VOL. XXI

# MONOTYPE

NO. 72

A JOURNAL OF

COMPOSING ROOM EFFICIENCY

PUBLISHED AUGUST 1927 BY THE

LANSTON MONOTYPE MACHINE

COMPANY, PHILADELPHIA, U. S. A.

THIS issue of "MONOTYPE," as is true of other issues during the past four years, is intended to be more than an advertisement of the Monotype Machine. Because of the earnest desire of the Lanston Monotype Machine Company to contribute something of value to the improvement of typography and the making of better printing, we arranged with Bruce Rogers to lay out and supervise the series of inserts here reproduced. His originality and peculiarly effective style will be recognized by students of typography and lovers of good printing.

Harry L. Best
*President*

# PROGRESS FOLLOWS SERVICE

*"'Tis not in mortals to command success,*
*But we'll do more, Sempronius, we'll deserve it."*
ADDISON.

THE four and one-half centuries following the invention of printing from movable type saw many changes in the mechanical processes by which printing was done. In the method of setting type alone was there no material advance, for with the exception of minor improvements in the hand compositor's paraphernalia, up to the latter years of the Nineteenth Century type was assembled in much the same way as in the days of Gutenberg and Coster in the mid-Fifteenth.

Efforts to perfect a means of setting single type by machine engaged the attention of many inventors for a period of over seventy years before the complicated problems involved were solved by Tolbert Lanston, an American.

The decade preceding Lanston's first application for a patent on his type-setting machine was characterized by intensive activity on the part of inventors in this field. Lanston was employed in the United States Pension Office at Washington, and had been devoting his out-of-office time to work on various mechanical contrivances. He saw the need of a machine to set type, and, after analyzing the means employed by other inventors, concluded that a type-setting machine must make its type as well as set it. He applied his inventive genius to this problem, and in 1885 filed application for a patent on a machine to die-stamp a strip of metal and cut it into pieces to make type and then assemble the type into justified lines. This patent was granted him in 1887. He gave the name "Monotype" to this machine.

## *LANSTON'S BASIC IDEAS ARE STILL RETAINED*

LANSTON'S efforts to perfect his original machine convinced him of its impracticability as a type maker, and he started to work out the details of a machine for casting his type from hot metal. Application for patent on this type-caster was filed in 1890 (patent being granted in 1896). This he then supplemented by perfecting an arrangement whereby the selection of the character to be cast was determined

by the location of perforations in a single paper roll, the perforations being made by an operator working at a keyboard. This patent he applied for in 1894 and obtained in 1897. This combination of a keyboard and a casting machine working as a unit to cast and assemble type in justified lines formed the basis of his several experimental machines built from 1890 to 1898, and is fundamental in the Monotype of today.

It was a wonderful thing to conceive an idea as revolutionary as that embodied in Lanston's first Monotype and to build it into a machine which performed successfully under the stress of practical operation. It has been no less praiseworthy to evolve from Lanston's original concept a machine for type-setting which meets every need of the printer, and to develop new mechanisms for casting type and material which form the basis of a new system of composing-room operation for bettering the quality of printing and reducing its cost. This task was assumed and has been carried to success by the Lanston Monotype Machine Company, an organization created to build and market Lanston's machine.

Today the Monotype is firmly established as an integral part of the printing industry throughout the world. It is used in every country in which printing is done by modern methods. Its products are everywhere aiding in disseminating knowledge and contributing to the advancement of civilization. It has lightened the compositor's labor and been a factor in releasing his time to creative effort and recreation.

## *DEVELOPING LANSTON'S ORIGINAL CONCEPT*

THE work of building experimental machines was carried on in the company's small factory at Washington, D. C., and Lanston's final model was made there. After the success of the Monotype was assured the mechanical facilities of the company's plant proved inadequate to build complete machines, and the keyboards and casters were manufactured under contract in Philadelphia and shipped to Washington, where they were equipped with molds and matrices before being sent to users.

