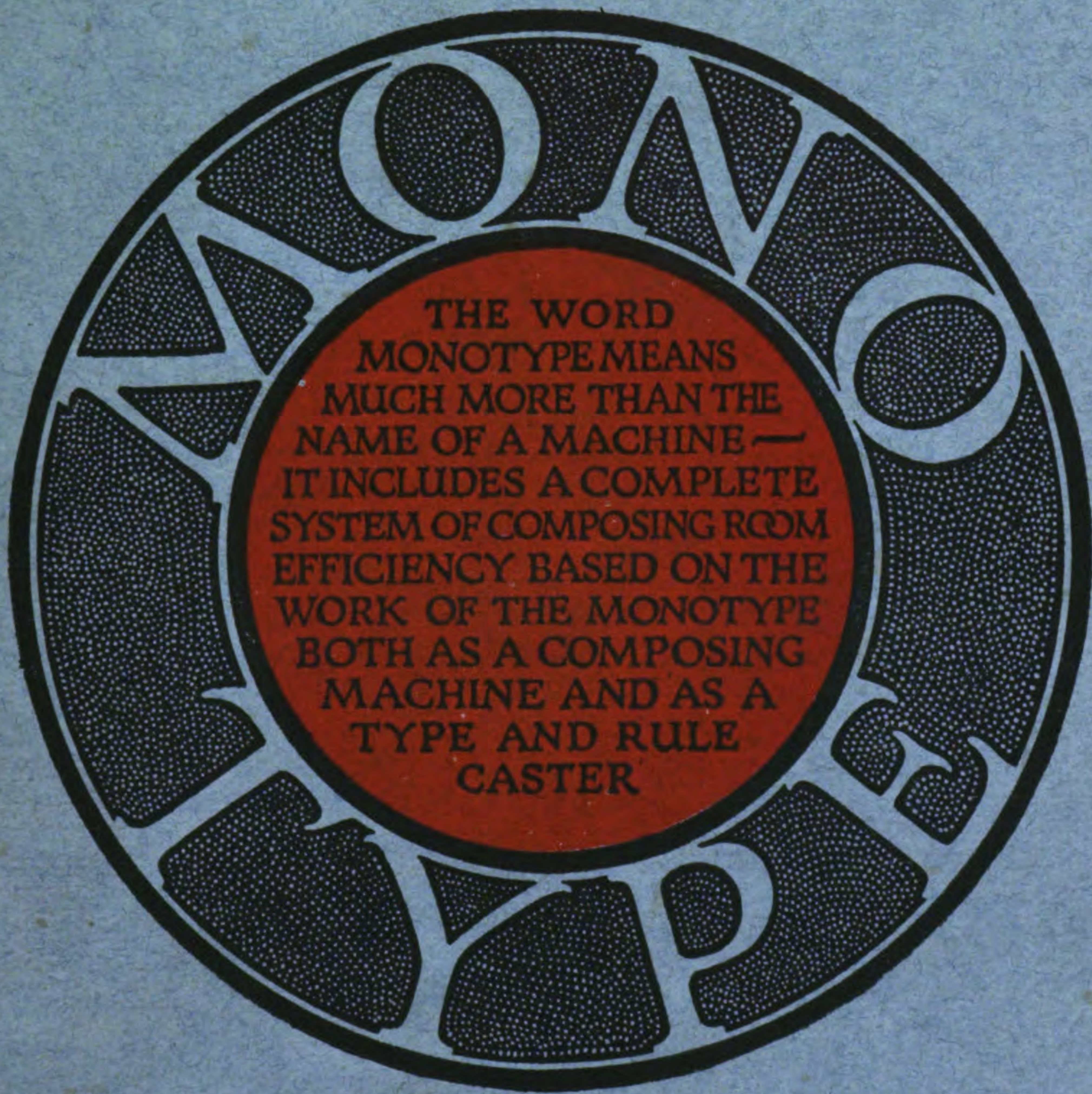


MAR 23 1917



A JOURNAL OF COMPOSING-ROOM  
 EFFICIENCY, PUBLISHED BY LANSTON  
 MONOTYPE MACHINE CO., PHILADELPHIA  
 VOLUME 4 JANUARY-FEBRUARY 1917 NUMBER 5



# FLEXIBILITY

THE DIFFICULTY WITH MANY MACHINES IS THAT THEY WILL ONLY DO ONE THING WELL—THEY ARE NOT EASILY ADAPTED TO EXISTING CONDITIONS—THEY ARE NOT FLEXIBLE

# THE MONOTYPE

IS A MACHINE OF EXTRAORDINARY FLEXIBILITY AND THERE CAN HARDLY BE A COMPOSING-ROOM PROBLEM THAT IT WILL NOT HELP TO SOLVE AND DO IT MOST ECONOMICALLY

# QUALITY

IS NEVER SACRIFICED TO OBTAIN THIS WONDERFUL FLEXIBILITY. MONOTYPE PRODUCTS HOLD THEIR OWN WITH THE BEST MADE BY ANY OTHER METHOD OR MACHINE, AND THEN SOME

COMPOSING MACHINE  
**THE MONOTYPE**  
TYPE & RULE CASTER

This Number of MONOTYPE is composed in the No. 20 Series, and Monotype Rules and Borders

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

# Monotype

A JOURNAL OF COMPOSING-ROOM EFFICIENCY PUBLISHED BY  
LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA, PA.

VOLUME 4

JANUARY-FEBRUARY, 1917

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## COPYFITTING



ANOTHER new word coined by the Monotype Company to describe a scientific method of handling one of the most difficult problems of the printer and eliminating a large part of the guess from estimating on composition, thereby reducing costs in the composing room.

Copyfitting is the determination in advance of the *exact* space that copy will occupy in the size and face of type selected, or the determination of the size and face of type and amount of leading that must be used to get that copy to *exactly fit* the desired space or number of pages.

How difficult and almost impossible this is by the old method most of our readers know. You have guessed at it and missed more often than you have hit the correct figures. You have made rough calculations and come just about as near as your guess. You have even counted the lines and words and set a paragraph or two only to find that the result was quite different when the job was set. Yes, it has always been a difficult proposition to estimate how much the copy would make in the finished job; but from now on all the difficulty has been removed and estimating and fitting copy to space has lost its terrors to Monotype users, for in the Copyfitting System we have an absolutely accurate solution of the problem worked out in the usual thorough Monotype manner.

As is well known to Monotype printers, all Monotype faces are made on the true point-set system, each letter and character being so designed that it is placed on a body the "set" or width of which is a multiple of a definite fraction of a point and having a definite proportional relation to the cap M of that face, which determines the set em size or width of the face. This definite relation or proportion not only obtains in the characters of a single size or face of Monotype type, but runs through the various sizes and faces so that all Monotype types have a proportional relation to each other.

This makes it very easy to find out how much space any reprint Monotype copy will take when set in another size or face, or what face and body must be used to fit that copy in a desired space. Of course, this advantage accrues only to Monotype users on Monotype reprints.

Accurate estimating and layout demands, as a matter of economy, that this great advantage be extended to manuscript copy, otherwise all estimates based on manuscript will still be guesses, or laborious counting and calculations.

Fortunately, modern business progress has made it customary to produce practically all copy on the typewriter, and because of the peculiarities of that machine all typewritten copy is reprint to the Monotype.

Whether designedly or not is immaterial, but the typewriter has been so constructed that it produces copy on the point-set system, which fits in with the Monotype system just like reprint, except as to the length of the lines, which are readily averaged, so that the calculations for Copyfitting from typewritten copy can be made accurate to within less than two lines per hundred. Can you guess or figure as close as two per cent?

Examine a page of typewritten copy and you will find that each character in it bears a proportionate relation to the cap M which determines the set of the face (this proportion is unison, one to one, all letters being the same width). There are practically two typewriter faces in general use—the Pica and the Elite. The Pica face virtually has a body of twelve-point and a width of ten letters to the inch—that is, a set of seven and two-tenths points. The Elite is virtually a ten-point body with a width of twelve characters to the inch—that is a six-point set.

Knowing these facts, it should be as easy to figure from typewritten copy as from print as we only have to multiply the number of characters and spaces in a line by the number of lines and then divide the result by the numbers of characters and spaces in a line of the type and measure we desire to use. But in actual practice it is not so easy because types vary in width or set and the printed lines do not contain the same number of characters in each line.

Careful calculations, repeatedly made, finally proved that fifty-three typewritten characters and spaces were equivalent to twenty-five set-ems of Monotype type, and as all Monotype types have a proportional relation this at once fixed a point of contact from which other proportions could be figured, and it became an easy matter to estimate any typewritten copy for Monotype composition.

This discovery was, in itself, enough to revolutionize estimating, but we did not stop there. In conformity with our custom of giving Monotype printers the best possible service, we made the calculations and prepared a series of gauges and charts, the use of which will relieve them of the drudgery of the figuring and make Copyfitting almost as mechanical as estimating the quantity of paper.

Copyfitting is not only a help to the book printer who has a large amount of copy to handle in big units, but is just as valuable and useful to the job printer who needs to know the correct size of type to use for a small booklet or to fill a certain advertising space or catalog page. The Copyfitting System cuts out all the cut-and-try, set-and-reset work that is so often done in such cases and saves cost and worry.

Copyfitting is not difficult to understand, though it naturally requires a little study to master the details, and its benefits are not confined to the printing office, but extend to the users of printing, especially the larger ones, such as publishers, catalog houses and advertising agencies.

The publisher who uses Copyfitting can know in advance exactly how many pages his book will make and get a correct estimate on its production from a Monotype printer. He can also save a large part of the money usually spent on authors' alterations by having his copy prepared the Copyfitting way.

The catalog buyer will not only be able to get a better catalog by the use of Copyfitting, before composition, but will, in addition, save practically all the money

formerly spent for changes and alterations to make the copy fit the space after it has been put into type.

The advertising man who will study Copyfitting and co-operate with a Monotype printer will be able to write just enough copy to fill the space and determine accurately the size of type and the amount of matter he must use to fit his newspaper or magazine space, thereby cutting out the usual cost for resetting and overrunning that is so often a cause of dispute and breeder of distrust between him and his printer under the old guess system.

A general adoption of the Copyfitting System by Monotype users and their customers would be a long step toward that standardization of the printing business that is so desirable and would eliminate a very large percentage of the causes of dispute between the printer and his customer.

Of course, it is impossible to give more than an outline of Copyfitting in these columns, but the whole system has been carefully thought out and worked down to a practical basis, and the instruction book and tools prepared so that they can be furnished at a nominal price. If you are interested write for further information which we shall be only too glad to furnish.

Copyfitting is not merely a short-cut method, it is a carefully worked-out system based upon a scientific principle and provided with labor-saving tools that will make it easy for any intelligent printer to so use the system that it will help to increase his profits.



## THE DEAD RACK

**I**N the old-time composing room, a familiar institution and the compositors great resort when the cases were low, was the "Dead Rack" in which were stored jobs waiting for distribution. The dead stones and dead rack always held a valuable lot of type that should have been in the cases, and the boards were often littered with pi because of sort picking.

In most shops the "Dead Rack" means money tied up in expensive foundry type and material waiting until some one has time to distribute it. It costs money for rent, interest, insurance, taxes and labor, and produces nothing. "Everything going out and nothing coming in."

Visit an up-to-date Non-Distribution plant and note the difference. In place of the "Dead Rack" we find the Hell Box into which every job is dumped as soon as it is finished and released. Occupying about one-fourth the space formerly given to dead matter, we find the Sorts Cabinets containing an abundance of material to keep the compositors busy producing salable work.

No longer is good money tied up in expensive type, leads, slugs and rules; no longer do high-salaried employes waste time distributing old type, there is plenty of new type for every job.

When a job is a real live one, or a good prospect for repeat, it is placed in the "Live Rack" and when needed will be found in just as good shape as when put away. No picking, no pi, no trouble.

And the great beauty of it all is that it costs a whole lot less to have new type and plenty of it by the Non-Distribution System—the Monotype way—than it does by the old method of distribution and limited equipment that made picking and pi almost necessary when the shop was busy.

## TOOLS OR MATERIAL—WHICH?

**I**N every manufacturing operation there are three items of great importance that are so interdependent that it is almost impossible to truthfully consider them separately. These three items or classes of expenditure really cover the entire factory cost of the product and, therefore, any error or confusion regarding one of them is likely to upset all calculations as to cost of production.

These items are labor, material, and tools. There can be no product without the combination of all three. The laborer must have tools with which to work and material upon which to work.

The printing business is no exception to this general principle and must employ the same factors, though the method of distributing their cost may differ.

Labor is chargeable directly to the job, as is also such material as appears in whole or in part in the finished work and becomes a physical part of it; while tools are of necessity charged to the department as a general or shop expense.

Some materials, however, such as molding sand in the iron or brass foundry, the wax used by the electrotyper, and the type of the printer cannot have their cost traced directly to the individual job at a reasonable expense for accounting, and must, therefore, like tools, become a general charge on the productive department.

This has led to the mistake of considering type as tools and the distortion of all cost calculations in the composing-room and frequently to the making of prices by the printer which were injurious to him and to the trade.

So prevalent and plausible was this error that the Lanston Monotype Machine Company itself was misled to the extent of calling the type "tools" in some of our earlier literature; but investigation and experience have taught us the truth and we now realize that "type" is only the name used to designate an intermediate stage of the manufacture of metal into forms for printing—the real material is the metal.

For many years printers have looked upon type as tools and spent large sums of money for taking care of it on this basis so that it could be used again and again until completely worn out.

That this has been a wrong classification is now positively known and is capable of practical demonstration.

What is a tool?

The International Dictionary says: "Tool—An instrument of manual operation as a hammer, saw, plane, file, etc., used to facilitate mechanical operations; an instrument of use or service; the instrument of a handicraftsman or laborer in his work."

To a certain extent this definition might be said to cover type, and it is upon this idea that the

great typefounding industry has been built. The type founders have taught the printers that types being tools must be handled carefully and used many times. The printer knowing the price he was paying for type was compelled to believe this to be correct and spent vast fortunes in carefully putting the type back into the cases and getting it ready to use again.

