

**MONO
TYPE**

A Journal of Composing Room Efficiency

**LANSTON
MONOTYPE
MACHINE
COMPANY**

**PHILA
DELPHIA**

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E. R. Magee

Magee Brothers, Piqua

John P. Kuhns

Columbus Dispatch, Columbus

Alex. Duguid

Toledo Blade, Toledo

N. E. McPhail

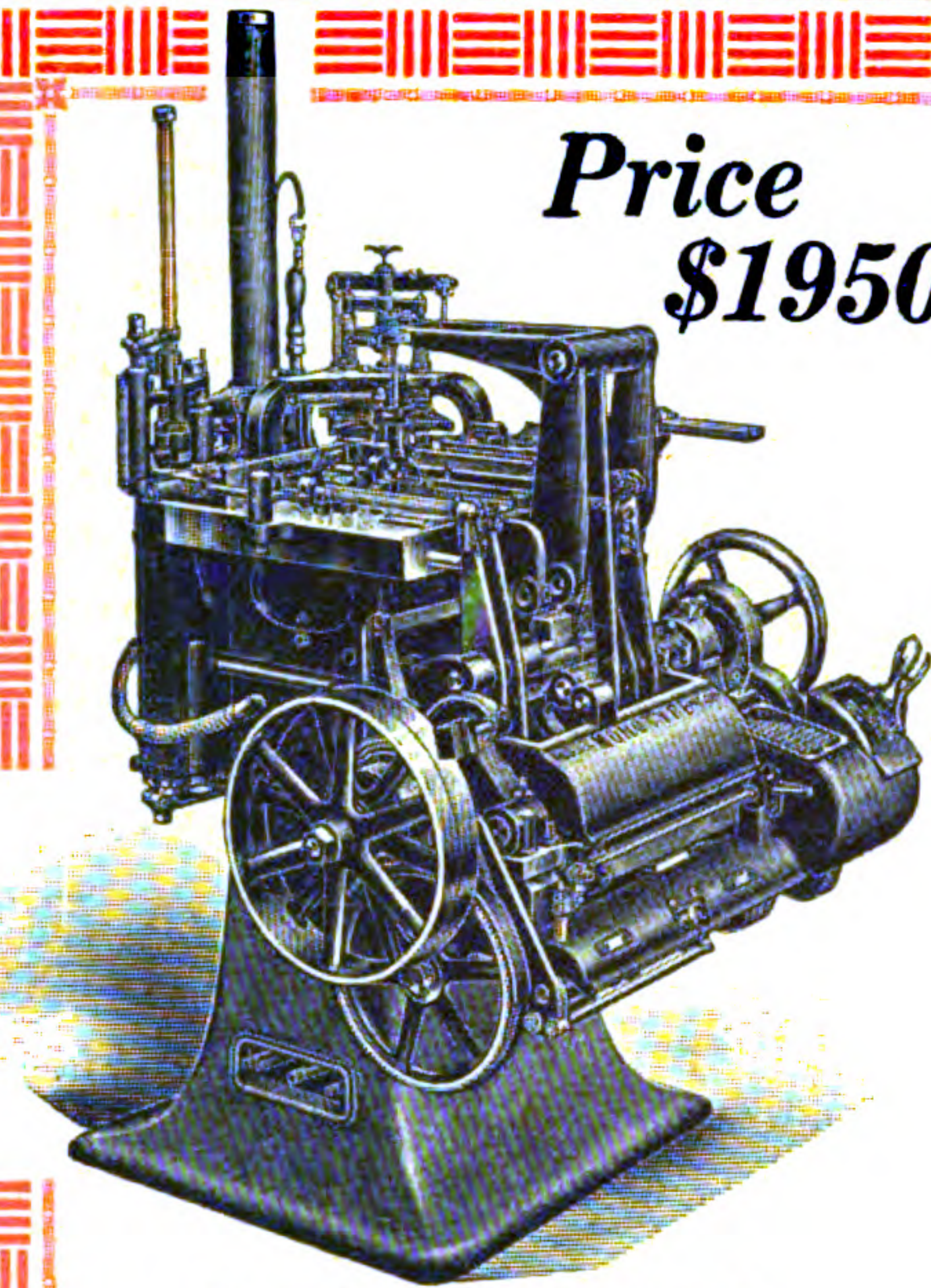
Leader and News, Cleveland

James E. Gates

Ashland Press, Ashland

A. L. Beaupain

Springfield Publishing Co., Springfield



**Price
\$1950**

This is the Type Caster that Paid for Itself the First Year

*For casting type, quads and
spaces all sizes 5 to 36 point*

reasonable cost. We have not purchased \$100.00 worth of foundry type in the last two years, which is saying a great deal for a paper the size of the Columbus Dispatch."

The Columbus Dispatch Says:

"Since the Monotype Caster has been installed we have made several tons of type ranging in sizes from twelve point to thirty-six point. We are not exaggerating when we say that IT PAID FOR ITSELF WITHIN A YEAR AFTER ITS INSTALLATION. Our advertisers are more than pleased with the appearance of their ads, because we are always able to give them clean, new type faces. By using the Matrix Library we can always have something new at a

The Cincinnati Enquirer Says:

"We have operated Monotypes for six years. The type casting feature of the machine gives us at all times an ample supply of new type at small cost, and having plenty of type saves much hand time in the ad room. We can get through your matrix service faces to suit the fancy of the advertiser, and this often induces him to increase his advertising space with us. We have twice increased our Monotype equipment for setting ads."

The Cleveland Press Says:

"For six years we have operated a Monotype Type Caster, making type from eight to thirty-six point for our ad room. The simplicity of the machine, quality of the type and wide range of faces make the Monotype extremely profitable. The cost of type making is about one-third of that of type foundry product."

The Toledo Blade Says:

"For the first time in thirty-five years' experience in a daily newspaper we know what it is never to run out of sorts. We have enough and to spare. As the old lady said when she saw the ocean for the first time, 'Thank God, here's something there's enough of.' The Monotype is a splendid success in the Blade composing room. Once you have it, you can't get along without it."

The Cleveland Plain Dealer Says:

"We have found the Monotype Type Caster very efficient. The quality of type, as far as we can judge, is as good as foundry type, and it is sufficiently durable to stand the wear of the steam table. There is a great advantage in cost over foundry type."

The Cincinnati Post Says:

"We converted 100 pounds of our hell box into thirty-six point type in six hours. We now have an abundance of spaces and especially do we find the two-point spaces of great value. The machine does all you claim for it."

The Cleveland News-Leader Says:

"We have cast during the past three months some 4500 pounds of type and spacing material, obtaining the metal from the old type which we discarded. The result has been an increase in efficiency and output of the hand men. There is no question as to the Monotype Type Caster being a necessity in an office the size of ours."

Over 500 Monotypes now in use in Daily Newspaper Offices

Why Distribute! New Type is Cheaper

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 caster

Monotype

A JOURNAL OF COMPOSING ROOM EFFICIENCY

Published Monthly by LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA
Mailed free to interested printers, publishers and advertisers

EVERY TYPE IN "MONOTYPE" IS MONOTYPE TYPE—ALL SIZES UP TO THIRTY-SIX POINT, BORDERS, ORNAMENTS AND SPACING MATERIAL

VOLUME I

SEPTEMBER · 1913

NUMBER 5

“Ask Monotype Users—They Know,” is our advice to those who have not decided the composing machine question. In this number of “Monotype” we have taken our own advice; we have asked Monotype users. Our friends have made this number of “Monotype,” and we may well say that it is a course in applied efficiency.

These articles, written by men who view the composing room from every possible angle, are similar in this: they emphasize two unique features of the Monotype.

First: The by-product of the Monotype is type for the cases. We all know the miracles accomplished by the recovery of by-products, but few ever expected to see any by-products recovered in the printing industry.

Second: Our Unit System of construction that enables the user of Monotypes to make his equipment exactly suit his needs, now and in the future. In these days of new “models” there is indeed a welcome for machinery that cannot become obsolete; for machinery about which it has been well said, “Only one model—that always the latest.”

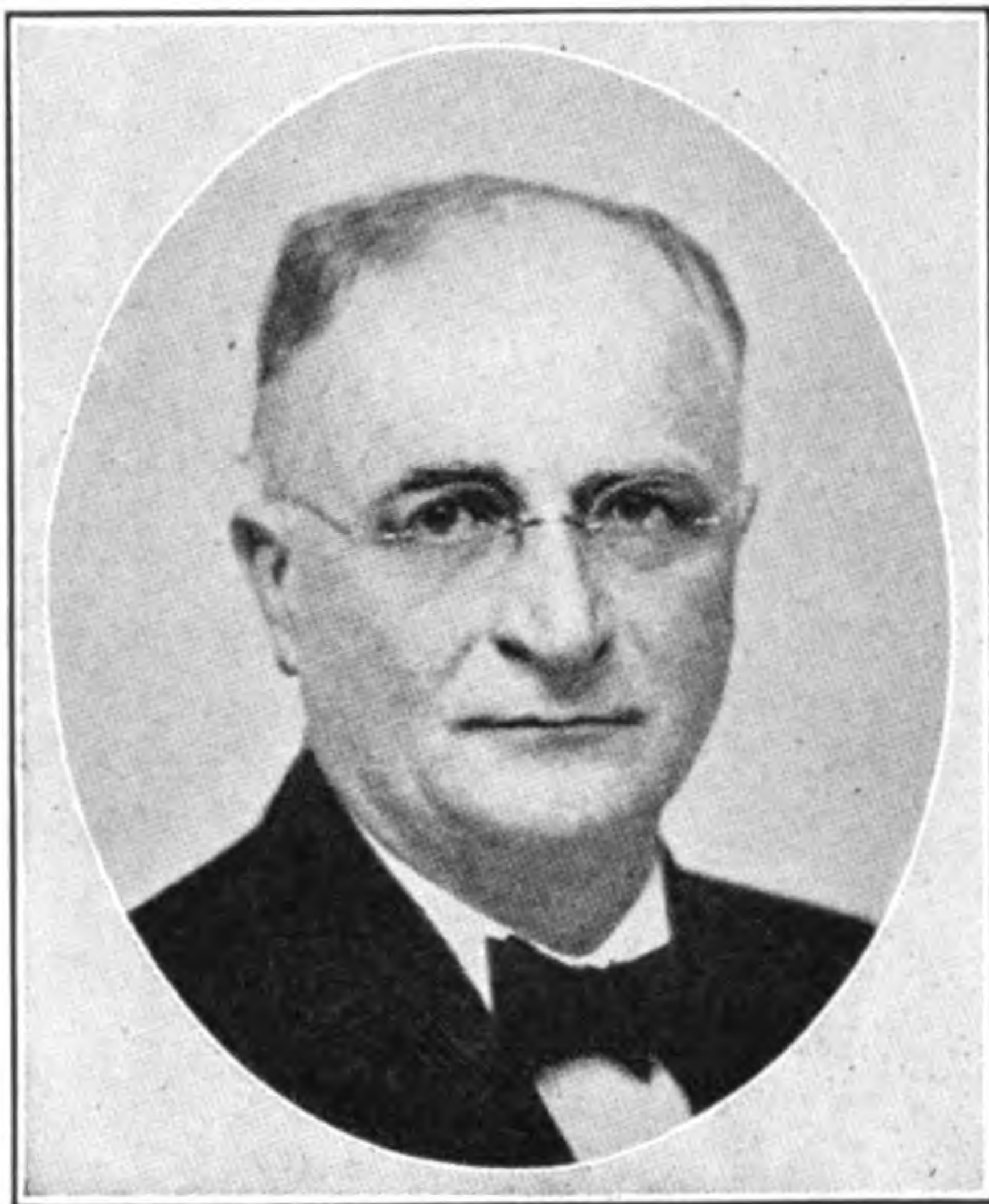
We are proud of this issue of “Monotype”—proud to make such a contribution to the literature of printing—more proud that the printers who have written it should consider the “House Organ” of the Monotype Company worthy of such generous co-operation.

