

8
1917

MONO TYPE

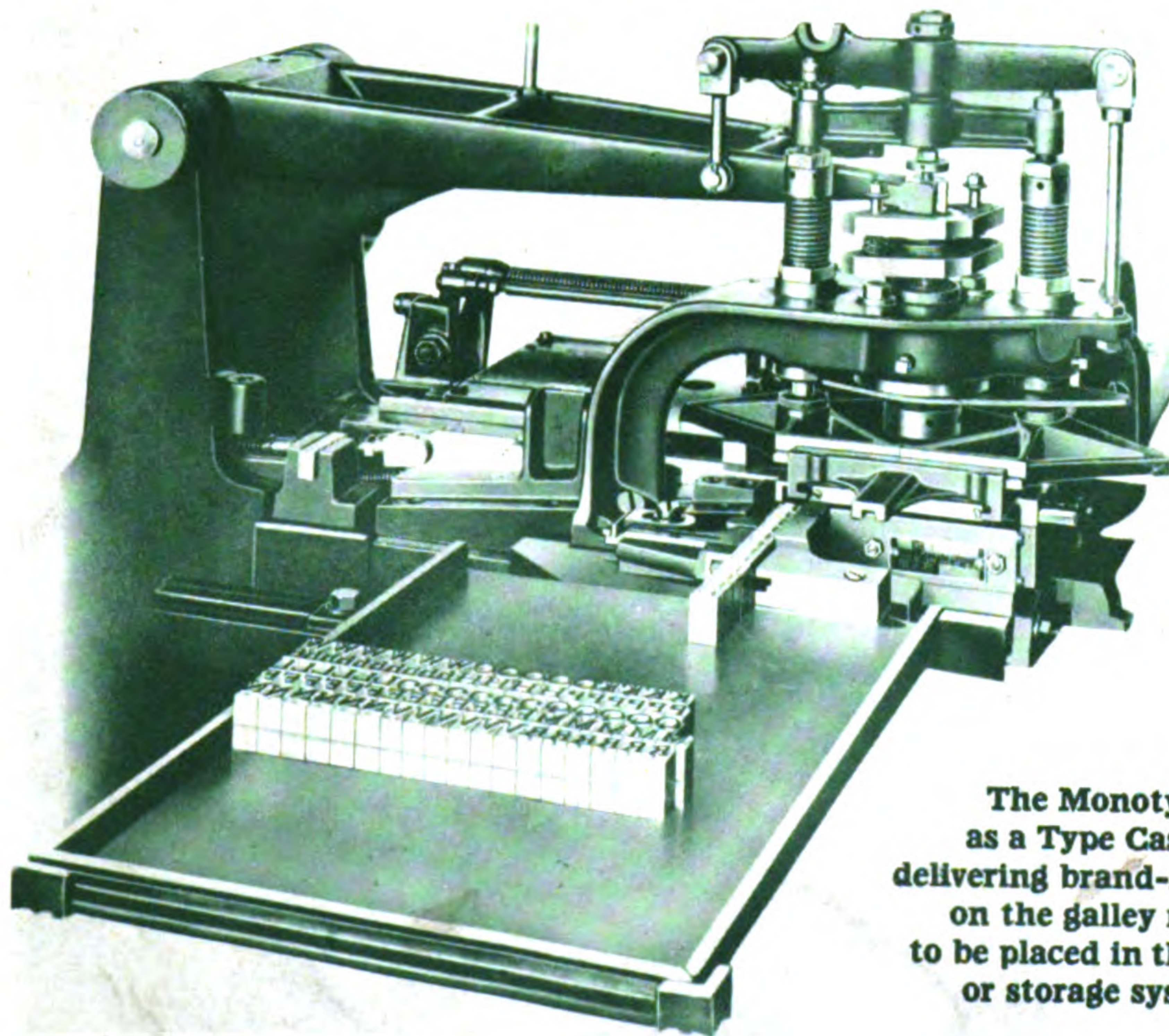
A Journal of Composing Room Efficiency
Published by Lanston Monotype Machine Co., Philadelphia

November - December

Volume 4

1916

Number 4



**The Monotype
as a Type Caster,
delivering brand-new type
on the galley ready
to be placed in the cases
or storage system**

THE MONOTYPE

The Composing Machine that took the Limitations out of Machine Composition



Monotype composition is used almost exclusively in the production of de luxe books, the highest grade catalogs, and quality magazines. It is also used on the great daily papers where high speed and versatility are the all important factors.

* * *

The most intricate tabular matter, the most complicated technical work, dictionaries, vocabularies, pedigrees, etc., are composed on the Monotype with far less mental and physical effort than when set by hand, and with far better results.

* * *

For the small paper with a job department the Monotype is a host in itself; with equal facility it disposes of straight news matter, ads, books, tabular composition, besides supplying all the material (type, rule, leads, etc.) used by the hand men. It is in such offices that the Monotype has earned the well deserved title, "The Versatile Machine that Keeps Itself Busy."

* * *

That is the secret of the success of this machine that fills so abundantly so many varied requirements. That is the reason that this machine has received that highest reward—"Repeat Orders"—from every kind of printing office. That is the reason the Monotype has been well named, "The Machine that took the Limitations out of Machine Composition."

The Monotype Office is Complete

This number of MONOTYPE is composed in Nos. 157, 163 and 188 series, and Monotype rule and borders

NOVEMBER-DECEMBER · 1916 VOLUME 4 · NUMBER 4

Monotype

A JOURNAL OF COMPOSING ROOM EFFICIENCY PUBLISHED
BY THE LANSTON MONOTYPE MACHINE COMPANY · PHILADELPHIA · PA

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



A Tribute to a Machine

By ROBERT D. HEINER

NOTHING stands still. It is an inflexible law of Nature. Like everything else material, the printer either progresses or retrogrades. The large office that does not keep abreast of the times goes to seed, disintegrates; while the smaller plant, guided by a progressive policy, grows in the esteem of buyers of printing. While not a new thought, it is, to the printing industry, especially apropos.

Since a business built along progressive lines, with a high-grade organization throughout, must compete with the ubiquitous price-cutter, it becomes incumbent upon the reputable printer to acquire the best of labor-saving machinery to maintain his position in the business world.

Each time- and labor-saving machine on the market doubtless has its merits, but it is often a real task for an executive to finally determine which will best suit the class of work to be done, with an eye to the demands of both quality and economy.

So it was, when S. H. Burbank & Company realized the necessity of installing a modern equipment which would produce the highest attainable results on the printed page and, at the same time, prove economical and efficient, the merits of the various type machines offered were carefully considered before a decision was made. The Monotype was selected as embodying the essentials required, and time has proved the wisdom of the choice made.

In all modesty, we assert that our printing ideals are high. It might be a revelation to many to learn of the care exercised in the *preparation* of each piece of work handled in our plant. Having accustomed our clients to an expectation of "something better," we supplemented this policy by adopting the machine whose quality of production and flexibility were established, and which could be so controlled that a mechanical appearance in its product would be entirely eliminated. As an evidence of our determination that the Monotype should maintain our standard of hand work,

skilled hand compositors were chosen from our composing-room force, on the theory that it would be better to teach our own compositors the Monotype than to train outside operators in the skill and care we require.

The accuracy of this reasoning and the adaptability and sturdiness of the Monotype manifested themselves almost at once. Responding to a request for an advance in date of delivery, we found it necessary to Monotype a fine catalog, the first fifty pages of which had been set by hand. There must be no let-down in quality, though the new dating placed it in the "hurry job" class.

To make shipment on time, we worked keyboard and caster twenty-four hours a day for more than a week without a suspicion of mechanical trouble—and when the catalog was finished, no printer could say where the careful hand composition from new foundry type ended and Monotype work began. That is the sort of performance which makes us satisfied Monotype users.

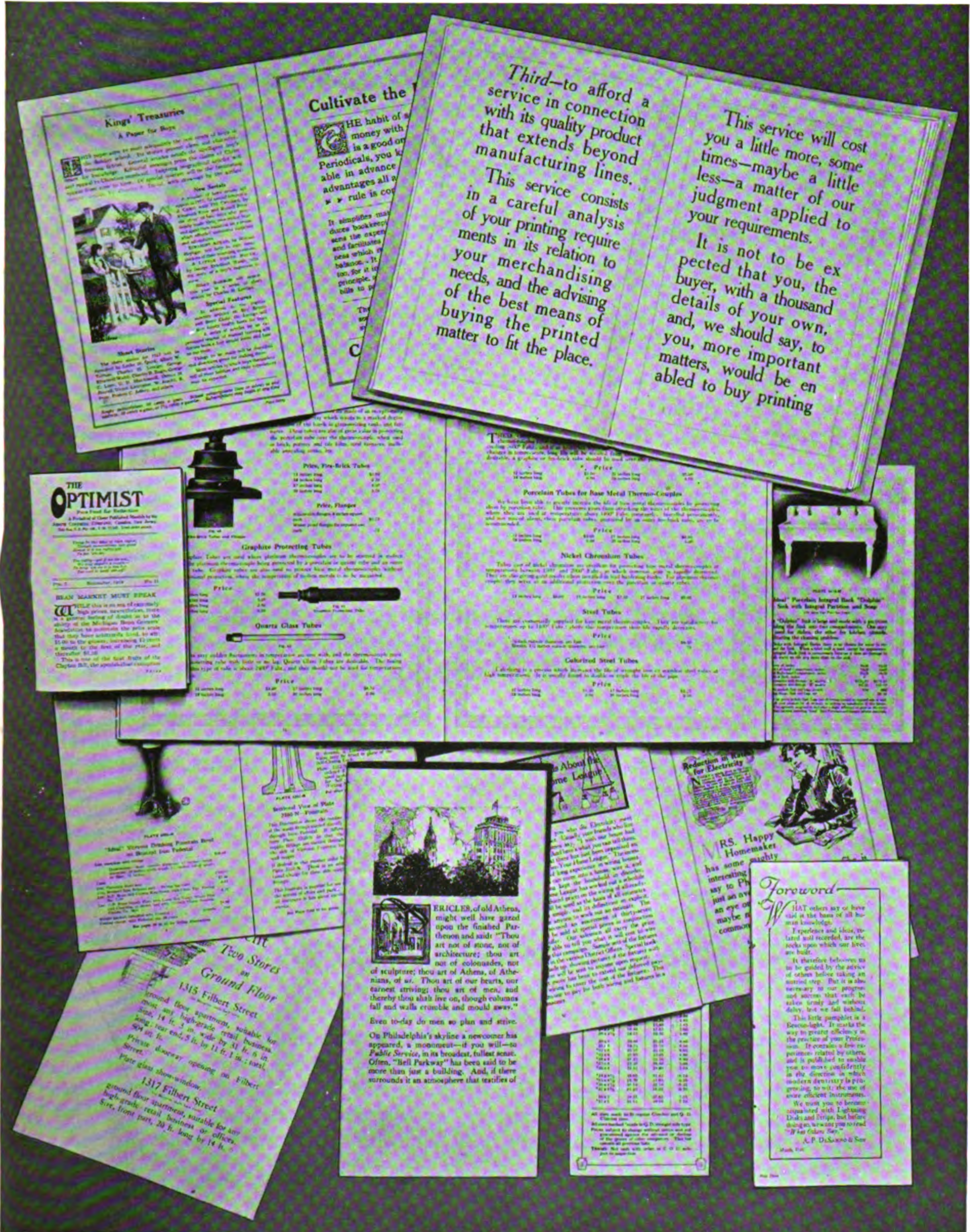
We find it profitable to adopt the new features offered from time to time by the Monotype Company. For instance, the magnifying device on the keyboard scale has proved a very decided advantage, allowing more rapid justification and, at the same time, reducing eye-strain for the operator to a minimum. The new attachment for the rapid compiling of quads and characters, technically the automatic repeater, is another valued addition to the keyboard, and one which we recently adopted.

