

B  
1e 23 '17

*no. 1*

# MONOTYPE



*A Journal of Composing-  
room Efficiency, published  
by the Lanston Monotype  
Machine Co., Philadelphia*



*v. 5-8  
May 1917 - Sep 1921*

M A Y  
J U N E  
1 9 1 7  
VOLUME 5  
NUMBER 1

*P. 20*



MONOTYPE TYPOGRAPHY IS ESSENTIAL FOR GOOD ADVERTISING



# The Advertising Man Should Specify Monotype When Ordering Printing

## IT GIVES THE PULL

### Because:

The Monotype printer can give new type with perfect face for every job you send him.

The Monotype printer can give an unlimited amount of any one face or size of type.

No job is too large for a Monotype shop.

The Monotype enables the printer to make type that will just fit your space without ugly spacing in narrow measures.

The Monotype printer can hold your job for O. K. or for repeat orders without having to pick it to pieces to keep the plant running, as often happens in old-style shops with small fonts, and this prevents risk of error in returning picked letters.

### Because:

The flexibility of the Monotype is so great that the printer using it can do stunts that would be too expensive if done in any other way.

The Monotype has over 1400 fonts from which to choose.

The Monotype only can furnish all the rules and borders you desire without the heavy expense of former methods.

The Monotype does not impose unreasonable restrictions as to combinations of faces for catalogs and booklets.

Monotype *type* is so good and wears so well that you can save electrotyping even for long runs.

The Monotype printer is usually better equipped to handle your work promptly, especially when you desire a face of type that may be in demand.

*To the Advertising Man the Monotype brings better printing (new type), better service (plenty of type), saving in electrotypes, and greater satisfaction, because Monotype printers are progressive and employ higher grade workmen.*

THIS ISSUE OF MONOTYPE IS COMPOSED IN  
**Series 38 and Series 161**  
AND MONOTYPE RULES AND BORDERS

**Lanston Monotype Machine Co., Philadelphia**

NEW YORK  
World Building

BOSTON  
Wentworth Building

CHICAGO  
Plymouth Building

TORONTO  
Lumsden Building



NEW YORK  
PUBLIC LIBRARY  
72112A

# MONOTYPE



*A Journal of Composing-room Efficiency, published by the Lanston Monotype Machine Co., Philadelphia. 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*



Volume 5

MAY-JUNE, 1917

Number 1

## ADVERTISING'S ADVERTISEMENT

*"Advertising Lowers the Cost of Distribution"*



THE FIRST AMERICAN ADVERTISER

FROM early Sunday morning, June 3, 1917, until Thursday night, June 7, slips unobserved into Friday, the city of St. Louis, Missouri, will be one grand carnival scene of advertising let loose to blow its own horn, for it is then that the Thirteenth Annual Convention of the Associated Advertising Clubs of the World will be given the freedom of that city.

It will be an occasion well worth seeing and hearing by everyone interested in the progress of advertising and all who attend will acquire a new point of view (possibly several of them) of the application of the printer's craft to modern salesmanship.

Every printer who can should be there and take an active part in the meetings of the Direct Advertising Departmental where the things appertaining to printed publicity will be discussed, and should also study the exhibit of printing, which will embrace everything from a postcard to a twenty-four sheet poster in many colors. There will be a lot of wisdom spilled for the benefit of delegates and visitors and no printer can attend without absorbing ideas that will prove useful when he gets





HENRY W. KIEL, MAYOR OF ST. LOUIS  
EXTENDING THE GLAD HAND TO VISITORS

back home, and again tackles the direct advertising problem.

### *A Convention with an Idea*

This will be an unusual convention in many ways but none more so than the fact that it will be a convention with an idea—a great, big concrete idea as expressed in its slogan, "Advertising Lowers the Cost of Distribution." In other words advertising pays the freight. An idea that advertises advertising as a most desirable thing. This idea will permeate the whole proceedings; but, then, what else would you expect from such a bunch of live-wire advertising men as will assemble in St. Louis from June third to seventh.

This concentration on a real live idea is unique, as conventions go, and the psychological effect is bound to be immense as it forces consideration of one of the principal results of advertising and we feel assured that it will bear fruit almost immedi-

ately in a still greater use of printed publicity by manufacturers and in enlarged business for printers who should, therefore, be on hand to boost their end of the advertising proposition.

### *A Royal Welcome*

is assured every delegate and visitor by the St. Louis Ad Club which has been featuring the idea of the big, warm "St. Louis glad hand" ever since the Philadelphia Convention. Our illustration gives an idea of just how they feel about it and shows their conception of St. Louis, in the person of Mayor Henry W. Kiel, extending the glad hand of welcome to the oncoming advertising men as he stands in Twelfth Street between the Jefferson Hotel, which will be the headquarters of the Convention officials, and the Jefferson Theatre, where the general sessions will be held each morning.

Twelfth Street has been practically monopolized by the convention and re-christened for the occasion

### *Advertising Plaza*

which euphonious title it will well deserve if the committee's plans are carried out as they stand at this writing, for it will be decorated and illuminated until it becomes a great bright way by day or night, and will be an important part of the route of the big parade.

### *The Meetings*

All entertainment will be relegated to the evenings and the various general and departmental meetings will be conducted along strictly business lines and run by the clock so that visitors interested in more than one department can divide their time to include the parts they are most interested in.

The first great inspirational meeting, on Sunday afternoon, will take place on the quadrangle of Washington University.

On Monday morning at 9.30 the convention will be officially opened by President Herbert S. Houston, of the Associated Advertising Clubs of the World, in the Jefferson Theatre, right across the street from the hotel. All the general meetings will be held there.

The Departmental meetings will all be held in the Municipal Court building where a number of rooms have been placed at the disposal of the committee. It is just four blocks from the hotel, and as the various departments are all together here it will prove a great convenience.

It is intended to hold business in all meetings down to a "brass tack" basis, in order to accom-







HERBERT S. HOUSTON, President  
Associated Advertising Clubs of the World



P. S. FLOREA, Secretary and Manager  
Associated Advertising Clubs of the World

plish as much as possible and make a record for a strictly business convention.

But it will not be too dull, for the visitors are promised

### *A Musical Treat*

The people of St. Louis are known to be great lovers of music and have prepared a surprise along that line for the Sunday afternoon meeting as well as a series of excellent short concerts at the opening of the general sessions, from 9 to 9.30 each morning. And on Monday night the parade will be a record breaker for the number and size of the bands.

### *The Convention Colors*

White and American flag blue have been adopted as the Convention colors and all local decorations have been planned with that in mind. "Old Glory" and the St. Louis city flag will be combined with the white and blue and the committee will endeavor to have the decorations all over the city as harmonious as possible. Visiting delegations have been requested to keep this color scheme in mind in planning their uniforms and display and endeavor to harmonize with it.

### *"Advertising Lowers the Cost of Distribution"*

This slogan will be prominently displayed and will be kept before the delegates and visitors all the time. It is to be the central idea of the convention so that it will be indelibly fixed in the minds of all who are in St. Louis convention week and all who read the reports of the convention no matter where they may be.

### *The Printing Exhibit*

will be housed in the rotunda of the City Hall where all the delegates pass right by on their way from the hotel to the departmental meetings. It will be well worth not only a visit but a careful study by all printers in attendance. Here they will find the bright ideas of the best brains in the advertising field of the world and suggestions for many of the jobs that have been puzzling them. Among the exhibits they will find many Monotyped booklets and catalogs.

No advertising convention would be complete without its parade and the St. Louis convention will be no exception to the rule. Monday night has been set apart for this big feature which is



expected to surpass that of any previous gathering of advertising men. A decided innovation has been planned in making the parade to consist of two sections; the first to contain the marching clubs, who will be given reserved seats in the reviewing stand after their section is dismissed. This stand is two blocks long so that they can see in comfort the second section composed of the floats and displays. This unique feature will no doubt be appreciated by the marchers.

### *The Bright Way*

The line of parade will be a blaze of light and color at night and beauty by day. The meeting places are close together and the printing exhibit on the way between, but for fear some misguided delegate or visitor might lose his way a plan has been worked out whereby there will be special electric lights to guide the visitors at night and numerous big signs have been placed at various points of interest upon which the place where the map is located will be marked and its relationship to other points indicated. It will be a case of "Here you are; now, go this way to get to the place you are looking for."



### *The Poor Richard Club*

The Philadelphia delegation to the big convention will consist of about fifty members of the Poor Richard Club and a number of their friends. Arrangements have been made for special cars and the care and entertainment of the party *en route*. As the hosts of last year the Philadelphians are sure of a particularly warm welcome at the hands of the assembled ad men at St. Louis. That they will take an active part in the work goes without saying.

**P**ERFECT *impressions*  
*can only be made from*  
*perfect type, the only perfect*  
*type is new type.*

THE MONOTYPE FURNISHES NEW TYPE  
 EVERY DAY

### THE MONOTYPE PRINTER

As seen by SPENCER A. PEASE, Advertising Manager for Carson, Pirie, Scott & Co., Chicago

Advertising men have their troubles as well as other people and if we can believe all we hear the ordinary garden variety of printer is one of the big troubles. Perhaps our printer readers may deny this and declare that the shoe is on the other foot, but there is certainly a good foundation for some of the advertising man's claims.

It is, therefore, refreshing and should be encouraging to get the honest, unbiased opinion of one of the users of the printers' product, especially when he has been a printer himself.

In a recent letter, Mr. Spencer A. Pease, advertising manager for Carson, Pirie, Scott & Co., Chicago, expresses himself regarding the Monotype printer as follows:

"To the man who grew up at the case it is a wonderful thing to be able to work with a printer whose plant is able always to keep on hand a sufficient quantity of rules, leads, slugs, quads, borders and new type to set anything or everything a finicky advertiser may want. Just these things my printer does; and, by the way, I appreciate them and the means by which he is enabled to do them, and he appreciates the ability to do so, and says so."

Here is an appreciation of Monotype printers and the Monotype from a man who knows because he has been through the mill, has made printing, sold printing and advertising, and is now buying printing and advertising for one of Chicago's big stores.

Is there any stronger urge needed to make advertisers seek Monotype printers for their work, or to cause printers to install the Monotype so as to be in a position to meet the demands of advertisers?

The wide-awake advertising manager realizes that times have changed, machinery improved, and methods made more efficient, so that he has the right to expect his printer to be up to date and give him the benefit of all these. Like Mr. Pease, he sees that the Monotype printer can give him always the things that he cannot get from other printers, consequently he works with a Monotype printer.

Advertising men and printers really are working to reach the same goal—the making of advertising that will pull business. Neither can continue unless they reach it, nor can either of them make it alone. Therefore, both are directly interested in the Monotype and its wonderful possibilities as



the machine that is putting system into composing-rooms and making it possible to give every customer new type and material for every job and as much of it as is needed to make the job right.

As the advertising manager sees it, it will pay the advertising man to specify Monotype products and boost the Monotype and so boost himself.



#### “ADVERTISING LOWERS THE COST OF DISTRIBUTION”

While the distribution referred to in the slogan of the St. Louis Convention of the Associated Advertising Clubs of the World quoted above is not the kind that the printer finds such a heavy burden in his composing-room it is just as important to him.

The cost of “distributing” or placing the merchandise into the hands of the consumer has always been a large element of the gross cost of doing business and it is this cost that advertising lowers by increasing consumption by the ultimate consumer and making sales easier to the jobber and retailer.

One of the important classes of advertising, if not the most important, is that which is known as “direct advertising” or “printed publicity,” and this is a very live topic for every printer, for it forms the major part of the printed matter issued today and is yet only in its infancy, as advertising experts tell us that business men should use about eight times as much direct advertising as they now buy.

Direct advertising prepares the ground and makes the salesman’s work easier and more productive of orders. Therefore it increases business and makes it possible to manufacture and distribute the goods at a lower cost per unit.

The reduction in cost more than pays the advertising bills and leaves something for profit.

