

# 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 CASTER.



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## The Evolution of a Country Printing Office

By CHARLES F. LINK

Journal Printing Company, Kirksville, Missouri

**N**EARLY a half century ago, Frank L. Link, then a boy of thirteen, entered the office of the *Kirksville Journal*, Kirksville, Missouri, as an apprentice. Showing from the beginning, special aptitude for the printing trade, and combining mechanical ability with an artistic taste, he made rapid progress in his chosen profession.

The equipment of the *Journal* office at that time, consisted of a Washington hand press, a job press, a limited amount of display type, and the body type used for the newspaper. Paper cutting was accomplished with the aid of a sharp shoe knife and a straight edge—a paper cutting machine in those days being considered a luxury—yet in spite of this meager equipment, some of the book work turned out would be creditable in this day.

Mr. Link's ideal was to acquire a *perfect* printing plant. The opportunity to approach this ideal was not presented until the year 1897, when the Journal Printing Company was incorporated, with a capital stock of \$4,750, and he was chosen secretary, treasurer and manager.

About this time I, like my father, at the age of thirteen, entered the *Journal* office learning

every detail as the plant grew, having worked as a compositor, a pressman and a general mechanic.

The science of Osteopathy, whose founder was one of the honored citizens of Kirksville, was, about this time, beginning to achieve nationwide publicity. A school was organized in Kirksville, requiring a great amount of printed matter, such as books, magazines, and pamphlets, which, owing to the lack of facilities could not be handled.

A few years having passed with the consequent development of modern methods, our company realized that

we could no longer satisfy the trade with worn out, hand set type, and then arose the question of which composing machine for our office. For the paper we could possibly have used a line casting machine, but for the high quality demands of our book and job printing department, we felt that the machine we really needed was the Monotype, which more fully met our ideal, not only as a composing machine, but also as a type caster.

Our first machine was purchased ten years ago. One of our brightest young women from



FRANK L. LINK



CHARLES F. LINK



the composing room, was selected to go to Chicago to learn to operate the keyboard, while I was selected to go to Philadelphia to the Monotype School, to learn the mechanical adjustments and general principles of the Monotype System, which course was completed in the short space of six weeks. On my return I installed the machines and set them to work.

The first job set was a medical text book. The work was so satisfactory and the type so



KEYBOARD ROOM, THE JOURNAL PRINTING CO.

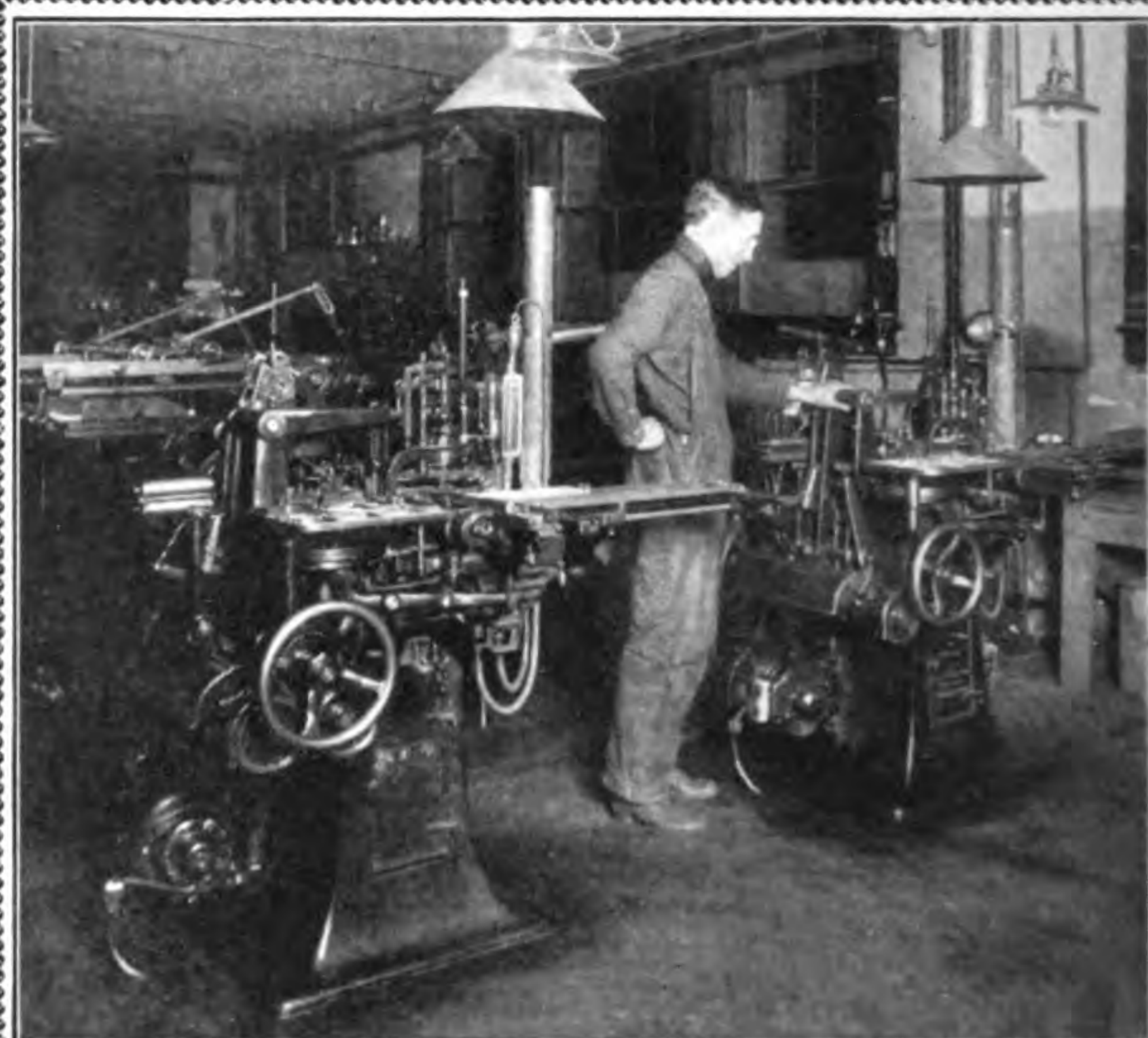
superior, that books of every description followed, such as Osteopathic text books, anatomies, physiologies, etc. The typographical appearance of our magazine and pamphlet work was also very favorably commented upon, increasing our business along this line considerably.

Several years after the installation of our first Monotype, and owing to the steady increase in the volume of our business crowding our old quarters, a modern three-story building was erected especially to meet our requirements, and a second cylinder press installed.

Two years ago Monotype No. 3449 was installed. Since that time we have had all the work we could handle, and often more, consisting of job work, medical text books, novels, college year books, magazines, catalogues, etc. We print regularly two large college weeklies, as well as our own paper, the *Kirksville Journal*. Three monthly magazines, and several which appear quarterly, are all a part of our Monotype work. We might also mention that we have, for years, owing to Monotype quality, printed the

annual report of the state conventions of two large churches.

After ten years' acquaintance with the Monotype, we must say that they have given perfect satisfaction. We were taught how to run them, and have kept them running. Our keyboard operators have all come from our own town, and usually from our own composing room, and are, at present writing, very enthusiastic over your book *Operating the Monotype Keyboard*.



CASTER ROOM, THE JOURNAL PRINTING CO.

Our casting machines have always been attended by runners, and we have never found it necessary to call for an inspector; in fact, the first visit from your inspection service was made as a matter of routine, eight years after our first machine was installed.

In our press room, the make-ready time has been materially reduced. In book printing, where form after form is practically the same, little, and often no make-ready is needed after the first form is printed.

A feature of the Monotype machine which has appealed strongly to us, is the "one model always the latest." Every improvement may be applied to the early machines. Our first caster No. 812 is more up-to-date than No. 3449, and sets as much good quality type at the same speed, as the latest machine. After ten years of use, it is actually *better* than when installed.

Through the use of the Monotype Matrix Library, our composing room is well stocked with the latest and best type faces, from 6 to 36 point. We recently made a series of type, which, at type foundry prices, would have cost



\$350.00. This type is of foundry quality, made from hard metal, and cost only \$20.00 plus spare time. Spacing material and borders we have in abundance, and if necessary, could put a double border around a city block.

In the home of the Journal Printing Co., is a modern, up-to-date composing room, including two Monotype keyboards and two casters. The press room consists of two modern two revolution cylinders, and four platen presses. A large power paper cutter, a folding machine, a power wire stitcher and an automatic knife grinder, are numbered among our machinery equipment.

