

W. L. ...

MONOTYPE

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

Volume 8

APRIL, 1920

Number 1

THE MONOTYPE system of newspaper ad composition provides for setting at the keyboard all the type from 4½ to 18 point and furnishing all the larger type and strip material needed to make every ad man 100 per cent efficient. It includes a system of copy layout and composing-room arrangement which greatly increase the productive capacity of the ad room.

High Quality
and Low Cost

are not usually closely associated in the print-shop and cannot be had under the old conditions of equipment and management. The installation of

The Monotype System
and Non-Distribution

brings new conditions that reduce the cost and at the same time maintain and improve the quality of the product and the amount of salable output.

*True Economy in the Composing
Room is Impossible Without
the Monotype*

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-AND-RULE CASTER

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The A. N. P. A. Convention

The 1920 Annual Convention of the American Newspaper Publishers Association, which includes in its membership newspapers from all over the United States, will be held, as usual, in the Waldorf Hotel, New York City. It will open on Wednesday, April 21, and continue for three days.

As there are so many vital problems affecting the newspaper business as a whole to be discussed there is little doubt that there will be a record-breaking attendance of those whose vocation is catering to the public demand for prompt information of the happenings of the present excited and excitable conditions throughout the World.

Though the war is over and peace imminent, though the censor has been dismissed and the wires opened, there are still some government actions that the newspaper men would like to see modified or eliminated, and which will come in for a share of the discussion. The questions of government advertising, free publicity, and the zoning system in fixing postal changes still loom up big to the business department.

Then there is that most important question of all—the cost of production. This H. C.

of L. (or we might say, H. C. of E., meaning high cost of existence) has assumed greater importance than ever before in the history of newspaper making.

Of course, it centers around the cost and scarcity of white paper, and it is here that the greatest discussion will take place over the regulations or the restrictions necessary to give all (large and small) a sufficient supply of this life blood of publicity to enable them to continue to exist.

But while of such enormous importance as to almost overshadow all other troubles the shortage and high price of paper is not the only legacy that war disturbance has left the newspaper publisher. There is also the shortage of competent labor, the increasing cost of labor, and high prices of materials and supplies for the manufacturing departments of the newspapers.

This difficulty is more pronounced in the composing room, and especially the ad composing room than in any other departments; but luckily for the harassed production managers there is a remedy at hand in the Monotype system.

The Monotype newspaper ad composition system is rapidly gaining approval among those superintendents and managers

who have investigated and studied the results it has accomplished in those plants where it has been installed, and their number is growing rapidly.

The Monotype system of ad composition provides for the setting at the keyboard of all the type from 4½ to 18-point and furnishes all the larger type and the strip material needed to make every ad man 100 per cent. productive. It also includes a system of copy layout and composing-room arrangement that greatly increases the productive capacity of the ad room.

Many of those who attend the A. N. P. A. Convention will know of the value of the Monotype system but as they may want to know more of the details, and there will be a number to whom the ad composition system will be new, arrangements are, therefore, being made for them to meet Monotype representatives who will take pleasure in showing them just how the system works.

As MONOTYPE goes to press too early to include details of the convention program, we can only repeat the assurance that it will be even better than in previous years and that all the sessions of the convention will be well worth attending.

It Couldn't Be Done, But They Did It!

After the usual delays incident to remodelling the building at 280 Broadway was ready for the new home of the *New York Sun*, and in spite of the fact that the Christmas advertising was at its height. The *Sun* moved from its old location on Nassau Street to the new building on the night of Saturday, December 13.

Everyone connected with the printing industry, of course, can appreciate to some extent, what it means to "move," but few people realize the gigantic task of moving such a plant as constitutes the mechanical equipment of a metropolitan newspaper, especially one that publishes morning, evening and Sunday papers.

Nevertheless, under the personal guidance of Messrs. J. E. Martin, superintendent of the paper, and Robert H. Roesen, mechanical superintendent, with their staffs of able assistants, this "moving" was accomplished without missing a single issue, and the *Sun* of December 15, was gotten out in its entirety in the new building.

Mr. Roesen, had all the electrical and other connections in the exact positions wanted and also had two of the new presses and a part of the new stereotyping equipment installed, tested out and ready to run. Mr. Martin had a few of his forty-seven slug machines installed; in fact, these two superintendents had done everything that possibly could be done in the way of "taking time by the forelock" to the end that after the Sunday, December 14, edition was out, the actual moving might begin on Saturday night.

The *Sun* has operated Monotypes in its ad department for a number of years and had placed an order for eight new composing machines to replace eight machines which had been in the plant twenty years. Since these machines had been operated at least two shifts all that time, they have had the equivalent of fully forty years' use.

Mr. Martin had the eight new machines installed, tested and ready to operate, and in addition moved over four of the other Monotype composing machines, which have been in the plant about twenty years. These four machines were overhauled and are now operating, as type, lead, rule and slug casters with the eight brand new machines.

The *New York Sun* now has a show plant well worth visiting. Located at the intersection of Broadway, Chambers and Reade Streets, it has light on three sides. The main entrance to the business office being at No. 280 Broadway.

