

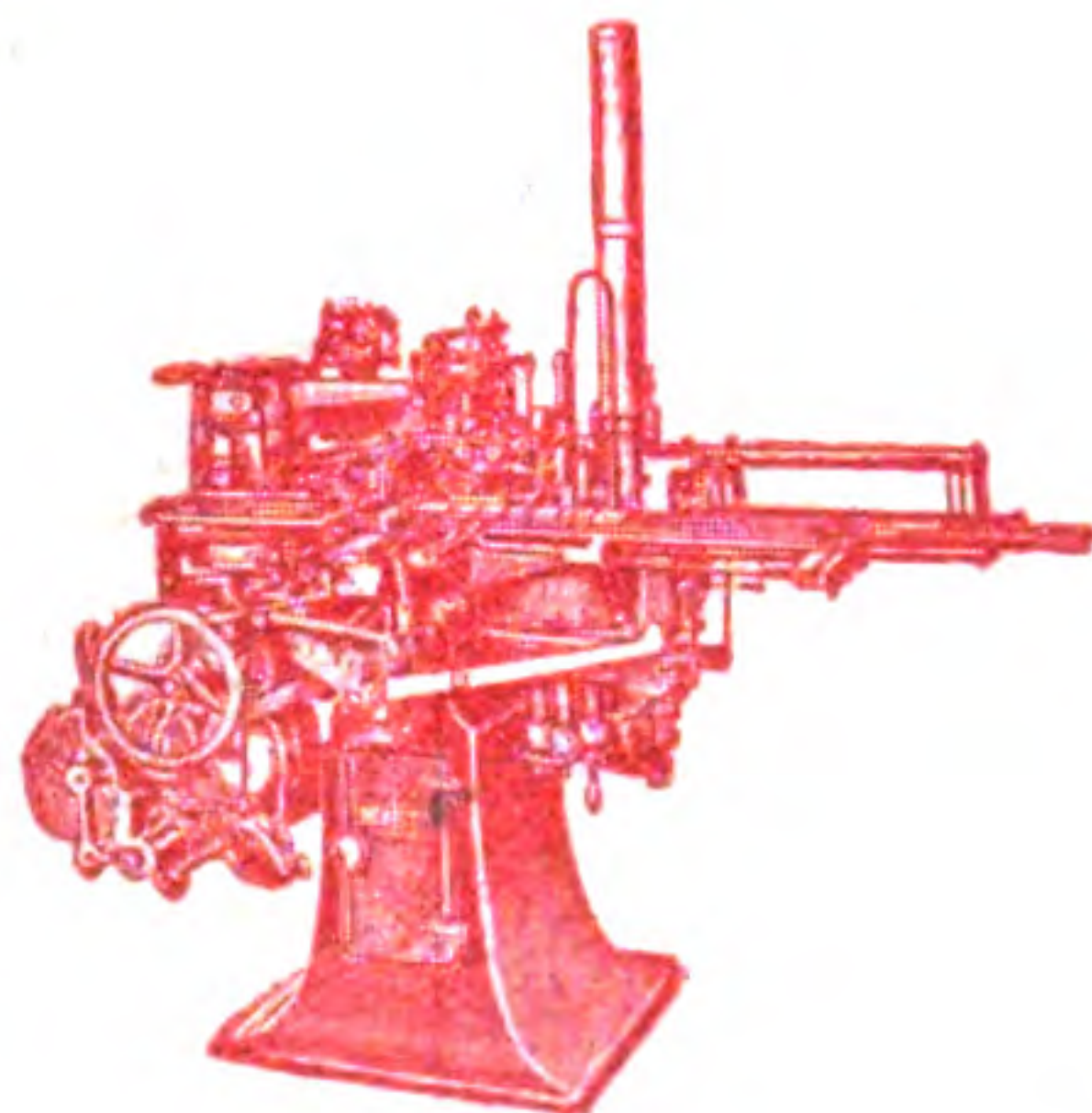
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MONO TYPE

A JOURNAL OF
COMPOSING-ROOM
EFFICIENCY

VOLUME 8
NUMBER 5

AUGUST
1920



PUBLISHED BY
LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

The best printing always has been done from forms composed of single new type set up one at a time—and always will be so done

PRINTING began with the invention of single type, and the work done by the old masters, who set up single type, has not been surpassed for quality and beauty.

THE MONOTYPE makes and sets single type, and retains that beauty and quality of composition and that space-saving economy possible only with single type.

THE MONOTYPE multiplies the skill of the compositor and makes possible modern productive efficiency without sacrificing the excellence of the old method—it sets single new type for every job.

Incidentally it provides display type and all the material needed for all the work that must be done by the hand compositor and eliminates all the waste of distribution



LANSTON MONOTYPE MACHINE COMPANY
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

Monotype

A Journal of Composing-room Efficiency

Published by THE LANSTON MONOTYPE MACHINE COMPANY, Philadelphia, Pa.

VOLUME EIGHT

AUGUST, 1920

NUMBER FIVE

Is Production Restricted?

BY WHOM?

From every side we hear the call for the speeding up of production, and in many cases these calls are accompanied by the suggestion that some one is restricting production.