A feature of note is our own electric power plant—power being generated by a first class gas engine. Each machine is equipped with its own motor with regulator. An exhaust fan for ventilation, electric fans, electric glue pots and other modern appliances, along with an abundance of light, are made possible with a minimum of expense.

Our success, beyond sagacious management, has been largely due to the accuracy and beauty of Monotype composition. Work comes to us without the aid of solicitors.

What Monotype quality has helped to accomplish as a builder of business, and make possible the ideal of Mr. Link, is shown by the increase in our capital stock since the installation of our first machine. The Journal Printing Co., was organized in 1897 with a capital of \$4,750; increased in 1903, to \$10,000 and in 1910, to \$20,000. Today we are worth \$30,000, which represents the earnings from the increased business, and we have never missed a dividend.

EDITOR'S NOTE—Other talented members of Mr. Link's family, who help to make this business profitable are, Miss Anna Link, his daughter, who appears in the illustration, seated at the keyboard in the foreground, and who, besides being an expert operator, thoroughly understands make-up and imposition, either of which she does with facility, when not at the keyboard. Albert, a younger son, is seen beside the casters, of which he is the runner.



It may not be the worst thing to fail, if you have done your best; but it is humiliating to have to admit that the best you could do was to fail—try again.—*Apprenticeship Bulletin*.

## “Every Knock is a Boost”

By R. L. HENDRICK

ON page 16, of the November 1913, Type Trust *Bulletin*, appears an article entitled “Monotype Composition After It Leaves the Machine,” signed “A. Mechanic.” The article needs no signature, for after reading it anyone with a teaspoonful of gray matter would know that only “a mechanic” (blacksmith) could wield a sledgehammer in such perfect style.

We have a Monotype in our composing room that has been running for three years, and the longer it runs the better we like it. We try, however, to have the machine handled by a man who has brains, and knows how to use them. Our quads and spaces are all cast up to correct size, and alignment is made to standard every time a change of mold is required. The result is perfect justification and perfect alignment. If “A Mechanic” will send me his name and address, I will be pleased to mail him some samples of Monotype work on which to use his hammer.

We have no more trouble in handling Monotype than foundry type. Our type does not have porous feet and stands square and solid. We are just completing an 800 page book; size of type page 23x40 ems, set 8 and 10 point solid, and there has not been over 1000 ems pried on the whole job, and that was when a cardboard broke under a page while lifting. We have no trouble whatever with poor letters; and would suggest that the “mechanic” try to persuade the manager of the shop in which he works to “quit dreaming” and get a man on his caster who knows how to run it, and thus save the correcting time of which he speaks.

Further, I cannot conceive how any compositor can take one hour and a quarter to set 12 lines, 20 ems, no matter how poor his material. It almost seems as if the “mechanic” ought to cut the characters out with a jackknife in that length of time. Of course, I may be wrong, as I have only had twenty years' experience as a printer, and admit that I have a great deal to learn.

To show my friend what the Monotype can do when handled right, (and no machine, not even a type caster in a type foundry, will turn out good work if improperly operated), I will relate an incident which took place in our office. A gentleman who is employed by the Type Trust, and a warm personal friend, brought a visitor to our plant. It is needless to say that both were prejudiced to the Monotype, and started in to find all the fault with the machine possible. I simply took samples of the Monotype type and foundry type—let them examine them, break them in two, test them for size and alignment, compare them in any way they wished—and they could find no fault with the Monotype product.

I am not employed to advertise the Monotype, but I can say without hesitation, that the machine will do anything claimed for it, and would advise my friend, “A Mechanic,” to put up his hammer, and not knock a machine that is too comprehensive for his understanding.

## Handling Machine Composition

THE *Inland Printer* for January publishes a very timely article under the above heading from which we quote the following pertinent advice for the printer who uses or who does not use a composing machine:

"Only a few years ago it was simply a question of quality as between certain typesetting machines and handwork, and the publisher and the employing printer had a choice in the matter as their preferences or pocketbooks might influence them; but it is not so today; it is now machine composition or nothing on every job requiring more than a few thousand ems of plain matter. This is the era of machine composition, and hand compositors are so scarce and their speed so slow that it would be almost suicidal to attempt any work of even moderate size as a hand-set job. On the other hand, the machine operators have become so expert and the manufacturers have supplied so many extra facilities that we really do not miss our old friend, the Knight of the Composing-stick.

"These new conditions have also brought about new methods of handling type-matter, whether slug or individual letters, and made possible many savings that were not even thought of in the olden days. And the writer looks to see still greater economies in the very near future.

"As we all know, distribution is and has been a great time-consumer in the composing-room, taking from twenty to twenty-five per cent of all the time paid for, so far as the compositor is concerned. Here is a place for some good management to make a great saving. Yes, of course, all slug and machine-cast matter is dumped without "dis," but how much more could be done by a little forethought. The machines now set from five to eighteen point in a number of faces, and there is no reason why by means of a careful layout almost all catalogue and booklet work should not be cast so as to require very few leads in the make-up and a small fraction of time to extract them in the wind-up. Then again, there is the duplicate job that is so easily done on either linotype or Monotype at less cost in most cases than electrotyping with its accompanying foundry lock-up; and certainly with less delay.

\* \* \* \* \*

"Finally, make up your mind to work toward the abolition of distribution as far as possible, so as to reduce the dead load of nonproductive time that your composing-room must carry."

As the Monotype is the only machine that both composes and casts type, it would obviously introduce into any printing office a system of efficiency with economy that would cover the handling of all classes of work—straight matter, catalogue, booklet and display composition.



## Universal Joint Copy Holder

"The proper position for the copy is one of the most important points in operating, for upon this depends the amount of eye strain." From—"OPERATING THE MONOTYPE KEYBOARD."

We made a very complete and minute study of all the points that affect the comfort of the operator before writing our book from which the above quotation is made. We found that

a great deal of brain fag at the end of the day was caused by eye strain resulting from improperly adjusted copy. We also found that with our standard copy holder it was not possible to put the copy in the position required by some eyes, and therefore we perfected the Universal Joint Copy Holder, which will hold the copy in any position in relation to the keys, and at any angle, so that by simple adjustments the copy can be brought to the proper position for any operator.

The price of the improved copy holder complete, with its bracket, is \$5.00.



## Monotype Publicity Helps Monotype Printers

OUR name, "MONOTYPE, A Journal of Composing Room Efficiency" is scarcely complete, for the object of this paper is to help not only the people in the composing room, but also the people in the sales department of the printing office that uses Monotypes.

It has been a pleasure, therefore, to us to receive many congratulations on the two center pages of MONOTYPE for December, "Some Monotyped Magazines." This showing of the leading magazines in the country made clear to Monotype users the advantage of using a composing machine whose "Specimen Books" are on the library table of every possible buyer of printing.

We were especially pleased with the following from our good friend, Mr. J. D. Bridge, Manager of the Rumford Press of Concord, N. H.:

"The two center pages of MONOTYPE for December have brought to my mind the great benefit that has been realized by printers who use Monotypes as a direct result of your extensive advertising of the quality work of the Monotype as compared with other processes. I feel, from our experience, that you have pretty thoroughly covered the ground and succeeded in your effort to create the impression of superiority. As you know, we are making a more or less general canvass for printing. In our remote locality of course the amount of local printing is very small, and to keep our large establishment going we have to go out into the highways and byways, and go up against all kinds of people with our story. We find at the present time that almost the first question which comes up, is, "Do you have Monotype machines?" This point being answered in the affirmative our prospective customers are immediately willing to talk with us. In other words the superiority of the Monotype is so well known by the general buyer of printing that it needs no particular laudation on our part. Of course, once in a while we find a man who is not a regular purchaser of printing who does not understand the difference, but this is rare."



## Monotype Matrices

NO PART of our factory, the home of "The Versatile Machine," is of more interest to visitors than our Matrix Department. As the matrix is perhaps the most vital part of a composing machine, or type caster, without doubt the readers of MONOTYPE will be glad to know more about them, and the manner in which they are made.