One of the things that attracts the attention of visitors is the splendid lighting system. It is the latest type,

called Duplex Light, manufactured by the General Electric Co.

The editorial rooms of the *Evening Sun* are on the second floor, Broadway and Reade Street corner. Between these two editorial rooms is placed the telephones, wire service, etc., so that they are easily accessible to both the day and night editors.

The composing room is on the second floor immediately back of the editorial rooms. This room contains about 6000 square feet and is without doubt one of the finest composing rooms in the United States.

Mention should be made here of the fact that this building only had a court or large air shaft in the center and it was necessary to span this, so that the entire composing room was practically sealed up. This called for mechanical ventilation, and an elaborate system was installed—a system which really ventilates.

Of course, Mr. Martin prepared the layout of the composing-room equipment of machines, furniture, etc., in advance, with the result that every machine, cabinet, make-up table, proof press, bank, or other article was put in its proper place as it was received from the old plant.

The Monotype keyboard ribbons are passed through a copy window to the Monotype casting room. This room has every facility for producing a complete Monotyped ad. Care has been exercised with regard to ventilation and the machines are equipped with the latest style electric heaters.

When the matter comes off the casters, it is placed on galleys and placed in two delivery windows; from there the compositors get the type.

A feature of the *Sun* composing room is that the ad room is placed on one side and the news room on the other, both working to the make-up in the center of the room.

Just as the greatest care has been exercised in arranging the business offices, editorial rooms, composing room and other departments of the *Sun*, so a great deal of forethought was given to the layout of the press and stereotype rooms which are located in the basement. Two brand new presses were installed before the moving was started and since then the removal of the other presses has been completed. It is necessary to see this press room to appreciate the amount of alteration necessary to the building to give them plenty of working room which is something that is lacking in the average newspaper press room. Positions for ten presses were provided and all will be occupied. The rotogravure presses occupy a separate room adjacent to the main press room.

On February First, Mr. Munsey accomplished what is probably the greatest achievement in the history of

newspaperdom in the world, when he combined the *New York Herald* with the *New York Sun*, thus bringing about the coalition of two of the largest and most powerful metropolitan dailies.

When it is considered that the mechanical departments of these two papers were to be merged in the plant of the *Sun*, it would seem to be almost too much of an undertaking to follow immediately the moving of such a plant; but just as Messrs. Roesen and Martin accomplished without a hitch, the moving of the equipment from the old *Sun* quarters to the new so they accomplished the merging of the mechanical forces and part of the equipment of these two great papers.

The layout of the composing room necessarily had to be changed somewhat to provide space for additional typesetting machines, as fifteen or more of these have already been brought from the *Herald* into the *Sun* composing room.

Some slight indication of the enormous task imposed on the mechanical departments will be realized by newspapermen, when it is remembered that the *Sun* was an eight-column paper and the *Herald* a seven-column paper, it certainly called for some fine engineering ability to take care of this matter without missing any issues.

On Sunday, February 1, "*The Sun and the New York Herald*" came out and of course has been issued every morning since.

So that, in spite of seemingly insurmountable difficulties, it seems that nothing in the way of producing a newspaper, is too much of a task for the superintendents of the *New York Sun* and their assistants.

THE TYPE USED

The type face used for this number of MONOTYPE is our Series No. 20, a face having a distinct character of its own.

While it shows considerable color, it is clear and readable and makes a good appearing page.

This series is made in all the sizes from 6 to 36-point, both Roman and Italic. It is very popular with department store advertising men.

Each issue of MONOTYPE is composed in a different series of type face and the printer who keeps his copies and binds or files them has an excellent specimen set of the most popular faces in actual use, which will be of value in showing customers just how the particular face under consideration will look.

Use the Monotype Ad-room System.

Non-Distribution Not a Theory

WHAT IT HAS ACCOMPLISHED IN A PROMINENT ROCHESTER PLANT

To the man who has not studied it or who has not seen it in use the Non-Distribution System may seem as it did to a certain publisher in Central New York, who recently said: "Non-Distribution is chimerical, a thing beautiful in theory and greatly to be desired but impossible of attainment."

