to the fact that the Eddy-Marsh Company sets type in all these languages.

One of the finest type specimen books that we have seen for some time has just been issued by the Hershey Press, Hershey, Pa., under the title of "Monotype Faces." It is printed on high-grade deckle-edged antique paper in black ink for the type and brown for the rule border which surrounds each page. A full page is devoted to each specimen, and the pages are arranged in series, with a neat sub-title page for each series. The book is 6½ by 9½ inches in size and is bound with cardboard covers and fly leaves to match. It is, indeed, a specimen book *de luxe*.

It is always a good sign when an old-established firm uses modern methods to attract business; it is therefore with pleasure that we note that William Green, a Corporation, New York City, is taking its own medicine in the shape of direct advertising. William Green, now the President of the U. T. A., has always been a live wire, but recently he has added to his facilities for serving his clients by an "Editorial and Plan Department," which is equipped to prepare copy and lay out advertising campaigns. It is issuing a series of booklets to let the public know of the new department. Two of these have reached us, and we desire to compliment William Green, a Corporation, on their excellence, particularly the one entitled "The News in Your Product."

EFFECTIVE USE OF MONOTYPE MATERIAL

Newspaper printers and advertising men realize the value of a background in holding a large advertisement together and unifying it, but have been heretofore deterred from using it rightly because of the cost of foundry material. The Monotype, with its unlimited supply of all kinds of composition material, has remedied this and made possible backgrounds in harmony with the advertisement, no matter how big the space. One of the simplest is the straight rule ground as shown in the reproduction, on this page, from a full-page advertisement which appeared in the *Calgary Herald*, which is also an excellent example of proportion.

One thing about Monotype rule backgrounds is that they cost little, if any, more than slugs to fill the same space.

Mr. L. O. Spencer, Advertising Manager of the *Calgary Herald*, writes: "I find that samples of Monotype work of this kind are a great assistance in closing up with certain hard accounts."

I AM THE PRINTING PRESS

"I am the printing press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.

"I sing the songs of the world, the oratorios of history, the symphonies of all time.

"I am the voice of today, the herald of tomorrow. I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.

"I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.

"I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of hope eternal.

THE CALGARY DAILY HERALD, FRIDAY, NOV. 11, 1911

Lest We Forget--

On Nov. 11th, 1918, all Officers commanding Units in France received the following despatch--
"Hostilities will cease at 11 a.m. All Units will stand fast until further orders."
 The fighting men of Canada had finished their job.

In Flanders fields the poppies blow
 Between the crosses, row on row
 That mark our place; and in the sky
 The larks still bravely singing fly,
 Scarce heard amid the guns below

We are the dead. Short days ago
 We lived, felt dawn, saw sunset glow,
 Loved and were loved, and now we lie
 In Flanders fields.

Take up our quarrel with the foe,
 To you from failing hands we throw
 The Torch. Be yours to hold it high;
 If ye break faith with us who die,
 We shall not sleep, though poppies grow
 In Flanders fields.

Lt.-Col. Dr. John McRae

Buy Victory Bonds

This page advertisement printed in the Winner Lane 1000 Characters by THE MONOTYPE-POLESTAR COMPANY, LIMITED

"When I speak a myriad people listen to my voice. The Anglo-Saxon, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

"I fill the dullard's mind with thoughts uplifting. I am light, knowledge and power. I epitomize the conquest of mind over matter.

"I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

"I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

"I am the printing press."

The above timely gem of thought was taken from a card sent out with the compliments of Saults & Pollard, Ltd., Winnipeg, Canada. It carries a lesson of life and cheer to the printer and emphasizes the enduring vitality of the press.

FROM NEW YORK TO CHICAGO

Mr. Everett R. Currier, the well-known typographic expert, has joined the "Advertising Art Service" of Charles Everett Johnson Company, Chicago, as head of their new department of advertising typography. A large and handsome four-page circular has been issued announcing the new connection. It is printed in Caslon Old Style on antique paper, using black and orange inks. Being designed by Mr. Currier, naturally it is very attractive and effective. We wish Mr. Currier every success in his new connection and congratulate his coworkers upon having secured his co-operation.

JOHN W. DONOHUE

In the death of John W. Donohue, Vice-president of M. A. Donohue & Co., Chicago lost one of its best-known and most active business printers.

Mr. Donohue was fifty-three years of age and had spent thirty-six years in the service of M. A. Donohue & Co., which firm was founded by his father.

His death came suddenly from heart disease aggravated by the shock of the death of his mother the day before.

Mr. Donohue was a progressive, and a firm friend of the Monotype and modern methods in the composing room.

Borders and Rules

From the very inception of typographic printing the border and ornament have been considered a necessary concomitant of the reading matter in the make-up of the page when more than the plainest readability was desired.

Borders were at first copies of the work of the artistic penmen who had produced the wonderful manuscripts that form the treasures of our great libraries; but gradually utility crowded art, and ease of handling was made the main feature of border designs, which became mere repetitions of units or alternations of two or more such units.

Then came a fashion for more elaborate things, and we were flooded with wonderful combination borders of many characters, some of which afforded beautiful borders in the hands of really artistic workmen, but which were mostly used without regard to fitness or balance. Much time was wasted in the composing room over these combinations, and a demand for something easier to handle drove them out.

Today we have a return to the original artistic idea of the human mind, and find satisfaction in the repeated and alternated unit borders which can be handled quickly by compositors of ordinary training and yet which afford opportunity for the studious printer who has trained his mind and eyes to recognize balance, proportion and color value.

The Monotype Specimen Book of Type Faces shows several hundred borders of this latter class, each of which is complete in itself, with a balance that is pleasing and with

artistic value, many of which may be combined with rules or other borders to produce more striking bands, borders and page ornaments.

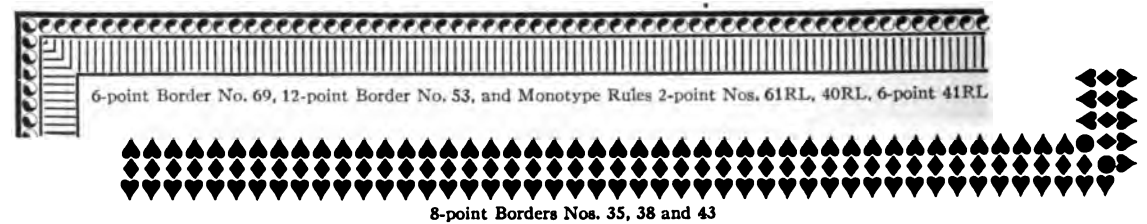
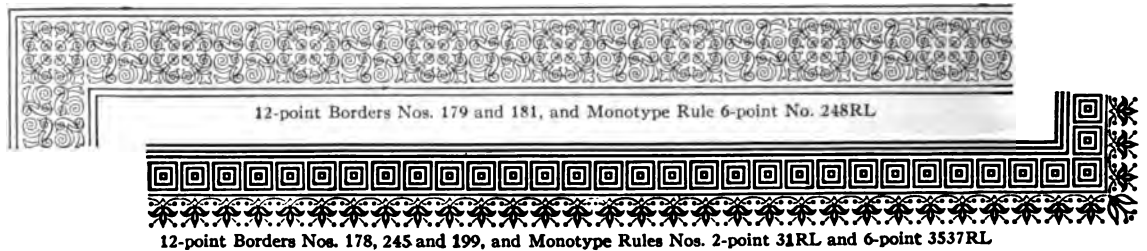
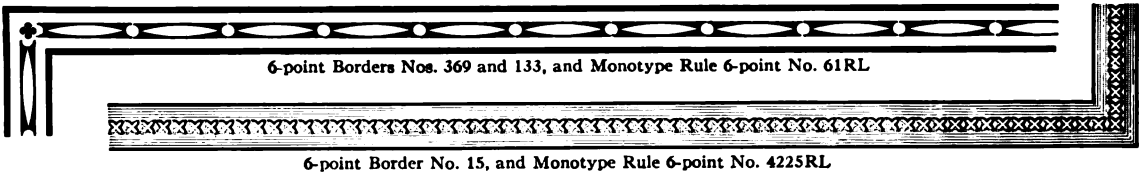
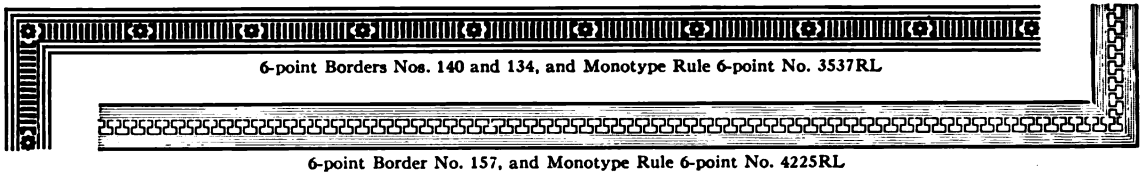
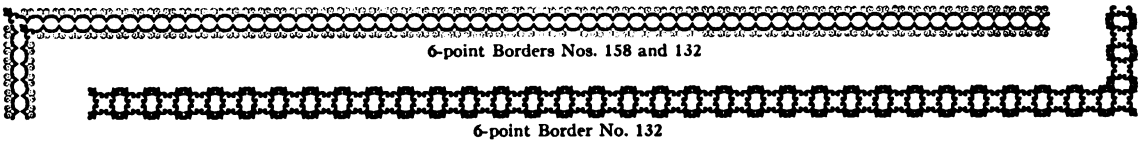
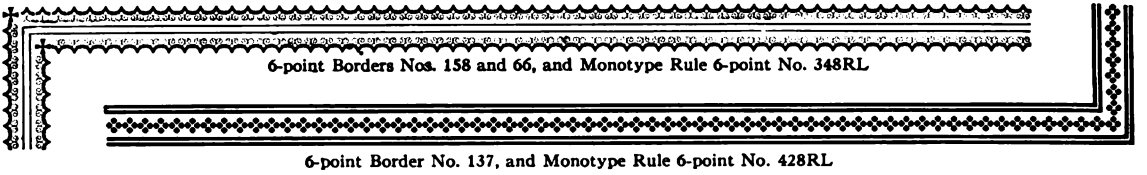
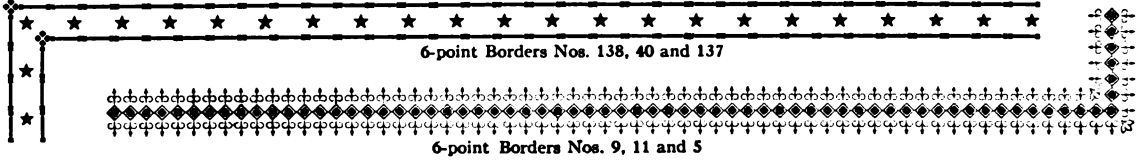
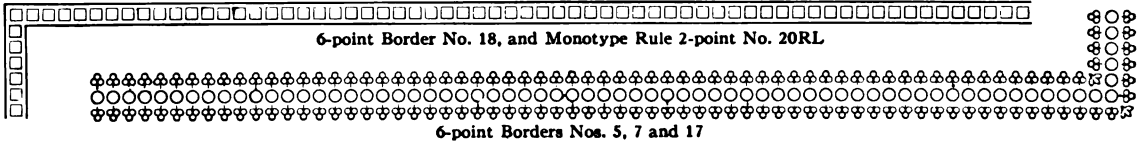
On the following pages we show a few of the thousands of pleasing and appropriate combinations that may be produced with Monotype borders and rules. These are only suggestive; for instance Border No. 88 with Corner No. 89 is shown in two combinations, one three characters wide and one two characters wide; while on Page 2 of the cover the same characters are shown in an entirely different combination; and it is possible to make several others with just these two characters and rules. A number of other borders are equally prolific; Number 23A and 23B, for example, being capable of eight variations without the assistance of any other characters. By the way, this particular border is a survival from the seventeenth century.

Many of the combinations shown on Pages 70 and 71 can be made in various sizes to suit the size of the job upon which they are to be used, as the characters are made in several point sizes.

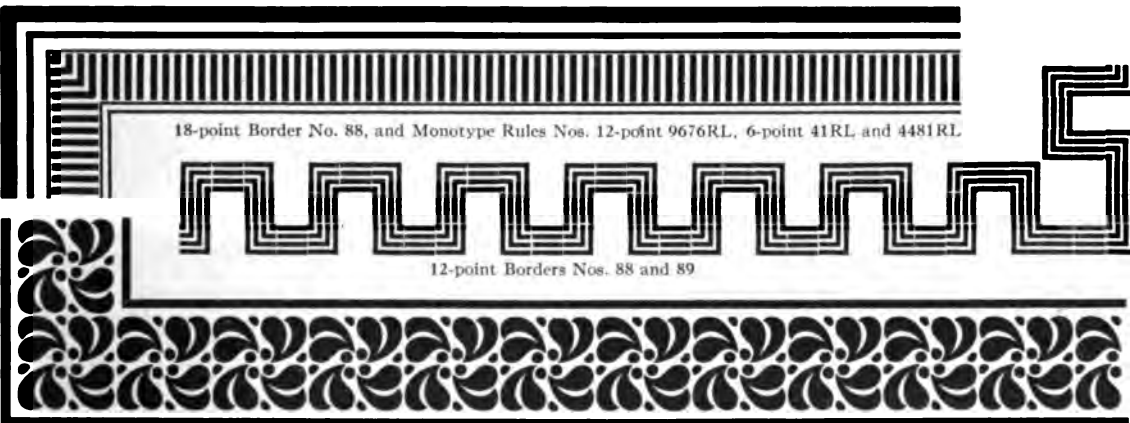
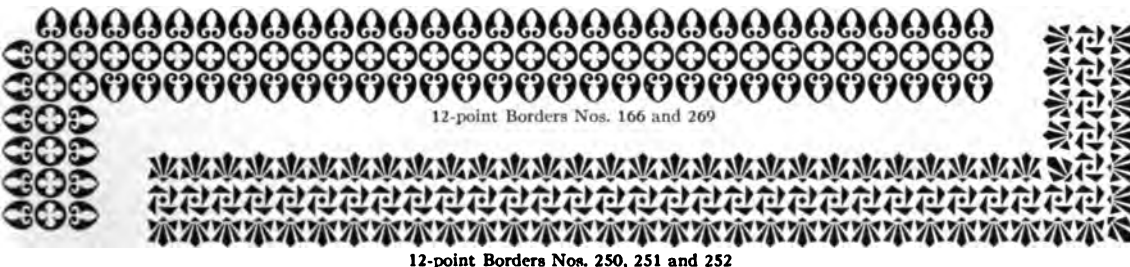
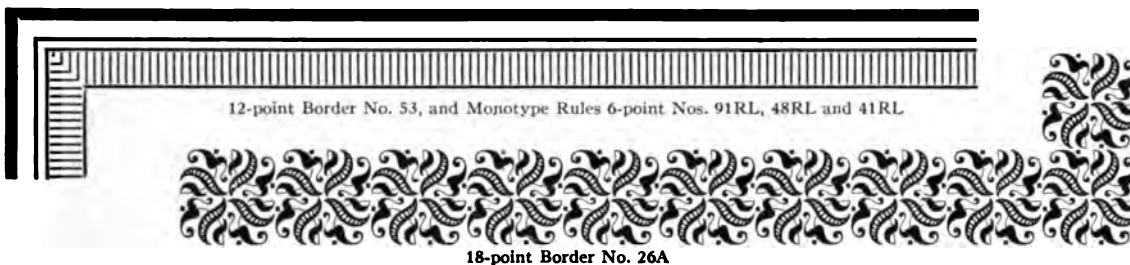
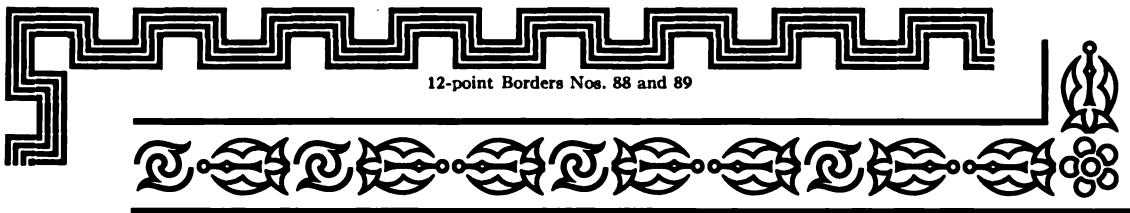
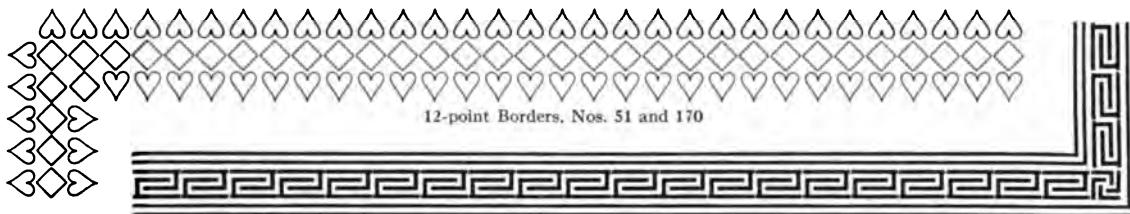
With each example is given the numbers of the borders and rules used, so that any of our readers can readily reproduce it or refer to the Specimen Book and see what other sizes have been made of the character he desires.

Of course, it is hardly necessary to point out the fact that Monotype borders and rules are always new and avoid the familiar spotty effect that comes from using in the same page foundry borders with various degrees of wear.

MONOTYPE



MONOTYPE





HARRY A. GATCHEL

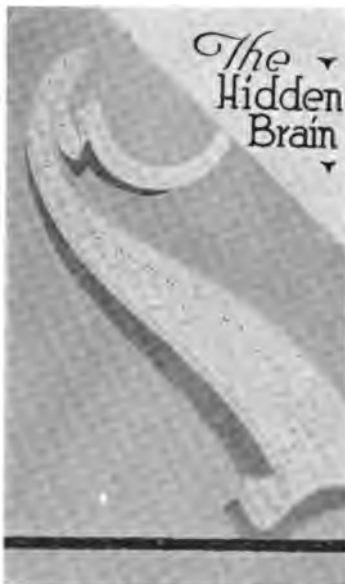
The allied printing trades of Philadelphia and the country at large met a severe loss on December 24th, when Mr. Harry A. Gatchel, president and active head of Gatchel & Man-

ning, the well-known firm of engravers, died in his fifty-sixth year.

A man of vision, he early saw the future of photo-engraving and entered the business with Mr. Joseph H. Weeks. After a short time they separated, and Mr. Gatchel took as a partner Mr. Frank E. Manning, establishing the firm of Gatchel & Manning. At the death of Mr. Manning, a few years ago, Mr. Charles A. Stinson, who had been with the firm in an executive capacity for some time, was made vice-president.

Always active in any movement for the benefit of the craft, Mr. Gatchel was one of the moving spirits of the International Association of Photo-Engravers; he also took a lively interest in the local and national Typothetae. He was a member of the Poor Richard Club, the Rotary Club, the Kiwanis Club, the Manufacturers Club, and other business associations. He was also well known in Masonic circles, being a member of Olivet Lodge, No. 607, a thirty-second degree Mason, a Knight Templar, and a member of the Order of the Mystic Shrine.

Harry, as we all loved to call him, always had time and inclination to take an interest in the other fellow's problems, and many young printers can look back with satisfaction to the advice and help Harry gave them on the road to success.





ICINATING in its action—a marvel of roughness and efficiency, the Monotype is of the basical and most picturesque modern printing lines. Even to the old, so-called printer there is an interest in it—a feeling of fitness that grips. It's the pot of the shop.

The Hidden Brain

It's an education and a pleasure to watch the Monotype at work. Water, compressed air, gas and electricity have their separate functions in its operation of casting and setting type.

Seated before his keyboard, the operator presses the desired keys, and the Monotype, responding to his touch, punches small, round holes through a paper ribbon. While this ribbon is running through the casting device, a blast of air, ten to fifteen pounds in pressure, guides the working mechanism that casts the proper letters. Each combination of perforations represents a separate type character, and the uncanny machine manufactures and places it in correct position, practically simultaneously. The machine is justified

to within one ten-thousandths part of an inch—an inconceivable fraction.

The Monotype is a delicate and complicated worker. Its smooth effectiveness is suggestive of a guiding brain cunningly hidden. The clear, fine face of type it manufactures is unequalled by any machine.

A battery of these is in operation in our composing room every business hour of the day. They are vibrant with energy and are eager, ever ready to work for you.

STEWART SCOTT PRINTING COMPANY
 214 CHESTNUT STREET
Member of the United Typothetae of America

AN ATTRACTIVE FOLDER ISSUED BY THE STEWART SCOTT PRINTING COMPANY, ST. LOUIS, MO.

MONOTYPE

A JOURNAL OF COMPOSING-ROOM EFFICIENCY

THE WORD MONOTYPE MEANS MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE-AND-RULE CASTER



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

VOLUME 7

FEBRUARY, 1920

NUMBER 8

THE PRINTER'S OPPORTUNITY

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

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

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

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

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

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

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

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

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

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

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

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

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

MONOTYPE RULES AND BORDERS

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

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

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

COPY TO CUSTOMER

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**T. FRANK MORGAN JOINS
MONOTYPE**

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

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

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

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

"OLD, BUT STILL GOOD"

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

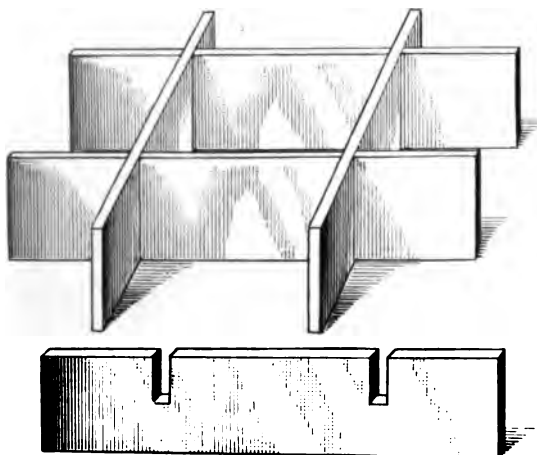
This page was composed upon one of the old "C" keyboards and casters which have just been replaced in that plant by an up-to-date Monotype equipment. This old machine was installed in 1906, and has been in

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

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

QUICK METHOD OF FILLING BLANKS

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



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

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

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

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

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

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

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

USING THE LOW QUAD AS A BASE FOR ELECTROTYPES

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

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

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

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

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

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

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

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

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

AN EVOLUTIONARY IMPROVEMENT

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

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

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

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

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

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

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SERIES 346K. 12 PT. NO. 3 SIZE: BEST
SERIES 346K. 12 PT. NO. 2 SIZE:
SERIES 346K. 12 PT. NO. 1 SIZ

PERFECT IMPRESSIONS CAN
BE MADE ONLY FROM
PERFECT TYPE; THE ONLY
PERFECT TYPE IS
NEW TYPE

THE MONOTYPE FURNISHES NEW TYPE AND
MATERIAL FOR EVERY JOB

DR. A. J. BROWNLOW
FERRIS BUILDING
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SUNDAYS, 11 TO 12 A. M.

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ACCOUNTANTS AND AUDITORS
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YOU ARE CORDIALLY INVITED TO ATTEND
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THE WORK OF THE MEMBERS AND PUPILS IN
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FEBRUARY 5, 6 AND 7, 1920
FROM 4.30 TO 10 P. M.

MAIN AT CARLTON AVENUE
ENTRANCE BY WEST DOOR

CAMBRIDGE ART SOCIETY
CAMBRIDGE

NORTON COMPANY
PACKING AND SHIPPING
DEPARTMENTS

PLANT 4
—
FIRST ANNUAL
BANQUET

PARKER'S
INK
REMOVER
AND
LIGHTNING
STAIN CHASER

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

—
PARKER'S
FRANKLINVILLE
PA.

GEORGE J. WALKER

WALKER & HOLLINGSHEAD
ENGINEERS
LIPPINCOTT TRUST BUILDING
PHILADELPHIA

JOHN E. F.

PIPE MANUFACTURING Co.
151 CHAMBERS STREET
NEW YORK CITY

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

CONTINENTAL MFG. CO.

No. _____ PHILADELPHIA, PA.

REV. J. BENTHAM WALTON

ZION CHURCH
EIGHTH STREET AND
COLUMBUS AVENUE



AN ENTHUSIASTIC MONOTYPE GET TOGETHER

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

From New York:

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

From Boston:

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

From Chicago:

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

From Toronto:

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

From the Monotype Company of California:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

JOSEPH J. DALLAS IN NEW ROLE

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

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

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

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

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

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

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

TRADE PLANTS GET TOGETHER

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

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

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

MONOTYPOGRAPHY

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

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

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

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

Monotype

A JOURNAL OF
COMPOSING-ROOM
EFFICIENCY

Published by Lanston Monotype Machine Company, Philadelphia

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY, BASED UPON THE WORK OF THE MONOTYPE, BOTH AS A COMPOSING MACHINE AND AS A TYPE-AND-RULE CASTER

Volume 7

MARCH, 1920

Number 9

Handling Standing Jobs

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Eighty-five Years Young

A Printing Business That Has Consistently Refused to Grow Old



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

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

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

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

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

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

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

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

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

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

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



J. C. FORMAN C. O. BASSETT
The men whose policy consistently followed has
built a great success

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

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

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



MONOTYPE CORNER, FORMAN-BASSETT CO.

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

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

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

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

Monotype and 100 Per Cent. Efficiency

REPRINTED FROM "HUGH STEPHENS' IMPRINT"

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

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

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

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

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

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

Repeat Order in Two Months

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

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

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

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

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

Printing Under Right Conditions

The MacGregor-Cutler Co., Pittsburgh, Pa.

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

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



PRIVATE OFFICE OF GEORGE A. MACGREGOR

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

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

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



EXECUTIVE OFFICE MAC GREGOR-CUTLER CO.

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

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

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

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

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

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

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

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

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



F. P. Morgan

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

Where Monotypes Lead

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

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

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



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

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

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

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

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



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

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

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

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

A Newspaper With Ideals

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

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

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



CORNER OF CASTER ROOM, DALLAS JOURNAL

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

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

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



THOSE WHO DO REAL WORK IN THE PHILADELPHIA DISTRICT

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

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

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

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

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

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

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

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

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

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

The Monotype's Good Work in the Government Printshop

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

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

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

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

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

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

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

ANALYSIS OF COMPOSITION G. P. O.

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

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

Monotypography

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

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

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

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

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

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

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

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

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

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

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

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

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

with and

MONOTYPE

A Journal of Composing-room efficiency, published by the Lanston Monotype Machine Co., Philadelphia

Volume 8

APRIL, 1920

Number 1

THE MONOTYPE system of newspaper ad composition provides for setting at the keyboard all the type from 4½ to 18 point and furnishing all the larger type and strip material needed to make every ad man 100 per cent efficient. It includes a system of copy layout and composing-room arrangement which greatly increase the productive capacity of the ad room.

*High Quality
and Low Cost*

are not usually closely associated in the printshop and cannot be had under the old conditions of equipment and management. The installation of

*The Monotype System
and Non-Distribution*

brings new conditions that reduce the cost and at the same time maintain and improve the quality of the product and the amount of salable output.

*True Economy in the Composing
Room is Impossible Without
the Monotype*

LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY, BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE-AND-RULE CASTER

MONOTYPE

A Journal of Composing-Room Efficiency

PUBLISHED BY THE LANSTON MONOTYPE MACHINE COMPANY PHILADELPHIA

Volume 8

APRIL, 1920

Number 1

The A. N. P. A. Convention

The 1920 Annual Convention of the American Newspaper Publishers Association, which includes in its membership newspapers from all over the United States, will be held, as usual, in the Waldorf Hotel, New York City. It will open on Wednesday, April 21, and continue for three days.

As there are so many vital problems affecting the newspaper business as a whole to be discussed there is little doubt that there will be a record-breaking attendance of those whose vocation is catering to the public demand for prompt information of the happenings of the present excited and excitable conditions throughout the World.

Though the war is over and peace imminent, though the censor has been dismissed and the wires opened, there are still some government actions that the newspaper men would like to see modified or eliminated, and which will come in for a share of the discussion. The questions of government advertising, free publicity, and the zoning system in fixing postal changes still loom up big to the business department.

Then there is that most important question of all—the cost of production. This H. C.

of L. (or we might say, H. C. of E., meaning high cost of existence) has assumed greater importance than ever before in the history of newspaper making.

Of course, it centers around the cost and scarcity of white paper, and it is here that the greatest discussion will take place over the regulations or the restrictions necessary to give all (large and small) a sufficient supply of this life blood of publicity to enable them to continue to exist.

But while of such enormous importance as to almost overshadow all other troubles the shortage and high price of paper is not the only legacy that war disturbance has left the newspaper publisher. There is also the shortage of competent labor, the increasing cost of labor, and high prices of materials and supplies for the manufacturing departments of the newspapers.

This difficulty is more pronounced in the composing room, and especially the ad composing room than in any other departments; but luckily for the harassed production managers there is a remedy at hand in the Monotype system.

The Monotype newspaper ad composition system is rapidly gaining approval among those superintendents and managers

who have investigated and studied the results it has accomplished in those plants where it has been installed, and their number is growing rapidly.

The Monotype system of ad composition provides for the setting at the keyboard of all the type from 4½ to 18-point and furnishes all the larger type and the strip material needed to make every ad man 100 per cent. productive. It also includes a system of copy layout and composing-room arrangement that greatly increases the productive capacity of the ad room.

Many of those who attend the A. N. P. A. Convention will know of the value of the Monotype system but as they may want to know more of the details, and there will be a number to whom the ad composition system will be new, arrangements are, therefore, being made for them to meet Monotype representatives who will take pleasure in showing them just how the system works.

As MONOTYPE goes to press too early to include details of the convention program, we can only repeat the assurance that it will be even better than in previous years and that all the sessions of the convention will be well worth attending.

It Couldn't Be Done, But They Did It!

After the usual delays incident to remodelling the building at 280 Broadway was ready for the new home of the *New York Sun*, and in spite of the fact that the Christmas advertising was at its height. The *Sun* moved from its old location on Nassau Street to the new building on the night of Saturday, December 13.

Everyone connected with the printing industry, of course, can appreciate to some extent, what it means to "move," but few people realize the gigantic task of moving such a plant as constitutes the mechanical equipment of a metropolitan newspaper, especially one that publishes morning, evening and Sunday papers.

Nevertheless, under the personal guidance of Messrs. J. E. Martin, superintendent of the paper, and Robert H. Roesen, mechanical superintendent, with their staffs of able assistants, this "moving" was accomplished without missing a single issue, and the *Sun* of December 15, was gotten out in its entirety in the new building.

Mr. Roesen, had all the electrical and other connections in the exact positions wanted and also had two of the new presses and a part of the new stereotyping equipment installed, tested out and ready to run. Mr. Martin had a few of his forty-seven slug machines installed; in fact, these two superintendents had done everything that possibly could be done in the way of "taking time by the forelock" to the end that after the Sunday, December 14, edition was out, the actual moving might begin on Saturday night.

The *Sun* has operated Monotypes in its ad department for a number of years and had placed an order for eight new composing machines to replace eight machines which had been in the plant twenty years. Since these machines had been operated at least two shifts all that time, they have had the equivalent of fully forty years' use.

Mr. Martin had the eight new machines installed, tested and ready to operate, and in addition moved over four of the other Monotype composing machines, which have been in the plant about twenty years. These four machines were overhauled and are now operating, as type, lead, rule and slug casters with the eight brand new machines.

The *New York Sun* now has a show plant well worth visiting. Located at the intersection of Broadway, Chambers and Reade Streets, it has light on three sides. The main entrance to the business office being at No. 280 Broadway.

One of the things that attracts the attention of visitors is the splendid lighting system. It is the latest type,

called Duplex Light, manufactured by the General Electric Co.

The editorial rooms of the *Evening Sun* are on the second floor, Broadway and Reade Street corner. Between these two editorial rooms is placed the telephones, wire service, etc., so that they are easily accessible to both the day and night editors.

The composing room is on the second floor immediately back of the editorial rooms. This room contains about 6000 square feet and is without doubt one of the finest composing rooms in the United States.

Mention should be made here of the fact that this building only had a court or large air shaft in the center and it was necessary to span this, so that the entire composing room was practically sealed up. This called for mechanical ventilation, and an elaborate system was installed—a system which really ventilates.

Of course, Mr. Martin prepared the layout of the composing-room equipment of machines, furniture, etc., in advance, with the result that every machine, cabinet, make-up table, proof press, bank, or other article was put in its proper place as it was received from the old plant.

The Monotype keyboard ribbons are passed through a copy window to the Monotype casting room. This room has every facility for producing a complete Monotyped ad. Care has been exercised with regard to ventilation and the machines are equipped with the latest style electric heaters.

When the matter comes off the casters, it is placed on galleys and placed in two delivery windows; from there the compositors get the type.

A feature of the *Sun* composing room is that the ad room is placed on one side and the news room on the other, both working to the make-up in the center of the room.

Just as the greatest care has been exercised in arranging the business offices, editorial rooms, composing room and other departments of the *Sun*, so a great deal of forethought was given to the layout of the press and stereotype rooms which are located in the basement. Two brand new presses were installed before the moving was started and since then the removal of the other presses has been completed. It is necessary to see this press room to appreciate the amount of alteration necessary to the building to give them plenty of working room which is something that is lacking in the average newspaper press room. Positions for ten presses were provided and all will be occupied. The rotogravure presses occupy a separate room adjacent to the main press room.

On February First, Mr. Munsey accomplished what is probably the greatest achievement in the history of

newspaperdom in the world, when he combined the *New York Herald* with the *New York Sun*, thus bringing about the coalition of two of the largest and most powerful metropolitan dailies.

When it is considered that the mechanical departments of these two papers were to be merged in the plant of the *Sun*, it would seem to be almost too much of an undertaking to follow immediately the moving of such a plant; but just as Messrs. Roesen and Martin accomplished without a hitch, the moving of the equipment from the old *Sun* quarters to the new so they accomplished the merging of the mechanical forces and part of the equipment of these two great papers.

The layout of the composing room necessarily had to be changed somewhat to provide space for additional typesetting machines, as fifteen or more of these have already been brought from the *Herald* into the *Sun* composing room.

Some slight indication of the enormous task imposed on the mechanical departments will be realized by newspapermen, when it is remembered that the *Sun* was an eight-column paper and the *Herald* a seven-column paper, it certainly called for some fine engineering ability to take care of this matter without missing any issues.

On Sunday, February 1, "*The Sun and the New York Herald*" came out and of course has been issued every morning since.

So that, in spite of seemingly insurmountable difficulties, it seems that nothing in the way of producing a newspaper, is too much of a task for the superintendents of the *New York Sun* and their assistants.

THE TYPE USED

The type face used for this number of MONOTYPE is our Series No. 20, a face having a distinct character of its own.

While it shows considerable color, it is clear and readable and makes a good appearing page.

This series is made in all the sizes from 6 to 36-point, both Roman and Italic. It is very popular with department store advertising men.

Each issue of MONOTYPE is composed in a different series of type face and the printer who keeps his copies and binds or files them has an excellent specimen set of the most popular faces in actual use, which will be of value in showing customers just how the particular face under consideration will look.

Use the Monotype Ad-room System.

Non-Distribution Not a Theory

WHAT IT HAS ACCOMPLISHED IN A PROMINENT ROCHESTER PLANT

To the man who has not studied it or who has not seen it in use the Non-Distribution System may seem as it did to a certain publisher in Central New York, who recently said: "Non-Distribution is chimerical, a thing beautiful in theory and greatly to be desired but impossible of attainment."

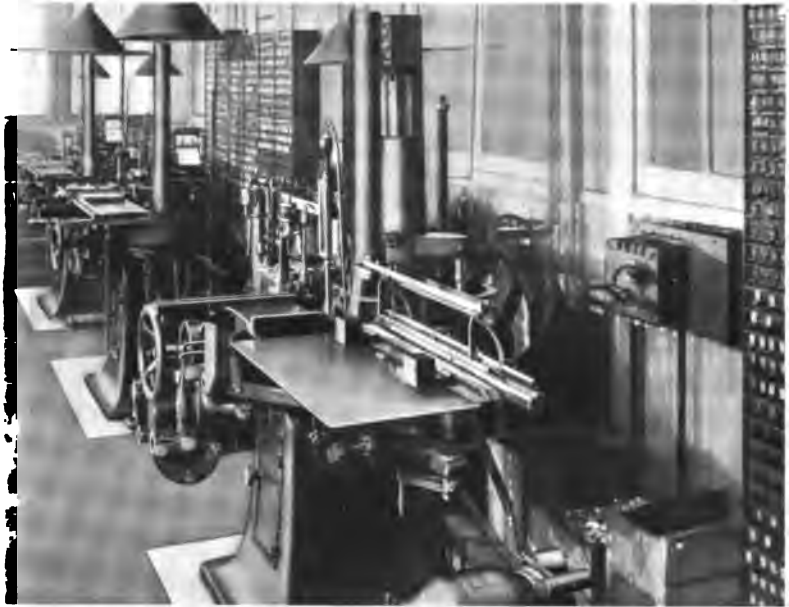
Of course, he was wrong and was standing in his own light because he had not investigated what Non-Distribution was actually doing. But there are many others like him and for their benefit we are glad to be able to give the story of a little journey to the plant of the Henry Conolly Printing Company, Rochester, N. Y.

This firm installed the Monotype Non-Distribution System two years ago and has used it continuously since, each month proving its practical value and making it more enthusiastic regarding the results.

At the present time the composing room of the Henry Conolly Company, contains but 250 pounds of foundry type, a special face used for one customer, and the only other foundry material is the metal furniture used in locking up forms.

Every piece of type, border, rule, lead and slugs used in building a job in the Conolly composing room goes to the "hell-box" after the job is finished.

Thirty compositors are employed, one property man looks after the sorting up of the type cases, lead and rule racks, etc., and at the end of each day every compositor's time card



THE CASTER ROOM, THE HENRY CONOLLY PRINTING CO.

shows eight hours of productive time. There can be nothing else, as there is absolutely no distribution in this plant beyond that handled by the property man in connection with his other duties.

The records of this plant show that, before the adoption of the complete Non-Distribution System, thirty per

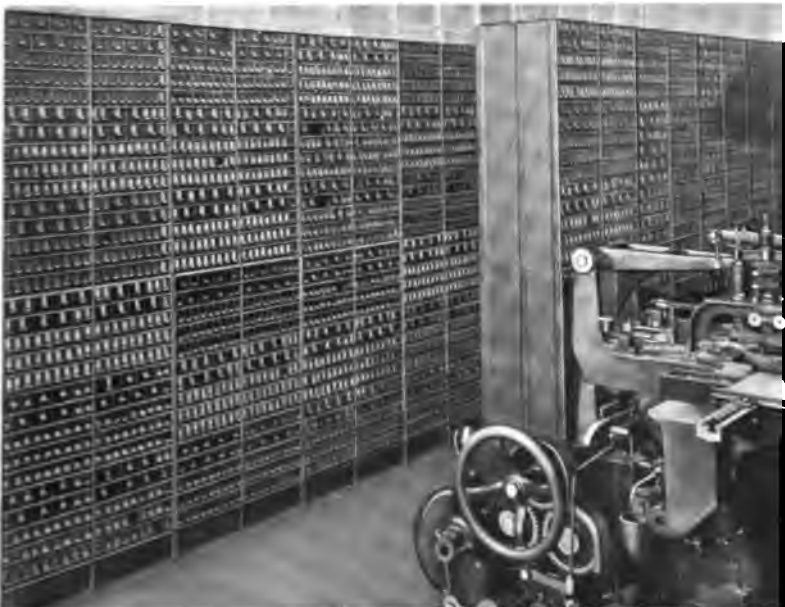
cent of each man's time was non-productive, a loss which equalled the time of nine men. Today all of every man's time is productive and it does not take any intricate figuring to what that means when work is coming in faster than it can be turned out and the pay-roll keeps soaring skyward. This saving is not theoretical, or guessed at, but is shown by the accurate cost records kept by the Henry Conolly Company.