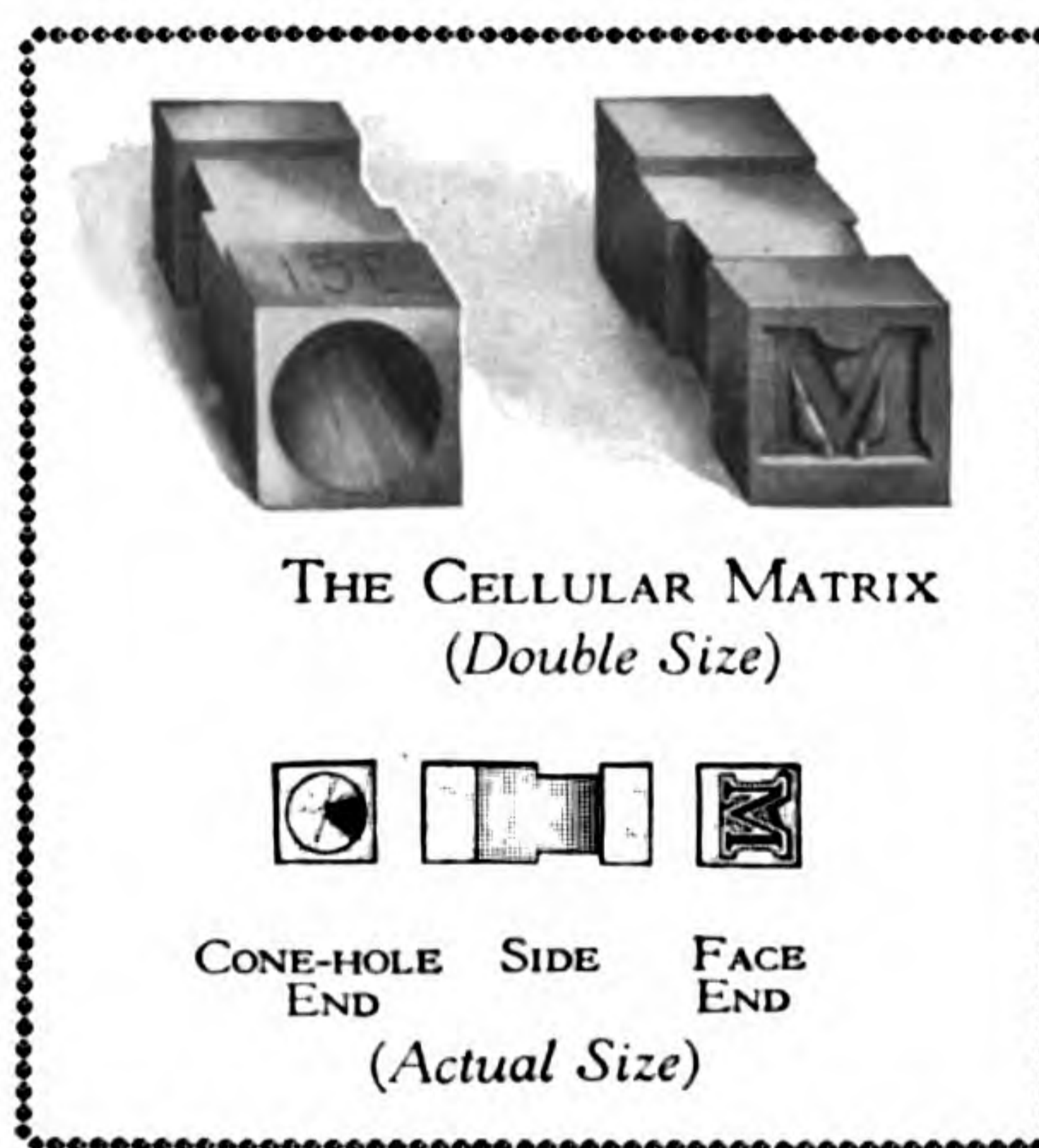
It has been well said that "A type caster without matrices, is as useless as a type case without type." It might quite as well be said, that a type caster without the right kind of matrices, is of no use at all. Of course, the great economy to the printer in making his own type is to eliminate distribution, because, if his type caster cannot make new type much faster and much cheaper than a compositor can distribute old type, the chief reason for owning a type caster disappears. Non-distribution means elimination of the errors of distribution, saving of the cost of distribution, and the very great advantage of always printing from new type; Monotype users know that the saving in make-ready in the pressroom, pays a handsome return on one of our type casters.

The Monotype makes non-distribution profitable, because on sizes 12 point and smaller, it makes type at the rate of 150 type a minute. The secret of this high casting speed is the Monotype Matrix. The average temperature of casting type (not slugs) is about 800°, and a matrix to withstand 150 casts a minute from metal at this temperature, must be made especially to meet this exacting requirement.

Occasionally, we hear of type casters that claim to use slug machine matrices for making type, but it is arrant nonsense to expect that a slug machine matrix, from which the line composing machine makes about two casts a minute, with metal at less than 500°, will stand the gaff of 150 casts a minute with metal at 800°.

Matrices made from electrolytic copper, are satisfactory for the larger sizes, which, because of the volume of metal in the type body, must be cast at slow speed, but we know, to our cost, that it is impossible to use these electro matrices

for casting type, 12 point and smaller, at high speed. Several years ago we put out such electro matrices; Monotype users could not understand that it was necessary to use these at a much slower speed than our standard matrices, and consequently, these electro matrices burnt out continually. To save our customers and ourselves this annoyance, we replaced all these electro matrices with driven matrices like those shown in the illustration.



These cellular matrices, as we call them, are made of the toughest bronze (not brass) selected after experiments extending over several years, and in their manufacture every precaution is taken to compress this bronze to the last degree. The bars from which the matrices are made are rolled and re-rolled; when a matrix is driven, this bronze—not just at the character, but throughout the matrix—is compressed still further by

special presses, which exert a pressure of 150,000 pounds to the square inch. After the matrix has thus been driven, it passes through more than a dozen special machines designed and built by us for this unique work. Constant inspection—by means of microscopes and special gages—*constant inspection*, as the work progresses, insures Monotype accuracy, and to guard these two words, to make assurance doubly sure, *every matrix is inspected for "height-to-paper"* by two different inspectors in different inspection departments. The accuracy of this dimension of a matrix is vital, because it is upon this dimension that the "height-to-paper" of the type cast from the matrix depends. For this inspection, therefore, special testing machines are used, which multiply any error 250 times; thus, an error of one-thousandth of an inch in the matrix, would be shown as one-quarter of an inch by the machine. A microscopic inspection is made of each punch, both before and after it is used.

Including accents, signs, special figures, and borders, we carry in stock, at all times, matrices for over 65,000 different characters. Please re-read this statement to be sure that you understand that we said, 65,000 *different matrices*.



As the efficiency of a type caster depends upon the matrix, the problem of the printer who realizes the advantage of making his own type, is simply this: Select the right kind of matrix, and the type caster problem will take care of itself. Monotype matrices can be used only upon Monotype machines. They are never sold except to Monotype users, and consequently any advertisements of type casters purporting to use Monotype matrices, are certainly incorrect in this particular, and probably equally incorrect in other statements.



### The Story of a Printer's Mark

THE evidence of individuality in the work of Robert Seaver was always present in the excellent examples of typography and text issued from the Millpond Press, which a short time ago was consolidated with the Standard Printing Company. In the form of a small booklet issued in Mr. Seaver's characteristic style, with an especially designed shop mark, comes an announcement of this consolidation, under the name of the Seaver-Howland Press, Boston, which reads as follows:



#### WHAT HAPPENED TO THE MILLPOND PRESS MINNOW

Once upon a time a little Minnow of an Idea was hatched in the Warm and Shallow Pools along the Bank.

It was a tame little Minnow, and a Great Pet. It knew its name and Frisked with Delight when its master played with it and fed it Precious Moments and other Nourishing Food.

Its Owner called it the Millpond Press, and was very Proud of it, though he realized that after all it could never be anything but a Minnow.

One day the little Millpond Press swam out into the Deep Places. There it met a Whale of a Real Business Proposition, known as the Standard Printing Company.

The Whale swallowed the Minnow; fins, scales, name, and all.

The owner was of course sorry to lose his Pet Minnow, but reflecting that after all, it was still in the Whale, he adopted the Whale.

Whales have large Appetites, and he found in order to keep this one satisfied, he would be obliged to feed it all his Precious Moments, Concentrated Energy, and Business Experience in order to keep it Happy and Healthy.

His friends also helped, sending the Whale large quantities of Profitable Orders, Words of Encouragement and other Desirable Things.

This is not a Tragedy. The Millpond Press Minnow is not lost. It has merely Passed from View. Nothing is lost when you know where it is.



No one has ever succeeded in building a safety blade for price cutting.—*Henry's Scrap Book.*

### The Monotype in Private Printing Offices

THE private printing plant—the plant that serves one customer—is a severe test of a composing machine, because the variety of work handled by such a plant is almost infinite, running from a deposit slip to a complete catalog.

The printing departments of the great corporations, institutions, governments, etc., when they want composition, generally want it quickly, and no matter how anxious the printer may be to please, and willing to "put the work through" for a good customer, he is hardly prepared to throw his entire force onto the work at their bidding.

