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SEPTEMBER 1917
OCTOBER

MONOTYPE

*A
Journal
of
Composing-room
Efficiency*

VOLUME 5
NUMBER 3



Published by
LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

U. T. & F. C. *of* A. CONVENTION NUMBER

One Face at a Time

THIS ISSUE OF "MONOTYPE" IS COMPOSED ENTIRELY IN OUR 78 SERIES, ROMAN AND ITALIC. ALL LINES LARGER THAN 36-POINT HAVE BEEN PHOTOGRAPHICALLY ENLARGED

Each issue of "Monotype" is set in one or two faces or series to demonstrate the beauty and utility of simplicity, also to show how completely Monotype faces meet the artistic demands of display

Too many type faces are as inconvenient as too few. The plant with too many faces is compelled to have an extra investment in type that is seldom used but which must be ready if called for.

A Monotype plant with a well-selected assortment of faces in large fonts has a big advantage over the plant with many faces in small fonts.

The number of fonts that a Monotype plant may have is not limited, as we show in our specimen book over 1500 fonts for which we supply matrices from stock and the number is constantly being added to. This is more than any one plant can efficiently use, no matter how big it may be. The only limit to the size of type fonts is the present need.

Monotype efficiency reaches into every corner of the composing-room; a compositor with plenty of material in large fonts will do more work and better work than one with small fonts, no matter how many different faces he may have

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

VOLUME 5, NUMBER 3

SEPTEMBER-OCTOBER, 1917

MONOTYPE

*A Journal of
Composing-room Efficiency*

Published by LANSTON MONOTYPE MACHINE CO., *Philadelphia*

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

United Typothetae and Franklin Clubs of America Annual Convention

THIRTY-TWO years ago a few energetic printers who had the vision to see the benefits that would be derived from co-operation assembled in Chicago, and formed the national organization which has since become world-famous as the United Typothetae of America. It was a strictly business organization and accomplished much in correcting abuses in the trade and protecting employing printers.

For the third time the United Typothetae Convention will be held in Chicago on September 17, 18 and 19, 1917, when it is hoped to have one of the largest and most important conventions of printers ever held, as there will be several subjects of extreme interest to the trade at large come up for discussion; not the least among them being the revival of interest in the Standard Cost System and the method of extending its use among the smaller printers who are really the ones who make market prices for commercial work and small printing generally.

The big business of the convention will be the consideration of the campaign of education formulated by Secretary J. A. Borden, which was presented to the convention at Atlantic City last year, and which has since not only received the approval of all the allied trades but their promise of firm financial backing. This is really the greatest work that has ever been undertaken by a trade organization and all other business organizations are watching with interest the growth of the big movement. Every employing printer should take an active part in this work that it may be eminently successful, not only for the credit of the printing trade but for the fact that it will bring an immeasurable benefit to each master printer in the United States.

Another subject that will create active interest in those present is the fact that an amendment has been offered calling for a change in the name of the organization.

During the almost a generation the Typothetae has been in existence it has

had its changes of viewpoint, started as a business body it gradually gave its conventions more and more of the social atmosphere until in 1902 it again turned to a stricter business program; since which time there has been less and less of the entertainment features, until the present meeting is announced as a strictly business convention with no general entertainment provided. But this will not keep away the printers for the matters for discussion and action are too generally recognized as of the utmost importance.

And besides, the Committee have provided a program of so much attractiveness and engaged speakers of such national reputation that all will want to hear them and to take part in the discussions which will follow the papers. We give below the tentative program, which gives an idea of the treat that is in store for those who visit Chicago on September 17 to 19.

PROGRAM

Monday, September 17

- 10:00 A. M. Meeting of Executive Committee
 1:30 P. M. Opening Session of Convention
 Invocation
 Address of Welcome—J. Harry Jones,
 President Franklin Typothetæ of Chicago
 Response—John E. Hurley, Remington
 Printing Co., Providence, Rhode Island
 2:00 P. M. Appointment of Committees
 Report of President—C. D. Traphagen
 Report of First Vice-President—Benj. P.
 Moalton
 Report of Secretary—Jos. A. Borden

MANUFACTURING SESSION

- 3:00 P. M. Composite Statement of Cost of Production for 1916—Wm. H. Sleepeck, president of Sleepeck-Helman Printing Co., Chicago
 3:30 P. M. The Trend of Events in the Printing Industry—Charles D. Heller, Vice-President Rathbun-Grant Printing Company, Chicago, Illinois
 4:00 P. M. Management and Efficiency Methods—Albert E. Buss, Manager Front Rank Press, St. Louis, Missouri
 4:30 P. M. The Employer and the Employee —Magnus W. Alexander, General Electric Company, West Lynn, Mass.
 5:00 P. M. Adjournment

Tuesday, September 18

SELLING SESSION

- 10:00 A. M. The Value of Service—Charles H. Mackintosh, Stewart-Mackintosh Company, Duluth, Minnesota

- 10:30 A. M. Creative Selling—
 Brad Stevens, Editor *Direct Advertising*,
 The Heintzemann Press, Boston
 11:00 A. M. Conditions after the War—
 Rufus R. Wilson, Secretary National Association Cotton Manufacturers, Boston
 11:30 A. M. Cooperative Competition—
 Jos. A. Borden, Secretary
 12:00 M. Committee Reports: Apprentice
 Cost Commission
 Credentials
 Legislation
 Nominating
 Price List
 Trade Matters
 1:30 P. M. Adjournment, followed by meeting of Divisions and Committees
Wednesday, September 19
 10:00 A. M. Executive Session
 Followed by Open Session
 Report of Resolutions Committee
 Election of Officers
 2:00 P. M. Adjournment
 3:30 P. M. Meeting of New Executive Committee

The headquarters of the United Typothetæ and Franklin Clubs of America will be in the Congress Hotel during convention week, and the various sessions of the Typothetæ and Executive Committee and the Secretaries will be held in that hotel.

While no general entertainment has been provided, a Service Bureau has been organized which will make reservations for visiting delegates at the Congress or any other hotel desired and also engage any special entertainment the visitors may require taken care of in advance. Write to the Convention Service Bureau, United Typothetæ and Franklin Clubs of America, 550 Transportation Building, Chicago.

Conventions of this kind are always a benefit to any one who attends them in the spirit of receptiveness and the U. T. A. convention will be extraordinarily so. Therefore, every printer who can attend should make it a duty to be there and learn what is doing for the good of his business. The various addresses and discussions will be open to all printers whether members of the Typothetæ or not, and all members of the printing and allied trades are most cordially invited.



Eighty-four per cent. of the failures occur among so-called business concerns that do not advertise. What a great field for the aggressive printer.

A Pioneer Southern Printery

By T. J. DOUGHERTY, Superintendent Ambrose Printing Co.

AMONG the pioneer printing establishments of the South was the business that has developed into the Ambrose Printing Company, now located at 303 and 305 Church Street, Nashville, Tenn. They have occupied this location for a number of years, during which they have absorbed all the space in the two three-story and basement buildings until they are now practically filled to overflowing with the various departments of this active and energetically growing business, which is urgently demanding more commodious quarters. Plans are already under consideration for the erection of a larger and strictly modern building and there is no doubt that ere long the Ambrose Printing Company will have one of the finest manufacturing buildings in Nashville, if not in the whole South.

In the course of its many years of existence this young, old firm has undergone several changes of business title, but the firm name has invariably contained the name of Ambrose in honor of one of the founders of the business, an active member of the original firm.

The officials of the present management are H. F. Ambrose, president and treasurer; John L. Ambrose, manager; and T. J. Dougherty, secretary and general superintendent.

From its inception the firm has done a general line of printing consisting of nearly every class of work and has enjoyed a steady increase in patronage and consequent enlargement of their plant. About twenty-

five years ago they began to handle tariff work, and as success crowned their efforts along this line, they determined to specialize on this class of printing and add special equipment.

Within a few years the increase in their tariff business, which was all being set by hand, became such as to require more rapid methods of handling it, as much of it was "hurry," and they began to consider the question as to which was the most rapid and at the same time the most economical means of taking care of the inrush of work in the tariff composing-room.

In 1904, a representative was sent to St. Louis to investigate the Monotype at that time on exhibition and being demonstrated in that city. The result was that within a few weeks the first Monotype keyboard and caster were installed in the Ambrose Printing Company's plant. Thus, this firm was among the first in the South to realize its value and introduce the Monotype into their composing-room.



T. J. DOUGHERTY,
Secretary Ambrose Printing Co.



JOHN L. AMBROSE,
Manager Ambrose Printing Co.



MONOTYPE KEYBOARD ROOM, AMBROSE PRINTING CO., NASHVILLE



HOME OF THE AMBROSE PRINTING CO.

From the very first the results were so satisfactory that it was readily discerned that the Monotype was the most adequate machine for the composition of tariff and other classes of tabular work that this firm was handling as well as for "straight job-shop matter."

Very shortly after the installation of the first Monotype equipment another keyboard was added, and soon another caster. When the style "D" keyboard was put on the market the Ambrose Printing Company at once recognized its increased efficiency and immediately ordered one, which soon called for another caster; then the efficiency of the "D" keyboard had become so pronounced that the order included the exchange of their old "C" keyboards for new "D's."

Not long after this the extra value of the "Duplex" boards so impressed the Ambrose Printing Company that they

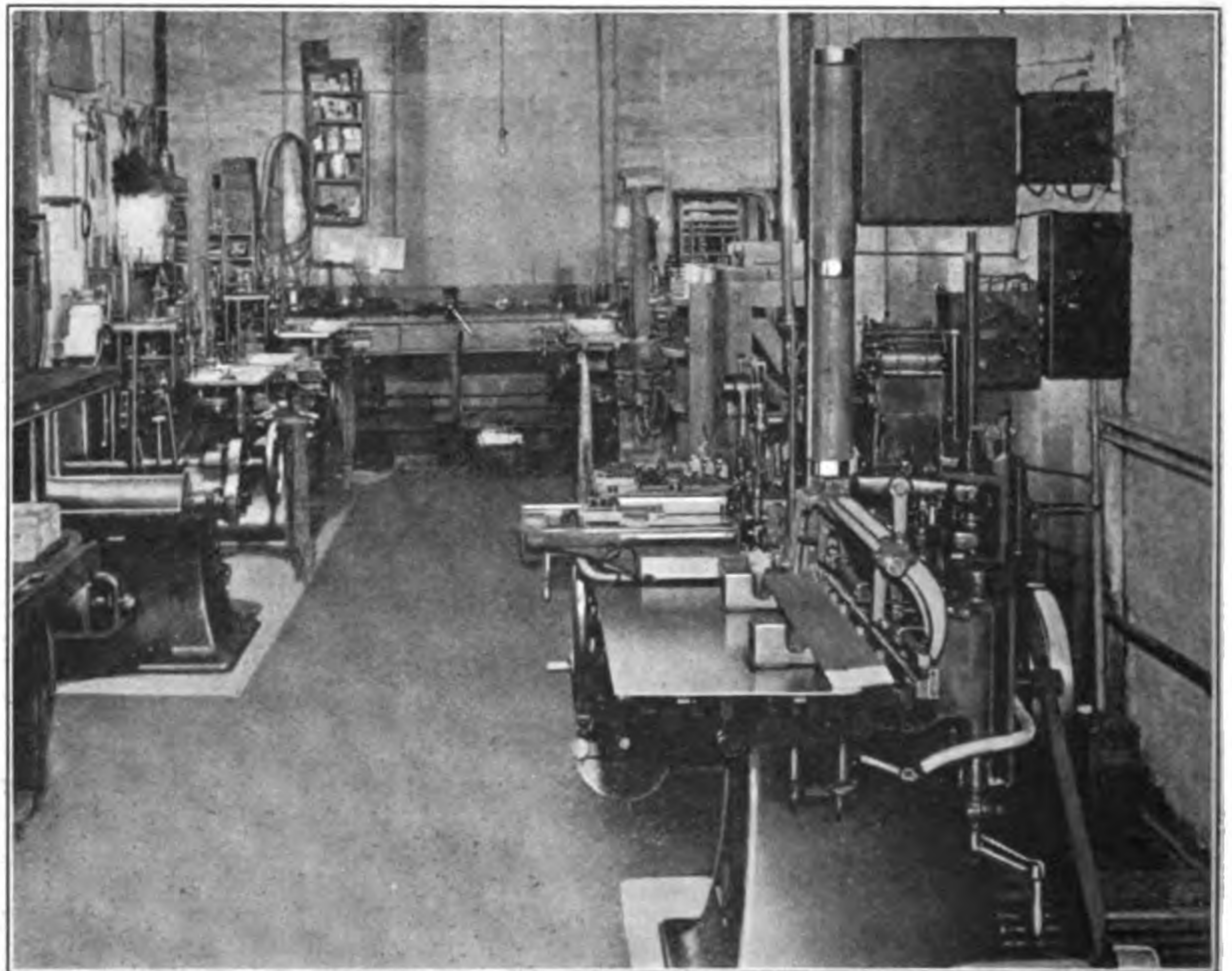
exchanged all their keyboards for the "Duplex" style, which gave them an equipment of three "Duplex" keyboards and three casters, which were kept busy. Very busy. So busy in fact, that when the Repeater Unit was announced they immediately had it placed on one of the keyboards.

