

SPRING 1936 NUMBER OF THE
MONOTYPE RECORDER

**THE CHANGING
NEWSPAPER**

BODY FACES: INTERESTING COMPARISONS

EDITORIAL DISPLAY: THE NEW "QUALITY FOR MASS" APPROACH

HOUSE-SET ADS: VEXED PROBLEM NEARING SOLUTION

LONDON

THE MONOTYPE CORPORATION LTD

REGISTERED MONOTYPE TRADE MARK

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THIS NUMBER OF THE MONOTYPE RECORDER
DEVOTED TO DIFFERENT ASPECTS OF
THE CHANGING NEWSPAPER

is set in "Monotype" *Times* New Roman, 327,
with the related display titlings which were also
cut for *The Times* at our Works in Surrey.

Mr. Allen Hutt's article is illustrated with type
facsimiles and reduced line blocks showing the
new display faces cast on a "Monotype" Super
Caster by REYNOLDS NEWS.

In response to numerous letters received from many parts of the world, we would again mention that current or back numbers of this Quarterly are never offered for sale by us. Requests for copies of current issues should be made through a Master Printer. Back numbers are practically all out of print, and the fact that they contain original articles or monographs not elsewhere obtainable has kept them in demand. Those who wish to dispose of back numbers in good condition can be put in touch with prospective purchasers.

THE MONOTYPE RECORDER

A Quarterly Journal for Users and Potential Users of "Monotype" Machines and their Supplies

VOLUME XXXV

SPRING 1936

NUMBER ONE

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THE CHANGING NEWSPAPER

It took more than four centuries for the invention of typography to create a world in which children, even the children of manual labourers, could be compelled to learn to read. For most of that interval, and throughout the previous history of civilization, the mass of humanity felt towards the alphabet as Mr. Weller's charity boy felt when he questioned whether it was worth going through so much to learn so little. Even to-day, the "attitude to print" of a person whose forbears have for generations been easily deciphering those conventional signs which are the alphabet differs from that of one who, in any previous time of history, could have learned his trade and got on very comfortably by exercising a general "sharpness" of eye and ear—which is as necessary to the apprentice as it is a handicap to the scholar concentrating on his text-book.

GUTENBERG v. MARCONI

Printing, in the form of the newspaper, now goes out to the whole public; but word of mouth has always been disseminating the news; and *tone of voice*, which is even older than coherent words, is the primitive and still the most direct way of conveying an emotional state of mind—fear, elation or scepticism.

Within recent years we have seen the arrival of another invention whose political and social importance has shown itself, not gradually, but almost instantaneously. Broadcasting does for word of mouth what printing did for the written word. But it does not have first of all to teach the masses to listen; nor does the demagogue have to be told how to use a whisper like a whip-lash. He can now stand in front of an instrument and by using every

trick of the human voice put "colour" and vitality into words or reiterations that cold print might reduce to imbecility. We may more probably be four decades than four centuries removed from the world of the Compulsory Loud Speaker.

Faced with that ugly possibility, one appreciates the inherent courtesy of print: that it can be skipped and skimmed (as cinema or wireless propaganda cannot!) that it can be preserved, studied in cold blood at the reader's own convenience and reading speed. The need to refer to the stock-market report, to study racing form, and to preserve a useful hint on rose culture, would alone guarantee the continued existence of newspapers in a world which is once more dominated by word of mouth. But all these advantages of print depend on the willingness of the reader to exercise, in some degree, his higher intellectual faculties, judgment, memory and will. He does not simply sit and absorb direct impressions and sensations as he does in front of the cinema or loud-speaker. Hence the newspaper of to-day is fighting, not for its existence, but for its psychological influence over the mass of readers.

PRINT—WITH THE CHILL OFF

It is not the political situation itself, but what the editor wants people to think about it, that is nowadays in danger of being ignored. A public exists that need only keep its ears open to "feel" what the leading politicians desire them to feel when they discuss the country over the air.

In other words, there has never been a time in history when print was so much at a disadvantage through its

own peculiar virtues. An intelligent individualist thanks Heaven that there still is such a thing as "cold print". But the newspaper-owner who wants circulation and influence in the wireless age is forced to use print with the chill off. He has gone as far as he can in adapting the actual content and literary style of the paper to a restless generation that has a dozen new alternatives to reading. To-day he is doing what is most difficult for any professional writer: standing off from the content and looking at the page as a page. For he is realizing that it is only the exceptional man, the "natural literate", who is an instantaneous reader. To the "mass" there is a slight but definite interval between *observation*, which takes in the invitation and appearance of readability, and the *decision* to settle down and decipher the matter. It is in connexion with that first rapid and curious glance of the potential reader that the newspaper man realizes the accuracy of the analogy between tone of voice and typographic "tone".

ENLIVENING THE PAGE

The modern newspaper has become a daily news-magazine whose "by-lines" show that widely different personalities are contributing to it. The typographic reflection of that change is the use of different contrasting display faces for articles, features and sections. The news-reel has learned to use a succession of commentators instead of only one voice; often the fashion commentary

is spoken by a woman—just as a fashion article is headed by a light, decorative display face. One could read the "by-lines" and thus find out that the paper was not all written by the editorial staff; but variety of display gives the same impression instantaneously.

This newspaper number is addressed to the news-stylist of to-day and to-morrow, who has overcome certain technical handicaps (e.g. by cutting the cost of a varied and variable type equipment) but faces a brand new set of psychological problems in the Age of the Loud Speaker and all the other sensational distractions of our day. It is evident that "Monotype" machines, and particularly the Super Caster, are opening up new opportunities for the publicist who would invest "cold print" with some of the personality and emotional atmosphere of the human voice. The cost of a sufficient type-reperory has in the past been the great stumbling block. Now that it is removed, the question is what use to make of the wealth of designs for which single matrices can cheaply be bought or hired. More depends upon a successful answer than might appear on the surface. The newspaper, by making itself as attractive to the eye as possible, is re-inforcing the appeal and prestige of the printed word itself: and not only readers but also professional advertisers are behind the general "re-styling" movement that is making daily and weekly, national and local, newspapers into more attractive, and hence more influential, examples of reading matter.

MODERN NEWSPAPER TYPOGRAPHY: I

THE EDITORIAL TEXT

STANDARDIZATION AND THE TEXT TYPE

THE typographical equipment required by a newspaper may first be divided into I. Editorial, II. Advertising. Secondly the Editorial falls into three divisions: *a.* text types, *b.* news headlines, *c.* feature display lines. Some of these editorial types, e.g. for text, are standardized.

Display types for gossip columns, London letters and the like feature pages, comprise the relatively *unstandardized* editorial founts in the newspaper composing-room.

The display types for advertisements are a separate body of material which, however great the temptation, should not be transferred to the editorial pages except in emergency. It is never good policy for a newspaper-manager (whatever it may be for the press-agent) to confuse the reader by leaving him, even for an instant, in doubt whether any matter is editorial or advertising. As a succeeding article shows, it pays a paper to give its advertisers the greatest variety of sizes and styles. The advertising display types are naturally *unstandardized*.

The types of the headlines, however, are relatively *standardized*. Only when events are of a character that requires dramatization, instead of mere announcement, should it be found necessary to depart from the standard heading-founts. There can be little doubt that amongst the qualities which the reader looks for in a daily or weekly, national or local paper, is a certain familiarity of textual appearance and layout. Moreover, it is impossible to secure good headline display if the founts are ill-assorted or subject to frequent change. Sub-editors never will be typographers. Finally, to stabilize the editorial faces is an economy in the right place. The standardization of headline- and news-display is, therefore, desirable for circulation reasons, for editorial reasons and for economic reasons.

The types of the text must also be absolutely standardized. There is something to be said for the French journalistic convention which requires "feature" articles of no great length to be set in italic or in a light sans. It remains true, however, that the English reader dislikes altering the focus of his vision.

Further, certain sizes of text types are employed for what are known as "classified" advertisements, a department of fundamental economy and social importance. Any change in the typography of the text may have far-reaching consequences in this department of advertising. In any event, to change the rate of classified advertising is a serious and difficult operation. To change the size or alter the design must upset the equilibrium between the space and its selling price. Here lies one of the reasons for the fixity of typographical style in the English newspapers of the past two generations. The amount of typographical experimentation which has distinguished the book printing of England during the same period has passed almost without echo in newspaper composition, although journals are no less worthy of care and consideration than books. It is not necessary here to enter into all the causes for this conservatism. The classified advertising factor has been mentioned; but above all, it is plain that the failure of an experiment in book-typography carries with it economic consequences which are merely trifling in comparison with those that would follow a misjudged effort at detailed textual revision by a newspaper.