In 1900 the small plant of the Monotype Company was removed from Washington to Philadelphia. Two floors in the Thorn building at Thirteenth and Callowhill Streets were leased, and machinery for making molds and matrices was installed. In 1905 the company took over the manufacture of all its equipment. The continued successful operation of Monotypes resulted in a demand for increased output, and gradually the plant grew until it occupied the entire building.

In 1912 the erection of a new building was decided upon, and work was started

on a structure occupying the block from 24th to 25th Streets on Locust Street, Philadelphia. It was completed and occupied in 1914. An addition added in 1918 met the pressing demands for more space.

Like many other inventors, Lanston did not visualize the full application and possible development of the machine to which he was devoting his talents. The Monotype of Lanston was, at its best, a crude device as compared to the present machine. It set type in 6, 8, 10 and 12 point sizes only. Its capacity was limited to 120 characters of one size of type—the cap and lower case alphabets, figures, points, special characters, etc.

One of the first steps taken by the Monotype Company after the feasibility of Lanston's invention had been established was the redesigning of the machine to better fit it to meet the requirements of the printing industry. The number of available characters was increased from 120 to 225 to accommodate six alphabets and the other necessary characters; the normal casting speed was increased almost 50 per cent, and the entire mechanical structure refined and consolidated. This was done without departing from the essential features embodied in Lanston's basic concept, and covered by his patents.

The redesigned machine was first put in practical use in 1898. It met with immediate success. A method of setting single type by machine as a substitute for hand type-setting had at last been perfected!

## *THE MONOTYPE FOR TYPE-SETTING*

One improvement followed another. The style D keyboard with its universal typewriter arrangement and air-cushion touch was perfected. The cellular matrix to take the place of the original side-hole matrix was brought out. The capacity of the machine for type-setting was broadened to include all sizes from 4 to 18 point, and the low-quad mold and other Monotype features added as new uses created new demands.

The Monotype now gives to the printing industry a method of machine type-setting in type sizes from 4 to 18 point which is many times faster than hand composition, embodying many exclusive features of incalculable value to printers and enabling them to retain all the recognized advantages of printing from new single types. Wherever machine type-setting is used preference is given to the Monotype when printing of the highest quality is desired.

## *ORIGIN AND COMPLETION OF NON-DISTRIBUTION*

LANSTON thought of the Monotype as a machine to set type merely, not realizing that its rudimentary features were eventually to form the basis of an entirely new and revolutionary system of composing room operation—Monotype Non-Distribution—through which the drudgery and cost of distributing type and material are eliminated and new type is always available.

The first step toward non-distribution of hand-set type was the Display-Type Attachment, by which type from 14 to 36 point for hand composition was cast on the Monotype. With the development of the lead-and-rule mold non-distribution was extended to borders, rules, leads and slugs. Later the Material Making Machine still further increased the speed of casting strip material. And when the Monotype Giant Caster was brought out in January of 1926, complete non-distribution up to 72 point became a fact accomplished.

Monotype Non-Distribution now embraces machine type-setting in sizes from 4 to 18 point and all hand-set type, special characters, borders, ornaments, rules, leads, slugs and hollow metal furniture in the various sizes from 1½ to 72 point in general use by printers. Monotype Non-Distribution is practiced in more than four thousand Monotype-equipped composing rooms.

## *MOVING EVER FORWARD*

FROM the beginning the Monotype Company had endeavored to place at the disposal of Monotype users every facility necessary to compose both machine- and hand-set type. Progress has been steadily forward. Today a composing room equipped with Monotypes may not only be entirely independent of all other means of producing machine-set type and of other sources for new type and material used in hand composition, but it may also enjoy many advantages not otherwise available.

Monotype typographic resources have kept pace with the development of machines for production. This has involved much original work in design and in the application of old designs to Monotype use. A steadily increasing number of type faces and sizes has been added in response to the needs of Monotype users, and a wealth of decorative material has been provided. Practically every type face now in general use by printers may be cast from Monotype matrices.