The time saved by always having full cases and an unlimited supply of spacing material is another big saving which shows in increased production and less fatigue and should be given due consideration.

The Monotype equipment of the Conolly plant consists of five casting machines and five keyboards. Three of the casters are running continuously on composition of all kinds, while the other two keep busy on material—one making display type up to thirty-six point and the other leads, slugs and rules.

The superintendent, Mr. Frank Eichorn, is an enthusiastic believer in the value of the Monotype and Non-Distribution as profit producers, and has been instrumental in bringing the Non-Distribution System up to the 100 per cent. efficiency that now prevails in this plant.

Mr. Henry Conolly, the head of the firm, is one of the most modern and progressive printers, and gives his personal opinion and endorsement of "Monotype Non-Distribution" in an



PART OF THE STORAGE CABINETS, THE HENRY CONOLLY PRINTING CO.

unsolicited testimonial from which we make the following extracts:

"Your Non-Distribution System has proven so extremely satisfactory, notwithstanding we have given it the most severe test, that I feel we owe it to you to tell you just what it means to us.

"Although we had used Monotype Composing Machines exclusively for several years and found that they did all you claimed for them, when the Non-Distribution idea was first spoken of we hesitated because of our belief that it could not be made profitable in our plant. The figures presented by your salesman, however, were so convincing that we made as thorough an investigation as possible and then installed the additional equipment.

"Because of the variety of our work and the special requirements of our customers we found it necessary to purchase about 175 fonts of matrices and two additional Type-and-Rule Casting Machines."

Your representative told us that the saving in cost by the Non-Distribution System would pay for the equipment in about three years; but now, after having operated it for nearly a year, our cost records prove that it will pay for itself in a little over two years.

"This statement is based on direct savings, but in addition to this we find that there are many indirect savings, such as time saved in make-ready on the presses, time saved by always having on hand an abundance not only of type, but leads, slugs, rules and spacing material, and any number of other conveniences all of which save time and which it is unnecessary to mention."

So thoroughly satisfied is the Henry Conolly Company with the results of Monotype Non-Distribution in its plant that Mr. Conolly has extended the privilege of referring hesitating prospects to him in these words:

"It gives us great pleasure, therefore, to tell you that not only are we satisfied with the Non-Distribution System, but we think that all printing offices of any size should adopt it, and we will be glad to have you refer any of your prospects to us who are interested in having actual proof of what the system has done in our plant."

Non-Distribution is not a theory but a concrete money saving, profit-making, practical application of Monotype advantages to the daily working of a modern printing plant.

New type for every job cuts press-room costs by eliminating make-ready.

The man who hunts up the cheapest printing is like the man who runs his finger down the prices on the bill of fare, and then looks to see what he gets for it. He fools his stomach, and both fool their purses.

VOCATIONAL EDUCATION

The future growth of the printing business will be largely determined by the character and ability of the new workmen introduced into its ranks through apprenticeship or some other method of training, therefore, every printer is interested in the various methods of popularizing vocational education that are being developed. One of the important—possibly the most important—parts of vocational education is the proper selection of students according to their capability and preferences, so that there will be as few misfits as possible. Therefore, the following extracts from a letter from Mr. Edward T. Welsh, instructor in printing in the Elm Vocational School, Buffalo, N. Y., will prove interesting:

"Believing that you will be interested in the work of our school and the part the Monotype is playing in making our work pleasant and agreeable, I am taking the liberty of writing to you.

"Our school was started in 1910 in the basement of a grammar school in the Polish section. We began with six students and six cases. Up to 1914, when we removed to our present building, printing was the only subject taught, but since coming here we have added machine shop practice, pattern making and automobile work. You probably will wonder how we get boys for printing when auto work is being taught in the same school. Well we did not get many at first. Then we instituted try-out courses in all shops. When entering, a student makes a preference of trade subject, and at the end of the try-out period he makes a second choice. It may be the same as his first choice or it may be a different one. As the boys pass through the shops careful record is kept of the work they do and very often it is found that the boy has no aptitude for the trade he thinks he wants to study; recommendation is then made that he select the trade for which he has shown the greatest ability and the strongest liking.

"In this way we are able to recruit our printing department with boys who have a special aptitude for the trade and who are interested in the study of printing because of their fitness.

"In the composing room we now have a very complete assortment of type and material. Of course, we depend upon the Monotype to keep us supplied with type and spacing material, and it goes without saying that if we did not have the Monotype we never could do the work we are doing.

"The Monotype has won a lasting place in the hearts of all the printing students and they leave the school with a pretty good idea of the advantages of Non-Distribution as exemplified by the Monotype system."

A PRINTING EXHIBITION

The American Institute of Graphic Arts is preparing for an exhibit of printing in the galleries of the National Art Club in Gramercy Park, New York, from May 5 to June 1, 1920.

The purpose of this exhibition is to assemble a representative collection of contemporary American printing definitely indicating the standards attained by the printing art in this country. With the exception of the previous exhibition of printing by the American Institute, no attempt has heretofore been made to exhibit at one time such a collection of printing as is now proposed.

The printers of North America are invited to submit exhibits of their work in the following classes: Books, catalogs, booklets, circulars, stationery, calendars, wrappers, display cards, cards, posters (typographic), prints (typographic), labels, folders, color printing. Specimens may be offered in one or more classes, with the understanding that only those accepted by the committee will be displayed.

The board of judges will award gold, silver and bronze medals to exhibits in each class, according to merit. In addition the American Institute Medal will be awarded to the most important specimen in the exhibition.

An important feature will be a section devoted to the history of the printing art.

The details are in the hands of a representative committee of printers and artists in the principal cities of the United States and Canada, and there is no doubt of the success of the exhibition.

INSURANCE OF QUALITY

That the Monotype and the Non-Distribution System in a newspaper plant are really an insurance of quality is fully realized by the *Sherman Courier*, Sherman, Texas, which recently installed its first Monotype. Naturally it is proud of its new equipment, and the editorial calling the attention of its readers to the Monotype gives the reasons for that pride as follows:

"The Monotype, which the *Courier* has just installed in its composing room is the latest invention in the printing industry. It provides a newspaper with practically an unlimited supply of display type for the advertisements, etc., and enables the newspaper to use new type every issue, which insures a clean, neat appearance. Practically all the larger daily newspapers throughout the country are using the Monotype System, but the *Courier* is the first small-town newspaper in North Texas to install one of these machines."

When in doubt always Monotype it.

Advantages of the Duplex Keyboard



If printers generally realized the advantages of the Duplex keyboard there would be more of them in use, and more printers would be praising the versatility of the Monotype, for all the versatility is not confined to the casting machine.

The Duplex is not a complicated additional machine. It is simply a keyboard with two perforating and counting units similar to those on the regular keyboard, the added unit greatly increasing its capacity and flexibility.

This provides two paper towers, each with its own perforating and measuring mechanism, either of which may be used singly, or the two may be used in unison. By turning a little switch always in easy reach, the operator can switch from one to the other, or to the two at once, without moving himself or his copy.

The best known, because the most generally advertised, advantage of the Duplex keyboard is the ability to set the same copy in two sizes of type and in different measures at the same operation. For instance, an article for a newspaper and a duplicate of it, in larger size and measure, for a book may be set at the same time; or the copy for a booklet and a catalog.

But an advantage that will appeal more to the average printer is that

where two sizes of type are used in catalog or other work, both may be set in proper sequence by handling the copy only once; one being perforated on one controller ribbon and the other on the second. This means a saving of all the time of handling the copy the second time and the cutting out of a possibility of omissions that cause trouble and delay. The operator only has to throw over the switch and go ahead with the other size of type, and switch back again to the body size as often as required without delay.

Of course, you will not need to set two sizes of type all the time; but when you need the Duplex you will find it a big time saver.

But there are times when the keyboard is busy on a long run and a hurry job comes in that only requires a small amount of composition. With the Duplex the operator simply sets the other gauge and scale, swings over the switch and goes right ahead with it. When the short take is done the operator swings over the switch and goes ahead with his original job, which has not been disturbed in any way. This is a particularly valuable advantage in a jobbing plant.

The Duplex also allows you to test out a few lines of copy without disturbing the set of the keyboard on its regular job when setting only one size,

or to set a few lines of author's alterations that may be necessary.

Then there is the occasional wide measure job that is always troublesome under ordinary conditions. The Duplex handles it just as if it were ordinary plain matter setting one-half on each tower, so that, when cast, all that is necessary is to place the two halves beside each other and the job is complete. No collation, no lost time, no transposition of lines. The maximum double measure being 130 ems of the type used.

The advantages do not limit the use or speed of the Duplex keyboard in any way; it is just as fast as the simple keyboard on any class of work; but with the added benefits of the Duplex. Where there is much rush work and interruption there should be enough Duplex boards to take care of them as well as to provide for the other time saving and money making benefits.

EDWARD FRANCIS SLACK

Not alone the Canadian newspaper circle but the whole world of journalism suffered a severe loss in the death of Edward Francis Slack, managing director of the *Montreal Gazette*, on February 28, after a short illness.

Born in Waterloo, Quebec, in 1869, Mr. Slack was educated at the Water-



EDWARD FRANCIS SLACK

loo Academy and joined the staff of the *Gazette* as reporter in 1889. He advanced rapidly and successively became telegraph editor, city editor and managing editor, and at the time of his death was general manager of the *Gazette*.

For twenty-five years he was the Montreal correspondent of the Associated Press. In 1910 he organized the Canadian Press, Ltd., and was later its president. He was instrumental in giving Canada an efficient national news service.

In person and character Mr. Slack possessed an exceptional faculty for making and retaining friendships and was known and admired throughout the Dominion of Canada. His death will bring a sense of personal loss to all who knew him.

THE NEW SIZE

With this issue of MONOTYPE we adopt the new hypotenuse oblong shape of page and the catalog size recommended by the National Association of Purchasing Agents, the United Typothetae of America, the National Paper Trade Association and the United States Chamber of Commerce.

The new size is 7½ by 10⅝ inches and so near the old size of MONOTYPE (7¾ by 10½ inches) that many of our readers would not notice the change did we not call their attention to it. This change would have been made sooner had it not been necessary to wait until the close of Volume 7, so that those of our readers who bind their MONOTYPE would not be inconvenienced by having two sizes in one volume.

The new hypotenuse oblong shape has the big advantage that it may be halved or doubled indefinitely and still retain the same page proportions, so that drawings and designs made for one size may be enlarged or reduced for use on the others.

The proportions are based upon the hypotenuse or diagonal of the square of the narrow side of the sheet. Thus a sheet 5½ inches wide would have a height equal to the hypotenuse of a right-angled triangle, 5½ by 5½ inches or 7⅞ inches making a sheet 5½ by 7⅞ inches.

The reason for the adoption of the 7½ by 10⅝ sheet is that this is the nearest to the old 8½ by 11 size for which most filing cabinets are built and, therefore, a size which recommends itself to preservation for future consultation. When pages of this size are bound in stiff binding the extension of the covers makes the size 7¾ by 10¾ inches.

Printers and users of printing will note that the cover paper manufacturers have made a new size of cover paper 23 by 33 inches which cuts to advantage for the hypotenuse oblong size for catalogs.

The old standard 32 by 44 size of paper cuts with but little waste and is usually stocked in all the desirable grades.

A few years from now printers will be wondering why they were so long without a standard size and why a business association not allied with the printing trade had to start the movement.

RULE-MOLD OIL WINS

Mr. Richard Thomas Adle, Monotype machinist on the *New York Times* writes: "The wonderful results we are obtaining from your Lead-and-Rule mold oil inspires me to send you this testimonial. Having given it a long and thorough test I find that it lubricates just right and does not adhere to mold-blade or blocks, nor gum up molds and melting pot. Have not had to clean molds at all after using it several months, but when I used other oils I had to take them apart and clean often. I would advise every Monotyper to use this oil when casting rules and leads."

BASEBALL FIGURES

The time of the year is approaching when the baseball column is a very important feature of the daily newspaper, and anything which adds to its distinctiveness is welcome.

The Monotype baseball figures shown on this page not only are distinct and easily read but also have character and attractiveness. They are made in 12-point and 18-point size. Order by number 12F 132 and 18F 132.

An important feature of these figures is that the score may be set in blank for the first edition and the characters changed as the returns come in. Where the page is stereotyped and it is not desirable to make new plates the figures can be punched into the blanks, thus saving the loss of time and expense of making a new plate.

The matrices for baseball figures are supplied in fonts consisting of figures 1 to 0, a black square and a crossed square. They are cellular matrices and are sold at fifty cents each. The punches for making corrections in the plates are sold separately in fonts of ten (1 to 0) at the price of \$2.00 per punch.

We show a score in each size set to two-column measure so that you can see just how attractive these baseball figures are in use.

NEWARK VISITORS

Under the guidance of Mr. George H. Shryer, secretary of Newark Typothetae, the estimating class of that organization visited Philadelphia on March 11 and spent several hours inspecting the Monotype factory.

There were about twenty-five in the party, the majority of them being young men who will soon become potential elements in the development of the printing business in Newark.

They thoroughly enjoyed their tour through the factory and evinced their interest by asking numerous questions which were answered by the experts from the Engineering Department who acted as their guides.

They also visited the plant of the Curtis Publishing Company where they saw the Monotype in practical use.

Such tours are beneficial to the younger members of the craft and there should be more of them.

THE REAL FACTOR

It is not what you pay for a machine, but what the machine does for you. A five thousand dollar machine may be cheaper in the end than one that costs only three thousand. Higher grade work and larger production will make increased profits that will soon pay for the machine.

Profits, in these days, are made by elimination of non-productive cost. How about your distribution? Isn't it time that it was eliminated?

Advertise the facilities that your Monotypes provide for giving your customers service and quality at reasonable prices.

Monotype quality is being recognized by buyers of printing; that is why printers are advertising the fact that they have Monotypes.

	1	2	3	4	5	6	7	8	9	R. H. E.
CHICAGO	0	1	0	0	2	0	8	3	0	—14 18 6
NEW YORK	1	0	4	0	0	6	0	7	X	—17 20 8

12-POINT BASEBALL FIGURES No. 12F 132

	1	2	3	4	5	6	7	8	9	R. H. E.
CHICAGO	0	0	1	0	0	2	0	3	X	—6 9 4
NEW YORK	3	0	0	1	0	0	0	1	0	—5 8 7

18-POINT BASEBALL FIGURES No. 18F 132

The New York District Get-Together



PERSONNEL NEW YORK DISTRICT, MONOTYPE FORCE

Standing left to right: Joseph M. Gordon, Walter Edgar, Max Peltz, W. L. Glendenning, H. A. Knapp, Joseph Baxter, William H. Massey, James Ferraro, R. E. Freed.

Sitting left to right: H. R. Garrett, Osborn Wells, H. S. Rossiter, Assistant Manager; Richard Bereaford, Manager; John J. Jillson, Wm. J. Chambers, Jr.

Realizing the value of the personal contact to cement together and render more efficient and enthusiastic those engaged in the same work the Monotype Company brought together during the holidays of 1919, the men in each district for exchange of experience and congratulations on their successes.

On this page we show a picture of the group of workers in the New York District who assembled in New York City on December 29, as one of them expressed it "to celebrate the most successful year in the history of the Monotype Company, as well as the most successful we have had in the New York District."

The day was spent in informal meetings where inspiration was given and received through the telling of the troubles overcome, emergencies met, lessons learned and the means of attaining success.

Mr. Bereaford, the Manager, emphasized the brilliant prospects of the Monotype Company for the future and especially the coming year and called attention to the necessity for every New York District man to "do his dernd'st" to beat all previous records and bring the New York District to the position of leader before the close of the new year.

Of course there was a dinner to which all did ample justice and after which there were a few speeches. The busy and, without doubt, profitable day was closed with a theatre party.

Naturally the most of the time of this gathering was given to the discussion of and suggestion for increasing the use of Monotypes in the New York District, but we hope to extend their successful method to the other districts of which we shall have more to say later.

SERIOUSLY

Take your business seriously. One of the reasons why printers as a class haven't the dignity and standing of many other businesses and professions is that they treat printing as a joke, and the general public agrees with them. Refer facetiously to the medical profession and a doctor will tighten the muscles of his face and make you feel sorry for your remark. This applies to ministers and lawyers—all professional men are taught to respect the traditional dignity of their vocation.

"Mine is the rottenest business ever invented," says the printer.

"Mine is the noblest profession on God's earth," says the doctor.

In ancient times the slave and freeman were distinguished by their attitudes. One was kneeling with his head on the ground. The foot of the other was on his neck.

Now, brother printer, if you are mentally in that attitude, get up. Place yourself alongside the growing line of characterful printers who see their calling as one of the most noble and dignified, with traditions and accomplishments to be proud of. In your conversation and in your work say and do things that add to the dignity of the craft and bring respect and commendation from others.—*The American Printer*.

Tabular matter with the ease of plain composition—a Monotype advantage.

The Monotype Plate Gothic unit places half of the job composition on a machine basis.

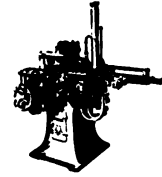
Let the Monotype take care of your troubles. A Monotype Non-Distribution plant is never out of sorts.

The satisfied Monotype user is the Monotype's best advertisement and they are growing more numerous every day.



MONOTYPE

A Journal of Composing-Room Efficiency



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-&-RULE CASTER

Published by the
LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

VOLUME 8

MAY, 1920

NUMBER 2

How Keeping to Schedule Completes Each Day's Job

J. P. KEATING, MECHANICAL SUPERINTENDENT, THE MILWAUKEE JOURNAL

(Reprinted from "100%")

Although the fundamentals of the manufacturing of a product and the publishing of a newspaper are the same, there are differences which complicate the newspaper man's production problems, and make the use of the most systematic methods of control more vital to him than the manufacturer.

In the first place, take the matter of delivery. The average manufacturer has a day, a week, a month's leeway on the delivery of his goods, and can schedule his production flexibly to accommodate.

But the publisher must deliver on the minute—his product may be worthless if fifteen minutes behind schedule; regular customers will buy other papers, out-of-town readers go paperless, a whole edition is stale and the money and labor that went to make it wasted.

A corollary of this difference lies in the fact that another manufacturer can produce and lay away his goods in stock, while the newspaper publisher cannot.

Is it any wonder, then, that keeping to schedule is instilled in every member of the organization, and that clogging the schedule is as alarming as clogging the breath?

The only wonder is that the great majority of newspapers depend on haphazard planning and follow-up to insure them against this great loss.

However, it was only six months ago that we took a man out of our editorial department and made him planning manager, responsible for co-ordinating the departments for working ahead intelligently with an absolute check on where and why hold-ups occur and for foreseeing and preventing them.

Seven editions to press daily for seven weeks running, without a break, is no mean record.

Planning the Sheet

Because the securing and planning of the news or editorial copy is more simple than the handling of ad copy, we will discuss it first.

A certain amount of space, which varies from day to day, is allotted by the publisher to editorial. This volume of space is determined by two factors: the news developments of any particular day and the amount of advertising.

The supply of copy, or "raw material of manufacture," is always more than sufficient for the news requirements—here manufacturers differ. In fact the publisher's problem is to select only the best matter from the mass of material and to discard the balance. The managing editor must see that telegraph, city, dramatic, woman's and sport editors have their copy in on time.

Ad copy is in at 6:30 on the evening before, and the number of columns available for editorial matter is given the managing editor in the morning, thus regulating the amount of news copy sent to the composing room. We have a standing rule that the editorial desk must be cleared half an hour before the closing time of the forms.

Handling Ad Copy

In the old days we used to take new copy up until 10 a. m. of the day on which it was to appear, and corrections all during the day and regularity of production suffered accordingly.

Now, copy must be received by 6:30 of the day previous to its insertion. Better than that, much of the department store advertising is received two and three days ahead.

This is the direct result of a campaign of education among our advertisers to send their copy in early. It is surprising how willingly most of them have co-operated; apparently the old lax habits are easily eradicated.

We have a rule now that Sunday copy must be in by Friday night, but it has not been established long enough to permit of rigid enforcement.

When copy comes in by mail or through a solicitor, a double form with center perforation is made out, and

pasted to the copy, giving description, information on cuts, insertion days, name, address, space and position.

The copy then goes to the planning manager's office. Here the ad dispatcher enters its description, size, the time received, and whether cuts are in or to come, on a form called "Daily Time Record of Display Ad Copy and Corrections." On the form are spaces where information regarding the dates cuts are received, proofs sent to advertiser, and returned O. K.'d, are entered and watched for follow-up.

Right here one of the greatest causes for hold-up is eliminated. A careful check-up of cuts and proofs is one of great assurances of a smooth flow of production.

The ad copy then goes to the compositors, with the ad room order pasted to it, while the lower half of the form goes to the make-up department for use in laying out the dummy, and later to the accounting department for billing.

The advertising dispatcher lays out his dummy on a sheet which shows the space measurements, scheduling each ad according to direction and expediency, and the sheet is sent to the make-up man who places the ads in the forms as laid out.

A carbon copy of the sheet is made up for the information of the make-up editor who directs the placing of the editorial in the forms.

The forms are then locked up and transferred to the stereotype department where they are molded, then cast, put on the perfecting presses, and run off.

The Schedule

Each edition has a schedule time for locking up forms for which the make-up editor and the man in charge of the composing room are jointly responsible.

The press time, from which other schedules are gauged, is 15 minutes after closing time in the composing room. For the editions press time is as follows: 10:00, 1:15, 1:45, 3:30, 4:35 and 4:50.

All editorial copy must be in the composing room half an hour before forms close, except in special emergencies.

The time of the different editions is governed by train times, peak crowds and release time of Associated Press dispatches.

It is not only imperative to get forms locked up and away in time to clear for the next edition, but to allow the presses to work on schedule. One of the cardinal sins in a newspaper office is to hold up a press!

Keeping an Eye on Production

The foremen of the different departments make out a daily report of each edition showing delays or difficulties and their causes, whether infraction of rules or accidents.

The stereotype form man reports when every form was received and passed and whether the forms moved along steadily or bunched at closing time. This condition is bad and is instantly tracked to its source.

The foreman of the mailing room reports when the first papers were received and when he finished mailing each edition.

From these daily reports the planning manager makes out his daily progress report, on which he has at a glance all the facts vital to the production of a day's seven editions.

It will easily be seen that in our office there is no more "passing the buck" to the other fellow when schedule is not lived up to. Responsibility is pinned without equivocation where it belongs, and fall-downs are miraculously diminished.

What It Means

What does it all do for us? Primarily, this: it makes it possible to print every edition on schedule so that our patrons may depend on us, and to do it with the minimum of labor and the maximum of efficiency.

To give the service we now render without the most careful planning ahead we would need to increase considerably our present force of sixty in the composing room, to say nothing of the added space that would be required.

We can say emphatically that planning pays.

Editor's Note.—The Milwaukee Journal, under the guidance of Mr. Keating, carries its planning to the logical conclusion of providing the best facilities for production, and consequently uses Monotype Type-&-Rule Casters in its ad room.

THE A. A. C. W. CONVENTION

The 1920 convention of the Associated Advertising Clubs of the World will be held in Indianapolis, Ind., June 6 to 10, inclusive, and it is expected to excel all previous conventions in the size of the attendance and in attractiveness.

It will open, as has been the custom for several years past, with religious services in the various churches on Sunday evening, June 6.

The Governor of Indiana has placed the State House at the disposal of the committee of arrangements for housing the meetings of the conventions and the various sections, and for the exhibit of advertising which is promised to be the finest ever shown anywhere.

A very handsome badge has been designed with space for identification card with name of delegate or visitor, so that they may be readily recognized.

It is intended that this shall be a strictly business convention, and all the time has been apportioned to meetings of the various sections and general gatherings of the association every day.

The Committee in charge of the Centennial Celebration of the founding of the city of Indianapolis have, however, arranged to give a centennial parade on the evening of June 7, in which provision will be made for the clubs to take part.

On Wednesday evening there will be a special inspection of the advertising exhibition. This will really be the reception feature of the convention.

The Monotype printer is always prepared for any job of composition no matter how big because the Monotype provides the type and material as needed.

Increased Production with Improved Service

HOW THE MONOTYPE ENABLED A FIRM OF QUALITY PRINTERS TO IMPROVE THE QUANTITY AND QUALITY OF THEIR WORK AND SERVICE WITHOUT INCREASED COSTS.

The Sleepeck-Helman Printing Co. was incorporated in Chicago August 4, 1904, with William Sleepeck as its president and treasurer; H. F. Helman, as vice-president and manager, and James McIndoe, secretary. The ideal which brought these men together in the new enterprise—the realization of which has made their business so conspicuous a success—was the production of quality printing on a service basis.

Mr. Sleepeck and Mr. Helman worked their way up through the composing room, while Mr. McIndoe's experience had been in the press room; the personnel of the new company thus comprised the expert technical knowledge required in a general job printing business such as they proposed to conduct. Their first equipment though well-selected was installed in a modest space on Sherman Street, and consisted of two cylinder presses, three jobbers, a cutting machine, a stitcher, and a few fonts of type. Physically this has grown to the space of a floor and a half in a modern daylight building at 418 South Market Street, where they now operate ten cylinders ranging in size to 65-inch specials, four automatic-feed jobbers, two automatic-feed folders, three stitching machines, and a composing room whose equipment is second to none in the country. At the same time the volume of business, and the prestige for first-class work, has developed to the point where contracts for printing are placed with them by some of the largest national advertisers, both in this trade zone and beyond it. To Mr. Sleepeck, as sales manager, is due, in large measure, the credit for their present splendid position, though he is first to point out the merit of his associates in plant management, which in itself has fully earned the quality reputation that they enjoy.

The value of efficient production methods was recognized at the inception of their business, and each step of its progress has been planned with this end in view. Affiliation with the local printers' organization was in line with this policy, and the firm of Sleepeck-Helman Printing Co. has been prominently identified with the trade organization movement, both local and national. Coincident with this, of course, has been the growth of the sentiment in favor of accurate cost-finding for



printers. Mr. Sleepeck has devoted much of his time to these purposes, and has served in various capacities to advance the interests of the industry—in general with the United Typothetae and Ben Franklin Clubs, and in particular with the American Printers' Cost Commission. He has been president of the Graphic

Arts Association, and is now president of the Franklin Typothetae of Chicago, and member Executive Council of the United Typothetae of America.

While the Sleepeck-Helman Printing Co. has always sold quality in their product, they have sold service as well. Most buyers "want what they want when they want it," and prompt delivery is recognized as an essential part of good service. The

way that this important feature has been studied in making additions to their equipment is very interesting. Before important equipment is installed, conferences are held in which expected advantages are very carefully weighed, and plans are made to fit the new machine or system into their manufacturing methods in such a way as to realize the greatest benefit.

Naturally, with the expansion of their business, the volume of composition has grown rapidly. The facility with which trade composition could be had in Chicago, coupled with its uniform good quality, made the introduction of typesetting equipment a matter of questionable merit in their discussions for a long time. They could send a job out in the afternoon, have it set, and get the type the next forenoon. They had the possibility of using several machines in a trade plant at one time, though it must be admitted that the necessity for this volume seldom arose; nevertheless, it was worthy of consideration. They had a wide range of type faces from which to make a selection for any particular job; and the element of excess cost of composition, while it was felt, was absorbed in the particular job so handled.

But the Monotype proposition was admitted to have a great many advantages impossible to be obtained otherwise. A survey of their trade composition for a long period was made, and the maximum demand at any time was noted. This was compared with a reasonable estimate of production if the machine was operated in their plant, and it was found that almost without

exception they could handle their own work. Non-distribution came in for its share of attention as well; foundry purchases and foundry maintenance were computed, and set off against the newer method of composing-room efficiency. Incidental press room economy, through the reduction of make-ready time which must accompany the use of new type for every job, was admitted as possible, though it was heavily discounted. Inspection of their trade composition for a year or more disclosed that of the multitude of type faces available, very few were actually used in their work. It had been the practice—to reduce wear on foundry type—to electrotype nearly all of their forms; the elimination of this item was considered. Finally, after long discussion, the decision was made to install complete Monotype composition and Non-distribution equipment, consisting of a standard equipment, a Type-&-Rule caster, matrices, molds, storage cabinets, etc.



The Keyboard, Sleepeck-Helman Co.

The experience of the Sleepeck-Helman Printing Co. with the Monotype is not unusual; it is, however, a recent occurrence in a noteworthy plant, and as such of interest to our readers. Through the courtesy of Messrs. Sleepeck, Helman, and McIndoe, we are permitted to present the story of the Monotype in their plant.

Prior to the installation of the machines, their needs were carefully canvassed by Mr. Helman, and with the assistance of our instruction men a complete schedule was worked out which provided for every detail that could be foreseen, and insured the easy introduction of the new system.

One of the first conveniences seen, in advance of any cost figures, was that a great many small pieces of composition were being handled on the machine, whereas they had previously been handset, being too small to send outside. This gave the hand compositors more opportunity for composition that rightly belongs to them, and enabled them to render more production with

less physical effort. This was again affected by the fact that every man had a plentiful supply of all the material that he needed, all of it new and conveniently placed. Further, distribution was eliminated, except for sizes above thirty-six point—another factor which increased production. And hunting and picking for



The Caster Room, Sleepeck-Helman Co.

sorts,—yes, even this plant, in the good old foundry days, was not free of this characteristic time-killer,—were cut off short, with relief to the men and economy to the management.

And as for composition: they find that more work is being set on their machine than they had previously bought, and their service standards, instead of being lowered, are actually higher; formerly they were pleased with one-day service from outside, whereas now they get half-day service from their own equipment—even better, if the job is small. Well-selected fonts of mat-



Composing-Room, Sleepeck-Helman Co.

rices, in complete series, serve their varied requirements with satisfaction to their trade and with profit to themselves. They get "what they want when they want it" to a degree that could not be had in any other way, and they control every detail of its quality; both of which considerations are vital.

Twenty-four three-font storage cabinets form the reservoir from which is drawn the type for the maintenance of the Non-distribution system. Every font from twelve-point to thirty-six point is carried in storage, the quantity in each varying in accord with the normal use of the font. The property man, in addition to his other duties, such as the care of cuts, etc., sorts up the cases and lead and rule racks, and works closely with the caster operator to see that the possibility of any shortage is avoided. Should a large job demand an unusual quantity of eighteen point No. 337, for example, an order is immediately put on the caster to replace the type used; other details have been worked out to safeguard the system and to make it practically self-maintaining. Special cabinets have been designed by our instruction department—space and quad storage, lead and rule storage, etc.—and these are conveniently placed in the composing room. In keeping with the best precepts of plant management, every convenience is furnished that will reduce the cost or increase the output; and this holds good not only in the composing room but throughout the entire plant.

What effect has this system had on the costs? That is truly an important point. To check this, three months' costs for 1918—October, November, December—were compared with the corresponding period in 1919. The secrecy which surrounds cost figures, like the divinity that doth hedge a king, must be respected thoroughly; nevertheless, we are permitted to say that while the payroll hour cost in 1919, during this period, was twenty-four cents higher than in 1918, the hand composing room hour cost was only five cents higher. Between the two periods considerable increase had been made in the wage scale. A pick-up of nineteen cents on every productive hour, accompanied by an increase in the percentage of productive time, is hardly to be despised; it will finance many improvements. The comparative cost of composition, we are assured, is quite satisfactory, to say nothing of the incidental advantages that have been enumerated.

The conclusion to which one inevitably is driven by the consideration of experiences such as the Sleepeck-Helman Printing Co. have had with Monotype equipment, is reinforced by general experience in every sort of composing room throughout the country. The quality of Monotype composition and the economy of Monotype Non-distribution have been thoroughly demonstrated in hundreds of plants with varying requirements, and the record here given constitutes the Sleepeck-Helman Co. a worthy addition to our list of progressive book and job composing rooms.

NEW TYPE A BUSINESS BRINGER

Rogers & Hall Co., Chicago, operate on a double shift one of the largest and most completely equipped printing plants in the United States. In addition to the actual work on the printing entrusted to their care, they assist in securing compilers, advertising men, and editors, and advise in the preparation of copy and in the

promotion of advertising campaigns. One of their strong business-pulling arguments is the fact that they conduct their own "type foundry," as they call their battery of Monotype Type-and-Rule Casters, and use type but once unless the forms are ordered held for the customer's convenience. They handle all sorts of catalogs, booklets, trade papers, house organs, price lists, proceedings of grand lodges and other organizations, directories, histories, etc., the better grade of which are set on their Monotypes. Proper quality, quick delivery, right price—these are the three essential features upon which a tremendous business has been built, and the Monotypes have contributed very materially to the development and maintenance of an efficient composing room. By the time this issue of "Monotype" is in your hands, two more Monotype equipments will have been added to their plant.

SUCCESS BEYOND ANTICIPATION

Modern business offices and factories have generally accepted the loose leaf idea for their records and forms and the making of these has become a highly specialized business. The Kalamazoo Loose Leaf Binder Co., Kalamazoo, Mich., are acknowledged leaders in the line of furnishing complete office systems which include all manner of loose leaf accounting forms. The grade of paper required in this work was found to be specially wearing on the type faces used for the headings, and the maintenance cost in this respect alone was very heavy. The Monotype was installed to obtain the benefit of the non-distribution system, which not only gave them "new type for every job" but reduced the percentage of non-productive time as well. Then we brought out our Plate-Gothic Combinations. Strictly in line with their progressive policy, this firm saw the advantages, and at once adopted them for machine composition of their book headings. Now all of this work, from the simplest one-line heading to the most intricate form, is set and cast on their Monotypes. In a recent letter Mr. Geo. P. Wigginton, president, wrote: "All the claims that you have made, I am convinced, are being thoroughly obtained, and without doubt we are going far beyond what we anticipated we would get. Our Monotype equipment is giving us splendid service and the investment is fully justified."

NON-DISTRIBUTION WINS AGAIN

On Sunday, March 7, the Syracuse, N. Y., "Post-Standard" ran an 80-page paper containing 30 pages of automobile advertising, besides the usual run of ads for the balance of the paper. This was set by their usual ad room force aided by the Monotype with but little overtime. Such an accomplishment would have been impossible without the Monotype.

But the greatest saving and surprise came on Monday morning, when the paper was broken up and it was found that there was only one hour's work distributing the sizes of type larger than 36-point.

The Monotype Made It Possible

HOW A BIG COMMERCIAL UNDERTAKING WAS HELPED BY THE MONOTYPE AND NON-DISTRIBUTION

(Specially Written for Monotype)



In 1857 Albert Pick & Company established a glass and china store in a small frame building in Chicago. Today they occupy three huge buildings there, and have warehouses and subsidiary plants all over the country. The business includes manufacturing, importing and jobbing of equipment, furnishings and supplies for hotels, restaurants, industrial plants, and community centers in cities, small towns and rural districts. By a slow and steady growth they have developed from an ordinary merchandising house to an institution that is an absolute leader in equipping completely many allied lines of business. Incident to their growth has been the absorption of the Cross-Wells Company and Burley & Company of Chicago, and the E. H. H. Smith Silver Company of Bridgeport, Connecticut,—all of which were large and well-established organizations in themselves.

The great factory and operating plant contains more than thirteen acres of floor space in the central manufacturing district in Chicago. Here are the warerooms containing entire outputs of other factories. The building is a model of convenience and utility; it has every device which will facilitate the rapid handling of merchandise. Through a complete system of lowerators, chutes and conveyors, and an organization trained to hair-trigger efficiency, Albert Pick & Company are able to prepare goods for shipment in a remarkably short time. The merchandise is loaded into the cars from private shipping platforms, adjacent to private switch tracks, that will accommodate fourteen cars at one time. They also have private docking facilities on the Chicago River—the busiest waterway in the country. Besides this model plant, the executive offices and general sales rooms fill a large six-story office building in the heart of Chicago's downtown business district.

Quite as a matter of course, the direct advertising done by this firm has grown by leaps and bounds; the advertising department, organized and conducted by Mr. Frank G. Ball, has kept well in advance of their

general expansion, and has blazed the trail for the tremendous volume of business now handled, running in excess of \$10,000,000.00 annually. In December, 1915, the decision was made to transfer their printing, so far as possible, to their own private plant, which had heretofore been conducted in a small way for certain conveniences, and Mr. Walter H. Schwiderski was put in charge as superintendent. Presses were installed, and the composing room was rapidly expanded to handle the work. General catalogs, special catalogs, flyers, and price lists at times swamped the plant, and trade composition was bought in large amounts. The varying quantity of work militated against operating their own composing machines, and the convenience of outside service made a strong appeal. At times fifty compositors were employed, and the purchases of foundry type and material grew to very respectable proportions. Overtime piled up, and all the disadvantages of a large composing room operated on the foundry system united to make production a most difficult problem. Both Mr. Ball and Mr. Schwiderski had noted these conditions, and had considered them from their various angles. The final



Corner of Keyboard Room, Albert Pick & Co.

decision was reached in September, 1917, when foundry purchases amounting to over \$4000.00 confronted them, when trade composition bills had climbed to a large amount, and when even with overtime the force employed could no longer meet their schedules.

One Monotype standard equipment, with non-distribution units, was put to work on a double shift. In a short time, the hand force was able to handle the work with but little overtime. Distribution had been greatly reduced, all their composition was being done in their own plant. Though their work continued at its highest levels, catalogs went out on time, and revised price lists were in the mails on a twenty-four hour schedule.

When one considers the instability of prices during the war period, the importance of their point is apparent.

A live advertising department backed up by efficient production and shipping departments, pointed the way to a larger business; this in turn justified still more aggressive and more intensive advertising, and soon their demands again outgrew the capacity of their printing department. In June, 1919, another standard equipment was put on the job, and the results achieved by the first installation were not only equaled but were excelled. No more concise statement could be made than to quote Mr. Schwiderski on their production records:

"In 1917 we had no machines, fifty men, and plenty of overtime; in 1918, we had one Monotype, some distribution, and very little overtime; now we have two Monotypes, no distribution, and no overtime, notwithstanding a big increase in amount of work. Everything in our catalogs within machine limits is machine-set in our own plant; all of our composing room material is made on our Monotypes, and we buy no foundry material. We are now handling at least double the volume of work that we produced in 1919, and we are doing it easily and on time. The Advertising Department gets the copy to us in a consistent way that permits us to maintain our efficiency, and the least that we can do is to get the finished job back to them when wanted."

Through the courtesy of the Advertising Department we are permitted to quote the following figures on comparative cost of production: In 1917, before in-



Monotype Caster Room, Albert Pick & Co.

stalling the Monotype, catalog No. X7 cost \$8301.65 and catalog No. Z7 cost \$3125.22. During the next two years wage scales advanced materially, and a revision was made in their method of cost-finding. Notwithstanding these considerations, after installing the Monotype No. X7 cost but \$8861.16 in 1919 and No. Z7 cost \$3420.68—the same catalogs entirely reset. To ascertain the exact saving, if any existed, the cost department took the original records for 1917 and computed them on the basis of 1919 costs; when it was learned that No. X7, produced under old conditions, would have cost \$12,910.00, and No. Z7 would have cost

\$4860.00. Summing up, the two publications in 1919 actually cost \$12,281.84; under the old methods they would have cost \$17,700.00; the indicated saving, on these two catalogs alone, is \$5488.16.