The printer not only can reduce but eliminate his composing-room cost of distribution by installing the Monotype Non-Distribution System.



#### A REAL COMPLIMENT

Printers naturally appreciate the Monotype and we expect occasional outbursts of appreciation from them; but when the users and buyers of printing voluntarily send us complimentary letters we feel that our typographic department is surely making good. The “Brothers of the Book” is an organization of booklovers who occasionally issue a limited edition for their own

pleasure and print it in the best manner on fine paper. Their scrivener, Mr. L. C. Woodworth, writes:

“We are using Monotype composition exclusively in our books and announcements. You will note that we are using chiefly your number 38 Goudy and number 337 Caslon. Both we find most satisfactory.” The letter was accompanied by several beautiful specimens of announcements and booklets.



#### AN EFFICIENCY STUNT

A western operator sends the following note of a time-saving idea for the hand composing-room; in fact, it saves time for both hand men and caster:

The greatest efficiency stunt we have on the machine in this shop is the fact that we make 6, 8, 10 and 12-point quads on the 36-point mold only. (For that matter all point sizes are provided with 36-point-set quads but we use a very small amount of the larger sizes of type.)

While this may at the start raise some objection from the compositors, because they are used to having two and three em quads of the set in use, they soon see the advantage of the above quads, and the saving in quadding out on the long lines more than overcomes the necessity of using one em quads on some of the short lines, and besides the knowledge that they only have the 36-point and the em quad of the set in use prevents them from digging around in the quad box for different size quads. Also in indenting work in several point sizes, it is quite an advantage to have all point quads the same set. There are many other advantages in the use of these quads.

The saving on the machine is very apparent. It is only necessary to have the one mold on the machine, the 36-point, and all the sizes of the quads used are made at the same time.

**T**HE COST of making  
new Monotype type is  
less than the cost of distrib-  
uting old used type.

THE MONOTYPE INSURES PROFIT



### THE ADVERTISER'S POINT OF VIEW

Much of the excellence of the printed matter in general circulation today should be credited to those advertisers who first realized that successful advertising must be well-printed to get its message across, or in fact to secure *entre* to the best buyers.

They insisted that the printer should give them what they wanted and encouraged the good printers by adopting their ideas and suggestions, and thus built up a class of printing that stands alone for combination of attractiveness and efficiency.

This being the case the advertiser and the advertising man must be keenly interested in good printing and wide awake to the fact that the best printing can only be done from new type. Therefore the advertising man with the best interests of his client at heart and the advertiser anxious for the biggest returns are both keenly interested in the introduction of the Monotype into the plants of their printers. They know it means better work, more prompt service and fewer corrections, and they also know that it means smaller bills for electrotyping, and fewer restrictions as to quantity of one face of type or the use of rules and borders.

The advertisers and the advertising designers who know the Monotype (and they are legion), know that they can secure service from a Monotype printer, and without trouble, that would cause many hours of anxiety and worry if they tried to get the same from the every-day printer using bought type.

Advertisers and printers! Think this over and remember that the Monotype is the only system that can give you the unlimited service and high quality you need. "A word to the wise," etc.



### BY A VERY LARGE MAJORITY

The installation of two Monotype Type-&-Rule Casters and the complete Non-Distribution System in the ad room of the *Philadelphia Press* and *Evening Telegraph* adds another endorsement to the already overwhelming majority in Philadelphia, Baltimore and Washington. In these three cities thirteen out of fifteen daily newspapers have adopted Non-Distribution.

Any newspaper manager who is contemplating the installation of Non-Distribution without the Monotype for hand set matter and the lead and rule molds for spacing material would make a serious mistake, as there can be no Non-Distribution without Monotype equipment.

### BOTH BENEFITTED BY NON-DISTRIBUTION

For many years printers, especially the ones who specialized on job work, have been the slaves of the old system of buying and distributing ready-made type, the burden growing heavier and more unbearable each year, until the Monotype broke the chains and emancipated them by the Non-Distribution System.

The cost of distribution robbed the printer of a large part of his legitimate profits on most of the work and compelled the buyer to pay higher prices on the balance, and the presses were driven to the limit in the endeavor to even up.

Now, the job composing-room has the same opportunity to progress and show profit as the other departments; no longer must one-third of the time be spent in the distasteful task of distribution; no longer must the compositor be compelled to hunt for sorts that are not; his work is made pleasant by an abundance of material and the elimination of all the drudgery of distribution and he can efficiently apply himself to constructive work that is actually salable and do more of it with less exertion. Consequently the actual cost of production is lowered.

To be in keeping with the slogan of the Ad Club Convention we might say the "Monotype lowers the cost of distribution by eliminating it."

Both the printer and the buyers of printing benefit by this, as the buyers of printing—the advertising man and the advertiser—get a better product for the same number of hours' work and get it more promptly.

Every wise advertiser should study this proposition. The fatigued workman cannot put life and art into his production; the doing of the non-congenial work takes the life out of the workman and rapidly fatigues him. Hence the advertiser who wants printing with life, style and quality in it should seek the printer who has a Monotype and specify Monotype for his work.



### WILLIAM H. BARNES

It is with sincere regret that we are compelled to announce the death of Mr. William H. Barnes, of Polydore Barnes Company, Jamaica, Long Island, N. Y., who succumbed to a very severe attack of pneumonia on Sunday, April 1, 1917. His firm was one of the earliest users of the Monotype and are still enthusiasts as to its economies and possibilities. We shall certainly miss him from our list of friends. The business will be continued by Polydore Barnes Company.





## COUNTRY LIFE PRESS

DOUBLEDAY, PAGE & CO.

(CONTRIBUTED)



THE ENTRANCE

IT IS NOT every business that has the opportunity and the courage to put its ideals to the test of practical working, and not all who have the opportunity grasp it in such a way as to make a success of it. But no one who has visited the home of the Country Life Press at Garden City, Long Island can fail to realize that here is an ideal materialized.

From the moment you enter the wide gateway to the grounds and pass up the Grand Court, between the fountains and flowers to the door of the main building, up the broad stairway to the reception office and on through the plant, a growing perception of the great ideal that governs this big modern publishing plant takes possession of you and you realize that it has been planned and is conducted on the basic thought that pleasant and beautiful environment produces satisfied and efficient workers and high grade output.

Doubleday, Page & Co. began business in New York City in the year 1900, as publishers, but are better known to the public as the makers of those two magnificently printed magazines, *Country Life in America* and *World's Work*, both of which have a very large circulation. By 1910, the business had grown to such an extent that they were compelled for a second time to look for larger quarters; and, as they express it, "we stopped working a little and began thinking" and realized "that al-

though we had been advocating the country as a place for living and doing one's work, we were still spending our efforts in studying quarters in New York City."

The result was that they secured ground in Garden City, Long Island, and in record time built a really wonderfully well-conceived building to house their printing and publishing business which had been scattered over lower New York. Now, seven years later, they are still of the opinion that it was one of the wisest moves that they ever made, despite pessimistic prophecies of some well-meaning but short-sighted friends of earlier days.

Garden City was chosen for the site of the new home of Country Life Press because of what it already was as a delightful place to live and work in and because of the possibilities it offered for present needs and future growth.

On an excellently located crescent-shaped piece of ground, lying between Franklin Street and the Long Island Railroad, they have made a little paradise—no, not little, for it is over half a mile long and contains more than forty acres of beautiful gardens and trees surrounding the main building, which is four hundred feet long with wings at either end two hundred feet deep, and contains two floors and a basement—really three floors, for the basement is barely three feet below the surface line of the ground on one side.

Entering the big front door, passing up the broad flight of stairs to the main office, we are shown into the library to wait for Mr. A. H. Jennings, the General Manager of the plant.



Here are stored in true library style a sample copy of every publication by the Doubleday, Page & Co., something over two thousand volumes. So bookish and comfortable is this room and so interesting that you forget whether you have waited long or not. In front is a large bay window, overlooking the grand court, in the upper part of which are four rondels illustrating various stages of book-making—the scribe, the type founder, the first proof, the bound book. Set into the middle of the handsome carved mantel is a bronze tablet (shown below) which rightfully has the place of honor, as



THE TENTH ANNIVERSARY TABLET

it was presented to the firm of Doubleday, Page & Co. by their employes on the tenth anniversary of the founding of the business, just prior to the building of the new home for it.

In addition to the main offices, the third floor contains the art, the photographic and the engraving departments, the editorial rooms, subscription departments for the magazines, cashier's office, manager's office, library, conference room and president's private office, each amply comfortable and handsomely furnished.

The north wing of this floor houses the composing-room where our interest centers. It is commodious, well-lighted, modernly equipped and well managed; capable of turning out numerous

pages of book work in addition to the two great magazines.

Opening from the east end of this are the Monotype rooms where the composition is done for practically all the Doubleday, Page & Co. publications, and type made for the hand compositors, for this active firm is now installing the complete Non-Distribution System as rapidly as possible and expect to have it in full operation soon.

The keyboard room at present has five keyboards but there is room for others as they are needed, which will be soon judging by the past history of this successful publishing house. Our illustrations give a good idea of this bright, cheerful room and its beautiful outlook.

Right next is the caster room where six casting machines are busily turning the work of the keyboard operators into type and casting sorts for the job hands. This room also is excellently ventilated and lighted and big enough to make room for several more casters. This department has a large stock of matrices and molds. It is well arranged for the convenience of the operators, and well lighted and ventilated.

Crossing the composing-room to the west end we enter the electrotype foundry where we find the finest and best-equipped plant of its size in the country. It is turning out some very superior plates from Monotype type, which the foreman says saves time in the foundry as well as gives better plates.

The second floor is devoted to the press-room and bindery and here we see thirty up-to-date cylinder presses, five two-color presses and a magazine rotary that prints and folds four sixteen-page signatures at once at high speed, as well as a number of job presses.

The north wing of the second floor is occupied by the bindery which is fully equipped with the latest and best labor-saving machinery for turning printed sheets into books.

The first floor is given over to stock rooms, packing and shipping and the power plant. All paper stock and material is received on the second floor direct from the private siding at the south side of the building and follows a direct line through the plant until it is turned into the finished book or magazine ready for shipping or mailing from the Post Office which Uncle Sam has established right in the building.

Here the Monotype (the only composing machine used in this large plant) is in good company with other up-to-date machinery and methods and it is no wonder the Country Life Press is turning



out the splendid work it does in such pleasant and inspiring surroundings.

The grounds are a splendid example of the landscape gardener's art, beautifully laid out with walks, fountains, pools and arbors, which really must be seen to be fully appreciated or to fully realize how much of the ideal has been interwoven with the real in this pleasant working home of Country Life Press. Our space is too limited to permit us to describe in detail all its beauties.

One thing, however, that we must mention is the great sun dial in the cedar room at the east end of the garden, which is particularly interesting to printers, because each hour is illuminated by the mark of one of the first printers. The center of the dial is occupied by a life-sized fac-simile in brass of the first printed book—The Bible of Forty-two Lines, by Gutenberg, at Mainz, in 1455. This etching was made by the Engraving Department of the Country Life Press and the letters and illumination are filled in with a cement said to be the same as used in the tablets in Westminster Cathedral in England.

It shows two pages of the open book at the nineteenth chapter of Job, in which occurs this verse:

"Oh, that my words were now written!  
Oh, that they were printed in a book."