Frederic W. Goudy, whose position as the foremost type designer of the present day is almost universally recognized, is Art Director of the Monotype Company. Many of Mr. Goudy's type faces are available to Monotype users; some of these were drawn for the Monotype exclusively, among the latter being the popular Garamont, the Goudy Light, Kennerley Bold, Italian Old Style, Forum, etc.

Sol Hess, Typographic Manager of the Monotype Company, has also contributed a number of exclusive faces to the typographic resources of Monotype users. He is particularly distinguished as a designer of ornaments, borders, corner-pieces, initials and other decorative material.

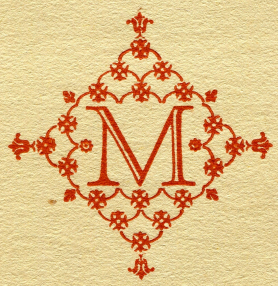
One of the impressive facts in the printing industry is the leadership in printing of high quality which goes with the use of Monotypes and Monotype type faces.

Always progressive, the Monotype Company maintains a large Engineering Department, where experiments are constantly being made to improve existing models of Monotypes, and to create new mechanisms to keep pace with the needs of the printing industry.

The growth of the Monotype Company has been coincident with its service to the world of printing. The development of the versatility and scope of the Monotype Type-setting Machine, the Monotype Type-&-Rule Caster, the Monotype Material Making Machine and the new Monotype Giant Caster have each been followed by immediate and wide-spread use of these machines by printers and publishers.

For thirty-five years the Lanston Monotype Machine Company has been serving the printing industry. Not with machines and matrices alone, but with loyalty bent on providing means for bettering the quality and lowering the cost of all printing. It is today among the largest institutions in the world engaged in the manufacture of machinery for use by printers. Its growth is an exemplification of the theory that

PROGRESS FOLLOWS SERVICE.



Bradford Road, Mount Vernon, N.Y.

2 July 1927

Dear Mr Best.

I congratulate you upon the success of your experiments with the new long descenders and the w.cut characters for the No. 157E. Series. For printers wanting a plain, readable letter with no suggestion of "antiquity" or anxious "art"; I should think this type would be most useful. It seems to me particularly appropriate for scientific or educational works. At any rate it makes a smooth-reading, agreeable page — and ornament does not seem to add anything to its effect.

The ornamental pages following, now that I see them all together, strike me as of very uneven degrees of success — in design, I mean. As to their execution I have already told Mr. Mallalieu my appreciation of the care he gave to them. Such pages, as you know, require very elaborate layouts; but the most careful lay-outs are ineffective unless an equal care is given to their interpretation in type. Whatever merit these pages may have as typography can be largely attributed to Mallalieu's skill. Mr Sherman, too, was most helpful and accommodating in making occasional alterations of his copy to fit my schemes — I only hope I did not request an undue number of such changes. They were, at any rate, all of a minor nature.

It is pleasant to hear that the whole undertaking measures up to your expectations.

Faithfully yours

W. Dwiggins

# SIX INSERTS

On the twelve pages following are printed a series of six advertisements appearing during a period of twelve months (from October, 1926 until September, 1927, inclusive) in American printing and advertising publications. Each of these advertisements tells its part of the continued story of Monotype Service to the Printing Industry.

The typography of these advertisements was arranged by Bruce Rogers. They form an interesting study in design, in that Mr. Rogers, though working under fixed limitations as to space and copy, has produced six distinctly different effects.

The types, borders, ornaments, and rules used in these advertisements were cast from standard Monotype matrices. Only in two or three details of the final insert has any cutting of characters been done.

On pages 22 and 23 hereof will be found a complete listing of the types and ornaments used.

THE

MONOTYPE

*has played an important part in the noticeable improvement of composing-room operations in the past twenty-five years. It bettered the methods of both machine & hand type-setting; it increased the advantages of printing from individual types; it lightened man's labor.*

LANSTON
MONOTYPE MACHINE
COMPANY

*Philadelphia, U. S. A.*

During the past quarter century, mechanical processes in use in the printing industry have undergone many changes. In no phase of operations have these changes been more radical than in the composing-room. Here the introduction of new and improved methods began with the invention of mechanical means of composing type.

