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Monotype

A Journal of Composing-Room Efficiency

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THINGS
THAT ARE WELL DONE
FROM INTUITIVE CAPACITY COULD
BE BETTER DONE WHEN THEY
HAVE BEEN DEVELOPED
FROM UNDERSTOOD
RELATIONS

FEBRUARY-MARCH • 1921

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 COM-
POSING MACHINE AND AS A
TYPE-AND-RULE
CASTER



MONOTYPE

A JOURNAL
OF COMPOSING-ROOM
EFFICIENCY



• 1921 •

FEBRUARY-MARCH

VOLUME EIGHT
NUMBER TEN

EDWARD D. BERRY
Editor

LANSTON MONOTYPE MACHINE CO.

PHILADELPHIA • NEW YORK • BOSTON • CHICAGO
TORONTO • BIRMINGHAM

MONOTYPE COMPANY *of* CALIFORNIA • SAN FRANCISCO



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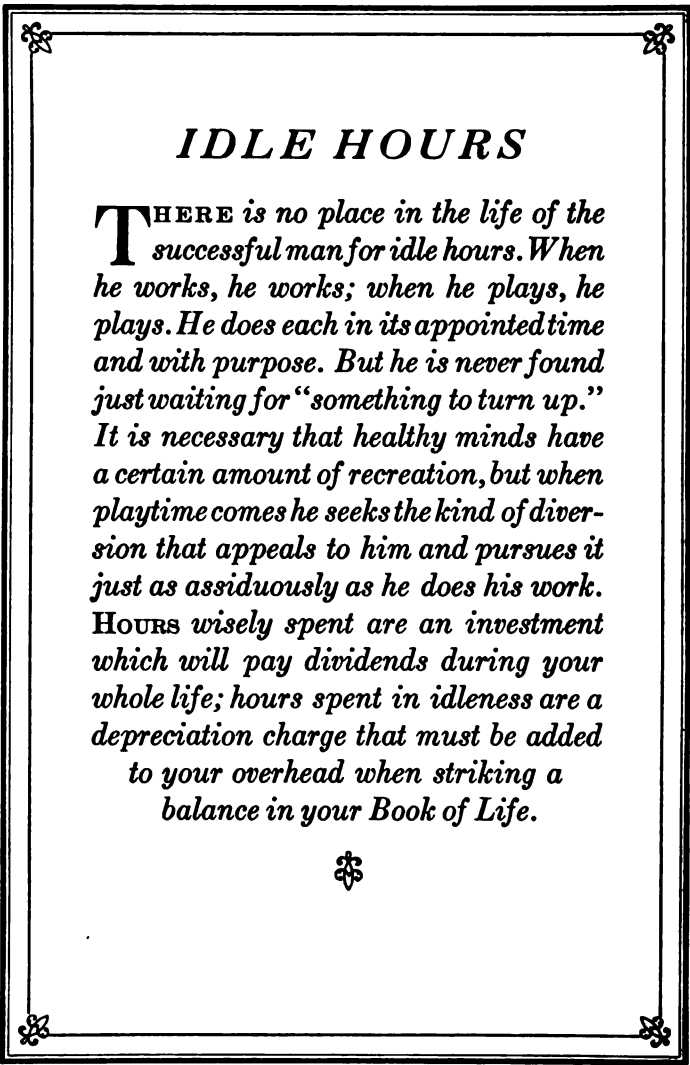
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IDLE HOURS

*T*HERE is no place in the life of the successful man for idle hours. When he works, he works; when he plays, he plays. He does each in its appointed time and with purpose. But he is never found just waiting for "something to turn up." It is necessary that healthy minds have a certain amount of recreation, but when playtime comes he seeks the kind of diversion that appeals to him and pursues it just as assiduously as he does his work. HOURS wisely spent are an investment which will pay dividends during your whole life; hours spent in idleness are a depreciation charge that must be added to your overhead when striking a balance in your Book of Life.



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THE SCIENCE OF TYPOGRAPHY

[A SERIES: NUMBER ONE]

“Art is doing; science is knowing.”

INTRODUCTION



COMPOSITION, an important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every artistic expression seems to have been overlooked, at least little serious effort made to discover them.