For all these reasons, the activity in type design, closely following tradition as it does even in books, is much less experimental in newspapers. From the beginnings, in the seventeenth century, when founts of the general Aldine design were universal, progress

was slow; a generation passed before the expanding news-sheet industry secured a condensed roman for its double-column make-up. Towards the end of the eighteenth century, John Bell, who introduced into England the "modern" face which originated in France, cut a fount from which all British newspaper types of the nineteenth century were derived. Many English newspapers at the present day are still using corrupt versions of versions whose ancestry goes back ultimately to John Bell's roman and italic of 1789. In the mid-nineteenth century, only the aristocratic PALL MALL GAZETTE, ST. JAMES'S, and WESTMINSTER stepped aside from the "modern" to prefer the up-to-date literary-looking face known as the "Revived Old Style", brought out by Messrs. Miller & Richard in 1852. These journals failed to survive to the present time; and thus it is possible

that the printers of the London journals had allowed their craft standards to deteriorate. The daily example of THE DAILY HERALD, combined with its daily rise in circulation, showed the other national dailies, the MAIL, the EXPRESS and the CHRONICLE, what could be done; and the respective managers decided that it should be done. On April 5th in the following year (1931) Mr. De Valera's party established THE IRISH PRESS in Dublin. It also was, and is, a fine piece of printing. Both THE HERALD and the IRISH PRESS had recourse to American text founts. The Conservative DAILY EXPRESS (May, 1933), Conservative DAILY MAIL (May, 1933), the Liberal NEWS CHRONICLE (June, 1933) and the Conservative MORNING POST followed the English Labour and the Irish Republican example. In a word they changed over from the old-fashioned English "modern" to the

BOULEGEOIS IONIC

The necessity for a revised and carefully Annotated Edition of the English Poets may be found in the fact that, no such publication exists. The only Collections we possess consist of naked and frequently imperfect Texts, put forth without sufficient literary supervision. Independently of other defects, these voluminous Collections are incomplete as a whole, from their omissions of many Poets whose works are of the highest interest, while the total absence of critical Illustrative Notes renders

A NEW EDITION OF THE ENGLISH POETS,

£1234567890.

The IONIC character has been cut with the view to render prominent or emphatic any word requiring distinction, without resorting to the bolder and less harmonious contrast which the ANTIQUE presents when used with Roman Letter, the boldness of the IONIC being sufficient to attract attention to the words set in it, while its size—being that of the Roman—does not mar the ranging, and does not present the irregularity and want of uniformity in a line which a bolder and larger sized type necessarily shews. The IONIC—in its fitness for first lines of Advertisements, for headings of Paragraphs, for principal words in Dictionaries, for Railway and Insurance tables, and for all matter where special notice is desired to any particular part—will be found to be peculiarly adapted. The Figures of this series are equally attractive and useful.

Fig. 1: Early Specimen of original *Ionic* (Miller & Richard, 1863).

to say that six years ago the British newspaper trade, without exception, used one or other variety of the early nineteenth-century "modern". Even in display, the bulk of the Press was Early Victorian until far into the present century. Yet it could only be a matter of time before American body-founts followed the adoption by London journals of contemporary American headline-technique and page-layout. On March 15th, 1930, THE DAILY HERALD was first produced by Messrs. Odhams. At once it set a new standard in presswork, challenging comparison with THE TIMES itself for quality of impression and excellence of half-tone printing. Because the new DAILY HERALD was a mass-circulated paper no other modern paper has had such a wide and deep influence upon the general newspaper situation of the Metropolis and elsewhere. It was immediately apparent

American text type known in the trade as *Ionic*.

The main advantage in this choice of the American face by two British papers, and those that followed their example, was that the *Ionic* existed in the required sizes. It was, in fact, ready-made. Moreover, it was already in use by a considerable number of American newspapers, amongst them the NEW YORK TIMES and the NEW YORK HERALD TRIBUNE. The risk, therefore, was minimum. Yet it may be regretted that the British newspapers were content to follow, without further critical experimentation and invention, the example of their American colleagues. No question of typographical nationalism is involved. The *Ionic* design is even more English than John Bell's "Modern" of 1788 which still bore signs of its French origin. Indeed, the *Ionic* is not only English, but Victorian. By the time it was revived in

the United States *Ionic*, name as the design, was a century old.

The first published specimen of anything like *Ionic* known to the present writer was published by Vincent Figgins in 1821. In this form it is a variant of *Egyptian*, lighter in cut with bracketed serifs. But, like most typographical innovations, it was long in achieving success. It was not until similar designs had been cut by other founders such as Wilson, Austin and Fry that the *Ionic*, as we know it, became an established item in the typographical repertory. In 1863, a version of this face was recommended by Miller & Richard for jobbing. They said that the *Ionic* has been cut with a view to render prominent or emphatic any word requiring distinction, i.e. first lines of advertisements, headings of paragraphs, principal words in dictionaries, railway and insurance tables.

Clearly, therefore, *Ionic* was originated as a heavy face. At no time, until the present, was it deemed sound typographical practice to use the face for texts of any considerable length such as the nature of books and newspapers requires. The American innovation, therefore, consists in reviving the *Ionic* for newspaper text use. This innovation seems to require a fuller justification than has so far been forthcoming, for, while it cannot be doubted that the average reader is glad to be provided with a full-coloured text type, it does not follow that this is the only important factor in readability. Certainly *Ionic* is materially better, technically, than most of the "modern" founts made available during the past forty years to line-composed newspapers. It is open and clear in design; it is well drawn and perfect in cut. But a similarly high degree of technical ability given to the old-fashioned "modern" would have transformed it into a very desirable face. It is more than probable that such a revised "modern" would be more readable than the admittedly readable American *Ionic*.

Analysis of the problem of legibility in relation to available space seems to prove that the technical brilliance of the *Ionic* fails to compensate for its designer's departure from the proportions of its predecessors. In other words, it would appear that one of the valuable features which maintained the old-fashioned Modern in its position for generations was its slight slenderness. The *Ionic* is not slender; it is relatively square. There seems no doubt that newspaper proprietors were over-influenced by the increased colour of *Ionic*.

Now, it is certain that the eye in reading does not trouble to examine the whole body of the letters; in truth the eye does not truly observe, it views, or rather glances. Almost instinctively the trained eye picks out for recognition the characteristic jot and tittle upon which depends the essence of the a c c g's and so on. Also, it is certain that, with the exception of the few descending characters, the saliencies of the lower-case lie in the upper half of the letter. It follows that the larger the upper part of the lower-case the more rapidly the eye travels over letters cast on relatively small bodies—provided, it must be added, that the words and the lines are spaced sufficiently. As against this, it is clear that the available portion of a square letter must be shorter and thus possess less visibility than the available portion of a letter of upright oblong form. For such reasons, a condensed *Ionic* with a greater height of lower-case would be an advantage. But the only means of securing from the upper portion of a square letter the same readability as in an oblong is to ignore completely the word-count. The consequence of this may be seen by a glance at fig. 1 which compares the *Ionic* with the faces cut upon the old proportions.

The matter justifies attention to a little recent history. In the summer of 1929, THE TIMES began a series of experiments preliminary to the choice or, if necessary, the creation, of a new face to supersede the Modern which the paper had inherited from the 1820's. This Modern, though actually cut for THE TIMES by The Monotype Corporation in 1908, was made from original types cast by Messrs. Miller & Richard in whose list it had figured since 1850. After a good deal of experiment with *Ionic*, *Excelsior*, *Ideal*, *Perpetua*, *Baskerville*, *Cuslon* and other founts, the authorities at THE TIMES made three decisions (1) to retain the proportions of the Modern, (2) to increase the weight of the face by relating it to *Ionic*, (3) to dilute the heaviness of *Ionic* by reducing the weight of the sub-strokes where they join the main-strokes. When the traditional thick and thin structure thus reappeared, it was found to save the composition from the flat monotony of *Ionic*. Thus, the designers of *The Times New Roman* produced a face just as strong in colour as *Ionic*, at least equally legible, while, at the same time, occupying a great deal less space.

In fig. 2 the reader will see the specimens of THE TIMES NEW ROMAN placed, for comparison, between 9 point *Ionic* and 9 point "Monotype" Modern as

THE MONOTYPE RECORDER

used by "The Times" from 1908 to 1932. The figure shows that the 9 point *Ionic* will accommodate a fewer number of words. In other words, *Ionic* requires more than 25 per cent. greater room than *The Times New Roman*, more than 30 per cent. than 9 point *Baskerville*.

The figures, though pointing in the same direction, are not evenly acceptable. Neither the *Ionic* nor *The Times New Roman* in 7 point is well seen on its own body; both gain by being cast, in accordance with

at the reader. In other words, types on the scale of *Ionic* and *Excelsior* have to be treated before their apparent legibility becomes real. Chicago treated *Excelsior* by casting the 7½ point on 9 point. When, therefore, the management of this journal adopted *Excelsior* 7½ on 9 point in place of *Ionic* 7 on 8½ point because, as they said, "people are tired of type that mumbles", it became clear to other managers that *Ionic* was not, as advertised, the final solution of the problem.

The invention of Printing from movable types was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was impossible before Gutenberg equipped the scholar with the accuracy of type. Prejudiced connoisseurs in the fifteenth century deplored the new mass-production of books, but men of letters

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Fig. 2: Specimen of *The Times New Roman* placed between 9 pt. *Ionic* and 9 pt. "Monotype" Modern.
Note: *Ionic* gives 55 words; *The Times*, 72; and Modern 68 words in each specimen of the same matter.

Printing House Square practice, upon 7½ point. But in this connection, the experiments of the CHICAGO DAILY NEWS deserve mention. The determination of this journal to make *Ionic* readable resulted in their casting 7 point *Ionic* on an 8½ point slug. In other words, the Chicago journal found that the factor of legibility which *Ionic* holds in solution had to be supported with an interlinear space equivalent to 17 per cent. of the body. But the general effect of leading to this extent a full-coloured monoline design such as *Ionic* is not satisfactory. In 1934 the CHICAGO DAILY NEWS completely superseded *Ionic* with a lighter weight, of virtually the same design. The new fount, *Excelsior*, has the merit of getting in something like 100 words more than *Ionic* in a 22 inch column of 7 point. But the Chicago journal had found that these types, whether *Ionic* or *Excelsior* when set solid do not read well, but, because they are cut too big on the body, have a habit of staring

The problem of the legibility of print was not made the subject of serious enquiry until the Medical Research Council set up a committee to work in conjunction with the Psychological Laboratory in the University of Cambridge in 1923. In 1926, the Stationery Office published the Medical Research Council's Report drawn up on behalf of the committee by Mr. R. L. Pyke. The possession of this Report and the application of the data embodied in it enabled THE TIMES newspaper to conduct its own experiments upon a much more scientific basis than was possible to the Americans who re-dressed their journals before its publication. Hence, British newspaper managers, faced with the problem of modernising their text types, should take into consideration not only the *Ionic* (and the *Excelsior*, *Paragon*, *Opticon*, *Textype*, more recently brought out in the United States) but Mr. Pyke's Report and *The Times New Roman*.