[Eighteen point Monotype
Composition, Series 175A]

What the Manufacturer of Printing Machinery Can Do to Help the Movement for Cost-Finding and Efficiency

By J. M. THOMSEN, President Ohio Printers' Federation

ONE of the largest printing plants in the State of Ohio insists upon two requisites for all of its employees—one a good moral character and the other efficiency. This combination makes an ideal



J. M. THOMSEN

workman. It is also an absolute necessity to not only have an ideal workman, but that the workman have the wherewith to do his work in the shortest possible time and in a manner satisfactory both to customer and employer. One of the results of the installation of

cost systems in our offices has been to point out to us the leaks in our business. Knowing where we are losing, we endeavor to so change our methods as to convert these losses into profits. Years ago it was the policy of many of the manufacturers of printing machinery to dispose of their products to the unwary, and the results of this policy have been that many of the offices of the country are over-equipped in machinery of one kind or another, and the non-productive machines help to run up the cost of the machines that are in operation. With the printing fraternity organized into Ben Franklin Clubs and other cost-finding organizations, and with the results of the cost of production in nearly all of the offices an open book, the salesmen of machinery today are very chary as to the statements they make in regard to the cost of operating certain machines and the immense profits that can be made by buying and operating the special machinery they are trying to put upon the market.

The manufacturer of printing machinery should be the best friend of the employing printer. A satisfied customer is the very best advertisement he can have. The manufacturer should make a study of the needs of his customer, and use the brains of his mechanical force to produce machinery that will be a credit to him and a source of profit to his customer. We are living in an age when competition is keen. Every printer must produce at a minimum cost and sell at a profit the work that he

handles. No one can for any length of time continue to sell the products of his machinery at less than cost. If this is done, sooner or later he will become a bankrupt.

The manufacturer of printing machinery should not only know what it costs him to manufacture his machinery, but should also know from records made by experts what it costs to operate the machinery he is marketing. The salesman of printing machinery should be able to tell his customer of every item of cost that enters into the operating of the machinery he is selling, and as an expert be able to advise the printer whether this machinery can be used to advantage by him.

All machines should be made on the unit system. It is only after machines have been run for a number of years that the defects will be developed. The basic principles of the machine are correct, but there are improvements that can be made and are made, and these should be of such a nature as to be applied to the machines already sold. The printer should not be compelled to scrap his machine because improvements have been made that will materially affect its efficiency.

The selling of a piece of machinery and getting the money for it should not be the end of the manufacturers' interest in that machine. Nothing will leave a better impression with the buyer of machinery than for him to feel that the seller of the machines in his plant is interested in the wear and tear and in the work produced on them, and is ready at all times at an expenditure of time and money to assist the printer over the rough places in operating these machines. Printers everywhere are ready to give such a manufacturer samples of the work done on the machines operated in that office.

In Cincinnati the supply salesman has been one of the best advance agents to bring to the notice of printers the advantages of cost-finding—far more effective than the Secretary of the Club or the not disinterested owner of a printing plant. The manufacturer of machinery is deeply interested in the success of the printer.



H. J. VORTRIEDE
President Toledo Ben Franklin Club

As the business increases and prospers, he will have an opportunity to replace some of the obsolete machinery and sell additional equipment. Most manufacturers have made a success in business, and the average printer will pay more attention to what the manufacturer says than to the words falling from the lips of the wisest cost experts. Hearing cost-finding mentioned by one after another of the successful men of affairs, the seed sown will finally germinate and bear fruit.

To succeed today in any business one must put both brain and brawn into it. The manufacturer can frequently furnish the brain to the mutual advantage of the printer and himself. The manufacturer is vitally interested in the business success of the printer. Knowing his costs, and assisting him to secure greater efficiency in operating his plant, it will be of greater benefit to the manufacturer to interest himself in these than in the sale of machinery. Sales will naturally follow.

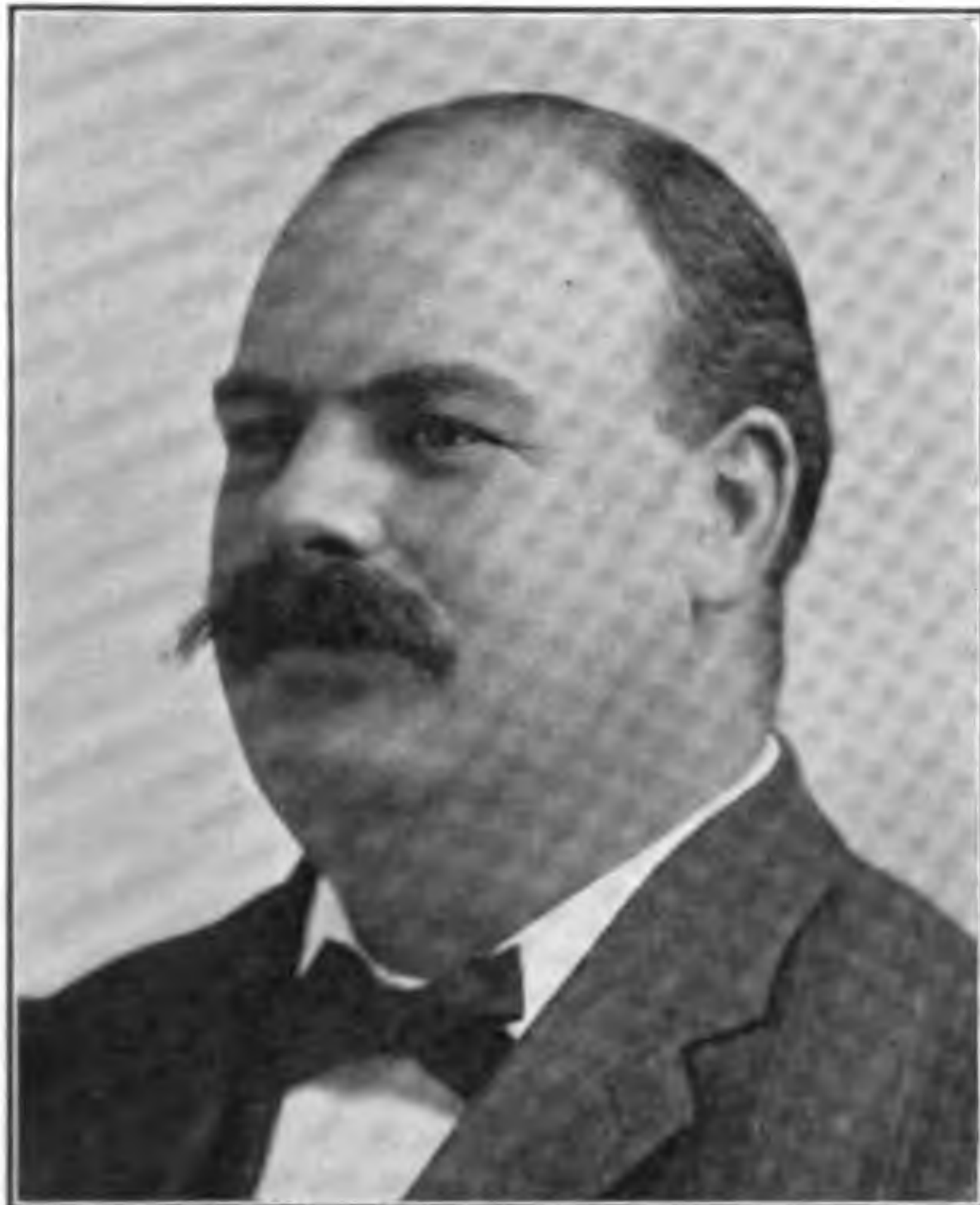


The Printer: Does He Advertise?

By W. L. TOBEY, Editor Graphic Arts and Crafts Year Book

DOES the printer advertise? That is, all of the printers who ought to advertise, and who are not reaping the benefits and profits and the reputations of those who do.

Fifty years ago—one might easily say twenty-five years ago—printing and advertising were one



W. L. TOBEY

and the same business; to get information and advice on advertising the merchant or manufacturer consulted the printer. To-day these related branches of an allied science and art are divided by a gulf that seems to be getting wider every year. The printer is developing into a manufacturing business man minus the adver-

tising sense, without which no business like printing can keep up a healthy momentum. The advertising man, a by-product, in fact, of the printing business, just keeps at advertising, taking liberal doses of his own medicine, and farms out to the printer at so much per man or machine hour the drudgery of his work.

There are lots of good advertising printers, or printers who know what advertising is, who use it in their own business and sell it as a brain product to the merchant or manufacturer who is willing to pay for it. With some of these printers this advertising value they put into their work frequently does not, as a marketable commodity, command what it is worth, but some of the noteworthy exceptions scattered over the country have coupled advertising skill and service with the mere mechanics of printing to a degree that is astounding as a money maker and a builder of reputation.

The purpose of this paper is to deal more directly

with the printer's own advertising as an organized part of the business. A careful estimate would indicate that seventy-five per cent of the printers who claim that they are general printers, booklets, small catalogs, circulars, etc., do not advertise in a systematic way, or with any definite scheme in view beyond the customary hit or miss policy of the untrained advertiser, and they are the printers who could, if they would, take a leaf out of the successful advertiser's book and turn a little real advertising to an extremely profitable account.

In the palmy days of the very artistic advertising of the Pabst brewery you will recall the phrase, "the art of brewing was discovered by the Germans and perfected by Pabst." So it might be said of advertising; it was discovered by the printer, who made it a part of his own business until it was re-discovered as an art and a science by the advertising specialist, who claimed it as his very own, and made printing simply an accessory to its successful performance.

Occasionally one discovers a man who handles the advertising for a manufacturing concern, without any training as a printer or an advertiser; this man has developed a talent for his work that produces results, simply, I suppose, by contact with successful printers and advertisers, or by book learning and observation. His opportunities for ac-

quiring knowledge were not one-tenth as promising as the opportunities continually knocking at the door of every big and little printer who wants more business and better business. Admitting that the printer has, to a very great extent, lost his former definite identity with advertising, what man in any line of business has such an excellent chance of getting first-hand knowledge, and making good with it by practically applying it to the needs of his own shop. He has the mechanical equipment.