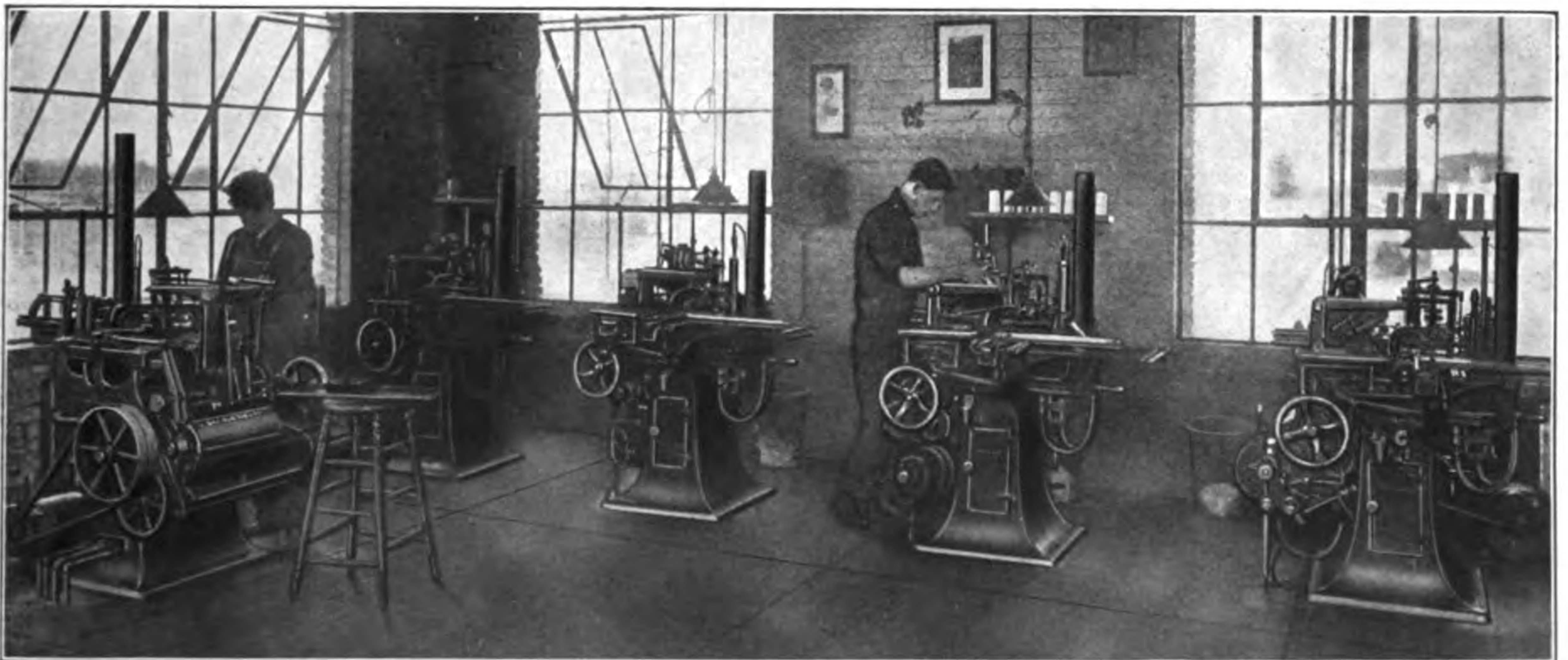


A CORNER OF THE MONOTYPE KEYBOARD ROOM

The twelve hour spaces are so arranged that at noon the shadow falls across the center of the Bible and passes first over the mark of Fust & Schoeffer, the first printers to use a mark.

The marks shown are those of Fust & Shoeffler, 1457; Bernardinus de Vitalibus, 1494; Hans & Paul Hurus, 1488; Aldus, 1494; Jensen, 1471; Caxton, 1477; Wynkyn de Worde, 1491; the St. Albans Printer, 1480; Thierry Martens, 1474; Guillaume le Rouge, 1489; Gering & Rembolt, 1470; Plantin, 1555. These marks were selected as the first to appear in the several countries where printing made its way at an early date.

The dial and pedestal are substantially constructed of concrete carried well below the frost



THE MONOTYPE CASTER ROOM OF COUNTRY LIFE PRESS, SHOWING SUPERB LIGHTING



line so as to retain accurate scientific adjustment. The figures are etched on brass and firmly bolted to an iron base bedded several inches below the face of the concrete, and the facing is of white cement. It is built to point the time while resisting its ravages.

As we say au revoir to this ideal workshop we do so with a feeling that here is one big successful firm that has the right idea of working conditions



THE GREAT SUN DIAL OF PRINTERDOM

and the courage to put it into practice. And we stop to congratulate them upon the fact that it has proven profitable. There is no attempt at so-called welfare work but seldom have we seen so much of the *esprit de corps*, or true loyalty to the house, though there are almost one thousand employes.

Country Life Press has only one customer—Doubleday, Page & Co., and the best is hardly good enough for them, consequently they have a Monotype equipment of five keyboards and six casters running full time and are putting Non-Distribution into their composing-room as rapidly as possible.

### DISTRIBUTION DOOMED

So says George H. Saults, of Saults & Pollard, Winnipeg, Manitoba, and he ought to know for almost two years ago his firm changed their composing-room from a mixed one to a completely Monotype plant and established complete Non-Distribution in it.

That the new conditions proved extremely satisfactory to the compositors and the firm is evidenced by an enthusiastic letter which Mr. Saults wrote to a prospective Monotype customer from which we extract the following paragraphs:

"Imagine," he says, "the feelings of the compositor who has been given copy for a letter heading or a card calling for several sizes of small Lining Gothic when instead of the usual triple case with a few type in the lower corners of the boxes, he finds a full size full case of each size and face and has no occasion to 'monkey around' hunting for sorts.

"And then when it comes to the press-room that job is made ready in from ten to fifteen minutes, while the old-time re-distributed type used to take from thirty to fifty minutes before an O. K. could be secured.

"Now, instead of the various sizes and faces being sorted out for distribution, the dead-stone man tosses the whole job into the metal box."

Of course, such doings are apt to cause heart failure to the old-time manager who thought it a crime to allow a single letter to lay on the floor and whose memory of early days sorting pi from the sweepings is still vivid; but the old must give way to the new especially when the new way is the right way—the profitable way.

To the executive who has grown up amidst the pi and turmoil of the old way it may be hard to get the true perspective of the Non-Distribution System, but even he will get it and become an enthusiast when he sees the great saving in the composing-room and the still greater saving in the press-room on short runs.

Yes, distribution is as surely doomed as was hand composition on plain matter when the Monotype was first invented and it will only be a short while until the majority of printers who are at all progressive will be using it.



The gospel of Monotype efficiency is spreading rapidly and each new installation leads to another as soon as neighboring printers realize the true facts.



# Why Use Old Type

THERE was a time when advertisers had to use any type their printer happened to have in his cases or pay extra for new type, but that is no longer true.

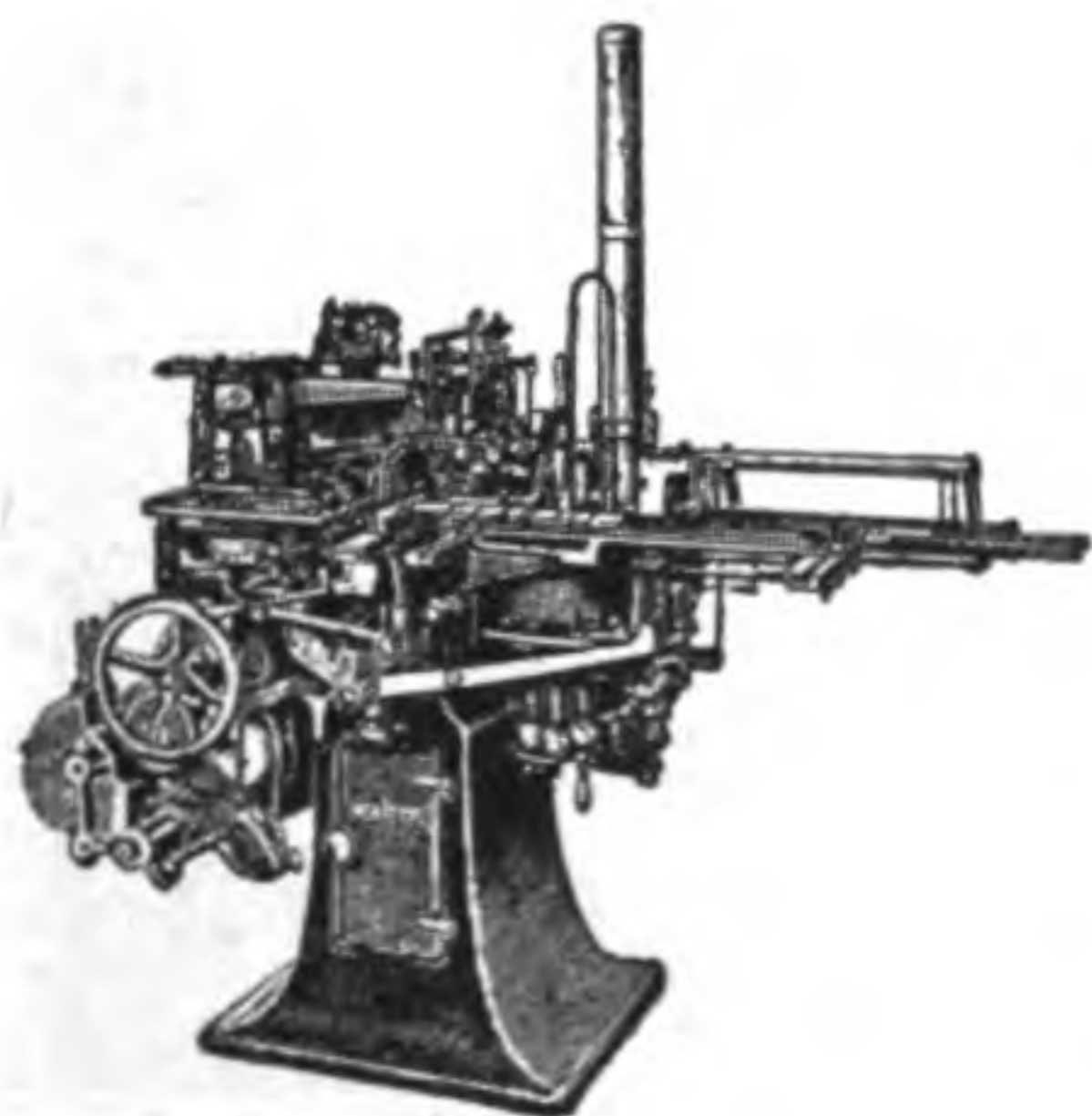
EVERY MONOTYPE PRINTER can give new type for every job and just as much of it as may be needed without extra cost.

WHY, then, be satisfied with old type when you can have new by patronizing Monotype printers?

NEW TYPE gives cleaner and sharper impressions, making better printing and a more attractive job, which is a very important item in all direct advertising.

THE Advertising Man who specifies Monotype composition and insists on getting it and the new type that is part of Monotype service is not only serving his clients, but also advancing the campaign for direct advertising, because every satisfied advertiser makes a booster for more direct advertising.

ALWAYS SPECIFY MONOTYPE if you desire the best—printing from new type.



LANSTON MONOTYPE  
MACHINE COMPANY  
PHILADELPHIA



# “Advertising Lowers th

## DISTRIBUTING IS THE BIG BURDEN OF ALL BUSINESS

To the manufacturer the cost of distribution means the money he pays for getting his goods in the hands of the consumer, and advertising by creating demand reduces this cost.

To the printer the cost of distribution means the money he spends for getting the used type and material back in the cases for use again; the Monotype makes this unnecessary and eliminates the cost of distribution.