The record the Monotype has made in abundantly meeting the requirements of a private plant is conclusive evidence that such plants should use nothing but Monotypes.

#### INSURANCE COMPANIES

Travelers' Printing Works	Hartford, Conn.
John Hancock Mutual Life Ins. Co.	Boston, Mass.
Metropolitan Life Ins. Co.	New York, N. Y.
New York Life Ins. Co.	New York, N. Y.
Prudential Life Ins. Co.	Newark, N. J.

#### PRIVATE PLANTS OF UNITED STATES GOVERNMENT

U. S. Military Academy	West Point, N. Y.
Journal U. S. Artillery	Ft. Monroe, Old Point Comfort, Va.
Publicity Bureau, U. S. Marine Corps	New York, N. Y.
Isthmian Canal Commission	Cristobal, Canal Zone

#### EDUCATIONAL INSTITUTIONS

Harvard University	Cambridge, Mass.
University of Chicago	Chicago, Ill.
University of Kansas	Lawrence, Kansas
University of Notre Dame	Notre Dame, Ind.
University of Toronto	Toronto, Canada
Groton School	Groton, Mass.
Abbey Student Press	Atchison, Kansas

#### RELIGIOUS ORDERS

Angel Guardian Press	Boston, Mass.
St. Benedict's Abbey	Mt. Angel, Oregon
Fathers of the Blessed Sacrament	Montreal, Canada
Franciscan Missionaries of Mary	Quebec, Canada
Christian Bros.	Montreal, Canada
Ava Maria	Notre Dame, Ind.
(In same plant with University of Notre Dame)	
Greek Catholic Church, (Rt. Rev. Stephen S. Ortynsky)	Philadelphia, Pa.

#### MISCELLANEOUS

City of Boston Printing Dept.	Boston, Mass.
Westinghouse Electric Mfg. Co.	Pittsburgh, Pa.
Baltimore & Ohio R. R. Co.	Baltimore, Md.
Singer Mfg. Co.	Elizabethport, N. J.
International Text Book Co.	Scranton, Pa.
National Cash Register Co.	Dayton, Ohio
Belknap Hardware Mfg. Co.	Louisville, Ky.
Sing Sing Prison Printing Dept.	Ossining, N. Y.



### “Turning on the Light”

“TURNING ON THE LIGHT” was the unhappy title chosen by a slug machine maker for a pamphlet designed to enlighten the printer who couldn't think for himself on the subject of the cost or time required to make corrections. This pamphlet was distributed at the recent Cost Congress of New England printers, held in Boston and it would be really funny to record how and why it didn't get across.

The writer or the compiler of this correction fiction made the great mistake of coupling up his observations on machine corrections by exploiting this “educational” literature as a comparison of time required on corrections between the slug machine and the Monotype.

Think of a man with the nerve to question the intelligence of New England printers by assuming to make a comparison of a system (slug) which requires the time of a man and a machine with a system (Monotype) which requires the time of a hand compositor at the case only, leaving the machine to run on live copy, while the slug machine is used not only on the corrections but holds up all the other work in the shop while the corrections are being made and read.

Honestly, does it take less time, and, what is also important, does it cost less to reset a twenty-pica line to correct a misspelled word, find the galley, remove the defective slug and insert the new one, than it does for a compositor to change a lower case “e” for an “a” in a line of type in the galley?

Chorus: It *does* NOT.

If you had money invested in the printing business would not you rather keep your composing machine working on live copy all the time and have your corrections made by a hand man at the case-scale, using type cast on your own machine in your own plant?

And again, speaking of corrections on slug machines, the *Printing Trade News* in a recent issue, printed an address given before a Detroit Association by Mr. Howard Taylor, who says that “one of the most important things in slug composition is changes and how a printer hates to pay for them. Maybe you will just get started on a rush job, and just then some customer will come in and want a two-line correction on a job that is holding up a press. You promise the corrections and stick your

rush job, or else you finish the rush job and hold up the press.”

The Monotype System of one type at a time insures speed, accuracy and the greatest economy on corrections. We don't have to advertise this fact. Every printer knows it just as surely as he knows that the Monotype produces the highest quality of machine composition and casts type for the cases equal to new foundry type.



### The Marsh Type Breaker

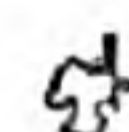
WE are constantly indebted to Monotype operators and to compositors for valuable suggestions toward increasing Monotype efficiency.

One of the latest comes from Mr. James R. Marsh, of the composing room of the Stone Printing Co., Roanoke, Va. Every compositor who handles Monotype corrections knows they are made quicker than with foundry type, because in foundry type the different thicknesses of spaces are so limited, time is lost in justifying lines, while with Monotype matter a corrector breaks off letters of the thickness required.



Thus, if a correction is made that shortens the line by one point the difference is made up by breaking off some character of the right width to replace one space and make the line exactly full.

To save time breaking off letters, Mr. Marsh has made the tool here illustrated. It is simply an oblong piece of hard metal with two horizontal grooves about one-eighth of an inch deep. One groove is narrow for breaking thin characters, and the other is wide enough for 12 point one-em characters. The illustration shows exact size. By means of the screw the type breaker is fastened to the center bar of the case. With this device the operator can brace the type on the galley with one hand while breaking a letter with the other.

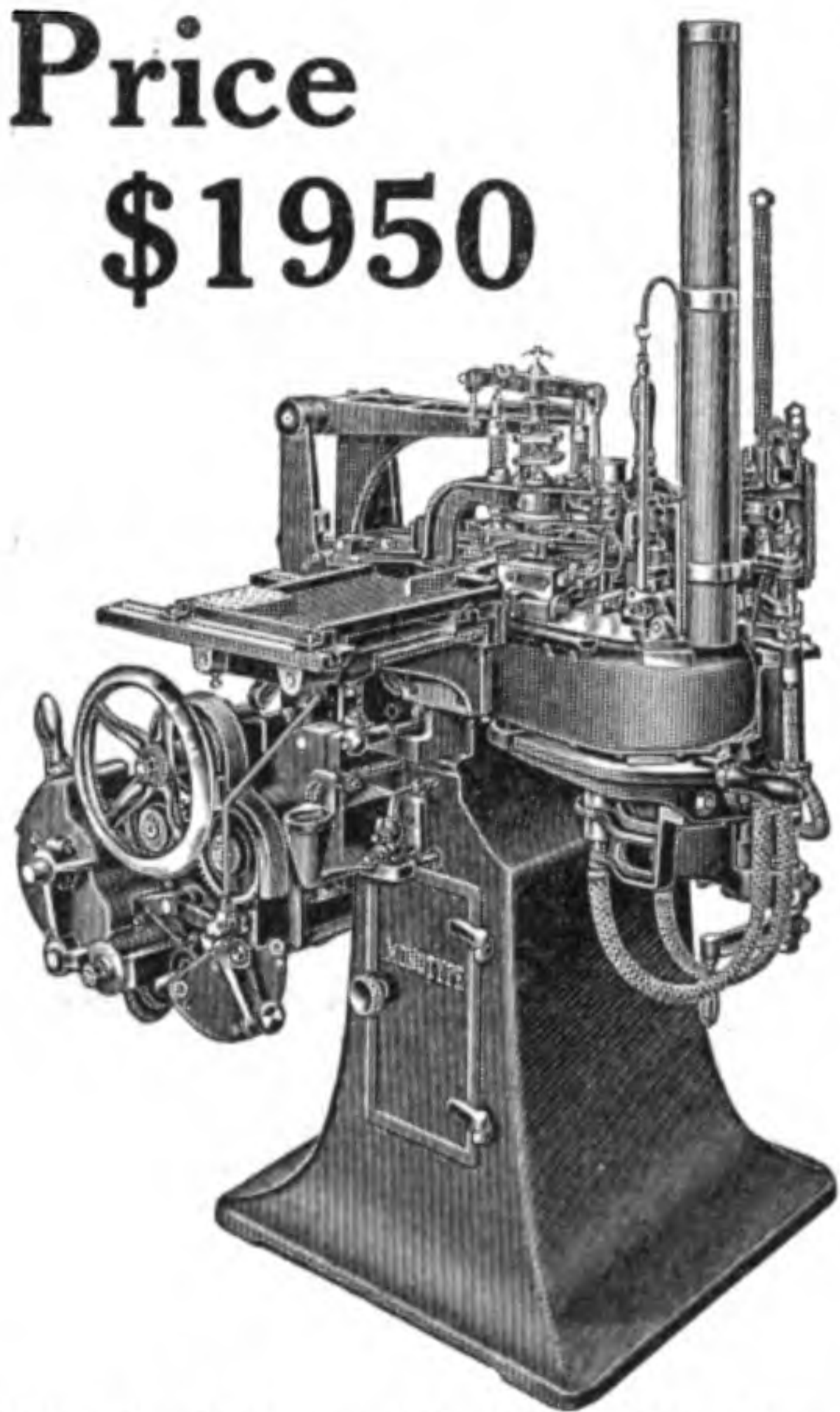


We can never have an honest horse race until we have an honest human race.—JOSH BILLINGS.