The first practical machine for composing single types in justified lines was the *Monotype* typesetting machine. With the gradual development of the *Monotype* in the making of type and the materials used in assembling pages and forms for printing, many improvements in composing-room operations have been made possible without departing from the generally recognized axiom that the best of printing is done from individual types.

The *Monotype* machine gave to printers a method of typesetting which in its flexibility, the scope of its operations, the quality of its product, and its speed in production, is superior to any other—either machine or hand.

The *Monotype* made it possible to cast type, decorative material, rules and spacing material in all sizes for use in hand composition at such low cost that distribution into cases was eliminated as unnecessarily wasteful.

The *Monotype*, by making new type for every job, eliminated the use of worn type in both text matter and display work—thus enhancing the general quality of printing.

*Monotype* resources enable the user to give appropriate typographic treatment to any kind of work. There are now available over twenty-five hundred fonts in sizes from 5 to 72 point from which to make a selection. *Monotype* type faces, with harmonious decorative material, cover a wide range of application and use.

Through the use of the *Monotype* the printing industry enjoys low cost in all composing-room operations, combined with the better quality of printing which results from the use of individual types.




The Monotype has been a potent factor in bettering the quality of all printing

*Lanston Monotype Machine Company : Philadelphia : Pa.*

MONOTYPE machine typesetting and Monotype-cast type and embellishment are freely used by all those who aspire to the highest expression of the printing art. However, it is in the field of commercial printing that the Monotype, through the superior quality of its products, has had its greatest influence.

GOOD printing requires good typography. Good typography embraces good design, fitness, good taste, and unity. The products of the Monotype are sufficient in themselves to afford the means of meeting these requirements. Thousands of printers who own Monotypes have taken advantage of its resources to improve the quality of their typography, and have by so much bettered the quality of their printing.

THE Monotype contributed materially to the typographic resources of the printing industry by making available for use new type faces drawn by the best modern type designers, as well as adaptations of the types of the old masters. By its example it has stimulated the general effort to provide printers of the present day with the greatest variety of good type faces ever available in the history of printing.

MONOTYPE faces are designed for legibility. Normally close-fitting, the space between letters as well as that between words may be automatically varied at will. Monotype-cast types are clear in their impression on paper. They are of uniform height. Each job is cast in new type—sharp and clear for good printing.

THE influence of printing done from new Monotype type has contributed to the elimination from the printing industry of the use of old and worn type. The use of Monotype typesetting, of Monotype-cast type and ornamentation, and the economies incident to the Monotype system of composing-room operation have helped to bring good printing within the financial means of every buyer of printing.

THE

# MONOTYPE

AS A

## Type-setting Machine

INVENTIONS embodied in the Monotype made it possible to apply the advantages of machine type-setting to all classes of printing. Without the Monotype a large proportion of the world's type-setting would to this day still be laboriously done by hand.

THE MONOTYPE has supplanted all other mechanical means of composing single types. It opened up new fields for the use of machine composition. No other type-setting machine embodies within the scope of its operation so wide a range of accomplishment, such versatility in its product, nor contributes so much to improvement in the quality of printing.

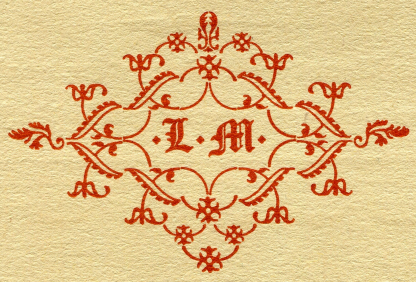
ON THE MONOTYPE word spacing may be automatically equal and in proportion to the type size. Its type may be cast on either a condensed or extended body at the will of the operator. The length of the line is the only limitation to the number of justified columns of words, figures or characters.

