

VOLUME II

NOVEMBER - DECEMBER - 1914

NUMBER 6

MONO TYPE

A Journal of
Composing Room Efficiency



LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

Your Return on Your Money

Invested in Machinery Depends Upon Four Points

POINT 1

The Value of the Product

Selling Price minus Production Cost equals Profit

Service and Quality, the Salesmen that get Repeat Orders, work for the Printer who uses the Monotype. The right hand of your Sales Department is your Composing Room, for it is there that you create values. Monotype flexibility enables you to give your customers what they want—that's Monotype Service.

The equivalent of brand-new foundry type—that's Monotype Quality. Judge for yourself; look at the Monotype work in the Saturday Evening Post, Ladies' Home Journal, Scribner's, Harper's, World's Work, Delineator.

POINT 2

The Cost of the Product

Minimum Cost results from Continuous Production

The Monotype is always producing new matter or type for the cases. It never stops to correct a transposition or to insert a comma; a hand compositor (without the overhead expense of a machine) does this quicker and cheaper. There is no "back-tracking" in the Monotype office. The Monotype keyboard is as simple and as easy to operate as a typewriter. The compositor who uses it is not bothered by mechanisms or demands to stop and change to set correction lines. The Monotype gives maximum production because it is continuously producing.

POINT 3

The Cost of Idle Hours

The By-Product of the Monotype is Type for the Cases

The value of this type, made when other composing machines would be idle, pays all the maintenance cost and a handsome return on the money invested in a Monotype. Casting your own type insures highest efficiency from employees. Other Monotype By-products are: *First*, Savings in distribution expense. *Second*, Savings in press make-ready by always printing from new type. *Third*, Savings in electrotyping bills. *Fourth*, Selling help, for it improves the quality of your work and it furnishes just the faces your particular customers want.

POINT 4

The Expense of Depreciation

The Monotype is built on the Unit System, like "Elastic Bookcases"

By combining these Monotype Units you make your equipment exactly suit your requirements. You can't buy the wrong "model" because, as your work increases, or its character changes, you buy the units you want and keep your equipment just as you want it. Thus you get the maximum return from the minimum investment. You insure that new "models" cannot depreciate the value of your investment. Instead of charging off a large yearly depreciation to replace old "models," you replace old units with improved units and you keep your equipment the same as new at small cost.

The word MONOTYPE means much more than the name of a machine: it includes a complete system of composing room efficiency based on the work of the Monotype both as a COMPOSING MACHINE and as a TYPE CASTER. Let us send you details, so that you can judge the Monotype on these four points.

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 BY
LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

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53 to 25

IN SPITE of the fact that printing, and more particularly its more important branch, typography, has been recognized for centuries as the most important factor in advancing civilization and promulgating the liberal arts, the application of scientific methods for the increasing of efficiency in the production of composition has only recently been considered.

While the printer of today has machinery and facilities beyond the wildest dreams of his predecessors, for the setting of type accurately and economically, he is still seriously handicapped from one standpoint, and it is generally recognized that the *greatest avoidable expense of composition is fitting the matter to the space*. The word avoidable is used because this problem has been solved, and now this source of trouble, delay and expense can be entirely eliminated.

The inaccuracies of all existing methods of predetermining space from copy are too well known to require comment. The results obtained from counting words have proven unsatisfactory, as the number of words will vary, sometimes as much as twenty per cent. for the same amount of matter; and even when the number of words is obtained its translation into type

space requires new calculations for the slightest variation in the size of the type face or the amount of leading.

While copy is not always written with the intention of filling a specified space, it must finally conform to limited dimensions on the printed page. This is one of the reasons for the use of type of varied sizes, so that matter may be contracted or expanded to meet these requirements of space, limited by the specifications for the page, without altering the copy. Size, space and bulk are words in constant use by everyone connected with the preparatory work of writing, editing or designing, or the mechanical work of putting the copy into type; and these terms have heretofore been necessarily qualified as "approximate," and the methods of predetermining space from copy classed as "costly."

The printer of today frequently expresses himself as believing that the typewriter was invented for his particular advantage, as its universal use has given him copy that is easier to read and compose than either reprint or manuscript; but even this great advantage of typewritten copy becomes of secondary importance with the discovery of the accurate relation of typewritten copy and Monotype composition. This discovery



is a universal factor that will accurately measure copy regardless of its variations, and, without complicated calculations, will accurately measure type of any size, style or shape, in any measure or number of measures, solid or with any variety of leading; requiring no translation into other standards of measurement in any part of the process.

The first requisite in measuring copy is to obtain the number of characters (or keystrokes) in the line of average length. In typewriting every character is of uniform width, and every capital and lower case letter, figure, punctuation mark, reference mark and all spaces, are considered as typewriter characters. The em quad, used for indenting paragraphs and between sentences, is counted as two characters; as is also the em dash, which is represented by two hyphens. The only other factor is the number of typewritten lines.

Multiply the number of characters (or keystrokes) in the average length line by twenty-five, divide the product by fifty-three, and the result will be the number of set ems to the line of copy. Multiply this result by the number of lines of copy, and the product will be the total number of set ems the copy will produce when it is composed in Roman caps and lower case.

53 Typewriter Characters

Will Produce 25 Set Em

In Roman Caps and Lower Case

Since the discovery of this universal factor tests have been made of every kind of matter, from the plainest of straight composition to the most difficult illustrated work, where the type is required to closely follow the outline of the illustra-

tion, and its accuracy has been proven beyond question.

In the Monotype System the size of the type in the line is automatically measured and counted in set ems. A set em is the width of the widest character in the font and all other characters in the font are a fixed proportion of this set size. Every Roman face used in the Monotype System has the same width or set proportion for every one of its characters. Consequently, measurement by set ems (number of set ems to the type line multiplied by the number of composed lines) will amount to the same for the same matter, regardless of variation in type faces or sizes, measures or leading.

A gentleman who has devoted many years to the problems of making the copy fit the space, or the space fit the copy, after thoroughly testing the use of this universal factor, remarked: "*It is so simple that I fail to understand why its discovery has been so long delayed. Its use requires less than half the time for predetermining space from copy by any existing method. Its accuracy is greater than is required, but I refuse to consider this a fault.*"

This discovery of the accurate and intimate relation of copy to type marks the opening of a new epoch in the progress of the Graphic Arts which has been made possible by the advancement, in recent years, of the adoption of improved and efficient equipment and methods in every branch of the printing industry. Its application to every kind of copy preparation and every class of composed matter not only reduces the expense from "Copy to Press," but also materially assists in attaining a higher degree of excellence in the typographic appearance of the completed work.

The way to succeed is to prepare for success,
and the centering of your time and energy in one direction
is the mental macadam that the road of life
needs to make the traveling easier.

OTIS H. KEAN

The Hill Building and the Monotype

A Brief Description of New York's Most Modern Publishing Building and Some Notes on a System of Monotype Practice that Insures a Maximum Quality and Quantity Production at a Minimum Cost

By H. FRANK SMITH

NEW YORK CITY is world-famous for its buildings, and the reasons for this distinction are as many and varied as the buildings themselves. Until a short time ago it was thought that there wasn't anything left that could be added to increase their efficiency, but just then a master builder of technical publications decided to build, out of tile and steel, what he had been for many years building out of air. A man who never builds air castles never builds anything else. When completed, this structure was named the Hill Building, in honor of John A. Hill, president of the Hill Publishing Co., who personally designed and planned this remarkable building around his own large and successful printing and publishing business.

The Hill Building is the home of the *Engineering and Mining Journal*, *Engineering News*, *American Machinist*, *Power*, and *Coal Age*—universally known as The Hill Engineering Weeklies.

While the Hill Building has all the usual accommodations of ordinary structures for safety, comfort and convenience, it also includes a number of unusual and original details that make it distinctive. In the first place, Mr. Hill could see no good reason why a printing and publishing building ought to resemble a foundry or a cold-storage plant, and he therefore designed the Hill Building to look good (the outside being entirely of white tile) because, as he

says, "Since we live here most of our lives, let's have it nice."

SOME UNUSUAL FEATURES OF THE HILL BUILDING THAT MAKE IT DISTINCTIVE

Space prevents giving anything but a meager description of the many distinctive features of this unusual building, so mention will be made only of the more important items. Its construction prevents vibration; it is the heaviest

steel structure in New York; it is designed to carry 300 pounds of live load per square foot; its twelve stories are as high as any sixteen-story building anywhere; its floors are sixteen feet apart, fourteen feet in the clear; it carries the lowest insurance rate in the city; not a sliver of wood in the whole structure; every inch is under the sprinkler system, but built to prevent damage from water on floors below a flood; its freight entrance, twenty feet wide, is big enough to drive any truck right in and up to the elevator door; its freight elevators are 7' x 10' and lift 8000 pounds; it has a spiral mail chute with three distinct and separate slides which is always instantly available to send sacks of mail or bundles of merchandise to the street without waiting for elevators (this chute is also an ideal fire escape in case of emergency); waste paper is simply thrown into a chute which takes it to the basement where it is automatically baled;



THE HILL BUILDING
New York's Most Modern Publishing Building, at
Tenth Avenue and Thirty-sixth Street, New York



MONOTYPE KEYBOARD CORNER OF THE HILL PUBLISHING CO.

Note small table on which are kept a copy box, drums, and Keyboard paper. Tidiness is one of the most noticeable things in this plant. Keyboards are all enameled white.

electric conduits for light and power are all installed ready for instant use.

The Hill Building is heated by hot water, regulated at the engine room by the temperature outside (not 212° or nothing, as is the usual way but just the right amount of heat at all times). In this building the windows are closed, eliminating noise and dirt from the outside. Over each floor is distributed a constant stream of air, drawn from the street by powerful machinery, washed, tempered and finally humidified—thirty cubic feet per minute for each person on each floor. On the roof a similar set of fans exhaust the used air in the same quantity. The foregoing are but a few of the many interesting details of the Hill Building, which is so different from any other building in this country and the only building of its kind in the world.