The Monotype Type Caster  
foundry type for accuracy and  
largest assortment of faces (or  
Matrices are rented on the

**Price**  
**\$1950**



Price includes molds for casting type,  
high and low quads and spaces in 6,  
8, 10, 12, 14, 18, 20, 24, 30 and 36 point.

**T**HE economy of having plenty of type,  
plenty of sorts and spacing material  
should be the most obvious fact to any  
printer who has seen the hour cost jump in  
a plant short of tools (type).

But the economy of owning and operating  
a Monotype Type Caster more than supplies  
the composing room with type. It makes and  
it saves, where making and saving counts;  
for example:

Its low operating and low production cost  
eliminates distribution.

The type it casts—equal to new foundry  
type—saves make-ready on press.

The high quality of the work produced will satisfy your old  
customers and attract new ones.

**The Monotype casts type, borders and spacing material, equal**

If you don't need a com  
with a Monotype Type  
to set type in justified li



asts type that is equal to new  
wearing qualities, and has the  
r 1100 fonts) to choose from.  
orary plan at \$1.67 per font

The variety of faces (over 1100 fonts of the newest and up-to-date series) is of the greatest possible value as a sales producer. Think of having the resources of a type foundry in your own plant to meet the needs of your routine work and the emergency which presents itself in every shop.

Type in the cases; no picking or turning or waiting, every man on chargeable hours.

Get started right by making your own type on the Monotype. You will have more than half paid for the composing machine you will eventually need, for the Monotype is built on the unit system and the parts to set type in justified lines, 5 pt. to 18 pt., can be added when you want them.



Send for our pony specimen book. It shows the faces and gives you very convincing Type Caster facts.

...e and body to new foundry type, in all sizes, 5 pt. to 36 pt.

sing machine NOW start  
Caster and add the parts  
s when you want them



## Circulation and Advertising

HOW THE MONOTYPE LOOKS TO THE MAN RESPONSIBLE FOR BOTH

By WM. F. METTEN, Business Manager, "Every Evening," Wilmington, Del.

IN the past three months *Every Evening* has printed 4892 columns of news matter, and 3220 columns of advertising matter of all kinds, display, classified, and that small proportion of electrotyped matter which contributes to the total in all daily newspapers. This is a weekly average of 547 columns, and a daily average of 91. All the composition in the paper, news and advertisements, is the product of our six Monotypes. In addition, at intervals, during one month of period named, we made over 800 pounds of display type for advertising faces.

We frequently carry 1400 and 1500 inches of advertising in one issue and recently we carried over 2000 inches in one issue. While part of it had been set the day previous, by far the greater part was composed the day it appeared, and of course practically all of it was corrected and made up on that day. We did this with our regular force and without special strain. I think our people appreciated after we went to press that day, even more than they ever did before, the usefulness of a machine that handles ads and news composition equally well; a machine that gives continuous production; a machine as you say, that requires no "back tracking."

We publish a two edition evening (except Sunday) paper of from 10 to 20 pages. We have issued 24 and 28 in busy seasons. Our regular issues frequently require the make-up (two editions) of as many as 10 or 12 pages between 11.30 a. m. and 2.40 p. m. (excepting 30 minutes for lunch) and two make-ups easily handle this work. In the seven years *Every Evening* has used Monotypes we have never had any difficulty or delay due to single type in the make-up and in comparing our time on the street we do not believe that the papers who use slug machines have anything on us on quick make-up.

The foregoing I hope gives a pretty clear picture of *Every Evening*; to make the picture complete I may add that we have a larger circulation and carry more advertising year after year than any other Delaware paper.

Circulation and Advertising: Occasionally a newspaper man may think of other subjects but not for long, so I naturally think of the Monotype in terms of circulation and advertising.

I think I read almost everything you publish but cannot recall anything that would give the mental picture that I have of these three words:—Monotype; circulation; advertising. The nearest thing to it was the showing of Monotyped magazines in your December issue.

I cannot estimate in dollars and cents the value of Monotype quality as a circulation builder; in fact it is as hard to put a price on this, as it is to estimate the real value of quality in circulation, but it is there and there big. We live in a quality age, in a quality country, and I know that a newspaper that shows as much interest in typographic

quality as the magazines do, wins new readers daily, and, this is even more important, holds them too. When a man's eyes become used to good printing he simply cannot be satisfied with bad.

Now how does the Monotype affect advertising? I can't answer that question in dollars and cents any more than I can answer in dollars and cents how advertising will affect a particular business. I ought to know the advertising end of our work because it wasn't so long ago that my only excuse for living was getting in advertising. I have sold advertising, and read a few things about the game, and twenty years of this experience ought to be worth something. I have long ago come to the conclusion that, next to acquiring circulation, to be successful a newspaper must be able to secure a reasonable high rate per line or inch—and stick to it. *Every Evening's* position on the rate question is fixed absolutely on its rate card. And I believe in all frankness that aside from the real value of a circulation that is peculiarly close to the homes in its city and state, the splendid appearance of our advertising columns typographically—made possible by a Monotype equipment—has contributed in no small way to the total



WM. F. METTEN



volume of business *Every Evening* carries year after year.

Now anybody can claim both quantity and quality in circulation and even though you prove your claims absolutely, the fact that the other fellow has made similar claims detracts from the value of these two points in the mind of the man you are trying to educate to use more advertising. But, if you can get his interest in his advertising on the basis of something he sees for himself, not on the basis of what you tell him, it is not long before you have made another student of advertising, and that means a bigger buyer each month of newspaper space.

There never was a wide-awake merchant who was not interested in his show windows: Why? Because they express the personality of that merchant and his store to the public. *All* the public? No, just the people who pass that store. We get our advertisers to take as much interest in their advertising as in their show windows. We try to make them see that their advertisements in *Every Evening* reflect their personality to *all* the public they want to reach—not just the people who go past their store.

And here is where the Monotype is the best advertising solicitor we have, not excepting the "star" man on the street. Every ad is sharp, clean cut, printed from new type; the whole ad is as bright as the type as it comes from the casting machine. Prices are clearly and prominently displayed with "big figures" with no more bother or loss of time in our composing room than if they were "small." So right off we insure against the advertiser being dissatisfied with the appearance of his ad. He can't help but like it—we never have complaints from advertisers regarding type faces or the appearance of their advertisements—and on the other hand we are handed many compliments by advertising men who recognize and appreciate that word "quality." Result: every little bit added to what you have makes just a little bit more. If a man's

satisfaction increases just a little each day; if he never has any cause for dissatisfaction he is just as certain to become enthusiastic as the sun is to rise tomorrow.

Of course, we take the fullest advantage of the fact that in the Monotype we have our own type foundry. We encourage our advertisers to use distinctive faces. We want them to get their full money's worth. It is just as ridiculous to have all ads look alike as it would be to paint