THE PROBLEMS OF EDITORIAL DISPLAY

BY ALLEN HUTI

We are all aware of the advance made in our generation, typographically speaking, in the field of book and general printing, an advance both in theory and in practice. That typography is an art with its own vast literature, both permanent and periodical, the files of *THE MONOTYPE RECORDER* will bear witness; but when we turn to the specialized field of newspaper production the prospect changes from riches that embarrass to a bleakness relieved only by the magistral work of Mr. Stanley Morison in *THE ENGLISH NEWSPAPER* (1932). Apart from that all that exist are one or two textbooks intended for journalists, an odd brochure, a few scattered articles.

Yet so far as newspaper typography is concerned, our generation has seen developments of the first importance. These developments are unevenly spread over the newspaper press as a whole; but they are of exceptional significance. This has not yet been sufficiently observed probably because what current treatment the subject has received has been limited to mere description in the trade journals. Usually the commentator has remarked the *DAILY BLANK*'s agreeable use of Bodoni Heavy for its news headings or the *SUNDAY WHATNOT*'s ingenious employment of Perpetua Titling on its feature pages. Which, of itself, amounts to very little. It is necessary to take a much more general view of newspaper development, to see what that development is and to try and discover its laws of motion; for we are dealing with something that is essentially dynamic.

The main point can be simply put: while traditional newspaper make-up was *vertical*, modern newspaper make-up is *horizontal*. The traditional style, with modifications, still survives; but the development has been towards the second style. To realise this it is only necessary to glance at the Fleet-street paper of fifty years ago, twenty years ago, and to-day. Let us examine in a little more detail precisely what is involved by this difference in styles. The matter is

very far from being disposed of by the use of two directional terms.

It would be superfluous here to discuss the historical causes of contemporary newspaper make-up. It is sufficient to remember that by the middle of the XIXth Century the newspaper in England had crystallized into a certain number of long narrow columns to each page, and that the number of pages was restricted mechanically (by the largest size of flat sheet that could be fed to a cylinder machine) and legally (by the newspaper duty). It was therefore essential to crowd as much text as possible into a given restricted space. Hence the solid unbroken columns, set in minion, with crushed-up single-line and single-column headings in small sizes of titling capitals. This style survived for a long time after the removal of the mechanical and legal restrictions which had created it. Indeed it still survives in certain instances; but it has entirely disappeared from the mass circulation field. The growth of mass circulations involved a parallel growth of make-up of the kind we have called *horizontal*.

"GRIM GREY PILLARS"

The aim of this departure from tradition was, fundamentally, to make the newspaper more inviting, more easily legible, to the casual reader, to the reader only one generation removed, perhaps, from illiteracy. It was influenced by American practice, where the legal restrictions on space that had operated in England were unknown. Hence the breaking-up of the seven or eight grim grey pillars of the page with headings set in larger sizes of type and across two or three columns, with streamers (or "banner" heads) in large display type carrying right across the page. To this was added the use of upper and lower-case, italic as well as roman, in headings, while the lower half of the page began to be regarded as something more than the place where top stories

ended. It was realised that however attractive the display at the top of the page, the reader would be repelled by masses of solid text tailing off at the bottom; and that a story well displayed down the page, doubled up under a two or three column heading, not only lifts the whole page but secures at least as much prominence for itself as if it had been "topped".

These changes revolutionised news pages; they also created a type of page that has made the newspaper as much a daily magazine as a reporter of daily news. These magazine or "feature" pages reflected the free

style of typography which was originated by the American fiction magazine. The make-up men began to lay about them with 60 and 72 pt. letter, lining up roman and italic, light and bold, using outline and shaded faces, boxes with decorative borders, cut-out illustrations with text run around them; they are now omitting column-rules and setting to a slightly narrower measure in order to show at least a full pica of white between columns.

Illustrations (especially half-tones) have become an integral part of news pages as well as of feature pages. Their shape, size and disposition works in with the horizontal style of make-up. They form indeed an indispensable element in the balance of the page. Frequently too their primary function of illustrating news, telling a story with a picture, is subordinated to their new-found function of serving as decoration. *Hinc illa puella*—those film stars, bathing beauties and mannequins who so often appear with hardly any news pretext whatever but because it is believed and solemnly ordered (in at least one popular London daily paper) that there should be Sex Appeal On Every Page.

Now since most newspapers set themselves to appeal to the many they will naturally need to employ the flexible, dynamic "horizontal" style of make-up, with all its typographic implications. Note too that this style is considered effective, whether the appeal is nation-wide or confined to a particular locality. Given present conditions local newspapers need to be clothed more or less in the form exemplified in the popular "national" (i.e. Fleet-street) newspapers.

Let us relate these general considerations to the newspaper press of this country. The first fact to be noted is that there are in Great Britain and Ireland no fewer than 130 provincial daily newspapers, to say nothing of the vast regiment of local newspapers other than dailies (weeklies, bi-weeklies and the like, totalling some 1,200 odd) in a country above all others the land of the "national" daily. That our local daily press is of such magnitude is a fact not widely appreciated. No detailed typographical review of this wide field is possible here, but a few generalisations may be useful. There is one obvious classification which may be made: (1) into the papers of the largest provincial cities, whose technical resources and typography nearly approximate those of the metropolis, and (2) the papers of the smaller cities, which may or may not have the most modern technique available, and whose typography is no

REYNOLDS'S NEWSPAPER.

Statement of the People, by the People, for the People.

LONDON, SUNDAY, DECEMBER 31, 1933

THE CHIEF OFFICER REYNOLDS'S NEWSPAPER	REYNOLDS'S NEWSPAPER LONDON, SUNDAY, DECEMBER 31, 1933	REYNOLDS'S NEWSPAPER LONDON, SUNDAY, DECEMBER 31, 1933	REYNOLDS'S NEWSPAPER LONDON, SUNDAY, DECEMBER 31, 1933	REYNOLDS'S NEWSPAPER LONDON, SUNDAY, DECEMBER 31, 1933	REYNOLDS'S NEWSPAPER LONDON, SUNDAY, DECEMBER 31, 1933
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REYNOLDS'S NEWSPAPER

Statement of the People, by the People, for the People.

LONDON, SUNDAY, DECEMBER 31, 1933

Books for Christmas
LONDON, SUNDAY, DECEMBER 31, 1933

CHEERY NEWS FROM ALL THE FRONTS.

BIG FRENCH SUGGEST.

STRONGLY ORGANISED GERMAN WORKS CAPTURED.

MAUREPAS ENTERED.

1,000 Prisoners and 30 Machine-Guns Taken North of the Somme.

ATTACK ON BRITISH FAIS.

REYNOLDS'S SPECIAL.

WHERE THE ALLIES ARE ADVANCING



GERMAN POWS. DAYLIGHT RAID ON DOVER.

RUSSIANS STILL ADVANCING

RUSSIANS STILL ADVANCING. RUSSIAN OFFICERS CAPTURED. RUSSIAN TROOPS CAPTURED. RUSSIAN TROOPS CAPTURED.

RUSSIAN TROOPS CAPTURED.

SECRET HISTORY OF TODAY

SECRET HISTORY OF TODAY. SECRET HISTORY OF TODAY. SECRET HISTORY OF TODAY.

SECRET HISTORY OF TODAY.

REYNOLDS'S NEWS

GOVERNMENT OF THE PEOPLE, BY THE PEOPLE, FOR THE PEOPLE.

LONDON, SUNDAY, DECEMBER 31, 1933

EMPEROR HAILE SELASSIE AN EXILE

EMPEROR HAILE SELASSIE AN EXILE. EMPEROR HAILE SELASSIE AN EXILE. EMPEROR HAILE SELASSIE AN EXILE.

MAIMED DOGS SENSATION. Feet Torn by Nails in Traps. A SENSATION IN THE STREETS.

£10 A WEEK MEN TO BE ON THE PANEL

£10 A WEEK MEN TO BE ON THE PANEL. £10 A WEEK MEN TO BE ON THE PANEL. £10 A WEEK MEN TO BE ON THE PANEL.

SMILING SENORITA LOSES TENNIS FINAL. First Century To Kington.

New Plan Is Ready To Launch

NEW PLAN IS READY TO LAUNCH. NEW PLAN IS READY TO LAUNCH. NEW PLAN IS READY TO LAUNCH.

PLANE CRASH

PLANE CRASH. PLANE CRASH. PLANE CRASH.

NO BOTTLE WEEB

The Age of Mirrors.

Fig. 1: (a) Caps of an old-fashioned face, in this style, look dull and flat; the headline does not catch the eye.

*SMARTEN YOUR HOME
FOR THE SPRING*

Contrast with—

THE AGE OF MIRRORS
Smarten Your HOME
for the Spring

—(b) Display in 30 point "Monotype" Goudy Catalogue and 60 point "Monotype" Goudy O.S., u. and l.c. (from REYNOLDS). Note the "line-up" of 42 point Goudy O.S. Caps to give the effect of small caps of 60 point.

more than a gallant attempt to imitate what Fleet-street was doing ten years ago.