There is no idle time for the caster. At odd times we replenish our sorts cabinets and produce many faces of border and ornament, which afford our compositors a wide range of choice.

A word about cost of operating. The men chosen from our composing-room force were sent to the Monotype school, where they received a thorough training. Under normal working conditions one man operates both keyboard and caster, thus entailing minimum outlay for labor; while the product, both quantity and quality, excels, to the best of our knowledge, that of any other "one-man" mechanism of like character. We find it a distinct advantage, however, to have compositors available who can, at a moment's notice, operate either keyboard or caster during periods of extraordinary activity.

With us, office corrections are negligible, from the fact that all copy is edited in the proofroom before being sent to the keyboard. But errors will sometimes occur, and these, together with alterations requested by the author, are made by hand with greater facility with the Monotype product, each character of which has a known unit value, than with foundry type of unknown set size.

Comparisons are invidious, but our tribute would be incomplete without mention of the ease with which minor corrections are made as compared with slug machines. With Monotype a word or letter is changed by hand, while the other method necessitates the resetting and recasting of the entire line, with the attendant chance of new errors, and also removes the machine from the productive class while such corrections are being made. Familiar with both methods, experience dictates our endorsement of the Monotype as the logical machine, not alone for composition and making composing-room material, but also for the facility of handling corrections.



Printing ideals are high in the plant of S. H. Burbank & Company. The group of fine publications shown here are all Monotype product

Our compositors have profited by the installation of the Monotype. They appreciate the full cases for composition, the sorts ready at hand when required, the minimum of distribution. All the instincts of the able job compositor are constructive—not destructive. Distribution for him is a time of slowing down—he never tackles the dead-bank in the same spirit with which he engages in composition. That one big feature—Non-Distribution—has endeared the Monotype to every compositor in the land.

And now the pressman. Let us view the Monotype product from his angle. Give him a choice between two forms; one of foundry type, worn from many impressions during previous runs, scarred by tweezers and knife-blade—and another of Monotype, perfect of face, each line justified with mechanical precision. Which of those forms would the pressman choose? Which of those forms would require the lesser amount of time and labor in make-ready? Which of those forms would afford the employer the largest margin of profit?

What, I wonder, would the old-timers say, could they see each job mechanically set in new type, a perforated paper ribbon filed away against a re-order! What would be their emotions on beholding a modern office with the compact, efficient Monotype Type-&-Rule Caster as an integral unit, producing 8400 type characters every hour, or sending forth 300 feet of perfect leads and rules in the same length of time!

Employers and employes in the printing industry are enjoying advantages inconceivable to their predecessors. Large operations go through the various processes with a precision unthought of in former days. Efficient mechanical devices have lifted a burden from the shoulders of the employer; while for the employe they have eliminated the drudgery and the monotony.

And with this thought there recur to me the words of our general manager while discussing this article: “The Monotype is just as necessary in this office as is the printing press.”

TYPE FACES USED IN THIS ISSUE of MONOTYPE

The cover for this issue of MONOTYPE has been produced by the photogravure process by the Van Dyck Gravure Company of New York City. The type matter was composed in Monotype series Nos. 157 and 163, and all display lines above 36 point have been enlarged by photography from the 36 point size—the largest point size cast on the Monotype—and transferred to use with the photogravure process. The text pages, headings and advertisements are composed throughout in the Nos. 157, 163 and 188 series and Monotype rules and borders. The word “Monotype” and the initial “N” on the title page, have been enlarged by photography from the 36 point size of the No. 157 series.

INSERTING THE INITIAL

COPY handed to the keyboard operator should have every bit of information attached to it, especially the kind and sizes of initials to be used, with the proper allowance in ems and units of the type face to be used for the body matter.

In many cases the operator is told to allow "about so much," which generally is either too much or too little, necessitating overrunning on the galley by the hand compositor, with a possible chance of poor spacing of the lines.

In a great many composing rooms, especially where publications are handled, a chart similar to the one herewith will be found very useful, not only to operators, but also

No. of Type Face	Depth and Width	
	Points	Units
A		
B		
C		
D		
E		
F		
G		
H		
I		
J		
K		
L		
M		
N		
O		
P		
Q		
R		
S		
T		
U		
V		
W		
X		
Y		
Z		

to the hand men, and when strictly adhered to will save much waste time for overrunning.

In the office where there are a number of keyboards, the person in charge should fill out one of the slips for the operators, and in the office where there is a single keyboard, the operator will find it convenient to have the various display faces used for initials listed for handy reference.

These charts can be quickly set up and printed on what would otherwise be waste cuttings from various paper stocks.

HARD WEAR ON PRESS

A BOOKLET, "List of Premiums," for Hires Condensed Milk Company, arranged and printed by the Fletcher Company, of Philadelphia, Pa., has been sent to us calling attention to the fine condition of the type matter composed in Monotype No. 79 series, in the 6 and 10 point sizes, after a run on press of 100,000 impressions. Attention is particularly called to the fact that the halftones started to show wear before the type matter. The Fletcher Company produce the bulk of their high-class booklets, catalogs and other advertising matter on the Monotype.

IDEAS are the only conquerors whose work lasts.
—MAXIMILIAN HARDEN.



The Expert

is the man who demands the greatest remuneration for his work. But it takes special training to make an expert in any line of endeavor.

Make up your mind today that you will be an *expert*, and be able to do at least one thing better than the other fellow—your opportunity is before you—

The Monotype School

offers you a chance to make good. You can go through life just "picking-up" your trade, with a chance of succeeding, but the man who is sure of success is the man who knows—the one who has had special training. So why plod along in the same old rut, when you can take advantage of a *free course* in The Monotype School? It will benefit you at once, and fit you to grasp a bigger job when the opportunity arises.

Three Distinct Courses:

- Keyboard
- Casting Machine
- Combination Operating

For particulars, send for School booklet today

Lanston Monotype Machine Co.
Philadelphia

What the Monotype has Accomplished in a Big Missouri Plant

By W. R. FOSTER, Superintendent
The Hugh Stephens Printing Co., Jefferson City, Mo.

FOR fifteen years practically all the straight matter composition of this company was handled on slug casting machines. We were compelled to adopt Monotypes for intricate tabular work, of which we handle a large volume, but it was not until 1914, that we became convinced that the Monotype would handle all our composition, straight matter as well as tabular, at a lower cost per unit of production than any other machine.

When overhauling our plant, with the aid and advice of an efficiency expert, and introducing all available modern labor-saving devices and methods, we also decided to make this experiment in our composing room.

We looked upon our two Monotype machines as indispensable for the class of work they were handling, but candidly confessed grave doubts as to whether the same machines, with their increased hour costs, would produce plain, straight matter composition more cheaply than slug casting machines.

Being State printers, we handle a large volume of book work, which differs from the average book work because of the limited time allowed for delivery of the completed work after receipt of copy. This is particularly true during sessions of the Legislature, when bills brought up one day must be delivered the next. On rush work such as this, we decided to test the ability of the Monotype.

Our test was planned for a period of six months, and to cover the hardest class of composition, where economy, speed and accuracy—all three, were necessary to success, and failure in any one of these important points would have disqualified the Monotype for our use.

There was never a doubt in our mind that the product of the Monotype could be handled at less expense after it left the machine, and that it meant better quality in our printing, less time for make-ready, and that it had many other advantages, but we were not convinced that such composition could be handled quickly and cheaply.

The test had not lasted much more than half the contemplated time before our doubts were removed, and we had no hesitancy in bringing our Monotype equipment up to seven casters and seven keyboards, and taking out all our slug casting equipment. From that time on we have been users of the Monotype exclusively.

Our hand compositors, after a little experience, handle this type with great speed. While the hour cost of the keyboard and caster combined is about 30 per cent. greater than the hour cost of the slug machine,

the production is increased fully 60 per cent.

We were unable to know the exact costs of the slug machine by reason of the many interruptions to the operator for the purpose of making corrections. We are now able to determine exactly the amount of time consumed by Monotypes, and also to determine the exact amount consumed in hand correcting, making-up, etc. In other words, we are not compelled to guess at these items.

The quality of our work has so improved that we have enjoyed a greater increase in business in the last two years than ever before.

We are beginning to handle a very extensive line of catalogs for the wholesale houses in the large cities, and in addition thereto, enjoy a growing patronage from the publishers of text books and other work, which we are enabled to



W. R. FOSTER, Superintendent
The Hugh Stephens Printing Co.,
Jefferson City, Mo.



A sectional view of the well-arranged plant of the Hugh Stephens Printing Co., Jefferson City, Mo.

handle to great advantage because of our complete and modern bindery equipment, which is superior to that of many of the big plants in St. Louis and Kansas City.

For more than a year our composing room has shown added efficiency, through the adoption of the Non-Distribution System. We keep from one to two machines busy all the time casting sorts, rules and slugs. Our monthly purchases for these items formerly amounted to a very large sum.

Many printers from different parts of the country have visited our institution in the last two years and it has been our pleasure to give them our experience in the matter of typesetting machines. We have carefully followed the subject of Cost Finding for the past eleven years, having adopted the best available systems before the standard uniform Cost-Finding Congress held its first session, and we have endeavored at all times to adopt progressive methods along the lines of cost investigation and efficient management.

Our Monotype Departments have been carefully systematized so that the maximum production is attained at all times. A special

room has been partitioned off for our seven keyboards, and a number of efficiency helps have been installed, notably, copy desks for the operators which have proven a great convenience.

The department for the seven casting machines is no exception to the keyboard department. Everything that will facilitate output and help the operator has been carefully thought out. An excellent ventilating system is also a feature of this department.

The buildings occupied by this company were specially constructed in 1904, after a personal visit to some of the best plants in the United States. We have a sprinkler system, fireproof vaults for the storage of plates, ample lighting facilities, duplicate electrical power plant, individual motors for all machines.

During the month of August, two new Miehle presses of the latest improved pattern were installed.

Our location in the central west, our facilities for handling large edition contracts, and a thoroughly experienced class of mechanics, has attracted to our large and unexcelled plant, the business of a wide range of customers.

The First Monotype Plant in Ontario

By ALBERT MACOOMB, Manager
The Bryant Press, Limited, Toronto, Can.