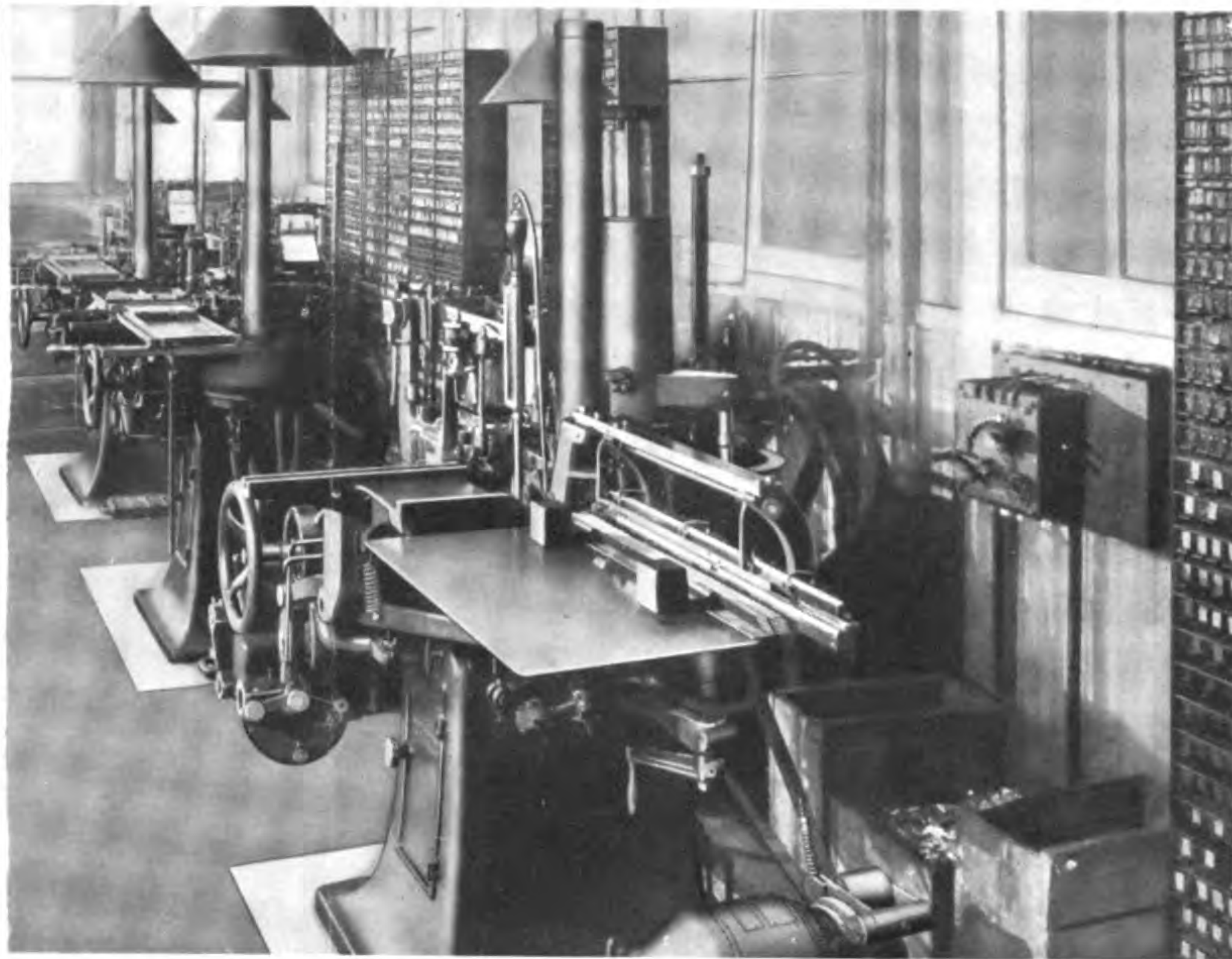
Of course, he was wrong and was standing in his own light because he had not investigated what Non-Distribution was actually doing. But there are many others like him and for their benefit we are glad to be able to give the story of a little journey to the plant of the Henry Conolly Printing Company, Rochester, N. Y.

This firm installed the Monotype Non-Distribution System two years ago and has used it continuously since, each month proving its practical value and making it more enthusiastic regarding the results.

At the present time the composing room of the Henry Conolly Company, contains but 250 pounds of foundry type, a special face used for one customer, and the only other foundry material is the metal furniture used in locking up forms.

Every piece of type, border, rule, lead and slugs used in building a job in the Conolly composing room goes to the "hell-box" after the job is finished.

Thirty compositors are employed, one property man looks after the sorting up of the type cases, lead and rule racks, etc., and at the end of each day every compositor's time card



THE CASTER ROOM, THE HENRY CONOLLY PRINTING CO.

shows eight hours of productive time. There can be nothing else, as there is absolutely no distribution in this plant beyond that handled by the property man in connection with his other duties.

The records of this plant show that, before the adoption of the complete Non-Distribution System, thirty per