There is this principal difference between the investigation of which the record is now presented and the many excellent works on the art of composition now in print: in them, composition has been treated mostly in its effect upon the eye, disregarding the fact that words are objects of perception, which is purely a mental operation. The eye is merely an agent in the process; discordant things are offensive to the eye, merely because they confuse the mind. This investigation has been pursued on the assumption that eyesight is normal; there are varying degrees of defective eyesight, but if we started to follow them in reasoning we would be lost in a maze. By normal eyesight is meant the ability to see and convey images to the mind without undue effort.

There are several authoritative works on the psychology of reading, but even these seem to have overlooked the difference in word-presentations as objects of perception; they seem to have confused the ability to discern words with legibility. Legibility, as here interpreted, is presentation with such clarity that perception is accomplished without consciousness of physical activity.

Of course the governing laws are general in their scope; opportunity must be allowed for individuality. But type pages having beauty and legibility, two necessary attributes, are the ones that conform to basal principles. Typography cannot be reduced to an exact science, but surely there is a possibility of principles being discovered in greater or less number. The object then of this treatise is to discover natural and inviolable rules of the art of typography, particular attention being paid to the operation of the mind, treating the eye as the auxiliary agent that it is.

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It is not presumed that this endeavor will comprise a study of psychology, but it is necessary that certain applicable laws, both demonstrable and possible, be investigated. In this regard, a record merely of previous studies of mental operations subsequent to stimulation of the sensory nerves of sight will be made, with an attempted application to the present subject matter. Because of the diversified sources and common acceptance of those basal facts, no attempt will be made to credit those who first discovered them.

There is full appreciation of the magnitude of the task here attempted. If only a trail is blazed for more competent persons to follow in this virgin field, the present effort will not have been in vain.

The indulgence is asked of all who may judge that the subject has not been comprehensively treated. Its magnitude is the apology offered.

HISTORICAL

Before the institution of language, communication was by means of signs and what we might call inarticulate sounds, but without a definite meaning for each. The repetition of a certain sign or sound gave it standing as representing a certain thing. From these was evolved a means of communication recognizable among those who came in frequent contact with each other, and from it the beginning of language recognizable among certain tribes or associations of people. But only among those who were present to each other was that means at all effective, and sounds of common interpretation within one tribe were unintelligible to members of another. As human endeavor and intelligence increased, there occurred a need of a record of these utterances.

If an explorer desired to leave a record of his experiences for the benefit of others who might follow him, he probably placed a mark on a tree or other convenient thing to fulfill that desire. A newcomer might or might not interpret that mark correctly but an explorer having seen and interpreted the marks of a previous one would naturally use the same marks to signify the directions he wished to leave. The development from this beginning is easily traced; it will be seen that even at that early time it became apparent that recognition of symbols presented to the vision was necessary, and that familiarity with the ones used was a corollary of their ready interpretation.

As men began to think further than the gratification of their immediate wants, there was born a desire to transmit to others a record of their actions and thoughts, both to those of their own generation and those following. The first method of transmitting a record of events was by means of symbolic presentations cut in stone and later in softer material. These symbols were given the shapes of things of common observance, and a single one often represented an entire thought or

event. There was no common acceptance at first of a certain symbol as conveying a certain meaning. Hence, these symbols and their combinations were illimitable in number, and in order to give them wider use, it was necessary to systematize them and make them more flexible in presentation. But they were the progenitors of our alphabet.

Before instituting the alphabet, it was necessary to analyze vocal sounds and assign a symbol or combination of symbols to represent the ones in common use; any writing is but the record of speech that might have been delivered. After specified symbols were assigned to certain sounds they were combined into words as the names of things or actions.

In following the history of language the necessity of its being presented in forms which were easily recognized is always apparent. As the number of records increased it was more and more necessary that the symbols be of common acceptance and recognition.

When a person had but one book to read, perhaps in years, it did not make so much difference as to legibility; in fact, if he were just able to discern it, the matter was read. But in this day of multitudinous publications, and especially in advertising, legibility in the highest degree is of the utmost importance.

ARGUMENT

To determine just what are the underlying natural laws of typography, we must begin with two propositions: A statement of the primary purpose of composition; and the means by which its intended results may be achieved, or at least approximated.

