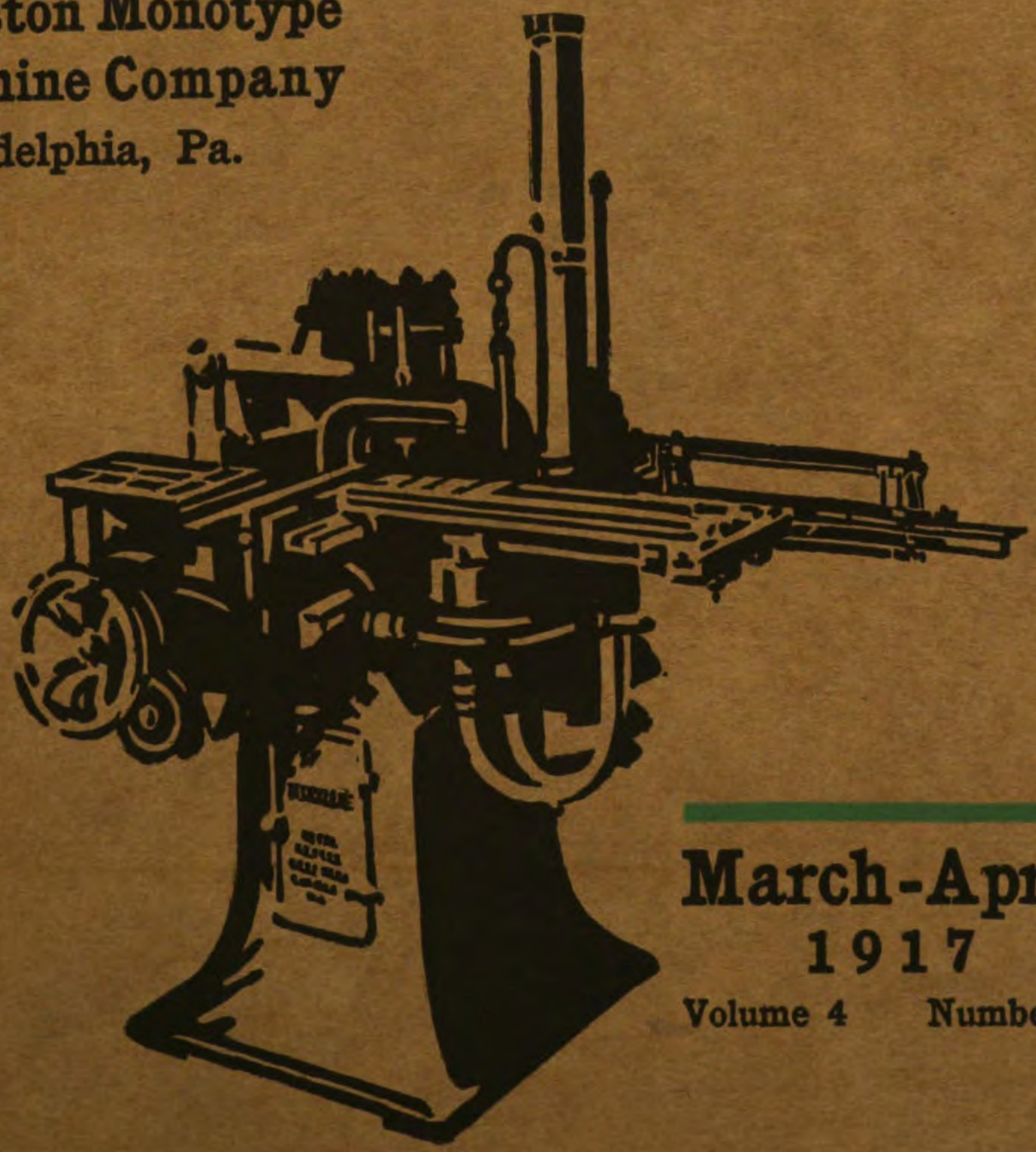
Monotype

A Journal of Composing Room Efficiency

Published by the
Lanston Monotype
Machine Company
Philadelphia, Pa.



March-April
1917
Volume 4 Number 6

Monotype Type & Rule Caster

Every TYPE *in* "MONOTYPE" *is Mono*TYPE TYPE

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 of the compositors all the time on constructive work.

and Every **LEAD**
RULE
SLUG
SPACE *and* **QUAD** *is*
Made on the
MONOTYPE

This Number of *Monotype* is composed in Series No. 21 and No. 25 and Monotype Rules except two lines enlarged by photography

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 a Type-&-Rule Caster

MONOTYPE

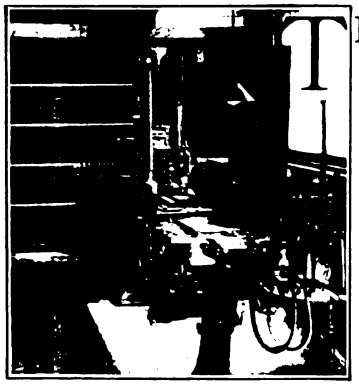
A JOURNAL OF COMPOSING ROOM EFFICIENCY

PUBLISHED BY THE

LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

VOLUME 4 March-April, 1917 NUMBER 6

THE MONOTYPE AD ROOM



CASTER ROOM, *NEW YORK TIMES*

THE advertisements make from one-third to one-half the area of the newspaper of today and furnish the sinews of war to conduct the publication, therefore the ad composing-room is a very important feature of the mechanical department, and any proposition or invention that promises to improve the efficiency of the ad room receives immediate attention.

A large portion of the present day advertising is what is known as display advertisements because set in various sizes and faces of job type to gain emphasis and distinctness and to meet the preferences of advertisers. Many newspaper men still far from the age that entitles them to be Oslerized can remember how, not so long ago, certain newspapers of national reputation refused to allow any display type in their columns, and how some others restricted advertisers to a certain few faces that their managers or proprietors considered fitting to the dignity of their journals.

The advertisements and their typographical appearance being of so much importance to the success of a newspaper and their economical production counting for such a tremendous possibility in the profit and loss column, it is only natural that the equipment of the ad room should receive careful consideration by all owners and managers of newspapers; we, therefore, need offer no apology for devoting considerable space in this issue of "Monotype" to the ad room.

For years and years there was one department of the printing office that seemed to stand still. The same old tools (stick and rule) were used in the same old way to handle the same old material (foundry type) and the composing-room seemed to have gotten into a deep rut. It is true that the type founders improved their product and made better type and that the furniture

A REAL TEST OF A REAL NON-DISTRIBUTION SYSTEM

We are indebted to Mr. Herbert Wyle, Business Manager of *The Baltimore News*, for some interesting facts covering the recent 1917 Automobile Show Number of the *News*.

In the issue of Saturday, January 20, there was printed an automobile section of thirty-eight pages, which contained a total of 75,015 lines of automobile display advertising. No motorcycle or classified advertising was included in this total. In addition to the above the *News* also carried a regular ten-page news and advertising section.

This special automobile show number went to press on Saturday afternoon and was followed by the regular big Sunday edition of the *News*, so that the two big editions were going through the composing-room at the same time.

The Baltimore News operates the complete Monotype Non-Distribution System, which meant there was on hand plenty of type, leads, slugs and rules to set both the Saturday and Sunday editions without any distribution whatever. However, it was desirable to get the pages of the automobile edition out of the way of the Sunday paper. Therefore, these forty-eight pages were broken up as soon as the paper went to press.

A careful record was kept of all distribution time, which amounted to a total of seventy minutes for disposing of the entire forty-eight pages. This time was principally for lifting off the cuts from the Monotype slug bases, and shoving the balance of the form into metal trucks. Only a very few lines of type larger than thirty-six points had been used in setting the ads.

Mr. Wyle says the *News* has not only established a record for volume of business carried in an automobile show edition in Baltimore, but also a record for efficient composing-room handling, and that without the Monotype Non-Distribution System the production of the two big papers on successive days would have been an absolute impossibility.

In a letter of congratulation to the *News*, Mr. H. Milton Luzius, Secretary of the Automobile Club of Maryland and General Manager of the Automobile Show, wrote: "I have never seen anything like it. Stupendous from an advertising point of view, the *News* is still more to be congratulated on the superb manner in which every phase of the show was presented in the news columns of this section. It was great work."

The *News* believes in advertising for a newspaper as well as for any other business. The thirty-eight pages of the automobile section were photographed down to one-fourth the original size and have been issued as a booklet, with a special cover and introductory pages. This booklet was supplied to all advertisers in the edition and to Baltimore business houses generally. as well as to foreign advertisers.

THE ANCIENT WAY

manufacturers designed more convenient fixtures, but the types were set as they had been for centuries.

Partial awakening came with the advent of the type-setting machines and slug-casting machines, and a transformation in the composing-room practice began, which was not completed until the invention of the Monotype with its production of *real* type in composition or ready for the cases.

Machine composition caused a change in the method of handling type after use. It was no longer treated as something precious and carefully laid away for future use. Perhaps this is one of the greatest benefits that hot-metal composing machines conferred upon the printer—they taught him to value the result more than the material used to accomplish it. News columns and books were no longer set by hand and the type in them was preserved only until it had been used and then it was remelted.

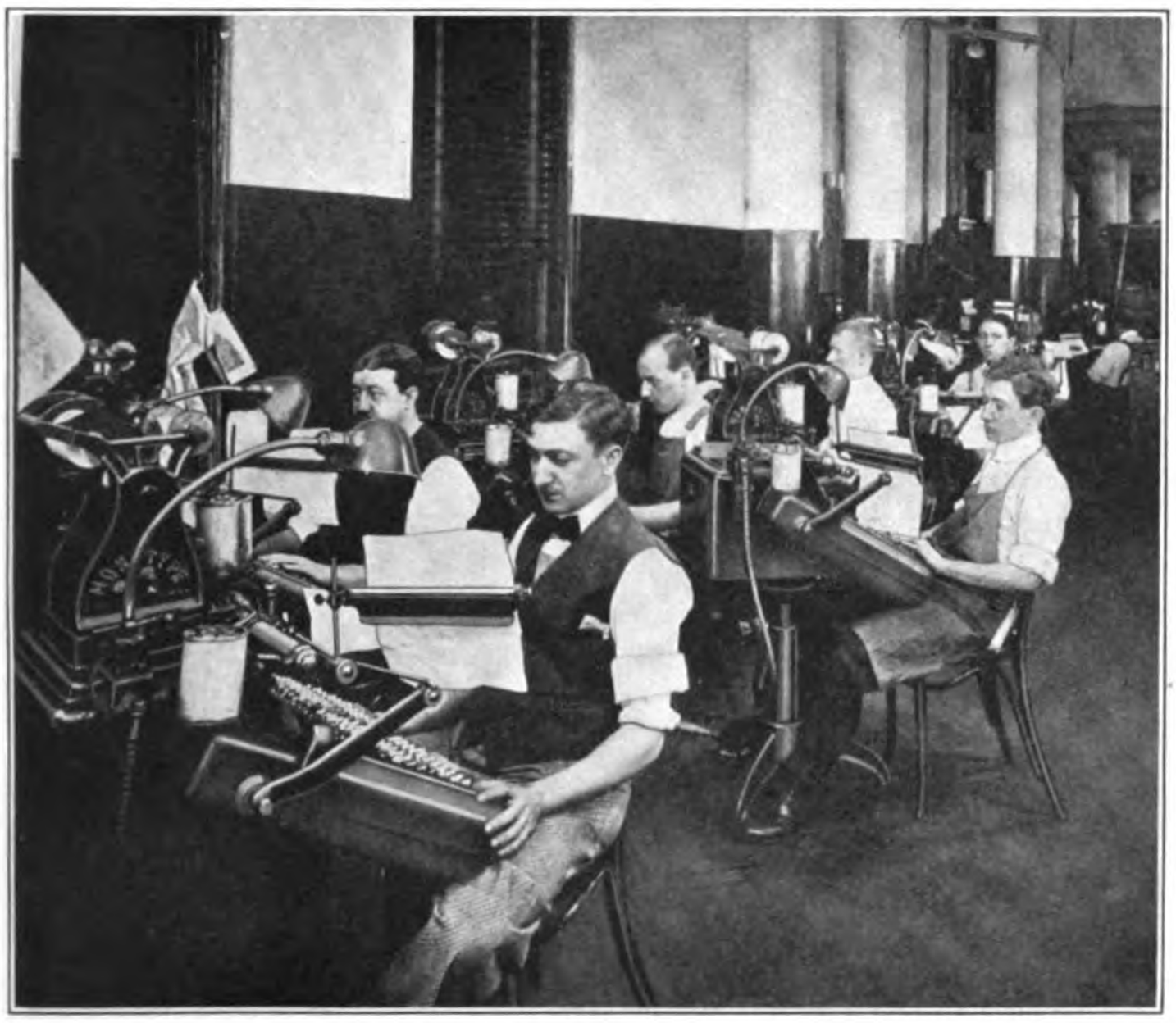
But the job room and the ad room had not yet been released from the thraldom of distribution and were carrying a killing load (it practically killed all the profit and much of the ambition) of non-productive time caused by distribution, sort picking, and short fonts because of the high cost of foundry type.

The big result—the emancipation from the drudgery of distribution—did not come until the Monotype showed that job type up to thirty-six point body could be cast new for less money than the cost of distributing a like amount of used type. Then the newspaper ad rooms began to cautiously adopt the Monotype Type Caster. The climax came, however, with the addition of the Lead-and-Rule Caster Unit to the Monotype, which enables it to furnish all the type, leads, rules, slugs and spacing material needed to keep the compositors in the ad room continuously busy building up new ads, and removed the cause of non-productive time in tearing down prior work to get material, thus discarding all used type as soon as the forms were dead. So the Non-Distribution System was created, and it did not take the "live wires" in the newspaper plants long to see its advantages.

THE MODERN WAY

The ancient compositor and his followers, until a few years

ago, patiently picked away in news, book and job plants, and as patiently (?) put the type, one by one, back again into the cases. Then came a day when newspaper managers who saw what the Monotype could do for them installed first one, and then another, and another, until the whole of the advertising pages and in many cases the whole newspaper were set in Monotype type and it was only a short, easy step to adopt the Non-Distribution System and dump them all. And having made the plunge they found that it saved them money. As one recently wrote, they "were inclined to be somewhat skeptical of the claims made for non-distribution, but have seen the practical efficiency and economy of the system proven conclusively."



