

I·T·U· CONVENTION NUMBER · 1916

MONO TYPE

*A Journal of
Composing Room
Efficiency*

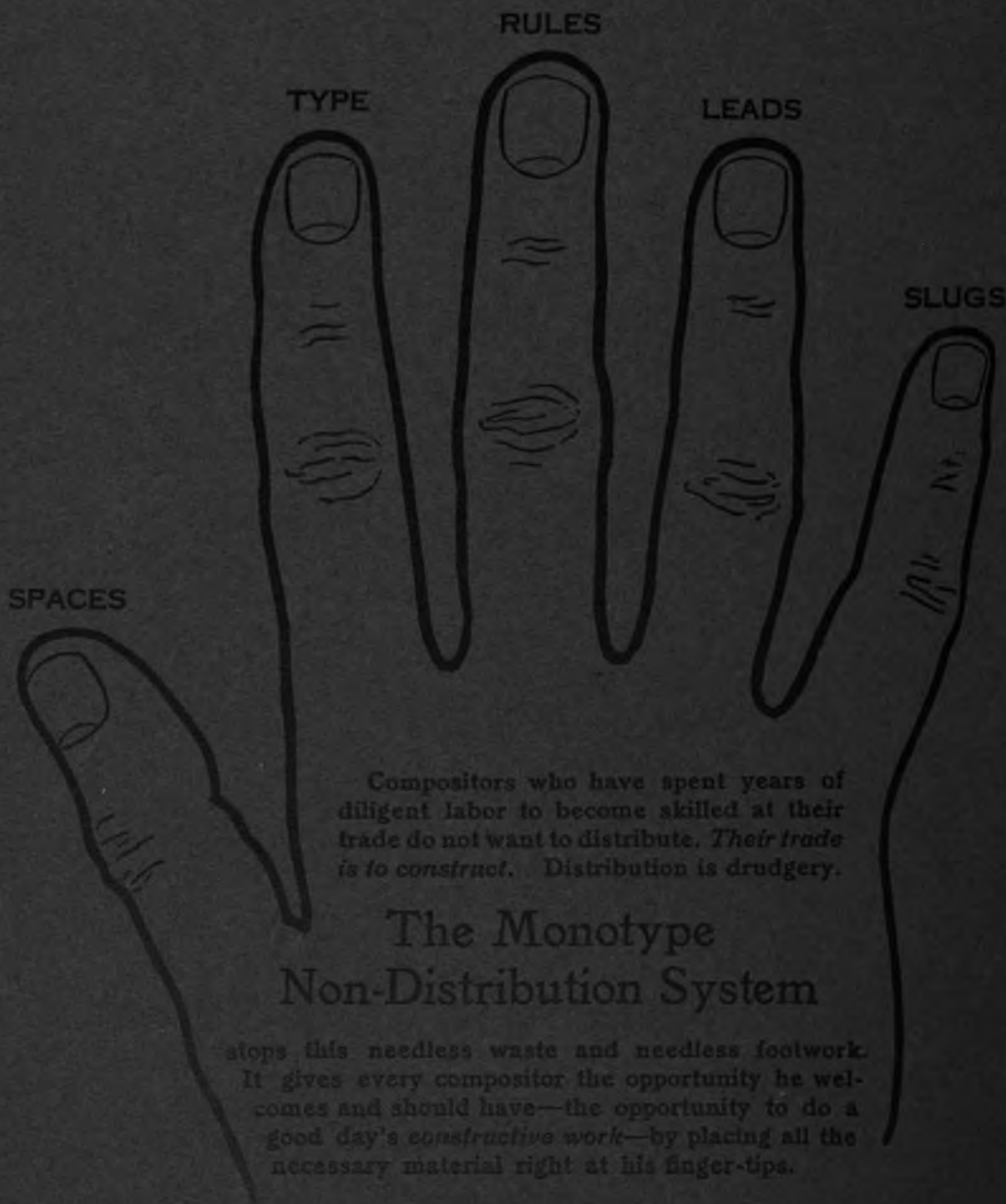
VOLUME IV

JULY-AUGUST · 1916

NUMBER 2

Published by LANSTON MONOTYPE
MACHINE COMPANY · *Philadelphia*

The Monotype Type & Rule Caster
puts all necessary material right
at the Compositors' Finger-Tips



Distribution is Waste—Stop It!

MONOTYPE

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

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VOLUME IV JULY-AUGUST, 1916 NUMBER 2

*A Journal
of Composing
Room
Efficiency*

A Cosmopolitan Printing Office

By MR. H. A. WELLINGTON, Superintendent Composing Room
Con P. Curran Printing Co., St. Louis, Mo.

FROM the days of Benjamin Franklin to within the last few years, the proprietors of printing offices were unanimously of the opinion that their composing rooms were simply an added expense to their press rooms; that the only reason for the existence of a composing room was to make the press room pay. Seldom did they expect to realize any benefits from the many costly additions that they were compelled to install from time to time. And it is also true, in this modern day, that many composing rooms are not a paying proposition, simply because the proprietors and workmen in these plants have not given enough thought to the great question of efficiency in methods of production, and they still continue to wonder why they lose money when every item on their estimates is so carefully checked, time after time.

In October, 1906, I had the pleasure of becoming connected with the Con P. Curran Printing Co. as a Monotype operator. At that time the plant did not exceed 18,000 square feet of floor space, from cellar to roof. In our composing room we had, at that time, some thirty-



H. A. WELLINGTON
Superintendent Composing Room
Con P. Curran Printing Co.

five printers and machine operators. Our composing machine equipment consisted of three Monotype keyboards and two casting machines. A conservative estimate of our tariff output (then the main part of our business) was fifty pages per day.

Mr. Con P. Curran, President and Treasurer of the Con P. Curran Printing Co., saw the necessity of more spacious quarters, and I believe the wisdom of his forethought can be readily understood by glancing at the illustration of our six-story, fireproof building, shown herewith. This building is designed to fulfill all the requirements of a modern printing establishment, having every known modern facility from its own power plant to the up-to-date telautograph job dispatch recorder. Our composing room alone requires a floor space of over 13,000 square feet, and we employ an average of over one hundred compositors the year round, running sometimes three eight-hour shifts and as many as one hundred and eighty in the composing room.

Reverting back to 1907, I am proud of our increased capacity and our increased efficiency.



Curran Building, at Eighth and Walnut Sts., St. Louis, Mo.

In all the growth of this company, efficiency has stood out pre-eminently, and I think I am safe in saying that our success is due just as much to efficient methods as to increased growth in size.

In the tariff department alone the average output exceeds three hundred pages per day. This represents only about sixty per cent. of our business, as we print commercial work, books, catalogs, art works, publications, folders, in fact, every kind of printing known to the industry. Only recently we had a rush in the tariff department and for ten days produced an average of three hundred and seventy-five pages per day.

Many paragraphs could be used to describe in detail our wonderful establishment—the large press room, the modern and up-to-date bindery, the magnificent office equipment, but I will confine myself to the composing room and—the Monotype.

Being originally a Monotype operator, I may seem selfish in giving so much space to our typesetting equipment, but I know from experience that the growth of our composing room has centered around the Monotypes, and, fully as important, the efficient methods we have introduced to operate them. We have today an all-Monotype plant, consisting of twelve keyboards, eight standard composing machines

and one Type-&-Rule Caster, all with the very latest improvements. We have developed our own operators, and it gives me pleasure to have every Monotype representative who calls tell us we have one of the best corps of operators in the country.

