

MONOTYPE RECORDER



THE MONOTYPE RECORDER

March - April, 1928

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THE FRENCH NATIONAL PRINTING OFFICE

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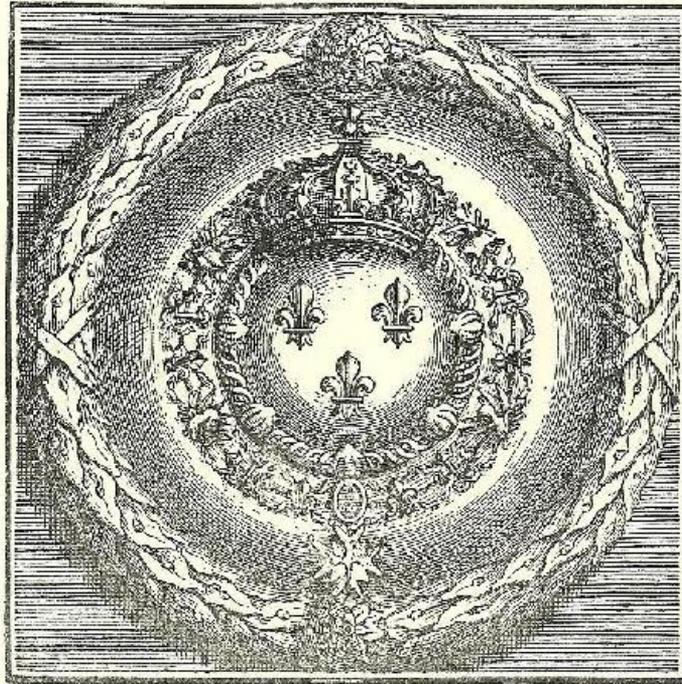
The Arms on the cover are those of CARDINAL RICHELIEU
Founder of the French National Printing Office

A.D. 1640

March & April, 1928

THE MONOTYPE RECORDER

FOR
USERS & PROSPECTIVE USERS
OF THE "MONOTYPE" COMPOSING MACHINE
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LONDON

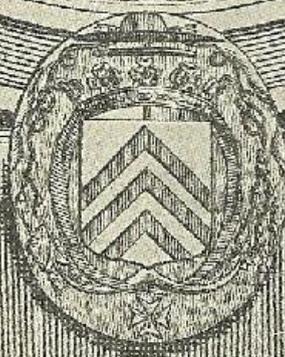
LANSTON MONOTYPE CORPORATION LIMITED

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1928



See Latin page



*Armand Jean
Cardinal de France*

*du Plein
de Richelieu*



THE FRENCH NATIONAL PRINTING OFFICE

Notes on its Typographic Achievements

Once in a century comes the greatest festivity of the printing world. This time it will be particularly impressive; for in 1940 the whole of civilization will honour the five hundredth birthday of the Mother of Arts. We shall all, let us hope, live to see that historic Jubilee and to help in making it memorable.

But at about the same time will occur another centennial which, while not surrounded by that mist of glamorous legend which surrounds Gutenberg, will yet remind us of the great age and splendid achievements of the most famous printing office in the world; an office whose history is very nearly the history of printing in France. And it is to France that typography owes by far the largest part of its innovations in style and design. The French National Printing Office, in 1940, will enter its fourth century, not as a mere archaic survival, but growing like a sturdy tree from roots thrust deep into the past.

It will be necessary, before commencing this sketch of the typographic triumphs of the *Imprimerie nationale*, to point out that the Government Printing Office as we think of it to-day—an organ for the official printing of a State—is a comparatively new invention. It is an idea which has never been popular in England, where private enterprise is held sacred; it is still, in other countries, an institution which is tolerated by private firms because of the routine necessities of democratic government (which is also a new

idea, as political history goes). The French National Printing Office as it functions to-day is a product of the French Revolution—like many other admirable and less-admirable institutions in France. There, because the Government owns the telephones and enjoys a tobacco monopoly, are printed such humdrum things as the telephone directory and the match-books sold at the corner kiosk; innumerable forms, bulletins, tickets; and—quite incidentally, and at intervals—some of the finest limited editions of our generation.