The idea that a type was a tool seemed to have the sanction of the philologist and of the manufacturer, why should not the printer accept their dicta and act accordingly? He did; and the typefounders proceeded to improve the type-tool and render it still more expensive, until it seemed that the whole composing room actually revolved about those little pieces of metal.

As tools, type have ruled the printing business for many years.

The first printers made their own type and history shows that some of them at least considered type as tools, but we doubt that they used it until it showed half the wear of some of the type in use today.

Now, let us look at the other side of the question. Movable type was without doubt evolved from the idea of cutting an engraved block into pieces and rearranging them. It was then most certainly material and not tools. Then came the invention of type cast singly from metal by the printer himself and therefore still material in the first stages of manufacture.

Suppose we stop right here and see what the dictionary has to say of material. Here it is: "Material—substance or substances or the parts, goods, stock, or the like, of which anything is composed or may be made, or which is necessary to the doing of something. This latter definition plainly puts type in the material class, even though it does not directly appear in the finished product, for there is nothing more certain than the fact that type is a material which is necessary to the doing of something.

However, let us go a step further and consider the modern composing room with its type making and setting machines to which the metal comes as raw material and in which the type or slugs are merely a stage in the process of manufacture. Now, it does not make any difference (except cost) in the process of manufacture whether the work is all carried out under one roof or scattered through a dozen buildings. The type metal may be prepared in one place, the type cast in another, the arrangement into pages and forms carried out in a third, electrotypes made at a distance, presswork done in a far city, and the binding in still another place; the final result is the book and all processes leading up to it are but stages of manufacture and conversion of raw material into a finished product.

In making this book, or other pieces of printing, we have used a number of tools large and small and several kinds of material—metal, paper, ink, cloth, glue, etc.,—*all necessary to the doing of the thing.* The metal mixer, the machine operator, the compositor, the pressman, and the binder, represent the labor that has used tools to work on these materials in their various stages of manufacture and the cost has been more or less according to the skill and time used. The metal was not the most expensive item of material, even though the labor upon it may have been if there was only a small edition.

Even granting that the metal in its type stage was the most expensive material that would not be a justification for calling it tools and spending upon it more than its value in order to use it again as second-hand material. It is possible to build a complete house from second-hand bricks, lumber, etc., but what would you think of a contractor who tried to do it for you after making a bid on your specifications? Only a question of degree for second-hand type cannot give perfect impressions no matter how much labor is wasted on it.

Such being the case, why should printers continue to waste time handling second-hand material in the shape of type? There is no reason except a false education as to the relative value of time and material because of the misconception that a type is a tool.

There is a remedy for the progressive printer and that is to adopt the Monotype Non-Distribution System which recognizes the fact that type is only metal in one stage of manufacture and the material of the compositor as ink and paper are the material of the pressman and dumps all type metal into the melting pot as soon as the job is finished and delivered.

Costs too much! Does it? Just consider that from thirty to thirty-three per cent. of the labor in your composing room last year was used for non-productive distribution and that less than seven per cent. of that, or about two per cent. of the total labor is all that would have been so employed in a non-distribution plant where type is recognized as material. Oh! you meant the recasting of the metal—the first stage of handling the material before it reaches the actual compositor or after the keyboard operator has prepared for it. Why, bless your soul, that doesn't cost *you* anything as the labor and other costs of melting and refining the metal and casting new type absorb but a small part of the former cost of distribution and leave your compositors free to devote their entire time to productive work. When the cost of handling the metal is divided over the entire non-distribution composing room you will find the hour cost to be considerably lower than it is now, when you are paying good money for the privilege of holding on to the erroneous idea that type is tools and consequently must be distributed to be ready to use again.

You don't believe it! Well, we are sorry for you, but are willing to show you if you will allow us to do it.

You pay for one hundred hours of labor in your composing room; sell sixty-five hours and lose thirty-five (this is not theory, the latest report of the U. T. A. proves it) and to get even you must charge a high hour rate for what you do sell or lose your legitimate profits. Under the Monotype Non-Distribution System, which treats type as the material that it really is, uses it once and discards it, you buy one hundred hours of labor and sell ninety-three to ninety-six hours and charge on each job the real cost of those hours and the material used in producing the job.

Even supposing the resulting total price should prove the same in the majority of cases, which is the more just and honest method of dealing with your customer? But the total would not be the same because it really costs less to carry this raw material—metal—through the first stage of manufacture into type, set the type and deliver the form to the pressroom than it does to use second-hand type and take the time necessary to restore it to the cases ready for use again and reset it into another form.

Type is material and not tools and the sooner printers realize this fact and remodel their composing rooms and cost systems in accordance therewith the sooner they will be in a position to make honest prices and a profit on each job.



### SECURING ACCURATE RULING

Monotype printers are constantly finding new ways of utilizing the Monotype and Monotype products to improve their own production, and please their customers.

Every printer who has had experience in handling ruled work knows the difficulty and almost impossibility of securing accurate register on blanks ruled on the ruling machine and cut before printing. The Capital City Press, of Montpelier, Vt., has solved the problem by not ruling the job but printing it from Monotype strip rule, thus securing perfect register.

The samples we have seen are so like machine ruling in appearance that the difference would not be detected by any one not an expert, having been printed with special inks made by Morrill Ink Co., of Boston, for the work.

This suggests a large possibility for the Monotype printer located a point distant from the ruler, and may possibly mean an extra profit for him as it avoids the delay and cost of sending the stock to the ruler, waiting for its return, and shifting guides to make the type fit in when it does come.

Another case where the Monotype way is the best way to secure accuracy and a fine appearance.

## NON-DISTRIBUTION ON THE PACIFIC COAST

WITH "Seattle First" as a slogan Colonel Blethen founded the journal which, under his care grew with the city that it has helped to grow until Seattle has really become the "first" city of the Northwest and the *Seattle Times* the premier journal of the Pacific Coast with one of the finest and best-equipped plants west of Chicago, possibly second only to those of the big Metropolitan dailies of the East, and a building that is not surpassed by any in America as a newspaper home.

The illustration of the building on this page shows the Fifth Avenue entrance, and gives a general idea of the beauty of this handsome structure which is built of steel and concrete. Our picture is too small to do it full justice. Designed with the future in view and absolute faith in the growth of both the city and the *Times*, ample provision has been made for practically doubling the present large plant when necessity shall demand.

The business and executive offices are beautifully finished and furnished in the style of the Adam period, and in the main entrance a compass has been placed in the floor of the transverse vestibule.

Special attention has been given to that important printing-office problem—the lighting, and ample provision made for both daylight and artificial light, even the exterior being lighted at night so as to show its beauty of line and color.

All the workrooms have received special consideration in this respect. The composing room is particularly well lighted, having a glass area in the walls equal to fifty per cent. of the floor space, whereas twenty per cent. is considered good practice.

The *Times*, equipped as it is with a large battery of composing machines would, of course, be quick to recognize the advantages of and install the Monotype system of all new type for each issue, including the advertisements. Therefore we find that the ad. department of the composing room is equipped with two Monotype Type-&-Rule Casters, which are pleasantly located in a room adjoining the main composing room, where there is ample light and a special ventilating system to carry off the vapor and fumes from the molten metal. These machines keep up a continuous supply of display type, leads, slugs, rules and other necessities for the compositors, so that there is never any shortage of material to delay the work of that department. The illustration shows that this room also is designed to provide for growth and a larger plant at some time—in the near future, we hope.

Next comes the Monotype Non-Distribution storage room, where in especially designed cabinets are stored sufficient quantities of display type and material to produce several issues of the *Times*, thus



NEW HOME OF THE SEATTLE TIMES

insuring that, no matter how great the demand of the advertisers or how sudden the call, there is always enough ready for use to give prompt and efficient service.

Advertisers in the *Times* never need to worry whether there will be enough of any particular type to set their ads, and copy writers can write freely without thinking of sorts.

The big pressroom contains three octuple presses, one color press and one quadruple press, and has space enough to install as many more without crowding.

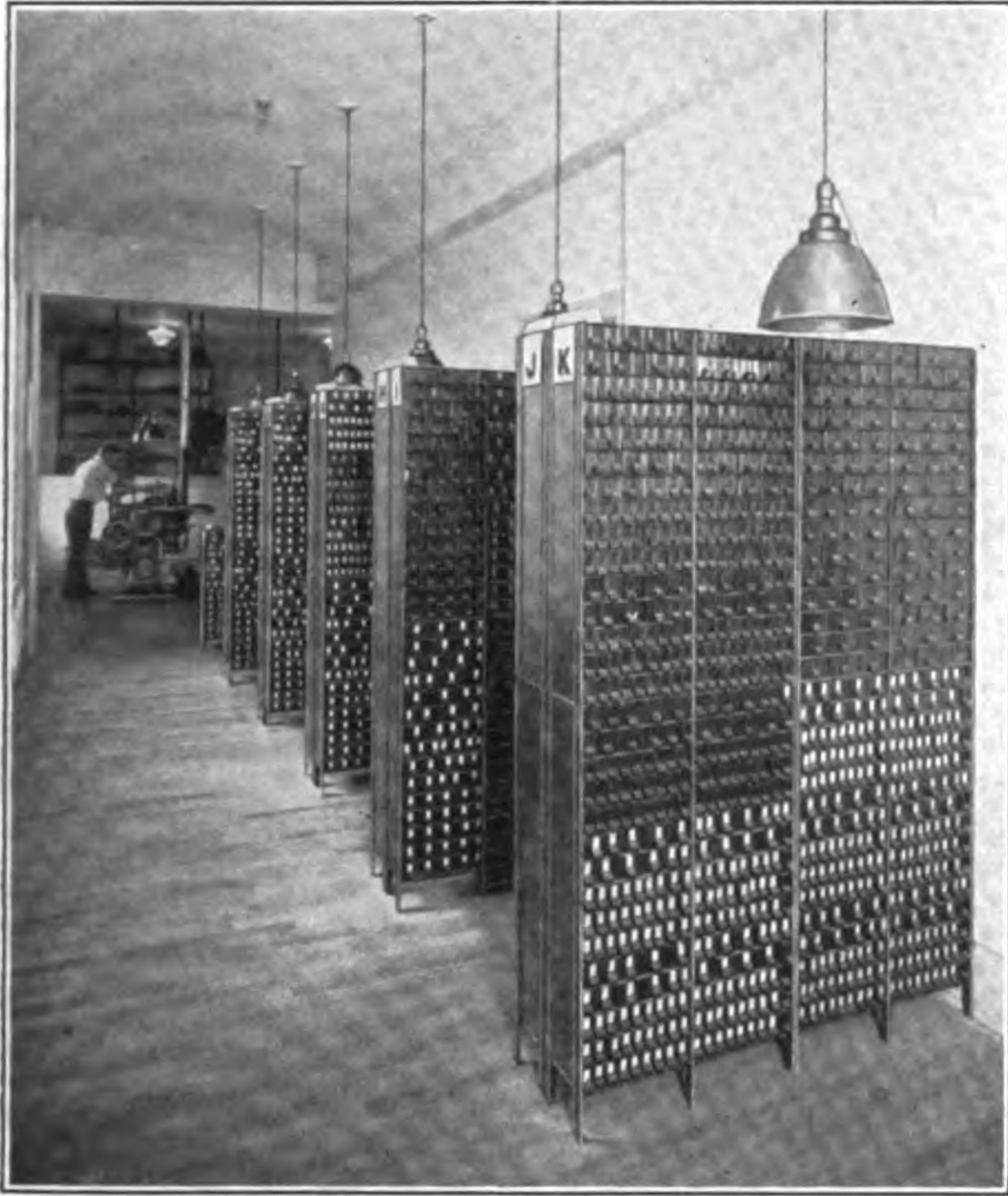
The beautiful building with the complete newspaper plant it houses, is a monument to the business sagacity of Colonel Blethen, who, while he conceived and planned it, did not have the pleasure



TYPE-&-RULE CASTER ROOM, SEATTLE TIMES



of seeing his ideal made a reality, being called by the grim reaper shortly before. His sons, C. B. Blethen and Joseph Blethen, carried out their father's ideas, and the plant as it stands today ex-



MONOTYPE SORTS STORAGE CABINETS, SEATTLE TIMES

emplifies his slogan "Seattle First" for it has helped place Seattle on the map as "first" in the Northwest.

As showing the energy and ability behind the *Times* we might mention that in 1913 the *Times* building and the plant, with the exception of the presses, were destroyed by fire, but not an issue was missed, the only effect being to hasten the plans for the present building which were then under consideration. It is only natural that such a newspaper and such men as Colonel Blethen and his sons should see the advantage of the Non-Distribution method and install it in the new plant.



#### EMIL WEIL

Mr. Emil Weil, president of the Keller-Crescent Company, of Evansville, Ind., departed this life on January 9, 1917, and his loss will be felt by a host of friends which he had the faculty of making and holding.

Some years ago he became connected with the Keller-Crescent Company in their office work and soon showed such a grasp of the details of the business and such a splendid executive ability that he rapidly advanced in it and made it advance with

him, until at the time of his death he was the president and real head of the business.

Mr. Weil possessed a wonderful capacity for detail and mathematics, coupled with a superb memory, and could almost be said to carry his business with him, so close a knowledge had he of every item and record in it.

Naturally, such a man knew the benefits to be derived from the Monotype and was a most valued customer, his clear-headed, precise methods making it a pleasure to deal with him.

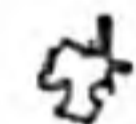
His death is not only a loss to his family and firm, but to the trade at large.



#### THE BALTIMORE SUN

Again the Monotype has triumphed and the ad-room of the *Baltimore Sun* is exclusively Monotype as to composition and is in the Non-Distribution ranks to stay.

After installing two Type-&-Rule Casters and giving the Non-Distribution System a thorough trial, the *Sun* added six Monotype keyboards and four composing machines and tested the all Monotype way through the tremendous holiday rush, with the result that the *Sun* ad-room is exclusively Monotype and equipped with six Monotype keyboards, six casters and Lead and Rule Attachments, which enable it to give its advertisers the best possible service as to quantity and quality and take care of their needs no matter how great the demand.



#### "GOOD COPY"

Is a concise little treatise on the proper preparation of copy for the printer and the method of ascertaining how much space it will occupy, or the size of type that must be used when space is previously fixed. It is the work of Mr. W. S. Marsh, of the Eddy-Marsh Monotype Composition Co., of Providence, R. I.