IT does not seem very long ago that one of the most monotonous jobs in our business came around with surprising frequency—the checking of the piece-hands’ “strings.” We had several regular publications all hand-set with about thirty-five or forty typesetters on piece work. The scale advanced to a rate that made it compulsory to install typesetting machines of some kind. The then proprietors argued that machines were only in their infancy and urged a delay, but the need was great and they reluctantly consented to install monolines. These machines, simple in construction and of a very modest range, handled our straight composition for several years, and helped us to meet the exigencies of increased production. The need for a machine with a wide range of usefulness grew from day to day, and we set about to determine what would be the best machine for us to use. We read somewhere about the Monotype, and from its description and our further investigations, we were almost convinced that it was the machine that would come the nearest to meeting our requirements.

During our investigations we learned that a Monotype had been installed in Buffalo, N.Y., and after a visit to the plant to see the machine in operation, where we were very graciously received and the workings of the Monotype explained to us, we wrote the Monotype Company for further particulars. These were speedily supplied with several very favorable testimonials from printers whose integrity was beyond question, and who were satisfied Monotype users. A subsequent visit from a Monotype representative quickly convinced us that it was the machine for us to use.

Our Monotype equipment was the first to be installed in this Queen City of the Province of Ontario. We retained our monolines for several years after this, however, but when we moved

to our present premises we decided, from past experience, to discard our “line” machines and to increase our Monotype equipment to take care of our rapidly growing business. At this time we also decided to bring our early machines up-to-the-minute in efficiency by adding the latest units.

The illustrations on the opposite page will give some idea of the size and arrangement of our plant, which produces from forty-five to fifty regular publications, a group of which are shown surrounded by views of our mechanical equipment. Our Monotypes take care of all the composition for these publications, as well as for the catalogs and other general work handled by us, and, in addition, supply all our job type up to 36 point.

It would take too much space to tell here all the advantages of the Monotype, but we can honestly say that we appreciate the circumstances that brought the Monotype to our attention, and as practical men we do not see how it would be possible to handle our work without it. It is one of our indispensable possessions.

The illustrations give a better idea of the layout of our plant than we could convey in writing. The building is two hundred and seventy-two feet in depth, running through a city block with the office on Jarvis Street and the receiving and shipping entrance on George Street. The walls are constructed mostly of wired-glass, giving ample light in any part of the building. The platen presses are immediately adjoining the composing room, and the same convenience applies to the caster room. The cylinder press-room is on the ground floor and the presses rest on concrete foundations. Each machine is run by a separate motor. We are now supplying the Amusement War Tax Tickets for the Ontario Government. We consider that our complete Monotype plant has been no small factor in the growth of our business.



ALBERT MACOOMB, Manager
The Bryant Press, Limited
Toronto, Can.



No. 1: A few of the magazines Monotyped and printed by The Bryant Press, Toronto, Can.
 No. 2: Exterior of Building from Jarvis Street. No. 3: A view of the Monotype Casting Machine Room. No. 4: Monotype Keyboard Department. No. 5: A group of Ticket Presses. No. 6: A view of Platen Press Department. No. 7: Section of Composing Room. No. 8: A corner in the Cylinder Press Room.



Compact Typography

Compact: Closely united; succinct; solid; dense.—*Webster.*

HOW to meet the constantly increasing price of printing paper of every description, as well as how to economize in its use, is one of the big problems confronting every printer today.

Various suggestions have been offered as a remedy for this abnormal condition in the paper market, but it would seem that one of the most feasible solutions would be to use more compact typography in good, legible type faces.

While there has been considerable discussion in relation to the advisability of using type faces smaller than 8 point, it is nevertheless true that something must be done at the present time to overcome existing difficulties, and it is also true that compact typography in legible type faces of the smaller point sizes is not without its advantages to the user.

A saving in the number of pages in any publication means not only a saving of expense for paper, but also less postage and presswork, as well as greater convenience to the user.

But this saving in pages must not be made at the expense of legibility or the publication becomes worthless. Our magazines have educated the American reading public to know and demand good printing; each year we read more; each year we strain our eyes more, reading newspapers in trolley cars and trains, and, consequently, the way to the wastebasket is paved with hard-to-read printing.

It is a mistake to assume that compact typography requires a sacrifice of legibility. As a matter of fact, compactness of the proper kind makes for easy reading. The first aid to legibility is closely fitted types. Our eyes are trained to take in complete words and we rarely break a word up into component letters. In reading accounts of the present war in Europe, especially on the Eastern front, the average man does not stop to spell out the names of the different towns or generals, and probably he could not pronounce many of them after he has finished reading; he recognizes them without difficulty, however, when he meets them again on the printed page because that particular letter combination is a symbol or picture that conveys a definite impression to his brain.

The closer the letters making up a word are fitted the easier it is for the eye to take in that word at a glance; if you doubt this, note how you slow up the next time you meet some hair-spaced words in matter run around a cut in a magazine. Furthermore, white space between letters detracts from the black lines of the letters, making the printing gray, with less contrast between the words and the white paper of the page; it is easier to read pen-and-ink writing than lead-pencil writing because of the greater contrast between the writing and its background, the paper.

Wide spacing between the words is quite as objectionable to the eye as is white space between letters; the hand compositor justifies his lines closely (the average justifying space in hand composition is three-to-em), first, so that the eye can get from one word to the next with the minimum effort; second, to avoid "rivers," which always offend the eye and distract the reader's attention from the text.

It is obvious, therefore, that a closely fitted face, with reasonable spacing, is more readable, even though there are more words to the square inch, than a face where the background comes through the text, that is, with too much white between letters and words.

Because of the importance of close fitting and spacing Monotype composition is universally used for printing of the highest quality. Casting each letter separately, the Monotype can and does produce letters quite as closely fitted as foundry type. Furthermore, in Monotype composition the justifying spaces are proportioned to the size of the face.

To appreciate fully the advantages of the Monotype in making compact typography, consider the action of the slug machine in casting. The matrices for the letters forming a word are assembled side by side and the words are separated by wedges called space-bands. It is obvious that between the letters forming a word on a slug must be a space equal to the thickness of the walls of the two adjacent matrices; consequently, the letters of the word must be separated by the thickness of at least a cardboard. The excessive space between words is even more

noticeable; in the slug machine these spaces are made by the space-bands, each space-band is composed of two steel wedges which are pushed together to increase the space between words and justify the line.

The minimum size space that can be made with the space-band in general use is .0375"; that is, the smallest size justifying space used with a condensed 6 point face on a slug machine is the same size as the minimum size space used with a fat 12 point Monotype face. Furthermore, since the bane of the slug machine operator's existence is tight lines, he always wide spaces and takes no chances; for if the matrices are unable to drop freely into place, the sharp edge of the mold cuts off the shoulder on any that may be sticking up. Next time such a matrix is used there is no shoulder to hold it in place, and it drops below its fellows, forming a low letter. On the other hand, the tendency of the Monotype operator is to close space, like a hand compositor, because both can tell at a glance how much more matter is required to fill the line and whether a line can be justified without dividing the final word.

The following specimens are examples of compact Monotype typography:

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

4½ point No. 8A, cast on 5 point body

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 the 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

5 point No. 8A, cast on 5 point body

The two specimens of Monotype composition shown here have been composed in the 4½ and 5 point sizes of the No. 8A series, cast on a 5 point body. Close fitted and closely spaced, these two legible faces will make a substantial saving over the product of slug composing machines, not only in paper covering qualities, but in press work and postage as well. Note the full round character of the letters and the absence of white space between them.

MONOTYPE METAL CLEANER

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

To clean a shirt you don't put soap on the shirt—you work it in so that the soap cuts the dirt and frees it from the shirt.

To get the dirt out of metal you must work the cleaner into the metal to free the dirt so that this dirt may rise to the top of the metal.

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

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

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

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

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

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

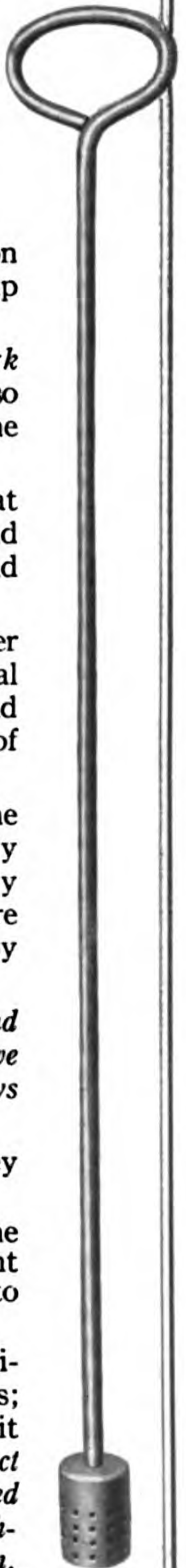
Second: By insuring perfectly clean, uniform metal it eliminates all metal troubles; by saving time at the casting machine it increases output. *You can cast perfect shaded type from ordinary metal, cleaned with our cleaner, without the addition of tin.*



Cleaning Rod, \$3.50

Metal Cleaner, \$2.00
Per Can

Each Can Contains Two Pounds of Cleaner, Sufficient to Clean 12,000 Pounds of Metal.



Monotype Success

THE GLOBE and THE WORLD were pioneers in the adoption of the Monotype System for ad work, and the satisfaction which they have experienced is evidenced by repeat orders received during the past seven years. The present equipment of THE GLOBE is four keyboards and five casting machines. That of THE WORLD, ten keyboards and nine casting machines.

JASON ROGERS, Says:

The Globe
And Gomme Advertiser.

“The Globe showed its appreciation of the Monotype as an efficiency agent by its *repeat* orders. We started with one keyboard and one caster. Our next order was a duplication of the first. Then we put in two more keyboards and three casters, making our Monotype equipment four keyboards and five casters. The fifth caster we use entirely for casting display type and leads, rules and borders. With this record of two additions to our original experimental purchase, it is scarcely necessary to say that we have found the Monotype advantageous and economical in our ad work.

“Through its use we have installed the Non-Distribution System, which gives us full cases of new type every day and almost entirely eliminates the cost for distribution. Full cases of type mean cheaper composition than the old expensive system of either *picking sorts* or constantly buying high-priced foundry type and then paying constantly for its distribution.

“Our composing room force has taken every advantage of the machine’s adaptability. Our machine men were taken from our



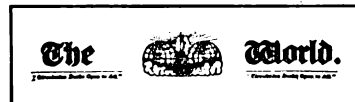
n Newspaper Field

regular force of printers, and they have discovered and worked out many time-saving schemes for the Monotype.

"*The Globe* issues regularly, besides its newspapers, the magazines *Suburban New York*, *City Homes*, *Business Homes* and *Paris Fashions*. The text for these is all done on our Monotypes, and the display type is all *homemade* Monotype. These magazines are printed direct from the type—and we use only one grade of type metal for all our machines. We carry out our Non-Distribution System to such an extent that this type is returned from the outside press-room in a barrel and then put in the metal pot. No false or wasted motions there!

"If economical ad composition, full cases, and cheaper composition, plus an office free from pi and sorts picking, help toward increased efficiency, then the Monotype in an ad room is a success.—Signed, JASON ROGERS."