A CORNER OF THE KEYBOARD ROOM OF THE AD DEPARTMENT OF *THE NEW YORK WORLD*

The next step was the setting of a large proportion of the display ads on the Monotype. Of course, there is no machine that can set one or two lines of display as economically as it can be done by hand from Monotype type, but there are many small ads and portions of large ones that the flexible Monotype will take care of even more rapidly and at lower cost than can possibly be done by hand; and as the Monotype Company speedily increased the number of faces for which they could supply matrices, until now there are almost 1400 fonts, the Monotype Composing Machine found a hearty welcome and permanent home in the newspaper ad room.

With the Lead and Rule Unit the ad room was finally freed from dependence upon the type founder except for type over thirty-six-point in size. This made it possible and profitable to

AN APPRECIATION

"Shop Talk" is the name of the real house organ of the Courier-Journal Job Printing Company, of Louisville, Kentucky. It is real because it is primarily published for circulation among the employees of the house, though some copies are sent to "Customers and Friends" as the little tag on our copy reads. The Courier-Journal Job Printing Company has the largest plant in the South, and, of course, is equipped with Monotypes, having five keyboards and six casters. Here is an extract from "Shop Talk," which shows what they think of the Monotype.

"The ever increasing demand for printed railroad tariffs has taxed the ingenuity of men of inventive turn to furnish means and machinery and appliances which would enable the printer to get out the immense volume of such work. And without these mute and necessary assistants the small amount of tariff that could be printed would not be a drop in the mill pond as compared to the actual amount that is now printed and delivered—and generally on time.

"The agencies which enable the printer to get out so much of this work in a given time are many. Of course the Monotype composing machine is first in line, and its work is too well known to be given more than mere mention in this article. Recently the Monotype Company put on the market an attachment for casting rules and leads. The Courier-Journal Job Printing Company at once saw the advantage of having that attachment and ordered it. Now all the two-point rules and leads as well as six-point border rules are cast on the Monotype. No one but a tariff printer can realize what a big thing it is. Rule and leads—tons of it, can be cast at a very small cost as compared to the price paid for brass rule, and show me the office that ever had enough brass rule. This casting box can be adjusted to deliver strips of rule as long as is desired, even a mile long, but for convenience the metal is cut, automatically of course, in strips about two feet in length. It is not much more trouble to change the mold to cast leads than it is to put a new record on a phonograph.

"Since the installation of this new feature we wonder how we ever got along without it."

REDUCING COSTS

The correct method of reducing costs is not the shifting of the load from one department to another; nor is it extra care and accuracy in any particular place. It is the adoption of the most efficient machines and methods and the cutting out of non-productive work of all kinds. The Monotype and its Non-Distribution System are the best cost reducing inventions of modern times. The full benefits of Non-Distribution are possible only to Monotype users.

THE MONOTYPE ALPHABET

A Few Things The Monotype Does

Adds fifty per cent. to the productive time in the composing-room.
Builds business upon the satisfaction given to customers.
Casts all the type, rules, borders, leads and slugs needed in any printing office.
Decreases the amount of capital necessary to run the composing-room.
Eliminates the non-productive hour in the hand composing-room through non-distribution.
Furnishes unlimited quantities of any size or face up to thirty-six point.
Gives every compositor all the material needed all the time.
Handles the most intricate and difficult composition as easily as others handle plain matter.
Introduces true efficiency into the composing-room.
Jumps composing-room profits to a maximum.
Keeps the cases full and stops the expense of picking.
Lowers the cost of the productive hour in the composing-room.
Makes provision for the seldom-used fonts through the Matrix Library.
Non-Distribution System makes money, and is possible only with the Monotype.
Opens the way for business expansion.
Profitably produces work heretofore done at a loss.
Quickly improves quality without the loss of speed in the press-room.
Reduces cost of make-ready.
Saves money on type, on composition, on electros, on the make-ready and on the equipment.
Takes the distasteful drudgery of distribution out of the compositor's work.
Unfetters the constructive ability of the workman, and gives him better style and greater output.
Verily increases the versatility of your plant at the minimum of cost.
Works out the hard problems of composition as others do the easy ones.
'Xpands the capacity of your composing-room to any extent you desire.
Your profits grow rapidly if you Monotype it.
Zounds! What else do you want? This ought to make you anxious to buy a Monotype today.

THE *New York Evening Post* has issued a specimen book of the "Display Advertising Types" which it is prepared to furnish its advertisers. The book is of a handy desk and pocket size—4½ x 8 inches—and contains 134 pages of specimens of types and borders. A feature of its make-up which should prove of value to all who have occasion to use it is the specifying of the number of letters to the single column line with each specimen face small enough to be used in single column and the number of letters to a double column measure for the larger sizes.

A VIEW OF THE MONOTYPE CASTER ROOM OF THE ALL MONOTYPE *LOUISVILLE* (KY.) *HERALD*

simply remove the "live" ads from the pages and push the balance over into the metal truck. The "live" ads had only a short reprieve, as they too would be dumped when after further use they would be "dead." This absolutely abolished that disagreeable and costly operation—distribution—and eliminated practically all the non-productive time.

The familiar figure of the man with a handful of types patiently dropping them into a case one by one is still with us in the job rooms and in some few newspaper plants which have not yet realized the savings of the new method, but the man pushing the old metal into the metal truck is becoming daily more and more numerous, and a greater army of newspaper publishers are adding to their profits every day through Monotype methods.

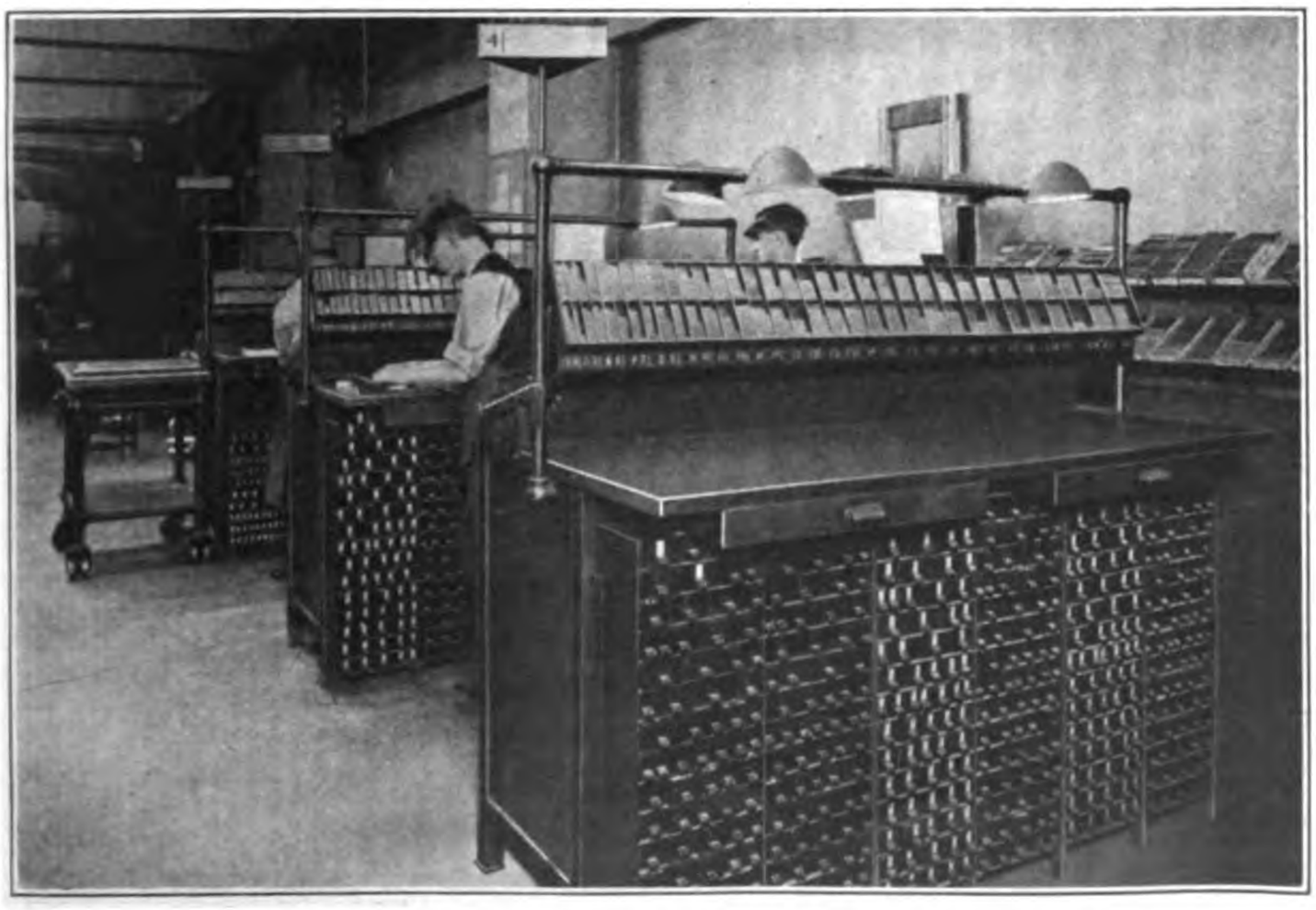
The advantages of the Monotype system in the newspaper office are so patent that we hardly need to enumerate them, but perhaps there may be one brother who has been prevented from hearing and we will tell them to him.

The Monotype system in the newspaper plants gives the composing-room and ad room perfect new type, new rules, new leads and slugs for each issue of the paper (everything new every day and just as much of it as may be needed to meet the economies of production or the demands of advertisers for any particular face), and does all this for less money than it formerly cost to distribute the old type after use. It also sets the major portion of the ads in any face in any size up to eighteen-point, quicker, better, cheaper than it can be done by hand. In fact, the Monotype takes care of all the needs of the paper except a few large display lines. And as a premium, for good measure, it does intricate composition that is impossible on other machines and difficult by hand as though it were ordinary matter.

Producing the newspaper, with the Monotype in the composing room and the Non-Distribution System in the ad room, is not only less expensive than the old way but very profitable as compared with any other way.

"But," says Doubting Thomas, "how much does it affect the cost sheets?" That is a question that can only be answered accurately in your own plant, but we can truthfully say that it will effect a reduction in cost. Here are a few figures that should have your earnest consideration. You buy type from the type-founders at an average cost of sixty cents per pound today, and you receive for the old metal twelve cents per pound, leaving the net cost of the type forty-eight cents per pound. The type your Monotype makes for you is better than necessary and only costs from five to ten cents per pound, according to the size and amount cast at one time, but we will take eight cents as a generous figure for the average, which price does not include the metal, only the cost of handling it. If you made as much type as you formerly bought you would save big money, even if you should distribute it, but you will make at least twice as much and do away with sorts picking and tie-ups on rush days. Even then there is a nice fat margin in your favor. The leads, slugs and rules, and quads show a still larger profit for you.

But this is not all. Under the old régime distribution took from twenty-five to thirty-five per cent. of the total time paid for in the ad room, yielding no return whatever. Careful calculations have shown that it costs from ten to fifteen cents per pound to distribute type, according to size and condition; suppose we take the medium price of twelve and one-half cents and remember that for every pound of type there will be from two and a half to three pounds of leads, slugs, and spacing material to handle. To replace this pound of type with Monotype type



SHOWING THE CONVENIENT ARRANGEMENT OF THE MAKE-UP STANDS AND SORT STORAGE CABINETS IN AD ROOM OF CLEVELAND (OHIO) *LEADER* AND *NEWS*

A TROUBLE SAVER

CUT TO COME

Every printer of any experience can recall one or more instances of trouble caused by printing the job, the catalog or the advertisement without the cut that was to come later. Of course, the proof reader marked it on the page proof or the galley proof, but somehow it slipped through and caused a loss.

The little signal cut shown at the beginning of this article is intended to be set into the matter by the compositor or the make-up to prevent printing without the cut. It was designed by Mr. John F. Winslow, of the Hill Publishing Co., of New York, to stop this kind of trouble and worked so successfully that he suggested its use by others, and the Monotype Co. made a matrix for casting it on a thirty-six point square body.

These signals can be used to great advantage in the copy fitting system, and as a convenience to the make-up man the operator can insert high quads where signal is to be placed.

In any Monotype newspaper, book, or job plant it will prove a trouble saver, and you should secure it at once. Order the matrix by number 148OX sign. The cost of matrix and casting up a supply of these signals will be a bagatelle beside the possibilities of loss and prove to be cheap insurance.

"WHAT TYPE COSTS"

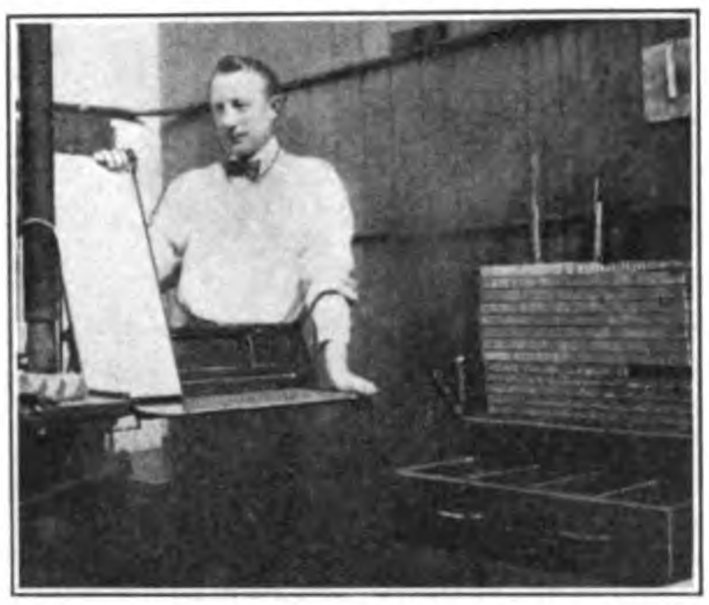
The statement on page 112 of the last number of MONOTYPE certainly aroused interest, but some of those who read it jumped at conclusions that make us think that they read MONOTYPE backward, as they failed to connect the article on page 106 with this statement.

One anonymous correspondent says: "Metal alone costs fourteen cents, and there is a loss of two per cent. each time it is melted. How about wages, gas, water and overhead?" Possibly the reason he did not sign his name was because he feared he might be asking fool questions; and he was.

The cost of metal does not enter directly into the cost of type, only the cost of replacing the metal. Most metal houses will take your old metal and renew it for a couple of cents per pound, and if you do it yourself it will cost you about half a cent, which leaves from eight to nine and a half cents to pay for casting the type.