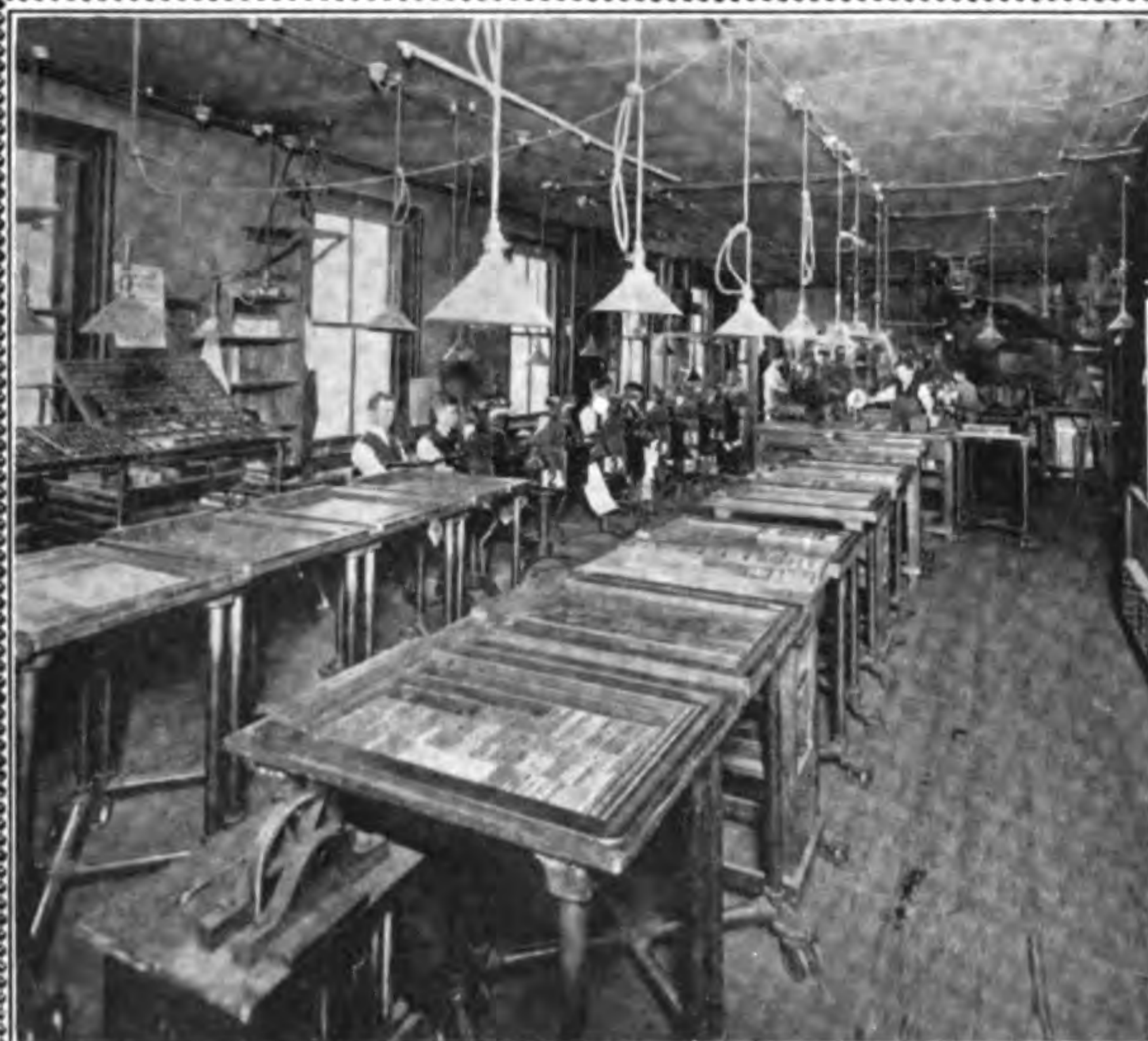
all stores "Woolworth red."

Another point: advertisers are sure to ask for changes in proofs occasionally—all too frequently they not merely ask for them but insist upon them being made. Proof changes do not tie up a Monotype equipment, for the reason that corrections are made by hand, and while these alterations take the time of a hand man, that is not worth talking about compared to the importance of the advertiser making necessary changes. The

man who "O. K.'s" a proof without making any kick about anything don't take enough interest in his advertising to even let it bother him. The time he ought to give to studying his ads, is going into figuring how to keep his present rate and use less space.

There are a great many interesting points about the Monotype but we shall leave these for others to discuss, because we want to make the biggest point of all: Our six Monotypes were installed in the composing room but they are really the equipment of the business office, because they do more than save money for us—they make money. They are the best friend of the man who "thinks circulation and advertising."

We can't close without speaking of just one mechanical feature of the Monotype as seen from the business office. That is, your unit system of construction. The Monotypes we installed seven years ago are very different from the machines we use today. We have taken advantage of every improvement you have



"EVERY EVENING" COMPOSING ROOM  
Showing Monotype Equipment



made, replacing the old units with the improved units. Our oldest machine is as up-to-date today as the newest machine we installed last fall and both do the same work. The expense of these changes has not been large, and they have all paid for themselves. So you see the thought that our Monotypes are becoming obsolete and that some day we may have to replace them with latter models never enters our heads.



### Model Cost System for Printers

VERILY, of the making of cost systems, like our friends, the books, there is apparently no end, and in spite of the fact that trade journal articles by experts and organization systems without end have been spread over the land, there was lacking until recently the ideal simplified system; a system reduced to its simplest elements and stripped of minute detail so that it wouldn't scare the man unused to percentages and the manipulation of little known factors essential to good cost keeping.

So, Mr. S. D. Winchell, chief accountant and cost expert of the Philadelphia Typothetae has just issued the *Model System of Bookkeeping and Cost Finding* in a very convenient and worthy size (8 $\frac{3}{4}$ x14) full of helpful text and a series of actual illustrations which guide the inexperienced in every step. The general excuse offered by the printer when approached on the subject of cost finding is that it is too complicated, entailing a loss of time not only in the shop but in the office, with all of the incidental expense for blanks. Mr. Winchell's system enables any printer, no matter how inexperienced in accounting, to install his own bookkeeping and cost system without outside help. A model job is traced through from the time the order is taken until it is delivered and every entry fully explained and illustrated from pages taken from a set of sheets.

Only five blanks are used in this simplified system, which has been endorsed by the Typothetae of Philadelphia, and it is in actual operation in a number of plants. There are two distinct systems in the one book, and each can be operated independently of the other if desired. The price of Mr. Winchell's "system" is \$10.00, and he would be pleased to furnish full information if addressed in care of the Philadelphia Typothetae, 1116 Girard Street.

## MONOTYPE SALES NOTES

Yawman & Erbe, who are known wherever letters are filed and information indexed, have ordered a Monotype composing machine and type caster for their printing department at Rochester, New York. They will be completely equipped for Monotyping their index systems, as well as manufacturing for the cases, the display type used by the hand men. It is appropriate that the Monotype, built on the unit system, should be used to help make Y & E unit filing systems.

The printing of the Greek Catholic Church of America will hereafter be Monotyped. These publications are under the direction of Bishop Stephen Ortynsky, of Philadelphia. The Monotype equipment is complete for the setting of both English and Russian.

To our roll of printers whose speciality is quality we add the Dando Printing & Publishing Company, Philadelphia, who have just installed a standard equipment with DD keyboard. Name the ten leading quality specialists; its dollars to doughnuts that nine of them use the Monotype.

The Robert L. Stillson Company, New York, have converted a style D keyboard into a style DD by adding the additional units, and also added another style DD keyboard to their equipment. The DD keyboard is especially adapted to the high grade advertising work handled by the Stillson Company where it is not always possible to determine in advance the point size required so that the copy will fill pages containing cuts. With the double keyboard two point sizes may be composed at one operation from the same copy, the point size to be cast being decided from the number of lines shown by the line counter.

J. J. Little & Ives Company, New York City, have installed an additional Monotype, their eighth. The new machine is equipped with the units for composing eighteen point in automatically justified lines. That's going some.

Brown & Phelps, Minneapolis, have added to their Monotype equipment by installing another casting machine.

W. C. Taft, operating the Home Printing Company, Chicago, has placed an order for a standard equipment to handle a growing volume of railroad tariff work.

The Rumford Printing Company, Concord, N. H., already operating ten keyboards and four casting machines, have installed a Monotype type caster to relieve the composing machines of the work of keeping the cases supplied with type for the hand compositors.

The new School of Printing of the Carnegie Institute of Technology at Pittsburg will be equipped with a Monotype composing and type casting machine, one style DD and two style D keyboards. The printing courses will include instruction in machine composition and type making, as well as press work, and the students will produce the publications of the Institute. The work will be under the direction of Mr. Harry L. Gage, formerly with the Gage Printing Company, Battle Creek, Mich.

Mr W. H. Sherman, Bar Harbor, Maine, is installing equipment for a first class weekly newspaper and job printing office; of course for such work he selected the "verastile machine."

John Lovell & Son, Ltd., Montreal, the directory publishers of Canada, have replaced two machines of another make with two Monotypes.

Harry R. Gill, Dover, N. J., has installed a style D keyboard.



# HOW THEY HAVE MADE GOOD!

A WORD OF APPRECIATION FROM FORMER STUDENTS OF THE MONOTYPE  
KEYBOARD AND CASTER SCHOOLS

TOPEKA, KAN., JAN. 28, 1914.

*Lanston Monotype Machine Co.,  
Chicago, Ill.*

*Gentlemen:* Your letter of a few days ago received, and I am only too glad to write a few lines in regard to your school.

As you know, I was working on the floor as a compositor when our Company installed Monotypes nine years ago, and I was given an opportunity to learn the keyboard.