They have revised practically all of their office and factory forms, and have set them on the Monotype; the forms are kept standing, required changes are quickly made, and the printed product is delivered to



Composing Room, Albert Pick & Co.

the proper department in a short time. The composition of these forms has been put through the machines during dull periods, and the cost of setting and handling them is much less than with the old and cumbersome method of hand composition and electrotyping. Long runs on catalogs are still plated; but note this—before the introduction of the Monotype system of composition and non-distribution into their plant, the electrotypers complained of the difficulties they experienced with worn type; now this work is gladly received, and is quickly executed in first-class shape, because they have brand-new type in all the forms. This is reflected in a shortening of the schedule between the composing room and the press room, which means that the product is mailed just that much sooner.

Composing room methods have been thoroughly standardized for the class of work handled, and many facilities for economical and efficient production are in evidence in this department, planned and placed with the foresight that makes the entire business organization one of the smoothest-working in the country. Albert Pick & Company are to be congratulated upon the efficiency of the printing department, in which the Monotype equipment has so fully met their expectations.

THE TYPOTHETAE SCHOOL

On June 2 the United Typothetae School at Indianapolis will hold its annual commencement exercises. It is expected that a number of the U. T. A. officials and the Education Committee will be present. The school facilities have recently been increased by additional Monotype equipment, and it will, therefore, be in a position to receive larger classes of Monotype students for the Summer and Fall terms.

A TRADE PLANT THAT BELIEVES IN PROGRESS

Detroit is decidedly progressive as a printing centre and all of its plants are making rapid progress, but none more than the trade composition plants, many of which are equipped with the Monotype and the latest up-to-date units and faces of type for use with it.



Keyboard Department, Standard Composition Co.

Prominent among these is the Standard Composition Company, whose Monotype department we illustrate in this issue.

This active firm has an equipment of four keyboards—two Duplex and two regular—three composing machines and one Type-&-Rule Caster, all of which are kept constantly busy on work coming to them from the Detroit printers and from the surrounding territory of Michigan.

When the Plate-Gothic Combinations were first announced this live-wire firm became interested at once, and investigated their usefulness in a trade plant, with



Caster Department, Standard Composition Co.

the result that they quickly realized that the Plate Gothic was going to be a winner, and added it to their Monotype equipment so that they might be able to serve their customers better.

They have already done some excellent work with the new faces and are enthusiastic over the possibilities of

this latest development of Monotype composition in job work. Though the new feature naturally covers but a small part of the work of a trade plant they see in it a big step in advance that appeals to their progressive ideals of growth.

MONOTYPE ESSENTIAL FOR HIGH GRADE SERVICE

An advertising agency, organized and equipped to render complete advertising Service, is the real descriptive title of The Cramer-Krasselt Company, Milwaukee.

Every factor of analysis, research, trade investigation, campaign planning, copy writing, executing art work, expert space buying and checking, in addition to printing, binding, etc., is handled completely by the Agency. The client is thus relieved of any executive responsibility and the supervision of a variety of operations in different organizations.

For this reason, The Cramer-Krasselt Company uses the word "produced" in connection with all the advertising it handles, to indicate "completeness of service."

Two Monotype Composing Machines play a large part in rendering their high grade Service. Mr. Vanderjagt, of the printing department, says that their Monotypes enable them to produce the best grade of work in the quickest possible time. In fact he says that for the class of work they handle, the Monotype is indispensable.

CONVINCED THAT HE MADE NO MISTAKE

Of all men handling type none must be so critical as to its quality, ease of handling and abundance as the advertising typographer whose work must not only be right but quickly done. Therefore the following letter from J. M. Bundscho, Chicago, who has achieved a national reputation for the excellence of his typography, will prove of special interest to our readers, both those who have Monotypes and those who are considering their installation.

"Our business is exclusively that of layout and composition of advertisements and advertising literature. We employ about eighty compositors to product our composition, practically all of which must be completed within twelve hours after copy is received.

"To accomplish this necessitates an immense amount of type and other material and it is only by keeping a plentiful supply on hand that our men can produce efficiently and quickly.

"One of the first qualifications of a business such as ours is its ability to give Service. Without an abundance of material, service is impossible, and if the Monotype gave us no other advantage, we believe this alone would compensate us for the investment.

"Being the first in our field to install the Monotype, we naturally hesitated before taking this step, but after several months' experience, operating day and night, we are convinced that we made no mistake."

The Monotype Men of the Western District



From Left to Right, Top Row, Tom C. Ferris, S. Stanley Goodson, E. F. Riedelback, Robt. K. Wattson, W. C. Kirby, Assistant Western Manager, F. T. Hollister, Lester Walden, J. R. Kirby.

Middle Row, Geo. L. Morrison, Frank A. Olin, George Hrabac, Paul Menconi, Paul M. Nahmens, Geo. Spalinger, Chas. J. Ash, M. B. Parliman, Geo. H. Hanson.

Bottom Row, F. J. Callahan, W. O. Cascadden, John J. Meadth, Ernest B. Titus, Jas. H. Sweeney, Western Manager, John Pollock, F. C. Shelters, F. W. C. French, Chas. M. Skerrett.

THE WESTERN DISTRICT MAKING GOOD

Judging by their smiling countenances the members of the Monotype force in the Western District are no more averse to having their "pixturs took" than other normal human beings when they get together. The photograph above was made when the Western District Monotype men assembled in Chicago, during Christmas week, to get better acquainted individually and collectively and lay plans for overtopping in 1920 the big record of Monotype sales and installations they had piled up during the year 1919, which largely helped to make that period the most successful year in Monotype history.

After the usual get-together greetings had been indulged in, Mr. James H. Sweeney, Western Manager, told them of the combined results of their work and congratulated them upon their zeal and success in creating new Monotype users all over their district, and in largely increasing the number of machines in use by old customers.

Then came a general discussion of ways and means for beating the record during the present year, and throughout this each salesman enthusiastically maintained that his territory contained the best all-round Monotype plants in the country. And, funny thing, every man jack of them cited real, tangible, definite evidence to show that he was right. At length they decided that, by and large, the Western District leads the world. It was a unanimous vote, too. They claim that they will prove it this year.

In making plans for the coming year each salesman had in mind plants which needed and deserved to have

Monotype treatment for composing-room ills, and expressed his intention to "go and get them." Perhaps yours is among them. Each installation man pledged himself to expedition and accuracy in placing every new Monotype; each inspector resolved to be always ready to assist operators over difficulty with despatch; while the manager and his assistants gave assurance that they would back up the field men to the limit.

Of course, they had a banquet. It was held at the Fort Dearborn Hotel, and they all say that the Fort Dearborn is certainly "some place for eats."

The evening was given over to a theatre party, and, if one may judge by the remarks next morning, it was a decidedly enjoyable one.

While the dinner was being served telegrams came in from Toronto, from New York, from Boston, from 'Frisco, even from Philadelphia. Finally the Chicago banqueters concluded that the whole sales organization must be having a good time on the same night, so a little quick thinking, a little action, some hasty scribbling—and telegrams went hustling back carrying holiday greetings and the best of good wishes to all concerned.

What is most pleasing in these get-togethers is the exhibition of the feeling of friendly co-operation and expressions of hearty loyalty; the promise of hard and fair fighting for the benefit of the Monotype Company and its customers—yours and ours. This is, after all, the best and most dependable service-insurance that you as a member of the family of Monotype users could have.

KNOWN WHAT THEY WERE DOING

When the A. W. Shaw Company installed their Monotypes a few months ago, they knew they were not experimenting. Their three publications: "System," "Factory" and "System on the Farm," and their books and study courses have always been Monotyped. It is hardly necessary to say why they use Monotype; the reasons are obvious. They express them in three words: Quality, Versatility and Flexibility.

Their first machine was started December 1, 1919. Though it was expected that during the organization period some work would have to be sent outside, only one job was so taken care of. The total composition for the first month was 928,944 ems. During January a total of 1,149,180 ems were set and in February 1,316,610 ems.

They are now doing in their own plant more composition than ever was sent outside. The Monotype equipment consists of three keyboards, two composing machines and a Type-&-Rule Caster. So far, they have made use of only two of the keyboards. Sorts and strip material are made on the Type-&-Rule Caster. One of the two keyboard operators is kept almost continuously on minimum runs in handling the text of advertisements.

Indications point to the necessity for a third keyboard operator to take care of the increase of their business.

The A. W. Shaw Company is to have a new building erected after their own plans for their exclusive use. A lot 218 x 120 feet has been purchased and the new factory and printshop will have a most efficient modern mechanical equipment. Of course, the question of office efficiency will not be overlooked.

LIVE PRINTERS AND LIVE TOPICS

That caption aptly describes the March meeting of the Milwaukee Typothetae, which was called to hear reports from the committees working on the printing survey of that city.

There was a record attendance of about 150, and the interest was intense, especially when Secretary W. G. Penhallow sprung on them a tabulated report of 42 estimates which he had secured from Milwaukee printers upon a set of three ordinary commercial jobs, giving the figures in detail of individual plants, but mercifully designating them by number as there was in some instances 50 per cent. variation in price for the same job by members, as well as outsiders, or from \$11.50 to \$5.75.

Mr. Herman Beyer told in no uncertain way of his conversion to the Standard Cost System and the benefits and surprises it had brought him.

Mr. Chas. H. Hayward spoke for the new Trade Composition Branch and of the metal troubles of the composition houses and asked for closer co-operation.

A most important subject—not only a live one but one affecting the very life of the printing business—was the report of the apprenticeship committee. They announced that the Boys Technical High School had

opened evening classes in printing, with a curriculum covering English, hand composition, imposition, machine composition, presswork, bookkeeping, estimating and cost finding. The committee also reported that they were canvassing the seventh and eighth grades for students in printing and had prepared a booklet setting forth the advantages of printing as a profession for distribution to a select list of boys.

The Milwaukee Typothetae are conducting cost finding classes three evenings a week and two estimate classes are forming, but they fully realize the present menace to the craft in the lack of desirable apprentices.

The officers of the Milwaukee Typothetae are: President, M. C. Rotier; vice president, Chas. Gillett; secretary, W. A. Green; treasurer, G. W. Bollow; directors, C. Buehler, R. Giljohann, W. C. Moebius, F. G. Cramer, R. Hasseler, F. Wilke; executive secretary, W. G. Penhallow; assistant secretary, Eugene Anslinger.

An added feature of interest at this meeting was the visitation in a body of the members of the recently organized Racine Typothetae, which is a 100 per cent. organization.

NOW COMPOSITORS ALL DAY

One of the largest producers of printed tags in the world is the International Tag Company, Chicago. Their own men have designed and built a number of fast and most accurate special machines that they use in this work, and through this, coupled with the efforts of an active sales force, they have achieved quantity production,—the ideal of every specialist. Every printer knows how long—really, how short—the life of any type is when used on stock of tag grade. They saw their foundry bills and their electrotyping bills grow to such proportions that they realized that they must look about for some means of bringing them down to a reasonable figure; after considerable investigation, they installed a Monotype Type-&-Rule Caster, with its attendant non-distribution system. Now, all short runs are printed direct from type; all rush orders, regardless of the quantity, are printed direct from type; every order, long or short, rush or otherwise, has at least the original form in type. They find that satisfactory results are obtained from this method, with an economy that is really surprising. Perhaps best of all is the fact that their compositors are compositors all day—not distributors part of the day—which has practically doubled their production.

THE TYPE USED

The type faces used in this issue of "Monotype" are from the Monotype No. "64" family. The text being composed in series No. 264, a most readable condensed face giving the appearance of a large face with great copy capacity as it is only 8-set. The display size of Series No. 264 are shown on the first and fourth pages of the cover, while other faces of the series are well combined in pages two and three and the headings.

→ Arrows ←

THE Century Dictionary defines "Arrow" as follows: "A slender, generally pointed, missile weapon made to be shot from a bow." But we, of the twentieth century, make use of the arrow to direct attention to some point in advertising or other reading matter which we think should be emphasized. When used in connection with some particular phrase or paragraph, they rivet the attention in a manner that is prompt and forceful. Many stunts can be quickly formed with the different combinations, to be used in a variety of ways, both as borders and pointers, and the shrewd printer will find numerous instances for its profitable application.

Class Five Point
 D ::::::::::::::: 5Yb-476X

Five and One-half Point
 A >>>>>>> 5½U-1379X

Six Point
 A >>>>>>> 6S-1307X

A <<<<<<< 6Xa-610X

A >>>>>>> 6Xa-601X

A >>>>>>> 6Y-20X

A >>>>>>> 6X-764X

A >>>>>>> 6X-765X

A >>>>>>> 6X-766X
 The above three run together

A >>>>>>> 6X-20X

C >>>>>>> 6Y-43X

C >>>>>>> 6Y-44X

C >>>>>>> 6Y-49Ro

C >>>>>>> 6Y-45X
 The above four run together

D >>>>>>> 6-1054X

D >>>>>>> 6Wb-707Xj

D >>>>>>> 6Y-199X

D >>>>>>> 6X-570XI

D >>>>>>> 6X-988X

D >>>>>>> 6X-920X

D >>>>>>> 6X-567X

Eight Point
 A >>>>>>> 8W-20X

A <<<<<<< 8W-174X

A >>>>>>> 8W-601X

A >>>>>>> 8Wb-1329X

D >>>>>>> 8W-350XI

Weather Signs

These are special matrices and have been used as weather signs; prices will be quoted on request.

6X-528X	8S-939X	10U-565X
6X-568X	8Wb-957X	10U-566X
7X-322X	8Wb-958X	10U-819X
7X-323X	10U-21X	10U-821X
8W-21X	10U-389X	10U-824X
8W-389X	10U-455X	10U-825X
8W-565X	10U-459X	11S-1028X
8W-566X		

Class Eight Point
 D >>>>>>> 8Wb-1528X

D >>>>>>> 8Wb-1529X

D >>>>>>> 8Wb-570X

D >>>>>>> 8Wb-988X

D >>>>>>> 8Wb-959X

D >>>>>>> 8Wb-920X

D >>>>>>> 8Wb-579X

Ten Point
 A >>>>>>> 10U-1138X

A >>>>>>> 10U-20X

A <<<<<<< 10U-174X

A >>>>>>> 10U-1305X

A >>>>>>> 10U-823X

D >>>>>>> 10U-570X

D >>>>>>> 10U-587X

D >>>>>>> 10U-410X

Electro-Display Matrices
 A >>>>>>> 12x18-201X

A >>>>>>> 12x18-1499X

A >>>>>>> 12x18-1500X

The above three run together

A >>>>>>> 18-201X

A >>>>>>> 24-683X

A >>>>>>> 24X-478X

D >>>>>>> 24-14X

D >>>>>>> 36-14X

A >>>>>>> 36-1165X

The above matrices are sold at the single matrix rate of the class indicated; matrices not having the class marked are special and prices will be quoted on request; matrices above 12 point are Electro-Display Matrices.

EFFICIENT AND SUFFICIENT

That is what the Monotype has proved itself to be in the plant of "Successful Farming," according to Mr. E. S. Condon, foreman of that progressive and aggressive journal; but read for yourself what he says and you will no doubt catch at least a portion of his enthusiasm:

"In singing the praises of the Monotype, I am inspired not alone by its efficiency but by its dogged sufficiency. After several centuries of groping about in out-of-the-way corners looking for sorts—"shorts" would be a better word—it assuredly is a relief to know that now 'there ain't no such animal.'

"During the past year we have been grinding out monthly from 700 to 800 pages of publications, all Monotyped, hundreds of pounds of display type, quads, spaces, leads, slugs, rules and borders, and have found time to do considerable outside work that has been forced on us.

"We have been able to do this without fret or fuss or sleepless nights. Nor have we had to work the machines to full capacity all the time. As you know, my conversion to Monotypography has been slow—but it is complete. It is results that count, and for us the Monotype delivers that same."

PLATE TROUBLES ONLY A MEMORY

The Workman Manufacturing Company, Chicago, specializes in the production of manifold factory and office forms. Their customer list includes some of the largest industrial concerns in the country, and for one of these they have created a department in their plant which handles nothing but its work. Many orders run into hundreds of thousands, and it was formerly the custom to set one form by hand and have electros made. This was not entirely satisfactory, aside from the expense, because of the frequency with which slight changes were made in the forms from time to time and the delay occasioned while these alterations were being made. Then the versatile Monotype was put on the job; and, presto! the disadvantages of handling the plated

forms became a memory. Forms are now set at the keyboard and cast once or a dozen times on the caster as needed. All copy is laid out for the machine with a view to reducing the hand time. This plan succeeds so well that on some of the forms practically nothing is left to do but to lock-up the forms when the work comes from the caster. Complete non-distribution is maintained, and the efficiency of the hand compositors has been greatly increased by this system.

MONOTYPOGRAPHY

"Printograms" for March—the house organ of the John P. Smith Printing Co., Rochester, N. Y., certainly is substantial proof of the truth of the slogan of this progressive house: "We do ordinary printing extraordinarily well." Just twelve pages of black and white with a touch of color in the initials, but done so well as to attract immediate attention. It is set in Monotype Series Nos. 21 and 79. The text is well written around the thought that quality in printing always pays the user and therefore it should prove profitable advertising.

A handsomely printed catalog of a St. Louis firm of fur buyers, entitled "The World's Market Place for Furs," comes from the press of the Con P. Curran Co., St. Louis. It is composed in Monotype Series 38, and illustrated with a number of halftones. The inside pages are printed in black and a tint and the cover in three colors and gold and embossed. The size is 8¼ by 11¼. It contains 24 pages with fly leaves to match the cover, is bound with a silk cord and enclosed in envelope to match the cover.

The M. F. Shafer Co., Omaha, Neb., are doing some superior printing if we are to judge by the several samples just received which include pamphlets, programs and booklets. The gem of the collection is a program for Tangier Temple of the Mystic Shrine, which is composed in Monotype Series 38 in excellent display and printed on coated stock. A pamphlet for the Overland Tire and Rubber Co. shows a fine sense of proportion in the composition. The type being Monotype Series Nos. 37 and 79. It is printed on dull finish India coated and contains a number of especially well-printed halftones.

The Advertising Club of Shreveport, La., have issued a magnificent brochure to boost their home town. It is splendidly printed and excellently designed and bears the imprint of the Con P. Curran Co., St. Louis. There are 40 pages and cover. All the text pages are illustrated with halftones and are printed in photo brown ink and a blue tint. There are also two fine four color illustrations. The cover is printed in three colors and gold and embossed. The binding is finished with a heavy silk cord and bow. The size is 8¼ by 11¼ inches.



First Convention of the International Machine Composition Association held in Chicago, February 12 and 13, 1920

MONOTYPE

A JOURNAL OF COMPOSING-ROOM EFFICIENCY

PUBLISHED BY LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

VOLUME 8

JUNE, 1920

NUMBER 3



JOSEPH HAYS

Joseph Hays

It is with sincere sorrow that we announce the death of Mr. Joseph Hays, Manager of the Typographic and Advertising Departments of the Lanston Monotype Machine Company, on May 18, 1920. In his death there passed a prominent figure in the printing business and one the results of whose work will continue to benefit the craft for many years.

Mr. Hays was born in Lancaster County, Pa., in 1866, and came to Philadelphia with his parents when a boy, learned the printers' art in the plant of George H. Buchanan Co., and then worked in some of the better class composing rooms, becoming foreman of the composing room of the Curtis Publishing Co. about 1893.

When the Printers Board of Trade movement was started he became interested, and in 1902 accepted the position of assistant secretary of the Philadelphia Board. In 1903 he was selected as the Manager of the Printers Board of Trade of Boston, where he was so successful as an organizer that in 1904 the Philadelphia Typothetae persuaded him to become its manager, a position which he held for three years, during which time he was one of the moving spirits in the creation of the basis upon which the Standard Cost System is built.

In October, 1907, he joined the Monotype forces as Assistant Sales Manager, and remained with us until his death, receiving several merited promotions. Of this period he spent three years in Chicago as Western Manager and about a year in Canada.

Having made a particular study of the works of old masters of typography and being gifted with an unusual appreciation of symmetry and color in type faces, he was particularly fitted for the position of Typographic Manager which he held for about four years prior to his death.

Practically every employing printer in the United States and Canada knew "Joe" and loved him, for his sterling character commanded respect and his willingness to serve made a friend of almost every man with whom he came into close business or social contact.

He always kept in touch with the printers organization work and was in demand as arbitrator of many disputes, wherein his eminent sense of fairness and justice gained the respect of both parties.

An active worker in the Masonic fraternity, he was a member of Philadelphia Lodge, No. 72, F. & A. M., a Knight Templar, a member of the Mystic Shrine, and a thirty-second degree Mason.

He was also active as a member of the Rotary Club, the Poor Richard Club, the Manufacturers Club of Philadelphia and of the Philadelphia Chamber of Commerce.

Joseph Hays was a man of great probity of character and of sterling worth.

They Appreciate Monotype

Two very gratifying endorsements of the Monotype have come recently in the form of repeat orders—the very best expression of satisfaction—from two important New England industrial establishments who have private printing plants using Monotypes.

The Hood Rubber Co., Watertown, Mass., installed their original Monotype in December, 1916, and after three years of successful use ordered the second which is now installed.

The American Optical Co., Southbridge, Mass., have just doubled their equipment by installing

a second Monotype, the first having been in operation three years.

The business expansion of both these firms has greatly extended their requirements for printed matter, and they have confirmed the fact their judgment in installing the original Monotype was in each instance sound by these repeat orders.

The Peterboro, N. H., *Examiner* has recently added to its Monotype plant another complete standard equipment of Keyboard and Composing Machines, thus giving evidence of its appreciation of the Monotype.

Trade Composition in Boston

Monotype composition for the trade is gaining a strong foothold in the East and has had a most substantial increase in Boston during the past few months. Two additional Monotype plants have been installed to furnish this service to the printers in this section, and even with this increase all of them report a greater volume of work than they can turn out. Printers who do not operate their own composing machines are, in constantly increasing percentage, finding the complete answer to their composition needs in the Monotype trade plant.

The Monotype Composition Company, the oldest Monotype trade plant in Boston, has extended its facilities by the addition of two Style D Keyboards, and is now operating eight Keyboards and five Casting Machines to their full capacity, with a second shift on the Casting Machines. Still under the active management of its founder, Mr. John Kiernan, it is meeting the requirements of its customers in its usual good style, and the present outlook is very bright for still further expansion.

The Machine Composition Co., 138 Pearl St., formerly a strictly slug machine plant, added three Monotype Keyboards and two Casting Machines about six months ago, with a large assortment of Matrices and other equipment to enable them to give complete Monotype service. The service rendered has been appreciated by the printers to such an extent that an additional Casting Machine and another Keyboard has been installed to meet the increased demand. Mr. Kimball Loring, President of the company, is devoting considerable energy to the Monotype end of the business, which promises still further growth. The advertising matter issued in behalf of their Monotype department is worthy of note, for it is live-wire stuff, and carries in itself an assurance of high-class service.

Smith & Vial, 137 Pearl St., have started with an equipment of four Keyboards and four Casting Machines. While they have been operating but three months, their capacity has been continuously taxed and a generous volume of business seems definitely assured them. Mr. C. A. Smith, was formerly associated with the Slingerlands Printing Co., Slingerlands, N. Y., and is a practical Monotype man of several years' experience. Mr. Charles Vial, was for several years connected with the Monotype Company, being assistant manager of the New England District when he resigned in order to join Mr. Smith in business, taking with him the best wishes of the Monotype organization for the success we feel sure will attend him and his associates.

Modern tendencies are toward mechanical expansion of the worker's skill. The Monotype makes the skill of the operator five times as effective as that of the old hand compositor.

Rapid Growth of a High-Grade Boston Plant

THE QUALITY OF PRODUCT MAINTAINED AND IMPROVED
DURING PHENOMENAL INCREASE IN PLANT AND OUTPUT

Written for the "Monotype"

Three and one-half years ago Mr. John E. Lewis became the head of the Atlantic Printing Company, Boston, then engaged exclusively in the production of various trade publications. Two years later he was joined by Mr. Norman E. McPhail. These men, both widely known in printing circles in New England and elsewhere,



MR. JOHN E. LEWIS AT HIS DESK

are now in active conduct of the business, and under their guidance it has shown a growth and general progress equalled by few if any printing houses in New England.

During this period they have purchased the plants of the Atlantic Press, Cambridge, Mass., and the Trade Press, the private printing plant of the Hallet & Davis Piano Company, absorbing them into their own plant. The acquisition of these plants, together with other equipment and additions made necessary by increasing volume, have more than doubled the capacity of the plant since the present management took charge. An addition to their building, now nearing completion, will double their floor space and give the room their increased volume now urgently demands.

The typographic standard of the numerous publications they produce has been greatly improved and a number of new ones added. The latest is "The Open Road," a monthly magazine for "older boys." Associated with this enterprise are some of the leading men of Boston's civic and business circles. Its main purpose is the building of character in coming manhood, and its year of existence has shown remarkable

success. This firm was instrumental in launching "Young America's Opportunity," issued monthly by Boston University.

An entirely separate department in the plant is devoted exclusively to the production of high-grade catalog work, for which they have earned an enviable reputation. Much attention is also given to house-organs, which to some extent has become a specialty, and in which they have introduced many new and valuable modern ideas. Their own organ, "The Vagabond," is a typical example of the original, fresh and attractive matter produced in this department. A triangular arrangement with the Thomas Drier Advertising Agency and Jack Bliss, the "dingbat man," assures highest house-organ service from inception to the finished product.

With a wide knowledge of the merits of every sort of composing equipment, and experience with practically every type of machine, the Atlantic Printing Company operates Monotypes exclusively, their equipment consisting of one Style D and five Duplex Keyboards and five Casting Machines. All type and spacing material, all leads, slugs, rule, borders, etc., are made on the Monotype, the value of having abundant supplies of such material being attested by the efficiency which is so conspicuous.

This efficiency is materially contributed to by the operation of Non-Distribution, cutting non-productive time to the absolute minimum, assuring highest quality from all new material on every job, keeping the composing room clean and unencumbered, and effecting numerous economies which constitute a satisfactory return on the investment, besides having its share in the contentment of the employees.

And there is no more loyal organization anywhere. Every Atlantic employee is an Atlantic booster. The eminently fair treatment accorded all employees, both in matter of wages and general working conditions, finds frequent expressions of appreciation. One of these recently



A PARTIAL VIEW OF CASTER ROOM, ATLANTIC PRINTING CO.

took the form of a voluntary testimonial, signed by all of their 169 employees, thanking the heads of the firm for the consideration shown them in several wage increases and in other ways, and pledging their efforts to the company's success.

This firm has now secured the control of the Heintzelman Press, Cambridge, Mass., and are operating it as a separate manufacturing plant. Associated with them in this plant is Mr. S. Morelli, for many years superintendent of composition at the F. H. Gilson Co., Boston, Mass., which experience equipped him as one of the leading experts of the country on technical book composition. This technical book work will be made a specialty in the Cambridge plant, where four Keyboards and three Casting Machines are being used in its production.

The Atlantic Printing Company is being rapidly recognized as entitled to rank with the very first of New England's printing houses, and it promises a continuation of the progress which recently has sent it so rapidly to the front.

The Monotype Steadily Advancing

New England is the home of the highest grade machinery and tools of precision, and it is but natural that its newspapers and printers should be imbued with the same critical disposition towards the machinery they use. It is therefore, with considerable pride that we watch the continual steady growth of the use of the Monotype in the New England District.

New England newspapers are adding to their Monotype equipment as they become better acquainted with the many advantages it offers.

In Boston the *American*, the *Globe*, and the *Post* have added new Monotypes recently. The *American* now has three machines; the *Globe* operates four machines (of which two are composing machines), and two Keyboards; the *Post* equipment has grown to seven, four being composing machines, with four Keyboards. The *Herald and Traveler* operates three Casting Machines and two Keyboards. The *Transcript* is installing its initial Monotype equipment, consisting of two Type-&-Rule Casters with complete type and material-making equipment.

The *Worcester Telegram* has recently increased its equipment; while the *Worcester Gazette* is making satisfactory use of the complete Non-Distribution System, as is the *Pittsfield Eagle*.

Another recruit to the list of New England newspapers using Monotype is the *Portland, Me., Express*.

The day is not far distant when waste of human effort in such avoidable operations as distribution will be considered a crime. Why not stop it now?

Successful Monotype Printers

The progressiveness of a city is often reflected in that of the business houses located in it; or, perhaps it is the other way about. At any rate Lynn, Mass. is a thriving city and some of the Monotype printers there are also growing with it and enlarging their equipment.

Thos. P. Nichols & Sons Co., who have been Monotype users since 1907, are still Monotype enthusiasts after thirteen years and have recently added another Keyboard and Casting Machine to meet increasing business.

The Perry & Elliott Co. have used Monotypes for eleven years and have had to install another Keyboard and Caster to keep up with a rapidly growing business built on quality and service.

Both of these well-known firms are producers of quality printing and both have found that the Monotype alone will supply the kind of composition that will meet the requirements of their customers and secure their repeat orders.

THE reduced advertisement which appears below is the first of a series of six commencing with the June issues of the advertising journals. If you do not receive them we shall be glad to send a full-sized copy for your study.

Short Talks to Advertisers



NUMBER ONE

Getting Your Message Across

To induce reading and assimilation of "copy" is the ultimate of all advertising effort.

To that end, the best thought is employed in preparing argument, thousands of dollars are spent in illustration, and yet—many do not achieve hoped-for returns.

One of the most potent aids to attractive, readable sales promotion is frequently overlooked—the *kind of type used*.

In impressive and effective pieces of advertising the type is in *single letters*. The reasons for this will be explained in this series of short talks.

In the mean time, ask your printer about "Monotype"

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



Lanston Monotype Machine Company

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

A Remarkable Private Printing Plant

Quite a large portion of the people of this country know The Travelers Insurance Co., of Hartford, Conn.; in fact, it seems that nearly every one has heard of this well-known insurance company, which covers a very considerable percentage of the total population with its various forms of protection; but relatively only a small number have any conception of the many-sided activities of this company, which has contributed so materially to the fame and progress of Hartford, of which city it is one of the largest enterprises. One of these activities, probably as little



CASTER ROOM, TRAVELERS INSURANCE CO.

known as any, though by no means through any lack of importance, is its printing department.

Since its founding, nearly sixty years ago, the "Travelers" has seen remarkable growth, and naturally there has been a corresponding increase in the amount of printed matter necessary to the transaction of its business and the carrying of its message to the people in every part of the country. This volume of printed matter reached the point, in 1903, where the officials deemed it wise to build their own plant. Ground was broken for it in March of that year, and on November 16th, the completed plant was ready to commence operation.

In conformity with the general policy of this progressive company, its printing department has kept full step with the progress of the times, until at present it is doubtful if there could be found in the entire country a more modern, more efficient, more practical plant of this character. Order, cleanliness, good light and ventilation prevail in all its departments, and the modern equipment everywhere provided makes it really a model institution. It is under the capable superintendency of Mr. R. S. Kase, a thoroughly practical printer of wide experience and progressive ideas.

The machine composition is done exclusively on Monotypes. Starting in 1905 with an initial installation of one Keyboard and one Casting Machine, the Monotype Department, has grown to three Keyboards and four Casting Machines, evidencing by these repeat orders the satisfaction found in the original installation.

Besides producing all of the high grade composition required to meet the exacting quality standard of the Travelers that can be set by machine, the Monotypes, also produce all the type for their hand composition and all the leads, slugs and rule, thus making full use of the complete range of Monotype capability. No shortage of material of any kind exists here at any time,

and the compositor is unhampered in the exercise of the craftsmanship.

As would be expected in an establishment of such an up-to-date character, complete Non-Distribution is practiced, all type and other material being thrown away after use and new material used for every job. As with all Non-Distribution plants, this practice has been fully vindicated here in increased efficiency, increased plant capacity, better quality and general smoothness of plant operation. Surplus type is carried in storage cabinets, from which cases can be immediately replenished and reserve supplies of leads, slugs and rule are carried at all times cut to the measures in general demand.

Modern steel equipment is used throughout the entire composing room, up-to-date in every detail. The general arrangement is very efficient, providing working conditions most desirable for the compositors. Mr. Lyle L. Rescott, a highly skilled craftsman, is General Foreman of the Composing Department, while the Monotype equipment is in charge of Mr. George H. Kaler.

The press equipment consists of ten cylinder presses, six hand-feed and four automatic platen presses, two off-set presses and one automatic envelope machine. All of this equipment is constantly busy and part of the time a double shift is necessary to keep up with the demands of the various departments of the Travelers. The cylinder presses are in charge of Foreman A. Magnuson, while Mr. Frank Balf has supervision of platen press production.

A complete bindery department is operated, part of this equipment being six numbering machines, four cutting machines, two folding machines, drills, sewing machines, perforators and other usual bindery accessories. This department is in charge of Foreman Paul R. Korder.



THE KEYBOARDS, TRAVELERS INSURANCE CO.

It will readily be seen from this brief description of the equipment and the accompanying views of portions of the plant that considerable production emanates from The Travelers Printing Department. During 1919, they produced 65,000,000 pieces of printed matter of varying sizes, with a commercial value of easily half a million dollars. Steady employment is provided for 135 people, whose good treatment and good working conditions make a loyal working force.

This is a private printing department worth going a good way to see. Unquestionably it will share in the general growth of The Travelers and it is easy to visualize it as twice its present size at no great distance in the future.

John Clark Winston

A prominent figure in the political and publishing circles of Philadelphia passed with the death of Mr. John C. Winston, president of the publishing house of John C. Winston Company, after an illness of four weeks.

Born in Darlington, Ind., November 22, 1856, of Quaker stock, he came to Philadelphia in 1876, graduated from Haverford College in 1881, and



JOHN C. WINSTON

entered the publishing business by taking a minor position with a firm which later sent him to Indianapolis in charge of their branch office.

Returning to Philadelphia in 1884, started in a small publishing business which developed into the big firm bearing his name, which was incorporated as the John C. Winston Company in 1900. They specialized on bibles and subscription books and became nationally known as bible publishers.

In 1905 the Winston Co., absorbed the old established firm of Henry T. Coates and Co., successors to the famous Porter & Coates, and later the American business of Wm. Collins Sons & Co., London and Glasgow.

The Winston Company are enthusiastic users of Monotypes and have done excellent work.

Always aggressive, Mr. Winston became prominent in city and state politics and was an earnest worker for the reform movement which resulted in the recent granting of a new charter to the City of Philadelphia. He was called the father of this charter because of his earnest work for it.

Under this charter he accepted the position of Director of Public Works, which he held at the time of his death. While always an active worker for the betterment of political conditions, this was the first public office that he could be prevailed upon to accept.

Type designs that are successful are the ones that are easy to read. Look over the Monotype Specimen Book.

Monotypography

An unusually pointed expression of the value of a house organ is given in these words "The reason we publish this house organ! It pays!" which appear on the last page of cover of the Earnshaw-Everett Press Corporation house organ for April. It contains 24 pages and cover 4 x 6 inches, and says a lot of other good things about direct advertising.

"The Spartan" is the appropriate title of the house organ of the Spartan Press, Boston. It has eight pages and an extended cover printed in two colors from Monotype No. 38 Series. An attractive job, the reading of which is not nearly so strenuous as its name would imply.

The March issue of "Critique," the house organ of Perry & Elliott Company, Boston, contains some mighty good advertising for the printers. It is specially written and effectively applied, and should bring good results. This neat little booklet is printed in two colors all through and contains 16 pages 5 1/4 x 7 inches, with extended cover.

Under the striking caption "You're away ahead of Gutenberg in Equipment" the Machine Composition Co., Boston, tell the story of their service to printers, because their equipment is so far above that of Gutenberg. This story is told in a 4-page circular, 8 1/2 x 11 inches, printed in two colors. The type used is Monotype, well displayed and the argument is convincing.

From the Elm Vocational School, Buffalo, we have quite a pretentious specimen book of the work of the students. It shows that they are making progress under the tuition of Mr. T. E. Welsh. There are 16 leaves 9 x 12 inches in size, enclosed in an extended cover. They are set in Monotype type and well printed.

There are house organs and house organs: mere collections of clippings and jokes; or bald, repellent, blatant advertising; or, best of all, well-edited miscellanies that keep the reader in a good humor while he absorbs the idea that good printing is an essential part of all successful advertising campaigns. "Impressions," issued by the McCormack-Armstrong Press, Wichita, Kansas, is one of the latter class, interesting and instructive. It contains 12 pages and cover, 4 x 9 inches in size, and is composed in Monotype Series No. 172.

"Plus Ultra" an illustrated monthly magazine, published by Cavas y Caretas, Buenos Aires, Argentine, is all that its name implies in typography and presswork. There are numerous halftones in one, two, three and four colors, as well as artistic line drawings. Of course, it is composed on the Monotype. A feature of this magazine is a page devoted to the "Heraldry of Argentina," illustrated in correct colors.

Another Monotype Increase

That widely known financial daily, the Boston News Bureau, has used Monotypes exclusively for eleven years with complete satisfaction. In meeting its requirements of reaching its subscribers with the day's financial news, with the utmost speed, it has found an all-Monotype plant the best and most dependable equipment.

Evidence of its satisfaction with Monotype performance has just been expressed in the most substantial way by a repeat order for an additional Keyboard and Casting Machine, bringing its total equipment to six Keyboards and five Casting Machines.

"The Best is the Cheapest"

The following is copy of a testimonial received from George F. Cairns, operator at the plant of the San Diego Union.

"For several months past I have intended writing to you in regard to using your Lead and Rule Mold Oil.

"On my arrival at the San Diego Union they were using a castor oil bought at one of the local stores. With this oil the mold had to be cleaned at least three times a week.

"It was a difficult problem to convince the Union that the Monotype Oil at \$5 per gallon would really be cheaper than the oil they were paying \$2 per gallon for.

"Well! I figured the time lost cleaning molds at 75 cents per hour (which is only the operators time) and figured the time cleaning molds with Monotype Rule Mold Oil, and the Monotype Oil was so much cheaper, that I sent in an order for five gallons.

"If you feel that a Monotype mold is worth three hundred dollars, the best oil is the cheapest.

"I cannot praise your oil too highly."

The Men Who Keep Monotype in the Vanguard in Yankee Land



Front Row Seated: Walter B. Gress, Salesman; Charles Vial, Asst. Mgr.; Herbert H. Morley, Manager; Joseph J. Dallas, Salesman; J. A. Mullarkey, Office Mgr. Left to Right—Rear Row Standing: Halton M. Erne, Inspector; Joseph M. Kechane, Stock Clerk; J. Leo Hagan, Inspector.

As far back as the memory of man goeth it has been a proverbially hard job to convince a Yankee that he should buy your products. Naturally a trader and as keen on a bargain as the traditional Scotchman, he also had—or the most of them have—the inborn mechanical instinct that makes it difficult to sell him machinery unless it is right.

The men whose pictures appear above are the representatives of the Monotype Company to whom was assigned the task of making the Monotype popular in the New England District; it was taken as they gathered together at the close of the year 1919 to compare notes as to their success in convincing the Yankee of the value of the Monotype and getting his cash in exchange for it. Of course, they succeeded and made a big showing for the year, accounting for their share of the big business that made the last year the greatest in Monotype history.

And equally, of course, they were enthusiastic about it and pledged themselves to still greater results for 1920.

It may seem rather late to speak of a get-together meeting held last Christmas, but it is none too soon to tell that the results of that interchange of experiences and heart-to-heart talk of conditions in the New England District has begun to bring results in the shape of orders and reorders.