It is significant that these smaller provincial dailies (no fewer than 40 published in towns with populations under 100,000, plus 16 in towns with populations under 150,000) should strive to mirror in their own pages the popular typographic style already described. I used the word "mirror" intentionally; for it is plain that the country papers seek to copy Fleet-street, without really understanding what it is all about. It is not suggested that the ideal would be achieved if every provincial daily were an exact copy of the smartest and slickest thing in Fleet-street typographic *toilettes*; but clearly it is desirable first to master the Fleet-street style (which means comprehending its principles) and then to mould one's own journal to its particular requirements.

If we now extend our view to include the local weeklies we find that, a few enterprising journals apart, they lag far behind their daily brothers. In

too many the old-time news typography and make-up remains virtually unchanged. For this, as THE RECORDER* suggested two years ago, there is not only no reason; the local weekly has more time than a daily for the proper exploitation of magazine style, and can capitalise its specific local weekly periodical appeal by giving it appropriate typographic expression.

In setting out the elements of that understanding which newspapermen need to acquire in order that their paper shall be worthy of their community and themselves, we need to bear in mind that newspaper typography is governed by two factors, one mechanical, the other editorial. Newspapers are, mechanically speaking, rotary printed, and the trend is towards a standard cut-off and page width with a seven column make-up, the column width varying

* THE MONOTYPE RECORDER, Spring 1934, p. 5 "Aspects of Periodical Typography". The whole article is worth study for the light it sheds on the problems under discussion.

between 13 and 14 ems; this suggests, among other things, the need for a text type which will have the maximum letter count within the given column width in addition to being legible and good-looking, and the need for a news-heading type family which possesses a condensed or semi-condensed member. At the same time requirements of speed and quality (especially in half-tone reproduction) have developed rotary stereotyping. Moulds are now made by applying extreme pressure, either by mechanical or hydraulic means, to dry flong; this implies that the design of the type, alike for text and headings, must be such that not only is it suitable for its purpose in the particular newspaper but that it will retain its character throughout repeated mouldings.

There is a concrete example to hand in the shape of the new REYNOLDS NEWS, for whose typography the Farleigh Press, under my direction, has been responsible. We may remark that the complete re-dressing of the oldest independent national Sunday newspaper, founded in the stormy days of Chartism nearly a century ago, and now the organ of the great Co-operative Movement, is an event whose significance in the newspaper world is exceptional.

OCULAR FACTORS

All the mechanical factors enumerated above had to be taken into account; and the terms upon which the whole problem was referred to me by the Editor of REYNOLDS clearly indicated the kind of typographical approach required. He said: "The chief aim is to produce a quality paper with a popular appeal and the typography must be in consonance with this aim."

The two main problems to be solved first were those of the news headings and the text. There were particular reasons for having the news headings as dis-

tinctive as possible. This operated as an additional limiting factor on top of the general factors influencing the choice of a fit head-letter. These general factors may be set forth in this way —

(a) The letter should be strong in colour, stronger than the massed effect of the text. If the letter is insufficiently strong in colour it will not serve as a striking enough pointer to the text which follows.

(b) It should be clean in outline with crisp serifs. If the letter has a blunt serif (as in the Cheltenham family) it will not, paradoxical as it may seem, come through repeated mouldings as cleanly.

(c) At the same time there is the need for a condensed letter and for a lighter letter of the same family to use for the occasional contrast which is vital for the avoidance of monotony.

(d) It is important to have, either in the same family or in a letter of similar character, a suitable lower-case in both roman and italic.

Before proceeding further we have to bear in mind the overriding consideration that our field of choice is determined by the mode of composition, or provision of type, practised or proposed by the particular newspaper. In the case of REYNOLDS I was in the fortunate position that the directors were agreeable to solve this problem in what I consider the most economical and certainly the most versatile way. It was decided to install a "Monotype" Super Caster. Here at once we had available the largest repertory of possible faces extant together with all the rule, border and spacing material in unending supply.

After much research and experiment it was decided to try the range of THE TIMES series of display faces. *Times Bold* (series 334) was selected for the smaller down column headings in 12, 14 and 18 pt. The largeness on the body of the lower case of *Times Bold* coupled with its condensation meant also that the 18 pt., for instance, admirably served as a second deck for certain top headings. For the main news headings *Times Titling Extended* (series 339) and *Heavy* (series 328) proved extremely satisfactory. The need for a condensed letter was supplied by the *Heavy Titling* which preserves a remarkable strength of colour and does not carry condensation too far.

For the necessary colour contrast in cap. headings *Times Titling* (series 329) filled the bill.

But the range of *Times Extended and Heavy Titling* did not go beyond 30 pt., which was not large enough for streamers or the biggest splash headings. Here the habitual enterprise of The Monotype Corporation came to the rescue. New

TALK OF THE TOWN

Fig. 2: Various styles of boxing used in the new dress of REYNOLDS. A "Monotype" Super Caster provides all the necessary rules and strip or unit borders.

Chemist
to the
Rescue

West Count
DISHES

By IVY E. NORMAN

"Monotype" Gill, Rockwell and Goudy Catalogue display.

sizes of both series were cut in 36, 42 and 48 pt. This not only solved REYNOLDS problem but, if I may say so, represented a most consequential addition to the outstanding titling letter of our day.

While a titling letter has obvious value in news work it is also important to have a suitable lower-case. Here *Bodoni Heavy* (series 260) presented itself as a likely candidate. It had good weight, though just that amount less than the Heavy and Extended titlings to make the desired contrast, with sharp serifs and the clarity which results from the characteristic Bodoni differentiation between the up and down strokes. Cast in sizes from 24 to 48 pt. in both roman and italic it provides the new REYNOLDS with the needed lower-case headings and short streamers.

It is worth noting in this connection that one of the vital things in modern newspaper typography is the change in style of headings and streamers. The heading ranged in a number of decks with capitals and upper and lower-case alternating is now supplemented by the heading which consists of only one deck extended to three or four lines. This type of heading is set either in roman (more rarely italic) capitals or in upper and lower-case, roman or italic, throughout. It is further varied by being set either stepped, or in an inverted pyramid, or with varying arrangements of long and short lines centred. Streamers have now developed into something much more flexible than the traditional single line of large capitals right across the page. Greater prominence can often be secured by running a two-line streamer across part of the page only, enabling a second splash story or a smaller streamer to be run at the top of the page besides the main streamer, of which the first line may be set in a large size of roman capitals and the second line in a smaller size of italic upper and lower-case for contrast. The other main arrangement is the two-line streamer set entirely in upper and lower-case, either roman or italic, and extended not more than half the width of the page. Here variety can also be secured by stepping the two lines or by setting them short and long centred. All these variants are being employed in the new REYNOLDS.

The principles which have dictated the selection and arrangement of news headings types described above are of general application. Clearly the difference in character of the paper that is being considered will prove in practice the main determining factor. The typography of the new REYNOLDS would, to take an obvious instance, be out of place in a paper of the "tabloid" type which would want

the clamorous black of heavy Sans. Almost any one of the many typical provincial dailies or weeklies could find material for the solution of their typographic problems in, say, the range of *Baskerville News Titlings* and *Baskerville Heavy* or *Bodoni* (using *Heavy series 260* and *Bold, series 195* for contrast) or a complete Sans style, using *Gill 262* and *Gill 275* both roman and italic, with *Gill 343* for condensed, or *Plantin* where there is available a useful range, including *series 110* with the *Heavy roman and italic* and the *Heavy Condensed*.

The style and weight of the headlines in a paper of popular appeal determine its appearance more than anything else. It probably sounds heretical to say so, but in some respects the question of the text letter can be regarded as secondary. That is to say, there are many scores of newspapers in this country whose appearance it is more charitable to leave undescribed but who could be given a first-class dress simply by changing the style of their headings and retaining their present text type.

FEATURE TREATMENT

When we turn to feature headings our choice is, in a sense, unlimited. But it is necessary to avoid a mixing and messing of too many different faces. Too much variety of face on feature pages—as distinct from variety of arrangement and make-up—is worse than too little. At the same time the criterion of fitness for subject is important. On the woman's page, for example, an elegant italic freely displayed in 72 pt. upper and lower-case may be extremely effective, because it is *fit*; the same letter would look grotesque heading a leader-page feature on the armament rings, because it would be entirely inappropriate. It is sound enough practice to reduce the number of type families employed for feature headings to the minimum, so long as one has a complete range of sizes and weights in both roman and italic. The size range is essential; and that means above all the larger sizes. Without 60 and 72 pt. good feature typography in the modern newspaper is hardly possible. Compare the heading in fig. 1a (p. 9), formally set in 48 pt. capitals, with the same freely displayed in 60 pt. upper and lower-case (fig. 1b).

"REYNOLDS" FORUM
Your Free Platform

THIS BANKRUPT BUDGET See Page 12

REYNOLDS

GOVERNMENT OF THE PEOPLE, BY THE P

No. 4469

RADIO—Page 19

LONDON SUNDAY APRIL 26 1936

FAMOUS CLIPPER HITS DANGER ROCK

Sea Bride's Ordeal On Honeymoon

"REYNOLDS" CORRESPONDENT

BADLY holed, fast on the rocks, and with heavy seas sweeping over her, the famous racing windjammer and "honeymoon ship" Herzogin Cecilie lies abandoned Mill Cove, between Salcombe and Hope Cove, Do

This was the way the problem of the new REYNOLDS feature pages was tackled. Typographically it brought us immediately to that greatest of all families for newspaper feature work—Goudy. Here we have, in the Old Style (series 291), Catalogue (series 268) and Bold (series 269), Italic as well as Roman throughout, the essential basis for the feature typography of a whole newspaper. Certain feature pages, however, need to strike a different note; and it therefore was necessary to choose a letter that

would be the opposite of the rounded and flowing Goudy. Rockwell, rectangular and precise, with its steel-girder manner, seemed the natural selection and has been duly installed in Light (series 390) and Medium (series 371). It had the further advantage of possessing a shaded variety, Rockwell Shadow (series 175). Letter of this kind is invaluable for imparting snap and smartness to a big feature head, while it makes excellent standing headings for regular features (Book Reviews, Radio and the like). It is worth having one or two other shaded or outline faces available. On REYNOLDS this has been done by

HALF TONE

ABOVE: Type facsimile reproduction of part of REYNOLDS... BELOW: Line-block reduction from a feature page from the

April 26 1936

IRISHMAN AND JEW AS PRIME MINISTERS "PAM" & DIZZY

Lord Palmerston or Professor M. ... I HAVE long had doubts about the ...