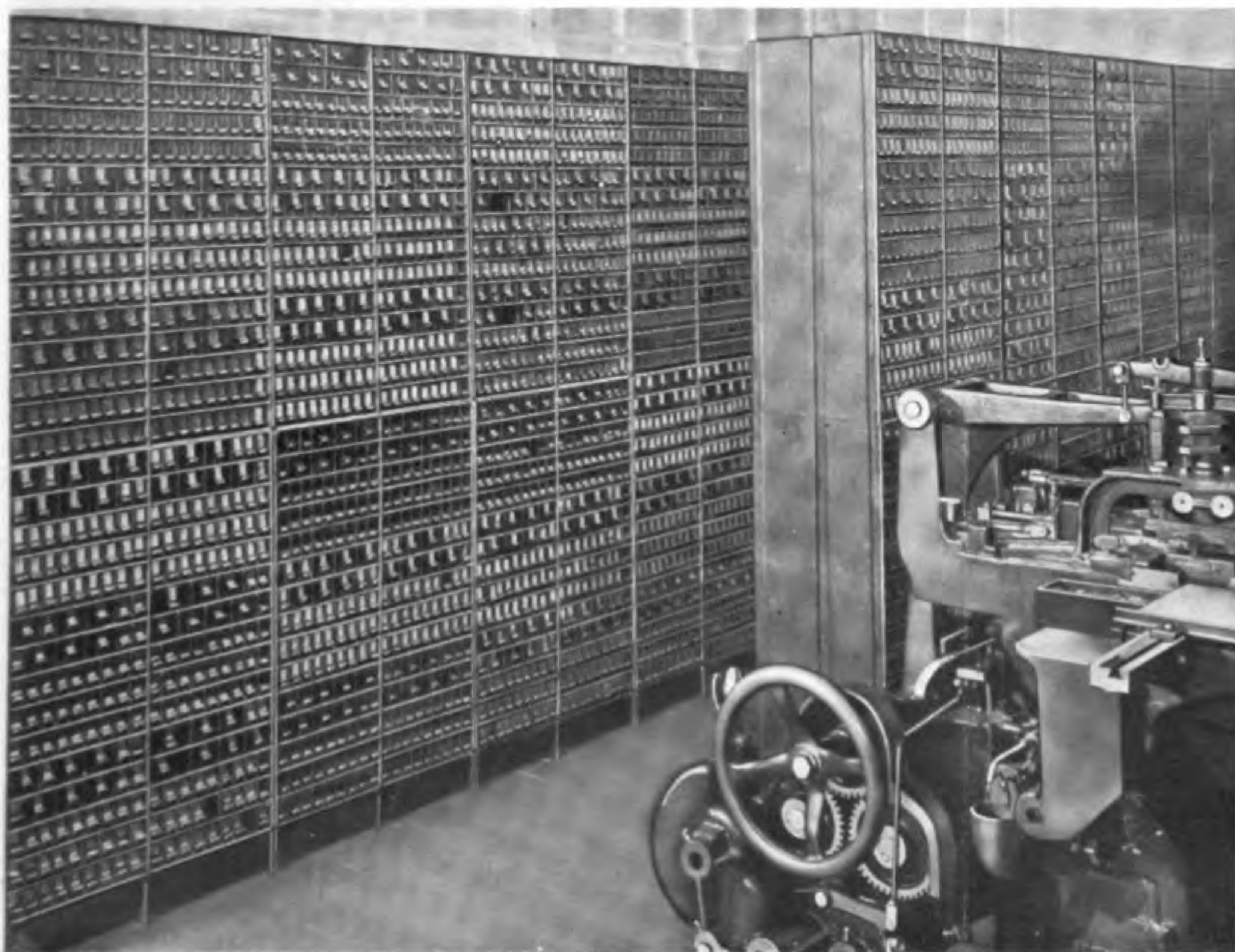
cent of each man's time was non-productive, a loss which equalled the time of nine men. Today all of every man's time is productive and it does not take any intricate figuring to what that means when work is coming in faster than it can be turned out and the pay-roll keeps soaring skyward. This saving is not theoretical, or guessed at, but is shown by the accurate cost records kept by the Henry Conolly Company.

The time saved by always having full cases and an unlimited supply of spacing material is another big saving which shows in increased production and less fatigue and should be given due consideration.

The Monotype equipment of the Conolly plant consists of five casting machines and five keyboards. Three of the casters are running continuously on composition of all kinds, while the other two keep busy on material—one making display type up to thirty-six point and the other leads, slugs and rules.

The superintendent, Mr. Frank Eichorn, is an enthusiastic believer in the value of the Monotype and Non-Distribution as profit producers, and has been instrumental in bringing the Non-Distribution System up to the 100 per cent. efficiency that now prevails in this plant.

Mr. Henry Conolly, the head of the firm, is one of the most modern and progressive printers, and gives his personal opinion and endorsement of "Monotype Non-Distribution" in an



PART OF THE STORAGE CABINETS, THE HENRY CONOLLY PRINTING CO.

unsolicited testimonial from which we make the following extracts:

"Your Non-Distribution System has proven so extremely satisfactory, notwithstanding we have given it the most severe test, that I feel we owe it to you to tell you just what it means to us.

"Although we had used Monotype Composing Machines exclusively for several years and found that they did all you claimed for them, when the Non-Distribution idea was first spoken of we hesitated because of our belief that it could not be made profitable in our plant. The figures presented by your salesman, however, were so convincing that we made as thorough an investigation as possible and then installed the additional equipment.

"Because of the variety of our work and the special requirements of our customers we found it necessary to purchase about 175 fonts of matrices and two additional Type-and-Rule Casting Machines."

Your representative told us that the saving in cost by the Non-Distribution System would pay for the equipment in about three years; but now, after having operated it for nearly a year, our cost records prove that it will pay for itself in a little over two years.