It contains a lot of valuable information for copy-writers and printers and is a step in the right direction for which Mr. Marsh deserves credit.

The system is easily understood and will prove extremely valuable to the Eddy-Marsh Monotype Composition Co. and their customers. It will also be very useful to other printers having a similar selection of type faces, or who will take the trouble to make slight changes to fit their faces.

Mr. Marsh's idea is a good one, though it falls just a little short of that flexibility that is necessary in a general copyfitting system, which he recognizes by stating on the first page that "The tables in this folder apply to normal faces only."



Monotype—The machine that makes possible 100 per cent. production in the composing room and reduces cost in the pressroom.



MONOTYPED MAGAZINES OF LATIN EUROPE

This group shows some of the magazines of the Latin European that are produced on the Monotype  
There are others but our space is limited

## MAGAZINES OF LATIN EUROPE

Though the credit of having invented printing from movable types does not belong to the Latins of Europe they took kindly to the new art from its inception and to their artistic temperament is due much of the improvement in type faces and elegance of product. To the present day we recognize this in the names of some of our most frequently used type faces.

As mechanical inventions made possible better typography they have advanced with them and kept in the van, as is shown not only by the fine specimens that reach us but also by the appearance of their journals and magazines, a group of which we have great pleasure in reproducing on the opposite page through the courtesy of Mr. A. E. Spiers of Lanston Monotype Corporation, Limited, London, England.

Every magazine in this collection is produced on the Monotype and while some of the type faces used may not appeal to American printers, the high character of their general make-up and appearance will, as they can hold their own with a like number selected from the best-known magazines in the United States.

Naturally, our readers will recognize the fact that this is but a small part of the large number of magazines Monotyped in France, Italy, Spain and Portugal, which constitute Latin Europe, and those not shown are left out for no reason of inferiority, but because the size of our page is limited and we desired to have those shown of a size that could be easily read.

The Monotype is rapidly spreading out and in no far distant day it will be unusual to find any really good printed matter that is not Monotyped.



## A NEW SLUG—A NEW STRING

As a system of composing-room efficiency the Monotype takes care of the little things as well as the big. One of these little things that exemplifies the Scotch proverb "Mony a Mickle Mays a Muckle" is the tying up of pages of type.

It would seem to be an absolute necessity to tie the pages with a cord or string, but few printers realize what an expensive proposition it is. First the compositor ties up the page for proving, unties it for correction, reties it and puts it on the live stone; the stone man then unties it to lock it up, and ties it up again when off press; and finally the distributor unties it, and breaks it up.

The Monotype way provides for a new string on each job and new grooved "Tie-up Slugs" which allow the page to be handled all through these operations without being untied and cuts out all except the first tie-up. These six operations usually consume about fifteen minutes per page at a cost of

about 35 cents, while the only tie-up required the Monotype way only consumes five minutes at a cost of 12 cents.

As the string and slugs are dumped with the job by the Non-Distribution Method we must add the cost of the slugs. These the Monotype casts at a cost of one and a half cents per foot or about five cents for the average page.

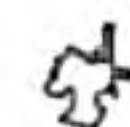


To tie a six by nine page with Monotype Tie-up slugs costs only 17 cents; to handle the same page by the old method costs 35 cents. To continue the old way is an awful extravagance—a willful waste of good money.

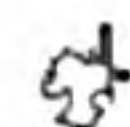
Our illustration gives an idea of how the grooved tie-up slugs provide space for the string. These slugs are twelve-point body and take up but little room; they are also an insurance against pi.

This is only one of the little things, but multiply the number of pages handled in your composing room each day by the 18 cents each saved and you will realize that you ought to be using Monotype Tie-up slugs on every job.

The cost of the string is less than the labor that would be required to remove it from the page and coil it up so we omit it altogether.



One distributor to four compositors in a job plant cannot keep the cases always filled, and it is worse when sorts are tied up in "live" jobs. One Monotype can keep twenty men supplied with all the material they can use in one hundred per cent. composition. The cost per compositor would be about half that of distribution; the production fifty per cent. greater—three hundred per cent. gain



Monotype products cover the entire field of composing-room activity. The Monotype continuously renews all the perishable material used by the compositor.

## NEW TYPE vs. DISTRIBUTION

WHEN a book publisher wants to emphasize the perfection of an *edition de luxe* to which he is calling attention he states in his advertisements that it is "printed from new type made especially for this work," thus declaring this fact the most desirable condition in the production of good printing. New type for each job.

But ordinary printers, however much they may realize the desirability of having new type for each job, have hitherto been handicapped by the fact that it cost good money and lots of it to buy new type and that commercial printing is not sold at *edition-de-luxe* prices. Consequently nearly all commercial printing is done from type that has seen service and much of which carries the scars of wear. Foundry type costs too much to be discarded after being used on one job only.

Realizing these facts printers have been "betwixt the devil and the deep sea" in their desire to do really fine work and give their customers the best and the cost of keeping up their composing room equipment to anything like really good condition. Cost has compelled them to use type long after all signs of newness have disappeared, and spend more than its value in distributing it each time it was used.

One result of this has been that the constant demands of the printer for type that would wear and be more durable has compelled the type founder to improve his products to such an extent that its increased cost only served to rivet the fetters with which the printer was bound and delay the much-desired deliverance from the curse of distribution.

The invention of the first composing machine only increased the demand for foundry type, but gradually the slug casting machines came into the field and the Monotype was developed until the book printers were relieved and others began to realize that it might be possible to do away with all distribution.

When the Monotype entered the field it, too, helped only the book and newspaper printer, but improvement was added to improvement until it became the wonderful machine it is today, furnishing all the type, rules, leads, slugs and other material needed by the hand workers in addition to producing the very highest grade of mechanical composition.

"Every job an *edition de luxe* from new type made especially for the job" is no longer an ideal of the dreamer, but an accomplished fact, and just as available as a slogan for the job printer as for the publisher.

There is another side to the story. Not only has it been made possible to have new type for every job and do away with the awful expense of distribution, but it is really cheaper to do so.

Distribution takes from one-fourth to one-third of the total time in a composing room and if new type cost as much as distribution it would be a very desirable thing, but it has been proven by careful calculation and investigation that new type made in your own plant costs considerably less than this. Every printer should at once investigate all the facts regarding the non-distribution system as they would apply to his own plant and see that the saving does not stop in the composing room, but extends to the pressroom as well, where make-ready is so largely reduced by "all new" type that we hesitate to give actual figures for fear of being accused of exaggeration.

The business world is entering upon a period of development which will be marked by tremendous increase in the quantity of printing used not only for advertising but also for facilitating business action and the printer who can produce this most rapidly and efficiently through being equipped to ninety per cent. efficiency will carry off the prizes of big profits.

Non-Distribution means new type for every job, shorter time taken for make-ready, no time lost in putting old type back into cases, and the possibility of holding the type for any job indefinitely if there is prospect of repeat orders. A profit insurance on all orders and a selling advantage on repeat orders.

The printer so equipped will be the one who can take his pick of the most desirable and profitable of the new business and the old, and be in a condition to hold the business, once it has been obtained, because of the service he can give without added cost for new material.



### MONOTYPE TYPE FOR OFFSET PRINTING

As an example of the fine results which they are getting from Monotype composition when used to make transfers for offset printing, we have received a 196 page book, "Constitution of the Brotherhood of Locomotive Firemen and Enginemen," from the Brown Printing Co., of Peoria, Ill.

Surely this book, which is composed in Monotype series Nos. 15 and 25, is an exhibit of one distinctive advantage of Monotype composition, and we are justly proud of the following paragraph from President B. F. Brown's letter which preceded the sending of this book: "*The idea struck me that perhaps you were not aware of the fact that Monotype type, being sharp and clear, makes good transfers for offset printing. We had a 300,000 run on book paper which only required the one plate to complete the job. It would be hardly possible to pull transfers from Linotype slugs or used foundry type.*"



The  
Sorts Storage  
Receptacles

Every Hour of  
Every Compositor  
Productive

IS WHAT YOU GET WITH

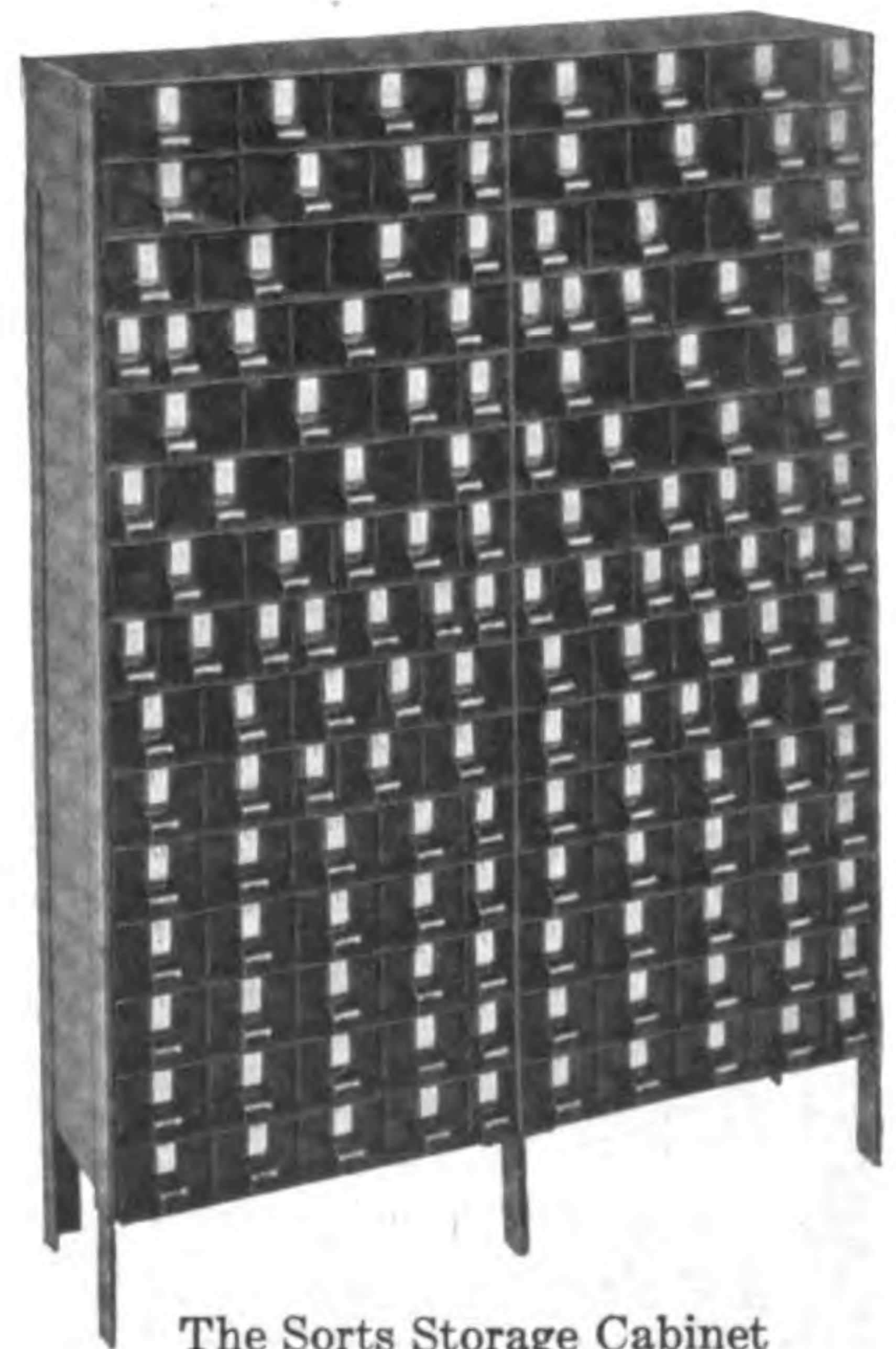
## Non-Distribution

The system by which each compositor is continuously supplied with new type and material directly from the Monotype Type-&-Rule Caster which makes this material so economically that whole pages after use are melted up to make new composition material. Thus, Recasting replaces Distribution.

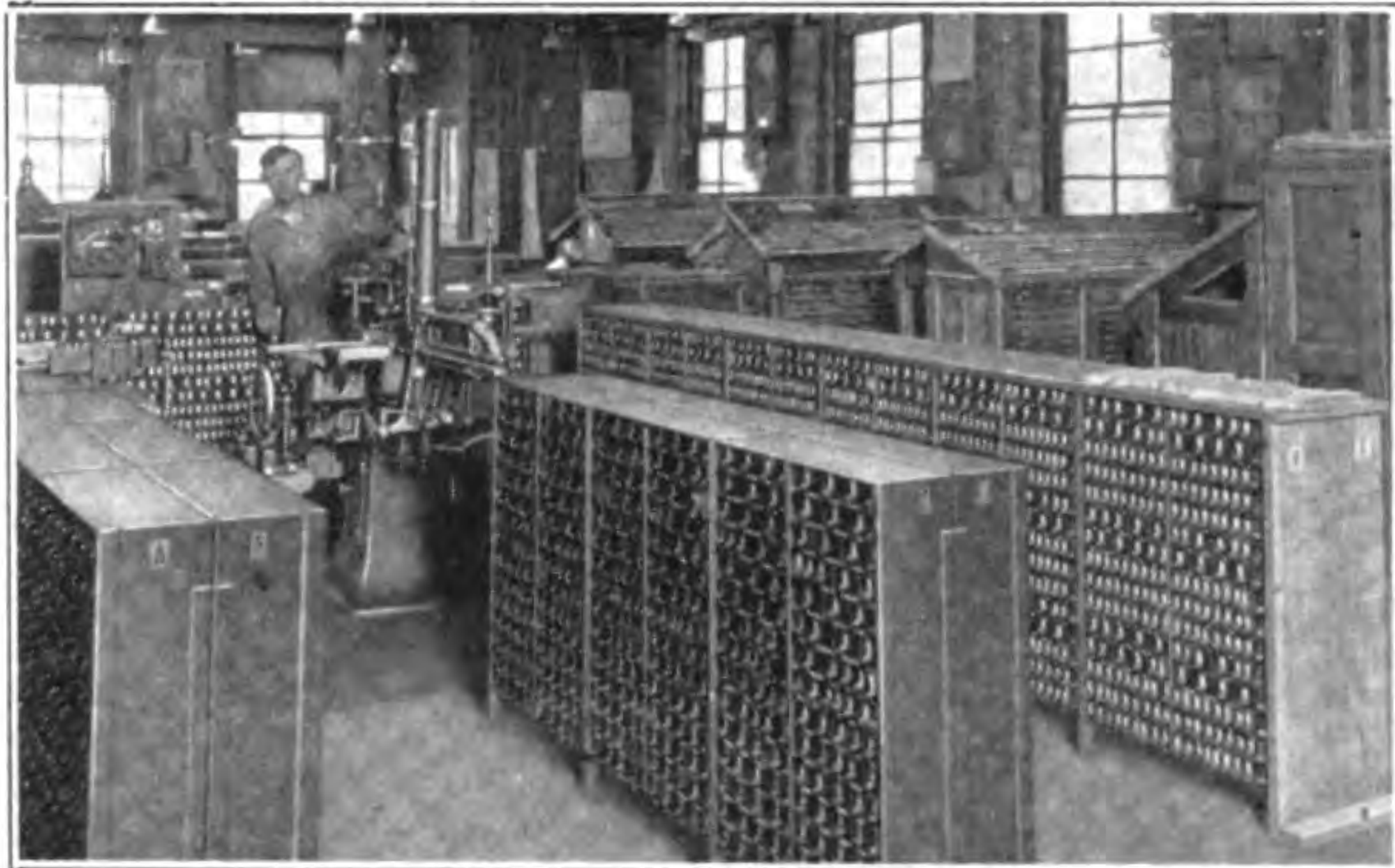
Plenty of everything for every job—all the time. That is why Monotype Products pay their way, make an actual saving in cost and return a substantial Composing-Room profit.