CHAS. P. CARL

Treasurer Ohio Printers' Federation

Probably he has the art of the printer; now let him acquire, step by step, the science of the advertiser.

No trade or profession under the sun offers so much in the way of valuable instruction by example as advertising. The newspaper or magazine advertisements, the catalogs, booklets, circulars or form letters produced by a half-dozen recognized advertising experts for as many different lines of business, are a liberal education for the printer who wants to know how. Books on the subject, theories, statistics, claims and counter-claims for this or that idea are bewildering in comparison with the actual meat you can get out of the finished result-producing work of the expert.

These experts have applied the acid test to one campaign after another; have experimented without end to ascertain the value for different methods of appeal, in fact they have gotten right into the state of mind of the average man, and in advertising you must deal with averages to find out what is needed to set the buying impulse in motion.

So, when you see a full-page advertisement in the *Saturday Evening Post*, it makes no difference what is advertised, remember that the space costs a good many dollars per agate line; every word has got to count, and back of the whole plan of the ad is the selling idea, the interest-creating appeal or whatever you wish to call it. At all events it is the thing you want to study, it is the germ of the idea that will suggest an advertising scheme for you. From these examples of the monuments of advertising skill you can get almost everything of value but the plan of distribution, which, in the printer's case, is a local condition anyway.

To supplement the knowledge of form, construction and idea obtained by observation and study of good advertising, the printer should not lose sight of the value of local or personal interest concerning his own town or his business. What, for example, is of more importance to a live advertiser than type, good faces and frequently new faces? Did it ever occur to you to send out an attractive circular or booklet advertising a new series of type? I know more than one printer who booked considerable business with new customers by this scheme and keeping at it, even illustrating by halftone new machinery as it was installed.

The printers' occasional impulse to interest old customers or attract new ones by advertising does not produce results. Keeping everlastingly at it is what counts. To remind your customer or prospective customer that you are a live one twelve times a year is persistent advertising, which, other conditions being equal, should bring results. Ten times a year is little enough, but may suffice if your method is good and the medium of sufficient value or interest to compel attention.

The house organ or shop paper, and frequently, some kind of a monthly calendar device, are effective means of reaching the trade at definite intervals. But, as the printer's trade must cover a wide variety of business interests, the house organ can only be effective as a business puller when it is

planned along quite ambitious lines; art work, wit and humor, and other special features, necessitating too great expense for the medium sized shop. Yet four pages 9 x 12 or even 6 x 9 issued in an artistic typographical form and well printed in colors can carry enough small talk, advertising and illustrations to make it profitable. Any advertising medium planned somewhat on the lines of a periodical publication, of whatever size, has more value as advertising matter than an occasional circular, and yet the character of the printer's business and the class of new trade he is seeking may fully justify the circular method of follow up.

The custom of compiling local information, such as street directories or baseball or other sporting schedules, and issuing in convenient booklet form, while practiced by some printers, is to my mind of questionable advertising value. They too often do not reach, perhaps because of insufficient interest, the purchasing power of the business, and I am inclined to think these or similar mediums are better suited to national advertisers whose goods appeal to all classes of buyers.

Part of the science of business, especially building a business, is advertising, and it is coming to be recognized as a necessary department of the business organization, even in small plants. Most printers should have the nose for advertising—the advertising instinct—it has been a part of their business for centuries, but too many of them today appear to be too busy advertising for someone else, and still they complain of dull times in summer and prevailing low prices for their work throughout the year.

A little advertising knowledge will help you put quality into the work you do for others, making your business more profitable and a little advertising medicine on your own account, if it is the right kind, will attract a desirable class of trade.

In the state of Ohio, as well as in every State, our printers, great and small, should adopt into their family of departments that of advertising. Some have profited by their original experiment, which is now just as much a part of the business as the bindery or press room. Keep everlastingly at advertising and advertising will surely help to keep you.



To look forward to our tasks with a clear mind; to preserve a strong heart through our sorrows; to meet the daily round of petty duties with a smile—above all, to fight our battles like men: this is my aim for the days to come and my thought for you.—*Kimball*.



A thing done right is worth twice, four times, ten times, one hundred times as much as a thing done badly. It is the same old case of the difference between eggs and eggs, and the man who insists on buying poor printing and poor advertising is like the restaurant fellow who insists upon serving eggs that are questionable.

The collage consists of several overlapping pages from a Monotype catalog. At the top left, there are two pages titled "POWER PUMPS" with technical diagrams and text. Below them is a large, dark photograph of a building. To the right, there are two more pages with technical drawings of machinery. In the center, a page titled "PEERLESS MOTOR CARS" features a photograph of a car and descriptive text. To the right of this is a large, dark image with the word "Attitudes" written in a stylized font. Below the "PEERLESS MOTOR CARS" page is another page with a photograph of a car and the heading "BELTING THE MACHINE". To the right of that is a page titled "Discharge Area" with technical diagrams and text. Below the "Discharge Area" page is a page titled "Comparison of Discharge Area" with a grid diagram. At the bottom left, there is a page with a photograph of a building interior and the heading "NEW HUBER". To the right of that is a page titled "ATTITUDES" with text. At the bottom right, there is a page titled "THE DUMMY EVIL" with text. The overall layout is a dense arrangement of these various pages, showcasing technical information and promotional content.

The Monotype in the Catalog Office

By J. F. BERKES, The Caxton Company, Cleveland

WITH a house handling the character of business of The Caxton Company, the first consideration in selecting a typesetting machine was necessarily the quality of product. At the same time, the cost of this product is a vital factor in a competitive business.

We selected the Monotype in the face of some grave doubts as to both quality and cost of product, our decision being influenced largely by the fact that the leading catalog and book printers of the East were in almost every case Monotype users.



J. F. BERKES

After four years' experience operating the Monotype in our own plant we find the quality of the type continues uniformly good and the alignment absolutely true. We have never experienced trouble with the "waviness" that is so noticeable in the product of other composing machines. Our engraving facilities naturally

bring the highest class of printing to our office. On this work the Monotype has entirely superseded our former hand methods. The make-ready on the press on the type is practically nil. We would not expect any better results from new foundry type. I would no more think of trying to operate a plant doing quality work without a Monotype than I would without a first-class cylinder press.

Now as to the cost: In these days of cost agitation and the rejuvenation or commercializing of the printing industry some of us have attached more importance to published hour costs than to the product of the hour. It is not the operating hour cost that determines the value of a machine, but rather the selling value of what you get from your machine in that hour. We must remember, too, that composing machines are delivering an unfinished product—something that requires further expense before it becomes salable. The cost of handling, of corrections and alterations, or of make-ready on the press, might make the product of a machine very expensive even though the machine hour costs were very low.

Our own experience is that the Monotype is one machine that returns real value for the operating hour, because it promotes efficiency all the way through the composing room and into the press room. Its by-product—new type for the cases—reduces non-productive time, both machine and hand, by eliminating distribution and by creating material (tools for the compositor) in such quantities that no time is lost hunting for sorts.

It is so flexible that the most intricate composition is set almost with the ease and speed of straight matter, and this flexibility means a smaller composing room investment, because it is not necessary to maintain type to set by hand jobs that are too intricate for the machine.

One of the pleasant things about our Monotype experience is that the Monotype Company seem to take just as much interest in their machines after installation as before the sale. I also want to commend their policy of conservative advertising. I have yet to find in Monotype advertising a statement as to amount of production, quality of output or cost of operation that is not supported by the records in our own office.

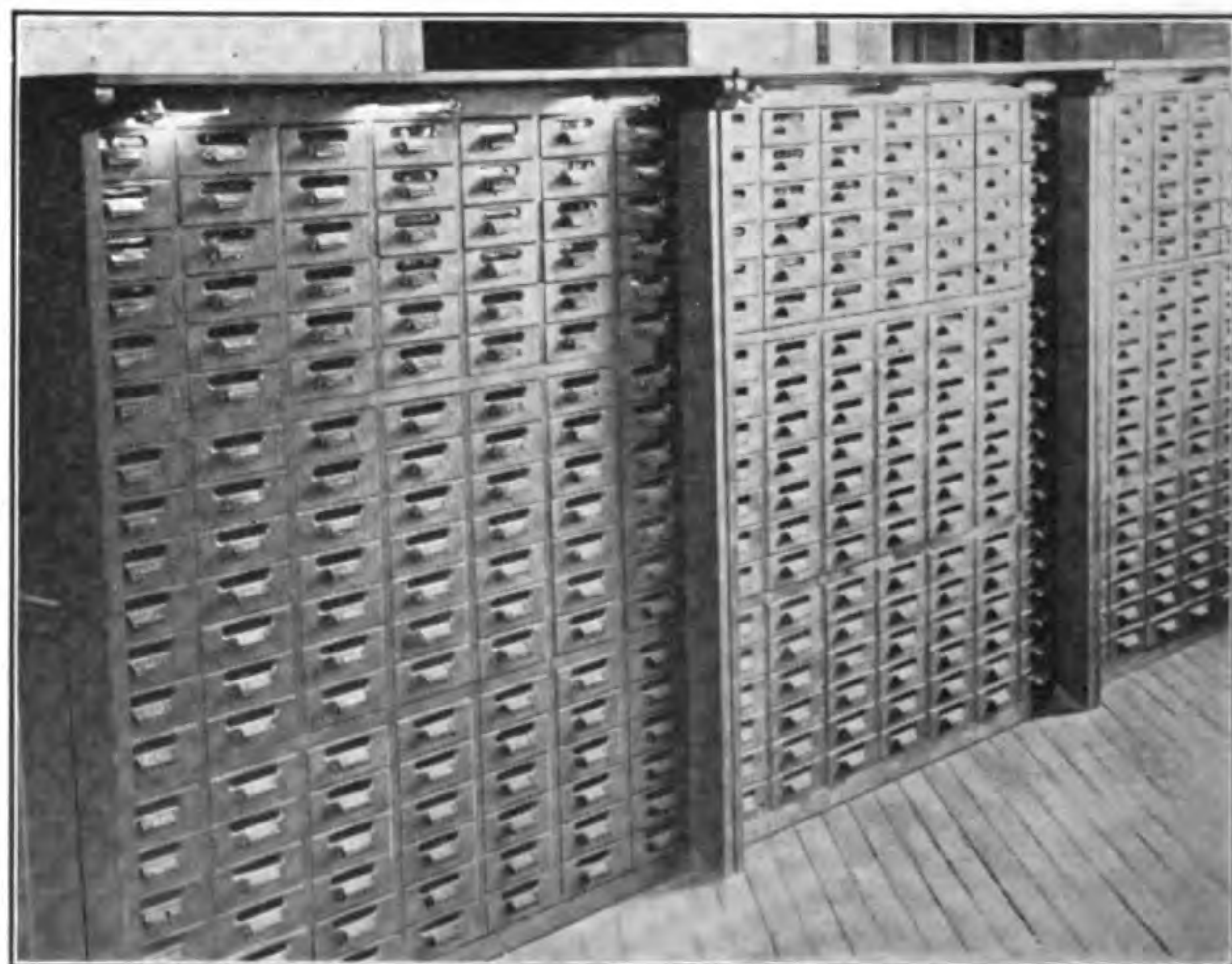


The Value of Standing Matter

THE Springfield (Ohio) Publishing Company has systematized the holding and storage of standing matter and made "pick-up" an important part of their Monotype system of composing room practice. Mr. A. L. Beaupain, who has been in charge from the time of the original Monotype installation thirteen years ago, says of their Monotype experience:

"The work of the Springfield Publishing Company includes printing for the State of Ohio, railroad tariffs, floral and seed catalogs and several weekly and monthly publications. Our Monotype plant has grown from two keyboards and two casting machines to six complete machines.