Governments, whether by kings or by Demos, lean heavily on the printing press for official business. But in the old days this official printing was entrusted, not to one central office, but to a carefully picked group of "King's Printers," trusted men who often could hand down a royal patent for several generations. One house, for example, could enjoy an exclusive license to print all the music for the royal entertainments (no small order); another would stand ready to issue some State proclamation in a bold broadside, or to print the details of some legislative decree. This system endured in England up to the time of the War, and still endures in part.

But parallel to this more matter-of-fact sort of Government printing there has always run (in France at least) a paternal interest on the part of the State in the Art Preservative. When the first printers had established their trade in France, it was Louis XI who issued to them papers of naturalization, "for this art and craft of Impression, and for the profit and aid which is drawn from it, and can be drawn by the whole State, both to the gain of Science and otherwise." Later, when Paris felt the irresistible sweep of Humanism and the revival of ancient literature, when forgotten classic manuscripts, like smouldering embers, flared up one after another to astonish and illuminate the reading world; when correct reading of difficult texts, and their correct printing, became essential to scholarship; then Francis I realized that typography must have support by the Crown. The quaintly ardent Humanist, Geoffroy Tory, was made the first King's Printer. It was a time for building all things new; rules for letter-design that still hold good were being laid down by printers and type-cutters working in close association with the grammarians and etymologists. The battle between black-letter and roman was only just won (in England we still held by gothic) and the highly important question of a really adequate Greek type rose before scholars.

And at this juncture it occurred to Francis I that, as the propagation of learning was an affair of national importance, it would be well to commission the cutting of a set of Greek punches which would belong, not to any one private house, but to the Crown, in order that the treasury of

Greek manuscripts in the royal library might be given to the world through the efforts of more than one printer. The result was the famous *grecs du roi*, the commission for which was given to Claude Garamond in 1538. All lovers of old books know the beautiful "basilisk" printer's-mark which appeared on French books in which this type was allowed to be used.

Theoretically at least, a printing letter gains its immortality through the steel punch on which its design is engraved. While the punch remains whole, matrices may be struck from it indefinitely, and types cast from new matrices as soon as the old ones become worn. The punch is, so literally as to sound facetious, the proto type. But unfortunately the striking of matrices was attended in the sixteenth century, even more than to-day, with danger to the original steel punch, which, after its filing and tempering, was a relatively fragile thing before the invention of modern chrome steels. This fact may explain an otherwise mysterious thing about the early "Royal Greek" types: namely that the original punches were laid away in the seclusion of the *Chambre des Comptes* as soon as Robert Estienne (who was responsible to the King for them) had seen to their production and had issued his famous New Testament in Greek. Very few strikes seem to have been made of these punches; Plantin was unable to secure the use of matrices when he started to print his great Polyglot Bible in 1569. It may be that the "red tape" always associated with Governmental ownership made access to the punches difficult; but, like the tape that wrapped Egyptian mummies, it also acted as a preservative. Robert Estienne, whose sympathies were with the followers of Calvin, came into collision with the orthodox faculty of the Sorbonne and was forced to take refuge in Protestant Switzerland. He took with him a set of matrices of the Garamond Greek; and they remained in the hands of his descendants in Geneva, to the disquietude of the Crown.