Every Type *for*  
Every Job *a*  
New Type

that is why it cuts the cost of Make-Ready almost in two and increases the profits of the Press-Room as a premium on

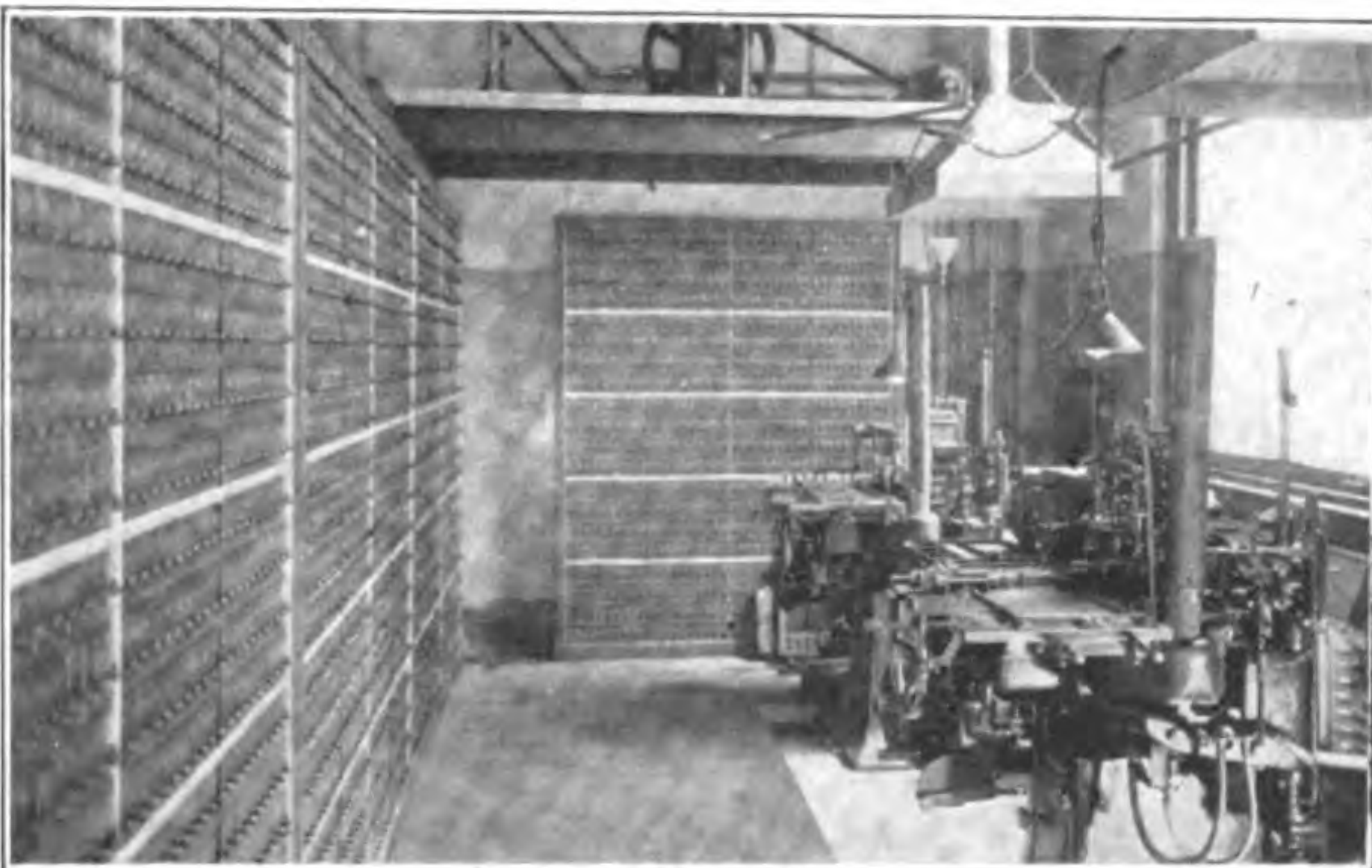


The Sorts Storage Cabinet



Part of Composing Room of Reading (Pa.) *Eagle*, showing Monotype Type-&-Rule Caster and Storage Cabinets for Supply of Reserve Material, arranged on a radiating plan, caster in centre.

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Non-Distribution in Ad-Room of *The New York Times*; a section showing Monotype Type-&-Rule Casters and Storage Cabinets for Type, Rule, Leads, Slugs, etc. A large storage capacity.

CONTI

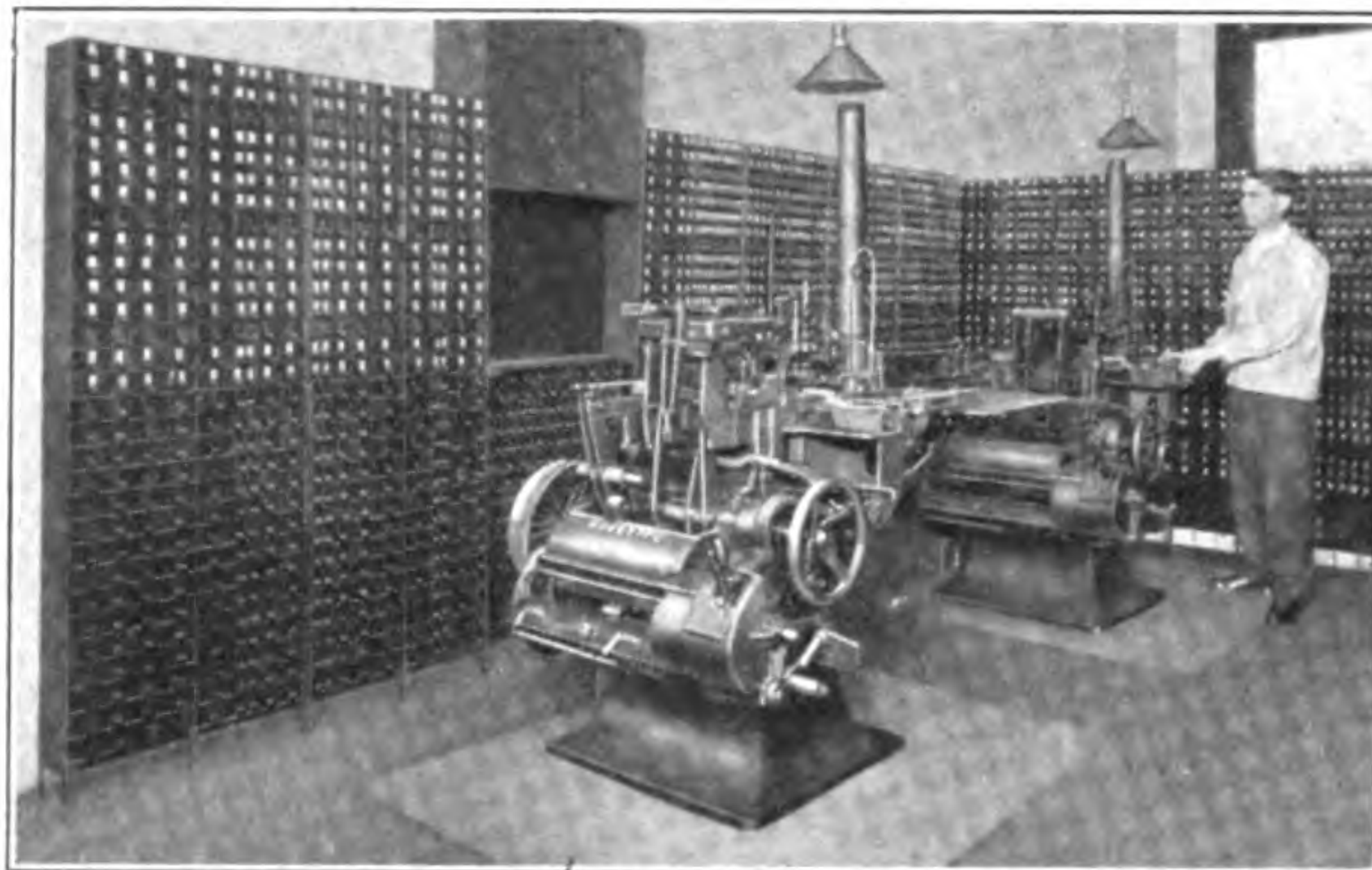
We create  
*Non-Distribution*  
 which is possible  
 Monotype Equipment  
 the word *Non-Distribution*  
 it. The success of the system  
 competitors to use  
 connection with  
 methods,  
 is only  
*Non-Distribution*

PRODU

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*ution System*  
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*tion* to fittingly describe  
em has induced imitating  
the word in con-  
less efficient  
but there  
y one  
*ution System*

CTION



The Non-Distribution Equipment of the Washington (D. C.) Post. Monotype Type-&-Rule Caster and Storage Cabinets placed in room 7x14 feet. The cabinets ranged in tiers along walls.

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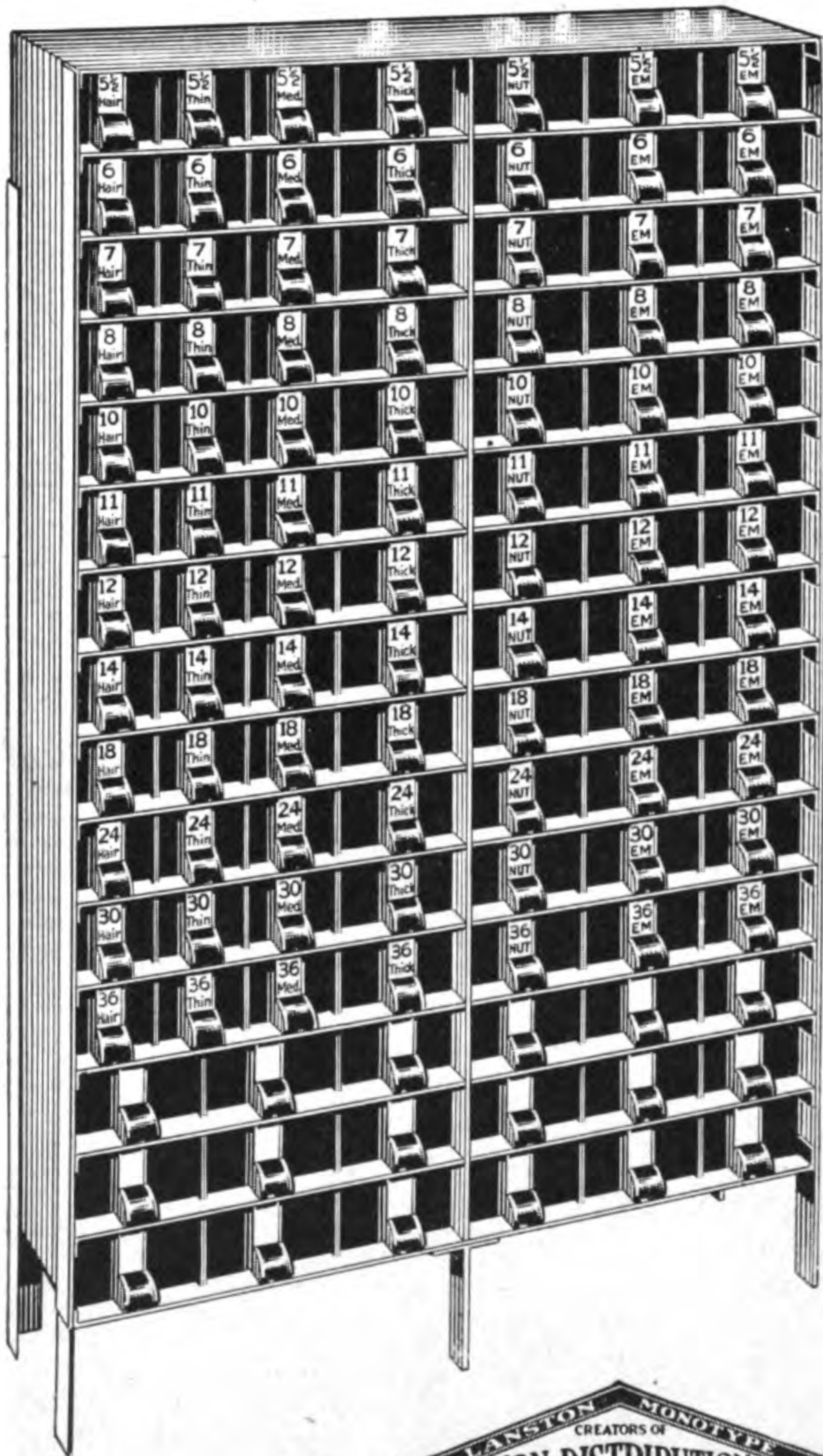
Type Casting and Storage Section of the Philadelphia Record, showing Monotype Type-&-Rule Casters and Storage Cabinets and how large storage capacity was obtained by following contour of walls.