As improvements came out for the casting machine they were adopted and the plant kept right up-to-date at all times.

All the time these changes and additions to the plant were being made the business in the Tariff Department kept growing until the increased facilities were not sufficient to take care of it and another addition was made to the Monotype equipment, making it consist of four keyboards and four casters; three of the keyboards are "Duplex" style, two being equipped with the Repeater Unit.

Besides making all the type and sorts for the Tariff and Job Departments—including all the type used on commercial work—by the use of modern attachments the Monotypes manufacture all the rules, leads, slugs, borders, etc., used in the plant. Before the introduction of these appliances hundreds of feet of costly brass rule had to be purchased monthly, and many pounds of leads and slugs.

The advantage of being able to manufacture these indispensable materials in the plant are great from an economical point of view as well



CASTER ROOM OF THE AMBROSE PRINTING COMPANY

as from the standpoint of convenience. Under the present system there is never a shortage of material and work is consequently never delayed on this account, as sometimes occurred formerly when a shipment of rules or other material happened to be delayed in transportation.

The Ambrose Printing Company realize that it is in a large measure due to the Monotype that it has gained the present enviable reputation for dispatch in the handling of tariff and other classes of tabular work. Nowadays, but little time is granted in the publication of tariffs; they are nearly all in the "rush" class. But, no matter how intricate the work may be, nor how little time is given, the efficient aid of the splendid Monotype equipment enables the Ambrose Printing Company to always deliver the goods on time.

Recently this firm issued for a railroad company the largest tariffs ever printed in the South. The order came unexpectedly and only a few days were allowed for the completion of the work, which consisted of several hundred pages of new matter. The last new keyboard was at that time being added to the battery and a little later the new caster was installed, and the tariff was delivered on the day designated—an achievement that any concern might well be proud of.

While it has a splendid line of commercial trade in the South as well as the cream of the tariff work, the business of the Ambrose Printing Company is not confined to the South, supplies from their establishment being furnished to customers in every State in the Union, also to several foreign countries.

Their motto is "Goods delivered when promised," and right royally do they live up to it in letter and spirit. And they recognize the help the Monotype gives and are not slow in showing honor to whom honor belongs.

Losses Turned to Profits

Full many times and oft has the composing-room been damned by being termed the sink-hole of the printing business, and according to the cost sheets great were the losses therein. But modern analytical methods show those losses consisted principally of non-productive or lost time caused by the old system of buying foundry type and using it as long as possible by redistributing it each time it was used. This being the fact the only way to make the composing-room profitable was to eliminate the cause of this non-productive time with its accompaniment of picking and pi.

With foundry type selling at the prices which it has always maintained it was impossible to eliminate distribution by throwing it away, and it was not until the Monotype entered the field and made the type and material for the hand compositors so economically that it really cost less than the time required to distribute foundry material that the way was opened to turn this loss into a profit. The Monotype made possible real elimination of distribution and placed the greater part of the 33 1/3 per cent. of non-productive time in the productive column, thereby increasing the composing-room output more than twenty-five per cent. with less actual cost.

With the Monotype and Non-Distribution the composing-room has become one of the most, if not *the* most profitable department of the print shop, and the benefits have overflowed into the pressroom where new type for every form has reduced the cost of make-ready fifty per cent.

Twenty-five per cent. increase of production by keeping all the compositors always busy on productive work is good, but when the additional saving in the pressroom is considered it is like finding a gold mine in your cellar.



J. H. LISLE
Keyboard

HARPER DUNN
Keyboard

RALPH ALLEN
Caster

FRANK KERRIGAN
Keyboard

LYSLE CUNNINGHAM
Keyboard

JOHN SURBER
Keyboard

MONOTYPE OPERATORS, AMBROSE PRINTING CO., NASHVILLE, TENN.

The Abuse of the Cost System

By WADE H. PATTON, Waco, Texas

COST finding systems, as applied to composing-rooms, have been "cussed" and discussed in conventions, trade journals and books to such great lengths and by so many so-called experts that the unanimity with which the speakers and writers have overlooked or ignored important elemental truths is astonishing. Astonishment increases to amazement when we consider that owners, ordinarily keen and quick in detecting fallacies, have almost universally fallen into errors that are clearly self-evident on analysis.

Perhaps the best way to point out these fallacies is to partially analyze the Standard Cost System as usually applied to the production of plain matter composition in a composing-room having three Monotype keyboards, three casters, and employing ten producing hand men. The material facts stated in regard to this composing-room are true in some degree of all composing-rooms using Monotypes.

In this plant we will assume that the hour cost given in the Composite Statement of the U. T. A. for 1915 is correct, though it is not so considered in the shop with which I have the honor to be connected, and its accuracy is open to discussion. This gives \$1.121 for the keyboard hour cost, \$1.477 for the caster, and \$1.532 for the hand men. These figures are taken because they are published with some authority though they do not agree with our records.

Seventy per cent. of the hand time, 1456 hours per month, is sold; forty per cent. of the caster time, 250 hours per month, is sold, the other sixty per cent. being used in making type, leads, rules and slugs for hand work; Two keyboard operators are employed and 160 hours per month are productive.

Using the U. T. A. figures the gross cost of this composing-room would be \$2779.20, and this would be divided among the three sections as follows:

1456 Hand hours at \$1.532	.....	\$2230.59
250 Caster hours at \$1.477	.....	369.25
160 Keyboard hours at \$1.121	.....	179.36
Total cost for month		..... \$2779.20

Now we will take a concrete example of a 320-page brief and see just how unfairly this works out in actual practice.

This brief contains 320 pages of 12-point type, the page size is 22x42 picas, and the entire job contains 295,680 ems of composition, which according to the time sheet of this composing-room took the following amount of time and cost in each section:

Keyboard	..... 66 hours	at \$1.121	\$ 73.99
Caster	..... 74 "	" " 1.477	109.30
Make-up	..... 22 "	" "	
Proof	..... 15 "	" "	
Corrections	..... 12 "	" "	
Lock-up, 10 forms	15 "	" "	
		64 hours at	98.05
		\$1.532,	

Total cost..... \$281.34

This is equivalent to 87.9 cents per page.

1. Neither of these hour costs provides for the proper charging of the making of type and material for hand work. Even if it be contended that the caster hour includes the cost of making material for the hand men, what an absurdity it would be to charge the purchaser of machine composition for making type used by hand men on other jobs.

2. The fundamental function of the casting machine is the *making* of type, the fact that it does under certain conditions deliver the type in composed lines is merely an incident in the process of manufacture of type and does not affect the caster cost. The entire cost of composition which is distinct from the type making is incurred at the keyboard. The statement that a casting machine composes type is ridiculous on its face.

3. In every essential detail the caster takes the place of the foundry in the old hand days, the only difference being that the caster delivers, through the agency of the keyboard, forty per cent. of its product in a much more desirable shape than the foundries did, while the other sixty per cent. is delivered to and used in the composing-room exactly as foundry type. It should be noted that the caster product is more quickly available than the foundry product—a valuable factor which can not be calculated in this comparison.

4. In the plant under discussion, forty per cent. of the caster time is devoted to *making* type composed at the keyboard and sixty per cent. is devoted to *making* type to be composed from the cases by the hand men.

5. The hour is used as the unit for measuring hand composition cost simply because

there is no tangible unit that can be used to measure the product of the labor which is sold. If we attempt to apply this statement to the casters, even a novice in cost finding will see that it is not strictly true. Casters produce a tangible commodity, the cost of which can be determined to the fraction of a cent, and which should be sold, not to the buyer of printing but to the composing-room precisely like the foundry product. When a font of type is bought from the foundry it is not charged to any particular customer but becomes part of the general charge of the composing-room which is borne in part by every customer for whom composition is done; but in most cases, when a font of type is produced by the caster the entire cost of making it is either given to the customer, or, still worse, is charged to the buyer of keyboard composition for whom it was not used at all.

I believe that the five statements made above are so palpably true, so self-evident, on their face that no intelligent man will challenge either or any part of them.

If these statements are accepted as true, and they can not be successfully refuted, it becomes necessary for scientific accuracy in cost accounting to treat the casters as a separate department. They are, in simple fact, as truly separate as a foundry would be.

In determining the cost of caster products the distribution of charges would be made as under the Standard Cost System except that *no selling charge* should be included. *Only production* charges should be made because the entire caster product is sold to the composing-room and no selling expense is incurred.

For the purpose of illustration, however, let us use the \$369.25 charged as the cost of 250 caster hours as the cost of operating the casters for one month, bearing in mind that the true cost would be somewhat less as the above figure presumably carries a proportion of selling overhead.

Instead of charging this \$369.25 to the customers who buy keyboard composition let us carry it as a charge against the actual composition as we do foundry type adding a pro rata share to the keyboard composition and the balance direct to hand composition. This gives the following cost for these items respectively:

Hand composition.....	\$2230.59
Sixty per cent of caster cost.....	221.55
<hr/>	
Total cost of hand composition...	\$2452.14
Divided by 1456 hours this gives \$1.684 per hour	

Keyboard cost.....	\$179.36
Forty per cent of caster cost.....	147.70
<hr/>	
Total cost of keyboard composition	\$327.06
Divided by 160 hours this gives \$2.044 per hour.	

It should be observed that this method will yield exactly the same gross cost as the former method in use the only difference being that *each operation and each job will now bear its just proportion of the type-making cost*—no more, no less.

Now apply this method to the 320-page brief, remembering that the type making cost is now included in the other hour costs:

Keyboard	66 hours at \$2.044	\$134.90
Make-up	22 " "	
Proofs	16 " "	
Office Corrections	12 " "	
Lock-up, 10 forms	15 " "	
	64 hours at	107.78
	\$1.684	
<hr/>		
Total		\$242.68

This shows a cost of 75.8 cents per page, as compared with the fictitious cost of 87.9 cents as shown by the present erratic system.

The printer who uses the cost system with casting machines in the manner shown to be in use in the plant under criticism and believes in the figures shown on his cost sheets is simply fooling himself. In the case of the 320-page brief he is 11.6 per cent. too high.

In both the above calculations there has been a charge for proof reading at the same rate as the hand composition, which is manifestly unjust. In most plants the proof-reader's salary is charged to the overhead because it is impossible to keep record of the time of reading the numerous little jobs that are going through the job hand department. Therefore, we should deduct this charge from our calculation or it becomes a double charge.

Deducting 15 hours at \$1.684, making \$25.26 from the total of \$242.68 in our last calculation, leaves \$217.42. Dividing this by 320, the number of pages, gives us 67.9 cents per page, at the U. T. A. hour rates. This shows that the first price was 29.85 per cent. high, enough to "queer" any job ever offered a printer.

Practically every caster owner in the country is paying the penalty for using such a loose system of accounting—is driving a large volume of work away by his fictitious caster charges and handling another class, hand composition with Monotype type, under the delusion that he is getting the type for nothing. He is fooling himself in both ways.