## THE MONOTYPE ELIMINATES THE COST OF DISTRIBUTION

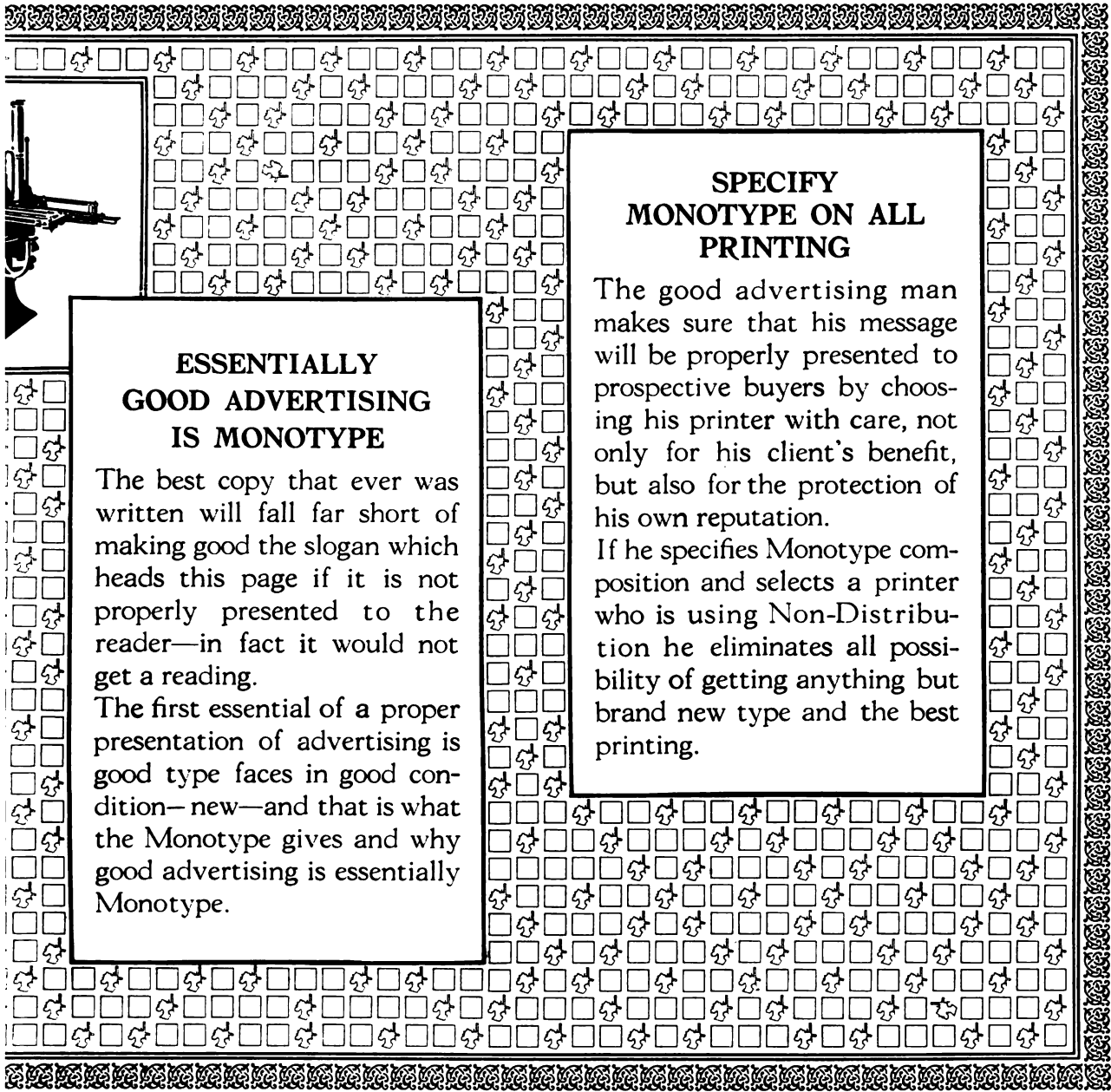
By creating the Non-Distribution System the Monotype removes from the composing-room the heaviest burden ever borne by any manufacturing business, relieves the compositors of the drudgery of distribution, and makes it possible for printers to furnish their customers with high-grade printing from new type, rules and borders; and does this so economically that the cost is reduced and the customer gets better service.

# The Monotype Eliminate



# *e Cost of Distribution*

1917 Slogan of the Associated Advertising Clubs



### ESSENTIALLY GOOD ADVERTISING IS MONOTYPE

The best copy that ever was written will fall far short of making good the slogan which heads this page if it is not properly presented to the reader—in fact it would not get a reading.

The first essential of a proper presentation of advertising is good type faces in good condition—new—and that is what the Monotype gives and why good advertising is essentially Monotype.

### SPECIFY MONOTYPE ON ALL PRINTING

The good advertising man makes sure that his message will be properly presented to prospective buyers by choosing his printer with care, not only for his client's benefit, but also for the protection of his own reputation.

If he specifies Monotype composition and selects a printer who is using Non-Distribution he eliminates all possibility of getting anything but brand new type and the best printing.

# *s the Cost of Distribution*



# Which Composing Machine?

These representative printers *have* discarded slug machines and now use *Monotypes exclusively*, having demonstrated the efficiency of the Monotype in their plants from every standpoint. Nothing is too intricate or too good to be produced on the MONOTYPE.

***THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo., say:***

Instead of operating three Monotypes and five slug machines we will use five Monotypes. Our entire slug machine plant has been discarded. You have shown us the very great economy and convenience of an all Monotype plant.

***ATLANTIC PRINTING CO., Boston, Mass., say:***

In a word, we replaced slug machines with Monotypes because we found from experience that with Monotypes we get greater value for each dollar spent.

***SAULTS & POLLARD, Winnipeg, Can., say:***

We set the slug machines aside for Monotypes, for the very good reason that composition of all kinds can be had from Monotypes cheaper than from slug machines and vastly superior in quality.

***CANTWELL PRINTING CO., Madison, Wis., say:***

We installed Monotypes and tested them for months on every kind of work. We have disposed of our slug machines, and from now on we are a Monotype office.

***MODERN PRINTING CO., Montreal, Can., say:***

We formerly operated three slug machines which we have replaced with two Monotypes and feel sure that as regards quality and quantity of output we are better equipped to handle all classes of work than ever before.

***UNIVERSITY OF CHICAGO PRESS, Chicago, Ill., say:***

Our composition is very complicated, being frequently interspersed with Hebrew, Greek, Syriac, Ethiopic, etc. The use of slug machines for such work we have found impracticable, and the adoption of the Monotype plant has resulted in great increase not only of efficiency but in peace of mind of the workmen.

***THE EDDY PRESS CORPORATION, Cumberland, Md., say:***

After years of experience with slug machines and over a year now with the Monotype, we are satisfied in our own mind that we have the machine for the work we do.

***THE FRANKLIN PRINTING CO., Louisville, Ky., say:***

Our chief reason for making the change to Monotype was the need of a higher grade of work, and we have not been disappointed.

***THE JOHN C. WINSTON CO., Philadelphia, Pa., say:***

For publications and general printing there is no question that the Monotype is far preferable to slugs, especially in the matter of corrections, which can be made from case; in many instances when set by slugs it has delayed the work hours at a time.

***REDFIELD BROTHERS, Inc., New York, N. Y., say:***

After ten years' experience in doing magazine work with type-setting machines, the Monotype is by far the most satisfactory. Our decision in making a change from slug machine to Monotypes hinged on this very point.

***CON. P. CURRAN PRINTING CO., St. Louis, Mo., say:***

We are discontinuing slug machines in our plant as we find they do not measure up to Curran efficiency standards. There is no composition that cannot be more efficiently handled on the Monotype.

***FRANCIS EMORY FITCH, New York, N. Y., says:***

In our class of work we have found that we practically lost the use of one slug machine in making corrections. This is entirely obviated in using the Monotype.

Don't be misled by statements of preference for one kind of machine that is not demonstrated by the discarding of the other, or which is not based upon actual experience with both styles of machines.

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

NEW YORK: World Bldg. BOSTON: Wentworth Bldg. CHICAGO: Plymouth Bldg. TORONTO: Lumsden Bldg.



**F. H. GILSON**

The printing trade has suffered a severe and distinct loss in the death of Franklin Howard Gilson, one of the best-known printers of Boston, which occurred on April 19, 1917.

He was born in Cambridge, Mass., in 1854, and educated in the public schools of Sommerville. At the age of seventeen he was apprenticed to Andrew Kidder to learn the trade of Music printing. In 1878 he started in business with a partner who left him before the year was out, and he then developed the business alone. In 1888 a fire destroyed his plant and he bought out his strongest competitor, C. M. Gay, and when his own plant had been reconstructed combined the two plants, later adding music engraving and lithographing. In 1891 the business was incorporated as the F. H. Gilson Company, with Mr. Gilson as president and manager.

In 1899 the plant of J. Peters was destroyed by fire and the Gilson Co. took over their uncompleted contracts, which led to Mr. Gilson devoting himself to the printing of scientific and technical works of high grade, in which work the firm soon became the leader.

The addition of an electrotype foundry in 1914 made it a complete plant, able to turn out a complete book from copy to bound volume.

One of the earliest users of the Monotype, Mr. Gilson, through his splendid knowledge of typography and the requirements of good book making, has been of great assistance in the development of the Monotype to its present adaptability for high-grade book composition and the selection of and designing of the right type faces.

Mr. Gilson's death removes another of that coterie of old-time printers who have done so much to justify the claim that printing is really an art. Thoroughly artistic in temperament he could not brook anything less than perfection in typography. But as truly a true executive he never lost sight of the real reason for being in business and therefore built up a plant and clientage that made his one of the largest plants in Boston.

The business will be continued on the same high plane and in accordance with the standard set by the founder building it.

**THE MONOTYPE FOR DIRECT ADVERTISING**

Advertisers generally have greatly increased the amount of direct advertising that they are using and will continue to do so as long as the results are profitable.

Direct advertising is peculiar in that it must make its appeal, get attention, at once by its attractiveness, or lose out in the waste basket. It is this waste-basket circulation that makes most of the cost of advertising, whether it is direct or the other kind.

The three essentials of direct advertising are good copy, good printing and good circulation.

Good copy must be used to retain the attention, create interest and awaken desire for the goods advertised. Advertising men know this is their principal stock in trade.

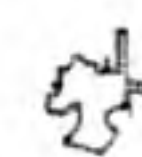
Good printing is just as necessary as good copy and it is impossible to do good printing from old, worn type in small unbalanced fonts such as are used in the average print shop.

Perfectly good printing can only be done from new type, and economically done only when there is enough of it to fill all demands without picking or sorting-up. The only printer who can give this is the Monotype printer who uses the Non-Distribution System and gives new type for every job.

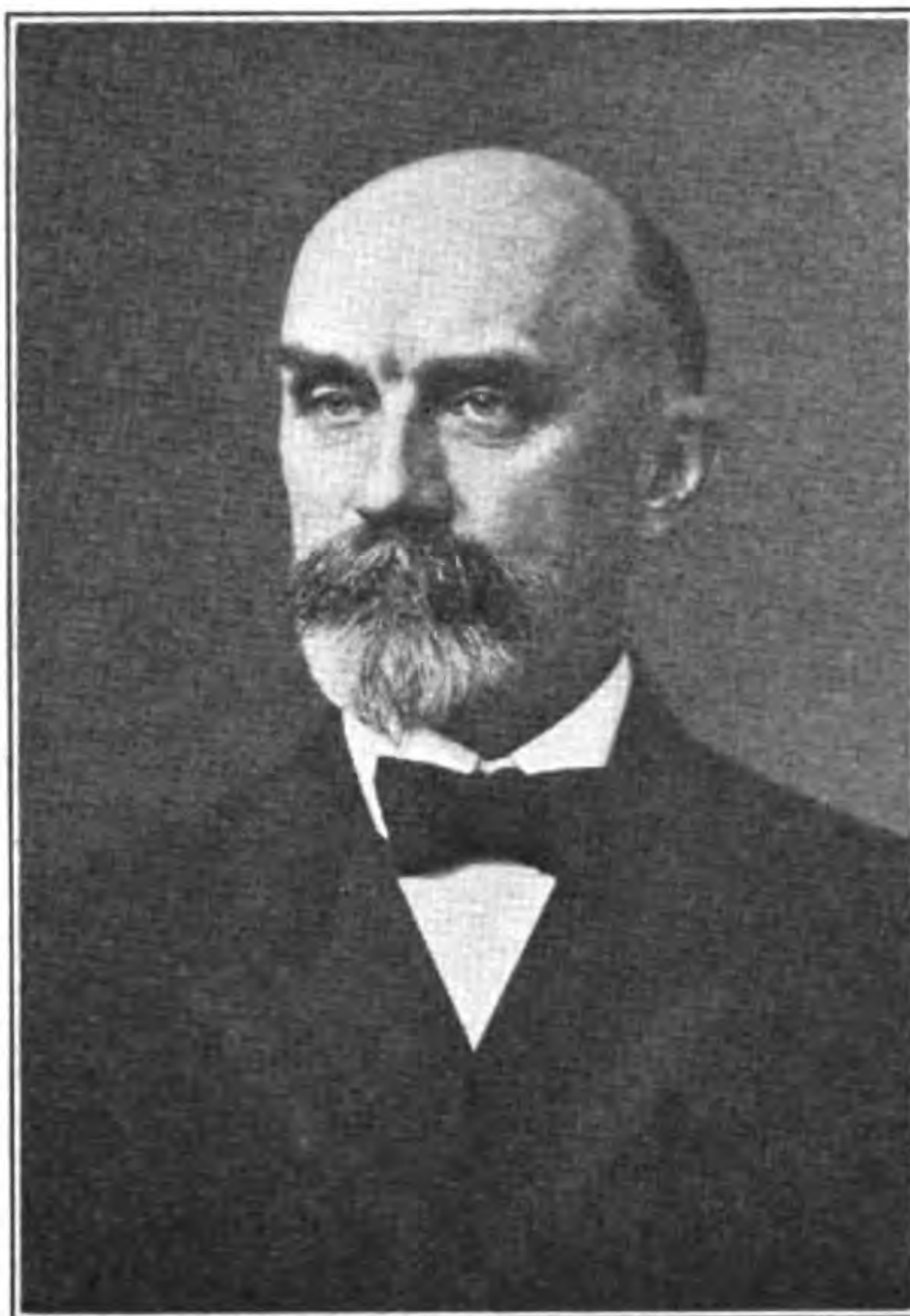
The wise advertising man specifies new Monotype type and not only gets a better job but a smaller bill for he saves the sorts hunting and extra make-ready.