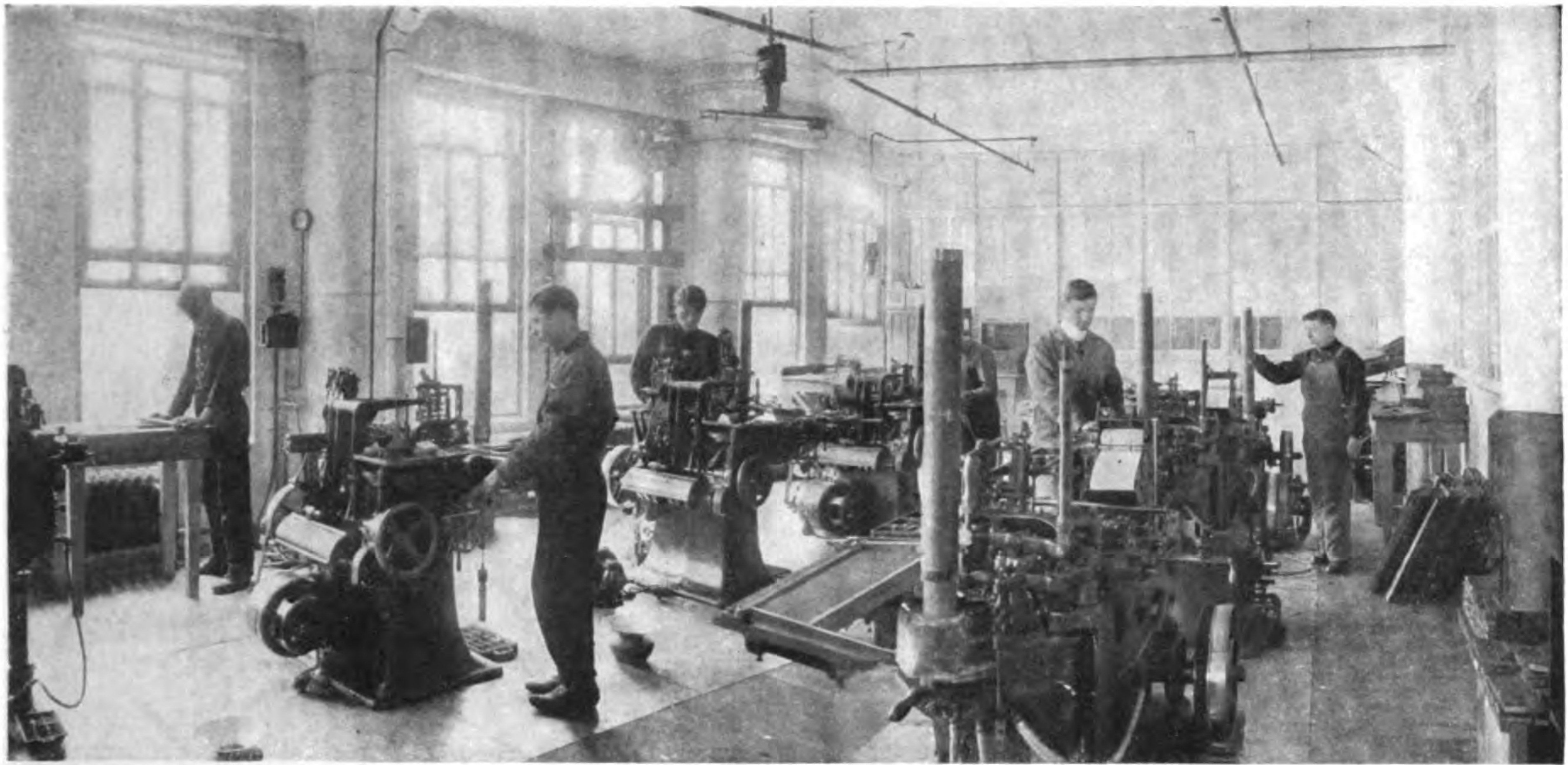
In the tremendous rushes of tariff work which we have, we are saving many hundreds of dollars every week by manufacturing on the Monotype all leads and slugs, as well as 2, 6 and 12 point rules, instead of buying brass rule. We are also relieved of the heavy expense of buying borders, and type, from 5 point to 36 point. We manufacture all this; in fact, we manufacture and set everything used in our composing room.

We have the Repeater Attachment on our keyboards, and cannot say too much in praise of this particular addition to the keyboard, for it has added about twenty per cent. to our former output. Another most commendable feature is the special justifying key, which enables an operator to use as many specially justified characters as he desires, on just the required body widths, eliminating costly hand insertions and the possibility of error. Our work at times



A Section of the Monotype Keyboard Department

requires a great many extra characters on special width bodies, and unless you really had to perform the work you cannot realize the flexibility of the attachment.



Monotype Casting Machine Room, where all the material used in the Composing Room is made

In 1909 we put in one Style D keyboard, and out of a possible two hundred and twenty-five positions in the die case, found that in our layout only one hundred and ninety-seven were occupied. As we use so many extra characters and signs in tariff work, such as braces, rules, and reference marks, we determined to improve this standard layout and put to use the unoccupied positions. After much time and study, we recommended a layout consisting of 221 used characters. The Monotype Company's skilled efficiency men were sent here to investigate this layout, and, with their assistance, it was adopted. We firmly believe it is impossible for anyone, except an operator, to realize the full value of having everything at his finger-tips, and in his matrix case, ready for use.

I cannot praise too highly the new copy-light and electric-lighted, automatic justifying scale. This new unit is only one of the many great things accomplished by your wonderful mechanical experts. It is particularly helpful to an operator in the handling of poor copy, and relieves him of the strain of watching his scale while reading copy and possibly following style sheets at the same time.

We are adopting the complete Non-Distribution system, and it is becoming more efficient every day. We confidently expect this latest system to keep pace with the rapid growth our business is experiencing.

Our composing room is so arranged that every man has an individual frame with all necessary working material within easy reach, and at no time is it necessary for a compositor to leave his frame, disturb another compositor, or pick sorts. Speed counts in our plant, and the percentage of productive time is consequently high at all times.

Our plant, being one of the largest tariff houses in the country, an accurate storage system for pages is a necessity. The illustration of our storage department, on the next page, shows only a part of the space used for storing more than 100,000 pages of tariffs and many thousand standing forms. We have worked out a system whereby a compositor can locate any page, plate, form, or ticket wanted, within two minutes' time.

Our press rooms are equipped with a battery of thirty-two fast, up-to-date job and cylinder presses ranging in size from 10"x15" to 46½"x66". These presses are fed by automatic feeders and each press is equipped with an individual motor. They produce from 1100 to 3000 impressions per hour, which is about as near efficiency as can be found. We find that since the advent of the Monotype, the press-room cost of production has been greatly reduced, as there is practically no make-ready on forms of new Monotype type.

Our bindery is equipped with the most modern machinery, and has kept pace with the



A Section of the Storage System for over 100,000 pages of Tariffs and other standing forms

many improvements that have been made in other departments. All of the type used for stamping and indexing purposes is also made on the Monotype.

This article would be incomplete if closed without mentioning the service given by the Monotype Company. In my position I meet and know a great many Monotype men, and still have the first representative to meet (and I know most of them from the President down) who would not strive in every way, day or night, to lend his time and skill whenever assistance is needed or problems to be solved.

It is needless to say we know from experience that a modern plant cannot be operated efficiently without the Monotype. We have decided there is no class of work in our plant that cannot be produced cheaper on the Monotype than by any other method. Our plant is therefore being operated as an exclusive Monotype shop; we have discarded all other machines for composing type.

Editor's Note: For many years we have numbered the Con P. Curran Printing Co. among our oldest and best friends, and it gives us great pleasure to present the above article by Mr. Wellington, describing this modern and up-to-date office. The Con P. Curran Printing Co. needs no introduction, as its reputation for high-grade printing is already nation-wide.

Mr. Wellington, the author of this article, is well qualified to describe this plant. He has served his time in the Con P. Curran Printing Co., from Monotype operator to Superintendent. Mr. Wellington is also responsible for many labor-saving improvements in connection with the keyboards, casting machines and specially adapted furniture now used in their composing room. He is a real student of composing room efficiency, therefore a real superintendent.



FEW imaginations are equipped with self-starters. It takes time to crank them up.

TRUTH

A WELL-KNOWN company making slug composing machines has just issued from its private printing plant the "Specimen Book of Type Styles."

The mission of this pretentious publication of 1100 pages is to impress the printing world with the commercial possibilities of slug machine composition.

Among the specimens that thus bedeck this book we find many pages from magazines that have been set on the Monotype for years. Of course this fact is artfully concealed, in the hope that the reader will get the impression that these magazines, just like the specimens of mathematical composition, etc., are commercially produced on slug composing machines.

To appreciate the quality of Monotype composition, its close-fitted letters and thin-spaced words, compare these "specimen" pages of the *Saturday Evening Post*, *Everybody's*, *Scribner's*, and *Good Housekeeping*, as produced on slug composing machines by the specimen department of this slug machine manufacturer, with the magazines themselves produced commercially on the Monotype.

A thought:

If a manufacturer will deliberately practice deception like this, in the most costly and most carefully considered publication that manufacturer ever issued, what degree of veneration for Truth can be expected from the representatives of this manufacturer?

"Like master, like man." If you cannot believe the printed words of a manufacturer, what importance can you attach to the spoken words of that manufacturer's representatives?—the men traveling up and down the country disguised as "efficiency experts;" the men who say that since the Monotype has proved a failure as a Composing Machine we have hurriedly devised Non-Distribution, which is only a talking point, because we must sell something.

The Monotype Composing Machine a failure? Ask the *Boston Post*, the *New York Times*, the *Baltimore Sun*, and the *Wilmington Every Evening*, who have favored us with repeat orders for Composing Machines in this year 1916.