No wonder composing-rooms are considered financial sink-holes.

Can any intelligent reason be assigned for applying one accounting system to foundry products and an entirely different and more burdensome one to the caster product?

Think of a compositor working one hour out of a case of caster type which we pretend costs nothing and the next hour handling keyboard composition the type for which is charged at \$2.05 per hour and then selling both hours for \$1.53 each.

Having called attention to one fallacy of the present method of handling caster costs, I cannot close without mentioning the equally erroneous idea that most printers have in regard to the relative amount of machine and hand labor entering into the finished product. In the case above a job was chosen which required the minimum of hand labor and even then there were almost as many hand hours as there were keyboard hours, but in the majority of booklet, catalog and higher grade work it will be found that the amount of hand labor greatly exceeds the amount of keyboard work. In the usual machine-hand composing-room the caster casts type *after* it has been set by the keyboard or *before* the hand men set it, so the keyboard is only a compositor whose work is done when the ribbon is perforated. Both classes of composition must be corrected, made-up and locked up before they are of any use, and in most cases it will be found that the proportion of hand labor will be from six to eight times that of the keyboard, therefore, the keyboard is really only a small fraction of the production cost even though its output equal that of five hand men.

This fact is overlooked by most printers and not enough attention given to the proper division of the caster cost between the hand and the machine composition. The keyboard sets the type but it does not take care of the "whiting out," headlines, display and other necessary work to complete the job. The leads, rules, slugs, quads, borders and spacing material are all made for the hand workers and form a large part of the caster output while the completion of the work of the keyboard only requires the casting of the type called for by the ribbon.

What a warped and devious process of reasoning we have been using to deceive ourselves.

Shall we boast of our strides towards scientific accuracy and then tolerate such a crude thing as this phase of cost finding?

There was an excuse for this when cost finding for printers was in its infancy and

printers lacked experience, but now they should know better and devise some plan for the equitable distribution of the type-making cost, especially as the Non-Distribution System is being adopted in an increasing number of plants each month.

EDITOR'S NOTE: In the above article Mr. Patton has discussed a subject of vital importance to Monotype users and others who are seeking to get at the true costs in the composing-room. While it is based on the Standard Cost System, we do not publish it as in any manner a criticism of the system nor as the "last word" on the subject, as we feel that Mr. Patton has really restrained himself in keeping to the present system that he might emphasize the abuses in the use of the system in such a way that they would be generally recognized. We publish this without further comment as is our custom with contributed articles, but call attention to the fact that the question that Mr. Patton has opened up is one that should receive careful study and investigation by printers and cost experts.



A Printer's Dream

By JOE G. STUART, of the Buffalo News

Tonight—in a dream—I go back to the time when I was a very small boy—printer's "devil" working in a weekly newspaper office where the best we had were two Washington Hand Presses, one country cylinder and a small foot press, 8 x 12, and a quantity of type so small that to set an ordinary job we had to "pick" from the ads of the weekly paper to finish it. In those days I fondly dreamed of the time when I should be a full-fledged printer and work in a big shop with lots of type. When I became of age, I made up my mind that I would go to some big city where they had at least enough type to set an ordinary business card. I secured employment as stoneman in one of the largest job printing establishments. One of the first forms I had to lock up was a twenty-four page stove catalog. The superintendent gave me the "return proofs" and told me I would find the pages on the letter boards—only he forgot to mention "what was left of them." There was not a display line in the job that had not been "picked."

It took longer to hunt up the "sorts" than it did to set the lines in the first place. This seemed to be the rule of the office and all forms looked alike. I became disgusted and gave up the job printing business.

I worked for some time on the "case" in the Buffalo News—where "sorts" were short and distribution so objectionable that many of the compositors had the other fellow do it for them—and I was one of them.

With the starting of big ads and department stores, I was placed in charge of the ad alley.

It was then my troubles began—for the larger the paper grew—the smaller the equipment became and the harder to handle the copy. Dead type piled up all over the office, causing all kinds of dissatisfaction, for I had discovered long ago that no matter how good a man was, put him on distribution and his ambition was gone.

I became interested in type casting machines and a firm believer that they were the only way to solve the objectionable part of the printing business.

Mr. E. H. Butler, one of the most progressive men who ever published a newspaper, was quick to see the benefits to be obtained from such a system and installed the Monotype System. My dream was fulfilled. Today I watch the casters doing their little "stunt" keeping the storage cabinets filled with new type—the satisfied compositors always building up—never wasting time on useless pulling down—the bright appearance of the paper—no broken or "muddy" type—and the praise of all advertisers—I feel as though, after the struggle for many years, it was well worth fighting for.



Versatility as a Business Asset

One of the most valuable assets a business can have is to possess a plant that is easily adaptable to different classes of work, or even to a different business business entirely. In this respect the printer has a considerable handicap as most of his machinery is not only specifically adapted to one business but a large part of it is fitted only for use in one operation of that business. That is one reason why the printer feels the effects of business changes so quickly and recovers so slowly.

But, there is one machine for the printer that is exceedingly adaptable to many kinds of work formerly done by hand and to some that can only be done on this machine—the Monotype. This freedom of use and economy of changeability is characterized as versatility, and the Monotype is probably the most versatile machine that ever entered a printing plant.

This versatility, though peculiar to the Monotype, is not confined to the machine itself, but is made a concrete quality of the entire organization. The addition of a Monotype to a plant removes composing-room restrictions in all directions and increases the capacity to an un-

limited extent. Although the Monotype represents but a small percentage of the plant investment, it makes the whole plant capable of handling a greater variety of work and turning out a greater quantity without any sacrifice of quality—in most cases with an improvement in quality.

With no disposition to minimize the fact that the Monotype tends to economy in cost we emphasize quality, although we realize that anything that brings economy of production is also a producer of profit if the economy is obtained without the sacrifice of quality. Consequently economy is not its greatest virtue in our estimation.

For instance, take a plant that has for several years been building up a reputation for high-grade work on booklets, catalogs, direct advertising matter and stationery. The various departments have been organized to produce such work efficiently, but there is a limited local market for this class of work, and a quantity of less showy though equally necessary commercial printing must be handled to keep the wheels going round. In such a plant the Monotype versatility permits of the variety of faces, clean, perfect composition and quality demanded by the users of high-grade printing while at the same time it gives the speed required on the ordinary circular and booklet, and turns out page after page of intricate tabular matter at a cost that makes it possible to sell it at a profit.

The plant without a Monotype must carry a very much heavier composing-room investment to be able to meet these requirements and would therefore be handicapped by higher costs and unable to handle at a profit this "bread and butter" business.

With the Monotype every requirement may be met, from the fussy fur and jewelry catalog, illustrated with tints and four-color halftones, to an order for a thousand tabulated price-lists on cheap paper, and all may be handled with complete satisfaction to the customer and the printer.

And last, but not the least by far, the Monotype provides the type, leads, slugs, rules and other material for the whole composing-room so economically that it makes possible the Non-Distribution System which is the greatest economy ever introduced into any manufacturing business and which gives the user of good printing assurance of getting the best composing-room service on every job.

The Metal Question

By CHARLES J. THOMSON

THE recent increase in the price of type metal has caused some Monotype users, especially those doing composition for the trade, to experience considerable uneasiness concerning the situation. In July 1914, a standard brand of metal cost $8\frac{1}{4}$ cents per pound and in July 1917, the same brand cost $18\frac{1}{4}$ cents per pound with prospects for even further advance in the price.

This advance in price may, however, prove to be a blessing in disguise if it causes the trade to wake-up and correct or abolish the abuses that have grown up around the handling of metal between the composition houses and their customers.

For a long time it has been the custom of the craft and a rule of the National Typothetæ and local printers' organizations that "a bill for the metal shall accompany the bill for composition" and that a "rental charge shall be made for all metal held by the customer over thirty days and not paid for. Invoice for rental being rendered on the last day of the month for balance of unreturned metal as shown by the account on first of that month, after giving credit for metal returned."

At the present and for some time past the bill for metal accompanying the bill for composition has been looked upon almost as a joke by the customers. When they got good and ready they would return a part of the metal and act as though insulted if asked for a strict accounting.

Now that metal is so costly and is getting scarcer those who have hesitated to call their customers to account may be compelled to look after their interests and demand a prompt and proper settlement of metal balance and bring their customers to a realization that metal represents money for which a prompt and accurate accounting must be made.

The trade rule quoted above would work out all right if strictly followed, as most of the local organizations provide for a charge of one-half cent per pound per month for any metal that may be delayed in return.

One firm has already announced that after July 1, 1917, all metal will be billed with the composition at current prices for that day and will be collected for with the regular monthly account, a credit of eighty per cent. of the price charged being allowed for all metal returned

prior to the tenth of the following month. This makes a little more bookkeeping and one printer suggests that there be noted on each bill the amount to be refunded for return of metal within the limited time and that all returned at a later date be considered old metal.

Another firm say they have had about all the experience they want in loaning metal and the method now in force in their establishment is to charge outright for the metal and to insist upon a cash settlement for same when the bill for composition becomes due. When new metal was less than 10 cents per pound, they charged 10 cents per pound, when it advanced to more than 10 cents, they charged 15 cents per pound and are now charging 20 cents per pound. Metal returned is redeemed at the price as charged. This puts a higher price on old metal but it has the effect of bringing it back, in fact sometimes more than was sent out; but they keep a record of weights and prices and their offer to redeem metal is limited to the amounts as on their books. This rule was a little difficult to enforce at first, but they now have it established and say that the results prove that it was worth the trouble. The only suggestion they make to improve it is to reduce the price of old metal to allow for re-smelting, tempering and cross.

Under either of these methods, if the customer retains the composition in prospect of a repeat order, he assumes the carrying cost as his money is in the metal. This is an item of very considerable importance to some of the larger composition houses who have thousands of dollars invested in metal, at present laying around the plants of their customers, for which they are not receiving a penny.

There is no reason why the printer who for economic reasons will not install Monotypes should be allowed to do business on the capital of the firm that furnishes him with composition; but that is what it amounts to, when he is allowed to keep metal until he sees fit to return it, and then make short returns because some of it has gone to junk by the way of the hell-box.

EDITOR'S NOTE: Mr. Charles J. Thompson, whose name appears as sponsor for this article is managing owner of one of the oldest and best-known composition and electrotyping concerns in the United States, Westcott & Thomson, Philadelphia. This house was established in 1800, and set type and made good stereotypes before electrotyping was introduced and has continuously advanced with the improvements in the composing-room. Of course they use Monotypes.



It does not pay to set a line to change a letter.

American Optical Company Installs Monotypes

Another large private printing plant has joined the ranks of Monotype users. The American Optical Company, of Southbridge, Mass., in connection with its immense establishment for the manufacture of spectacles, lenses and other optical goods, conducts a large printing plant to which it has just added a standard Monotype equipment. The Monotype has been installed at the end of the composing-room, enclosed in a sound-proof room with many large glass windows. It is supplied with electricity and gas from the big generating plants operated by the company for their private use.

The printing plant of the American Optical Company produces a large quantity of printed matter. Two monthly publications of large size are issued, much miscellaneous advertising matter is handled and a large number of factory forms pass through the plant weekly. Since the installation of the Monotype the Company have not found it necessary to replace three of the hand compositors who have left for various reasons, as the Monotype is more than making good for the work they did. The composing-room force, exclusive of the Monotype equipment, consists of three compositors, an apprentice and a stoneman.

Our illustration gives a good idea of the compact arrangement of this installation and the excellent light and ventilation.