"To my mind, perhaps the most valuable feature of the Monotype is the creation of standing matter



STORAGE CABINETS FOR MONOTYPE SORTS

that may be corrected by hand, leaving the machines free to keep on producing new composition. The ability to keep composition standing has been the foundation of our success in holding customers from

year to year. In tariff work alone we keep standing constantly from 12,000 to 15,000 pages, and these along with state work and commercial jobs keep on the standing boards constantly over 125 tons of metal. We have one book of 1000 pages, printed every year, that is a typical example of the value of individual type. It consists of two columns of leader work, running out to figures. The stub is almost identically the same each year, but the figures change. This job has not been re-set for several years. We simply employ extra hand men to make the corrections, which means that we increase the capacity of the composing room by this 1000 pages.

"Each alley in our composing room is practically a composing room in itself. All the furniture has been designed to take advantage of Monotype methods, thus each compositor has right at his hand cases of every font of both body and display type in general use. These cases are replenished from sorts cabinets that are kept filled by the casting machines. They contain several tons of sorts; thus practically no foundry type has been bought since the installation of the first Monotype. Owning our matrices in all faces frequently used, we eliminate distribution even to the largest sizes, showing a very substantial pay roll profit from what we might call the by-products of the Monotype.

"I agree fully with a statement found in your booklet 'Does It Pay to Cast Your Own Type?' where you say: 'Not one printer in a thousand has any conception of the possibilities of standing matter on job work. The curse of the printing business is the transient, the customer who is here today and somewhere else tomorrow. Standing matter is job insurance. It is the ball and chain you put on a customer to keep him from escaping.'"



Another Advantage of the Separate Keyboard

MONOTYPE users appreciate the advantage of having enough keyboards so that all copy can be set during the day under direct supervision of the foreman, when questions that may arise can be settled without loss of time or costly changes after the type is set.

When your office work became too heavy for one stenographer, you never even thought of putting another stenographer on at night to save buying the second typewriter. When the volume of business grows beyond the capacity of your plant working a single shift, put the casting machines on a night shift and add more keyboards. A keyboard costs only \$525.00 more than a typewriter and will earn all of its overhead cost in the difference between the day and night scales of wages. Or, to put it another way: When a keyboard is bought on deferred payments, the initial payment is no more than the price of a typewriter; and the deferred payments, while the keyboard is paying for itself, amounts to fifty cents a day.

Monotype Machine No. 288

"Only one model—that always the latest." Instead of creating a replacement fund to buy new models, the Monotype owner may, at small expense keep his old machines as up-to-date as new machines just from the factory.

The J. B. Savage Company, Cleveland, Ohio, are now installing their fourth Monotype. In 1901 they bought machine No. 288, the first Monotype sold in Ohio. We esteem it a great privilege to print the following letter from Mr. Chas. P. Carl:

Cleveland, Ohio, August 16, 1913.

Lanston Monotype Machine Co.,
Philadelphia, Pa.

Gentlemen:

In compliance with your request of recent date we will be very glad to co-operate with you by lending you our first Monotype machine, No. 288, which we installed in October, 1901, because we appreciate the manner in which you co-operate with your customers to keep their Monotype equipment up-to-date.

This machine was the first Monotype used in Ohio, and we believe one of the first used anywhere. It has been in use constantly for twelve years—a large part of the time being run two shifts, and during a period of five weeks, three shifts. We have always kept it up-to-date by applying your improvements and we know it to be fully equal to our latest machine.

We cannot commend too strongly your policy of making improvements so that they can be applied to early machines and then furnish these improved units at a liberal discount in exchange for the old units they replace. As we compare what the Monotype was when we first knew it with what it is today, we can say that no manufacturer of machinery has been more progressive than you have in making improvements and certainly none could have been more considerate of the interests of their customers. Our experience proves that you are right in saying about the Monotype, "Only one model—that always the latest."

Yours very truly,
THE J. B. SAVAGE COMPANY,

CHAS. P. CARL, Supt.

Through the courtesy of the Savage Company, we are able to show this twelve-year-old machine in operation in our exhibit at the Central States Exposition, Toledo, Sept. 1 to 6. It will be busy setting type for the *Convention Daily*, along with a new factory machine, demonstrating the value to the printer of the Monotype policy of making all improvements so they can be applied to any Monotype, no matter how old.

More than five thousand Monotypes are now in operation all over the world; every Monotype in the world is the same model; every Monotype in the world is built on the unit system. The printer combines these units to fit the requirements of his own business, buying what he wants when he wants it, secure in the knowledge that new units may always be applied to those he already has for extending the scope and flexibility of his machine.

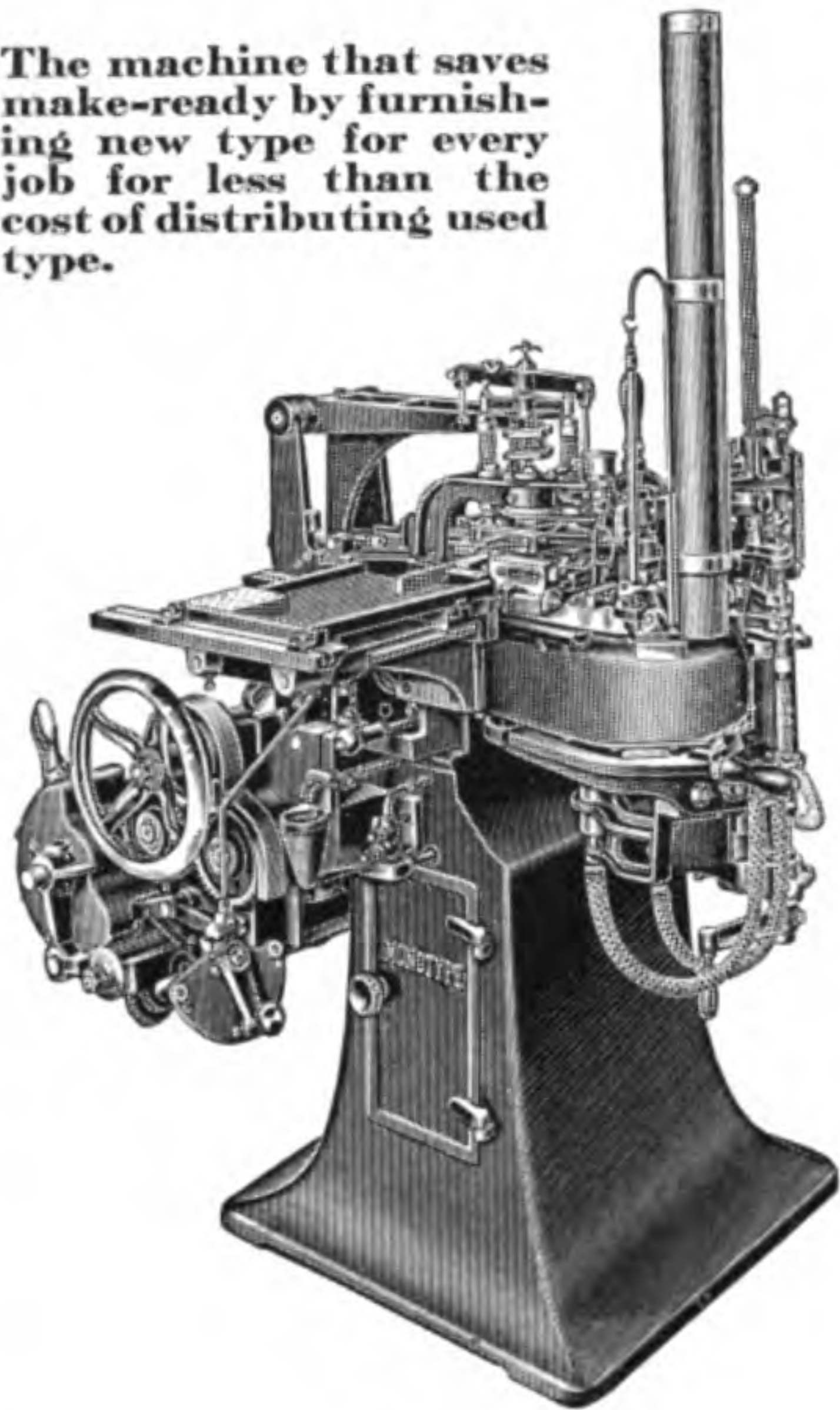


It's team work that wins in business as well as in baseball. The modern efficiency movement is intensely human. It is re-teaching the great lesson—Lead, don't drive.—Mason Britton, Hill Publishing Company, New York.

The Monotype—like “elastic”—is

Buy what you want when you want it.

The machine that saves make-ready by furnishing new type for every job for less than the cost of distributing used type.



