

THE MONOTYPE RECORDER

A QUARTERLY JOURNAL FOR USERS AND POTENTIAL USERS OF
"MONOTYPE" MACHINES AND EQUIPMENT

5th Annual **BOOK** *Number*

VOLUME XXXVII : NUMBER 2

*Including twelve "pages" from current books, and numerous
other specimens and illustrations. First showing
of three important new book faces*

LONDON: THE MONOTYPE CORPORATION LTD: 1938

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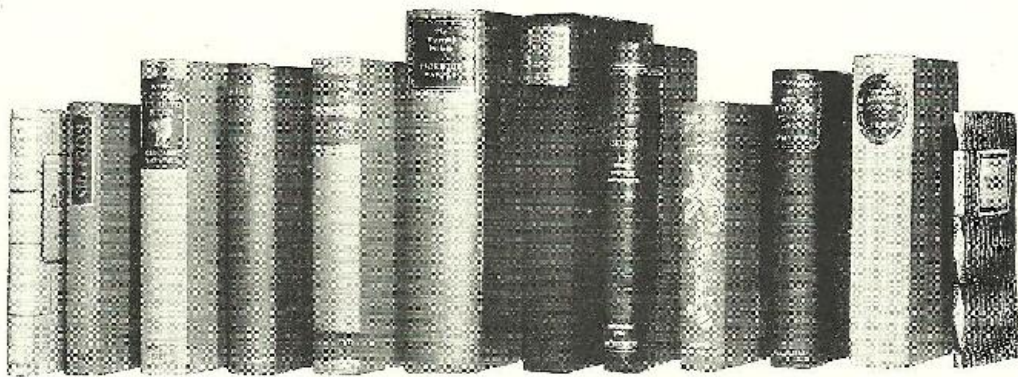
This number serves as a "typographic sampler" of no fewer than 18 of our famous book faces. An index of types used is given on page 32

The photograph on the title page shows some of the year's "50 Books" listed on pp. 21-23.
TITLE PAGE SET IN "MONOTYPE" FELIX TITLING CAPS., 72 PT., AND PERPETUA TITLING AND ITALIC.

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THE MONOTYPE RECORDER

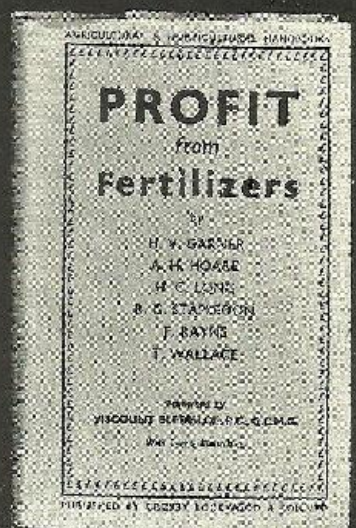
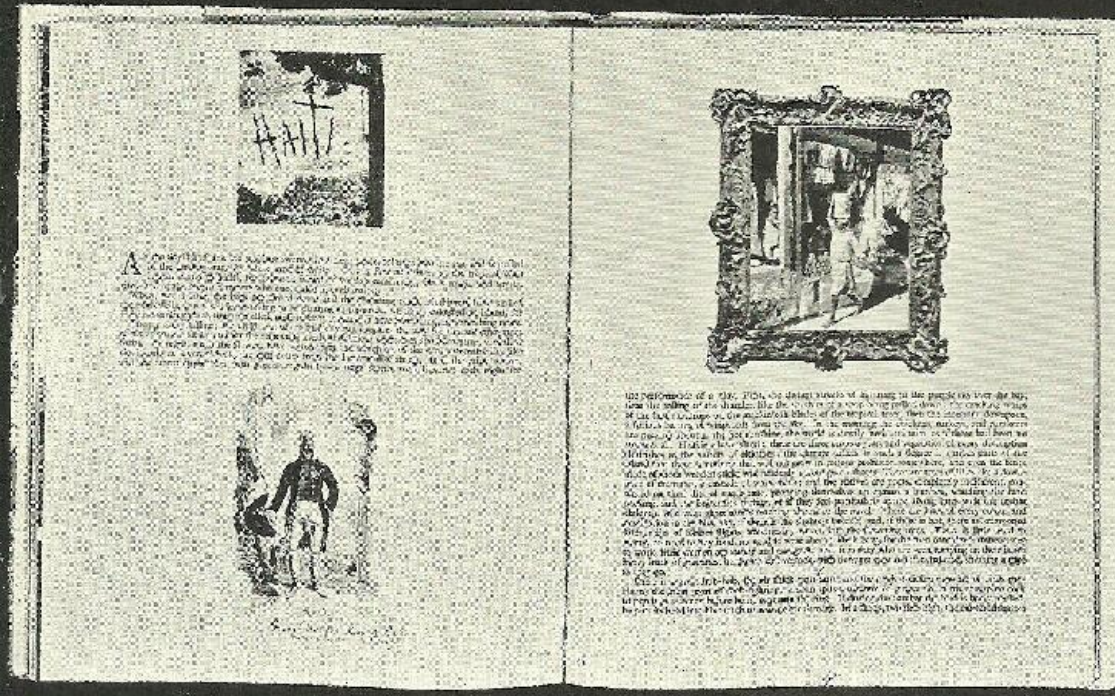
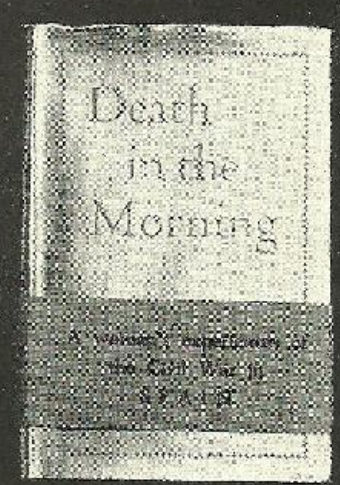
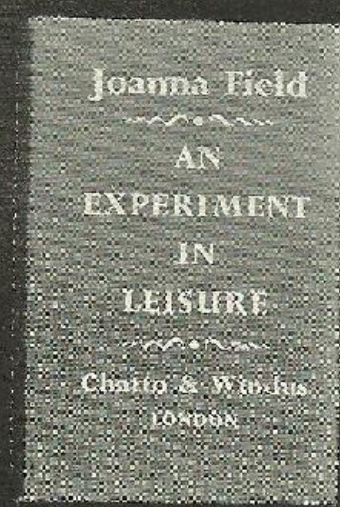
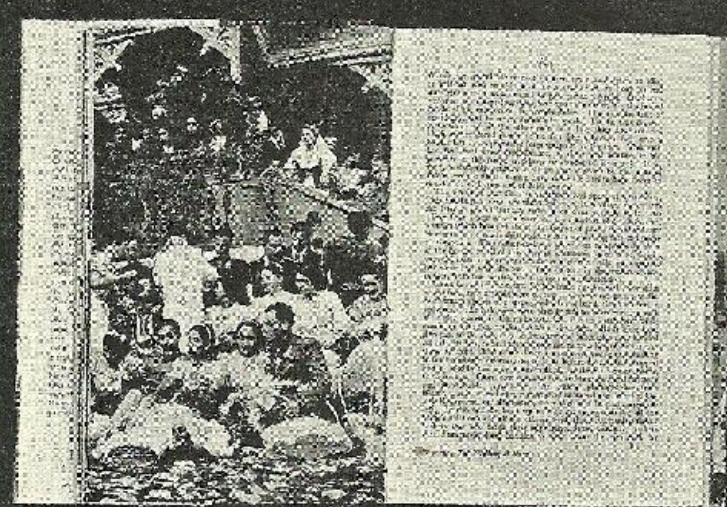
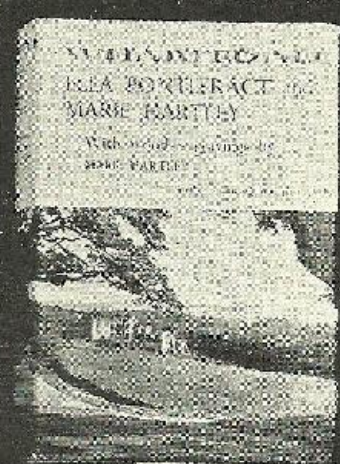
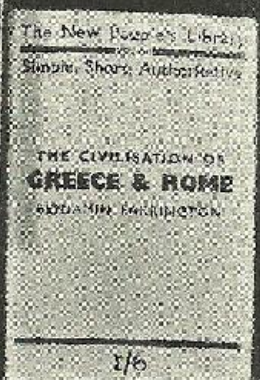
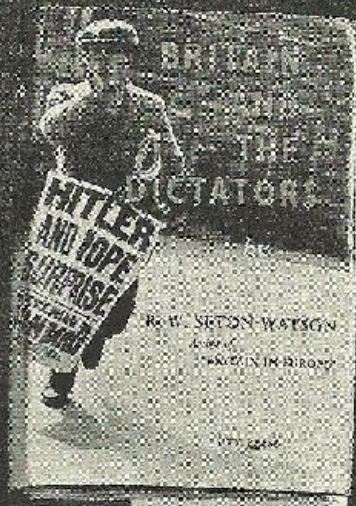
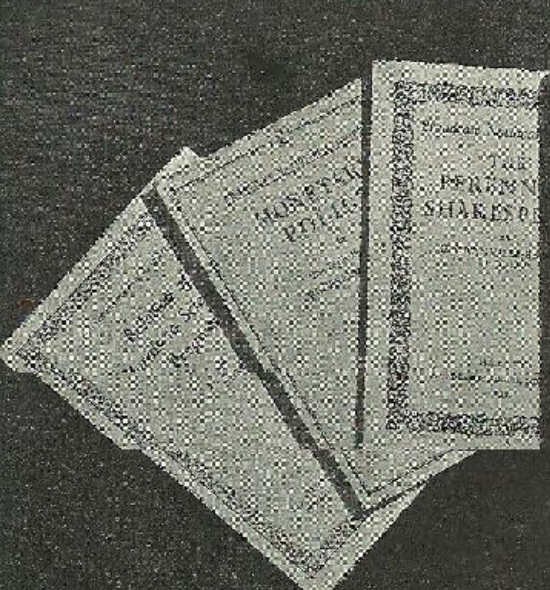
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The B.B.C. pamphlets (top left) are referred to on p. 10; *Cecil Beaton's Scrapbook* (bottom left) on p. 6. *Roumanian Journey* (centre left) is published by T. Batsford Ltd. ("Monotype" Imprint). The jackets show interesting uses of "Monotype" faces; *Death in the Morning* (Centaur on silver paper) is published by Lovat Dickson, The New People's Library by Victor Gollancz Ltd., and *Wharfedale* by J. M. Dent Ltd.

Typographic Problems of The ILLUSTRATED BOOK

The double title page reproduced in miniature below makes a significant distinction between the two things that people can mean when they speak of book "illustration".

"To illustrate" means "to throw mental light upon—to make clear and comprehensible." A lecturer, for example, may use an anecdote to illustrate his point; and whether it turns out to be a "good" or a "bad" illustration depends on the amount of light it sheds—regardless of whether it happens to be a very clever story skilfully told, or a commonplace incident told with no more skill than it takes to speak distinctly and audibly.

"To decorate," on the other hand, means "to make beautifying additions to." An after-dinner speaker may *decorate* his remarks with anecdotes that shed no light whatever upon his main point (if indeed he has any main point to make); in other words he can simply bedazzle his audience with an exhibition of his skill as a *raconteur*, and no one will round on him with the reproachful query, *What does that story illustrate?* The delighted listeners are quite content to hear some good new stories, well told.

What is true of anecdotes in public speaking is just as true of pictures in books. If a picture is put forward as an illustration of the text—as a graphic *means*

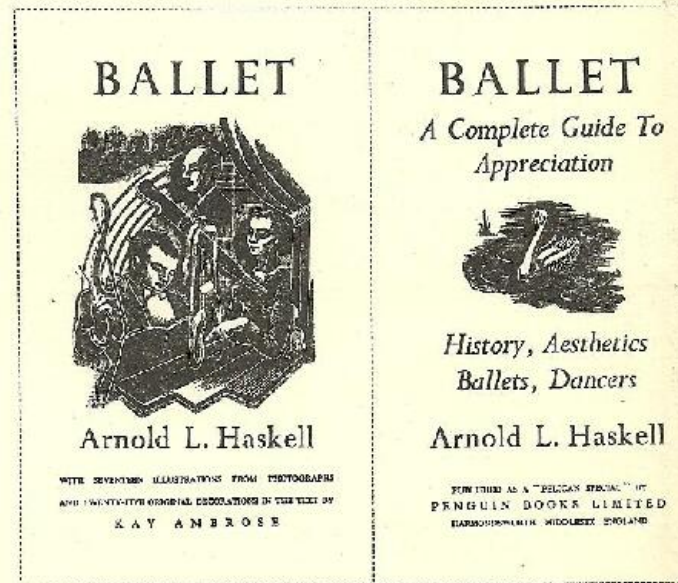


Fig. 1: A recent Pelican Sixpenny "Special"

of making clearer what the author intended to convey—then the very first question one should ask is: “How much mental light is that picture capable of throwing on that text?” After that is decided—after one knows whether it is a good or bad *illustration*—there is time enough to ask whether the picture happens to have any decorative value in itself.