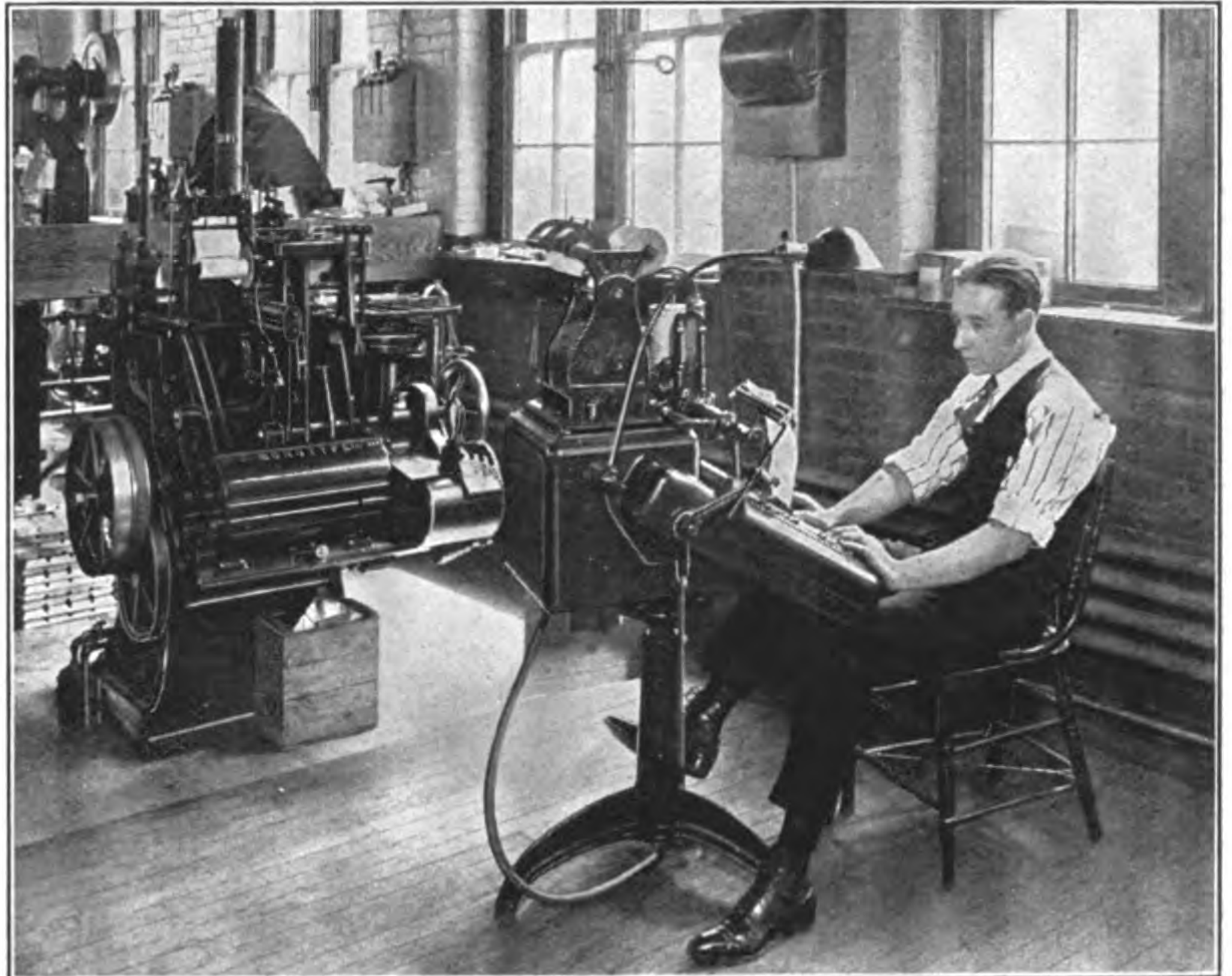


Though the war may render skilled labor in the printing office somewhat scarcer than it has ever been, the plant using the Non-Distribution System and Monotype Methods will be in a position to utilize the full time of all the skilled workmen in the composing-room to the highest efficiency because they will not have to waste time on non-productive tearing down of old jobs to get material to work with. If you are not a Monotype user, consider what this may mean to you in profits.

How the Monotype Saves

Monotype users are so constantly making savings over the old methods that they do not realize how great these savings are until one larger than the rest forces itself upon their attention, as in the following case.

A job requiring considerable rule was to be set and as the face was different from any matrix they had the foreman got an estimate



A CORNER OF THE MONOTYPE ROOM, AMERICAN OPTICAL COMPANY

from the type founder for furnishing it, not realizing that he could get a matrix of the face needed. The price quoted was \$42.00.

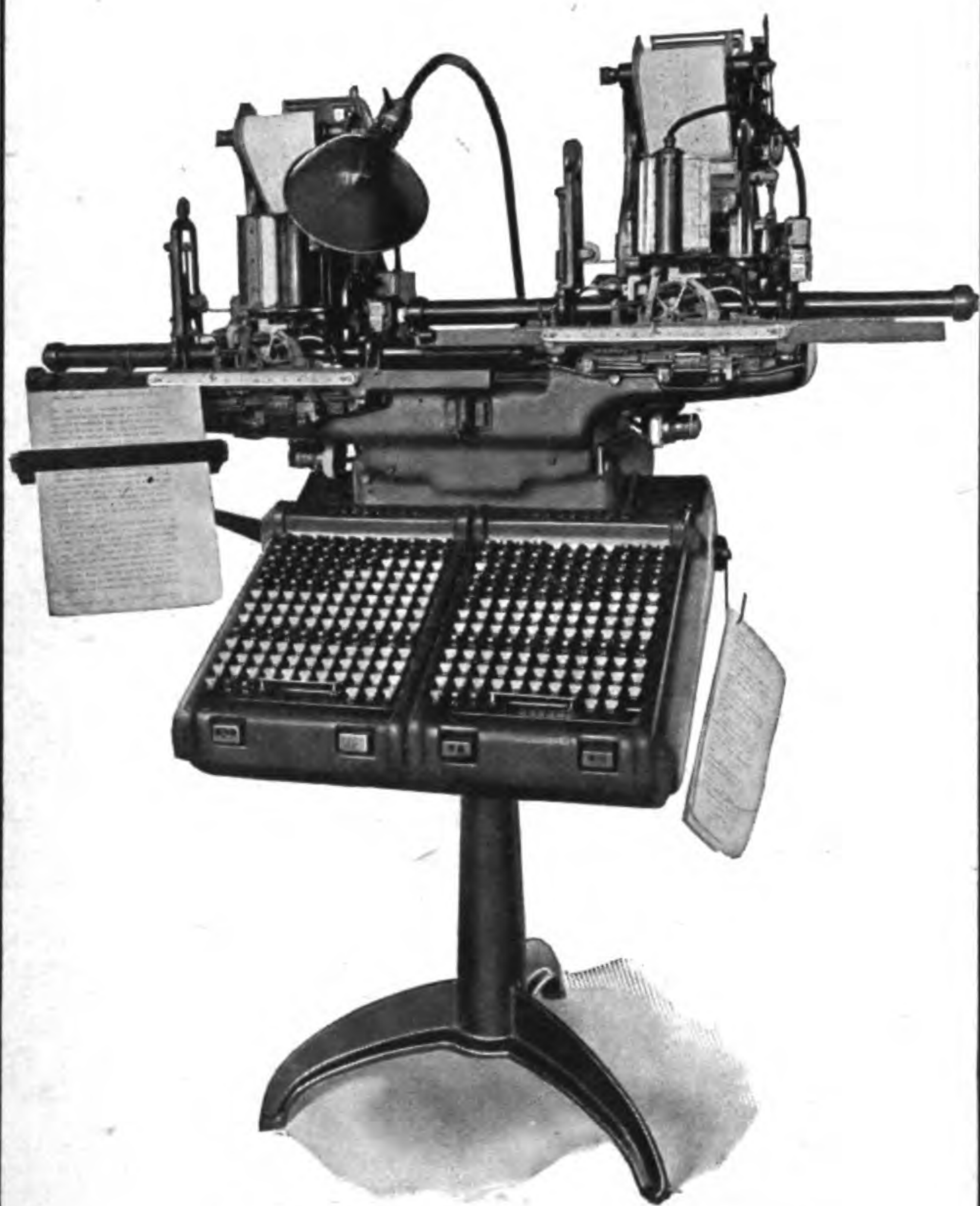
A Monotype rule matrix was ordered and the rule made on the machine in two hours, cut to size ready to drop into the pages. The matrix cost \$3.00 and the time at \$1.50 per hour, \$3.00 more, making a total of \$6.00 for the rule that would have cost \$42.00 if brass rule had been used. A clear saving of \$36.00, or 600 per cent.

How long would a Monotype take to earn itself in your plant at this rate? Why not investigate at once?



Five or ten years from today there will be three times as many firms advertising as there are today. That means more printing and big opportunities for the users of Monotypes, for by that time the printing office without a Monotype will be a back number.

MONOTYPE



The Monotype in t

Makes and sets all the type for straight matter, tabular work, and the most intricate catalogs, price lists, and does it better, quicker and much more economically than is possible with any other machine or method.

Makes all the type for the use of the hand compositors, up to and inclusive of 36-point, so economically that you can afford to carry full cases of every face in all sizes and thus abolish all the sorts hunting, the picking and the consequent pi.

Most of the production of a machine built to set page 54 and advertisement cover of this number of

In the Press-Room the new Monotype typ

PRODUCE

METHODS

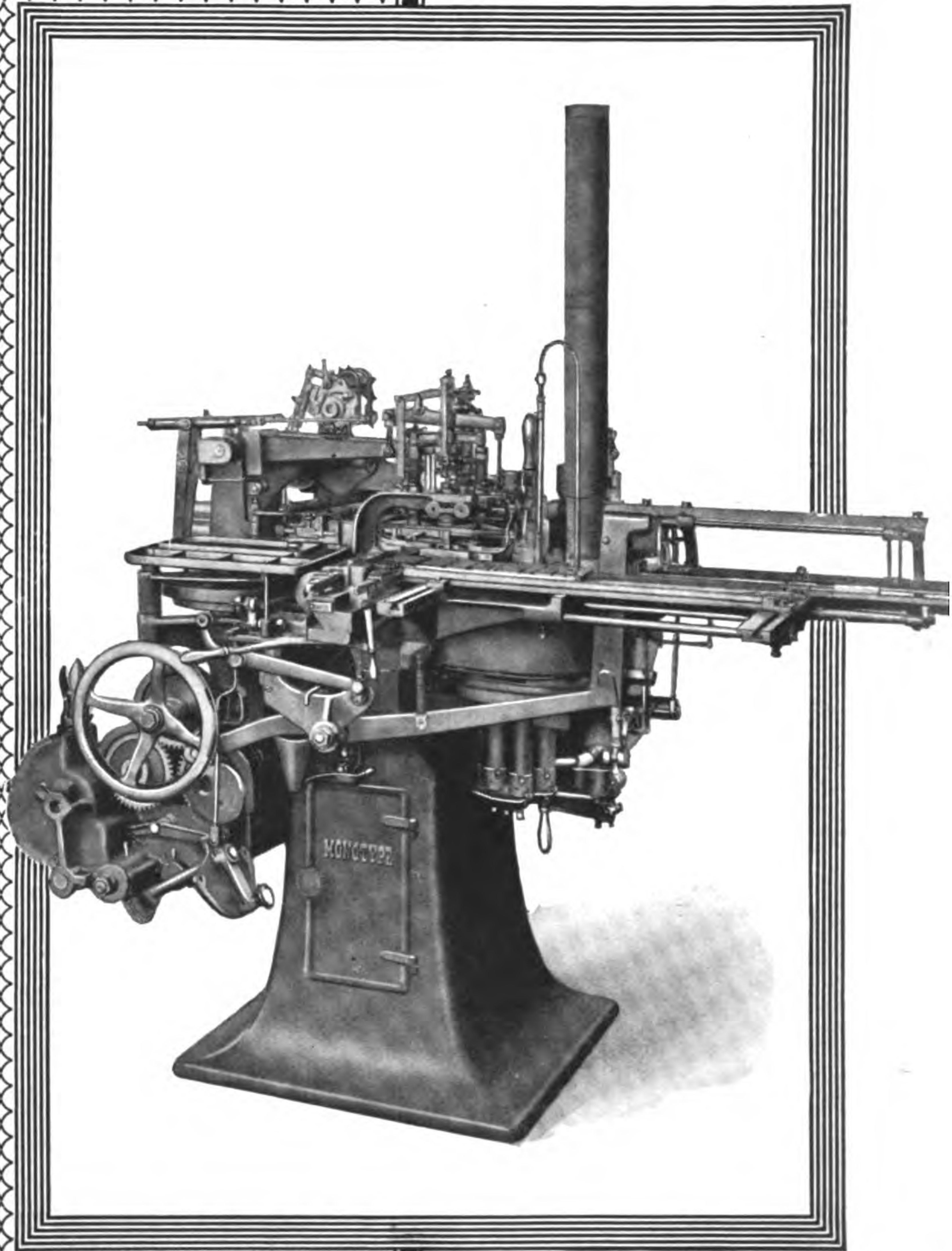
Composing-Room

Produces all the type, leads, slugs, rules and borders necessary to make the Non-Distribution System practical and successful, thereby doing away with the drudgery of distributing the used type and increasing the compositor's efficiency while reducing the exertion required to secure it.