The wise printer installs the Monotype and Non-Distribution because it makes his plant more efficient, his output of better quality and his customers better satisfied.

If the printer is a direct advertiser, as he should be, he will get direct results that will give him the value of the Monotype and new type for every job.



Your customers are buying their printing from you at the market price; your profit is the difference between that price and your total costs. The Monotype decreases these costs—it is the greatest cost reducer ever offered to printers, and therefore the greatest profit maker.



FRANKLIN HOWARD GILSON



## WHAT DOES TYPE REALLY COST ?

By ERNST C. DITTMAN, Chicago

**N**O DOUBT the articles on the Cost of Type in the last two issues of MONOTYPE created considerable comment and the correspondence ensuing must have proven that the actual cost of type is almost entirely overlooked by the majority of printers because they think that distribution and sorts buying have nothing to do with it, and that both the type and distribution are charged off in the expense account and included in the composing-room hour cost.

No doubt this idea is correct in many cases and that accounts in part for the present high hour cost in the composing-room and the lack of profits in that department.

Your statement did not seem clear to me at first as I was confused by the price of ten cents per pound for Monotype type. I knew that the cost of Monotype type was greater than that, and it was only after reading the other article on page 106 that I understood that the cost of metal was not considered for either foundry type or Monotype type.

After talking the matter over with some others who are "bugs" on Monotype, I compiled the following as showing more clearly the facts that were brought out in your statement:

This shows a net saving of from \$20.85 to \$30.85 on the 50 pounds of type, according to whether the electrotyping was necessary or not for the foundry type, or from 41¾ cents to 61¾ cents per pound for only five times handling the type and distributing it.

If we carry out the calculation to fifty times we find that each additional time the type is used it adds \$2.25 to the loss on the 50 pounds of foundry type or 4½ cents per pound. Multiplying this by 45, the number of additional times to make 50, makes \$2.02½ per pound to be added to the savings by the Monotype, a total net saving of \$2.44 to \$2.64 per pound.

Few printers will dispute the fact that foundry type will be used more than that; average printers would not throw it away after five usings, and as each time it is used it costs 12½ cents for distribution, while new Monotype type costs 8 cents for making there would be a saving of 4½ cents per pound with each use.

If we take the life of the type at fifty usings, as in the statement on page 106, there would be forty-five times 4½ cents additional savings, or \$2.02½, making a total saving in the fifty times of \$2.44.

### Cost of Foundry Type

50 pounds of Type at 60 cents . . . . . \$30.00  
 Allowing for use 5 times in a certain period  
 (say 6 months) would require distribut-  
 ing 5 times. This would cost 12½ cents  
 per pound—\$6.25 each time, or . . . . . 31.25

\$61.25

If used for long runs and electrotyped to  
 save wear, as is often done, it would cost  
 for electros, at least . . . . . 10.00

Total cost for Foundry Type . . . \$71.25

At the end of six months' period you have  
 50 pounds of worn type, some broken  
 letters, and have been short of sorts  
 which were troublesome to get. This old  
 type is worth 12 cents per pound . . . . . \$6.00

If you want 50 pounds more you must buy  
 it at 60 cents . . . . . \$30.00

### Cost of Monotype Type

Leasing matrices for casting . . . . . \$ 1.67  
 50 pounds of metal at 12 cents per pound . . . . . 6.00  
 Casting 50 pounds type, 2½ hours at \$1.50 . . . . . 3.75

Type is used five times, same as foundry  
 type, dumped each time and recast 4  
 times at \$3.75 . . . . . 15.00

Metal is melted and retoned after each use  
 at ½ cent per pound, 50 x 5 = 250 pounds . . . . . 1.25

Cost of Monotype type . . . . . \$27.67

If matrices were bought instead of leased,  
 add . . . . . 12.73

\$40.40

You still have 50 pounds of new metal as  
 it has been renewed and kept up to  
 standard each time; no electrotyping,  
 and if you needed special sorts you cast  
 them with the fonts. You have the ma-  
 trices and can cast as much type as you  
 need for 7½ cents per pound, plus metal  
 wastage of ½ cent, so that new type  
 actually costs you 8 cents per pound,  
 or 50 pounds for . . . . . \$ 4.00



This result more than confirms your previous figures and includes the cost of a font of Matrices as an extra charge against Monotype type and Non-Distribution.

*Can you afford to buy type and distribute it?*

EDITOR'S NOTE: Mr. Dittman is not only a close student of cost-finding methods, but he has had many years' experience in their practical application to actual working conditions as the Superintendent of the composing-rooms of the Rand-McNally Co., Chicago. He is thoroughly familiar with the Monotype and its advantages as well as a stickler for fairness and accuracy in cost accounting. We, therefore, feel that his handling of the cost of type not only proves our previously published figures but shows an even greater saving besides adding to the cost \$14.40, the price of a font of matrices, which it gives the printer besides the insurance of a saving of four and a half cents on every pound of type he casts from them.



### SOME SLUGS

Few printers, even those in newspaper plants, fully realize the amount of spacing material required in a daily paper. In the composing-room of the *Washington* (D. C.) *Star*, a Monotype Caster is run on slug casting every morning from 7.30 A. M. to 12.30 and our photograph shows an average morning's work on six-point slugs cut to thirteen pica measure.



ONE MORNING'S WORK ON SIX-POINT SLUGS

Operator R. M. Maginnis is deservedly proud of his record, which is endorsed by the foreman of the *Star* composing-room, Mr. H. K. Southland. In addition to these six-point slugs the *Star* uses three and a half columns of two-point leads which are run in the afternoon, besides sorts, borders, quads and spaces.

## Fibre Matrices

Are an Infringement and  
Must Not Be Used

OUR customers have recently been offered a so-called fibre matrix for low quads and spaces for which the claim is made that it does not wear the mold as much as does the steel matrix we furnish.

We caution you not to purchase or use this fibre matrix, or any similar device, for the following reasons:

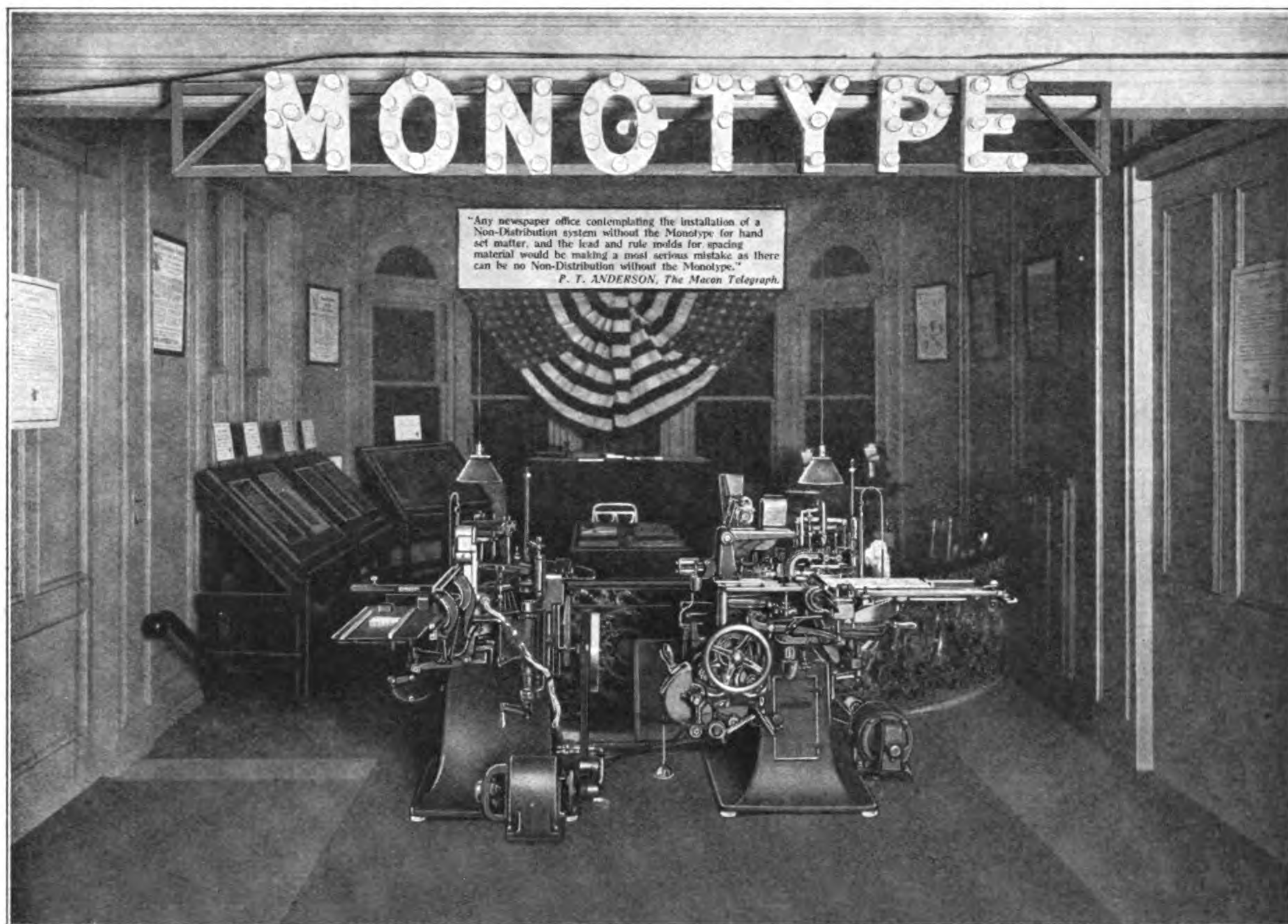
*First:* The claim that these fibre matrices wear the mold less than our steel matrices is erroneous and just contrary to what is found to be the case in actual practice, and no guarantee on our molds will hold where fibre matrices are used.

It is a well-known fact in the machine business that where two pieces of different hardness are brought in contact the softer material invariably gathers the grit and dirt and acts as a lap to grind the hardened piece, which is unable to retain this grit in place as does the softer piece. For example, the ordinary lead lap is used for grinding out holes in cast iron, and copper discs are charged with emery, corundum or diamond dust and used for grinding hardened steel and the diamond itself.

