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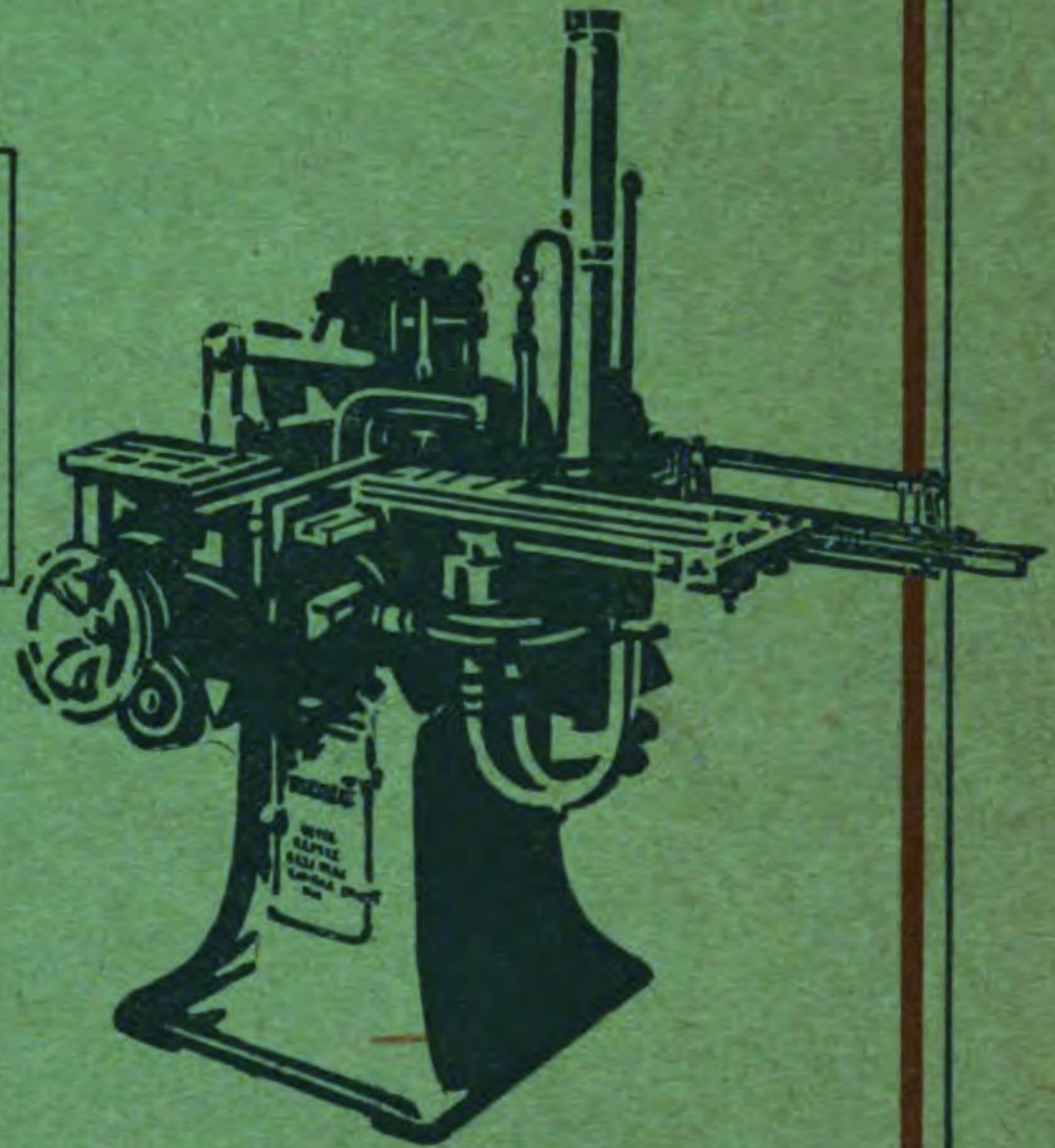
VOLUME FIVE

NUMBER SIX

Monotype



MARCH
APRIL
1918



*A Journal of
Composing-Room Efficiency*



PUBLISHED BY THE
Lanston Monotype Machine Co.
PHILADELPHIA

Now Is the Time to Eliminate Distribution

There is no reason why you should throw type back into the cases. On the contrary, there is every reason why you should NOT. The secret of true efficiency is eliminating operations. The Monotype has wiped out an entire operation from the printing industry by creating the system of

NON-DISTRIBUTION

The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs, and rules directly from the Monotype Type-&-Rule Caster, which makes this material so economically that whole pages, after use, are melted up to make new material; it makes the compositor's work a pleasure by cutting out the drudgery of distribution, leaving him free to spend all his time building ideas into type form without having to stop and tear down old jobs to get material; it eliminates non-productive time by using all the compositors all the time on constructive work.

Non-Distribution Is Possible Only with the Monotype

ASK US FOR MORE INFORMATION
ON THIS IMPORTANT SUBJECT

LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

NEW YORK

BOSTON

CHICAGO

TORONTO

Monotype Company of California, SAN FRANCISCO

MONOTYPE

A Journal of Composing Room Efficiency, Published by the Lanston Monotype Machine Co.



THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING-ROOM EFFICIENCY BASED ON THE WORK OF THE MONOTYPE, BOTH AS A COMPOSING MACHINE AND AS A TYPE-&-RULE CASTER

VOLUME 5

Philadelphia, March-April, 1918

NUMBER 6

NON-DISTRIBUTION MAKES BIG GAIN

Printers Admit the Wonderful Saving that It Makes in the Composing-room

NO OTHER WAY AS GOOD

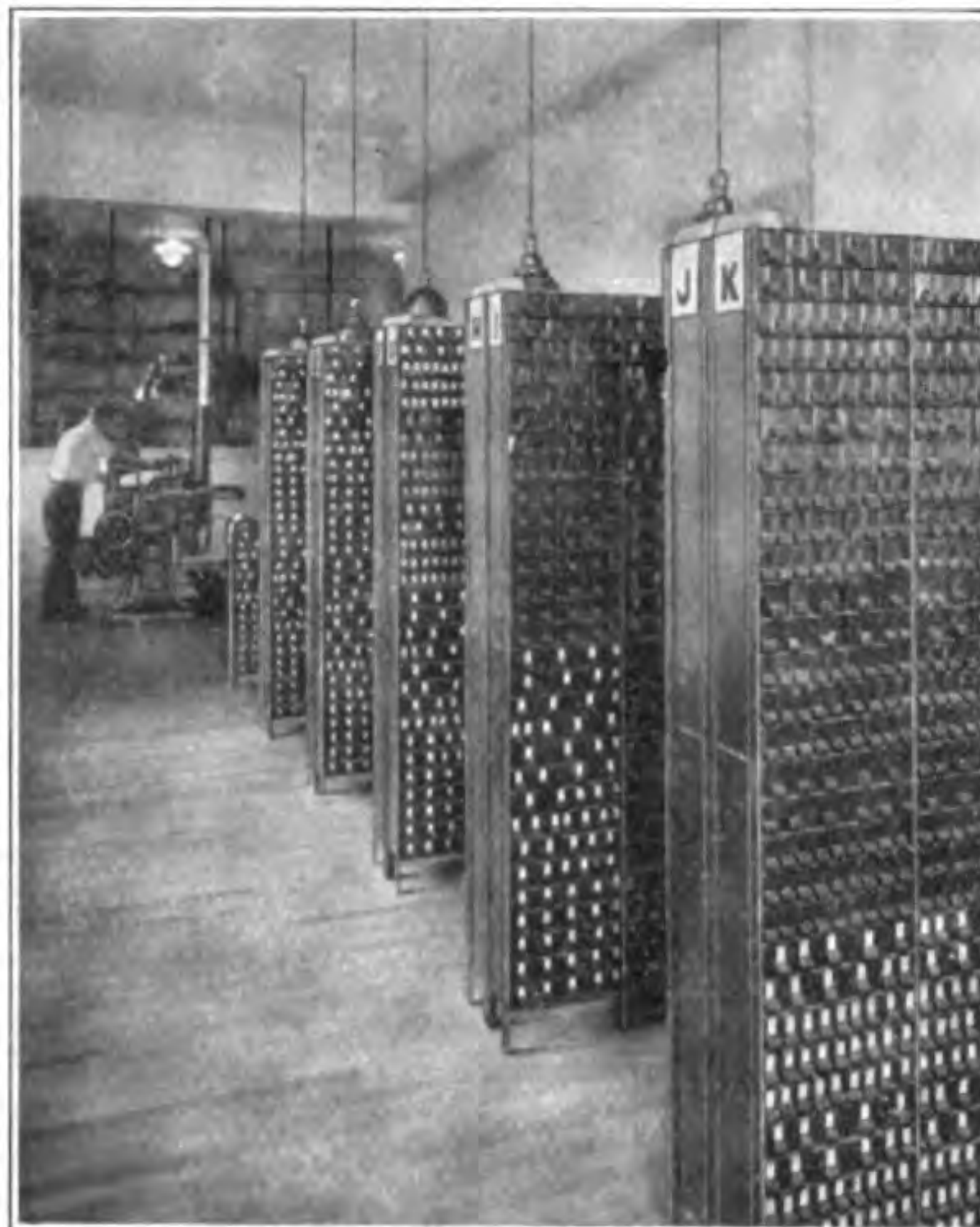
Say the Wise Ones Who Have Installed Non-Distribution In Their Plants and are Reaping the Reward

Non-Distribution is a word that describes a system of composing-room efficiency brought into existence by the perfection of the Monotype Type-&-Rule Caster. This word was originated by the Monotype Company to describe fittingly the Non-Distribution System, which is rapidly revolutionizing the printing plants of America, especially the newspaper ad rooms.

When the Monotype Company placed the continuous strip lead, rule, and border casting attachment upon the market and announced that this great improvement in type-casting machine practice meant the abolition of all distribution, with its attendant labor- and time-wasting abuses,—the greatest that ever cursed any business,—the majority of printers thought, and many said, "Why, the thing is utterly absurd! Throw away perfectly good type? Never!"

But we demonstrated what Non-Distribution meant to the newspaper ad room and to the job room of the manufacturing printer, until, one by one, the printers realized that the wonderful savings they were told about were facts, and not fairy tales.

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AN EFFICIENT STORAGE SYSTEM FOR NON-DISTRIBUTION

MAKESHIFT EFFICIENCY

Is Generally a Scheme to Sell Imitation Systems and Inefficient Machines

USUALLY VERY EXPENSIVE

Whenever a really efficient way of working is devised, or an especially efficient machine for doing certain work is invented, its introduction into the workroom is usually the signal for the springing up of a crop of imitators and the exploiting of a number of machines that seem to give nearly the effect that is accomplished by the real machine or system. The result is that many are misled and suffer loss.

It was so when the Monotype Company announced the perfection of the Non-Distribution System, which is made possible by the Monotype Type-&-Rule Caster, because it provides *all* the material needed by the compositor to turn out all classes of composition—news, book, job, tariff, tabular,

Continued on page 130

A. N. P. A. MEETING

Large Attendance to Act on War and Paper Troubles Expected

FINE MACHINERY EXHIBIT

The Monotype Shows New Features That Are Money Savers

The annual convention of the American Newspaper Publishers' Association will assemble in the Waldorf Hotel, New York City, on Monday, April 22, and continue in session for four days. There is every indication that there will be an unusually large attendance this year, as conditions in the newspaper publishing business have reached an acute stage owing to war difficulties, the strenuous condition of the paper market, and the misunderstanding over the postal rates.

These and other important subjects are expected to draw together many of the brightest men in the business, and a real live convention is sure to result, as any one of these problems is sufficient to provoke a very active discussion.

The Mechanical Exhibition

In conformity with the established custom there will be an exhibition of machinery and material used in the manufacture of newspapers. This year there will be an unusually large number of novelties and devices for reducing the cost, speeding up the production, or supplying the demand for means to replace the labor which is being called to arms in defense of liberty.

This exhibition alone will repay any publisher, manager, mechanical superintendent, or composing-room foreman

for the trouble and the expense of coming to New York and studying it.

The Monotype Exhibit

will be one of the most interesting parts of the show and will contain a Monotype with 24-point composition attachment and a keyboard arranged for 24-point composition. This will be the first public exhibit of 24-point composition in justified lines, and well worth seeing.

Another novel feature will be the new strip Border Attachment for the Type-&Rule Caster. There are many Monotype Lead-&Rule Molds in use all over the United States and Canada, as this is the unit that made *real* Non-Distribution possible; but this is the first showing of the Border Attachment which makes strip borders and cuts them to any desired length.

Ad-room foremen will also be especially interested in the NC2 arrangement of the matrix case, whereby ads may be set with 14- and 18-point figures and 10-point boldface in connection with the smaller body letter at one operation, so that the whole ad may be set at once without having to collate the parts or insert figures by hand.

The news department representatives will be pleased with the showing of 42- and 48-point heading type, as it supplies a need in the make-up of the paper and is a valuable addition to the number of useful heading types. The face is standard and the proportions are good.

There will be a force of Monotype experts always in attendance to explain the advantages of the new units and their ease of working, also to show any newspaper man how the Monotype and the Non-Distribution System will not only help him to make a better paper, but also to make it better at less cost.

UNDERScoreD FIGURES

\$3.25 4.62 \$2.99

\$1.15 \$4.98
\$2.69 \$15.98

In response to the demand from advertisers and in accord with our policy of assisting the printer to get results in the most direct and easiest way, thereby making the Monotype the real labor saver, we show herewith three sizes of Double Underscored Figures which will prove very useful in certain classes of advertising. These figures are made in Electro Matrices only, and for 14-, 24-, and 36-point bodies. In ordering specify Underscored Figures No. 239, and give size wanted.

NEWSPAPER COLUMN HEADS

Have Greater Value and
Effect Than Those
Used at First

THEIR FIELD EXTENDED

Now Feature of the Page
Make-up and Often
Misleading in
Wording

Starting with the simple line of capitals or italic of the same font, advancing to the boldface line or two, and gradually expanding, the heading was at first nothing more than an indication of a change of subject and gave an inkling of what was treated of in the paragraph following. Gradually the size of the heading type was enlarged, and the number of lines were increased until, in the modern newspaper, it has grown to be one of the most important items of the make-up.



There is no doubt that the principal office of the headline is still to give the reader a condensed idea of the content of the reading matter that follows it, that he may more quickly select those items in which he is interested or that appeal most strongly to him; but this duty of the heading is being overshadowed by its use in calling attention to the most important news of the day or in featuring some particular hobby of the newspaper or of its editors. In addition to this the displayed column headings have become of considerable importance in the make-up of the pages, especially of the front page, and in giving typographic character to the newspaper.

Headings may be roughly divided into four groups or classes: The scare head, which is a feature of a number of metropolitan dailies, consisting of from one to four lines of very large type (four- to fourteen-line), extending all the way across the page; these scare heads are usually confined to the first page. Second, the double, or bag head, which is composed of a large head of one, two, or three lines of condensed type, from thirty- to sixty-point, followed by several lines of lower case in inverted pyramid form, this by a line or two of twelve- to eighteen-point caps, and another series of lower

case. Sometimes there are three of these sections in the complete head, though the general practice is to use two. Third, there is the single head of one large cap line, twenty-four- to thirty-six-point, followed by two or three lines of twelve- or fourteen-point lower case, usually in hanging indentation, though sometimes pyramidal. Fourth, is the regular minor heading, composed of one or two lines of small boldface caps, with or without a sub-head in lower case. When used over short paragraphs, it is often a single line of lower case.

A judicious selection of type and skillful combination of these classes are necessary to produce the best effect, especially on the front page, but the number of combinations is almost endless. Special type faces have been designed by the Monotype Typographic Department for use in newspaper headings, and much thought has been brought to bear on the question of page appearance.

One paper will have three double-column heads with a column with no head, or a very small head between, and single headings further down the columns. Another will show every other column with a display heading and plain matter between. Occasionally, when there is important news, two three-column headings will be used, with a smaller one between, while another paper will use one three-column head in the center with single-column heads on the outer columns and with plain matter or small heads


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


between them and the big head. So long as the page is symmetric and the heads are well balanced, the effect is likely to be good.

Where it is the custom of the paper to use a number of display headings, special arrangements of the matrix case have been made, so that these heads may be composed on the machine and cast straight away. One of these combinations is shown on page 114 of this issue of MONOTYPE.

The first requisite of a letter for display headings is that it shall be sufficiently condensed to permit enough letters to the line to allow a reasonable amount of freedom to the heading man in choosing his words; equally important is the necessity that it be easily and quickly readable.

Some heading men would place the attention-attracting quality of the type face first, but a big black mark would also attract attention, and type is made to be read in words and lines.

Of course, there should be a certain amount of harmony between the faces selected for the various sizes and classes of headings in the same journal, but a reasonable variety is also desirable. Merely reducing the sizes of the type in the different headings is not so effective as a moderate amount of variation in face.

This issue of MONOTYPE shows several effective combinations of head letter, and may serve as an aid to those newspaper men who are looking around for a change from their present style or for additional styles.