Eliminates practically all the Non-Productive time and makes it possible to keep all the compositors all the time building up new jobs without stopping to tear down old ones to get material.

really the By-Product type. Read article on it on page three of the Monotype.

in every form saves half the make-ready



PROFITS

these duplications are made at once or at any later period.

The caster by-products are type, leads, slugs, rules and borders, quads and spaces for the hand compositors—essentially all the perishable material of the composing-room.

And, like most other by-products, they are produced so economically that every compositor may have always at his finger tips an abundant supply of new material, so that the time formerly spent in hunting sorts and picking becomes productive.

But the greatest by-product of the Monotype is the Non-Distribution System—for this is really a by-product of the Monotype, though since its development many plants have installed Monotypes for this feature alone.



Getting Started Right

Possibly the determination to do things thoroughly and on a large scale was developed by the publishers of *The Panama Weekly News*, through the experience gathered while helping to build the Panama Canal.

The *News* is published by the Central American Printing Company, Avenue A at Sixth Street, in the heart of the business section of Panama City, by a company organized by five progressive young men from the States, who were quick to recognize the opportunity afforded by the completion of the canal to establish an up-to-date newspaper in the city of Panama.

It is interesting to note that after a careful study of the claims of various composing machine manufacturers the publishers of the *News* decided that the Monotype was the only machine which would make possible their ideals of quality and versatility for newspaper work as well as take care of the large amount of high-class job-printing which they saw could be developed.

The *News*, a handsome sixteen page quarto, is produced entirely by one standard Monotype equipment, including news, heads and advertisements. The clear, sharp impression of the news columns is enhanced by the excellence of

the typography of the display advertisements. The advertising in the *News* is not confined to local merchants but is international in its scope, and is a fine demonstration of progressiveness.

After looking over a copy of the *News* it is not difficult to understand why the publishers are making good on the following, which we quote from their own advertising: "We intend to make *The Panama Weekly News* so interesting that you and every other resident of the Isthmus will read every line of every issue."

The fact that a good start was made on a quality basis gives additional interest to news, editorials and advertisements, and has done much to make it a success.

Cost Comparison Often a Misleading and Dangerous Practice

The custom of machinery manufacturers and printers of comparing costs in various plants is a dangerous one, as unless the conditions in the plants are alike, and the operation and the character of the work are alike, the comparison has no value. In the manufacture of printed matter it is easily possible to reduce the cost of one operation at the expense of another for the purpose of making or maintaining a record, but the result is most likely to be an increase in the total cost of the finished product. Cost figures alone, without definite and complete statements of the character of the work and conditions under which it was produced, are absolutely worthless.

New Rule and Corner Piece Matrices

New specimen pages showing 99 new Monotype Rules and 150 Corner Pieces, will be sent out by the time that this issue of "Monotype" reaches our readers. Matrices for all these can be supplied from stock.

This shows a total increase of 120 per cent over the number shown in the specimen sheets issued in December, 1916, and the variety should be sufficient to supply almost any demand. We shall, however, continue to design new faces from time to time as demand arises. If there is any special rule face or corner that you need, send in a description of what you require.

What is possible for the hand compositor is more than possible for the Monotype.

An Unusual Endorsement and Ad

The July 3, 1917, issue of the New Haven *Union* was certainly an unusual newspaper, as may be seen by the editorial which appeared in the issue of July 5, which we reprint on this page. It was, as the *Union* always is, an unusually well-printed sheet because it is produced from entirely new type and printed in the national colors. Another unusual feature was the Monotype advertisement containing the longest single piece of column rule ever made and used for actual printing. We show a greatly reduced reproduction of this advertisement that our readers may get a correct idea of its unique and artistic appearance.

This ability to produce novel advertisements requiring extra quantity of special material is one of the features of the Monotype that makes it valuable both to the newspaper and its advertisers, and often leads to increase of space used by the advertiser. It is also valuable to the job printer in meeting the demand for striking display in direct advertising which is daily growing greater.

Readers of the *Union* marveled at the typographical appearance of the issue for Tuesday with its neat border of stars and stripes and the page containing the longest column rule ever cast in one piece for one page and wound around the flag printed in correct colors; all in addition to the clean printing for which this paper has become justly famous since adopting the remarkable Lanston Monotype Machine composition. How is it done? That is the usual question asked by those who wonder why The *Union* is able to so far outclass all other local papers in appearance. The answer is that we have a new dress of type in each issue for the Monotype is a complete type foundry as well as a composing machine. We never have broken rules in the pages because the Monotype casts them to any and every length. Our compositors give all their time to constructive efficiency because there is no distribution of used types since all is thrown into the discard to be put back into molten metal for recasting into absolutely new and perfect type. The printers having no time-wasting distribution work give all their effort to the display of ability in the art preservative.


The Monotype is the most speedy keyboard, most versatile type casting machine and the machine which took the limitations out of machine composition. It does the most intricate tabular work, the most complicated technical printing, the most classy advertising display, and

casts type, space material, and borders, in all sizes from five to thirty-six point inclusive, as well as rules, leads and slugs in continuous strips or automatically cut to any length from six picas onward indefinitely.

And the New Haven *Union* is the only local paper having Monotype machines. We have them in addition to our battery of other machines, with which all the other papers are produced. As always we lead, not only in composition but in printing. The flag was printed in red, white and blue on the record-breaking advertising page

TWO WORLD'S RECORDS ARE BROKEN ON THIS PAGE

FIRST Longest single column rule ever cast in one piece for one newspaper page shown here. **SECOND** Greatest amount of column rule ever put in one newspaper page without a break.



Rally 'Round The Flag, Closely and Solidly, Like The Monotype Rule

LANSTON MONOTYPE PHILADELPHIA	1950 inches of six point column rule wound around "Our Flag" indicates the versatility of the Non-distribution System in the composing room. Any printer can see by this one advertisement that you turn in the right direction when you use the Monotype. No other caster attempts to compete in making rules, slugs or leads. The NEW HAVEN UNION, in the past few months, has been unanimously credited as outclassing all other local newspapers in typographical appearance. What is the answer? New type every insertion, made possible by the Monotype Non-distribution System.	MACHINE COMPANY PENNSYLVANIA
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THE UNION, NEW HAVEN'S FIRST NEWSPAPER, BECAUSE IT IS ALWAYS FIRST!

REDUCTION OF PAGE AD IN NEW HAVEN UNION

of Tuesday evening, as was the first page border of stars and stripes. The *Union* is the only local newspaper that uses colors when they are essential for proper display.

But the greatest mechanical achievement was the 1950 inches of column rule shown Tuesday evening wound around a cut of the flag, a veritable mechanical triumph. For all these reasons The *Union*, always zealous to be the leader in the mechanics of newspaper making, as well as in other departments, takes pride in its Monotype achievements, and is anxious to answer the insistent queries of those who observe the superior excellence of our printing.



They Have Finished Their Takes

LOUIS A. WYMAN

Louis A. Wyman, president of the Wright & Potter Printing Company, of Boston, died at his home in Swampscott, on July 6, 1917, after an illness of more than a year's duration. Mr. Wyman had been for more than thirty years identified with the business of which he was the official head at the time of his death. He was born in Lowell, Mass., in 1849, and there received his early education, afterwards graduating from Harvard.

A practical printer and an active worker for the trade uplift, Mr. Wyman will be missed not only by his immediate business associates and the printers of New England but by the trade at large. As a customer and friend we shall also miss his genial and hearty co-operation.

Mr. Wyman was a member of The Oxford and the Whiting Clubs of Lynn, of the Lynn Historical Society, the Swampscott Neighborhood Club, Massachusetts Society Sons of the American Revolution, and the Boston City Club. He was for nine years chairman of the Lynn School Board.

DAVID G. WHITEHEAD

Again the Grim Reaper has taken one of the active workers in the printing craft in the person of David Garland Whitehead, president of the Everett Waddey Company, Richmond, Va., who died on Sunday, July 8, 1917, after an illness of three months.

Mr. Whitehead was born in Amherst County, Va., in 1864. He came to Richmond, twenty-eight years ago, and accepted a position with the Everett Waddey Company. In 1908, at the death of Mr. Waddey, he was elected president of the company, which office he held until his death.

Taking an active interest in advancing the business knowledge of printers and in spreading the use of the cost system, he was one of the leading spirits in the Typothetæ movement. At the time of his death he was

a member of the Executive Committee of the United Typothetæ and Franklin Clubs of America, also of the American Printers' Cost Commission. He had been assigned the duty of presenting and explaining the Composite Statement of the Cost of Production at the coming United Typothetæ Convention.

A believer in the use of the best machinery and methods he was naturally a Monotype user, his firm having installed their first machine in 1905, and was one of our most valued customer friends.

JOHN A. PHILLIPS

It is with sorrow that we are called upon to record the death of one of the active friends of the Monotype, John Alfred Phillips, who died at his home in Englewood, N. J., on Monday, July 9, 1917. He led an unusually active and healthy life until last February when illness began to manifest itself, but it was only recently that he was confined to his home.

Mr. Phillips was born in Brooklyn, N. Y., in 1871, but removed to Jersey City early in life, where he learned the printing and publishing business in the office of the *Jersey Journal*. Later he established a business of his own, which from a very small beginning has grown into a large and up-to-date publishing house with offices at 226 William Street, New York City.

The business will be continued under the old firm name by his wife, with Mr. A. L. Hollinshead as manager.

CHARLES A. STILLINGS

On June 24, 1917, death claimed one who was well known to the printing trade and at one time an active worker for the betterment of trade conditions. Most printers will remember Charles Arthur Stillings as the one-time Public Printer who introduced the cost system into the Government Printing Office.

Mr. Stillings was born in Boston, Mass., in 1871, and learned the printing trade with his father E. B. Stillings.

In 1902, when the firm was changed to the Griffith-Stillings Press, he became sales manager for the concern. Later leaving to take the position of Manager of the Printers' Board of Trade of Washington. After a short time there he was called to New York as the Manager of the Printers' Board of Trade in that city, which position he held until he resigned to accept the post of Public Printer under President Roosevelt's administration. Recently he has been Manager of the Hearst publications.

A good printer, a firm friend and a likeable fellow, Charlie will be missed from the ranks of printerdom.

"FATHER HERBERT"

Benjamin B. Herbert, of Chicago, for over thirty years editor of the *National Printer Journalist*, and known to the printing and publishing fraternity the country over as "Father Herbert," was stricken while attending the Thirty-second Annual Convention of the National Editorial Association at Minneapolis on July 10, 1917. His death occurred the following night from heart failure.

At Red Wing, Minn., on Sunday, a bronze tablet was dedicated in his honor, and a large audience of his old friends with the glowing tributes of the eloquent speakers provided a demonstration that taxed his emotions almost to the breaking point. On Monday, July 9, Mr. Herbert opened the convention in Minneapolis with an inspiring invocation—his last words in public.

Mr. Herbert was born in 1843, near Cuba, Ill., and with his parents moved to Red Wing in 1856. He graduated from Hamline University in 1865, took a law course at the University of Michigan, and practised at Red Wing from 1868 to 1873.

In 1885 he organized the National Editorial Association and was its president for ten years. His home in recent years was at Ravenswood, a Chicago suburb.

The *National Printer Journalist* which Mr. Herbert edited for thirty years will be continued under the directorship of his sons.