A general survey of the business shows that printers are busy, and that, while some complain of the high cost of production and others of a lower rate of production as compared with previous years, the principal difficulty seems to be a real scarcity of producers—skilled workmen—and the using of those we have to the best advantage.

There is no doubt that there are fewer skilled workmen proportionately to the work to be done, as well as a more insistent demand from buyers for quicker deliveries. But there is another side to the story.

Production is being restricted by the failure of printers generally to take advantage of the modern methods of increasing production. They have been compelled by force of circumstances to use the composing machine for setting plain matter, and this should have shown them the way to greater production. Has it done so?

A little observation will show that the effect has been small and that restriction is the rule rather than the exception.

Many printers are still allowing their high-priced compositors to waste time and money by distributing type that has been used, and doing this again and again so long as it is possible to do any kind of printing from it. These printers are restricting production from 25 to 40 per cent.

Distribution is an absolutely unnecessary operation in the light of modern progress in the composing room. If every printer in the United States and Canada were equipped with Monotypes and using the Non-Distribution System, it would release all those workers and make it possible to use all their time for composition and thus

increase the salable production from this department enough almost to meet the present demand.

But that is not all. The fact that the Monotype Non-Distribution System gives every compositor an abundance of just the material he needs makes him more efficient, while reducing his working difficulties, and he therefore produces more per hour. This would be an additional help.

The failure to install Non-Distribution is a restriction of production in the composing room.

In the press-room we find skilled men *earning* (yes, really earning, for who can deny it?) good salaries and spending hour after hour trying to make a mixture of types of various ages print together passably well. If the forms over which these men *waste* so much time were set in new Monotype type, practically all of this time would be turned into running time and greatly increase the possible output of the press-room.

The failure to install Monotype Non-Distribution is a restriction of production in the press-room.

The failure or neglect to equip your plant with the most efficient machinery and methods of production is just as much a restriction of production as deliberately to shut down to reduce output, and has the same effect upon the market and your profits.

There is a considerable shortage of competent workmen, due in large part to the neglect to train the number of apprentices required to keep up the complement of skilled journeymen; but this is another story and there is evidence of an awakening along this line that will bear fruit in the near future.

Meanwhile every printer should realize that unless he provides his workmen with the means to prove themselves efficient, and eliminates those operations that call for unnecessary waste of time, he is guilty of deliberately restricting production.

"A GLORIOUS OCCASION!"

Such was the verdict of all who participated in the commencement exercises of the United Typothetæ of America Schools of Printing at Indianapolis on June 11, 1920.

A goodly gathering of printers from all over the country, including the officers and Educational Committee of the U. T. A., was augmented by a number of those attending the A. A. C. W. Convention, which was held the previous week.

The whole day was given over to this important occasion, and opened at 9.30 A. M. with a tour of the U. T. A. schools, which took about three hours, and was followed by a luncheon served cafeteria style under the trees. Then, as a digestive, a visit was made to the Arsenal Technical Schools.

The commencement exercises were held in the open-air amphitheater and began at 2 P. M., when President William Green took the chair, and Dr. Frederick W. Hamilton, Boston, Educational Director U. T. A., delivered the opening invocation.



EDUCATIONAL COMMITTEE AND U. T. A. OFFICIALS

An address of welcome was made by the Hon. Charles W. Bookwalter, and was responded to by Mr. Henry P. Porter, chairman of the Committee on Education U. T. A.

Then followed some inspiring talks by Mr. W. J. Eynon, Washington, D. C., Vice-President, U. T. A.; Mr. J. G. Collicott, Indiana State Director of Vocational Education; Mr. Milo H. Stuart, Principal Arsenal Technical Schools, Indianapolis.

Dr. Hamilton then addressed the students and graduates and presented diplomas to 34 of those who had completed their course, among them several Monotype operators, as follows:

Jacob Alexander, New York City; Frank T. Arming, West Hartford, Conn.; Dewey E. Beyer, Maxwell, Neb.; William H. Billups, St. Louis, Mo.; John Bookwalter, Indianapolis; Earl R. Britt, Jr., St. Louis; G. E. Cassell, Fairmount, Ind.; Eugene B. Chappell, Indianapolis; Joseph Clark, Indianapolis; Arthur S. Colton, Oak Park, Ill.; Joseph Coogan, New York City; George H. Cornelius, Indianapolis; Floyd Crist, Fairmount; Herbert Harris, Xenia, O.; Doyt W. Harvey, Fort Wayne, Ind.; Anthony B. Kirchoff, St. Louis;

Calvin F. Koehn, Muskegon Heights, Mich.; Charles A. Lindemann, Indianapolis; Pablo Lucas, Manila, P. I.; Vollie Lykins, Lexington, Ky.; Isaac P. Maurer, Reading, Pa.; Joseph McHugh, Indianapolis; Gladys Mitchell, Corydon, Ind.; Raymond S. Monroe, Huntsville, Ala.; Arthur S. Overbay, Indianapolis; Walter F. Owen, Indianapolis; Terrell A. Reardon, Caruthersville, Mo.; Nathan Rice, Indianapolis; Fred A. Roadcap, Indianapolis; A. F. Schlembach, Defiance, O.; Emma Slick, Kewanna, Ind.; Joseph F. Stark, Omaha, Neb.; Harvey B. Thiesse, Cleveland, O., and Perry Tschupp, Wakarusa, Ind.