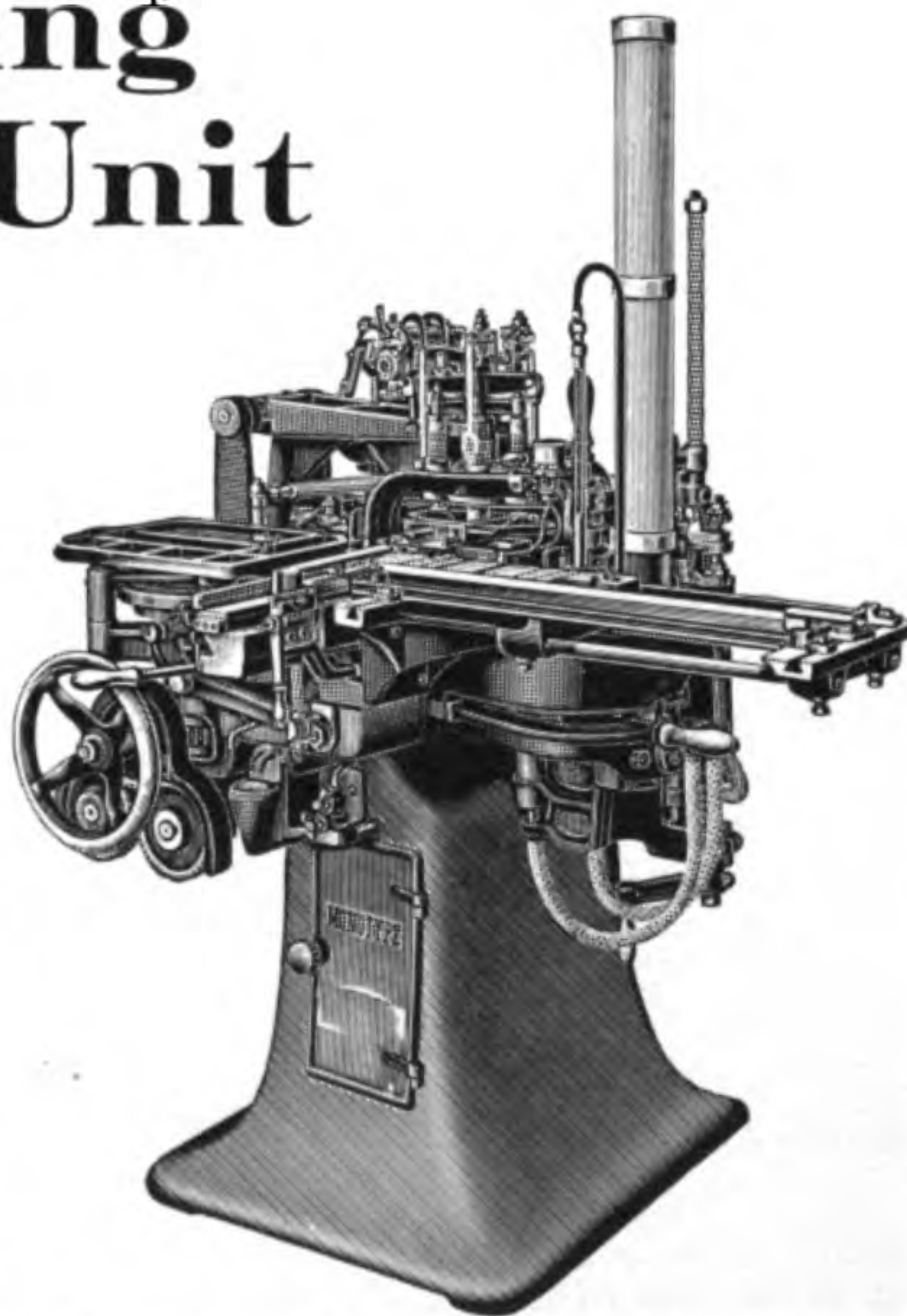
The Type Caster Unit

Makes type for the cases, borders, ornaments, high and low quads and spaces, in all sizes from 5 to 36 point. Our Matrix Library supplies the Matrices—more than 1050 fonts to choose from—for use when you please, as long as you please, for \$1.67 per font.

When you buy this Monotype Unit you have paid for half your next composing machine; at any time you can add the Units to make your Type Caster the

Composing Machine Unit

This is the Type Caster Unit (see above) with the additional units applied so that it may be controlled by a ribbon, produced on the Keyboard Unit, to make type on the galley—either straight matter or the most intricate tabular and blank form work—in automatically justified lines. It does this in all sizes 5 to 12 point (see 18 Point Unit), in any measure up to 42 picas (see Wide Measure Unit), *plus making type for the cases, for it is still the Type Caster Unit.*



“The Versatile Machine that keeps itself Busy.”

The Wide Measure Unit increases the capacity of the Composing Machine Unit from 42 to 60 Picas.

The Eighteen Point Unit enables the Casting Machine Unit to compose 14 and 18 point in automatically justified lines.

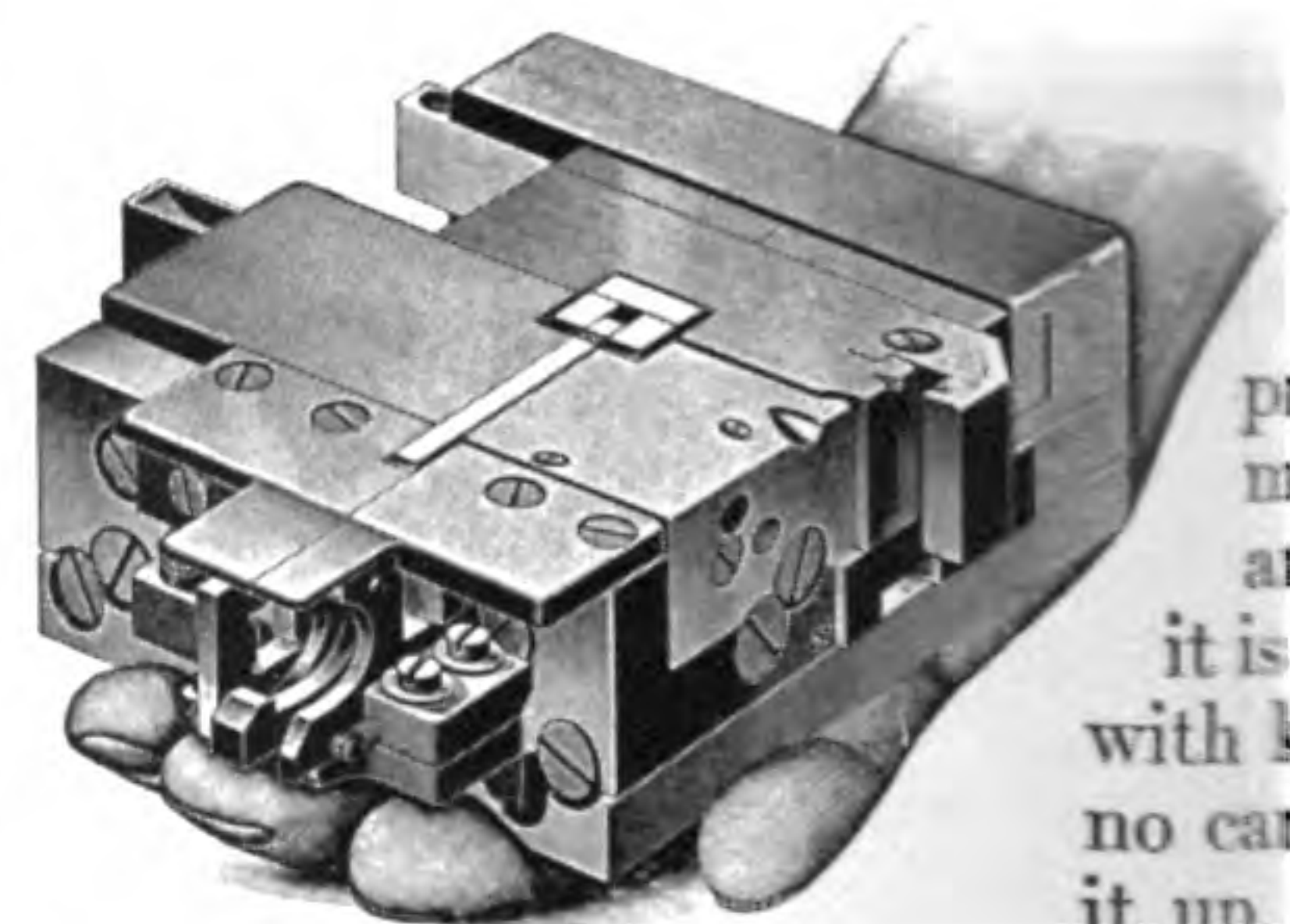


The Composing Machine like a typewriter.

DD Keyboard Unit

Two Boards in One

Same as Keyboard above, with additional Units, making it two Keyboards in one. For setting two sizes of type with one handling of the copy or for duplicating the same matter in different face measures, and sizes of type. In connection with the Wide Measure Unit increases the width of single measure to 120 picas.



The Self-contained Water-cooled Mold.

of the point size of the face—thus:

Combine these Monotype Units to suit Your Requirements

There are no “obsolete” Monotypes, because Monotype is kept to-date by applying improved units, instead of changing the machine.

Set in Monotype

built on the Unit System

It helps you grow and grows with you

The Keyboard Unit

takes the paper ribbons for the Composing Machine Unit. Has the same key arrangement as any standard typewriter; the simplest, fastest, most flexible Composing Machine—the easiest to learn, the easiest to operate: it's the keys—that's all.

Could you buy a typewriter with the Universal Keyboard?



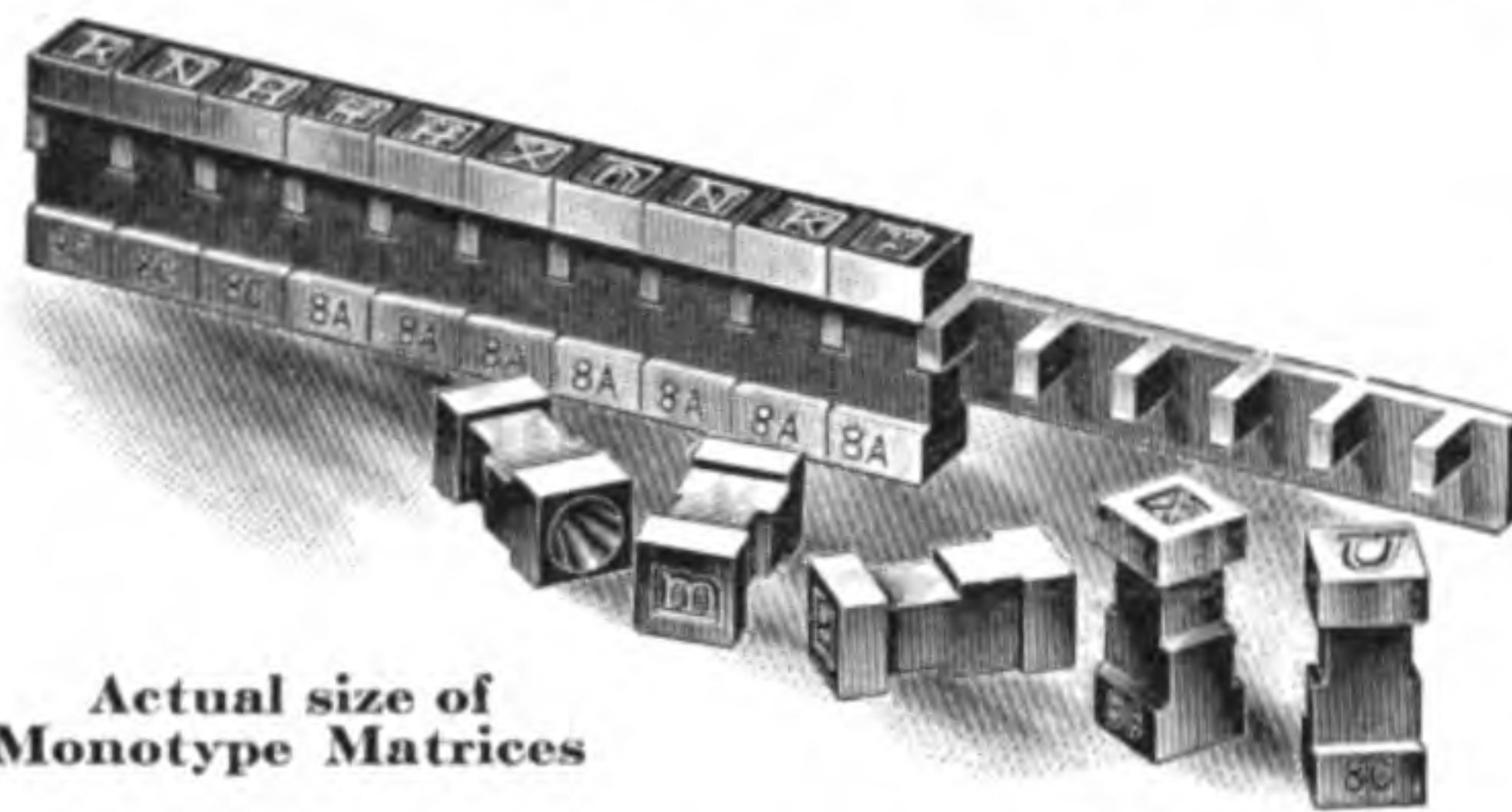
The Duplex Keyboard.