Under the leadership of Mr. Herbert H. Morley these men are bending every nerve to the carrying of the good news of the Monotype Ad

Composition and the Non-Distribution Systems to every printer in New England and giving him a chance to improve his opportunities for increasing his production and pleasing his customers by improved quality by using the Monotype and the Monotype Systems.

Since the photograph on this page was made Mr. Chas. Vial, has resigned from the Monotype force in order to engage in business for himself as one of the firm of Smith & Vial, Boston, carrying with him the best wishes of his former business associates in the New England District and in the general offices of the Monotype Company.

Mr. Joseph J. Dallas, whose picture appears in the front row has succeeded Mr. Vial as Assistant Manager of the New England District where he is well and favorably known to the printing trade.

The occasion which gave the chance for this picture was one of the series of get-togethers in the various districts and included several sessions for business discussions, followed by an excellent dinner and a theatre party. The effect has been renewed loyalty and enthusiasm on the part of all present.

If you are a printer who can use a Monotype, and that includes all printers, you may expect a visit from one of these live wire Monotypers who knows what the Monotype will do for you and knows the facts that you should know about the Monotype and its wonderful efficiency systems.

Monotype quality appeals to good printers.

The 61 Series

A NEW TYPE FACE FOR BOOK WORK WHICH POSSESSES THE CHARM OF THE ENGRAVED PAGES OF THE EIGHTEENTH CENTURY



STRICT adherence to fundamental principles underlies all lasting forms of art. Because of this, the present-day craftsman, firm in his knowledge of modern technique, finds in the classical epochs of graphic expression an inexhaustible source of inspiration.

During the past ten years we have seen this evidenced by the revival in France of tasteful text pages possessing the charm associated with the copper engraved book composition of the eighteenth century. The influence of this period, its clean-cut letters, harmonious groupings and restrained ornamentation are responsible for the undoubted excellence of so much modern French book work.

Recognition of the possibilities in America for a letter especially designed for typography of this character has resulted in the development of this series by the Monotype Company. In producing it every effort has been made to retain the simplicity and refinement of copper plate engraving. Of course, it is impossible to reproduce with type all of the liberties taken with work engraved by hand; but in this revived type face we have the continuity in passing from the down-stroke to the up-stroke and the acuteness in the formation of terminations which

accompany the vigorous and precise touch of the engraver on copper.

We place this type at the disposal of the book printer with the idea of offering him a means of securing the character of the engraved pages of the eighteenth century sustained by titles and the ornamental borders drawn from the purest sources.

Electro Display Matrices in sizes from 14 to 36 point of both Roman and Italic are in preparation. A study is being made with the view of cutting a bold face and its italic to harmonize with this series.



THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE, IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY, BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE AND RULE CASTER

Monotype

A Journal of Composing-room Efficiency

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

VOLUME EIGHT

JULY, 1920

NUMBER FOUR

"A PERFECT PRINTING PLANT"

The Ideal Which Led to Success for Two San Diego Printers

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

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

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

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



MR. P. S. PACKARD



MR. C. L. KESSLER

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



THE KEYBOARDS, ARTS & CRAFTS PRESS

☆ ☆ ☆

OREGON QUALITY

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

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

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

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

☆ ☆ ☆

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



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

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

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

THE PROBLEM OF PAPER SAVING

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

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

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

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

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

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

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

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

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

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

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

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

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

☆ ☆ ☆

TWENTY-FOUR PER CENT. INCREASED EFFICIENCY

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

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

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

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

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

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

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

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AN OLD FRIEND PROSPERS

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

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

☆ ☆ ☆

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

MACKENZIE THE PIONEER

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

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



GEORGE W. MACKENZIE
Photo Brooks Studio, San Francisco

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

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

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

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

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

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

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

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

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

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



JUST HAD TO GET RID OF IT

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

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



NON-DISTRIBUTION CAPTURES LOS ANGELES NEWSPAPERS

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

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

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

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



Advertise your Monotypes and they'll advertise you.

MONOTYPOGRAPHY

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

A miniature house organ of four pages, 3¼ by 6 inches, comes from the Rettew Printing Co., Reading, Pa. It's small, but, oh my, it is surely full of real, snappy advertising of the service Rettew is giving his customers. It is Monotyped in Series No. 164.

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

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

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

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

Horn & Shafer Company, Baltimore, are doing some excellent composition and presswork on "The Spur," a magazine of 142 pages and cover, 9¼ x 14¼ inches. All the composition is Monotype and the ads are composed in Monotype type and material. It is certainly a handsome specimen of illustrated periodical work of the higher grade. This firm also handle several other well-printed magazines.

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

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

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

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

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CHICAGO MONOTYPE CLUB

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

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

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

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



ANNUAL BANQUET OF THE CHICAGO MONOTYPE CLUB, 1920.

WITH AND WITHOUT

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

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

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

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

"This would mean an average for a six-months' period of 80 $\frac{1}{3}$ per cent.

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

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

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

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

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

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

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

AN UNUSUAL CATALOG OF AN OUT OF THE ORDINARY EXHIBITION

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


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

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

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

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

Short Talks to Advertisers



NUMBER TWO

Single Types

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


The reasons are simple:

- reading is a series of pauses and fixations of attention—interrupted movement of the angle of vision;
- the shortness and infrequency of these pauses are the measure of ease in reading;
- easy legibility is in the instant recognition of word-forms;
- the more compact the words, the quicker recognized—in the highest degree, the objective mind has naught to do but assimilate the thought presented.

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

The answer is: "Monotype it!"

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



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

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



The Monotypers on the West Coast



STANDING—Left to Right—D. R. Stewart, Northwestern Representative; J. J. Moran, Chief Inspector; Warren M. Pendell, Inspector, Southern California.
SEATED—Left to Right—I. D. Keith, Southern California and Arizona Representative; F. L. Bowie, Manager; H. W. Hillman, San Francisco Office; Carroll T. Harris, Assistant Manager.
MISSING—R. B. Summerhays; H. R. Clemons.

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

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

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

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

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

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

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

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

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

A S P E C I M E N

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

36 POINT No. 337
MONOT

30 POINT No. 337
MONOTY

24 POINT No. 337
MONOTYP

18 POINT No. 337
MONOTYPEMO

14 POINT No. 337
MONOTYPEMONO

36 POINT No. 337
Lady Will

30 POINT No. 337
Lady Willou

24 POINT No. 337
Lady Willoug

18 POINT No. 337
Lady Willoughby's

14 POINT No. 337
Lady Willoughby's Dia

36 POINT No. 337¹
Art of Pr

30 POINT No. 337¹
Art of Print

24 POINT No. 337¹
Art of Printing

18 POINT No. 337¹
Art of Printing, by

14 POINT No. 337¹
Art of Printing, by Casl

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

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

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

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

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

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

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

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

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

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

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

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY, BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE-AND-RULE CASTER

Monotype

A Journal of Composing-room Efficiency

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

VOLUME EIGHT

AUGUST, 1920

NUMBER FIVE

Is Production Restricted?

BY WHOM?

From every side we hear the call for the speeding up of production, and in many cases these calls are accompanied by the suggestion that some one is restricting production.

A general survey of the business shows that printers are busy, and that, while some complain of the high cost of production and others of a lower rate of production as compared with previous years, the principal difficulty seems to be a real scarcity of producers—skilled workmen—and the using of those we have to the best advantage.

There is no doubt that there are fewer skilled workmen proportionately to the work to be done, as well as a more insistent demand from buyers for quicker deliveries. But there is another side to the story.

Production is being restricted by the failure of printers generally to take advantage of the modern methods of increasing production. They have been compelled by force of circumstances to use the composing machine for setting plain matter, and this should have shown them the way to greater production. Has it done so?

A little observation will show that the effect has been small and that restriction is the rule rather than the exception.

Many printers are still allowing their high-priced compositors to waste time and money by distributing type that has been used, and doing this again and again so long as it is possible to do any kind of printing from it. These printers are restricting production from 25 to 40 per cent.

Distribution is an absolutely unnecessary operation in the light of modern progress in the composing room. If every printer in the United States and Canada were equipped with Monotypes and using the Non-Distribution System, it would release all those workers and make it possible to use all their time for composition and thus

increase the salable production from this department enough almost to meet the present demand.

But that is not all. The fact that the Monotype Non-Distribution System gives every compositor an abundance of just the material he needs makes him more efficient, while reducing his working difficulties, and he therefore produces more per hour. This would be an additional help.

The failure to install Non-Distribution is a restriction of production in the composing room.

In the press-room we find skilled men *earning* (yes, really earning, for who can deny it?) good salaries and spending hour after hour trying to make a mixture of types of various ages print together passably well. If the forms over which these men *waste* so much time were set in new Monotype type, practically all of this time would be turned into running time and greatly increase the possible output of the press-room.

The failure to install Monotype Non-Distribution is a restriction of production in the press-room.

The failure or neglect to equip your plant with the most efficient machinery and methods of production is just as much a restriction of production as deliberately to shut down to reduce output, and has the same effect upon the market and your profits.

There is a considerable shortage of competent workmen, due in large part to the neglect to train the number of apprentices required to keep up the complement of skilled journeymen; but this is another story and there is evidence of an awakening along this line that will bear fruit in the near future.

Meanwhile every printer should realize that unless he provides his workmen with the means to prove themselves efficient, and eliminates those operations that call for unnecessary waste of time, he is guilty of deliberately restricting production.

"A GLORIOUS OCCASION!"

Such was the verdict of all who participated in the commencement exercises of the United Typothetae of America Schools of Printing at Indianapolis on June 11, 1920.

A goodly gathering of printers from all over the country, including the officers and Educational Committee of the U. T. A., was augmented by a number of those attending the A. A. C. W. Convention, which was held the previous week.

The whole day was given over to this important occasion, and opened at 9.30 A. M. with a tour of the U. T. A. schools, which took about three hours, and was followed by a luncheon served cafeteria style under the trees. Then, as a digestive, a visit was made to the Arsenal Technical Schools.

The commencement exercises were held in the open-air amphitheater and began at 2 P. M., when President William Green took the chair, and Dr. Frederick W. Hamilton, Boston, Educational Director U. T. A., delivered the opening invocation.



EDUCATIONAL COMMITTEE AND U. T. A. OFFICIALS

An address of welcome was made by the Hon. Charles W. Bookwalter, and was responded to by Mr. Henry P. Porter, chairman of the Committee on Education U. T. A.

Then followed some inspiring talks by Mr. W. J. Eynon, Washington, D. C., Vice-President, U. T. A.; Mr. J. G. Collicott, Indiana State Director of Vocational Education; Mr. Milo H. Stuart, Principal Arsenal Technical Schools, Indianapolis.

Dr. Hamilton then addressed the students and graduates and presented diplomas to 34 of those who had completed their course, among them several Monotype operators, as follows:

Jacob Alexander, New York City; Frank T. Armingier, West Hartford, Conn.; Dewey E. Beyer, Maxwell, Neb.; William H. Billups, St. Louis, Mo.; John Bookwalter, Indianapolis; Earl R. Britt, Jr., St. Louis; G. E. Cassell, Fairmount, Ind.; Eugene B. Chappell, Indianapolis; Joseph Clark, Indianapolis; Arthur S. Colton, Oak Park, Ill.; Joseph Coogan, New York City; George H. Cornelius, Indianapolis; Floyd Crist, Fairmount; Herbert Harris, Xenia, O.; Doyt W. Harvey, Fort Wayne, Ind.; Anthony B. Kirchoff, St. Louis;

Calvin F. Koehn, Muskegon Heights, Mich.; Charles A. Lindemann, Indianapolis; Pablo Lucas, Manila, P. I.; Vollie Lykins, Lexington, Ky.; Isaac P. Maurer, Reading, Pa.; Joseph McHugh, Indianapolis; Gladys Mitchell, Corydon, Ind.; Raymond S. Monroe, Huntsville, Ala.; Arthur S. Overbay, Indianapolis; Walter F. Owen, Indianapolis; Terrell A. Reardon, Caruthersville, Mo.; Nathan Rice, Indianapolis; Fred A. Roadcap, Indianapolis; A. F. Schlembach, Defiance, O.; Emma Slick, Kewanna, Ind.; Joseph F. Stark, Omaha, Neb.; Harvey B. Thiesse, Cleveland, O., and Perry Tschupp, Wakarusa, Ind.

The class valedictory was delivered by Earl R. Britt, Jr., St. Louis.

During the exercises the Arsenal Technical School Orchestra gave several well-rendered musical selections.

The day closed with a Faculty-Student Matinee, commencing at four o'clock, a prominent feature of which was a baseball game that both the participants and spectators enjoyed hugely.

For the 1919-20 classes there were enrolled 79 students in addition to those in the list of graduates above, and it is expected that the 1920-21 classes will be larger. The faculty of the U. T. A. schools is exceptionally well fitted for the important work in which they are engaged, being practical men with the ability to impart to others the knowledge they have gained by experience and a thorough grounding in the principles and technicalities upon which our craft is founded. They are:

T. G. McGrew, Superintendent, Cost Accounting and Estimating Division;

Eugene B. Chappell, Instructor, Apprentice Division;

Jos. C. Cooper, Instructor, Typography Division;

Arthur S. Overbay, Instructor, Typography Division;

Fenton J. Lawler, Instructor, Linotype and Intertype Division;

John A. Schneider, Instructor, Monotype Division;

Thomas Keene, Instructor, Platen and Cylinder Presswork Division.

The Monotype section, which has been greatly enlarged, attracted considerable attention and caused favorable comment from the visitors. The school recently printed and sent out a handsome four-page circular describing the four courses in the Monotype Department, which include combination operating, copy fitting, and the handling of Non-Distribution.

Printers generally should give more attention to the proper technical training of their apprentices and the young men in their composing rooms and press-rooms. The future of the business depends largely upon the amount of brain work put into it, and we should train our young men to use their heads to increase production, while saving their hands and feet from fatigue. Such schools as this are an important factor in this training.

The best looking and most easily readable tabulated records that we have ever seen in a newspaper appeared in the report of the balloting at the Democratic Convention of 1920 by the *New York Times* of July 6 and 7. They gave the detailed vote for each ballot, and were composed in 8-point Condensed Title. This splendid tabular work was done on the *Times* Monotypes.

A Most Efficient Canadian Plant that is Giving Complete Printing Service

It Has Forged Ahead and Grown in Size and Reputation Despite Adverse and Discouraging War Conditions

BY C. HOLMES, B. A.

There is in Canada's largest city, Montreal, an advertising agency that has been and is rendering a service that is unique. It is unique for two reasons: First, it renders a complete service in French and in English; second, it operates its own printing plant and is able to turn out the finished product right in its own building, exactly as it or its clientele wish—an advantage which cannot be overestimated.

Naturally, it is proud of its organization and the service that it can give. We would like to tell in detail all about the advertising features of Canadian Advertising Agency, Limited, for that is its corporate title, but knowing that our readers are more interested in the printing department, we will only mention them briefly.

The Canadian Advertising Agency, Limited, in handling an advertisement or an advertising campaign for a customer, follow the method of making a thorough study of his product in all its phases; to determine in a systematic manner the amount that should be properly invested in selling and advertising activity; assist in making an analysis of his market, and the nature of the demand for the product with an intensive investigation of competition; assist him in decisions on sales policies; attend to the details of preparing and checking the advertising and selecting the various types of media. In other words, it offers a complete consulting advertising and printing service, to meet the requirements of both English and French markets in Canada.

It has an advisory board, a copy service, an art service, and, finally, a complete printing service which enables it to turn out the finished product, newspaper or magazine ad, catalog, house-organ, booklet, folder, circular, mailing piece, street-car card, calendar, store-window display sign, or whatever it may be. The complete printing department includes Monotype machines, self-feeding cylinder and platen presses, color presses, a bindery equipped with rapid gathering, stitching, and covering machines, and unusual mailing facilities.

The composing room, which is the department of greatest interest to the readers of MONOTYPE, is splendidly equipped with modern furniture and facilities and

Monotypes, as may be seen by the two excellent photographic views we reproduce.

The Monotype plant consists of two keyboards and two composing machines complete with all the units required for making display type, rules, and leads, as well as for every kind of composition. Here is what they say about the Monotype:

"Before installing the Monotype we made a thorough investigation, which finally resulted in a decision that the Monotype would be the most economical composing machine and would enable us to give our patrons the best service, particularly quality service. The Monotype is a wonderfully elastic machine, and surely has injected into our composing room and press-room a system of efficiency that we do not believe could be otherwise attained. It handles all composition, from straight matter to the most difficult tabular and catalog work; and, besides, furnishes in unlimited quantities all the material needed by the hand compositors.

"With the Monotype we are able to give our customers a large variety of type faces, both body sizes and display sizes, to select from, for even though we do not happen to have in stock the face and size that they desire, we can show them the Monotype Specimen Book and let them select just what they want; then we purchase or rent the font at a very low cost compared with what foundry type would cost.

"In the case of national advertising, where we set up an ad which must have plates or matrices made sufficient to supply numerous newspapers and magazines throughout the country, we find that Monotype makes the very best plate, for the reason that the face of type is deep-cut, sharp and clear."

To show the thoroughness with which this progressive concern has kept tab on Monotype results we quote from a letter sent by its printing superintendent to a prospective Monotype customer:

"Before we installed our machines we purchased considerable Linotype composition from trade plants, at a very low rate, which a good many printers say is cheaper than operating your own machines. This may be true in some cases, but notwithstanding the low cost per



MR. F. E. FONTAINE

thousand ems for this composition, we found that the inconveniences of slug-set matter—corrections, heavy make-ready cost, slugs getting 'off their feet,' poor register, and the 'black line' (high) all through the job where corrected lines have been inserted—made the low purchase price of the slug-set matter very misleading



MONOTYPE ROOM, CANADIAN ADVERTISING AGENCY

as to the finished cost of the job. Further, when the job was finished, it was simply a 'slug job' and lacked the 'quality' of good printing to hold the customer.

"To sum up the matter: we have used slug matter on our book work, purchasing it from trade plants, which is conceded cheaper than operating your own machines. We now produce the same matter on our own Monotypes, and, not taking into consideration the many other advantages the Monotype system affords us, we can say, the finished product considered, our costs are less under the Monotype system."

It would be possible to continue to enumerate a great many other advantages and savings that they have experienced from their Monotypes, but familiar to our readers who already use Monotypes, such as Non-Distribution, corrections, press-room savings, etc., but we fear we have about used all the space allotted us, and what's left we want to use in making deserving mention of the man who founded this business, the present Managing-Director, Mr. F. E. Fontaine, whose untiring efforts and ever-at-itiveness have placed the Canadian Advertising Agency, Limited, among the very foremost business institutions in Canada to-day.

Mr. Fontaine is one of the pioneer advertising men of Montreal, having made his professional debut as advertising manager of one of the leading trade papers away back in 1888. This position he occupied until 1906, when the Canadian Advertising Agency, Limited, was established.

Mr. Fontaine's knowledge of advertising is so well recognized by all that several years ago he was appointed professor of publicity at the Montreal Business High School. Another evidence of the general recognition of Mr. Fontaine's ability is the fact that there is hardly a patriotic or charitable campaign launched in Montreal without his being called to act on the advertising committee. Among the many campaigns in which he took part I may mention those of the Patriotic Fund, the various Victory Loans, the Notre-Dame Hospital, National Athletic, St. Joseph Hospital, and Laval University drives.

In closing we would also make mention that the Canadian Advertising Agency publishes the well-known advertising monthly, "Publicity-Publicity," printed in both English and French, and which has a wide circulation throughout Canada.

THE IRON MAN

The Forman-Bassett Co., Cleveland, Ohio, used the following Non-Distribution story in a recent newspaper advertisement. It tells the story so effectively that we feel sure our readers will appreciate it.

"An Iron Man works for you in our plant. He is always on time, does not complain, and never asks for a vacation.

"He will deliver your message in quiet tones, make it decorative or shriek it in tones loud and strong.

"The big advantage to you is that every time this Iron Man tells your story absolutely new type faces are used.



COMPOSING ROOM, CANADIAN ADVERTISING AGENCY

"This Iron Man is our *Monotype*.

"It is used on catalogs, booklets, periodicals, advertising literature, and general printing.

"Let us introduce this Iron Man to you through the samples of catalogs, folders, and general work produced by the Monotype department."

A NOVEL ENTHUSIAST

The Monotype has been boosted so often by pleased users that it would seem that almost every variety of description and comparison had been exhausted. Not so, however, for down in Washington, D. C., there is a printer who has caught a new view of the Monotype and bubbles over with enthusiasm in a really novel manner.

The Model Printing Company, Washington, calls its plant "The Big-Little Print Shop," and issues a little booklet bearing that euphonious title. From its pages we extract the following racy sketch:

"What printer, for instance, would have believed, thirty years ago, when he was piling up his stickful of lean bourgeois—clickety-click, clickety-click—one at a time, and spacing out with spaces so thin he didn't dare sneeze over his case for fear of scattering them all over the floor—that some day along would come a machine to set type for him—clickety-click, clickety-click—one at a time, all delivered automatically on a galley in evenly spaced lines (to the one-thousandth part of an inch), all fresh, new type for each 'take'—and set it up about five times as fast as it could be set by hand. Well, who would have believed it? Not us—nor you either, old-timer.



MR. JAMES H. WEST

"But a marvelous type-setting machine has come along—it's the Monotype, which we've just lately added to our equipment. You wouldn't believe all this machine can do unless you saw it in operation. It does everything a hand compositor can do in the way of setting type (except talk, which is a distinct advantage and we hope the makers will never improve it to that extent). To look at it casually you'd think it was just a mass of springs and levers and cams, all slipping and sliding and wriggling every which way. But 'every little movement has a meaning,' and say! when you stand beside it and watch those beautifully spaced lines of new type steadily materializing from a pot of hot metal—clickety-click, clickety-click—one at a time, and placing themselves in order just like a well-trained regiment of soldiers taking their places on the parade ground for an exhibition drill—well, you'll be just like we were the first time we saw it. You'll almost expect to see it stop in the middle of a line somewhere and light a pipe or take a fresh 'chaw'—it's so nearly human.

"We said a moment ago it couldn't talk; and it can't—at least not like a regular human printer. But the type it sets can talk—and talk convincingly—from the clean printed pages that come off the press. Possibly you didn't know it, but there's all the difference in the world in a page printed from Monotype and a page printed from any other kind of type; it doesn't matter what kind of a page you want—whether it's just a page of plain reading or a complicated statistical table—it's all the same to the Monotype—it speaks the language of quality.

"Which leads us to the thought that, after all, quality is what counts. And printers who specialize in quality use the Monotype—it is the pedigreed stock of type-setting machines, and a guarantee of quality."

APPRECIATION OF MONOTYPE CASLON

In printing the "General Catalogue" of Yale University, there has always been a desire and effort to make it a worthy specimen of good book work. The 1920 edition which has just been issued surpasses all its predecessors in this respect, and is a credit to Mr. Carl P. Rollins, University Printer, who handled the copy and typographic arrangement, the composition and printing being done by the Rumford Press, Concord, N. H.

Regarding the type used Mr. Rollins says:

"This book has been set throughout in Monotype Series No. 337, with the exception of certain head lines and lines on the title pages and cover, which were hand set in the No. 37 series.

"I think you will be interested in the typography of the book, and I am interested in it because it seems immeasurably better than previous editions of the catalog which have been set in so much less pleasing old style type.

"We do not feel that this catalog is yet what it should be, and hope that next year's catalog will be appreciably better, and all in series No. 337, including the display."

"BEFORE AND AFTER"

It is results that count in the composing room as well as in other departments, and the only way to get a definite realization of results is to compare the records of production. The following comparison of results, as given in a recent letter from Mr. George D. Perry, Vice-President of the Royal Print & Litho, Ltd., Halifax, N. S., are interesting and should be enlightening to the printer who is hesitating over the installation of complete Non-Distribution in his composing room. Mr. Perry hesitated for four years:

BEFORE			AFTER		
Month	Productive Hours	Non-Productive Hours	Month	Productive Hours	Non-Productive Hours
February	866	459	July	1352	242
March	1082	339	August	1831	320
April	1140	476	September	1132	242
May	991	510	October	1573	394
June	1052	342	November	1589	145
Per cent.	70.29	29.71	Per cent.	84.78	15.22

This means that in the first five months of complete Non-Distribution they cut their non-productive time from 29.71 per cent. of total time to 15.22 per cent. of total time; that is, they saved 48 per cent. of the time formerly wasted.

EVERY TYPE MONOTYPE

Le Soliel, Quebec, is a complete Monotype newspaper. Every line of composition and every type in the display is made on the Monotype.

During the third week in April it put out a 14-page paper for three days, a 16-page paper for two days, and a 24-page paper one day, besides a 16-page weekly; and there were only forty hours of overtime.

Le Soliel has six keyboards and eight casting machines. To produce 114 pages in one week with this equipment is certainly a record to be proud of.

After thirteen years of continuous use *Le Soliel* is more enthusiastic than ever about the complete Monotype newspaper composing room.

Monotypography

Notes of things done Monotypically by printers who are proud of their craftsmanship. We are desirous of receiving other specimens of work produced from Monotype material and request that you place us on your mail list to receive your house organ and advertising and samples of the jobs you think well done.

"FAILURE is only for those who think failure," is the inspiring message conveyed by a neatly printed little blotter sent out by The Premier Press, Cleveland, O.

JAMES, KERNS & ABBOTT COMPANY, Portland, Ore., makes an excellent showing of the clear-cut beauty of Monotype Series No. 37 in the June issue of their house organ, "More Business."

"HISTORIC HALIFAX" is the title of a booklet of 40 pages, 7¼ by 9¼ inches, which comes from the Royal Print & Litho, Limited, Halifax, N. S. It contains a number of half-tone illustrations, and the many ads are well displayed in Monotype type. This job was produced under complete Non-Distribution conditions, and therefore the presswork from new type could hardly help being good.

That the work of the Morrill Press, Fulton, N. Y., is high grade is well shown by a fine collection of samples of their work now before us. So good are they that it is almost impossible to decide which is best. Apparently the annual pamphlet of the Lake Mohawk Mountain House bears the palm because of the excellent presswork in black and color; but the composition on all is well and attractively done, and all the composition is Monotype.

A NOTABLE feature of a recent house organ of the Forman-Bassett Co. was a sample of stunt composition by operator Taylor. It represented a landscape over which a plane was flying and a fence in the foreground. It was composed of 6-point type and entirely set at the keyboard except three display lines. We regret that we have not space to reproduce it.

IN TORONTO there is a trade plant that is just what it professes to be, the Mono-Lino Type-setting Co., Ltd., which carries on the first page of its specimen book this slogan: "Trade work only; no connection with any printing house." By the way, that specimen book is one of the neatest we have ever seen. The Monotype faces are all grouped in series and well arranged. There are 34 pages of Monotype specimens, three pages of instructions for ordering composition, and eight pages of other machine faces. The presswork is good, as such a work should be. We compliment Mr. W. R. Adamson, the Manager, upon his success in making a usable and practical specimen book.

AN UNIQUE specimen of Monotype composition comes from Valparaiso: it is a poster set in 8-point borders, showing an elaborate ornamental background with a picture of Gutenberg in the center, the entire job being composed after the fashion of the old croquet type of years ago. This job is the work of Luis Calvera Soto, Monotype operator with the Sociedad Imprenta y Litografía Universitaria, Valparaiso. It is printed in a light gray and black, and was used to announce the "Congress Grafico Nacional," held in Valparaiso last September.

"BROOKLYN EDISON HYMNAL" is the title of a collection of parodies on old songs with humorous illustrations issued by the Brooklyn Edison Company as an advertisement. It was composed on the Monotype and printed in two colors by Frank Collyer, Brooklyn; the paper used is heavy antique wove deckle-edge stock, and it is bound with silk cord. In size it is 6 by 11 inches. It is a good piece of printing and as attractive an advertising brochure as we have seen for some time.

THE FIDELITY & DEPOSIT COMPANY of Maryland, Baltimore, are issuing a neatly printed and well-edited house organ. It has 20 pages and cover, 6 by 9 inches, and is composed in Monotype Series No. 21. It is printed in the company's private plant, which is a growing department of its organization.

AN EXCELLENT example of Monotype composition comes from Barnes & Co., St. Johns, N. B., in the shape of a catalog of pipe fittings and supplies for McAvity & Sons, containing 1072 octavo pages, many of which are tabular, practically all boxed in with parallel rules. It is set in Monotype Series No. 21, with heading in Series No. 25.

THE June issue of "Etchings," the little but good house organ of Gatchel & Manning, Philadelphia, is unusually good. The type matter is in Monotype Series No. 61. It is the work of the Franklin Printing Company, and bears the character impress of their quality.

"TYPE TALKS," the first issue of which has just come to our desk, is a most attractive house organ issued by the Brown & Phelps Co., Minneapolis, to boost their complete trade composition and type-making business. It contains several well-written articles, especially one on Non-Distribution, which we hope to reproduce later. Brown & Phelps Co. handle composition from copy and the complete pages ready for the lock-up for press.

A PARTICULARLY attractive specimen folder has been issued by W. H. Wagner & Sons, Freeport, Ill. It bears the caption "How to Select Type Faces," and it shows an excellent line of Monotype faces which they have in stock, including rules and borders. It is printed in red and black, the red being a border of rule with 12-point face and 2-point column rules, together with a background of hair-line rules under the title page and principal display. Among other good things it says: "Monotype typography is all you can say of good typography—makes the printed word easy to read; therefore, Monotype typography is essential for good advertising."

"PUBLICITY, the Show Window of Your Merchandise and Salesman of Your Product," is the apt and striking title that graces the outside page of a recent folder from the Wm. F. Fell Co., Philadelphia. Attractive in style, well written, and printed in the effective way that characterizes the Fell products, this folder should prove a profitable advertisement. It has six pages in green and red on a wide-laid deckle-edge stock of high grade.

Short Talks to Advertisers



NUMBER THREE

"Motor Habits" in Reading

In reading a page the eye rapidly acquires what psychologists call a motor habit of reaction—it takes in a certain proportion of a line at one fixation and pauses of vision occur at approximately the same points in every line.

This rhythmical sequence of eye movement promotes ease and rapidity of reading.

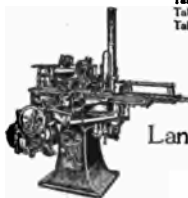
—if continuously interrupted by lack of legibility—the necessity of perception of the different parts of a word instead of it being conveyed as a complete image, the eye cannot form this helpful motor habit.

—if perception is not instantaneous, the law of "associative expectancy" is inoperative—successive sections of a single word are the center of attention and the pauses become full stops—and have added frequency—with attendant loss of assimilation of thought.

Compactness of word-forms is an aid to instant perception; —it is inherent in the single-letter product of the "Monotype" Composing Machine.

Your printer knows!

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



Lanston Monotype Machine Company

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

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

The Men in Canada Who are Making Monotype History



Rear Row—Left to right: George Philip, Office Assistant. F. W. Forster, Production Expert. T. H. Griffin, Salesman-inspector, British Columbia and Alberta. W. G. Mould, Chief Instructor Toronto School. F. F. Smith, Salesman-inspector, Saskatchewan and Manitoba. T. Strickland, Inspector, Montreal and Quebec. A. Shepherd, Inspector, Toronto and general. A. F. Dennis, Inspector, Toronto and general.

Front Row—Left to right: L. W. Beatty, Salesman, Ontario. F. F. Esler, Special Representative. H. F. McMahon, Canadian Manager. G. H. Clark, Office Manager. Romeo Bourque, Salesman, Montreal, Quebec. H. E. Mounstephen, Salesman, Ontario.

"Away up north," as we often say, there is a great big wonderful country abounding with opportunity and riches, inhabited by a people who are aggressive and progressive, which some day in the not far distant future will be either the greatest co-worker with or the most active competitor of the United States in feeding, clothing, and educating the world in civilization. This is Canada, with its enormous area of fertile territory, its tremendous mineral resources, its great forests upon which the world largely depends for its lumber and paper supply.

Scattered over Canada, with its sweep from ocean to ocean and from the great lakes to the North Pole, is a small but active force of live-wire Monotype men, under the leadership of Mr. H. F. McMahon, who are making history for the Monotype in Canada.

These Monotypers are rooting out the stumps and stones of prejudice and old-fogy ideas and sowing the seeds of Monotype efficiency and quality so effectively that many machines are now in use there, and numbers of Canadian newspapers are running complete Monotype Non-Distribution plants, setting every line in the newspaper on the Monotype (news and ads). Such a growth as has been made recently would have been considered impossible a short time ago.

These Canadian Monotype representatives are not so well known to the majority of "Monotype" readers as are some of those in the other districts, but they are imbued with the same spirit of loyalty and service, therefore we are glad to show a group picture of them taken at the time of their annual get-together in Toronto last December.

It is, of course, rather late to speak of the details of this gathering of earnest workers; but, incidentally, we

may recall that after Mr. McMahon had told his fellow-workers of the splendid progress of the Lanston Monotype Machine Company during 1919, and complimented them upon their share in it, he gave them such an inspiring talk of what the future should bring that, to a man, they pledged themselves to beat all previous records; and they're doing it, too.

Distances are long in Canada, and print-shops far apart, except in a few cities, but an encouraging percentage of Canadian printers are using Monotypes and the indications are that there will be a very large increase in the number of these progressives before the end of 1920.

A MONOTYPE TICKLER

The following letter from J. Bourassa, of Imprimerie du Messager, Montreal, gives a humorous twist to his appreciation of Monotype value which is no less sincere because so quaintly expressed:

"The day I find a more perfect composing machine than the Monotype I shall get it. I mean by a more perfect composing machine, a device that will turn out a better grade of work and more of it than the Monotype.

"I have followed pretty closely the literature and cost reports on both machines. I have even tried to build in my mind such a machine, and the result has been a better appreciation of the Monotype.

"I think if Bradley had digested that literature, he would sketch with his artistic genius a human Monotype tickling the boss with a feather and making him laugh at his complicated task of satisfying his customers and making money."

No. 346K. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in each matrix case

6 Point No. 346K, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

12 Point No. 346K, 12 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECE-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESS-

Nos. 1 and 4

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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-&-RULE CASTER

MONO
TYPE
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Number 6



MONOTYPE

A · JOURNAL · OF · COMPOSING-ROOM · EFFICIENCY
PUBLISHED BY LANSTON MONOTYPE MACHINE
COMPANY · PHILADELPHIA

VOLUME 8

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NUMBER 6

The U. T. A. Convention

THE Thirty-fourth Annual Convention of the United Typothetæ of America, which will be held in St. Louis, on September 13, 14 and 15, 1920, will be the most important gathering of printers ever brought together and probably the largest.

There is every indication that there will be a record attendance of delegates and alternates, as well as members, besides an unusually long list of visitors, owing to the central location of the meeting place. It is not, however, the number of persons present that will give it precedence in importance, but the nature and character of the subjects that will come up for discussion.

Since the last convention a large amount of organization work has been done and new Typothetæ placed in territories where the printers were, hitherto, strangers to business co-operation. This will bring many new faces and inquiring minds.

The three-year plan has progressed so far that in a number of cities surveys have been made, showing the great benefit of using the cost system and co-operation in bringing into the coffers of the printer legitimate profits. While these facts have been published from time to time as ascertained, the full report of them will be a surprise to many.

The large increases in the cost of material and in wage scales have provided the necessary jolt to waken up to the advantages of associated effort and collective bargaining some who have always felt that they could "go it alone."

All these things have had the result of creating an interest in the work of the U. T. A. and producing a phenomenal growth in membership, so that it today ranks as the largest association of the firms interested in one business in the world.

As we go to press a splendid program is being prepared for the edification of those attending the convention, to which every employing printer is invited to listen.

Among the prominent features will be the opening address by President William Green, of New York, who always has something to say that is worth hearing and who says it so that you cannot misunderstand nor forget it.

Secretary Jos. A. Borden will speak on "The Time for Action," and anyone who knows Secretary Borden can easily guess that he will tell us that "now is the time."



Edward T. Miller, Executive Secretary, is on the program for a talk on "The Typothetæ, an Institution." This will be well worth hearing.

Henry P. Porter, Boston, chairman of the Educational Committee, who, for years, has devoted a large part of his time and energy to making printers realize the importance of educating the boys and young men who are to be our future printers, will have a paper entitled "The Educational Committee's Newest Contribution."

The heads of the departments of the U. T. A. will discuss the departmental service that is available to members of the Typothetæ who desire to make use of their privileges. Don V. Gerking, Assistant Secretary, will tell of the "Relation of the Fieldmen to Members;" A. J. Rich, will dilate upon the "Development of the Educational Program;" Chas. L. Estey, Publicity Department, will have a message on "Helping the Printer to Help Himself;" Walter R. Colton, Bureau of Research and Service, will point out the technical and business service rendered by his department.

Among the other speakers will be such well-known workers for the advancement of the printing business as F. W. Randolph, Secretary Typothetæ-Franklin Association, Detroit; Albert W. Findlay, U. T. A. Executive Committee, Boston; T. E. Donnelly, Chairman of Committee on Standardization of Paper. Luther C. Rogers, a prominent New York attorney, will talk on "Income Tax."

This is to be a strictly business convention, as it should be, with such weighty matters before it as the paper shortage question, the scarcity of skilled labor, and the tendency to restriction of production, and the high cost of everything. But there is no doubt that the St. Louis printers, famed for their hospitality, will see to it that the hours between business sessions are filled with pleasure, and it is certain that every visitor will come away from St. Louis feeling that it has been a pleasant and profitable trip, and glad that he "took in the convention."

The convention headquarters will be at Hotel Statler.

International Trade Composition Association

THE new, progressive and rapidly growing organization of trade composition plants will hold its First Annual Convention in St. Louis, September 14th, 15th and 16th, overlapping the U. T. A. Convention two days.

Formed as its constitution says: "To encourage a feeling of friendship between trade composition houses, to bring about more intimate acquaintanceship, and to promote the general outlook of all concerned. To encourage a high standard of efficiency and to maintain among its members a just and equitable method of conducting business."

With these high ideals the new association found itself in accord with the aims of the U. T. A. and it was only natural that it should become an official branch of United Typothetæ of America.

This gave the International Trade Composition Association at once a standing in individual circles and made available to its members the highly developed service features of the largest industrial organization in existence, instead of a long and expensive campaign; they are provided with a highly efficient organization ready for work.

Trade composition houses will be taken into the local Typothetæ on the same basis as printer members, and will form composition divisions within their locals. They will have all the advantages of the co-operation in local trade matters and cost system installation that the printers have.

There is no doubt that there will be a large attendance at St. Louis and that much constructive work will be accomplished by the International Trade

Composition Division of the United Typothetae of America. Some name, but then you don't have to say it every time you want to talk of the Trade Composition Association.

The present officers are:

President, E. J. McCarthy, Smith-McCarthy Typesetting Co., Chicago.

First Vice-President, A. O. Jennings, A. O. Jennings Co., New York.

Treasurer, David W. Mathews, Mathews Typesetting Co., Chicago.

Secretary, Frank M. Sherman, Chicago.

Second Vice-Presidents and Members of Board of Control: California, A. F. Jeuer, San Francisco; Illinois, Willis E. Johnson, Peoria; Indiana, Jerome Miller, Ft. Wayne; Iowa, William Meek, Des Moines; Kansas, B. V. Kelley, Topeka; Louisiana, John T. Wentz, New Orleans; Massachusetts, K. A. Loring, Boston; Michigan, Herman L. Lewis, Detroit; Minnesota, Charles E. Phelps, Minneapolis; Missouri, Lawrence E. Smith, Kansas City; Nebraska, J. M. Hogan, Omaha; New Jersey, William Patrick, Newark; New York, George T. Lord, New York; Ohio, B. A. Baarlaer, Cincinnati; Oregon, R. H. Bigham, Portland; Pennsylvania, J. T. Fuhman, Jr., Pittsburgh; Tennessee, Edward H. Lowe, Nashville; Texas, Hal D. Draper, Houston; Wisconsin, Charles H. Hayward, Milwaukee.