The class valedictory was delivered by Earl R. Britt, Jr., St. Louis.

During the exercises the Arsenal Technical School Orchestra gave several well-rendered musical selections.

The day closed with a Faculty-Student Matinee, commencing at four o'clock, a prominent feature of which was a baseball game that both the participants and spectators enjoyed hugely.

For the 1919-20 classes there were enrolled 79 students in addition to those in the list of graduates above, and it is expected that the 1920-21 classes will be larger. The faculty of the U. T. A. schools is exceptionally well fitted for the important work in which they are engaged, being practical men with the ability to impart to others the knowledge they have gained by experience and a thorough grounding in the principles and technicalities upon which our craft is founded. They are:

T. G. McGrew, Superintendent, Cost Accounting and Estimating Division;

Eugene B. Chappell, Instructor, Apprentice Division;

Jos. C. Cooper, Instructor, Typography Division;

Arthur S. Overbay, Instructor, Typography Division;

Fenton J. Lawler, Instructor, Linotype and Intertype Division;

John A. Schneider, Instructor, Monotype Division;

Thomas Keene, Instructor, Platen and Cylinder Presswork Division.

The Monotype section, which has been greatly enlarged, attracted considerable attention and caused favorable comment from the visitors. The school recently printed and sent out a handsome four-page circular describing the four courses in the Monotype Department, which include combination operating, copy fitting, and the handling of Non-Distribution.

Printers generally should give more attention to the proper technical training of their apprentices and the young men in their composing rooms and press-rooms. The future of the business depends largely upon the amount of brain work put into it, and we should train our young men to use their heads to increase production, while saving their hands and feet from fatigue. Such schools as this are an important factor in this training.

The best looking and most easily readable tabulated records that we have ever seen in a newspaper appeared in the report of the balloting at the Democratic Convention of 1920 by the *New York Times* of July 6 and 7. They gave the detailed vote for each ballot, and were composed in 8-point Condensed Title. This splendid tabular work was done on the *Times* Monotypes.

A Most Efficient Canadian Plant that is Giving Complete Printing Service

It Has Forged Ahead and Grown in Size and Reputation Despite Adverse and Discouraging War Conditions

BY C. HOLMES, B. A.

There is in Canada's largest city, Montreal, an advertising agency that has been and is rendering a service that is unique. It is unique for two reasons: First, it renders a complete service in French and in English; second, it operates its own printing plant and is able to turn out the finished product right in its own building, exactly as it or its clientele wish—an advantage which cannot be overestimated.

Naturally, it is proud of its organization and the service that it can give. We would like to tell in detail all about the advertising features of Canadian Advertising Agency, Limited, for that is its corporate title, but knowing that our readers are more interested in the printing department, we will only mention them briefly.

The Canadian Advertising Agency, Limited, in handling an advertisement or an advertising campaign for a customer, follow the method of making a thorough study of his product in all its phases; to determine in a systematic manner the amount that should be properly invested in selling and advertising activity; assist in making an analysis of his market, and the nature of the demand for the product with an intensive investigation of competition; assist him in decisions on sales policies; attend to the details of preparing and checking the advertising and selecting the various types of media. In other words, it offers a complete consulting advertising and printing service, to meet the requirements of both English and French markets in Canada.

It has an advisory board, a copy service, an art service, and, finally, a complete printing service which enables it to turn out the finished product, newspaper or magazine ad, catalog, house-organ, booklet, folder, circular, mailing piece, street-car card, calendar, store-window display sign, or whatever it may be. The complete printing department includes Monotype machines, self-feeding cylinder and platen presses, color presses, a bindery equipped with rapid gathering, stitching, and covering machines, and unusual mailing facilities.

The composing room, which is the department of greatest interest to the readers of MONOTYPE, is splendidly equipped with modern furniture and facilities and

Monotypes, as may be seen by the two excellent photographic views we reproduce.

The Monotype plant consists of two keyboards and two composing machines complete with all the units required for making display type, rules, and leads, as well as for every kind of composition. Here is what they say about the Monotype:

"Before installing the Monotype we made a thorough investigation, which finally resulted in a decision that the Monotype would be the most economical composing machine and would enable us to give our patrons the best service, particularly quality service. The Monotype is a wonderfully elastic machine, and surely has injected into our composing room and press-room a system of efficiency that we do not believe could be otherwise attained. It handles all composition, from straight matter to the most difficult tabular and catalog work; and, besides, furnishes in unlimited quantities all the material needed by the hand compositors.

"With the Monotype

we are able to give our customers a large variety of type faces, both body sizes and display sizes, to select from, for even though we do not happen to have in stock the face and size that they desire, we can show them the Monotype Specimen Book and let them select just what they want; then we purchase or rent the font at a very low cost compared with what foundry type would cost.

"In the case of national advertising, where we set up an ad which must have plates or matrices made sufficient to supply numerous newspapers and magazines throughout the country, we find that Monotype makes the very best plate, for the reason that the face of type is deep-cut, sharp and clear."