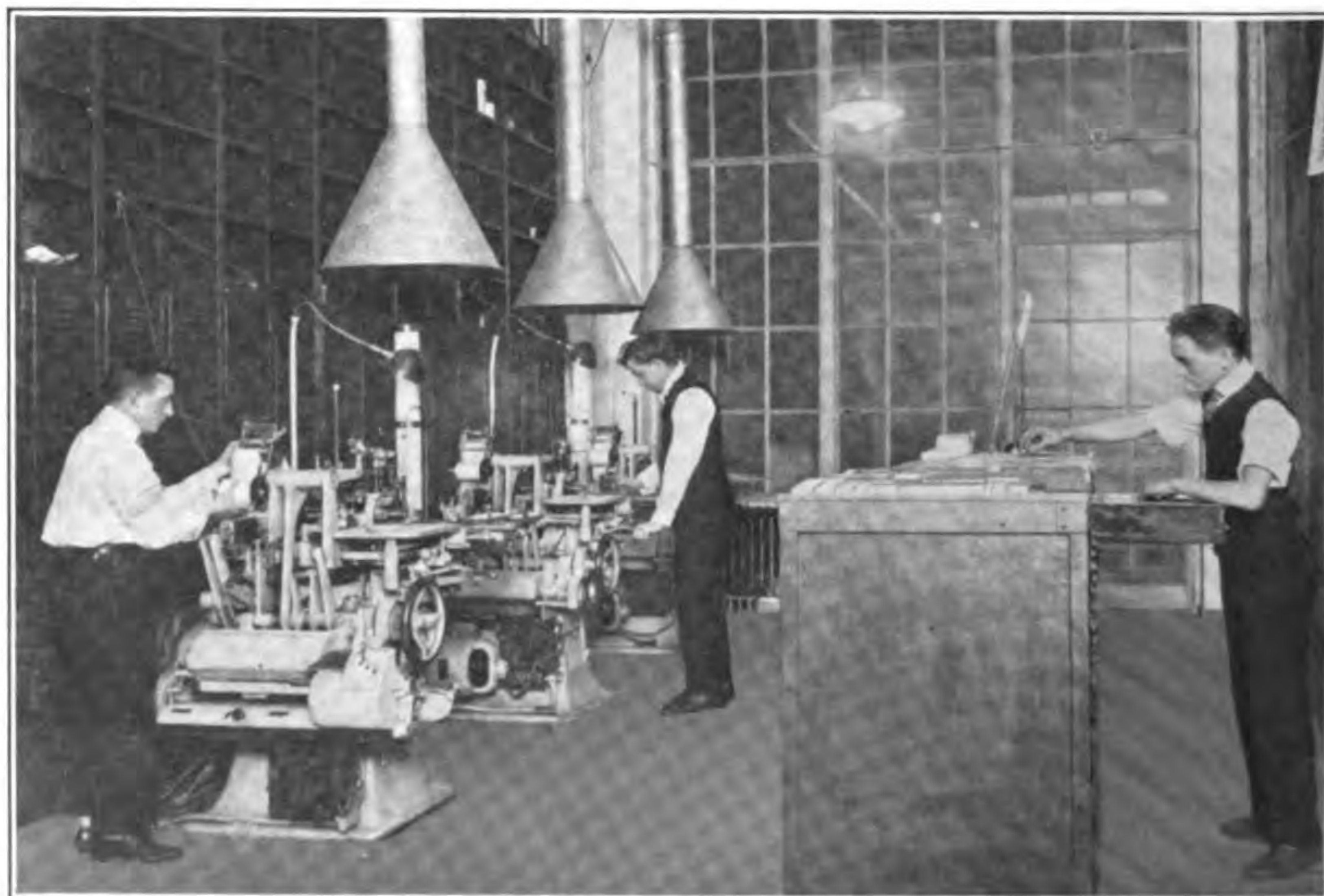
HILL METHODS OF MANUFACTURE LAST WORD IN EFFICIENCY

The same attention of intelligent planning and designing which Mr. Hill gave to the construction of the Hill Building, he also gives to the direction and supervision of the manufacturing department, especially in the selection of equipment and machinery. Only the most modern equipment is used and much of this is strengthened by little improvements which Mr. Hill originated and worked out himself. An idea of the unusual progressiveness of the "House of Hill" may be obtained from the

following, which is only one of a number of similar instances that might be mentioned. In order to gain a few hours time each week, three huge Cottrell magazine web presses were installed to replace six perfectly good sheet-feed rotaries. The new presses each take a form of thirty-two 7" x 10" pages, and deliver 4500 folded copies per hour. In the composing room all the frames, make-up banks, stones, etc., are of steel, painted olive green. In fact, the "House of Hill" was the first to equip its composing room with all-steel material.

UNUSUAL COMPOSITION REQUIREMENTS FILLED RAPIDLY AND ECONOMICALLY ON THE MONOTYPE

While all the machinery is specially adapted to its particular kind of work in the making of five big technical publications each week, none is more fitted to its purpose than the Monotype equipment, which consists of two D Keyboards, one DD Keyboard and three casters, on which all the composition for all ads is done rapidly economically and satisfactorily. The composition requirements here are most unusual, because the hundreds of pieces of copy going through the composing room each day are set in every measure from four ems up to forty-two ems wide; in all body sizes from 5 point up to and including 12 point; and the "takes" measure anywhere from a half dozen lines of a narrow measure to a galley of 42 ems—the maximum width of our page size. Some idea of the "run



MONOTYPE CASTER ROOM OF THE HILL PUBLISHING CO.

A sorts cabinet with galley rack on top runs entire length of room. At the end is a completely equipped machinist's tool bench. Casters are also enameled white.



STORAGE BANK ON SIDE OF EACH FRAME

A valuable improvement originated by Mr. Hill. On the lower banks are ads with "holes" in which to dump the Monotype "body" which is on galleys on upper bank. Note variety of measures and body sizes.

of copy" can be had by referring to the illustration of the storage bank, which shows a number of "takes" in different measures and point sizes.

One of our operators, who was formerly connected with the Monotype Company as an instructor and demonstrator, says that in all the fifty odd offices she has worked, she has never seen anything which comes near equaling the wide range of rush copy we handle each day.

Our class of work could not be done as well, or as economically, by any other method of composition, because the peculiar requirements of efficient advertising typography are easily and completely covered by the flexibility and simplicity of the Monotype system. Our matrix case arrangement, a six-alphabet combination consisting of caps and lower case of Roman, italic and boldface, enables us, with one operation on the keyboard, to set a piece of copy in any point size from 5 to 12 point, in any combination of Roman, italic and boldface, in any required measure without losing a minute's time. When the type is delivered from the caster it is finished, with the exception of a correction or

two which is made by hand from the case with Monotype type previously cast and laid. With the exception of a very few fonts above 36 point, all the type used in our ads is cast on the Monotype Typecaster from Monotype metal. The quality of this type may be judged by the fact that all our printing is done from curved plates on fast rotary presses, and in the foundry each page must stand a pressure of from 75 to 125 pounds in the process of molding.

A SYSTEM OF MONOTYPE PRACTICE THAT INSURES MAXIMUM QUALITY AND QUANTITY PRODUCTION AT A MINIMUM COST

Our system begins with the careful and complete planning of the whole job before composition is commenced. A capable typographer makes a layout of every ad, pasting in proofs of all cuts, hand sketching display lines, and designating position and amount of space for the body or text. He then casts up the MS. and writes the point size and measure on all copy for the operator's guidance. This information is also put on the layout sheet for the compositor to follow. The copy then goes to the keyboards for composition, and the layout sheet to the cut man, who gets out the cuts and then puts both

A RECENT ALL-MONOTYPED COVER FROM AMERICAN MACHINIST

The Hill Engineering Weeklies are noted for efficient advertising typography. The reproduction above is typical of the care put into the arrangement and composition of all advertisements.



cuts and layout sheet, with "pick up" if there be any, on the copy bank, from which it is distributed to the compositors. The compositor immediately begins work from the layout sheet and composes the skeleton of the ad, justifying all cuts and display lines and leaving a "hole" or as many "holes" as are necessary for the "body" or "text."

After a proof is taken of the ad, it is returned to the compositor. The first proof with corrections reaches him soon after the ad is corrected from Monotype type, then sent back to the proof press for final proofs, after which the ad goes on a "live" hold board, the number of which is marked on the back of each proof so that the ad can easily be located when wanted. On one proof the number is marked on the face, and this proof is used to paste on the "dummy pages" and enables the make-up men to find the ad instantly.

I have never seen or heard of a shop getting as much out of its equipment as we get from our Monotypes. Our two keyboard operators, Miss Florence B. Levine and Miss Mary Allmon-dinger, are far above the average, and set with great rapidity and accuracy either straight, or intricate tabular matter. "Bill" Gamble, our machinist, assisted by Henry Kreutzberg and Lester Armbruster, operates our casters in two shifts daily, from 8:15 A.M. to 2:30 A.M., a continuous run of eighteen hours, except Saturday, when the shop closes down at 12:30 P.M. Our machines are never "hung up" for repairs, and the best evidence of the superior ability of our operators, both keyboard and caster, is the exceptionally low maintenance cost of our Monotypes during the past five years.

Hugh Chalmers says:

"Success is the most interesting thing in the world. It is what we are all striving for. And who are the successful ones?"

"Well, I think that man is a success who does his own work well, whatever that work may be; who strives all the while to do better work; who is honest; who is loyal to his house and his own best standards; who lives a clean life; who supports his family and educates his children; who proves himself a good citizen, by taking an intelligent interest in the affairs of his city, state and country, and who votes only for honest and able men for positions of trust in the commonwealth.