Edited by BOOB

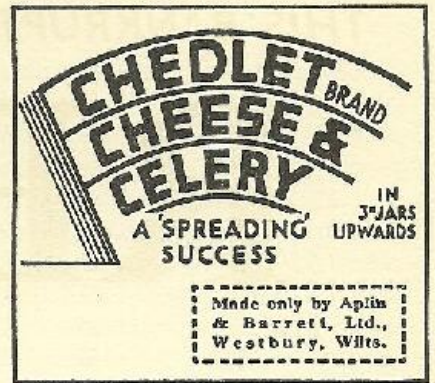
te For ...

es ...

Codes ...

sign of the ...

FRANCE POLLS TO-DAY See Page 4



NEWS

PEOPLE, FOR THE PEOPLE

1936

WEATHER: Bright periods and mild

PRICE 2d.

AWASH ON THE DEVON COAST

MARCH ON VIENNA PLOT BY NAZIS

Army May Mutiny

REYNOLDS front page: "Monotype" Times Extended Tinting and Bodoni 260 display. In the same paper: "Monotype" Goudy Bold and other "Monotype" display faces.

REYNOLDS NEWS-11

Edited by H. A. Milton
BOOKS AND LIFE

ARTICULATE AFRICA SPEAKS UP FOR THE NEGRO PEOPLE



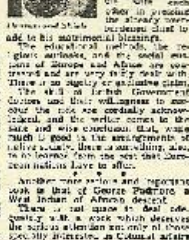
NEGRO PEOPLE

Advice Against Bank, by Albert K. ...
WHATEVER is other advice, the ...
No Longer True

the style of this reply to the ...
The first forecast, a polished ...
add to his monumental blunders.

REVIEWERS TO-DAY

Dr. DEUMONIED SHIELDS, M.C., ...
J. D. BERKEFORD, ...
D. N. PRATT, K.C., M.P., ...



Another ...
The ...
The ...

Direct Responsibility ...
The ...
The ...

Race Suicide

Beesley in Attis, by William A. ...
The ...
The ...

Beesley in Attis, by William A. ...
The ...
The ...

Beesley in Attis, by William A. ...
The ...
The ...

Book Bargain of The Week
ONE, TWO, THREE!
OUR NOVEL TIPS

casting the larger sizes of Gill Sans Shadowline (series 290), which adds sparkle to any newspaper page.
Feature headings are the most dynamic part of a newspaper's typography. They call for variety; to sustain reader interest it is imperative to introduce new faces from time to time. Here the versatility and economy of the Super Caster score again. The simple and inexpensive hiring of matrices is all that is necessary to change the feature founts of yesterday into the feature founts of to-morrow. If there is a call for some novel addition (say, Gill Cameo, to gain the effect of reverse lettering without the cost of blocks) it can be met at, literally, trifling cost.
There remain a number of items difficult to embrace in one category—the miscellanea of newspaper typography—but certainly important. First comes the title-piece, which tradition prescribes should be in shaded black-letter. REYNOLDS, I am glad to say, has not adhered to the tradition. Its new title is in 72 pt. Perpetua Bold Tinting (series 200), with the

date-line not separated from it, but the whole carrying a fine cut-off rule right across the page. Advertising needs dictated the retention of one car, placed on the right. Short italic display lines full out left and right over the title are used for news pointers in place of the other car. Next there is the rule-work in the widest sense. The general principle here, I consider, is that all full cut-off rules, whether under page folios, in the text, or over advertisements, should be single rules agreeing in face with the column rule. For separating stories the conventional

exposition that has been here given? In suggesting one I confess that my thoughts go out to all those local newspapers whose staffs are doing the best they can with founts of worn founders' type, striving hard to make their journal a worthy vehicle of local consciousness and pride. Do they realise that the technical conditions for first-class typography are so easily and cheaply to be had? There is no need to dream wistfully of specialized and inflexible equipment costing many thousands of pounds. A "Monotype" Super Caster, costing no more than the addition of one slug machine to their existing battery, gives every piece of type and material that is needed, in infinite variety and at the lowest cost.

"half-double" is perfectly sound (but watch that the heavy rule of the partnership is not just twice as thick as it should be), or the "half-single" in those cases where the stories are related. A refinement of style, whose employment is entirely a matter of taste, is the use of single rules throughout, simply reducing the width in the case of related stories. With rules we may consider dashes; the simple swelled dash is very agreeable for separating streamers from the headings into which they lead, and between the first two decks of main headings.

But the machine is not everything. I call to mind one striking instance: it is that of an admirably conducted and superbly equipped local daily newspaper which, among other things, alternates Gill Bold and Egyptian (or Gloucester Bold) in its news headings, with occasional excursions into the spidery Bodoni No. 2—which just disappears against Ionic text. Get the machine for your composing room; but a design for a new and fitting dress for your newspaper is also necessary for your compositors, that is to say for your readers and for your advertisers.

What general conclusion can one draw from the

THE WIDER WORLD by "REYNOLDS" OWN INTERNATIONAL EXPERTS

Women of Spain Will Decide Future of Premier Azana

By LOUIS FISCHER

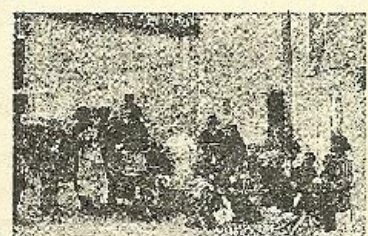
ARRIVED here after a 2,000 kilometre automobile trip through the Spanish country. I wanted to see how the people live. I wanted to feel the pulse of the nation.

From the chaotic anarchy and chaos of 1931 into and the equally anarchy and anarchy. I talked on this topic of Spain with hundreds of women. Government officials and assistants, especially with the women.

Several women who talked to me were pointed to the women who were in the cabinet. "Have you ever seen them from the new Government?"

AT Barcelona, a village of which is the capital of the province of Catalonia, came to see me. I was in the house of a woman who was a member of the Government.

She showed me the house where she lived. She showed me the house where she lived. She showed me the house where she lived.



BOVEY in a typical Spanish village gathering on the coast of the sea.

All of the younger women had had only a civil marriage. They were very young and beautiful. They were very young and beautiful.

They were very young and beautiful. They were very young and beautiful. They were very young and beautiful.

Why Abyssinia Has Lost the War

By Brig-General F. P. CROZIER, C.B., C.M.G., D.S.O. Reynolds' Military Expert

SINCE the outbreak of the Abyssinian War, six months ago, I have consistently stated in these columns that for the various leaders to succeed one thing above all was necessary. It was imperative that the Abyssinian army, out-manned, out-equipped, and out-trained by the Italian army, should play the guerrilla game and take every advantage of their knowledge of the ground to retain the initiative.

GUERRILLA POLICE So long as the Abyssinians followed the policy they were able to do it. The guerrilla police were the mainstay of the Abyssinian army.

It was imperative that the Abyssinian army, out-manned, out-equipped, and out-trained by the Italian army, should play the guerrilla game and take every advantage of their knowledge of the ground to retain the initiative.

II. N. BRAILSFORD writes of Conquest & Revolt in India

IT is hard to see from Abyssinia how the British have been so successful in their conquest of India.



It is hard to see from Abyssinia how the British have been so successful in their conquest of India.

A Rural Ride

TO go from the town to the country is to find a place of which stands a glorious question of its own. It is a glorious question of its own.

RE-DRESSING THE HOUSE-SET ADVERTISEMENTS:

AN OLD PROBLEM—A NEW SOLUTION

ADVERTISEMENTS, whether we like them or not, are part of the paper. Their general appearance can make or mar the optical ensemble of the pages which they help to fill. Hence there is no point in saying that a paper, in re-dressing its news and feature display, has created an atmosphere of modernity, if one must say "... except for the house-set ads." It is impossible to leave them out of critical consideration. The paper does not sell its space in the sense in which a grocer sells cheese; the analogy is rather with the renting of real estate. If a man is allowed to erect a shack or start a soap-factory in a residential district, that indicates to the general public that the estate agent must be desperately anxious to make a little quick cash, and callously indifferent to the "tone" of the neighbourhood. This is not a matter of opinion. "Lowering of tone" is something which has a very decided effect upon the cold £ s. d. of rateable property. Newspapers, unfortunately, are not often fully aware of the importance of maintaining typographical "tone" throughout the paper, by giving independent advertisers the advantage of decent types and modern layouts. And yet anyone with agency experience knows what a damaging psychological effect upon the national space-buyer is caused when the first glance at a paper falls upon obviously amateurish, old-fashioned display.

Agencies talk largely of statistics, but they win accounts, and fame, by keeping extremely sensitive to "psychological factors" that escape the auditor's vision. Hence a newspaper which is optically betrayed by feeble or vulgar house-set ads is injuring its own chances of more national support. For years the agent has been proving, by large-scale and closely-watched experiment, that up-to-date typography does create an atmosphere of confidence. Paid to be conscious of what the rest of us only "feel somehow", the agent is naturally the first to notice the curious fustiness that poor house-settings create in the general atmosphere of a paper.