To show the thoroughness with which this progressive concern has kept tab on Monotype results we quote from a letter sent by its printing superintendent to a prospective Monotype customer:

"Before we installed our machines we purchased considerable Linotype composition from trade plants, at a very low rate, which a good many printers say is cheaper than operating your own machines. This may be true in some cases, but notwithstanding the low cost per

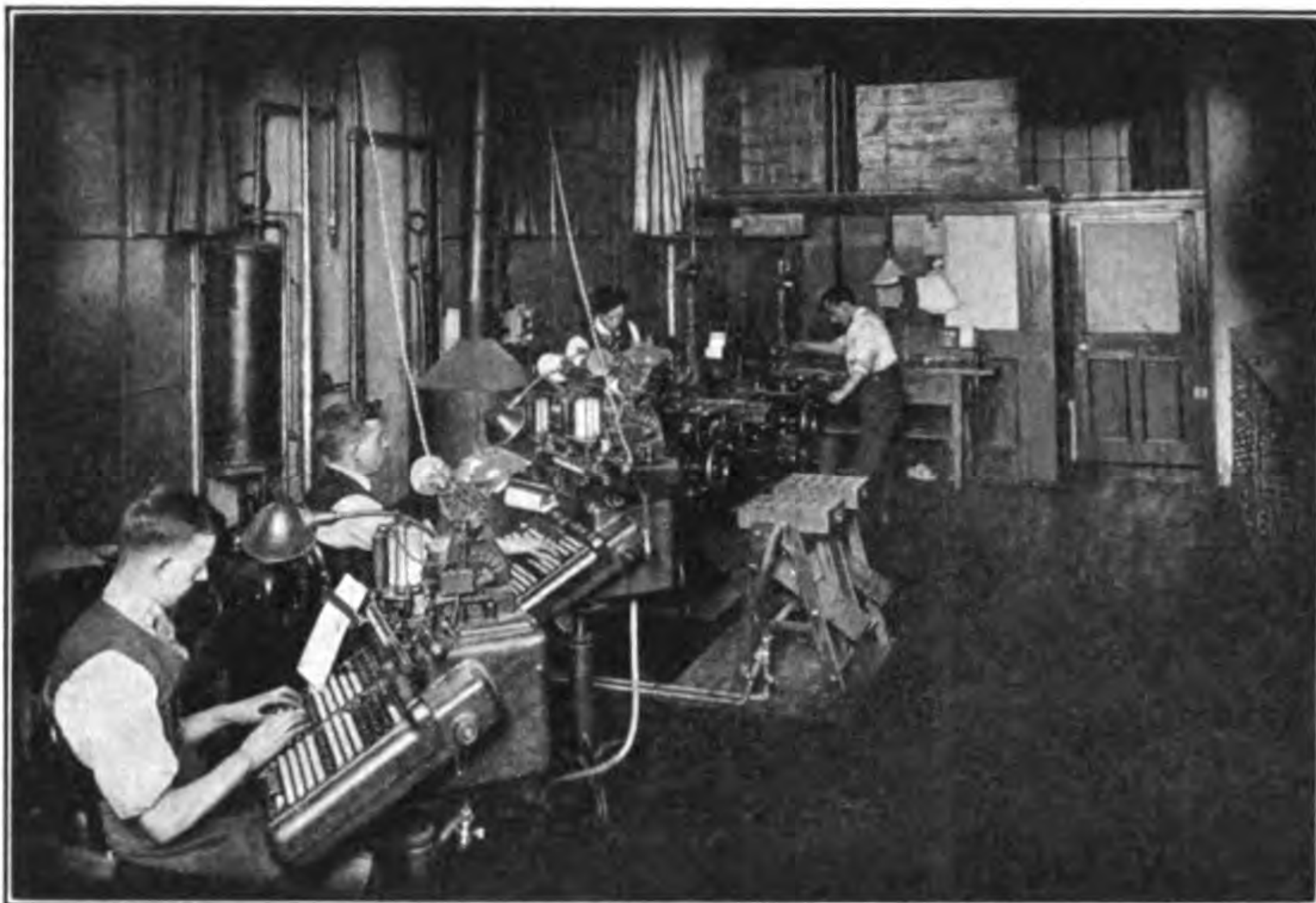


MR. F. E. FONTAINE

thousand ems for this composition, we found that the inconveniences of slug-set matter—corrections, heavy make-ready cost, slugs getting 'off their feet,' poor register, and the 'black line' (high) all through the job where corrected lines have been inserted—made the low purchase price of the slug-set matter very misleading

Mr. Fontaine's knowledge of advertising is so well recognized by all that several years ago he was appointed professor of publicity at the Montreal Business High School. Another evidence of the general recognition of Mr. Fontaine's ability is the fact that there is hardly a patriotic or charitable campaign launched in Montreal without his being called to act on the advertising committee. Among the many campaigns in which he took part I may mention those of the Patriotic Fund, the various Victory Loans, the Notre-Dame Hospital, National Athletic, St. Joseph Hospital, and Laval University drives.

In closing we would also make mention that the Canadian Advertising Agency publishes the well-known advertising monthly, "Publicity-Publicity," printed in both English and French, and which has a wide circulation throughout Canada.