Mold Unit

Each different Mold Unit is used for each different size: the accuracy of Monotype type does not depend upon "adjustment." Each type is cast as true, "point for point," as the best foundry type; it is cast wedge-shaped and then trimmed to make it "near-perfect;" thus, no galleys or papers are required to make the same matrices may be used with different point size molds: All type cast on the same body aligns perfectly regardless of size.

STANDARD MATRIX LINE

The Matrix Unit



Actual size of Monotype Matrices

Our Matrix System illustrates the perfect flexibility of Monotype Units.

When a new combination of faces is required buy the face you want and combine it with the face you have. "Buy what you want when you want it." Make the machine fit the job instead of scheming to make the job fit the machine, and use artistic typography to sell printing. "The Monotype made printing quality a commodity to be sold at a profit."

These diagrams show the infinite possibilities of combining Monotype Matrix Units in a single magazine.

Six alphabets and two fonts of figures. ➔

The ability to give your customer what he wants is worth a lot more than the time you save by not having to talk him into being half satisfied with what you can give him.

Four alphabets and four fonts of figures. ➔

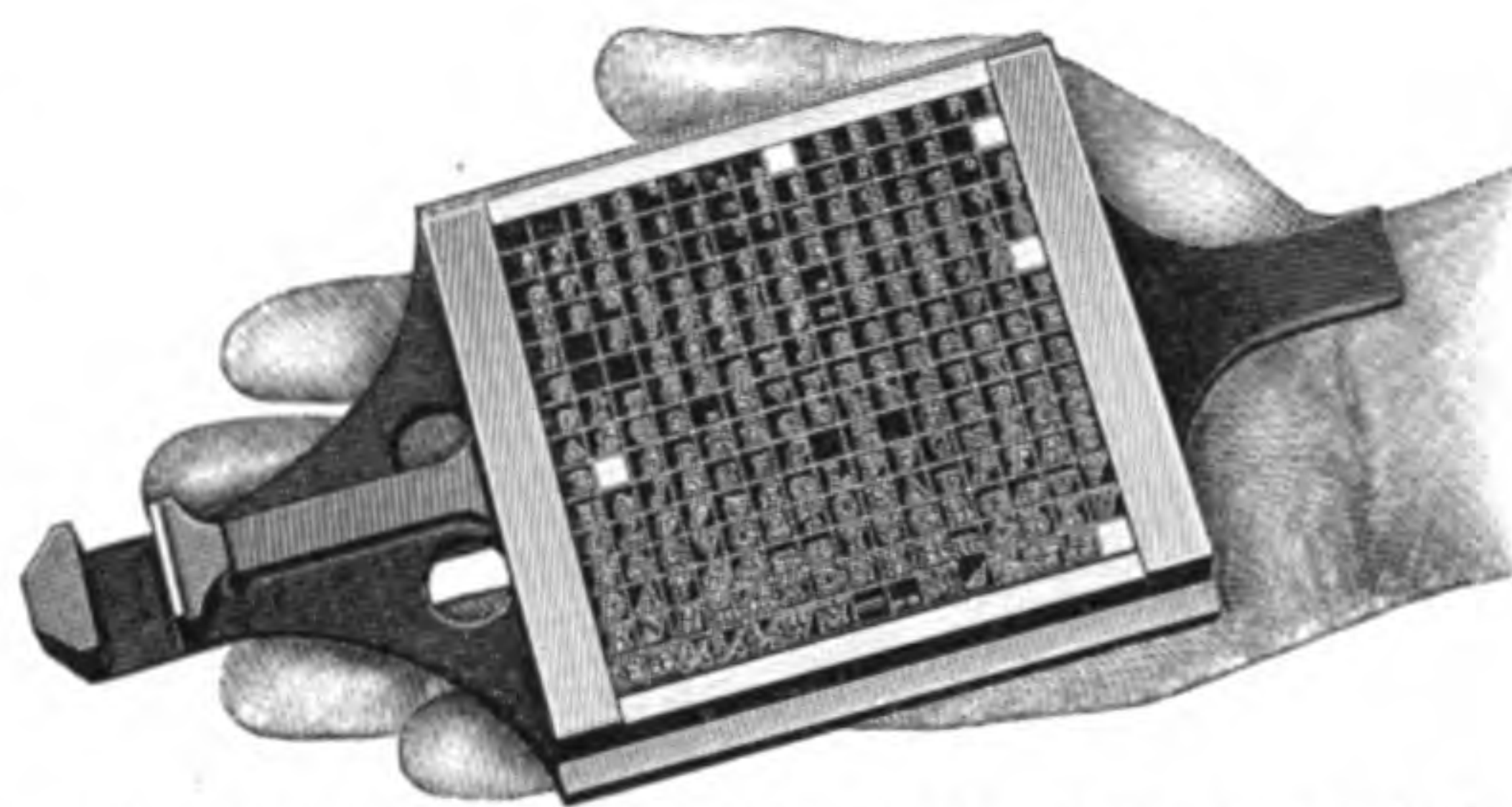
The Wide Spacing Unit makes the Keyboard Unit wide space like a slug machine—used in connection with larger size Wedge Units to increase product from 15 to 20 per cent on cheap work. See "Profit, or Loss, in Type Faces."

The Wedge Unit. To make a face fatter by casting its letters on wider bodies use a larger wedge with the same matrices.



"Make the Face Fit the Space."

A Matrix for each character, each Matrix a unit. Combine these units in the magazine (Matrix Case) to suit your requirements. One face of a combination puts no limitations upon the other; a condensed or extended Boldface may be used with the same Roman Matrices.



The Handy Magazine (Matrix Case) holds 225 different Matrix Units; complete with matrices, weighs 30 ounces; costs \$60. Get that?

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 abcdefghijklmnopqrstu vwxzffiffi
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 abcdefghijklmnopqrstu vwxzffiffi
 \$1234567890 . - : ' ! ? * + - = : : :
 ABCDEFGHIJKLMN OPQRSTUVWXYZ
 abcdefghijklmnopqrstu vwxzffiffi
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ABCDEFGHIJKLMN OPQRSTUVWXYZ &
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 - * + [] () ' ¼ ½ ¾ ⅜ ⅝ ⅞
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 \$1234567890., \$1234567890.,-'':!?
\$1234567890c\$.,

Requirements and use "Made-to-order" Machinery

Typographers, at small cost, keep their machines up-to-date by buying off a large amount annually for depreciation.

Last Edition
14 PAGES

THE ONLY AFTERNOON PAPER IN COLUMBUS RECEIVING THE ASSOCIATED PRESS DISPATCHES

Columbus Evening Dispatch.

Are you reading
THE STOWAWAY?
This great story by Louis Tappan, author of "The Wings of the Morning" is one of thrilling interest, suspense and adventure. You won't afford to miss it. A large installment appears each day in THE EVENING DISPATCH.

THE WEATHER—Thunderstorms tonight or Friday, cooler Friday.

COLUMBUS, OHIO, THURSDAY, JULY 31, 1913.

VOL. XLIII, NO. 21

PRICE [In Greater Columbus, One Cent, Elsewhere, Two Cents

WOMEN FLOCK TO SENATE, DEMANDING

PARADE OF IDLE COPPER MINERS—CAUSE OF THE STRIKE

TWO DEATHS, FOUR PROSTRATIONS ARE

"Old Man of Pacific" Aged 800 Years, Bites N. Y. Cop's Club in Texas

RAILROAD CLERK CONFESSES TO AN

Does the Monotype Type Caster Pay in the Medium-Sized Daily Newspaper?

By JOHN P. KUHNS, Superintendent Columbus Dispatch

FIRST, it is essential to find what constitutes a profit. According to the best authorities on the subject, a profit represents the advantage of gain resulting to the owner of capital employed in an undertaking; the excess of the selling price over the cost of anything, acquisition beyond expenditure, pecuniary gain in any action or occupation. Thus, starting with the proper definition of the term, I should say that the profit in a business, such as the



JOHN P. KUHNS

production of type, would be represented by the actual net gain after all items of expenditure had been properly deducted. In other words, go down the line, make your charges each month for the direct expenses, such as electricity, water and gas that the machine consumes in its operations and wages of operator, and you will find that you can produce type at no greater cost than five cents a pound.

Compare this with the price of foundry type.

Can anyone give a plausible reason why so many of the proprietors of printing plants throughout the country persist in the practice of putting good men to work in their composing departments and expecting them to turn out good work quickly with only about half enough material? Boards of trade and cost congresses may sweat blood to put the printing business upon a paying basis, but their efforts will never be crowned with entire success until the individual proprietors exercise more common sense in the equipment of the various departments of their plants, most of which do not suffer from lack of material as much as do the composing rooms. Take the matter of quads and spaces for instance. How many offices do we find that have any system in effect that insure the cases being properly equipped with these necessities? A heavy run on one series of type will exhaust the cases of their quads and spaces. The compositor must go on the hunt for the quads he needs, and he is quite likely to deplete other cases in his quest. The Monotype Caster will furnish all this material at a very low cost, and what is the result? If a good supply of all the various sizes are at hand, the investment will be

comparatively small and there will be fewer complaints from the office about excessive time put on ads, a good portion of which time has been spent in hunting material that should be at instant command.

Since the Monotype Caster has been installed in the office of the *Columbus Dispatch* we have made several tons of type, ranging in sizes from twelve point to thirty-six point, inclusive. Two full cases are made up of all sizes of each series, thus furnishing duplicate cabinets at each end of the ad room, which eliminates the waste of time of two men working from one case and of hunting for sorts and spacing material, which is expensive in any composing room.

No stronger evidence of the splendid service rendered by the Monotype Caster to its users could be advanced than the many complimentary letters received from our largest advertisers, who are more than pleased with the appearance of their ads, as we are always able to give them clean, new type faces in unlimited quantity. They have on numerous occasions expressed their satisfaction, not only in words but by using more space from day to day. It is not what we alone say that counts, it's what the advertisers say. Their evidence is borne out by what we have accomplished for them in the dollars-and-cents way. It was their splendid support of the Monotype production that made this great business possible. The great increase in the amount of advertising the *Dispatch* has handled tells the tale. By using the matrix library system we can always have something new at a very reasonable cost.