"The man who measures up to these simple and possible standards is in my opinion a success, even though at death he may not leave an 'estate.' It is *qualities* that make genuine success, not goods and chattels. Honest work is the greatest boon of mankind. Sometimes we think we must work to live. This is hardly true. Savages do little or no work. Yet they live. It is profoundly true, however, that we *live to work*. By work we grow, we evolve, we become. The noblest truth of life is that he who gives most, gets most."

How to Handle the Grouch

WHEN a customer has a grouch, what then?

In the first place, listen. Don't talk. Pay attention to the grouch. Let the customer tell the whole story to the last word.

Let him find fault. Let him abuse your firm. Let him swear. Let him explode, if he insists upon it.

Let him get the grouch out of his system. Then—

In the second place, begin gently to put some pleasant ideas into him, to take the place of the grouch.

Appreciate his troubles. Talk to him from his own point of view.

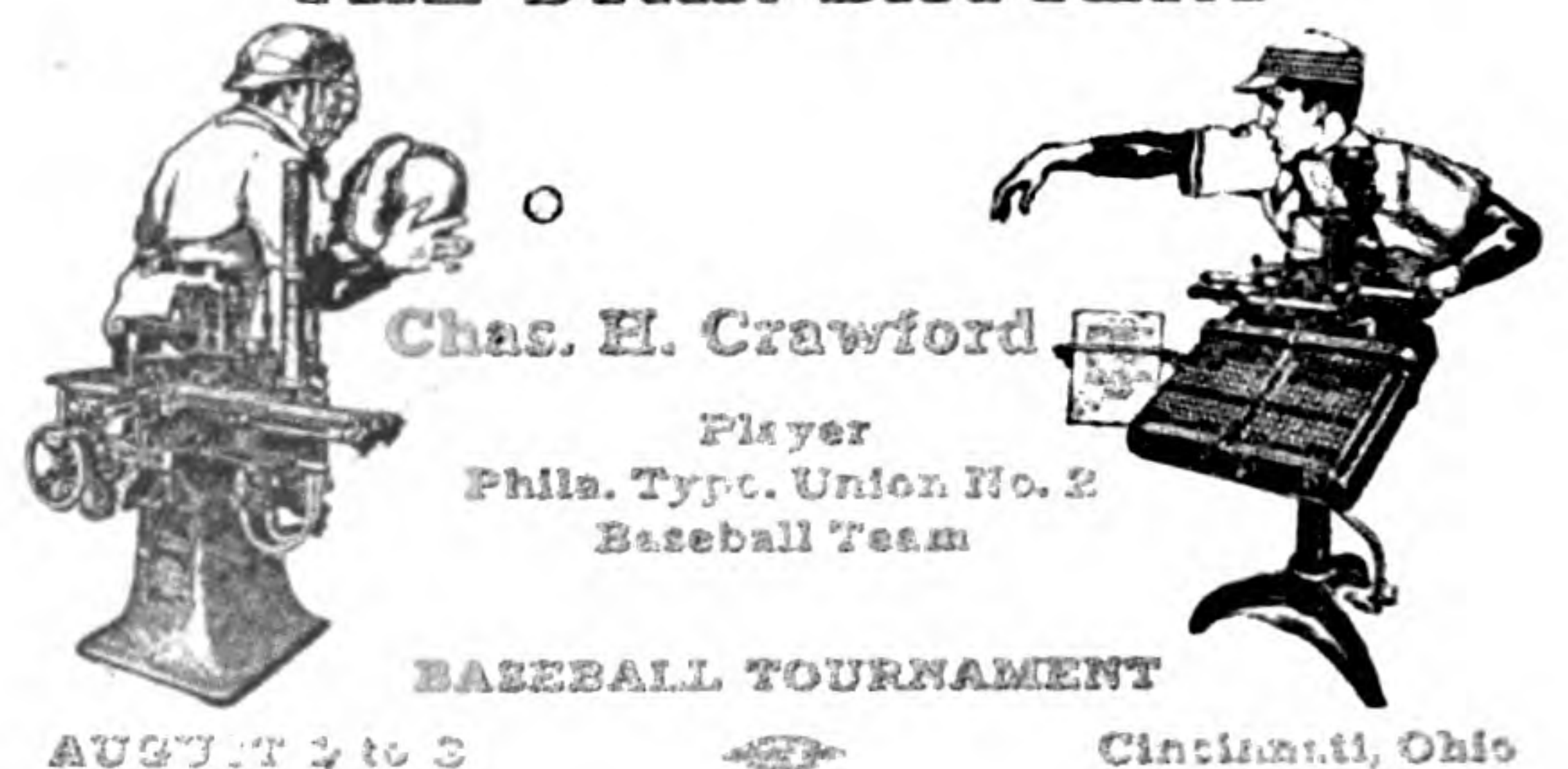
This will surprise him. He has come at you as an enemy and, presto!—you are transformed into a sympathetic friend.

At once he begins to regret his bad temper. He makes some stumbling apologies—you have won him over.—*Herbert N. Casson.*

The troubles of the printing business are no more formidable than the walls of Jericho, yet the walls of Jericho crumbled and fell without the stroke of a hammer—Joshua's men blew their horns. Sell your hammer and buy a horn.—*Ben Franklin Bulletin.*

Good printing is more than merely good work—it is selling power generated by attractiveness.—*Our Pi.*

THE STAR BATTERY



AUGUST 7 to 9

Cincinnati, Ohio

The unique card of a Philadelphia Monotype Operator, issued at the I. T. U. Baseball Tournament

How the Monotype Made Our Ad Room Efficient

By JOE G. STUART

Superintendent of the *Buffalo Evening News*, Buffalo, N. Y.

IT IS a well-known fact that industrial plants all over the world have found the greatest difficulty in introducing new ideas and systems.

It is the general opinion that this difficulty is due to the opposition of the skilled workman. Let me state, however, that this has been grossly exaggerated. Although there may be a certain amount of truth in it, the fault more often lies with the management, who too often show a lack of independence of action and thought. If open-minded and aggressive in keeping their manufacturing conditions up-to-date, and insistent enough they can always find in their force men of intelligence, ready to put in operation new plans. The proprietor or superintendent may believe in a proposition, but on finding opposition from the workmen he often lacks the courage and aggressive spirit to push ideas he feels should be carried out.

Every practical man who has developed a business to a state of efficiency, has first studied thoroughly the capacity and limitations of his men and machines. The gradual elimination of small wastes and extravagances when summed up over a period of years, makes a formidable saving.

Now, the practical man knows that a new system is bound to change existing working conditions and temporarily perhaps, even increase costs. He cannot be blamed, therefore, if he does not look with favor on a change of conditions, if those directly responsible financially do not give him their entire support. To the active mind it is always interesting to see a new way and a better way for improvements than the methods previously used.

My experience covers a period of several years as general manager of a job printing office and nearly a quarter of a century in the ad department of the *Buffalo News*. As foreman of the ad room I had been devoting a great deal of time and thought to the handling of the difficult copy from the large stores that all newspaper men are only too familiar with. The demands for artistic and satisfactory work combined with the demand for speed have increased as the advertising and size and number of editions have grown, far beyond anything we could have imagined twenty years ago.

The results from our ad room were considered satisfactory, but we had practically reached the limit under existing conditions. We therefore

began to seek new methods to more satisfactorily accomplish the results. Among other things, I had been carefully studying the question of machine composition, and naturally, in the course of my investigation, the matter of the Monotype came up. The owner, Mr. E. H. Butler (always an independent thinker) became interested, and in the spirit of investigation installed a Monotype (regardless of the advice of some of his newspaper friends) with instructions to me to make a thorough test and to report results.

There were two questions that had long been my desire to settle. One was the handling of difficult ad composition, such as appears in any metropolitan daily, and the other was distribution costs, and the difficulties that go with it, and whether these could not be largely eliminated. Could a machine be found which would make type fast enough to bring the cost of making the product below the cost of distributing it? If so, the problem would be solved. Not alone the problem of distribution, but the problem of greater efficiency in composition on the great variety of ad work and the numerous type faces required, is the "bugbear" of the man using foundry type. The fact was clear to me that if I could have sufficient type and spacing material to give all my men all they required (duplicating material as often as necessary) I could increase their productiveness by at least ten per cent. Yet our office, in the old foundry sense, was generously equipped. What I wished to try was to have as many duplications of cases and material as were required to give every man his own set of tools for big days—possible only when the manufacturing can be done on the spot. I was well satisfied that the loss from insufficient material averaged from thirty to forty minutes per day for each man on the floor. Being always fond of the constructive work of fine composition, when working at the case, it was a hardship for me to be put on distribution and I know that ninety per cent. of all good printers feel the same way as I. Distribution is the one thing on which the best men will lag, and it has been my conviction for years that this is a most important thing to eliminate.

The Monotype seemed to offer great possibilities along this line. We trained the men in the office to operate the machines. At first the work went slowly, but in the meantime it gave us an opportunity to study the best methods of handling the copy, production and make-up of Mono-



type matter. The work progressed very satisfactorily, as I gave personal supervision, and in fact actually handled a great deal of work myself at the start. I want to say here that unless a superintendent has the ambition to "dig in" and see that any new system installed in his plant is handled properly and in the proper spirit, it will not meet with success. This applies to any improvement, whether new ink, new paper, new press or the Monotype. The men often report adversely on a new system or on anything that deviates from their accustomed habits. They do this without even a slight knowledge or study of

only satisfactory, but very economical. We have since added to our equipment a matrix case containing 6 and 8 point condensed Gothic. With these two cases we have overcome the poor results formerly secured from small, worn, condensed foundry type. New type for every ad makes pleased customers. On composition, the ability to correct from the case for minor errors instead of back-tracking to the machine, insures continuous production and greater efficiency on the part of the ad men.

The big figure work had my attention next. Here again, I found we could make a great saving.