MONOTYPE ROOM, CANADIAN ADVERTISING AGENCY

THE IRON MAN

The Forman-Bassett Co., Cleveland, Ohio, used the following Non-Distribution story in a recent newspaper advertisement. It tells the story so effectively that we feel sure our readers will appreciate it.

"An Iron Man works for you in our plant. He is always on time, does not complain, and never asks for a vacation.

"He will deliver your message in quiet tones, make it *decorative* or shriek it in tones *loud* and *strong*.

"The big advantage to you is that every time this Iron Man tells your story absolutely new type faces are used.

as to the finished cost of the job. Further, when the job was finished, it was simply a 'slug job' and lacked the 'quality' of good printing to hold the customer.

"To sum up the matter: we have used slug matter on our book work, purchasing it from trade plants, which is conceded cheaper than operating your own machines. We now produce the same matter on our own Monotypes, and, not taking into consideration the many other advantages the Monotype system affords us, we can say, the finished product considered, our costs are less under the Monotype system."

It would be possible to continue to enumerate a great many other advantages and savings that they have experienced from their Monotypes, but familiar to our readers who already use Monotypes, such as Non-Distribution, corrections, press-room savings, etc., but we fear we have about used all the space allotted us, and what's left we want to use in making deserving mention of the man who founded this business, the present Managing-Director, Mr. F. E. Fontaine, whose untiring efforts and ever-attentiveness have placed the Canadian Advertising Agency, Limited, among the very foremost business institutions in Canada to-day.

Mr. Fontaine is one of the pioneer advertising men of Montreal, having made his professional debut as advertising manager of one of the leading trade papers away back in 1888. This position he occupied until 1906, when the Canadian Advertising Agency, Limited, was established.



COMPOSING ROOM, CANADIAN ADVERTISING AGENCY

"This Iron Man is our *Monotype*.

"It is used on catalogs, booklets, periodicals, advertising literature, and general printing.

"Let us introduce this Iron Man to you through the samples of catalogs, folders, and general work produced by the Monotype department."

A NOVEL ENTHUSIAST

The Monotype has been boosted so often by pleased users that it would seem that almost every variety of description and comparison had been exhausted. Not so, however, for down in Washington, D.C., there is a printer who has caught a new view of the Monotype and bubbles over with enthusiasm in a really novel manner.

The Model Printing Company, Washington, calls its plant "The Big-Little Print Shop," and issues a little booklet bearing that euphonious title. From its pages we extract the following racy sketch:



MR. JAMES H. WEST

"What printer, for instance, would have believed, thirty years ago, when he was piling up his stickful of lean bourgeois—clickety-click, clickety-click—one at a time, and spacing out with spaces so thin he didn't dare sneeze over his case for fear of scattering them all over the floor—that some day along would come a machine to set type for him—clickety-click, clickety-click—one at a time, all delivered automatically on a galley in evenly spaced lines (to the one-thousandth part of an inch), all fresh, new type for each 'take'—and set it up about five times as fast as it could be set by hand. Well, who would have believed it? Not us—nor you either, old-timer.

"But a marvelous type-setting machine has come along—it's the Monotype, which we've just lately added to our equipment. You wouldn't believe all this machine can do unless you saw it in operation. It does everything a hand compositor can do in the way of setting type (except talk, which is a distinct advantage and we hope the makers will never improve it to that extent). To look at it casually you'd think it was just a mass of springs and levers and cams, all slipping and sliding and wriggling every which way. But 'every little movement has a meaning,' and say! when you stand beside it and watch those beautifully spaced lines of new type steadily materializing from a pot of hot metal—clickety-click, clickety-click—one at a time, and placing themselves in order just like a well-trained regiment of soldiers taking their places on the parade ground for an exhibition drill—well, you'll be just like we were the first time we saw it. You'll almost expect to see it stop in the middle of a line somewhere and light a pipe or take a fresh 'chaw'—it's so nearly human.

"We said a moment ago it couldn't talk; and it can't—at least not like a regular human printer. But the type it sets can talk—and talk convincingly—from the clean printed pages that come off the press. Possibly you didn't know it, but there's all the difference in the world in a page printed from Monotype and a page printed from any other kind of type; it doesn't matter what kind of a page you want—whether it's just a page of plain reading or a complicated statistical table—it's all the same to the Monotype—it speaks the language of quality.

"Which leads us to the thought that, after all, quality is what counts. And printers who specialize in quality use the Monotype—it is the pedigreed stock of type-setting machines, and a guarantee of quality."

APPRECIATION OF MONOTYPE CASLON

In printing the "General Catalogue" of Yale University, there has always been a desire and effort to make it a worthy specimen of good book work. The 1920 edition which has just been issued surpasses all its predecessors in this respect, and is a credit to Mr. Carl P. Rollins, University Printer, who handled the copy and typographic arrangement, the composition and printing being done by the Rumford Press, Concord, N. H.

Regarding the type used Mr. Rollins says:

"This book has been set throughout in Monotype Series No. 337, with the exception of certain head lines and lines on the title pages and cover, which were hand set in the No. 37 series.