First, impressions from types are for the transference of thought, solely; all artifices to attract attention and all decorations to promote beauty are but inducements to that end, and must be subordinated to the main purpose else that purpose is not effectual.

Second, printing is apparent only by contrast with its background of paper; black printing on black paper can barely be distinguished, and that only because the indentations from impressions themselves form a contrast with the otherwise even surface. Reasoning from that basis, it would seem logical that the greater the contrast the greater ease of apprehension. That, until proved later on, will be accepted as a verity.

Orderly arrangement of type and decorative material combines to create a favorable impression on the sub-conscious mind, but reading is done by the conscious mind. A disorderly page projects a subconscious activity into the consciousness and thus interferes with reading, just as illegibility or any other untoward thing does, and therefore it is most important that a page have orderliness and beauty. In fact, beauty and legibility are so intertwined that one may not be treated without distinct reference to the other.

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Everything in nature is a combination of indivisible parts. In the human body, these basal elements are the billions of tiny cells which combine to make it the effective machine it is; almost insignificant in themselves, if even one of them is destroyed or misplaced, the entire body has lessened function in proportionate degree; only by orderly placement and full activity is there competent collective function.

For the present purpose, the indivisible parts of a type page will be assumed to be the individual letters, although they themselves may be still further separated into elements. That a page may perform its function properly, that of presenting co-ordinated thought to objective minds, it is necessary that the letters have a certain succession in order to convey meaning; that in their positions on the page they bear a certain relation to each other that assimilation may be facilitated; that the composite tone of words and of the page have a sufficient contrast with the paper to give them power of attraction and easy legibility; the entire page reflects individual contrast and orderly placement.

Beauty is orderly; beauty is congruous. Characters and ornaments must be placed on a page so that they bear a certain relation to each other and make for accord and harmony. But necessary to both beauty and legibility is one prime factor: there must be strong contrast between type and its background. For instance, type printed with partly transparent ink, allows the paper to show through in too great a degree, graying the page and giving it low legibility. It also lacks the dignity which is necessary to beauty.

To determine just what is legibility, and how the highest degree may be obtained, leads naturally into a consideration of the action of the mind in perception. It is by perception that we know anything. Even the imagination is but a combining of previous perceptions in new forms. There must have been a first perception of any certain thing, but we cannot re-cognize it unless we have perceived it before. The operation of the mind, particularly in the process of reading, will now be considered.

(Successive installments will appear in each issue of MONOTYPE.)



ANOTHER FELL ADVERTISEMENT

"RIGHT BELIEF, RIGHT KNOWLEDGE, RIGHT CONDUCT," is the title of a handsome advertising folder just issued by the William F. Fell Company, Philadelphia. It is principally a reproduction in colors of the covers of numerous catalogs and books. Also to say that it is well done would seem superfluous. The title page is especially striking; strong colors have been so harmonized that the page has strength, dignity and beauty. It is one of the most impressive pieces of advertising that has come from that excellent work-shop.

GOOD BOOKS

A GOOD book is like unto a true friendship; the more one puts into it the greater the return.

Its measures are three: knowledge, enjoyment and inspiration. Open the mind to the author and he adds to one's mental store; open the heart and he gives one joy; lend him the soul and he'll inspire one to noble deeds.

Good books are found on the shelves of good men.

A good book should not be profaned by cursory reading; the author should have the same courteous attention that one would give if he spoke.

A book should be gauged not by its literary style, nor the gold upon its cover, but by the impress it leaves upon one's mind. If it suggests higher thoughts or spurs one to noble deeds it is a good book.

Humorous writings should be clean and wholesome; one should laugh, not at others, but with them.

Good books are true friends; they will not lie, cheat, wrong nor defraud; they will soothe heartache, remove the sting from envy, shame selfishness, and brighten life. They are man's greatest gift to man.



*But we, who cannot fly the world, must seek
To live two separate lives; one in the world
Which we must ever seem to treat as real;
The other in ourselves behind a veil
Not to be raised without disturbing both.—Henry Adams.*



THE LOVER OF WORDS

“ONE who has not an innate *feeling* for words can never hope to write anything worth while. My idea of a true lover of words is not that of a man who stores away a few thousand words in his mind and then calls them all out like a flock of fancy poultry to impress or overawe his audience. No, the man who has a true feeling for words calls them by name, as I do my pets; loves each for its own sake; uses each when no other will do; and hunts and hunts for the one he needs and wants until he finds it. He is the true lover of words.”