"This statement is based on direct savings, but in addition to this we find that there are many indirect savings, such as time saved in make-ready on the presses, time saved by always having on hand an abundance not only of type, but leads, slugs, rules and spacing material, and any number of other conveniences all of which save time and which it is unnecessary to mention."

So thoroughly satisfied is the Henry Conolly Company with the results of Monotype Non-Distribution in its plant that Mr. Conolly has extended the privilege of referring hesitating prospects to him in these words:

"It gives us great pleasure, therefore, to tell you that not only are we satisfied with the Non-Distribution System, but we think that all printing offices of any size should adopt it, and we will be glad to have you refer any of your prospects to us who are interested in having actual proof of what the system has done in our plant."

Non-Distribution is not a theory but a concrete money saving, profit-making, practical application of Monotype advantages to the daily working of a modern printing plant.

New type for every job cuts press-room costs by eliminating make-ready.

The man who hunts up the cheapest printing is like the man who runs his finger down the prices on the bill of fare, and then looks to see what he gets for it. He fools his stomach, and both fool their purses.

VOCATIONAL EDUCATION

The future growth of the printing business will be largely determined by the character and ability of the new workmen introduced into its ranks through apprenticeship or some other method of training, therefore, every printer is interested in the various methods of popularizing vocational education that are being developed. One of the important—possibly the most important—parts of vocational education is the proper selection of students according to their capability and preferences, so that there will be as few misfits as possible. Therefore, the following extracts from a letter from Mr. Edward T. Welsh, instructor in printing in the Elm Vocational School, Buffalo, N. Y., will prove interesting:

"Believing that you will be interested in the work of our school and the part the Monotype is playing in making our work pleasant and agreeable, I am taking the liberty of writing to you.

"Our school was started in 1910 in the basement of a grammar school in the Polish section. We began with six students and six cases. Up to 1914, when we removed to our present building, printing was the only subject taught, but since coming here we have added machine shop practice, pattern making and automobile work. You probably will wonder how we get boys for printing when auto work is being taught in the same school. Well we did not get many at first. Then we instituted try-out courses in all shops. When entering, a student makes a preference of trade subject, and at the end of the try-out period he makes a second choice. It may be the same as his first choice or it may be a different one. As the boys pass through the shops careful record is kept of the work they do and very often it is found that the boy has no aptitude for the trade he thinks he wants to study; recommendation is then made that he select the trade for which he has shown the greatest ability and the strongest liking.

"In this way we are able to recruit our printing department with boys who have a special aptitude for the trade and who are interested in the study of printing because of their fitness.

"In the composing room we now have a very complete assortment of type and material. Of course, we depend upon the Monotype to keep us supplied with type and spacing material, and it goes without saying that if we did not have the Monotype we never could do the work we are doing.

"The Monotype has won a lasting place in the hearts of all the printing students and they leave the school with a pretty good idea of the advantages of Non-Distribution as exemplified by the Monotype system."

A PRINTING EXHIBITION

The American Institute of Graphic Arts is preparing for an exhibit of printing in the galleries of the National Art Club in Gramercy Park, New York, from May 5 to June 1, 1920.

The purpose of this exhibition is to assemble a representative collection of contemporary American printing definitely indicating the standards attained by the printing art in this country. With the exception of the previous exhibition of printing by the American Institute, no attempt has heretofore been made to exhibit at one time such a collection of printing as is now proposed.

The printers of North America are invited to submit exhibits of their work in the following classes: Books, catalogs, booklets, circulars, stationery, calendars, wrappers, display cards, cards, posters (typographic), prints (typographic), labels, folders, color printing. Specimens may be offered in one or more classes, with the understanding that only those accepted by the committee will be displayed.

The board of judges will award gold, silver and bronze medals to exhibits in each class, according to merit. In addition the American Institute Medal will be awarded to the most important specimen in the exhibition.

An important feature will be a section devoted to the history of the printing art.

The details are in the hands of a representative committee of printers and artists in the principal cities of the United States and Canada, and there is no doubt of the success of the exhibition.

INSURANCE OF QUALITY

That the Monotype and the Non-Distribution System in a newspaper plant are really an insurance of quality is fully realized by the *Sherman Courier*, Sherman, Texas, which recently installed its first Monotype. Naturally it is proud of its new equipment, and the editorial calling the attention of its readers to the Monotype gives the reasons for that pride as follows:

"The Monotype, which the *Courier* has just installed in its composing room is the latest invention in the printing industry. It provides a newspaper with practically an unlimited supply of display type for the advertisements, etc., and enables the newspaper to use new type every issue, which insures a clean, neat appearance. Practically all the larger daily newspapers throughout the country are using the Monotype System, but the *Courier* is the first small-town newspaper in North Texas to install one of these machines."

When in doubt always Monotype it.

Advantages of the Duplex Keyboard



If printers generally realized the advantages of the Duplex keyboard there would be more of them in use, and more printers would be praising the versatility of the Monotype, for all the versatility is not confined to the casting machine.