Be sure to read the article in this number of MONOTYPE on "Cost of Metal."

Starting to set a job in a foundry-type printing office that is in the usual condition of half empty cases, and then running around hunting sorts to complete it is like setting out on an auto trip with only half enough gas to carry you to the next supply station and walking miles to get oil as a substitute.



750 LBS. OF TWELVE-POINT SLUGS
CAST IN SIXTEEN HOURS

A DOUBLE RECORD

That there is just as much use for the output of the Type-&-Rule Caster in the book and job office as in the newspaper plant is shown by the records made in the J. J. Little & Ives Co. plant, New York.

On January 8, 1917, Operator C. H. Tolson cast 800 strips of twelve-point slugs in sixteen hours (two night hour runs), a total of 750 pounds, and in one hour cast fifty strips equaling seventy-nine feet, two inches. Our picture shows Mr. Tolson and his big run.

On January 19, 1917, his runner E. Thalman cast 1254 strips, nineteen inches long, in sixteen hours, a total of 969 pounds, his best hour's work being seventy-nine strips. The photo below shows Mr. Thalman and his record output.

969 POUNDS TWELVE-POINT SLUGS
CAST IN SIXTEEN HOURS

LITHOGRAPHING FROM TYPE

The great drawback to the making of lithographic transfers from type as found in the usual printing plant is that in used type some of the letters are worn and the transferring exaggerates the battered appearance. The Metropolitan Life Insurance Co., of New York, are doing some fine offset printing from transfers made from type—but then, of course, all their type is new Monotype type as their Printing Department is run on the Non-Distribution System and their Mr. Frederick B. Jones, superintendent of the department, is an enthusiast regarding it.

costs eight cents and these leads and slugs cost about five cents per pound, or less. So there is a large saving in using new material instead of distributing old.

Or, looking at it another way, a column of display advertising weighs about ten pounds, of which one-fourth is type and one-fourth spaces and quads, while the remaining half is leads and slugs. To cast this type and slugs, etc., on the Monotype would cost about sixty-five cents per column,* while it would cost, under average old conditions, about eighty-five cents to distribute the type and clean up the leads, slugs and rules of which it was composed.

Is it any wonder that newspapers who have adopted Monotype methods are enthusiastic in their praise of them, when they get such an enormous saving with an unlimited supply of material to meet all conditions of rush days, special big editions, or accidental emergencies.

That this saving is real and not mere theory is proven by letters from non-distribution newspaper plant owners and managers which read like this:

"The hour cost in the composing-room has been reduced twenty-four cents and the quantity of work turned out has been greater than ever before. With this showing we figure that the type, rules, leads, slugs, etc., have not cost us a cent."

It is up to every live newspaper man to investigate this for his own benefit and the sooner he does so the greater will be his gain, for no one giving the Monotype and Non-Distribution fair consideration can fail to be convinced and adopt it in his own plant as quickly as possible.

Our illustrations show the great contrast between the old way of caring for dead matter and the new, also views in several ad rooms using the Monotype.

And remember that the word Monotype means much more than the name of a machine: it includes a complete system of composing room practice based on the work of the Monotype both as a Composing Machine and as a Type-&-Rule Caster, and behind it stands a modern organization of the best talent in engineering, typography, and efficiency that money can secure, who are constantly working to make the Monotype the most perfect printing office system possible. Of this every Monotype user gets the benefit.

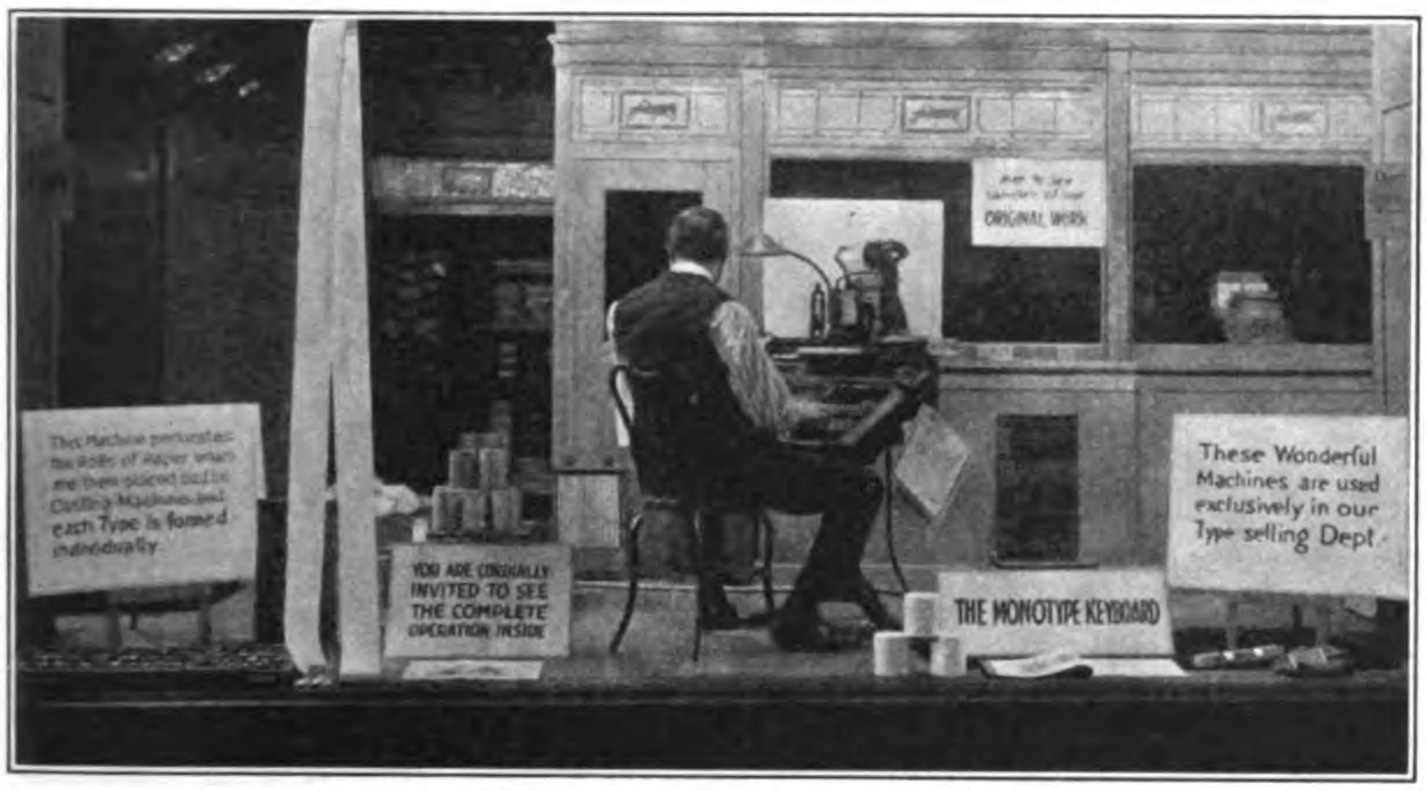
A splendid example is the sorts storage cabinets, advertised in another column and appearing in some of the illustrations, which provide a most compact and accessible storage for reserve sorts in any quantity. Another is the large and complete line of type faces for practically all kinds of printing which are shown in the Monotype Specimen Book—about 1400 different fonts. Still another the way in which all Monotype units have been

*NOTE—A column of display advertising contains about forty-five square inches and weighs ten pounds. Of this, one-fourth of the surface, or eleven and a quarter inches, consists of type and weighs one pound to each four inches, or two and three-quarter pounds, costing eight cents per pound; one-fourth is quads and spaces weighing one pound to four and a half inches, or two and three-eighths pounds at eight cents, and the remaining half is leads and slugs weighing four and seven-eighths pounds at five cents per pound. This gives:

Actual Type,	2¾ pounds at 8 cents		22 cents
Quads and Spaces,	2⅜ " at 8 "		19 "
Leads and Slugs,	4⅞ " at 5 "		24 "
Total Cost of the type in the Column			65 cents

built upon the elastic system which allows you to start your new Monotype equipment with just the units you need for your work and adapt it always as the work grows or changes in character. Every Monotype is always the latest, there is no old model, all improvements are made so that they can be applied to existing Monotypes.

Hundreds of Monotypes are operating satisfactorily and profitably in newspaper plants today, and if yours is not among the number you are missing an opportunity for increasing your profits.



A MONOTYPE WINDOW DISPLAY MADE BY SKINNER & KENNEDY STATIONERY CO., ST. LOUIS

SOLD HOURS vs. PRODUCTIVE HOURS

THE Standard Cost Finding System for printers as promulgated by the United Typothetæ and Franklin Clubs of America divides the cost of each department over the hours sold from that department, which it calls the "productive hours," to get the cost per hour. This is correct in principle.

It has proved to be a most convenient and easily understood method and has worked very satisfactorily in the press-room and bindery, also in composing-rooms where the great majority of the work was plain matter on the machines and hand composition of foundry type; but it has led to some misunderstanding in those plants using the otherwise idle time of the machines for casting special material and sorts for the hand compositors.

This is particularly true in those plants using Monotypes, where the caster is supplying a large part of the job type and material for the hand men.

On account of the use of the words "sold hour," some printers who are making their own type on the Monotype fail to give the caster proper credit for the time thus used as "productive," not realizing that the hours thus employed are just as truly "sold hours" as those billed to the customer on the job ticket and that those hours and that type are sold to the composing-room just as surely as the foundry type they would otherwise have to buy. And, failing to credit the caster department, they are equally

DOUBLING UP

Every printer knows of the advantages of "doubling up" to save presswork, and in using this method contributes a goodly share to the business of the electrotyper.

But there are many jobs, such as small booklets, circulars, etc., that the printer hesitates to double-up because the saving is small and he prefers to do the extra presswork "just to keep the money in the house."

The Monotype printer makes the saving and keeps the money in the house too, by running the ribbon through the caster as many times as needed and having brand new type for each duplication. This means a still further saving in make-ready.

The Monotype really is the printer's great economizer; the most wonderful and most flexible tool ever introduced into the composing-room.

A GOOD ADVERTISEMENT

The illustration in the adjoining column shows a most novel window display made by the Skinner & Kennedy Stationery Co. of St. Louis, Mo.

This large and progressive printing and stationery concern, in order to keep to the front, invites suggestions by the department heads, meetings of which are held each week. At these meetings ways and means are discussed for increasing sales and efficiency in all the departments, in fact anything that is for the betterment of the business.

Mr. George Newton, superintendent of the mechanical department, is responsible for the display illustrated. There were shown the Monotype keyboard in operation, the perforated ribbon, a matrix case, the product of the caster in the form of a case of type, leads and rules, justifying scales, paper rolls and a form locked up showing a page of type composed and cast on the Monotype.

This display created a great deal of interest; there were at all times a number of people watching the operator at the keyboard and many of them came in to see the caster in operation. Mr. Newton said it required about 150 feet of hose to deliver the air to the keyboard from the compressor. This concern operates Monotypes exclusively, having two keyboards and two casting machines.

A JOB that would tax to the utmost the facilities of an ordinary printing office is the monthly hangers or posters issued by the Victor Talking Machine Co. to announce their new records. But then the Victor people haven't an ordinary printing office, so their Monotype gives them all the material they need and keeps their superintendent, C. F. Hunt, continually smiling to think of the savings they are making. And by the way it takes a good printer to turn out such work as these hangers show.

WHY?

By JOSEPH W. WARSHAUER

MONOTYPE for Quality is without a rival.

ONLY Type Caster and Composing Machine.

NEW Type, Rule, Leads and Slugs for Every Job.

OVER 7,000 Monotypes are in daily use.

TYPE Cases always full—no picking for sorts.

YEARS of successful use prove its merit.

PROFITS in composing-room and in press-room are increased.

ENDORSED by Leading Printers and Publishers everywhere.

GEORGE M. COURTS

In the death of George M. Courts, President of Clarke & Courts, Galveston, Texas, on January 30, 1917, the printing and stationery trades suffered a severe loss.

For many years Mr. Courts had been an active worker in the National Organization of the Stationers, and the Western Lithographers, as well as the United Typothetæ, of which latter body he was formerly president and at the time of his death a member of the Executive Committee.

Of course, one with such broad views of trade conditions and a particular bent for efficiency naturally would become an early user of the Monotype and we found in him a good customer and a firm friend.

His death occurred while attending a Convention on Foreign Trade, at Pittsburgh, and was caused by apoplexy. He will be missed by a host of friends and business associates in every section of the country.

GEORGE F. LASHER

Philadelphia printerdom has lost one of its prominent figures in the death of George F. Lasher, head of the firm bearing his name, which took place March 9, 1917.

Mr. Lasher entered the printing business with a small plant when twenty years of age and made continuous and rapid growth until he had one of the largest plants and was doing a goodly share of "big edition" work.

A believer in efficiency and economy, he naturally used Monotypes and the Non-Distribution System and many other progressive ideas and machines.

He was an active member of the Philadelphia Typothetæ, and a hard worker, early at his desk and often one of the last to leave. He was well liked by his friends and the trade, and we shall certainly miss him from our list of printers on whom it was a pleasure to call for business.

At the time of his death he was one of the largest real estate owners in the city of Philadelphia.

negligent about charging the hand composition department with this legitimate cost of the work.

This double neglect causes two serious errors in their 9-H statements and renders them valueless so far as the composing-room is concerned.

First—It allows the hand composition hour to escape a charge that really belongs to it and which may be large enough to affect it several cents per hour, thereby fooling themselves into believing that they have a lower hour cost for hand composition than they really have.

Second—It makes the Monotype caster and Monotype composition carry a load which does not belong to it and deceives these printers as to its actual cost, causing loss of business in some cases because of high prices, made to cover supposed high costs.

The department costs being divided over the "sold hours" and a third of those hours left out makes a difference of twenty-five per cent. in the hour cost of the caster. To give a concrete example: a shop using four Monotype keyboards and five casters runs the keyboards an average of ninety per cent. of the time and it takes the casters seventy per cent. of their time to handle the composition and casting of this matter, and the remaining time is spent in making type for the hand composing-room. Now, if this caster department is credited with only the seventy per cent. used in composition, the hour cost might range somewhere about $1.50, while if the time used in making type is credited as it should be the productive time would approximate one hundred per cent. and the hour cost of the caster be reduced to about $1.05, the total cost remaining the same.