The preceding, in addition to being a classic, is remarkable in that it was written in a personal letter to me as casually as one might comment upon the weather. Its author fully appreciates the niceties of language.



NO ONE is very sorry for the fellow who goes broke because he didn't have enough courage to ask a price sufficient to cover the cost of doing business with a fair margin of profit.—*Jason Rogers.*

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MONOTYPE SERIES NO. 36

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30 TYPES AS
24 A METHOD
18 OF ADDING TO
14 PRINTERS' PROFITS

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24 ing first compo
18 sition with movable
14 types down to the present

36 *Times the*
30 *only change*
24 *is the method of*
18 *producing the very*
14 *highest grade of printing*

POINT

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IN the centuries since the first composition with movable types was done, to the present time, only the method of *composition has changed in production of high-grade printing. The*

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same means, single letters, have endured throughout all that time and will endure indefinitely. The same single types which *were used to produce the classic printing of the past centuries are used today*

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to produce the highest class of printing. The Monotype is an improvement of method. The tools are precisely the same as those of the old *masters of printing—single types. In centuries since the first composition with*

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movable type was done, to present day, only the methods of composition have changed in the production of high-grade printing. The same means, *single types, have endured throughout all that time and will endure indefinitely. The same*

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single types which were used to produce the classic printing of the past centuries are used today to produce the highest class of printing. The Monotype is merely an improvement of method. *Its tools are exactly the same as those of the old masters of printing—single types. In*

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the centuries since the first composition was done, with movable type, to the present day, only the methods of composition have changed in the production of high-grade printing. The same means, *single types, have endured throughout all that time and will endure indefinitely. The same single types which were used to produce the*

REFER ALSO TO OUR SPECIMEN BOOK

SINGLE TYPES

Types made singly combine for better printing.

A good printer is an artist; single types are his medium.

Single types are the means which good printers use to attain artistic expression.

Single types are a prime element in producing good printing.

The better the printing, the more indispensable are single types.

Single types like each other; they work closely together, for good printing.

Single types have a prideful ancestry. Masters of printing have used them for 500 years; who will say that they will not be used exclusively for the better printing in generations to come?

Attraction and legibility—both necessary—are results of single-type composition.



SINGLE TYPES—PLURAL PROFITS

THE BUSTED LAMP



ONCE upon a time there was a vag named Aladdin. He was of the species that lived without working; that species exists today in increased numbers, but operates more scientifically. In the day when Al worked the east side of Main Street in Bagdad it was frequently a difficult thing to live at all; the Caliph had a beneficent way of terminating the sufferings of his people by chopping off their heads, so that few lived to a ripe age.

Al and his kind looked into the face of every passerby with an expression of agony that would melt the heart of a waiter at the Ritz-Carlton, and thus separated him from his shekels. But the noble vag of today walks alongside one for a distance, long or short, as seems necessary; after he has walked the necessary distance, and disappeared, one feels that one has been relieved of a burden—one has. Progress will not be denied. New methods *will* succeed the old.

A man named Mr. Genius had a habit of taking his constitutional walks along the same side of the street that Al worked, but had been unresponsive to all of Al's advances, no matter how correct and approved they were. One day Al was in especially good form; his eyes literally flowed from his head; his expression was a combination of the sorrow of a man who had bet on the White Sox in 1919 and one who had been looking for work and found it.

It happened that this morning Genius had quarreled with one of his wives about some of the younger Genii. When he looked into Al's face the combination was too much for him: "For Haroun's sake, take this lamp and whenever you want money or anything else, just rub it and you'll get it at once. Now beat it and don't bother me." "I'll get even with her yet" (abstractedly).

Any form of exercise was furthest from desire on Al's part, and he thought Genius was kidding him, anyway. He didn't know much about lamps, but he thought: "Well, I haven't been able to weep a single piece of silver from anyone today; maybe if I shine up this lamp Genius will buy it back." He started rubbing. Inadvertently, he also began wishing for some eight-year-old bottled-in-bond like they used to sell in the old days before Bryan put over his advertising campaign for Welch's Grape Juice. And, behold, he looked up to see a Knight of the Shaker, rotund, smiling and deferential: "An' what'll yu have, sir?" Al slipped his foot to the brass rail and began the joy-ride that was to make him understudy to the Caliph. That is the story of Aladdin's lamp.