About three months afterwards, I went to Philadelphia and spent three months in your school, and after returning to Topeka, took charge of our plant as a combination operator. Three years later we bought a second equipment, and I was promoted to assistant foreman of the composing room.

The knowledge that I gained at the machine made me competent to hold this position, as it was part of my work to do the estimating for the Company. I acquired this knowledge from the amount of copy that was handled at the keyboards, and by watching the daily performance of the machines.

A year ago I was promoted to the Superintendentcy of the mechanical departments of our factory, having the composing, press and binding departments under my charge.

I am sure that if I had not taken up the Monotype, I would still be working at the case, as I received a broader knowledge of what constitutes the printing game and a desire to know more about it after working at the machine.

No member of the Typographical Union can take a bigger step toward advancement than to take up either the caster or keyboard of the Monotype, and if he is a job man, he will find that he will have as much of an opportunity to display his artistic ability as at the case.

The new Monotype keyboard (we started with the style "C" board) surely offers a splendid opportunity to compositors who desire something more than the routine work of the composing room.

I have written at some length in regard to the Monotype, but I believe it to be responsible for whatever success I have achieved in the printing business.

Yours truly,

C. A. REID, Superintendent.  
Crane & Co.

WASHINGTON, D. C., JAN. 8, 1914.

*Lanston Monotype Machine Co.,  
Philadelphia, Pa.*

*Gentlemen:* In response to your inquiry, I am glad to say I have taken the course of instruction in your Keyboard School and that it has resulted in an increase in wages over the hand-scale.

In the School I was shown the advantage of proper fingering; that is, using the same finger always for the same character, and I find this method is making it possible for me to gain speed all the time, as well as resulting in clean proofs.

I do not know anything the union handprinter can do that will benefit him more than to take up the Monotype keyboard, because I find there is constant demand for operators at good wages.

Yours very truly,

H. L. THOMPSON,  
National Capital Press

TORONTO, CAN., JAN. 12, 1914.

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

*Dear Sir:* It is with satisfaction that I learn of the action of the Lanston Monotype Machine Co. in taking into their school only skilled compositors.

With the rapid introduction of the Monotype into every printing establishment, the offer of free tuition will be a great boon, and especially so when one thinks of the large sum charged by schools controlled by makers of slug machines, who are willing to teach anyone who has the price.

A job printer who learns the Monotype, stands in a dual capacity, and need never be out of work. Eight years ago I learned the Monotype, and in that time I have had no occasion to be "out of a job" one hour.

I am sure your offer will be greatly appreciated by all union men.

Yours truly,

(Signed) THOS. HEATON, Chairman,  
Bryant Press Chapel, Toronto.

BUFFALO, N. Y., JAN. 30, 1914.

*Lanston Monotype Machine Co.,  
Philadelphia, Pa.*

*Gentlemen:* In reply to your letter, I am glad to say a word in favor of the Monotype to any members of the I. T. U. who wish to obtain interesting work and pleasant surroundings at increased pay.

I cannot speak too highly of the instruction received in your school and of those in charge. The way in which I was trained in the correct method of fingering by the use of your book "Operating the Monotype Keyboard," laid the foundation for my present successful work, and I keep constantly before me your slogan "Always hit the same key with the same finger." I did not get as much speed as some in the School but my aim was to keep every proof free from errors and I hit the keys right.

The really remarkable increase in my speed without any apparent increase in effort since I left the School proves that it pays to start right.

My present work is more interesting, and the working conditions are better than any I had experienced during the nine years I had been working at the case.

I have been working at the machine less than eight months and have already increased my pay envelope by more than 50 per cent. over what I was receiving at the case. Of course, I might not have received quite as much increase had I gone on the machine in the city where I had been working at the case, but knowing the Monotype, enabled me to get a better position in another city.

Having personally experienced the advantages of becoming a Monotype operator, I shall be glad to endorse it to union printers at any time. For the young compositor just out of his time, it is certainly the opportunity of the age.

Respectfully,

JOHN A. PARKER.

Buffalo Evening News.

KIRKSVILLE, MO., FEB. 3, 1914.

*Lanston Monotype Machine Co.,  
Philadelphia, Pa.*

*Gentlemen:* Replying to your inquiry, it gives me pleasure to say a kind word for your free course of instruction on the Monotype. It having been ten years since I attended your school, ample time has been given to test the soundness of the instruction given.

I was in Philadelphia only six weeks, brought home the Monotype with me, figuratively speaking, installed it myself and kept it running. This is the best recommendation I can give concerning the thoroughness of your course. It has been ample for every occasion. I might add that it has never been necessary to call an inspector to our plant.

The means of instruction is the popular individual method, whereby an alert man may progress as fast as he is able, also the man who is slower has the advantage of thoroughly mastering every detail of the lesson before passing it.

Beyond the immediate advantage of your instruction, I know that your school is a liberal education for any young man who wishes to progress in the printing business. I wish to mention two of the lessons which have been of value to me: "Do it right..." and "find it, fix it, and Leave It Alone." I can say that the training received has helped me to solve many problems in a logical manner, and has made my way much easier to attain the position of superintendent.

I remember with much pleasure my instructors in the school, and cannot too highly recommend this course to ambitious young printers.

Very truly yours,

CHAS. F. LINK,  
Superintendent,  
Journal Printing Co.

SOUTH BEND, IND., JAN. 22, 1914.

*Mr. Richard Beresford,  
Lanston Monotype Machine Co.,  
Chicago, Ill.*

*Dear Sir:* I have your letter of the 21st asking for an expression from me.

I have had five years' experience on the Monotype as combination operator. Since learning the Monotype, I have been able to increase my salary \$10.00 above the scale. I think the School in Philadelphia is one of the best for training compositors to be capable operators on both machines and for their own progressiveness in the printing industry.

The Monotype Company goes so far as to make arrangements for the printers from out of town, by recommending the best boarding houses within walking distance of the School.

The union printer who is ambitious and knows that all machine operators are paid above his own earnings, with the further advantage of working under ideal conditions, should lose no time in writing for full particulars for entering the school.

Respectfully yours,

G. RUSSELL KARN,  
Sutcliffe Printing Co.



# NEW MONOTYPE FACES

TWO NEW FACES EVERY WEEK ADDED TO MONOTYPE MATRIX EQUIPMENT  
NOW OVER 1100 FONTS

5 Point No. 186J, 6 Set

Arrangement C1

**MONOTYPE FACES**

The very 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 any 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 this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the

6 Point No. 186J, 7 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 a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any 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 this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its

7 Point No. 186J, 8 Set

Arrangement C1

**MONOTYPE FACES**

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8 Point No. 186J, 8½ Set

Arrangement C1

**MONOTYPE FACES**

The very 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 any 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

6 Point No. 164K, 7 Set

Arrangement Italic C

**MONOTYPE FACES**

*The very 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 any 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 this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so*

8 Point No. 164K, 8½ 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 precedent and the progressive tendencies of an able mind. For, let any 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*

9 Point No. 186J, 9 Set

Arrangement C1

**MONOTYPE FACES**

The very 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 any man be as able and original as he may, he cannot

10 Point No. 186J, 10 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 a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as

11 Point No. 186J, 11 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 a firm conception of all useful precedent and the progressive ten-

12 Point No. 186J, 12 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 a firm conception of all useful precedent

10 Point No. 164K, 10 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 precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he can-*

12 Point No. 164K, 12 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 precedent and the*



# MONOTYPOGRAPHY

SPECIMENS OF MONOTYPE COMPOSITION PRINTED FOR PROFIT  
BY MONOTYPE PRINTERS

Removal notices come in various forms, and in a number of instances combine good advertising with good printing. One of the most attractive "Removal Notices" we have seen for some time, comes in the form of a booklet, from the Bryant Press, Ltd., Toronto, Canada. Composed in Monotype No. 16E series, with a number of half-tone views of the different departments tastefully arranged in the text, and printed in brown ink, the booklet, as a whole is elegant. Two of the illustrations call attention to their Monotype equipment, of which they say: "This important department when completed, will have none superior in Canada."

Monotype quality for the long run from type, is shown by a sheet from a booklet printed by H. S. Collins Printing Co., St. Louis, Mo., in Monotype No. 15E series, 6, 8 and 10 point sizes, for the Coca-Cola Company. This sheet was one of the last of 100,000 impressions, and shows no perceptible sign of wear. The impression is clean and sharp, proving that Monotype type not only wears as well as foundry type, but also gives better results on the press than electros from used foundry type, which is old type.