But there are more reasons for reforming the house-set ad. than the one just mentioned. Even if the local advertiser were quite blind (as he often is) to the difference between "modern" and "antiquated"

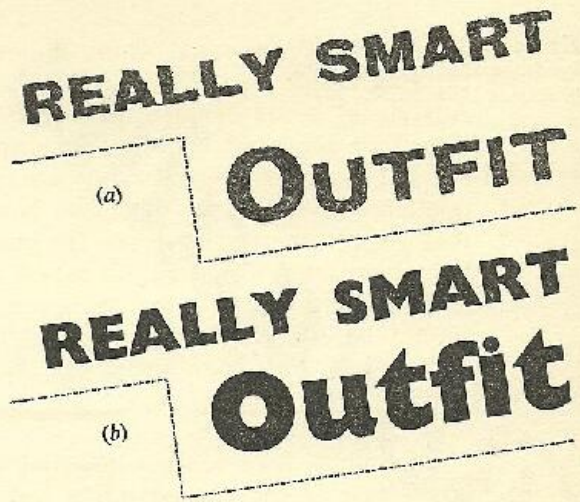


Fig. 1. "Smartness" is not conveyed by an old-fashioned "grot". Contrast line-block (a) with the re-setting (b) in Gill Extra Bold.

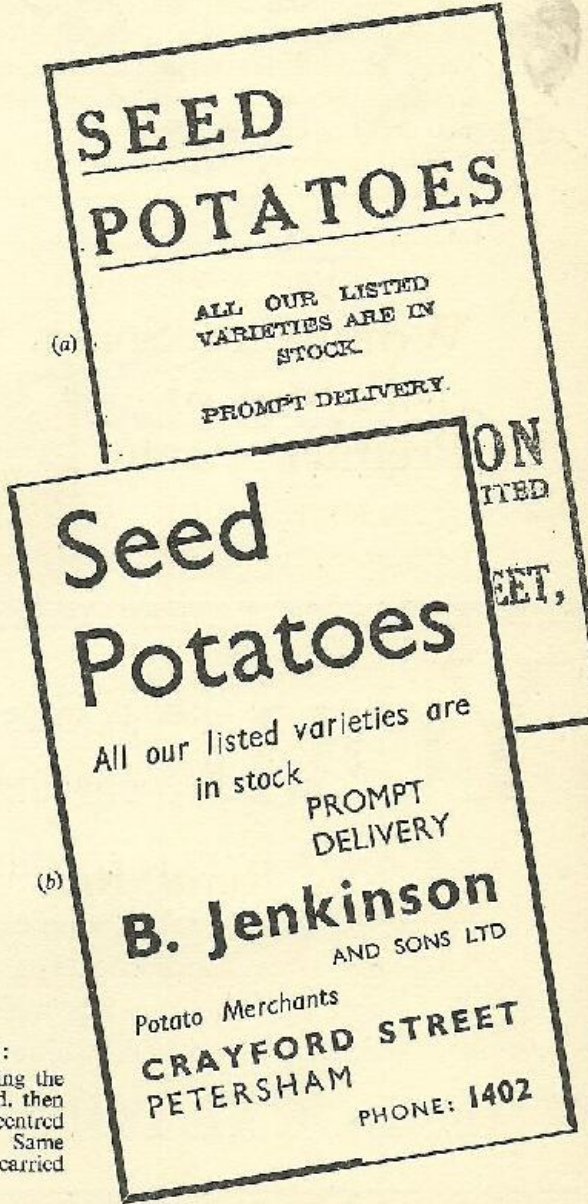


Fig. 2:
(a) Side-lining the title, this ad. then reverted to centred style. (b) Same idea, but carried through.

Fig 3: Useful "Monotype" faces for drapers: Script 322, 72 pt. Walbaum Medium 375, 72 pt. and combination of Script 351 with Falstaff 323

Bargains
New COLOURS
Clearance of BUGS

Fig. 4 (Below): Large "Monotype" Caslon O.S. gets attention for a small space, offering local advertisers "more for their money".

Your goods deserve
the EXTRA HELP

OF MODERN-LOOKING TYPES!

We have installed a machine that casts the same handsome type faces that are preferred by the big national agencies. Your message will "shine out" if it's in



THE LOCALTON TIMES

THE MONOTYPE RECORDER

display, it would pay to educate him. The more he is taught to consider the psychological effect on the reader, the less trouble will he cause by sending in copy which only "rubber type" could accommodate, or insisting upon some screaming wood-letter that ruins the whole page. Instead, he will begin to perceive that when he has a great deal to say it is better to take double the area and pay for white space than to turn a five-inch single into a typographical Black Hole of Calcutta. Hence the paper which takes the initiative in re-styling house-set spaces is making a long term investment in the good will and confidence of its local advertisers.

QUERULOUS ADVERTISERS

But in very many instances, local drapers and other regular advertisers have not waited for the paper to take the initiative. They have been accusing the paper of adopting a "take-it-or-leave-it" attitude; of acting as if the proper thing was to send in a stereo, so that anyone who failed to take that extra trouble could put up with what the paper chose to provide. But when a local advertiser is practically forced to go outside for his setting, he recalls with some resentment that he must still pay the newspaper's charge for setting, in with the cost of the space: he gets no discount for having saved the newspaper trouble. He first pays to have the display done by a general printer in normal type and up-to-date style, and then, in effect, he must pay the paper *not* to set the ad. in a seedy "grot". The question naturally arises: **Precisely what does that charge for setting imply?** Is it a genuine offer by the paper to provide not merely blank column inches but the requisite labour, *which in this case implies skill in design*, and the requisite material, *which to-day implies the choice of a number of good modern type faces?* Or is it—can it be—merely a hard-and-fast charge without any implications of genuine service?

"NATIONAL" PRESTIGE

Such questions are being investigated by more and more independent advertisers, especially those who are realizing the growing rivalry between "national" and "local" marketing. If typographic smartness is generally associated with the announcements of the chain store, the national mail-order house, and other non-local accounts, whilst the independent announcement is made to look dull and amateurish, the

paper concerned may be accused of a serious sin of omission, that of failing to support the prestige of local traders. Despite the best efforts of the I.S.B.A., the smaller advertisers of this country remain unorganized and largely incoherent; but it is no longer true that *nobody* approaches them with deference and offers of eager co-operation. The Direct Mail agent is only too willing to give them "personalized" service; the modern general printer points with pride to his modernized type-book, and offers to hire new display matrices.

The newly "type-conscious" local advertiser is not the only voice calling for a better house-setting service in every paper. The smaller manufacturer who is making his first anxious venture into national or provincial spaces is quick to ask why his allocation, though not yet

large enough to interest a big agency like the L.P.E., should not at least secure him a smart type-dress: "full-rate space deserves full attention-value". The snub of a meagre type-book, the comparative failure of a timid-looking display, the sense that the paper itself must be cynical about advertising if it thinks any jobbing type good enough—these are poor ways of attracting new recruits to press advertising.

And there are advertisers, on a national scale, who have their own discounts. Book publishers appeal to an educated public, and their lay-out men cheer whenever a "pet" provincial medium enables them to save the cost of a stereo. The national transport services such as the L.N.E.R. also keep a keen eye on their media and ask for co-operation.

THE CRUCIAL QUESTIONS

But whether the paper is impelled by its own ambition to modernize its house-set advertisements, or whether various advertisers mentioned have provided the spur, the basic question remains: having offered to set the copy in display, and having charged for that service, what precisely have we implied by the offer? What degree of skill in layout? What type faces in what sort of range? And what policy in regard to changing type-fashions?

There is, unfortunately, no hope of arriving at general answers to those questions, in terms immediately applicable to every newspaper. It is not a question of buying a few modern founts and having done with it. One can only assume that the questions are being considered by an office which has already solved the problem of obtaining a varied and variable range of display types by casting them cheaply from hired matrices. That is a fair enough assumption, for in fact the composing room which is compelled to buy display type

SALE!

(Fig. 6)

Gill Cameo, 233

Above: 48-point. Right: 24-point
Below: 36 and 42-point display.

SUITS

COATS

**DURO FADELESS COTTON
FABRICS DUROMAYD**

No. 122 ASD.—This is entirely a new cloth in the Duro range. Ideal for Ladies' and Children's Summer Frocks. Can be obtained in a wide range of plain colours and smart designs. Guaranteed. 36 in. wide. Price per yard **3/11³/₄**

Right: A very useful keyboard combination of Gill 262 & 275, 6-point with 18-point figures.

NEWEST

by the pound, or to pay heavily for display matrices "outright", is very naturally tempted to dismiss the whole possibility of offering a live type-service—arguing that any concession would only whet the advertiser's raging appetite for novelty.

THE PROBLEM SIMPLIFIED

We therefore assume that our imaginary office is amongst the many which in recent years have equipped themselves with "Monotype" Super Casters. Now the questions can be approached with confidence; the last one, in fact, has answered itself, for the practice of occasionally hiring the display matrices of a new face, while it is in the height of fashion, is a good policy which involves only a nominal rental fee: the entire cost of hiring a fount of Gill *Titling* 36-point is only a few shillings a day. Realizing what a wealth of choice is thus offered, the user next asks what particular faces should form, as it were, the back-bone of the repertory. But that question cannot be tackled without a full realization of how the situation has changed since "jobbing types" differed only in degree of ugliness, "fanciness", condensation or fatness. Type choice and layout style are to-day so closely connected that they cannot be treated independently.