It has been the dream and desire of millions since that time that they might be among Al's descendants and find that lamp stored away in the

attic. But it remained for some adepts in lamp-rubbing of a later day to get the full usefulness out of this traditional lamp.

There had been a great war. Of course, money is required to run a war properly; every nation needed money; what so simple as to print it? So they did, until it became so plentiful that it took less and less of the product of toil to buy it; in other words, prices started upward, so fast that they looked like motor-cycles running around a racing bowl.

A merchant, conducting a small store, upon hearing of the great fortunes being made, was at a loss to know how to get his, until one day while rummaging in his attic he found the very lamp which had made Aladdin one of the best sellers for many successive years. He rubbed his lamp, got Genius on the long-distance and asked him what to do. Genius told him to put any price he desired on his goods and he would bring people to his store in great numbers to buy them.

The merchant began thinking of numbers; the highest one he thought of was the price he put on his goods.

In anticipation of the great wealth he expected to accumulate he stopped on his way down to the store next morning and bought a Ford Dreadnaught so that he might approach his emporium in proper style. When he arrived, he could not get within a block of it for the crowd of people there clamoring for admission. When he had finally squeezed through the crowd and opened the doors the crowd surged through and bought his whole stock in a few moments.

After he got through counting his money he set out to buy a new stock, then called up Genius and arranged for a similar sale the next morning. He repeated this day after day until he had so much money he felt that he need do nothing for the rest of his life. But greed got the better of his judgment. He decided to rent an extra store, put his money into an immense stock of goods, make one final cleanup, go to Cuba or some other free country, and spend his days in peace and moisture.

He got as far as rubbing his lamp and calling Genius before him. When told what was wanted, Genius said: "O Master, I have brought people from everywhere to buy thy goods; I have brought them again and again until they have no more money to buy with. Thy greed is insatiable. I must return to my abode and leave thee to dispose of thy goods as best thou canst." With that he disappeared.

The merchant hastily grabbed his lamp to call Genius back again. But all of its lustre had gone and it was nothing but an old piece of copper. He rubbed until his hands were sore, with no response.

"O what shall I do? I have all my money invested in goods bought at a high price and cannot dispose of them! I could not even sell them at a low price, for the people have no money. I am ruined! What shall I do?"

Go to work, Son of Abraham, and forget it!

SALESMANSHIP A LA CARTE

TOBY RUBOVITS, one of the good printers of Chicago, told at the Typothetae Convention in St. Louis of a buyer of printing who asked for estimates from about thirty high-class printers. The highest bid was something over two and one-half times the lowest. In spite of the fact that he had requested that no salesmen call on him, only two of them had respected that request. He also asked for promptness in estimating but some of the estimates were not received until three weeks after he had asked for them.

The buyer wrote: "But I could overlook these things. What really irritated me was the way in which these supposedly expert salesmen credited me with the intelligence of a child of five years. One chap, for example, gravely assured me that slug composition was vastly superior to Monotype; that slug machines were used for the best work. Another case of trying to pull the wool over an unsuspecting customer's eyes appeared when I fingered the dummy of one of the bidders and asked him if it were the same stock I had specified. He admitted it was not, but said that the cost was only a few cents a pound more. To the ordinary layman a few cents a pound seems like very little, but it so happens that I am not an ordinary layman, and I saw the difference of about \$35 that would have gone into his pocket by this little trick. I need not discuss the lack of good manners and good taste displayed by most of them; the calibre of the average printing salesman is, alas, too well known for comment. One man blew in with an eight-inch cigar in his mouth and excitement in clouds about him, raced up to my desk without an invitation and announced that he had a bid that would get the business."

Mr. Rubovits is the sort of business man who knows that his salesmen have the right approach before he sends them out.



ALL DEPENDS ON THE VIEWPOINT

NATURE has dispensed to all men the means to be happy, if men did but understand how to use her gifts.—*Claudian*.