An announcement by one of the large department stores, in connection with the opening of the new Adelphi Hotel, Philadelphia, which appeared in the *North American*, January 31st, covered the larger part of two pages of the paper. Set in Monotype No. 37 series in the 18 point size, this announcement shows the advantage of the Monotype as a type caster in the newspaper office, furnishing an abundance of type to meet any emergency.

There is a growing tendency among printers to call attention, through newspaper advertising, to their facilities for handling work, also to actual results obtained. We have before us an ad which appeared in the *Roanoke Times*, from the Stone Printing & Mfg. Company, Roanoke, Va., regarding Railroad Tariffs. They say: "from September 1st to October 14th, inclusive, we Monotyped and printed, 125 different tariffs, ranging all the way from 2 pages to 246 pages, and from 200 copies to 11,000 copies to the tariff; making a total of 2,384 pages printed. In one period of twenty working days, 848 pages were Monotyped, made up, read, corrected, revised and proof submitted. Of these 848 pages, over 100 pages were in 6 point, and all regulation 8x11 tariff pages. And our other work went on just the same—*can your printer beat it?*"

One of the first of the educational institutions connected with religious orders to install a standard Monotype equipment, was the Abbey Student Press, of St. Benedict's College, Atchison, Kansas, which has recently favored us with several very well printed and handsomely bound books, namely: *The Bells of Atchison*, a book of poems; *Mt. St. Scholastica's Academy* catalogue; *Abbey Student*, a monthly literary magazine published by the students of St. Benedict's College; and a booklet issued by the Alumni Association. The illustrations, of which there are a number, are well printed in dark brown ink on coated stock, while the text matter is clear and sharp, on an antique finish book paper.

The facility with which press-work, without make-ready may be accomplished from Monotype composition, on the hurry job is very evident in the 146-page book *Proceedings of the Official Dairy Instructor's Association*, from the Rurnford Press, Concord, N. H. Mr. J. D. Bridge, the manager of this concern, wrote us as follows: "It was necessary for us to deliver this book at the meeting of the Association on a given date. We did not receive the final word to go ahead until 10 o'clock in the morning. At 6 o'clock the next evening we had printed 500 copies (ten forms), on one old stop cylinder Hoe press, that had been in the office twenty-five years. The work certainly could not have been done with anything but Monotype composition in the time stated." We might also add to Mr. Bridge's testimony that type which will print with little or no make ready, will certainly electrotype without trouble.

Several full page cover advertisements appearing in the *Delineator* and the *Saturday Evening Post* of recent issues, make a fine showing of Monotype No. 38E series in the 24 point size. "Fairy Soap" is the subject of the advertisement, requiring an unusual number of caps "F," which as a rule, are not available unless the printer casts his own type.

The newspaper ad from the *Globe-Democrat*, St. Louis, Mo., reproduced herewith tells the story of Monotype quality composition turned out by the Buxton & Skinner Stationery Company, St. Louis, Mo., The Monotype faces used in the "Guinea Pig," the publication referred to in the ad, were No. 15E for the text and No. 79J for the display lines.

## Words of Appreciation for Buxton & Skinner Printing

**MULTIPLEX DISPLAY FIXTURE CO.,**  
918 N. 10th Street, St. Louis, U. S. A.

Messrs. Buxton & Skinner, Oct. 6, 1913  
306 N. 4th Street, St. Louis, Mo.

Gentlemen:  
We want to compliment you on the splendid copy and proofs you are furnishing us for our house organ, the "Guinea Pig." For a number of years I have handled printed matter, but never had such efficient work furnished.

Will you please let your compositors, proofreaders, pressmen, etc., know how much we appreciate their efforts.

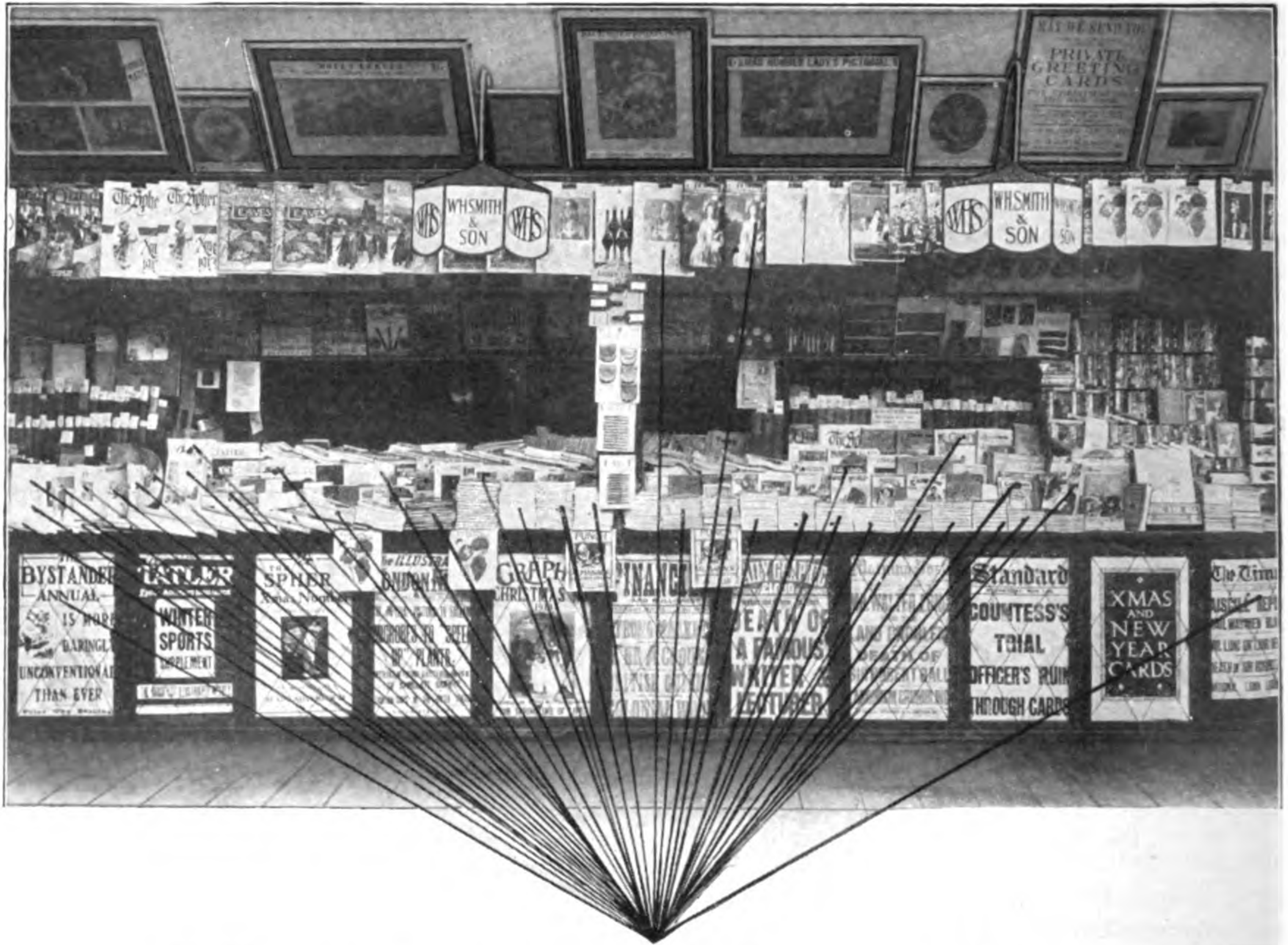
Yours Very Truly,  
MULTIPLEX DISPLAY FIXTURE CO.,  
Per GEO. WALKER.

The above is but one of many commendatory letters from our pleased patrons—unsolicited testimony we are proud to receive and shall always strive to deserve.

**BUXTON & SKINNER**  
**Stationery Company**  
C. M. Skinner, President. Goods at Retail.

ON 4TH  
NEAR OLIVE





## Monotyped Magazines Printed in England

**T**HIS is a photograph of the news stand at St. Pancras Station (the largest in London) and illustrates the wide use of the Monotype on magazine composition in England. In this Journal for December we printed facsimile covers of the great American magazines composed on the Monotype, emphasizing the advantage and economy of setting the simplest kind of straight matter on the Monotype, and obtaining the highest quality in electrotyping or printing from type.

If the leading magazines printed in the English language use Monotype composition and type cast on the Monotype, the cost and the quality must be right, and to every printer who thinks of something besides low price as a sales argument the universal use of the Monotype on the leading magazines is a sales tip that should govern the choice of a composing machine.

The Monotype is the only composing machine with a by-product—type for the cases, 5 point to 36 point.