On the Monotype up to six complete alphabets of three different type faces may be combined for a single keyboard arrangement for use on one job. Different point sizes may be cast and aligned on the same body in the same line. Special characters for the work in hand may be keyboarded by the operator without the loss of time. Keyboard ribbons from which type is cast may be again used at any time or at any place on any standard caster.

Human hands have never manipulated the keyboard of the Monotype to its maximum capacity. The average speed of Monotype production on all classes of matter is greater than that of any other method of type-setting.

The Monotype may be both a type-setting machine and a type, rule, and material caster—as a piece of composing-room equipment it need know no idle hours.

These & other points of superiority have dictated the use of Monotypes in over four thousand printing plants, and have introduced them into every country where printing is done. More than eighteen thousand Monotypes are in daily use.



*THE*

# Monotype Unit

*SYSTEM*

THE Monotype Unit System of character measurement has been a boon to the printing industry. In addition to providing an economical method of setting all tabular matter, it has brought within the scope of machine typesetting certain classes of composition which are not within the ability of even the hand compositor properly to set and justify.

THE Monotype Unit System enables the operator to set several perfectly justified

columns of words in the same line, each column being justified by itself; to mix justified columns of words, figures, letters and special characters in the same line; to intersperse vertical rules, 2- or 3-line figures, special symbols, etc.; to increase at will the set-size of letters or characters.

THE Monotype Unit System makes it possible to fit copy accurately to the space to be occupied. Setting type around cuts or to irregular margins becomes a matter of convenience and perfection.

PRINTERS of railroad tariffs, mathematical and scientific works, tabulated reports, and all classes of matter requiring justification of words and figures in columns and lines, now depend almost entirely on the Monotype. On such work the Monotype Unit System is saving hundreds of thousands of dollars annually.

NON-

DISTRIBUTION

IS

THE HEART OF

THE

MONOTYPE SYSTEM

OF

COMPOSING

ROOM

OPERATION

# NON-DISTRIBUTION

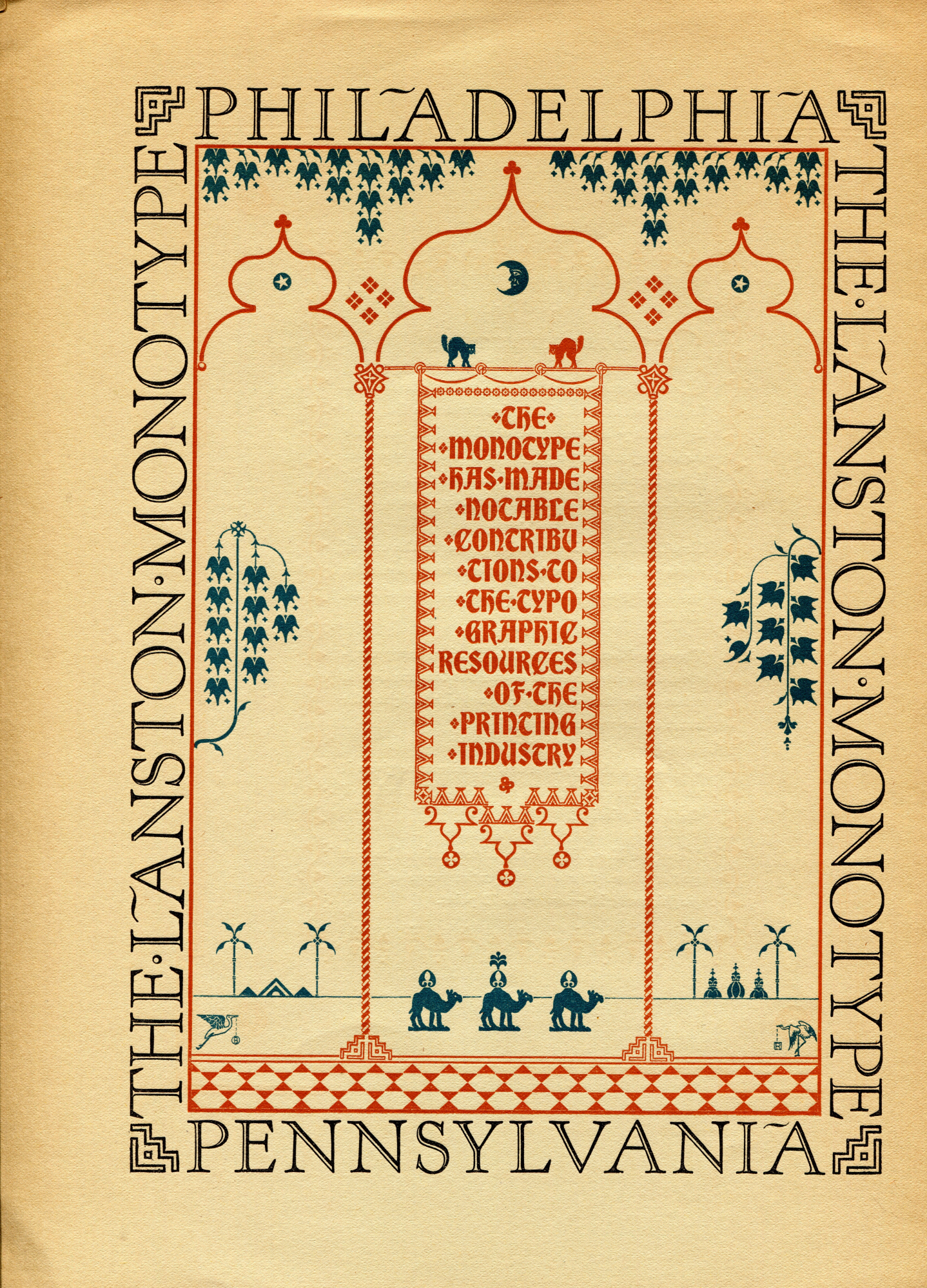
THE Monotype System of Non-Distribution has been almost as revolutionary in its effect on the printing industry as was the invention of the machine for setting and casting type which made it possible. It has increased efficiency and bettered the quality of production in four thousand composing rooms.