On the other hand, when a picture is put forward as a decoration, the first question might well be: “Is it ‘decorous’? Is it not only beautiful, not only exciting as an example of applied skill, but also ‘in keeping’ with the page, harmonious; an ‘addition’, granted, but not an afterthought?” Once it is decided that the picture is good as a *decoration*, the critic is at liberty to note whether it also happens to have any *illustrative* value, and if so, *to whom*.

For instance, the “decorations” in the Pelican book already referred to are for the most part imaginative pictures which are useful to people who do not know one ballet from another; they do “throw light” on the period and the characteristic atmosphere of many different ballets. To the old stager, however, they would seem more like pleasant and skilful commentaries by a graphic artist, than like *illustrations* adduced by the author in order to clarify his meaning

Hence the careful choice of terms on the title page. For the author has in fact “illustrated” what his text said, by the only method which would ever satisfy a genuine *balletomane*: good reproductions of competent photographs of actual performances.

Now let us see how this distinction has worked out in the physical details of the book.

The 25 pictures which were included primarily as decorations were given every chance to be truly decorative. They were designed to be printed in the same forme with the type, and naturally on the same paper by the same process. They have the “cut” look which distinguishes good type from good pen-lettering. They fit into the page-scheme. And, of course, they have the beauty and interest of any work done by the highly-skilled human hand under the control of an inventive brain.

The 17 pictures which were included *primarily* as *illustrations* were given every chance to be as illustrative as possible. For example, the reproductions were as large as the total trimmed-page area allowed, i.e., they were bled off. If the gravure plates had imitated the letterpress margin scheme, the photographs would have had to be unduly reduced. The plates occupy the centre of the book and in colour, process, etc. differ almost as radically from the letterpress as if they were “extra-illustrations” collected by the owner of the book and mounted in by his own binder. The letterpress is in “Monotype” Times New Roman, to which all the Penguin books have been standardized. The captions of the illustrative plates are set in Gill Sans. And precisely because those plates are so obviously being treated as “documents” entirely independent from the typography of the book, they are free from the rather apologetic look of a plate that is trying to “harmonize” with its facing letterpress page.

THIS ARTICLE IS SET IN

“MONOTYPE” EHRHARDT, SERIES 453

Types in the manner made famous by Fleischman seem to have originated in Germany at the end of the seventeenth century. Several interesting founts were issued by the Leipzig and Frankfurt foundries between 1710 and the middle of the century.

Their novelty and merit lie in a certain modernity and liveliness of cut, relieved by a pleasing degree of condensation, which gives increased legibility by its generous x-height and, at the same time, conserves space. These advantages give wide scope for those variations in demand in much of the bookwork of to-day.

Five sizes of “Monotype” Ehrhardt are exhibited in this article: 18 point, set to 39 ems (p. 3); 14 point, set to 24 and 22 ems (pp. 3 and 4); 12 point, set to 20 ems (p. 4); 11 point, set to 21 ems (p. 5); and 10 point, set to 21 ems and 13½ ems.

HOW PICTURES AFFECT TYPE CHOICE

When the author or editor wants to illustrate something by pictures, the typographer has to find out, first of all, whether the pictures will be required “in text”. If they are to be bound in as plates, he can practically forget them while he plans the letterpress book-as-a-whole. But if they will shed more light on the text by appearing just where they are wanted on the text pages, then it will not be possible to choose the type face until the author has decided—without any reference to the aesthetics of book construction—whether he needs half-tones. If so, the book will have to be

printed on art paper: which sharply restricts the choice of type face (see pp. 14-15, 18-19).

Or it may be that only gravure, or only offset, will do those pictures justice; and that they must appear in close conjunction with the text.

This opens up an immensely interesting question: what type faces are best adapted to gravure and offset reproduction? Here the technician has to be allowed to speak first, for one is no longer dealing with actual types, or any sharp relief surface. One is dealing with a photograph of a very fine proof, that is a *print*, of composed type. And as every colour printer knows, the "face" (in the designer's modern sense) is not half so important as the literal *face* of the metal type which was used to make that proof. Given type with a perfectly-cast face (printing surface) and given every subsequent technical and craftsmanly advantage, there is no need to think (as some do) of Plantin 110 as the *only* normal, seriffed book face that is suitable for gravure or offset. Far less is there any need to resort to a jobbing face such as sans-serif or Egyptian. It is quite true that Bodoni's faces, and most thin, sharp moderns, are wrecked by photographic, non-typographic reproduction. But that is because their designers were striving for the very quality—brilliance—which is the special boast of letterpress. Times New

Roman, with its sharp but well-bracketed serifs, is only softened and mellowed by the photographic processes which leave no impression on the paper. In general one might say that very light faces such as Perpetua and Caslon are not suitable for offset, and that "rigid" moderns will look uncomfortable outside their proper letterpress field. The new design "Monotype" Emerson, which is shown for the first time in this issue of the *Monotype Recorder* (p. 30) has an openness and evenness of colour which recommend it strongly to the non-typographic printer. For offset, there can be few faces more satisfactory than Goudy Modern, which is strong in colour and not too delicate in cut.

TYPE AND THE FORMAT

The need to *illustrate*, in the strict sense, may decide the size and shape of the book irrespective of the amount of text. A book which must be a quarto, for the pictures' sake, makes the typographer consider (a) double columns of normal book-size type, (b) a very widely leaded single column of normal book-size, set to the wide quarto measure (see p. 16), and (c) a single column in an abnormally large size, such as 16 point, with only 1½ or 2 points leading—depending on the length of the descenders. The amount of the copy helps him decide; in case (a), he will look for a relatively condensed face; in case (b), he will want a close-fitting face which "grips the line" with well-marked serifs (and he may prefer one with long descenders); and if his amount of text-between-illustrations is small, and he decides on "a large size for a large page", he will incline to such faces as exploit to the very fullest degree the charm which "large print" has for many readers. Centaur and Bell begin to reveal their full charm in sizes from 14 upwards, and Bembo 16 point is one of the most seductive founts ever cut.

The need to insert many small line blocks in an extensive text will remind the designer of the economy of using "layout charts" made up specially to represent ems-of-set of the given size of the chosen series, in the indicated measure. The advantages of such charts to periodical and catalogue designers was pointed out in our last issue; here we need only repeat that the ability to set, at one swift operation, irregular lines close around a block, quadding-out with quads that provide accurate *block-mounting* material, is a distinct economy; it saves over-running, and all the troubles that went with the old-fashioned wood mount. One still speaks of "blocks", but the Age of Wood is rapidly giving way to the Age of Metal, as the necessarily-squared-off wood mount is replaced by quads composed along with the text. This method implies, of course, that the size and shape of the zincos or half-tones is known, and it is preferable to have proofs to paste down on the "layout chart".

THE "DECORATED" BOOK

So far we have spoken only of literal *illustrations*, which may or may not have incidental decorative value. But what of those *decorations* which generally do (but need not inevitably) serve to "illustrate" the text?

Fig. 2: From *Sword, Lance and Bayonet* (C.U.P.) "True illustrations" that decorate the page. The type is "Monotype" Bell. Original page 9½" x 6¾".

SWORDS OF THE ARMY

officers had financial respite till 1874, when the *Dress Regulations* realize the confusion of these different patterns and order one sword for all officers of the Household Cavalry, based on the more or less practical weapon of the 1st Life Guards of 1834, the guard bearing 1.L.G., 2.L.G. and R.H.G. in brass with a blade 30 x 1½ in. This sword is still in use for ceremonial purposes (Plate II, 7; figs. 5, 6).

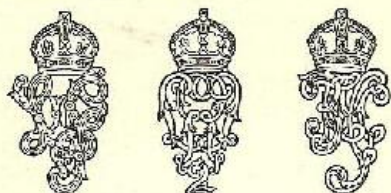


Fig. 6. Monograms on Household Cavalry handguards, 1834 to present day.

The Service sword is the same as that of the Cavalry pattern 1908 which will be described in detail on p. 55, the regimental monograms and numbers being engraved on the handguard. The only difference is on the pommel; that of the Life Guards being stepped and of the Horse Guards oval chequered. The 1911 *Dress Regulations* leave the space for text and illustration blank as the new sword was not ordered till 1912.

TROOPER¹

The chief sources from which we draw our information are the *Representation of Cloathing of His Majesty's Forces, 1742*, a volume of coloured engravings in the Windsor, War Office and Prince Consort (Aldershot) Libraries, and the paintings, dated 1751, by David Morier at Windsor Castle. In the earlier

¹ As the terms Trooper and Private are both used in contemporary records it is considered simpler to use the former which has for authority *King's Regulations, 1936*, para. 267, Sec. IV.

From the invention of photomechanical reproduction (that is, within living memory) to about 1914, graphic artists of the book were able to revel in their new freedom from the *band* block-maker, i.e. the wood engraver. Too often those artists bit the hand that freed them—by blaming on the modern photomechanical block-maker any failure of the print to reproduce the quality of the “original”—even when that falsely styled “original” (the raw material for the *printed* picture required) was drawn large-and-crude, for reproduction as a small-and-inhumanly-perfect line block, or washed in colours without the most elementary concern for process colour chemistry.

THE RETURN TO DISCIPLINE

To-day, and for the past decade, the tendency has been away from the sort of decoration that tries to look as if someone had made a charming pen or wash drawing on a part of the printed page left conveniently blank. Instead, we find a vigorous revival of wood-engraving for the decorative books of almost every country (save America, where Mr. Rudolph Ruzicka's graver seems to be ploughing rather a lonely furrow); in Great Britain there are probably more first-rank artist-wood-engravers than any other country can boast. This means that literally scores of graphic artists have accepted the responsibility of acting as their own block-makers, by engraving their own blocks and thinking of the actual print on the page as the “original work of art” they would be willing to sign. They have learned a difficult technique, essentially a *reproductive* technique, and their reward comes when the modern publisher wants “decorations that illustrate”. For he wants, in that case, *works of art*, i.e. works of human skill. Why should he prefer *facsimiles* of “original” sketches or paintings, when he can get blocks that are themselves original works of art? The wood-engraving, and its well-behaved little sister the scraper-board drawing, have that typographic decorum—that look of being cleanly cut—which makes them apt decorations for a page of type.

The typographer has, or should have, far more control over the format, type-choice and other details of the decorated book than he ever dares to assume when the pictures must first and foremost illustrate what the author says. Most graphic artists are only too delighted to be given a clear idea of the book-as-a-whole; many very great artists would be delighted to be told precisely what areas, on what pages, were to be filled with pictures or other decorative designs.

But one superstition obtains widely amongst graphic artists: namely that the type face ought to be chosen to “match” the decoration. This notion has been responsible for a number of unreadable books, set in obese or horridly quaint type faces—the fat faces attempting to “harmonize” with heavy black cuts, the quaint ones making a dismal effort to “reflect” some draughtsman's personal style.

The technician's advice is safer to follow. If the block is going to “cat ink”, it will need a simple, not too delicate old-face—but only for the type's sake. Further than that one cannot go without theorizing. And it is a theory-run-wild that permits the decoration, the “beautifying *addition*”, to over-rule the laws which govern the readability of the text itself. If “heavy” pictures really did look out-of-place in a page of normal-weight type, then they would not be fit decorations for a reader's book. But in fact they seldom do look out-of-place in such a page; certainly their effect is not enhanced by any attempt by the type face to “shout back”.

It is all very well to choose peculiar-looking faces for the decorative book when nobody is going to read it. But to-day books with wood-engraved decorations by the foremost artists are being issued at prices which bring them within John Public's easy grasp: and John Public is a reader first, a picture-gazer second. With the cinema at hand, he is not likely to buy any book that was made hard to read for the sake of its pictures. The enchanting quartos decorated by Miss Clare Leighton and Miss Agnes Miller Parker for Messrs. Gollancz are set in Plantin 110, as heavy a type as comes within the Book Canon, but not at all a fat face. The very successful Penguin *Illustrated Classics*, which appeared this spring (see fig. 2, p. 9) brought original work by nine of the foremost British wood-engravers to “the millions” who can afford sixpenny books. No anxious attempt to “match colour”, type with picture, confused the designer of these admirably styled, honest and altogether charming books. On the covers and jackets, “Monotype” Albertus was allowed to show its wood-cut derivation. But the texts are set in “Monotype” Times New Roman, as the other Penguin books are. Hence they look like books, readable books—and the decorations, being neither crude nor anæmic, look like what they are—charming and technically interesting graphic commentaries by artists, in a medium peculiarly well suited to the typographic process.

The “decoration that illustrates” has been elbowed out of the book of new fiction—first to the frontispiece, then to the jacket, where it still serves the purpose of “throwing some light” (generally a very rosy and diffused light) on the book's subject or period. The fiction “classic”, however, may need genuine illustration. The author may have referred to costumes or places which *nowadays* would require some description. A sympathetic picture may restore what the accident of passing time has rubbed off the text: the ability to “see” the characters in their own costumes.

There is a third group of books in which the text can be said to illustrate the pictures. *Cecil Beaton's Scrapbook* (Batsford, 21s.) achieves “unity” by its very diversity. The type chosen, “Monotype” Plantin 110, rides serenely through pages of art paper, pages of antique, pages all in colotype, pages printed in blue, rose-tinted pages, wide

measure and narrow column settings—whatever the 350 fascinating pictures demand.

We list below some books of the current season which seem to have solved, in various interesting ways, the typographic problems put up by the graphic artist or the photographer. The list does little more than dip at random into the sea of good current examples: all the remaining pages of this number would scarcely suffice to give credit where credit is due for all the progress which has been made in the past few years by publishers of books-with-pictures: whether books that *must* be illustrated or books that seem to deserve the compliment of decoration.