Let us say that the office concerned has at least one compositor whose training included a study of the principles (and best examples) of modern layout, and that the time wasted in "guessing into the stick" has been saved by planning every display first as a pencil layout. By this means the "planner" easily finds ways of massing white space, leading the eye from title through copy to name line, and generally giving forceful coherence to the whole area without having to resort to those highly ingenious but distracting devices by which the monotony of a centred style is varied, and emphasis added "by afterthought".

Freed from the tyranny of the centred style, and free to visualise the whole effect beforehand, the compositor begins planning his

REGAL *****
Braggadocio and Border 651, 12 pt.

PALACE -----
"Monotype" Grock, 388 and con. Border CB 777

Alhambra [Decorative border]
Goudy Text 292 and CB. 764, 12 pt.
Below:
Gill Cameo Ruled 299

THE EMPIRE [Decorative border]

Fig. 5: It is not worth buying, but very well worth hiring, the occasional "novelty type" which makes a lively name-line. A selection, with borders cast cheaply on a "Monotype" Super Caster.

THE BEST

OUR HOUSE COALS are drawn from the best pits in the Kingdom and always represent the Utmost Value for Money.

COAL OF QUALITY

J. WHIRLFORD & Co. (PRESTON) LTD.

Telephones—
PRESTON ... 2867
" " 1870
MOUNTFORD 0158

MIDLAND COAL DEPOT,
PRESTON STATION, LANCS.

WATCH FOR OUR TROLLEYS (See Our Name)
COAL — COKE — ANTHRACITE — GOALITE

Fig 7: A display which not only spoils the effect of the whole page on which it appears, but also defeats the advertiser's own ends. The effect of the worn type is somewhat exaggerated by this line-block partial facsimile, but the mixture of "grots" and "bolds" well represents what the occasional local advertiser considers emphatic.

BEFORE—

AND AFTER:

THE BEST COAL . ANTHRACITE
COALITE . COKE

Our house **COALS** are drawn from the best pits in the Kingdom and always represent the *Utmost Value for Money*

COAL OF QUALITY
J. WHIRLFORD

AND COMPANY (PRESTON) LIMITED

MIDLAND COAL DEPOT, PRESTON STATION, LANCS

Phone: Preston 2867, 1870
Mountford 0158

Watch for our trolleys
(SEE OUR NAME)

Fig. 8: Same copy, same measure. And again a number of different series and sizes; but here all the faces are variants of one basic design. The line directly above the name line is weakened by arbitrarily driving it out; cf.

COAL OF **QUALITY**

the best

COALITE · COKE · **coal** · ANTHRACITE

Our house coals are drawn from the best pits in the kingdom and always represent the **utmost value for money**

J. Whirlford

COAL OF QUALITY AND CO. (PRESTON) LTD.

MIDLAND COAL DEPOT, PRESTON STATION, LANCS

Watch for our Trolleys

Phone: Preston 2867, 1870

SEE OUR NAME

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Fig. 9, left: The designer has either seen an affinity between black coal and Goudy Heavy Series 214, or else he knows what is likely to appeal to coal merchants! This rotund display face imitates "hand-lettering," and its lower-case is its distinctive alphabet. Text type "Monotype" Goudy Catalogue 268.

layout so as to exploit the full attention value of a type face which must be both suitable to the display and *in itself attractive*; for he cannot pour new wine into old bottles nor plan a logical modern layout with illogically-designed "grots". He can *adapt* the plan to another face if the one he wanted is not available, but his finished layout is actually thought out in terms of the chosen face. This is not to say that one formula is good only for *Perpetua*, or that *Gill Sans* must be set in only one style; yet there is an atmosphere and personality to every really good face which should not be ignored, and can be used as a source of inspiration. Figs. 7 and 8 show the "before and after" effects of a local advertisement when it is re-styled in *Gill Sans*; Fig. 9 shows the same copy in the same area, but here the designer started with the different "atmosphere" of *Gouly Heavy* and worked for the emphasis of maximum contrast. Fig. 10 shows a small advertisement which is to be set in amongst others in a single column: a border or similar "fence" is often an advantage in that case, as it catches attention and permits the use of a light type face like *Cochin*.

POPULAR FACES

The "Monotype" *Gill Sans* group probably offers the safest starting point for the new repertory. It is in universal demand amongst "type-conscious" advertisers, and its clean, well-proportioned capitals are neutral enough to combine with almost any body type. It is therefore better reserved for the advertising columns (where it will appear in any case, thanks to its popularity with agencies) than chosen as an *editorial* display face out of so many that are equally suitable. Its immense variety of weights, etc., is a great advantage in planning limited spaces so as to achieve consistency without monotony.

"Monotype" *Rockwell* now has a very good range, including an extra-heavy and a shadow. Its lower-case has the great advantage of "vertical space-economy"—the minimum descenders make its 8-point the optical equivalent of normal 10-point. A double column space that is wider than it is long cannot waste a point's depth, though horizontally there is generally more room than is needed. (Fig. 11).

The new hats
were designed for
1936 coiffeurs!

We are expert in all the
charming new fashions
in hairdressing. Phone
1394 for appointment

EMILE'S
12 MARKET STREET

Fig. 10. Border 1058-9 and Cochin 165 display

MOTORISTS

(Fig. 11)

Our selection of Used Cars
is the best in the district

HILL'S GARAGE

QUEEN ST.

OPEN DAY & NIGHT

There will certainly be need of a bold *Script* as a "startler", (Fig. 3) and of a classic titling capital; the new *Perpetua Bold Titing* is strong yet dignified.

LOCAL DISPLAY PROBLEMS

There are two important differences between the typical "national campaign" advertisement and its house-set neighbour; and unless they are kept in mind, a study of the best agency work can be more discouraging than inspiring. First, the agent has trained copywriters and uses them. The "amateur" advertiser generally sends in "inscriptional" copy which consists of a series of ejaculations, rather than readable talk. Also, the agency uses pictures to draw attention; one of the safest layout formulae is "block at the top, attention-line across the space, two short columns of copy, centred name-line below". It has worked ever since C. W. Hobson started

it some 15 years ago; but it depends first upon the quality of the drawing or half-tone used, and then upon the perfect readability of the body type (*Plantin 110* is far and away the favourite) in the main copy. Realizing how seldom the non-agency advertiser will provide either a good block or enough continuous copy to be used in "agency style", the student must approach the big agent's display with the question: "how would these crack typographers deal with my different problem?" In some cases, they would beg the question by re-writing. For the ideal *creator of advertisements* to-day is neither a copywriter with a layout-man in attendance, nor *vice-versa*, but a "group mind" concentrating on the ultimate object (so easily overlooked) of making the reader acquire a favourable impression of the product. When there is no hope of getting first-rate copy or outstanding illustrations, that throws all the more responsibility on the layout-man and on the type faces used to create that "favourable impression."

The advertisements are part of the paper, whether we like them or not: if on glancing at the page the reader gets an obscure subconscious feeling of *not* liking what he sees with the tail of his eye, then there is no end to the damage wrought. Subconscious impressions create unreasonable prejudices. But if the advertisements actually relieve and enliven the page with "well-bred" looking type, they enhance the atmosphere of modernity and vitality of the whole paper. Modern layout practice actually saves time, and the best type faces happen to be the cheapest to install and to keep modernized; hence every circumstance is in favour of the newspaper that is willing to provide its non-agency supporters with a type-setting *service* that creates no invidious contrasts between the paper's own standards and those of the trained advertiser.

Fig. 12:

Rules go with any type, and if the paper can cast up its own cheaply, there is no need to depend on odd lengths of costly brass rule.

Mitred on a Miller Saw Trimmer.

A FEW OF THE FAMOUS

Large Display

FACES

Available To

Users of 'Monotype'

Super Casters

From Matrices

Which **CAN** *BE* **Hired**

"MONOTYPE" CASLON O.P. 72 FT.
TITLING, AND ITALIC WITH SWASH CAPS

NEW SWASH CAPS. FOR "MONOTYPE"
GOUDY O.S. ITALIC 291: 72 AND 60 FT.

"MONOTYPE" GOUDY
CATALOGUE 72 FT.

"MONOTYPE"
IMPRINT SHADOW

"MONOTYPE"
BODONI HEAVY

JUSTIFYING OVERSET LINES

By L. C. GUNTER

It happens at times that operators have to deal with reprint copy where types and measures must be reproduced line for line as faithfully as possible. There may appear to be difficulty in doing this, such as, for instance, in getting a line of $8\frac{1}{2}$ set to come line for line with typefounder's brevier, especially as thin-spaced handset lines in such copy may be a source of trouble.

The writer received 40 odd pages of reprint copy of handset composition in Brevier Old Style. The pages were very solid, some lines in every page being thin-spaced, and the margins did not permit of any extension of measure, or of additional lines per page. The thin-spaced lines were making about 9 units in $8\frac{1}{2}$ set overset.

The justifying space punch key would meet the case easily by adding the space to the first letter of each word in the line, but to my mind a quicker yet equally accurate result was found in the following method when a matter of a few units only had been overset in the line.

When a line is overset, turn the justifying scale back to $\frac{3}{8}$ on the line indicated by the space pointer and from this point turn the justifying scale forward (i.e., towards the constant) according to the number of units that the line has been overset; deduct the figures found there from $\frac{3}{8}$, and the result deducted from *scale constant* gives the correct justification of the line overset.