Here is a difference in cost of forty-five cents per hour, which means eleven and one-quarter cents per thousand ems, as the Monotype casting machine averages 4000 ems per hour. A tremendous variation and one that will largely influence business when you consider that eleven and one-quarter cents per thousand ems cost plus a profit of twenty-five per cent. makes an increase in selling price of fourteen cents per thousand—enough to drive away any sizable order that was placed in fair open competition.

This is a very important matter for consideration by Monotype users and should have immediate attention.

Just another thought. The proper charging of the caster time does not increase the cost of hand composition as you would at first be likely to think, for when you buy type from your caster you buy it at a much lower price than you have been paying for foundry type and thus reduce the fixed charges (depreciation, interest, etc.) in this department. If you are wise and are using the Non-Distribution System you cut out almost all fixed charges and buy type for less than the cost of distribution and thus reduce the composing-room hour cost also.

The Standard Cost System is a good one, but it must be correctly used to give accurate results. Its principles are right, but they must be applied with judgment. It will not automatically correct errors of application or misunderstanding on the part of the users.

THE COST OF METAL

WHAT does your Metal cost you? Do you really know? How much does that affect the cost of the type you are making on the Monotype Caster?

Now, don't jump up and roar about the high cost of metal and the tremendous extra expense it is to the composing-room, or you will lose the point of what we are going to give you. We know that you bought metal for less than nine cents before the war and are glad of it. Of course, you did; and possibly you are paying fifteen now. To what account are you charging that increase? You don't mean to say that you are loading all that on the caster room; why, that is simply ridiculous.

If you read the article "Tools or Materials" in the last issue of MONOTYPE you must have seen that the metal you use is simply a material that helps the work and does not remain in it, but is refined and used again. Whether you did or not, this is so. And further, this material, like the paper in your warehouse, is salable in the open market and is one of the most important assets, as it does not depreciate.

That being the case, it should be carried as an asset and only the use of it charged to the composing-room. The metal is always somewhere in the plant and the real cost of having it there is the interest, storage, remelting and toning, and insurance. To see what this amounts to let us figure the cost of carrying a ton of metal costing twelve cents per pound (we use twelve cents as a medium price, not as the present market rate), this would be $240.00 for the original investment and the costs would figure like this:

Interest on investment at 6 per cent	$14.40
Insurance and taxes at 2 per cent	4.80
Storage (averaged)	2.50
Melting, cleaning, refining and toning up, say twenty-five times a year at 4 per cent. each time, 100 per cent.	240.00
Total annual cost of one ton of metal	$261.70
Divided by 25, gives for each time melted	$10.47

That is to say, each time that a ton of metal is used and passes through the cycle of being made into type, printed from, dumped, and remelted, toned up and cast into pigs it costs $10.47 with twelve-cent metal. With ten-cent metal this would be slightly reduced and with higher-priced metal it would be increased, but will run close around that figure. (This does not include any cost of casting into type but only the cost of handling the metal.) It will be safe as you did not buy all at the high price.

Reducing this to a rate per pound we find that it costs $.005234 per pound (a little more than one-half of a cent per pound) to carry the metal through the cycle from pig to pig, or each time it is used. This allows for all the metal in the plant being used every two weeks. On a daily paper using the Non-Distribution System this would be very near the facts; though some might run closer and turn the metal over oftener, when the

cost would be somewhat less; say $.00517. These figures are based on a year of fifty weeks, 300 days, and the figure would be less with fifty-two weeks, 313 days, $.004824.

Average advertising and job composition, including leads and slugs (low), weighs about one pound to four and a half square inches—an average twenty-one-inch column weighs ten pounds and the cost of casting this, allowing the type as making one-fourth the area, the quads and spaces as one-fourth and leads and slugs as one-half, would be about sixty-five cents,* or six and one-half cents per pound. Now add one-half cent for cost of metal and we have seven cents as the total cost per pound. Thus the metal cost is just one-fourteenth part of the whole or about seven per cent. of the cost of the type and spacing material used each day.

The oftener the metal is used the less the cost per use, but this difference will be slight (only .0064 cents per pound) between using the metal once a week and twice a month.

No, you do not melt your metal every day. You melt only a part of it—the part used in actual printing that day—and not the metal in storage for use and reserve, nor the standing ads, nor the sorts in the storage cabinets, nor the type in cases, nor the jobs set today for tomorrow's edition. If you melt up one-twelfth of your metal every day you are running up to average, and more than that would indicate a shortage of metal.

So the real cost of metal is the $.005234 per pound you spend to carry it and care for it plus the amount you pay in excess of the market price today.

The latter amount should be averaged, as you did not buy all at the top figure and do not expect to sell all at the low figure. Therefore you can safely say that metal actually costs about half a cent per pound.

Counting your metal as an asset may require a little extra bookkeeping, to be sure; but when we consider that, next to the actual cash balance in bank, it is the most liquid of all your assets, more readily convertible than any, almost as readily as bank notes or gold coin, why should it not be kept separate from a lot of permanent investment in machinery and fixtures that are rapidly depreciating in value and which are only quickly salable at a ruinous loss?

Consider this from another point of view. The average daily newspaper with a non-distribution ad room would have about five tons of metal in circulation in type, rules, leads, slugs and spacing material, except where the demand of advertisers for numerous faces requires a larger amount (this does not include the metal for news columns which would be about as much more) and each day from one-third to one ton would be recast. A fair figure would be about 835 pounds, which would mean a turnover

*NOTE—A column of display advertising contains about forty-five square inches and weighs ten pounds. Of this, one-fourth of the surface, or eleven and a quarter inches, consists of type and weighs one pound to each four inches, or two and three-quarter pounds, costing eight cents per pound; one-fourth is quads and spaces weighing one pound to four and a half inches, or two and three-eighths pounds at eight cents, and the remaining half is leads and slugs weighing four and seven-eighths pounds at five cents per pound. This gives:

Actual Type,	2¾ pounds	at 8 cents		22 cents
Quads and Spaces,	2⅜ "	at 8 "		19 "
Leads and Slugs,	4⅞ "	at 5 "		24 "
Total Cost of the type in the Column				65 cents

of the entire metal in twelve days. The cost of owning and handling this metal as metal would be $1308.50 per year of 313 days, not including Sundays, or $4.18 per day. Why worry about trifles like this when it stands for insurance against accidents, for the greater part of your five tons of metal would be in reserve sorts ready for emergencies; and it is an insurance of efficiency, because the compositors will produce more from full cases; and a guarantee of satisfaction for your advertisers who want a large amount of one face.

Why, you have wasted more than that, many days, in the cost of "picking" alone and taken big risks at that.

Production two-thirds, distribution and wasted time one-third used to be the story of the composing-room; but the Monotype has changed all this and production all the time is possible in a Monotype plant.

COVER PAGE OF *PLUS ULTRA*, BUENOS AIRES, SOUTH AMERICA

"PLUS ULTRA"

Is the well deserved title of one of the handsomest periodicals we have had the pleasure of examining for some time. It is the monthly supplement of *Caras Y Caretos*, a humorous weekly published in Buenos Aires, South America. *Caras Y Caretos* contains eighty-four pages seven by ten and a quarter inches and is a well printed magazine, but it is to *Plus Ultra* we must award the palm. Containing thirty-six pages and cover, ten and one-half by fourteen inches, it is illustrated profusely with good halftones. Four pages and the covers are printed by the three-color process and are splendid examples of that class of work. One page gives a magnificent reproduction of a water color painting and another describes the "Heraldy of Argentina," showing the designs in correct colors. There is also a section in two colors from duograph plates, while the text pages are printed in various art tones of ink.

Of course this "plus ultra" exhibit of printers' art is Monotyped and the composition and make-up are such as would delight the eyes of any printer who appreciates "good composition in all that term implies." *Caras Y Caretos* and *Plus Ultra* are both excellent examples of the work of the Monotype and its flexibility. The presswork would do credit to an *Edition de luxe*.

Our illustration on this page shows the cover page of the March 1917 issue, which is handsomely printed by the tri-color process; but hardly does it justice.

J. A. MORGAN

"On duty to the last" may well be written of John A. Morgan, treasurer of the C. H. Morgan Co., Chicago, but better known to the printing fraternity as chairman of the American Cost Commission. Stricken while addressing a noon-day meeting of the Franklin Typothetæ of Chicago on the subject nearest his heart—"Costs"—he died suddenly on January 18, 1917.

Mr. Morgan was born in Clinton, Ill., but spent nearly all of his life in Chicago, entering the printing business in 1884. In 1903 he joined the Chicago Typothetæ and later began an active career in the United Typothetæ, which only closed with his death, at which time he was a member of the Executive Committee.

He was the moving spirit in organizing the First International Cost Congress in Chicago, and after that devoted a large amount of time and energy to promulgating the Standard Cost System.

The Monotype Company regrets the passing of a good friend and a fearless fighter for what he considered to be right.

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 of the compositors all the time on constructive work.

When You Use

One Composito
is Non-P

Untie the Hands o

Laying New Type in Cases from Foundry Packages

Breaking up Forms, Sorting out Type, Rules, Leads and Slugs

Distri
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Distributing Partially Set Lines that do not fit

Picking and Hunting for Sorts and Rule

Correcti
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Your Compositors Want to Work Eff

Non-Distribution Reduces Costs

Lanston Monotype Machine Co

Bought Type

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The Expense of Using Bought Type is a continuous Performance —and the Purchase of Type is just the *First Act*

Your Compositors

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Cases

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placing
Letters

Piecing "Labor-saving" Leads and Rules to fit Special Measures

Distributing Rules, Leads and Slugs into Racks

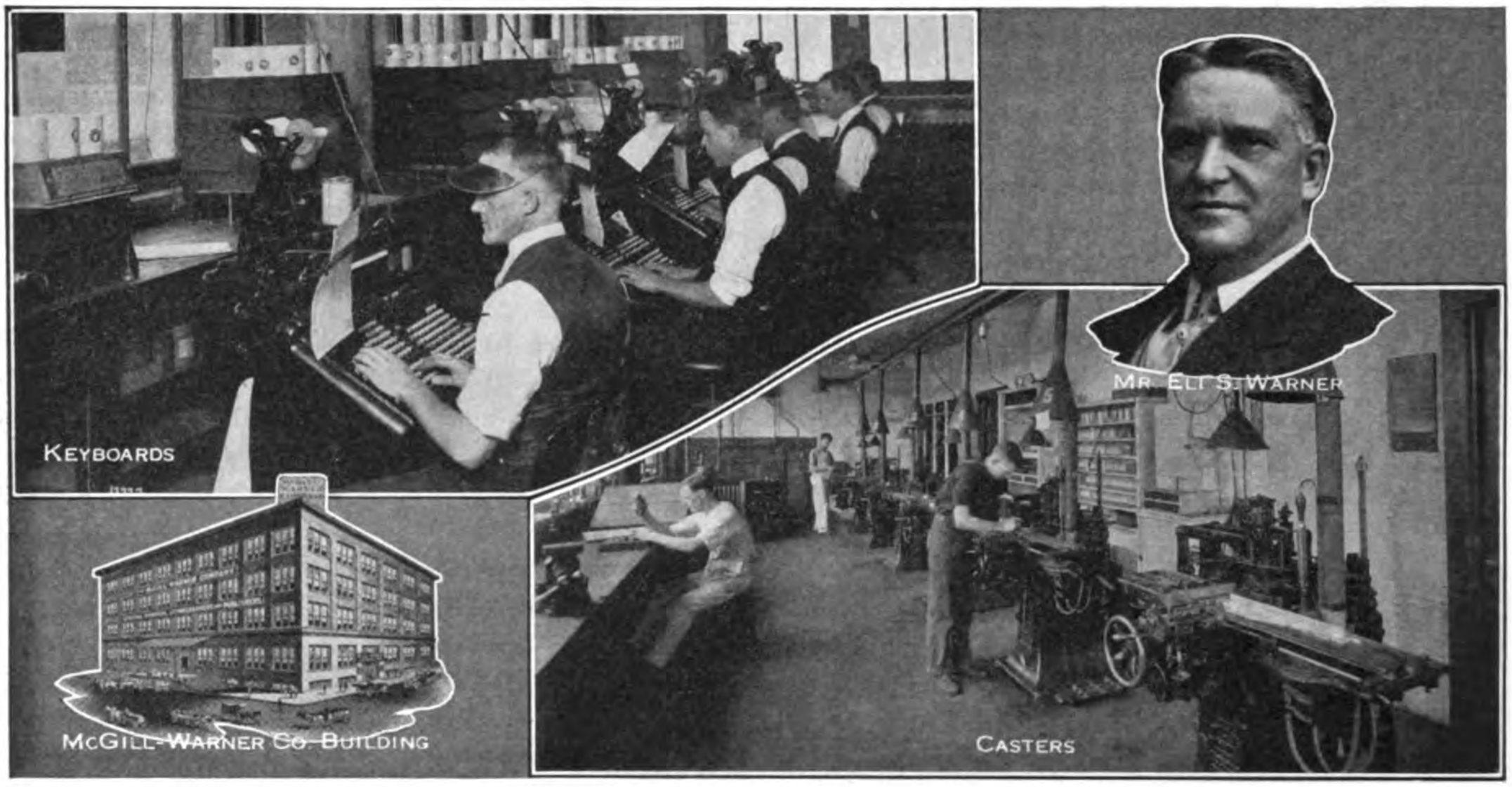
Resetting Jobs because of Short Fonts

Replacing Letters Picked from Live Jobs

ciently: Why Don't You Let Them?

by Increasing Productive Hours

—Creators of Non-Distribution



PIONEER MONOTYPERS OF THE NORTHWEST

By EDW. DRAPER, Superintendent
Typographic Department, McGill-Warner Company, St. Paul, Minn.

MONOTYPE is presenting to its readers in this issue an introduction to the *pioneer Monotypers* of the Northwest, the McGill-Warner Company, a firm which has been a continual user of the Monotype system since 1904, the first machine shipped to St. Paul having been installed in their plant in June of that year. In March, 1905, the second Monotype was added.

A few years later, in 1908, the Company had increased their equipment of Monotypes to four casters and four keyboards. Six years ago, when they moved into their new building, their Monotype equipment was again augmented by the addition of two more casters and another keyboard.

The McGill-Warner Co., with their subsidiary companies, the Minnesota Typographic Co. and the Warner Ticket Co., in September, 1910, moved into the parent Company's new four-story, fireproof, concrete building with full daylight basement, where every convenience had been provided to make it the most modern and efficient printing establishment in the Northwest.