"Penguins"—In addition to those mentioned and illustrated in this number we may note that *Blackmail or War* by Madame Tabouis contains 40 line illustrations by Joss ("Monotype" Times New Roman, 11-pt.).

One of the most delightful illustrated books of the year is *Winkles & Champagne*, Comedies and Tragedies of the Music Hall, by M. Willson Disher. There are scores of quaint illustrations from the author's own collection. The text pages, far from struggling to achieve any rival quaintness, achieve irresistible readability in Bembo 11-pt. with quoted matter in 9-pt. (12s. 6d.). *Ballet Panorama* by Arnold Haskell is in well-leaded "Monotype" Bembo. It contains 158 illustrations in the form of plates and costs only 8s. 6d. (Batsford.)

The Aldine Library is a new low-priced series published by Dent, "designed to present outstanding modern books of biography, travel, religion, politics, history and adventure in a worthy library format". *English Panorama* by Thomas Sharp, No. 3 of the Library, is illustrated with 55 admirable half-tones—a decided bargain at 4s. 6d.

Small Yacht Racing by Percy Woodcock is a delightfully printed pocket-size book illustrated by informal diagram sketches and published by John Miles at 3s. 6d. ("Monotype" Baskerville.)

In Burns, Oates & Washbourne's new illustrated juvenile books title pages are lined to the left with interesting effect.

The Velvet Deer by Caroline Seaford is set in "Monotype" Centaur and decorated with 13 fine line drawings by Irene Rowntree. A harmoniously designed book (Lovat Dickson, 7s. 6d.).

"Monotype" Bembo was used for *Twenty-thousand Feet on Foula*, which is illustrated with stills from the film "The Edge of the World", reproduced by photo-lithography. (Faber & Faber, 12s. 6d.)

Macmillan's chose "Monotype" Walbaum for their recent book on *Vienna* by Edward Crankshaw, illustrated with 16 offset plates.

The High House Press deserves a credit for one of the cheapest "fine printed" books of the year: *Old English Wines & Cordials*, receipts of 1737 compiled by the printer, J. E. Masters, and decorated with exquisite wood engravings by Reynolds Stone. The book is hand-printed in 16-pt. "Monotype" Bembo, and costs only 8s. 6d. (limited edition of 215 copies). See Fig. 3 below.



OF ENGLISH WINES

To make Gooseberry Wine

Gather your Gooseberries in dry Weather, when they are half ripe, pick them and bruise them in a Tub, with a Wooden-Mallet or other such like Instrument, for no Metal is proper; then take about the Quantity of a Peck of the bruised Gooseberries, put them into a Cloth made of Horse-hair, and press them as much as possible, without breaking the Seeds; repeat this Work 'till all your Gooseberries are press'd and adding to this press'd Juice the other which

BOOK TYPES AT WORK

The book pages reproduced in this number in type facsimile were chosen from books that happen to be in our Reference Collection, as current examples of the use of classic "Monotype" faces in normal commercial book work. We make no effort to collect the "best printed" books in these faces; what we like to acquire are "significant" books: e.g. first uses of a new face; "problem" books

garded as emanating either directly or circuitously from the Sovereign. But it does not seem easy to justify the application of the term 'command of the Sovereign' to a rule or principle which is adopted by a Judge as the ground of his decision, or the term 'judicial legislation' to the whole body of such rules and principles. It goes without saying that Judges have no power to legislate in the sense of making an alteration in the written law, and they certainly do not purport to legislate when they decide cases. As was said by Parke J. in a well-known case (*Mirehouse v. Rennell*, 1 C. and F. at p. 546), 'our common-law system consists in applying to new combinations of circumstances those rules of law which we derive from legal principles and judicial precedents'. This unwritten law is in a continual state of development by the application of recognised principles to new conditions and circumstances. But the validity of an Act of Parliament is not a topic for discussion in any Court in this country. The law upon that matter was stated, or re-stated, in

intelligently designed; proud-looking school-books; volumes showing the Before and After of a restyled series of cheap reprints; in short, a collection that will give some idea of how "Monotype" faces are being used here and abroad.

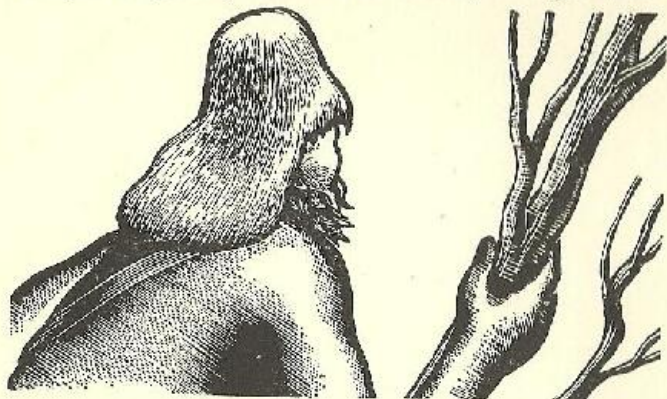
The collection is partly the by-product of lectures and *Recorder* articles; it also includes many treasured volumes presented to us by publishers or designers. We have now fitted each volume with a band-label denoting the type face and size used, and by this means visiting typographers are able to see how this or that face, in a given size, worked in a given format and measure on a particular paper, decently printed by a commercial book house to sell at a normal price as a reader's book, not as a specially printed type specimen.

The pages we reproduce here can do little more than give the reader evidence that our collection is being kept up to date. Some of the

FIG. 2 (below): page from one of the Penguin *Illustrated Classics*, Penguin Books Ltd., 6d. Set in 11-pt. "Monotype" Times New Roman. Wood-engravings by J. R. Biggs, specially cut for this edition. Printed by Purnell & Sons Ltd.

FIG. 3 (right): page from *Town and County*, by C. W. Cooper. Lovat Dickson, 7s. 6d. Printed by the Shenvall Press Ltd. Set in "Monotype" Walbaum 374-12D.

something or other to my advantage; particularly, I found a kind of wild pigeons, who build, not as wood-pigeons, in a tree, but rather as house-pigeons, in the holes of the rocks: and, taking some young ones, I endeavoured to breed them up tame, and did so; but when they grew older, they flew all away; which, perhaps, was, at first, for want of feeding them, for I had nothing to give them; however, I frequently found their nests, and got their



young ones, which were very good meat. And now, in the managing my household affairs, I found myself wanting in many things, which I thought at first it was impossible for me to make; as indeed, as to some of them, it was: for instance, I could never make a cask to be hooped. I had a small runlet or two, as I observed before; but I could never arrive at the capacity of making one of them, though I spent many weeks about it; I could neither put in the heads, nor join the staves so true to one another as to make them hold water; so I gave

KENSINGTON PALACE

It was the custom in many houses at that time, for the dishes to be placed on the table, the master of the house doing the carving etc., as the various courses were put before him. This was the case here, and when the rice pudding rolled up and was put on the table, Sir Francis immediately tried to serve it. Lady Seymour and her daughters seeing his difficulty refused to partake of this concrete like substance and smiled quietly to themselves. However he ultimately succeeded in chipping a piece off; putting some into his mouth he instantly spat it out into his hand, saying, "Take that damned stuff away".

The ladies roared, as did also the footman who was told to leave, but my father was able afterwards to persuade Sir Francis to reconsider this, my father admitting that he also had laughed, the whole thing being so ludicrous.



Hard as a cannon ball

Living at Kensington Palace at that time also were H.R.H. Princess Louise, the Marquis of Lorne, the Duke of Argyll, the Hon. Harriet Phipps, Mrs. Moncrieff, the Misses Thurston and Lieut.-Colonel Chaine, who was Assistant Master of Ceremonies: all had been or were attached to the Royal household. Some of these gentry

pages serve as illustrations to our leading article, inasmuch as they contain pictures which must have had some effect on the choice of type faces. Fig. 1 is from a charming series of booklets now being issued by the B.B.C. This one is in "Monotype" Fournier 11 pt., and others are in "Monotype" Bell, Times New Roman with long descenders, and Perpetua. They are printed at the Cambridge University Press and cost a shilling a copy. (For covers, see Frontispiece.)

STATISTICS MADE ATTRACTIVE

Fig. 4 shows the effect (but not the attractive paper and machining) of a page of *The Bank and Insurance Shares Year Book, 1937-8*, published by the Trust of Insurance Shares, Ltd., and printed by the Broadwater

ATTRactions OF INSURANCE SHARES

INSURANCE shares have long been favourite investments with discriminating business men who had reason for knowing something of the well-tested methods of the British insurance companies. Yet it is only within recent years, and largely as the result of the work of the Trust of Insurance Shares, and the Trust of Bank and Insurance Shares, that interest in insurance investments has been extended to a far larger public.

Some of the considerations that have caused investments in insurance shares to appeal so much to many cautious persons deserve examination. Investors in these securities have the satisfaction of knowing that they are concerned in the fortunes of an essential British industry. There are various sections of this business, and for each of them an imperative need exists. A demand for life assurance is always present, whether the times are good or bad. When industry is depressed and earnings are poor, individuals have cause to be impressed more than ever with the advantages of an investment that does not depreciate, and thereby is distinguished from most other investments in which there is an element of risk. When, owing to adverse conditions, it becomes more difficult to save, the case is particularly strong for acquiring the right to capital in the event of premature death, in return for the payment of a small sum in premium.

On the other hand, when trade is active and profits

Press Ltd. in Baskerville with special long descenders and ascenders. This book contains a large number of admirably-designed tabular pages, and is very attractively bound.

Figs. 8 and 9 show, respectively, a current best-seller in "Monotype" Perpetua, and a new book in a new type face—"Monotype" Van Dyck, for which a distinguished future can be predicted. Fig. 7 shows another best-seller, printed at the Windmill Press (Messrs. Heinemann) in a style not unlike that of their now renowned *Bible as Literature*.

The visitor will also be able to see a very interesting book in Gill Sans called *Essentialism*, which departs entirely from "continuous reading" (i.e. book) style. Messrs. Sanders Phillips Ltd. deserve congratulations on the way they have risen to the author's demands for bold types and typographic "shock tactics".

Gill 275 also makes an interesting incursion into the running heads, index, etc., of Messrs. Crosby, Lockwood & Sons' *Agricultural and Horticultural Handbooks*. The body face is "Monotype" Baskerville.

Dawn Express by Michael Harrison and *As Much As I Dare* by Faith Compton Mackenzie are two of the recent books whose imprint states "This book is set in Fontana, a new type face designed for the exclusive use of the house of Collins." At the head of their Autumn List Messrs. Collins announce that Fontana (cut by The Monotype Corporation Ltd. in 1936) has been used for most of the books described.

Two issues of *Harrap Book News* have now appeared in "Monotype" Bembo, demonstrating that the use of a classic type face can give an appropriately and pleasantly "bookish" effect to a periodical which is dressed in newspaper style.

The *Monotype News Letter* records, from time to time, new and interesting accessions to our book collection—as well as to our collections of modern "jobs" of various kinds. It is not, fortunately, necessary for us to amass hundreds of books in order to prove what everyone knows, namely that British publishers nowadays are depending on the beauty and variety of classic "Monotype" faces to help sell their books.

(Text Fig. 221). The wild or false chamomile (*M. Chamomilla*) is rather similar to the last; the flowers are smaller (about $\frac{1}{4}$ in. diameter) arranged in a corymb, and when touched the leaves smell sweetly of chamomile. Both are found in fields and waste places.

222. WILD CHAMOMILE, STINKING MAXWEED, *Anthemis Cótula*.
Summer to autumn.

A branching annual, 1 ft. or so high. Flowers in a terminal corymb. Rather similar to the above, but easily distinguished by its unpleasant



221. SCENTLESS MAXWEED

234. CREEPING THISTLE

smell when touched. A weed of cultivated ground and waste places, uncommon in the N.

223. CORN CHAMOMILE, *Anthemis arvensis*, of cultivated fields. Spring to summer.

Annual or biennial up to 1½ ft. high, coarser than the above and usually downy, with single flower-heads. The disk is flat. The stem is much branched, and somewhat decumbent. A weed of cultivation, uncommon in the N. and Scotland. The true chamomile (*A. nobilis, noble*) is an aromatic plant, native in the S., but usually

XXVIII

Hesperides

The two Americas are the realms of the eagle
Where the fleet-winged shadow falls on the dance and kiss:
Wild horses race through the storm on the skirting islands
and the fever of flight

And the power forever to change and assume new passions
Is our dangerous modern talent: which, when I sailed
Furthest away, so suddenly I remembered,
so suddenly understood!

For here too the blazing orchards and the release
Of streams, and the fifty jubilant scents of a valley
And the hood of snow on the roof and the rushing torrent,
monstrous, eternal,

Delight and are long recalled, though recalled in silence;
For the brooding child still dwells on our blood most deeply.
Yet we, who never detect the sinful, subtly
destroy what is purest.

And hence, the violence of our natural marvels:
The Fiery Cross; the Forest of Stone; the sobbing
Elegies out of the South, and the ebony heaven,
and all California:

And hence the continual cry for another opiate,
And the blond assassin sprung from his mother's cradle,
And the frenzied poet to whom the vision at last
grew real and devouring.