# MONOTYPE

*Capacity 450 lbs.  
Space Material*

## QUAD *and* SPACE

# CABINET



***SAVES*** TIME  
LABOR  
MONEY

CONSIDER the great gain of efficiency by having two or more of these cabinets conveniently placed, where the compositor can reach them without walking the length of the office, and pour out into his hand or into the case the material needed instead of "digging" it out of a box, or bin, or drawer.

The cabinets are built on the "unit system" like elastic book-cases. Thus, for storage against walls, one cabinet is placed on top of another, the feet of the upper unit fitting into the pockets in the top of the lower unit; or three cabinet units may be placed side by side, at the back of an ordinary type frame, thus utilizing valuable space hitherto wasted.

These storage cabinets are all steel, and designed by the makers of the Monotype, to carry the weight without sagging or buckling. They are handsomely finished in dark olive green, like high-grade steel furniture.



Every Monotype Office Needs this Cabinet

PRICE, COMPLETE, ONLY \$22.00



## ALL-MONOTYPED PAPER BIG SUCCESS

By E. G. SMITH, Manager, *The Quebec Telegraph*, Quebec, Canada

**N**OT only to know a machine, but instinctively to believe that its product is best for the purpose intended, goes a long way towards its successful operation in a plant that is considered, more or less, the last word in modern newspaper-making; and it is in this frame of mind that I write concerning our complete Monotype equipment.

The problem which confronts every newspaper and printing establishment is almost identical, demanding as it does, efficiency and production; and, while inventive genius has helped the industry ever since the days of Caxton, it is only during the past few years that we have had an improved and economical system of type making and handling.

With a penchant for getting to the bottom of things, I studied the Monotype system with great care, and have been gratified to note that the more one understands the functions of the machine, the greater he finds its possibilities for improving efficiency. It is useless for me to discuss the history of the Monotype, and its entrance into newspaper and job printing plants, but, taking our own plant as a case in point, it was not without opposition and skepticism that a complete change was made from slug machine equipment, although the *Telegraph* was among the first plants in Canada to commercially operate a Monotype in its job-printing department.

We publish a daily paper of two and three editions, running from ten to twenty-four pages, the entire composition of which is done with three Monotypes. This includes ad. composition. It is only upon rare occasions that we require the use of our fourth machine. Last month we had extra heavy publication days, yet our running expenses only slightly exceeded those of the previous year. The economy feature is worthy of a particular consideration, and I could with complete absence of bias, dilate enthusiastically upon the subject.

We operate one of the largest job-printing plants east of Montreal, official and railway work constituting a fair portion of our output, and since the

inauguration of the Monotype System, our facility for handling this work has greatly increased. The entire department is running with two keyboards and two casters, although we keep a spare machine and a combination man always ready for miscellaneous rush jobs.

In the days when we operated slug machines, it required a large staff, and more machines to handle the work, although the volume of our business has increased more than twenty per cent. during the past year.

The story looks almost too good to be true, but our books give evidence of the fact. We are producing a much better-looking paper, and the display advertisements are greatly improved. Publishers who have visited us express surprise at the large amount of our output, but our records show that there is really no mystery about the matter at all.

Our men handle Monotype composition with the greatest facility, and now that the whole equipment is uniform, a marked improvement has resulted. This feature alone is a great time and money saver.

Quite recently, we installed a Type-&-Rule Caster, and with the entire Non-Distribution System in operation in the job-printing department, the economic value of men engaged upon productive work has marvelously increased, as compared with the former method.

We do not purchase foundry type of any description, but make all our type, slugs, rules and leads. There is no such thing as waiting for type, and the abundance of spacing material is in marked contrast to the old-time system.

I could enumerate many other advantages of the Monotype that are patent to us, particularly in regard to its flexibility, its adaptability for tabular and technical work, and more particularly its value on catalog work. The feature of saving ribbons for repeat orders often proves profitable, and without doubt the cost of corrections is low in the extreme.

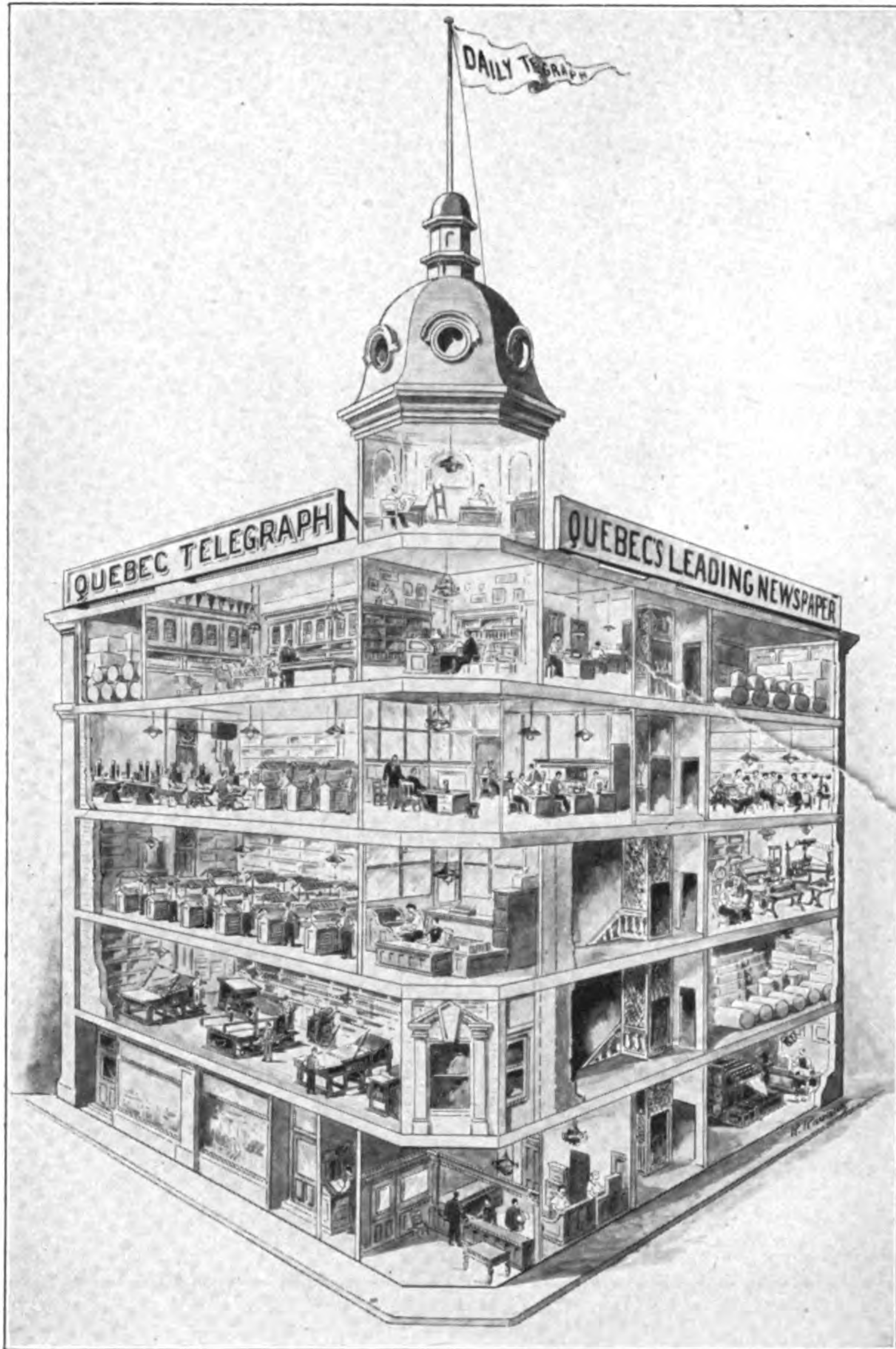
Our men have graduated from slug machines, and in a little more than one year have attained a



FRANK CARREL, President  
Telegraph Printing Co., Quebec



E. G. SMITH, Manager of  
*The Quebec Telegraph*



SECTIONAL VIEW OF THE QUEBEC TELEGRAPH BUILDING, SHOWING LOCATIONS OF THE VARIOUS DEPARTMENTS

speed and efficiency equal to any records with which we are familiar. Above all, the operators are most contented at their work; the easy manipulation of the keyboards, the absence of fumes from the metal, and the clean, pleasant environments are aids to proficiency.

To sum up briefly we are well satisfied with the equipment, and find in the Monotype Company a desire not only to give service with their own equipment, but throughout the establishment. Monotypes are like anything else, susceptible to abuse, and it is necessary for one to exercise reasonable care in using them to secure the greatest output in return.

A word about the *Telegraph* organization may not be out of place. Established forty-four years ago by Mr. James Carrel, father of the President, Mr. Frank Carrel, its growth has been one long success. Upon two occasions the entire plant has been burned out, yet it is the proud boast that no issue of the *Telegraph* was missed on that account. The present structure, erected in 1907, cost in the neighborhood of \$250,000, equipped. It was built upon definite lines for interior organization, and is considered by newspaper men to be one of the best planned buildings for the purpose.

The policy of the Company has always been, to be a little ahead of the times. This optimism has permeated every one of the staff, and the constantly growing success is due almost entirely to the foresight displayed in discounting the future.

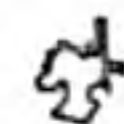
Quebec is the center of Canada's most valuable natural resources and with the completion of the world's largest cantilever bridge, eleven railways will converge in the city, giving extraordinary transportation facilities to and from Eastern and Western Canada, and points in the United States.

The pulp and paper industry is located right at the very door of Quebec and the world's largest asbestos mines are situated quite close to the city.

Quebec now has a population of nearly 120,000 and it is growing rapidly. Millions of dollars are being spent in dock improvements. Quebec Harbor is one of

the finest in the world, with deep water at all conditions of the tide, enabling the largest ships afloat to dock at any time, and with perfect safety.

"The Gateway of Canada," "The Gateway of Europe"—two familiar slogans now used, describe Quebec's great place in North America's commercial activities.



Leads, slugs, quads—spacing material—really form about three-fourths of the surface of average job forms. The Monotype is the only machine that furnishes all these of the same high grade as type, and in unlimited quantities.

### A VETERAN PRINTER GONE

After sixty-two years of active business life Thomas J. Nichols, founder of The Nichols Press, of Lynn, Mass., has answered the call of the death angel and been gathered to his fathers.

Born in the city which has always been his home, eighty-seven years ago, he has always been identified with and taken active part in every movement for its improvement and social, religious, and business growth, continuing to do so to the time of his death, January 8, 1917.

Probably the oldest active printer in America and certainly the oldest in Lynn, he founded the house of which he was the head in 1855, and in 1893 admitted his sons Frank H. and Fred. H. to the firm and adopted the present title of The Nichols Press.

Mr. Nichols, while a keen business man, always found time for the fraternal side of life and was an active member of the Masonic order as well as other fraternal organizations and of all the prominent clubs of Lynn. He was also an active member of the Universalist Church.

As might be expected of such a man he was interested in the uplift of the printing business and was at one time the Vice-President of the Boston Master Printers' Club and also of the Boston Typothetæ.

Years of pleasant business relations with Thomas J. Nichols will cause us to miss him, and to sympathize with his family and friends in the passing of one whom it was a pleasure to know, not only socially, but in the business world as well.



### GOOD BOOK MAKING

There is a certain sense of satisfaction that holds the attention of the reader of the books issued by the G. P. Putnam's Sons, of New York City, that places the typography of their books on a par with the books issued from the presses of the old masters of good book making.

This great publishing house uses Monotype composition exclusively in the production of its popular priced books as well as *de luxe* editions.

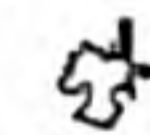
A book which is before us, entitled, "The Story of the Trust Companies," by Edward Ten Broeck Perine, is a fine example of the high-class book work turned out by G. P. Putnam's Sons. Simplicity and readability are salient features. More than three hundred pages of finely printed text in Monotype No. 15 series, with many interesting illustrations, tell of the growth and development of financial institutions throughout the United States, and prove what a writer of a recent article says, "the proof of good book making lies in the fact that the reader who is without training in the essentials that enter into good book making will find a mental satisfaction in reading it."

### MONOTYPE MOVIE FILMS

The section of moving picture films from which our illustration shown herewith was made, was sent to MONOTYPE by Mr. Frank White, foreman of the Amicable Life Insurance Company, of Waco, Texas, with the comment that "it has been some time since we have had the pleasure of sending you any of the out-of-the-ordinary work we do here, but the attached proof and movie film, we believe, is something different."

The story of how the Monotype helped out during a pinch is interesting. The photographer who made the films for the various exhibits shown at the Cotton Palace Exhibit thought that any printing office would be able to supply him with the titles for the various subjects promptly, but when the time came to have the films made there was not a shop in town with enough type to set the titles and get them out on time.

Then he called at the Amicable plant, where the Monotype quickly cast up enough capitals in the thirty point No. 158 series to set the thirteen titles, and proofs were taken on a Potter proof press to make the films.



### MAKE YOUR OWN TYPE

No better indorsement of the advantages of the Monotype and Non-Distribution can be desired than the following paragraphs, which we quote from Foreman Frank White's letter which accompanied a sheet of druggist's prescriptions, printed eighteen-up on Bond paper in Monotype series Nos. 162 and 168 by the Printing Department of the Amicable Life Insurance Company, Waco, Texas:

"I am attaching hereto a sheet of druggists prescription blanks, run eighteen-up. Every line of type in the form is Monotype, including the rule. We are using the Non-Distribution System to good advantage here.

"While this is not an extraordinary form, we were the only shop in town that had sufficient type of the character wanted to set all these at once and make them uniform."



### WHAT DOES TYPE COST?

This question is one of gravest importance to every printing-plant owner and yet one that has been wrongly answered for years because printers have always looked at type from the point of view of the type-founder to whom it is a finished product of intrinsic value. Something that must be used as many times as possible before being finally discarded.