The erection of this greatest Northwest printing office building cost the McGill-Warner Co. $125,000; it was occupied by them in 1910, and stands as a monument to twenty years of successful printing-house management and efficiency. The Company have today the same directorate of enterprising business men they had when first organized in 1897, namely: Ellsworth C. Warner, president; Charles H. McGill, vice-president; Eli S. Warner, treasurer and general manager, and Robert C. McGill, secretary.

The Minnesota Typographic Co., representing the typographic or typesetting department of the parent Company, was started by installing the first Monotype in the Twin Cities—Saint Paul and Minneapolis—and was known among the trade for many years as the *Monotype Shop*, and if the name at that time was appropriately used, the application of it today would be no misnomer.

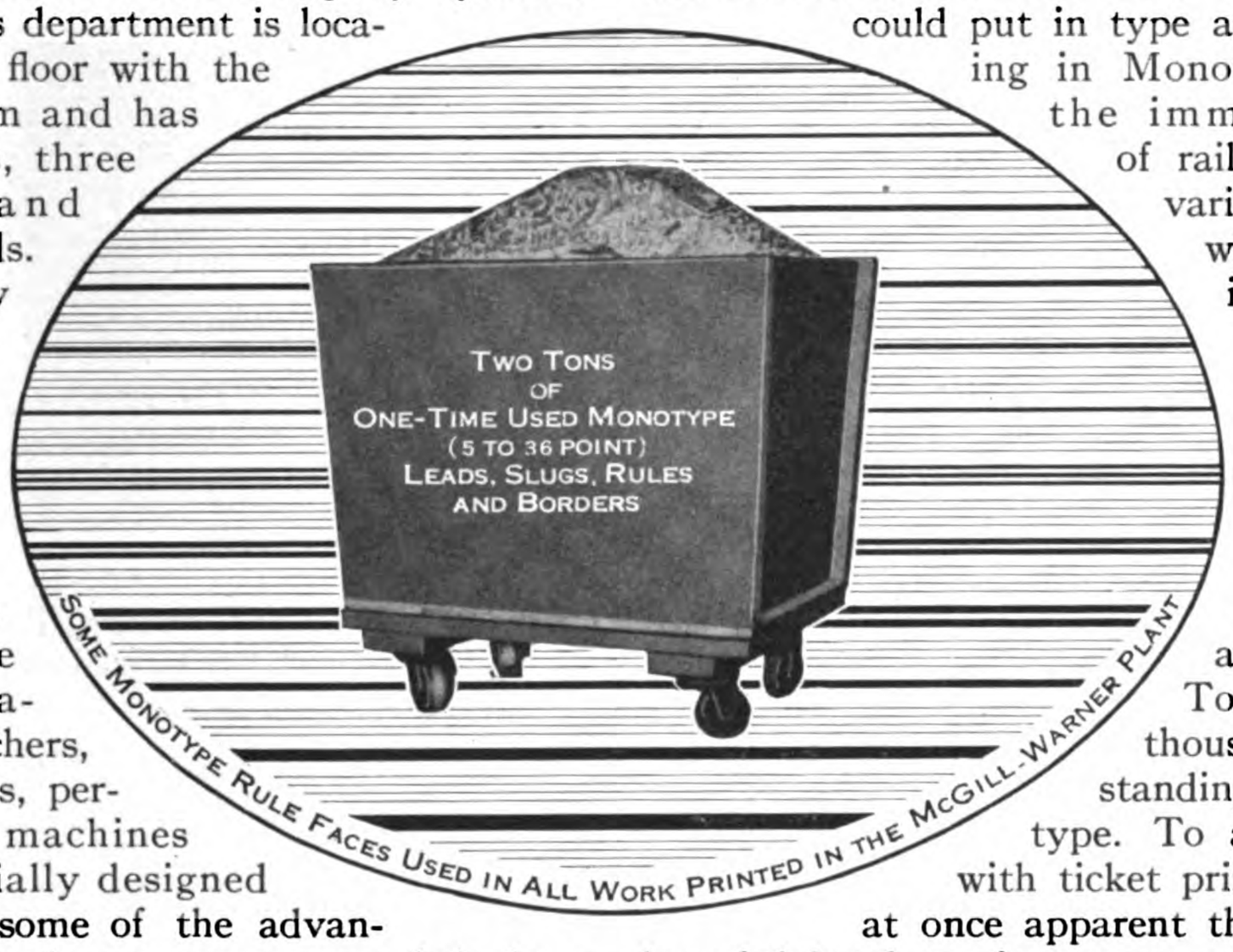
To visit this shop today, with its six casters and five keyboards, would convince the most skeptical of the adaptability of this versatile machine to meet all the demands of the modern composing-room. Here are found in continuous operation five keyboards on live copy, with six casters completing the work of the keyboards and meeting all the requirements of an exact and expert typographic department, where sixty compositors, by day and by night, are using sorts,

display type, quads, slugs, leads, rule and fancy borders in producing modern-day composition.

The equipment of the whole plant from the top floor to the daylight basement is modern in every respect. The cylinder pressroom, in the rear of the office on the first floor, has a battery of fourteen cylinder presses and one Kidder rotary. Most of the presses are equipped with automatic feeders. The range of the presses runs from the seventy-four inch Miehle to the small pony cylinder.

The job press department is located on the top floor with the composing room and has seven Gordons, three Universals and three Osterlinds.

The bindery occupies entire third floor, and nothing has been omitted here to make it most complete. The five large paper cutters, the six folding machines, the stitchers, gathering tables, perforators, ruling machines and other specially designed equipment are some of the advantages which this department uses to help keep up with the pace which the McGill-Warner organization desires to maintain.



The lithographing department is situated on the second floor and has three offset presses and one stone press, and much special machinery and equipment which this newer idea of lithographing has made necessary for the successful production of color work. All the type forms printed here are composed in the typographic department on the top floor from new Monotype type. Thus every facility is present for the making of the best transfers and for giving the finished job the appearance of having been printed from faultless type.

The Warner Ticket Co. is also on the second floor, adjoining the lithographic department. Their equipment is most complete: three Hoe coupon presses, three Wrigley card presses, three 12x18 Gordons, one Osterlind job press, and paper cutters and machinery of special design for out-of-the-ordinary tickets. All of the type forms of tickets, such as railroad, theatre, book, coupon, mileage and special work, are set and composed in the typographic department on the top floor—and all are set in Monotype. This ticket department was not installed until the new building was occupied; it has been in existence about six years, and was born of the knowledge of the Monotype; that is to say, after six years of successful operation of Monotype machines, the McGill-Warner Co. were aware that they could put in type and keep standing in Monotype metal, all the immense volume of railroad and other varieties of tickets which they knew it was possible to obtain for the net cost of the metal itself, thus doing away with the great expense of foundry type and electrotypes. Today they have thousands of tickets standing in Monotype type. To anyone familiar with ticket printing, it will be at once apparent that a vast number of ticket forms is necessary to keep this battery of presses continually running. The tickets turned out here are cleanly printed, due to the use of Monotype type. We always have doubted whether the Monotype Company itself was aware of the success with which we have used the product of its machine in perfecting its use—as in ticket printing and other classes of work. We ofttimes marvel at its versatility, and, by reason of its flexibility, at the ease with which it has been made to adapt itself to our progress and to our profit.

Were we not writing of the Monotype and its many advantages, we might possibly overlook the latest addition to our family—the map department. Here again type is made on our Monotype machines for use in this department. The superiority of new type in map-making is probably nowhere of more advantage than in map stamping. Where the pressman is able to accomplish speedy and profitable make-ready with Monotype type, likewise the stamper on wax-engraved maps is

PARTIAL VIEW OF THE COMMERCIAL JOB SECTION OF THE COMPOSING ROOM. NOTE THE MANY-STEP-SAVING MOVABLE STONE FOR CONVENIENCE OF THE JOB COMPOSITORS

ALLEY A

(Similar to)
LITHO ROMAN BOLD
COPPERPLATE LIGHT
CASLON OLD STYLE
CASLON SM. CAPS
LITHO LIGHT S. C.
BOOKMAN
COMSTOCK
SUBURBAN O. S.
BODONI SHADED

FRAME NUMBER 65			FRAME NUMBER 66			FRAME NUMBER 67			FRAME NUMBER 68		
No.	(Similar to)	Pt.	No.	(Similar to)	Pt.	No.	(Similar to)	Pt.	No.	(Similar to)	Pt.
138	Litho Roman Bold	6 M	37	Caslon Old Style	6 M	98	Bookman	6 M	172	Suburban O. S.	6 M
139	Litho Roman Bold	8 M	37	Caslon Old Style	8 M	98	Bookman	8 M	172	Suburban O. S.	8 M
156	Litho Roman Bold	10 M	37	Caslon Old Style	10 M	98	Bookman	10 M	172	Suburban O. S.	10 M
139	Litho Roman Bold	12 M	37	Caslon Old Style	12 M	98	Bookman	12 M	172	Suburban O. S.	12 M
156	Litho Roman Bold	14 M	37	Caslon Old Style	14 M	98	Bookman	14 M	172	Suburban O. S.	14 M
139	Litho Roman Bold	18 M	37	Caslon Old Style	18 M	98	Bookman	18 M	172	Suburban O. S.	18 M
156	Litho Roman Bold	24 M	37	Caslon Old Style	24 M	98	Bookman	24 M	172	Suburban O. S.	24 M
158	Litho Roman Bold	30 M	37	Caslon Old Style	30 M	98	Bookman	30 M	172	Suburban O. S.	30 M
158	Litho Roman Bold	36 M	37	Caslon Old Style	36 M	98	Bookman	36 M	172	Suburban O. S.	36 M
187	Copperplate Light	6 M	37	Caslon O. S. (S. C.)	6-12 M	202	Comstock	12 M	194	Bodoni Shaded	24 M
187	Copperplate Light	8 M	37	Caslon O. S. (S. C.)	8-10 M	202	Comstock	14 M	194	Bodoni Shaded	18 M
187	Copperplate Light	10 M	162	Litho Light (S. C.)	8-6 M	202	Comstock	18 M	194	Bodoni Shaded	24 M
187	Copperplate Light	12 M	162	Litho Light (S. C.)	10-8 M	202	Comstock	24 M	194	Bodoni Shaded	30 M
SLIDE			162	Litho Light (S. C.)	12-10 M	SLIDE			194	Bodoni Shaded	36 M
SLIDE			SLIDE			SLIDE			SLIDE		

REPRODUCTION OF PAGE TAKEN FROM THE McGILL-WARNER CO. TYPE REFERENCE BOOK. SHOWING BACK VIEW OF FRAMES AND THE ALMOST EXCLUSIVE USE OF MONOTYPE. TOGETHER WITH THE ARRANGEMENT AND LABELING OF CASES IN THE JOB DEPARTMENT

able to produce quick results from the use of Monotype. It gives to the printed map a clean and distinctive appearance which new-cast type gives to any printed work.

It is needless to comment on the advantages of the Monotype for tariff, tabular, book and catalog work, as they are well known in most large printing offices throughout the country. We can add, however, that even in the class of work mentioned here, we have prospered, have kept pace with every advanced idea of composing-room economy, not only in the use of the Monotype and the wonderful strides it has made for itself, and for the wise printer, but also in other advanced equipment.

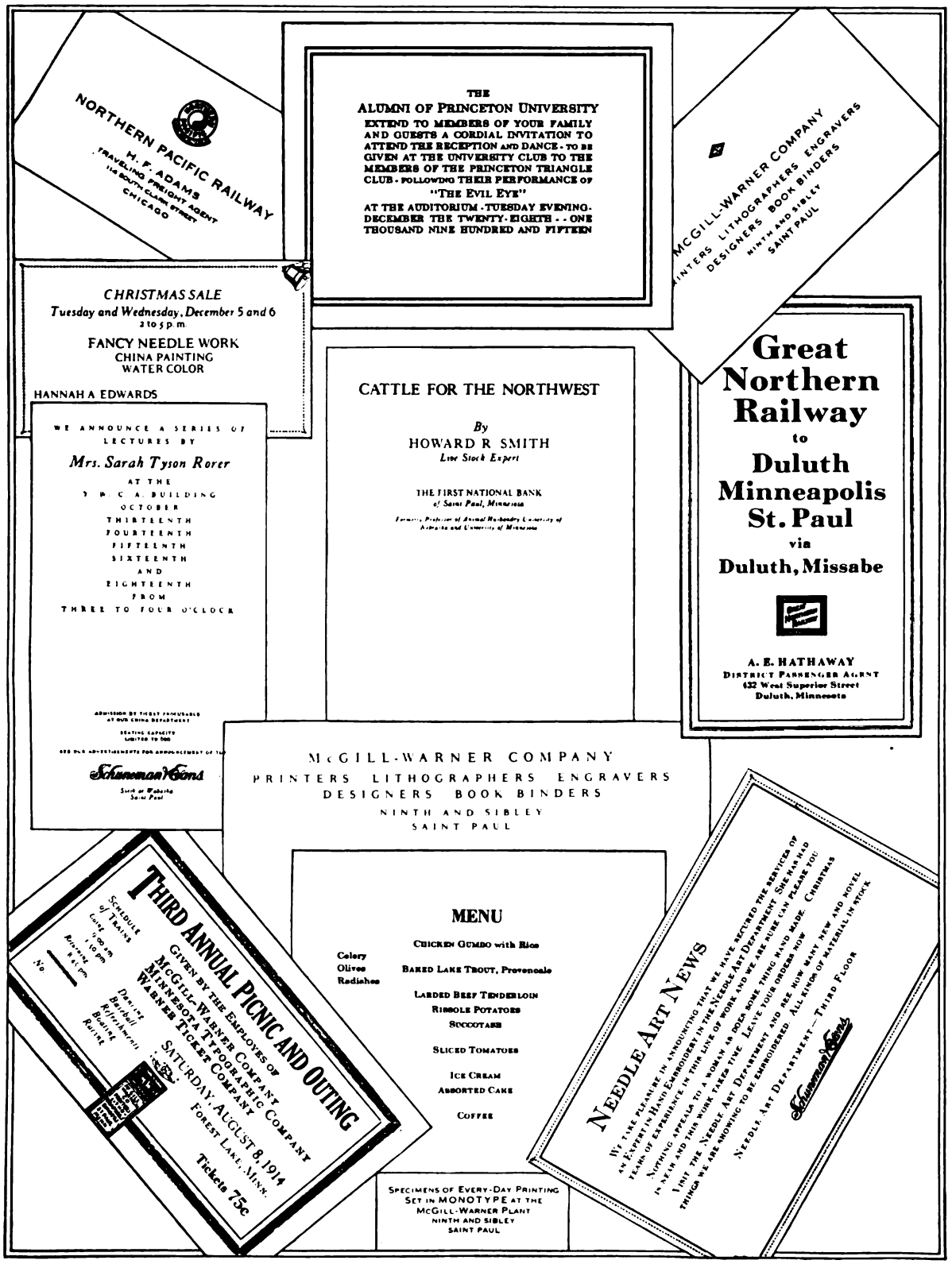
To us it is a pleasure, indeed, to view this well-equipped workshop, having practically bought and passed on every piece of machinery and all the material with which our composing-room is equipped, much of which is specially designed by us for our "efficiency" methods. Some of the important equipment consists of iron racks for storage of standing forms, capacity 13,000 pounds each; two Miller saw trimmers; automatic justifier; four Vandercook proof-presses; special trucks for the moving of storage matter to the work-room; storage cabinets for sorts, etc.