So long as daily newspapers continue to install more Monotypes on Repeat Orders, so long as book and job offices continue to replace slug composing machines with Monotypes, we look forward with confidence to failure—the complete failure—of the policy of misrepresentation illustrated by the "Specimen Book of Type Styles" and exemplified by the representatives of the Company issuing that publication.



DEATH OF N. ALLEN LINDSEY

THE printing craft has lost a true pioneer in the sudden death of N. Allen Lindsey, of Marblehead, Mass., on Saturday, July 1, 1916.

Mr. Lindsey began business in an attic chamber "kicking" a job press, and, in spite of all manner of setbacks, built up the large and prosperous house known as N. Allen Lindsey & Co.

Mr. Lindsey was one of the very first printers in New England to install a Monotype, and he has been a true friend and consistent Monotype user for many years.

As a useful public citizen his life was noteworthy, and he will be mourned by a legion of friends and his immediate family and business associates.

The Largest Printing Office in the World

TODAY we are so accustomed to big things in this country that we seem to take them as a matter of course. Indeed, it sometimes seems that we have lost the power of being properly impressed with and stimulated by big things.

Every printer knows that Uncle Sam runs a big printing office in Washington. Many realize that the United States Government Printing Office is the largest printing office in the world, but few indeed are the people who appreciate how big that big printing office is. It's like the Grand Cañon, so big that there is nothing in our experience to measure it with.

Walk for hours through this colossal printing office and you know that it is big—your tired feet insist upon that fact—but you have no real idea how big.

Nor can you get the proportions of the big print shop by talking to the men who work in it, the men who daily pull stunts that would take months in the kind of printing offices we are familiar with. Indeed, the man on the job at the "G. P. O." is a mighty poor publicity agent—he just takes its bigness for granted and lets it go at that.

A great deal of misconception about the Government Printing Office results from the criticism of people who, without knowledge of the real facts, talk about the waste in public printing and the absurdity of the Government attempting to run a printing office at all. Of course, the Government Printing Office prints only what it is ordered to print; the volume of printing is regulated solely by Congress and the Departments. This country of ours is full of different kinds of people with different kinds of interests, and no one person could possibly be interested in all that the Government publishes. Subjects that seem a huge joke to the man in the city are of vital importance to the man on the farm.

Now there are some things too big for private enterprise to handle, and so the people as a whole—the Government—must do them.

Perhaps the Panama Canal could have been built better and cheaper by private enterprise than by the Government, but evidently private enterprise thought that job was too big for it.

The bigness of the Government Printing Office is told in ten figures in the "Report of the Public Printer."

During the fiscal year ended June 30, 1915, the Government Printing Office produced two billion, one hundred forty-one million, one hundred thirty-eight thousand, three hundred (2,141,138,300) ems of composition.

This 2,141,138,300 does not really mean anything to you; like \$30.00 worth of ham and eggs, it is too much for the mind of man to grasp. But try:

Think of a machine operator setting 5000 ems of corrected matter per hour, eight hours per day, six days a week, fifty-two weeks in the year. It would take that operator more than one hundred and seventy-one years to set that string.

Try again:

If all this 2,141,138,300 ems had been six point solid, newspaper measure (thirteen picas), it would have made a column of type more than one hundred and ten miles long.

During the same year the Biggest Printing Office in the World made 13,190,120 square inches of electrotypes and

stereotypes. That does not seem much, does it? However, these plates would make a pavement ten feet wide and a mile and three-quarters long.

Besides printing a few postal cards (1,038,063,199) and some money-order books (677,542), one hundred and sixty-three thousand, four hundred and thirty-one (163,431) forms were sent to press, and from these forms were printed one billion, one hundred and twenty-seven



Corneli Ford

million, one hundred and fifty-five thousand, five hundred and eighteen (1,127,155,518) impressions.

The executive problems of the "G. P. O." are told in the last paragraph: 163,431 forms sent to press, and *the average number of impressions per form was less than seven thousand.*

Just a few figures about the Monotypes in the Government Printing Office, by far the largest battery of composing machines in the world.

This modest equipment consists of one hundred and twenty-six casting machines and one hundred keyboards.

In the year ended June 30, 1915, these machines produced one billion, two hundred and forty-one million, eight hundred and sixty thousand, two hundred and fourteen (1,241,860,214) ems of composition, or *fifty-eight per cent. of the total output.*

Besides setting all the tabular matter, these Monotypes turned out considerably more than one-third of the straight matter.

But that is not all: The Monotypes made all the type used in the office except \$17.80 worth, which was purchased.

And then, besides that, the Monotypes maintain the Non-Distribution System, for the Biggest Printing Office in the World was among the first to appreciate that Non-Distribution is the greatest composing room economy since the invention of hot metal composing machines.

To maintain the Non-Distribution System and to supply type for the alteration of tons and tons of standing matter, the Monotypes, besides producing fifty-eight per cent. of the total output of the office, make about eighteen thousand pounds of type each month.

Recently, an inventory was made of all the Monotype metal in the Government Printing Office—standing matter, jobs in process, type in cases, etc.—which amounted to one million, one hundred and fifteen thousand, nine hundred (1,115,900) pounds.

The type-purchase ledger of the Government Printing Office tells what the Monotype has done for the printing industry:

Prior to the installation of composing machines (five-year period ended June 30, 1904) the Government Printing Office type purchases averaged \$77,816.48 a year.

For the first three years that Monotypes were in the "G. P. O." they were used exclusively as composing machines and were not equipped for casting type larger than 12 point. During those three years the annual type bills averaged \$10,476.45.

Last year the type bill amounted to \$17.80.

Thus in the Biggest Printing Office in the World we see, just as in offices using only one Monotype, that the value of the By-Products of the Monotype—type, rules, leads and slugs—pays all the maintenance cost and a handsome return on the investment in Monotypes.

But, after all, it is the organization, the men behind the machines, that make a business great. Measured by that standard, the Government Printing Office is indeed a great institution.

It is the fashion to regard a Government job as a soft snap. Perhaps this belief comes from the unfortunate fact that the Government, unlike our great corporations, has no pension system for its civil employees. There is no provision to retire the old employees after years of service; they keep on working as best they can, for no administration would be heartless enough to put them out.

But if you study the rank and file of the Biggest Printing Office in the World, and especially the executives,

you cannot but be impressed with their ability and earnestness and their pride in the Big Shop that gets results, quietly and easily, without fuss and without friction.

For example: last summer the Monotype machinists rebuilt all of the Monotype casting machines. Every improvement we have made was applied, and the machines are now as up-to-date as brand-new machines from our factory. Of course, this is a remarkable demonstration of the value of our unit system of construction, which enables Monotype users to apply our new units and thus keep their old machines new. But, quite as much, is it



A view of the largest battery of composing machines in the world. The Government Printing Office at Washington, D. C., operates 100 Monotype Keyboards

evidence of the ability and spirit of the Monotype men in the office, who, without any outside assistance, completely rebuilt these machines, from ten to twelve years old, while handling the regular work of the office.

As a continuation of this policy of keeping the equipment up-to-date, we have just received the Government's order for forty-seven Style D Keyboards, equipped with all our improved units, the 90-em Scale, the Electric Light Unit and the Automatic Repeater. These forty-seven new Keyboards will replace all the old Style C Keyboards in the Big Shop. Few readers of *Monotype* know what the Style C Keyboard is, for they have been entirely superseded in commercial offices by our standard Keyboard with the universal typewriter arrangement of keys.

The spirit that makes an organization begins at the top and works down. The present Public Printer, the Hon. Cornelius Ford, took office in July, 1913, and three years have given him the opportunity to impress his personality upon the "G. P. O."

"The Best Public Printer in years" sums up the statements of the men in the Big Office. Perhaps these men expected that, because of Mr. Ford's long connection with the labor movement, they would find him an "easy boss." In the best sense he is. Always approachable,

sympathetic, he is keenly interested in improving the working conditions in the office; but he expects, and gets, the improvement in efficiency that should logically follow. In short, when record is made of the fact that Mr. Ford is an ardent baseball "fan," you know the type of man; enthusiastic, a good rooter for what he believes in, keenly appreciative of the man who plays the game and makes good, but with no use for the "dub" and the "bonehead."

Mr. Ford's own "batting average" you can find in the official records of the office. In spite of the fact that he has spent more on improving the equipment under his

ANOTHER MONOTYPE GOVERNMENT PRINTING OFFICE

TRULY, the Monotype is cosmopolitan. It speaks all languages and is at home in all countries. We take pleasure in adding to our list of Government Printing Offices using Monotypes, the Kasmir State Press of Jammu, British India.

This printing office, located high among the Himalaya Mountains in Northern India, has just installed a complete Monotype equipment to be operated by Indian (Dogra) compositors.