*Second:* This fibre matrix is a direct infringement of our patent No. 784,245, dated March 7, 1905. Manufacturers, sellers and users of the fibre matrix are infringers and will be prosecuted.

LANSTON MONOTYPE  
MACHINE COMPANY  
PHILADELPHIA





MONOTYPE EXHIBIT AT THE AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION CONVENTION

## THE MONOTYPE AT THE A. N. P. A. CONVENTION

The Thirty-first Annual Meeting of the American Newspaper Publishers' Association, held April 23 to 27 inclusive, at the Waldorf-Astoria Hotel, New York City, was undoubtedly one of the most important as well as one of the most successful ever held by this national organization of makers of public opinion.

Due, in a great measure, to the increasing high cost of everything that enters into the making of a newspaper, publishers were particularly interested in the mechanical aids to economy of production.

The Monotype exhibit in the main hall, consisting of a Type-&-Rule Caster, a Composing Machine and a Duplex Keyboard was the center of interest for wide-awake newspaper men from every section of the United States, Canada and South America. They came to investigate the Non-Distribution System, and to see the machine that makes it possible. They kept the Monotype

representatives busy answering questions about the lead-and-rule molds and the automatic cutter, as the Type-&-Rule Caster turned out leads, slugs and rules cut to measure at a speed that was amazing.

The Duplex Keyboard and the Composing Machine were busy during every minute of the show, turning out galley after galley of 18-point composition for an interested audience.

The exhibit of actual Non-Distribution newspaper pages showing Monotype composition and the products of the Type-&-Rule Caster consisted of pages from the *Baltimore Sun*, *The Dallas News*, *Houston Chronicle*, *The Louisville Herald*, and a full page of column rule, all of which were carefully studied by publishers, who were surprised to learn just how efficiently the Monotype and Non-Distribution have solved the problem of increasing costs in the news and ad rooms of the modern newspaper plant.



## “57” Reasons Why Monotype

1. It is the only machine that will handle all kinds of composition with equal facility.
2. Its product is accurate beyond the requirements of the best work according to the standards established by the type founders.
3. It makes as good type as you have ever used and at a lower cost.
4. Its capacity is unlimited as the keyboard will set any measure up to 90 ems of the type used and the caster will deliver the type on the galley in justified lines up to 60 picas. The duplex keyboard will set measures up to 130 ems of the type used, and larger measures up to 20 inches can be handled at the casting machine by doubling up.
5. Its easy convertibility from one class of work to another is unequalled.
6. The division into two machines makes it possible to really have continuous production. The stoppage of one does not delay the other.
7. The typewriter arrangement of the keyboard is the easiest to learn and the fastest, as has been proven by years of experience and evolution.
8. The matter it sets is so easily handled for the few corrections necessary that it is in a class by itself. Production does not stop during correction time. The corrections are made by the hand compositors at hand cost, not by an expensive machine and its operator at the greater machine cost.
9. Its flexibility is so great that there is no composition too difficult for it to handle efficiently.
10. Its economy of production is so great that new type made on the Monotype costs less than the distribution of an equal amount of used type.
11. By furnishing new type for every job it reduces the cost of make-ready in the press-room fifty per cent.
12. It grows with your growth, and helps you to grow by creating opportunities.
13. Through the Non-Distribution System, which it created, it reduces the actual hour cost of hand composition.
14. It handles intricate composition with greater ease than the hand compositor.
15. You can start with the basic units and add the others as needed.
16. There is only one model, and that is always the latest, no matter how long you have had it.
17. The Duplex Keyboard will set the same copy in two different faces or sizes of type and in two measures at the same time with one handling of the copy.
18. It makes body type and display type in unlimited quantities for the hand workers.
19. Double and triple justification in one measure is easy on the Monotype.
20. The lines it sets are always perfectly justified.
21. The speed of the keyboard is beyond the ability of any operator to “hang” it no matter how fast he may be.
22. The Type-&-Rule Caster supplies all the leads, slugs, rules, and spacing material needed in the entire shop.
23. The keyboard ribbon may be held indefinitely for re-orders, at no expense if the order does not come, and with a big saving if it does.
24. The Matrix Library supplies the little-used faces at a minimum cost.
25. The large number of available matrices covers all needs—over 1400 fonts to select from and others being constantly added.
26. It created Non-Distribution and alone makes it possible—increasing profits through decreased cost.
27. Correction is easier than with hand-set type.
28. It gives high or low spaces at will and with equal ease.
29. Its production is unsurpassed in quantity and quality on all classes of work.
30. Its permanent utility is guaranteed by the unit system of construction, which allows the addition of all improvements.
31. It gives increased profits because the by-products of the caster save money in the hand composing-room.
32. Its reliability is proven by the more than 7000 now in use.
33. Built to produce quality first and then speed, it gets both.
34. By providing new type for every job it eliminates the all disagreeable part of the compositor's work—the dismal drudgery of distribution.
35. The time required for changing from one job to another is so small that it is almost a negligible quantity.



36. It keeps up an abundant supply of all composing-room material and thus increases the efficiency of the compositors and makes their work easier and more pleasant.
37. In a Monotype plant standing jobs may be held indefinitely at the mere cost of interest on the metal, and when needed they are not picked nor in any way less useful than when they first came off press.
38. Tabular matter, that *bete noir* of other composing machines, is easy on the Monotype.
39. Its unlimited capacity and unlimited adaptability render it profitable in any news, job or book print shop, large or small.
40. It is the ideal composing machine.
41. It has never been equaled for quality, speed and economy of cost combined—it has all three.
42. It expands the capacity of the job composing-room to an unlimited extent. It is no longer necessary to refuse a job because of a lack of material.
43. Versatility is only one of its many good features.
44. It changes to fit the growth of your business. You simply add the units needed to fit it to the changed conditions.
45. The cutting attachment cuts the leads, slugs and rules accurately to size as they are cast.
46. It produces the most compact composition possible when space is at a premium and copy must be crowded in.
47. It gives fat composition, open spacing and leaded matter when the space to be filled requires it.
48. Monotype type is always type high, never higher or lower.
49. Monotype type is always true to point size.
50. Leads, slugs and rules made on the Monotype lead and slug attachment and rule molds are always true to size.
51. Special combinations of faces within reason may be had for intricate jobs such as encyclopedias, dictionaries and catalogs.
52. Composition from 4½-point to 18-point in justified lines is the regular thing on the Monotype.
53. It saves the cost of electrotyping on all short runs and some long ones.
54. Through the Non-Distribution System it saves floor space in the composing-room.
55. New type in every job improves the quality of the presswork and makes the output more uniform.
56. The saving by replacing the original cost of type investment and the elimination of the cost of distribution makes a double profit.
57. It is the most consistent money maker ever offered to a printer.  
Ask Monotype users—they know.

EDITOR'S NOTE—With full apologies to Heintz & Co., whose business sagacity and excellent products have made the "57" famous as a synonym of quality, variety and capacity coupled with fair dealing and despatch, we have adopted their "57" as the heading of this article because we know that the adoption of the Monotype by the printer will place him in a position to give his customers like service. Heintz & Co. have become famous for their "service" and Monotype users have the same enviable reputations.



#### TEACHERS OF PRINTING MEET

The second annual convention of the International Association of Teachers of Printing assembled in the Auditorium of the Curtis Publishing Company, Philadelphia, April 6 and 7, 1917. About seventy-five delegates were present, and a number of interesting papers on the subject of prevocational education and manual training were read.

There was also an exhibit of the work of the students of printing which was decidedly creditable to the boys and their instructors.

On the morning of the seventh quite a number of the delegates visited the Monotype factory and seemed to be very much impressed with the care and accuracy with which the Monotype is built. As one of them remarked: "I never before realized how very small a variation could be allowed in making good type, and how nearly perfect the Monotype is."



#### SOME SELECT ADVERTISING

It is a pleasure for an advertising man or a printer to receive such a select package of samples of advertising printing as came from the Hibbert Printing Co., of Trenton, N. J., this month. They are a splendid example of what can be done in a Monotype Non-Distribution job plant, and reflect great credit upon Mr. Hibbert's ability as a producer of good printing.



The cost of making new Monotype type is less than the cost of distribution.



### THE MONOTYPE CLUB OF CHICAGO

This organization of Monotype keyboard operators and castermen, which is rapidly forging ahead in the middle west, celebrated its second anniversary by a banquet at the La Salle Hotel on March 17, 1917. It was a very enjoyable occasion and will long be remembered by those fortunate enough to be present.

Mr. M. J. Cullen, Secretary-Treasurer, acted as toastmaster, and in a most happy manner introduced the following speakers: James H. Sweeney, western manager of the Lanston Monotype Company; Henry Allen, associate editor of *Ben Franklin Monthly*; Harry Hillman, editor of *Inland Printer*. Walter W. Barrett, vice-president International Typographical Union, and Judge Jacob H. Hopkins sent letters of regret at their inability to be present.

The proceedings were interspersed with some excellent music by the Columbia Male Quartette and William Greenleaf, pianist, together with catchy monologs by Chris. Lane.

The Chicago Monotype Club is making rapid increase in membership, having almost reached the two hundred mark, and its finances are on a substantial and safe basis. Among other improvements recently added is a sick-benefit provision that is meeting with success. Another is the "Question Box" into which all kinds of queries may be dropped and an answer quickly obtained. This latter feature will do much to add to the value of the club to all its members, for new points are constantly arising with one member that another can answer from experience.

The officers for the next year are E. T. Freel, president; Jos. J. Lowe, vice-president; F. O. Dehlin, recording secretary; M. J. Cullen, secretary-treasurer; Frank Howard, sergeant-at-arms; W. S. Horton, P. M. Tomlinson, Charles Pike, R. H. Survaunt, and W. K. Hollenbeck, directors.

We show a picture of this bunch of enthusiastic workers as they appeared at the banquet and predict a brilliant future for their organization.



The Monotype made possible true composing-room efficiency through the Non-Distribution System, which makes each compositor continuously productive.

### IT COSTS AND COSTS

The expense of using bought type begins with its purchase and continues until the last letter is thrown away, increasing rapidly as it grows older. Like a church fair it may only cost a little to get in, but it sure does cost a lot before you get out.

It costs to lay it in the cases, it costs to distribute it each time it is used, it costs to look for the battered letters in the proof and it costs to remove them and pull a revise, it costs more for



THE MONOTYPE CLUB OF CHICAGO ANNUAL BANQUET

this as the type wears; then it costs for make-ready in the press-room, and it costs to stop and take out the worst of those bad letters; and the risk of error costs something too. Yes, it is just one d—n cost after another until you throw away that old type, install the Monotype and Non-Distribution and begin to make real money.

Ask us to prove it.