Example: 15 spaces in line, 9 units overset. The justifying scale will be read thus:—

$$8\frac{1}{2} \text{ set Scale } \quad \text{Scale Constant} \quad \text{Justification}$$

$$\frac{3}{8} - \frac{2}{15} = 8 \quad \frac{1}{2} - 8 = \frac{1}{4}$$

$$6\frac{1}{2} \text{ set Scale } \quad \text{Scale Constant} \quad \text{Justification}$$

$$\frac{3}{8} - \frac{3}{8} = 6 \quad \frac{2}{3} - 6 = \frac{1}{12}$$

The limit of oversetting a measure is a justifying scale constant of 1-1; the further the constant figures are away from 1-1, the more may a line be overset.

Care must be taken to avoid a justification which produces spaces below, say, $3\frac{1}{2}$ units of $6\frac{1}{2}$ set,

justification $\frac{1}{12}$. They may not cast satisfactorily, because they would be very thin.

Example: 20 spaces, 13 units overset, justification $\frac{1}{2}$ $3\frac{1}{2}$ units space.

Example: 20 spaces, 34 units overset, justification $\frac{1}{2}$ (too thin to cast).

The following table for $8\frac{1}{2}$ set will be useful for reference, as it gives the required justification up to twenty spaces in a line, but when the operator becomes conversant with this method of justifying overset lines the table will not be required as the justification figures may be quickly obtained from the Justifying Scale in use.

8½ SET

11	11	10	9	9	8	7	7	6	5	5	4	4	3	2	2	$\frac{1}{1}$	
11	11	10	9	9	8	7	7	6	5	4	4	3	2	2	1		
11	11	10	9	8	8	7	6	5	5	4	3	3	2	1			
11	11	10	9	8	7	7	6	5	4	4	3	2	1				
11	10	10	9	8	7	6	5	5	4	3	2	1	1				
11	10	9	9	8	7	6	5	4	3	3	2	1					
11	10	9	8	7	6	5	5	4	3	2	1						
11	10	9	8	7	6	5	4	3	2	1							
11	10	9	8	7	6	5	4	3	2	1							
11	10	9	8	7	5	4	3	2									
11	9	9	8	6	5	3	2										
10	9	7	5	4	2	1											
10	8	6	5	3	1												
10	8	5	3	1													
9	7	4	2														
9	5	2															
8	3																
5																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

Units

QUESTIONS OF INTEREST

Q.—Can stereotype metal be used on a "Monotype" casting machine?

A.—It might be better stated in the reverse order; that is, "Monotype" metal could be used for stereotyping. Many stereotype metals are similar to formulas for "Monotype" metals. But there is a risk of zinc half-tone and line plates getting mixed with stereotype metals, and the presence of zinc in metal used on a "Monotype" caster produces unsatisfactory typecasting.

Q.—When at top speed on one of the casters which I run an accumulation of very small pieces of metal takes place on the metal pot frame near the nozzle, and sometimes on the mould base-plate at the rear end of the crossblock. What is the cause of this?

A.—Probably the machine to which you refer is a very old one, and the pump body spring 3IH has become weakened through years of use. This causes (on the return stroke of the pump) the pump body rod 3IH1 to overthrow very slightly, and this puts pressure on the rear end of the pump body lever 24HH, which in turn is communicated to the piston lever B18HH, causing the piston to be jarred sufficiently to produce a slight squirt from the nozzle. Renew the pump body spring 3IH. An improvement is effected by adjusting the crosshead A19H3 so that the top of the connecting pin 32H1 is on the point of touching the top of the bearing in the piston lever B18HH.

Q.—I run my caster at 140 r.p.m., and have very few stoppages during the year, and breakages are practically unknown. I am frequently urged to run faster. Would my gain in output be counter-balanced by the cost of more breakage repairs?

A.—This is an old question, and the answer to it seems to depend largely upon the circumstances of each individual case. Six-point and 8-point can be run up to 180 r.p.m., 10-point up to 160 r.p.m., and 12-point (if not containing too many quads) up to 150 r.p.m. Therefore if you increase up to say, 160 r.p.m., and run your machines 40 hours per week, you obtain 48,000 more ens per week, or 2,400,000 ens per year per machine. If those ens are worth one shilling per 1,000, the value of the increased output would be £120. If you allow for the repair of an extra mould per year, and a few possible breakages, say £10 altogether, a very favourable balance

is left. As suppliers we must always be moderate in our advice regarding speeds, as there is always a natural tendency for users to exceed the manufacturers' recommendation, no matter how high they may be.

Q.—What is the total movement for one complete turn of the alignment adjusting screw 33A1?

A.—The total movement on the centring pin is .010".

Q.—Can original half-tone or zinc line blocks be mounted on "Monotype" high quads, 8, 10, or 12-point? While the ordinary quads are excellent for electro or stereos, the high quads seem always too high for originals.

A.—If high quads, as used in composition on "Monotype" machines, are to be used for mounting original half-tone or line plates, the plates must be 18-gauge. These are .049" thick, and the adhesive employed will make them only one or two thousandths of an inch above type height, which will not be detrimental to make-ready or printing.

Q.—Between some characters in words of italic capitals there is a wide space, such as in the following words WANT, EVADED, YARN, etc. What is the best method of eliminating the excessive white before A when preceded by such letters as W V and Y in display faces? Also is it not possible to do so in the case of high-class book machine composition?

A.—In the case of display type this space can be eliminated or considerably modified by casting such characters as W and V on bodies less than their correct set, so that there will be an overhang on the upper right-hand corner. This overhang will rest upon the shoulder of the following type body, such as:

WANT EVADED YARN

For high-class book composition the matrix-case can carry an extra italic A, positioned in a row two units less than the usual width of this letter. This specially positioned matrix would have a special key position on the keyboard, and would be used following characters having space on the lower right-hand corner, such as W, V, Y.

WANT EVADED YARN

THE MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4
Telephone: Central 9224 (5 lines)

Representatives of The Monotype Corporation stand ready at any time to advise on methods of increasing output, special operations, etc., of "Monotype" machines and their supplies, and to furnish specimens, trial settings and advice on new type faces

BRANCHES

<i>Bristol</i>	West India House, 54 Baldwin Street. <i>Bristol</i> 24452
<i>Birmingham</i>	King's Court, 115 Colmore Row. <i>Central</i> 1205
<i>Edinburgh</i>	45 Hanover Street. <i>Edinburgh</i> 32660
<i>Manchester</i>	6 St. Ann's Passage. <i>Blackfriars</i> 4880
<i>Dublin</i>	39 Lower Ormond Quay. <i>Dublin</i> 44667
<i>Leeds</i>	3 Stansfeld Chambers, Gt. George Street. <i>Leeds</i> 21355

OVERSEAS BRANCHES

<i>China</i>	THE MONOTYPE CORPORATION LTD., 17 The Bund, Shanghai
<i>India</i>	THE MONOTYPE CORPORATION LTD., 27/5 Waterloo Street, Calcutta: P.O. Box 305, Bombay: P.O. Box 336, Mount Road, Madras
<i>South Africa</i>	MONOTYPE MACHINERY (S.A.) LTD., 6 & 7 Boston House, Strand Street, P.O. Box 1680, Cape Town
<i>Australia</i>	THE MONOTYPE CORPORATION LTD., 319 Castlereagh Street, Sydney, N.S.W.
<i>New Zealand</i>	210 Madras Street, Christchurch. (Representative) C. J. MORRISON

CONTINENTAL ADDRESSES

<i>France</i>	SOCIÉTÉ ANONYME MONOTYPE, 85 Rue Denfert-Rochereau, Paris (XIV ^e)
<i>Germany</i>	SETZMASCHINEN-FABRIK MONOTYPE G.m.b.H., Berlin SW68, Puttkamerstrasse 19
<i>Holland</i>	THE MONOTYPE CORPORATION LTD., 142 Keizersgracht, Amsterdam
<i>Switzerland</i>	THE MONOTYPE CORPORATION LTD., 63a Nauenstrasse, Basle
<i>Belgium and Luxembourg</i>	TH. DELEAU, 28 Rue Archimède, Bruxelles (Belgium)
<i>Czechoslovakia</i>	ING. ROBERT JOCKEL, Kostelni ul. 10, Prag VII
<i>Denmark</i>	HARRY LØHR, Amagertorv 29, Copenhagen
<i>Estonia, Latvia and Finland</i>	KIRJATEOLLISUUSASIOIMISTO OSAKEYHTIÖ, Kalevankatu 13, Helsingfors (Finland)
<i>Greece</i>	K. TRIMERI, Zoodochou Pygis 114, Athènes
<i>Hungary</i>	OFFENBERGER MIKSA, Kazinczy Utea 32, Budapest
<i>Italy</i>	SILVIO MASSINI, Via Due Macelli 6, Roma
<i>Norway</i>	OLAF GULOWSEN A/S, Grensen 5/7, Oslo
<i>Poland</i>	INTERPRINT BRONISLAW S. SZCZEPSKI, ul. Królewska 23, Warszawa
<i>Roumania</i>	HENRY & EMANUEL FRÄNKEL, Strada Smârdan 4, Bukarest I
<i>Sweden</i>	MASKINFIRMAN MONOTYPE, Harald Pettersson, Jakobsbergsgatan 28 II, Stockholm
<i>Spain & Portugal</i>	P. E. GOODALL, Calle Lagasca 70, Madrid

We beg to remind our friends and the Trade generally that the word MONOTYPE is our Registered Trade Mark and indicates (in this country) that the goods to which it is applied are of our manufacture or merchandise. Customers are requested to see that all keyboards, casters, accessories, paper, and other goods of the kind supplied by us, bear the Registered Trade Mark in guarantee that these are genuine.

LONDON
THE MONOTYPE CORPORATION
LIMITED

REGISTERED TRADE MARK

MONOTYPE