We have always believed in keeping our equipment up-to-date and have added to our machines every improvement that seemed worth while. The casting machine first installed is running to-day and is in first-class condition. Of the many improvements and additions we believe none has equaled the lead-and-rule attachment in the matter of improving composing-room efficiency. For years the dream of the printer has been a sufficiency of material, and that dream is now possible of realization on account of the lead-and-rule attachment. The extent of the advantages derived from the use of this addition to the Monotype is almost unbelievable. To us it seems the most profitable single improvement made by the manufacturer of this machine.

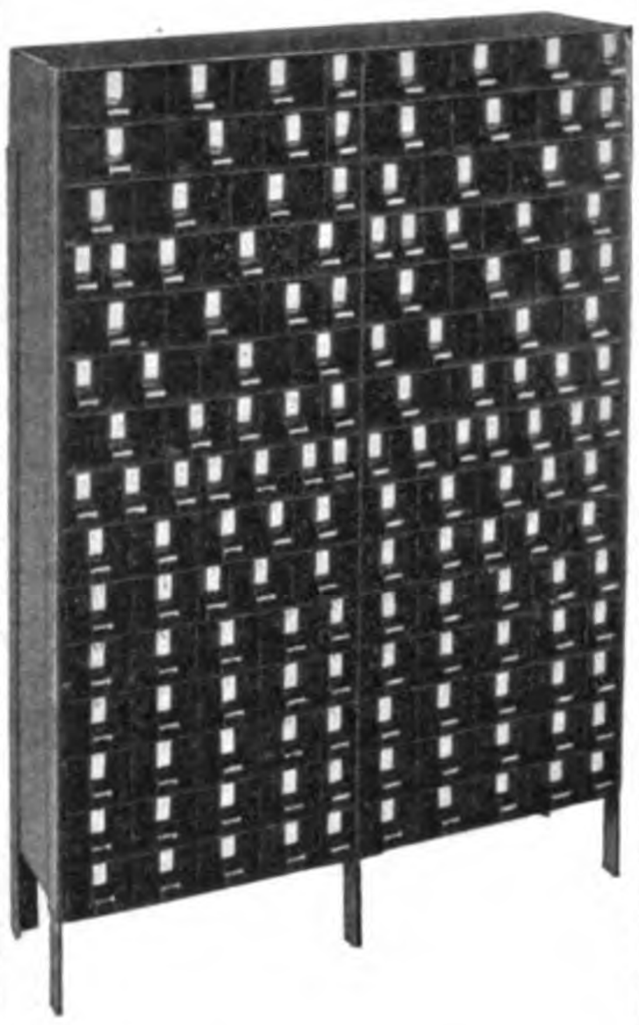
It is only in the past year or two that the Monotype Company has made it possible for us to carry out the idea of "non-distribution," by making the standard faces that are used so extensively in the production of modern commercial job work. The faces similar to copperplate gothics and litho-romans are the ones in mind, and it is our opinion that it now is possible to equip a shop for the production of this work without resorting to foundry material. At least that is what we are doing in our plant, and to an extent that would be amazing to those not familiar with Monotype faces.

Every type foundry face in use in our shop that we could duplicate in some similar face on the Monotype has been displaced. These faces are cast in the standard Monotype metal and are used only once. The results we have so far attained are much in favor of "non-distribution."

This shop prides itself on being a *Monotype Shop* and certainly no printing house anywhere possesses, in a greater degree, the harmonious spirit to follow out the idea of the correct use of Monotype for "non-distribution" in commercial printing; and nowhere will it be more earnestly attended to, because every printer, has been bitten by the "non-distribution" bug.


NORTHERN PACIFIC RAILWAY
H. F. ADAMS
TRAVELING FREIGHT AGENT
114 SOUTH CLARK STREET
CHICAGO
THE
ALUMNI OF PRINCETON UNIVERSITY
EXTEND TO MEMBERS OF YOUR FAMILY AND GUESTS A CORDIAL INVITATION TO ATTEND THE RECEPTION AND DANCE - TO BE GIVEN AT THE UNIVERSITY CLUB TO THE MEMBERS OF THE PRINCETON TRIANGLE CLUB - FOLLOWING THEIR PERFORMANCE OF
"THE EVIL EYE"
AT THE AUDITORIUM - TUESDAY EVENING - DECEMBER THE TWENTY-EIGHTH - - ONE THOUSAND NINE HUNDRED AND FIFTEEN
McGILL-WARNER COMPANY
PRINTERS LITHOGRAPHERS ENGRAVERS
DESIGNERS BOOK BINDERS
NINTH AND SIBLEY
SAINT PAUL
CHRISTMAS SALE
Tuesday and Wednesday, December 5 and 6
2 to 5 p.m.
FANCY NEEDLE WORK
CHINA PAINTING
WATER COLOR
HANNAH A EDWARDS
CATTLE FOR THE NORTHWEST
By
HOWARD R SMITH
Live Stock Expert
THE FIRST NATIONAL BANK
of Saint Paul, Minnesota
Great Northern Railway
to
Duluth
Minneapolis
St. Paul
via
Duluth, Missabe
A. E. HATHAWAY
DISTRICT PASSENGER AGENT
432 West Superior Street
Duluth, Minnesota
WE ANNOUNCE A SERIES OF LECTURES BY
Mrs. Sarah Tyson Rorer
AT THE
Y. W. C. A. BUILDING
OCTOBER
THIRTEENTH
FOURTEENTH
FIFTEENTH
SIXTEENTH
AND
EIGHTEENTH
FROM
THREE TO FOUR O'CLOCK
Schuneman & Sons
McGILL-WARNER COMPANY
PRINTERS LITHOGRAPHERS ENGRAVERS
DESIGNERS BOOK BINDERS
NINTH AND SIBLEY
SAINT PAUL
THIRD ANNUAL PICNIC AND OUTING
Given by the Employes of
McGILL-WARNER COMPANY
MINNESOTA TYPOGRAPHIC COMPANY
WARNER TICKET COMPANY
SATURDAY, AUGUST 8, 1914
FOREST LAKE, MINN.
Tickets 75c
MENU
Celery
Olives
Radishes
CHICKEN GUMBO with Rice
BAKED LAKE TROUT, Provencale
LARDED BEEF TENDERLOIN
RISSOLE POTATOES
SUCCOTASH
SLICED TOMATOES
ICE CREAM
ASSORTED CAKE
COFFEE
NEEDLE ART NEWS
SCHUNEMAN & SONS
SPECIMENS OF EVERY-DAY PRINTING
SET IN MONOTYPE AT THE
McGILL-WARNER PLANT
NINTH AND SIBLEY
SAINT PAUL

Sorts Storage



ONE of the big little things in the composing-room is the storage of the surplus sorts, especially with the Non-Distribution System where the sorts are the real fonts. We have provided for this by designing special

STORAGE CABINETS

built on the "unit system" like elastic book-cases. 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 a type frame, or may be placed back to back one or more tiers high.

These 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 Plant Needs this Cabinet

PRICE, COMPLETE, $25.00

THE MACHINE FOR THE COUNTRY PAPER

THE purchase of a composing machine for the country paper is not an ordinary everyday affair, it is the event of a lifetime and one where at least one party to the bargain is largely at sea as to just what is needed.

When the average country newspaper reaches the stage when the proprietor feels that he must have a typesetting machine the purchase is not approached from the standpoint of adaptability to the requirements of the office nor from the profitability of the investment. Far from it! The publisher usually looks around him and finds that the *News*, or the *Democrat*, in the next county has a certain machine which it has been using, more or less successfully, for the last ten years and at once thinks that it must be the real thing.

But this is an age of advancement and constant increase of efficiency, and the machine of yesterday is not able to cope with the demands of today, when ambition and foresight and quality are the dividend paying attributes of a business. The country publisher is learning that an expensive machine that is idle a large part of its time because it can set only one kind of matter is not a profitable investment, nor adaptable to his needs. Even if he rushes madly to his neighboring friendly journals and secures a lot of plain matter to keep the machine busy, he soon finds that it must be operated two and sometimes three shifts to show a profit because of the low quality of the product.

While it has always been necessary for the country printing office to be more versatile than the large city shops, it is even more a requisite at the present time when parcel post and frequent mails bring the big shops to the very door of the country newspaper and job shop and make it absolutely imperative that it shall be ready to meet the competition.

The Monotype is the only machine that offers the country printer a chance to compete with his city brother on anything like equal terms. There are catalogs of the local manufacturers and the county fairs, the stock catalog with its complicated composition, and the blanks and forms used by the factories, all of which require large quantities of special material and job type to handle them economically and efficiently. The Monotype is the only machine that will give the country printer this supply of type when needed without compelling him to put all his profits into seldom used stuff that will eat its head off in interest and storage.

The large city shop can, if it so chooses, afford to have different machines for every class of composition and others for type casting; but not so with the country printer, he must have a machine that will furnish straight matter for his paper and composition for his catalogs as well as a supply of job type for his display and job composition.

The country printer must have an adaptable, a versatile machine that will keep itself busy the greater part of the time, not one that will stand idle more than half the working hours and worry him almost out of his mind trying to keep it busy enough to carry its cost. Then, the majority of country printers

are forever limited to one machine, consequently that machine must be able to keep pace with the growth of the office and help to develop it; unless it does this there is constant loss in making frequent exchanges in the effort to keep up with the demands of the business. The Monotype grows with the business.

One great difficulty is that in considering the purchase of a composing machine the country publisher is prone to consider the size of the investment the most important point, whereas it should practically be the last to be thought of. If the machine is one that makes money for him the amount of investment is insignificant because it will all come back.

In considering the buying of a composing machine the country printer should ask himself these questions:

Will this machine improve the appearance of my paper and thereby make it more valuable to its readers and advertisers and give it prestige?

Will this machine improve the job printing department and help me sell a larger product?

Will this machine allow my business to grow in every direction which I may hereafter desire and will it grow with the business?

Will the installation of this machine return a profit on my investment?

Will it help increase the profits of my business as a whole?

These questions, if satisfactorily answered by any machine, make it certain that this is the machine he should install.

The Monotype in the country printing office will set the straight matter for the paper, the plain matter and the tabular matter and the intricate matter for the catalogs, and also the heads and display for the paper, and in addition provide all the type, rule, leads and slugs needed for the newspaper and the job printing department up to thirty-six point, and every country printer knows that is practically ninety per cent. of everything in the plant. And, what is more, it will provide all these things and do all this composition at a lower cost than they can be secured in any other way.

Think this over and investigate and you will find that results are greater than promises.

AN EDUCATIONAL TOUR

BELIEVING that the correct way to secure a broader knowledge of the economical workings of the printing business is the combination of study with observation, the Department of Printing of Carnegie Institute of Technology, at Pittsburgh, Pa., planned a trip of inspection for the students of that department, and this was carried out from February 5th to 10th, by a party of twenty students and their instructor, Mr. Harry L. Gage.

The first visit was to the big government printing plant at Washington, D. C., where they practically spent the day. Then, coming to Philadelphia, they spent the morning of February 7th in the immense plant of the Curtis Publishing Company, seeing

MONOTYPOGRAPHY

FROM the Morrill Press, Fulton, N. Y., we have received a particularly neat little envelope stuffer, 2½ x 5 inches in size. It is printed on antique Onyx Cover with blue ink and has a plate sunk panel into which is tipped a small engraving of a Monotype composing machine printed on coated stock. But really the best part of it is the wording, which we quote in full: "Our Monotype Department: For the sake of efficiency and correct composition, we are equipped with a complete Monotype Department. Our machines are capable of handling nearly every variety of work in an economical and pleasing manner. It is worth remembering that orders specifying Monotype composition will be printed from new type, thus eliminating the possibility of a poor appearance caused by worn and broken letters."

Canada Monthly, a handsome quarto magazine of sixty-eight pages and cover, reaches our desk through the courtesy of A. Talbot & Company, London, Ontario, who are the printers. The text is set in Monotype Old Style No. 21, the headings in the No. 38 series, and the advertisements and display in other Monotype faces. The press-work is good and the magazine as a whole is certainly a credit to its printers.

SOME pieces of printing seem to coax you to take just another glance after looking them over, they form such a harmonious whole you are afraid you have missed something good. In this class is the booklet of the Wagner Landscape Service sent us by Charles R. Werst, of Sidney, Ohio, as a sample of the first job set on his Monotype. The text is in twelve-point and printed in black ink on parchment paper, with a neat designed border in gray; the illustrations being half-page size on coated stock and interleaved. The cover is a brilliant design in three solid colors vividly suggesting spring. Altogether it is a piece of work of which any printer might be proud.

THERE must always be a first man to do anything, and pioneers in good things usually get far less credit and have far more difficulty than those who follow and do the shouting. A little specimen book of type faces in the composing-room of The Edgell Co., Philadelphia, which has just reached us calls to mind the fact that this firm was one of the first job printers to install the Monotype and use all new type for everything. Quite recently Mr. A. F. Edgell, who is the head of this firm and right on the job all the time, said that it was one of the best moves that he ever made. The specimen book is well printed on heavy coated paper and bound loose leaf style in dark green pebble pattern cloth. It is 5½ x 6 inches in size and this makes a handy desk companion for the customers of The Edgell Co., and will certainly be appreciated by them.

how system renders possible the handling of a tremendous volume of business on schedule time.

After luncheon the party were taken through the Monotype factory and given a chance to see how the Monotype is made and the degree of accuracy and care required to make it the reliable and versatile machine that it is.

That evening they were entertained by the Philadelphia Typothetæ, and next morning were taken in charge by the Dill & Collins Mfg. Co., who showed them in detail how paper is made.