"I think you will be interested in the typography of the book, and I am interested in it because it seems immeasurably better than previous editions of the catalog which have been set in so much less pleasing old style type.

"We do not feel that this catalog is yet what it should be, and hope that next year's catalog will be appreciably better, and all in series No. 337, including the display."

"BEFORE AND AFTER"

It is results that count in the composing room as well as in other departments, and the only way to get a definite realization of results is to compare the records of production. The following comparison of results, as given in a recent letter from Mr. George D. Perry, Vice-President of the Royal Print & Litho, Ltd., Halifax, N. S., are interesting and should be enlightening to the printer who is hesitating over the installation of *complete* Non-Distribution in his composing room. Mr. Perry hesitated for four years:

BEFORE			AFTER		
Month	Productive Hours	Non-Productive Hours	Month	Productive Hours	Non-Productive Hours
February	866	459	July	1352	242
March	1082	339	August	1831	320
April	1140	476	September	1192	242
May	991	510	October	1573	394
June	1052	342	November	1589	145
Per cent.	70.29	29.71	Per cent.	84.78	15.22

This means that in the first five months of *complete* Non-Distribution they cut their non-productive time from 29.71 per cent. of total time to 15.22 per cent. of total time; that is, they saved 48 per cent. of the time formerly wasted.

EVERY TYPE MONOTYPE

Le Soliel, Quebec, is a complete Monotype newspaper. Every line of composition and every type in the display is made on the Monotype.

During the third week in April it put out a 14-page paper for three days, a 16-page paper for two days, and a 24-page paper one day, besides a 16-page weekly; and there were only forty hours of overtime.

Le Soliel has six keyboards and eight casting machines. To produce 114 pages in one week with this equipment is certainly a record to be proud of.

After thirteen years of continuous use *Le Soliel* is more enthusiastic than ever about the complete Monotype newspaper composing room.

Monotypography

Notes of things done Monotypically by printers who are proud of their craftsmanship. We are desirous of receiving other specimens of work produced from Monotype material and request that you place us on your mail list to receive your house organ and advertising and samples of the jobs you think well done.

"FAILURE is only for those who think failure," is the inspiring message conveyed by a neatly printed little blotter sent out by The Premier Press, Cleveland, O.

JAMES, KERNS & ABBOTT COMPANY, Portland, Ore., makes an excellent showing of the clear-cut beauty of Monotype Series No. 37 in the June issue of their house organ, "More Business."

"HISTORIC HALIFAX" is the title of a booklet of 40 pages, 7½ by 9¼ inches, which comes from the Royal Print & Litho, Limited, Halifax, N. S. It contains a number of half-tone illustrations, and the many ads are well displayed in Monotype type. This job was produced under complete Non-Distribution conditions, and therefore the presswork from new type could hardly help being good.

THAT the work of the Morrill Press, Fulton, N. Y., is high grade is well shown by a fine collection of samples of their work now before us. So good are they that it is almost impossible to decide which is best. Apparently the annual pamphlet of the Lake Mohawk Mountain House bears the palm because of the excellent presswork in black and colors; but the composition on all is well and attractively done, and all the composition is Monotype.

A NOTABLE feature of a recent house organ of the Forman-Bassett Co. was a sample of stunt composition by operator Taylor. It represented a landscape over which a plane was flying and a fence in the foreground. It was composed of 6-point type and entirely set at the keyboard except three display lines. We regret that we have not space to reproduce it.

IN TORONTO there is a trade plant that is just what it professes to be, the Mono-Lino Type-setting Co., Ltd., which carries on the first page of its specimen book this slogan: "Trade work only; no connection with any printing house." By the way, that specimen book is one of the neatest we have ever seen. The Monotype faces are all grouped in series and well arranged. There are 34 pages of Monotype specimens, three pages of instructions for ordering composition, and eight pages of other machine faces. The presswork is good, as such a work should be. We compliment Mr. W. R. Adamson, the Manager, upon his success in making a usable and practical specimen book.

AN UNIQUE specimen of Monotype composition comes from Valparaiso: it is a poster set in 8-point borders, showing an elaborate ornamental background with a picture of Gutenberg in the center, the entire job being composed after the fashion of the old crochet type of years ago. This job is the work of Luis Calvera Soto, Monotype operator with the Sociedad Imprenta y Lithografia Universo, Valparaiso. It is printed in a light gray and black, and was used to announce the "Congress Grafico Nacional," held in Valparaiso last September.

"BROOKLYN EDISON HYMNAL" is the title of a collection of parodies on old songs with humorous illustrations issued by the Brooklyn Edison Company as an advertisement. It was composed on the Monotype and printed in two colors by Frank Collyer, Brooklyn; the paper used is heavy antique wove deckle-edge stock, and it is bound with silk cord. In size it is 5 by 11 inches. It is a good piece of printing and as attractive an advertising brochure as we have seen for some time.

THE FIDELITY & DEPOSIT COMPANY of Maryland, Baltimore, are issuing a neatly printed and well-edited house organ. It has 20 pages and cover, 6 by 9 inches, and is composed in Monotype Series No. 21. It is printed in the company's private plant, which is a growing department of its organization.