FOOLISH soul! What act of legislature was there that thou shouldst be happy? A little while ago thou hadst no right to *be* at all.—*Carlyle*.

What's the use!



A WESTERNER suggests as a corrective for the shortage of farm labor that each farmer be allowed two wives. Of course, years of combat with ferocious Indians, oil promoters and book agents have made those Westerners a bold and fearless lot—but isn't there a limit?

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THE ATTIC



HERE are a lot of worse places than Boston in which to spend a summer. I can speak with authority for she (meaning Boston) was my hostess last summer. Toward the end of my visit, after I had seen all the evidences of that famous disagreement with George III, had got a birds-eye view of Boston and environs from the Custom House tower, had explored the Common and the Public Gardens, and had studied anatomy at Nantasket Beach, I dropped in to see Joe Mitchell Chapple, editor of the *National Magazine*, and there found something of such interest that surely it should be on the list of "Places to See in Boston."

After a tour through the plant, paying especial attention, of course, to the complete Monotype equipment, just as I was about to thank my host for an enjoyable hour, he said: "Oh, you must see my attic before you go!" The word "attic" conveyed an idea of a musty, low-ceilinged place where things are kept which have no further usefulness and for which no other place can be found. Therefore, such enthusiasm as I showed was more in the form of polite interest.

But who would imagine that on the top floor of a manufacturing plant, above the noise of machinery and hurrying footsteps, there could be a place where one would want to stop and rest and feast his eyes and mind indefinitely? It is there.

After climbing a flight of stairs, such as one should expect to see in a factory, a door swung open into a large room containing an immense table, two pianos, books on every conceivable subject, easy chairs and couches that would send the famous hookworm back home to get a reputation; deep colored tapestries, furnishing a background for statues of members of an historic family—musicians, poets, litterateurs, leaders of thought, all in memorial form, but lending their influence to high aspiration and achievement. It is there that Joe Mitchell Chapple talks intimately to the thousands who regard the *National Magazine* as a friend of long standing and close acquaintanceship.

The other rooms in The Attic are interesting, but there one might expect to find this unique editor and find him at his best. To know him and to appraise his varied activities as publisher, on the public rostrum, as a friend of prominent men in all walks of life, as a thinker and a doer, is to appreciate his surroundings in this home of the *National Magazine*.



FELLOWSHIP is heaven, and lack of fellowship is hell; fellowship is life, and lack of fellowship is death; and the deeds that ye do upon the earth, it is for fellowship's sake that ye do them.—*William Morris*.

REAL WELFARE WORK

AN effective effort to promote loyalty and fellow feeling was made by the Mitchell Printing Company, Raleigh, N. C., last Christmas. Evidently it seemed such a natural thing to do, that it was not given publicity, but a Monotype representative has written about the affair.

A Christmas tree was erected in the printing plant, bearing presents for all employees, their wives and children. Business was closed earlier than usual and addresses were delivered by Mr. Mitchell, Mr. C. B. Edwards, the dean of the printing industry of that section of the South, and under whom Mr. Mitchell got his start in the printing business, and by other prominent citizens. The Secretary of the Navy sent a congratulatory telegram.

Even though this affair was prompted by goodness of heart, it resulted in binding the employees and the members of the firm together with indestructible bands. It is conceivable that every man in the plant returned to work after Christmas with a higher enthusiasm and a feeling that he was working for something else than his pay envelope.

There is no greater loyalty than that prompted by democracy; may the Mitchell Company have many imitators.



At the regular meeting of the Boston Club of Printing House Craftsmen, the following officers were installed: Edw. W. Calkins, President, Southgate Press; Joseph J. Dallas, Vice-President; Fred A. Williams, Secretary and Treasurer. It is gratifying to the Monotype Company that this live club should have selected Mr. Dallas, who is Assistant Manager of the Boston District for the Monotype Company, as Vice-President. We know that Mr. Dallas will discharge his duties conscientiously and effectively, and that he is well qualified to serve with those excellent men who are on the Club's list of officers.



THE Heminway Press, of Waterbury, Connecticut, have issued an attractive calendar, which shows the excellent result of mixing Monotype material with skill. The name and address of the firm are contained in a panel surrounded by a tinted background made up of Monotype border. The pad is exceptionally well done; the days of the month, although the figures are not large, may be discerned at a greater distance than is usually possible on a calendar of its size.