Every owner and manager of a trade plant and every printer doing trade work should make it a point to attend this convention and learn the troubles and worries of his competitors and friends in the business, and how it is proposed to overcome them and give a square deal all around.

Consider the Monotype

By HARRIS TURNER, Proprietor *Turner's Weekly*, Saskatoon

WE have been considering it for some time, for it clicks away back in the shop demanding consideration. It must be considered, for it is the only thing that sets type in the plant. Consideration is its middle name. We bought it for a consideration, but that is another story—a continued one.

This is the story of our life. Like all printing establishments we were born poor and have acquired honesty. Honesty goes hand in hand with printing machinery. As soon as one acquires type-setting devices, one acquires honesty—the machine companies see to that. No honesty and—presto—no machinery. All this talk about honesty is to give the reader the general impression that we may probably tell the truth in the following narrative.

Unlike many noted contemporary printing establishments, we did not discard about a million dollars' worth of slug-casting machinery to make room for the Monotype. You will say that this sounds fishy and ask why. We answer that it is because the Monotypes beat us to it. The secret is out. When we found this orphan printing plant in the bullrushes the Monotypes were there, unpaid for, a little down at heel, wheezing a little on the upgrade, shying at strange operators, but there, nevertheless, pushing out the new-born type with its little automatic pusher, leaving its white litter in wobbly little rows upon a rust-eaten galley. Since then we have used no other.

I (pardon this lapse into the first person, but, after all, only one of us can use this typewriter at a time, and I am on the job at present) feel that this is not the sort of thing required.

When your Mr. Smith came in the other day he spoke thus: "No, I don't want to sell you fellows a thing; I like you boys and just dropped in for a chat. Those Monotypes are working fine. Say, why don't you write up a little story about your plant and send it down to the company? They would print it in MONOTYPE, which goes to every printing office in the United States and Canada. It wouldn't do you any harm. Just something about the way the Monotype has helped you; how you get along with it; what it has done for you."

This is the result. It doesn't seem to sound just right, somehow. I meant to write something that would give an idea of us. To be decent, I should honestly come out and say the printing which goes out of this office has

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attracted attention wherever it has gone—and it has gone far. This is a fact, and there is a reason for it, and Mr. Smith wants us to tell it. We have no objection. When I say “we” this time, I do not mean “I,” but am giving the concentrated opinion of the firm, which is several of us, and hence “we.” We print with perfect type that comes right off the Monotype. The rules that make the columns, the borders, and the slugs that keep the type from trespassing, are new, fresh from the slug and rule Caster supplied by the Monotype Company. We know that from the individual type coughed out by the Monotype we can get better results than from any slug line. But there is no use going over all the stuff that the advertising men of the Monotype Company are paid to unfold. All we want to do in order to make good our word is to say that we are satisfied that we could not obtain results nearly so good from any other type-setting machinery of which we have knowledge. Damn it, it’s quite impossible to write a testimonial without getting into the patent-medicine terminology. We take pleasure in certifying that the Monotype keeps us in good business health, and we wouldn’t be without it.

The Hub of the Composing Room

THE modern composing room, planned on lines of efficiency and economy, must naturally have as its center the Monotype, which is the source of supply sufficient to create efficiency. Printers are discovering this every day and swinging from the old way to the new Monotype way of making compositors productive by giving them material to produce with.

The following letter from the Murphy-Travis Company, Inc., Minneapolis, tells of one firm’s experience and their satisfaction with Monotype efficiency:

“About two years ago the Murphy-Travis Company were induced to install a Monotype outfit. It was our idea that this machinery could be *added* to our composing room, and this opinion was based on some forty years of active experience as printers. We very soon discovered that the new outfit was quite revolutionary, in that it became necessary to make it the unit around which the composing room was to be built. With your assistance we effected this revolution, and thereby disposed of many fonts of type which had been in our possession for more than a quarter of a century. It soon became necessary to add another Caster, and we installed the complete Non-Distribution System, all of which has proved very satisfactory.

“We specialize in patch-in checks and salesbooks, and these are all Monotyped in sizes from 6 to 18 point. Checks are set with four sizes of type in one mat case (6, 8, 10 and 12 point), using the “R” arrangement. The type is then spaced out and spotted in on our many styles of lithographed stock, and has proved a great saving to the printer on the floor, as he is not obliged to go to the cases for the new type on every job, which we are convinced has been a very considerable saving in presswork.

“We recently issued a very large wholesale jeweler’s catalog, some pages of which contained over a hundred cuts with descriptive matter under each. The entire catalog was set on the Monotype and results obtained were all that could be desired.

“The installation of the Monotype has been a wonderful convenience and very noticeably improved the character of our printing. We feel this so strongly that we are tempted to employ that much-used and often-abused remark: ‘We do not see how we ever got along without it.’”

A Monotype Non-Distribution composing room requires less floor space for the amount of production than any other.

S. T. Jacobs

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MR. S. T. JACOBS, the subject of this sketch, is president of Central Typesetting and Electrotyping Company, of Chicago, the largest trade plant in the world. When asked for an interview, he signified a preference for writing down his own career and line of endeavor in the following words:

"I was born in Sedalia, Missouri (which is as good a town as I know of to come from), on January 20, 1876. At the tender age of six I started in attending the public schools, and by the time I attained the age of thirteen I realized



MR. S. T. JACOBS

the hardship attendant upon living in a small town with few schools, because by that time I had been expelled from each and every one of them, and found it necessary to go to work or become a bum. Thinking the next best thing to becoming a bum was to learn the printer's trade, I started in at the Sedalia *Democrat*, finally reaching the exalted position even at the age of sixteen, of telegraph editor—*i.e.*, assuming the duties of meeting the noon train from Kansas City and carrying the boiler plate telegraph news, shipped in by the Western Newspaper Union to our office. Just about this time, while acting as telegraph editor, proving galleys, taking care of the mail list, feeding the cylinder press, sweeping up and distributing dead ads (this was before the days of the Monotype and the Non-Distribution System), I was unfortunate enough to run a scraper through the press and was informed by the proprietor that this would cost me an 'even week's salary', *viz.*: \$3.00.

I at once informed the proprietor that if I was charged this \$3.00 I would resign, with dire results to the aforesaid Sedalia *Democrat*. Much to my dismay, he raised the ante and told me he would give me \$6.00 if I would quit.

"So I drew my \$6.00 which, added to the large amount I had saved from my salary, enabled me to travel first-class to Chicago, where I understood the scale was at that time \$18.00 per week, and you were required to work only sixty hours. Of course, I knew that was a lie, as no living man could pay \$18.00 a week for a printer and live, but I wanted my information first hand.

"Reaching Chicago. I finally discovered a job up a dark hallway, which was probably so dark that the average printer couldn't find the place, and remained there until I could no longer stand off my landlady for room rent, said effort being due to the fact that the man I was working for believed in setting type by hand and trying to see how cheap he could sell it, and, incidentally, failing to observe payday.

"Position followed position, until it finally dawned upon me that the only way for me to hold a position was to go into business for myself, which I did with \$1500, borrowed from a relative, who had more sentiment than business ability. Two linotype machines, a few sets of mats, a few pounds of metal and sundry debts and mortgages were the result.



"I soon learned that the principal thing the Chicago buyer was interested in was service and quality, and oftentimes forgot to ask the price, and I followed up this information with the plant built solely along these lines, until at the present writing we have in the plant and on order twenty linotypes. I talked this service proposition and sold this service proposition to such an extent that a year ago last month I thought it advisable to buy an electrotype plant, which was located in the building, that I might better the service for the customer in saving the customary lost time between composing room and foundry. This proved a big idea, because in less than fourteen months we have doubled the electrotype plant, which is running only as a department, notwithstanding the fact that it is the largest electrotype plant in the United States.

"Then came the cry for better service, better quality, and I found that after seventeen years' endeavor and accomplishment there was one big thing I had overlooked—the Monotype. These machines will soon be installed in our plant, the largest single order ever placed in this district, I am given to understand by the Lanston Monotype Machine Company, which places us in still better position to give our customers what they want, when they want it.

"I do believe that some apology is due the Monotype Company for my tardiness in placing an order with their company, which was due wholly to the fact that I hesitated to have anything in my plant that I did not understand, and I have been so occupied with slug casting machines and electrotyping details that I have had no time to learn about the machine which, by many, has been probably truly named 'the quality machine'. I have lately learned that this machine is an absolute necessity in our plant, brought home to me by my own statement that 'If anything will do, anybody can do it'. Henceforth we will be able to truthfully change our slogan, making it now 'The largest trade plant in the country—the greatest plant in the world'."

The Printing Buyer Benefits

WHILE the majority of the readers of MONOTYPE are printers or interested in the allied trades, there are some to whom it is well to point out occasionally the benefits the Monotype confers on the user of printing, which is our reason for reprinting the following article from *Imprint*, the house organ of Hugh Stephens, Jefferson City, Mo.:

"The buyer of printing must not conclude that the advantages of Non-Distribution accrue only to the printer. They are equally potent to the user of the printer's product, because Non-Distribution means

"A new face of type, no turned letters, complete proof, cleaner proof, more standing type, quicker composition, more complete series.

"Type which is put fresh into the cases will mean less errors in proof than type redistributed. There is almost as much satisfaction in knowing that your work is set in virgin type as in knowing that the furniture in your home is new, not second-hand.

"It stands to reason that it will pay you to tie up with a concern which, through the advantages of Non-Distribution, can give you the most for your money because it operates the most efficient system of job composition. 'It costs less to make new type than to distribute old type.'

"You will not be cramped and hampered for lack of sorts or letters or complete series. Your printer will be better able to give you the advantage of standing matter (with Non-Distribution) than if he is compelled to take down your type that he may use it for other customers.

"In a few more years the Monotype system of Non-Distribution will be demanded by all wise buyers of the printer's product."

Putting Sidney, Ohio, on the Map

BY A MONOTYPER

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SIDNEY, Ohio, is a thriving manufacturing city of 10,000 people. It is on some maps, but it isn't on all of them. I know. I was sent out there to acquaint myself with the subject of this advertisement and I didn't know exactly where I was going. I wasn't able to get much help until I was west of Pittsburgh.



MR. CHARLES L. WERST

This modest little city, which has never had a press agent before, has a number of thriving industries; it has two banks with combined deposits of \$4,000,000; it is beautifully situated, and—

Charles L. Werst lives there.

Mr. Werst is the proprietor of a small but thriving establishment.

After fifteen years of work, he has just balanced his books and incorporated his business for \$50,000, all paid in.

In this day of business marvels, this might not excite interest unless the details are known.

The name on his stationery is "Standard Printing Company."

Printers, especially small ones, have never been known as menaces to the public good by reason of their great wealth. In fact, in numerous cases the proprietors themselves have not received a stipend with the regularity that their employees demanded.

The Standard Printing Company was started with a lot of ambition and very little else.

Mr. Werst himself is just a little surprised that he has done so well.

After becoming acquainted with him and his business and his methods I found that there are just three things responsible for a success which is marvelous, considering the circumstances.

They are industry, the determination to do his work better than his neighbor, and the foresight to install the best mechanical appliances on the market.

The first two are requisites, but would be impotent without the third.

The mechanical aid which he installed in his composing room is the Monotype Composing Machine and Type-&-Rule Caster.

Just how much effect the Monotype has had upon his growth is best put in his own words:

"When I installed the Monotype I really did not know much about it. I did not know just what it would do for me. But as far as I could see it was the only machine offered which would increase the volume of my work and still maintain the high quality which I have always insisted upon.

"In the three years my Monotype has been in operation, my business has more than doubled. The service and high quality which I am able to offer to my customers bring me assurance that my business will again double in the coming year. I have always striven to give quality, but I was unable to combine it with real service until I installed the Monotype.



"In thirty-five years of experience, I have seen the printing business revolutionized. I have seen all kinds of typesetting machines.

"I will not content myself with saying that the Monotype is the best of all of them. I will say that I would not even think of running a printing establishment without it.

"If there is anything unusual in such success as I have made, it is due to the fact that I picked out the machinery best suited for my purpose and installed it."

It gave me a great feeling of satisfaction to imbibe the atmosphere of peace and contentment which pervades this little establishment.

No one seems to be in a hurry.

The work keeps going out and the dollars keep rolling in.

I was happy to be confirmed in the belief that the Monotype is profitable in a small printing business.

Mr. Werst is happy. He admits it.

Sidney folks seem happy that Mr. Werst is one of them.

The driver of his high-powered automobile which took me to the station also seemed happy.

That made it unanimous.

Single Type

CARE in little things leads to perfection, and perfection is no little thing," said the philosopher.

He was not thinking of a single type, which is a little thing in itself, but which, unless perfect, may prevent perfection in the finished product of the printing plant, however carefully managed.

This little single type—an almost insignificant trifle of metal—has in it the greatest of possibilities as a maker of the success of the publisher, the advertiser and the printer, and as comfort or annoyance to the person who is called upon to read the printed matter in books, newspapers and advertisements.

Single types are not read as individual letters when properly used, but as groups forming word images which the eye takes in at a glance. For this purpose they must be brought together so closely that the eye is able to see the group instantly and the mind is not distracted by the space between the letters and compelled to spell the words. This is done by proportioning the body of the type to the letter which it carries.

This placing of the letter on the type body and proportioning that body so that close grouping is possible is technically known as fitting (close fitting) and is possible only with types that are cast singly by the old foundry methods and by the Monotype of today. Any machine that assembles matrices to cast slug lines must allow a space between the letters equal to the thickness of two matrix walls, which is several times as much as is necessary for draft in single type.

This white space between the letters dilutes the color of the page, changing its artistic appearance and making the matter harder to read.

Again, single types are cast more perfectly than a line of type in a slug; and, if a single type should accidentally happen to be defective it can be replaced easily by another perfect single type, while an imperfect letter in a slug line calls for making a new slug with the attendant risk of error and the probability that it, too, may have an imperfect letter.

So much for the technical side of single type. They can be made easier, better and more quickly; can be fitted more closely and are more readily corrected. They are more easily and comfortably read and do not distract the mind from the subject matter.



To the printer and publisher there is another factor of single type that is of great importance, especially in these days of paper shortage and high cost. Matter set in close-fitted single type occupies less space than the wider fitted slug type and therefore reduces the amount of paper and presswork required by making fewer pages.

This great economy of single types is particularly a Monotype achievement, as the Monotype does not make oversize bodies or spread out by loosely spaced lines. Its composition is practically that of the skilled compositor of old, who regulated his spacing to suit the face of type used. That is why practically all the better class of magazines and books, and the finest *editions de luxe* are Monotype set.

But that is not all. There may be occasions where the printer or his customer desires to have wide-fitted type to match some previous publication or to fill out a certain number of pages without undue leading. Single types as made by the Monotype give him this advantage, as he can use the same matrices and place each letter on a slightly larger body by merely changing the set scales and wedges when running it. No other machine or method was ever invented that will do this. Imagine the cost of getting foundry type of a closer or a wider set for a particular job! The Monotype gives this advantage without any extra cost.

Another tremendous saving in the use of single types is in the corrections (both office and author's). Here the minimum of effort is required, often merely the pulling out of one type and inserting another, and even where serious changes are made by authors it is simply a matter of a little hand work with no waiting or added expense for the machine. This is exclusively a single type advantage.

Taken by and large, from every point of view, the advantages are all with single type, and that is why all the finest and most important printing since the time of the old masters has been done with single type, set one at a time and carefully spaced according to the character of the face of type employed. It is altogether within reason to suppose that more and more of this will be a fact in the future, when buyers of printing realize the benefits of having their work done with single type and Monotype printers will get the increased business and profits.

High Cost of Type a Burden

ENVELOPES of various sizes and classes form a large and important part of the purchases of business houses all over the country, and nearly every printing buyer knows that Sewell-Clapp-Envelopes, Chicago, occupy a commanding position in the field of their specialty. Like every other user of foundry type, this firm found its composing room maintenance bills to be quite high, aside from the loss of time because of distribution; and when the cases became low, still more time was wasted in hunting and picking for sorts. Good, new, usable type was what they needed, because envelope printing must be clear and easily read, regardless of every other consideration—finally they reached the point where they had to have it, and installed Monotypes.

These troubles and perplexities exist for them no more. The Monotype Type-&-Rule Caster pours into the composing room a steady stream of new type, new rules, new material of every kind, and the composing room pours into the pressroom or the electrotyping room a constant stream of corner cards with "new type for every job." Every compositor has all the equipment that he needs, and wastes no time in non-productive effort. Every job printer is called upon more or less frequently to print envelopes. But, alas! Not every job printer has a Monotype!



Printing as a Profession

An Engineering College that Makes a Business of Producing Efficient Printing Executives

BY JOHN T. HOYLE

IT is not as well known as it should be that the Department of Printing—one of the schools embraced in the Carnegie Institute of Technology—now entering on the seventh year of its existence, is the only institution of its kind in this country devoted exclusively to the business of training young men for executive positions in the printing industry.

We have many excellent schools of printing which aim to train apprentices and print-shop employees generally for better positions in the specialized branches of the industry; but here is a school which takes the young man of little or no actual workaday printing experience and gives him a broad academic education such as is afforded by the best engineering colleges in the land, with this important difference—that all the training given has for its aim and purpose the fitting of the student upon completion of the course to step into any place in the printing business that affords the proper opportunity, and in a comparatively brief space of time work up to the highest positions attainable.

The Department of Printing is really a laboratory of printing, equipped as a practical shop, where the student works in turn at hand composition, machine composition, presswork and bindery work, and meanwhile is getting a practical working acquaintance with such subjects as physics, chemistry, photo-engraving, photography, proofreading, drawing and design, joined to a business training that includes instruction in cost accounting, banking and finance, advertising, estimating, buying and selling, employment management, and shop administration. In short, the young man who completes the course is in the same position as any other graduate of an engineering college, equipped to take a place halfway up the ladder in his chosen profession.

The school has naturally been in favor among employing printers, who have seen in it the opportunity to give their sons a liberal arts education, a thorough acquaintance with business subjects, and a broad printing training unobtainable elsewhere under similar conditions. Graduates of the course are so equipped that, when the time comes, they are able to get under the burden that has rested on the shoulders of the chief executive or owner.

But many others besides employers' sons have availed themselves of the advantages afforded by the school, with the result that graduates and students of the department are now occupying positions as assistant superintendents, assistant managers, estimators, salesmen, typographical designers, cost accountants, advertising writers, teachers of printing, production or service men, or as executives in the particular mechanical field for which they have fitted themselves. The regular course is four years in length and leads to the degree of Bachelor of Graphic Arts.

For those who for any reason are unable to take the regular four-year course, many special courses are available, involving nine months or more, and allowing the student to give part-time only to his studies. The school year begins on October 1st next, and we would strongly urge employing printers with sons growing up for the business, as well as all those who, already employed, are desirous of taking a decided step forward in the world, to send for literature regarding the Department of Printing to the Registrar of the Carnegie Institute of Technology, Pittsburgh, Pa. In particular, the booklet, "Executive Training for the Printing Industry," an especially attractive piece of work that will be read and preserved by students of printing.

The Merchants Printing Co., Ltd.

KITCHENER is a flourishing manufacturing city situated in the Province of Ontario, Canada. Its population is about 22,000. It is growing rapidly, too, and it will not be long until it will have doubled this population. There is a printing office in this city that should be an example to other job offices in cities of like size—The Merchants Printing Co. It is the job office that has kept stride with the rapid growth of this busy little city. Kitchener



MR. E. ROY SHANTZ

buyers of printing do not have to look to the larger cities to have their "big" jobs printed, for The Merchants Printing Co. has equipped itself with facilities for handling any job, from a small factory form to a large catalogue.

Mr. E. Roy Shantz, proprietor of this job plant, is one of the live young business men of Kitchener, and is the one responsible for the success of The Merchants Printing Co. His progressiveness and foresight in surrounding himself with competent and expert help has been the means of developing this model plant—all within the short period of five years. Mr. Shantz attributes a great deal of his success in the job printing field to the fact that he chose the Monotype for his composing machine. He gives us the following review of the growth:

"In 1916 the press equipment in our shop consisted of three platens and one cylinder. It was in the spring of that year that we first felt the need of a

type-setting machine. We installed a Monotype, for after a thorough investigation we decided that it was the only machine that could answer the varied requirements of a job office. When placing our order for this machine there was some doubt in our minds as to whether we could get enough work to keep it busy. Shortly after the machine got started, however, those doubts were dispelled, for we found that whenever we run out of copy the Monotype can be used to advantage and very profitably on casting type for the cases up to and including 36 point, leads, rules and spacing material of all descriptions for the hand men.

"The change from hand-set to machine-set matter did not lower our standard of quality. On the other hand, it improved. Contrary to their expectations, customers who believed that hand-set type was the acme of quality soon saw that Monotype composition was an improvement because of the uniform spacing between words, and for the reason that brand new type is used on every job. This naturally resulted in their preference for Monotype composition. This improvement in quality, together with a steady influx of manufacturing concerns to Kitchener, resulted in a very noticeable growth of our customer list, so that during the past four years we have had to constantly exercise our policy of progressiveness, until today our plant has grown to the following size: One Monotype Standard Equipment, One Monotype Type-&-Rule Caster, two cylinder presses, six platen presses, four of which are equipped with automatic feeders.



"Until recently our one Monotype handled this steady growth of business admirably. I do not think we could have made the progress we have had we not chosen the Monotype. We recently re-arranged our pressroom and added some new equipment, at the same time making it one of the most efficient and best equipped pressrooms in Canada for a shop of our size. In fact, we put the pressroom on such an efficient basis that we soon discovered that its capacity was beyond that of the composing room. In other words, the output of the composing room was not sufficient to keep the presses busy all the time. It therefore became very evident that the composing room must be put on the same basis of efficiency as the pressroom if we were to get the maximum of production from the entire plant. Of course, the capacity of our composing room might have been increased by putting on one or two more compositors, but that was easier said than done for the help problem in Kitchener has been just as critical as throughout the rest of the country. By going over our records we found that there was a loss of from 25 to 35 per cent of each man's time as a result of distribution. Not only that, but full justice was not being given to distribution and the result was that dead matter was gradually accumulating and taking up valuable space on slides, stones, etc.

"Therefore we decided that the best solution of the difficulty was to do away with distribution entirely. As growth of business was keeping the Monotype busy practically all the time on composition, we could not depend on our one Monotype to cast enough material to make possible complete Non-Distribution. We then decided to install a Monotype Type-&-Rule Caster to be used exclusively for our Non-Distribution System.

"This new Type-&-Rule Caster has just been installed, and while our Non-Distribution System is not completely under way, judging from the savings already accomplished it will more than come up to our expectations. Our non-productive time is gradually disappearing, and I dare say that, in a very short time, Non-Distribution will have saved us the equivalent of two men's time. Not only is distribution fast disappearing, but by reason of each man having everything to work with right at his finger tips, the capacity of each salable hour has been greatly increased. Finally, we accomplished what we set out to do—we have increased the capacity of our composing room to conform with that of the pressroom without having to increase our payroll, with the exception of a helper on the Monotype machines.

"To any of your prospects who feel that 'seeing is believing' we extend a cordial invitation to visit our plant. To those printers who are contemplating the installation of a composing machine, I will say that had we chosen any other than the Monotype that I do not believe our plant could have developed as successfully as it has, for our experience has been that a Monotype is really the nucleus of a successful job office."

Increased Production—Same Cost

WHEN the Monotypes were installed in the ad room of the Milwaukee *Journal* there was employed a force of eighteen men and subs, who were turning out from 550 to 700 columns of advertising per week. After the first month the same number of men were doing over 1000 columns a week. During November, December and January, they did from 1150 to 1250 columns a week without increase of working force.

According to their figures, the saving for the first two months was 25 cents per column, and they are doing much better now, but the figures are not given for publication.

This is only one example of Monotype efficiency; there are hundreds of others in the newspaper plants of the United States and Canada.

Plate-Gothic Efficiency

AS printers become more familiar with the advantages of the Monotype Plate-Gothic Combinations for general job work, and especially for blank work, they gain in proficiency in handling them to increase composing room efficiency.

The blank, a part of which we show below, is one of a series of twenty-five which were set at one handling on both Keyboard and Caster in the plant of the Sleepeck-Helman Co., Chicago, the only hand work being the insertion of the down rules and the first five cross rules in the heading. The completed page is 45 by 60 picas in size

The type face used was 12-point Monotype 343J, which was keyboarded completely with the exception named above, and was cast on 6-point body, the overhang of the type resting on the shoulders of the dashes. The electro-type used on this page was made after the job had been run.

The printer who has been accustomed to making such pages up with type lines and rule will appreciate the advantages in labor saving, which are in addition to the improvement in style afforded by the Plate-Gothic Combinations.

MONO
TYPE

Volume 8
Number 6



SHEET NO. 1		THE YOUNG VALVE GEAR			
STANDARD PARTS MANUFACTURED BY THE PYLE-NATIO					
ORDER NO.	SERIAL NO.	DATE ISSUED	NO. OF SETS	RAIL	
ITEM	NAME OF PART	CARD NO.		PATTERN NO	
1	LINK	25	C		
2	" BLOCK	25	C		
3	" CHEEK—RIGHT INSIDE	25	C	10060	25 P 169
4	" " " OUTSIDE	25	C	10060	25 P 168
5	" " LEFT INSIDE	25	C	10060	25 P 170
6	" " " OUTSIDE	25	C	10060	25 P 171
7	" EXTENSION	25	B		— — —
8	" SUPPORT—RIGHT	25	C		25 P —
9	" " —LEFT	25	C		25 P —
10	" " BEARING CAP	25	C		25 P —
11	COMBINATION LEVER	25	B	111	25 P 94
12	" LINK	25	B		— — —
13	RADIUS BAR	25	B		— — —
14	" " LIFTER TOP	25	B	156	25 P 281
15	" " " BOTTOM	25	B	156	25 P 282
16	ROCK SHAFT ARRANGEMENT	25	C		— — —
17	" " INNER	25	B		— — —
18	" " OUTER	25	B		— — —
19	" " ARMS—RIGHT INSIDE	25	B		25 P —
20	" " " —LEFT "	25	B		25 P —
21	" " " —RIGHT OUTSIDE	25	B		25 P —
22	" " " —LEFT "	25	B		25 P —
23	REVERSE SHAFT ARRANGEMENT	30	C		— — —



Handling Metal Cost

ONE item of manufacturing cost that is often improperly handled in making up the cost of composition is that of the metal. This item affects the cost of machine composition (both Monotype and slug machine) also the cost of hand composition to greater or less extent, according to the character of the plant.

The following pointers regarding the correct method of handling metal costs will help the printer who desires to know the truth regarding his costs.

To keep metal cost correctly the metal should be considered as a separate department on Form 9H, to which all the costs of owning and storing the metal as standing jobs or in the Caster Department should be charged. These costs are storage, interest, taxes, insurance, handling. There is no depreciation on metal in any form—the depreciation occurs in melting and affects only the part that is melted; this melting is a part of the Caster Department work and becomes part of its hour cost, and is thus carried to the composition or sorts making in proportion to the amount of each.

In every plant using machine composition (Monotype or slug) a considerable amount of metal will be tied up in standing jobs. This metal does not benefit the manufacturing departments in any way, being held to reduce the cost of manufacture for the benefit of the Sales Department. It is therefore an expense incurred for the Sales Department and should be so charged.

It may seem difficult to gauge the proportion of metal held for standing jobs by the Sales Department with extreme accuracy but it is possible to closely approximate it, and in most plants it will be found to be greater than the amount actually used in composition and type making.

Therefore a certain part of the total cost as shown in the "metal" column should be charged to the selling column and the balance to the caster column and slug machine column.

This requires but one extra line on Form 9H and a column headed "Metal" or "Metal Costs."

This charging of metal to the caster, slug machine and selling will place the cost where it belongs and reduce the cost of manufacture of machine composition of all kinds.

The metal itself as an investment should be carried as an inventory ledger account the same as machinery and fixtures. New metal bought is charged to the metal investment inventory and metal sold is deducted from same, and the monthly net total used for the 9H Report for calculating interest, taxes and insurance; the storage will probably always be the same, the handling will be mostly portage and will vary but slightly—in many plants one man has charge of the storage racks, and his wages should be charged to this column.

The only defect of this method is that the part of metal cost prorated to the caster carries a larger proportion of storage than is just, but to be more exact would require more clerical work than correctness will warrant.

A Monotype Type Foundry

THE trade composition plants equipped with Monotypes are branching out so as to supply their customers with display type for hand composition, but the Pacific Typesetting and Type Foundry Co., of San Francisco, has, as its name implies, featured the type-making value of the Monotype.

This plant is unique in that the type foundry is distinctly separate from the typesetting business, and plans are being made to push the foundry end.

This is another recognition of the quality and convenience of Monotype material (type, rule, leads, slugs) and will without doubt prove successful.

A MERITED PROMOTION

MR. WM. C. MAGEE, for several years assistant to the late Mr. Joseph Hays, has been appointed to succeed him as Typographic Manager of the Lanston Monotype Machine Company.

Mr. Magee brings to his new position a thorough practical knowledge of



MR. WILLIAM C. MAGEE

typography gained from practical experience in high-grade printing, as compositor and foreman, as well as a complete mastery of the Monotype through experience as operator in a commercial plant and as instructor in the Monotype school.

This training, coupled with a natural artistic trend of mind, particularly fits Mr. Magee for his work as Typographic Manager and assures Monotype users of a continuance of the excellent typographic service that has made Monotype reputation.

THIS ISSUE OF MONOTYPE

is set in our Series No. 150, in combination with Monotype rules and borders. This face is an attractive Roman, useful for both book and job work. The composition, printing and binding were done in the commercial printing plant of S. H. Burbank & Co., Inc., Philadelphia.

Monotypography

PERRY & ELLIOTT Co., of Lynn, Mass., send some well-printed blotters emphasizing the fact that they are "producers of good printing." The blotters prove it.

AN unique little blotter comes from the Brown Print Shop, Richmond, Va. It is envelope size and is died out to shape representing a card in an open envelope. The composition is in our 861 Series and the presswork in four colors is good.

THE specimen book of Monotype faces, issued by the Machine Composition Company, Boston, is a good example of careful composition and presswork. There are six pages of introductory matter, giving a general description of the invention of movable type and of the Monotype, together with suggestions as to the advantages of Monotype composition. It is one of the best we have seen.

A STRIKINGLY attractive folder bearing the legend "Announcement Number One" calls attention to the oldest newspaper in Canada, *L'Evenement*, Quebec, and the appointment of Florian Fortin as managing director, and the newest daily paper in Canada, *Le Nouvelliste*, Three Rivers, of which Romeo Bourque is manager. It consists of a cover, printed in two colors on the first page, with two inserts on deckle edged stock—one for each journal. These are also printed in two colors. The job is one that will secure attention.

WILLIAM DENNIS

The death of Senator William Dennis, of Halifax, occurred on July 11, in Boston, following an operation.

Mr. Dennis was born in Cornwall, England, and came to Canada at the age of seventeen. Entering the newspaper business as carrier he successfully became reporter, editor, manager and proprietor. At the time of his death he was owner of the *Halifax Herald*, the *Evening Mail* and the *Sunday Leader*.

An outstanding figure in Canadian journalism and politics, he will be greatly missed. For forty-six years he gave the best of his energies to his newspapers, and it was through his untiring energy that they became great powers in Eastern Canada.

His will makes his son William H. Dennis his successor in the management of his journals.



MONO
TYPE

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Number 6





BORDERS

This is an advance showing of some of the latest borders. Others are in preparation.

12 Point No. 493

12 Point No. 496

36 Point No. 548

24 Point No. 547

6 Point No. 546

12 Point, No. 492

12 Point, No. 491

12 Point No. 471

12 Point No. 541

No. 542

No. 458

12 Point No. 488

12 Point No. 489

12 Point No. 496

12 Point No. 487

12 Point No. 481

12 Point No. 545

12 Point No. 478

12 Point No. 544

12 Point No. 470

12 Point No. 471

MONOTYPE

A Journal of Composing Room Efficiency

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



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PUBLISHED BY THE LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

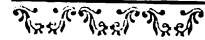
OCTOBER—NOVEMBER

1920

TRADE MARK, MONOTYPE, REG. U. S. PAT. OFF.

COPYRIGHT, 1920, BY LANSTON MONOTYPE MACHINE COMPANY

IT INCLUDES
WORK OF THE
RULE CASTER



ENCY

ARTS

), Peter Schoeffer (1480), William Caxton (1450-1515), Christopher DeWald (1496-1659), Christy Elzevir (1540-1625), Giambattista Bodoni (1713-1876); William Morris, John G. Gougeon; and of the more L. DeVinne, W. Goudy, John G. Gougeon, and others whose names have become known to the

ive, and the best printing press the world has ever known. Come back to you and pleasure, not only for the eye but for the mind. If you use an ordinary, ordinary type, you give it a beautiful appearance, it will come out of the press that you give it. In book-making, the Monotype is the best to you. supplying knowledge and a great power,



The Versatility of the Monotype

By ARTHUR C. GRUVER

COMPOSING room efficiency is a vital factor in the success of the present day printing plant, inasmuch as the product of the composing room is, to a certain degree, the determining element as to whether the job in question will be done at a profit, also leave the plant to the ultimate satisfaction of all parties. Furthermore, practical efficiency consists of having at the disposal of all the compositors at all times an adequate supply of leads and slugs, border rule—and sorts. This latter item is often overlooked, when speaking of the relative value of a composing machine, and the creating of a really efficient establishment.

In order to meet the requirements of a discriminating clientele, it is necessary to have at your disposal various rule borders, as well as a number of the more decorative designs. This can all be accomplished by the Monotype system. While the doctrine of simplicity is the keynote of modern type display, variety is likewise essential. In this respect, the Monotype system is the ideal composing room unit, for, aside from creating perfect type, it also becomes, as it were, a reservoir to supply all the various rule designs needed in any class of work, an unlimited supply of leads, slugs, spaces and quads, ornaments, and initial letters.

Many prospective buyers of a composing machine have been misinformed as to the merits of the Monotype for casting sorts and slugs. Quite recently I had the opportunity to check up on our Monotype department when one operator happened to be working on sorts and slugs. The following figures, therefore, do not represent a "speed contest," but are actual figures compiled without the knowledge of the operator:

32 pounds 6-point sorts in 4 hours.
148 pounds 6-point slugs in 3 hours.
12 pounds 8-point sorts in 64 minutes.
11 pounds 10-point sorts in 35 minutes.

Figure the value of the above with the prices charged by the type-founders, and it can readily be

seen that a composing machine such as the Monotype is the ideal machine, for the operator is enabled to keep all cases filled, and supply an unlimited amount of spacing material—all without interfering with the regular composition—a process impossible with any other composing machine.

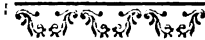
In the pressroom, production is generally the first item to be considered. With hour costs advancing steadily day by day, it is well to make a comparison of the operation of makeready. It is by this comparison that we again realize the advantages of the composing machine which casts individual characters; as, due to the perfected system of casting, whereby each character is the proper height to paper, there is greater uniformity than on the product of the slug-casting machine. I think the most enthusiastic boosters for the Monotype machine are those pressmen who produce the better grade of printing, are proud of their calling, and to whom the quality of the printed product means everything. I have known pressmen to make a change in positions for no other reason than that the new position assured them of absolute uniformity of type, new type for all jobs, and correct spacing material in all forms, on which their skill as craftsmen could be used to the best advantage.

The Monotype likewise gives the maximum number of words to the inch, which in turn assures practical economy of paper, presswork, and mailing. It is the only machine which will produce a normal and extended face from the same set of matrices; the Monotype user may combine almost any boldface with a roman face, consequently he does not have to "re-buy" his roman matrices whenever he wishes to use a new combination of boldface and roman. It will eliminate electrotyping, for if duplication is necessary, simply recast from the same ribbon.

Master printers and craftsmen alike are not only enthusiastic as to the merits of the Monotype product from an economic standpoint, but for that beauty and legibility of the product which rivals the efforts of the old masters who set single types. The Monotype is the nearest approach to their work, aside from its

three

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RULE CASTER



ENCY

ARTS

), Peter Schoeffer
1465-1480), William
Caxton (1422-1491),
Johannes Gensfleisch
trickler (1460-1536),
Christoph Elzevir (1540-
1617), Giambattista
Vergara (1713-1876);
William Morris,
Frederick Goudy, John
D. Baskerville, and of the
modern masters of this
art, whose names have
we know that the

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printing press the
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; ordinary, ordi-
u give it a beau-
ons, it will come
hat you give it.
in book-making,
& to you.
supplying know-
' great power,



great value in supplying all the needs of a modern composing room.

The slogan of the Monotype organization is indeed expressive as to the possibilities of this machine:

“The word Monotype means more than the name of a Machine—it includes a complete system of composing room efficiency, based on the work of the Monotype both as a composing machine and as a type and rule caster.”

—[MONOTYPE]—

“It Is All Right—But”

THERE are two kinds of criticism—constructive and destructive. Of the two, the former is more conspicuous by its absence. Now, very few people will object to criticism that is honest, fair and consistent—that is, constructive. If certain things about one’s work could be made better by a little change here or a slight alteration there, and the suggestions are made in a kindly spirit, the person so acting is entitled to all thanks.

Unfortunately, the word criticism has an ugly sound, because experience proves that most people, on the slightest pretext, delight in tearing to pieces the work of others. With such people, nothing that others do is just right. If a thing is so good as to be really above criticism, they “damn it with faint praise”—but usually their axe is out to hew ruthlessly at the fair tree of another’s growth.

In the field of printing, particularly, there is abundant opportunity to preach the gospel of constructive criticism. Nowadays, thanks to the educational effort of our printing journals, good typography and fair presswork are not by any means as scarce as they used to be. Much that is seen could be put in Class A by the addition of some simple element or the rearrangement or elimination of an apparently trivial item.

To form the constructive habit requires a real effort of the will. Disparagement or condemnation seems almost like second nature.

If you don’t believe this, try to talk constructively for a whole day.

Mr. Goudy Becomes Monotype Art Director

ON the first of October Mr. Frederic W. Goudy became art director of the Monotype Company, a position for which he is eminently fitted. This is an event of such far reaching importance to the printing industry in general, and to the legion of high-grade printers in particular, that it may well mark the beginning of an epoch in typographic progress.

The combination of the rare genius of Mr. Goudy and the only composing machine casting the single types that are inseparable from and essential to good typography is sure to exert a large influence upon the printing of the future—an alliance that is as natural as it is full of promise.

There is probably no man of this generation who has done more to nurture and direct the growing aspiration now apparent in the printing world than this new member of the Monotype organization.

It will be remembered that one of the earliest important typefaces designed by Mr. Goudy was the one that is known as our No. 38. The users of Monotype product will now have the benefit of his acknowledged skill in typography and art; he will be employed in further extending and improving the wide range of Monotype faces and exhibiting their correct use in composition. In this larger field of endeavor his influence undoubtedly will be felt everywhere that good printing is appreciated.