Non-Distribution is economically sound: The cost of casting new Monotype type and ornamentation, rules and spacing material, *is less* than the cost of hand distribution.

Through Monotype Non-Distribution, composing-room labor is relieved of an onerous burden; time is released for that creative effort which delights the heart of the true craftsman.

Originally a theory, time and practice have given it *proof*. It has carried its benefits into all branches of the art of printing.

Monotype Non-Distribution is not confined to text matter alone. It covers the entire range of typographic material—now up to 72 point.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# THE MONOTYPE

THE efforts of the Lanston Monotype Machine Company have not been confined solely to the development of mechanical means of typesetting; nor to the manufacture of machines for casting type, borders and ornaments, rules and spacing material. No less has it been diligent in providing the owners of Monotypes with such type faces as will enable them to have an active part in furthering the progress of the printing industry toward better typography and better printing.

❖ It has been the purpose of the Monotype Company to provide Monotype users with the facilities in type and embellishment by means of which they may answer every typographic requirement. In addition to providing matrices for many faces and sizes in general use by printers, it has during the past decade led all manufacturers of type and composing machines in the designing of new usable faces and harmonious decorative material. These have included not only many original conceptions, but also adaptations of the best types of other periods.

❖ To this work it has been privileged to apply the genius of Frederic W. Goudy, the most distinguished present-day designer of fine type faces. As Art Director of the Monotype Company, Mr. Goudy has given to Monotype users many exclusive faces, among them the Garamont series, the Kennerley series, Goudy Modern series, Goudy Light Old Style series, Italian Old Style series, Lanston series, Goudy Heavyface series, Forum, Goudy Open and Goudy Open Italic.

❖ Sol. Hess, Assistant Art Director, has designed for the sole use of Monotype owners the Hess Old Style series, the Hess Bold series, Hess Classic Hebrew, a new Caslon series, a Cochin series, New Bookman, Italian Wide and Goudy Heavyface Condensed, as well as several hundred decorative borders, ornaments, rules and brackets.