DON C. SEITZ, Says:



“Our experience with the Monotype in *The World* Office, I am glad to say, continues to be highly satisfactory. We have been able to reduce the cost of the printed page about 20 per cent. and to greatly improve the typographical appearance of the paper. Much of this saving, of course, is due to the non-distribution of advertising type, but a considerable portion also comes from the fact that we are amply supplied with material. The printers are never out of sorts, and the petty delays which used to consume much valuable time have wholly disappeared. This is an element hard to compute, but very apparent in the net result. Moreover, we are able to get along with fewer extra hands, who formerly were summoned in haste to help out during the emergency, with poor knowledge of the office and little interest in their work. The working force is as near regular now as it is possible to make it, and the results are evident. The nine Monotypes have much lessened the drudgery of the composing room and added greatly to the pleasure of the work.—Signed, DON C. SEITZ.”





The World's Biggest Machine Battery

Under the above heading, the following description of the Monotype Department at the Government Printing Office at Washington, D. C., has been reprinted from a recent book entitled a "Historical Sketch of the Government Printing Office," compiled and edited by J. A. Huston, of the Proof Section

THE largest battery of composing machines in the world is the Monotype section of the largest printing office in the world; 126 casting machines and 100 keyboards not only produce almost two-thirds of all the matter set in the "G. P. O.," but they also supply all the type used for hand composition.

When Public Printer Palmer installed 28 of these machines in 1904, the Monotype was just



A section of the big composing room at the "G. P. O."

beginning to come into commercial use. Very few of the men in the office had ever seen a Monotype, although many of them had worked on linotypes before entering the Government service. In those days a never-ending topic for debate, when the Monotype was mentioned, was the relative craziness of the Public Printer who "wished" Monotypes on the office and the enthusiasts who volunteered to enter the Monotype School and learn to operate these weird machines that set type by punching holes in paper.

But the early critics of the Monotype have become its most enthusiastic supporters, for the "versatile machine" has, by sheer merit, fought its way to the premier position in the office. As new uses were found for these machines, at first

thought to be useless, additional machines have been added.

THE GROWTH OF THE MONOTYPE SECTION

Since the first machines were installed the Monotype section has been increased four times by the purchase of additional machines, and when the office took over the work of the Weather Bureau, its two casting machines and three keyboards were transferred to the "big shop."

Mr. Palmer founded the Monotype section, Mr. Stillings during his administration greatly extended the use of the machines, especially for making type for the hand sections, but Mr. Ford will long be remembered by the boys in the Monotype section as the Public Printer who brought the Monotype machines up-to-date.

Last year Mr. Ford caused all improvements to be applied to the casting machines, and he has just arranged to replace all the old-style key-boards with 47 new boards equipped with every new unit, 90-em scales, electric signal lights, and automatic repeaters. He has installed also the complete equipment for casting rules, leads, and slugs in all point sizes and automatically cutting them to any length.

It was during Mr. Ford's administration that the job section began to use Monotype composition, non-distribution, and to avail itself generally of the facilities of the Monotype. Some of the most impressive "stunts" that the ingenious and resourceful men in the Monotype section have done have been worked out to meet the needs of the job section. Monotype medicine certainly has helped that section. It used to run behind from \$20,000 to \$40,000 a year; for the past three years it has earned a handsome profit.

THE WORK OF THE MONOTYPE

It would not be a difficult task to specify the work that is not set on the Monotype, but it would be quite impossible in this limited space to give an adequate idea of the wide range of the work of the Monotype section. It is a popular

tradition that the advertising slogan of the Monotype company—"If you have a hard job, don't goldarn it; Monotype it"—originated in the "big shop."

It goes without saying that all of the tabular work is composed on the Monotype, and the official reports show that this is one-third of all the matter set in the office. Some of these tables that the Monotype pumps out without effort would puzzle the most skilled hand compositor. The Nautical Almanac, for example, is about the superlative of objectionable matter.

One of the most interesting examples of intricate composition is the Surgeon-General's Catalog, containing quotations from all modern languages. This work for years defied the ingenuity of manufacturers of composing machines, but eventually the boys in the Monotype section conquered it, and then the "Can't-be-done Club" adjourned sine die.

Besides this tabular and intricate matter, the Monotypes handle 40 per cent. of the straight matter in the office—appropriation bills, congressional hearings, and an infinite variety of departmental printing, including the census of the United States.

THE NON-DISTRIBUTION SYSTEM

The "G. P. O." was one of the first printing offices in the country to put "dis" in discard and today distribution is confined to the very few faces that the Monotypes are not equipped to make. Indeed, so thoroughly has non-distribution become a part of the office system that when visiting printers ask us what we think of non-distribution we feel about the same as if we were asked whether the point system has merit.

To maintain the non-distribution system throughout the office, as well as to supply type for the correction and alteration of the tons of standing matter in the office, the Monotype casting machines make more than 18,000 pounds of type each month.

Nobody outside and few inside the "big shop" realize how superlatively big the "G. P. O." is. Here is one way of estimating it: A recent "census" of metal showed that, including the metal in current jobs, standing matter, and type in cases, the office owns more than 1,115,000 pounds.

THE UNIQUE VENTILATION SYSTEM

Visitors to the office are struck with the purity of the air in the casting-machine room.

To properly ventilate the air in a room containing 126 casting machines is no small problem, but this, like many other special problems, has been solved by the men in the office.

Each machine is connected to the exhaust pipes of the ventilating system, so that the burnt gas is completely removed. But more than that, each machine is equipped with a small hood connected with this ventilating system, that extends over the surface of the molten metal in the pot. This hood is so carefully proportioned to the flow of air through the ventilating pipes that all of the fumes from the molten metal are removed with the burnt gas.

THE PRIDE OF THE MONOTYPE SECTION

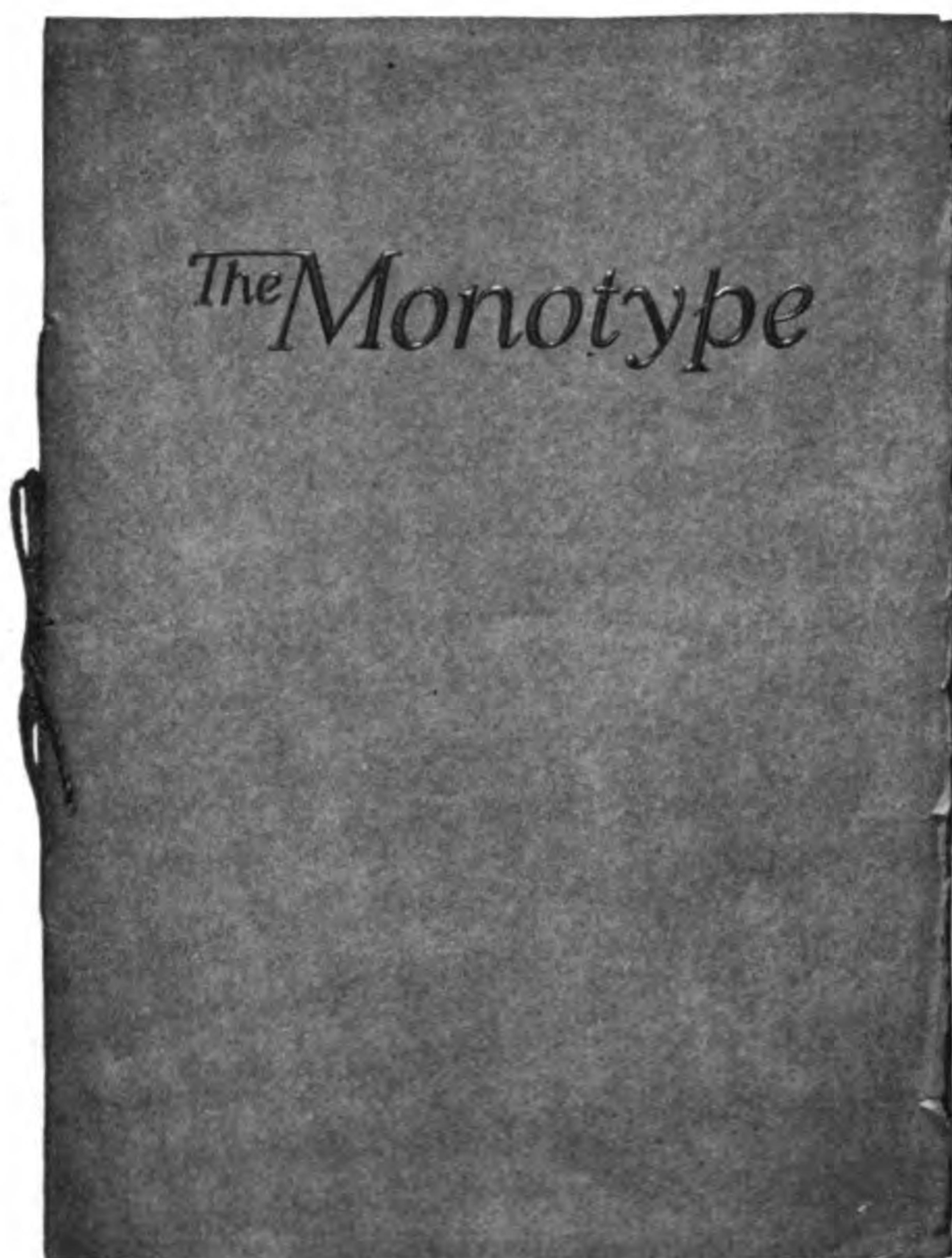
No story of the Monotypes in the "G. P. O." would be complete without a word about the spirit of the men in the Monotype section. Perhaps it is because this machine is so free from mechanical limitations that it fascinates and attracts the class of men it does. But whatever the cause may be, it is safe to say that no commercial office anywhere has a more resourceful and more aggressive force than these same Monotypers.

It is their boast that they are the "pinch hitters" of the office, that the jobs that must be done quick and done right come to them. Routine work, the same thing day after day, does not seem to interest them. Of course, they back up their claims for superiority with wonderful stories of old records broken and new standards set.

Whether they are the class of the office; whether, in truth, the Monotype section is the home of the rush job, only the executives of the office can say, and they, being tactful men, talk little. But this much is certain: You can easily tell whether a printer has ever seen the Monotype section in action on an amended appropriation bill, with Congress waiting on the bill, because a printer who has seen one of those typographical cyclones simply smiles when he hears stories of rush jobs handled in quick time.

A CHANCE customer is likely to become permanent if the printer does not try to persuade him to take something "just as good as" Monotype composition.

NO ONE has a monopoly of the making of keys to the door of success.—*Evening Ledger*.



Reproduction of the new Monotype Catalog

OUR NEW CATALOG

WE HESITATE to say just what we think of this new catalog of ours as it may sound as if we believe it is the best catalog of its kind ever issued. This may or may not be true, but, nevertheless, we have endeavored to put into this book very concise and yet complete statements of the advantages of the Monotype in all its varied fields of usefulness.

Realizing that the word Monotype means much more than the name of a machine we have devoted five pages, in fourteen-point type, with illustrations, to a brief description of the Monotype System. Following this, ten unique advantages of the Monotype are described. Unique, because these advantages of the Monotype System, in these ten separate and distinct fields, cannot fairly be claimed for any other facility furnished to printers.

Of course, the intention of this book is to present to our customers and prospective customers a concise description of each unit of Monotype equipment, and a page, if necessary, is devoted to each separate unit, explaining and illustrating in brief detail the use of the unit, its

relation to the complete equipment, and how it can be added to to increase its usefulness.