THE By-Products

OF THE MONOTYPE

ARE

The Raw Material

used by the hand compositors, made when other machines would be idle; these pay the maintenance cost and a handsome return on the money invested in the Monotype. Be certain of this: unless you make this material yourself you can never get real efficiency from compositors, because the cost of buying all the "raw material" (type, rules and leads) they require to work efficiently would be prohibitive.

WALKING AND PICKING
ARE NON-PRODUCTIVE

Lanston Monotype Machine Co.
PHILADELPHIA

MODEL SOUTHERN NEWSPAPER

Birmingham News Has New Home With Many Improvements

NON-DISTRIBUTION SYSTEM SUCCESS

Is Able to Meet the Most Trying Conditions of Rush Ads and Extra Editions

NO MORE STOPPING FOR SORTS AND RULE

By A. W. CARNS, Mechanical Superintendent, *Birmingham News*



A. W. CARNS

Before the new building was designed for the *Birmingham News*, the architect visited a number of the most progressive newspapers of the United States, especially those having composing rooms that were considered as models, and, selecting the best ideas from these, he combined them in the new home of the *Birmingham News*.

As soon as the building was finished an expert composing-room efficiency man was brought to Birmingham, and placed in charge of making a layout for the composing room that should embody every advantage for efficiency, and place the machines, the banks, and the make-up tables in the best positions to save unnecessary steps for the workmen and time in handling the pages of the *News*.

Then the mechanical superintendent of the *Birmingham News* made a tour of the East, inspecting the larger newspaper plants, in order to get a line on the latest and most effective equipment for the composing room. That is why the *Birmingham News* now has one of the finest, best lighted, and best ventilated composing rooms to be found anywhere. Of course, there are larger plants, but I doubt if there is one that is more complete for the handling of an afternoon newspaper.

When the Lanston Monotype Machine Company put out the Lead and Slug and Rule Mold Attachment to the Monotype, they revolutionized the ad room of the daily newspaper; therefore one of the first things planned for the new *News* composing room was the installation of the complete Non-Distribution System.

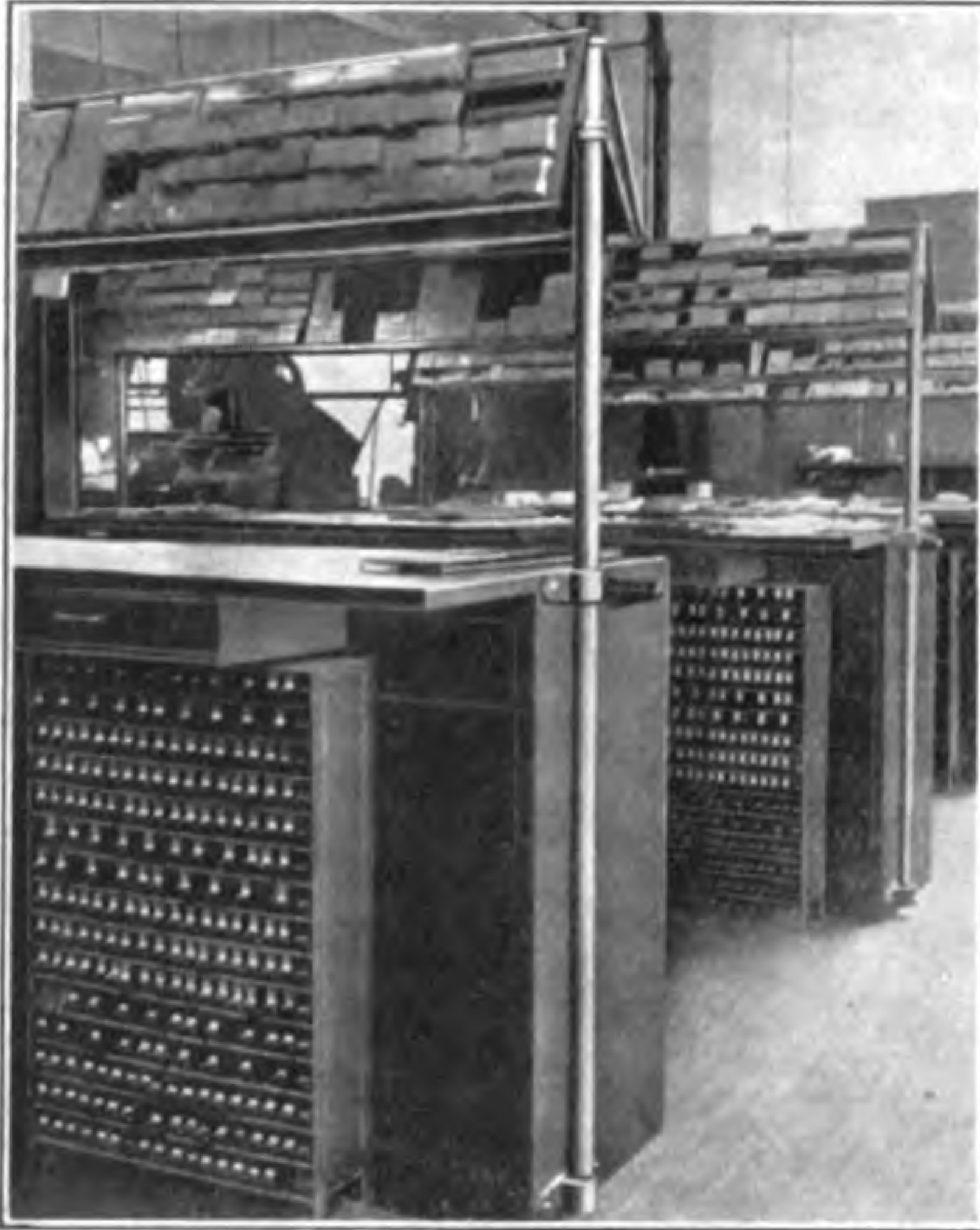
We placed two Monotype Type-and-Rule Casters in the new ad room about sixty days prior to moving in, and began casting up a full supply of type, consisting of three full cases of each of fifty fonts for which we have matrices, and a reserve in the sorts cabinets, together with full cases of nine different faces of rules cut to the correct sizes for quick use, and an abundance of fractions, per cent marks, and other similar necessities of modern advertising. Besides these we also prepared a large amount of leads, slugs, quads, spaces, and borders, so that when we were ready to move, there was waiting one of the most complete composing rooms that any newspaper man could wish for.

We have now been operating the Non-Distribution System for about four months, carrying an average of over 20,000 agate lines of advertising per day in the daily and 65,000 lines in the Sunday edition, and in the mean time we have issued our house-

warming number, with 90,000 agate lines of advertising. We have always had an ample supply of material of all kinds to work with, but have not had to run the caster overtime. One man operates the two casters eight hours a day, six days a week, and keeps the cases and racks always filled. Our clean-up, which takes the place of the old distribution, is done in an hour and a half a day by one man. Before the installation of Non-Distribution it required two men working eight hours a day, six days a week, to handle the distribution.

The ad men now handle the ads faster because of the fact that they always have full cases of type and an abundance of spacing material—leads, slugs, rules, quads, etc.—right at their fingers' ends.

It is well known that few composing rooms carry enough brass rules, leads, and slugs to enable them properly to



A CORNER OF THE AD ROOM

handle the peak load of busy days, especially on Sunday morning, and we were no exception, often having to stop and distribute or pick, thus taking two or three men from active production on Sunday morning in order to get enough material to complete the day's ads.

The Monotype Non-Distribution System has eliminated all this waste of time, and now all our ad men are kept plugging on live ads until the last one is up.

In our make-up department the time saved is just as great in proportion. The forms are now cleared out in less than half the time required under the old method, as we use Monotype material here just the same as in the ad room, all column rules, leads, slugs, boxed captions, etc., being shoved into the metal box in much less time than was formerly required to pick out the leads and column rules and put them in their cases.



NEW HOME OF THE BIRMINGHAM NEWS

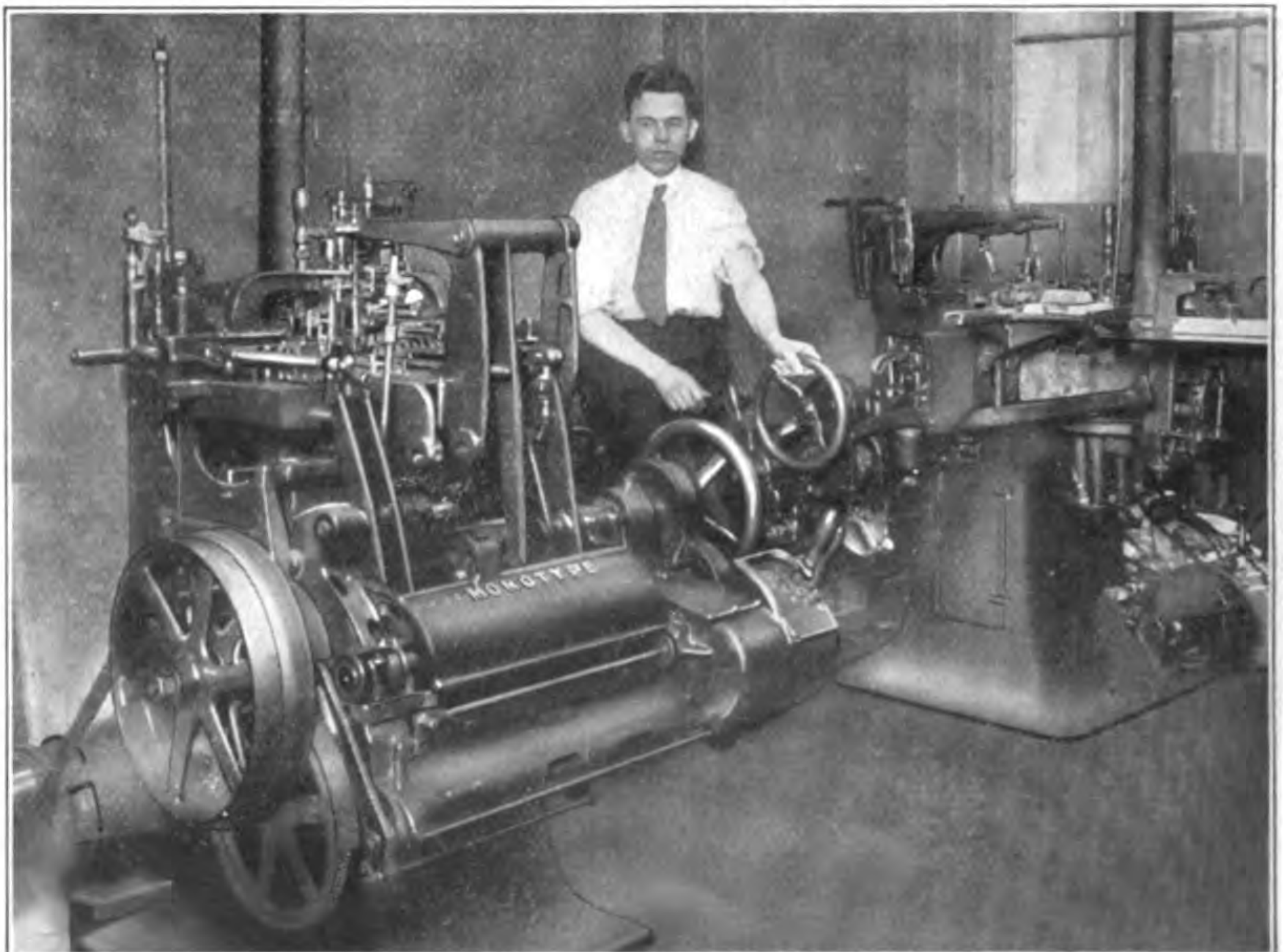
Our advertising manager is a booster for Non-Distribution. He sees that the ads print better; that all the type and rules are clearer and sharper, with no more broken, muddy, and worn letters; that he can get his copy in later and yet have it just as well set and in time for the edition.

The managing editor is strong for the Monotype because there is no

more running out of material for heads; no more compulsory changing of good lines because there are not enough sorts.

Even the proofreaders, the men whose business it is to find fault, are boosters for the Non-Distribution System, which enables them to get cleaner proofs and saves them a lot of time

Continued on page 130, third column



MONOTYPE CASTER ROOM, BIRMINGHAM NEWS

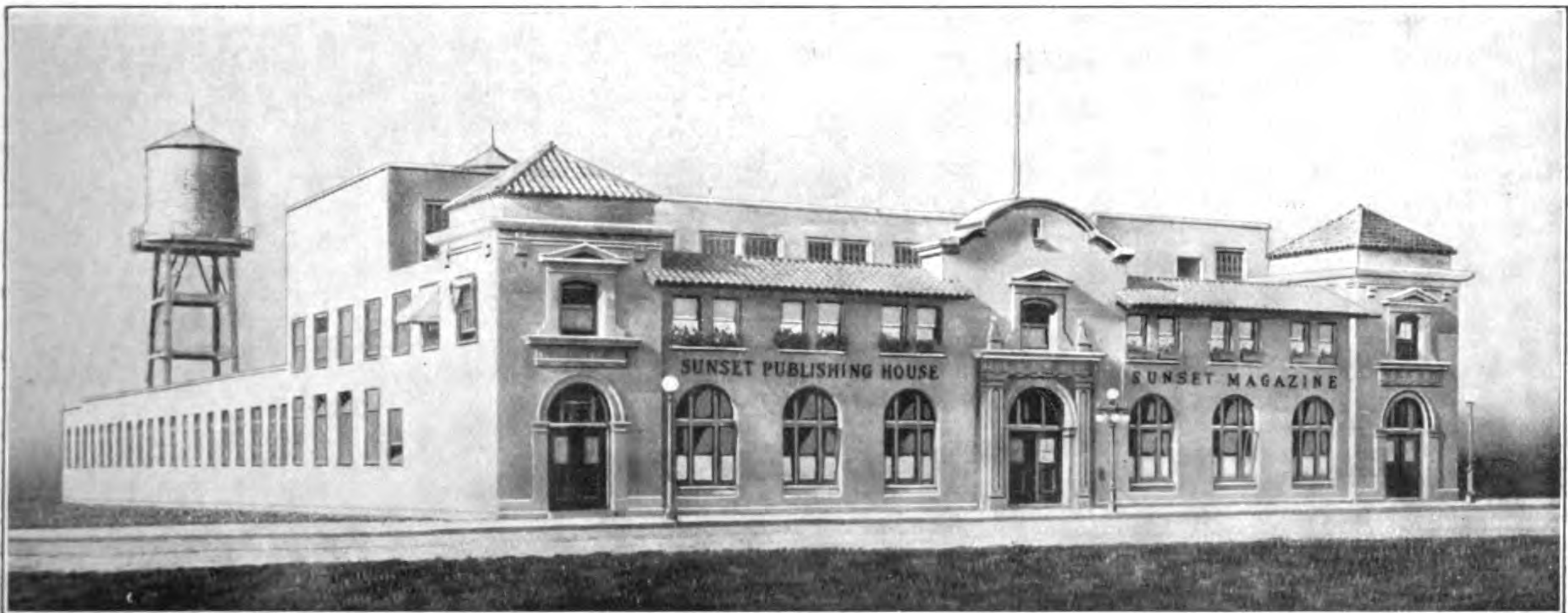
BIG CALIFORNIA PRINTER

Is Housed In a Magnificent Building Splendidly
Equipped for the Highest Grade Work

THE SUNSET PUBLISHING HOUSE, SAN FRANCISCO

Is a Printing Office with an Ideal Which It Is Rapidly Converting
Into a Concrete and Profitable Fact

Specially written for MONOTYPE



BEAUTIFUL BUILDING OF SUNSET PUBLISHING HOUSE, SAN FRANCISCO

There are sound arguments why certain manufacturers should limit their buildings and equipment to a certain size, and there are also good reasons why others create plants beginning where the first group leaves off and ranging upward to the limit provided by space and business possibilities.

This is the situation with respect to the printing industry especially. On the Pacific Coast there is a place for the small shop and a place for the big shop. But where there are hundreds of small printing businesses, there can be room for only a few large ones, a fact which was recognized by Sunset Publishing House of San Francisco when, about eight years ago, it constructed a plant that set a shining mark to be aimed at by any printing concern in the country.

Consider, first, the matter of size: Briefly stated, the building is the largest of its kind on the Pacific Coast. Located on Fourth Street, between

Harrison and Bryant, it is a handsome structure, 125 feet front by 300 feet deep, standing three stories high. It is designed after the mission style of architecture, is built of concrete and steel, and with a red-tiled roof at the front to carry out the early California suggestion.

The lower floor, which has an area of 41,100 square feet, contains the business office, show rooms, composing room, proof room, Monotype rooms, press room, bindery, stock room, and the receiving and shipping rooms. The second floor, which extends the full width of the building, by 80 feet in depth, has a floor area of 10,000 square feet. On this floor are to be found the editorial and business offices of *Sunset Magazine*.

The photographic and art departments occupy the entire third floor and a part of the second. This floor covers the full width of the building, with a depth of 45 feet, and contains 5,625 square feet. It has a protected

sun-deck for photographic purposes, which adds another 2,000 square feet of working space, and brings the total floor space up to 58,725 square feet.