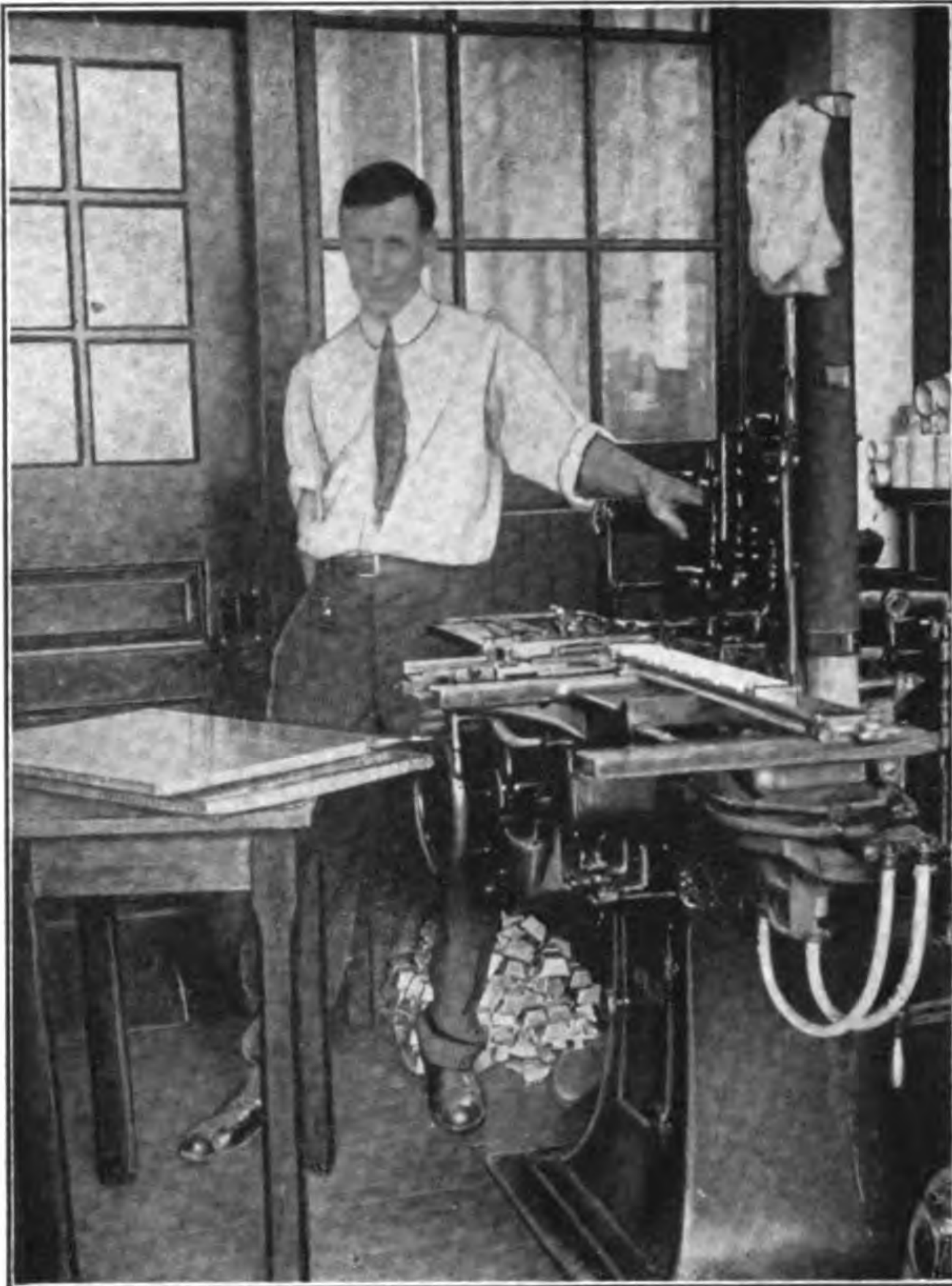


Nothing so discourages a compositor as to be obliged to hunt for sorts and material; but that is never necessary in a Monotype plant; therefore, the men do better work.

CUT THE COST  
*eliminate all distribu-*  
*tion and*  
SAVE THE LOSS

*The Monotype will do it*





JACK HAWTHORNE AND HIS BIG RUN OF SLUGS

#### ANOTHER GOOD RECORD

Casting one hundred and seventy-five pounds of twelve-point tie-up slugs in three and a half hours and at the same time running three casting machines on composition is a record that deserves commendation. The man who did it is Jack Hawthorne, caster operator with the Advertiser Job Printing Company of London, Ont. The correctness of the weight of slugs and record is vouched for by Wm. Hunter, his foreman.



#### GOOD ADVERTISING

The Superior Typesetting Company of Los Angeles, California, have pulled off a good advertising stunt in the shape of a Monotype window display, composed entirely of products of the Monotype. The central features are the words "Monotype Composition" and a large ornamental letter "S" in a border of column rule. This display has caused considerable favorable comment from local printers and business men.



Monotype composing-rooms are usually clean composing-rooms. No litter of dead forms and pi.

#### MONOTYPOGRAPHY

From Winship Co., Chicago, we have several booklets showing not only well-balanced composition and exquisite press work and color combination, but also catchy advertising value. One, a lamp catalog, is particularly dainty in two shades of purple and gold combined with a tint. Of course, they are all Monotyped as the Winship Co. are one of the oldest users of the Monotype and still enthusiastic as to its capability to meet the needs of the job printing plant.

B. D. Smith & Bros., Pulaski, Va., send us an excellent specimen of Monotyped tabular work recently completed for the Unit System Company of that city. It bears the title of "Smith's Decigraphic Tables" and is a unit system of wage calculation that is almost encyclopaedic in the extent to which it has been worked out as it covers wages from two dollars to thirty dollars per week for eight, nine and ten hour days. It also gives time values of wages and various overhead additions. Accompanying the book is a very handy desk chart for automatically calculating elapsed time which entirely does away with arithmetical calculations. The book contains 110 pages 8½x11 inches, of which 108 are eight-point tabular matter and the chart consists of three pages 13x15 inches in size of similar matter printed in two colors.

The May advance notice of new numbers by the Victor Talking Machine Company, contains eight pages of six-point type 6x11 inches in size, but in those eight pages there is composition in thirteen different languages. The Monotype did it in the Victor's own printing plant.

An attractive little specimen book of Monotype faces and borders has been received from Messrs. Barnes & Co., St. Johns, Newfoundland. It is printed in two colors on one side of the leaf only so as not to mar the specimen by impression from the back and the cover is in two colors and gold. In advertising to their fellow printers this firm uses the slogan, "Let us put a new face on your old type," which strikes us as a particularly good one for a trade composition house.

**BROWN & PHELPS COMPANY** Phones: Main 3994 Auto 37 493 **TYPE RULE SLUGS LEADS**

LINOTYPE AND MONOTYPE COMPOSITION FOR PRINTERS AND PUBLISHERS

417 HENNEPIN AVENUE MINNEAPOLIS, MINNESOTA  
H. G. LERCH, SALES REPRESENTATIVE

The beauty of our Series 38 has appealed so strongly to the Brown & Phelps Company, of Minneapolis, Minn., who are doing Monotype composition for the trade, that they have not only issued a little four-page folder to show the sizes of both the roman and italic of this series but have also used it very effectively on their business card, which we have the pleasure of reproducing above, slightly smaller than the original.



Two large poster circulars entitled, "What Dealers and Users Say About V-C Fertilizers," size 27x40 inches (Illustration shown herewith greatly reduced), have been received from Mr. Edward L. Stone, President of the Stone Printing and Manufacturing Co., of Roanoke, Va., with a letter which reads as follows: "I am enclosing herewith two sheets just from our presses. We could not very well do this sort of work without the Monotype." Mr. Stone's letter is short and to the point, but it tells an interesting story, for these circulars contain several hundred pounds of 18-point Monotype No. 79 series (similar to Caslon Bold) which would not be available without the Monotype.

The Leader Publishing Company, Limited, Regina, Sask., have printed a neat sheet showing the Monotype rule-borders and corners which they are prepared to furnish their customers, with numbers for convenience in ordering.

The Wm. H. Hoskins Co., Philadelphia, stationers, have greatly enlarged their store capacity, and the current issue of their house organ, "The Hoskins Man," is principally devoted to a directory of locations of the stock in the new store. It is Monotyped and printed in black and red.

Fifty thousand impressions from a type form is certainly a good run, but when the last sheet of the fifty thousand looks so good that it could easily be mistaken for the first sheet is something to be proud of. Of course it was Monotype type. This sheet of a booklet prepared for the Hartshorne Shade Roller people and printed by C. A. Hack & Son, Taunton, Mass., shows the possibility of economy for Monotype users.

"Direct Advertising," the house organ of the Pierce Printing Co., Fargo, N. D., well deserves its name, for it is well written from an advertising point and printed in Monotype Series 36.

From the Northfield Publishing Co., Northfield, Vt., comes a neat booklet descriptive of their plant and paper—*The Northfield News*—but particularly calling attention to the job printing department. It is entitled "Do You Know Good Printing?" and is itself a specimen of good work set on the Monotype and printed in green and gold. It should bring profitable returns judging by its attractiveness.

"A Canadian Argument" is the title of a neat booklet from the Southam Press, of Toronto, Ont. It is 3x10<sup>3</sup>/<sub>4</sub> inches in size, printed on very heavy white antique stock in black and orange and stitched with orange silk floss to match. Its eight pages contain a number of good and convincing reasons why United States firms advertising in Canada should have their printing done in Toronto and why Southam Press should do it.

## What Dealers and Users Say About

# V-C Fertilizers

---

**FOR 30 YEARS ALWAYS FOUND V-C AS REPRESENTED:**  
 "My first Fertilizer was bought 30 years ago from your Treasurer, Mr. Travers, and I have been using V-C Fertilizers ever since, and have always found them as represented."  
*Chas. P. Stutz*  
 Ridgeway, S. C.

**14 YEARS OF SATISFACTION IN SELLING AND USING V-C:**  
 "I have been using V-C Fertilizers for 14 years and I do believe that it is the best that can be used. It has given me great satisfaction to my trade for 14 years."  
*F. H. Rowland*  
 Benson, La.

**IN 15 YEARS COULD FIND NO BETTER THAN V-C:**  
 "I have sold Fertilizers for 15 years and can find no better than V-C Fertilizers. I have used V-C Fertilizers for three years and my trade has increased from year to year. It has always drilled well and I highly recommend it."  
*Henry Miller*  
 Valley Stream, L. I., N. Y.

**16 YEARS OF V-C SATISFACTION:**  
 "I have been selling High Grade V-C Fertilizers for 16 years or more, and they have always given good results. My customers say that if they can secure V-C Fertilizers they feel satisfied that they are getting the best on the market. I never hesitate to recommend V-C Fertilizers to any one who wishes to buy high grade Fertilizers, in fact, it gives me pleasure to recommend V-C."  
*W. H. Brown*  
 Midland, Va.

**FOR 10 YEARS FOUND V-C RELIABLE:**  
 "I have been handling V-C Fertilizers for the past 10 years. My customers and myself are pleased with results. I take pleasure in recommending V-C Fertilizers to those wanting a reliable brand."  
*Dr. W. P. Shubert*  
 Groves, S. C.

**FOUND NONE BETTER THAN V-C:**  
 "I have been selling V-C goods for several years. It gives me great pleasure to recommend V-C Fertilizers. I have handled several other brands but have found nothing better than V-C. Then, too, it is a pleasure to deal with the V-C people as they know how to take care of their customers."  
*O. L. Casman*  
 Doraville, Ga.

**DEALERS AND USERS SATISFIED WITH V-C:**  
 "We have been handling V-C Fertilizers for a number of years with entire satisfaction to the consumers and to ourselves."  
*Lowman*  
 Manning, S. C.

**PREFER V-C TO ALL OTHERS:**  
 "We have been selling V-C Fertilizers for a great many years with very satisfactory results. Many of our customers prefer V-C brands to all others."  
*W. H. Bessinger*  
 Salisbury, N. C.

**V-C DOING ALL THAT IS CLAIMED FOR THEM:**  
 "I have been selling V-C Fertilizers for several seasons, and find they are giving good satisfaction to my customers and doing all that is claimed for them."  
*S. J. Starnes*  
 Gastonbury, Conn.

**V-C MEETS APPROVAL OF HIS CUSTOMERS:**  
 "I most cheerfully recommend both your Company and your Fertilizers. For several years I have represented the Virginia-Carolina Chemical Company and have found this Company to be absolutely honest and extremely courteous in the conduct of its business. Furthermore, I can sincerely say that V-C Fertilizers have always met the approval of my customers."  
*Leah Cannon*  
 Buford, Ga.

**V-C TO BEAT BOLL WEEVIL:**  
 "Farm demonstrators tell us to push our cotton crops to beat the Boll Weevil. We know of no better way to do this than by the use of V-C Fertilizers."  
*Agnes B. Elroy Co.*  
 Baldwin, Min.