AN EXCELLENT example of Monotype composition comes from Barnes & Co., St. Johns, N. B., in the shape of a catalog of pipe fittings and supplies for McAvity & Sons, containing 1072 octavo pages, many of which are tabular, practically all boxed in with parallel rules. It is set in Monotype Series No. 21, with heading in Series No. 25.

THE June issue of "Etchings," the little but good house organ of Gatchel & Manning, Philadelphia, is unusually good. The type matter is in Monotype Series No. 61. It is the work of the Franklin Printing Company, and bears the character impress of their quality.

"TYPE TALKS," the first issue of which has just come to our desk, is a most attractive house organ issued by the Brown & Phelps Co., Minneapolis, to boost their complete trade composition and type-making business. It contains several well-written articles, especially one on Non-Distribution, which we hope to reproduce later. Brown & Phelps Co. handle composition from copy and the complete pages ready for the lock-up for press.

A PARTICULARLY attractive specimen folder has been issued by W. H. Wagner & Sons, Freeport, Ill. It bears the caption "How to Select Type Faces," and it shows an excellent line of Monotype faces which they have in stock, including rules and borders. It is printed in red and black, the red being a border of rule with 12-point face and 2-point column rules, together with a background of hair-line rules under the title page and principal display. Among other good things it says: "Monotype typography is all you can say of good typography—makes the printed word easy to read; therefore, Monotype typography is essential for good advertising."

"PUBLICITY, the Show Window of Your Merchandise and Salesman of Your Product," is the apt and striking title that graces the outside page of a recent folder from the Wm. F. Fell Co., Philadelphia. Attractive in style, well written, and printed in the effective way that characterizes the Fell products, this folder should prove a profitable advertisement. It has six pages in green and red on a wide-laid deckle-edge stock of high grade.

Short Talks to Advertisers



NUMBER THREE

"Motor Habits" in Reading

In reading a page the eye rapidly acquires what psychologists call a motor habit of reaction—it takes in a certain proportion of a line at one fixation and pauses of vision occur at approximately the same points in every line.

This rhythmical sequence of eye movement promotes ease and rapidity of reading.

—if continuously interrupted by lack of legibility—the necessity of perception of the different parts of a word instead of it being conveyed as a complete image, the eye cannot form this helpful motor habit,

—if perception is not instantaneous, the law of "associative expectancy" is inoperative—successive sections of a single word are the center of attention and the *pauses* become full stops—and have added frequency—with attendant loss of assimilation of thought.

Compactness of word-forms is an aid to instant perception; —it is inherent in the *single-letter* product of the "Monotype" Composing Machine.

Your printer knows!

- Talk No. 1.—Getting Your Message Across
- Talk No. 2.—Single Types
- Talk No. 3.—"Motor Habits" in Reading.
- Talk No. 4.—Alignment
- Talk No. 5.—The "Art" of Composing Type
- Talk No. 6.—Ben Franklin and the Monotype