While the design of this building suggests the mission style of long ago, the interior arrangements and details of construction are those of the very immediate present. Built especially for its present use, the Sunset Building affords every department under its roof a full measure of sunshine and fresh air. The roof over the mechanical departments is of the saw-tooth type, of steel and glass—the latest development in light diffusion, without glare or shadows. Experts have stated that the Sunset Building is one of the best arranged, best lighted, and most sanitary factory buildings in the city of San Francisco. It provides comfortable working quarters for more than 100 employees.

The composing room is liberally equipped with modern labor-saving

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BIG CALIFORNIA PRINTERY

Continued from page 117

stands and especially designed furniture. Running the entire width of the room, under a skylight, are located the cabinets on which the men work and in which are stored the job-type faces. Each stand is equipped with an individual lead and slug rack.

A special section of the room is devoted to time-tables; another corner is used exclusively for the make-up of *Sunset Magazine*, and still another section is devoted to the tariff department. In this way commercial and catalog work, *Sunset Magazine*, time-tables, and tariffs are handled as separate units, and the equipment for each grade of work is maintained in its proper section. Rubber mats cover the cement floors in front of the stands and along the aisles.

The Monotype department is another fine example of the modern practice of this company. The entire east end of the composing room is separated from the main room by a glass and wood partition, and this space is divided into two department rooms. The north room contains four Monotype keyboards,—three "D" and one "DD" models,—while in the south room are three standard casting machines and one equipped with the Lead-and-Rule Attachment. This arrangement gives an abundance of light and shuts off the machines from the hand composing room.

This all-Monotype plant has a complete assortment of composition matrices and a large assortment of display matrices, as well as numerous matrices for fractions, reference marks, tariff signs, and scores of other special characters. All the rules, leads, and slugs used in the plant, as well as the sorts for the various Monotype fonts, are manufactured on the Monotype for a large and growing business in catalogs, time folders, railroad tariffs, and similar work which requires a type-setting equipment peculiarly suited to the needs of this class of composition. The *Sunset* organization has kept abreast of the times in this as well as in other departments.

It is the intention of the company to install the Non-Distribution System during the present year, either in whole or in part, as may prove most adaptable to its work.

Along the north end of the composing room is the proof room, separated from the main room by a glass and wood partition. Here the proofreaders have that seclusion and quietness that are so necessary for their work.

The press room has a battery of fifteen cylinder presses, five of them of the special 5-0 size, all equipped with automatic feeders; seven platen presses, three of them the universal pattern; and four 10 x 15 size of the popular Gordon style.

WE
CREATED THE
NON-DISTRIBUTION
SYSTEM
WHICH IS
POSSIBLE ONLY WITH
MONOTYPE
EQUIPMENT
AND
ORIGINATED
THE WORD
NON - DISTRIBUTION
FITTINGLY TO
DESCRIBE IT.
THE SUCCESS OF
THE SYSTEM
HAS INDUCED
IMITATING
COMPETITORS
TO USE THE WORD
IN CONNECTION
WITH
LESS EFFICIENT
METHODS
BUT THERE IS BUT
ONE
NON-DISTRIBUTION
SYSTEM

LANSTON MONOTYPE MACHINE
COMPANY, PHILADELPHIA

A part of the equipment of the *Sunset* bindery is the modern gathering machine, the only one on the Pacific Coast. Here are three cutting machines, one automatic magazine trimmer, and five automatically fed folding machines, ranging from jobbing size to the largest magazine size. In addition to these this department has the usual equipment of perforating, punching, wire-stitching machines, etc. The stock room is equipped with Holdfast hangers for 30,000 sheets, or about six tons of paper.

Beneath the heavier machinery the floor is of reinforced concrete, eighteen inches in thickness. The whole building is thoroughly protected by an automatic sprinkler system, and is steam heated and electrically lighted throughout.

It makes a big difference whether the building housing a printing plant is constructed by a company for its use or whether that company leases a building designed to fit the requirements of four out of five manufacturers who may become tenants. The *Sunset* Building was designed with a definite idea in mind: to erect and

equip the finest building in the West devoted to printing. The *Sunset* Publishing House set out to increase its size, but at the same time to build up a business that would stand second to none when quality and skill were demanded. It wanted to be able to handle anything in printing. These aims have been realized, and any day in this plant may be seen work ranging from the daintiest three- and four-color reproductions of paintings to commercial forms and advertisements; from leaflets, folders, and booklets to freight tariffs, time-tables, catalogs, and magazines. It is this ability to handle well anything creative in paper and ink that has made *Sunset* Publishing House, in business as well as physically, "the Largest Printing Plant on the Pacific Coast."

HOW TO KEEP MOVING

From a circular recently sent out by the *Printer and Publisher* of Toronto we lift the following paragraphs, which so concisely state the conditions in the printing business that they can hardly be improved upon:

"Democracy called—the men of the printshop answered. 'Out There' where shells screech—where shrapnel cracks—where the machine gun mows—where rain sweeps—where mud sticks—where winds and snow and frost get to the marrow-bone—'Out There' you'll find them. 'Out There' where transports plow the briny, dart the torpedo destroyers and Jack Tar.

"Our job—your job—is to keep the wheels moving, the printshop printing—but how?

"Steel and iron men in the shape of faster presses, automatic devices, feeders, type machines, type setters, faster rulers, gathering machines, mailers, mailing machines, stitchers, speedy cutters, good working inks, the best finished papers, offset preparations, neutralizers—the 'who's who and why' of printshop, time and money savers—that's how."

The Dead Stones Are Dead

"With Monotype material we have been able to maintain Non-Distribution in our plant, and find the same to be a tremendous advantage, as we always have an abundance of material when needed. All days are alike now, as we have been able to dispense with our dead stone and the expenses attached to clean-up. It is a pleasure to work in a composing room where the Non-Distribution System is in use."—W. W. Newburgh, Superintendent Composing Room, *The Tribune*, Tacoma, Wash.

The economy of big fonts has long been known to observing printers, but the high cost of foundry type has been prohibitive.

MAINTAINING PRODUCTION

Keeping Quantity and Quality Up to Normal During the War Demands
Special Care on Part of Printers

One of the important things that every printer must consider during these war times, and the one that is likely to become the most troublesome, is the maintenance of production and quality throughout the plant, but more particularly in the composing room. Already this is giving trouble to printers who are content to worry along in the old-fashioned way and try to run their composing rooms without the Non-Distribution System.

Many skilled compositors have answered the call to arms in the defense of liberty, and their deft hands and trained brains are missed, but the loss will be felt to a still greater extent unless we replace them with other workers. Physically, this is impossible, for we cannot train new compositors in a few months; we must, therefore, look to other sources to fill these vacancies.

What other sources? First, by the installation of machinery to do as much as is possible of the work formerly done by hand, and to reduce the need of it; such as saw-trimmers, type-high machines, automatic registering devices, and improved lock-ups.

Second, by increasing the amount of type matter set by machine and adding to the number of composing machines, if necessary, to get the required output.

Third, by adding to the composing-room equipment, so that sort picking and hunting, with their attendant pi and waste, will be eliminated.

Naturally, these things will cost money, and that brings us to the fourth and best method, because it is the most effective way of filling the gaps in the ranks—the installation of the Non-Distribution System and the Monotype, with their attendant ample supply of type and material of all kinds, and the release of those compositors whose time is being wasted on distribution, and placing them in the productive column.

One young man with a Monotype Type-and-Rule Caster can make material ten times faster than a distributor can put used type back into the cases, and will occupy less room while doing so, whereas the abundance of material, by saving all the time formerly spent in chasing sorts, will make every compositor 25 per cent more efficient.

Those printers who adopt the Non-Distribution System now will be the ones who will be ready to handle the work that will later have to be refused by the printers who cannot be con-

Continued on page 123, first column

BIG SUCCESS OF NEW YORK PRINTERS

Who Do Things Right and Prosper by the Satisfaction of Their Patrons

THE MADISON SQUARE PRESS

Has Increased Its Floor Space Fifty Times in Eight Years and is still Actively Growing

Specially written for MONOTYPE

There is no story so gripping on the imagination nor so full of human interest as that of a real, simon-pure, eighteen-karat success; no apology is needed, therefore, for relating the history of the Madison Square Press, New York, in the pages of MONOTYPE.



MR. M. MILLER

Back in 1909 a man with an ideal started a little printing plant in a small room on an upper floor in East Twenty-eighth Street, New York, with one press and a few fonts of type—not a very impressive beginning, but he was impelled by a towering ambition to make his mark in the printing world. This man was Mr. M. Miller, now treasurer of Madison Square Advertising, Inc., and President and General Manager of the Madison Square Press. He soon realized that, with his little shop, covering only 400 feet of floor space, he must do something different if he hoped to get ahead of the crowd that was fighting for business in the printing field

on a price basis. Looking about him, he saw that the manufacturers of women's garments were not using the right kind of printing to get proper returns from their outlay in direct advertising, and he at once decided to specialize on a class of work that would be suitable to this business, and give the garment manufacturers and others appealing to the feminine trade a better and more suitable service than they had been getting.

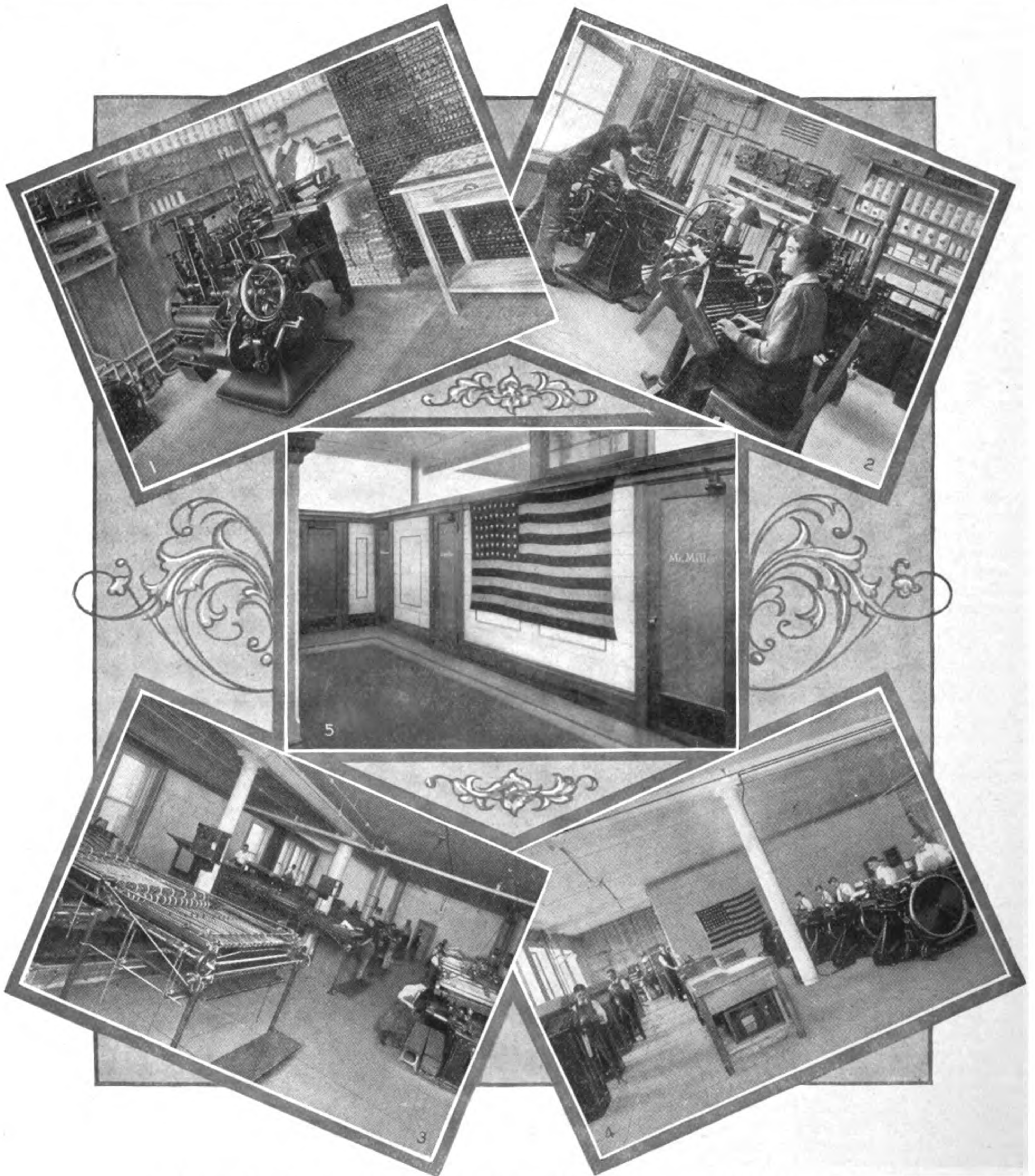
It was a big aim and required some knowledge of conditions to see the need; but the fact that he chose wisely is shown by the results. Two years later the plant had grown to several times its original size, and was occupying a space of 2,000 square feet at 29 East Thirty-first Street, with an established and increasing reputation for good work.

Here was installed the first Monotype, and around its work was built up a system of efficiency that enabled the Madison Square Press not only to talk quality and service, but to deliver the goods.

The good work that had been unstintingly poured into the business by Mr. Miller and his assistants began to show results in such rapid growth that, in another year, they were compelled to look for larger quarters in which to house the expanding business, and a space of 3,500 square feet was secured in East Twenty-ninth Street.

With the installation of the Monotype a system of partial Non-Distribution was inaugurated, and this fact was made use of as an advertisement by announcing in their printed matter, and by a large sign on the outer wall of the building: "We cast our own new type on the premises for every job." We show a picture of this sign, which attracted much attention.

An art department was also added, and some additional machinery and facilities for handling fine color work were installed, for the latter was rapidly reaching a proportion that absorbed



GLIMPSES INTO THE WORKROOMS OF MADISON SQUARE PRESS

1. Part of Caster Room with Storage Cabinets. 2. Section of Monotype Department. 3. A Corner of the Press Room.
4. Part of Composing Room and Job Press Room. 5. The Entrance Hall.

the major part of the output of the Madison Square Press.

The growth of the business steadily continued until one of its largest customers (The Richard Hudnut Co.), for whom the Madison Square Press had for several years been doing some

exquisite color work, as well as a large amount of other printing, suggested that the proper place for the growing plant was one of the floors of their new building. The opportunity came none too soon, for the crowding was already being severely felt; there-

fore, in 1917, another removal was made to the Hudnut Building, where an entire floor, containing 20,000 square feet, is devoted to the Madison Square Press and Madison Square Advertising, Inc., and contains one of the best arranged plants in New York city.

Printers all know the old saw, "Three removes are as bad as a fire," but here is an exception that goes far to disprove the rule and show that proverbs fail when real live men are in control. With each move this firm has prospered more and more.

At the time of the last removal each machine in the plant was brought up to date by the addition of the recently invented improvements, and new machinery was installed to increase the capacity.

Another Monotype Type-and-Rule Caster was purchased, and the complete Non-Distribution System put into operation. Every job handled by the Madison Square Press is now printed from brand-new Monotype material, and Mr. Miller says that he finds it more profitable always to run from Monotype type, rather than to electrotype. He runs the ribbon through the caster several times when it is required for doubling up, to save presswork, resetting the job lines where necessary. In the case of long runs it is customary in this shop to hold the ribbons and run up extra pages if the type begins to show wear.

This modern plant is housed in such a way as to produce the highest efficiency, and handles the work completely, from the conception of the original idea through the sketching, drawing, engraving, printing, and binding, until it is ready for mailing to the prospective buyer of the goods it advertises.

Realizing that the first impressions are the ones that are most important, Mr. Miller has so planned the offices of the Madison Square Press that one receives a suggestion of dignity, efficiency, and patriotism as soon as he enters its domain. On stepping from the elevator, the visitor enters a well-lighted hall, decorated with a large American flag, as shown in our illustration, and is in the presence of an information clerk, who, upon learning his errand, directs him to the proper office.

Opening the door marked "Mr. Miller," we enter the private office of the manager, which, while not large, is well furnished, has the correct light for judging inks and papers, and conveys an idea of business elegance and efficiency. From this office another door leads into the workrooms, so that Mr. Miller may at all times keep in close personal touch with the work.

Passing through the Monotype department, we first inspect the composing room, because it shows the wonderful improvement that the Monotype has made possible in this related department. It was a pleasure, indeed, to visit this modern composing room and to note its up-to-date equipment and the entire absence of the debris that is usually so prominent in the average composing room. According to Mr. Miller, two men and

a boy keep the presses supplied with forms under the Monotype Non-Distribution System, while it used to require several times as many under the old regime.

We then pass on to the job press department, where we find six modern jobbers, complete with every attachment to facilitate quick and easy handling.

From there we go to the cylinder press room, which naturally has more floor space than any of the other departments, and contains eight large cylinder presses of the most recent patterns, and running right along on high-grade work.

Then we go on to the bindery and finishing section, which is large enough properly to handle the entire output of the other departments, and is so located as to be within easy reach of the stock room and shipping tables. The whole plant is arranged so that the work passes through the workrooms in a direct line, without backtracking or extra handling.