As a business man, the printer knows the invoice value of the type he buys from the type-founder or supply house and realizes that the price per pound has recently increased considerably. He may even know the total value of the type in his plant as a commodity purchased from the manufacturer and would, if necessary, willingly swear that to be the cost.

Suppose we look at the problem from another viewpoint. The type when new was placed in cases and set from them into jobs by compositors whose time was charged to the jobs and thus to your customers at a price you thought high enough to cover the cost of owning the type and employing the workmen for their convenience. So far the cost has been the price paid the foundry and the labor of laying it in the cases.

Then a day came when your type was all set up, the cases were empty and one of two things must be done—new type must be bought or that already in the shop must be put back into the cases. The latter was decided on and the cost of distribution began, to be repeated each time the type was used. It was also found that some of the fonts were wrongly proportioned for your work and sorts must be purchased to secure maximum use of the face; this added more cost. The cost of the type has now been greatly increased by the non-productive labor expended upon it.

How many printers stop to think of the aggregate of these costs? Very few, because they have an idea that it is the only way and seem to feel that the customer pays for it anyhow.

The advent of machine composition showed that distribution was not the imperative necessity that it was formerly considered to be, and the old body fonts were melted up and the plain matter compositor relieved of his burden of distribution without pay. But printers still thought the customer paid for job distribution.

Then came the Monotype, which soon proved that printers could make their own type cheaper than they could buy it; in fact, so cheap that it would not pay to distribute it after having been set up. This extended the non-distribution principle to job work, except that the leads and slugs and rules had to be separated and distributed.

But the mechanical world never stands still; the Monotype was improved by the addition of the Lead-&-Rule Attachment, making it capable of

supplying all the material needed by compositors in the job room so cheaply that it was impossible not to recognize the great extravagance of distributing, and Non-Distribution became a practical fact. Meanwhile, competition became keener every day and composition costs a matter of vital importance; yet many printers remained blind to the fact that distribution was the deciding factor in the cost of type and that this cost was increasing every time it was used.

The Monotype created the Non-Distribution system by supplying the means of making new material for the composing room in such quantities and at such cost that it is unprofitable to hire even cheap help to distribute, and as a handsome premium presented those printers who adopted Non-Distribution with the extra profits which come from cutting in half the amount of make-ready required the press-room.

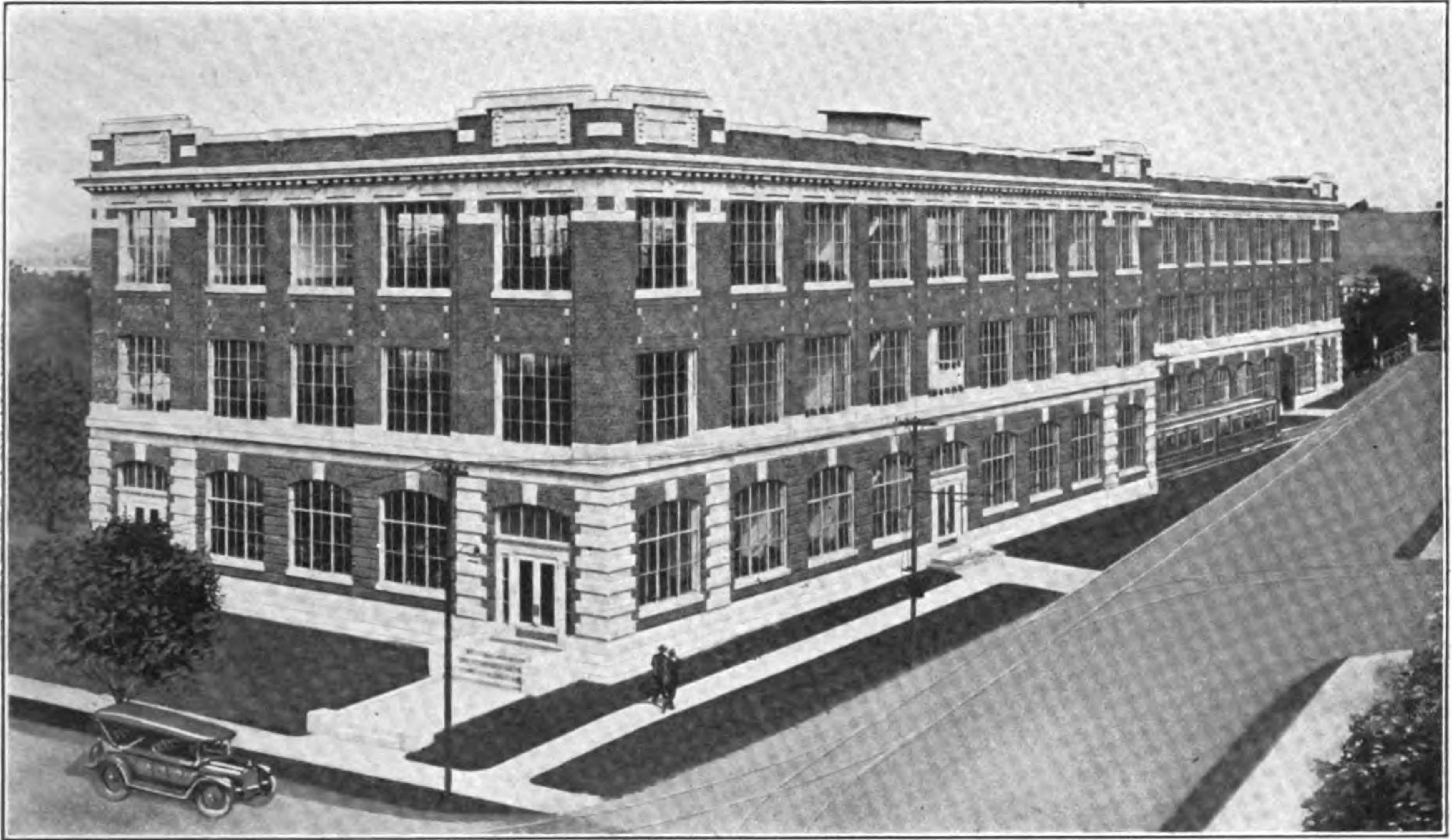
When you buy foundry type you make your first payment of the price per pound and continue to pay liberally for the privilege of using it, by paying for distribution. This enormous sum is the real cost of the type under the old system. When using Non-Distribution you pay a much lower first price for the original casting and the cost stops right there.

Today new foundry type costs an average of about 60 cents per pound, and the return for old metal, according to the latest circular of a leading type founder, is 12 cents per pound, so the net payment to the foundry is 48 cents per pound. Each time you distribute this pound of type it cost 12½ cents in the average job plant, and it will probably be used 50 times before being discarded; so that pound of type really cost 48 cents purchase money and \$6.25 for distribution, or \$6.73; to this should be added the interest on the money invested according to the time the type is in use, an average of four years, 11½ cents per pound. Monotype type averages about ten cents per pound for all the costs of casting, depreciation, interests, department expense and wastage of metal. Suppose we multiply that by fifty to compensate for the number of times foundry type might be used and thus have a cost of \$5.00. Deduct one from the other and note the extra cost of foundry type, without counting the interest, is \$1.73 per pound, and increases the oftener it is used.

Non-Distribution will hand you a profit of \$1.73 per pound for every pound of type used in comparison with foundry type and keep on doing it indefinitely.



In an ordinary composing room a new series of type attracts attention and every compositor wants to use it at once, but cannot because of the limited supply. In a Monotype plant all the type is always new and when a new face is added there is always plenty of it for every job.



## HERSHEY COMPANY'S MODERN PLANT

**V**ISITORS from all parts of the world make their way to the model town of Hershey, located in the bowl of the Lebanon Valley in Pennsylvania. Recently, within ten days, there were tourists from every continent of both hemispheres and from Australia, and within a month practically all of the States and various parts of Canada were represented. The annual total number of visitors runs into hundreds of thousands.

To many, the main attraction is the huge chocolate factory, the most complete of its kind anywhere, but thousands are attracted by this experiment in building a new type of industrial community that aims at ideal conditions in working and living. So, Hershey is much more than the chocolate town of America; it is an association of activities and enterprises that include 7500 acres of farms and dairies, a great store with thirty-four departments, mills, and practically all the leading interests of a small city. Here we find no problems of poverty or unemployment. Those who live here boast that it is the cleanest and healthiest town on earth.

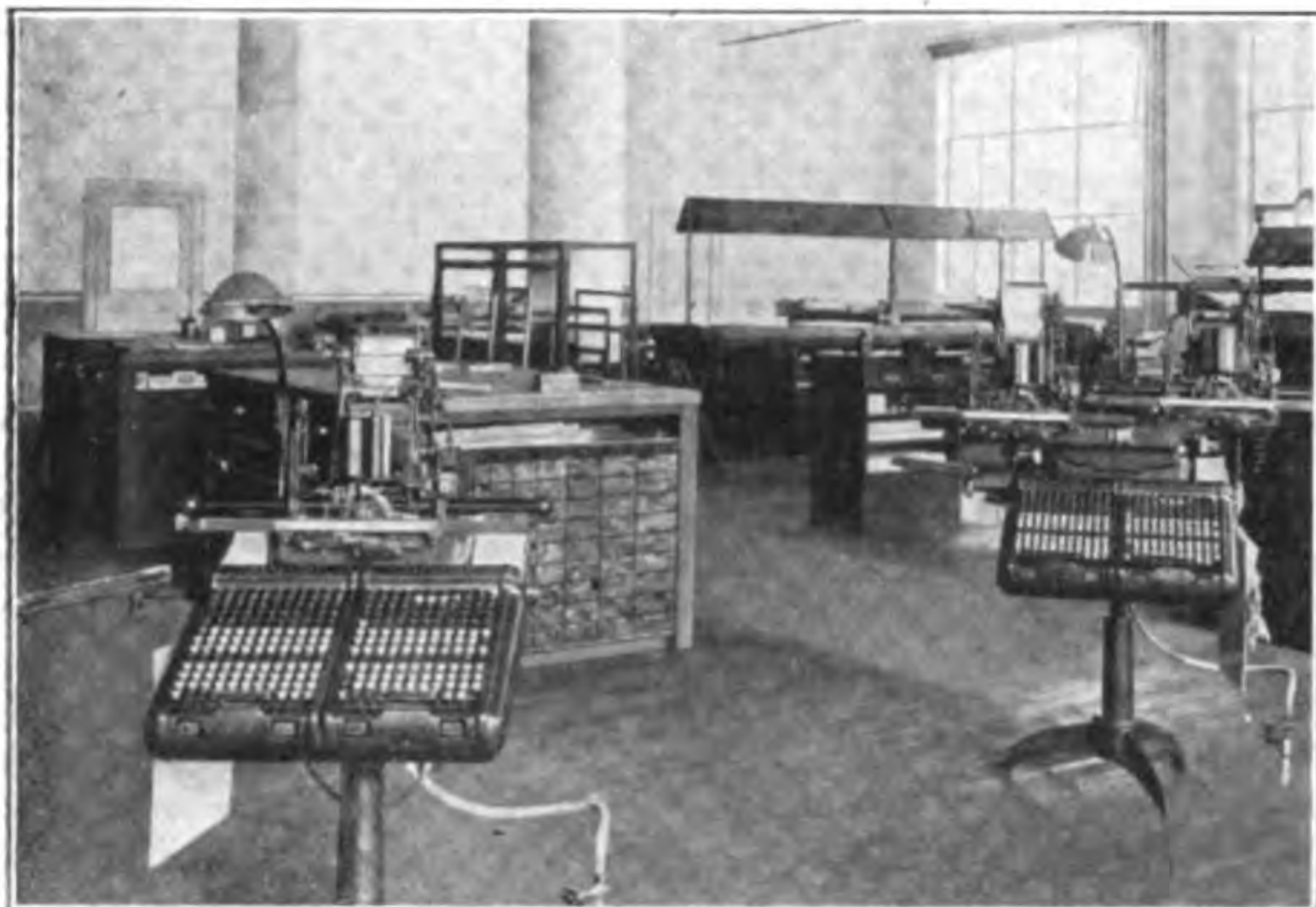
The newest building and the largest single structure in the town is the home of the Hershey Printing Company and of the local newspaper, *The Hershey Press*. It was completed and occupied in 1916. It is 90 feet wide, 332 feet long, four stories high, a handsome and imposing work of steel, cement, terra cotta and hy-tex brick. It has twenty-five-

foot ceilings; its floor will carry a load of 500 pounds to the square foot, and it is flooded with light from abundant windows.

Mr. M. S. Hershey, who built up the chocolate industry and surrounded it with a model town, began life as a printer, and so when it came to establishing the new printing plant, he demanded that its equipment be the best obtainable. The Hershey policy is to find out the latest and most efficient in methods and machinery and then apply them wherever possible.

Thus it happens that the visitors to Hershey now seek the new printing plant as a center of interest and many come just to see and study its points of excellence. Here they find nothing that is unnecessary or spectacular, but they do see an equipment of machines, furniture and stock assembled for efficiency and high-grade results.

In the quest for efficient methods, the merits of the Monotype and Non-Distribution were fully investigated and one of the latest equipments installed, with a special room for the casting machine. The immediate success of the Monotype was so gratifying and its value was so completely demonstrated that a duplicate equipment was ordered, and in due season it was at work. The economy of the two machine equipment has been considerable, and has enabled the office to accomplish things, in the newspaper and in its job department, that would otherwise have been out of the question.