But the most significant thing about Monotypes in Government Printing Offices is not that the "versatile machine" finds its way to all corners of the earth, but the flattering record for Repeat Orders in such offices:

To-day there are two hundred and thirty-six Monotypes in use in the printing offices of twenty-six different Governments, and all of these Monotypes, except seventy-three, were installed on Repeat Orders.

Twenty-six Governments use Monotypes. In this record the United States Government is counted only once, although, in addition to the one hundred and twenty-six Monotypes used in the Government Printing Office at Washington, our Government also operates Monotypes in the Canal Zone, at West Point, at

*Fortress Monroe, and the Carlisle Indian School, at Carlisle, Pa., where the Monotype is used in the production of *The Carlisle Arrow* and *The Red Man*, two publications issued by the students of that school.*



IMITATION IS THE SINCEREST FORM OF FLATTERY

NOT satisfied with trying to make a Monotype out of slug machines by multiplicity of models and added facilities, the makers of slug machines published an advertisement in the trade papers for June, 1916, in which they plagiarize our slogan "Continuous Production" with the words "Continuous Composition."

Like most of their efforts, however, it falls short of making good. Continuous composition is possible on any typesetting machine or in any composing room by any process, but it is far from being continuous production, which means the entire elimination of waste time. The Monotype system of composing room efficiency alone attains this standard.



A TOOL is but the extension of a man's hand, and a machine is but a complex tool.—*Henry Ward Beecher.*



A view of the largest battery of composing machines in the world. The Government Printing Office at Washington, D. C., operates 126 Casting Machines

charge than the office has spent for years—and, of course, under the Government's system of bookkeeping all such improvements are charged directly to the cost of production—the total expense for maintenance and operation of the Government Printing Office for the fiscal year ended June 30, 1915, was \$297,680.62 less than for the previous year. As the result of his policy of improving the efficiency of the equipment of the office, Mr. Ford has made a reduction of two and one-half per cent. in the scale of prices the office charges for departmental printing. In his last report Mr. Ford says: "I propose to do the Government printing and binding at as low a figure as is possible and at the same time conform to the law directing that work shall not be done at less than cost"—and Mr. Ford is doing just that.



TYPE FACE USED IN THIS ISSUE

THIS issue of *Monotype* is composed in Monotype No. 78 series, an old standard face, first cut by a famous English type founder, and has had long and dignified use. This No. 78 series composes well in masses, having strength and color not found in most Roman faces. Made in all sizes from 6 to 36 point, both in Roman and Italic, it will be found suitable for any class of work.

These Men Show You

MR. M. G. SCOTT, President, International Typographical Union, says:

"Through the maintenance of its free school of instruction the Monotype Company has rendered a service of inestimable value both to individual members of the International Typographical Union and to the printing industry. This school, which is in charge of competent and experienced instructors, has given to many of our members an opportunity to increase their earnings which they could have obtained in no other way. In the average printshop, time is considered too valuable to be devoted to the instruction of apprentices and journeymen who desire to become operators or machinists. The Monotype school is well equipped for thorough instruction in both branches, and its success is the result of careful planning and systematic training."

MR. WALTER W. BARRETT, First Vice-President, International Typographical Union, says:

"I have been a close observer of the school conducted by the Lanston Monotype Machine Company for a number of years because of the bearing a school of this character might have upon the affairs of the Typographical Union, particularly if not conducted along the proper lines.

"It is quite natural that I would have a strong personal interest in the Monotype school, because I formerly operated a Monotype keyboard and have, therefore, been in close touch with it for a number of years.

"I feel that it is only proper that I should at this time direct the attention of the members of the Typographical Union to the fact that through the Monotype school they have an opportunity of learning to operate a machine which will increase their skill as printers and enable them to increase their wages materially."

MR. J. W. HAYS, Secretary-Treasurer, International Typographical Union, says:

"For a number of years I have been very much interested in the work of the instruction department in your factory and have paid considerable attention to the result of the instruction of the school among the members of the Union.

"I have found in all cases that the school was conducted in the best possible manner and that the result to those of our members who desired instruction on machines was of such character as to make them competent operators and capable of earning good salaries.

"I take advantage of every opportunity that presents itself to advise our members to learn the Monotype. I believe that it is worth the time spent and that it is a good financial investment for any of our members."

MR. CHAS. HERTENSTEIN, Member Committee on Apprentices, International Typographical Union, says:

"The young man who has graduated in the printing trade makes a serious mistake if he does not take advantage of the opportunities afforded him to learn the operation of typesetting and typesetting machines. With that knowledge added, he need fear no lack of employment.

"Being familiar with the methods of instruction in vogue at the school of the Lanston Monotype Machine Company in Philadelphia through a personal investigation, I unhesitatingly advise all young journeymen to take advantage of its benefits. The instruction at this school is systematic, thorough and complete. I know of many graduates of this school who are now holding down lucrative positions. No ambitious printer should pass it up."



M. G. Scott



Walter W. Barrett



Chas. Hertenstein



Leon H. Rouse

The Printers' Opportunity—

on the Way to Success



J. W. Hays



B. G. Brady



Wm. Young



Arthur L. Jackson

MR. B. G. BRADY, Member Committee on Apprentices, International Typographical Union, says:

"As there is an increasing demand for Union keyboard operators, I visited Philadelphia and made a thorough study of your instruction methods there.

"I found you greatly interested in co-operating with skilled compositors to learn your machine, and through your courtesy the Boston Monotype Keyboard School was established. This is operated jointly by the Boston Typographical Union and the Monotype Company. Several first-class operators have been developed in this school, and the school is fully justifying its object, namely, to permit thoroughly competent hand compositors to become first-class Monotype operators.

"I consider that your free school in Philadelphia offers such men an exceptional opportunity, for the printer possessing a thorough knowledge of the trade is able to command compensation for his services in excess of the average wage.

"I congratulate you particularly upon the character and ability of the instructors you employ. They have much to do with the great success of your instruction methods."

MR. LEON H. ROUSE, President, New York Typographical Union, No. 6, says:

"In reply to your inquiry as to my opinion of the Monotype school, I have this to say: After making an investigation of the school and observing very carefully the methods pursued by the Company, I am convinced that it is one of the most practical that I have ever seen. The point that stands out most strikingly to me is the strict scrutiny of applicants as to their competency as printers. I have always contended and always will contend that any typesetting or typesetting machine should be manned by practical printers, and I am very glad to see that the Monotype Company is insisting that none but printers become students in their school.

"I believe that Union printers should avail themselves of this splendid opportunity of free tuition."

MR. WM. YOUNG, President, Philadelphia Typographical Union, No. 2, says:

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

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

MR. ARTHUR L. JACKSON, President, Baltimore Typographical Union, No. 12, says:

"My investigation of your school and your methods of instruction prompts me to recommend a course in your school to all printers, and particularly to the younger element, who will naturally be expected to meet and master the revolutionizing innovations that will so materially affect the future of the printing industry.

"No printer with a disposition to keep up with the development of the industry can afford to neglect the liberal opportunity presented by your Company to acquire a knowledge of the Monotype; knowledge that will undoubtedly prove of decided financial value.

"I urge upon all Union printers the necessity of being prepared to meet the ever-changing conditions affecting the printing industry and to embrace this opportunity."

The Monotype Free School

Preparedness for the Printer

By ARTHUR L. JACKSON

President of Baltimore Typographical Union, No. 12

ALITTLE more than a generation ago the compositor felt secure in his position as a competent journeyman with the ability to produce with hand-set type an attractive piece of job work, or to speedily "set" a piece of "straight matter" with few errors marked on the margin of the proof.