The art department is under the superintendence of Mr. Davison, himself an artist of no mean ability, who is assisting several specialists in advertising design and illustrating women's apparel. There are also others who are expert in photographic retouching and in lettering. The art room is located in beautifully lighted and airy quarters, such as make work a pleasure.

In one corner is an unusual annex to a printing plant, for here we find a fully equipped photograph gallery,

with facilities for photographing all classes of merchandise, though specially designed for posing women's wear on the living model and getting the right results. This is one of the things that has helped to make the Madison Square Press a success.

Naturally, MONOTYPE is particularly interested in the Monotype department, which is equipped with a keyboard of the latest pattern, with all the labor-saving attachments and two casters, one of which has the Lead-and-Rule Mold Attachment. It is around this that Mr. Miller has built his business, or rather around the work of the Monotype, with an added touch of art, and has built upon it as the foundation a business with a reputation for good work second to none, even in New York, where there are so many good printers.

Mr. Miller, the man who has built up this splendid organization around an ideal,—his ideal,—is a practical printer and an artist, and withal so modest that it was with difficulty that he could be persuaded to allow his photograph to be used with this article. He is a booster for the Monotype because he knows what it will do, and he believes in the Non-Distribution System because he has tried it and found how great a money saver it is. He says that it does even more than we claim for it. Mr. Miller asserts that he has not yet reached the limit of his ideal, and that the next few years will see the Madison Square Press make still greater advance.

WHY WE ARE GROWING

The best commendation of any machine or system is repeat orders for the machine or material. This is even better than the most sincere and effusive testimonial letter. Nearly one-third of the Monotypes in use were placed on repeat orders.

Next in value is the letter of the satisfied user sent to his friend, advising him to buy or investigate, and giving the experience of the user. We have copies of many such letters, and, what is more important, we have received numerous orders through this source.

Third comes the testimonial letter voluntarily furnished by the man who has found the machine even better than he expected and cannot restrain his enthusiasm. We have hundreds of such letters and know that they have been instrumental in extending the sales of the Monotype.

All these have helped to spread the good news of what the Monotype will do for the printer, and each year sees a largely increased number of Monotype printshops.

Are you a user of the Monotype? If not, let us send you some reasons why you should be.



AN ATTRACTIVE SIGN THAT BROUGHT GOOD BUSINESS

Non-Distribution Metal Cost

Insignificant as Compared with the Benefit
Derived from Greater Production

Some newspaper publishers are deterred from introducing the Monotype Non-Distribution System into their plants because of a fancied idea of the high cost of a large amount of metal required, an idea which has been suggested to them by some of our interested competitors. Nothing can be further from the truth and the facts in the case.

After the study of a large number of newspapers published in various parts of the United States and Canada, we find that, in the majority of them, the division of advertising comes very close to the figures upon which we have based the following calculation of the cost of carrying the metal necessary for a Monotype Non-Distribution ad room.

The average small and medium sized newspaper carries from 40 to 60 per cent of its area in advertising: suppose we take 50 per cent as a safe average. This is divided as follows: one-fourth of the advertising space is devoted to classified ads, and three-fourths to display advertising. If there is not so large an amount of classified ads, there is usually less total advertising. The three-fourths of the advertising area in display gives us three-eighths of the whole paper for display ads.

The average weight of a page of a newspaper is 80 pounds, the actual weight running from 65 to 90 pounds, according to the size of the sheet and number and length of columns. A safe average is the seven-column page, which is equivalent to the new eight-column size, as standardized by the American Newspaper Publishers' Association, with eight columns twelve and one-half picas wide and twenty and one-half inches long. Such a page weighs 80 pounds, or 10 pounds to the column, while the old-size seven-column page weighs 11 pounds to the column. Therefore, we will take the new 80-pound page as the basis of calculation.

It is the experience of newspaper printers that display advertising consists of about one-fourth type that prints and the balance of spaces, quads, leads and slugs, and spacing-out material. Reduced to weight, allowing for the greater surface covered by a pound of spacing material, we have 27.5 per cent type and 72.5 per cent spacing.

Now, taking as our basis a sixteen-page paper issued six days per week, and carrying the usual amount of dis-

play and other advertising,—one-half its area,—we get the following interesting figures:

Weight of full page of paper, 80 pounds.

Three-eighths display advertisements, 30 pounds.

Sixteen pages, 30 pounds each, 480 pounds of metal required for advertisements.

Deducting the solid parts and small type set on machines (about 20 per cent) which is 96 pounds, leaves 384 pounds of metal actually required for the sixteen pages. This is the total actual weight of non-distribution metal there will be in the paper daily, on the average.

As the above calculation makes no allowance for the ads that are carried over from day to day, nor for the cuts and electros furnished by advertisers, there will be a still further reduction on this account. In the majority of cases this will amount to practically 25 per cent of the display advertising, or 96 pounds of metal; this leaves the net actual melting and setting each day at 288 pounds, or 18 pounds per page.

To make this more distinct and easily understood we will repeat it:

Weight of metal to page. 80 lbs.
Advertisements, three-eighths of page. 30 lbs.

Display in 16 pages. . . . 480 lbs.
Deduct 20 per cent for solid and small type. . . 96 lbs.

Metal required for one day, 16 pages. 384 lbs.
Less ads carried over, cuts and electros. . . . 96 lbs.

Net actual metal to be melted and set daily. . 288 lbs.

A paper such as this would probably have eight series of display type in five sizes each (14-, 18-, 24-, 30-, and 36-point), a total of 40 fonts; and 60 pounds in case to each font, in addition to the matter in the pages, would constitute good working fonts; this gives us 2400 pounds of type. In addition the metal in the pages in the shape of leads, slugs, quads, etc., there should be a supply of these sufficient to run several days, which would be 800 pounds.

On this basis we find the following cost of owning and using the metal

Continued on page 128, first column

When the Boys Come Back

from over there some of them will need a helping hand to put them again in the ranks of the active workers and in a position to maintain their independence and continue in their chosen trade.

THE MONOTYPE SCHOOLS

are ready and are fully equipped to teach these experienced printers the Monotype Keyboard, and thus place them in a position to utilize their knowledge of typography for their own advancement and the good of the trade.

No Need to Lose the Advantage of years of Training

They can start right where they left off and add to their present knowledge proficiency in the nicest, cleanest and pleasantest part of the business, and in a short time make more money than ever before. While the training is thorough, the course is short and there is no need of a long period of non-productive time as good operators are in constant demand.

Any Compositor Is Eligible

and it is easy to learn this nicest, cleanest, most healthful and remunerative part of the printing business. There is no charge for tuition, and many compositors who could not go to the front, or who may be invalidated home will make good operators.

Give This Attention

Employers, because the need is great and it takes a little time to train the students.

Employees, because the opportunity is the greatest ever offered you and a position assured as soon as your efficiency is attained.

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK BOSTON
CHICAGO TORONTO

Monotype Company of California
SAN FRANCISCO

The Food Situation

France, Great Britain, Italy, and Belgium must now import sixty per cent of their breadstuffs instead of the forty per cent they imported before the war.

America must supply the greater part of this need. We can not send them corn because they have not enough mills to grind it. We can not send them cornmeal because it spoils in shipping. The oats, rye, barley, etc., that we send will not support them unless mixed with wheat. **WE MUST SEND THEM MORE WHEAT, and to do this WE MUST EAT LESS WHEAT BREAD.**

Have at least ONE WHEATLESS day each week and one WHEATLESS MEAL each day. By wheatless we mean eat no wheat products. Use corn, oats, rye, barley, or mixed cereal breads, as wheat-saving breads.

Order wheat bread from your baker at least twenty-four hours in advance, so that he will not bake too much. Cut the loaf of bread on the table. Use all stale bread for toast or cooking. Eat less cake and pastry.

THE UNITED STATES FOOD ADMINISTRATION asks you to get behind our soldiers, sailors, and associates by sending them now the most food possible in the least shipping space. Every man, woman, and child in America can help by eating less wheat, beef, pork, fats, and sugar, more of other plentiful foods which can not be shipped, and by avoiding waste.

EAT PLENTY, WISELY, WITHOUT WASTE, AND HELP TO WIN THE WAR

United States Food Administration

MAINTAINING PRODUCTION

Continued from page 119, first column

vinced of the necessity of preparedness in the printing office, as well as on the battle-field.

In times of peace the Monotype meant the opportunity of the progressive printer; in times of war it may mean the life-preserver that will save his business from being smothered to death with unfillable orders.

The printer who installs the Monotype now is sure to make money by the transaction, no matter what happens, and he stands a chance to make much more money if the shortage of labor in the composing room increases in anything like the proportion that seems probable.

More than seventy newspapers purchased Monotype equipment during 1917, about one-third of them being repeat orders. The others will repeat soon. That is a habit Monotype users have: they simply cannot keep from growing.

THE MONOTYPE SYSTEM

The Great Efficiency Producer That Turns the Lost Time Into Substantial Profits By Eliminating All the Non-productive Labor In the Composing Room

The natural tendency of human beings is to become the creatures of habit and precedent and to continue doing things in the old inefficient way, even though disagreeable, without making an effort toward improvement. They may express their discontent with present conditions and existing methods, but that is all—they keep right on in the same old rut. This was the condition that prevailed in the composing room for many years under the regime of foundry type and distribution.

Every printer hated distribution, and every employer and every workman with ambition to produce really good work regretted the necessity for printing from worn and battered type; but they expressed their discontent in mere mouthings, and it remained for outsiders to struggle with the herculean task of inventing a better method. This they did, first, by constructing machines to set and distribute the foundry type under special conditions; then to set and distribute it simultaneously. Later came the "hot metal" idea of casting the type as it was set.

Then came the real solution, in the Monotype, which makes type and composes it in lines at the same time, faster than it was ever done before. This was the climax, and brought emancipation from distribution for the book and newspaper printer, so far as solid matter is concerned.

It was but a step from the perfected Monotype making single type and composing it at the same time to the making of type by the same rapid machine for the hand compositors. Then a step farther gave display type for the job and ad compositor.

Under the new conditions there developed a tendency to use the new type for every important job, as well as for the plain matter, and many printers began a partial abolition of distribution. As this habit grew they came more and more to realize the value of the Monotype, and the demand for display matrices extended with the most amazing rapidity. This was met by increasing the number of faces for which matrices could be supplied, until, at present, the Monotype Specimen Book shows more than 1550 fonts, besides numerous accents, signs, figures, borders, and special characters.

But there was something needed still to remove the handicap under which the printer was laboring. He was compelled to sort out the foundry type, the brass rule, the leads, and the

slugs from the jobs before dumping them, because the cost of these things was so great that he could not afford to discard them after one using.

Again the Monotype stepped into the breach. With characteristic persistence the company had devoted time and money to the solution of the problem that was vexing the printer. The results of the partial elimination of distribution had shown this company the tremendous value to the printer of the prevention of the fearful waste that was going on under the guise of so-called distribution, and they determined to remedy it. The result was the invention of the Lead-&-Rule Mold Attachment unit, which produces all kinds of strip material so economically that there is no longer any reason for using it more than once, and none whatever for using the high-priced brass rule and the equally expensive foundry leads and slugs.

This made possible the elimination of distribution and its companion evils; therefore, the Monotype Company originated the word Non-Distribution, fittingly to describe the system brought into complete existence by the output of the Lead-&-Rule mold.

The wonderful value of this improved composing-room efficiency system was not grasped at first; in fact, a number of printers have not yet realized its universal ability to turn non-productive into productive time. Had such an opportunity been offered, so wonder-working an efficiency method been created for any other manufacturing business, it would have been heralded to the ends of the earth as a modern miracle; but the conservative printer merely glanced at it, then slowly absorbed the big idea, until now there are hundreds of plants using Non-Distribution and hundreds more seriously considering it.

Do you realize that the Monotype has set the pace for composing-room practice, and that that pace is far in advance of anything dreamed of or possible by any other machine or system—as to both quality and quantity? Do you know that it has created a system of composing-room efficiency that has no equal in the history of manufacturing—one that would have swept everything before it and have been in universal use but for the conservatism of the printers?

You will adopt it sooner or later in self-defense, after your competitors have done so, if not before; then why

Continued on page 128, third column

SOME MONOTYPE UNITS

The Electric Light Unit

RELIEVES EYE-STRAIN

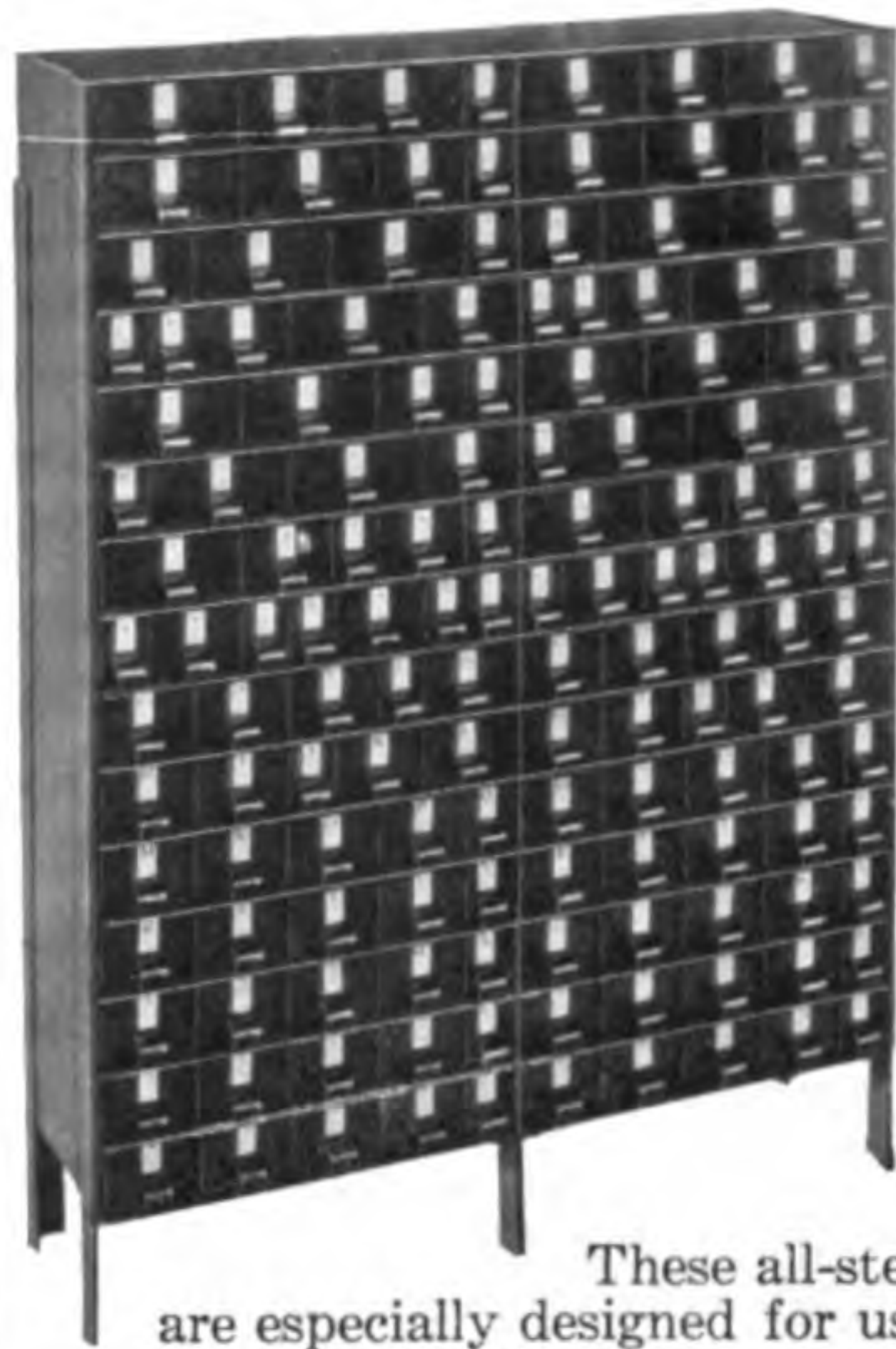
Improper lighting is the chief source of eye-strain among keyboard operators and considerably reduces production.

The Electric Light Unit provides for lighting the justifying scale properly and magnifying the figures so that they are easily read when the light flashes on at the end of the line; it also provides a conveniently adjustable light for the copy with a shade to protect the operator's eyes from the direct rays of the lamp.

Eye-strain Means Loss of Profit

Protect your operator's eyes; they are an important part of your equipment.