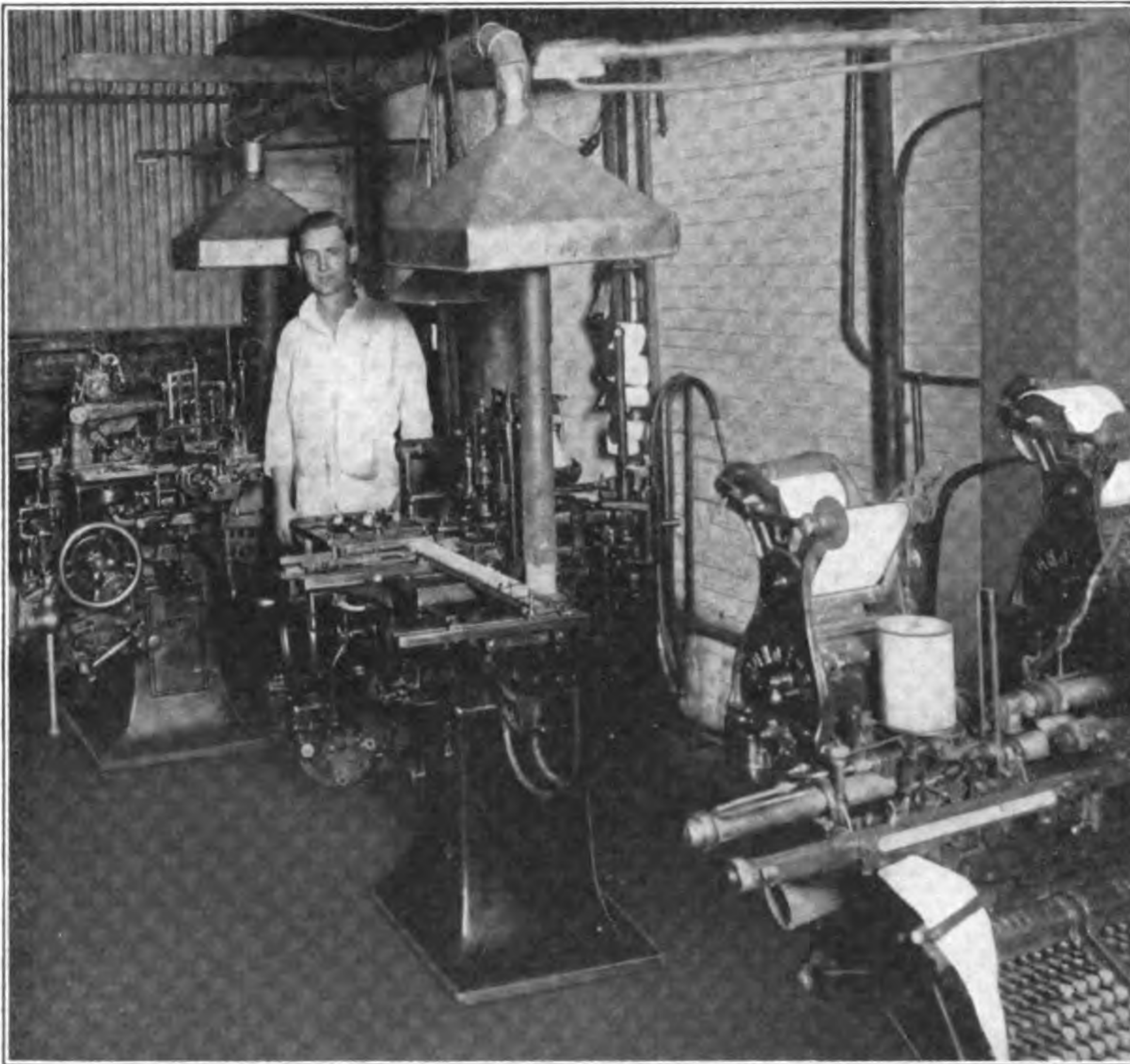
The big figures are composed at the keyboard and are cast with the text, as they appear in the ad, requiring no hand work whatever.

Another occasion where the Monotype had a severe test was during election. We produced the election tabs on the Monotype with a speed and economy that we had never been able to accomplish in any other way. Galley proofs of the tables were taken, read and corrected, the "dummy" figures removed and small figures were inserted by hand. This not only gave us the most complete election page, but enabled us to have our paper on the street long before any of our competitors.

In the work of baseball scores the Monotype has also proven itself superior. A case containing a full set of figures and blanks (non-distribution) is placed alongside the forms, and corrections are made from the baseball "ticker." This gives new type every day, and allows the make-up to correct right up to closing time, and does away with practically all drawing of figures on the presses.

We use the Monotype for the setting of miscellaneous job work, office blanks, and complicated tabular work in addition to the big run of department store and other ads.

After establishing these composition points firmly, I was ready to start the non-distribution system. I figured that there were over 100 hours per week, or a matter of approximately \$6.00 per day, spent on distribution which could readily be eliminated. Getting the non-distribution system started required a good deal of patience and persistence. It meant that all the type faces in the office must be cast up in soft metal, and the majority of them placed in storage cans. Furthermore, to carry this out with any success, it is of the utmost importance that filling these storage cans be entirely completed before the non-distribution is attempted. It is easy to estimate the number and quantity of



A Sectional View of the Keyboard and Caster Department of the *Buffalo Evening News*, Buffalo, N. Y.

the new condition. In fact, "just because Bill said so."

The first fact we discovered was that the Monotype could make just as good type as we could get from the foundry, but this was only preliminary, as it was our final plan to cast the type up in soft metal and eliminate distribution entirely. Before attempting this important change of system however, we wished to find out exactly what could be done on composition.

One of the most difficult ads we had in the office contained 10 and 12 point Gothic, caps and lower case. We were required to fill the line. This was totally impossible as a machine problem up to that time. I requested the Monotype Company to make up a special matrix case containing these two fonts. This was not considered practical, but was attempted and has proven not

fonts of display type that are used every day, and from this you can easily get the production in pounds necessary to be cast on the machine to keep the supply of sorts in shape.

I had submitted figures on the savings that would be made by this method. The results have been entirely satisfactory and have proven greater by a good margin than my figures to the management. In addition, we get *quality*. The typographical appearance of our ad composition has improved greatly with the introduction of the Monotype.

To be able to compose and cast 18 point composition 60 picas in width, and correct it from the case or machine as desired, is something that we hardly expected to be accomplished, and we find this feature a great convenience, as hardly a day passes without some 14 or 18 point composition on which the Monotype is very useful. When a full page or more of 18 point matter comes in, which occasionally happens, and usually at a time when we are busy and towards the closing hour, we think no more of it than if it were non-*pareil*, and can smile at the time when this meant lots of trouble with much distribution to follow.

Lead casting on the Monotype is another "by-product" and a great success. We use these leads in leading out news forms at the close-up, and of course in the ad room too. The lead mold has more than paid for itself in furnishing material to fill out the cuts used in department store ads, furnishing an unlimited supply at one half the cost of distribution. The cost of making them is so small that they are "dumped" with the dead matter when the forms are broken up.

You will note from these facts that our Monotypes are right up-to-date and you can be sure we watch carefully every improvement brought out. Speaking of these improvements, the Monotype Company is the only machine company I know of who make these improvements in such a way that they can be applied to earlier machines, thus bringing them right up-to-the-minute. We have applied the improvements as they came out and it is a big satisfaction to know that our machines, although four years old, are as up-to-date as the latest machine from the factory, instead of having various old models on our hands, all out of date and "highly depreciated."

As a printer who has been at the game for many years in all its departments let me advise those who are ambitious, to do a little thinking for themselves. The young man who has ambition to get ahead should study out things for himself. It is surprising to me with the great efficiency we get from the Monotype, that they are not in use in every newspaper in the United States for ad work and type casting. I state plainly that there is just one reason, and that is, the managements are to blame, simply because they have not studied and investigated things for themselves. If they did, they would agree

with the increasing number of those who have tried and *know*, that a composing room is not properly balanced, and an ad room is not properly equipped, that does not use a battery of Monotypes and the non-distribution system.

Fiftieth Anniversary Number of the Kirkville Journal

IN the fiftieth anniversary number of the *Kirkville Journal*, Kirkville, Mo., the publishers have turned back the pages of time and given a most interesting history of the growth of their publication during the past fifty years.

Monotype takes unusual interest in this publication, not only for the excellence of its make-up, but also for the fact that the publishers of the *Journal* were among the first to recognize the advantages of the Monotype for newspaper and job work.

In Monotype for February, 1914, we published an interesting history of the growth and development of the *Journal* office under the guiding hand of Mr. Frank L. Link and Mr. Charles F. Link, to whom we now extend our congratulations and good wishes for the continued and increasing success of the *Journal* Printing Company.

"The Monotype"

YOUR MONOTYPE'S to hand today—
It surely better grows away—
With such a welcome lot to say
How printers might get much more pay
If from the rut they'd stray away,
And thus obey the Lanston lay.
Not "What You Get" but "What You Pay
Per Page" is worth your while,—or nay?

Important as this question may
Be classed by buyers large today
It more important will be, say
In months or years to come, when they
See how it works. Cheapness, go 'way,
You'll not stay here another day,
Clear out, I say, for Q U A L - I - T A Y !

Then, hark to what the printers say,
They'll bless the day they found the way
To better work and better pay,
More cash to spend, more time to play,
And, "Glory be," 'tis here to stay!

—H. J. H.



Barton's Interlocking Steel Furniture and Printers' Tie-up

IN "Some Notes on Composing Room Efficiency," published in the June number of MONOTYPE, we described and illustrated on page thirty-six, the Foundry



Barton's Interlocking Steel Furniture and Printers' Tie-up

Guard and Page Tie-up used at William Green's, New York City. We said:

"For generations compositors have been wrapping cord around pages and then putting foundry guards around the same pages, and then unwrapping the same cord. Messrs. Duthie and Jackson (of William Green's, New York City) decided that since the foundry guards had to go around the pages anyhow, the common sense thing to do was to put them there earlier in the process of getting the page to foundry, not only to save time in the rush of lock-up, but also to hold the page together. So they notch the ends of the guards, to make them fit together and form a frame around the type, with the result that each page leaves the make-up in what is practically its own chase. Of course the notches must be properly proportioned, so that the pressure of lock-up will come on the type and not on the guards."