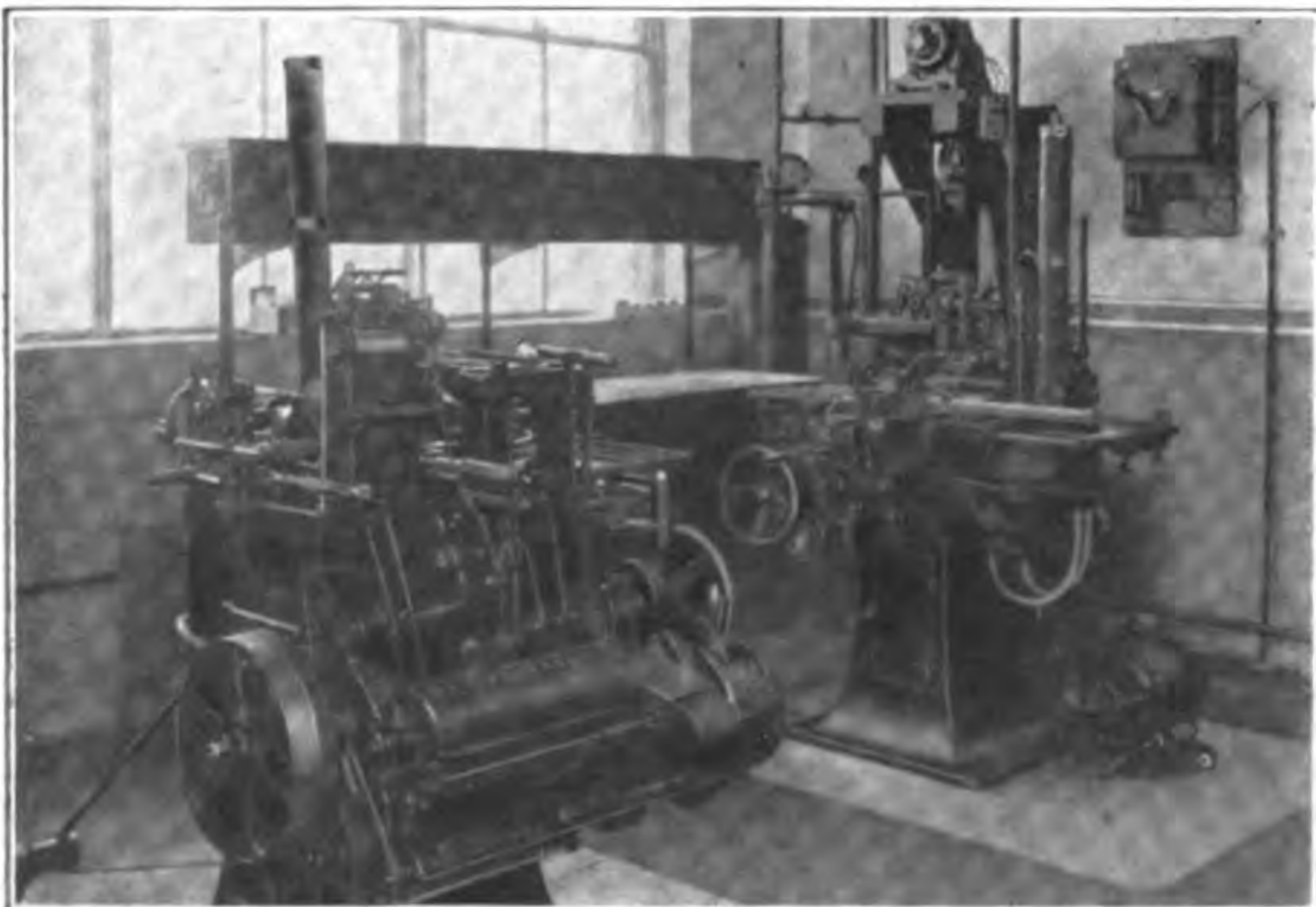


THE MONOTYPE KEYBOARDS IN COMPOSING ROOM OF THE HERSHEY PLANT

The versatility of the Monotype is almost absurd; it does practically everything with type and it does it in the most satisfactory manner. Much of the work of the new plant has been large sheets and statements for an intricate accounting system, in the production of which, the lead and rule casting attachment has been of great assistance. The head of the force installing this system pays tribute to the printing office that can handle his difficult copy with promptness and satisfaction, for without the Monotype there would have been much delay, if indeed the work could have been handled at all.

A wonderful feature of the Monotype is that the customer can have the type face he wants; he picks it out, and it is interesting to note that this sort of thing leads to a personal satisfaction that can be made a great asset in acquiring a larger and more profitable patronage.

Practically all the advertising done by the big Hershey Store is handled in *The Hershey Press*. In December a special two-page spread with much detail was ordered. Copy was a little late, but the two Monotypes were more than equal to the emergency. The result was a real achievement in type



THE MONOTYPE CASTER ROOM IN THE HERSHEY PLANT

effectiveness and it was so attractive that special editions were distributed. The store enjoyed the largest—by far the largest—holiday trade in its existence, and the management declared the excellent advertisement was a leading factor in the success. This was an instance where the work was so well done that it not only compelled admiration, but brought in the customers and the dollars.

*The Hershey Press* has been called "the best printed weekly in the United States." High-grade paper is used, and the effort is to make it an unusual product typographically. It is part of the Hershey policy that whatever is worth doing is worth doing better than well. The result is altogether gratifying, and *The Hershey Press* is a weekly exposition of the value of the Monotype.



A SECTION OF THE NON-DISTRIBUTION COMPOSING ROOM, HERSHEY PLANT

There are conveniences and economies in the corrections and make-up that greatly enhance the usefulness of the Monotype. One who uses type made new for every occasion, takes a pride in achieving those little perfections that in the aggregate count for so much in printing excellence.

It seems wholly superfluous to dwell upon the advantages of Non-Distribution. The old way is now as ancient as the stage coach—or the dodo. The new way means all productive time for every workman. Distributing type is waste; furthermore it is a loss of interest and initiative in the printer. The average printer is constructive. He likes to do things that are original and that show results. He finds satisfaction in making his art interpretive. He builds something. This he can do when his entire time is given to composition. The old way not only wasted his time, but killed his enthusiasm.

The management of the Hershey Printing Company is in the hands of practical and experienced men. It began in a modest way in the early years of the town, and has made its greatest development within the past two years. The proprietor, M. S. Hershey, who founded the town, takes a strong personal interest in the work. The Manager

is Joseph R. Snavely, a trained printer who has been closely allied with the methods and developments of printing, and who has had charge of the Hershey plant since its beginning. There is a complete editorial department supervising *The Hershey Press* and other publications, under Lynn R. Meekins, formerly managing editor of *The Saturday Evening Post*, the *Baltimore Star* and other Baltimore papers. All the managing officials of the Company began in country job offices and learned the business from the ground up. There are few changes in the force except necessary additions. The policy is that of co-operation and encouragement and its wisdom is shown in the interest and fidelity of the employees.



### MAKING TYPE JUST FOR YOU

Under this interesting caption in their house organ, "Better Business," the Union Bank Note Company of Kansas City, Mo., describe the Monotype system in their printing plant. It is a good advertising slogan and the matter under it so well written that we quote it *in toto*, feeling that it may contain a suggestion for other Monotype users:

"The type used in printing the words conveying this information to you was made especially for these pages in our own plant. By the time your eye finds its way over this article it will be back in the melting pot, ready to re-cast into individual type, telling another story—perhaps yours, if you have a piece of work in the hands of the Union Bank Note craftsmen, for every job is set from brand-new, never-used-before type.

"This having brand-new type for each piece of work is made possible by the Monotype system. The makers of the Monotype publish a 291-page book on the machine and excuse themselves in the preface for not being able in that number of pages to cover all its special uses. So here we must confine ourselves to a mere indication of what the Monotype system means to you.

"The Monotype is made in two parts. There is the composer where the operator picks off your message on a keyboard somewhat like a typewriter. Then there is the caster, which makes and composes the type. These come out perfect, clean-cut—all set and spaced ready to go on the press after they are proofread and locked up in a "form."

"It's a long story from the picking off of your message on the keyboard of the composing machine to the coming out of the little type, prim as hopeless old maids, all in a line, clean-cut and perfect, from the caster. Suffice then to say that the tapping of the keys results in the perforation of a paper ribbon on a spool. For all the world it looks like a miniature player-piano roll, except that the holes are round instead of otherwise.

"When the key-tapping process is finished, this roll is transferred to the caster, things are set going, and behold! your story comes out set in individual types, all newly made and in lines as long as you say. While the story is being done into metal, the operator is punching more round holes in paper ribbons, the caster galloping on about its business—automatically.

"The machines in this office are so completely equipped as to permit of making a great variety of type combinations, and the amount of matter that can be set is limited only to the available supply of type metal.

"In the printing of your booklet or catalogue the Monotype provides a brand-new type for your work, in-

surely clear printing of a uniform color all the way through. This method of type-setting has all the perfections of hand composition and none of its imperfections. In fact, anything that can be set by hand can be done on this machine, and it also can do many things that cannot be done by hand.

"Few, indeed, are the shops which can set even a reasonably lengthy piece of work by hand in the same face all the way through. Usually the customer is forced to accept a face on which the printer is well stocked, regardless of its suitability. The result is every Tom, Dick and Harry, as well as yourself, get catalogues and booklets set in the same identical type, and the same faces for laces as for hardware.

"With the Monotype we can set your matter in any of a great variety of suitable faces you may select. In fact we can have a distinctive type designed and made for you and for your use alone. This is a suggestion well worth consideration by houses issuing a large volume of printed matter during the year and wishing to enhance the accumulative value of their advertising.

"Having your booklet, folder or catalogue set in new type of just the series that harmonizes with the articles advertised, each letter clear, perfect and pleasing, greatly adds to the effectiveness of your printed matter.

"Have it Monotyped in the shop with the greatest variety of type faces in the West."



### DANIEL BAKER WITH MONOTYPE

The Lanston Monotype Machine Company announces that Mr. Daniel Baker, who is too well known to the printing craft, both in the United States and Canada, to need any introduction, has accepted a position in its Advertising Department, where his duties will comprise editorial work and the writing of publicity literature. A good part of his time will be devoted to MONOTYPE.

That the services of Mr. Baker, who until recently was Secretary of the Graphic Arts Board of Trade of Toronto, Canada, will be appreciated by users of the Monotype and readers of its literature is without question, for his wide experience as a consulting printer, cost expert, and developer of estimating, accounting and efficiency systems, particularly fits him for his new duties with the Monotype Company.

Mr. Baker is a close student of every branch of the printing industry, having studied all phases of the business, and kept in the forefront with those who have contributed so much to wonderful development during the past twenty years.

Mr. Baker's versatile pen has helped to make the columns of the various trade journals not only interesting to read, but helpful in actual shop practice and office management. While superintendent of one of the well-known plants in the East, his wide experience and natural ability brought him into close touch with printers' organizations. Desiring to devote his time entirely to organization work, he accepted a position with the United Typothetæ and Franklin Clubs of America as assistant secretary, where his ability was manifest throughout the whole organization. Mr. Baker resigned this position to take up the work in Canada.

JOHN P. SMITH



JOHN P. SMITH  
Late President of John P. Smith  
Printing Company

On January 25, 1917, Rochester, N.Y., lost a progressive citizen and the printing business an energetic and up-to-date member by the death of John P. Smith, the active head of the printing company bearing his name.

Born in Rochester in 1851, he first learned the profession of dentistry, but being attracted by the art of Gutenberg, he opened a small print shop in 1873, and by his untiring energy and great natural business ability, made rapid growth and adopted the best modern methods including the Monotype. In 1903 the business was incorporated, and speedily grew to such an extent that in 1907 new and larger quarters were again necessary. As a customer we found him a genial good-fellow who knew what he wanted and with whom it was a pleasure to transact business. As one of our old friends, we shall miss him.

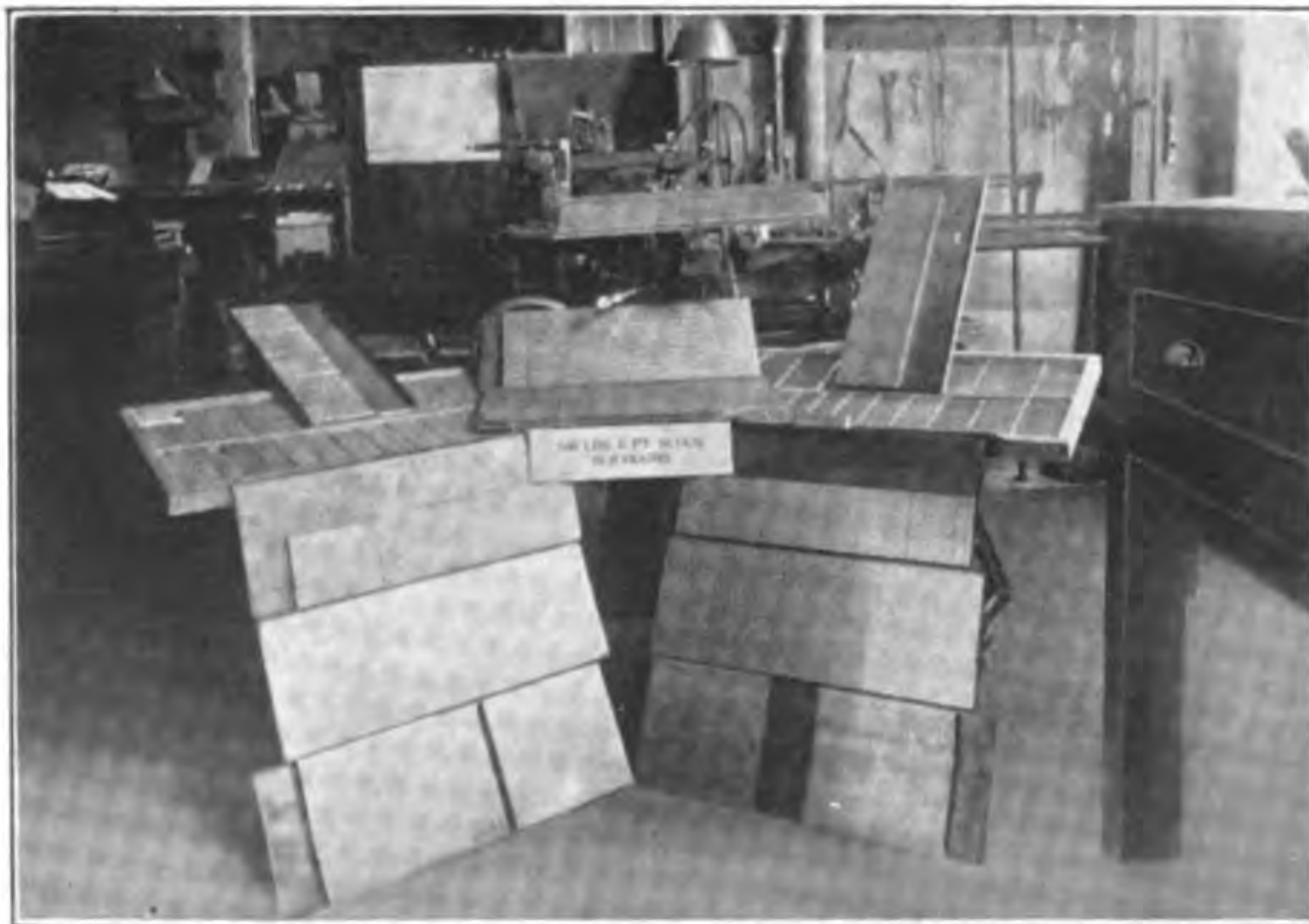
Mr. Smith was a good printer; a good citizen, active in civic work; and consistently devoted to the interests of the Catholic church and prominent in Catholic fraternal organizations.