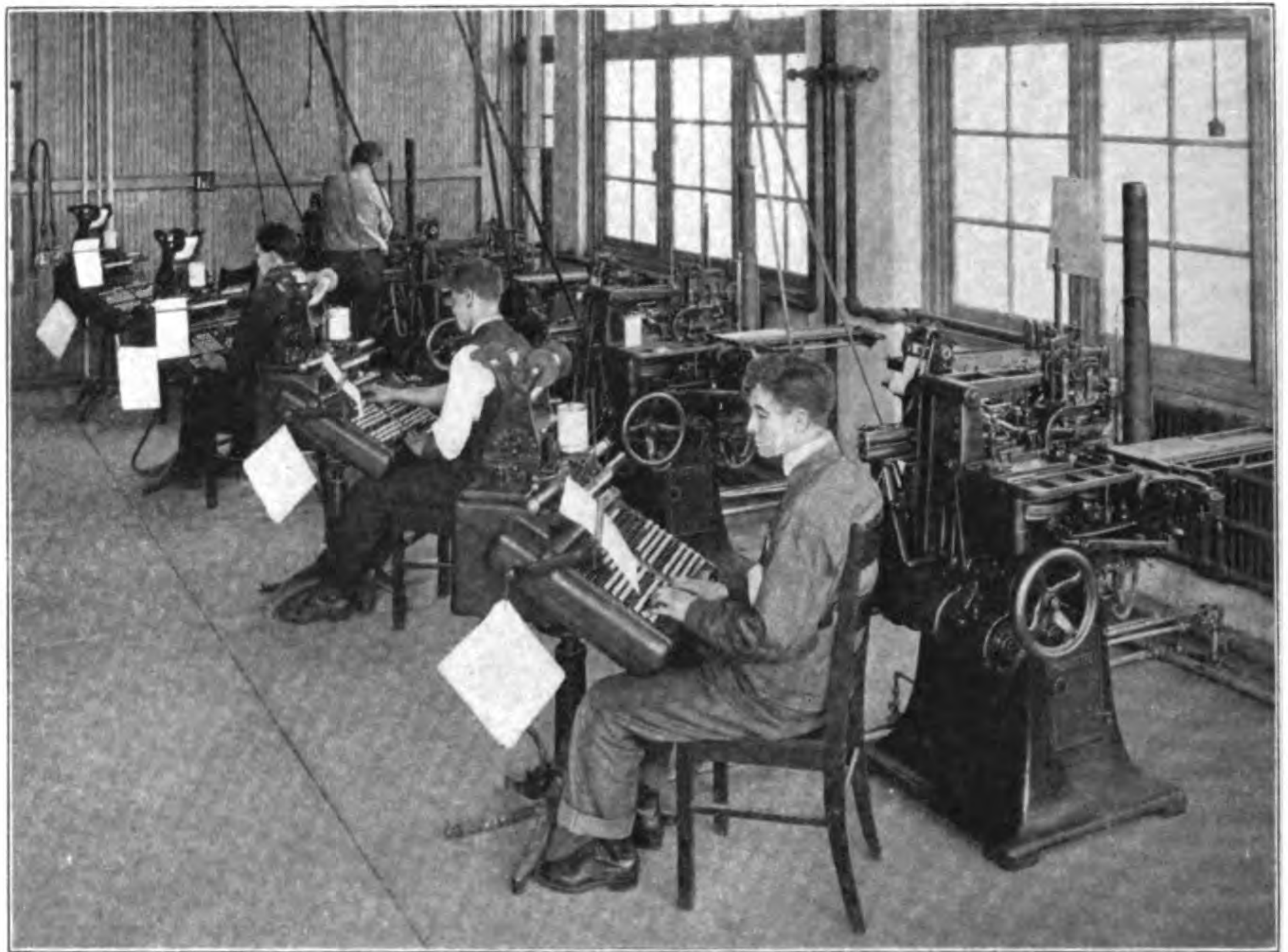
But the coming of the typesetting machine revolutionized the printing industry, and it is now necessary for the printer who wishes to make progress to grasp—perhaps I should say seek—the opportunity to learn at least the keyboard manipulation of the typesetting machines now in general use in the industry, and which are here to stay.

The experience of the writer in an endeavor to master the detail of manipulating the keyboard of the linotype machine will never be forgotten. It called for six weeks of hard work, ten hours daily, without any remuneration and under conditions which do not prevail at this time, and all this after having worked for several years as a journeyman compositor, at piecework.

How different today! For the Union printer with a desire to develop, by means of the Monotype, there is little to sacrifice other than the time required to perfect himself in that branch of Monotype work which he may decide to take up.

The first step is to secure from the Lanston Monotype Machine Company, of Philadelphia, an application blank. This Company offers special inducements to members of the International Typographical Union to become Monotype keyboard or casting machine operators.

No tuition is charged, and the only cost to the student is that of transportation to Philadelphia and his living expenses while completing his course at the School, which is connected with the factory at Twenty-fourth and Locust Streets.



This Department in the Monotype School is devoted entirely to the Instruction of Combination Operators

The Company will recommend to the student desirable living quarters, which can be secured within ten minutes' walk of the School, and will keep in touch with his home life.

There are three courses at the School—the Keyboard, the Casting Machine, and the Combination.

The time required for acquiring proficiency in keyboard manipulation is from six to eight weeks, dependent, of course, upon the individual effort of the student.

To my mind, the Keyboard Course offers the greatest inducement to the average printer, those of us of a mechanical turn of mind being in the minority.

The student is assisted by a corps of five experienced instructors, who devote their entire

time to answering questions and to practical demonstration.

In the School there are 29 keyboards and 33 casting machines, occupying 4200 square feet of floor space, thereby insuring to the student an uninterrupted course of training, with plenty of elbow room.

Instruction is first given the student in the principles of the Monotype System, then the correct method of fingering, with the injunction to "always hit the same key with the same

Departure from the School does not mean that the student's course is ended, for the Company follows up his work either through correspondence or visits made by its inspectors.

As a last word, I would urge upon all Union printers the necessity of being prepared to meet the ever-changing conditions affecting the printing industry, and particularly those who are about to enter the ranks of journeymen or who have but recently become such.

Be prepared!—get wise to all the innovations and embrace the opportunity afforded you to learn the Monotype.



CRAFTSMANSHIP

THE study of specimens of the best work of our fellow craftsmen is instructive, and enables us to judge what is best in typography, press-work, paper and binding, as well as general arrangement and style.

From such study we learn what to accept and what to reject, and it is from the latter that we learn more than from the former, for oftentimes we appreciate without knowing "why." We like a thing because it pleases our senses, and we do not trouble to analyze "why." The blatant and the ugly jar, and the negative in us becomes aroused.

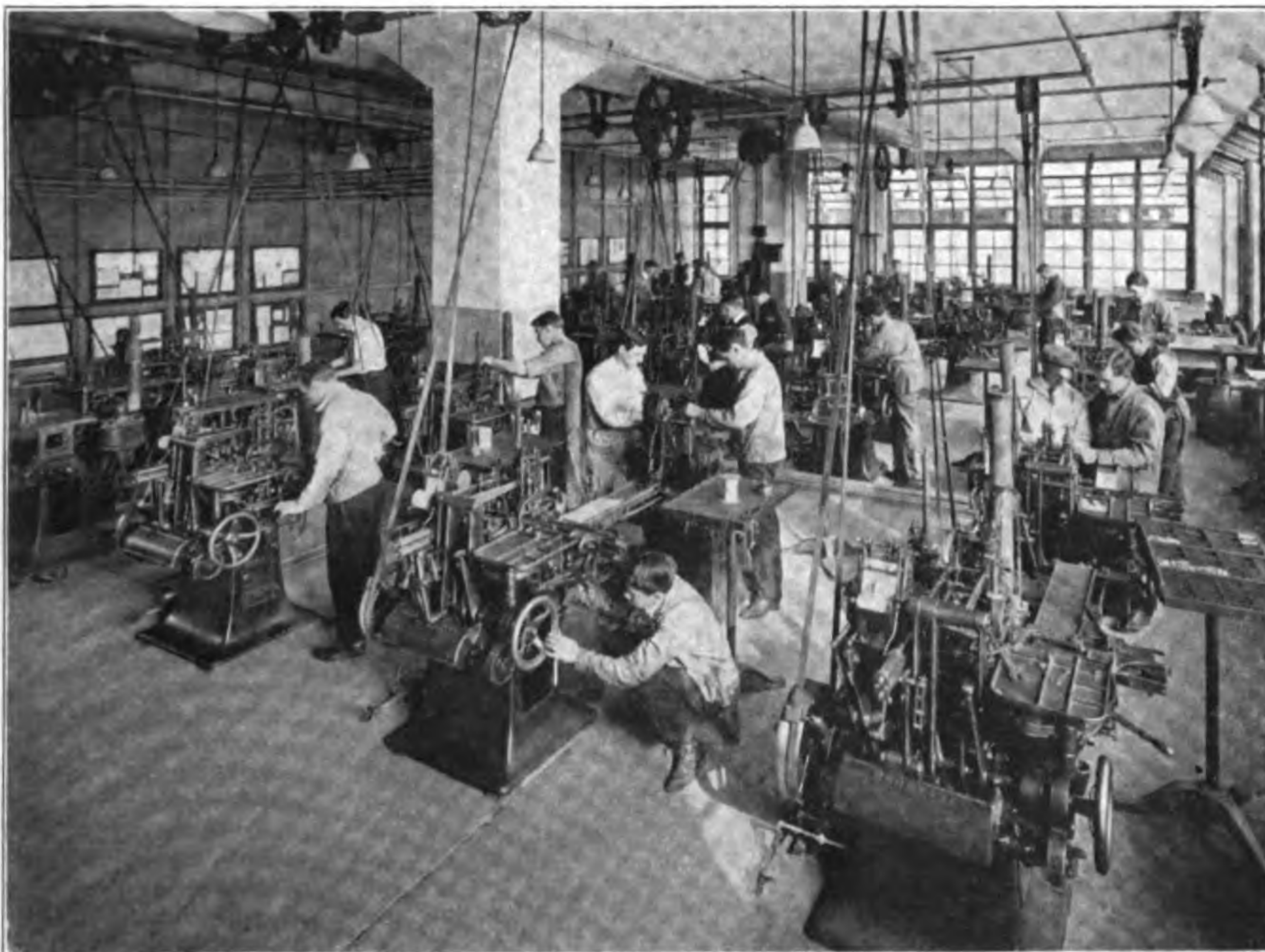
The study of things beautiful superinduces a desire to create the beautiful. Printed matter is the medium for the

conveyance of information, and it is desirable that such information be conveyed to the brain via the eyes in the most pleasing manner, in order that the impression shall be permanent.