Since the above appeared in the June number of MONOTYPE, we have been favored with several ingenious forms of foundry guards and tie-ups. Undoubtedly one of the best of these is the one manufactured by Barton Bros., 1533 S. Hemlock Ave., Chicago, which we illustrate here. Mr. Barton tells us that these guards are now in use by a number of the leading catalog houses in Chicago with most satisfactory results. For example, he has received repeat orders from Butler Bros., and W. S. Hall & Co. who print the

Montgomery-Ward catalogs. For standardized pages there is not the slightest question but that foundry guards and tie-ups are one of the most profitable additions that can be made to composing room equipment.

The Model Newspaper

THE real model journal, like the model man, is clean in both dress and speech, handsome within and without, as veracious in attire as in word, as idealistic in getting business for itself and other people as it is in discussing policies of government or prescribing duties of public officials. It will think of "style" in typography as well as in literary reviews of fashion notes. It will censor the ugly "cut" as quickly as the salacious "story." Readers with standards of taste will be introduced to advertisers of probity in ways that offend not. Whereupon two results will always follow: A "quality" business and a "quantity" income.—*Printer and Publisher.*

Set in 12 point Remington. This line printed direct. Body of letter printed through ribbon

Eddy-Marsh Composition Monotype Company

95 WESTMINSTER STREET,
PROVIDENCE, R. I.

Mr. Qualit T. Printer,
000 Uno Street,
Weisnichtwo, R. I.

Dear Sir:

We know you are intensely interested in selling to advantage the good printing which your plant turns out. Now, we are not concerned in buying printing from you at present; but we would like to buy some of one of your other products. Your Dollars!

We offer to buy a share of these Dollars from you with the very best machine composition that it is possible to produce; that is, Monotype. And we guarantee to pay, for every Dollar thus purchased, 100 cents worth of quality composition, plus the very best service of which we are capable--- a service which includes promptness of delivery, intelligence, and a goodly variety of choice type faces to select from.

And right here we would ask a very pertinent question: Where can you sell your Dollars to a better advantage?

This letter shows one class of composition practicable only on the Monotype (typewriter type for imitation type-written letters), as the Monotype is the only machine that will set a line as long as 7 inches. And for long runs, we furnish duplicate forms at a reduced price, permitting you to effect a saving in press work by running as many forms at one impression as the capacity of press will admit.

When next you have any Dollars to sell, may we not have the opportunity of buying some of them with Monotype composition?

Yours for quality,

EDDY-MARSH MONOTYPE COMPOSITION CO.

M/M

A Reproduction of a Sales Letter with the Selling Punch.
From the Eddy-Marsh Monotype Composition Co.,
of Providence, R. I.



The Monotypes in the Model Electric Printshop at the New York Electrical Exposition

The Monotype at the Electrical Show

THE Electrical Show held at the Grand Central Palace in New York October 7-17, was probably the most complete demonstration of the application of electricity to industry that has ever been made. The thousands of machines which were electrically driven or controlled, included almost every machine used in the printing or the allied industries. Prominent among these were the three Monotypes run as a part of the New York Edison Co. exhibit. The daily paper of the show, *The Electrical Exposition Daily*, was composed and cast on the Monotype, and two additional machines were casting 14 to 36 point type for the cases and 2 point lead rule in strips from the new Monotype unit, a mold that casts five feet a minute of 2 point rule of any desired face. Monotypes electrically heated and driven have always been a feature of the New York Edison Co. exhibit at electrical shows in the past, and at the exposition recently closed, the Monotypes, printing presses, and other printing machinery exhibits attracted hundreds of out of town printers who were in New

York at the time attending the U. T. A. Convention. The following is quoted from *The Electrical Exposition Daily*, under date of Monday, October 12, 1914:

"A RECORD RULE

"The thousands who visited the Electric Show on Saturday night were given the privilege of seeing one of the Monotype machines in the Electric Print Shop cast the longest piece of two point rule ever manufactured. The single strip of rule extended a distance of 125 feet across the front of the Exposition building, starting at the machine and ending opposite the Naval exhibit. This accomplishment was appreciated by the hundreds of printers who attended the show that evening, and a prediction was made by several that the Monotype Company would soon be called upon to work double shifts to supply these new units for the trade."

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An Claidheamh Soluis

AN CLAUDHEAMH SOLUIS, the only newspaper in the world printed in the Irish language, is composed on the Monotype, by Messrs. Cahill & Co., Ltd., of Dublin, Ireland. It serves an Irish speaking population numbering 750,000, and is the organ of the Gaelic League, whose objects are to preserve the Irish language and cultivate a national literature.



The Hamilton Pressed Steel Galley

THIS is a piece of composing room equipment that indeed "fills a long felt want." It is a light, strong galley true enough to be used on the casting machine and for make-up, and cheap enough to be used for storing standing matter. This galley is made of one single sheet of steel drawn to the proper shape without a joint or seam, without welding or riveting. Its design gives true sides and

the beaded edges give unusual rigidity; it is smooth, accurate and durable.

By far the most efficient way of keeping matter standing is on galleys: In the first place,

waste space in dark corners can be used to much better advantage when galleys are used, each holding two or three pages, than when pages are tied up and piled up on shelves. In the second place, type stored on galleys is ready for immediate use for corrections and alterations without the expense of untying the matter and putting it on galleys.

Figure it out for yourself; these double column galleys ($6\frac{1}{4}$ " x $23\frac{1}{2}$ " inside) cost, in lots of 100 or more, but 46 cents each, less discount of $33\frac{1}{3}$ per cent, or 31 cents each net, and they will last a lifetime. Efficiency engineers tell us that any investment in equipment that returns 20 per cent. a year is worth making. Apply this test; suppose you are going to keep a job standing for a year, three pages to a galley. Is it worth two cents a page to save tying up and untying these pages? Is it worth two cents a page to store the pages three deep in some non-productive space? Then we come to the time honored question in printing office efficiency—what is the value of the storing you save?

In MONOTYPE for June will be found a

description of a "home made" galley storage rack used by the Plimpton Press for storing galleys, ceiling high, that is just the thing for use with these pressed steel galleys.

Too many printers think that standing matter is a luxury to be enjoyed only by those who print railway tariffs or rate tables for insurance companies. As a matter of fact, a large percentage of all the orders that pass through a job office are reprints, with more or less alterations, that offer to the Monotype owner, not only extra profits, but also insure the retention of old customers. To those who doubt this we ask these questions: How many times have you been asked to "duplicate this job"? How many times has your competitor been asked to figure on one of your jobs? If you had the matter standing, could he take the job from you? If he knew you had this matter standing, would he try?

The cost of standing matter is greatly overestimated by most printers—this statement refers, of course, to their own calculations whether to "take a chance and keep the type for next year," and not to the legitimate charges they make their own customers for this service. Four square inches of type weigh a pound; exclusive of storage, ten per cent. a year is ample for interest, taxes, and insurance on standing metal on which there is no depreciation whatever. Metal loses about five per cent. in melting from "type to type"; that is, in melting into pigs for the casting machine and in turning these pigs into new type. Therefore, the net loss in keeping four square inches of type, one pound, standing one year is five per cent., if the matter be used within a year and one melting saved. With metal at ten cents per pound this means that the cost of standing matter to the printer is an eighth of a cent a square inch the first year. Of course, to this must be added storage, but space worthless for any other purpose may be used for this. It pays handsomely to carry "repeat-order insurance" by keeping the jobs that reprint standing in Monotype type.