IF YOU FIND HAPPINESS IN THE
WORK WHICH YOU ARE DOING
YOU HAVE DISCOVERED THE
MOST PROFOUND SECRET OF LIFE

five

IT INCLUDES
WORK OF THE
RULE CASTER

ENCY

ARTS

), Peter Schoeffer
(1480), William
Caxton (1450-1515),
Johannes Gensfleisch
(1460-1520), Chris-
topher Plantin (1540-
1622), Giambattista
Vergara (1713-1876);
William Morris,
Frederick Goudy, John
D. Baskerville, and
others whose names have
become known to the

public, and the best
printing press the
world has ever seen
come back to you
and pleasure, not
merely profit, who
uses it. If you
are ordinary, ordi-
nary give it a beau-
tiful name, it will
come what you give
it. In book-making,
it is to you.
supplying know-
ledge a great power,



Did You Ever Try This?

I AM going to tell you a real secret. When you meet some one who is afflicted with swelled head—something likely to happen to you any day—just advise him to take his swelled head to some crowded street or public meeting, and ask himself these questions:

“How many present know me? How many have ever heard of me and my work? If I should get killed right now, how many in the crowd would miss me? My work is so important to me that I haven’t time to be neighborly. I wonder if it is of such importance that all these people would be thrown out of their stride if I should drop?”

There is nothing like it. I know. I’ve used it myself. It certainly works.—*Thomas Dreier.*

—[MONOTYPE]—

Craftsmanship

THE study of beautiful things has a tendency to beget in one a desire to create the beautiful. As printed matter is the medium for conveying information, it is highly important that the message be conveyed in the most pleasing fashion and in such a way as to make the most lasting impression.

Just as your true artist never adds a useless or an unnecessary stroke to his picture, so a simple definition of art as applied to the printed page might be said to be “suggesting the most with the fewest touches.” Elaboration of treatment is costly and is liable to do more harm than good. Simplicity is inexpensive and effective, if the proper precautions are taken. Printing which is careful to maintain the correct proportions between the type page and the paper area is much more likely to convey the message than a job that is overbalanced with ornamentation or that offends with bizarre effects.

—[MONOTYPE]—

Oh, work is what we all admire,
As earnestly we view it,
Especially when we can hire
Some other chap to do it.

The New York Keyboard School

THIS school is now equipped with nine keyboards and is teaching capacity classes. That it is getting results is shown by the following extracts from letters from New York printers who have availed themselves of the opportunities it affords for improving their operators:

Braunworth & Company

When we first heard that the Lanston Company were going to start a school for Keyboard operators and turn them out on the market in two to three months, it sounded funny and real amusing, but when the call came that the school was ready, to send pupils along, we were right on the job and sent two of our compositors immediately.

Within a month our eyes were opened to the wonderful progress these operators were making, and when two months had passed by we had them at our keyboard producing work. The fine way they handle straight matter and intricate work shows what good instructions and careful grooming they have had.

We now have a third man attending the school, and when the next opportunity offers itself to send more, we will not hesitate a moment in sending them.

We want to thank the Monotype Company for the fine work they have done in relieving the shortage of labor on the market.

(Signed) **ARTHUR F. BRAUNWORTH**

Eastern Printing Company

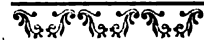
No doubt you will be interested to know that out of the three students we sent to the Monotype School here in New York we feel that within a few days we will have three good operators to add to our permanent keyboard force.

One man finished his course about five weeks ago and has been operating on the machine daily since that time and is now as good as any of the operators we have.

The other two men have advanced much more rapidly than we had expected and during our recent

seven

: IT INCLUDES
WORK OF THE
RULE CASTER



ENCY

ARTS

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great power,



tariff rush we were able to use them on the keyboards many times to great advantage.

I cannot recommend too highly the thorough training that your instructor, Mr. Wells, is giving these students. It only remains for the employers who are sending these students to the School to cooperate to the fullest extent in seeing that these men are kept on the keyboard after they have finished their course. This you may count upon us to do.

(Signed) H. B. EVANS, *Manager*

—[MONOTYPE]—

THE HIGH COST OF CABBAGE

Ode: "The Old Oaken Bucket"

How dear to my heart is the five-cent cigar,
As fond recollection presents it to view;
Down my cheek a tear trickles, for it costs me three
nickels,
Or I hand out a quarter, perhaps, and get two.

—[MONOTYPE]—

China Printing Pioneer

THOSE who believe printing to have been invented in Europe during the Fifteenth Century may have been surprised to read of Cambridge University having acquired "the works of the Chinese philosopher, Liu Tsung Yuan, printed in 1167."

China has been credited with anticipating not a few modern inventions, but her claim to have discovered the art of printing centuries before its adoption in Europe is beyond dispute.

An edition of most of the Chinese classics was printed by means of wood blocks in 922 A. D., and movable type is said to have been devised by a blacksmith, Pi Shing, in the Eleventh Century.

—[MONOTYPE]—

ONE THING THAT
DISTINGUISHES AMERICAN
BUSINESS FROM ALL OTHERS IS ITS
DEPENDENCE ON ADVERTISING—THE MAN WHO
THINKS HIS BUSINESS DOESN'T NEED ADVERTISING
WILL ERE LONG FIND HIMSELF WITH
NO BUSINESS TO
ADVERTISE

The Tricky Art of Spacing

By ELLSWORTH GEIST

IT IS a very common thing for designers and layout men to send beautiful layouts into composing-rooms, only to receive proofs that exhibit but little resemblance to the designers' original sketches. For, even though a layout bears complete instructions regarding type faces and sizes, and even though the types are set in accordance with those instructions, lack of care in spacing will mar the beauty of a well-planned page.

The difference that exists between an ordinary type-setter and a good layout man is in direct proportion to the difference in their knowledge regarding spacing, and their keenness in discerning errors in spacing.

One of the most important things that a student of lettering is required to learn is the art of spacing his letters so that irregularities in the letters themselves can be equalized in the space that shows between them. See Plate A.

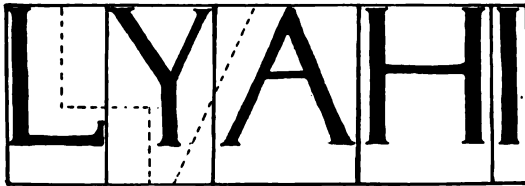
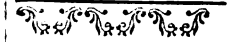


PLATE A

This diagram shows why letter-spacing and mortising are necessary when capital letters are assembled into lines. The L, Y, and A do not fill their bodies and appear to be much farther from each other than do the H and I. So, to equalize the space between all of these letters and make them appear to be the same distance apart, the first three letters must be mortised as shown by the dotted line between L and Y, or mitered as shown by the dotted line between Y and A. The H and I must be separated by thin spaces.

A good compositor or layout man must learn the same lesson. Letters such as H, O, M and N fill their type-bodies and fit snugly together when they are set in a stick. A, V, W, L and T, on the other

: IT INCLUDES
WORK OF THE
RULE CASTER



ENCY

ARTS

), Peter Schoeffer
1465-1480), William
Caxton (1450-1515),
Johannes Gensfleisch
1460-1659), Chris-
topher Plantin (1540-
1589), Giambattista
Vergara (1713-1876);
and of the
fore L. De Vinne,
V. Goudy, John
W. Aldrich, and
others whose names
we know that the

ive, and the best
printing press the
come back to you
and pleasure, not
who uses it. If you
; ordinary, ordi-
you give it a beau-
ons, it will come
hat you give it.
in book-making,
to you.
supplying know-
a great power,

hand, slope away from the sides of their bodies, and when they are set together, gaps of white space appear between them.

Take for example the word "ANNUALLY" shown in Plate I. The first N fits snugly against its brother, and the U fits close to the N. The slope of the A, however, is responsible for a bit of white space between the letters on each side of it. There is also a large gap of space between the L and the Y, because neither of these letters fills its body.

Plate II shows the same word correctly spaced. Letter-spacing has been inserted between the first and second N and also between the N and the U, and this letter-spacing equalizes the gap of space caused by the slope of the A. The L and the Y have been mitered so that the excessive space between them might be reduced.

ANNUALLY

[PLATE I]

ANNUALLY

[PLATE II]

Lower-case types fit together very snugly and need no letter-spacing.

The practice of letter-spacing lower-case type is a bad one, and a type man who is striving for *good* typography should never be guilty of such slovenly composition. There are times when a line of text matter will run short and need to be spaced widely, but the space should be put between the words and *not* between letters. If the space between words is excessive, perhaps a word can be carried over from the next line.



MANY of the men who watch the finances of business houses turn a portion of their surplus profits into a reserve fund (generally investing it in securities of a gilt-edge nature) as a precautionary measure toward meeting and overcoming any future financial emergencies that might be encountered.

No one questions the logic of this, as every business house and each individual is hoping, praying, and working to put something away for a rainy day, when it may be needed.

PLATE V

Many instructive articles have been written about the spacing of initial letters, but initial letters are constantly mishandled nevertheless. Initial letters should be carefully fitted into position so that the space on the side and the bottom is equal. And an initial should line at top and bottom with the type.

Plate V shows a type initial which has been handled incorrectly, and Plate VI shows the same initial properly spaced. When type initials are used it is often necessary to trim the shoulder off, so that the bottom of the letter will line with the type.

The works of all the master designers of printing show a consistent observance of the rules of spacing, and the printer who refuses to space properly will produce inferior printing.

MANY of the men who watch the finances of business houses turn a portion of their surplus profits into a reserve fund (generally investing it in securities of a gilt-edge nature) as a precautionary measure toward meeting and overcoming any future financial emergencies that might be encountered.

No one questions the logic of this, as every business house and each individual is hoping, praying, and working to put something away for a rainy day, when it may be needed.

PLATE VI

In the days when type was set by hand, spacing received careful attention; but the introduction of slug-casting devices, which cast numerous words on one piece of metal, made it practically impossible for the printer to vary the space between capital letters and between words where necessary—and in consequence the quality of the work suffered.

*OF all attainable liberties, then,
be sure to first strive to be useful.
Independence you had better cease
to talk of, for you are dependent
not only on every act of people of
whom you never heard, but on every
act of what has been dust a thou-
sand years. —JOHN RUSKIN*

Some Smart Stuff

A STORY is told of a printer who supplied a customer with a quantity of bill-heads. The price charged for the job was so absurdly inadequate that a fellow printer in another city who learned of the incident was emboldened to ask questions.

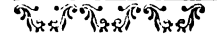
“Why,” he said, “your price wouldn’t pay for the stock, let alone the printing of it.”

“Well,” replied the printer, “since you think you know so much, let me tell you something. The stock cost nothing—it was dead stock which I had had on hand for two years. Neither did the composition cost me anything, for my daughter did it. So you see you are not so goldarned smart, after all.”

—Ben Franklin Witness

thirteen

: IT INCLUDES
WORK OF THE
RULE CASTER



ENCY

ARTS

), Peter Schoeffer
1465-1480), William
Caxton (1422-1491),
Johannes Gensfleisch
(1460-1484), Chris-
topher Plantin (1564-
1622), Elzevir (1540-
1617), Giambattista
Vergara (1713-1876);
William Morris,
London; and of the
fore L. De Vinne,
New York. W. Goudy, John
D. Baskerville, and
others. These masters of this
art whose names have
been mentioned here
will let you know that the

ive, and the best
printing press the
come back to you
and pleasure, not
who uses it. If you
; ordinary, ordi-
you give it a beau-
ty, it will come
what you give it.
in book-making,
& to you.

plying know-
ledge and great power,



Laughter and Love

There is pleasure in remembering that verse of Hilaire Belloc's which Rupert Brooks was so fond of quoting:

*"From quiet homes and first beginning,
Out to the undiscovered ends,
There's nothing worth the wear of winning,
But laughter and the love of friends."*

—[MONOTYPE]—

The Price

The world knows but little of failures, and cares less. The world only watches the successes.

Stop worrying over things that can't be helped, and go and do things that can be done.

Few people care a continental for your failure. Few, if any, will help.

You may sit and magnify your mistakes, mourn and go mad over your blunders, but men will only smile that cynical smile and say of you: "He's no good."

Self-pity, sympathy-soliciting, wish and wailing, will only let you down lower.

Brace up. Brush up. Think up. And you will get up. Think down. Look down. Act down. And you will stay down.

Paint your face with a smile. Advertise that you are a success. Then think and work for it.

Whatever you think you are is the price they will pay.—*The Silent Partner.*

SUCCESS IS NOT MADE BY LYING
AWAKE AT NIGHT, BUT BY KEEPING
AWAKE IN THE DAYTIME

Italic

THE study of words is interesting, because words themselves are interesting. Sometimes the interest consists in the story of the derivation. Such a word is the word *italic*. Literally the word means "relating to Italy or its people." Typographically, as we of course know, it is applied to a kind of type in which the letters slope toward the right.

According to Reed's "History of the Old English Letter Foundries," italic type was introduced by Aldus Manutius of Venice for the purpose of printing his projected small editions of the Classics. The inventor copied it after the writing of his friend Petrarch, who wrote a hand like copperplate—somewhat after the style of our own Thomas Edison.

The cutting of italic was entrusted to Francesco da Bologna. As originally cast, the font is a lower case only, the capitals being roman in form. It contains a large number of tied letters, to imitate handwriting, but is quite free from contractions and ligatures. It was first used in the "*Vergil*" of 1500. Aldus produced six different sizes between 1501 and 1558.

The type was counterfeited almost immediately in Italy, at Lyons and elsewhere. Originally it was called Venetian or Aldine, but subsequently italic type, except in Germany and Holland, where it is called "cursive."

Italic type was at first intended and used for the entire text of classical works. When it became more general, it was employed to distinguish portions of a book not properly belonging to the work itself, such as introductions, prefaces, and indexes, the text itself being in roman. Nowadays, italic is seldom used for complete books—these exceptions being for the most part limited editions of small books of poetry and other imitations of the older style of use. The largest late book we know of printed throughout in italic is "A Roycroft Anthology," a book of some 200 pages, printed by The Roycrofters in 1917. The type used is Monotypy series No. 381—12 pt. for the text and 18 pt. caps and lower case for the head letter.

The use of italic is now practically restricted to

fifteen

IT INCLUDES
WORK OF THE
RULE CASTER

ENCY

ARTS

), Peter Schoeffer
1480), William
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1506-1559), Chris-
Elzevir (1540-
5), Giambattista
nily (1713-1876);
, William Morris,
gham; and of the
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V. Goudy, John
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nd pleasure, not
ho uses it. If you
; ordinary, ordi-
u give it a beau-
ons, it will come
hat you give it.
in book-making,
k to you.
supplying know-
a great power,



running titles, the headings of tables, subheadings, sideheads, and for the clearer marking of words and phrases that require emphasis or distinction.

The following rules for the use of italic are adapted from Orcutt's "Writer's Desk Book":

1. Italic is often used *instead* of roman-quoted for the titles of books, magazines, newspapers, and names of ships.

2. Signatures or credits are often placed in italic at the end of an article.

3. Foreign words and phrases are often required to be set in italic, but there are many such which are now so familiar to English readers that they are kept in the ordinary text.

4. Italic is generally used (*a*) for the names of plaintiff and defendant in legal citations; (*b*) in algebraic, geometric, and similar matter to designate unknown quantities, lines, etc.; (*c*) for *s.* and *d.* (*shillings* and *pence*) following the figures, as *1s. 6d.*; (*d*) for scientific names of genera and species in zoological and botanical, and for geological matter (in medical matter, roman is used instead of italic for scientific terms); (*e*) for names of stars or constellations in astronomical matter; (*f*) in resolutions for the word *Resolved*.

As applied to type, the words italic and roman are now usually lower-cased; but if the copy calls for their capitalization, "follow copy." One line drawn underneath any written word is understood as a direction to put that word in italic.

Regarding the use of italic for emphasis, De Vinne says, in his "Correct Composition":

"The free use, or even the moderate use, of italic for emphasis in a text is now regarded as an exhibition of bad taste on the part of the writer and a needless affront to the intelligence of the reader. For this reason, the compositor should not servilely follow copy in its markings for italic. The undisciplined writer usually regrets profuse italicizings when he sees their effect in the proof. In case of doubt, special instructions either to follow or to change overmarked italic should be obtained from the foreman or the proof-reader."

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

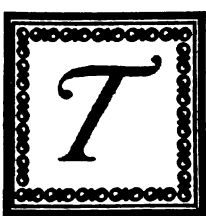
1920 · DECEMBER-JANUARY · 1921

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.

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*.

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."

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 unending 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 Frederic W. Goudy, Typefounder and Printer.

Frederic Goudy loves books and loves them so well that he even designs and makes types that convey 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 powerful 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 discontent, discouragement and hardship, hitched on to a stubborn will that refused to stay licked. He began life as a bookkeeper—and not a very good bookkeeper at that. When he should have been working on the trial balance, he was continually being surprised 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 ornaments 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 determined, 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 complete 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 bookkeeping 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 somehow 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 DeVenne 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 Typothetæ.

"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. 337i
30 Point	<i>bound up in the earliest history of</i>	No. 337i
24 Point	<i>America, a visit to any library will dem-</i>	No. 337i
18 Point	<i>onstrate. It was apparently the staple during the pre-</i>	No. 337i
14 Point	<i>Revolutionary days of the Colonies, adequately serving all purposes</i>	No. 337i

The following swash characters are made for all sizes of No. 337i (Italic), from 14 to 36 point inclusive

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

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

12 Point No. 337O

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. 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

11 Point No. 337O

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. 337E

Long descenders cast on 11 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

10 Point No. 337O

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. 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

9 Point No. 337O

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. 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-

8 Point No. 337O

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. 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

7 Point No. 337O

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 perfect, 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 founders 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 founders 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.

DeVine 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 founders," was the first to make type-founding 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 founders 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 founders 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

Yn Name of god Amen. We whose names are underwritten, the loyal subjects of our dread Sovereigne Lord King James by Gods grace of god, of great Britaine, France, & Ireland King, defender of ffaith, &c
Having undertaken, for Gods glorie, 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: And by these presents solemnly & mutually in presence of god, and one of another, Covenant, & combine our selves together into a Civill body politick; for the better ordering, & preservation of the liberties & free ends thereof; and by vertue hereof to enacte, constitute, and frame such just & equal Lawes, Ordinances, Actes, 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 our Soveraigne Lord King James of England, France, & Ireland the eighteenth, and of Scotland the fiftie fourth, An: Dom: 1620

FOR OUR EASIER READING

In Yn Name of God, Amen. We whose names are underwritten, the loyal subjects of our dread Sovereigne Lord, King James, by the grace of God, of Great Brittain, 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 politick for the better ordering and preservation and furtherance of the said Colonie, 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 most 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 our Soveraigne Lord, King James of England, France and Ireland, the eighteenth, and of Scotland the fiftie-fourth, An: Dom: 1620.

- | | | | |
|--------------------|-----------------|-----------------|--------------------|
| John Carver | Richard Warren | John Turner | Edmond Margeson |
| William Bradford | John Howland | Francis Eaton | Peter Brown |
| Edward Winslow | Stephen Hopkins | James Chilton | Richard Brimbridge |
| William Brewster | Edward Tilley | John Clark | George South |
| Isaac Horton | John Tilley | John Billington | Richard Clark |
| Myles Standish | Francis Cooke | Moses Fitcher | Richard Gardner |
| John Allen | Thomas Rogers | John Goodwin | John Allerton |
| Lemuel Fuller | Thomas Tinker | Dagury Price | Thomas English |
| Christopher Martin | John Nields | Thomas Williams | Edward Denny |
| William Mullins | Edward Fuller | Gilbert Winslow | Edmond Lister |

The "Mayflower" illustration is from John Morley's Book, "The Old" Magazine. Representation of members of the Mayflower Compact from Bradford's Plymouth Plantation; taken from Woot's American History and Geography, Allen and Bacon, Boston. Used by permission.

Presented to these Children of Cleveland who attended Saturday, November Twenty-sixth, the Play at the Cleveland Museum of Art given in honor of the Tercentenary 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.

MONOTYPE

A JOURNAL
OF COMPOSING-ROOM
EFFICIENCY



• 1921 •

FEBRUARY-MARCH

VOLUME EIGHT
NUMBER TEN

EDWARD D. BERRY
Editor

LANSTON MONOTYPE MACHINE CO.

PHILADELPHIA • NEW YORK • BOSTON • CHICAGO
TORONTO • BIRMINGHAM

MONOTYPE COMPANY of CALIFORNIA • SAN FRANCISCO

IDLE HOURS

THERE is no place in the life of the successful man for idle hours. When he works, he works; when he plays, he plays. He does each in its appointed time and with purpose. But he is never found just waiting for "something to turn up." It is necessary that healthy minds have a certain amount of recreation, but when playtime comes he seeks the kind of diversion that appeals to him and pursues it just as assiduously as he does his work. HOURS wisely spent are an investment which will pay dividends during your whole life; hours spent in idleness are a depreciation charge that must be added to your overhead when striking a balance in your Book of Life.





THE SCIENCE OF TYPOGRAPHY

[A SERIES: NUMBER ONE]

"Art is doing; science is knowing."

INTRODUCTION



COMPOSITION, an important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every artistic expression seems to have been overlooked, at least little serious effort made to discover them.

There is this principal difference between the investigation of which the record is now presented and the many excellent works on the art of composition now in print: in them, composition has been treated mostly in its effect upon the eye, disregarding the fact that words are objects of perception, which is purely a mental operation. The eye is merely an agent in the process; discordant things are offensive to the eye, merely because they confuse the mind. This investigation has been pursued on the assumption that eyesight is normal; there are varying degrees of defective eyesight, but if we started to follow them in reasoning we would be lost in a maze. By normal eyesight is meant the ability to see and convey images to the mind without undue effort.

There are several authoritative works on the psychology of reading, but even these seem to have overlooked the difference in word-presentations as objects of perception; they seem to have confused the ability to discern words with legibility. Legibility, as here interpreted, is presentation with such clarity that perception is accomplished without consciousness of physical activity.

Of course the governing laws are general in their scope; opportunity must be allowed for individuality. But type pages having beauty and legibility, two necessary attributes, are the ones that conform to basal principles. Typography cannot be reduced to an exact science, but surely there is a possibility of principles being discovered in greater or less number. The object then of this treatise is to discover natural and inviolable rules of the art of typography, particular attention being paid to the operation of the mind, treating the eye as the auxiliary agent that it is.

It is not presumed that this endeavor will comprise a study of psychology, but it is necessary that certain applicable laws, both demonstrable and possible, be investigated. In this regard, a record merely of previous studies of mental operations subsequent to stimulation of the sensory nerves of sight will be made, with an attempted application to the present subject matter. Because of the diversified sources and common acceptance of those basal facts, no attempt will be made to credit those who first discovered them.

There is full appreciation of the magnitude of the task here attempted. If only a trail is blazed for more competent persons to follow in this virgin field, the present effort will not have been in vain.

The indulgence is asked of all who may judge that the subject has not been comprehensively treated. Its magnitude is the apology offered.

HISTORICAL

Before the institution of language, communication was by means of signs and what we might call inarticulate sounds, but without a definite meaning for each. The repetition of a certain sign or sound gave it standing as representing a certain thing. From these was evolved a means of communication recognizable among those who came in frequent contact with each other, and from it the beginning of language recognizable among certain tribes or associations of people. But only among those who were present to each other was that means at all effective, and sounds of common interpretation within one tribe were unintelligible to members of another. As human endeavor and intelligence increased, there occurred a need of a record of these utterances.

If an explorer desired to leave a record of his experiences for the benefit of others who might follow him, he probably placed a mark on a tree or other convenient thing to fulfill that desire. A newcomer might or might not interpret that mark correctly but an explorer having seen and interpreted the marks of a previous one would naturally use the same marks to signify the directions he wished to leave. The development from this beginning is easily traced; it will be seen that even at that early time it became apparent that recognition of symbols presented to the vision was necessary, and that familiarity with the ones used was a corollary of their ready interpretation.

As men began to think further than the gratification of their immediate wants, there was born a desire to transmit to others a record of their actions and thoughts, both to those of their own generation and those following. The first method of transmitting a record of events was by means of symbolic presentations cut in stone and later in softer material. These symbols were given the shapes of things of common observance, and a single one often represented an entire thought or

event. There was no common acceptance at first of a certain symbol as conveying a certain meaning. Hence, these symbols and their combinations were illimitable in number, and in order to give them wider use, it was necessary to systematize them and make them more flexible in presentation. But they were the progenitors of our alphabet.

Before instituting the alphabet, it was necessary to analyze vocal sounds and assign a symbol or combination of symbols to represent the ones in common use; any writing is but the record of speech that might have been delivered. After specified symbols were assigned to certain sounds they were combined into words as the names of things or actions.

In following the history of language the necessity of its being presented in forms which were easily recognized is always apparent. As the number of records increased it was more and more necessary that the symbols be of common acceptance and recognition.

When a person had but one book to read, perhaps in years, it did not make so much difference as to legibility; in fact, if he were just able to discern it, the matter was read. But in this day of multitudinous publications, and especially in advertising, legibility in the highest degree is of the utmost importance.

ARGUMENT

To determine just what are the underlying natural laws of typography, we must begin with two propositions: A statement of the primary purpose of composition; and the means by which its intended results may be achieved, or at least approximated.

First, impressions from types are for the transference of thought, solely; all artifices to attract attention and all decorations to promote beauty are but inducements to that end, and must be subordinated to the main purpose else that purpose is not effectual.

Second, printing is apparent only by contrast with its background of paper; black printing on black paper can barely be distinguished, and that only because the indentations from impressions themselves form a contrast with the otherwise even surface. Reasoning from that basis, it would seem logical that the greater the contrast the greater ease of apprehension. That, until proved later on, will be accepted as a verity.

Orderly arrangement of type and decorative material combines to create a favorable impression on the sub-conscious mind, but reading is done by the conscious mind. A disorderly page projects a subconscious activity into the consciousness and thus interferes with reading, just as illegibility or any other untoward thing does, and therefore it is most important that a page have orderliness and beauty. In fact, beauty and legibility are so intertwined that one may not be treated without distinct reference to the other.

Everything in nature is a combination of indivisible parts. In the human body, these basal elements are the billions of tiny cells which combine to make it the effective machine it is; almost insignificant in themselves, if even one of them is destroyed or misplaced, the entire body has lessened function in proportionate degree; only by orderly placement and full activity is there competent collective function.

For the present purpose, the indivisible parts of a type page will be assumed to be the individual letters, although they themselves may be still further separated into elements. That a page may perform its function properly, that of presenting co-ordinated thought to objective minds, it is necessary that the letters have a certain succession in order to convey meaning; that in their positions on the page they bear a certain relation to each other that assimilation may be facilitated; that the composite tone of words and of the page have a sufficient contrast with the paper to give them power of attraction and easy legibility; the entire page reflects individual contrast and orderly placement.

Beauty is orderly; beauty is congruous. Characters and ornaments must be placed on a page so that they bear a certain relation to each other and make for accord and harmony. But necessary to both beauty and legibility is one prime factor: there must be strong contrast between type and its background. For instance, type printed with partly transparent ink, allows the paper to show through in too great a degree, graying the page and giving it low legibility. It also lacks the dignity which is necessary to beauty.

To determine just what is legibility, and how the highest degree may be obtained, leads naturally into a consideration of the action of the mind in perception. It is by perception that we know anything. Even the imagination is but a combining of previous perceptions in new forms. There must have been a first perception of any certain thing, but we cannot re-cognize it unless we have perceived it before. The operation of the mind, particularly in the process of reading, will now be considered.

(Successive installments will appear in each issue of MONOTYPE.)



ANOTHER FELL ADVERTISEMENT

"RIGHT Belief, Right Knowledge, Right Conduct," is the title of a handsome advertising folder just issued by the William F. Fell Company, Philadelphia. It is principally a reproduction in colors of the covers of numerous catalogs and books. Also to say that it is well done would seem superfluous. The title page is especially striking; strong colors have been so harmonized that the page has strength, dignity and beauty. It is one of the most impressive pieces of advertising that has come from that excellent work-shop.

GOOD BOOKS

A GOOD book is like unto a true friendship; the more one puts into it the greater the return.

Its measures are three: knowledge, enjoyment and inspiration. Open the mind to the author and he adds to one's mental store; open the heart and he gives one joy; lend him the soul and he'll inspire one to noble deeds.

Good books are found on the shelves of good men.

A good book should not be profaned by cursory reading; the author should have the same courteous attention that one would give if he spoke.

A book should be gauged not by its literary style, nor the gold upon its cover, but by the impress it leaves upon one's mind. If it suggests higher thoughts or spurs one to noble deeds it is a good book.

Humorous writings should be clean and wholesome; one should laugh, not at others, but with them.

Good books are true friends; they will not lie, cheat, wrong nor defraud; they will soothe heartache, remove the sting from envy, shame selfishness, and brighten life. They are man's greatest gift to man.



*But we, who cannot fly the world, must seek
To live two separate lives; one in the world
Which we must ever seem to treat as real;
The other in ourselves behind a veil
Not to be raised without disturbing both.—Henry Adams.*



THE LOVER OF WORDS

“**O**NE who has not an innate *feeling* for words can never hope to write anything worth while. My idea of a true lover of words is not that of a man who stores away a few thousand words in his mind and then calls them all out like a flock of fancy poultry to impress or overawe his audience. No, the man who has a true feeling for words calls them by name, as I do my pets; loves each for its own sake; uses each when no other will do; and hunts and hunts for the one he needs and wants until he finds it. He is the true lover of words.”

The preceding, in addition to being a classic, is remarkable in that it was written in a personal letter to me as casually as one might comment upon the weather. Its author fully appreciates the niceties of language.



No ONE is very sorry for the fellow who goes broke because he didn't have enough courage to ask a price sufficient to cover the cost of doing business with a fair margin of profit.—*Jason Rogers.*

MONOTYPE SERIES NO. 36

POETRY

36 SINGLE
30 TYPES AS
24 A METHOD
18 OF ADDING TO
14 PRINTERS' PROFITS

36 In the cen
30 turies follow
24 ing first compo
18 sition with movable
14 types down to the present

36 *Times the*
30 *only change*
24 *is the method of*
18 *producing the very*
14 *highest grade of printing*

12
11
10
9
8
6

IN the centuries since the first composition with movable types was done, to the present time, only the method of composition has changed in production of high-grade printing. The

same means, single letters, have endured throughout all that time and will endure indefinitely. The same single types which were used to produce the classic printing of the past centuries are used today

to produce the highest class of printing. The Monotype is an improvement of method. The tools are precisely the same as those of the old masters of printing—single types. In centuries since the first composition with

movable type was done, to present day, only the methods of composition have changed in the production of high-grade printing. The same means, single types, have endured throughout all that time and will endure indefinitely. The same

single types which were used to produce the classic printing of the past centuries are used today to produce the highest class of printing. The Monotype is merely an improvement of method. Its tools are exactly the same as those of the old masters of printing—single types. In

the centuries since the first composition was done, with movable type, to the present day, only the methods of composition have changed in the production of high-grade printing. The same means, single types, have endured throughout all that time and will endure indefinitely. The same single types which were used to produce the

REFER ALSO TO OUR SPECIMEN BOOK

SINGLE TYPES

Types made singly combine for better printing.

A good printer is an artist; single types are his medium.

Single types are the means which good printers use to attain artistic expression.

Single types are a prime element in producing good printing.

The better the printing, the more indispensable are single types.

Single types like each other; they work closely together, for good printing.

Single types have a prideful ancestry. Masters of printing have used them for 500 years; who will say that they will not be used exclusively for the better printing in generations to come?

Attraction and legibility—both necessary—are results of single-type composition.



SINGLE TYPES—PLURAL PROFITS

THE BUSTED LAMP



ONCE upon a time there was a vag named Aladdin. He was of the species that lived without working; that species exists today in increased numbers, but operates more scientifically. In the day when Al worked the east side of Main Street in Bagdad it was frequently a difficult thing to live at all; the Caliph had a beneficent way of terminating the sufferings of his people by chopping off their heads, so that few lived to a ripe age.

Al and his kind looked into the face of every passerby with an expression of agony that would melt the heart of a waiter at the Ritz-Carlton, and thus separated him from his shekels. But the noble vag of today walks alongside one for a distance, long or short, as seems necessary; after he has walked the necessary distance, and disappeared, one feels that one has been relieved of a burden—one has. Progress will not be denied. New methods *will* succeed the old.

A man named Mr. Genius had a habit of taking his constitutional walks along the same side of the street that Al worked, but had been unresponsive to all of Al's advances, no matter how correct and approved they were. One day Al was in especially good form; his eyes literally flowed from his head; his expression was a combination of the sorrow of a man who had bet on the White Sox in 1919 and one who had been looking for work and found it.

It happened that this morning Genius had quarreled with one of his wives about some of the younger Genii. When he looked into Al's face the combination was too much for him: "For Haroun's sake, take this lamp and whenever you want money or anything else, just rub it and you'll get it at once. Now beat it and don't bother me." "I'll get even with her yet" (abstractedly).

Any form of exercise was furthest from desire on Al's part, and he thought Genius was kidding him, anyway. He didn't know much about lamps, but he thought: "Well, I haven't been able to weep a single piece of silver from anyone today; maybe if I shine up this lamp Genius will buy it back." He started rubbing. Inadvertently, he also began wishing for some eight-year-old bottled-in-bond like they used to sell in the old days before Bryan put over his advertising campaign for Welch's Grape Juice. And, behold, he looked up to see a Knight of the Shaker, rotund, smiling and deferential: "An' what'll yu have, sir?" Al slipped his foot to the brass rail and began the joy-ride that was to make him understudy to the Caliph. That is the story of Aladdin's lamp.

It has been the dream and desire of millions since that time that they might be among Al's descendants and find that lamp stored away in the

attic. But it remained for some adepts in lamp-rubbing of a later day to get the full usefulness out of this traditional lamp.

There had been a great war. Of course, money is required to run a war properly; every nation needed money; what so simple as to print it? So they did, until it became so plentiful that it took less and less of the product of toil to buy it; in other words, prices started upward, so fast that they looked like motor-cycles running around a racing bowl.

A merchant, conducting a small store, upon hearing of the great fortunes being made, was at a loss to know how to get his, until one day while rummaging in his attic he found the very lamp which had made Aladdin one of the best sellers for many successive years. He rubbed his lamp, got Genius on the long-distance and asked him what to do. Genius told him to put any price he desired on his goods and he would bring people to his store in great numbers to buy them.

The merchant began thinking of numbers; the highest one he thought of was the price he put on his goods.

In anticipation of the great wealth he expected to accumulate he stopped on his way down to the store next morning and bought a Ford Dreadnaught so that he might approach his emporium in proper style. When he arrived, he could not get within a block of it for the crowd of people there clamoring for admission. When he had finally squeezed through the crowd and opened the doors the crowd surged through and bought his whole stock in a few moments.

After he got through counting his money he set out to buy a new stock, then called up Genius and arranged for a similar sale the next morning. He repeated this day after day until he had so much money he felt that he need do nothing for the rest of his life. But greed got the better of his judgment. He decided to rent an extra store, put his money into an immense stock of goods, make one final cleanup, go to Cuba or some other free country, and spend his days in peace and moisture.

He got as far as rubbing his lamp and calling Genius before him. When told what was wanted, Genius said: "O Master, I have brought people from everywhere to buy thy goods; I have brought them again and again until they have no more money to buy with. Thy greed is insatiable. I must return to my abode and leave thee to dispose of thy goods as best thou canst." With that he disappeared.

The merchant hastily grabbed his lamp to call Genius back again. But all of its lustre had gone and it was nothing but an old piece of copper. He rubbed until his hands were sore, with no response.

"O what shall I do? I have all my money invested in goods bought at a high price and cannot dispose of them! I could not even sell them at a low price, for the people have no money. I am ruined! What shall I do?"

Go to work, Son of Abraham, and forget it!

SALESMANSHIP A LA CARTE

TOBY RUBOVITS, one of the good printers of Chicago, told at the Typothetae Convention in St. Louis of a buyer of printing who asked for estimates from about thirty high-class printers. The highest bid was something over two and one-half times the lowest. In spite of the fact that he had requested that no salesmen call on him, only two of them had respected that request. He also asked for promptness in estimating but some of the estimates were not received until three weeks after he had asked for them.

The buyer wrote: "But I could overlook these things. What really irritated me was the way in which these supposedly expert salesmen credited me with the intelligence of a child of five years. One chap, for example, gravely assured me that slug composition was vastly superior to Monotype; that slug machines were used for the best work. Another case of trying to pull the wool over an unsuspecting customer's eyes appeared when I fingered the dummy of one of the bidders and asked him if it were the same stock I had specified. He admitted it was not, but said that the cost was only a few cents a pound more. To the ordinary layman a few cents a pound seems like very little, but it so happens that I am not an ordinary layman, and I saw the difference of about \$35 that would have gone into his pocket by this little trick. I need not discuss the lack of good manners and good taste displayed by most of them; the calibre of the average printing salesman is, alas, too well known for comment. One man blew in with an eight-inch cigar in his mouth and excitement in clouds about him, raced up to my desk without an invitation and announced that he had a bid that would get the business."

Mr. Rubovits is the sort of business man who knows that his salesmen have the right approach before he sends them out.



ALL DEPENDS ON THE VIEWPOINT

NATURE has dispensed to all men the means to be happy, if men did but understand how to use her gifts.—*Claudian.*

FOOLISH soul! What act of legislature was there that thou shouldst be happy? A little while ago thou hadst no right to *be* at all.—*Carlyle.*

What's the use!



A WESTERNER suggests as a corrective for the shortage of farm labor that each farmer be allowed two wives. Of course, years of combat with ferocious Indians, oil promoters and book agents have made those Westerners a bold and fearless lot—but isn't there a limit?

THE ATTIC



HERE are a lot of worse places than Boston in which to spend a summer. I can speak with authority for she (meaning Boston) was my hostess last summer. Toward the end of my visit, after I had seen all the evidences of that famous disagreement with George III, had got a birds-eye view of Boston and environs from the Custom House tower, had explored the Common and the Public Gardens, and had studied anatomy at Nantasket Beach, I dropped in to see Joe Mitchell Chapple, editor of the *National Magazine*, and there found something of such interest that surely it should be on the list of "Places to See in Boston."

After a tour through the plant, paying especial attention, of course, to the complete Monotype equipment, just as I was about to thank my host for an enjoyable hour, he said: "Oh, you must see my attic before you go!" The word "attic" conveyed an idea of a musty, low-ceilinged place where things are kept which have no further usefulness and for which no other place can be found. Therefore, such enthusiasm as I showed was more in the form of polite interest.

But who would imagine that on the top floor of a manufacturing plant, above the noise of machinery and hurrying footsteps, there could be a place where one would want to stop and rest and feast his eyes and mind indefinitely? It is there.

After climbing a flight of stairs, such as one should expect to see in a factory, a door swung open into a large room containing an immense table, two pianos, books on every conceivable subject, easy chairs and couches that would send the famous hookworm back home to get a reputation; deep colored tapestries, furnishing a background for statues of members of an historic family—musicians, poets, litterateurs, leaders of thought, all in memorial form, but lending their influence to high aspiration and achievement. It is there that Joe Mitchell Chapple talks intimately to the thousands who regard the *National Magazine* as a friend of long standing and close acquaintanceship.

The other rooms in The Attic are interesting, but there one might expect to find this unique editor and find him at his best. To know him and to appraise his varied activities as publisher, on the public rostrum, as a friend of prominent men in all walks of life, as a thinker and a doer, is to appreciate his surroundings in this home of the *National Magazine*.



FELLOWSHIP is heaven, and lack of fellowship is hell; fellowship is life, and lack of fellowship is death; and the deeds that ye do upon the earth, it is for fellowship's sake that ye do them.—*William Morris*.