Monotypography

"Ginger" is the title of the house organ of Noble Scott, Limited, Toronto. It is an eight page and cover booklet, 4 1/2 x 8 inches, full of snappy sales talk calculated to induce the purchaser of printing to buy on a quality basis rather than for the lowest price. It should be very effective in bringing inquiries for "good printing," which it claims is synonymous with "Noble Scott, Limited."

"Printing Profits, a Screamaro in 88 parts," is the caption under which W. H. Hoskins & Co., Philadelphia, have presented a list of the operations, incidents and accidents through which an ordinary job of printing passes from the time the order is phoned until the job is delivered and the printer goes broke. We are afraid that the author left a few incidents out of his "screamaro" that other printers could supply from experience. But it is well written and should be an effective piece of business literature for the Hoskins Company.

From Botz Bros., Sedalia, Mo., we have received the July issue of their house organ, "The Quintet." So named because there are five brothers in the firm. Their slogan is "We know how, the Printers five." It is a four page three-column quarto.

Shorthand in print is not new as several journals are published for stenographers which contain reproductions of "notes" of the different systems of shorthand, but shorthand notes set on the Monotype are something of a novelty to most printers and stenographers. "The Stenotypist," a monthly magazine for the users of a mechanical method of stenography, called Stenotype shows in its pages facsimile of the notes made by the Stenotype Machine, and sets these on the Monotype; therefore we feel that our readers will be interested in seeing just what they look like and have reproduced a small section from one of their lesson sheets. In each issue of the *Stenotypist* there are several pages of these notes. It is published by the Stenotype Press, Indianapolis, Ind., and is a good-looking magazine. Here is what they say about Monotype: "Turn to pages 225 to 229 and note the composition thereon. This would prove very difficult for any other machine, or even by hand, but the Inland Typesetting Co., of this city find it easy on their Monotype equipment." Another illustration of the adaptability of the Monotype to any and all conditions.

ST		E	P	
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LaBarre Printing Co., West Pittston, Pa., send a neat envelope circular announcing their Monotype installation and inviting local buyers of printing to call and see it at work. This is good advertising. It is always wise to tell the public of your growth.

The C. W. Knowles Co. send several very handsome catalogs produced by them on the Monotype in our Series No. 38. Two of these are furnace catalogs printed in two colors, and the third a stove and range catalog containing an unusual amount of tabular work, the composition on which is excellently planned and well carried out as to display. Of course, the presswork is A1 when it is done from new Monotype type.

"Executive Training for the Industries" is the title of Series 12, No. 8, of the Bulletin of the Carnegie Institute of Technology, Pittsburgh, Pa. Besides being a message to all young men who should be training to fill executive positions in their chosen trades it is a fine specimen of printing and shows that in this section at least the students are receiving real instruction in the correct methods of working. A note on page three of the cover tells us that it was compiled and printed by the students of the Department of Printing.

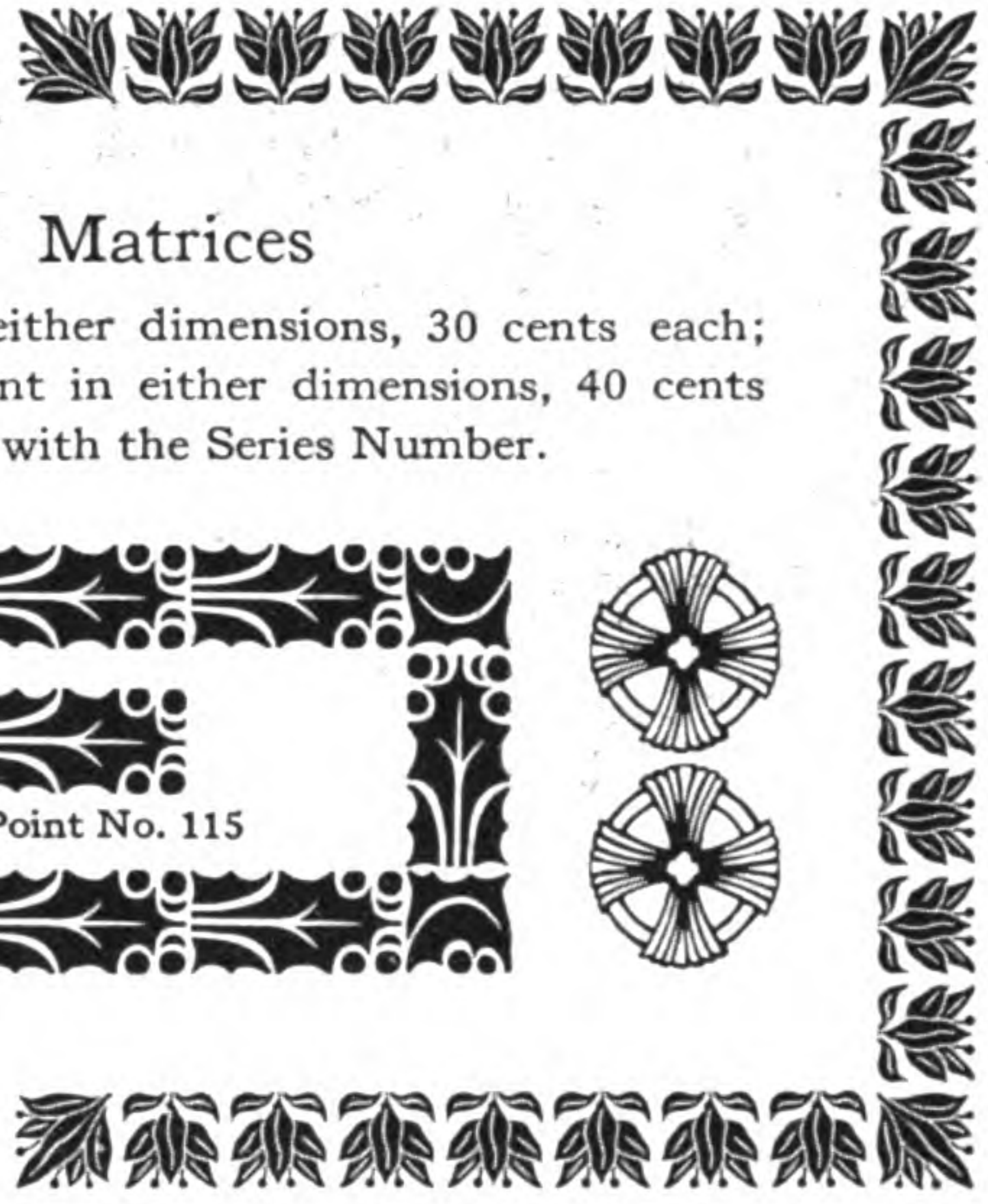
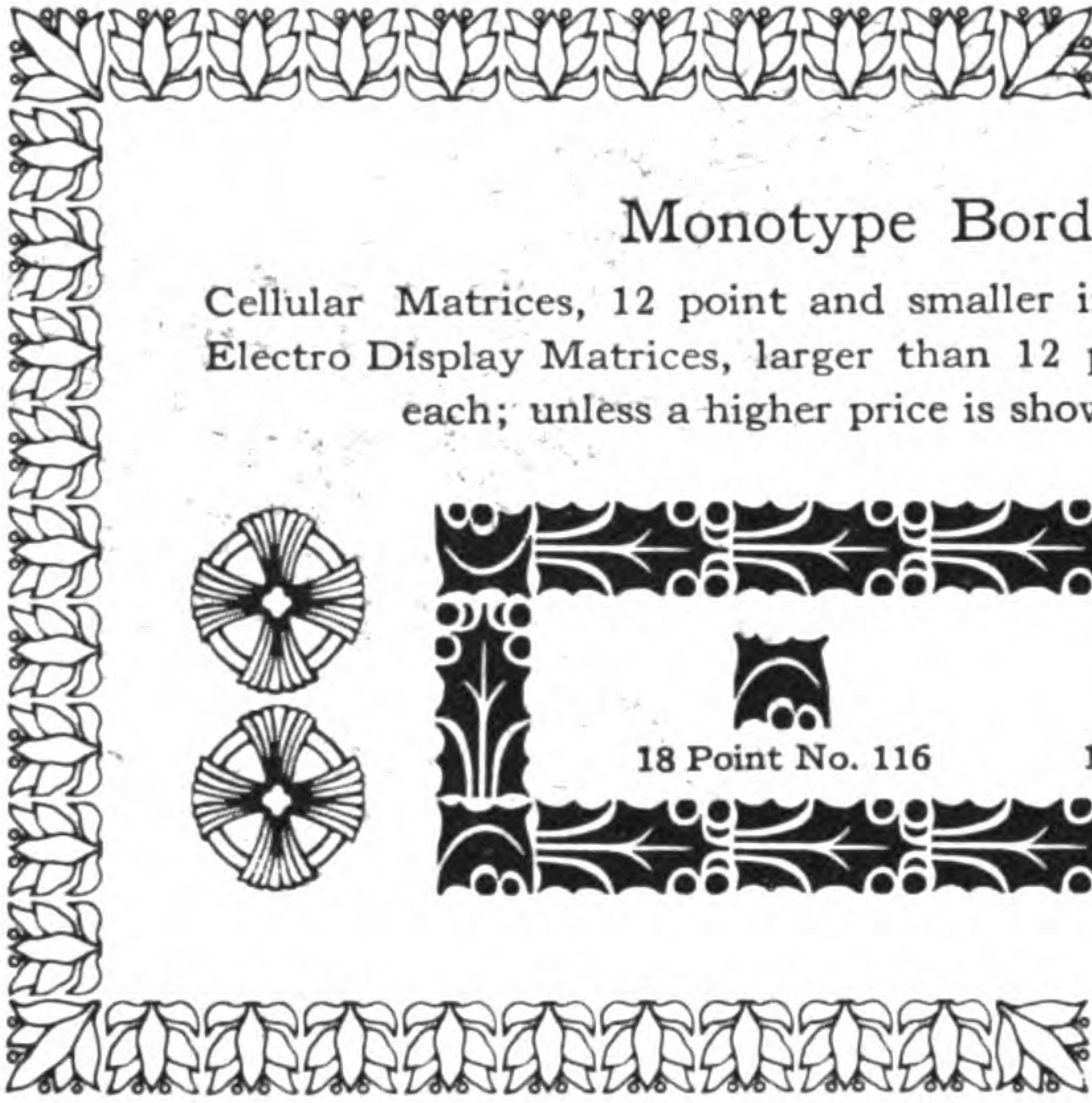
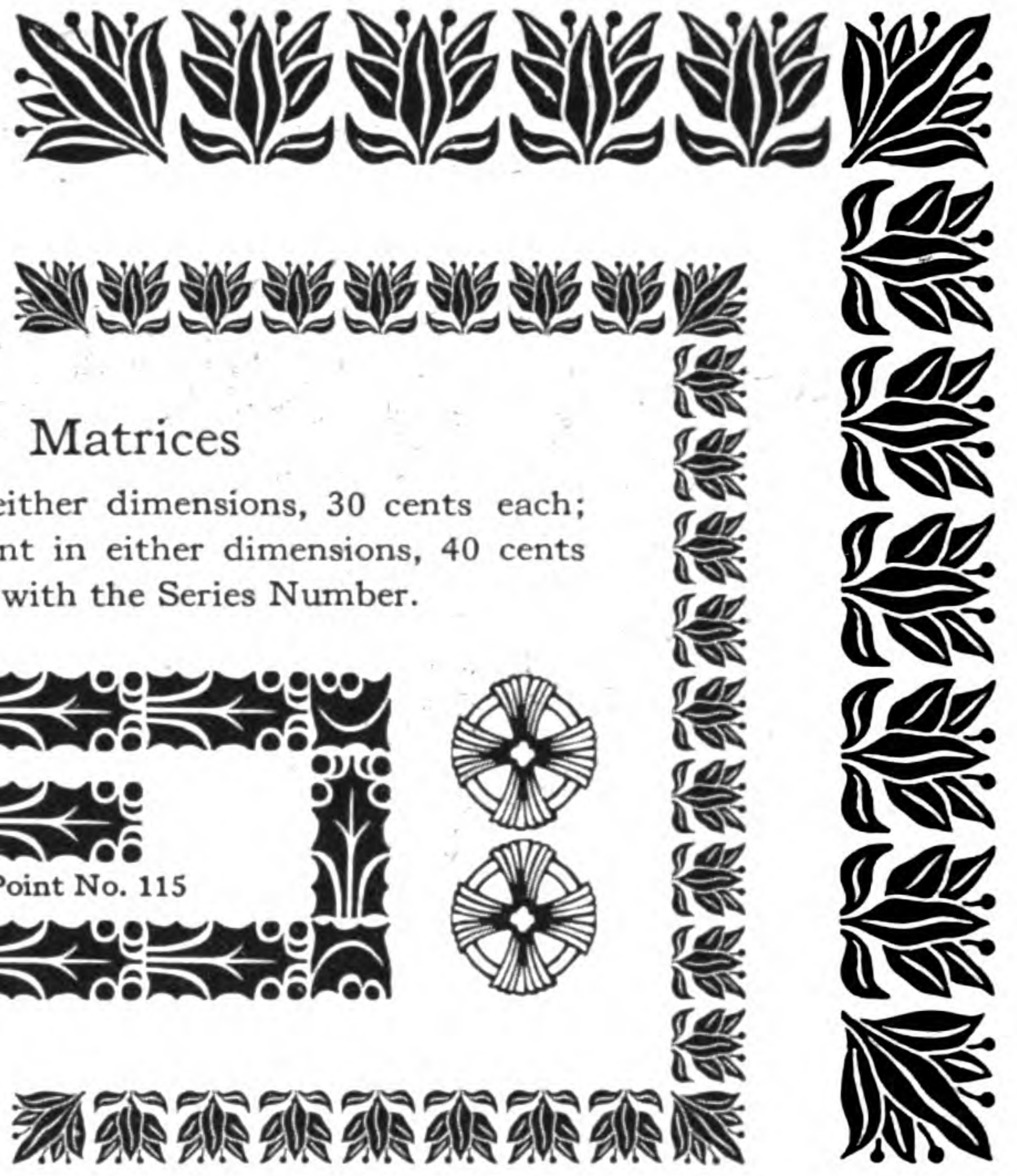
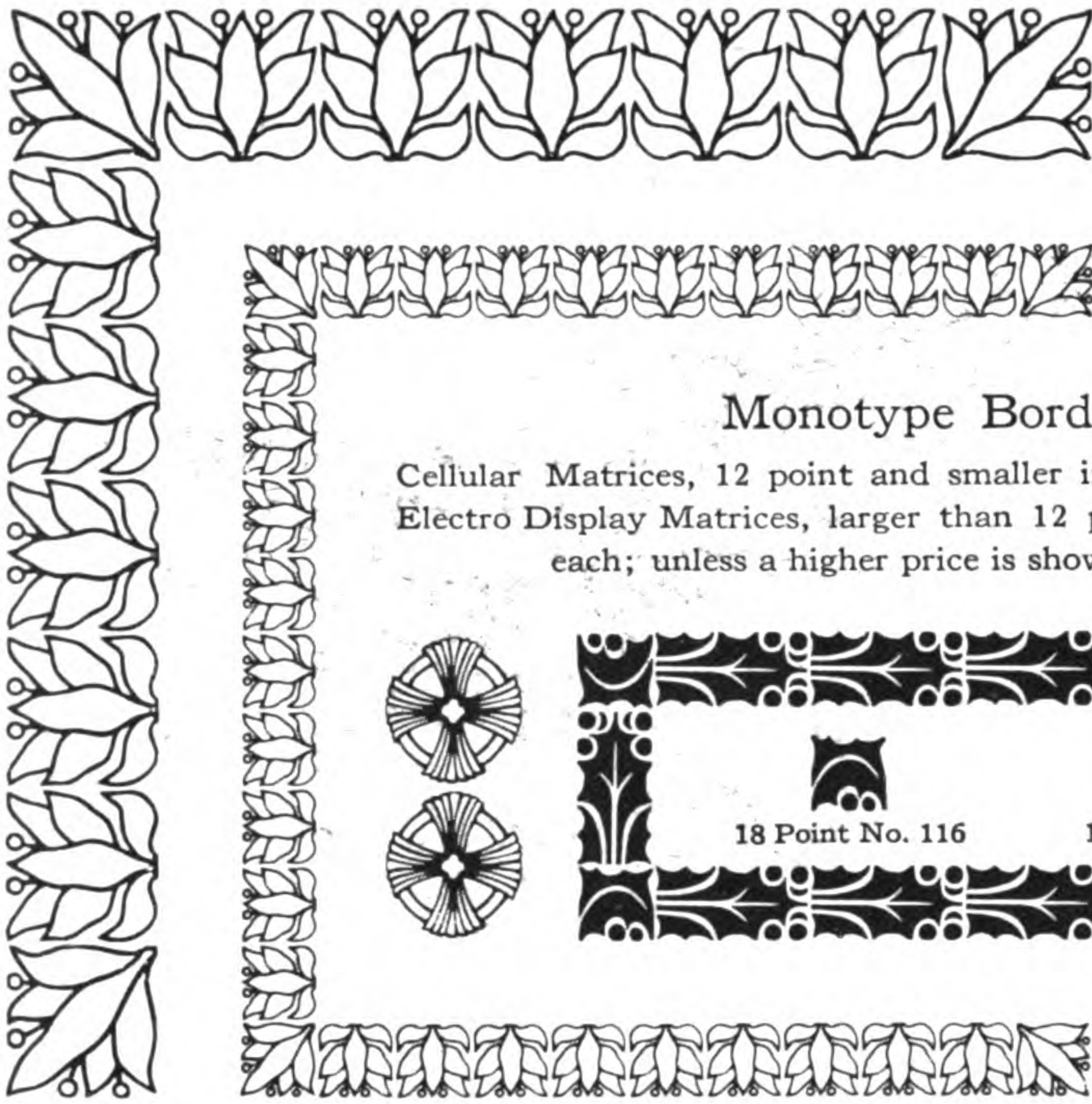
Through the circulation of misleading and false statements the impression is being conveyed to some of the Publishers of the smaller newspapers that the Monotype Non-Distribution system is expensive for equipment and requires so much metal that its use is not profitable.