❖ Good printers, advertising and trade typographers, book and magazine publishers and newspapers are everywhere giving their patrons the advantages inherent in Monotype type design—those qualities in types which assure legibility, beauty and a clear and sharp impression on paper.

# SPECIFICATIONS

TYPOGRAPHY : This issue of MONOTYPE and the series of six advertisements reprinted herein were arranged by Bruce Rogers.

TYPE-SETTING : The cover page, the half-title and the six advertisements were hand-set by David Henry Mallalieu; the text-pages were machine-set on the Monotype.

COPY : The story of Monotype progress through service and the copy for the advertisements were written by Frank M. Sherman.

PAPER STOCK : Specially made by the American Writing Paper Company, through Riegel & Company, Philadelphia.

## DETAILS OF TYPES AND ORNAMENTS

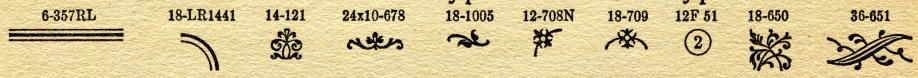
FRONT COVER : 14-point Washington Text; 36-point Washington Text, (enlarged) No. 102. 14-point Copperplate Gothic, No. 169.



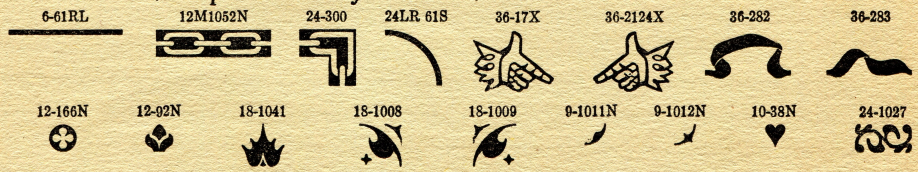

PAGES TWO to SEVEN : Text Matter, Century Oldstyle, 12H9-157E. Heading, 24-point, No. 157. Poetry, 10-point, No. 157G. Initial, 48-point Kennerley Open Shaded, No. 368; 6-point border No. 252N, and 18-point borders Nos. 705, 706, 709. Folios, 18-point parenthesis No. 20, and border No. 709. Tailpiece, 48-point Kennerley Open Shaded, No. 368; border 18-point No. 709, 6-point No. 252N, 6-point No. 443N, 12-point No. 186N.

PAGE NINE : Same as pages 3 to 7. Paragraph ¶ 24-point Garamont.

PAGES TEN AND ELEVEN : All type matter Monotype Cochin Series.

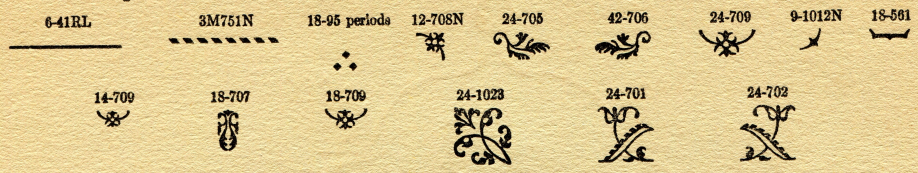



PAGES TWELVE and THIRTEEN : Type, 60-point Goudy Initials, No. 296; 36-point Goudy Modern, No. 293; 24-point Goudy Modern Italic, No. 2931. Initials, 72-point Goudy, No. 296 and 48-point Caslon, No. 437. Text, 18-point Goudy Modern, No. 293.