He leaves a wife, one son, and two daughters.



A FEW MONOTYPE SLUGS

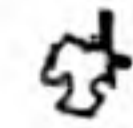
G. L. Morrison, Monotype operator at the Hall Lithograph Co., Topeka, Kansas, sent us the illustration herewith, of his output of 541 pounds of 6 point slugs cast during a recent eight-hour run, or an average output of 67.6 pounds per hour.



541 POUNDS SIX-POINT SLUGS CAST IN EIGHT HOURS

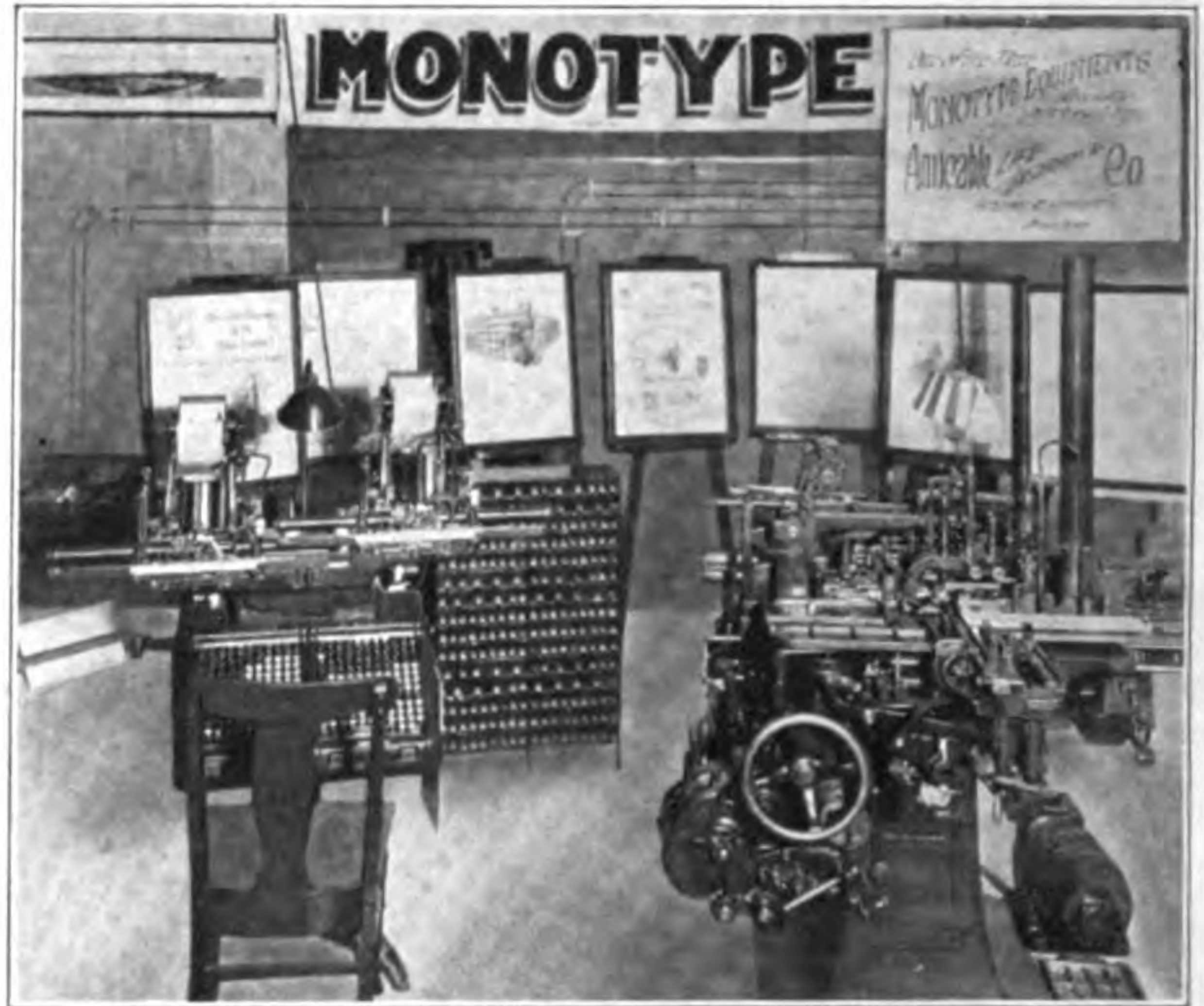
These slugs, as shown in the illustration, were automatically cut as cast to various measures from 12 picas to 132 picas.

This output has been attested to by Mr. Willis Coates, foreman, on Mr. Morrison's time card which accompanied the photograph.



THE COTTON PALACE EXHIBIT

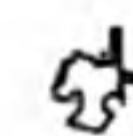
This distinctively Southern exhibition, held at Waco, Texas, was rendered interesting to printers through the courtesy of the Amicable Life Insurance Company of Waco, who kindly loaned a complete Monotype one-machine installation and a



MONOTYPE AT COTTON PALACE EXHIBIT

small print shop in which was produced a four-page daily by the Members of Waco Typographical Union.

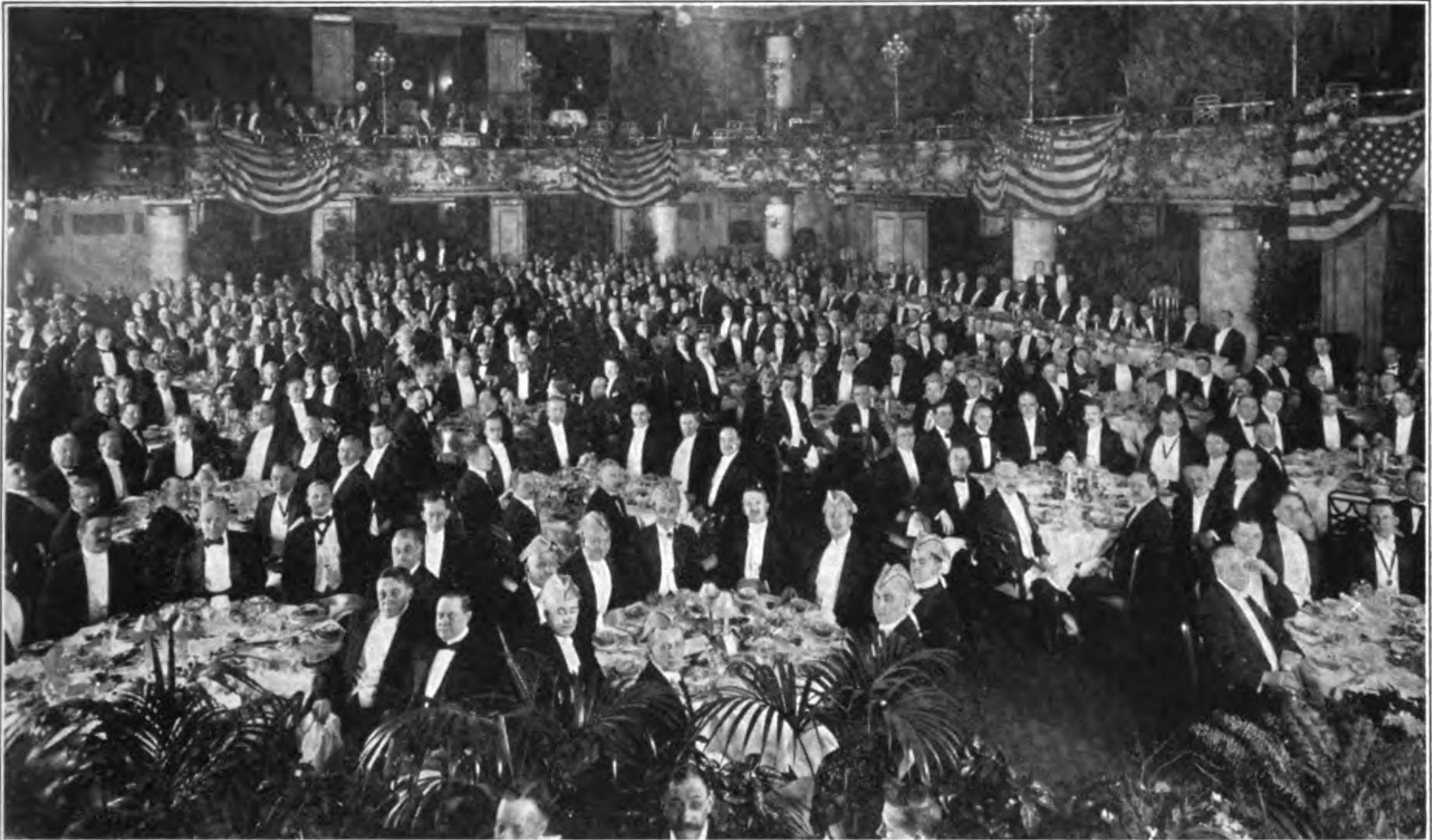
The Monotype exhibit as shown in our illustration consisted of one Monotype Keyboard, a Composing Machine with lead and slug casting attachment, and storage cabinets, etc. That this exhibit attracted considerable attention goes without saying, as there were a number of printers attending the Cotton Palace Exhibit and the general public is always curious about printing machinery.



MONTREAL UNION'S SEMI-CENTENNIAL

Montreal Typographical Union, No. 176, celebrated the Fiftieth Anniversary of its organization on January 27, 1917, by a banquet at the Queen's Hotel, which was well attended by the members and a number of visitors from other Canadian and American cities. The menu-program was the work of The Federated Press, Limited, and very artistic with the elegant simplicity in which that house excels.





Banquet of the Poor Richard Club, Philadelphia, January 17, 1917, in commemoration of the birth of Benjamin Franklin. This photograph was taken, a halftone plate engraved, copies printed and distributed to the guests "between soup and nuts," through the courtesy and energy of Gatchel & Manning and the Philadelphia Record.

## MONOTYPOGRAPHY

JAMES, KERNS & ABBOTT COMPANY, of Portland, Oregon, are issuing an interesting house organ entitled "More Business," which is distinctive in its make-up, and interesting for its contents. Simplicity is the keynote. The December, 1916, edition, composed in Monotype No. 37 series, is printed in red and green on antique stock, and the January issue, composed in Monotype Nos. 8A and 95 series, is printed in purple and black on coated stock. The December number contains an interesting and instructive story of the Caslon type family and its appropriate uses, by Burton Brown of the composing room staff, which ends by explaining the advantage of using one series of type throughout as exemplified in "More Business." From the February number we quote the following: "Monotype is much superior to any other composition. It is even superior to hand-set type because you have the added advantage of getting absolutely new type every time."

THE CAPITAL CITY PRESS, of Montpelier, Vt., are producing some very interesting and distinctive business stationary for business concerns of Montpelier by using two-point Monotype rule with a one-point face to make tint backgrounds for the type matter. The specimens received have the tint printed in blue, just a few tones darker than the blue stock, with the type matter in dark blue to harmonize.

ANNOUNCING that Mr. F. H. Greene, formerly manager of the New York Office of the Monotype Company, has purchased a half interest in their business, the New York Monotype Composition Co., of the Printing Crafts Building, have issued an attractive announcement composed entirely in capitals of Monotype No. 38 series, printed in dark green on a green antique cover stock.

A HANDSOME booklet entitled, "Money Values," issued by Kennedy, Mitchell & Co., Inc., of New York, designed and composed by Mr. Saul Lehman, in Monotype No. 175 series, cast on the Monotype Type-&-Rule Caster in the plant of James F. Newcomb Company, New York City, is equal in every respect to any printing from new type we have ever received. The typography is consistent throughout, and the selection of a dull coated stock printed in dark brown and buff has given additional charm to this fine publication.

HILLISON & ETTEN Co., of 638 Federal Street, Chicago, Ill., adopted a very unique plan, in an announcement lately sent out, to demonstrate the fact that they were moving. Combination halftones and line drawings show the members of the organization carrying their Monotype, presses and other machinery. The type matter is set in the twenty-four point size of Monotype No. 38 series and the printing is attractively done in red and black.

To THOSE who take a few minutes between the acts to endeavor to read the average cheap theatre program, it would surely be a revelation to see and read the clean, sharp printing from Monotype composition in the program for the Majestic Theatre, Boston, Mass., printed by the Atlantic Printing Company of the same city. The text matter in the Majestic program is composed in the No. 75 series.

JONES & KROEGER COMPANY, of Winona, Minn., endeavor to make their advertising literature useful as well as attractive. They have recently reprinted the official "Style Book" of the United Typothetæ and Franklin Clubs of America, in their usual careful, simplified style.

# What Type Costs

A SIMPLE DEMONSTRATION

<i>Foundry Type today costs an average per pound of</i>	. .	<i>\$0.60</i>
<i>Distributing it fifty times at 12½ cts. per pound</i>	. .	<u><i>6.25</i></u>
<i>Total Cost,</i>	. . . .	<i>6.85</i>
<i>Return for Old Metal*</i>	. . . .	<u><i>.12</i></u>
<i>Net Cost One Pound Type</i>	. .	<i>\$6.73</i>
<i>Monotype Type costs 10 cts. per pound, average of all sizes, 50 pounds to replace the one pound of foundry type</i>	. . . .	<u><i>5.00</i></u>
<i>Monotype Saving</i>	. .	<i>\$1.73</i>

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*Actual Loss on each pound of  
60-cent type \$1.73*

CAN YOU AFFORD TO BUY FOUNDRY TYPE  
AND DISTRIBUTE IT?

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Lanston Monotype Machine Co., Philadelphia

NEW YORK

BOSTON

CHICAGO

TORONTO

\*Type Foundry quotation, December 21, 1916.