CHAPTER FOURTEEN

The Art Of Thinking

I. THE NEED OF HUMANIZED THINKING

THINKING is an art, and not a science. One of the greatest contrasts between Chinese and Western scholarship is the fact that in the West there is so much specialized knowledge, and so little humanized knowledge, while in China there is so much more concern with the problems of living, while there are no specialized sciences. We see an invasion of scientific thinking into the proper realm of humanized knowledge in the West, characterized by high specialization and its profuse use of scientific or semi-scientific terminology. I am speaking of "scientific" thinking in its everyday sense, and not of true scientific thinking, which cannot be divorced from common sense on the one hand, and imagination on the other. In its everyday sense, this "scientific" thinking is strictly logical, objective, highly specialized and "atomic" in its method and vision. The contrast in the two types of scholarship, Oriental and Occidental, ultimately goes back to the opposition between logic and common sense. Logic, deprived of common sense, becomes inhuman, and common sense, deprived of logic, is incapable of penetrating into nature's mysteries.

What does one find as he goes through the field of Chinese literature and philosophy? One finds there are no sciences, no extreme theories, no dogmas, and really no great divergent schools of philosophy. Common sense and the reasonable spirit have crushed out all theories and all dogmas. Like the poet Po Chuyi, the Chinese scholar "utilized Confucianism to order his conduct, utilized Buddhism to cleanse his mind, and then

[422]

LIN YUTANG

THE IMPORTANCE OF LIVING



Messrs. Heinemann gave this current "best seller" a handsome dress, similar to that of their immensely successful *Bible as Literature* "Monotype" Perpetua. Set and printed at the Windmill Press.

FIG. 8 (below): "Monotype" Centaur and Eirene Rowntree's sensitive drawings give luminous charm to Caroline Seaford's *The Velvet Deer*, published by Lovat Dickson at 7s. 6d.

FIG. 9 (right): from *Mexico Around Me*, by Max Miller. Chatto & Windus, 1937. Set in "Monotype" Van Dyck 13-pt. by Messrs. T. & A. Constable Ltd. A refreshingly "crisp" face with an italic of greathistorical interest.

THE VELVET DEER

off—or on a stool beside the window, from which she could see Nicholas—happily unable to cope with reading aloud of any kind as yet—playing in the garden.

"Verily I have cleansed my heart in vain and washed my hands in innocency.



"For all the day long I have been plagued and chastened every morning."

Malvina was chastened every morning when Grandmother told her how disgraceful it was that a great girl of seven or eight should stumble over her words and read with so little expression. Her uncles and aunts, Grandmother's children, had all read fluently and with expression at four and five!

BRBERY IN THE SOUTH

battle, and that if one is not a friend of a big shot in the political party then one had better marry the daughter of somebody who is a friend, or at least get some member of the family married into the party somehow. For when Mexicans are loyal at all, they usually are loyal to their relatives first, which accounts for so many nephews and cousins and brothers of a president holding office.

For a foreigner to take sides openly is generally a mistake, especially if he has money invested down here, and even if he takes sides with the party in power. Situations can change too rapidly overnight, and as an example of his wisdom on the part of a foreigner I always remember the dedication in a Mexican guide-book written by a long-time resident of Mexico City.

The dedication reads:

TO HIS EXCELENCY, THE PRESIDENT OF MEXICO
General Abelardo L. Rodriguez, former President of Mexico
General Plutarco Elias Calles, former President of Mexico

Such a dedication, to be sure, is a splendid example of slighting nobody and of leaving the name of the present president (whoever he may be now or ten years from now) to be filled in by the reader.

"Is that the sort of wisdom you mean?" I asked the Frenchman.

For answer he used the un-French phrase, "Sure, Mike."

HOW PAPER

ALTERS THE FACE:

SPECIMENS PRINTED ON ANTIQUE AND ART TO DEMONSTRATE THE WAY DIFFERENT FACES BEHAVE ON DIFFERENT SURFACES.

"MONOTYPE" VAN DYCK SERIES 203.

Should never be used on coated paper; behaves admirably on the featherweight esparto paper that publishers use to bulk out books.

"MONOTYPE" BEMBO SERIES 270.

Can safely be used on the finest coated paper, where it will preserve the charm of design which makes it a first favourite amongst the book publishers.

"MONOTYPE" FOURNIER SERIES 185.

Retains its distinctive "crispness" on featherweight esparto, and tends to look unduly thin on coated paper.

"MONOTYPE" CASLON OLD FACE SERIES 128, 12 PT.
UNSUITABLE for use on coated paper, and not at its best on a calendered surface. Reproduction of a design, the "weight" of which was planned to allow for the thickening that is caused by impressing ballinked formes into damp hand-made paper.

CENTAUR SERIES 252, 12 PT. SOLID

UNSUITABLE for use on coated paper. Seen at its best on good quality antique with fairly generous inking. Originally designed for hand printing on hand-made paper. This version was adapted by the designer for modern book and jobbing composition.

"MONOTYPE" BASKERVILLE SERIES 169, 11 ON 12 PT.

JOHN BASKERVILLE hot-pressed his paper and was thereby enabled to design a type which did not depend on heavy impression to pick up "colour". This version was cut with the special requirements of book-printers in mind. Adaptable to BOTH art and antique.

PERPETUA SERIES 239, 12 PT. SOLID

NOTE how this type face "changes its identity" with impression on different surfaces of paper. It is a delicate "modern" on art paper; on laid antique its fine serifs are softened, and warmer colour makes the face look more vigorous. The quick brown fox jumps over the lazy dog.

"MONOTYPE" PLANTIN 110, 11 PT. ON 12 BODY

FIRST type face ever designed specially for ART paper; the all-over thickening makes it ideal for that surface. Also very suitable for gravure and stereotype. A lighter-weight version (113) is more suitable for antique paper.

GOUDY MODERN SERIES 249, 12 PT.

THE "colour" of this handsome type face makes it extremely serviceable on art paper, where thin types are at a disadvantage.

The quick brown fox jumps over the lazy dog.

GILL SANS SERIF 262 & 275, 11 pt. on 12 body.

A face that is not noticeably affected by the different paper surfaces; hence popular for "standardizations".

BODONI SERIES 135, 12 PT.

AT its best on calendered stock; behaves well on coated art, loses character on antique.

TIMES ROMAN SERIES 327, 11 PT. ON 12 BODY

Specially designed to meet unusual printing conditions: crush of stereotyping, thin inks, fast-running rotaries.

"MONOTYPE" CASLON OLD FACE SERIES 128, 12 PT.
UNSUITABLE for use on coated paper, and not at its best on a calendered surface. Reproduction of a design, the "weight" of which was planned to allow for the thickening that is caused by impressing ball-inked formes into damp hand-made paper.

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TIMES ROMAN SERIES 327, 11 PT. ON 12 BODY

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THIS AND THE NEXT
THREE PAGES ARE
PRINTED ON ART PAPER,
IN "ART PAPER FACES"

"MONOTYPE" VAN DYCK SERIES 203.

Should never be used on coated paper; behaves admirably on the featherweight esparto paper that publishers use to bulk out books.

"MONOTYPE" BEMBO SERIES 270.

Can safely be used on the finest coated paper, where it will preserve the charm of design which makes it a first favourite amongst the book publishers.

"MONOTYPE" FOURNIER SERIES 185.

Retains its distinctive "crispness" on featherweight esparto, and tends to look unduly thin on coated paper.

keen interest in the problems of industrial art is undoubted. It was this interest that led one of the younger manufacturers whom I met to go to Germany and Austria in 1927 in order to find out more about the new Central European style of decoration which had startled him at the Paris Exhibition. I found the same



XI (a). Printed furnishing materials. (Donald Bras.)
Hanging: "Palermo", right "Astrabad"; draped: left "Chandos", right "Pembroke".

interest in the intensely appreciative manner in which several other directors and managers explained to me new weaves and subtle new colour schemes, a manner very similar to that of obsessed picture collectors and connoisseurs. The same interest again induced Sir Frank Warner to work for the establishment of competitions for design at the Royal Society of Arts, and Sir James Morton to do what he did for the Edinburgh Weavers.

The history of the Edinburgh Weavers is of such paradigmatic importance in

CAM MILLING IN
THE TOOLROOM

VISITORS AT SALFORDS

GLIMPSES OF WHAT THEY SEE AT
THE MONOTYPE WORKS, WHERE
"ENGINEERING MIRACLES" ABOUND

The illustrations to this article are taken from a souvenir booklet which has recently been prepared for presentation to visitors before they start on a tour of the Monotype Works at Salfords, Redhill, Surrey. Capable guides are detailed to accompany every party of visitors and to explain particularly interesting operations of the making of "Monotype" composing machines and matrices; the leaflet however gives the visitor a chance to discover in advance what relation one process will have to another, and to digest at leisure what he has seen.

Anyone who visited the Monotype Works before the end of July, when these booklets became available, is welcome to apply for a complimentary copy, duly inscribed with his name and the date of the visit. Meanwhile, for the benefit of individuals or groups of the printing trade, who may be contemplating a visit to one of the most interesting manufacturing undertakings in Great Britain, we are giving this glimpse of what was seen by groups of visitors who have been welcomed at the Monotype Works this summer.

One of these parties, numbering 45 master printers' sons, is described on page 19 of this number by one of the members of the party. Another group of 19 came on July 27th on a visit annually made by the Board of Education Short Course for Art Instructors (Typographic Section) held each summer at the L.C.C. Central School of Art & Crafts. Mr. Noel Rooke of that school organizes the excursion, and for several years Mr. C. L. Pickering, lecturer in typography at the Central School and Head of the Medway and Guildford Printing Schools, has accompanied the party

CUTTING A PUNCH

ASSEMBLING AND TESTING THE PARTS

THE MONOTYPE RECORDER

and helped to explain to art instructors from all parts of the country how the seemingly fantastic processes of engineering are in fact essential to twentieth-century typographic technique.

A party arriving at the Works generally comes by train from Victoria or London Bridge, and the train halts at a station which is familiar to travellers to Brighton through a large sign, MONOTYPH WORKS, which is lettered there in "Gill Sans" characters. Immediately on leaving the platform bridge, one is at the entrance to a large tract of playing fields, through which the footpath leads past tennis-courts, past a handsome sports pavilion and employees' social hall, across a tree-shaded bridle path, to the entrance gate of the Works.

Once past that gate the first call is at the building which houses the office and laboratories. There parties are divided into small groups which are shepherded through the various buildings by guides. Each group is started at a different point; but those which begin with the buildings nearest the central office would witness in turn the operations of making "magic lantern" or epidiastope tracings, making finished and measured drawings, making electrotype patterns for the punch-cutting machine, cutting the punches by the marvellous machine which traces round the relief pattern and engraves the punch pantographically, and finally the intricate and delicately tested process by which matrices are struck, milled, finished and checked against the original measurements.

Three large strong-rooms guard the almost priceless collection of drawings, patterns and punches which make up the world-famous repertory of The Monotype Corporation Ltd.

After that the visitors see the operations of making type-moulds and "fine grinding". To an engineer the microscopic precision of the methods used is of remarkable interest.

Next they inspect the power house, where Diesel engines of 1,500 horse-power generate the 750,000 units required each year by the Works.

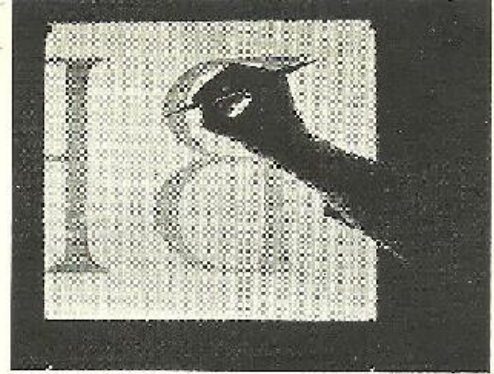
In an adjacent building, early models of "Monotype" and other machines are preserved. Here also are the heat-treatment shops and the raw material stores.

Crossing the road the visitor would find himself in the main machine shop, which is easily identified in the drawing on the opposite page by its size. Here the component parts of "Monotype" composing and casting machines are manufactured, tested and assembled. Here also special tools are machined from costly steels for milling, grinding and other operations.

Adjacent to this building are the drawing offices (where new machines, attachments, parts and tools are drafted, and matrix layouts are made), and the machine store and paint shop.

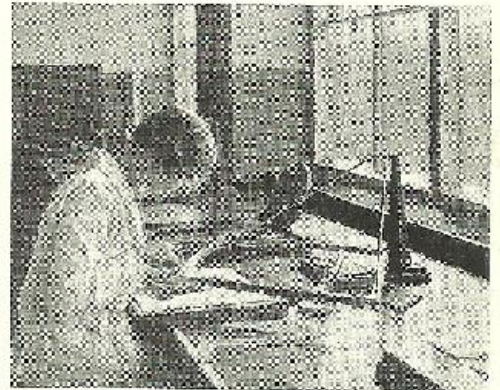
It would need microscopic vision to appreciate all that one sees during the tour, as this factory has a world-wide reputation amongst engineers as having achieved "precision work" by mass production technique. This means actually working to a tenth of a thousandth of an inch in a great many of the operations; it also means that the very materials used must be subjected to searching chemical and physical laboratory tests.

Finally all parties assemble in the attractive reception and lunch room which is part of the big canteen building, equipped with model electric kitchens. There, visitors have a chance to rest and compare notes on what they have seen of one of the most interesting and varied examples they are ever likely to see, of what it means to maintain a reputation for infallible precision in mass-scale production.