REAL WELFARE WORK

AN effective effort to promote loyalty and fellow feeling was made by the Mitchell Printing Company, Raleigh, N. C., last Christmas. Evidently it seemed such a natural thing to do, that it was not given publicity, but a Monotype representative has written about the affair.

A Christmas tree was erected in the printing plant, bearing presents for all employees, their wives and children. Business was closed earlier than usual and addresses were delivered by Mr. Mitchell, Mr. C. B. Edwards, the dean of the printing industry of that section of the South, and under whom Mr. Mitchell got his start in the printing business, and by other prominent citizens. The Secretary of the Navy sent a congratulatory telegram.

Even though this affair was prompted by goodness of heart, it resulted in binding the employees and the members of the firm together with indestructible bands. It is conceivable that every man in the plant returned to work after Christmas with a higher enthusiasm and a feeling that he was working for something else than his pay envelope.

There is no greater loyalty than that prompted by democracy; may the Mitchell Company have many imitators.



At the regular meeting of the Boston Club of Printing House Craftsmen, the following officers were installed: Edw. W. Calkins, President, Southgate Press; Joseph J. Dallas, Vice-President; Fred A. Williams, Secretary and Treasurer. It is gratifying to the Monotype Company that this live club should have selected Mr. Dallas, who is Assistant Manager of the Boston District for the Monotype Company, as Vice-President. We know that Mr. Dallas will discharge his duties conscientiously and effectively, and that he is well qualified to serve with those excellent men who are on the Club's list of officers.



THE Heminway Press, of Waterbury, Connecticut, have issued an attractive calendar, which shows the excellent result of mixing Monotype material with skill. The name and address of the firm are contained in a panel surrounded by a tinted background made up of Monotype border. The pad is exceptionally well done; the days of the month, although the figures are not large, may be discerned at a greater distance than is usually possible on a calendar of its size.



ADVERTISING is much like running a furnace. You've got to keep on shoveling coal. Once you stop, the fire goes out. It's strange that some persons' imaginations cannot compass this fact.—*Wm. Wrigley, Jr.*

ECCE SIGNUM!

THE department of machine composition in the Print Review, of Boston, conducted by Cecil H. Wrightson, offers the following illuminating information, which substantiates just what we have asserted for years:

ORDERING RUSH JOBS AT COMPOSITION PLANTS

"The more used styles of type should always be chosen for jobs that are ordered from the trade-compositor in a rush. This is for the reason that the old style and modern are frequently on the machines while the Caslons, the Bodonis, Scotches, etc., are not called for so often and consequently have to be put up specially.

"A job, however small, usually goes back to the machine for correction once and frequently twice, before it is O. K. A machine change is not only costly, but makes for delay. Therefore, it is better to mark a rush job for size of type only and leave the choice of font with the trade compositor.

"The foregoing remarks apply particularly to slug cast composition, as, of course, Monotype is corrected by hand; but even in the latter case there will be a die case to change and various other adjustments to make which will absorb valuable time and add to the expense."

(The Italics are ours.)

Imprint, the admirable house organ of the Hugh Stephens Company, said: "It is almost a mathematical impossibility to actually determine the net output of a typesetting machine which goes forward part of the day and backward the rest."

There is food for thought in the foregoing quotations which will turn into gold dollars if given opportunity.



THE SIGNIFICANCE OF THE BUNK—I.

THE promoters of solid lines of bunk seem to be spending a lot of money telling printers of the insignificance of one-bunk-at-a-time. Of course, I do not pretend to be capable of judicially determining the merits of this particular case, but I believe if I were going into the bunking business, I would practice on one-bunk-at-a-time until I had become proficient, lest what I intended to accomplish by audacity be vitiated by evident mendacity. The significance is all too apparent.



A WRITER for a Chicago paper is said to be a specialist on hanging. Nor are his qualifications entirely impersonal, for he was nearly hanged himself—down in Mexico. If opportunity seems to lag in Chicago, he can probably get lots of suggestions.

IN MEMORIAM

THE past eventful year has brought many changes in the lives of men, has brought hope to fruition, has justified fears, has rewarded some and taken from others, has changed mental attitudes for better or worse; but how petty are all of these things of seeming importance when compared with the fact that men who have striven to make the world better have ceased to live at all.

Among those who have joined that "innumerable caravan which moves to that mysterious realm" are some to whom their associates in the printing business owe a lasting debt of gratitude both for the things they did and their influence upon others.

Our Canadian brethren have felt keenly the loss of W. H. Flawn, of Montreal, who died on August 27th last.

Mr. Flawn was born in London, but came to Montreal while yet a boy. He became an apprentice in the office of *The Shareholder*, a financial weekly. In that office, afterward the S. C. Foote Company, one of the largest job offices in Canada, he remained practically all of his life. At the time of his retirement he was President and Managing Director.

He was esteemed wherever he was known, but he was best loved where he was best known, in his home city of Montreal. His passing was felt to be a distinct loss to the entire printing fraternity of eastern Canada. May he rest in peace.

◀====▶

AN interesting little magazine, called *Brownie*, has made its first appearance from Brown Print Shop, Inc., Richmond, Virginia. It makes its bow, on a page opposite an illustration of a Monotype, in the following language: "It is with pride and pleasure that we show in this, our first issue of *Brownie*, the Monotype, and to qualify the quality of its work with the statement that another Monotype equipment is now on its way to our workshop to still further increase the production of 'printing of distinction' in your interest, and to the betterment of your printed publicity." Printers realize that the possession of Monotype is a valuable sales element and they use it just as any other facility for improved product or volume as an inducement to buyers of printing.

◀====▶

WE THANK YOU!

So many letters of commendation have been received regarding the preceding issue of MONOTYPE, that we feel even at the risk of seeming immodesty, that we must extend our appreciation.

We are endeavoring to maintain the standard thus set. In each number there will be an exhibition of the use of different type faces, which we hope will be of value to printers.

MONOT

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EDWARD D. B
EDITOR

AUGUST 19

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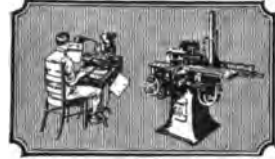
**THE WORD
MONOTYPE**

**MEANS MORE THAN THE NAME
OF A MACHINE: IT INCLUDES
A COMPLETE SYSTEM OF
COMPOSING ROOM EFFICIENCY
BASED ON THE WORK OF THE
MONOTYPE BOTH AS A COM-
POSING MACHINE AND AS A
TYPE-AND-RULE CASTER**

**COPYRIGHT
1921**

LANSTON MONOTYPE MACHINE COMPANY

**TRADE MARK
MONOTYPE
REG. U. S. PAT. OFF.**



The Monotype is the only composing machine that also makes work easier for the hand compositor.

PRACTICAL ADV. SINGLE T

BY WADE H. PA

THIRTY years ago all composition was prepared in a half dozen type foundries. The cost of the type was then about ten cents a pound upward, made it impractical to have a composing room adequately equipped for handling large work, and to prolong the use of type after it should have been discarded.

The perfection of type-making machines has revolutionized the industry. Instead of a half dozen foundries to supply a city, thousands of casting machines are now required to produce the same amount of type.

In the early nineties the average cost of a pound of type was approximately forty-five cents; today, through the use of modern composing rooms, the cost per pound is much less. At the same time, the cost of high prices, type is perhaps the only commodity manufactured for less than its cost thirty years ago.

While other methods of composition have remained stationary during the period of thirty years, the growth of the use of the Monotype system has, in fact, the quantity of single type in use has increased many times.

As a direct result of the decreased cost of making individual types, the systems and huge standing-form departments have been largely abandoned because standing forms are in themselves a costly and inefficient method of non-distribution systems.

Thousands of forms are now kept standing in the composing room, a great metal investment and storage. With foundry-made types, this is impractical. With other than single-type systems, making the changes that occur at each reprinting is a costly process that reduces the profit. Single types are especially adapted for price-lists, catalogs, ruled blanks, and other forms of composition that are reprinted at intervals. The more extensive the composition, the greater the necessity for single types.

The low cost of making individual types, and the increased cost of distribution, is the factor that makes the single type profitable, while standing forms contribute to the loss.

Adequate tools of the proper kind are a necessary part of the equipment of any composing room. Logically, the tools and supplies in composing rooms logically have followed the development of the manufacturing type. This condition has come up

fortunate enough to have our own type-making machines are apt to forget the days when we picked, pieced, changed lines, and taxed our ingenuity to build type forms. Who can compute the time wasted, or the cost of the jobs spoiled in this manner? Compositors using other methods of composition are handicapped just as we used to be. As a matter of fact, on account of the high prices of foundry type, they are apt to be less adequately supplied than the hand-printer of the past.

We all know that it costs money to make corrections. It will be generally agreed that an average hand-compositor, single-type machine operator, and operator of other composing machines will make approximately the same number and character of errors in a given quantity of composition.

There are executives who contend that the cost of correcting single type is more than that of correcting composition of other kinds. Apparently, they ignore the less critical reading, the habit that many operators have of charging time used for corrections as composition, the necessity of using two men and a machine for the most trivial change, the double time of the proofreader required for reading entire lines and examining adjacent lines to be sure that other errors and transpositions have not occurred; they will not appreciate the cheapness and simplicity of changing single characters by hand.

Can the reader imagine resetting a line of fifty characters at a lower cost than changing one of the characters—the former operation requiring a machine and two men, the latter requiring one man? Besides, in resetting lines, the liability of making new errors is greatly increased in slug composition. Only faulty analysis, defective records, or mere opinion without any solid premises could lead to such a conclusion.

In make-up work we find another advantage that contributes largely to the increasing use of single type. A great many men who never have made up a book or form composed of movable type are employed in composing rooms. It would be idle to say that such printers can skillfully handle single type—they cannot. The real printer, accustomed to the handling of single-type composition, will make up as many pages of single type as can be made up of any other composition in a given length of time. The close approach to mechanical perfection in single type, as compared to the well-known defects of other composition, adds to speed and accuracy in make-up; the facility with which lines of movable characters may be readjusted contributes to efficiency in running around cuts and in avoiding undesirable breaks at the ends of pages.

The same factors that contribute to efficiency and economy in make-up are also advantageous at the stone. Stone work is expedited by the uniform dimensions of single-type pages, by the feasibility of mounting cuts on quads, and by the ease with which accurate register is obtainable. There may be some difference of opinion as to the relative advantages in locking-up of single-type and other composition for inferior grades of printing, but stone-men are nearly unanimous in preferring new single type when high-grade results are required.

In make-ready at the press, in the opinion of many competent judges, single type shows one of its greatest advantages. Of course, if single type is used after it has become worn, there is no economy, but, in view of the low cost of manufacture and high cost of distribution, there can be no good reason for using

defective or worn material. In many pressrooms, make-ready time, running time, and non-productive time are almost equal. It has been claimed, and the claim corroborated by authentic records, that the use of new single type and strip material in all forms will effect a saving of fifty per cent in make-ready time. Even reducing this claim of saving to ten per cent, the saving in dollar and cents thus effected is appreciable.

Single types are manufactured without limitations as to width of body spacing between words, whether hand or machine, can be proportioned to the fatness or leanness of the face and point-size used. With other forms of composition, mechanical restrictions cause unnecessary white space on each side of the character, and this is aggravated by wide spacing in small point-sizes, a defect that is most pronounced when six and eight point are used. These mechanical defects of typography not only detract from the appearance of the printed page and make reading more difficult, but they actually mean, in many cases, a waste of approximately twenty per cent in the cost of a job of printing.

The advantages of single type from a standpoint of practicality and economy may be summarized as follows: low cost of manufacture; elimination of distribution; efficiency from adequate supplies; profits from standing forms; cheapness of correcting; minimum of proofreading time; facility of make-up and lock-up; press make-ready saving; reducing paper, composing room, press room and bindery costs by close-fitting characteristics.

Single type has a number of minor advantages: The ability to use hand and machines concurrently in the composition of rush jobs, without lack of harmony in the product; the accuracy and nicety with which letterspacing may be done, an impossibility with other methods of composition; the accurate adjustment of close-fitting box-headings, and the composition of very narrow and very wide measures.

THE CONVERT

By ROBERT GRIGG RUGGLES

A PRINTER was harrassed and weary, his face a grim portrait of care,
As he thought of his empty cases, their boxes depleted or bare;
Leads and slugs cut and battered till piecing was daily a grievous expense;
Rules rounded and nicked until patching was only a useless pretense.

His thoughts were a jumbled confusion of curses and prayers intertwined,
As visions of scenes in his workrooms assailed his discomfited mind;
Of jobs that were set with the tweezers, of other jobs picked till they pried;
Of type faces ancient and hoary whose usefulness long since had died.

Now, with spaces and quads overflowing, and sorts just a cinch to obtain,
With new type, leads and rules for each order, his spirits have risen again.
At ease in his mind and his pocket, he finds through each prosperous day,
That for quality, quantity, service and profit *you can't beat the Monotype way*

INDIANS MAKE GOOD PRINTERS

AT Haskell Institute, Lawrence, Kans., is a school printing shop, well equipped to start the young Indians on the printing trail. To the uninitiated, the idea of an Apache, a Commanche or a Sioux deserting tribal customs to take up the art preservative seems unusual. But a visit to that shop, where there are 26 young Indians enrolled, will prove a revelation, for every one is busy and interested, whether a first-year Sioux or a fourth-year Chippewa.

The course of study is so arranged that hand composition is the subject of the first year's instruction. Folding, jobbing, tabbing, operating the stitching machine, feeding presses, and care of machinery, all are given due attention in their proper sequence.

The Printing Department has grown considerably, both in floor area and equipment, since 1917. Those who have visited school shops and are familiar



with the usual equipment and activities of such shops, would be surprised if they paid a visit to Haskell's up-to-date Printing Department.

The Monotype keyboard is operated by a Chippewa; the correcting alleys are manned by a Sac and Fox, a Sioux, a Cherokee and a Winnebago. In the job alley is a Cherokee who may be setting an admission ticket or a Choctaw working on a letterhead.

The school issues a publication called *The Indian Leader*, conducted entirely, from typesetting to the business office, by Indians of various tribes.

The Monotype Caster is operated by a Cherokee and the quality of the printing shows that he understands his job.

Fourth-year apprentices are offered training on both the Monotype keyboard and caster and all look forward to this privilege with eagerness. Four students will complete the combined academic and trade-course in printing in June and someone will get four workmen above the average in training, eager to show the stuff that is in them.

A student who completes the four-year course at Haskell has an all-around knowledge of printing superior to that of the apprentices in commercial shops.

The department is in charge of William C. Beddow, Instructor of Printing. He came to Haskell after 17 years in the Government Printing Office at Washington and the careful instruction he gives the students in the rudiments of correct typography and the success he has had in this position, indicate that the 17 years were well spent.

Mr. Beddow says: "You might think the Indian boy is thick-headed. That is not so. He is most pliable. The boys and girls are trained very easily in the ways of the white man. Once anything is told them, they never forget. The Monotype is very interesting to them. Several of the boys will graduate this Spring from the school and also from the printing department. Some of them are going to take positions as operators and others are going on to college to prepare for some of the professions. Those taking up positions as operators are going to make good because they not only have learned how to do things mechanically but also have received a very liberal education equal to our high schools, while they were wards of Uncle Sam."

It so happens that many worthy and successful efforts are expended in out-of-the-way places and credit does not come to those who practically shut themselves from the world of business and devote their lives to the service of others with that as their principal emolument. We are glad to call attention to the admirable work that Haskell Institute and Mr. Beddow are doing in educating the sons of the original Americans to be worthy citizens of America today.

THE COMMERCIAL PRESSE.

THAT is the name of a House Organ that commands attention by its very appearance. It is printed in a dark brown ink, with green decorations, and is set in the Monotype new series No. 61. It is as good editorially as it is typographically. Issued by the Commercial Press Co., Racine, Wisconsin.

An entire page is devoted to telling their customers that they are equipped with Monotypes and advancing that as a reason for further patronage. They say: "Art in typography finds its highest expression in Monotype composition. For that reason the greater proportion of the finest book, periodical and commercial printing is Monotype set."

You who are interested in house organs might do well to send for a copy of this excellent one.

ENVELOPE STUFFERS

POOLE BROS., Chicago, are sending out a series of short inspirational talks with their mail, printed in a variety of color combinations. They are written by L. A. Edelman. Following are samples of the wording:

"Tomorrow will *not* take care of itself; do something good *today* for tomorrow."

"Bees go for their sweets; unsuccessful salesmen wait for theirs."

"To satisfy yourself with salary, satisfy the boss that you are producing."

**A History of the
Printing Business is
History of Achievement
It is a story of progress,
From the first crude attempts of
both Coster and Gutenberg, to
the comparatively fine printing**

**The industry is on an upgrade to a field
of almost unlimited possibilities. There
have been periods during which there
was no progress, even others when there
was retrogression; but each time it took**

**Whenever the industry took on new life, it again
progressed and is progressing today. The first
type cast cannot be compared in mathematical
accuracy and large usefulness with that made to-
day, but the fact remains that the first types cast
were made singly and that the same single types**

**Single types are used today for high-class printing. Their
use is becoming universal, made so by the increasing de-
mand for better printing. The invention of a typesetting
machine, subsequently followed by other similar ones,
which attempted to change the principle of single type
composition have been successful only from the commercial
standpoint of cheapness of production which is necessarily
combined with inferior product; and even its economy of
production is a disputable point when the two are compared**

**Advertising matter is by far the greater amount of printing produced
today; every advertiser is expending intensive efforts in an endeavor
to have his particular appeal read; many of them have overlooked
one of the potent forces—easily read type. A characteristic of single
types is that they stand forward unashamed to deliver their message;
they are a positive help to the reader because of the compactness of
the words. The economy of single type composition has just begun
when it leaves the casting machine. Every handling of type matter,
including make-ready on the press, is quicker and surer and cheaper
than other methods. The economy of composition is not determined
until the press begins to print; the pressman is as much interested**

**CRYING
Periods 12**

**CHEAPER
Expense No**

**WHENEVER
Great Demand**

**POSSIBILITY OR
Newspaper and Job
ON REPEAT ORDERS**

***BETTER
Keyboards***

***CATCHER
Compositors***

***QUICKNESS
Caxton, printer***

***A SINGLE TYPE
Master Printers 345***

NON-DISTRIBUTION

**DISCLOSE
Gutenberg;
UNLIMITED
Resources 14**

**THE OPENING
Successful at \$2**

**COMMERCIAL JOB
Their use is coming
SPEED AND ACCURACY**

***MACHINE*
If the print
**TWELVE IN
*As Instructor*****

**KNOWLEDGE:
*For Apprentices***

**SCIENCE AND ART
Cast Separately also
PREFERENCE IS GIVEN**

The economy of single type composition has just begun when it leaves the casting machine. Every handling of type matter, including the make-ready on the press, is quicker and surer and cheaper than other methods. The economy of composition is not determined until the press begins to print; the pressman is just as much interested in single types as the compositor;

The economy of single type composition has just begun when it leaves the casting machine. Every handling of the type, including make-ready on the press, is quicker and surer and cheaper than other methods. The economy of composition is not determined until the press begins to print; the pressman is just as much interested in single types as the compositor; master printers are even more interested in both because

**Dingy Shops Closed
The Economy of Type
Printing Produced Quickly
Shops are Continually Busy of Late
Single Types are Used for Modern Printing**

***Officers of Georgia
Characters Easily read
Operation of Casting Simple
Advertising Circulars Always Help
There are Unlimited Possibilities in Printing***

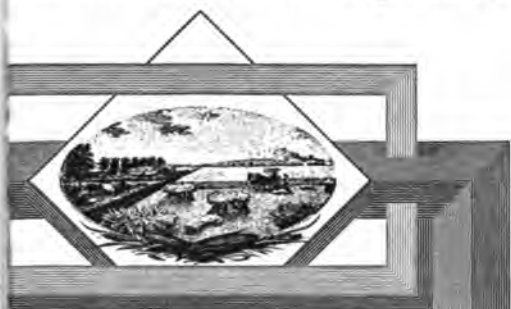
TRUE PRODUCTION COSTS

IN the *Trade Compositor* for March, George N. Voorhees, Department of Research, U. T. A., makes a statement that may well be accepted as an axiom: It has been well said that the Cost System only goes half way when it gives the hour in terms of dollars and cents—which may be all that is needed for work that already has been performed. But, in order to arrive at the efficiency of any department or operation, or to estimate on new work, that hour must also be known in terms of units of production.”

It has been our contention for years that the cost per hour of operating a machine is insignificant; the amount of work that is produced by that machine during that hour is the vital thing. A machine that costs \$5 an hour to operate and produces \$7 worth of salable product is a better machine than one that costs \$4 an hour to produce \$5 worth of salable product. Finding the hour cost is only one step in finding the cost of a product.

After the true cost of machine production is thus found, there is another thing that helps to determine comparative costs: If subsequent operations after the product leaves the machine lower or raise costs in other departments, that also should be considered in determining the efficiency of different machines doing the same kind of work.

But in estimating costs of machine composition in a particular plant it is absolutely necessary, as Mr. Voorhees stated, that “an hour must also be known in terms of units of production.”



LABOR

IT IS only by labor that thought can be made healthy and only by thought that labor can be made happy; and the two cannot be separated with impunity

RUSKIN

RULE WORK

THE clever rule twisters of the 80's have nothing on some adepts of today. Walker Bros., Fargo, S. D., recently mailed some wall cards that are both clever and artistic. Herewith is shown one of them which was printed in black and dark brown; the design is entirely made up of Monotype rules. The mechanical ingenuity is equaled by the artistic conception. These cards prove that distance from congested centers is no bar to really fine printing—if equipped with Monotypes.

Blame is safer than praise. As long as all that is said is said against me, I feel a certain assurance of success.

—EMERSON.

THE UBIQUITOUS QU

WHY some writers should persist in using quotation marks needlessly and in profusion is beyond question. The quotation marks used in our printing are used to imitate something of which we have the purpose is just what their name implies, to represent graphs taken from the speech or writing of

But the uses to which they are sometimes put as an apology for the misuse of words; if a writer is unsuitable, he puts quotation marks about a word he intends a word to mean something that he puts quotation marks about it and passes it on to him to find the word that should have been used in composition, quotation marks are supposed to be quotation marks with nothing between them and the reader will supply the word that the writer had in thought of it.

A good writer will substitute words or phrases in sentences to avoid using a word that requires the intended meaning.

That it is possible even to record dialogues determined by reference to the Bible, where the use of quote-marks is largely a habit and like

There are cases in which words that are quoted, such as a sobriquet not well known, are numerous. Certainly, quotation marks are

If there were no other reason, the appearance of quotation marks to printers to strive for their elimination where

U. T. A. COMMENCEMENT

THE Commencement Exercises of the University of Tennessee at Knoxville were held on Friday, June 10.

Not only was this the largest class ever graduated, but the exercises were attended by more influential persons than in any previous year.

The interest of leading printers in this school is shown by the fact that they are sending students, is a most excellent thing. Really skilled printers are becoming scarcer and the school offers the easiest and best training under the auspices of the U. T. A., the very men who

It is a surety that graduates from this school are more thoroughly than any who have learned merely by instruction. Employing printers who secure

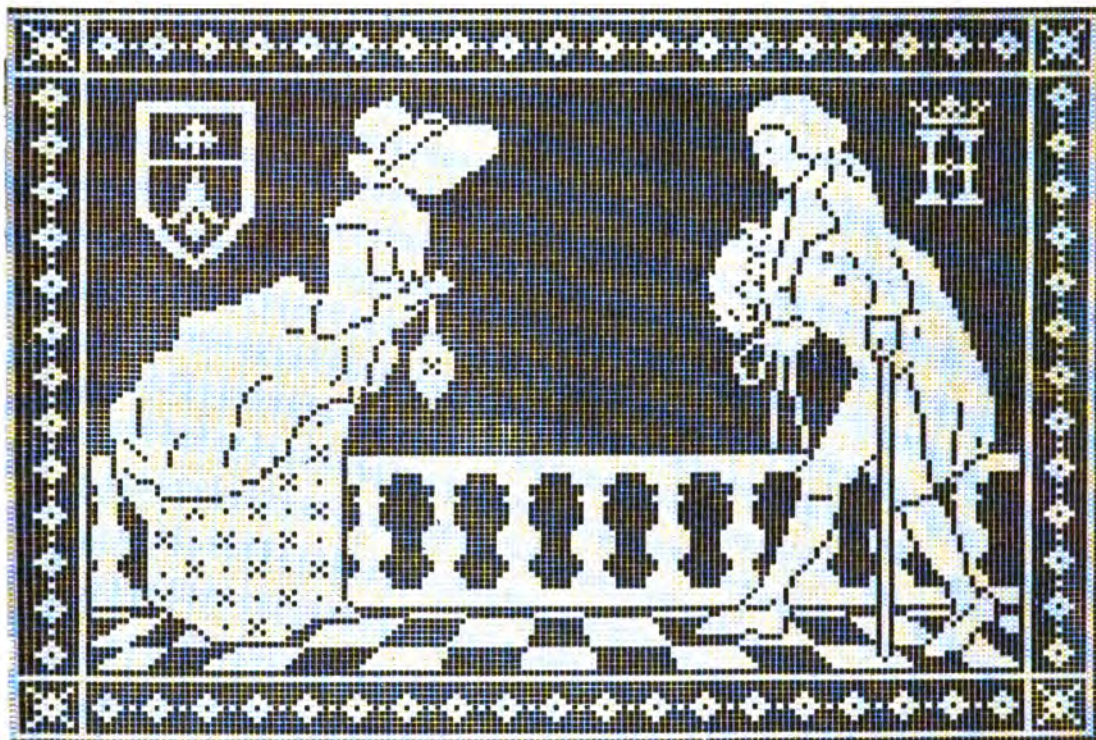


The only machine that does everything possible mechanically in the composing room—and on one model machine.

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PICTURES ON THE MONOTYPE

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THE ingenuity and artistic instinct of Garnett Bennett, Monotype operator for Brandon Printing Co., Nashville, has proved an asset of his employer. Above is reproduced a crochet pattern which is a combination of his skill and Monotype versatility. It was composed complete on the keyboard and cast just as straight reading matter. The result has been that these designs, which were formerly photographic reproductions of finished drawings, are now composed on the Monotype from rough sketches, with quite a saving for the customer and goodwill for the Brandon Company.

Aside from his mechanical ingenuity, Mr. Bennett is to be congratulated upon the decidedly artistic effects he has produced and upon the example of inspiration he has furnished for others. He is sure to progress.

THE STUDY OF PRINTING

THE study of printing, as represented by the work of the early printers, shows very clearly that their work from the very beginning took on a personal as well as a national character, and preserved for us not merely specimens of their work, but historical and artistic documents that reflect perfectly the mannerisms and intimacies of their own times. The arts of design, social customs and literary tastes in vogue at the period in question are thus made dear.—*Ars Typographica*.



Monotype single letters, close-filled, make printing superior, which is a strong element in future sales.

CANADIAN PRINTER

AMONG the many notable physical improvements of the Murray Printing Company, Ltd. as an important one. It is a magnificent six-story building, well equipped and up-to-date in every way. Comfortable and provided; also handsome and commodious offices. There are 60,000 square feet of floor space and the building is designed to meet the special requirements of a modern printing plant. One of the most up-to-date printing buildings in the world has progressed so far in the 28 years since it was built by Murray, the elder, and John S. Murray, D. Murray, who now conduct the business.

The Murray Printing Co. is a pioneer in the printing industry in Canada. It was the fourth firm in Canada to use Monotype, and has used them exclusively ever since. The first installed in 1904, serial numbers 904 and 905, are still in operation. These machines have been kept in perfect order or improvements that have come out since 1904, giving every bit as good service as their third-year machines a few years ago.

We extend to our Canadian brethren felicitations on their success.

THERE is an honor in business that is the honor of every man justly; that loves life; that respects life more highly than goods or prices or profit. It seeks for him in his furnishings or his house. It seeks for him in his relationships are serene and secure. His strength is

SUCCESS AT FORT

CHARLES E. MITCHELL has been elected President of the Bank of New York. That, in itself, may lead to success has reached the top of his chosen profession. He started on a lowly start, and in competition with the best in the country contains a lesson for us all.

But even more important than his success is his character. He was early in life and never wavered for an instant from his tangents, but kept his way unflinchingly and

On telling the reasons for his success, he stands out from all the rest: "And don't run after money, many of us, like electricity, take the line of least resistance in choosing a path, only consider which is

instead of which is the best and surest way to get there, disregarding entirely the extra effort that that way might entail?

Is opportunity restricted today? It is not! Never in the history of the world have more and greater opportunities knocked at our doors. It is a sufficient number of men to open doors for them that is lacking; men who will sacrifice pleasure, who will grasp an opportunity and hold on with bulldog tenacity through disappointments and seemingly hopeless conditions, never for a moment admitting to themselves that there is even a chance of failure. That requires character—grit, determination, judgment, tenacity, unwavering faith—the sum total of a man's victories over self.

A man with necessary attributes will rise above those less well equipped just as surely as a cork will rise to the surface. The time to begin to acquire these attributes is in the formative years of adolescence; if we lacked guidance in those days or have not sought them assiduously as the years have passed, the time to begin anew is *now!*

Honor to Mr. Mitchell for showing so strikingly that opportunity is a vital thing, that untiring effort and an abiding faith will be rewarded in the degrees of their sincerity.

CURIOSITY

BOARDING a street car the other day, I noticed a man seated near the front with an upright box resting on the floor between his legs. On the top of this box there were several narrow strips of wood forming a grating; the box had the appearance of being a conveyor for some kind of animal. I paused and peered inside; the box was empty. I passed on and sat down. Possibly twenty people got on that car and did exactly as I did; they looked in the box and turned away with a look that, if it was not disgust, was at least dissatisfaction. They were disappointed because their curiosity had been aroused and had not been gratified. The box was empty.

Is not that thought comparable to much of the advertising upon which postage is wasted today? How many advertisements make their approach with a sounding trumpet and demand attention by their very blatancy? And how many of them after demanding attention with their noise and unusual stunts, are empty?

"The American Triumvirate" is the title of a handsome book sent to its friends by Wynkoop Hallenbeck Crawford Co., New York; it is worthy of a place in any library purely as the work of a bookmaker. But it is also a reprint of the three greatest documents of history—The Constitution of the United States, The Declaration of Independence and Lincoln's Gettysburg Address. These documents are the sum of the aspiration of the human race—they are the greatest achievements of a great people. Their dissemination, until their texts and their meanings are known and understood by every person in the world—especially in the United States—is a duty; they offer an opportunity for education in the rights of man and for preserving our civilization.

HOW USERS ADVERTISE THE MONOTYPE

SYMS-YORK Co., Boise, Idaho, advertise in *Inxpot*, a well edited and well printed house organ, the fact that they have their own type foundry, the Monotype. They say: "The Monotype is almost a print shop in itself, and is truly a master machine."

CARNEGIE INSTITUTE OF TECHNOLOGY—In an article on "The Monotype" in their monthly publication, the "Bagpipe," the following appears: "The Monotype achieved immediate success, in which the Non-Distribution System has played an important part."

BUCK PRINTING Co., Boston, Mass.—They win the prize for originality. In a line at the bottom of the address side of all envelopes mailed is the phrase in large type: "Monotype equipment."

HUGH STEPHENS PRINTING Co., Jefferson City, Mo.—"Imprint" says: "All Hugh Stephens customers, as users of Monotype product, will have the benefit of Mr. Frederic Goudy's acknowledged skill in typography and art. He is employed by the Monotype Company in further extending and improving the wide range of Monotype faces and exhibiting correct use in composition." Thus the Hugh Stephens Company have cleverly appropriated to themselves, as Monotype users, the advantage of Mr. Goudy's association with the Monotype Company and are using it as a sales element.

WILMINGTON PRINTING Co., Wilmington, N. C.—In a broadside announcing removal to their magnificent new building they list equipment, beginning with the "eight Monotype keyboards and seven Monotype type-casting machines" which they have in operation.

FAITHORN COMPANY, Chicago, Ill.—Three pages in their house organ "The Stamp" are used for describing and illustrating their Monotype equipment and telling why superior printing can be done because of it. The descriptive matter, written by Thomas A. Ismond, Superintendent, includes: "Leading national magazines have adopted the Monotype, as they cannot get the superior results desired by any other method."

SMITH-GRIEVES Co., Kansas City, Mo.—A combination broadside and booklet illustrating and describing their organization and equipment, shows their Monotypes in operation. They say: "With these machines we also make our own type—this insures you getting brand new type for every job, adding a better appearance to your printed matter—another saving in time and worry."

PIERCE PRINTING Co., Fargo, N. D.—In "Directad" they publish a story of their Monotype equipment. Among other things, they say: "Our plant is now run on what is known as the Non-Distribution System. The advantages to the buyer are obvious, for type was made to read, and handset type, used until it is worn down like an old shoe heel, is a vastly less efficient tool with which to transfer it to paper than new material fresh from casting machines. We are quite some proud of this department and in offering its services to our customers we know there can be no better anywhere."

DAILY AMERICAN, Aberdeen, S. D., ran series of advertisements appealing for a thousand yearly subscriptions in order to enable them to buy a Monotype for cash. A reduction in subscription price was offered as an inducement. Their Monotype arrived just a few days before the last of the thousand new subscribers was secured. The advertising campaign was original, striking—and successful. Everybody's happy!

DAVIDSON BROTHERS, Wolfville, N. S., advertise the Monotype in a full page in the *Acadian*, a newspaper which they publish in addition to their job printing business, telling their customers in a convincing way that they should be patronized because they are equipped with Monotypes.

We quote: "Through the installation of Monotype, we are now able to turn out double the volume of work, because we have no 'Washing Days'; in other words, we do not have to stop production in order to distribute the type and material from finished work to enable us to get started on the next job. There is no machine, nor a combination of machines, made that can do what the Monotype does."

NEWEST MONOTYPE BORDERS AND ORNAMENTS

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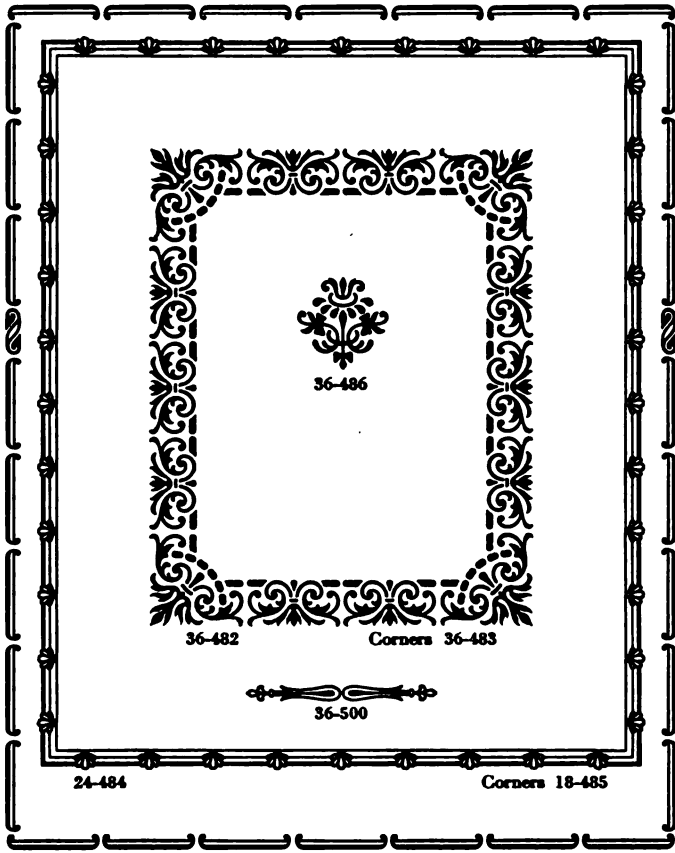
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18-494



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Corners 36-483

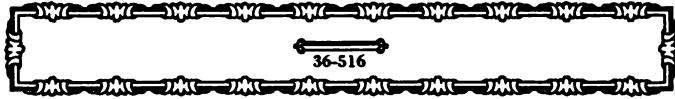


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24-476



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24-490

24-567, 568	18-567, 568	14-567, 568	36-564	14-562	18-562	24-562
24-563	36-567, 568	36-565, 566	36-562	24-561		
	Monotype Decorative Brackets					
24-564	Fourteen point to thirty-six point				24-565, 566	
18-564	14-564	14-561	36-563	14-565, 566	14-563	18-563

Brackets with two numbers are rights and lefts; the others are reversible

MONOTYPE

A Journal of Composing-Room Efficiency

Published by

Lanston Monotype Machine Company

F. L. Rutledge, Editor



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PRINTER'S MARK [ENGRAVED BY GERARD JANSEN DE KAMPEN, AFTER THE DESIGN BY PIERRE VAN DER BORCHT] FOR THE TITLE PAGE OF THE "DECRETALES GREGORII IX," PUBLISHED BY CHRISTOPHER PLANTIN IN 1573.

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, Waldfogel 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)

MONOTYPE [Suburban

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distinctly different from anything here
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American typographers have bestowed much
favorable comment and criticism upon this
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an old-style letter, it is distinctly different
from anything heretofore cut in this country, and

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cut in this country, and our readers may be interested

[7 Point]

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. Gaudy

[6 Point]

French] 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. Zealand 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.]

*["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

THE 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

EVERY 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

THAT 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.

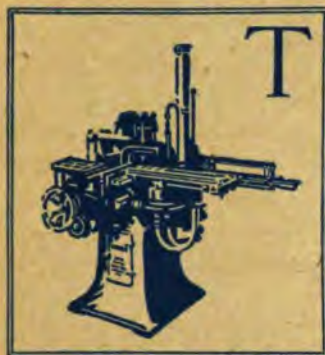
TRADER PRESS PUBLISHING COMPANY, Milwaukee, Wis., have found type making for printers a most profitable adjunct to their regular business. The specimen sheet just issued is one of the most intelligible of its kind we have seen. On one side are shown all sizes of six different faces; on the other are 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



THE 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.*

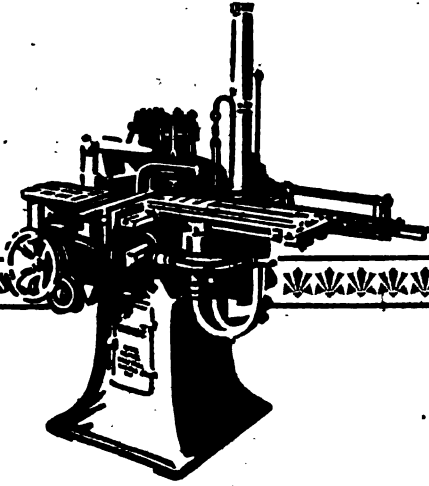
LANSTON MONOTYPE MACHINE
COMPANY, PHILADELPHIA, PA.