The ingenuity and originality of this machine and its possibilities as a business proposition, when once installed, will appeal to anyone, for it surely has proven itself a business puller from the start. As nearly as I can see, the machine is mechanically perfect, and we would not be without it now for twice its cost. *I am not exaggerating when I say that the Monotype Type Caster paid for itself within a year after its installation in our office.* The machine is a wonder, and I consider it a distinct advance in printing machinery for the daily newspaper. It gives me great pleasure to say that we have had great satisfaction in its use, and consider it an investment that we have had no cause to regret.

If the experience of the *Dispatch* is any criterion, the Monotype Type Caster certainly does pay in the medium-sized daily newspaper.

THE ASHLAND PRESS.

Subscriptions expiring in August will be discontinued after August 31st. Look at the label on this paper.

15,000 People read THE PRESS.

VOL. LXVIII. ASHLAND, OHIO, WEDNESDAY AUGUST 13, 1913. NO. 10

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|--|--|--|---|---|---|---|---|
| <p>RESULTS Accomplished by Ashland Commercial Club—First Meeting in New Chamber</p> | <p>bration last month of the semi-centennial of the great battle and responded to the edification of the members of the club. The members all expressed their appreciation of the club's new quarters.</p> | <p>FALL TERM Of Ashland Public Schools Opens Monday, Sept. 8—New Teachers Chosen—Portable Building at Grant Street.</p> | <p>AUTO DITCHED To Save Occupants of Another Machine—Brakes Refuse to Work and Shanks Automobile Was Overturned.</p> | <p>RESIDENTS Of Jeromesville Turn Out in Numbers To Visit Ashland.</p> | <p>TIE UNBROKEN In City League—Leaders Both Win Saturday—Faultless and Y. M. C. A. Stage Interesting Game.</p> | <p>BRIGADE Survivors of Organization Recruited by U. S. Senator John Sher-</p> | <p>SUPREMACY Of Christianity Theme of Rev. A. D. Gagey's Sermon at Union Service Sunday Evening.</p> |
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The Advantages of the Monotype for the Weekly Newspaper

By JAMES E. GATES, Secretary-Treasurer of the Ashland Press, Ashland, Ohio

IF the question were asked, "Why did the Ashland Press install Monotypes in preference to other composing machinery?" my answer would be, "Because we liked them." That was in 1905. We bought one machine at that time because we liked the Monotype idea; now we have two of them for the same reason.

Our plant is devoted to the publication of a weekly newspaper and a general line of job printing. The



JAMES E. GATES

Ashland Press for a number of years has been an eight-page paper, twelve pages in busy season, eight columns to the page, issued Wednesdays. Prior to the use of Monotype it was set by hand requiring five compositors at the cases; but the growth of business, our limited working space and the difficulty of securing and keeping competent help brought about a situation such as many other publishers have

experienced. The selection of a typesetting machine to meet our requirements was a problem, not only new, but a difficult one to solve and one apparently filled with evil forebodings. Slug casting machines were in use in Ashland and in the surrounding cities, but the Monotype looked good and, after a thorough investigation, we decided on its purchase.

During the eight years this particular machine has been in operation in our office it has met all newspaper demands and supplied the job department with good clean composition and produced many cases of new type for hand use, also permitting time to handle considerable composition for printers in Ashland and surrounding towns which netted us a good return. We have set newspaper, book and intricate advertising and tabular matter in six, eight, ten and twelve point faces, in varying measures up to 42 ems pica, and at no time have we been compelled to turn away a customer or disappoint an advertiser because we were unable to handle the composition, as we frequently were compelled to do before the advent of the Monotype. The machine always fits the job, no matter how intricate it may be, and many jobs of printing set on our machine, are jobs that were previously printed outside of Ashland. Our Mono-

type brought them home and they have stayed at home.

Ashland has been a growing town for a number of years and Ashland industries have grown with it. The Press has also grown; in fact it has outgrown the little room on the corner and has recently moved into new and more commodious quarters. Its news columns are better filled than they used to be and its advertisers believe in it; its subscription list has increased materially and its friends are legion. With the increased patronage of the last several years and the prospects for still greater business the need of additional typesetting facilities became apparent for the second time. The old Monotype was rebuilt and the cellular matrix system installed. The old-style keyboard was replaced by the new "Style D" with the standard typewriter layout. I feared at first that the new keyboard would cause some confusion on the part of our operators, but was actually surprised to see how readily they learned it. I consider this new keyboard one of the greatest improvements ever made in composing machinery. Its possibilities are positively unlimited, and its ease of operation and wonderful simplicity make it as easy to handle as an ordinary typewriter.

About two months ago we installed our second Monotype. We considered the advisability of operating a slug casting machine in connection with our first Monotype plant, but decided against it. The Monotype had proven its worth by eight years of efficient service; we understood its mechanism and its capacity for high-class production; our plant was established on the Monotype system of composing room practice, and we had already proven the worth of the Monotype policy of making all improvements so they can be applied to any existing machine. This is good business insurance, because it means the ordinary depreciation charge keeps the Monotype right up-to-date all the time; and that beats buying a new model every once in a while.



| |
|---------------------------|
| The Weather |
| FAIR AND WARM SATURDAY |
| WINDY, WINDY PROBABLE TH- |
| SETTLED. LIGHT SOUTHERLY |
| WINDS |

THE CLEVELAND NEWS

The Only Evening Paper in Cleveland With Associated Press Report



VOL. 72, NO. 196

CLEVELAND, O., SATURDAY, AUGUST 16, 1913

ONE CENT

BRIDGE TILTS, FORTY GO INTO STREAM

How the Monotype Type Casters Made Good at Moving Time

By N. E. McPHAIL, Superintendent Cleveland Leader and News

THE two Monotype Type Casters now in use in the *Cleveland Leader and News* were installed in the new building prior to moving the composing room. For several weeks they were kept busy continuously creating an entire new supply of head and ad type and spacing material. What this meant at moving time can be readily understood by every newspaper printer who has had any experience in going from an old to a new building. When the men



N. E. McPHAIL

reported for work in the new office they found plenty of material to work with—everything ready to go right ahead with getting out the papers. The Monotypes had met the emergency.

For years in the composing room of the *Leader*, especially during the busy seasons, much time had been lost because of the hand men being obliged to pick for sorts—and some of that time was at the price-

and-one-half and double-price rates of pay. It was also frequently necessary to stop composition and distribute ads that had been plated to get type for additional ads in the same issue. One of the big savings of the type caster is in creating enough material so the ad men can set type continuously on large editions.

We now have an abundance of material. The result has been a marked increase in efficiency and output of the hand men. Another pleasing feature is the improved typographical appearance of both papers. Our advertising department is receiving many compliments from advertisers who are pleased not only with the selling power of our columns and the tremendous increase in circulation, but with the clean, sharp, readable new type used in their ads.

About 4500 pounds of our old foundry type has now been converted into new Monotype type, and the cost of this new type has been very small as compared to the purchase of new foundry type. We are now arranging for the installation of a non-distribution system in order to get the fullest economy from the machines.

There is no question about the Monotype caster being a necessity in a daily newspaper office with any volume of display advertising. Looking back

over the period we have used these casters, it is hard to see how we could have gotten along without them. Certainly the office would have been greatly handicapped.



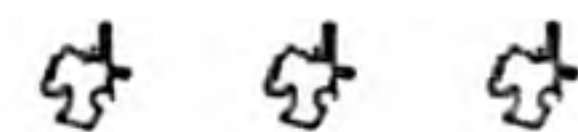
Profits in Typography

The following, published by the American Typefounders Company under the caption "Are You Selling Type?", is such sensible salesmanship for printers that we gladly give it wider publicity.

If you sell type—why not make it? Be a manufacturer instead of a broker. The Monotype is the machine that made typographic quality a commodity to be sold at a profit.

ARE YOU SELLING TYPE?

There are big profits in selling type; scarcely any in the sale of paper, ink or thread. Many printers use type merely to assist in gaining scant profits from selling paper, etc. Any old type will do for that purpose. Wiser printers use paper to carry type composition (designs) on which they make substantial profit. These wise printers, when they set up a profitable composition in type, use presses to multiply the composition—that is all presses are for: To enable printers to sell more copies of their profitable compositions. When a customer says "That looks fine; print me ten thousand," the printer is selling type—selling a thing he cannot produce without type; but unless the type is all right the customer will not say "That looks fine!" but he is likely to say "I can get along with a thousand." Coming down to brass tacks, is it not true that it is the product of your composing room that keeps presses, papermakers, binders and inkmakers going? It is true ninety-five times in a hundred instances. Is it not very true in your plant?



The printing plant equipped with new type not only has the advantage of turning out work of the highest grade, but half of the make-ready time is saved in the press room as well. And certainly a compositor can handle and set more type that is comparatively new than type that is filled with ink and dirt and hard to read in the stick. Even the proofreader saves time when reading a proof from new type.—Robert F. Salade.



When you think of the advantages of owning quantities of Monotype type, remember you do not have to pay type foundry prices for it. Eleven hundred fonts to choose from in the Monotype Matrix Library. Get matrices when you want them—as long as you want them. New type is cheaper than distribution.

THE WEATHER
Showers tonight or Thursday.

TOLEDO BLADE.

TO THE ADVERTISER
An advertisement in The Blade is an advertisement in the Home.

FOUNDED 1848. VOL. LXIII, NO. 190

TOLEDO, OHIO, WEDNESDAY, AUGUST 13, 1913.

LAST EDITION

TWO CENTS.

GIRL IN SLAVE
PAGE DELATED

U. S. OFFICIAL, HERE, COMES
TO TERMS WITH CLOVER LEAF
AS TO CARRYING THE MAIL

CITY POPULATION
IS NOW 176 706

New York Governor Who
Is Facing Loss of Office

WIFE'S STORY FAILS TO
SAVE GOV. SULZER WHO

The Mailing List, the Ad Room, and the Monotype

By ALEXANDER DUGUID, Superintendent Toledo Blade

MORE than a quarter of a million names are carried on the mailing list of the *Toledo Weekly Blade*. In the busy season up to three thousand names are being added daily, along with thousands of renewals and changes of address.

The handling of this list has necessarily been one of our problems. The use of foundry type became prohibitive because of the cost of labor and material.



ALEXANDER DUGUID

Setting in slugs meant almost as much expense, because of the cost of changes in addresses and re-dating for renewals. Every renewal meant a new slug must be set for the new date of expiration.

Five years ago a Monotype was installed in the mailing room, largely as an experiment. Practically from the day of its installation the mailing lists have been kept right up to the minute, where

before we had often been as much as two weeks behind. We use a combination of 12 point boldface and figures, with 10 point boldface and roman, which has made friends for the *Blade* among the postal clerks, because with the clean, readable proofs we get, there are no returns of illegible addresses. I am sure the clerks who handle the *Blade* will agree that the use of the Monotype has reduced their work at least ten per cent.

Of course the big economy of the Monotype in the mailing room comes in the changes of addresses and renewals. With individual type it is not necessary to lift lines from the galley except for changes in street names or town names. All changes of figures are made with a pair of tweezers in less time than would be required to lift out a slug and find the new slug with which to replace it.

But our use of the Monotype does not stop in the mailing room. The men in that department are Monotype enthusiasts because of the revolution it has made in their work. My own enthusiasm is for the type-casting feature.