ADVERTISING is much like running a furnace. You've got to keep on shoveling coal. Once you stop, the fire goes out. It's strange that some persons' imaginations cannot compass this fact.—*Wm. Wrigley, Jr.*

ECCE SIGNUM!

THE department of machine composition in the Print Review, of Boston, conducted by Cecil H. Wrightson, offers the following illuminating information, which substantiates just what we have asserted for years:

ORDERING RUSH JOBS AT COMPOSITION PLANTS

"The more used styles of type should always be chosen for jobs that are ordered from the trade-compositor in a rush. This is for the reason that the old style and modern are frequently on the machines while the Caslons, the Bodonis, Scotchies, etc., are not called for so often and consequently have to be put up specially.

"A job, however small, usually goes back to the machine for correction once and frequently twice, before it is O. K. A machine change is not only costly, but makes for delay. Therefore, it is better to mark a rush job for size of type only and leave the choice of font with the trade compositor.

"The foregoing remarks apply particularly to slug cast composition, as, of course, Monotype is corrected by hand; but even in the latter case there will be a die case to change and various other adjustments to make which will absorb valuable time and add to the expense."

(The Italics are ours.)

Imprint, the admirable house organ of the Hugh Stephens Company, said: "It is almost a mathematical impossibility to actually determine the net output of a typesetting machine which goes forward part of the day and backward the rest."

There is food for thought in the foregoing quotations which will turn into gold dollars if given opportunity.



THE SIGNIFICANCE OF THE BUNK—I.

THE promoters of solid lines of bunk seem to be spending a lot of money telling printers of the insignificance of one-bunk-at-a-time. Of course, I do not pretend to be capable of judicially determining the merits of this particular case, but I believe if I were going into the bunking business, I would practice on one-bunk-at-a-time until I had become proficient, lest what I intended to accomplish by audacity be vitiated by evident mendacity. The significance is all too apparent.



A **WRITER** for a Chicago paper is said to be a specialist on hanging. Nor are his qualifications entirely impersonal, for he was nearly hanged himself—down in Mexico. If opportunity seems to lag in Chicago, he can probably get lots of suggestions.

IN MEMORIAM

THE past eventful year has brought many changes in the lives of men, has brought hope to fruition, has justified fears, has rewarded some and taken from others, has changed mental attitudes for better or worse; but how petty are all of these things of seeming importance when compared with the fact that men who have striven to make the world better have ceased to live at all.

Among those who have joined that "innumerable caravan which moves to that mysterious realm" are some to whom their associates in the printing business owe a lasting debt of gratitude both for the things they did and their influence upon others.

Our Canadian brethren have felt keenly the loss of W. H. Flawn, of Montreal, who died on August 27th last.

Mr. Flawn was born in London, but came to Montreal while yet a boy. He became an apprentice in the office of *The Shareholder*, a financial weekly. In that office, afterward the S. C. Foote Company, one of the largest job offices in Canada, he remained practically all of his life. At the time of his retirement he was President and Managing Director.

He was esteemed wherever he was known, but he was best loved where he was best known, in his home city of Montreal. His passing was felt to be a distinct loss to the entire printing fraternity of eastern Canada. May he rest in peace.

AN interesting little magazine, called *Brownie*, has made its first appearance from Brown Print Shop, Inc., Richmond, Virginia. It makes its bow, on a page opposite an illustration of a Monotype, in the following language: "It is with pride and pleasure that we show in this, our first issue of *Brownie*, the Monotype, and to qualify the quality of its work with the statement that another Monotype equipment is now on its way to our workshop to still further increase the production of 'printing of distinction' in your interest, and to the betterment of your printed publicity." Printers realize that the possession of Monotype is a valuable sales element and they use it just as any other facility for improved product or volume as an inducement to buyers of printing.

WE THANK YOU!

So many letters of commendation have been received regarding the preceding issue of MONOTYPE, that we feel even at the risk of seeming immodesty, that we must extend our appreciation.

We are endeavoring to maintain the standard thus set. In each number there will be an exhibition of the use of different type faces, which we hope will be of value to printers.

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