"Suggesting the most with the fewest touches" is a simple definition of art as applied to the printed page. Elaboration is costly. Simplicity is inexpensive. Properly laid out, the cost of printed matter is less than where jobs are allowed to muddle through. Jobs in which there is a correct proportioning of type area to paper area are stronger in their appeal to the appreciative faculty, more lasting in their effects, and cheaper to produce than are the jobs which consist simply of a mass of type printed on a piece of paper.



CLEANLINESS is an incentive to higher grade work. Keep your plant clean, keep your type and rule new, and the character of your finished product will regulate your remuneration.



This Department of the Monotype School is devoted entirely to the Instruction of Casting Machine Operators

finger." He is shown marked proofs of all matter set, and is required to correct such proofs at the case, in order that he may be impressed with the advantage of setting a clean proof.

Training is given in tabular exercises and special attention has been given to the preparation of test copy, in an effort to develop proficiency in every branch of the work. At no time during the course is quality sacrificed for quantity.

Students at the School become, in a sense, members of the Monotype organization, and upon the completion of their course are conducted through the factory and are thus made familiar with the different units of the Monotype and how they are constructed.

THE BOSTON KEYBOARD SCHOOL

THE MONOTYPE SCHOOL for teaching keyboard operators, which was opened in Boston a short time ago, has proven most valuable to Union compositors who, while ambitious to become Monotype operators, could not conveniently attend our school in Philadelphia.

This school is the result of co-operation between the Boston Typographical Union and the Monotype Company, and is proving a great help to the members of No. 13 as well as to Monotype users throughout New England in need of keyboard operators.



Clean, well-lighted and airy quarters are furnished for the comfort of students at the Boston Monotype School

The following appreciation of this school is quoted from the *Typographical Journal* for April, 1916:

"Down at 44 High Street, where bustles the traffic of a great city, you will find that unique auxiliary of No. 13, the Monotype Keyboard School. This school is under the scientific tutoring of Herman Libavin, who comes to his Boston assignment with medals all over him attesting his cleverness as an operator and as an instructor.

"Let us tell you about this school: It is set up in a clean, well-lighted and airy room. There are four keyboards and a caster. The hours are from 1:30 to 5 in the afternoon and from 6:30 to 10 in the evening.

"Relieve your mind right away if you have had any apprehension that this task of learning to operate the Monotype is an extraordinarily difficult one. Any printer of ordinary brightness and ambition can, under the comprehensive system of instruction to be found in this school, equip himself inside of six weeks so that he will have a commercial value as an operator of this machine. The system taught for operating the keyboard will be a help, rather than a hindrance, to the operator of the linotype, and this class of students usually make good in a hurry.

"Reports coming from most reliable sources affirm a fact which must be patent to all who have taken the trouble to observe, that the Monotype grows more popular every day. The last year was the most prosperous one in the company's history, and the prospect of beating its predecessor's splendid record is assured to the year we now live in.

"In view of this fact, what shrewd member of No. 13 can afford to let an opportunity of learning to operate this wonderful machine escape him, particularly when this knowledge can be acquired for the asking? Could anything be of more practical value to you, and can you think of anything useful you can gain with a smaller outlay? Ambition to succeed and stability are the only tools you require

to equip yourself in an all-round way that will make your services in demand almost all the time. Many men are going to be needed to man the batteries coming out of the Monotype Company's factories each year. Shall this work be done by Union men? If you say yes to this question, we will quickly ask you another: How are Union men going to do this work if indifference is going to keep them from learning how to do it? And still another: What is going to become of your knowledge of the printer's trade when the Monotype introduction has displaced you and you are out looking for a job, while all the time jobs are hanging on the hook which you cannot fill?

"It is a vital question in the life of your Union, this machine printing business. Some of you may have been resting easily in the thought that the crisis had passed, but it has not. There are still many problems to be solved, and this is one of them. Are you one who is helping in the solution of awkward questions concerning your trade, or are you among those who are trying to hang millstones about

the necks of those who are; those who look into the future; those who can see far enough ahead in life's battle to apprehend and prepare to overcome some of the obstacles which beset the pathway of progressive trade unionism? Give this subject a little earnest thought, and Boston's Monotype School will never drop out of sight because of a lack of students."



BRANDON'S ANNUAL PICNIC

ON Saturday, June 17, 1916, the employees of the Brandon Printing Co., of Nashville, Tenn., banished the nightmare of "rushes," the intricacies of "hour costs," and the tragedies of spoilage, etc., to enjoy their Seventh Annual Picnic at Smith's Grove, where the day was given over to unalloyed pleasure.

The handsome program displayed a large lunch basket on the cover, labeled "preparedness," and was most unique. The inside pages, profusely illustrated with appropriate wash drawings and printed in colors, announced the events of the day, which consisted of dancing and athletic events of every description.

The spirit of this most enjoyable occasion is expressed in the following paragraph quoted from the program: "Leave the 'Shop' and your grouches behind, give us the benefit of your smiles, the encouragement of cheering words in our 'drive' on Leeville."



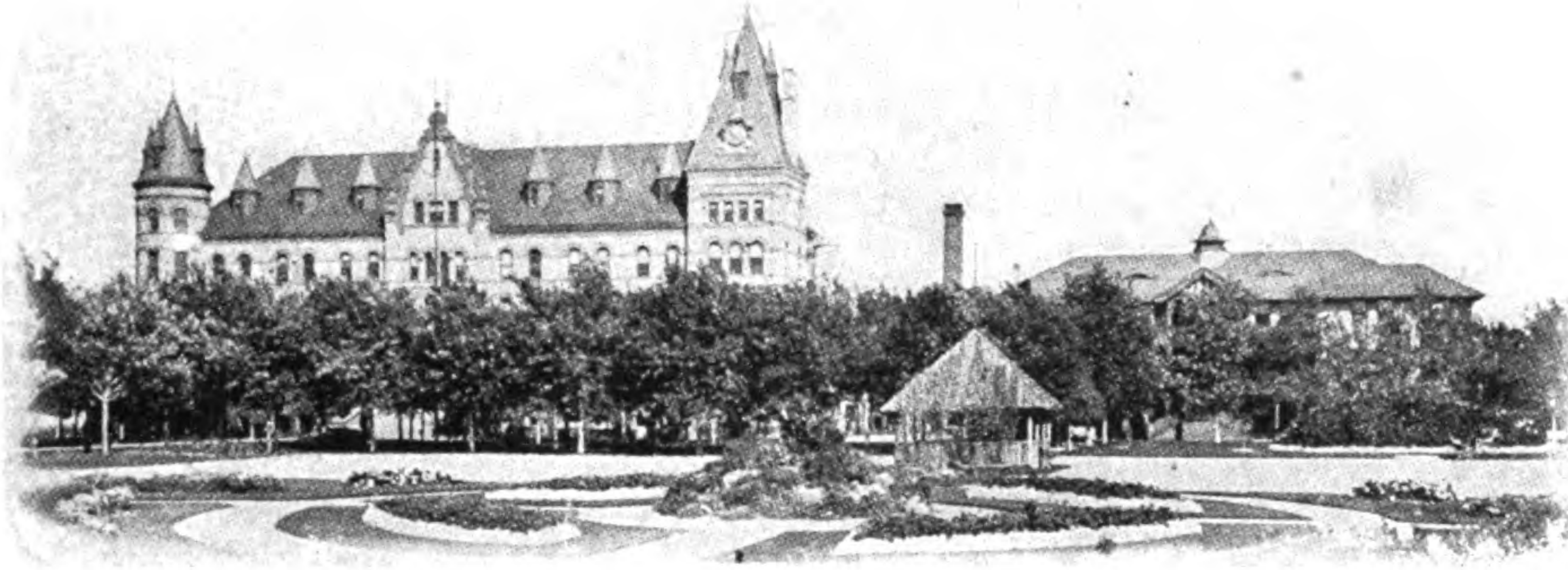
AN ENJOYABLE OUTING

EMployees, together with their many friends, enjoyed the fourth Annual Picnic of the Courier-Journal Job Printing Company, Louisville, Ky., held at Glenwood Park on Saturday, June 17, 1916.