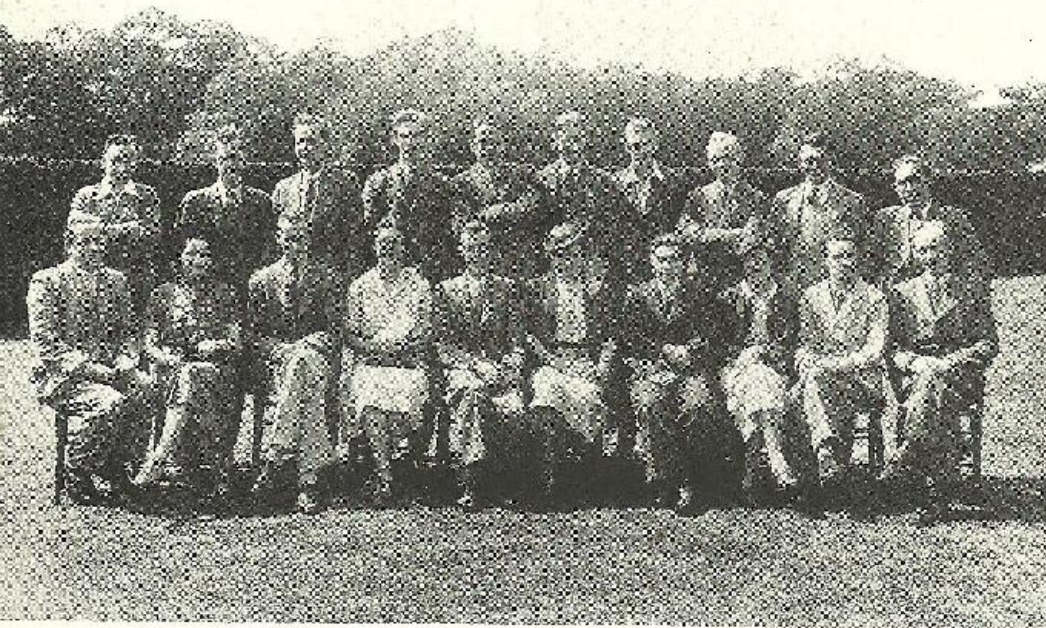
TRACING an enlarged image of the letter, which may be an artist's drawing, or the print of a type, or an actual metal type, in which case an epidiastope is used.

This traced image is the basis on which a ten-inch DRAWING is constructed, with such modifications as the designer indicates. The thickness of every stroke, etc., of the face is measured in units of .0001 inch.



The PATTERN for the punch-cutter is made by tracing the ten-inch drawing on a pantographic machine shown here, which cuts a precisely similar letter about 3 inches high, on a wax-coated sheet of glass. From this is made an electrotype relief pattern of the letter.

This pattern, when passed as perfect, is ready for the punch-cutting machine.



A GROUP OF VISITORS FROM THE L.C.C. SHORT COURSE FOR ART INSTRUCTORS (TYPOGRAPHIC SECTION) PHOTOGRAPHED AT THE MONOTYPE WORKS, JULY 27, 1928.

MASTER-PRINTERS' SONS AT OUR WORKS

By A. R. CRUTCHLOW

(Scholarship Student, London School
of Printing)

On the morning of Thursday the 9th of June, the playing fields of The Monotype Corporation Works at Redhill resounded with the enthusiastic voices of forty-five wholtime students from the London School of Printing. Two coaches, placed at our disposal by the Corporation, had brought us, as guests of the Directors, to learn something of the construction of the most ingenious mechanical units in the printing industry—"Monotype" Keyboards and Casters.

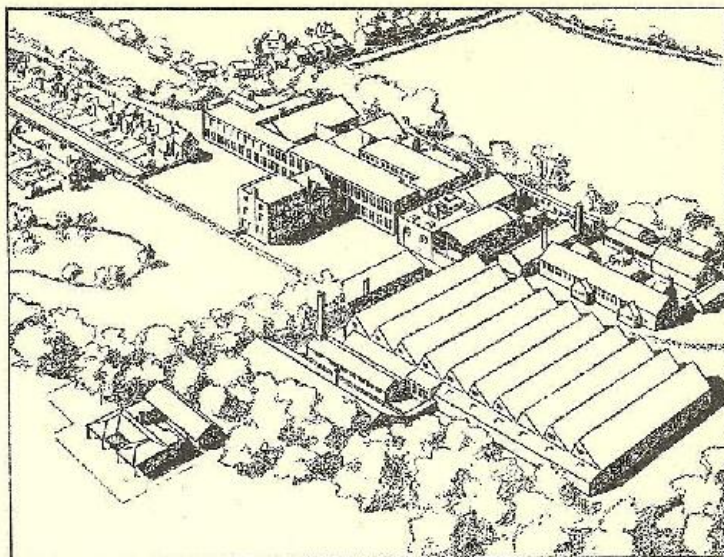
With such a fine sports ground it was only logical that our party should first be given the opportunity to indulge in a little amusement, and cricket, putting, darts, table-tennis, billiards, all had their followers. In consequence it was a high-spirited company that sat down to lunch with the Corporation's popular Managing Director, Mr. William I. Burch, in the Chair. The fine weather, the journey, the games and the spirit of the occasion all served to sharpen our appetites, and an excellent lunch was enjoyed by all.

After toasting the King, Mr. Burch rose to welcome the guests. He was happy, he said, to see the sports ground so well appreciated and he amused the company with his story of the rival team which, though regarded as poor opponents by the Works team, had nevertheless beaten them in no half-hearted fashion in a recent match.

In recalling the business methods and the printed books of forty years ago, he expressed the opinion that the industry was at that time at a very low ebb. He urged his guests, as the young blood of the business, to make some individual contribution to printing, to do something outstanding in an industry so full of opportunity.

Mr. Yendall, in proposing a vote of thanks, spoke of the instructional value of works visits to the student. Mr. Warren, who seconded the vote of thanks, said that students in their first year at the school were convinced that they knew all that there was to know about the industry, in their second year they were not so sure, and by the time they had reached their third year they were reduced to a proper condition of humility. This particular visit, he thought, would be instructive to them all.

Mr. Monkman rose to thank the Corporation, on behalf of the Principal of the London School of Printing, for their kind invitation. He would like the Chairman to know that this visit was regarded by the students as one of the highlights of their course of instruction and was eagerly looked forward to each year. With regard to Mr. Burch's plea that students should attempt something of outstanding merit, he believed that Mr. Yendall (to name but one of the students) was capable of making an effort in that direction. On many occasions he had discovered him alone in the school's science laboratory, surrounded with apparatus and metallurgical statistics, conducting voluntary investigations into type alloys. He suggested that the eventual result may be a perfect



"non-Risca-type" product. Mr. Monkman also referred to the training of operators and caster attendants. His experiences had led him to believe that the period of training was, in many cases, all too brief, and that consequently many operators and attendants were not producing the best results from the machines. He stressed the importance of young journeymen availing themselves of the opportunities to gain the necessary knowledge and experience of the machines at the classes held in the numerous printing schools.

After lunch the party was divided into groups and conducted through the works by efficient guides who explained every phase of production. The remarkable feat of precision engineering which results in "Monotype" Keyboards and Casters became more amazing as each chapter in the story was unfolded. Almost as remarkable was the number of brothers among the departmental chiefs: they, and the works employees themselves, were always pleased to interest us in their work, and the afternoon passed all too quickly.

After tea, Mr. Curtis-Willson rose and expressed thanks on behalf of the students for the very interesting visit.

Mr. Stubbs, in responding, gave us some "fatherly advice" and was unable to resist a humorous reference to his own carefree days as a student. Continuing in a more serious vein he gave us some interesting information regarding the development of the machines to their present state of mechanical efficiency and anticipated further improvements in the future.

The new photo-lithographic equipment caught the interest of many students. The overhead process camera was explained in all its detail by Mr. B. R. Halpern. We were unlucky in not being able to see the new step-and-repeat apparatus. Unfortunately for us the machine obtained for demonstration purposes had been sold to a very persistent customer.

Our final impression was that of a really inspiring and instructive visit: inspiring from the fact of meeting personally such a staff of real enthusiasts, and instructive because of the skill and untiring patience of our guides. Would that all who operate the machines—even those who handle the product—might have the privilege so enjoyed by us. Then surely would the word "MONOTYPE" convey the idea of something even more than wonderful machines.

Chapter III

THE EARLY HISTORY OF THE HERBAL IN ENGLAND

I. THE *HERBARIUM* OF APULEIUS PLATONICUS



Concerning the *Herbarium* of Apuleius Platonicus, something has already been said. This treatise was perhaps the first which opened to the English the herbal medicine of southern Europe, and thus connected Britain with the main stream in the history of systematic botany. For this reason it may be considered in this chapter, although manuscript herbals do not, in general, come within our province. In the British Museum, there is an Anglo-Saxon codex¹ of Apuleius with pictures probably transcribed between A.D. 1000 and the Norman Conquest—which was rendered into modern English in the nineteenth century.² We will use this version for quotation, but with the proviso that a new and more accurate translation is greatly to be desired.

It is with the virtues of the herbs that this Anglo-Saxon manuscript is, in the main, concerned; there is little attempt at describing them botanically. In the *Herbarium* of Apuleius, as in other early works, plants were regarded merely as "simples"—that is, as the simple constituents of compound medicines. Jerome Bock, in the middle of the sixteenth century, described his herbal as being an account of "the individual herbs of the earth, called simples" ("die Einfache

¹ Cotton Vitellius C iii.

² Cockayne, T. O. (1864): see Appendix II.

Most "English" of all the type faces, "Monotype" Bell adapts itself to any surface of paper and lends dignity and sparkle to the page. This is a facsimile of a page from *Herbals, their Origin and Evolution*, by Agnes Arber. Cambridge University Press.

FIFTY BOOKS

SELECTED BY THE COMMITTEE OF THE FIRST EDITION CLUB

PUBLISHED DURING 1937

THIS spring, The First Edition Club's Exhibition of the Fifty best-produced Books of 1937 was declared opened by Sir Hugh Walpole. This famous novelist, who is himself a collector of works of art, gave a memorable plea for the collecting and cherishing of handsomely-produced books, and spoke with due pride of the contemporary British achievement in book production. The volumes on display were well adapted to the task of reminding readers that no one can truly be called a *book-lover* who does not appreciate the physical, as well as the literary, merits of a printed book.

Our list of the Fifty Books is arranged according to the type faces used. The Club's catalogue, handsomely printed by the Pelican Press in "Monotype" Bembo, lists items by names of publishers in alphabetical order.

The names of printing offices (over 30 of which are represented in the list) are printed in *italic* in the subjoined list.

The "value for price" rating continues to allow some very inexpensive books the honour which is due to them for intelligent design and workmanly production. The charming new "Zodiac" series of shilling books, published by Messrs. Chatto & Windus (in different appropriate "Monotype" faces) is represented by *The Love Poems of John Donne*, set in Fournier. *The Bride's Cookery Book*, published by the Oxford University Press at 3s. 6d., is as neat and bright as a new pin in its dress of "Monotype" Times New Roman, and *The Tyrolese Cookery Book* (Medici Society, 2s. 6d.) com-

bines amusing illustrations with a text in "Monotype" Caslon. "Monotype" Bell lends its cool distinction to *Chinese Lyrics*, published at 4s. 6d. by the Cambridge University Press. In all, no fewer than 14 of the 50 are priced at or under 7s. 6d.

The largest group is in the 10s. 6d. to 15s. price field. Here one finds some lavishly illustrated volumes. *Elephant Dance* (Faber & Faber, 12s. 6d.) uses the famous Bembo roman, and *The Railway Age* (Country Life, 12s. 6d.) achieves crisp elegance in "Monotype" Walbaum.

The Nonesuch *Dickens* is an interesting monumental edition, set in a type face specially commissioned from The Monotype Corporation Ltd. At little over 2 gns. a volume it is undoubtedly a generous money's-worth. The difficulty of condensing a Victorian "three-decker" into one-volume form without resorting to India paper or footnote-size type has been cleverly overcome.

Again the Hawthornden prize has been awarded to a book which has already been chosen, for its physical beauty, to rank amongst the Year's Fifty. This time it went to Mr. David Jones for his novel *In Parenthesis*, published by Messrs. Faber & Faber, printed by Messrs. Hague & Gill Ltd.—to whom the author pays graceful tribute in a preliminary note.

Six of the Fifty Books were set by hand—three in "Monotype" type, three in foundry type. The remaining 44 were composed on "Monotype" machines, in the famous faces itemized on the following pages.