Friday was spent in New York, visiting printing plants and allied industries; and on Saturday, very tired but happy, and, we feel sure, wiser young men, they started back to their studies.

It surely was a pleasure to see these twenty earnest young students of the science of printing endeavoring to gather real information about how the other fellow does it and how the machinery and material they are to use is made. We predict a brilliant future for these young men and in closing cannot help congratulating Mr. Harry L. Gage on the real student spirit he has succeeded in inculcating in their minds.

THE MONOTYPE AT THE A. N. P. A. CONVENTION

THE American Newspaper Publishers Association holds its annual meeting at the Waldorf Hotel, New York City, April 23 to 27 inclusive, and it is expected that there will be a record breaking attendance as matters of general interest to newspaper men in these unsettled times will be very thoroughly discussed.

There will be the usual exhibition of machinery and facilities for economy of production, and the Monotype Company will be adequately represented by machines at work, sample pages of newspapers set in Monotype type and material, and a corps of courteous experts.

One feature of our show will be the series of original Monotype type pages which will illustrate the adequacy of the Monotype to meet all conditions in the newspaper composing and ad room.

First there are two pages from the Baltimore *Sun*, used in the course of their daily business. One composed of small type squeeze ads, and the other, fourteen- and eighteen-point composition.

Equally interesting will be a page from *The Dallas* (Texas) *News*, which was originated in their advertising department, composed in their ad room, and run in their regular edition. It shows what may be done with the Monotype.

Then there will be a page of very open design, the reading matter being set in twenty-four-point typewriter type. This page was used in the Sunday edition of the *Houston* (Texas) *Chronicle*. This is the first showing of a twenty-four-point typewriter type face.

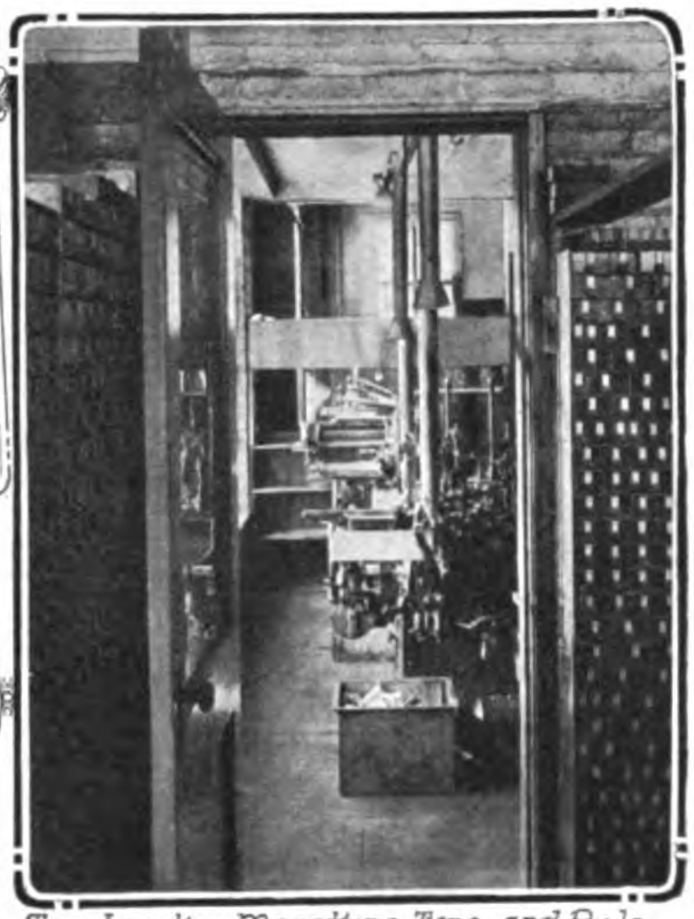
Another very interesting, though not so showy, exhibit is the front page of *The Louisville* (Ky.) *Herald*, an all Monotype newspaper. It is well worth careful study.

THE DALLAS MORNING NEWS, SUNDAY, FEBRUARY 25, 1917—PART FIVE

Ad Room

Monotype Method of Distribution

Old Method of Distribution



Two Lanston Monotype Type and Rule Casters, recently installed in Dallas News

The Monotype Non-Distribution System completely revolutionizes the old method of setting and distributing display advertising

Recently two up-to-date MONOTYPE Type & Rule Casters were installed in The News' composing room.

IF it be true that the distribution of dead advertising is non-productive, then it is likewise true that a machine which places and keeps your entire force in the productive column means a saving of money.

The Monotype Serves Three Purposes at One Time, Without Cost to Anyone

1

MR. ADVERTISER

THE MONOTYPE TYPE AND RULE CASTER presents your advertisement in a new, clean, up-to-date dress every issue. It does this WITHOUT EXTRA COST TO YOU.

2

MR. PRINTER

THE MONOTYPE TYPE AND RULE CASTER affords you the benefit of the best sanitary conditions; it gives you new type, slugs, borders, rules and leads with which to work, and eliminates the use of old, dusty, dirty type cases.

3

MR. PUBLISHER

THE MONOTYPE TYPE AND RULE CASTER gives your paper a new, clean-cut, up-to-date appearance. What does this service cost you? Not one cent—in fact, it saves you money. It has been demonstrated in every office where the complete non-distribution system is in operation that it costs more to distribute brass labor-saving material and foundry type than it does to manufacture it in your own plant under the Monotype Non-Distribution System.

These Monotype machines enable The News to give better and more up-to-the-minute service to its customers.

IT eliminates lost motion in looking up and pulling sorts. The Monotype machine gives you an ***unlimited amount*** of everything the printer needs in his work—type, borders, slugs, leads and rules.

LANSTON MONOTYPE MACHINE CO. *PHILADELPHIA*

CREATORS OF NON-DISTRIBUTION EQUIPMENT

All Type, Rule, Border and Other Material Used in This Advertisement Is the Product of the Monotype

REDUCED REPRODUCTION OF A PARTICULARLY GOOD ALL MONOTYPE AD PAGE, (SEE PAGE 132)

MONOTYPOGRAPHY

THE CALUMET PUBLISHING CO., Chicago, send a copy of the *Locomotive Firemen and Engineers' Magazine* with a note that it was "taken from a lot after a seventy-thousand press-run." It doesn't look it, the type face being as clear, sharp, and clean as though taken from the beginning of the run. Mr. Bolling, manager of the Calumet Publishing Co., says that one of the main points used in securing this order was that it would be possible to run the whole ninety thousand from Monotype type and thereby save electrotyping. The editor and manager of this magazine, Mr. John T. McNamee, has sent Mr. Bolling a complimentary letter expressing his entire satisfaction with the appearance of the magazine. Another proof that Monotype type is the equal of any type made and very much better than some.

THE General Catalog of the Carnegie Institute of Technology, Pittsburgh, Pa., is a book of five hundred pages five and a half by eight inches, and is set in eight- and six-point type with the exception of a few title pages that are well displayed. There is quite a large amount of figure work and double justification. After looking it over critically we can only say that were it not for a note in the fore part which says "Designed and Monotyped by the Printing Department of the Carnegie Institute of Technology," we would consider it a good job from a good book printer. It would be a credit to the best, and shows the kind of instruction the students of Carnegie are receiving and that they are profiting by it.

ONE OF the livest little house organs we remember having seen for a long while is before us bearing the title "Public Presstige." It is issued by the Public Press Limited, Winnipeg, Manitoba, as they say "with the selfish motive to advertise the 'Public Press' as a buy-word for Good Printing and Service." To be sure, it's Monotyped, and contains sixteen pages and has an overhanging cover interlined with embossed tissue paper.

MR. WM. B. BROWN, Superintendent of the Department of Journalism Press of the University of Kansas, writes in sending a sample copy of the *Kansas Editor:* "It may interest you to know that the entire publication was set on the Monotype." This magazine is of quarto size and set in ten-point with text headings; the cover is entirely in text. Altogether it makes a very handsome publication.

AN excellent example of the work of the Monotype Rule Molds has been received from the Southam Press, of Toronto, Ont., in the shape of a 285 page tariff. This job contains an average of ten feet of two-point rule per page, a total of 2850 feet of rule, and is a splendid job in its class, the presswork being good and the rule particularly perfect.

Then there is a unique page composed of a panel surrounded by a background of column rule which gives a suggestion for encouraging advertisers to use more space. It will be hard indeed not to notice such an ad. This appeared in *The Baltimore Star.*

And finally there is a page from the *New York Times* showing that the Monotype is making good in the ad rooms of the metropolitan journals.

Of course there will be a Monotype composing machine in action, casting composition in fourteen- and eighteen-point type. This suggests to big advertisers the possibilities of gaining attention by the use of a whole page of big type reading matter.

The Lead-&-Rule Caster will be at work making column rules, continuous leads, slugs, and rules, and automatically cutting them to accurate lengths.

The Duplex Keyboard will demonstrate its great value as a time saver in the late rush in the ad room. How the operator may cut in on his work to handle a piece of rush copy by simply moving a switch and without disturbing anything and as quickly swing the switch back and go on with his original copy as soon as the rush has been taken care of. How he can have right at his finger tips all the faces and figures necessary to set complicated department store and other ads without leaving his chair or making any extra effort.

And there will be someone there who knows, to explain the Non-Distribution System and its advantages to foremen, superintendents, managers and proprietors and show why it creates efficiency to such an extent that it is being adopted in ad rooms all over the country.

Every printer who has the opportunity should study this exhibit whether he be a newspaper man or not. He will be surprised to learn how easily and quickly the Monotype Non-Distribution System can help him.

PHILADELPHIA PAPERS AND THE MONOTYPE

THE men who are managing newspapers are not usually of the class who like sheep recklessly follow a leader without knowing just where they are going or how they will get off. This is particularly true of the conservative newspapers in Philadelphia. Missouri may have been the original "show me" territory, but Philadelphia newspaper managers are not trailers in the "I want to know" procession.

Therefore we are particularly pleased in being able to say that of the eight daily newspapers published in the city of Philadelphia six are using the Monotype and Non-Distribution in their ad rooms and find it a big advantage; while of the remaining two, one is using two Monotypes to make possible the use of other machines for display ads.

As yet the remaining one has no Monotype equipment, but while there is life there is hope and possibly we may be able tc complete the cycle.

This is a record to be proud of in our own home town. You know the old proverb. We are proving that there are exceptions.

ABOUT NON-DISTRIBUTION

NON-Distribution is a system of composing-room efficiency created by the Monotype Company, which provides new type, rules, leads, slugs, and other composition material for every job in such abundance that there is no necessity for delay in composition or for hunting sorts; and after the job is printed, dumps the whole into the "hell-box" to be made over again into new type instead of distributing the used type back into the cases for further use. The Non-Distribution System eliminates all distribution and saves its cost to pay for the new type, hence the word Non-Distribution was originated by the Monotype Company to designate their system.

Some printers hesitate to install Non-Distribution because they think that the expense is too great, failing to see that they are paying for it whether they install it or not.

Under ordinary conditions all the type, rules, leads and other material in the composing-room are renewed in four years, or at the most in five years, even though some few fonts may be left hanging around for ten or more years. And when you have done this you have nothing to show for the original investment. Under the Non-Distribution System the entire equipment is continuously renewed and always represents the full amount of investment though it may be entirely replaced ten times in the five years. And at the end of that time you have your complete Monotype equipment and metal good for many years more.

Ordinarily you would have a productive output of salable hours per man equal to sixty-five per cent. of the time paid for, or 1560 hours per year, at a cost of $1.50 (U. T. A. 1915 statement gives fifty-nine per cent. at cost of $1.53) per hour.

In a Non-Distribution composing-room you would get from ninety to ninety-five per cent. productive hours. Suppose we take the lower figure and the same department cost as the U.T.A. statement; this gives a cost of $1.08 per productive hour, which is higher than it would really be when proper allowances are made for the saving in investment and lower rate of depreciation.

Your men would not have to work as hard as they do now and would be better satisfied, therefore get out more work. In a long experience we have never found a compositor who did not consider distribution distasteful and dodge it if at all possible.

If you gave all the saving to your customer (which would be exceedingly foolish) you could sell your composition hour for $1.35, which is less than the present cost to you, and still make a twenty per cent. profit on the selling price and the same gross profit per man. Under old conditions you must get $1.91 per hour to realize the twenty per cent.

Now to remove those doubts which seem so real:

Non-Distribution means that you must have a Monotype Type-&-Rule Caster. Sure! And you don't see how you can possibly keep it busy. Listen: If you have twenty hand compositors the Monotype would be able to keep up with them, if you employ fewer men it would have some idle time. You think it will eat its head off in fixed expenses. You are wrong; running but sixty per cent. of the time it makes type at a cost which is

MONOTYPELETS

Hour costs do not mean anything unless accompanied by a record of production. The real cost that you are interested in is the cost per job. Three factors enter into this: cost per hour, number or percentage of productive hours, and production per hour in some comparable unit. When you know these you are in a position to make honest estimates and prices —honest to the buyer and honest to your creditors and your family.

Do your compositors work with their heads or their feet? Are they doing marathons around the shop hunting sorts and material or is there a sort cabinet right at the end of the alley? The more "footing" they do the less "pep" they will have left for actual composition. The Monotype and the Non-Distribution System will stop the foot-work as well as other evils of the present system.

The composing-room without enough type to keep all the compositors busy "building up" jobs is like a press-room without paper and ink. It cannot produce salable printing and is eating its head off in worse than idleness. A Monotype composing-room never need be without plenty of type.

Every time you distribute type you add to its cost the difference between the cost of distribution and the cost of casting new type, and the old type is worth less each time it is handled. Think what this means in real money, then think what the Monotype can save for you.

Non-Distribution: The system that makes the compositor's work a pleasure by cutting out the distasteful drudgery of distribution and leaves him free to spend all his time building up his ideas in type without stopping to tear down old jobs for material.

Monotype: The system that makes every compositor fifty per cent. more efficient with fifty per cent. less fatigue and worry by giving him abundance of new material for every job and eliminating the distribution that is so distasteful to a good compositor.

The day will surely come when every composing-room will be on a Non-Distribution basis and the Monotype recognized to be as much a necessity as cases and stands.

If every job printer understood the value of the Non-Distribution System each would be standing in line waiting to place orders for Monotype Type-&-Rule Casters.

"Distribution is waste—stop it."

"WELL DONE"

What a pleasure it is to hear these two words after one has striven earnestly to do his best and deliver the goods.