The Monotype Company asks the opportunity to present the facts to individual Publishers in the form of a detailed statement showing total cost and guaranteed economies.



**LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA**

NEW YORK, World Building BOSTON, Wentworth Building
CHICAGO, Plymouth Building TORONTO, Lumsden Building
Monotype Company of California, Rialto Building, SAN FRANCISCO



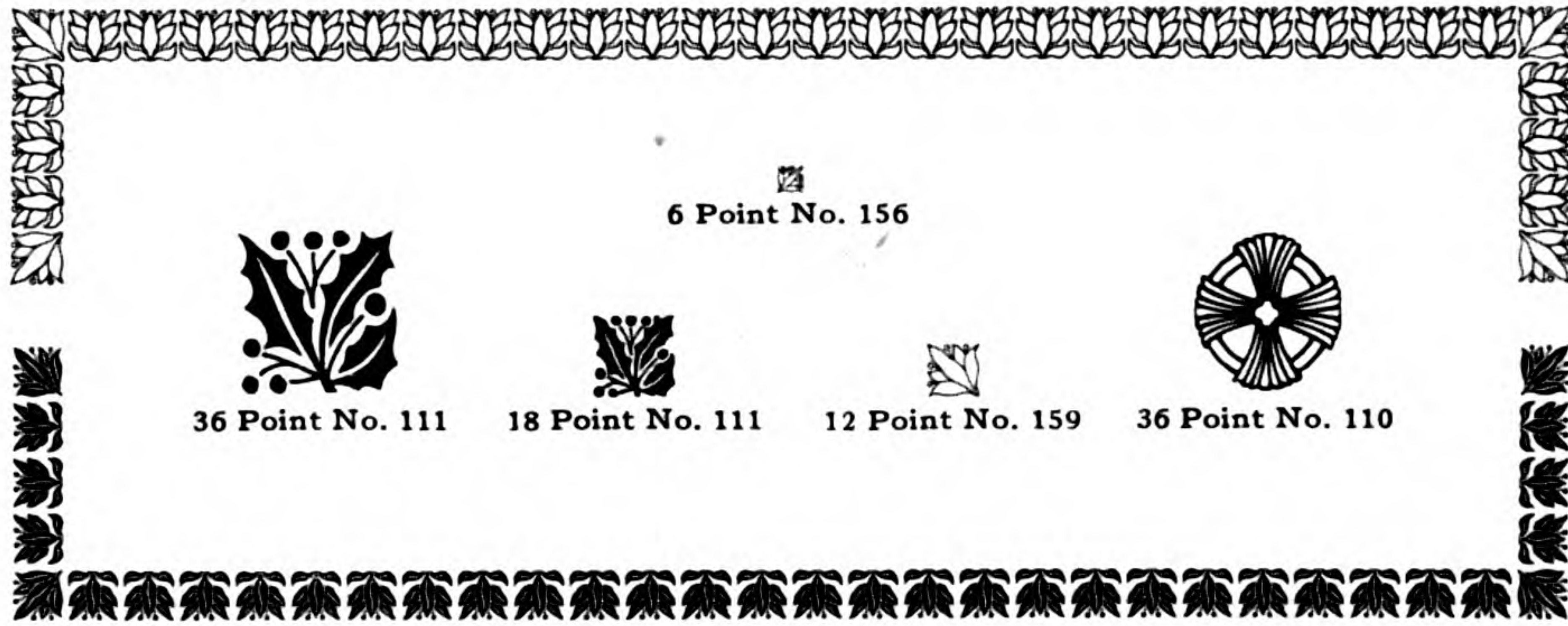
Monotype Border Matrices

Cellular Matrices, 12 point and smaller in either dimensions, 30 cents each;
 Electro Display Matrices, larger than 12 point in either dimensions, 40 cents each;
 unless a higher price is shown with the Series Number.