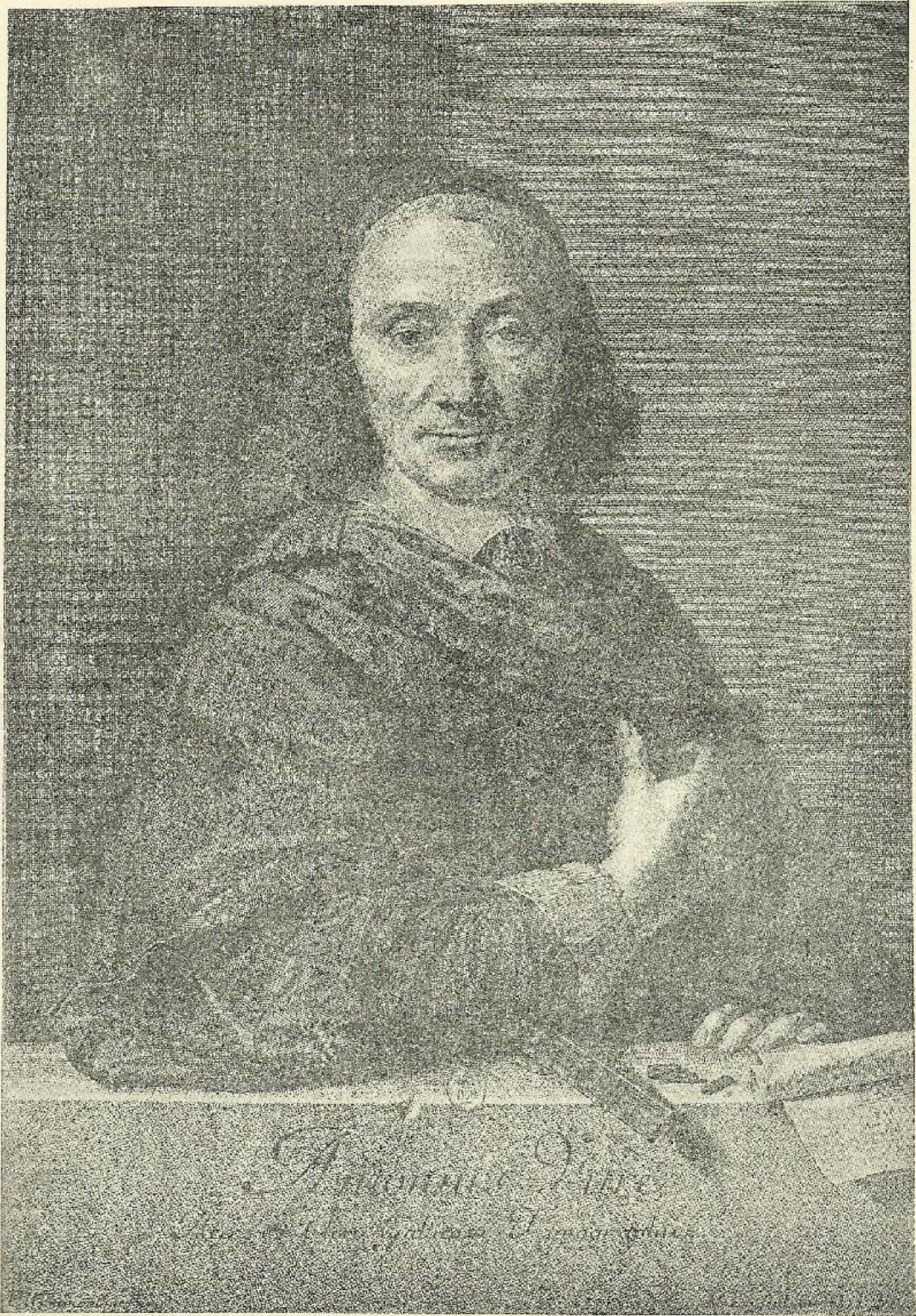
To realize the cause of this disquietude we must remember that education, that literature, were at that time by no means the free, matter-of-fact perquisites of humanity that they are to-day. The King was head of the Church in a very real sense; not in that the State was particularly devoted to Religion, but in that Religion was a bulwark of the State. The Reformation brought not only schism but international treaties in its wake, treaties of danger to the existing French rule. "Heresy was, literally, treason."* And seldom can dangerous doctrine be promulgated without printing type. To the Calvinists it was above all necessary to study Bible texts and sources, whence their need for Greek and Hebrew types; and after that it was also necessary to have Oriental letters in order that the gospel might be preached

*Paul Beaujon; *The 1627 Type Specimen of Jean Jamon*. Paris: Honoré Champion, 1927.