"MONOTYPE" BASKERVILLE:

- (7) **The Third Hour**, by Geoffrey Household. Chatto & Windus, Ltd., 8s. 6d. (*R. & R. Clark, Ltd.*)
- (8) **An Experiment in Leisure**, by Joanna Field. Chatto & Windus, Ltd., 7s. 6d. (*Butler & Tanner, Ltd.*)
- (12) **Dead Man Leading**, by V. S. Pritchett. Chatto & Windus, Ltd., 7s. 6d. (*R. & R. Clark, Ltd.*)
- (39) **Town and Country in Southern France**, by Francis Strang. Macmillan & Co., Ltd., 12s. 6d. (*R. & R. Clark, Ltd.*)
- (47) **The Notebooks and Papers of Gerard Manley Hopkins**, by Humphry House. 25s. (*Oxford University Press.*)

"MONOTYPE" BELL:

- (4) **Chinese Lyrics**, translated by Ch'u Ta-kaio, 4s. 6d. (*Cambridge University Press.*)
- (6) **The Life and Adventures of John Nicol, Mariner**, by Gordon Grant. Cassell & Co., Ltd., 10s. 6d. (*Ebenezer Baylis & Son.*)
- (41) **Eton Portrait**, by Bernard Fergusson. John Miles, Ltd., 15s. (*Oxford University Press.*)

"MONOTYPE" BEMBO:

- (3) **The Syrian Desert**, by Christina Phelps Grant, M.A. Ph.D. A. & C. Black, Ltd., 18s. (*R. & R. Clark, Ltd.*)
- (26) **Elephant Dance**, by Francis Hubbard Flaherty. Faber & Faber, Ltd., 12s. 6d. (*R. MacLehose & Co., Ltd.*)

"MONOTYPE" BODONI:

- (28) **Letters from Aubrey Beardsley to Leonard Smithers**. Edited by R. A. Walker. First Edition Club, 15s. (*Chiswick Press.*)

"MONOTYPE" BULMER:

- (44) **The Complete Works of Charles Dickens**. Nonesuch Press, 52 guineas for twenty-three vols. (*R. & R. Clark, Ltd.*)

"MONOTYPE" CASLON:

- (5) **John Evelyn, A Study in Bibliophily**, by Geoffrey Keynes, M.A. M.D. F.R.C.S. 3 guineas. (*Cambridge University Press.*)
- (9) **Giovanni di Paolo**, by John Pope-Hennessy. Chatto & Windus, Ltd., 1 guinea. (*Butler & Tanner, Ltd.*)

- (10) **Edward Gibbon, 1737-1794**, by D. M. Low. Chatto & Windus, Ltd., 15s. (*R. & R. Clark, Ltd.*)

- (23) **John Graham, Convict**, by Robert Gibbings. Faber & Faber, Ltd., 6s. (*R. MacLehose & Co., Ltd.*)

- (40) **The Tyrolese Cookery Book**, by David de Bethel. Medici Society, 2s. 6d. (*Guernsey Star & Gazette, Ltd.*)

- (48) **The Poems of Jonathan Swift**, edited by Harold Williams. £3 for three vols. (*Oxford University Press.*)

- (49) **Gardeners' Choice**, by Evelyn Dunbar and Cyril Mahoney. George Routledge & Sons, Ltd., 10s. 6d. (*T. & A. Constable, Ltd.*)

"MONOTYPE" CLOISTER:

- (50) **Mediæval English Paving Tiles**, by Loyd Haberly. 4 guineas. (*Shakespeare Head Press.*)

"MONOTYPE" FOURNIER:

- (11) **The Love Poems of John Donne, Dean of Saint Paul's**. Chatto & Windus, Ltd., 1s. (*R. & R. Clark, Ltd.*)

- (20) **The Pompadour**, by Margaret Trouncer. Faber & Faber, Ltd. 15s. (*R. MacLehose & Co., Ltd.*)

- (21) **Pilgrims Were They All**, by Dorothy Brooke. Faber & Faber, Ltd., 12s. 6d. (*The Bowering Press.*)

CHAPTER III

TUTORS, TICKETS, AND TROUBLE

I like my "M-Tutor". I mean my home-tutor. He, with M-Dame as colleague, has to house me, feed me, and see that I don't die or break my neck; so see that my friends are aware of how repulsive and that my character is coming along nicely. M-Dame has to see that I get over meals and drinks on all right when I get them, as I am certain to do sooner or later in the course of an Easter half; to see that I take my music if I am supposed to have one; that I'm not too choosy to the boy's music; that I don't muller out of Eady School; that I put on a clean collar every now and then; that I have a bath once in a while; and that I don't run up too many bills with the tailor or hair-dresser. Bill has her work cut out.

M-Tutor has to see that I deal with my education pure and simple, to discuss my doubts and mistakes so far as school is concerned with my various pedagogues, and to be responsible that I'm not slacking unduly at my work. Out of school, M-Tutor is responsible for my shortcomings, lessons, and assignments; in everything pertaining to my work I am the charge of my musical tutor.

It often happens, when the housemaster is a classical master, that he considers the two functions in one. There are two schools of thought among boys as to which is the better system. Those who uphold the principle of having your tutors separate maintain that if

"MONOTYPE" GARAMOND:

- (13) **Some Flowers**, by V. Sackville-West. R. Cobden-Sanderson, Ltd., 6s. (*John Bellows*.)
- (19) **She was a Queen**, by Maurice Collis. Faber & Faber, Ltd., 15s. (*R. MacLehose & Co., Ltd.*)
- (22) **La Vie Parisienne**, by Sacheverell Sitwell. Faber & Faber, Ltd., 3s. 6d. (*R. MacLehose & Co., Ltd.*)
- (25) **English Women's Clothing in the Nineteenth Century**, by C. Willett Cunningham. Faber & Faber, Ltd., 3 guineas. (*R. MacLehose & Co., Ltd.*)

"MONOTYPE" IMPRINT:

- (2) **Narrative Pictures**, by Sacheverell Sitwell. B. T. Batsford, Ltd., 1 guinea. (*T. & A. Constable, Ltd.*)
- (46) **King's Music**, by Gerald Hayes. Oxford University Press, 7s. 6d. With "Monotype" Caslon. (*Henderson & Spalding, Ltd.*)

"MONOTYPE" NEW HELLENIC:

- (27) **The Songs of Meleager**, made into English by Frederick Baron Corvo. Faber & Faber, Ltd. 15s. With "Monotype" Poliphilus. (*Chiswick Press*.)

"MONOTYPE" OLD STYLE:

- (42) **Continual Dew**, by John Betjeman. John Murray, 7s. 6d. (*Wm. Clowes & Sons, Ltd.*)

"MONOTYPE" PERPETUA:

- (17) **This Year, Next Year**, by Walter de la Mare and Harold Jones. Faber & Faber, Ltd., 7s. 6d. (*The Baynard Press*.)
- (24) **In Parenthesis**, by David Jones. Faber & Faber, Ltd., 10s. 6d. (*Hague & Gill, Ltd.*)
- (29) **The Greek Anthology**, edited with translations by F. L. Lucas. 12 guineas. (*Golden Cockerel Press*.)
- (30) **The First Fleet**, with Introduction and Notes by Owen Rutter. 3 guineas. (*Golden Cockerel Press*.)
- (32) **A Compendium of the East**, edited with Introduction and Notes by Ashley Gibson. 3 guineas. (*Golden Cockerel Press*.)
- (36) **Cælica**, by Fulke Greville, Lord Brooke. 35s. (*Gregynog Press*.)
- (38) **The Living Touch, A.E.** edited by Monk Gibbon. Macmillan & Co., Ltd., 12s. 6d. (*R. & R. Clark, Ltd.*)

"MONOTYPE" PLANTIN:

- (1) **Cecil Beaton's Scrapbook**. B. T. Batsford, Ltd., 3 guineas. (*Graphic Arts, Ltd.*)
- (33) **Country Matters**, by Clare Leighton. Victor Gollancz, Ltd., 10s. 6d. (*Camelot Press, Ltd.*)
- (34) **Down the River**, by H. F. Bates. Victor Gollancz, Ltd., 10s. 6d. (*Camelot Press, Ltd.*)
- (35) **A Book of Birds**, by Mary Priestly. Victor Gollancz, Ltd., 7s. 6d. (*Purnell & Sons, Ltd.*)

"MONOTYPE" POLIPHILUS & BLADO ITALIC:

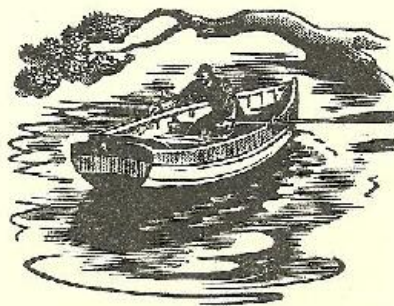
- (37) **The History of Saint Louis**, by John, Lord of Joinville, Seneschal of Champagne. 6 guineas. (*The Gregynog Press*.)
See also No. 27, *New Hellenic*.

"MONOTYPE" TIMES ROMAN:

- (45) **The Bride's Cookery Book**, by Marjorie Claire Guy. 3s. 6d. (*Oxford University Press*.)

"MONOTYPE" WALBAUM:

- (14) **The Railway Age**, by Cyril Bruyn Andrews. Country Life, Ltd., 12s. 6d. (*The Curwen Press, Ltd.*)
- (15) **When Victoria Began to Reign**, by Margaret Lambert. Faber & Faber, Ltd., 12s. 6d. (*R. MacLehose & Co., Ltd.*)
- (16) **Tunbridge Wells**, by Margaret Barton. Faber & Faber, Ltd., 15s. (*R. MacLehose & Co., Ltd.*)



ONE OF AGNES MILLER PARKER'S WOOD ENGRAVED DECORATIONS FOR "DOWN THE RIVER"

FOUNDRY TYPES:

- (18) **The Song of Roland**. Faber & Faber, Ltd., 7s. 6d. (*Hague & Gill, Ltd.*) Set in Joanna type.
- (31) **Paradise Lost**, by John Milton. 10 guineas. (*Golden Cockerel Press*.) Set in Golden Cockerel type.
- (43) **The Mask of Comus**, by John Milton. Nonesuch Press, 32s. 6d. (*Oxford University Press*.) Set in Fell and Walpergen types.

UNIT VALUES AND SET SIZES

TWO IMPORTANT TERMS WHICH SHOULD BE UNDERSTOOD BY ALL WHO DEAL WITH COMPOSITION ON "MONOTYPE" MACHINES

Technical terms which are misunderstood often prove a great hindrance in a printing office. A technical expression is primarily used as a short way of describing the characteristics of something that is familiar to those who are using it.

There are several terms which are used in referring to composition on "Monotype" machines, which are likely to be misunderstood if they are imperfectly comprehended, but which are, at the same time, aids to those who handle such matter when their meaning is known. Two terms which are apt to be confusing to those in the composing room, other than operators of "Monotype" machines, are "unit" and "set-size". The following explanations are offered to readers to perfect their understanding:

Every character in a standard book fount of "Monotype" matrices has a definite unit value which generally ranges from 5 to 18 units. The measurement of a unit is strictly related to the set-size of a fount, which explains why a capital W in one fount is narrower than that of another fount although they are both 18 units wide.

The word "set" expresses in points the width of the 18-unit characters of a fount of matrices; it should not be confused with the body size. Figure 1 shows capital W of three 10-pt. founts of different set-sizes; each of these letters is 18 units wide, and any character which is 18 units wide will always equal in points the set of the fount to which it belongs. Thus a wide 8-pt. face may be the same set-size as a narrow 10-pt. For instance, the 8-pt. of Series No. 30 and the 10-pt. of Series No. 1 are both $9\frac{1}{4}$ -set. Although the body sizes are different in these two founts, the individual characters in each fount are identical in width. Figure 2 shows a comparison of these two founts.

This particular group of matrices in the matrix-case known as Unit Arrangement No. 1 was used for all book founts in the early days of "Monotype"

machines, before the appearance of the present standard keyboard in 1908. Before that date, the depression of any particular key could cause only one particular set of perforations to be made in the paper ribbon, corresponding to a given position in a given row of the matrix-case. Thus if a character had to be cast on a unit width other than the normal one, the key-button had to be altered accordingly. To prevent that difficulty, characters were designed so that each would conform to a pre-arranged relative width.

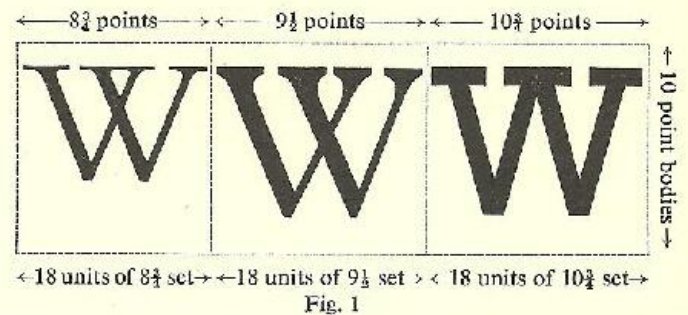


Fig. 1

With the standard keyboard it became easy to insert special keybar frames, by means of which the impulse of depressing any particular key would be transferred so as to make another set of perforations than that of the standard arrangement, corresponding to another position in the matrix-case. This removed a technical limitation which had hitherto been imposed on the designer. It meant that if a master punchcutter, who lived hundreds of years before mechanical composition, created a masterly fount in which certain characters happened to be somewhat wider, and others somewhat narrower, than the proportions of "Unit Arrangement No. 1", no arbitrary expanding or condensing would be required to adapt the fine

Series No. 30 8-point	W	W	W
	aa	aa	aa
Series No. 1 10-point	W	W	W
	aa	aa	aa

Fig. 2: Both founts are $9\frac{1}{4}$ set

face to "Monotype" machines. The characters would simply be placed in whatever unit rows were suitable. Keybar frames would see to it that when character A was depressed on the keybank, the right perforation would be made to position the matrix-case at the right point.

That is why there are special matrix-case arrangements for most of the "classic" book faces issued by The Monotype Corporation: so that the ancient or modern designer's fount need not be distorted in any single character.