In addition to an unusually fine program of athletic events, quoits contest, etc., there was a vaudeville entertainment and a prize dance for employees in the evening.

One of the features of the day was a baseball game between the printers and lithographers, for which special prizes were offered for home runs, base stealing, etc.

The day was thoroughly enjoyed, and the entertainment features were voted a big success by all present.



A resting place for those who, through long years, have known
the joy of good work well done

The Union Printers' Home

Colorado Springs, Colorado

ON a commanding eminence, overlooking Colorado Springs, stands a unique building, the like of which there is not upon this continent.

Surrounded by twelve acres of beautifully kept lawns, charmingly placed in the midst of flowers, shrubs and trees, this estate, like the home of a multimillionaire, is the "show place" in that community.

High is the physical location of this building, for it stands 6000 feet above the level of the sea; but the spirit that built it, the devotion that maintains it, is so lofty that to those whose eyes are keen for the finer things of life, this building is visible from any point in the United States.

This estate is a Home:

A resting place for those who, through long years, have known the joy of good work well done, and who, in the twilight of life, are well content to watch younger men carry on the industry to which, for many years, they gave their best.

A resting place for those who have been gripped by a dread disease and who come to renew their strength and courage. In this ideal spot, helped by science and nature, they fight the good fight that sends them back, restored in health and strength, to those who love them and depend upon them.

And, finally, a resting place for those who can no longer fight, who here find peace while waiting for The End.

Whence came this Home? What wise and wealthy man endowed this institution, so rich in love and helpfulness?

Not one, but many thousand rich men built this Home—men rich in the finer feeling that makes life worth while, men who love their neighbors as themselves.

Above the beautiful gates of this Home is inscribed, "Union Printers' Home—Erected and Maintained by the International Typographical Union."

With the exception of an unsolicited and unconditional gift of \$10,000 from the late George W. Childs and Anthony J. Drexel, welcome indeed because it gave the start to the Home idea, the Union Printers' Home was built entirely by the contributions of the Union Printers whose Home it is. They have built well, for this estate with its buildings, equipment and grounds is conservatively estimated to be worth \$1,000,000.

In nineteen years the International Typographical Union has spent, in building and maintaining the Home, more than \$1,250,000—a record of co-operative, constructive work, broadly planned and wisely administered, that is unmatched.

What Makes the Type Trust Peevish?

THE poor old Type Trust, in the last issue of its house organ, has gotten peevish again and devotes a large part of its space to advertising the Monotype.

A notable contribution to the literature of printing office efficiency will be found on page 20 of the *American Bulletin* for June. "Machine Composition & Press Work"—this use of the "short and" in a title is the latest thing in high-brow typography—is by a gentleman so well known in the printing industry that the "Type Trust" thinks superfluous any record of his past performances or present position. Alas for our ignorance! we never heard of this author.

However, this article runs true to form for Type Trust knocking: it starts with a lecture about the iniquities of the printer making his own type and then comes a list of the troubles that result from the *use of slugs*.

This form of knocking is just as logical as condemning buttermilk because beer is intoxicating and both begin with "b." For example, the reason why Monotype product cannot be as good as foundry cast type is because once there was an apprentice boy who "*burned the vitality out of the metal*;" and then, in another case, "*The slugs had not cast true vertically through wrong adjustment of the trimming knives, and the major portion of the matter thus worked off its feet. . . . as a last resort the matter was leaded with strips of light-weight cardboard, about a quarter-inch high.*"

But the choicest contribution to this efficiency symposium flows from the pen of Mr. Salade, a versatile writer with no prejudices. He once wrote an article on "The Importance of Simplicity in Typography" for *Monotype*; then he was on the staff of our contemporary, the *Linotype Bulletin*, and now he is writing for the *American Bulletin*.

If we ever can spare the money we are going to invite Mr. Salade to write an article for us on "The Importance of Consistency in the Efficiency Expert."

And as an efficiency expert, all we say is that if there be any efficient efficiency experts than "R. F. S." why "trot 'em out."

Mr. Salade "proves"—Q. E. D., Axiom 1, and all the rest of the logic dope—that Monotype type won't lock up, can't stay locked up, is too soft to print from and too hard to plate from, but aside from that is all right.

In the article Mr. Salade wrote for the January-February, 1915, issue of *Monotype* he said:

"*Instead, then, of wasting your time and your customer's money in over-ornamentation, study the effects of simplicity and perfection in typography as illustrated by the Saturday Evening Post, the Ladies' Home Journal, the Delineator, the American Magazine, Atlantic Monthly, McClure's, Scribner's, Hearst's, Harper's Magazine, Everybody's, the World's Work, Country Life in America, Suburban Life, The Fra and The Philistine, to name but a few of the best-known magazines illustrating Monotype quality.*"

We now reveal a trade secret—it is the "*simplicity and perfection in typography*" that so effectually conceal the glaring defects in the composition of these magazines that have been set on the Monotype for years.

\$17.80! \$17.80! \$17.80! \$17.80! \$17.80! \$17.80!

That *mystic number* explains the peevishness of the Type Trust and the wails it emits in its own magazine and in magazines it subsidizes.

You remember the old riddle, "How do you make a Maltese cross?" to which the answer was, "Step on its tail." The modern version of this riddle is, "How do you make a Type Trust peevish?" and the answer is, "Say \$17.80." If you don't believe this, say \$17.80 to the next representative of the Type Trust you meet.

\$17.80 is the amount the United States Government Printing Office spent for type during the fiscal year ended June 30th, 1915.

During the five years prior to the installation of the Monotypes in the Government Printing Office, the type bills averaged \$77,816.48 a year.

In the last two years the Canadian Government Printing Office has not spent one cent for type.

Ask any Monotype user how much the Monotype has saved him in type bills, and then you will understand what it is that makes the Type Trust peevish. Peevish? Of course it's peevish. The remarkable thing is that under the circumstances the Type Trust does not get gosh-durn mad and say something "silly."



A LONG DISTANCE ENDORSEMENT OF THE MONOTYPE

THE Lanston Monotype Corporation recently received the following letter from *The Cape Times*, of Cape Town, a city in Africa, which takes its name from the Cape of Good Hope—a printing office, as Mr. Allister says in his letter, "6000 miles away from a type founder":

THE CAPE TIMES, Ltd.

ART PRINTERS

DESIGNERS LITHOGRAPHERS PROCESS ENGRAVERS
STATIONERS ACCOUNT BOOK MANUFACTURERS

Contractors to the Union Government
Proprietors of the "*Cape Times*" and the "*Transvaal Leader*"
Keerom St. Works

Cape Town, November 22, 1915.

*The Lanston Monotype Corporation, Ltd.,
Fetter Lane, London, E. C.*

Dear Sirs:

As users of the Monotype Typesetting Machine for many years, it gives us much pleasure in testifying to the great advantages to be obtained from the use of this machine. For intricate solid and tabular work we find the machine an economic necessity in these days of keen competition. The machine has many advantages over other typesetting machines, and, in our opinion, has no competitor either in output or cost in so far as tabular work is concerned. The machine has been the means at different times of overcoming difficulties in casting sorts for special work—an advantage which can only be fully appreciated by a printer 6000 miles away from a type-founder. In competent hands the machine presents no difficulties in running, and since the installation of our machines, nine years ago, they have almost continuously been running full working hours. This testimonial is unsolicited. Mr. Elliott, your representative, being about to leave for England again, we thought we should desire to put our appreciation on record. Yours faithfully.

THE CAPE TIMES, Limited.

(Signed) ROBT. ALLISTER, Works Manager.

Non-Distribution Efficiency

By SAMUEL J. McCURDY

Foreman of Ad Room, at The Baltimore News

THE TYPE-&-RULE CASTERS installed in the composing room of *The Baltimore News* some months ago have proved satisfactory in every way, so satisfactory that our only objection is that they do not cast type larger than 36 point. The *News* averages the year round about twenty-four pages daily, and

the necessity of making over pages in which letters or lines are low and do not show up.

We count on the Monotype Type-&-Rule Casters to help us materially in our busy season when we do not have time to distribute type. Frequently we have as high as 500 columns of ads standing on slides.

There is no such thing as running out of material of any kind with these machines, as we have a number of cases of each kind of type cast in proportion to its use in the office.

We have two machines in our office—one on leads, slugs and rules; the other making type. While the total Non-Distribution System is not practiced in the composing room on account of private type and a few other faces insisted on by advertisers, yet it has been demonstrated that our ads are gotten up with little trouble and time is saved, which, of course, means much on a daily newspaper.