in all corners of the world. Yet at the very time when this demand arose the craft of punch-cutting had begun its rapid decline into what was, by the end of the seventeenth century, very nearly oblivion. It was, therefore, with all the more anxiety that Catholic and Protestant powers alike watched the typefoundries and the leaden bullets that were cast there. The English Ambassador at Geneva in 1616 was instructed to offer a large sum for the matrices of the *grecs du roi*, the title to which had become involved through the financial difficulties of Henri Estienne II. But the French Crown, claiming them as Royal property, finally came to an arrangement by which Paul Estienne's debts were paid and the matrices personally transported to Paris (1621). Two years later Paul's son, Antoine, took up his residence at the *Collège royal* and printed with the Garamond Greek. This custom of lodging King's Printers in a specific place and allowing them a regular pension was an early step in the direction of a central State office.

Greek, being the language of the original text of the New Testament, was coveted by Protestant scholars of the time; but their studies, and those of the orthodox side, depended also upon Hebrew for Old Testament researches, as well as upon a number of near-eastern languages. For this reason much interest was aroused by the announcement that a famous collection of oriental-language punches and matrices, cut in Constantinople for Savary de Brèves, was to be sold by his heirs. Brèves served as ambassador to Henri III and Henri IV at Constantinople, where his admiration for eastern manuscripts caused him to form a famous collection of such books, and to have the finest characters of Arabian, Syrian, Persian and Turkish copied by punch-cutters in order that he might produce books of his own. This project was finally realized in Rome, where Brèves was sent in 1613, and a series of books "for the propagation of the Faith" was begun there and continued later in Paris *ex typographia* Savariana*. In 1622 a Latin-Arabian dictionary was printed, by Antoine Vitré, King's Printer, who did not realize that his association with these characters would draw him into

* This word *typographia* (Fr. *typographie*) has, unhappily, no English equivalent. It means, strictly, a body of typographic material, especially punches and matrices, which are or may be independent of any particular printer. The character of the *typographia* is, of course, plainest seen in cases of exotic types, where different presses produce books of much the same *typographic* appearance through the use of common material. Nowadays the composing machines and typefounders take the place of Francis I and Savary de Brèves, and we could well afford to use the term in place of the over-worked and often delusive word "press," to distinguish a house or an individual who commissions various printers to produce books already designed and "laid out," so that there is a certain typographic resemblance between work done for such a house by different printers, especially when they are loaned imported types for the occasion. Critics who point out that the Nonesuch Press is not literally a press at all must admit that there is such a thing as a "Nonesuch look" to any of its books, and that there would at least be an excuse for the imprint *ex typographia Non-taliana*, i.e., "From the Nonesuch Typographic Commissioner."



II. Antoine Vitré: From a contemporary engraving by Morin after P. Champaigne.

years of embarrassment and litigation as the unhappy and humble tool of a greater mind than his—the mind, indeed, of one of the greatest statesmen known to history.

Armand Jean du Plessis, Cardinal de Richelieu, was endowed by nature with a somewhat rare gift; he knew exactly what he wanted. The future, to him, was simply so much raw material. He was consecrated Bishop of Luçon when he was only twenty-two (1607) and rapidly became known for his singular combination of the cleric's persuasiveness and the aristocrat's ability to seize and use responsibility. An appointment as Grand Almoner to the Queen gave him the foothold he desired at court; rapidly taking precedence over his seniors, he rose to the Cardinalate and shortly afterwards to the position of First Minister of State to Louis XIII. This king (who it would seem suffered from chronic boredom) allowed Richelieu to assume powers of almost fantastic extent, as extensive, indeed, as the great Minister's own schemes for the glory of France. Richelieu's peculiar asset, which aroused the superstitious terror of his opponents, was his ability to seem to be in all places at once, to sit at the centre of a living web of communication (at a time when news travelled slowly) and to unite the whole of France—ambitious nobles, restless Huguenots and all—under the domination of one mind. The genius who could build up so perfect a spy-system naturally was keenly aware of the importance of the Press. All diplomats are censors, but to Richelieu censorship was but the negative side of propaganda; it functioned only to weed out the wrong kind of propaganda. He acquired the monopoly of liturgical and missionary printing in France in 1631 and personally scrutinized the work of the eighteen printers he chose to benefit by it. A certain number of books had to be presented for free distribution in the Levant. Naturally the experience of typographic needs which Richelieu thus gained made him realize the political value of fine exotic types. Savary de Brèves' death, as we have seen, brought his material on the market, and by 1632 definite negotiations were going on between his heirs and Protestants of England and Holland. Richelieu acted promptly and with characteristic subtlety; Vitré was given a secret order from the King to buy the entire set at any price, together with the oriental manuscripts, and hold them at the disposition of the Crown; the unfortunate Vitré had further to commission sets of Armenian and Ethiopian characters from the punch-cutter Jacques de Sanlecque, and as the money for all this did not arrive Vitré found himself dunned by Sanlecque, to his great disgust. He did, however, have the use of the types, and all of them, together with the *grecs du roi*, were included in the magnificent polyglot Bible on which Le Jay spent his private fortune. This book interests us here