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18 Point No. 115



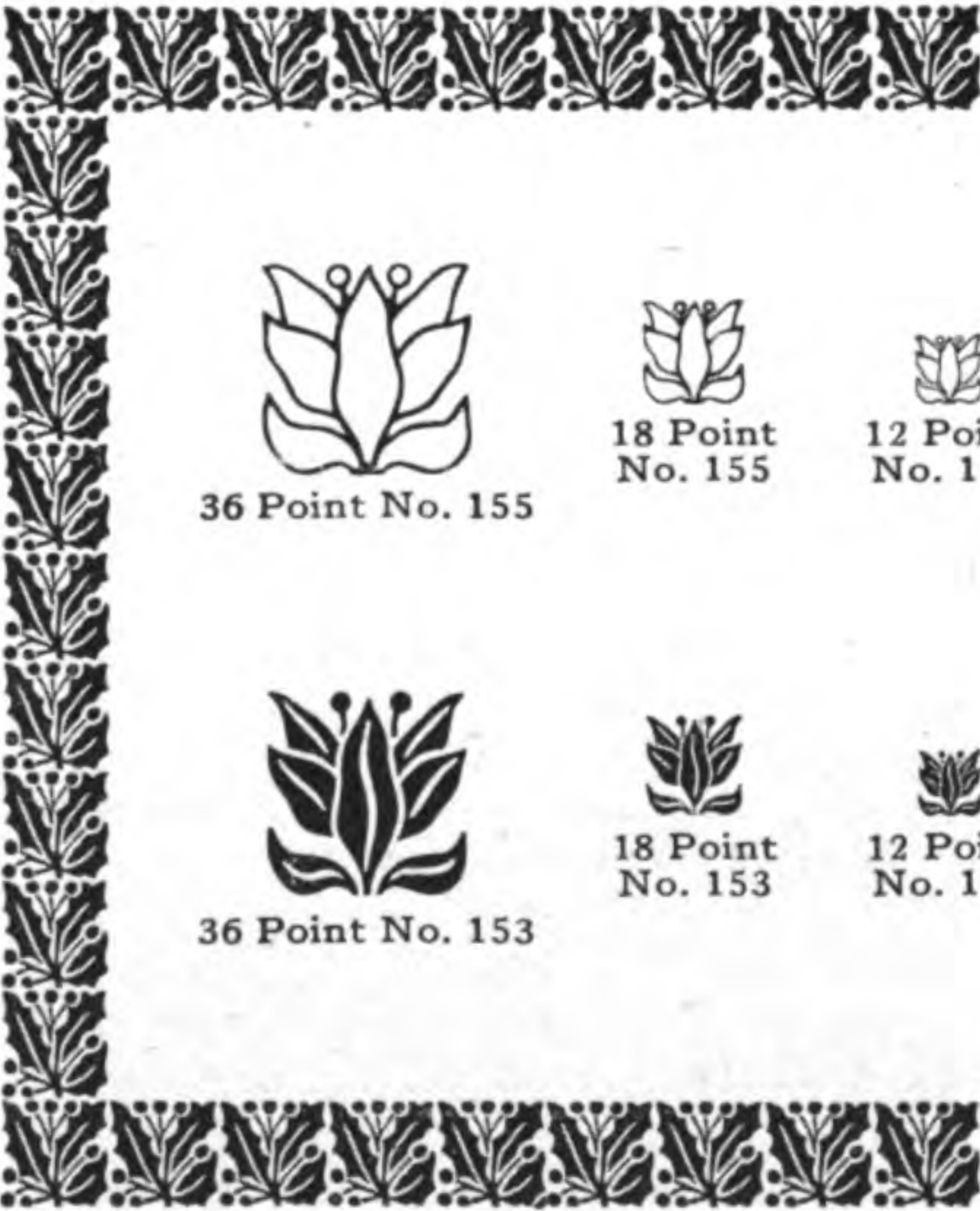
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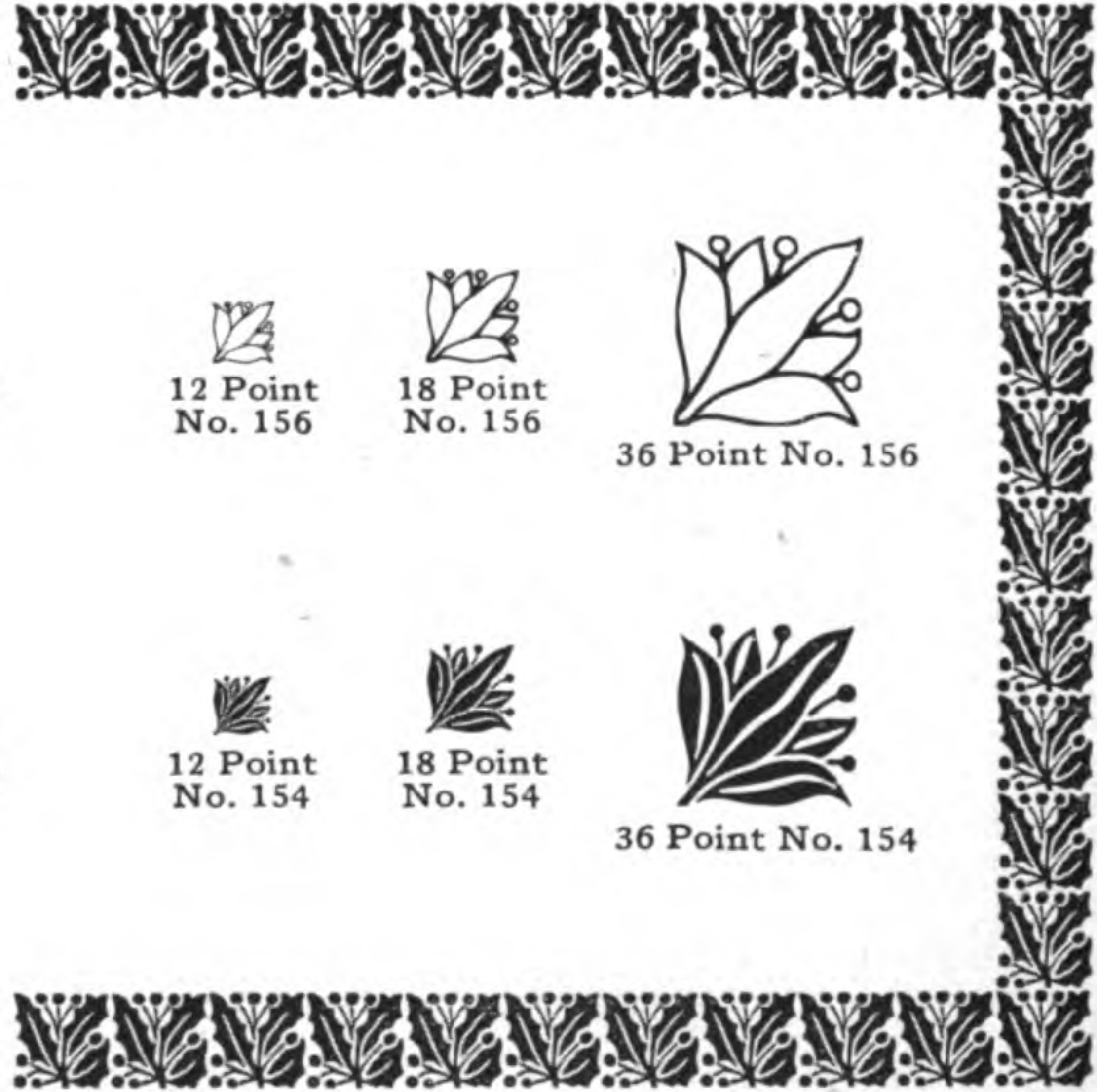
36 Point No. 110



36 Point No. 155

18 Point No. 155

12 Point No. 155



12 Point No. 156

18 Point No. 156

36 Point No. 156



36 Point No. 153

18 Point No. 153

12 Point No. 153



12 Point No. 154

18 Point No. 154

36 Point No. 154



Monotype Border Matrices

Cellular Matrices, 12 point and smaller in either dimensions, 30 cents each; Electro Display Matrices, larger than 12 point in either dimensions, 40 cents each; unless a higher price is shown with the Series Number.



Will You Be Prepared to Fill

Compositors: Many of your fellow workers at the keyboard are soon going to "do their bit" at their country's call. *Are you prepared to take their places and keep "business as usual," "till the boys come home?"* You can help by learning the Monotype keyboard, and at the same time better your finances so that you can help those who go.



THE MONOTYPE SCHOOLS

offer you this opportunity to learn the nicest part of the business. The work is easy, it is clean, it is healthful and remunerative; no gas fumes, no poor ventilation mars its pleasantness. It is not at all difficult to learn, and your future is assured.

You will find no better way to help your country, and the Monotype schools will help you without charge for tuition.

Lanston Monotype
PHILADELPHIA

NEW YORK, World Building
CHICAGO, Plymouth Building
Monotype Company of California

the Vacancies in Your Ranks?

Master Printers: A number of your Monotype keyboard operators will answer the call to the colors in the very near future. *Are you prepared to fill the vacancies in your ranks this will cause?*

Their places must be filled promptly in order to keep the wheels of trade turning at normal speed. *What are you doing to help?*

THE MONOTYPE SCHOOLS

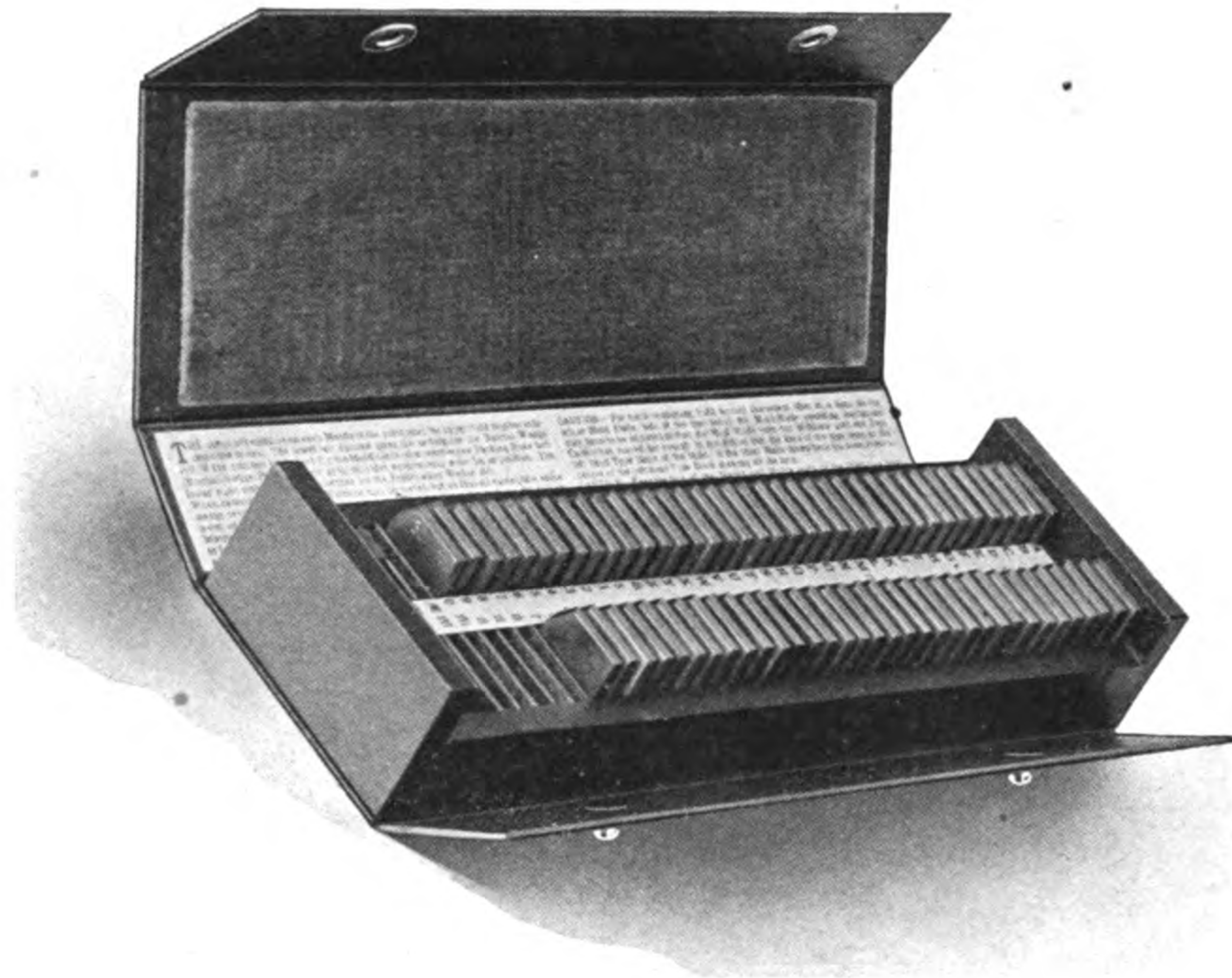
will do their part in training your compositors to be keyboard operators and help carry on business as usual; if they cannot come to these schools, arrangements may be made on a very satisfactory basis to place an additional keyboard in your plant.

Many compositors who cannot go to the front and those who return will make good operators. There is no charge for tuition.

Machine Company
PENNSYLVANIA

BOSTON, Wentworth Building
TORONTO, Lumsden Building
SAN FRANCISCO, Rialto Building





Matrix Box for Display Matrices

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

The new box is about $8\frac{1}{2}$ inches long by $2\frac{7}{8}$ inches wide and $1\frac{1}{2}$ inches high over all. It is divided into 83 individual compartments for holding one matrix each and a compartment for the line standard. These compartments are in two rows and the wide central division between carries a printed label which indicates opposite each compartment

the character to be kept in it. The partitions are of wood and the inside of the cover is plush-lined so that injury to the matrices is practically impossible. The box is covered with imitation leather and the cover is held shut with two snap fasteners. It is neat, strong and well made throughout.

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

Price, 80 cents Each

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

NEW YORK

BOSTON

CHICAGO

TORONTO

Monotype Company of California, SAN FRANCISCO