Attention is especially called to page 42, headed, "The Units Used on This Catalog," and a quotation, which follows, of the first two paragraphs on this page, will give a clear idea of the plan used in making the book:

"This catalog both tells and shows what the Monotype does, for it is an exhibit of the every-day possibilities of *"The Machine that Took the Limitations out of Machine Composition."* It is not a "stunt," it is a business-like example of printed salesmanship. It shows the unique ability of the Monotype to put the maximum amount of legible, attractive reading matter in a given space. It demonstrates an obvious, though frequently overlooked truth; the object of type-faces of different point-size is to enable the printer to take copy and cuts and build a book, page by page. *This book was composed as you see it; the matter was run around the cuts; the page proof was the first proof.* We would like to tell you more about Copyfitting, the science of making copy and cuts conform to the limitations of space; we created Copyfitting, a part of the Monotype System of Composing-Room Efficiency.

"Every type, space, rule, lead and slug, as well as the bases for all cuts, used in this book was cast on one Monotype; the complete pages, both plain and tabular matter, everything except the cuts and the page cord, are Monotype-made without the use of special attachments, saws, routers, or other paraphernalia. The cuts are attached by our special process to the bases composed of Monotype quads set with the matter accompanying the cuts, or to six-point slugs used for base material, another part of the Monotype System of Composing Room Efficiency. This system does more than save time and money; it insures printing quality that can be obtained only from metal-blocked cuts."

Accompanying the catalog, but entirely separate from it, is a Price List of Monotype Units, without illustration and referring to the catalog for the description and use of the various units.

Conforming to the standard of modern typography, the catalog and the price list are composed in one style of type; the Roman and Italic being our popular No. 38 Series, designed for us by Mr. Frederick W. Goudy; the Boldface is our No. 161 Series, specially designed for us by Mr. Sol Hess. This combination is not only pleasing but harmonious, giving unusual contrast when emphasis is required, while not offending the eye with the blackness of heavy display.

SO LONG as a man continues to plan for the future he never is old; but he begins to die the moment he starts to recount his past conquests.
—*Evening Ledger.*

OPPORTUNITY is just ahead of you. If you do not see it, the man behind you will.

MONOTYPE UNITS

Unit A: The Type&Rule Caster

This is the cornerstone of the Monotype System of Composing-Room Efficiency. It is the simplest and fastest machine ever made for preparing to cast their own type, leaders, spacer material, rules, leads, and slugs.

Monotype
Monotype
Monotype
Monotype
Monotype
Monotype
Monotype
Monotype
Monotype
Monotype
Monotype



FIGURE 12—Type for the case

Units used with the Type&Rule Caster

Mold for Type Casting: This machine uses Molds (Unit G, Unit G, and Unit G, page 34) for casting type, leaders, high and low standard sizes in all sizes from one to thirty-six points.



FIGURE 13—Mold for type casting

And it is the only type master that can be made in a composing machine

The Type&Rule Caster may be converted into the Monotype Composing Machine for casting type in lines set up ready to print from (Unit B, page 31).

MONOTYPE UNITS

Unit B: The Composing Machine

This is Unit A, page 30, the Type&Rule Caster, equipped with the units for automatic control by the paper ribbon which the compositor perforates at the Keyboard (Unit C, page 32).

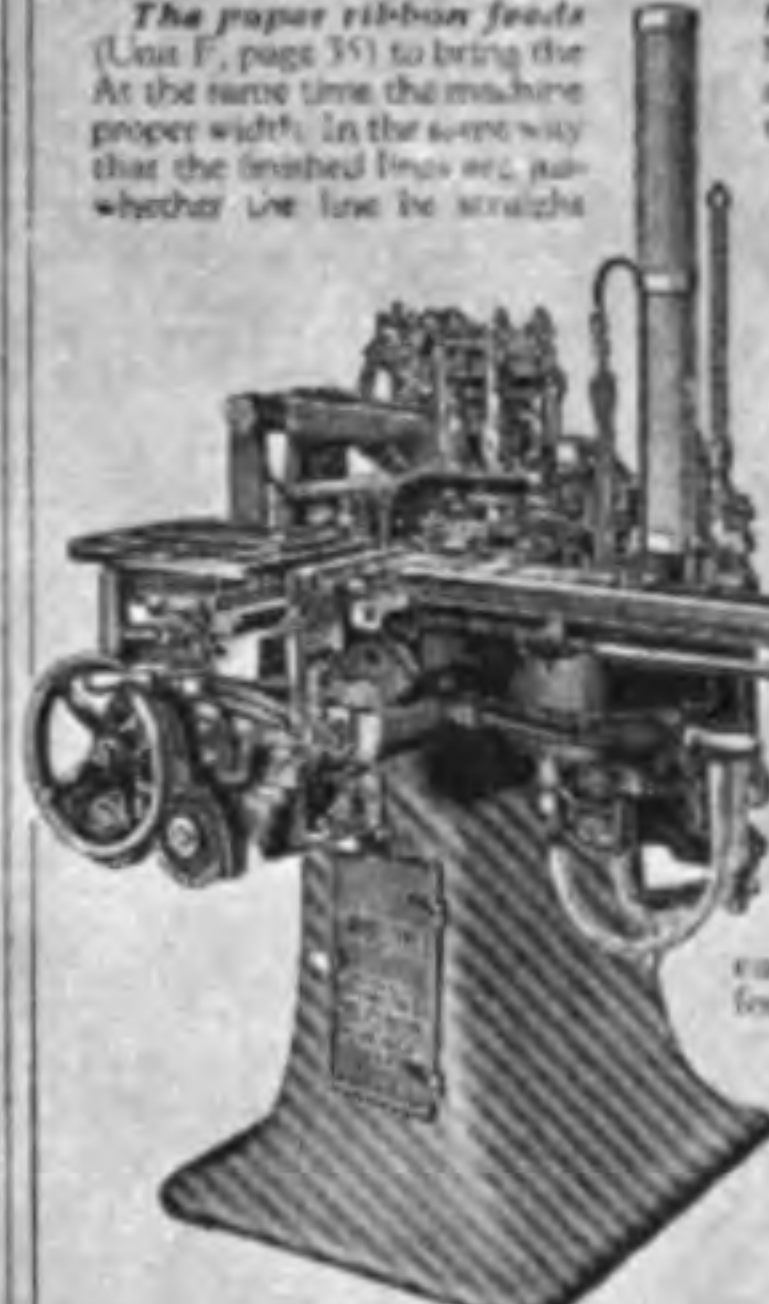


FIGURE 11—The Composing Machine

Through the machine and it automatically positions the Matrix Case Matrix for the required character over the Mold into casting position, automatically adjusts the Mold to make the body size of the letter the the Mold sets itself for the width of the spaces between words, so ruled with mathematical accuracy.

Units used with Composing Machine

Molds for Composing and Casting (Unit G and Unit G, page 34). These molds make cast set in justified lines with high or low stretch and space, as well as making for the hand-composers type, leaders and some material.

Units to Increase the Capacity of Unit B as a Composing Machine

Unit B, the Composing Machine, may be equipped with the units of the Composing Machine to increase the capacity of Unit B, but more units for efficiency of Unit B, page 31.

Two facing pages from the New Monotype Catalog, described on opposite page, showing the method of setting type around the illustrations by the use of copyfitting, and the mounting of cuts on quads cast with the text matter

THE MONOTYPE SYSTEM

THE second edition of "The Monotype System," that very thorough and comprehensive text book for owners and operators of Monotypes, is now ready for distribution, having been revised and about twenty-five per cent. more useful information added.

The object of the book is to describe the basic principles of the Monotype, to explain without technical detail its most important mechanisms, to make clear the manner in which the keyboard operator controls the casting machine, and to illustrate graphically various forms of simple and intricate composition; in short, to supply an explanation of the fundamentals of the Monotype System and a reference book for

use in solving the special problems of different offices.

This object is accomplished by first describing, in simple understandable language, the operation of the keyboard and the casting machine. Next the various parts of each are taken up, from a reading of which a person gains a clear understanding why the Monotype is able to handle not only plain composition, but a practically unlimited range of the most difficult tabular and other objectionable matter.

The chapter devoted to the operating of the keyboard is especially interesting, the information contained in the second and third paragraphs, while intended especially for keyboard operators, being of value to anyone engaged in any occupation, whether it be the laying of bricks or the cutting of coupons. The chapter dealing with the preparation of copy is one that should be read by every owner of a composing



machine, for it points out the chief reason why composition costs are so high in many printing offices.

Considerable space is devoted to explaining the operation as well as the advantages, of the Duplex keyboard, that remarkable device which permits the simultaneous composition of the same matter in two different sizes of type in any different measures and faces. The handling of tabular matter is thoroughly explained, the various examples being so illustrated that any compositor can readily understand all of the principles of doing rule-and-figure work on the Monotype.

Two of the new chapters added to the revised edition refer to the Lead and Rule Molds, with a very complete description of their use and adaptability to the requirements of any printing office; and Non-Distribution, which is very clearly explained and illustrated with the Monotype Units System of storage cabinets and cans used with it. These two chapters are well worth a careful study by every Monotype owner, superintendent, foreman or operator.

The value of the book is increased by a very complete twenty-eight page glossary, wherein are defined the various technical terms used, and reference made to the paragraphs where these are explained in detail. Those who use the book for reference purposes will find the comprehensive table of contents of much help.

The foregoing is only a brief summary of the contents of the book; an adequate review would require several pages. But the whole value of the book can be summed up in one word, "efficiency." The Monotype operator who reads it carefully, and puts into practice the suggestions it contains, is going to produce more and better work with less effort, thus saving his energy and increasing his income, and the Monotype owner will benefit by securing a greater return on his investment for equipment.



THE 1916 I. T. U. CONVENTION SOUVENIR BOOK

THE printers of the various cities where the Annual Conventions of the International Typographical Union are held, endeavor to outdo each other in the elegance of the Annual Souvenir. The 1916 Souvenir Book, issued in conjunction with the Sixty-Second Annual Convention, held at Baltimore, Md., August 14 to 19, is no exception, and speaks well for the

ability and craftsmanship of the printers of the Monumental City.

The committee in charge of this fine publication, and especially its designer, Mr. Milton Dill, are to be congratulated on its general make-up. For the cover a particularly appropriate subject has been chosen—a sky-line of the harbor of Baltimore, taken from Chesapeake Bay—and embossed in relief with a single line printed in gold on white antique cover stock.

There are fifty-one pages of finely arranged text and advertisements printed in black with an especially designed marginal border in light blue. The illustrations are beautiful examples of the engravers' art, and show places of interest in and around the Convention City, as well as pictures of Union officials, delegates to the Convention, and views from the Union Printers' Home, etc.

We are sure that the fine articles contributed to this Souvenir Book have never been surpassed, and that such articles as the one by Mr. James M. Lynch, entitled "The Mirror of My Magic Spring," and others, should prove helpful and inspiring to every member of the International Typographical Union.



THE NEW YORK AND NEW ENGLAND DISTRICTS CONSOLIDATED

THE Lanston Monotype Machine Company announces that on November 1, 1916, the New York and New England Districts were consolidated under the management of Mr. Richard Beresford, the present New York Manager, and will hereafter be known as the New York-Boston District.