The advantage of knowing the value to which characters are cast will be appreciated when it is realised that in correcting type matter produced on "Monotype" machines, where a character is substituted for one of the same set width, the line will need no justification.

It may often be convenient for those who are concerned in handling the product of "Monotype" machines to familiarise themselves with the unit values of the founts that they are likely to handle, and where possible or desirable this information should be made available.

To avoid confusion, spaces for correction cases should be cast to the sizes with which the compositors are familiar, that is to say, 3, 4, and 5 to the em. In addition to the standard spaces, em and en quads of the set-sizes of the type should also be available in case they are required for correcting figure work.

It is very important that all spaces which are cast

with the type matter should be thrown away; if they are removed from a line, they should never be placed in the correction cases or space trays.

The profusion of type which "Monotype" machines make available, the elimination of tedious hand-composition, and the principle of non-distribution which sees pounds of apparently good type going to the melting pot, has tended to create less respect for the product of the machine than that given to the product of the type founder. This attitude may breed trouble in the composing room. If those dealing with matter produced on "Monotype" composition casters will correct it as carefully as they did hand-composition, using spaces and quads in the correct positions (that is to say, nicks facing the front and feet at the bottom) considerable trouble will be avoided in both the composing department and the machine room.

Another point worth mentioning is the efficient labelling of correction cases. Such cases should be labelled with the series number of the fount, the point size and set-size. It is often important to include the set-size because bold faces are occasionally cast on a different set to the normal. In this case it will be necessary to have two correction cases for each of the set-sizes used. For instance, Series No. 9 (8-pt. 8-set), might be used with Series Modern No. 1 (8-pt. 8-set) or again with Series Old Style No. 2 which is 8-pt. 8½ set. The 8-pt. No. 9 when used with Series No. 2 would be cast on the wider set and should not be used for correcting 8-set matter.

TYPE MEASURES AND SETS

THE operator of a "Monotype" keyboard has only to think of the space occupied by the *width* of characters and spaces; he is not concerned with the *depth* or body.

Every type cast on a "Monotype" machine is cast to a definite number of units of its set. The measure of any line is therefore made up to a given number of units. For convenience the measure is reckoned in ems and units of the type to be set, each em counting as 18 units. The

measure is therefore not made up to pica ems but to *their equivalent* measure in ems and units of the set of the type to be composed. A ready-reckoner conveniently mounted on a varnished card is supplied with every "Monotype" keyboard and by reference to this reckoner an operator is able to ascertain immediately how many ems and units of set may be contained within his measure. A section of this ready-reckoner is shown below:

PICA EQUIVALENTS. 5 Set to 12 Set

Pica Ems	SET KEYBOARD SCALE																		Pica Ems	SET KEYBOARD SCALE																		Pica Ems								
	5	5½	6	6½	7	7½	8	8½	9	9½	10	10½	11	11½	12	12½	13	13½		8½	9	9½	10	10½	11	11½	12	12½	13	13½																
1	1-4	1-5	1-2	1-1	1-0	0-8	0-8	0-7	0-6	0-6	0-5	0-5	0-4	0-4	1	0-3	0-3	0-3	0-2	0-2	0-2	0-2	0-1	0-1	0-1	0-1	0-0	0-0	1	1	0-3	0-3	0-3	0-2	0-2	0-2	0-2	0-1	0-1	0-1	0-1	0-0	0-0	1		
1½	2-7	2-6	2-3	2-2	2-0	1-8	1-8	1-5	1-4	1-3	1-3	1-1	1-0	1-0	1½	1-7	1-6	1-5	1-5	1-4	1-4	1-3	1-3	1-2	1-2	1-1	1-1	1-0	1-0	1½	1½	1-7	1-6	1-5	1-5	1-4	1-4	1-3	1-3	1-2	1-2	1-1	1-1	1-0	1-0	1½
2	3-2	3-1	3-0	2-8	2-7	2-6	2-5	2-4	2-3	2-2	2-1	2-1	1-9	1-8	2	1-7	1-6	1-5	1-5	1-4	1-4	1-3	1-3	1-2	1-2	1-1	1-1	1-0	1-0	2	2	1-7	1-6	1-5	1-5	1-4	1-4	1-3	1-3	1-2	1-2	1-1	1-1	1-0	1-0	2
2½	4-1	4-1	4-0	3-8	3-7	3-6	3-5	3-4	3-3	3-2	3-1	3-1	2-9	2-8	2½	3-8	3-6	3-5	3-5	3-4	3-4	3-3	3-3	3-2	3-2	3-1	3-1	2-9	2½	2½	3-8	3-6	3-5	3-5	3-4	3-4	3-3	3-3	3-2	3-2	3-1	3-1	3-0	2-9	2½	
3	5-0	5-0	4-8	4-7	4-6	4-5	4-4	4-3	4-2	4-1	4-0	4-0	3-8	3-7	3	4-2	4-0	3-9	3-8	3-8	3-7	3-7	3-6	3-6	3-5	3-5	3-4	3-4	3	3	4-2	4-0	3-9	3-8	3-8	3-7	3-7	3-6	3-6	3-5	3-5	3-4	3-4	3		
3½	6-0	6-0	5-8	5-7	5-6	5-5	5-4	5-3	5-2	5-1	5-0	5-0	4-8	4-7	3½	5-8	5-6	5-5	5-5	5-4	5-4	5-3	5-3	5-2	5-2	5-1	5-1	4-9	3½	3½	5-8	5-6	5-5	5-5	5-4	5-4	5-3	5-3	5-2	5-2	5-1	5-1	4-9	3½		
4	7-0	7-0	6-8	6-7	6-6	6-5	6-4	6-3	6-2	6-1	6-0	6-0	5-8	5-7	4	6-0	5-8	5-7	5-7	5-6	5-6	5-5	5-5	5-4	5-4	5-3	5-3	4-9	4	4	6-0	5-8	5-7	5-7	5-6	5-6	5-5	5-5	5-4	5-4	5-3	5-3	4-9	4		
4½	8-0	8-0	7-8	7-7	7-6	7-5	7-4	7-3	7-2	7-1	7-0	7-0	6-8	6-7	4½	7-0	6-8	6-7	6-7	6-6	6-6	6-5	6-5	6-4	6-4	6-3	6-3	5-9	4½	4½	7-0	6-8	6-7	6-7	6-6	6-6	6-5	6-5	6-4	6-4	6-3	6-3	5-9	4½		
5	9-0	9-0	8-8	8-7	8-6	8-5	8-4	8-3	8-2	8-1	8-0	8-0	7-8	7-7	5	8-0	7-8	7-7	7-7	7-6	7-6	7-5	7-5	7-4	7-4	7-3	7-3	6-9	5	5	8-0	7-8	7-7	7-7	7-6	7-6	7-5	7-5	7-4	7-4	7-3	7-3	6-9	5		
5½	10-0	10-0	9-8	9-7	9-6	9-5	9-4	9-3	9-2	9-1	9-0	9-0	8-8	8-7	5½	9-0	8-8	8-7	8-7	8-6	8-6	8-5	8-5	8-4	8-4	8-3	8-3	7-9	5½	5½	9-0	8-8	8-7	8-7	8-6	8-6	8-5	8-5	8-4	8-4	8-3	8-3	7-9	5½		
6	11-0	11-0	10-8	10-7	10-6	10-5	10-4	10-3	10-2	10-1	10-0	10-0	9-8	9-7	6	10-0	9-8	9-7	9-7	9-6	9-6	9-5	9-5	9-4	9-4	9-3	9-3	8-9	6	6	10-0	9-8	9-7	9-7	9-6	9-6	9-5	9-5	9-4	9-4	9-3	9-3	8-9	6		
6½	12-0	12-0	11-8	11-7	11-6	11-5	11-4	11-3	11-2	11-1	11-0	11-0	10-8	10-7	6½	11-0	10-8	10-7	10-7	10-6	10-6	10-5	10-5	10-4	10-4	10-3	10-3	9-9	6½	6½	11-0	10-8	10-7	10-7	10-6	10-6	10-5	10-5	10-4	10-4	10-3	10-3	9-9	6½		
7	13-0	13-0	12-8	12-7	12-6	12-5	12-4	12-3	12-2	12-1	12-0	12-0	11-8	11-7	7	12-0	11-8	11-7	11-7	11-6	11-6	11-5	11-5	11-4	11-4	11-3	11-3	10-9	7	7	12-0	11-8	11-7	11-7	11-6	11-6	11-5	11-5	11-4	11-4	11-3	11-3	10-9	7		
7½	14-0	14-0	13-8	13-7	13-6	13-5	13-4	13-3	13-2	13-1	13-0	13-0	12-8	12-7	7½	13-0	12-8	12-7	12-7	12-6	12-6	12-5	12-5	12-4	12-4	12-3	12-3	11-9	7½	7½	13-0	12-8	12-7	12-7	12-6	12-6	12-5	12-5	12-4	12-4	12-3	12-3	11-9	7½		

Copy-Fitting

BY R. C. ELLIOTT

Typographic layout is now an established profession, quite distinct from that of composing-room practice. Previously copy was submitted to the compositor direct, and he formed his own opinion as to what type should be used, apart from a casual suggestion or two from the customer. In many instances the type selected did not cover sufficient pages in the case of book-work or sufficient paper space in the case of a single-sheet job, and undue "whiting out" was necessary. In many instances the opposite result was obtained, and the situation then was more serious, for either the job had to be re-set or the customer had to be approached and cautiously warned that the estimated price would be exceeded on account of the extra pages required to be printed or the larger size of sheet needed to take the type composed. The alternative was to reset the job. In such cases, any happy relations between customer, printer, and compositor stood the risk of serious disturbance, for the customer naturally was inclined to distrust the printer, and the printer in turn lessened his regard concerning the ability and prescience of his compositor.

The development of big business brought in its train the development of publicity as a profession, and in time big businesses employed their own publicity staff, the principal of which was usually chosen on account of his knowledge of typographical practice and his ability to make type display appear enticing. Consequently, instead of the printer and his compositor putting heads together whenever an important order comes along, in order to decide upon layout and type to be used, the customer's publicity staff plans the job in every detail, including its finished size, quality and shade of paper, the actual types to be used and how displayed, the colour of ink to be used, even down to details of stitching and enveloping.

NEED FOR ACCURATE CAST-OFF

To prescribe these details the layout expert must possess good knowledge of the space-covering qualities of the type to be used, for he knows that a square yard of type face will not squeeze into a square foot area and that a square foot of display bumped out to cover a square yard would look incongruous and consequently displeasing. He also knows that when his meticulous instructions have been handed to a printer, and these have been scrupulously followed, the printer will be justified in charging for all alterations in composition due to imperfect forecast of the amount of space that the selected type faces will cover.

The publicity chiefs therefore began to express convictions that some scientific method should be established whereby a layout man would be able to estimate to within a line or two how much space his copy in any given type face would occupy, or how much copy to write for a given amount of space to be occupied by a specially fancied type.

The law of averages enters into the problem, for in general composition the various characters of the alphabet always recur, as far as frequency is concerned, in almost precise proportion to each other. Therefore the first step towards a solution is to decide within a reasonable degree of accuracy the number of times that the various alphabetic characters occur in a given amount of reading matter, and from this data determine the average letter-thickness of any fount of type.

SOME METHODS ADVOCATED

During the year 1922 a series of articles were published in *The Monotype Recorder*, in which every aspect of this subject was minutely examined, and as a result of these investigations it was suggested that a reliable formula would be to establish an acceptable fount scheme of one thousand characters, and to measure in pica ems the length that a composed line of these thousand characters would make. The number of pica ems thus indicated became a factorial number to indicate the space-covering quality of that face of type. This method proved that a 1000-letter fount of a standard type face, e.g., 12-point "Monotype" Series No. 2, 12 set, occupied a line length of 465 pica ems, indicating that the average letter thickness of such a fount was .465 of a pica em in width. Every other set of the same unit arrangement in that series would be proportionate to the 12-point fount. A 6-set fount, for example, would measure 252½ picas. Any variation in the design of a fount would cause the thousand characters to measure a different number of picas, and thus indicate the change in its space-covering quality as far as the number of characters in any given measure was concerned.

As the factor numbers were always proportionate, it was a simple matter to ascertain the difference in the number of lines that a change of type would make, and only two tables were necessary, one for bookwork to show the number of types in any pica line measure, and one for jobbing to show the number of types required to fill an area, such as an area of 100 square picas or an area of one square inch.

This suggested method was followed in America by many diverse schemes, and in 1934 Mr. Vincent Steer published a very presentable and useful book for the layout man entitled "Printing Design and Layout", in which he explained what had become known as the "lower-case 'c' method", in which the number of lower-case "c's" contained in a line six picas long become the fount factor, it being contended that the lower-case c is the average letter thickness of the alphabet. [This is a very unreliable conception, for the average character width, for example, of "Monotype" No. 2 Series (12-point 12-set) by the 1000-character method is .465 of a pica em, whereas the lower-case "c" (an 8-unit character) measures .444 of a pica em—a considerable discrepancy. The lower-case "c" theory would be immediately upset if a type designer were to design a fount with a very narrow or very wide "c".]

The author of "Printing Design and Layout" probed further into the question, and included many tables for various popular type faces showing the number of types contained in various pica measures. His figures were based on setting twenty lines of type to a given pica measure and counting the number of characters thus composed.