NEW YORK

BOSTON

CHICAGO

TORONTO



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

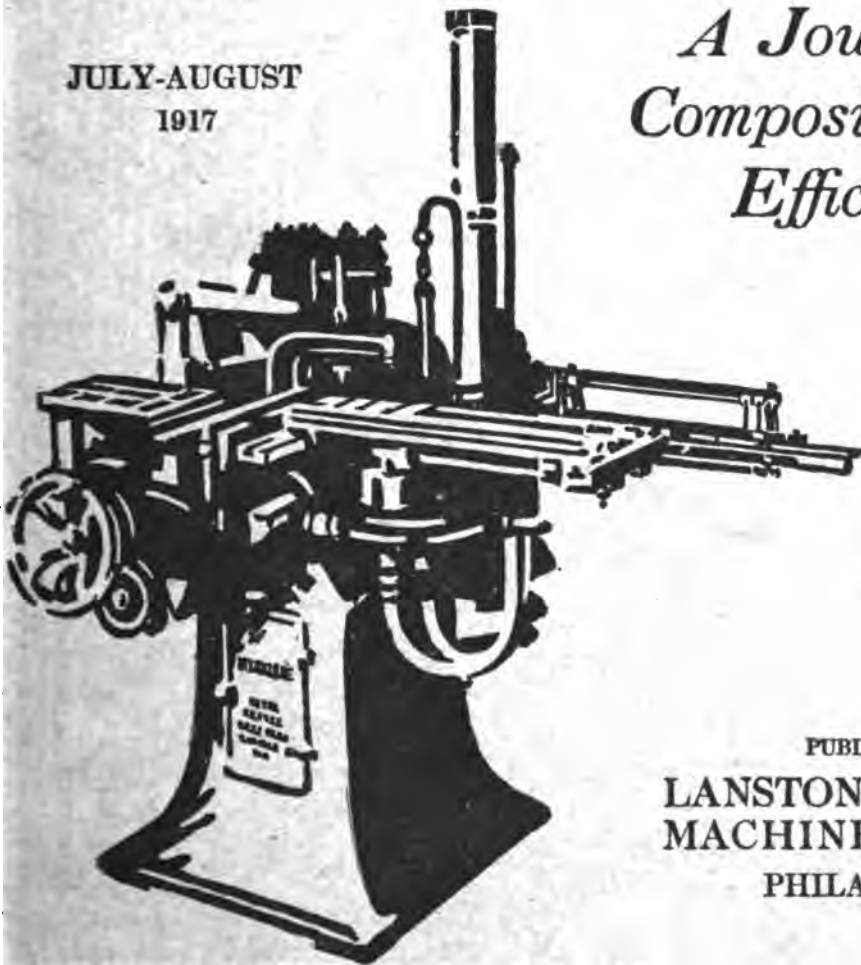
The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type-&-Rule Caster, which makes this material so economically that whole pages, after use, are melted up to make new material; it makes the compositor's 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.

MONO TYPE

JULY-AUGUST
1917

*A Journal of
Composing-room
Efficiency*



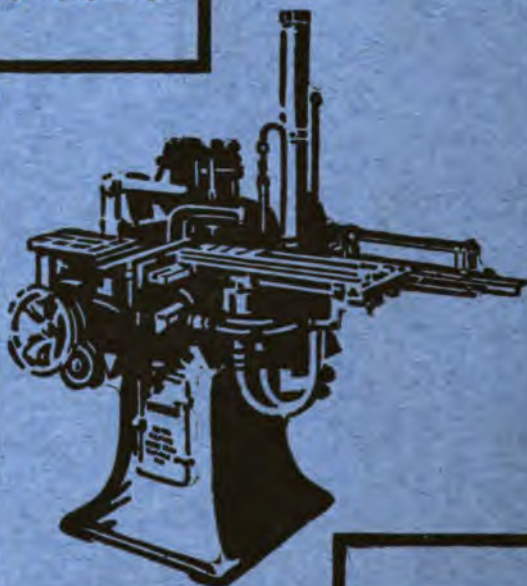
I. T. U.
Convention
Number

PUBLISHED BY
LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

Every TYPE
in MONOTYPE
is MonoTYPE
TYPE

—and every
rule, lead, slug, space *and*
quad *is made on the*
MONOTYPE

This number of "MONOTYPE" is composed in the 36 Series. All letters larger than thirty-six point are photographically enlarged.



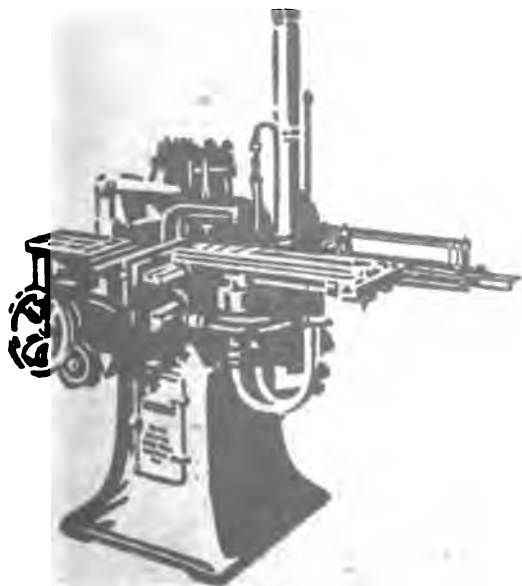
THE COMPOSITOR who is working with Monotype type in a non-distribution composing room does not have to worry about sorts. He knows the pleasure of having plenty of material right at his finger tips, so that he does not have to change his ideas when the job is partly set.

14 17
SEPTEMBER
OCTOBER 1917

MONOTYPE

*A
Journal
of
Composing-room
Efficiency*

VOLUME 5
NUMBER 3



Published by
**LANSTON MONOTYPE
MACHINE COMPANY**
PHILADELPHIA

U. T. & F. C. of A. CONVENTION NUMBER

One Face at a Time

THIS ISSUE OF "MONOTYPE" IS COMPOSED ENTIRELY IN OUR 78 SERIES, ROMAN AND ITALIC. ALL LINES LARGER THAN 36-POINT HAVE BEEN PHOTOGRAPHICALLY ENLARGED

Each issue of "Monotype" is set in one or two faces or series to demonstrate the beauty and utility of simplicity, also to show how completely Monotype faces meet the artistic demands of display

Too many type faces are as inconvenient as too few. The plant with too many faces is compelled to have an extra investment in type that is seldom used but which must be ready if called for.

A Monotype plant with a well-selected assortment of faces in large fonts has a big advantage over the plant with many faces in small fonts.

The number of fonts that a Monotype plant may have is not limited, as we show in our specimen book over 1500 fonts for which we supply matrices from stock and the number is constantly being added to. This is more than any one plant can efficiently use, no matter how big it may be. The only limit to the size of type fonts is the present need.

Monotype efficiency reaches into every corner of the composing-room; a compositor with plenty of material in large fonts will do more work and better work than one with small fonts, no matter how many different faces he may have

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

Monotype

*A JOURNAL OF
COMPOSING-ROOM EFFICIENCY*

Christmas 1917

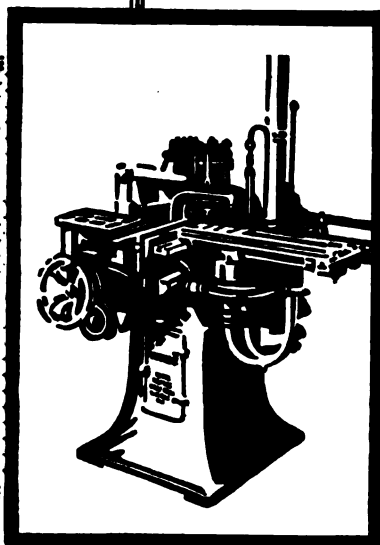
VOLUME FIVE : NUMBER FOUR
NOVEMBER : DECEMBER

LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA



Every TYPE
in "MONOTYPE"
is MonoTYPE
TYPE

And every rule, border,
lead, slug, space and quad
is made on the Monotype.



THIS NUMBER OF

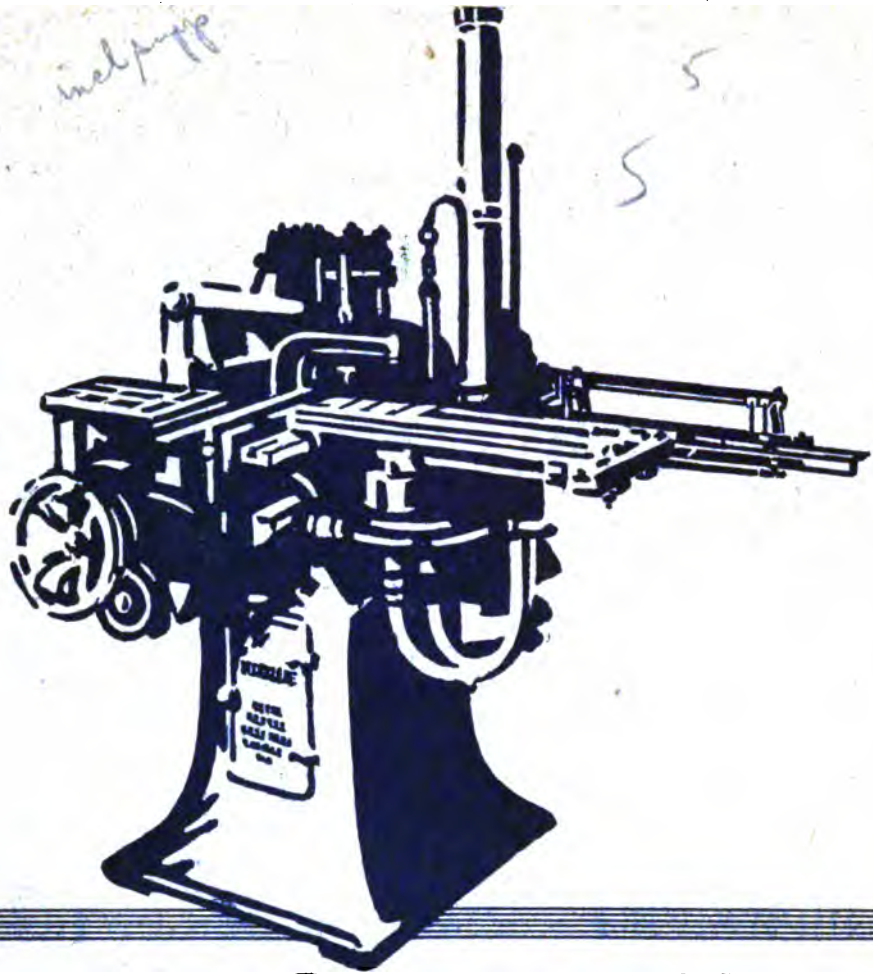
Monotype

*is composed in Series No. 71
and Series No. 188. All let-
ters of Series 71 larger than
36-point and all letters of
Series 188 larger than 24-
point have been enlarged
photographically.*

11-25-1918

incl page

5



MONOTYPE

A Journal of
Composing-Room Efficiency

Published by

Lanston Monotype Machine Company
Philadelphia

January-February Nineteen-Eighteen

Every TYPE
in "MONOTYPE"
is a MonoTYPE
TYPE

And Every Space, Quad
Lead, Rule and Slug



THIS ISSUE OF "MONOTYPE" IS
composed in our No. 172 Series. The
text is in 11-point, 9-point and 7-point,
each on one point larger body. These
sizes of the book faces are not used to
the extent their merit deserves.

F
AP 23 '18

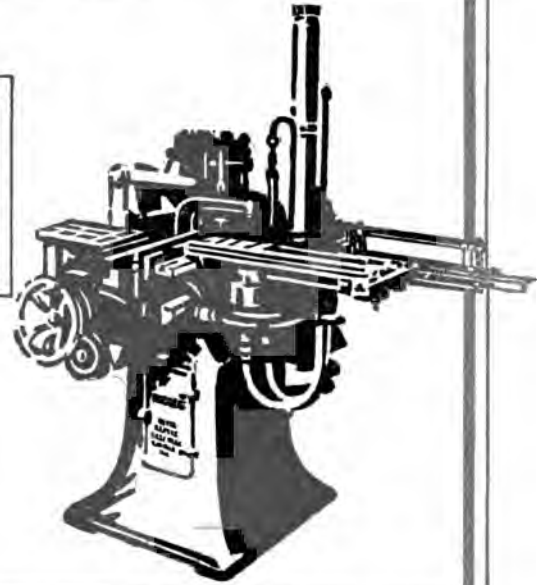
VOLUME FIVE

NUMBER SIX

Monotype



MARCH
APRIL
1918



*A Journal of
Composing-Room Efficiency*



PUBLISHED BY THE
Lanston Monotype Machine Co.
PHILADELPHIA

Now Is the Time to Eliminate Distribution

There is no reason why you should throw type back into the cases. On the contrary, there is every reason why you should NOT. The secret of true efficiency is eliminating operations. The Monotype has wiped out an entire operation from the printing industry by creating the system of

NON-DISTRIBUTION

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 the compositors all the time on constructive work.

Non-Distribution Is Possible Only with the Monotype

ASK US FOR MORE INFORMATION
ON THIS IMPORTANT SUBJECT

LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

NEW YORK

BOSTON

CHICAGO

TORONTO

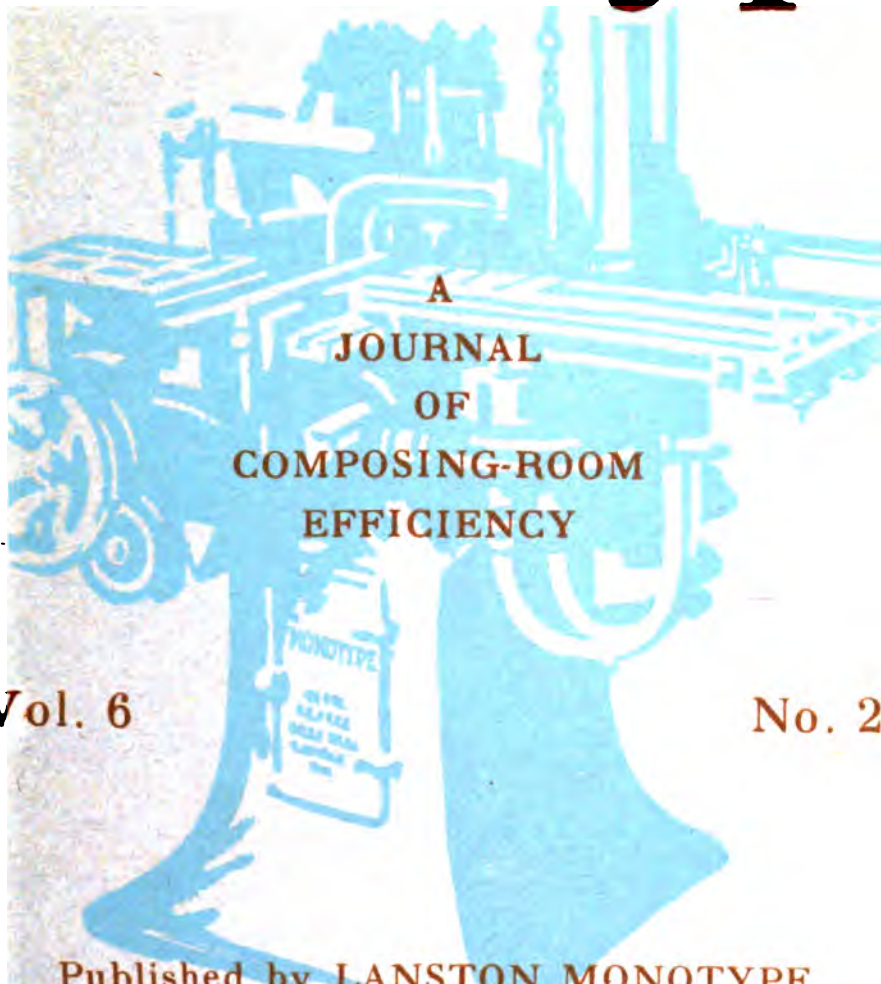
Monotype Company of California, SAN FRANCISCO

To fill gap

15 1910

U. T. A. CONVENTION ISSUE

Monotype



Vol. 6

No. 2

Published by LANSTON MONOTYPE
MACHINE COMPANY, Philadelphia

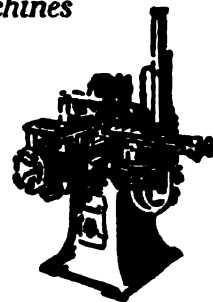
IMPORTANT—SEE CARD INSIDE

The *TRUTH* from Boston: Monotype *BEST* By Test

Real Records of an Actual Test in a Representative Printing Plant, using the Standard Cost System, show that *Five Monotypes Produce More Work at Less Cost than Seven Slug Machines*



The following records from the ATLANTIC PRINTING COMPANY, Boston, Mass., cover a comparative test between the Monotype System of Composition and Non-Distribution and the so-called All-Slug System. The records cover the average cost for a period of nine months (May, 1917, to January, 1918, inclusive) under the Monotype System, and for three months (March, April and May, 1918) under the Slug System.* They are taken directly from the monthly Form 9H reports of the United Typothetae Standard Cost System, installed in this plant and kept under the personal supervision of the Secretary of the Boston Typothetae.



Equipment

Four Monotype Composing Machines
One Monotype Type-&-Rule Caster

Five Multiple Magazine Slug Machines
Two Display Type Slug Casters

Operators

Four Keyboard Operators
One Caster Machinist
One Caster Helper

Six Keyboard Operators
One Machinist
One Slug Caster Operator

The Cost

MONOTYPE MONTHLY AVERAGES:			ALL-SLUG MONTHLY AVERAGES:		
	Payroll	All other Mfg. Cost		Payroll	All other Mfg. Cost
Monotype Machines	\$821.33	\$475.62	Slug Machines	\$1570.43	\$622.08
Hand Room	1911.36	554.73	Hand Room	1463.15	360.18
Total Cost.....	\$2732.69	\$1030.35	Total Cost.....	\$3033.58	\$982.26

Payroll under All-Slug System increased per month.....\$300.88
Manufacturing Cost decreased per month..... 48.09

Net Increased Cost per month under Slug System.....\$252.79

The Profit

Net Monthly Decrease under Slug System as Compared with Monotype System.....\$371.75

Ninety-five per cent. of all matter set during this test was plain straight reading matter and advertisements for trade publications. The straight matter set averaged about 3,000,000 ems per month.

**Since the test all the work of the Atlantic Printing Company is Produced on Monotypes in their own plant*

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

NEW YORK

BOSTON

CHICAGO

TORONTO

Monotype Company of California, SAN FRANCISCO

1919

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-&-RULE CASTER

Monotype

A Journal of
Composing-room Efficiency



Christmas 1918



Volume 6 December, 1918 Number 3

PUBLISHED BY

LANSTON MONOTYPE
MACHINE COMPANY

PHILADELPHIA



Excellence of display does not depend upon having many faces. We submit that MONOTYPE is well displayed yet only one or two faces appear in each issue

Monotype
wishes you
A Right Merry
Christmas
and
expresses the hope
that you will
enjoy a
Very Prosperous
New Year
1919

Your particular attention is called to the type faces in this issue of Monotype. They are Series No. 172 and No. 188

VOLUME 6

NUMBER 4

February, 1919

MONOTYPE

*A Journal of
Composing-room Efficiency*

Disabled soldier printers are the very best material from which to supply the demand for Monotype operators. They know printing and easily acquire the required skill in handling the machine through the Monotype Schools

See page 52

PUBLISHED BY

Lanston Monotype Machine Co.

PHILADELPHIA

IN MEMORIAM

It is with profound regret that the Lanston Monotype Machine Company announces the death, on January 29, 1919, of J. Sellers Bancroft, its General Manager, Treasurer and Mechanical Engineer.

Mr. Bancroft entered the service of the Monotype Company in 1902 and thereafter at all times gave to it, as executive and engineer, the benefit of his sound judgment. His well poised business capacity was at all times available to this company, almost in preference to his individual interests. He impressed his personality on the management, and the present commercial success of this company is, to a large extent, due to his ability and devotion to and direction of its affairs.

Mr. Bancroft was fair and impartial in his dealings with his associates and inspired in them their appreciative and respectful admiration.

In addition to his wide grasp of business, he was learned in the arts and the sciences to an unusual degree, and the present mechanical success of the Monotype is, in a large measure, due to Mr. Bancroft's extraordinary engineering skill and mechanical ability.

Many years prior to his entering the service of the Lanston Monotype Machine Company he was connected with the firm of William Sellers and Company as General Manager and Mechanical Engineer.

My 20'19

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MONOTYPE



**A JOURNAL OF COMPOSING-
ROOM EFFICIENCY: Published
by the LANSTON MONOTYPE
MACHINE CO. :: PHILADELPHIA**

APRIL, 1919

The Monotype Type-and-Rule Caster

SUPPLIES ALL THE TYPE AND MATERIAL AND

Makes Non-Distribution Possible

thus making every compositor 100 per cent productive because it eliminates the drudgery of distribution, and keeps him supplied with new material all the time

Monotype Composition

in the newspaper or in the book and job plant leaves nothing to be desired in quality or quantity. It includes every class of type setting that may be done on any other machine and some that only the Monotype can handle economically.

**Get the Best, Install Monotypes
and Make Money**

Pressroom Savings

are a premium that the Monotype Non-Distribution System presents its users. When every form sent to press consists entirely of new Monotype material the make-ready time is cut in half and the result is equal to adding more presses without cost.

**50 per cent Saving in Make-ready
Free**



There Is No Limit

to the Capacity of the Monotype for supplying
Material for the Hand Composing Room



Printers

You can make more money in a Monotype Non-Distribution composing room than with any other kind of equipment and with a smaller amount of money tied up in equipment. The Monotype not only keeps busy but makes the material to keep the whole composing room busy—and does it economically.

Compositors

The Monotype makes your work lighter, more pleasant, and less fatiguing by eliminating all the drudgery of distribution and the worry of sorts hunting, by keeping a full supply of all type and material right at your finger ends. After working in a Monotype shop you will not want to go back to the other kind.

Buyers

of printing are doubly benefited by dealing with a Monotype printer, for they not only get better service but also better quality for the same money. New type for every job and all you want of it is something that none but a Monotype shop can give you.

If you want the best for your Money buy from a Monotype printer.

NEW YORK
World Building
CHICAGO
Plymouth Building

**LANSTON MONOTYPE
MACHINE COMPANY**

PHILADELPHIA
Monotype Company of California, SAN FRANCISCO

BOSTON
Wentworth Building
TORONTO
Lumsden Building

7
Dup
4/9/19

MONO TYPE

*A JOURNAL of
COMPOSING-ROOM EFFICIENCY
for AUGUST · 1919
VOLUME 7 · NUMBER 2*



*LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA*

Prepared for Peace



THE PRINTER who has installed the Monotype Composing Machine and who is using the Monotype Non-Distribution System is prepared to meet the demands of the great industrial revival that is sure to come as the nations of the earth turn themselves again to peaceful pursuits. Even now there is evidence of a big increase in printing and advertising that is going to tax the facilities of printers to the utmost.

Some of the wise ones already have prepared by installing Monotypes (the only machines that handle all classes of composition from the de luxe volume to the plainest news matter) and the Non-Distribution System, which keeps the hand compositors supplied with all the material to make every hour productive.

Act now and place yourself in a position to share liberally in the coming prosperity. This is

True Preparedness

No 12 '19

73

SEPTEMBER 1919

MONOTYPE

A JOURNAL
OF COMPOSING-ROOM
EFFICIENCY



PUBLISHED BY
LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

HAVE YOU TOO MUCH TYPE ?

No printing office ever had too much type of the right kind, but many old-style foundry-type composing-rooms have much too many fonts of half-worn type that the compositors avoid because they are short of needed sorts. Too much dead and useless type.

THE MONOTYPE

composing-room never has too much type because every letter is always available for composition. No fonts are stowed away because old, for Monotype Non-Distribution makes all the type always new.

LANSTON
MONOTYPE MACHINE CO.
PHILADELPHIA

0
Oc 15 '19

74

MONOTYPE

A JOURNAL OF
COMPOSING-ROOM
EFFICIENCY

October, Nineteen Nineteen



PUBLISHED BY
LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA



RULE

There is no typographic decoration that is so effective as rule, and none that is less expensive, if Monotype rule is used. Heretofore printers have been deterred from making effective display by means of rule because of the high cost of brass rule; but now that obstacle has been removed by the

Monotype Type-and-Rule Caster

which not only provides an unlimited supply of rule of any of the hundreds of faces shown in the Monotype Specimen Book, but also furnishes an abundance of leads and slugs, cut to exact length, with which to space out the rule and other job work. There is no longer any reason why the printer shall forego the chaste decoration afforded by

RULE

THE TYPE-AND-RULE CASTER ALSO MAKES
THE DISPLAY TYPE TO USE
WITH THE RULE

MONOTYPE



*A Journal of Composing-
room Efficiency, published
by the Lanston Monotype
Machine Company
Philadelphia*



VOLUME 7 NUMBER 3

November, 1919

Increased Efficiency

The great factors for increasing the profits in the printing business or even building your own at this time are greater efficiency and increased production in the composing room by improved methods and machinery.

THE MONOTYPE

is not only a composing machine and type foundry, but also a producer of efficiency because it makes possible the elimination of all non-productive operations in the composing room thereby increasing

Production and Profits

LANSTON MONOTYPE MACHINE CO. PHILADELPHIA

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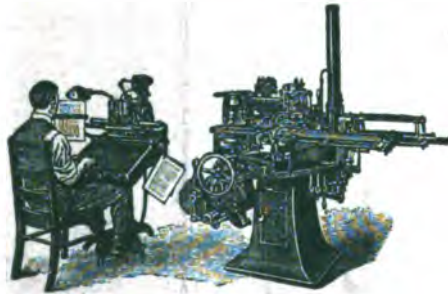
Christmas, 1919



Monotype

A Journal of
Composing-room
Efficiency

VOLUME 7
NUMBER 6



Published by the
Lanston Monotype Machine Co.
Philadelphia



**The
Monotype
Company**

wishes every Monotype user
and all other printers in
every part of the
world

A Merry Christmas

thanks its customers
for their orders that have
made the past year's business the
largest in Monotype history, and
expresses the hope that many
of those outside printers
will become Mono-
type users
during

**A Happy & Prosperous
New Year 1920**



LANSTON MONOTYPE MACHINE COMPANY

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MONO TYPE

A Journal of
Composing-room Efficiency

Volume 7

Number 7



PUBLISHED BY THE
LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

Three Things the Monotype Does in Any Printshop



- 1** Abolishes all need for big fonts of body type by making its own type as it composes it.
- 2** Eliminates all picking, sorts hunting and distribution by supplying new display type and material in abundance for every job.
- 3** Reduces the cost of completed composition (hand or machine) by the Non-Distribution System, which is possible only with the Monotype.

Each of these savings is direct and positive, and their total will pay a big profit on the investment required to make a Monotype plant.



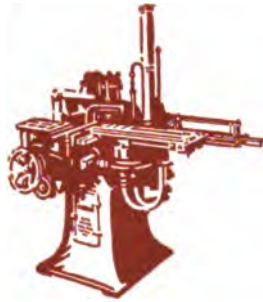
ACT NOW AND WATCH THE PROFITS GROW

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

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MONO TYPE



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

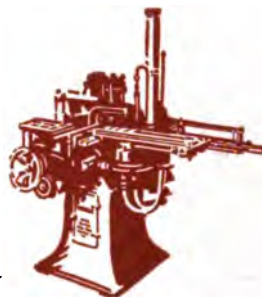
FEBRUARY
1920

VOLUME 7

NUMBER 8

THE MONOTYPE

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



THE MONOTYPE

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



THE MONOTYPE

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



LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

MARCH, 1920
VOLUME SEVEN
NUMBER NINE

MONOTYPE

A Journal of Composing-room Efficiency
Published by the Lanston Monotype
Machine Company :: Philadelphia



THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY, BASED UPON THE WORK OF THE MONOTYPE, BOTH AS A COMPOSING MACHINE AND AS A TYPE-AND-RULE CASER

The Monotype System of Composing-room Efficiency

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

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

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

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

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

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

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MONOTYPE

A Journal of
Composing-Room
Efficiency



VOLUME 8—NUMBER 2
MAY, 1920

PUBLISHED BY THE LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

The Monotype System

is a method of composing-room efficiency based upon the work of the Monotype; it produces mechanically a larger portion of the entire output of a composing room than is possible with any other kind of equipment, and provides all the material for doing the hand work on the remaining portion at a lower cost than is possible in any other way; it delivers a product that is worth more because it saves more in the further operations of printing.

THE MONOTYPE



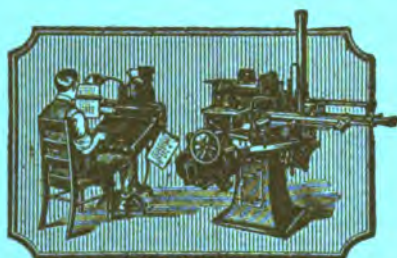
A Composing Machine
A Type Foundry
A System of Efficiency
in the Composing Room

LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

MONOTYPE

A Journal of Composing-room Efficiency, published by the Lanston Monotype Machine Co., Philadelphia

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-JUNE--1920-
VOLUME 8—NUMBER 3

Paper Conservation

an imperative

Business Necessity

During the war we economized in the use of paper that the material and labor might be available for the government. It was our patriotic duty.

Now, the demand for paper is growing faster than the supply, and its conservation has become a duty—a business necessity.

We must use less paper though business must advertise and the newspapers be published. How can we do it?

The Monotype produces type that is so closely fitted that composition done on the Monotype requires ten per cent. less space than slug composition without reducing the size of type. Here is a solution: Use Monotype composition for all printing. It gives a double advantage, for it helps to conserve a necessary commodity until its production shall catch up with the demand, and at the same time reduces the cost of production of printing.

The Monotype is the only
composing machine that
can give these advantages

LANSTON MONOTYPE MACHINE COMPANY

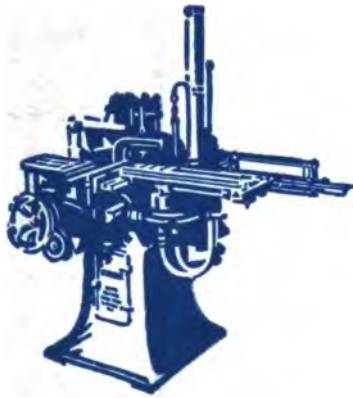
PHILADELPHIA

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Monotype



A Journal of
Composing-room Efficiency

JULY, 1920

VOLUME EIGHT
NUMBER FOUR



PUBLISHED BY THE
Lanston Monotype Machine Company, Philadelphia

Production

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

Monotype Non-Distribution

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

Non-Distribution

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

Profits

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

MONO TYPE

A JOURNAL OF
COMPOSING-ROOM
EFFICIENCY

VOLUME 8
NUMBER 5

AUGUST
1920



PUBLISHED BY
LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

The best printing always has been
done from forms composed of single
new type set up one at a time—and
always will be so done

PRINTING began with the invention of single type, and the work done by the old masters, who set up single type, has not been surpassed for quality and beauty.

THE MONOTYPE makes and sets single type, and retains that beauty and quality of composition and that space-saving economy possible only with single type.

THE MONOTYPE multiplies the skill of the compositor and makes possible modern productive efficiency without sacrificing the excellence of the old method—it sets single new type for every job.

Incidentally it provides display type and all the material needed for all the work that must be done by the hand compositor and eliminates all the waste of distribution



LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

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U · T · A · CONVENTION NUMBER



MONO
TYPE



A JOURNAL OF
COMPOSING-ROOM
EFFICIENCY



VOLUME 8 . . . SEPTEMBER . 1920 . . . NUMBER 6
PUBLISHED BY LANSTON MONOTYPE MACHINE COMPANY

SINGLE TYPE COMPOSITION

STANDS THE TEST
OF TIME

SINCE the days when the early printers produced their masterpieces all the best work has been printed from new single type carefully composed and accurately spaced.

The Monotype is the first and only machine that has been able to produce this excellence of composition that is so important for quality printing, and this alone would entitle it to be considered the greatest invention in printing machinery.

But the Monotype does even more, for it produces this quality composition at modern speed, and provides its own new type for every job. It also supplies new single type and material for the job that must be set by hand.

There is a place for a Monotype in every printing plant.

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Monotype

*A Journal of
Composing Room
Efficiency*



Volume 8 • Number 7
OCTOBER-NOVEMBER
1920

Lanston Monotype Machine Co.
Philadelphia, Pa.

Good Craftsmen Express Their Ideals with Monotype Composition

ART in typography finds its highest expression in Monotype composition. For that reason the greater proportion of the finest book, periodical and commercial printing is Monotype set, or hand set with Monotype material.

In their design, close-fitting, legibility and paper-saving quality the Monotype faces express the highest ideals in printing; they create an atmosphere of achievement and form images in the mind of the reader that attract attention and stimulate interest in the message they carry.

Good craftsmen are not only keenly alive to the artistic value of Monotype composition, but also to the fact that the Monotype is an efficiency machine which supplies the means of making the composing-room more productive.

*The sterling value of Monotype material
is attested by enthusiastic users
of more than 9000
Monotypes*

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.

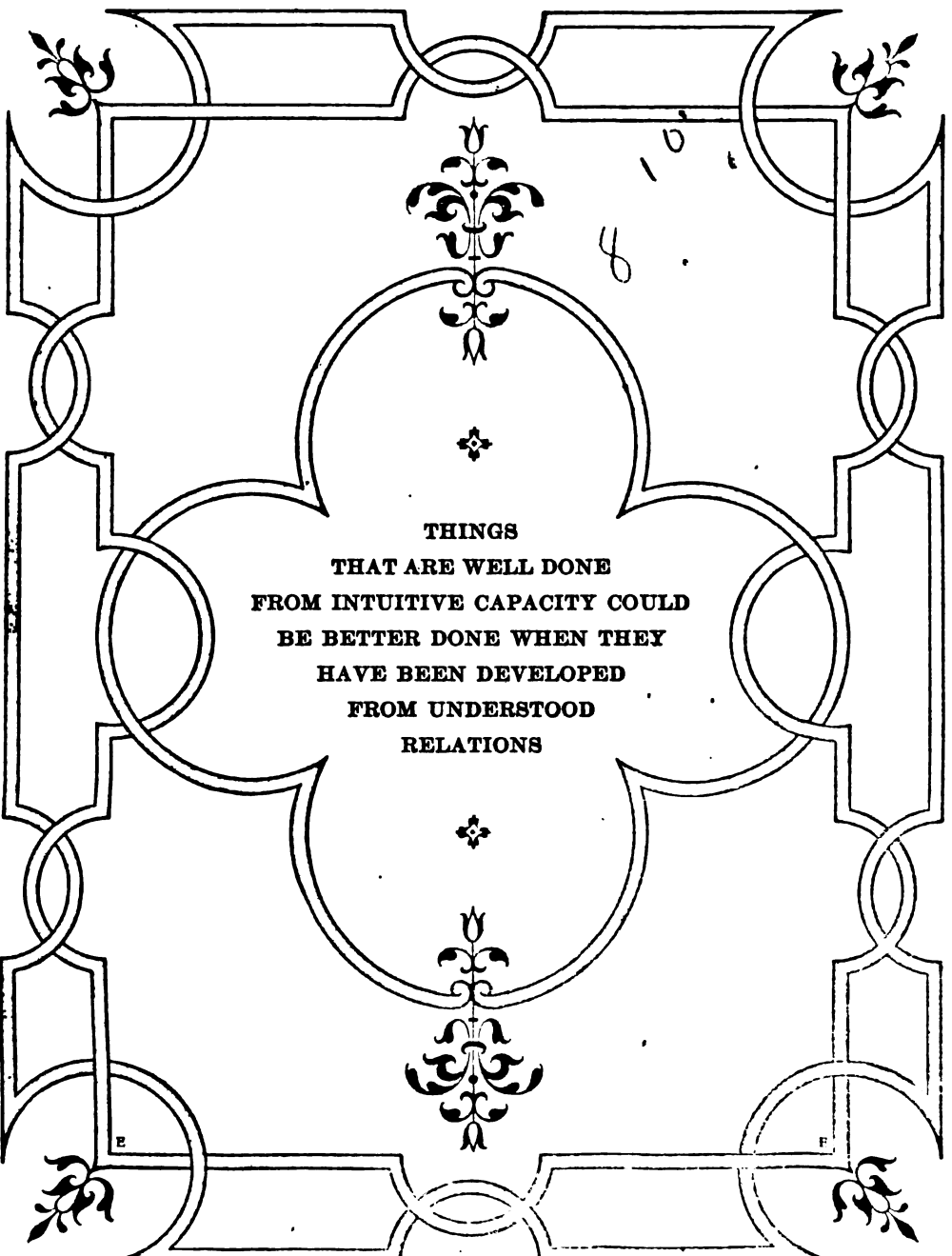

We believe no printing concern has more fastidious buyers than our own, and yet we do not know an instance of one of them hesitating to accept the work of the Monotype. Of course, the Monotype, in the hands of incompetent operators, is capable of poor work. The same is true of any machine. Our machines 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.

Monotype

A Journal of Composing-Room Efficiency



THINGS
THAT ARE WELL DONE
FROM INTUITIVE CAPACITY COULD
BE BETTER DONE WHEN THEY
HAVE BEEN DEVELOPED
FROM UNDERSTOOD
RELATIONS

FEBRUARY-MARCH · 1921

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

*The Word Monotype
means*

MUCH MORE THAN THE NAME OF A
MACHINE: IT INCLUDES

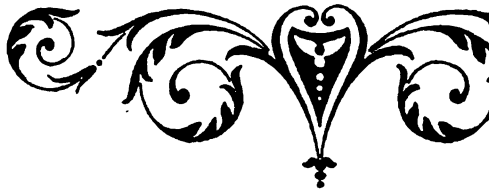
*A Complete System of
Composing-Room
Efficiency*

BASED ON THE WORK OF THE
MONOTYPE BOTH AS A COM-
POSING MACHINE AND AS A
TYPE-AND-RULE
CASTER



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A JOURNAL OF COMPOSING RO



PUBLISHED BY
LANSTON MONOTYPE MACH
PHILADELPHIA

THE Lanston Monotype Machine Company announces it was given a decision in its favor in its suit brought against the Elrod lead and rule caster, for infringement of its Machine Patents and Process Patents. This decision was rendered July 13th, by Judge Hugh Morris of the United States District Court at Wilmington, Delaware. Judge Morris held that the Monotype Casting Machine and Process claims were valid and infringed by the Elrod machine and the operation thereof.



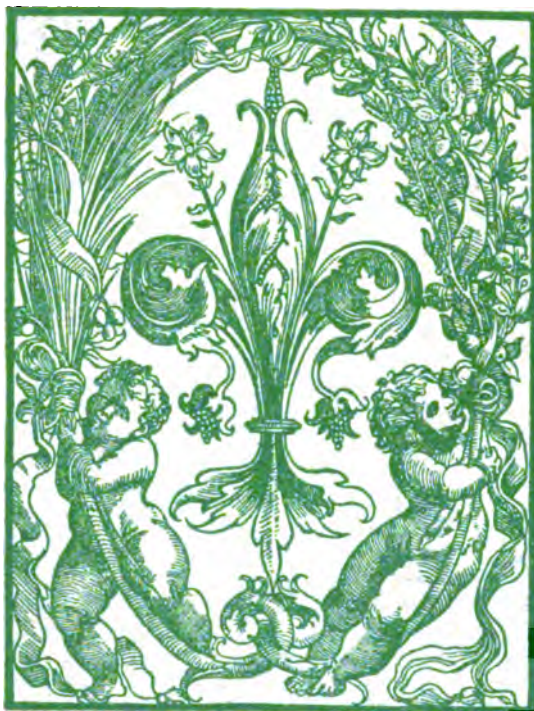
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MONOTYPE

A JOURNAL OF COMPOSING-ROOM
EFFICIENCY

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THE MARK OF JACQUES DE JUNTA, LYONS, 1546

SEPTEMBER · 1921

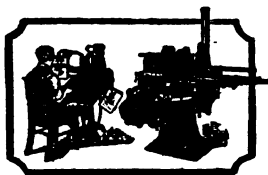
PHILADELPHIA

LANSTON MONOTYPE MACHINE COMPANY

NEW YORK · BOSTON · CHICAGO · TORONTO · BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA · SAN FRANCISCO

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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



This 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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