The Duplex is not a complicated additional machine. It is simply a keyboard with two perforating and counting units similar to those on the regular keyboard, the added unit greatly increasing its capacity and flexibility.

This provides two paper towers, each with its own perforating and measuring mechanism, either of which may be used singly, or the two may be used in unison. By turning a little switch always in easy reach, the operator can switch from one to the other, or to the two at once, without moving himself or his copy.

The best known, because the most generally advertised, advantage of the Duplex keyboard is the ability to set the same copy in two sizes of type and in different measures at the same operation. For instance, an article for a newspaper and a duplicate of it, in larger size and measure, for a book may be set at the same time; or the copy for a booklet and a catalog.

But an advantage that will appeal more to the average printer is that

where two sizes of type are used in catalog or other work, both may be set in proper sequence by handling the copy only once; one being perforated on one controller ribbon and the other on the second. This means a saving of all the time of handling the copy the second time and the cutting out of a possibility of omissions that cause trouble and delay. The operator only has to throw over the switch and go ahead with the other size of type, and switch back again to the body size as often as required without delay.

Of course, you will not need to set two sizes of type all the time; but when you need the Duplex you will find it a big time saver.

But there are times when the keyboard is busy on a long run and a hurry job comes in that only requires a small amount of composition. With the Duplex the operator simply sets the other gauge and scale, swings over the switch and goes right ahead with it. When the short take is done the operator swings over the switch and goes ahead with his original job, which has not been disturbed in any way. This is a particularly valuable advantage in a jobbing plant.

The Duplex also allows you to test out a few lines of copy without disturbing the set of the keyboard on its regular job when setting only one size,

or to set a few lines of author's alterations that may be necessary.

Then there is the occasional wide measure job that is always troublesome under ordinary conditions. The Duplex handles it just as if it were ordinary plain matter setting one-half on each tower, so that, when cast, all that is necessary is to place the two halves beside each other and the job is complete. No collation, no lost time, no transposition of lines. The maximum double measure being 130 ems of the type used.

The advantages do not limit the use or speed of the Duplex keyboard in any way; it is just as fast as the simple keyboard on any class of work; but with the added benefits of the Duplex. Where there is much rush work and interruption there should be enough Duplex boards to take care of them as well as to provide for the other time saving and money making benefits.

EDWARD FRANCIS SLACK

Not alone the Canadian newspaper circle but the whole world of journalism suffered a severe loss in the death of Edward Francis Slack, managing director of the *Montreal Gazette*, on February 28, after a short illness.

Born in Waterloo, Quebec, in 1869, Mr. Slack was educated at the Water-



EDWARD FRANCIS SLACK

loo Academy and joined the staff of the *Gazette* as reporter in 1889. He advanced rapidly and successively became telegraph editor, city editor and managing editor, and at the time of his death was general manager of the *Gazette*.

For twenty-five years he was the Montreal correspondent of the Associated Press. In 1910 he organized the Canadian Press, Ltd., and was later its president. He was instrumental in giving Canada an efficient national news service.

In person and character Mr. Slack possessed an exceptional faculty for making and retaining friendships and was known and admired throughout the Dominion of Canada. His death will bring a sense of personal loss to all who knew him.

THE NEW SIZE

With this issue of MONOTYPE we adopt the new hypotenuse oblong shape of page and the catalog size recommended by the National Association of Purchasing Agents, the United Typothetae of America, the National Paper Trade Association and the United States Chamber of Commerce.

The new size is 7½ by 10⅝ inches and so near the old size of MONOTYPE (7¾ by 10½ inches) that many of our readers would not notice the change did we not call their attention to it. This change would have been made sooner had it not been necessary to wait until the close of Volume 7, so that those of our readers who bind their MONOTYPE would not be inconvenienced by having two sizes in one volume.

The new hypotenuse oblong shape has the big advantage that it may be halved or doubled indefinitely and still retain the same page proportions, so that drawings and designs made for one size may be enlarged or reduced for use on the others.

The proportions are based upon the hypotenuse or diagonal of the square of the narrow side of the sheet. Thus a sheet 5½ inches wide would have a height equal to the hypotenuse of a right-angled triangle, 5½ by 5½ inches or 7⅞ inches making a sheet 5½ by 7⅞ inches.

The reason for the adoption of the 7½ by 10⅝ sheet is that this is the nearest to the old 8½ by 11 size for which most filing cabinets are built and, therefore, a size which recommends itself to preservation for future consultation. When pages of this size are bound in stiff binding the extension of the covers makes the size 7¾ by 10¾ inches.

Printers and users of printing will note that the cover paper manufacturers have made a new size of cover paper 23 by 33 inches which cuts to advantage for the hypotenuse oblong size for catalogs.

The old standard 32 by 44 size of paper cuts with but little waste and is usually stocked in all the desirable grades.

A few years from now printers will be wondering why they were so long without a standard size and why a business association not allied with the printing trade had to start the movement.