SAMUEL J. McCURDY
Foreman of Ad Room, at *The Baltimore News*

in the busiest seasons—Easter, Thanksgiving and Christmas—about twenty-eight pages, with a corresponding increase in the number of display ads, some busy days averaging about 175 columns of advertising.

As an example of the efficiency of Non-Distribution, the accompanying ad for Hutzler Bros. is set with type, leads, slugs and rule cast on the Monotype Type-&-Rule Caster, with the exception of one large price (98c!), the outside border and the body matter. High slugs cast on the Type-&-Rule Caster are used as a base for the shoe cut. All that had to be done to this ad was to pick out the signature cut and the one price figure and shove the balance in the truck to be taken to the metal pot. To distribute the display type in this ad and save the leads, slugs and rules would have taken about three hours. The Non-Distribution way did not take over ten minutes. Another thing in regard to the Non-Distribution System is that it gives new faces of type each day, with no low letters to cause trouble in taking proofs and sometimes

HUTZLER BROTHERS @

210 to 218 North Howard Street

The Concluding Days of the Reduction Sale Will Be Tomorrow, Friday and Saturday!

The June Reduction Sale of \$18 to \$25 Dresses Now Reduced to \$11.95

Women's & Misses' \$2.25 to \$2.50 Tub Skirts, \$1.48

Women's & Misses' New Summer Dresses, Special \$3.75

Men's Sport Coats, Very Special Values for \$10.75

The Annual Fourth-of-July Sale of Lingerie Waists in Main Aisle!

Five Styles of \$2 Lingerie Waists, \$1.39

Five Styles of \$2.50 Lingerie Waists, \$1.35

Girls' New White Smocks Special \$1.95 & \$2.95

\$1 & \$1.50 Leather & Moire Hand Bags at 68c

\$6 Plaid Blankets, \$4.95

Clearance of BOYS' SUITS! \$5.95, \$6.95, \$8.95

Real Felt & Irish Lace at Special Prices!

Novelty Gift China!

Women's \$1.35 Light-Blue, Light-Pink & Lavender Poplin Slippers 98c!

The Reduction Sale of Household Linens!

12-Yard Pieces of \$3.00 English Longcloth, \$2.35

Women's 50c Black Silk Lisle Thread Stockings, 35c

Art Needlework Section!

Special Summer Silks!

White Georgette, \$1.28

White Japanese India, 58c

Continuing Sale of \$2.50 Striped Khaki Knit Sport & Fairway Silk, \$2.38

\$2.00 & \$2.25 Novelty Stripe Taffetas, \$1.38

\$2.25 Radium Silks, \$1.58

\$1.25 Black Challis, \$1.00

7c Black Japanese India, 58c

Black Georgette \$1.28

This full-page ad for Hutzler Brothers shows the time that Non-Distribution saves

We use slugs and leads the standard height for zinc cuts, which also is a great time-saver, as the compositor without the least trouble can take a handful of slugs and lay the cut right on without losing any time hunting for bases of the required width and depth. All our material is cast and cut to standard sizes, the automatic cutter on

the caster cutting the leads and slugs from 6 picas to 103½ picas, our regular eight-column width.

We have had the casters about three and a half months, and in that time the following is the output of the two machines:

- 19,530 lbs. of type and spaces, or 35½ lbs. an hour.
- 10,588 lbs. of 6-point slugs, or 73½ lbs. an hour.
- 617 lbs. of 6-point rule, or 67 lbs. an hour
- 3,825 lbs. of 2-point leads, or 40½ lbs. an hour.

The total number of pounds of metal used was 34,560, or an average for type, leads, rules and slugs of 34 lbs. an hour. This production was attained while instruction was being given to a learner on the machine.



SOME NON-DISTRIBUTION SYSTEM

FROM the Baltimore correspondent, in the *Typographical Journal* for July, we reprint with much pleasure the following about the Monotype installation in *The Sun*, Baltimore:

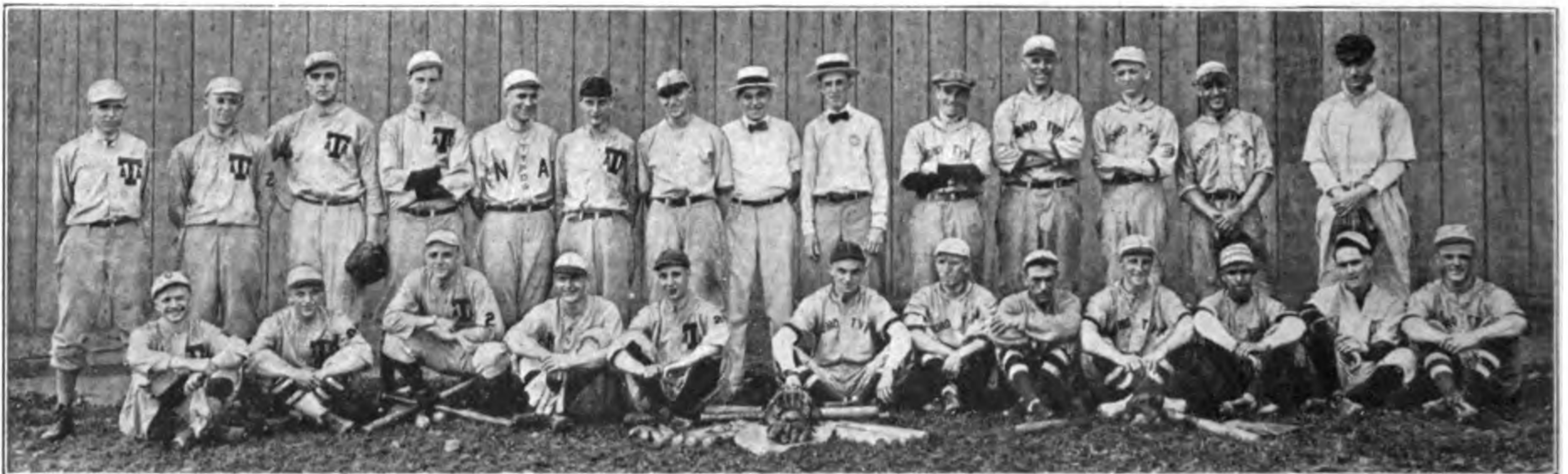
"The Lanston Monotype Company has installed six keyboards and three casters in the composing room of the *Sun*. The Monotypes will be used exclusively for display advertising, and the equipment thus added means an expenditure of over \$30,000. The *Sun* (all issues) has made a gain of over 3,000,000 agate lines of advertising in the past five months. Ten thousand storage boxes and 450 cases are required to carry the 30,000 pounds of the 150 fonts of type always in the *Sun's* composing room. An idea of this great amount of type may be acquired from the following: In the *Sun*, fifty square inches of type will fill a column. A pound of type averages four square inches; in 30,000 pounds there are 120,000 square inches of type, or enough to fill 2,400 columns. Two Monotype casters are now turning out 4,000 pounds of new material per week. This means that 16,000 square inches of type, rules and spacing material go each week into the thirteen editions of the *Sun*. In a day of eight hours one machine produced 9,000 double-column 6-point slugs, automatically cut and stacked. This was an average of 398 feet per hour. On another run 15,900 2-point double-column leads were produced in eight hours. When the delegates and visitors begin to arrive it will be a pleasure for U. S. G. Peoples and 'Jack' Dwyer, of the *Morning and Evening Sun*, respectively, to show them through this non-distribution plant."

THE MONOTYPE CUP

AS has been the custom in previous years, the Monotype Company will take pleasure in presenting a silver cup to the winners of the Ninth Annual Tournament of the Union Printers Baseball League. Even before this issue of *Monotype* reaches our readers, the



Tournament, held August 5 to 12 at Indianapolis, Ind., will have been decided and the winner's name inscribed upon the cup. The Tournament gives promise of being hotly contested, as every team is out to win the Garry Hermann trophy as well as the Monotype Cup.



Members of the Typo A. A. Team of Philadelphia Union, No. 2, and the Monotype Team

MONOTYPE FIELD DAY

ON the afternoon of Saturday, July 8, 1916, the employees of the Monotype Company, with their families and friends, thoroughly enjoyed the Second Annual Field Day, held at the P. R. R. Y. M. C. A. grounds, 44th and Parkside Avenue, Philadelphia.

One of the events of the day which should prove particularly interesting to the I. T. U. members was the baseball game between the Typo. A. A. team, which

represented Philadelphia in the Annual Baseball Tournament, and the Monotype team. The game resulted in a victory for the Monotype team by the score of 4 to 3.

The various athletic events were interesting and hotly contested, due to the keen rivalry between the various departments, who urged their entries to carry off the handsome prizes offered by the Committee.

Refreshments were served in abundance, and the afternoon was made lively by the music of a band.