Sorts Storage



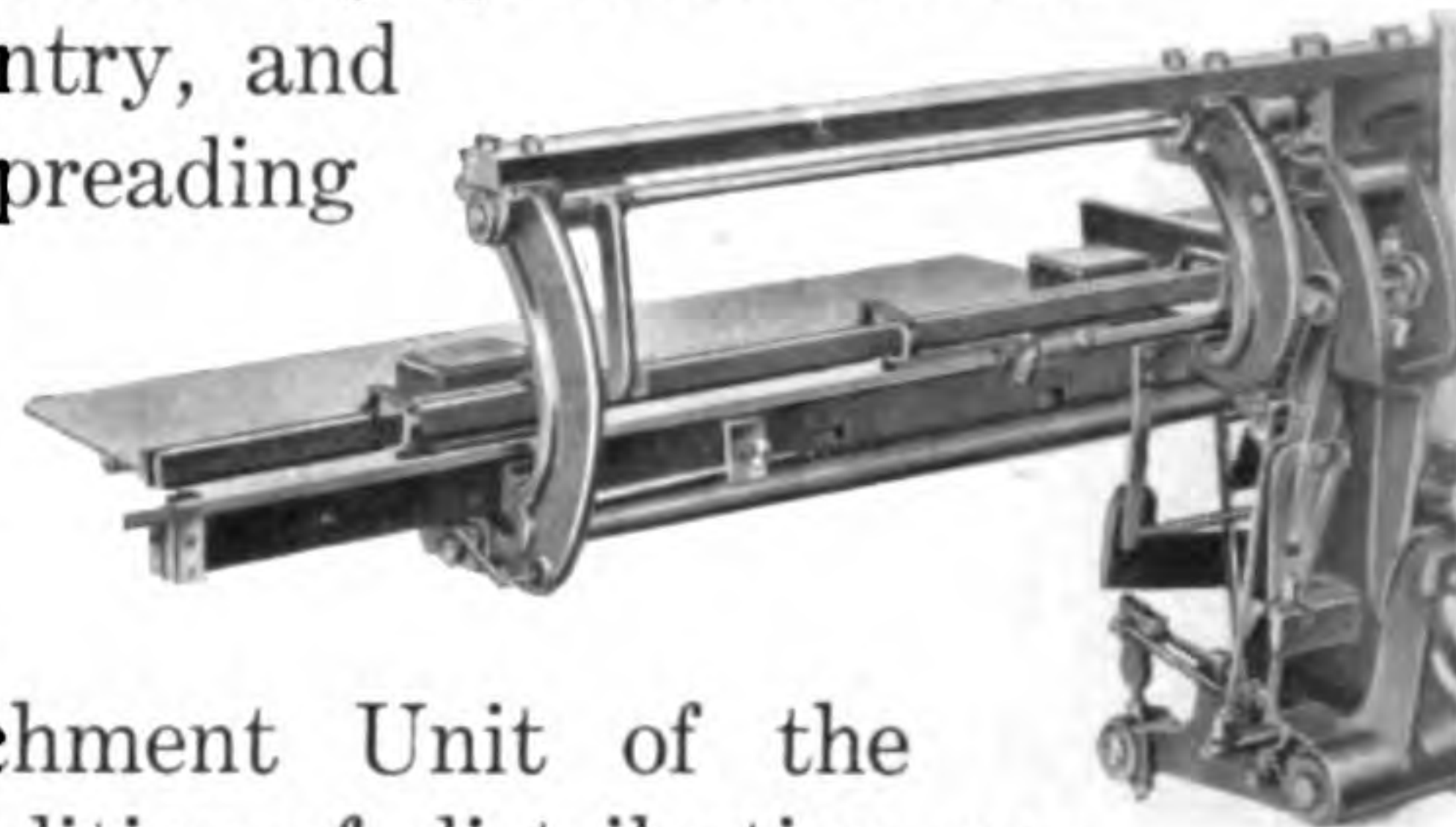
Sorts
Ready
For
Use
Are
Like
Money
In
Bank

These all-steel cabinets are especially designed for use with the Non-Distribution System, and are built strongly enough to carry the weight without sagging when completely filled with type. They are built on the unit system and will fit one above the other or side by side. Three will just fit back of a type frame.

The Unit That Made

The great benefits of Non-Distribution are now fully recognized by printers in all parts of the country, and its adoption is spreading rapidly.

Until the invention of the continuous Lead-&-Rule Mold Attachment Unit of the Monotype the abolition of distribution was only a theory. Now it is a well-established Money-saving and Labor-saving Fact.



THE LEAD-AND-RULE

MONOGLUE

A liquid cement, used cold, for mounting cuts on metal bases.

The Monotype casts these metal bases either as strips cut to the required measure or as quads with the type matter.

Monogluue Means Metal-Blocked Cuts

Use Monotype Oils

THREE GRADES

High-grade machinery requires high-grade oils to keep it in proper working condition and at its best efficiency; therefore we have prepared these special oils:

Keyboard Oil, a light oil that will not gum
Type Mold Oil, a heat-resisting oil for Molds
Rule Mold Oil, a special oil for Rule Molds

Metal

Not a flux that takes off the top of the molten metal, this compound is a Metal that

Takes the Dirt and Impurities Out of the Metal

Monotype Metal Clean paste that is applied at the bottom of the metal with the top to the top, bringing the

MONOTYPE METAL CLEAN

Each can contains two pounds
12,000 pounds

COPYFITTING A System of Making Copy Accurately Fit the Space Allotted

This system is fully explained in our book "Copyfitting," which gives the principles governing it and simple rules of practice; there are also provided tools for saving time in Copyfitting, consisting of a series of tables and two specially figured triangles. The set is sold at a nominal price, but the book may be purchased separately.

A TIME SAVER AND A PROFIT PRODUCER

LANSTON MONOTYPE PHILADELPHIA

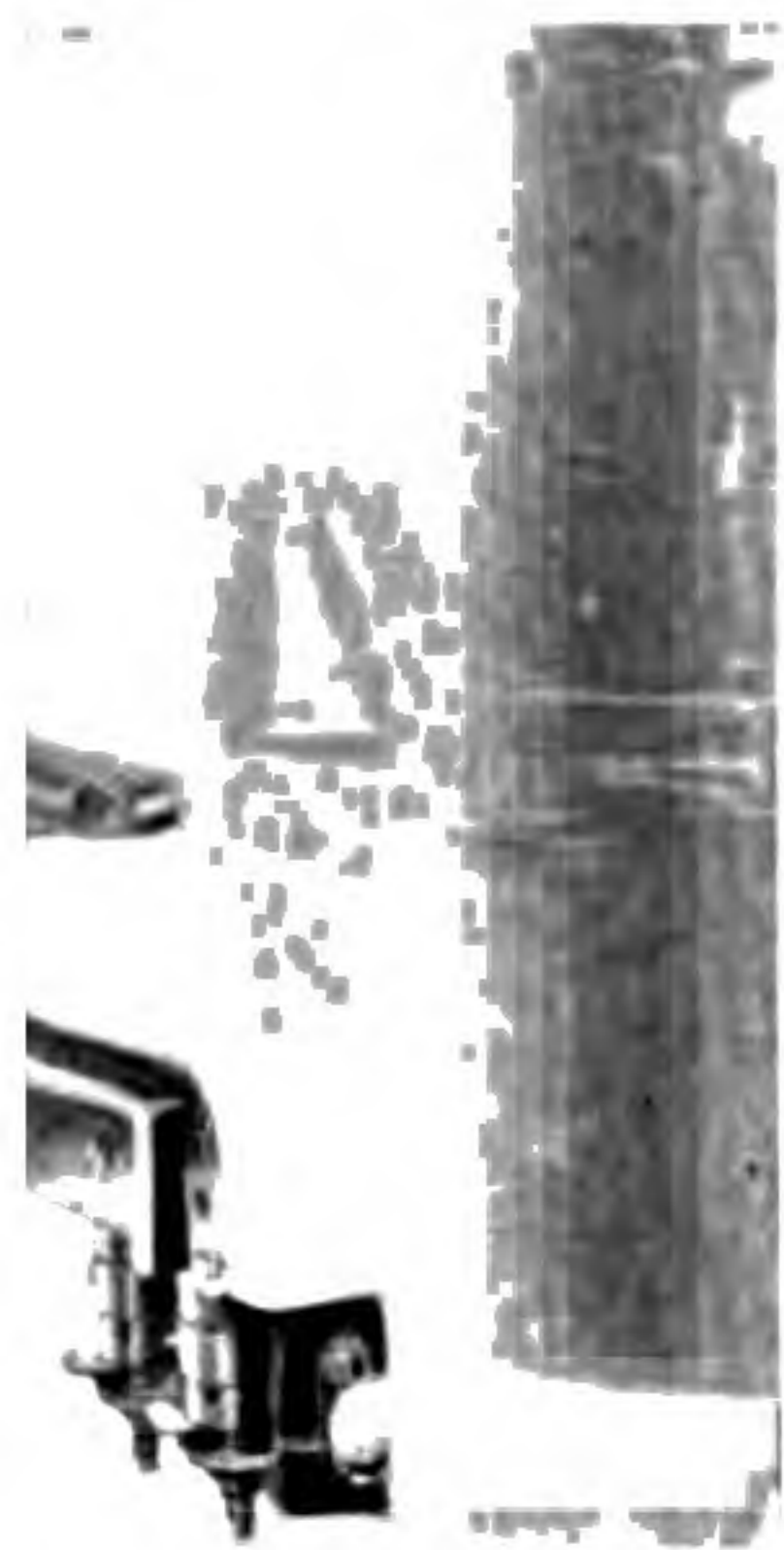
NEW YORK, World Building
BOSTON, Wentworth Building

Monotype Company of California, S

TS AND ACCESSORIES

e Non-Distribution

This Unit makes Leads, Slugs, and Rules so economically and so perfectly that it renders the use of brass rule a reckless extravagance, thus completing the cycle and enabling the Monotype to produce all the material needed for any kind of printing so economically that it pays better to melt it up after use and to recast the metal into new material than to distribute. *Every up-to-date printer should have Monotypes with*



MOLD ATTACHMENT

Automatic Repeater

This unit may be applied to either the "D" Style or to the "Duplex" Keyboard for automatically operating the keyboard for characters that repeat—quads, leaders, dashes, etc. It makes

**10 KEYSTROKES PER SECOND
25,000 EMS PER HOUR**

The operator merely holds down the key for the character wanted and the repeater key, and the little engine does the rest. The compositor

WORKS WHILE HE RESTS

and does more, with less exertion, than he could possibly do in any other way.

Vacuum Keyboard Cleaner



YOU NEED IT

This convenient little accessory is an aid to cleanliness and at the same time a labor saver, as it only requires a few seconds to remove the punchings from the keyboard, preventing them from being scattered on the floor.

The Operator Does Not Stop

his work, as the little machine may be used by a boy without interfering in any way with the work of the keyboard operator, the punchings being drawn up through the curved suction pipe by a current of air.

EVERY MONOTYPER NEEDS ONE

Cleaner

ross
metal;
leaner



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er is a
ie bot-
e Cleaner Rod and works
ie dirt with it.

CLEANER SAVES MONEY

of Cleaner, sufficient to clean
ds of metal

TIE-UP SLUG MOLD

This mold casts the Tie-up Slug that makes Stone Work Easy.

The groove in the side of the slug provides room for the string, which is not taken off when the page is locked up.

It makes high or low slugs



New Matrix Box

For Display Matrices

It keeps the matrix separate and easily accessible, and will prove a time saver in the caster room.

It is divided into 83 compartments for mats and an extra one for the Line Standard.

It is neat and well-made and is COVERED WITH IMITATION LEATHER

YPE MACHINE CO. ELPHIA

CHICAGO, Plymouth Building
TORONTO, Lumsden Building

AN FRANCISCO, Rialto Building

BOOKS FOR MONOTYPERS are published to render easier the work of Monotype students and as aids to Monotype operators. One set is furnished, gratis, to each Monotype user and additional copies are sold at a nominal price. They comprise

The Monotype System

Matrix Case Arrangements

Operating the Monotype Keyboard

Monotype Accounting

Mechanism of the Keyboard

Detail Plates: the Monotype Caster

They should be in the Library of every Monotype User

THIS ISSUE OF MONOTYPE

Is Different in the Make-up and in the General Character of Composition from any Previous Issue

A MINIATURE NEWSPAPER

This issue of MONOTYPE is somewhat peculiar in appearance for a magazine, and quite different in make-up from any previous number, having been designed to simulate a newspaper in make-up, that we might emphasize more easily the value of the Monotype in the newspaper composing room.

The type faces used are those especially suitable for newspaper work, and comprise the following: In the text matter we have used Series No. 20A in the six-, eight-, and ten-point sizes. For the headings we show Special Combination No. D499 (which contains thirty-point No. 141J, twelve-point No. 49J, and twelve-point No. 98J); the thirty-, thirty-six-, forty-two-, and forty-eight-point sizes of Series No. 121; the eight- and ten-point of Series No. 249; twelve-point No. 204; fourteen-point No. 20; fourteen-point No. 79; twenty-four-point No. 791. The minor headings of the small paragraphs are in six-point No. 79. In the displayed advertisements we have used Series No. 79 and Series No. 791 for emphasis in connection with the larger sizes of Series No. 20 and No. 201.

This makes a total of thirty-seven fonts. A smaller number would have been needed had we not desired to show as great a variety of headings as our limited space would permit, so that these pages might serve as a suggestion to Monotype users and possibly aid them in making a selection of head letter for their columns.

As the column width (twelve pica ems) of this issue of MONOTYPE is somewhat narrower than the standard newspaper measure, it allows one letter less to the line in the large headings. We call attention to this because some of our readers may count the letters to see how certain headings that they have in mind will fit.

The Typographic Department of the Lanston Monotype Company is always ready to assist Monotype users and prospective users in selecting the best faces for their particular purpose, be that printing a newspaper, making a magazine, selecting the right face properly to dress a book, or putting attractiveness in a catalog or other piece of advertising matter.

The faces shown in this number of MONOTYPE are not the only ones we make that are suitable to newspaper work; there are many others, and hundreds of different combinations may be made.

The small ads on page 132 were set at one operation from combination Matrix Case No. S489.

Of course, every type used in printing MONOTYPE, and every rule, lead, slug, border, or other material, are Monotype type and material, except lines shown on pages 1 and 3 of the cover, and the title heading on page 113, which have been enlarged photographically and etched on zinc.

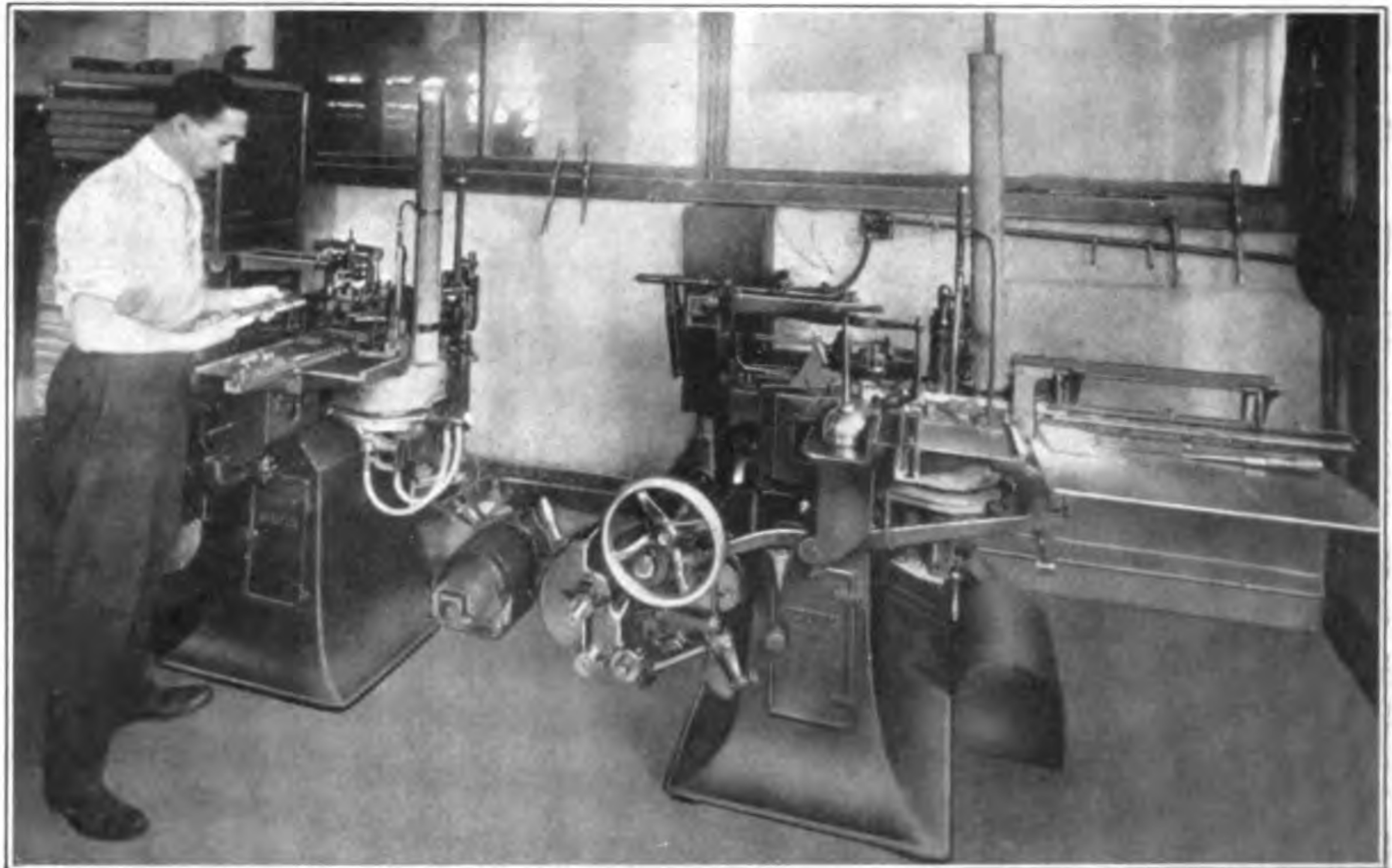
The mechanical work on this issue of MONOTYPE was done by the following firms:

Engraving by Gatchel & Manning; composition by The Bradford Press; printing and binding by The Edgell Co., all of Philadelphia.