RULE-MOLD OIL WINS

Mr. Richard Thomas Adle, Monotype machinist on the *New York Times* writes: "The wonderful results we are obtaining from your Lead-and-Rule mold oil inspires me to send you this testimonial. Having given it a long and thorough test I find that it lubricates just right and does not adhere to mold-blade or blocks, nor gum up molds and melting pot. Have not had to clean molds at all after using it several months, but when I used other oils I had to take them apart and clean often. I would advise every Monotyper to use this oil when casting rules and leads."

BASEBALL FIGURES

The time of the year is approaching when the baseball column is a very important feature of the daily newspaper, and anything which adds to its distinctiveness is welcome.

The Monotype baseball figures shown on this page not only are distinct and easily read but also have character and attractiveness. They are made in 12-point and 18-point size. Order by number 12F 132 and 18F 132.

An important feature of these figures is that the score may be set in blank for the first edition and the characters changed as the returns come in. Where the page is stereotyped and it is not desirable to make new plates the figures can be punched into the blanks, thus saving the loss of time and expense of making a new plate.

The matrices for baseball figures are supplied in fonts consisting of figures 1 to 0, a black square and a crossed square. They are cellular matrices and are sold at fifty cents each. The punches for making corrections in the plates are sold separately in fonts of ten (1 to 0) at the price of \$2.00 per punch.

We show a score in each size set to two-column measure so that you can see just how attractive these baseball figures are in use.

NEWARK VISITORS

Under the guidance of Mr. George H. Shryer, secretary of Newark Typothetae, the estimating class of that organization visited Philadelphia on March 11 and spent several hours inspecting the Monotype factory.

There were about twenty-five in the party, the majority of them being young men who will soon become potential elements in the development of the printing business in Newark.

They thoroughly enjoyed their tour through the factory and evinced their interest by asking numerous questions which were answered by the experts from the Engineering Department who acted as their guides.

They also visited the plant of the Curtis Publishing Company where they saw the Monotype in practical use.

Such tours are beneficial to the younger members of the craft and there should be more of them.

THE REAL FACTOR

It is not what you pay for a machine, but what the machine does for you. A five thousand dollar machine may be cheaper in the end than one that costs only three thousand. Higher grade work and larger production will make increased profits that will soon pay for the machine.

Profits, in these days, are made by elimination of non-productive cost. How about your distribution? Isn't it time that it was eliminated?

Advertise the facilities that your Monotypes provide for giving your customers service and quality at reasonable prices.

Monotype quality is being recognized by buyers of printing; that is why printers are advertising the fact that they have Monotypes.

	1	2	3	4	5	6	7	8	9	R. H. E.
CHICAGO	0	1	0	0	2	0	8	3	0	—14 18 6
NEW YORK	1	0	4	0	0	6	0	7	X	—17 20 8

12-POINT BASEBALL FIGURES No. 12F 132

	1	2	3	4	5	6	7	8	9	R. H. E.
CHICAGO	0	0	1	0	0	2	0	3	X	—6 9 4
NEW YORK	3	0	0	1	0	0	0	1	0	—5 8 7

18-POINT BASEBALL FIGURES No. 18F 132

The New York District Get-Together



PERSONNEL NEW YORK DISTRICT, MONOTYPE FORCE

Standing left to right: Joseph M. Gordon, Walter Edgar, Max Peltz, W. L. Glendenning, H. A. Knapp, Joseph Baxter, William H. Massey, James Ferraro, R. E. Freed.

Sitting left to right: H. R. Garrett, Osborn Wells, H. S. Rossiter, Assistant Manager; Richard Beresford, Manager; John J. Jillson, Wm. J. Chambers, Jr.

Realizing the value of the personal contact to cement together and render more efficient and enthusiastic those engaged in the same work the Monotype Company brought together during the holidays of 1919, the men in each district for exchange of experience and congratulations on their successes.

On this page we show a picture of the group of workers in the New York District who assembled in New York City on December 29, as one of them expressed it "to celebrate the most successful year in the history of the Monotype Company, as well as the most successful we have had in the New York District."

The day was spent in informal meetings where inspiration was given and received through the telling of the troubles overcome, emergencies met, lessons learned and the means of attaining success.

Mr. Beresford, the Manager, emphasized the brilliant prospects of the Monotype Company for the future and especially the coming year and called attention to the necessity for every New York District man to "do his dernd'st" to beat all previous records and bring the New York District to the position of leader before the close of the new year.

Of course there was a dinner to which all did ample justice and after which there were a few speeches. The busy and, without doubt, profitable day was closed with a theatre party.

Naturally the most of the time of this gathering was given to the discussion of and suggestion for increasing the use of Monotypes in the New York District, but we hope to extend their successful method to the other districts of which we shall have more to say later.

SERIOUSLY

Take your business seriously. One of the reasons why printers as a class haven't the dignity and standing of many other businesses and professions is that they treat printing as a joke, and the general public agrees with them. Refer facetiously to the medical profession and a doctor will tighten the muscles of his face and make you feel sorry for your remark. This applies to ministers and lawyers—all professional men are taught to respect the traditional dignity of their vocation.