because it united in one volume the *typographia regia*, that body of material which, by its richness and tactical importance, had already made Richelieu envisage a central office where important religious and political books might be issued in a worthy form. The "typographic society" for liturgical printing would not serve the purpose, owing to the financial timidity of the printers; yet this and all the other semi-official ventures were true prototypes of the *Imprimerie royale*, which finally came into being in 1640, installed at the Palace of the Louvre.

Richelieu, however much of a careerist, worked on a grander scale than his successor Mazarin. He is known to have taken a personal interest in the art of printing,* and was himself an author of some pretensions, not only of a poetic drama but of a volume of dialectic which had increased his reputation in earlier years. Doubtless this work, *Les principaux Points de la Foi Catholique*, was in his mind as one of the "worthy books" fit for the Royal press. His first gesture, one of characteristic thoroughness, indicated that he had grasped the essentials of fine printing in an age when books of the most distinguished design, in classic types, were being ruined by poor presswork and unsuitable paper. Richelieu sent out a royal order against "divers cabals and monopolies for raising the price of paper," forbidding the sale of paper without the express permission of Sublet de Noyers, which would be freely given after the foundation of the Royal press. This prevented the finest sheets from Limoges, Angoulême, etc., from going into heretical hands, and gave Noyers, tax-free, a choice of the best material. Further a letter was sent to the Ambassador at Holland (where the highest standards of printing craftsmanship obtained) asking for four pressmen and four compositors, one of which should know the "secret recipe for ink which makes the letter-print far more beautiful and clean, and which is not made in France." These negotiations were made in absolute secrecy, but by the end of 1640 Richelieu was paying an official visit to the press in its first home. Sébastien Cramoisy, one of a famous family of King's Printers, became the first director, and various scholars were enrolled as correctors. The types of Savary de Brèves stayed in the hands of Vitré (whose financial troubles were only ended by the action of the body of clergy in 1656); at the Louvre books were now being planned, not for oriental characters but for Latin and French; the first book published was a superb folio *Imitation of Christ* (1641) for which was used the small canon size of a roman based on a design by Garamond which was common in Parisian houses. The matrices of this

* A press was erected at the new Château de Richelieu and several books in small type were printed there some fifteen years after the Cardinal's death; but there is no evidence that he did more in this case than to direct its installation.

may have emanated from the Luther typefoundry in Frankfort-on-Main; at all events, the *Imitation* did not appear in a "private" specially cut face, but in a letter as familiar to printers of the day as Caslon is to us. It formed a stately, "light" page, the delicate outlines of the larger sizes having the advantage of good printing.

But Richelieu, struggling against his last illness, found time in the midst of domestic plots and foreign wars to arrange, with an author's solicitude, for the publication of his *Principaux Points de la Foi*. He must have wished to have as impressive a piece of printing as the *Imitation*, and one distinguished in some special way. The obvious thing was to commission alphabets from a typefounder; but Richelieu never did the obvious thing. The punch-cutting moreover, would have taken a year, and Richelieu was clinging to his last months of life. But by a curious chain of circumstances the *Imprimerie royale* did manage to acquire at about this time three sets of a new and beautiful roman and italic, one which was practically unknown in France.