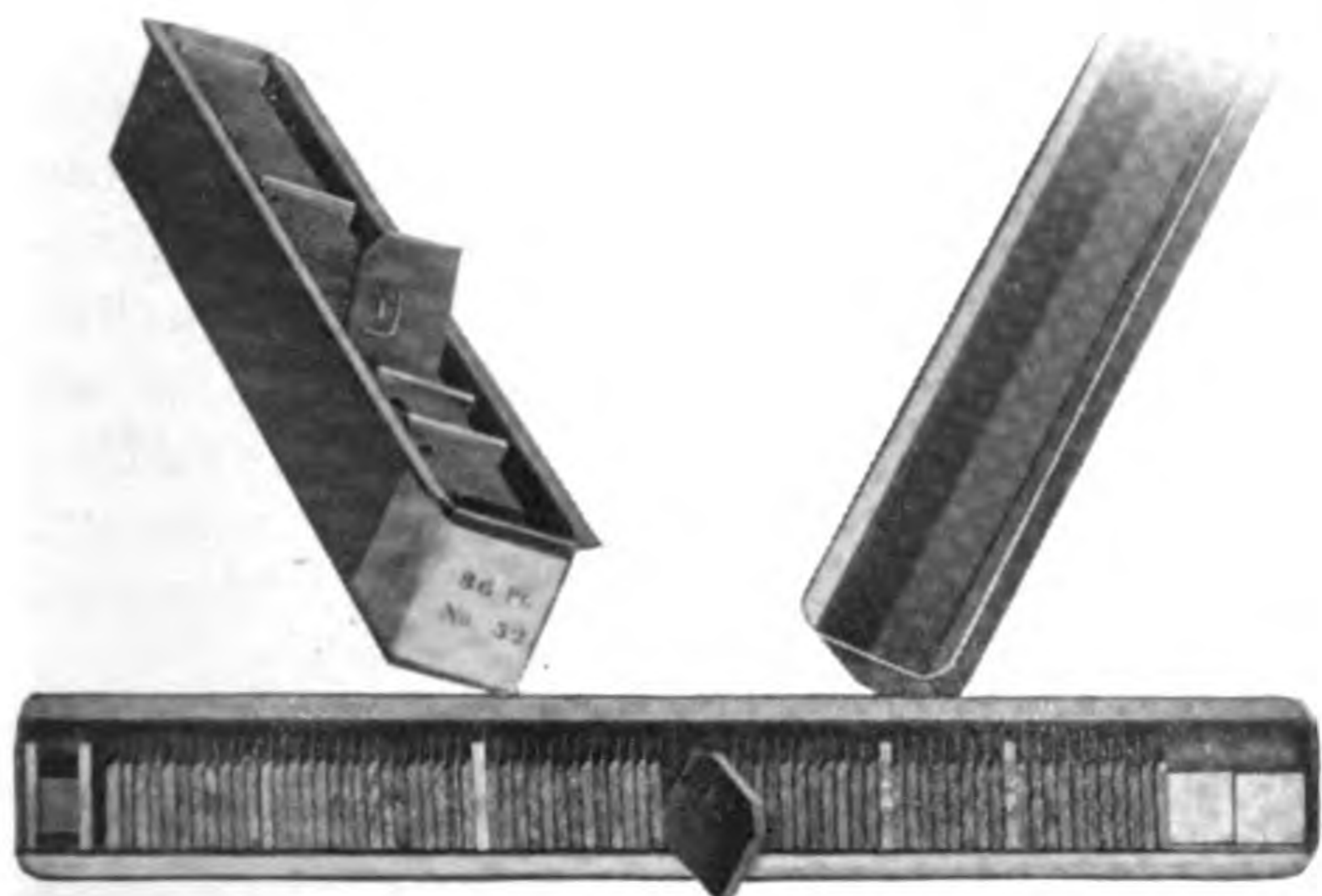


Illustration Showing the Jointless Corner of the Hamilton Pressed Steel Galley

Storage Case for Sorts Matrices

NO NEWSPAPER office is more progressive in adopting short cuts to efficiency in its Monotype department than the *Boston Post*.

Mr. Cecil C. Hockman of the *Post* has recently devised a very neat and compact case for storing fonts of electro-matrices. The whole cabinet contains one hundred fonts of matrices which are carried in



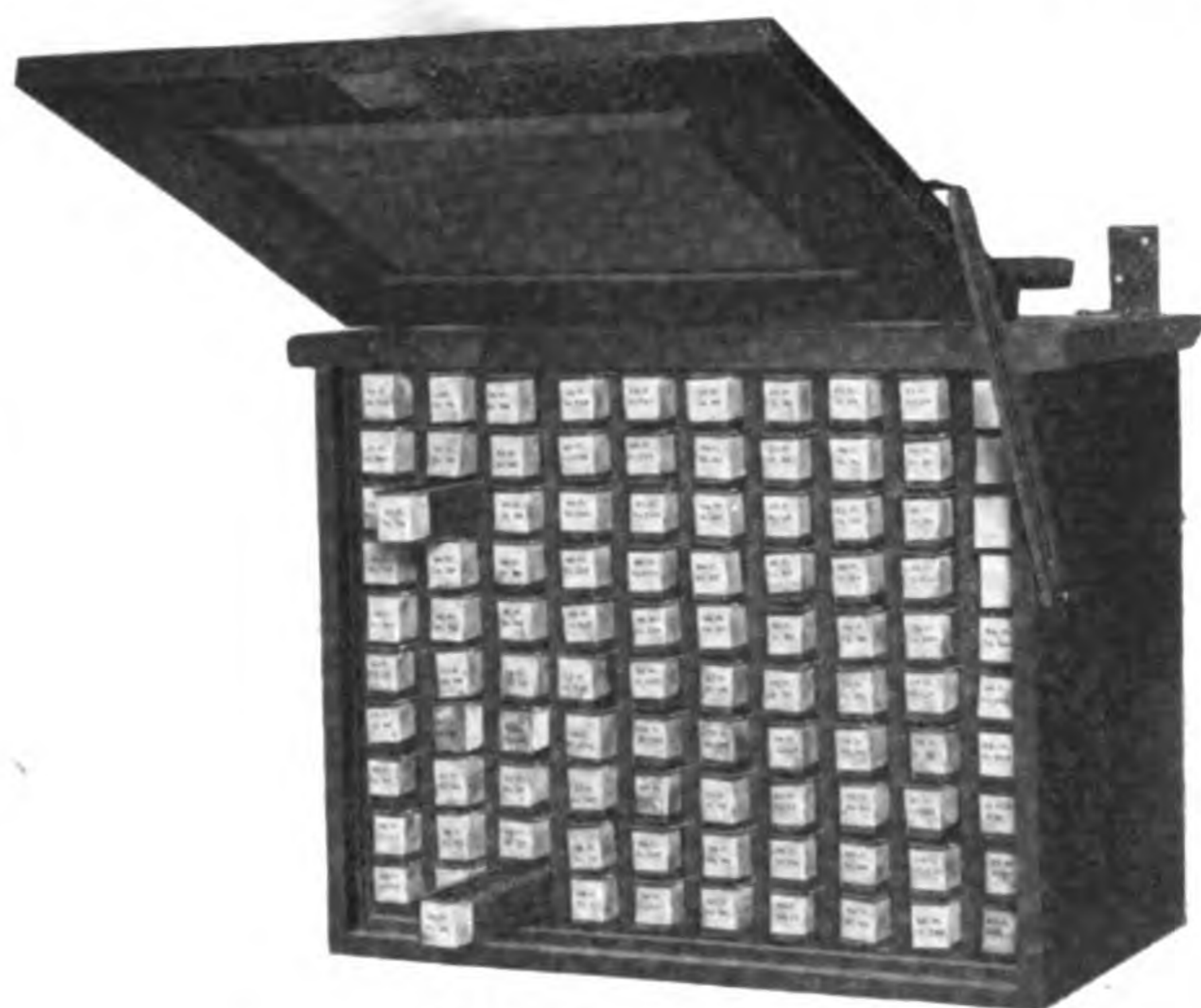
Storage Cans for Sorts Matrices, showing the Flange to fit the Grooves in the Partitions of the Cabinet

separate drawers. The case is about two feet wide, eighteen inches high and fifteen inches deep, and is divided into ten compartments by vertical partitions about one inch thick. Each one of these compartments is large enough to take ten of the small drawers containing the fonts of matrices.

These drawers are made of sheet iron and the upper edges are turned over making a flange about one-quarter inch wide which extends the whole length of the drawer. These flanges slide into grooves on each side in the vertical partitions of the large case, and thereby support the drawers. A carpenter can easily make the wooden case, and it is a very simple matter to have the drawers made by a tinsmith. The matrices in the drawer are not arranged according to the width of the characters as they are when the font is made up in the factory—that is, having all the matrices arranged according to

their wedge positions throughout the whole font but the points, figures, caps and lower case are grouped together, and each group is separated from the next by a slug. The line standard for each font is put in the end of the drawer.

In a newspaper office or in any other office where a great quantity of sorts are cast, it is often a question of casting up merely one or two characters out of the



Storage Cabinet for Sorts Matrices at the *Boston Post*

entire font, and in that case it is more desirable to be able to find the matrix quickly than to have the matrix arranged according to its unit value, and by having them grouped together it is as easy to find a particular matrix as it would be to find a card in a card index.

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For good results, the House Organ takes the lead in the publicity procession.—*Drew's Imprint*.

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Type used in MONOTYPE for November-December. Text pages: 10 and 12 point No. 172E series. Display ads and headings, Nos. 37, 86 and 172 series, Monotype borders and rules.



“Raising Wages by Saving Minutes”

By “MAC.”

THIS subject is of interest to every one in the printing office, from the “devil” to the proprietor or president.

Wage and profit are largely synonymous. The proprietor’s profit is nothing more than his wage for the use of his time, brains and business ability. Is not the “devil’s” wage his profit gained by accomplishing his small, but important task?

Every minute in the composing room has a certain value, especially is this so in the machine department.

A Monotype, when producing, earns at least \$2.00 an hour. If the machine stands idle, there is a loss of more than three and one-third cents for every minute. Therefore, every time an operator increases his production time for the day by as much as one minute, he starts a series of very interesting events.

First, he transfers that minute from the non-productive to the productive column of his time sheet.

In the first place, the minute was not chargeable to any job in the shop. The firm must pay the operator’s wages, insurance, taxes and a number of other necessary expenses and get nothing in return. In the second place, the minute is chargeable to a specific job and not only are expenses recovered but a profit is made and the cost of production has been lowered.

Lower production costs mean lower bids for a certain quality of work, or a better quality of work, for a given price. In either case it means more work for the office. More work means more profit, and more profit means more wages for those who produce the work, especially the one who made the extra profit (or wage) possible.

Almost any proprietor, superintendent, foreman or operator can find numerous ways to save minutes when he is shown just what happens when a minute is transferred from the non-productive to the pro-

ductive side of the time sheet, and even an apprentice, after having these things explained to him, will often surprise the “man higher up.”

The proprietor can raise wages (by saving minutes) by providing pleasant, sanitary working conditions. Frequently this may be accomplished by a very small expenditure of money and very little labor, and will accomplish wonders along the line of efficiency.

The superintendent and foreman can raise wages by furnishing the compositors and machine-operators with readable copy and by a systematic routing of the work through the plant. All poorly written or badly edited copy should be refused or edited before it is turned over to the workmen to set up. Why pay an operator to set matter incorrectly and then pay another workman to make it right? It is much better to edit the copy before it reaches the operator or compositor, as it will save time and worry.

Work should be routed through the plant in such a way that there will be the minimum number of delays caused by waiting for new work, materials, etc. Working over-time today and “standing around” tomorrow has driven more than one concern into bankruptcy.

After the proprietor, superintendent and foreman have each saved their share of valuable minutes, an operator can still save many more minutes by putting a little thought and interest in his work.