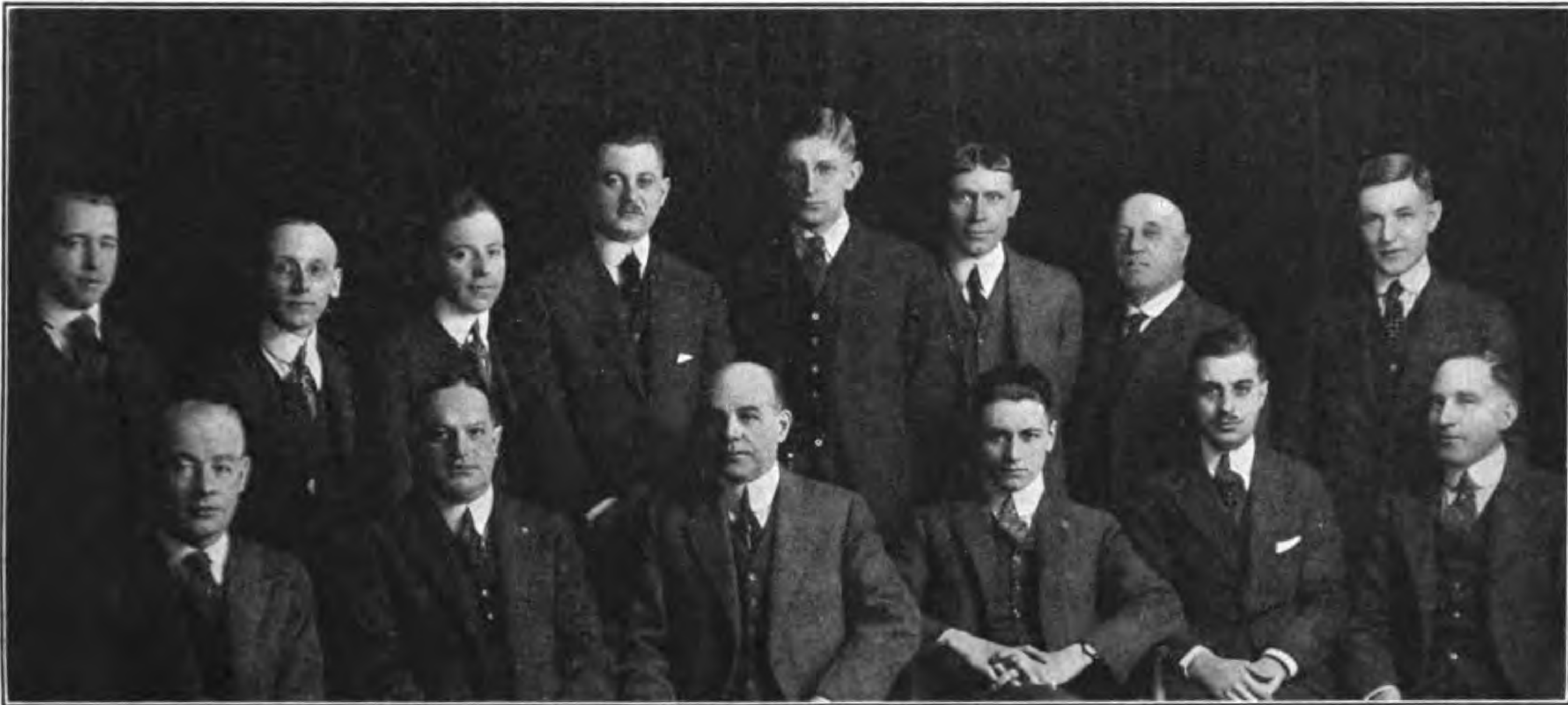


Lanston Monotype Machine Company

PHILADELPHIA
NEW YORK BOSTON
CHICAGO TORONTO
Monotype Company of California, SAN FRANCISCO

This advertisement appeared in the July issues of the advertising journals. If the previous number of this series failed to reach you, a postal will bring it

The Men in Canada Who are Making Monotype History



Rear Row—Left to right: George Philip, Office Assistant. F. W. Forster, Production Expert. T. H. Griffin, Salesman-inspector, British Columbia and Alberta. W. G. Mould, Chief Instructor Toronto School. F. F. Smith, Salesman-inspector, Saskatchewan and Manitoba. T. Strickland, Inspector, Montreal and Quebec. A. Shepherd, Inspector, Toronto and general. A. F. Dennis, Inspector, Toronto and general.

Front Row—Left to right: L. W. Beatty, Salesman, Ontario. F. F. Esler, Special Representative. H. F. McMahon, Canadian Manager. G. H. Clark, Office Manager. Romeo Bourque, Salesman, Montreal, Quebec. H. E. Mounstephen, Salesman, Ontario.

“Away up north,” as we often say, there is a great big wonderful country abounding with opportunity and riches, inhabited by a people who are aggressive and progressive, which some day in the not far distant future will be either the greatest co-worker with or the most active competitor of the United States in feeding, clothing, and educating the world in civilization. This is Canada, with its enormous area of fertile territory, its tremendous mineral resources, its great forests upon which the world largely depends for its lumber and paper supply.

Scattered over Canada, with its sweep from ocean to ocean and from the great lakes to the North Pole, is a small but active force of live-wire Monotype men, under the leadership of Mr. H. F. McMahon, who are making history for the Monotype in Canada.

These Monotypers are rooting out the stumps and stones of prejudice and old-fogy ideas and sowing the seeds of Monotype efficiency and quality so effectively that many machines are now in use there, and numbers of Canadian newspapers are running complete Monotype Non-Distribution plants, setting every line in the newspaper on the Monotype (news and ads). Such a growth as has been made recently would have been considered impossible a short time ago.

These Canadian Monotype representatives are not so well known to the majority of “Monotype” readers as are some of those in the other districts, but they are imbued with the same spirit of loyalty and service, therefore we are glad to show a group picture of them taken at the time of their annual get-together in Toronto last December.

It is, of course, rather late to speak of the details of this gathering of earnest workers; but, incidentally, we

may recall that after Mr. McMahon had told his fellow-workers of the splendid progress of the Lanston Monotype Machine Company during 1919, and complimented them upon their share in it, he gave them such an inspiring talk of what the future should bring that, to a man, they pledged themselves to beat all previous records; and they’re doing it, too.

Distances are long in Canada, and print-shops far apart, except in a few cities, but an encouraging percentage of Canadian printers are using Monotypes and the indications are that there will be a very large increase in the number of these progressives before the end of 1920.

A MONOTYPE TICKLER

The following letter from J. Bourassa, of Imprimerie du Messager, Montreal, gives a humorous twist to his appreciation of Monotype value which is no less sincere because so quaintly expressed:

“The day I find a more perfect composing machine than the Monotype I shall get it. I mean by a more perfect composing machine, a device that will turn out a better grade of work and more of it than the Monotype.”

“I have followed pretty closely the literature and cost reports on both machines. I have even tried to build in my mind such a machine, and the result has been a better appreciation of the Monotype.”

“I think if Bradly had digested that literature, he would sketch with his artistic genius a human Monotype tickling the boss with a feather and making him laugh at his complicated task of satisfying his customers and making money.”

No. 346K. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in each matrix case

6 Point No. 346K, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

Nos. 1 and 3

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Nos. 1 and 4

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Nos. 2 and 3

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12 Point No. 346K, 12 Set

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