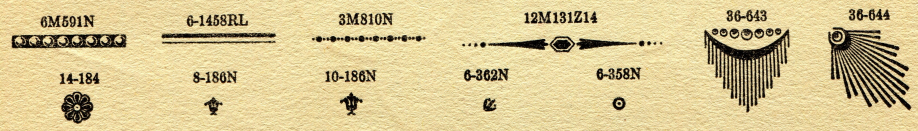


# SPECIFICATIONS

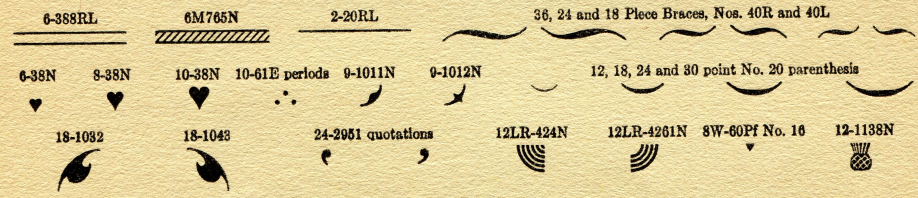
PAGES FOURTEEN and FIFTEEN : 14-point and 18-point Caslon, No. 337. 48-point Caslon, No. 437. Cloister Black Text, No. 95.



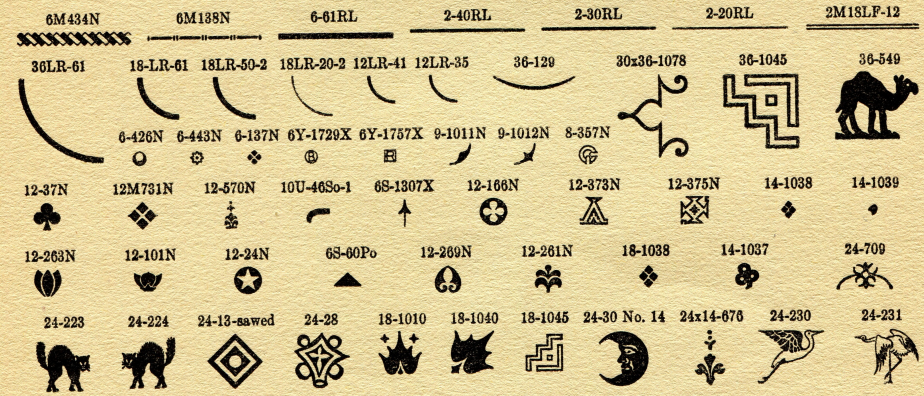

PAGES SIXTEEN and SEVENTEEN : Heading, 14-point Bodoni Bold Italic, No. 3751 and 18-point Engravers Old English Bold, No. 188. Text, 12-point Bodoni Bold, No. 275. Initials, 18-point Title Shaded Litho, No. 246. Small Caps, 8-point Bold Face, No. 328.

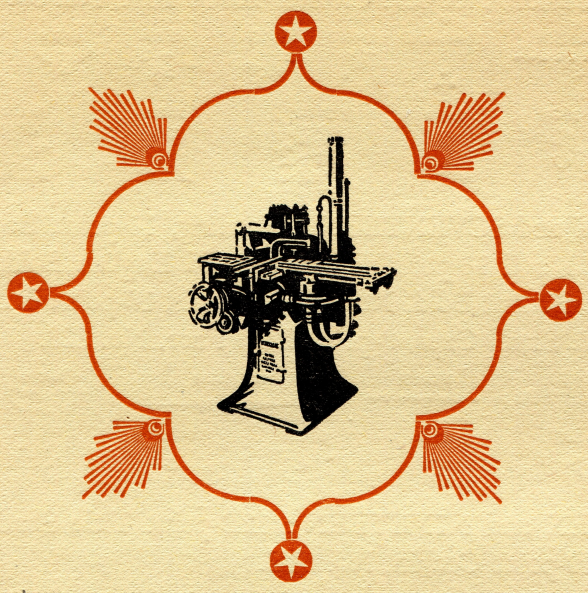



PAGES EIGHTEEN and NINETEEN : 12B-point Title Shaded Litho, No. 246 and 10-point Cochin, No. 61E.




PAGES TWENTY and TWENTY-ONE : 18-point Bradley, No. 75. 12-point Italian Old Style, No. 243E. 48-point Kennerley Open Shaded, No. 368. Initial, 36-point Italian Old Style, No. 243.





# THE Monotype Unit SYSTEM

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*Arranged by Bruce Rogers*

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*Monotype Bodoni Bold, Text and Decorative Material*