The thoughtful operator systematizes his work, as system is worth just as much in the caster room as it is in the office. He will have a certain time for the performance of each of his routine duties. He has a set time to inspect each important adjustment on his machine, to see that it is correct and the parts not badly worn; a time for a thorough oiling of the whole machine; a time to look at all sort cases, marking any that may need his attention. He does not let the machine stand idle while he looks on the floor for a screw that is worth a fraction of a cent. He knows that those few minutes can be saved by having a box of screws in a convenient

place for use. The missing screw lies where it falls, for the time at least.

He is usually busy, but when not working he does not slow down production in other departments by idle gossip with the workmen, but takes an interest in his work and in the well-being and prosperity of the firm, always trying to do something just a little quicker or a little better than it has been done in the past. He realizes that it is only by thought and cooperation on the part of all, from the president down to the office boy, that the greatest efficiency will be attained.

His superiors will readily recognize the value of such an operator, and know that he is an asset to the concern, and in due time he will have substantial evidence of how "saving minutes" virtually means "raising wages."

Hallenbeck-Hungerford Building

THE \$2,000,000 fireproof Hallenbeck-Hungerford loft building, located at 76 to 88 Lafayette St., 42 to 46 Franklin St., and 87 to 95 White St., New York City, and comprising an area of approximately 20,000 square feet, is rapidly approaching completion.

This building of 16 full stories marks a notable addition to the improvements in the new Civic Centre district.

Every device known to engineering skill and a strict compliance with the exacting regulations of the various city departments has been adopted to insure an absolutely fireproof building which will carry the minimum insurance rate.

In addition to an automatic fire alarm, a 100 per cent. automatic wet sprinkler system has been installed to prevent damage by water on floors below,

The Hallenbeck-Hungerford Building has been designed with special reference to accommodating the requirements of heavy manufacturing, at the same time having the finish and equipment of a high-class modern office building. Its massive construction throughout reduces vibra-

tion and sound to a minimum—a feature that will be appreciated particularly by publishers, large printers and lithographers, and those who have experienced annoyance from this trouble.

Elevator, heat, light and power service are available at any hour of the day or night.

In addition there is a spiral chute with distinct and separate slides to send sacks of mail and bundles of merchandise from



The Hallenbeck-Hungerford Building
New York City

any floor to the street without waiting for elevators.

The elevator service is at both ends of the building, thus saving time and possible congestion in shipment or receipt of merchandise from any portion of the various floors.

The third, fourth and fifth floors of the new building will be occupied by the Wynkoop Hallenbeck Crawford Company, one of the largest printing plants in the country and one of the first in New York to install Monotypes.



Death of James H. Bruce

JAMES H. BRUCE, of Nashville, Tenn., who served the United Typothetæ of America as president in 1897, and for fifty years was president of the Marshall & Bruce Printing Co., died at his home in Nashville Sunday evening, November 8th. He had been in failing health for more than two years, and his death was not unexpected, as he had not been able to leave his room for several months. Mr. Bruce was born in St. Louis, Mo., April 7, 1837.



He began his active business life in 1855, entering the employ of Mr. Joseph Barnard, who conducted a bindery. In November, 1860, he was married to Miss Mary E. Couch, who survives him. His death occurred on the fifty-fourth anniversary of his wedding. The firm of Marshall & Bruce was formed by Mr. Marshall and Mr. Bruce in 1865. In 1871 the firm became Wheeler, Marshall & Bruce, which firm was dissolved in 1877, the original firm being continued. Mr. Bruce continued in active business life until illness forced his retirement in 1910. He was a member of the Vine Street Christian Church, Edgefield Lodge 254, F. & A. M., and of Trinity Consistory No. 2, A. A. S. R.

Death of James A. Dorsey

AS WE go to press we announce with sorrow the notice of the death on Saturday, November 21, 1914, of James A. Dorsey, president of The Dorsey Company of Dallas, Texas.

The members of the United Typothetæ and Franklin Clubs of America, and others who had the pleasure of attending the convention held in New Orleans, in

1913, will look back with pleasure upon Mr. Dorsey's genial hospitality, and his very efficient administration as president of that organization.

Mr. Dorsey's business associates have our sincere sympathy in the loss of a kind and sympathetic employer, and printers throughout the country will miss an untiring worker for the betterment of their condition.

The First Duty of an Advertisement

CONSIDER the readers of a newspaper or a magazine: They are not looking for anything in particular. They are not wondering what you will say next. They have neither you nor your goods in mind at all. They are not conscious of your existence. The space you buy merely gives you an opportunity to arrest their attention as they casually turn the pages. The rest is up to you, but the rest must be right. Successful advertising is a peculiar mixture of practical merchandising principles and business imagination. But success is always a question of degree, and the degree must depend upon a just appreciation of this mixture.

Gasoline, in its liquid form, is potential power, but it will not run a motor car. It must be exploded. Beware lest concentration on merchandising principles lets you forget the first duty of an ad, which is to arrest attention. If it fail, and that leaf be carelessly turned, all your thought, care, research, trade work—everything that has been so carefully expressed in the text—is lost. And the appropriation is lost. The reader passes on.

That is why we pay great attention to art, typography, display and atmosphere. It is primary and fundamental.—*Calkins & Holden, New York.*

True efficiency concerns itself with raising the quality rather than with lowering the price of the product.—*Apprenticeship Bulletin.*



“The Monotype Office”

AS AN indication that printers are beginning to appreciate the prestige that attaches to their offices when they operate a Monotype is shown in the letter heading of the Ohio Printing Co., who print directly under the main title of the Company “The Monotype Office.” The big national advertisers, whether they use newspaper or magazine space or do the bulk of their advertising directly through catalogs, are gradually reaching the point where they specify Monotype composition in their orders and contracts because they know that it means printing from new type on every job, or printing from electrotypes made from brand new type. Monotype composition has for a long time been the hall-mark of quality in printed matter, but it is now getting beyond this distinction because the simplest straight matter can be composed on the Monotype just as cheaply as on any other machine, and the printer gets the advantage of quality as a by-product, and “quality pays handsomely”—it is the best and the only lever to raise prices and increase profits.



Buyers of Printing and the Monotype

USERS of Monotypes are not slow in awakening to the fact that buyers of printing are beginning to appreciate the difference between Monotype composition and any other kind of machine composition. Every Monotype plant which sends out to its customers specimens of its type faces in neat booklets or folders is justly proud of the fine typography produced with the Monotype. One of the best of these small specimen books of Monotype faces has just been sent to us by the Industrial Printing Co., of Baltimore, Md., and we cannot resist quoting the following introductory paragraph: “This booklet deals exclusively with our Monotype Department. While our experience has proven conclusively that we can operate Monotypes more efficiently than we could line casters, perhaps the greatest advantage of all has been the increase in our ability to sell. All we have to say is ‘we have Monotypes,’ and we immediately get consideration.”

Making a Good Impression

THE earlier a man begins to make a good impression and uses every honorable means to that end, the further he will go in life.

The business man’s good impression is made first by the stationery, printed matter and advertising literature that he uses. It is of vital importance to the growth and development of his business that he use only such printed matter as will make a favorable impression for his business on the mind of the recipient.—*Quids and Quads.*

This is Not an Airship Gun

IT is a machine of peace—and of plenty, to the printer wise enough to use its product as a selling argument in getting business of the better and more lucrative class. It is *your* machine, too, although under our roof and operated in our plant. We are your experts, superintendents, overseers—what you will; you get the benefit of the machine’s services, of our services—at less cost than you can produce the same quality of composition in any other way whatsoever, machine or hand. Do you doubt? Must you be shown? There is only one way, and we are capable and willing.

MACHINE COMPOSITION—HAND COMPOSITION—MAKE-UP

NEW YORK MONOTYPE COMPOSITION CO.
141 WEST 36TH ST., Bet. BROADWAY AND SEVENTH AVE.

Monotype Face No. 83 (Christiana Bold) and No. 90 (Sensib)

MACHINE - MADE Hand Composition

THE product of the Monotype must not be compared with the product of other composing machines. Monotype Composition is comparable only to hand composition from new foundry type, with the added advantages of speed, cleanness, and lower cost. The average hand compositor requires from one and one-half to two hours to set one thousand ems of straight matter, at a cost varying from one to two dollars per hour; the Monotype gives you the same results at half the cost—and, besides, eliminates distribution. All of our work is proof-read by copy, corrected and revised.

Would you like to have our Specimen Book?

NEW YORK MONOTYPE COMPOSITION COMPANY
141 West 36th St., Bet. Broadway and 7th Ave.