"Mine is the rottenest business ever invented," says the printer.

"Mine is the noblest profession on God's earth," says the doctor.

In ancient times the slave and freeman were distinguished by their attitudes. One was kneeling with his head on the ground. The foot of the other was on his neck.

Now, brother printer, if you are mentally in that attitude, get up. Place yourself alongside the growing line of characterful printers who see their calling as one of the most noble and dignified, with traditions and accomplishments to be proud of. In your conversation and in your work say and do things that add to the dignity of the craft and bring respect and commendation from others.—*The American Printer*.

Tabular matter with the ease of plain composition—a Monotype advantage.

The Monotype Plate Gothic unit places half of the job composition on a machine basis.

Let the Monotype take care of your troubles. A Monotype Non-Distribution plant is never out of sorts.

The satisfied Monotype user is the Monotype's best advertisement and they are growing more numerous every day.

THE CRAFTSMEN'S CLUB OF PHILADELPHIA

This organization of executives in the printing plants of Philadelphia made a visit in force to the Monotype factory on February 28, there being about one hundred and twenty-five of them present.

They were received by the representatives of the Sales, Installation and Typographic Department of the Monotype Company and after a lunch had been served were taken through the factory in smaller parties so that their guides might be able to better explain the processes of making matrices and building Monotypes to use them.

It was a representative party, as the executives of nearly all the larger and many of the smaller Philadelphia printing houses were on hand eager to learn why the Monotype is so much better than other composing and type-making machines.

They spent the entire afternoon in the factory and went away expressing gratification at their treatment and satisfaction with the working of the Monotype.

C. C. MEANS IN CHICAGO

It is with great regret that we announce the fact that Cyril C. Means has severed his connection with the Monotype Company to accept the secretaryship of the Franklin Typothetae of Chicago.

Mr. Means assumed the duties of his new position on April 1. He is not a stranger in Chicago, having been assistant to Mr. James H. Sweeney, Western Manager of the Lanston Monotype Machine Company, for two years, with headquarters in the windy city.

He is a practical printer, and has also been associated with the Walden Typesetting Company of Chicago. Incidentally the proprietor of that company is treasurer of the Franklin Typothetae of Chicago.

Mr. Means has been connected with the Monotype Company for seven years and carries with him to his new field of labor the hearty good wishes of every one in the Monotype sales and office forces, to whom he has endeared himself by his uniform courtesy and good nature.

It costs money to buy new type unless you have Monotypes—then the cost shrinks to the minimum, and is more than made up in the savings of Non-Distribution.

The surest way to make business good is to think it is good and go out and get your share.

No job of composition is too big for the Monotype printer.

YOU
NEED
ONE



Vacuum Keyboard Cleaner

*Every Monotype office
needs one of these handy
cleaners*

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

METHOD OF OPERATION:

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

LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

NEW YORK
BOSTON
CHICAGO
TORONTO
Monotype Company of California
SAN FRANCISCO

MONOTYPOGRAPHY

FROM the Billings Gazette Publishing Co., Billings, Montana, comes a well printed circular in Monotype Series No. 70L, announcing their willingness to make type and rule for other printers who have not yet been wise enough to install Monotypes of their own.

ONE of the live-wire trade composition plants on the Pacific Coast is the Pacific Typesetting and Type Foundry Company, San Francisco. A recent announcement circular from them is in Monotype Series No. 37 and well printed. Indeed, it is such a job as any job printer might be glad to claim.

SEVERAL very attractive small blotters have been received from the Rettew Printing Company, Reading, Pa., who are taking their own medicine in good-sized doses. These blotters are neatly displayed in Monotype faces and carry a well-planned appeal for direct advertising.

"PRINTERS NECESSITIES" the house organ of Moore-Telford, Ltd., Toronto, still maintains that prosperous look with which it started and shows that the workmen in their composing room have good ideas of the proper way to handle display. Each issue is composed in one series of Monotype type, and shows that series in display and also a number of specimen lines of the various sizes.

THE HOUSE ORGAN of the Webb-Biddle Company, Cincinnati, bears the unique title of "Good Printing Quick." The several issues which have reached our desk are alike only in size and name, for each is planned and printed to show a distinct style of type face and display. Of course, they are all Monotype. Any one receiving this house organ gets a lesson in typography. Rumor has it that the Webb-Biddle Company live up to their mottoes: "Work done when promised" and "Service that wins business." There is certainly a style and snap to both the name and the book we received.

ONE of the best catalogs in the mail order style that we have seen for some time comes from Albert Pick & Co., Chicago. It bears the title of "Pick's Exposition Catalog," and is an advance edition of the regular catalog of their house, being specially printed for the Hotel Men's Exposition. It contains 310 pages, many of them in two or more colors and the cover is embossed in gold bronze. This book is a splendid example of Monotype composition being set in many small measures in type ranging from 4½-point to 8-point, and with heavy gothic figures. The display is mainly in the 64 Family of Series.

It Costs Less
to Make
New Type
than
to Distribute
Used Type
If You Use
The Monotype