Mr. Beresford's experience as Western Manager for the Company, before going to New York, particularly fits him for a more extensive territory than the New York District afforded him, and with this consolidation of two districts, so closely allied and immensely populous individually, although not extensive in the area covered, Mr. Beresford will have a much broader field of activity.

This consolidation is in accordance with the Company's desire to improve, if possible, its enviable reputation for service to users of the Monotype. Offices will be retained in both cities under the direction of Mr. Beresford, who is already well-known to the printers and Monotype users of the East.

COTTON PALACE BOLL

THE above is the title of an interesting and commendable four-page daily newspaper issued by the members of the Waco Typographical and Allied Unions, at the Cotton Palace Exhibit, Waco, Texas.

The publication of this interesting daily was made possible through the generosity of Mr. Artemas R. Roberts, President of the Amicable Life Insurance Company, of Waco, who was kind enough to loan the members of the Typographical Union one of their new Monotype equipments, which was about to be installed in their composing room as a part of a second repeat order, making three machines in all.

In addition to straight matter, all display type, rules, leads and slugs used in the *Cotton Palace Boll* were cast on the Monotype at the exhibit, and the paper was printed on a new automatic press, also loaned by Mr. Roberts.



J. E. LEWIS RESIGNS

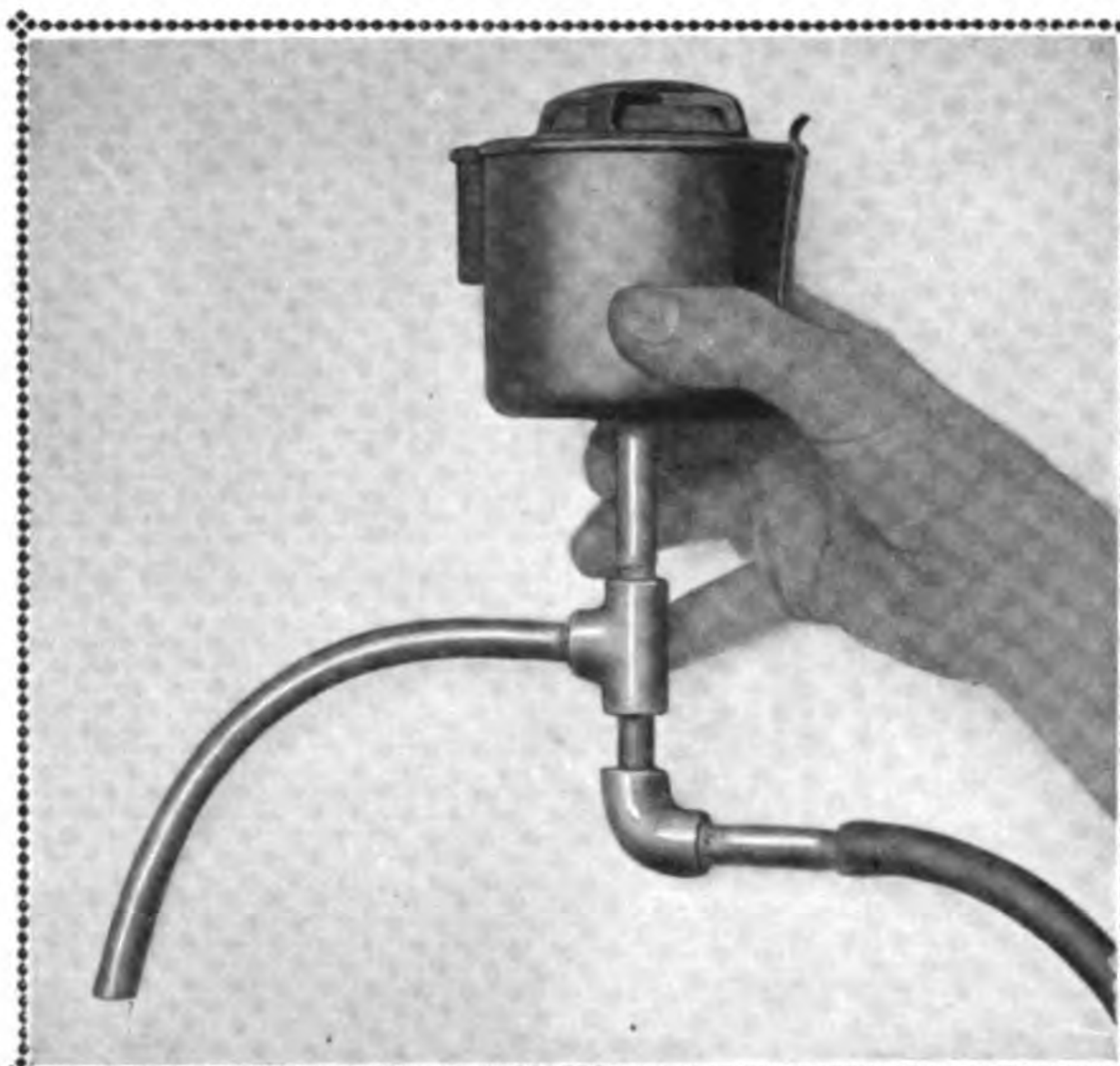
THE Lanston Monotype Machine Company regrets to announce the resignation, on November 1, of Mr. J. E. Lewis, who, for the past ten years, has been manager of their New England District. Mr. Lewis will be connected with the Atlantic Printing Company, of Boston, Mass., as President and General Manager, and will take to that company the same business acumen and untiring energy which has helped to make the Monotype such a success throughout New England.

Mr. Lewis's business associates and the many friends he has made in the craft during his years of service with the Monotype Company, wish him every success in his new field of endeavor.



QUALITY IS EVIDENCED

A STRIKING contrast of the superior quality of Monotype composition over the product of slug machines is shown in comparative pages which appeared in *The Montreal Herald*, under date of September 13, 1916. These pages of solid 6 point tabular matter are published with a corresponding number of pages set on the slug machine. The superiority of Monotype composition is at once apparent without the necessity of attention being called to it, and the operators on the *Herald* can well feel proud of the work which they have accomplished in the production of the "Notice of Sale of Immovables."



Vacuum Keyboard Cleaner

Every Monotype office needs one of these handy cleaners.

Removes the punchings from the keyboard quickly, neatly and efficiently. No need for taking off the paper. No punchings scattered on the floor. The keyboard may be cleaned by a boy without interfering with the work of the operator. The time required is only a few seconds.

Method of Operation:

The punchings are drawn up through the suction pipe by a current of air from the blast pipe and are carried into the receiving chamber. The blast pipe will fit the hose which is regularly used for cleaning purposes around the keyboard or casting machine.

Price, \$3.00

Rubber hose for use with the cleaner,
20 cents per foot extra

One of the Efficient Tools of Non-Distribution

To facilitate the work of the casting machine operator, and make the maximum output possible, it is necessary to supply the operator with the most efficient tools obtainable. One of the most necessary tools is a good sorts matrix holder.

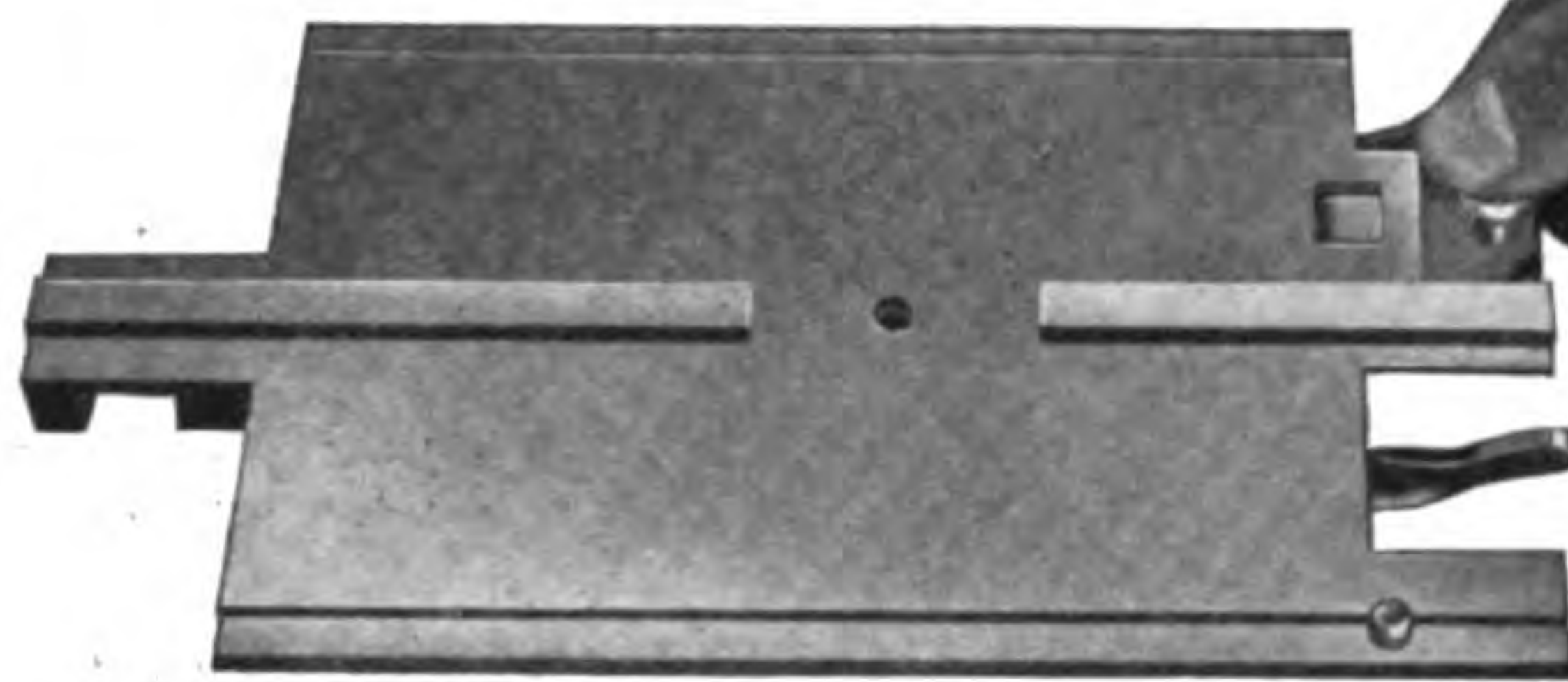


FIGURE 1
SORTS MATRIX HOLDER: Holds Sorts Matrices, one at a time, for casting type for the case. To change a matrix, press the Latch with the thumb as shown and pull out the Slide (Fig. 2); the Holder itself remains in the machine.



FIGURE 2
SLIDE for SORTS MATRIX HOLDER (Fig. 1): To remove the Matrix, press the Lever as shown; insert the next Matrix and release the Lever; then replace the Slide in the Holder in the machine.