Later in England Mr. G. F. Wilson introduced in practical book form a scheme for copy-fitting as applied to "Monotype" founts, based on a suitable adjustment of the "lower-case 'c' method". Each fount is given a line number, and from these line numbers reference can be made to other tables of pica measures to find the number of characters of any fount that lines of various pica measures will contain.

We do not wish to advance any claim for preference for any of the systems advocated by various students of this subject, but every one of them is infinitely more acceptable than the old rule-of-thumb method of assuming that an en was the average letter thickness, irrespective of design of face, and the old-fashioned idea was a very superficial one which assumed that a type face was not of normal width if the twenty-six letters of the alphabet made more or less than thirteen ems of its own body size.

As the times that the various alphabetic characters recur in ordinary literature can only be based on averages, it follows that any reasonable system devised to indicate the space that an estimated number of words or characters will cover can only be approximate, the actual result at

times is bound to be slightly less or slightly more than the estimate; but in any case such difference will be a negligible quantity. And this calls to mind the practice in book-printing establishments in pre-machine composition days, when the progress of composition had to be carefully watched to see that it was conforming to the estimated space. If the composition showed signs of making less than the estimated pages the compositors were told to "bump it out"; if it was exceeding the estimate instructions were given to space closely.

A NEW BOOK FROM AMERICA

The latest and most exhaustive researches of this order have recently been published by Mr. A. Raymond Hopper. The value of Mr. Hopper's book* to American typographers can be estimated from the fact that more than 600 type faces available in America, embracing nearly 5,000 different founts, are tabulated in all sizes up to 36 point.

The practical part of the book is divided into five tabular sections. The first table shows how long a line in pica ems 100 characters of any fount referred to in the book will make. The second table groups the founts which compose to similar space measurements, and the third table shows how many characters of any fount can be composed in a line 100 picas long.

Table 4 gives the average number of characters per line in any pica measure from 6 picas to 30 picas. Table 5 shows specimen lines of over 400 different type faces referred to in this useful book; this alone is a very informative feature.

It would not be beyond the capacity of so assiduous and experienced an author to compile a British edition of this monumental work, to include a number of important type faces which, though in widespread use in the Eastern Hemisphere, are as yet novelties in his own country. We hope that such an edition is projected. Meanwhile the British user of "Monotype" machines will find the concise Wilson pamphlet of more practical assistance in casting-off "Monotype" faces.

Mr. Hopper deserves much credit for the many years it must have taken to get his information together, and he is to be congratulated on the clarity of his presentation.

* Hopper's Type Tables. New York: A. Raymond Hopper, 1938. Folio, 74 pp.

TECHNICAL QUERIES

Q.—What is the cause of water getting between the working parts of a mould, the passages of which seem quite clear?

A.—This is evidently due to a stoppage in the water jacket 47II, or in the water pipe group Xa44H, which causes too high a pressure to be set up in the mould, causing leakage between the sealings of the blade side blocks. The waterways to and from the mould then need cleaning. Never leave the machine with the water outlet valve Xa42H closed, in case of undue water pressure being set up in the mould.

Q.—I am frequently losing the small character lever spring 29A8, and understand you have an improved method of keeping the character and low space levers together.

A.—The small coil spring referred to was frequently dislodged, especially when removing or replacing the bridge. The present levers are fitted with a more robust spring. The symbols of the levers fitted with this modified spring are b29A4A and b29A9A.

Q.—What is the cause of the mould spring block and crossblock becoming fouled or scored?

A.—This is usually due to imperfect lubrication. The oil pad in the mould spring block is liable to become pushed away from the crossblock surface by the accumulation of swarf from the type, and the dry surface becomes a source of attraction for the tin in the type metal. We supply an auxiliary crossblock oiling device for use on the composition caster and display type machines. This device, which is applicable only to square nick moulds numbered 20,000 and over (or moulds which have been converted to square nick pattern), ensures that

a regular supply of oil is distributed over the whole frictional surface of the crossblock. The device is not applicable to the Super Caster.

Q.—I have noticed that the alignment from our 14-point display matrices is not so perfect as that from the other point sizes.

A.—You will probably find that the matrices are too free in their holder, caused by the frequent changing of matrices and the slight movement of the matrices in the holder when contact is made with the mould. The new pattern of matrix holder is provided with a steel tongue which fits in the groove at the back of the matrix, and this controls the alignment more accurately.

Q.—On a keyboard fitted with the 3-unit minimum justifying space attachment it sometimes happens that the operator forgets to place the attachment out of action when normal 4-unit spacing is required, or forgets to place the attachment in operation when 3-unit spacing is needed. Is there any way of casting the copy correctly justified or must the spools be wasted?

A.—The keybars provide for casting 4-unit spaces from the 6-unit position of the normal wedge, and the 3-unit spaces from the 5-unit position. Therefore if the keyboard is registering three units and the caster is giving four units the lines will come out one unit per space long; if the keyboard is registering four units and the caster giving three units the lines will be short. The copy can be used and correctly cast by adjusting the space transfer wedge to give justifying spaces one unit of set less or more as required. But do not forget to restore the correct transfer wedge adjustment at the end of the job.

SOME NEW BOOKS ABOUT BOOK-MAKING

ADDED TO OUR REFERENCE SHELVES

The universal curiosity of the Renaissance, to which the invention of printing administered, has in modern times assumed a new form, whereby the ever-expanding breadth of liberal culture includes awareness of the methods of design and manufacture of objects for everyday use. Thus the production of the printed book, and the form of the printed word itself, are regarded by the layman as matters for his consideration. And as the literature of the industrial arts widens in range and pre-supposes varying degrees of knowledge and receptivity in the reader, so we must expect the literature of printing to increase in scope and address itself—to the industry's advantage—not only to the buyer, but to the ultimate consumer of print.

For the student-in-general of art in the industrial era, as well as for the student-of-lettering in particular, Mrs. Nicolette Gray has written *XIXth Century Ornamented Types and Title Pages* which Messrs. Faber & Faber will publish this September. We have the good fortune to possess an advance proof, which we have read with enjoyment, for it is the pursuit of a spirited, adventurous argument by a trained and fruitful mind. It begins with a demand for a more liberal attitude towards letter design: "We suffer today from the lucidity and insistence with which the principles of book typography have been explained to us. Having learned our lesson we tend to apply it indiscriminately to all forms of lettering . . . we need to explore not to exclude." Nineteenth-century ornamented types, claims Mrs. Gray, are the product of "a communal art as pure as that of any primitive society". Victorian craftsmen had to "keep in touch with the mood of the moment. Their business being purely commercial, considerations of scholarship, individual personality or typographical principle do not blur the contact". The details of this "communal art"

are described for the reader's delight, never for his condescension. The years 1800 to 1890 are divided into seven parts, and each design is fitted into "the psychological complex of the years of its innovation and vogue". The author's historical sense and admirable literary style win complete attention, if not always complete agreement. Ornamented title pages have a section to themselves, and the Appendixes include a list of type specimen books, arranged by foundries, and tabulated particulars of first examples of the principal type faces. Eight title pages are reproduced, and there are 32 pages of type specimens, followed by an 11-page chart of ornamental types. The book is set in "Monotype" Baskerville, and will be sold at 12s. 6d.

The *Buchgewerbliches Hilfsbuch* of the late Otto Säuberlich, which has been re-edited by Fritz Dobschinski and published by Messrs. Oscar Brandstetter, is a guide for everyone concerned with print—its production or its purchase. It describes the organization of a large printing office, dealing fully with the setting and casting of type, and including an illustrated chapter on "Monotype" machines. After explaining in turn the various reproductive processes, it ends with chapters on binding and paper. The text, which is so direct and lucid in method as to be understandable to even the halting reader of German, is given increased clarity by excellent line and half-tone illustrations. The

photographs are as informative as the carefully-planned diagrams, which are drawn with the utmost simplicity. The brilliance of "Monotype" Bodoni is shown to advantage on the super-calendered paper used for this book.

Number Three of *The Dolphin* (Limited Editions Club, New York, \$15) is a "History of the Printed Book", consisting of a series of fifteen essays, each by a different author. It covers the origin and development of the printed book, the printing house with its tools and practices, and the history of book decoration. Avowedly it is "a history for educated persons capable of being stimulated rather than confused by different points of view on the same subject". The first four chapters, dealing with the evolution of the printed book to the height of its magnificence in the sixteenth century, are learned and indeed "stimulating". The essays on Papermaking and "The Author and his Book" justify not only the inclusion of a technical section, but the symposium method itself. The book is set in 12-pt. "Monotype" Bell (double-column) and contains 190 rotogravure and line illustrations.

Mr. Lawrence C. Wroth, editor of *Dolphin* No. 3, is the author of *The Colonial Printer*, of which a second and revised edition has been published by the Southworth-Anthocensen Press, Portland, Maine. Its 392 pages include 19 line illustrations and 11 collotypes. Fifteen hundred copies have been published at \$7.50.

The *Czechoslovakian Printers' Year Book*, 1938, is the most "specialized" of recent additions to our reference shelves. Its several well-informed articles on topics relating to contemporary European printing include a description by Mr. Oldrich Menhart of how "Monotype" type faces are produced, with special reference to the face bearing his name, in which the Year Book is set. Its production in the English Monotype Works, he graciously says, "is no small manifestation of friendly participation in the development of our national typography".

This is 'Monotype' EMERSON and its Italic, Series No. 320, here shown in 14 pt. composition size, set solid. This is a new book face.

'Monotype' Emerson is a 'long descender' face of medium weight and even distribution of 'colour'. It is not at all condensed, but owing to the relative shortness of the 'x' it counts as a narrow-set letter; the eighteen-unit 'quad' of its fourteen point size is only twelve and a quarter points 'set' (i.e. wide).

The design conforms to the strict convention of the classic book face without any obvious derivation from historical founts. The horizontal serifs are saved from 'dazzle' by being intelligently bracketed, and a pleasant effect of 'controlled curves' and close fitting gives the face its distinctive personality.

The italic is extremely readable and simple, but it remains a true italic and not a sloped and modified roman.

In its 'trial state' before being passed for general issue 'Monotype' Emerson had the honour of being chosen for use by Messrs. Eyre & Spottiswoode Ltd., King's Printers, for their *Order of Service* for the Coronation.

This is the twelve point size. Note that owing to the length of the descenders, this solid setting allows an ample 'channel' between these lines set to 21 picas.

FIRST SHOWING of
"Monotype" EMERSON
Series No. 320. abcdefghi
jklmnopqrstuvwxyz æœfl
£\$1234567890!?([-*«-!?"'
abcdefghijklmnopqrstuv
wxyzæœfi&1234567890
This Twenty-four Point
Display, and 12 and 14

point Composition Sizes are now available. Certain characteristics of this simple, clear-cut, evenly-weighted letter recommend it for gravure and offset work.

ABCDEFGHIJKLMN OPQRSTUVWXYZÆŒ& AB
CDEFGHIJKLMN OPQRSTUVWXYZÆŒ&

"MONOTYPE" TIMES WIDE

Some types look larger, size for size, than others, because they have unusually short descenders and ascenders. This allows more room for the "x" or middle part of the lower-case. A good newspaper type is one in which seven-point manages to achieve almost as much legibility as a normal ten-point book face. Hence every modern news text-face has a "large x" and short ascenders and descenders.

But only one modern news text-face has ever recognized the fact that a "large x" is bound to waste space *horizontally* (a very serious waste where *narrow* news columns are concerned)—unless curves such as those in e, p, q, etc., can be somewhat condensed, by way of compensation.

The imperceptible condensation of "Monotype" Times New Roman puts it in a class by itself as a news face. In the wider book measure, however, condensation is no asset. It was the charm of the *design and cut* of "Monotype" Times New Roman, not its relative condensation, which made book publishers hail the face with enthusiasm.

All the remarkable legibility-for-size of Series 327, "Monotype" Times New Roman, and all the charm of its crisp distinctive cut, are reflected in *this wider version, Series 427, for which it is safe to prophesy a most distinguished reception amongst book producers.*

427, 11 on 12
1st par. leaded 1½ pts.

'Monotype' TIMES Wide, Series No. 427

ABCDEFMabcdefghijklmnopqrstuvwxyz } 327—11 (10½ set)

ABCDEFMabcdefghijklmnopqrstuvwxyz } 427—11 (11¼ set)

CHRONOLOGY

OF "MONOTYPE" TIMES

1930-31: The basic design created by *The Times*. Exhaustive experiments, involving the cutting at the Monotype Works of over 5,000 experimental punches. Eight series of headline and other related faces cut and approved.

1932: *The Times* appears in its new dress.

1933: Times New Roman matrices made available to the trade, by permission of *The Times*.

1933-36: The Nonesuch Press, Messrs. Longmans and many other publishers prove the excellence of Series 327 for book work.

1933: First cutting of alternative long descenders for Series 327, in view of its popularity in book work.

1936: "Monotype" Times Semi-bold 421 cut; released to trade in 1937.

1938: "Monotype" Times Wide 427 7 and 14 pt. released to the trade, and other sizes cut (to 48 pt.).

"MONOTYPE" TIMES GROUP NOW INCLUDES 13 RELATED SERIES, COMPRISING IN ALL 112 FONTS: OF WHICH 55 ARE COMPOSITION SIZES.



HIS EXCELLENCY AMIN BAGHAT BEY, Director, the Government Press, Cairo, who after his recent retirement on a pension was asked to resume his office, and has now done so. His Excellency is an enthusiastic user of "Monotype" composing and casting machines

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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

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