CONTINUED SATISFACTION

After Nearly Seven Years' Practical Use. They Still Swear by the Monotype and Consider it the Best Buy

Out in Oklahoma is a real live newspaper plant under the supervision of Mr. R. E. L. Brown, which is turning out two daily newspapers with the aid of two Monotypes in the ad room. These are the *Daily Oklahoman*, a morning journal which looks alive, and the *Daily Oklahoma City Times*, published each evening in such snappy style as to overcome the handicap of its long title.



CASTER ROOM OF THE *DAILY OKLAHOMAN*

WILLIAM E. MURDOCK

Again the messenger of the black pall has visited the printing fraternity in Boston; this time to call away William Edwards Murdock, president of the Sampson and Murdock Company, publishers, 246 Summer Street, who died at the Algonquin Club on Sunday night, January 13th.

Born in Candia, N. H., in 1844, he entered the printing business while a small boy, and learned his trade in Worcester, Mass.

During the Civil War he served with the Twenty-fifth Massachusetts Volunteer Infantry. After the close of hostilities he engaged in canvassing and publishing city directories. At the time of his death he was trustee of the Association of American Directory Publishers, and a director of the Drew, Allis Co., publishers, Boston, as well as president of the company which bears his name as part of its title.

We numbered him among the friends of the Monotype, and have pleasant memories of our business connection with him. We extend to his family and the surviving members of his firm our sincere sympathy in their loss.

The first Monotype in this plant was installed in 1911, and Mr. Brown was soon convinced of its value and of the saving effected by having an abundance of type always ready for the compositor, so that when the growth of the papers demanded increased facilities, he added another Monotype Type-&-Rule Caster and established full Non-Distribution.

Mr. Brown expresses himself as completely satisfied that the Monotypes were the best and wisest purchases he ever made, and he now wonders how it was possible to do as well as they did under the old regime, which now seems like a dream of the dark ages.

Removed That Tired Look

"The Monotype System has effected a marvelous change in our establishment, and has removed that tired, weary look from every compositor and pressman in our employ."—News Publishing Co., Ltd., G. B. Dakin, Foreman, Truro, Nova Scotia.

SAVE money by abolishing all distribution and non-productive time. New type costs less. FOUNDER.

A MONOTYPE HOUSE WARMING

Shafer & Co. Hold Open House to Celebrate Their Removal to New and Larger Quarters

Out West they do things in unusual ways—on a large scale, and with a force and a swing that are startling to the more conservative eastern business man, and printers there are no exception to the rule.

Think of a printer using an eight-page supplement to a Sunday newspaper to announce that he expected to remove to a new location and was going to have a house-warming celebration! It sounds almost freakish to the printer "down east"; but that is just what M. F. Shafer & Co., the Omaha printers, calendar publishers, and makers of advertising novelties did on January 13, 1918, to announce that they would hold open house on the occasion of their occupancy of their new home.

In addition, they held a formal opening of the new plant on Thursday,

MONOTYPE ADAPTABILITY

Shown By Installation in Printing Department of Congregation de Notre Dame, Montreal

Even under the most trying and unusual conditions the Monotype always makes for success, and it is not at all strange, therefore, that it is found running satisfactorily in the printing department of the Congregation de Notre Dame, Montreal.

Even in the "good old days" of the hand compositor printing was recognized as an essential of every movement for religious or secular education, and many churches and colleges established private printing plants in order to control the production of their own literature.

The invention of the composing machines intensified the need of printing for the propaganda of these institu-



MAIN ENTRANCE, NOTRE DAME



MAGNIFICENT BUILDINGS OF CONGREGATION DE NOTRE DAME

January 17. This consisted in the keeping of open house from 9 A. M. to 9 P. M., during which time guides conducted 6008 visitors through the workrooms and explained the machinery, including the Monotypes (for such a live concern is naturally a Monotype user). The visitors were also served with refreshments, and a souvenir was given to each person.

Four pages of the big supplement were used by Shafer & Co. for their own advertising and to describe their very complete plant; the other pages were filled with the advertisements of those who contributed to the success of Shafer & Co. by supplying them with machinery and materials, or who took part in the construction of the new building.

All in all, we believe this to be the most aggressive advertising ever attempted by a printer, and there is no doubt as to its profitability, for, since

tions, while it rendered the old method not only obsolete, but too expensive, and now that the Monotype, with its flexibility and adaptability, has come into the field, numbers of them have adopted it and are achieving success by its use.

This is especially true of the large religious institutions of the Catholic Church, foremost among which is the Congregation de Notre Dame, Montreal. Here we find an unique printing plant, with a complete Monotype equipment, handled, as are all the other activities of the Congregation, by the nuns, there being over 800 in the institution.

The caster is operated by Sister St. Peter, who is enthusiastic about it, and who is doing work that many male operators might justly envy. The keyboard is under the care of another sister, as is shown in our illustration, and is daily producing a stint that no operator need feel

ashamed of for quantity, while the proofs are extremely clean.

The Congregation de Notre Dame is one of the largest and wealthiest of its kind in Canada, and has earned the reputation of buying only the best material and machinery for its various departments; therefore, its unqualified endorsement of the Monotype is valuable.

We show a small engraving of the buildings of the Congregation de Notre Dame, which will give an idea of its size and beauty. The Monotype plant is in the manufacturing wing in the rear. We also show the magnificent entrance to the chapel, which is one of the architectural ornaments of the city of Montreal.



A SISTER AT THE KEYBOARD

Continued on page 133, third column

NON-DISTRIBUTION METAL COST

Continued from page 122

needed for the Non-Distribution System in a newspaper plant such as we have named:

Items	Metal Required	Metal Melted Daily and Cost
Type in pages	105.6 lbs.	79.2 lbs.
Spaces, quads, slugs, etc. In fonts in case (40 fonts of 60 pounds each)	278.4 lbs.	208.8 lbs.
Leads, slugs, quads, etc., in racks for use	2400 lbs.	
Reserve metal for emergency, maximum day's supply	800 lbs.	
	500 lbs.	
Total metal	4084 lbs.	288 lbs.
Purchase price of metal at 14 cents per pound	\$471.76	\$40.32
Carrying cost of metal: Interest on cost at 6%	\$34.30	
Taxes and insurance, 2%	11.43	
Storage (estimated)	10.00	
Total fixed charges		\$55.73
Cost of melting and toning 288 lbs. daily, at 4% of purchase price, \$1.61—312 times \$1.61		502.32
*Annual cost of carrying the metal required for Non-Distribution	\$558.05	
Daily cost for 16 pages	1.788	
Cost per column of display per day (48)03725	
Cost per column of whole paper per day (128)01475	

In the above calculation no allowance is made for metal needed for standing ads and those set in advance for future insertion, as this will be the same in amount no matter what system is used in the composing room; but the figures given would provide for a small amount of such matter.

The figures above are based on a daily melting of the display type and material, and if the dead matter is allowed to accumulate and is carried over for several days, it might be necessary to provide some additional metal; the amount would depend upon the time between meltings.

A greater number of display fonts would also affect the amount of metal needed in proportion to the amount of each font carried in the cases—*there would be no more in the pages*. But this increase would not be very expensive, as the greater part of the cost is in melting the metal used each day and restoring it to its original quality and quantity. *This cost would remain the same no matter what machine or system is used, or how much or how little metal is carried; as the amount to be melted is determined solely by the amount used in the newspaper and not by the amount on hand.*

We have allowed three-eighths of the paper for display (48 columns per

*This cost covers all metal expense and would be the same no matter what system of composition and distribution is used, as the amount melted each day is the metal actually used in the display ads.



Flexibility

The difficulty with many machines is that they only do one thing well—they are not easily adapted to varying conditions. They are non-flexible.

The Monotype

is a machine of extraordinary flexibility and there can hardly be a composing-room problem that it will not help to solve, and do it most economically.

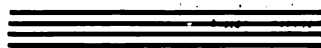
Quality

is never sacrificed to obtain this wonderful flexibility. Monotype products hold their own with the best made by any other method or machine, and then some.

COMPOSING MACHINE

THE MONOTYPE

TYPE-&-RULE CASTER



day), and consider 312 days as the active days per year for a six-day paper; this gives us 14,976 columns per year at an average cost of \$0.03725 as shown above. *Less than three and three-quarters cents per column per day* for all the metal required to run the ad room efficiently on the Monotype Non-Distribution System, if we count only the display columns; or \$0.01475 per column if we count the whole paper.

What difference does a little extra metal make at this rate? On the basis of the tabulation above we see that the actual carrying charge for one ton of metal for a whole year is only \$27.40, that is, \$0.0878 per day (8¼ cents), \$0.00183 per display column—an amount so small as hardly to be worth considering. Many of the metropolitan papers realize the insignificance of this cost as compared with the savings made by Non-Distribution and carry large stocks of type and strip material as insurance against emergencies. If we were to carry double the amount of metal that we have figured in these calculations, the extra cost would only be \$55.73 per year, which is \$0.00372 (three-eighths of a cent) per display column. That is to say, the extra cost would be inappreciable, and the total cost of all the metal only \$1.96 per day, or four cents per column with double quantity of metal—enough to set sixteen to thirty-two pages every day so far as display is concerned, and supply leads and slugs for the whole paper.

Is it not, indeed, a small matter? And this does not take into account any of the great saving that Monotype Non-Distribution makes by abolishing non-productive time, though that is many times the cost of carrying the metal as given here.

THE MONOTYPE SYSTEM

The Greatest Efficiency Producer

Continued from page 123

not now? The sooner you adopt Non-Distribution, the greater will be the saving you will effect, and consequently the greater will be the profit. Some of those who were among the early users have more than paid for their entire Monotype output with the savings effected from this source, to say nothing of the added savings on composition of all classes of matter, particularly intricate copy, nor of the big extra profit in the press room.

A Big Saving

"On the first trial we recovered about 150 pounds of metal by using Monotype Metal Cleaner on the **press** which we have previously shipped away."—Loring-Axtell Company, Springfield, Mass.

SOME REASONS WHY IT MAKES GOOD

The Newspaper Ad Room
Made More Efficient
and Profitable

A BIG ANNUAL SAVING

Which is only a Small Part
of the Real Benefit

By F. W. WHITMAN

Why is the Monotype Non-Distribution System of composing-room economy such a success?

Because it is constructive in its methods and eliminates all that non-productive scavenger work of the composing room—distribution—which is always shunned by good printers; that work which wide spaces the non-productive column of the cost sheet and robs the profits by thin spacing to the limit the only time that earns money for the man who pays the freight—the time that is used on constructive work.

It is true that all progressive newspapers employ a sufficiently large force of ad men to swing the work of the day during the rush hours, enough proofreaders to keep the works moving without delay at the close-up, and the correct number of make-up men to close the several pages promptly after the ads have been passed along. It is good policy to do this, because emergencies will arise, and missing an edition is unthinkable.

But let us analyze the condition that exists in the average ad room and compare it with that of the composing room using Non-Distribution.

In the former, either an excessively large number of men must be employed to meet emergencies and provide for handling the peak load, with a correspondingly great increase in the non-productive time; or, if a smaller force is carried in normal conditions, there will be a large amount of overtime to be paid for, in addition to the inconvenience of having to work under high pressure at frequent intervals, with its consequent nerve strain.

In the Non-Distribution composing room the normal force is able to handle the work, even on the rush days, because there is always an abundance of material ready for immediate use, and as soon as the ads are all up, the compositors can be used for helping out the proofreaders and the make-up,



Box for Display Matrices

This Improved Matrix Box is offered to meet the demand of operators for a box that will enable them to quickly locate any desired matrix when sorting up the cases. It keeps each matrix separate and easily accessible, and will prove a time saver in the caster room.

The new box is about 8½ inches long by 2½ inches wide and 1½ inches high over all. It is divided into 83 individual compartments for holding one matrix each and a compartment for the line standard. These compartments are in two rows and a wide central division between carries a printed label which indicates opposite each compartment the character to be kept in it. The partitions are of wood and the inside of the cover is plush-lined so that injury to the matrices is practically impossible. The box is covered with imitation leather and the cover is held shut with two snap fasteners. It is neat, strong, and well made throughout.

The saving of time in handling matrices will soon pay for the replacing of the old style box by these new and very much more convenient ones, and every Monotype user should investigate it at once. The price has been placed so low that the saving of one using will almost cover it.

LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

there being no necessity for preparation for the morrow and no clean-up being required. There is no strenuous rush, no great nerve strain, and the men are kept in better physical condition.

THE REPEAT ORDER

The repeat order is the best evidence of satisfactory service, and the fact that about one-third of the Monotypes in use were installed on repeat orders is the best testimony that we can offer prospective buyers as to the value of the Monotype, and the best evidence that it makes good under all kinds of conditions on all the claims that we make for its versatility, adaptability, desirability, reliability, and profitability in actual commercial operation.

The ad room in which Non-Distribution is established never is stumped by a special.

Large Fonts

An Insurance Against Lost
Time and Inefficiency in
the Composing Room

Every compositor with ten years' experience can recall numerous instances of hurry, worry, trouble, and expense caused by the lack of sufficiently large fonts of certain sizes and faces of type, yet they probably will give the least thought to the financial side of the matter. It is notorious that almost every printing office in the country has permitted this state of affairs to continue for many years, even though there has been a remedy at hand for a long time.

Until the Monotype and Non-Distribution entered the composing room the size of a font of type was regulated by the "smallest amount that we could possibly get along with by picking and turning," as one old compositor facetiously put it. At any rate, there never was too much of any font in general use. Of course, it is understood that the investment per man in the composing room was as high as it was thought that good business would permit; and equally, of course, the customer must have a variety of faces to select from, and those he wanted varied as much as the number of customers, which meant small fonts of each; thus the printer was between two fires until the Monotype came to his rescue and provided the means of having unlimited fonts.

This at once saved money by the stoppage of picking, to say nothing of the greater amount saved by eliminating distribution. It produced an increase of efficiency on the part of the compositor thus relieved of worry and drudgery. It created a selling advantage by giving the ability to supply promptly any amount of any face of type in the plant without extra cost.

The casting of large fonts of Monotype type of the most used faces imposes no extra cost—rather it cuts the cost, besides aiding the salesman in his efforts to satisfy the customer.

The Copyfitting System is an efficiency measure that saves big money in the composing room.

There are a large number of Monotype operators at the front, and preparing to go to the front, and we are always glad to hear from them. George O. Passuth, formerly operator on the *New York Globe*, and now at Camp Johnson, near Jacksonville, Fla., sends greetings and says to remind the boys at home that the boys at the front like to hear from them.



This is the
House of
**MONO
TYPE**

This is the Keyboard that punches the ribbon that runs the Caster that makes the type that pleases the Customer and is just right
—its the MONOTYPE

This is the Caster that casts the type—and also rules and slugs and quads—that make the printing of the Crier and all other jobs
—clean and bright
—its the MONOTYPE

With the exception of the straight reading matter this number of the *Trade Crier* is produced with Monotype material—showing the superiority for composition and all other work.

**Metropolitan
Press** Printing Co.
Central Bldg.



AN ATTRACTIVE MONOTYPE AD—See Page 135

MAKESHIFT EFFICIENCY

Continued from page 113

and so on, to the most technical encyclopedia or the most intricate genealogy.

It is unfortunate for the printer, who needs the best and most efficient system, that this is so, for it gives him the trouble of investigating the claims of those who follow up a success with a claim that they are to do the same thing with their imitation systems and less efficient machines, but who fail to make good when the critical test is applied.

The Non-Distribution System is based upon the fact that the Monotype provides *all* the material needed in the ad room or the job room, at a cost that makes it more profitable to remelt the material after use than to

distribute it. The makeshift systems require other machines to help them out (in some cases they even recommend the Monotype Lead-&-Rule Caster). They do not make all the material by the most direct method, nor at so low a cost.

That is why we call them makeshifts. In order to sell these machines and keep them sold the manufacturers are obliged to resort to dodges and stunts, and the claims they make as to their efficiency will not bear the test of actual commercial usage. The final result is an expense and a loss that could have been avoided by installing the best and only system in the first place.

Are you using the Vacuum Keyboard Cleaner? If not, you are missing a good thing.

MODEL SOUTHERN NEWSPAPER

Birmingham News Has New Home
With Many Improvements

Continued from page 116

and effort in not having to look for and mark bad letters and wrong fonts.

The stereotypers are getting better mats from the all-new type, and the pressman, therefore, gets better plates. Consequently every one connected with the *News'* mechanical department is benefited, and all are strong boosters for the machine and the system that has made it easier for them to get out a better, cleaner, and brighter paper every day, with less worry and physical effort.

I can truly say that in the *Birmingham News* plant the Non-Distribution System is a big success and is saving time, worry, and money.