The Sorts Matrix Holder

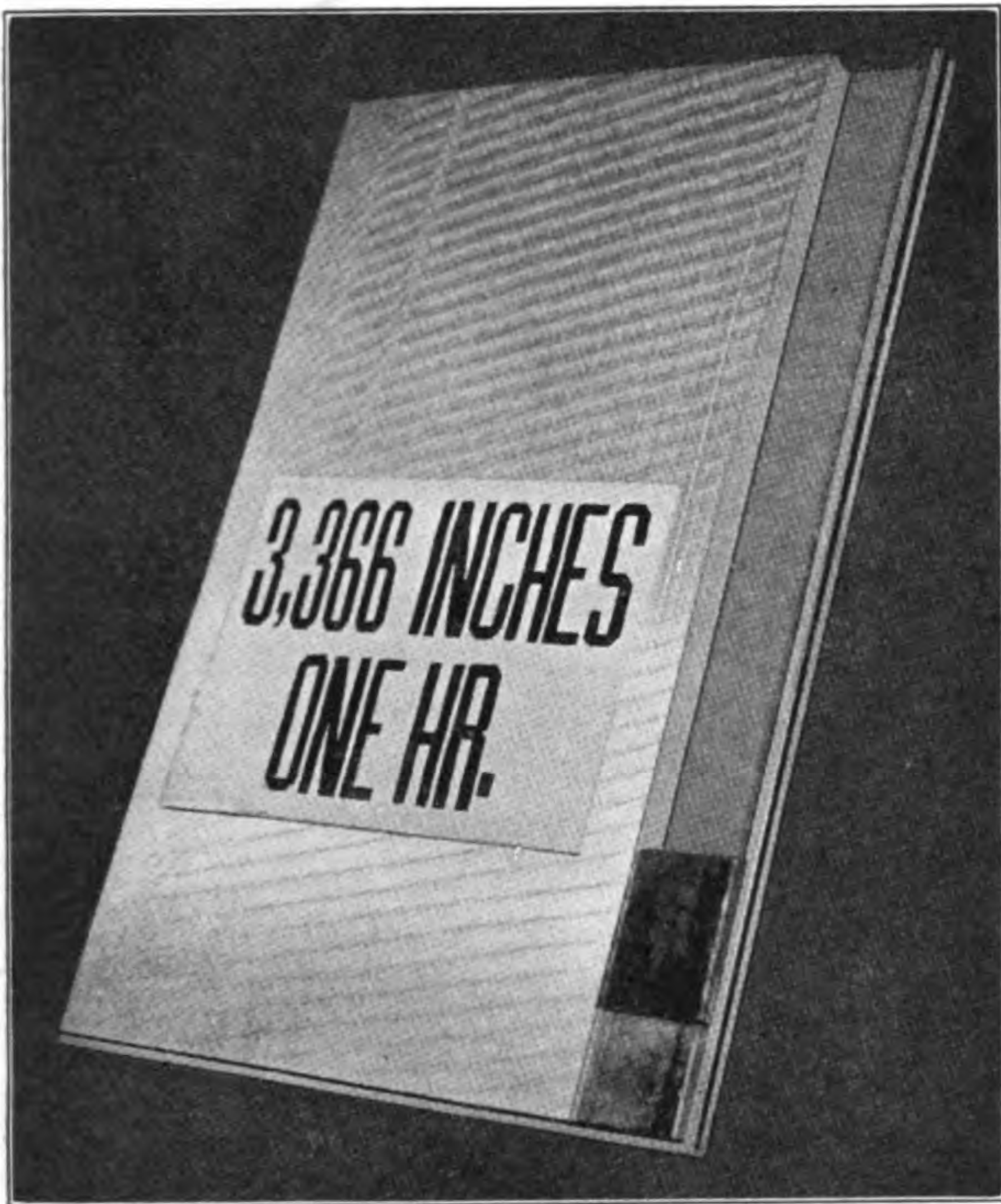
is used with sorts matrices for casting type for the cases. Like the holder for composition matrices, it takes the place of a matrix case; the Holder itself remains in place in the machine while casting sorts from the matrices made for use with it. To change matrices it is only necessary to press down the latch with the thumb as demonstrated in Fig. 1, and pull the Slide (Fig. 2) out from the Holder. Then press the lever as demonstrated in Fig. 2, and the matrix is instantly released so that it may be removed and the matrix for the next character inserted in its place. Releasing the lever brings the new matrix that has been inserted to correct position and locks it in place. The Slide is then put back in its Holder where it is automatically locked by its latch.

The matrices used with this Holder have no cone-hole for the centering pin to seat in, like the composition matrices; instead, the cone-hole is in the Slide and, therefore, the centering pin accurately positions the Holder and the matrix it carries. When the matrix is placed in the Slide and the thumb is removed from the lever (Fig. 2) to release it, the clamps connected with this lever close up and accurately position the matrix against the abutments in the Slide. It makes no difference at what angle the matrix is placed in the Slide, these clamps will position it perfectly.

Special Abutments and Clamps for Sorts Matrix Holder: In casting type from Sorts Matrices (14 point and larger) it is often desirable to make a greater change in alignment than is possible by adjusting the centering pin bushing, as, for example, to cast the caps and figures of a 30 point face on a 24 point body. To make all possible variations in alignment requires two special abutments and two sets of special clamps to change the position of the matrix in the Holder. When one of these special abutments is used, the two clamps which hold the matrix must be changed to correspond. With each Slide are furnished one standard abutment and set of clamps. The two special abutments and sets of clamps are furnished only when ordered (in extra Slides if so ordered) and an extra charge is made for them.

One set of special abutments and clamps is required for casting a 24 point face on an 18 point body, or a 24 point face on a 20 point body. The other set is required to cast a 30 point face on a 24 point body, a 36 point face on a 30 point body, or an 18 point face on a 14 point body. The other sizes are taken care of by the use of the standard abutment and clamps with which a face is cast on its own size body; a 14 point face on a 12 point body, or a 20 point face on an 18 point body.

Price, \$16.00



A big one-hour output of 6 point Column Rule

SOME COLUMN RULE

THE galley herewith, shows an output of 3366 inches of 6 point column rule cast in one hour on one Monotype Type-&-Rule Caster, by operator Jos. E. Barker, at the *Denver News and Times*, Denver, Col.

A statement which accompanied this photograph is signed by Mr. F. D. Anderson, foreman of the composing room, and Mr. W. C. Schuman, foreman of the ad room, who say they measured the finished product and certify to its correctness.

To appreciate the economy of using only Monotype product, it is merely necessary to think of the price of 6 point brass column rules when purchased from the type founder.

WHAT THE MONOTYPE SAVED

MONOTYPE printers throughout the country are unanimous in their praise of the lead and rule molds and the automatic cutting device, and we are constantly receiving specimens of good work turned out by printers who are now casting all of their own rules, leads and slugs.

One of the best of these specimens comes from The Tucker Printing House, of Jackson, Miss., who have been using this attachment for some

time. This specimen is an unusually fine example of blank work on a large scale (size, 23x18 inches), and the story of the economy of using Monotype product on work of this kind is best told in the following quotations from Mr. J. W. Tucker's letter which accompanied this specimen:

"We hand you herewith four sheets of a chart made up for the Jackson Light & Traction Co., which is a very good sample of the elasticity of the Monotype machines, and the lead and rule attachment. You will notice that every particle of work on this sheet was done on the Monotype.

"We wish to say we produced this job a couple of years ago at a cost of about \$15.00 more than we produced it this time with the aid of the Monotype lead and rule attachment."

Loyalty

Loyalty is that quality which prompts a person to be true to the thing he undertakes. It means definite direction, fixity of purpose, steadfastness.

Loyalty supplies power, poise, purpose, ballast, and works for health and success. Nature helps the loyal man. If you are careless, slipshod, indifferent, Nature assumes that you wish to be a nobody and grants your desire. Success hinges on loyalty. Be true to your art, your business, your employer, your "house." Loyalty is for the one who is loyal. It is a quality woven through the very fabric of one's being, and never a thing apart. Loyalty makes the thing to which you are loyal yours. Disloyalty removes it from you. Whether anyone knows of our disloyalty is really of little moment, either one way or the other. The real point is, how does it affect ourselves? Work is for the worker. Love is for the lover. Art is for the artist. The menial is a man who is disloyal to his work. All useful service is raised to the plane of art when love for the task — Loyalty — is fused with the effort.

—The Ira

How the Typecaster Benefits the Customer

Monotype Cuts Costs and Improves Work

MANY a printing salesman glibly states that his plant is equipped with Monotype machines. But how many customers know what the Monotype means? Or why they are expected immediately to hand over an order on the strength of it?

As a matter of fact, the possession of a Monotype is something that men should consider carefully in choosing a printer. All other things being equal the printer who has a Monotype can turn out better work, more quickly, and at less cost than the one who has not.

The Monotype is undoubtedly one of the most marvelous products of mechanical ingenuity, seeming to work with almost human intelligence, and, in the hands of a skilled operator, able to handle the most complicated jobs of typesetting without resort to handwork.

The Monotype-equipped shop turns out better work because it need never use worn and broken type. The machine casts fresh, clean type for every job, and when that job is finished, the metal is simply melted and cast into more brand-new type. It is far cheaper to melt this

metal and cast it into new type, than to sort the letters and use them over and over again.

The Monotype increases the compositor's efficiency by allowing him to devote all his time



With the object in view of making their customers acquainted with their unequalled facilities for producing printing of the highest quality, George I. Wilson & Sons, Inc., of 150 Lafayette Street, New York City, are publishing each month in their well-known house organ, SERVICE, descriptions of the various departments of their most efficient plant, accompanied by illustrations.

The value of illustrations cannot be overestimated, for pictures attract and hold the attention. The October number shows views of the composing room and press room, as well as pictures and a description of a new rotary press recently installed. From this issue we have quoted the story herewith, "How the Typecaster Benefits the Customer."

to setting type instead of spending part of it in breaking up old jobs and sorting out the letters. It keeps him plentifully supplied with new, fresh type, rules and borders, etc., so that he can work without interruption.