Monotype Face Nos. 85, 86, and 91. Bottom: 12 pt., No. 2705; 8 pt., No. 1805

Two good Trade Paper Ads from the New York Monotype Composition Company, which are characteristic of the times

No. 188J. Job Arrangement C2

Composition Matrices

6 Point No. 188J, 7½ Set

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 a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term 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 learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that he may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

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Ems a to z 17.92

Words to Pica .45

10 Point No. 188J, 11 Set

Monotype Faces

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. 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 learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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Words to Pica .31

8 Point No. 188J, 9 Set

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 of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term 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 learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have already accomplished and are accomplishing throughout all the world. For to

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Words to Pica .38

12 Point No. 188J, 12½ Set

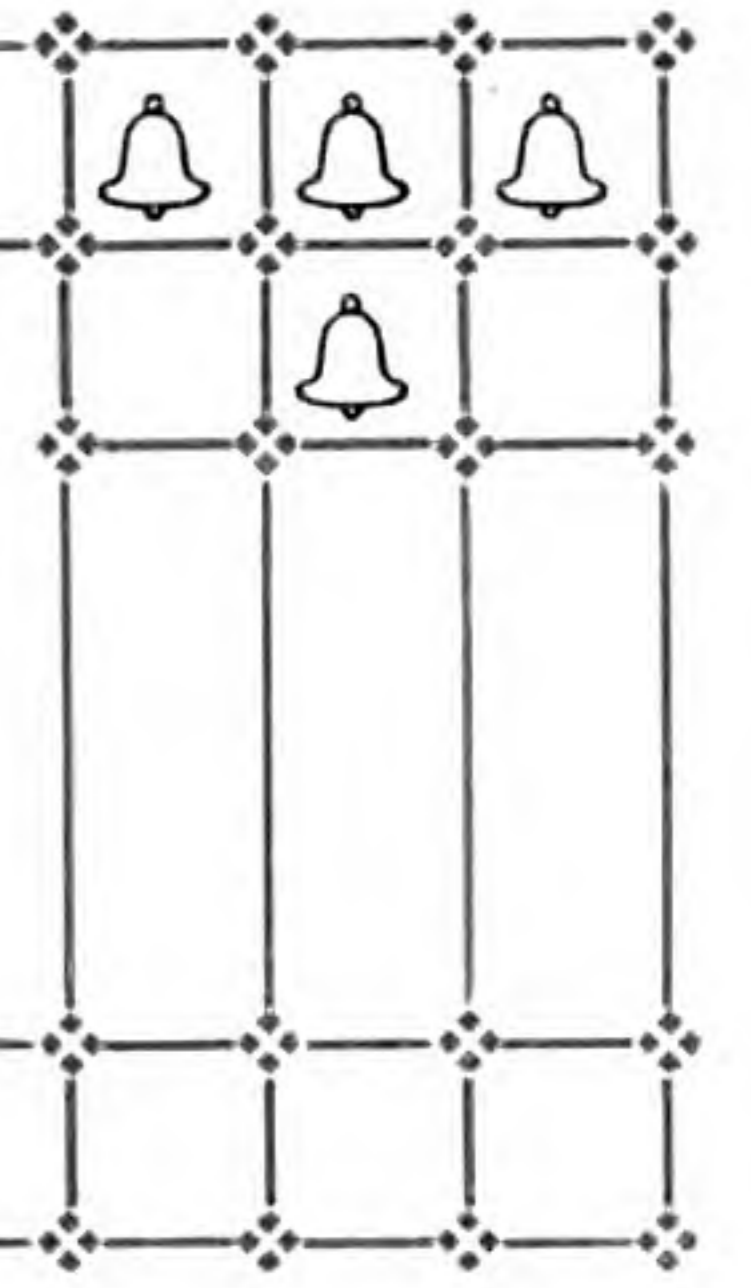
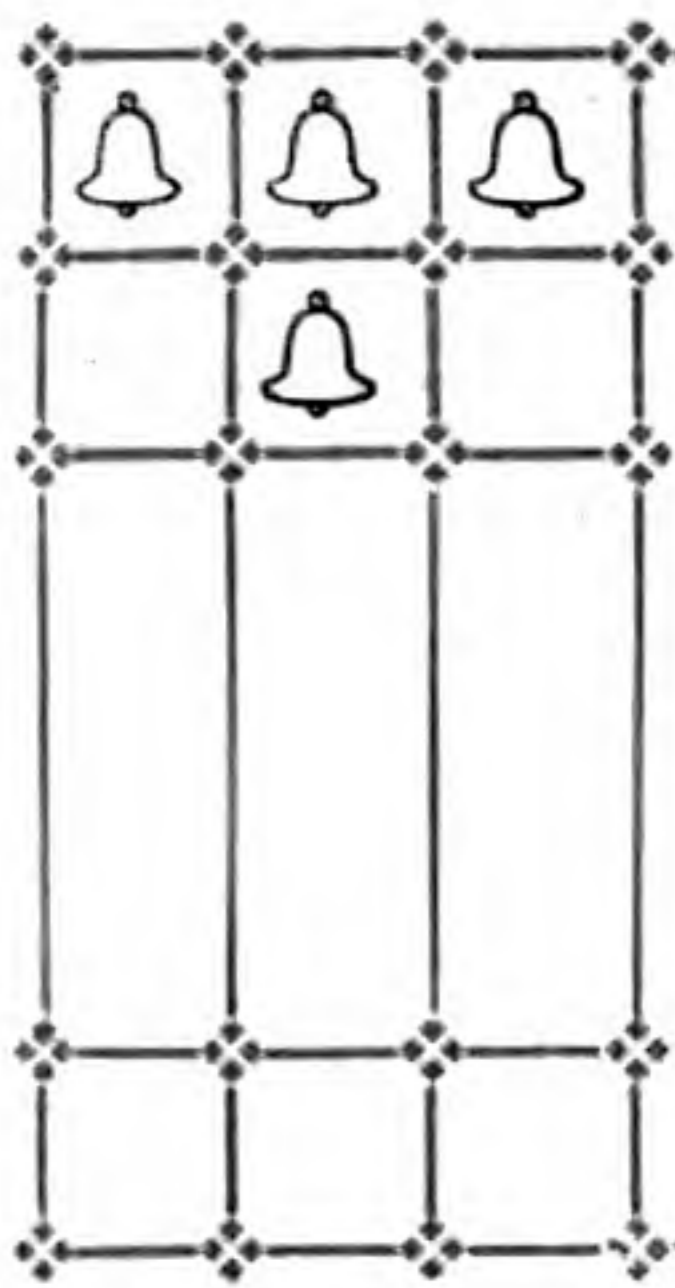
Monotype Faces

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 a clever mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of 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 who

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ABCDEFGHIJKLMN O PQRSTU VWXYZ
\$1234567890

Ems a to z 14.93

Words to Pica .27



MONOTYPOGRAPHY

SPECIMENS OF MONOTYPE COMPOSITION PRINTED FOR PROFIT
BY MONOTYPE PRINTERS

The reason for the adoption of the name, Catalog Service Co., by the Sutcliffe Printing Co., of South Bend, Ind., some time ago, is apparent to those who have had the pleasure of examining some of the masterpieces in catalog art which are Monotyped and printed by this concern. Unusual excellence in typography and design, and careful attention to details, feature catalogs produced for a wide field of industries. An innovation comes in the 28 page catalog, *American Seventy-Seven Planer and Matcher*, printed for the American Wood Working Machinery Co., of Rochester, N. Y. A large halftone of the Planer spreads across the upper half of the two center pages, while across the lower half, a number of half page sheets carry illustrations and descriptions of the different sections of the machine. This catalog has been composed throughout in the Nos. 21 and 37 series. The catalog for the Rustic Hickory Furniture Co., of La Porte, Ind., composed in the Nos. 21 and 79 series, encloses each page of type and illustrations of the furniture in decorative buff borders, while the striking cover is printed from a halftone reproduction of hickory logs with a trade mark in color in the center. The catalog for the South Bend Bait Co., of South Bend, Ind., also features the Nos. 21 and 79 series. In addition to the typography of this catalog, the presswork, which shows the artificial baits in their natural colors, has been very favorably commented upon. It seems hardly necessary to describe in detail some of the excellent catalogs in the 164 series, produced for the Paige Motor Co., and The Studebaker Corporation, of South Bend, Ind. Perhaps the most interesting, as well as the best college year book ever produced is the 1914 *Dome*, for the University of Notre Dame. Nothing like it, from an artistic point of view, has ever come to our attention. The original drawings, the photographs, the typography, decorative effect, and the presswork have been handled in a faultless manner. Three hundred and twenty pages of excellence printed on a Cameo paper in the 164 series, might best describe this work.

The Smith-Grievies Company of Kansas City, Mo., have issued in a condensed form, under the title of *Monotype It*, a very compact specimen book of Monotype composition, from 6 to 18 point, type for the cases, from 6 to 36 point, as well as examples of tabular composition, and other commercial work.

An invitation which is unique and unusual in its arrangement, announces the installation of a complete Monotype equipment, by the George Banta Publishing Company of Menasha, Wis. The first page consists of the announcement and invitation to visit their plant to see the wonders of this machine. The second and third pages contain an interesting description of the Monotype, accompanied by illustrations of the keyboard and caster. The fourth page calls attention to the leading magazines composed on the Monotype, in addition to other interesting facts about the product of the machine.

In the handsome specimen book of Monotype faces recently issued by the Cayuga Press, Ithaca, N. Y., they say in the introduction: "The type faces displayed in this book are the product of the Monotype machine, and an examination of the pages will demonstrate not



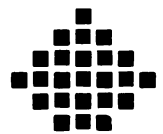
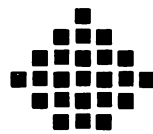
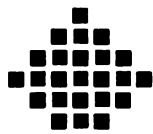
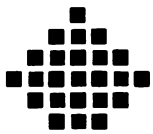
only the versatility of the machine, but the quality of the output." The increasing number of these specimen books, which come in various forms shows, that Monotype users have a keen appreciation of the value of good type faces as an asset to selling good printing.

The Gibson & Perin Co., of Cincinnati, O., have incorporated in their specimen book of Monotype pages, practical examples of their work, in addition to illustrations of their facilities for producing it. The views of the pressroom cannot help but impress their clients that their efforts for quality of production do not stop with their Monotypes, but extend to all of their manufacturing departments.

On the opposite page we show a new Monotype blackletter in sizes, from 6 to 12 point. The display sizes, from 14 to 36 point, are being completed and will shortly be added to our matrix library.

Monotype Composition for Holiday Printing

THE greater part of the richness that is an all-important factor in the making of attractive holiday printing, including announcements, fine books, booklets, etc., must come through the typography and proper selection of good type faces. That is the reason the leading printers select Monotype composition, which gives more legibility and dignity to the printed work than can be obtained from any other method of composition—for Monotype composition, by the accuracy of its spacing, is superior to new foundry type set by hand. A request brings our Pony Specimen Book, which shows over 1200 type faces from which to make a selection.



Lanston Monotype Machine Company
Philadelphia

New York
World Building

Boston
Wentworth Building

Chicago
Rand-McNally Building

Toronto
Lumsden Building