THE RIGHT SIZE FOR SPACES

**Why Monotype Sizes Are Indisputably
the Best for General Use**

A number of Monotype users, from force of habit, make the mistake of having the caster operator make thin spaces to correspond to the foundry dimensions of hair, five-to-em, and four-to-em, instead of making them in Monotype unit sizes.

It is much better to have all spaces in unit sizes, whether they are to be used for composition or merely for correction. The following sizes are those to be employed:

Three units in place of the hair space.

Four units in place of the five-to-em space.

Five units in place of the four-to-em space.

With the above spaces the equivalent width of any character may quickly be made up, which is not possible when the foundry sizes are used. While the unit spaces are especially convenient for correction work, they are also preferable to the old dimensions for hand composition.

Spaces are more conveniently cast in the unit sizes for the reason that they can be run from a keyboard ribbon, whereas the foundry dimensions can be made only by setting the wedges by hand and adjusting the micrometer wedge to get the sizes exact. Without exactness the fancied value of the foundry size disappears.

By failing to take advantage of the mathematical exactness and interchangeability of the Monotype units in spacing, Monotype users not only lose one of the advantages of the Monotype system, but actually pay more for the labor of hand composition and correction than when using unit value spaces.

PRINTERS' RULE

That Was Formerly Made of Brass Is Being Rapidly Superseded by the Product of the Monotype

One of the most costly materials used in the composing room was the brass rule, formerly so necessary for the proper production of tabular and job work, and for which a substitute was sought in vain until the Monotype Lead-&-Rule Mold was invented and began turning out metal rule in continuous strips.

Many attempts had been made by the manufacturers of other composing and type-making machines to produce a substitute for brass rule, or to do away with the need for it; but nothing beyond the casting of short lengths was accomplished. Printers, too, tried to get along without the expensive brass rule by turning out much tabular matter in a half-finished state, and thus saving the cost of the expensive brass. This latter method, however, was naturally doomed to failure because such composition took up more room on the page and was not suitable for use in a job that was crowded.

But these trials and makeshifts are now ancient history. The Monotype Type-&-Rule Caster now turns out metal rule that leaves nothing to be desired for printing quality, and that is made at so rapid a rate as to be cheap enough to use once and then dump into the metal box with the old type.

This has not been accomplished by any makeshift or dodging; the metal rule is just as true, just as accurate, and just as easily used as is any brass rule that you ever bought or handled. In fact, it is easier to handle than brass, and there is never any need of piecing a rule in any job, for it is so easy to get just the right-sized piece and as many of these as you need.

The Monotype makes this rule at a speed of three hundred feet an hour in the two-point size, and at the rate of one hundred and twenty feet an hour in the six-point size, making the cost range from one-half cent a foot for the two-point to one and one-quarter cents per foot for the six-point. The Monotype Specimen Book shows a number of faces for which rule matrices have been made, giving the printer something suitable for almost any job, and others are being produced quite frequently.

For some reasons, the metal rule is better than the brass: It will print more in harmony with the type, being made of the same metal and taking the ink in the same ratio; it is more

accurately type-high, being cast in a mold that is always uniform in height. There is no setting of tools to give height—the mold is adjusted once for all in the factory.

Of course, Monotype rule fits right in with the Non-Distribution System, and aids in reducing the non-productive hours, both by the ease with which it is used and by the fact that it is used but once. It was the invention of the continuous Lead-&-Rule Mold that completed the Non-Distribution System and made the printer independent of the type founder.

These are, briefly, the reasons why the Monotype metal rules are superseding the old-time "brass" in Monotype shops and in those of printers who buy composition from Monotype trade plants.

On this page we show a reproduction (in reduced size) of a full-page

ad that appeared in the printing trade journals, which shows what may be done with Monotype rules in the right hands. If this job had been set with brass rule, the cost of the rule, according to the figures in the advertisement, would have been \$27.50; that is to say, it would have been necessary to buy that much rule, to say nothing of the time consumed in cutting and mitering, which latter would have cost double with the brass that it would with metal. The company publishing this advertisement offers to sell the same number of feet of metal rule for \$6.88. Quite a chance here for war-time economy; but think of the much greater saving if you made the rule yourself! Even this is as nothing compared with the much greater saving of being able to eliminate the distribution of the job set in metal rule.

COMPARE THESE PRICES


BRASS RULE	MONOTYPE RULE
2 point = 14 cents per foot	2 point = 4½ cents per foot
6 point = 38 cents per foot	6 point = 14 cents per foot


GOOD
RULES

Made by the
New York Mono
Composition
Company, Inc.

461 Eighth Ave. Tel. Greeley 3262-63

TO PRINT
WITH





THE price of brass rule, like everything else, has increased to a point where it is advisable to look around for a good substitute. The rules used in this ad. were made on our own casting machines of hard type metal, and offer to the printing trade the only satisfactory substitute for the high priced brass rule. They are as accurate in every way as brass rule, print equally as well and cost only about one-quarter as much.

We can furnish these rules in two and six point body, any quantity, *two foot lengths*, at 45 cents per pound.

Send for specimen sheet showing faces.

AN EFFECTIVE USE OF MONOTYPE RULE

NON-DISTRIBUTION MAKES BIG GAIN

Printers Admit the Wonderful Saving That it Makes

Continued from page 113

Then they installed the Monotype Type-&-Rule Caster and the Non-Distribution System, only to find that the half had not been told them, and that the benefits that accrued were far greater than they had ever hoped for. They became enthusiastic for Non-Distribution.

If it were possible to show here the letters of joy that they have sent in, or to give the figures of the tremendous savings they report, every reader of MONOTYPE would be convinced, and would at once become a Monotype enthusiast; but lack of space forbids.

Suffice it to say, however, that each year shows a progressively increasing number of new converts to the Non-Distribution System, both newspaper and job office owners, and that with each installation the wonder grows as to how they ever got along without it.

It is said that imitation is the sincerest form of flattery; also, that only good things are imitated. Be that as it may, we feel that the sincerest endorsement that Non-Distribution has received lies in the repeat orders—repeat orders from users, and in the letters these users are sending us and their friends, telling of the great savings that the Monotype Non-Distribution System has effected in their plants.

The introduction of the Monotype into the printing offices of the land was a surprise to the printers who had always maintained that "there would never be a machine with brains"; therefore, when Non-Distribution was announced, these men regarded it as a dream and greeted it with derision and incredulity. But those who came to our demonstrations to laugh, remained to wonder. They ordered the Monotype, and are now among the enthusiasts who are daily reporting new savings from its use.

Of course, there have been imitations, but these have been unable to accomplish the work and have not halted the onward march of the Monotype Non-Distribution System; in fact, they have rather hastened it, by emphasizing its advantages as compared with their limitations.

It is not so much the cost of metal as it is the cost of using it that counts. The metal is always on hand and always saleable; the cost of using it is gone forever if you fail to charge it to the right job.

HOW WE ARE PLACING THEM BACK IN THE RANKS

The Boys Who Have "Done Their Bit" Being Made as Useful as Ever

In the November-December issue of MONOTYPE we told the story of five young printers who had given their services to the cause of liberty, and on being invalided home had found the ordinary work of the printshop too strenuous. We told how they learned to operate the Monotype keyboard and were making good by turning their knowledge, previously acquired in the composing room, into capital in their new undertaking.

In this issue we show the portraits and give the story of two more of these heroes, both of whom are studying the keyboard in the Monotype schools in Philadelphia.



Gunner Eugene J. Robert

was one of the first printers to answer the call, and enlisted in Toronto on August 6, 1914, signing up with the Ninth Battery, Canadian Field Artillery, as trumpeter. He was then twenty-one years old. After a short training at Valcartier, Quebec, he went to Salisbury Plain, England, in October, where he remained until the following February.

His battery was then sent to France, and he saw his first fighting at Neuve Chapelle as despatch carrier. He took part in the engagements at St. Eloi, Ypres, St. Julien, St. Jean, Langemarck, Festubert, Givenchy, Loos, Zillibecke, Sanctuary Wood, Hill 60, Thiepval, Moquet Farm, and Courcellette.

He was awarded the Belgian Médaille Militaire for carrying despatches under fire at St. Julien on April 22,

Continued on page 134

MISCELLANEOUS

A FEW ambitious keyboard operators will be taught combination operating in the Philadelphia Monotype School, at the factory. COM. B. NATION.

BIG PROFITS are easily made with the Monotype in your composing room. T. RYIT, Monotype.

DO you need an operator? Write us. There are several very bright students in our schools. STUDENT.

EVERY Monotype plant should have several Quad and Space Cabinets conveniently located in the composing room. Walking takes time. Time is money. Address SAVEE, care of the Monotype.

FIVE CENTS a column will pay for a Type-&-Rule Caster in a short time. Non-Distribution will save several times that much. Worth looking into. N. O. DIS, care of the Monotype.

HALF the time you spend in making ready on press could be saved if you used new Monotype type in every job. Address PRESSMAN, care of Monotype.

HOW MUCH is a pound of type worth? How much are a few sorts worth when you are short just as the last ad is being set and it is time for closing up the forms? That does not occur in a Monotype Ad Room because Monotype type is so cheap that you always keep a plentiful supply on hand. R. U. SHORTOTYPE.

KEEP your Monotypes right up to date by adding the new units as soon as placed on the market. Each one means better or greater product. NEW.

NEWSPAPER Ad Rooms equipped with Monotypes and using Non-Distribution never know what it is to be stumped. No matter what happens, they get away with it in good shape. A. D. STUNTS.

PHOTOGRAPHS wanted of Monotype shops using Non-Distribution. Particularly of extra well-planned composing rooms. ED. I. TOR.

PRINTERS, study the Monotype Non-Distribution System and learn how to overcome the high prices of materials and labor, and their shortage. PROF. IT.

REPEATER UNIT—The little engine that sets type faster than you can count it, when you need a sequence of the same character. Write for details. K. B.

SPEND and serve—Spend your money for labor-saving improvements and thereby replace the labor called to serve your country; thus by reducing the cost of production and conserving the labor, you will save the dollars and help to win the war. Address U. S.

THE EDITOR of Monotype wants notes of unusual jobs and extra good production records on the Monotype; also of kinks and short cuts to increase efficiency. If you have made a record or discovered a new and better method pass it along to cheer and help other operators. Send it to the EDITOR.

THE money you spend for a Monotype outfit will come back to you in a couple of years in the actual savings of wages and type cost. Y. S. ONE.

UNUSUAL opportunities for printers to increase their profits and improve their output and quality by installing Monotypes. F. ICIENCY, Monotype.

USE only the Special Oil on the Monotype Rule Mold when making rules. It is the only one. Address R. ULE.

WANTED—Bright, ambitious compositors to learn the Monotype keyboard and take positions at the nicest part of the trade. LEARNERS, Monotype.

YOUR operator will never have but one pair of eyes: Take care of them by having the Electric Light Unit on your keyboard. It is a time saver also. U. C.

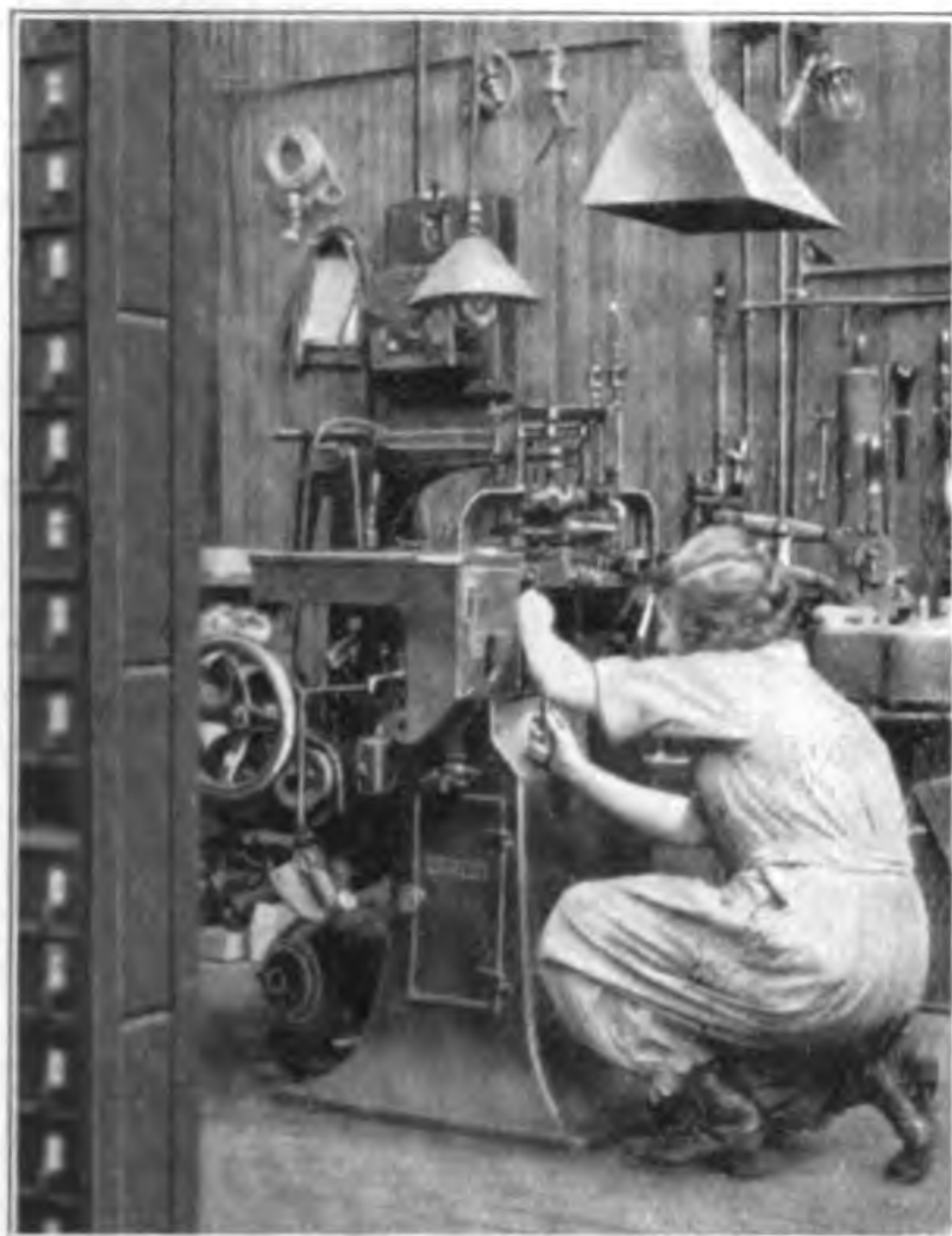
1560 FONTS are shown in the Monotype Specimen Book, and others are constantly being added, besides hundreds of Borders and Ornaments. TYPO.

DOING HER BIT

While Her Soldier is Serving His Country

There never has been any doubt of the patriotism of the women of the United States and Canada; they are daily proving that their hearts are in the right place even though they cannot serve in the ranks and carry a rifle or handle a machine gun. They are anxious to do more and are ready to fill the vacancies in the industrial ranks made by the calling of the young men to arms.

While the women can perform only the lighter tasks, there are many



PUTTING ON THE MOLD

result was that the Monotype Company agreed to receive into the Caster School at Philadelphia such women as would agree to wear bloomers and instruct them as caster runners. This provision as to dress has been made necessary by the laws of some of the states, which require that all women working around machinery shall wear bloomers.

A few days ago the writer visited a Monotype plant where he saw a woman keyboard operator finish a spool, put the spool on the caster, and run off the type during the absence of the regular caster operator, finishing it before he returned. This woman had never taken any instruction in caster work, but had learned by watching



RUNNING UP THE METAL POT

As the call for men for military service becomes greater all printers will feel the need of replacing the boys who have gone to the front from the Monotype caster room, and while we do not advocate the general substitution of female labor, we believe that in some cases it will be the best way to obtain the needed relief; therefore, we are ready to do our share to overcome the shortage of male labor caused by the war and will open our caster school to a limited number of women desirous of becoming caster runners.

Those who are interested should communicate at once with the manager of the Monotype branch office nearest to them.



MEASURING THE QUAD SIZE

things they can do to keep the mechanical world moving at the proper pace, and among these is the running of Monotype casters. This work offers a particularly attractive opportunity to women with a mechanical turn of mind, as there is no heavy lifting or other strenuous effort required and the work is as clean and pleasant as are other operations in the printing plant, such as feeding a press or running a folding machine.

While there are many very competent women keyboard operators, there have been but few women caster runners up to the present time, though the number of those desiring to learn this branch of Monotype work is increasing.

Recently a printer in one of the large cities who has a big battery of Monotypes found himself badly handicapped by the loss of his male caster runners, many of whom had been called to the service of their country. He appealed to the Monotype Company for help and suggested that we instruct some women runners. The

regular operator in her spare moments.

One woman keyboard operator decided, a few months ago, that she wanted to become a caster runner; through her employer she was sent to the Monotype school for instruction, and completed her course in a very short time. Now her employer tells us that she is making a very good record as a combination operator.

Only a few have entered the school at the present writing, but those who have are making good, and there is reason to believe that this may lead to a solution of the labor problem in some of the larger plants that have felt the male labor shortage and do not want to rob other departments to remain the Monotypes.