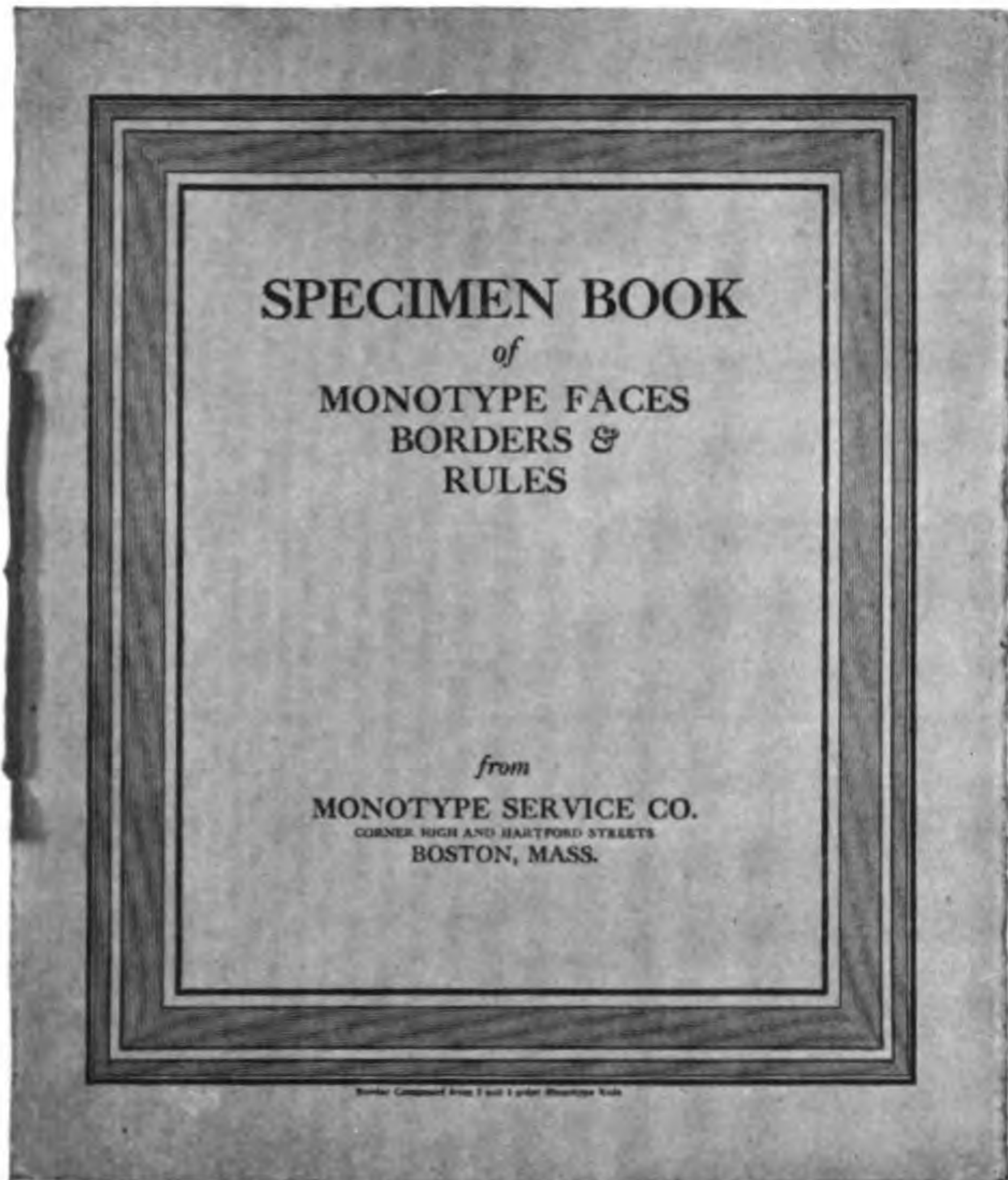
Its clean unused type requires less time to "make-ready" on the press, that is to prepare so that an equally clean impression is secured in all parts, than does type that is used many times.

These time-savings are all important to men who buy printing because they mean savings in cost of production.

But they are not the only savings afforded the buyer by the Monotype. A complete assortment of foundry type represents an enormous investment and it deteriorates very rapidly. This depreciation has to be figured into "overhead" and the Monotype shop escapes it.

Next time the printing salesman says "Monotype" bear in mind that he is saying a great many other things that sound very much like "Economy" and listen to him carefully.

Needless to say, our plant is equipped with an absolutely up-to-date Monotype type-casting machine. Our men don't waste any time on old-time methods, nor does our work suffer from battered type, nor our bills from excessive swelling of the "overhead."



Monotypography

Better Business, published by the Union Bank Note Company, of Kansas City, Mo., is the title of one of the best printers' house organs we have ever had the pleasure to receive. This 16 page publication is of the handy pocket size, and is brim full of good selling talks from the pen of its editor, Mr. Peter Francis Wall. The September number has a specially designed pen and ink drawing of a harvest scene for its cover, and the text pages are composed in Monotype Series No. 162, printed in a slate colored ink, with Monotype initials No. 126, printed in orange red, on white coated book paper. Two pages of this issue are devoted to a story entitled, "Making Type Just For You," which we hope to reprint in MONOTYPE. The closing paragraph of this story, which follows, speaks well for the versatility of the Monotype: "Have it Monotyped in the shop with the greatest variety of type faces in the West."

THE above illustration shows the cover of an attractive specimen book of Monotype faces, recently issued by the Monotype Service Co., of Boston, Mass. This publication is not only unique in its make-up, but it is also unusually good for its typographic arrangement, for the typography of the text pages is equally as good as the fine front cover, which has been composed entirely in Monotype No. 79 Series and Monotype rules. The fourth page of the cover consists of a 200 foot continuous strip of 2 point hairline Monotype rule, which demonstrates this Company's ability to supply rule in any quantity or in any length strips. With Monotype type, rules and borders, and taste in arrangement, you have a ready means of producing really distinctive covers and title pages.

A NOTABLE book of 100 pages has just been issued entitled "Historical Sketch of the Government Printing Office," compiled and edited by Mr. J. A. Huston of the Proof Section of the G. P. O. This publication gives a most complete and interesting history from 1861 to 1916, of the biggest printing office in the world, illustrated with a number of views of the various departments, as well as pictures of members of its executive staff. The composition in Monotype No. 38 series, and the presswork and binding, are the work of the Fortson Press, of Washington, D. C. Elsewhere in this issue of MONOTYPE we quote the chapter devoted to the Monotype Section, the biggest battery of composing machines in the world.

IN conjunction with the recent Convention of the Ohio Printers' Federation, held at Cincinnati, Ohio, October 5, 6 and 7, the Methodist Book Concern, of the same city, issued a most useful and interesting souvenir booklet entitled "The Making of a Book." In addition to the information which it contains, it thoroughly describes their great plant and shows a number of views of their unexcelled mechanical equipment. A most appropriate frontispiece is the Monotype Matrix case, while the second page shows two good views of their Monotype equipment. The composition is in Monotype No. 36 Series, and the printing is unsurpassed.

The New York Times' "Type Book," issued by the Advertising Department for the use of its advertisers, contains a most complete showing of Monotype faces and borders used in *The Times'* composing room, and a lot of useful information for the guidance of its users. The printing and the binding have been carefully done. The specially designed cover is artistically printed in black on a substantial light brown antique stock, making it an attractive desk book for any office.

FROM the Mount Clare Press, the private printing department of the B. & O. Railroad, we have received one of those attractive little booklets advertising the service and scenery as well as a description of trains on that road. Composed in Monotype Series Nos. 71 and 86, the composition is faultless, while the letter press and halftone views are unsurpassed for the excellence of the presswork.

THE initial number of *Automotive Engineering*, from the Joyce Press, of Bridgeport, Conn., is attractively composed in Monotype No. 175 Series. The typography, arrangement and presswork have been handled in the usual careful manner characteristic of this well-known Monotype printing office, and bids well for the future success of this new publication.

THE Sayers Typesetting Co., of Milwaukee, Wis., have recently issued a loose leaf specimen book of Monotype type faces, borders and rules, which is sure to prove useful and a business developer for this well known concern. The binder is attractively printed, and the sheets are well arranged and well printed.

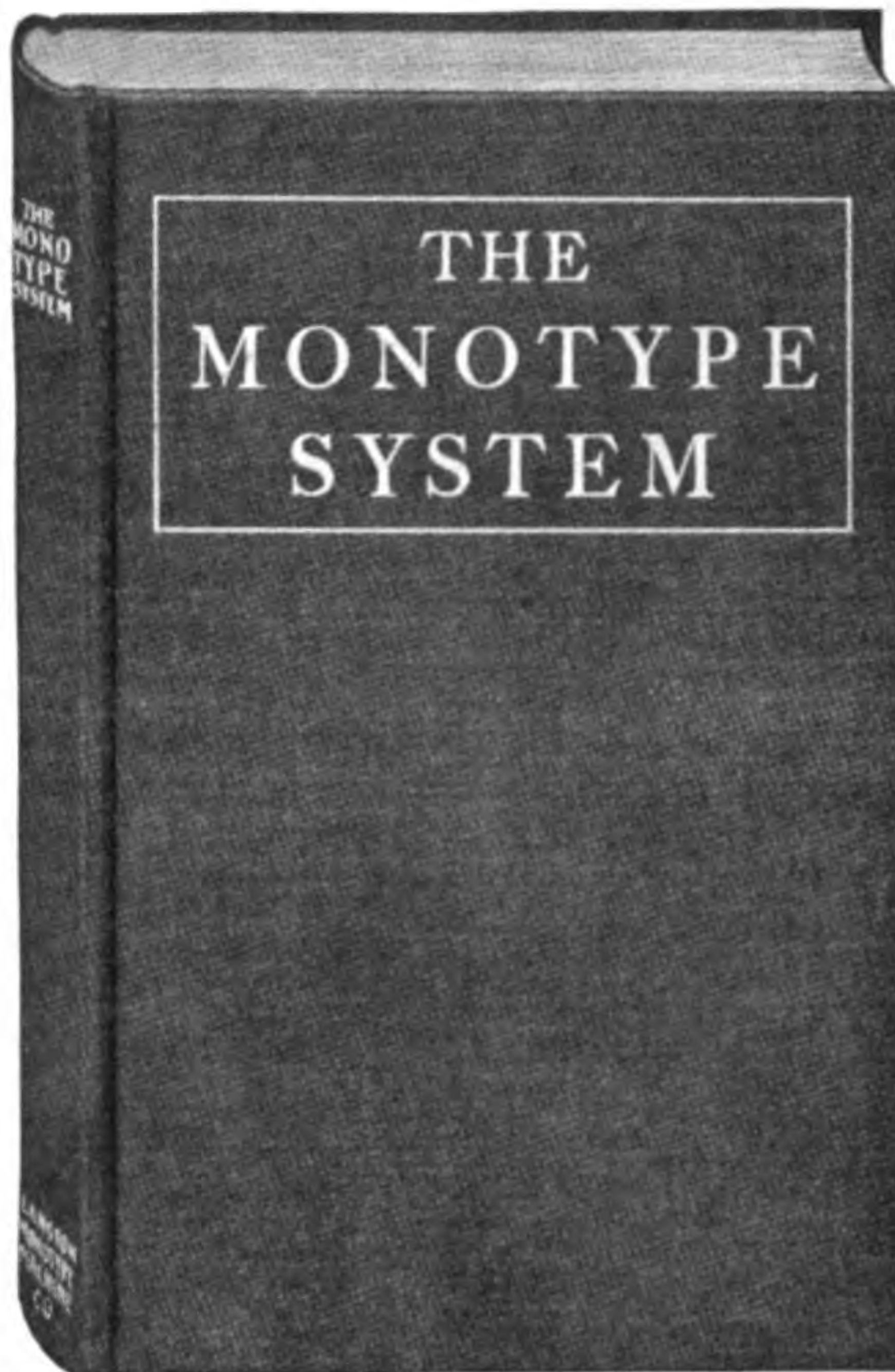
EACH issue of the *Amicable Life Record* from the printing department of the Amicable Life Insurance Company, Waco, Texas, appears in a new and pleasing typographic arrangement. Recent issues are composed in Monotype No. 38 series and Monotype rule.

THE MONOTYPE SYSTEM

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A BOOK FOR OWNERS AND OPERATORS
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The Monotype operator who reads this book carefully, and puts into practice the suggestions it contains, will produce more and better work with less effort, and the Monotype owner will benefit by securing a greater return on his investment.

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