We can easily imagine the mood which took possession of Mr. J. E. Lewis, President of the Atlantic Printing Co., of Boston, on perusing the following from one of their customers, the Oliver Ditson Company:

"It is certainly in order to congratulate you on the fine appearance of *The Musician* for January, 1917. It demonstrates to our entire satisfaction that excellent results in printing are not dependent on expensive art work. Further, that if the job be done in a plant with the proper mechanical equipment, supervised by men who have as an ideal 'Real Printing Service' and know how to direct both men and machines to give the best to its patrons, absolutely satisfactory results can be achieved with ordinary commercial materials in the way of paper, type and inks.

"What we hear from our subscribers convinces us that the new dress of *The Musician* has made a 'ten-strike' with them."—(Signed) JOHN B. HAUSWIRTH.

A BIG RECORD

"OUR record of setting 494 pages of solid six-point matter (almost all figure column work) was the biggest record for the Monotype in 1916, we think. Herewith find sample page. The 494 pages were set on our machine with the old keyboard in thirty-six and one-half days." So writes Will A. Kistler Co., Los Angeles, California. These pages were tariff work with bold face and special characters and the record made is certainly a good one. We congratulate Mr. Kistler and his operators on their accomplishment.

MONOTYPE FACTS

Non-Distribution makes every hour of every compositor a productive hour and every type in every job a new type, and puts profit in the composing room.

The Monotype System replaces antiquated methods by modern efficiency in the printing plant and reduces cost while increasing production.

The Non-Distribution System cuts the press-room costs by reducing make-ready time one-half and giving better presswork with less worry.

When you need a labor-saving machine and do not buy it you pay for it in extra labor. You need a Monotype now.

Non-Distribution cuts the cost and saves the loss in the composing-room.

New Monotype type improves quality.

less than that of distributing. Will you have to employ an expert operator? Of course you will, just as you have to employ an expert pressman to run a cylinder press, but the operator's wages are included in the figure above.

Yes, you will have to throw away all that old type which is costing you more every day, or rather you will have to melt it up and cast it into new and useful type; but that will be a saving and not an expense, because distribution costs more than casting new type.

Your real asset—the metal—will not be reduced though you will have to cut its present paper value in your inventory.

You think that doing away with distribution will leave your men idle and so increase the cost because you cannot get enough additional work to keep them busy. You could carry your present force and let them loaf and sell at your present prices and make more money than you do now.

What chance have you to get fifty per cent. more work to keep them busy? There will be more printing used next year than this, and more the next, and more, and you have all the chance in the world to get your share because your costs will be lower and your quality higher than ever before.

Sounds nice: Of course it does, because it is true.

You will have to think it over. Well, there are none so blind as those who will not see; but while you are thinking just look up your press-room records and see how much time was spent in make-ready last year. What has the Monotype to do with make-ready? Oh, not much, it only eliminates about half of it by giving you always new type with an even height to paper and perfect face and the saving in make-ready from this cause alone would be a nice profit.

It would be a good idea to get really well acquainted with your workmen and get them to tell, in confidence, how much time is actually wasted in hunting sorts and what it means in time taken to replace them to say nothing of errors and pi.

To sum up, the advantages of the Monotype and Non-Distribution are:

An abundance of all kinds of composition material.
Satisfied workmen, with greater production per man.
Less effort and fatigue to the man.
Brand new type for every job.
Satisfied customers.
Saving in make-ready.
Larger profits from same investment.
Greater profit on each job.
Ability to get more work at fair profit on reduced cost.
Greater real value in plant.
More satisfaction to the proprietor.

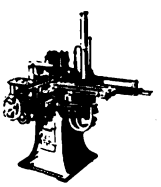
Any printer who has at present an investment of $2500 in type and composition material and employs five compositors in his composing-room can make money by installing a Monotype Type-&-Rule Caster and the Non-Distribution System. If he does much booklet work it will pay him to have a complete Monotype equipment.

INFRINGEMENT NOTICE

ALL users of casting machines for casting leads and rules in which the leads and rules are cast in continuous strips, or in which successive sections are cast one against the other, whether severed to proper lengths or not, will take notice that the Lanston Monotype Machine Company is the sole owner of the patents for such machines, and manufacturers and users of such machines other than those made and sold by the Lanston Monotype Machine Company will be prosecuted for infringement. Owners and users of Lead and Rule Molds made by the Lanston Monotype Machine Company will take notice that alteration and substitution of parts of the mold to produce material of point size different from that for which the molds were sold, constitutes re-construction, and the party responsible for the re-construction or use of reconstructed mold is an infringer.

Patents which have been granted for the above are

No. 1,193,344—August 1st, 1916
No. 1,193,388—August 1st, 1916
No. 1,220,055—March 20th, 1917
No. 1,222,415—April 10th, 1917



LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

What is meant by
Non-Distribution?

THE term "Non-Distribution" was created by the Monotype Company as a true name of a system of composing-room efficiency originated by them; a system that wipes out the distribution (the putting back for re-use) of the material required, under any conditions, by the hand compositor for the proper performance of his work.

Time is always required to "put back" material for re-use and, therefore, you cannot have *Non-Distribution* unless you make it unnecessary for compositors to save or "put back" any of the material they use.

The Monotype Non-Distribution System does not merely change the time of or the method of distribution, but wipes out 95 per cent. of it completely. It entails absolutely no change in method and no period of readjustment to conditions for the compositors. They are compelled to learn no new tricks, arts or devices, but with the drudgery of distribution eliminated and an abundance of type, leads, rules, borders, slugs, etc., constantly at hand, they are able, under much more favorable and likable conditions, to apply continuously to creative work—building ideas into type form—the skill acquired by years of experience.

The real basis of the success of the Monotype Non-Distribution System can be put down under the following heads:

(*a*) The Monotype Type & Rule Caster manufactures type, leads, rules, borders, slugs and spacing material so cheaply that whole pages, after use, can be profitably melted up rather than go through the process of sorting out and distributing the material back into the cases and racks for re-use.

(*b*) The process of recasting instead of distributing, with the Monotype Non-Distribution System, is centralized, that is, the operation of the machine for re-casting, the proper storing of the material and the replenishing of the compositors' cases is all very readily done by the Monotype operator, so that no new tasks are given to the compositor, but rather the task of distribution, which has always been considered a drudgery, is made unnecessary, and the time the compositor spent formerly on this unpleasant task is now devoted to the creative and productive work of composition.

(*c*) When the peak of the load comes—the hour or two before press time—with the Monotype Non-Distribution System, every compositor on the floor has the entire sixty minutes of every hour to devote to production—to devote to the actual setting of type under a condition that lends itself to speed, for there is no possibility of any machine on which he is dependent breaking to "stop production" even for a few minutes.

There is no such condition as a demand for too much of a certain size and face for one man to set in the time required and lack of equipment to enable two or more men to be put at work on this particular task. There is no need for the compositor or the make-up man to depend on any second function to produce his lines in usable shape. In matter set in wide lines it is not necessary to build the line in "sections" and spend time getting the justification in each section accurate, but with the Monotype System he builds the entire line as he has always built, except that the inefficient and non-productive part of his work (distribution) has been eliminated. In a word, his motions are reduced to the minimum so that with less effort and under more pleasant conditions he can produce in a given time more inches of matter for immediate use in the form than is possible under any other method.

(*d*) The storage of type, leads, rules, slugs and spacing material created by the Monotype Non-Distribution System is the very best insurance the composing-room can have for the rapid and economical production of composition because the overhead on this material is cheaper by far than the labor and energy expended in back-tracking and inefficiency in any system that does not include such a storage, and since the metal required is a liquid investment—one that can be very readily converted into cash—our hundreds of users tell us it is one of the most profitable investments they have in their plant.

(*e*) The "white space" invariably requires more material, in display work, than the face material; in fact, it is generally found that in a full page advertisement, for instance, fully 60 per cent. of the weight of the material used is comprised of spacing material—and the Monotype stands in a class by itself (unmatched) as to the speed of production of this spacing material.

These, then, are a few of the basic reasons for the success of the Monotype Non-Distribution System. The best part of the Monotype Non-Distribution System is that the more you analyze it, the more dollars-and-cents advantages you discover, and, again, it is surprising how small an investment is actually required to net a very desirable income.

Time is, after all, the acid test of all things, and in this the Monotype Non-Distribution System has stood the test, under every possible condition, and never has failed to more than make good all the claims made for it.

The users of the Monotype Non-Distribution System are our reference. Ask us for more details; then ask them—the users—for substantiation of our claims.

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 of the compositors all the time on constructive work.

Thirteen Great Newspapers in Three Great Cities Endorse Monotype Non-Distribution

THIS IS THE RECORD of the Monotype Type & Rule Caster in the cities of Philadelphia, Baltimore and Washington only—others to follow. In these three cities there are fifteen daily newspaper plants. Thirteen of these daily newspapers now use forty Monotype Machines. Twenty-two of these forty Machines were bought on repeat orders. Here is the record:

PHILADELPHIA:

The Record—
Bought two Casters June, 1913
Repeat Order one Caster January, 1914

Public Ledger—Evening Ledger—
Bought one Caster May, 1910
Repeat Order one Caster February, 1915

Inquirer—
Bought two Casters January, 1917
Repeat Order one Caster March, 1917

Press—
Bought one Caster April, 1917

Telegraph—
Bought one Caster April, 1917

North American—
Bought two Casters August, 1907

German Gazette—
Bought one Caster April, 1911
Repeat Order one Caster June, 1911
Repeat Order four Casters January, 1912
Repeat Order two Casters March, 1912
Repeat Order two Casters October, 1916

BALTIMORE:

The Sun—Evening Sun—
Bought two Casters April, 1916
Repeat Order four Casters July, 1916
Repeat Order two Casters February, 1917

American—Evening Star—
Bought one Caster June, 1915
Repeat Order one Caster October, 1916

The News—
Bought two Casters April, 1916

WASHINGTON:

The Post—
Bought one Caster December, 1908
Repeat Order one Caster April, 1916

Evening Star—
Bought one Caster September, 1910
Repeat Order one Caster August, 1915

The Herald—
Bought one Caster October, 1914
Repeat Order one Caster October, 1915

Out of a total of fifteen Daily Newspapers in three cities thirteen use the Monotype. "Without the Monotype there can be no Non-Distribution."

By-Products

"It is constantly the case that the by-products of a complex industry are found to be the sole source of business profits."
ENCYCLOPAEDIA BRITANNICA

MONOTYPE: This word means much more than the name of the fastest and the most flexible composing machine; Monotype means a complete system of Composing Room Efficiency based on the work of the Monotype, both as a Composing Machine and as a Type and Rule Caster.

The By-Products of the Monotype are Type for the Cases, Space Material, Borders, Leads, Slugs, Rules

The Value of these By-Products, made when other composing machines would be idle, pays all the maintenance cost and a handsome return on the money invested in a 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 "tools" (type, rules and leads) they require to work efficiently would be prohibitive.

Other Profitable By-Products of the Monotype are: (*a*) Savings in distribution expense, for it makes new type cheaper than compositors can distribute worn type. (*b*) Savings in press make-ready by providing brand-new type for every job. (c) Helps you sell. The flexible Monotype took the limitations out of machine composition; it furnishes the faces, and the combinations of faces, your particular customers want. (*d*) Quality, "the only foundation upon which to build a business."

Keeps up Quality *Keeps down Costs*

Lanston Monotype Machine Co.

Philadelphia

New York	Boston	Toronto	Chicago
World Building	Wentworth Building	Lumsden Building	Rand-McNally Building

San Francisco: Block 30, Palace of Machinery

A. T. L. Nussa, Teniente Rey No. 55, Havana,
Agent for Mexico, Central America and the West Indies

It is constantly the case that the by-products of a complex industry are found to be the sole source of business profit.—*Encyclopædia Britannica*

MONOTYPE BY-PRODUCTS

Type for the Cases, Rules, Leads, Slugs and all Spacing Material

The Value of these Monotype By-Products, which are made when all other composing machines would be idle, pays all the maintenance cost and in addition it yields a handsome return on the money invested in the Monotype equipment. Be certain of this: Unless you make this material yourself you can never get real efficiency from compositors, because the cost of buying the Type, Rules, Leads and Slugs in the quantity they require to work efficiently would be prohibitive.

Other Profitable By-Products of the Monotype are: (*a*) Savings in distribution expense, for it makes new type cheaper than compositors can distribute worn type. (*b*) Saving in press make-ready by providing brand-new type for every job. (*c*) Helps you sell. The flexible Monotype took the limitations out of machine composition; it furnishes the faces, and the combinations of faces, your particular customers want. (*d*) Quality, "the only foundation upon which to build business."

LANSTON MONOTYPE MACHINE CO.

PHILADELPHIA

NEW YORK, World Building
BOSTON, Wentworth Building

CHICAGO, Rand-McNally Building
TORONTO, Lumsden Building

Production with Economy

MONOTYPE COMPOSITION IN THE AD ROOM

The next best thing to having an all Monotype newspaper is to have an all Monotype Ad Room which assures the highest economy with the maximum of production at all times

A FEW OF THE JOURNALS THAT ARE USING MONOTYPES IN THE AD ROOM

NEW YORK TIMES, New York City
NEW YORK WORLD, New York City
BOSTON POST, Boston, Mass.
PHILADELPHIA GERMAN GAZETTE, Phila.
PHILADELPHIA RECORD, Philadelphia
THE INQUIRER, Philadelphia
DENVER NEWS & TIMES, Denver, Colo.
ST. CHARLES BANNER-NEWS, St. Charles, Mo.
MONTREAL STAR, Montreal, Canada
TELEGRAPH, Quebec, Canada
CINCINNATI ENQUIRER, Cincinnati, O.
BUFFALO EVENING NEWS, Buffalo, N. Y.
BALTIMORE SUN, Baltimore, Md.
EVERY EVENING, Wilmington, Del.
LOUISVILLE HERALD, Louisville, Ky.
DEMOCRAT, Dover, N. H.
JEFFERSONIAN GAZETTE, Lawrence, Kan.
INTELLIGENCER, Lancaster, Pa.
NEW HAVEN UNION, New Haven, Conn.
SYDNEY POST, Sydney, Nova Scotia

AND OTHER PROMINENT PAPERS EVERYWHERE

The Ad Room equipped with the Monotype Duplex Keyboard is prepared to handle the most intricate ad composition with economy. The operator is able to complete many of the ads without leaving his seat. By merely turning a switch he can take care of rush copy without interfering with work in hand.

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

NEW YORK BOSTON CHICAGO TORONTO