**HIS CUSTOMERS WELL PLEASED:**  
 "I find V-C Fertilizers to be of a high grade and to give satisfaction. My customers are well pleased with V-C, and I think I can sell an increased tonnage of them another year."  
*W. R. Arnold*  
 Pinson, Tenn.

**NEVER HAD ANY TROUBLE WITH V-C:**  
 "We have sold lots of V-C Fertilizers and have never had any trouble with them, and find the V-C people perfectly satisfactory to do business with in every respect."  
*W. H. Shubert*  
 Luray, Va.

**V-C GOOD SELLER AND GIVES EXCELLENT RESULTS:**  
 "I have sold V-C Fertilizers for the past 5 years and find them good sellers. My customers prefer the goods to other makes, reporting them as giving excellent results, especially for orange groves and trucking. My dealings with the V-C Company have been most satisfactory."  
*W. H. Dickson*  
 Lakeland, Fla.

**HIS TRADE ALMOST DOUBLED SECOND YEAR:**  
 "I have been selling V-C Fertilizers for 2 years. The second year my trade almost doubled. My customers were well pleased in the year and want V-C Fertilizers again."  
*Harry H. Hinton*  
 Roxboro, N. C.

**CUSTOMERS AND DEALER WELL PLEASED WITH V-C:**  
 "We have been handling V-C Fertilizers for years, and our customers and ourselves are well pleased and heartily recommend them."  
*David Jones & Co.*  
 Mocksville, N. C.

**CUT THEM ALL OUT BUT V-C:**  
 "I feel that I want to say a word in praise of V-C Fertilizers. In 1894 I began selling a brand then made by Davis & Whittle, Petersburg, in a few years they sold out to the V-C Company. My trade has steadily grown from a small beginning in 1894 to a large business. V-C Fertilizers stand at the head of the list in this section. Since I began selling V-C, I have tried several other Fertilizers, but have cut them all out and now sell only V-C. Besides V-C being all right you are pleasant people to deal with."  
*J. C. Harrell*  
 Smithfield, Va.

**V-C GIVES ENTIRE SATISFACTION:**  
 "We commenced handling V-C Fertilizers last season, and find that they give entire satisfaction."  
*J. W. Austin*  
 Boynton, Fla.

**NO OTHER JUST AS GOOD AS V-C:**  
 "I have been handling V-C Fertilizers for several years and find them thoroughly satisfactory. I also use a large quantity on my own farms, and find none there is so other. Just as good. I have several customers who have tried V-C Fertilizers along with other brands, and they all say that V-C leads. I expect to sell a larger quantity next year than ever before, and feel safe to recommend V-C Fertilizers to my customers."  
*W. P. Hardy*  
 LaGrange, N. C.

**V-C ALWAYS RELIABLE:**  
 "We have been selling V-C Fertilizers for a number of years, and always find them reliable goods."  
*Lowman*  
 Manning, S. C.

**PREFER V-C TO ANY OTHERS:**  
 "We have handled V-C Fertilizers for several years and have always found them satisfactory to our customers. The V-C Company are the best people we know in their line. We prefer their goods to any."  
*J. H. Howard*  
 Bradenton, Fla.

**GET BEST RESULTS WITH V-C:**  
 "We have been dealing with the V-C Company and using their Fertilizers for a great many years. Why? Because we get good results."  
*George W. L. Long*  
 Hilda, S. C.

**HANDLES V-C BECAUSE HE ONLY WISHES TO HANDLE THE BEST:**  
 "It gives me much pleasure to say I have been using and selling V-C Fertilizers for about 13 years. These goods in the different crops, for which they have been sold and used by me have given universal satisfaction, a great deal more satisfaction, in fact, than any other Fertilizer I have ever sold. (I was selling agent for two other Companies before.) When I had been selling V-C for a while I gave up the agency for the other two Companies, as I only wished to handle the best Fertilizers that gave my customers the best results. I have given Fertilizers and Fertilizing much study, and am sure that the Fertilizers made by the V-C Company come nearer to my ideas for the different crops for which they are made than any other I know of."  
*W. H. Bessinger*  
 Salisbury, N. C.

**DEALER AND CUSTOMERS WELL PLEASED WITH V-C RESULTS:**  
 "I have handled V-C Fertilizers for the past 5 years with excellent results. The last season V-C has had all competitors, and my customers were well pleased with results obtained. I expect a large increase in trade this year."  
*M. P. Reese*  
 Elmer, N. J.

**V-C HIGH CLASS AND GIVES GOOD RESULTS:**  
 "We have been handling V-C Fertilizers for a good number of years and have always found them to be high class, and they have given us good results. The dealings that we have had with Virginia-Carolina Chemical Co. have always been entirely satisfactory."  
*S. B. Shafter Company*  
*G. B. Shafter*  
 Quincy, Fla.

**HIS V-C SALES INCREASED EACH YEAR:**  
 "It affords me great pleasure to speak of V-C Fertilizers. I have been selling V-C Fertilizers to my customers for the past 3 years with good results, and my sales have increased from year to year, and I never fail to hope V-C Fertilizers when the farmers want the Best by Test."  
*J. W. Shubert*  
 Boyce, Va.

**DEALER AND CUSTOMERS BOUND BY V-C QUALITY AND RESULTS:**  
 "V-C producing satisfactory results, in fine mechanical condition, and the high order of service and honor accorded me by those with whom I deal, are the things that bind me and my customers to V-C."  
*J. H. Smith*  
 Thomasville, N. C.

**V-C TRIED BESIDE OTHER FERTILIZERS ARE THE BEST:**  
 "We have been selling V-C Fertilizers for years and it is with pleasure that we endorse them. We believe them the best because many of our customers, having tried them beside other goods say they are best. We desire no better goods, nor more courteous, honorable gentlemen to deal with."  
*G. J. Cannon*  
 Lovettsville, Va.

**WILL HANDLE NO OTHER BUT V-C:**  
 "I have been handling V-C Fertilizers for a number of years and I have always found them giving better results than any other goods I have handled. My father sold V-C Fertilizers before me, and I am thoroughly convinced that V-C is best, and will handle no other in future. My dealings with you have been most satisfactory."  
*T. D. J. Har*  
 Fayetteville, N. C.

SEE NEXT SHEET

A MONOTYPE CIRCULAR OF SIZE—27x40 INCHES

A clever piece of advertising comes to us from the Times Printing Co., Ltd., Hamilton, Ontario. It is a four-page circular, handsomely printed in photo-brown and green over a tint background of Monotype borders in buff. It is illustrated with half-tones. The burden of this message is "Specify Monotype," "Monotype means new type," and a line on page four tells the readers that the circular is a sample of Monotype type and composition. It is well conceived and excellently printed and should be a business bringer.

Many a printer wishes his running expense would slow down to a walk—*Ben Franklin Monthly*. Why not speed up his output to keep pace with his expenses by installing the Monotype and Non-Distribution and making all composing-room hours productive hours.

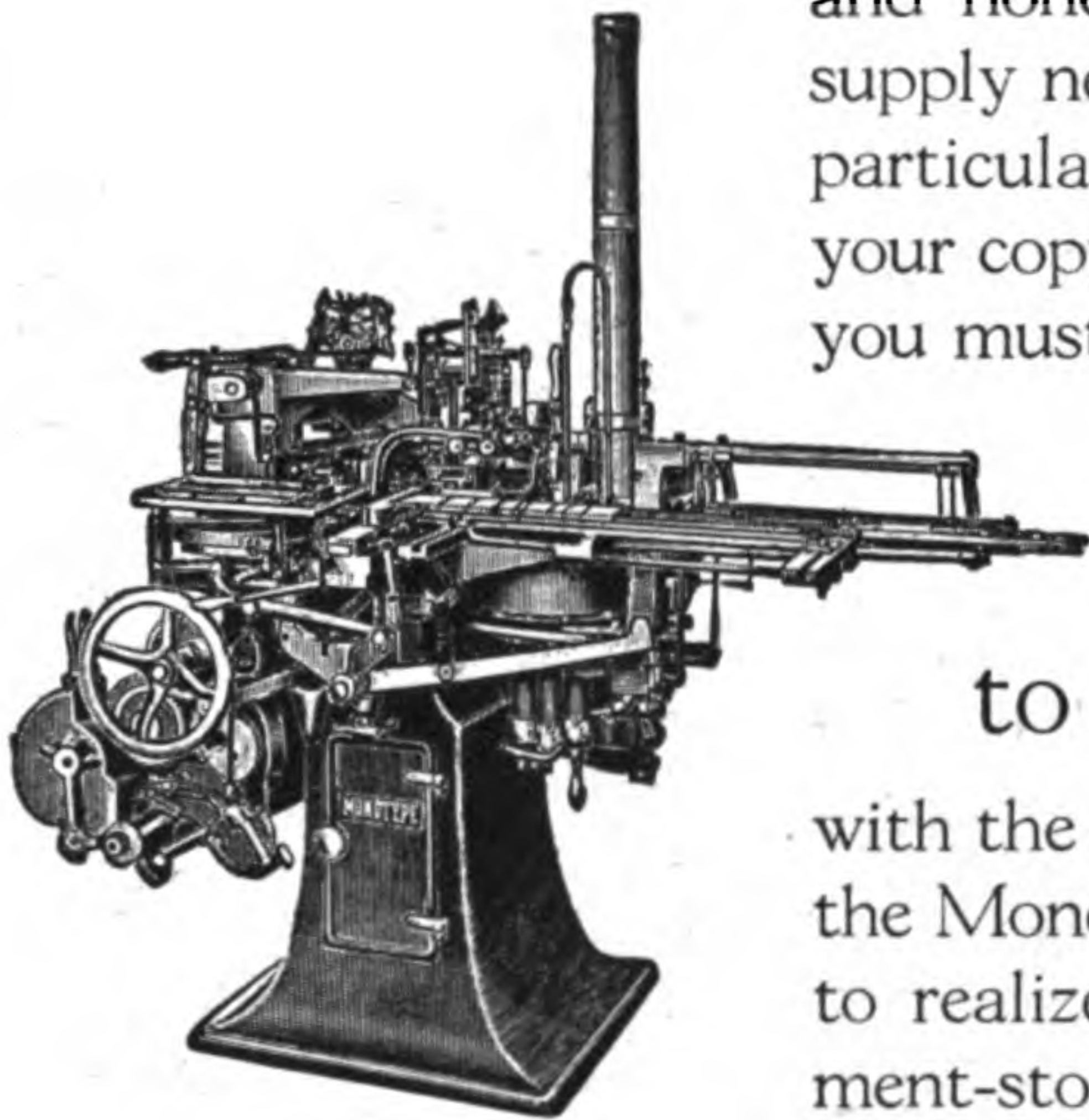


# The Best Advertising *is that which* Sells the Most Goods

To sell goods it must be well printed to attract attention and secure a reading. No matter how good the copy may be, if it is not printed so as to be read, it will be a miserable failure as a selling proposition.

## The Best Printing Is Done from New Type

and none but a Monotype printer can afford to supply new type for every job—and enough of the particular size and face you desire. If you want your copy to appear in the best possible type dress, you must specify Monotype.



## It is a Pleasure to Make Good Advertising

with the aid of a printer who has the facilities that the Monotype gives, and advertisers are beginning to realize it. Read what one prominent department-store advertising manager says:

"It is a wonderful thing to be able to work with a printer whose plant is able always to keep on hand a sufficient quantity of rule, leads, slugs, quads, border, and new type to set anything and everything a finicky advertiser may want. Just these things my printer does and, by the way, I appreciate them and the Monotype by which he is enabled to do them. And he appreciates the ability to do so, and says so."—SPENCER A. PEASE, Advertising Manager Carson, Pirie, Scott & Co., Chicago.

USE  
MONOTYPE  
PRODUCTS  
FOR  
ADVERTISING

LANSTON MONOTYPE MACHINE COMPANY  
PHILADELPHIA

NEW YORK, World Building  
BOSTON, Wentworth Building

CHICAGO, Plymouth Building  
TORONTO, Lumsden Building