On another page of this issue of MONOTYPE appears a note that the Monotype keyboards and casters in the Congregation de Notre Dame, Montreal, are both operated by women, as the regulations of that institution do not allow the permanent employment of male operators.

A MONOTYPE HOUSE WARMING

Continued from page 127

the opening, M. F. Shafer & Co. have ordered another Monotype.

This advertising appeared in the Omaha Sunday Bee, which uses Monotypes in its ad room and was, therefore, able to handle this big one without turning a hair.

A compositor will use from twenty to thirty pounds of type per day, but it requires three times that quantity in the cases to keep him efficient, and there will be from four to six times that much standing in live jobs in the average shop. This means 200 to 300 pounds of type to each compositor. Consider the saving when you get your type from the Monotype at less than the cost of distribution.

Do not be afraid of your competitor; learn from him. If he is doing enough business to be dangerous, he is worth studying.—*Blood's Booster.*

How We Are Placing Them Back in the Ranks

Continued from page 132

1915. He was first wounded at Festubert, May 11, 1915; again at the Somme, on September 24, 1916. Invalided home, he spent five months in an English hospital and was then appointed Instructor of Gunnery at Shorncliffe, England; but as one bullet had passed through his body, perforating his right lung, his health was unequal to the task, and he was invalided back to Canada in October, 1917, and discharged on January 31, 1918, after more than three years' service.

Now that he has returned to civil life he is taking up the Monotype keyboard and bids fair to become as good an operator as he was a soldier.



Private Stanley G. Smith

On the twenty-eighth day of July, 1915, Stanley G. Smith answered the call of duty and patriotism and enlisted as a private in the Seventy-fourth Canadian Infantry. After training for a few months in Canada he was transferred to the Forty-fourth Canadians and sent to England with that battalion for further training.

On June 26, 1916, the Forty-fourth went to France and made the front line trenches on the third of July. Private Smith did not take part in any big engagements in Belgium, though he saw some service with bombing parties at St. Eloi and at Ridgewood.

He went into the Regina trenches on July 3d, and two days later was gassed and buried by an exploding shell. On being dug out he was sent to an English hospital, where he spent six months, and was then invalided home to Canada and discharged.

At the present time he is attacking

the Monotype keyboard with every indication of achieving a splendid victory, and returning to industrial life better fitted than ever to gather in the rewards of good work.



Sergt. Jack Ball

Four years before war was declared Sergeant Ball joined the 59th Glangarry Highlanders at Alexandria, Ontario, as signaller, and was taking a special course of instruction at Petawawa when hostilities began. He returned to Alexandria and was engaged in protecting the St. Lawrence Canal System. When the 38th Battalion was organized for overseas service, Ball lost no time in joining up, his regiment spending the winter of 1915 in Bermuda. August, 1916, saw him in the front line trenches. For two months he was in the Ypres Salient exchanging bombs with the enemy, without a scratch. November 18, 1916, finished his active career as a soldier, when during a bayonet charge at the Battle of the Ancre he was caught by machine-gun fire and shot through the right elbow. Sergt. Ball remained in the Warneford Hospital, England, until September, 1917; was then returned to Canada, and discharged from the army on January 10, 1918. Ball is a compositor by trade, but handicapped by not being able to stretch out his right arm. The Monotype keyboard offers him an excellent opportunity as his wrist is not affected. Ball is now a student in the Toronto Monotype Keyboard School.

The Monotype used as a basis for the Non-Distribution System will pay for itself with the savings of the first two years, and then keep right on piling up profits for years to come. Let us give you detailed information.

HARRY TURNER

The sudden death of Harry Turner, on February 13th, was a shock to his many friends in printerdom. He had just started on a trip to Honolulu, and had reached Chicago when the call came.

Mr. Turner was born in Richmond, Va., in 1867, but removed to Philadelphia in early childhood and was educated in the public schools of this city, afterward attending Lehigh University. He acquired a knowledge of the printing business at some previous period, and was employed in the composing room of the late George F. Lasher about 1890.

Being a born salesman, Harry soon tired of the routine of the composing room and became city representative



HARRY TURNER

of the J. K. Wright Printing Ink Co. Later he found a larger field with the Woodruff Printing Ink Co., and for the past fifteen years has been the special representative of the W. D. Wilson Ink Co., of New York, covering the Eastern and Middle states, but maintained his home in Philadelphia.

Always cheerful and ready with a kind word and a smile, a good raconteur, and thoroughly posted in his line, he made customers everywhere and every customer became a friend.

Harry Turner was always a booster for his friends, among whom was the Monotype, a strict churchman of the Catholic faith, generous to a fault, and an energetic business man. He leaves a widow, but no children; and will be missed by a large circle of friends, both in the printing trade and socially.

WHY buy type when you can make it for less than it costs to distribute used type? IT. S. FOOLISH.

Monotype Metal Cleaner

NOT a flux, to take the dross off the top of the molten metal, this compound is just what its name states—a metal cleaner that takes the dirt and impurities out of the metal.

Monotype Metal Cleaner is a paste that is applied at the bottom of the metal and works up to the top, bringing the dirt and dross with it.

The paste is put in the cup at the lower end of the Cleaning Rod, and, as the metal is stirred with the rod, the paste melts and passes out through the holes in the side of the cup.

There is just enough moisture in the paste to agitate the metal and thoroughly mix the metal so that the cleaner not only insures clean metal but also a much more uniform mixture than can be obtained by hand stirring.

SAVES METAL

By recovering the richest metal, tin and antimony, from the metal skim-mings that have hitherto been sold as dross, the cleaner pays for itself many times over.

SAVES MONEY

Monotype Metal Cleaner saves money—big money—in two ways:

First: It reduces to the minimum the losses due to melting; at the present prices of metal you cannot afford not to use it.

Second: By insuring perfectly clean, uniform metal it eliminates all metal troubles; by saving time at the casting machine it increases output. You can cast perfect shaded type from ordinary metal, cleaned with our cleaner, without the addition of tin.



Each can contains two pounds of cleaner, sufficient to clean 12,000 pounds of metal

**LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA**

NEW YORK
BOSTON
Monotype Company of California
SAN FRANCISCO

CHICAGO
TORONTO

MONOTYPOGRAPHY

That a house organ can be made interesting and valuable to the class of people it is intended to reach, as well as a good advertisement for the house issuing it, is shown in the several copies of "Martin's Papyrus," issued by the John Martin Paper Co., Winnipeg, Manitoba, which have reached our desk. Their main objects are to interest printers in and to boost their paper trade, but the contents are so well edited that printers are well repaid for reading them. Of course, they are Monotyped.

Under the attractive title, "Familiar Faces With Which you should Become Better Acquainted," the Monotype Composition Company, San Francisco, launched a sixteen-page specimen book of some of the best faces of Monotype type that they are prepared to furnish to their customers. For a concern only a little over two years old, this house is certainly making great headway. May they continue to grow as rapidly!

"Our Monthly Message" is the caption of the strikingly original house organ of the Con P. Curran Printing Company, St. Louis, Mo. It consists of twelve pages, 8½ by 11 inches in size, printed in colors, the center spread being a bid for "tariffs," and giving a good story of the superiority of the Monotype for this class of work. These pages are printed in black over a solid background of red, with panels and lettering opened up in white. It is a very effective advertisement, and should bring big returns to this firm of expert tariff printers.

The S. H. Burbank Co., Inc., Philadelphia, are noted for the elegance and appropriateness of the products of their plant for the purpose intended, but in the new house organ for the A. Hartung Co., the Philadelphia paper dealers, they have certainly outdone previous efforts. That Hartung & Co. have the right idea is also shown by the heading, which we copy as follows: "The Bridge: Little talks about paper: printed once in a while for mutual benefit, to span the miles which separate your business home from that of A. Hartung & Co." It is all Monotype, as it should be.

Out in Seattle they have a good Ad Club which publishes a magazine called the *Town Crier*. It is printed by the Metropolitan Press Printing Co. of that city, and is a splendid example of Monotype work coupled with good presswork. Mr. Knapp, superintendent of the Metropolitan Press, says that is one of the benefits that come with Monotype composition. In another column we reproduce the full-page ad of the Metropolitan Press Printing Co., which is not only a good example of the work of the Monotype in type casting, but also a splendid specimen of the kind of composition they are doing and of the good copy their ad man is writing.

From the Spartan Press, Boston, comes a neat circular advertising Monotype rules, the job itself being largely composed of Monotype rule, with a background tint of two-point hair-line rule printed in red ink. The circular is effectively displayed in Monotype Series No. 39.

Though it is rather late to refer to New Year Greeting cards at this time, we cannot refrain from mentioning one received from the Sunset Publishing Company, San Francisco, the illustration on which is a typical California sunset lighting up a group in the arches of a mission porch. The engraving is very good, and the presswork in four colors is splendidly done.

From Smith-McCarthy Typesetting Company, Chicago, we have received a folder which is one of the kind of jobs that are easy for the Monotype shop, but that test the capacity of the ordinary plant. It is printed in two colors on two sides of a sheet 19 by 25 inches, and contains a large amount of eighteen- and twenty-four-point type. It carries the story of service and a new specimen book and should bring business.

On page 131 we show an excellent example of rule composition for advertising purposes, by the New York Monotype Composition Company, Inc., used in their trade paper advertising. This job was set in Monotype rule under commercial conditions, and was not intended to be a specimen job.

YOU
NEED
ONE



Vacuum Keyboard Cleaner

*Every Monotype office
needs one of these handy
cleaners*

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

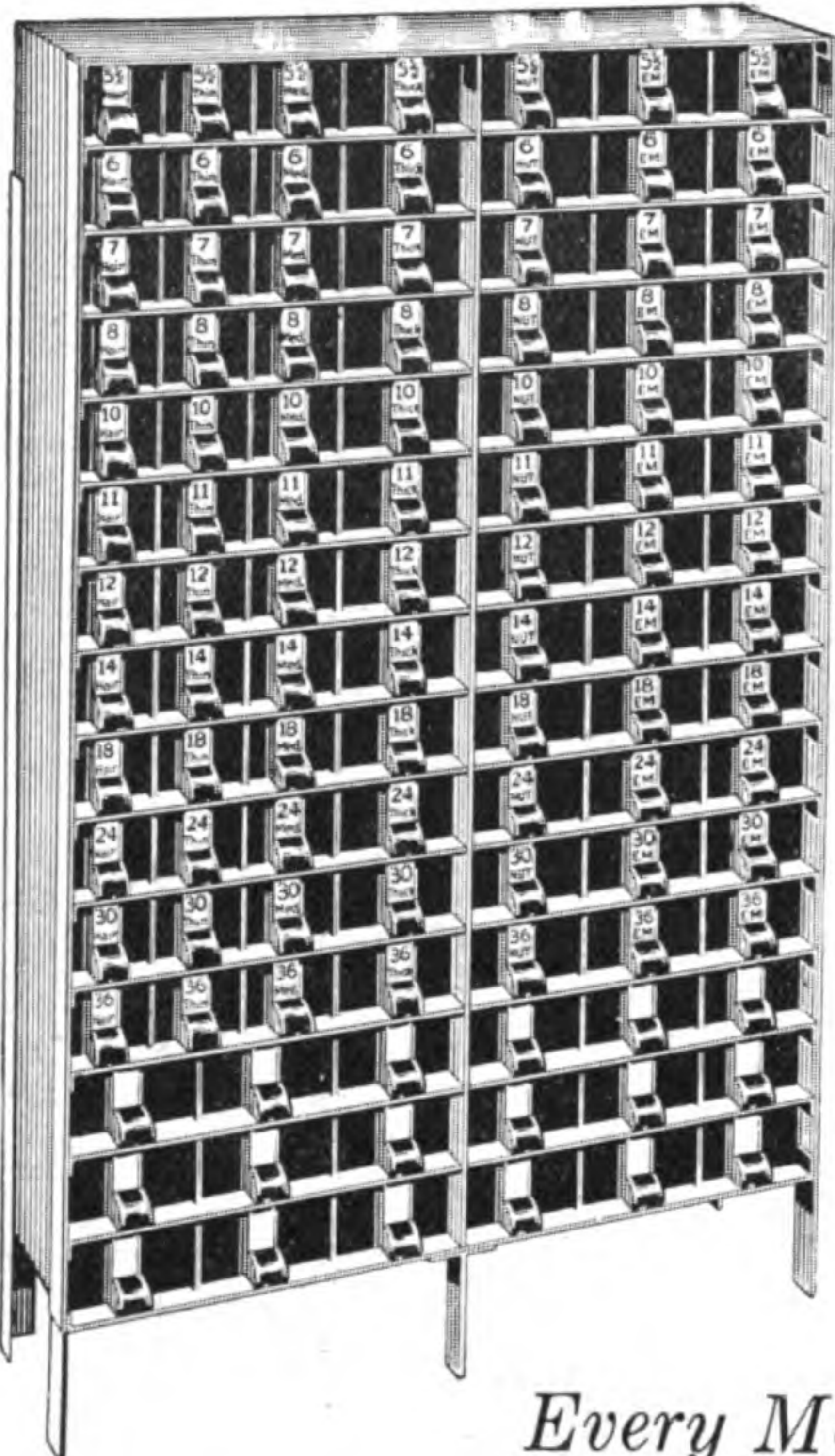
METHOD OF OPERATION:

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

**LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA**

NEW YORK
BOSTON
Monotype Company of California
SAN FRANCISCO

CHICAGO
TORONTO



Monotype Quad and Space Cabinet

Capacity 450 lbs.
Spacing Material

*Saves Time
Saves Labor
Saves Money*

Consider the great gain of efficiency by having two or more of these cabinets conveniently placed, where the compositor can reach them without walking the length of the office, and pour out into his hand or into the case the material needed instead of "digging" it out of a box, or bin, or drawer.

The cabinets are built on the "unit system," like elastic bookcases. Thus, for storage against walls, one cabinet is placed on top of another, the feet of the upper unit fitting into the pockets in the top of the lower unit; or three cabinet units may be placed side by side, at the back of an ordinary type frame, thus utilizing valuable space hitherto wasted.

The storage cabinets are all steel, and designed by the makers of the Monotype, to carry the weight without sagging or buckling. They are handsomely finished in dark olive green, like high-grade steel furniture.

Every Monotype Office Needs This Cabinet

The **Food Situation**

BECAUSE of the lack of fodder and the increased need of meat to feed the soldiers and war workers, France, Great Britain, Italy, and Belgium have today 25 per cent less head of stock than they had before the war. Their herds are still decreasing in spite of the fact that we are now sending two and one-half times as much meat as we did before the war. We must send them more meat this year than ever before.

YOU CAN HELP

Eat fish and other sea food, poultry and rabbits, instead of beef, mutton, and pork. Fish, chicken, etc., cannot be shipped in compact form like meat, and are more perishable. Have at least ONE MEATLESS day each week and one meatless meal each day. By meatless we mean do not eat red meat—beef, pork, mutton, veal, lamb; or preserved beef, bacon, ham, or lard. Use all left-over meat cold or in made dishes. Use more soups. Use beans; they have nearly the same food value as meat.

THE U. S. FOOD COMMISSION

asks you to get behind our soldiers, sailors, and associates by sending them now the most food possible in the least shipping space. Every man, woman, and child in America can help by eating less wheat, beef, pork, fats, and sugar, more of other plentiful foods which cannot be shipped, and by avoiding waste.

**EAT PLENTY, WISELY, WITHOUT WASTE,
AND HELP WIN THE WAR**

MONOTYPOGRAPHY

R. R. Donnelly & Sons Co., Chicago, are mailing an excellent advertisement in the shape of a folder with inserts in color showing reductions of catalog pages. The work is good, as we naturally expect from Donnelly's, and the catalogs it advertises are done on the Monotype. On the last page the folder carries this suggestive message: "Stopping advertising to save money is like stopping the clock to save time."

From Fargo, North Dakota, the Pierce Printing Co. issues an eight-page house organ bearing the appropriate caption, "Direct Advertising." It is filled with good ideas, from which we cull the following gem: "Attraction in advertising is not due so much to startling departures from the usual as to harmony between design and subject, and to timeliness of distribution." It is Monotyped in Series No. 36, and printed on buff coated stock with liberal margins.

Brown & Phelps Company, Minneapolis, Minn., have issued a neat little booklet advertising the Monotype Series No. 107. It is well displayed and printed in two colors, making a really attractive advertisement for their type-making department.

"Business is business" is the catchy title of a folder issued by the Griffith-Stillings Press, Boston, to call attention to the Griffith-Stillings advertising service, "whose business it is to make business" for their clients. It is Monotyped, of course, and printed in orange and black on buff paper.

The saving from the use of the new matrix box will often pay for it during a single casting.

It isn't the article you sell, but the service you render, that counts.

THE COMPOSITOR IS MORE EFFICIENT

When he is working with Monotype type in a Non-Distribution composing room, because he does not have to worry about sorts. He knows the pleasure of having plenty of material right at his finger-tips, so that he does not have to change his ideas for want of material after the job is partly set, nor chase around hunting material and picking sorts.

**THERE IS NO
NON-PRODUCTIVE
TIME**