In addition to setting the mailing lists the machine finds time to supply our ad room and head corner with new type, sorts, figures, corner pieces, spaces and quads in such abundance that we never turn letters or hunt for spacing material. It gives us

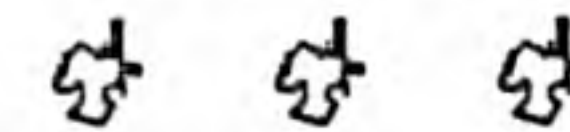
everything up to and including 36 point, and has greatly increased the efficiency of our ad men. It is both an economy and an unmixed blessing.

Plenty of type, well sorted figures for display prices—lots of 'em; newest and best faces—sharp and plain; loads of borders and corners—round and square. Five years of this "easy running" would make it crucifixion to go back to the old-time way, and from this viewpoint the Monotype has our unqualified commendation. We couldn't keep house without it—not and handle as we do an average of a hundred columns of advertising a day.

What we think of the Monotype is best shown by the fact that after our fire three years ago a new Monotype was one of the first purchases.



Good printing, including good advertising, is a reputation builder, a layer of foundation and a builder of permanent good-will assets. The Monotype puts quality into typography.



Mr. J. Maury Dove, Pres.
Lanston Monotype Machine Co.
Philadelphia, Pa.

Dear Sir:

Ever since we installed the Monotype a number of years ago and began to fully appreciate the advantages which accrue to a printer who is able to offer his customers Monotype composition, it has been the intention of the writer to let you know of our entire satisfaction with the machine itself and the benefit it has been to us in securing orders for high-class printing. The users of the better class of advertising all over the country seem to appreciate that Monotype composition is far superior to any other machine-set type and very frequently require it in their work. Even when Monotype composition is not specified it often makes a talking point which is used to good advantage in swinging orders our way.

We know that any printing office catering to the higher class of customers is at a disadvantage without the Monotype, and we believe your sales record will show that printers generally are coming to appreciate this fact.

Very truly yours

THE EXPRESS PUBLISHING & PRINTING CO.

H. J. Vortriede

New Monotype Faces, Borders and Ornaments



266

6 Point No. 117K, 7 Set

Arrangement Italic C

MONOTYPE FACES

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 pre-



255



244 and 245

8 Point No. 117K, 8 1/2 Set

Arrangement Italic C

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a



257 and 258



246

12 Point No. 117K, 12 Set

Arrangement Italic C

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that the



248



259

6 Point No. 145J, 7 Set

Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm



251



268

8 Point No. 145J, 8 1/2 Set

Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be



262

12 Point No. 145J 12 Set

Arrangement C2

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprentice-



256

8 Point No. 113J, 8 Set

Arrangement C1

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of all



264



271

10 Point No. 113J, 9 1/2 Set

Arrangement C1

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be



270



220

221

234

12 Point No. 113J, 11Set

Arrangement C1

MONOTYPE FACES

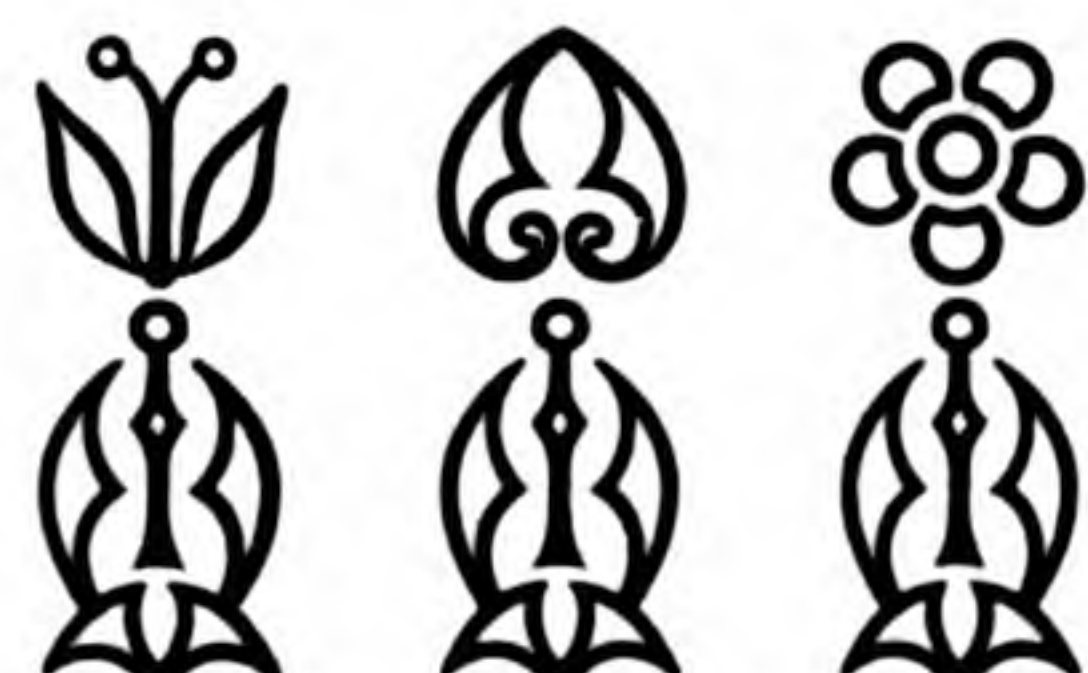
The very best kind of originality is that which comes after a sound apprenticeship; that which



239

226

225



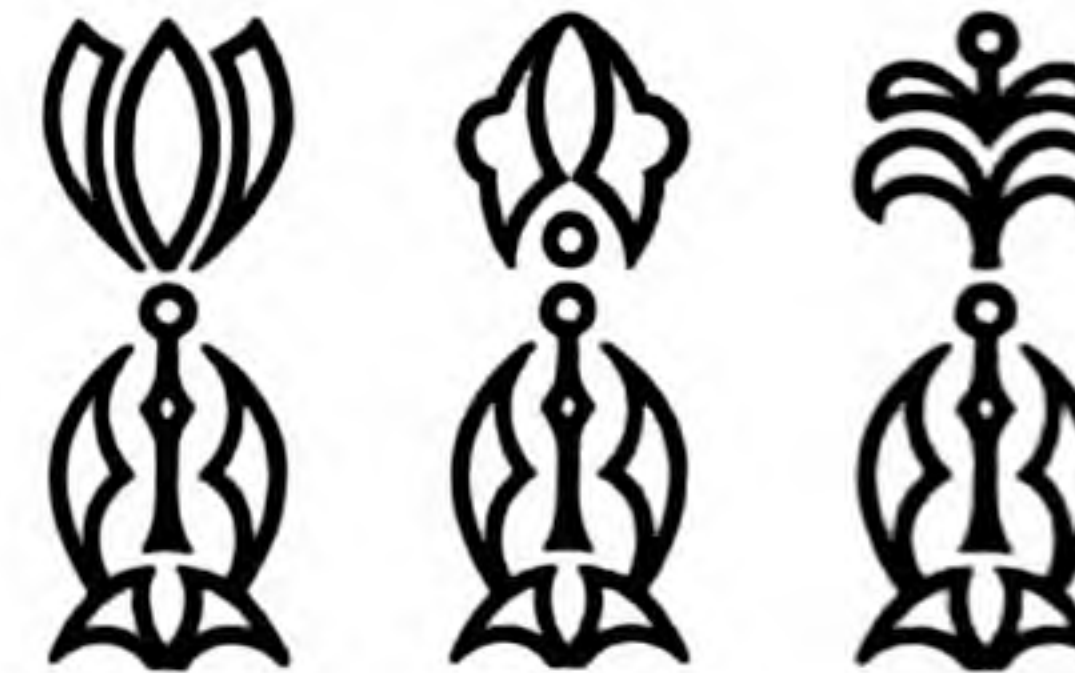
232

10 Point No. 139J 9 1/2 Set

Arrangement C1

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be



232

12 Point No. 69J 10 Set

Arrangement C1

MONOTYPE FACES

The best kind of originality is that which will come after a sound apprenticeship; that which shall prove



252

258

10 Point No. 102J, 11 Set

Arrangement C3

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove



245

241



A GROUP OF MONOTYPED CATALOGS PRODUCED BY THE CORDAY & GROSS COMPANY, CLEVELAND

Operating the Monotype with a Machinist-Operator

By **E. R. MAGEE**,
Treasurer, Magee Bros., Piqua, Ohio

WE have operated one Monotype for nearly five years, using a machinist-operator. When this machine was installed we had one Optimus, one Meihle, one drum cylinder and four jobbers. Since that time we have been compelled to install another Optimus, two large Premiers and three more jobbers, and we keep them busy all the time with the product from one machinist-operator on our Monotype.

During this time we have handled almost all kinds of general printing, from four-page advertisements to 400-page books, and some of them



W. A. Meeks, machinist-operator at Magee Bros., at work on a high-grade three-color catalog for the Favorite Stove and Range Co., of Piqua. This catalog will contain 320 pages, 9 x 12 inches, Monotyped throughout.

have been very heavy. One of them (a Directory for Business Men) contained over 500,000 ems of solid 12 point; another, "The Debris" (Seniors' Annual for Perdue University), contained 400 pages 9x12 inches. We also handled the Stoddard-Dayton automobile catalog in both English and Spanish, doing all the composition on the Monotype.

Besides composition, we have made a large supply of display type, from 14 to 36 point. This means good clean faces to print from on both body and display, and our make-ready has been almost cut in half because of the excellent printing surfaces of the type. We have on some work run over 200,000 impressions from regular Monotype metal.

Our machinist-operator is a graduate of the Monotype School. He installed the machine himself, knows just what matrices we have and can always lay his hands on anything he wishes at any time. He also takes care of his own metal.

Our repair bills have been very small, and we attribute no small amount of it to the fact that we have never had occasion to change operators. There are many adjustments on our Monotype that have never been broken since it left the factory. Our operator says it is better for a man not to have screw drivers and wrenches at all than to have them and not to know when and how to use them.

The compositor now in your composing room is the man to operate your Monotype Keyboard

No simpler machine has been offered to the printing trade than the Monotype Keyboard. It is purely a device to multiply the typographic skill of its operator.

The compositor who goes to the Monotype keyboard has only one thing to learn—how to finger the keys correctly in order to obtain the maximum output with the minimum of effort. He need know nothing of mechanics or of metal. He does not have to learn how to set type; he learned that at the case. He can do on the keyboard any kind of composition he can do at the case.

To learn to finger the keys correctly, the compositor rents a typewriter and practices at home. He need lose no time from work and is at no expense save a nominal rental for the typewriter. For this practice the Smith-Premier is the best adapted because like the Monotype it has the straight line key arrangement and no shift key. Many successful operators have thus acquired speed on the Monotype before they ever sat down to a keyboard.

The Monotype Company has always advised and urged its customers to use their own home people on the keyboard, because all our experience proves that printers who are familiar with the work of the office and the requirements of its customers make the most efficient operators.

Why then import operators?

To Compositors: Our books—"The Monotype System" and "Operating the Monotype Keyboard"—will help you prove to your employer that you are his next keyboard operator