These characters have a special importance for us because the punches and matrices have somehow survived all the drastic changes of later days, remaining until the changing fashions of type-design brought them out of their long retirement at the end of the nineteenth century to be used by the same establishment which had been functioning since Richelieu's time. The types, which appear in clean modern impressions as very sharp-cut and brilliant old-face letters, are now called for no obvious reason *Caractères de l'Université*. They have recently* been identified as the work of Jean Jannon, typefounder and printer to the Academy† at Sedan, who published a specimen book as early as 1621. This showed a full range of sizes including the 5½ point, which brought the printer some fame in the making of miniature books. But by 1640 Jannon had met with serious reverses, and Sedan itself was facing extinction as a sovereign Protestant state. Richelieu's policy of aggrandisement had doomed it; and there is no doubt that by 1641 the efficient spies of the Cardinal, permeating the city, were in a position to acquaint him even of such minor matters as the existence of the type-founding material so greatly needed. By 1642 Sedan had fallen—the news came to Richelieu on his death-bed—and Jannon's types were already in use at the *Imprimerie royale*.

* Paul Beaujon: *op. cit.*, p. 7, footnote.

† *Académie* was the current name for any non-Catholic university. As the *Caractères de l'Université* bore this specific name as early as 1687, there may possibly be a connection here. The reference is in an inventory now in the Anisson collection of the *Bibliothèque nationale*, Paris, and the sizes mentioned (*gros canon*, *petit canon* and *gros parangon*) are those of the original punches which remained in the hands of the National Printing Office. The type is generally known as "Garamond."

The half-century that followed saw various works of unequal merit produced at the Royal press under the direction of Cramoisy and his successors. In 1674 Vitré died and the Brèves punches went to the king's library, whence, in 1691, they were brought to rejoin the Garamond Greek material in its "velvet-lined box," at the Louvre.

In 1691 began a new era for the *Imprimerie royale*. Louis XIV was, in character, another Richelieu; he had the same protective interest in the arts and sciences, and he had the advantage, in his schemes for national unity, of being as it were his own figure-head. Printing propagated his own glory; therefore the Royal press must have a special fitness for the task. Jean Anisson, a printer of Lyons, was put in charge, and he soon found from inventories that most of the typographic material was damaged or incomplete. The question of a new and specially-cut type arose, and the Academy of Sciences, created by Louis XIV, formed a committee of seven to see to the proportions of the letters. The Abbé Jaugeon prepared, with the help of the engraver Simonneau, a set of letters based on 2,307 divisions of a square, with exquisite geometrical apportionment of space for each character. Grandjean, entrusted with the cutting of the punches, saw this elaborate work and made his famous remark about the eye being the only guide in such matters; but for this reason we are apt to give too little credit to Jaugeon's modernity in *design* as distinct from exact proportion. His serif-treatment, for example, was far ahead of contemporary treatment, by type-founders and even by calligraphers,* in that it was horizontal and not "bracketed" for greater support to the upright; and it went straight across the top of the upright instead of being confined to the left side. The Grandjean letter, known as the *romain du roi*, was reinforced by an italic which omitted many of the exuberances of earlier founts; and when Alexandre, working with Grandjean, engraved his particular sizes of this italic the letter became truly modern.† The uncompromising "straight-across" serifs of the roman give a certain neatness to a line of *romain du roi*, which is further brought out by the slight horizontal stroke half-way up the ascenders (see plate III). This stroke is a curious survival of a gothic custom (1) and probably was first invented by some æsthetic theorist who wanted to indicate the body height even on an ascender. It survived in England on the long s (ſ) until that letter was abolished, but there is little doubt that the *Imprimerie royale* adopted it solely to identify its private types and we know that subsequent designers for the press kept up this slightly irritating custom.

* It is not, however, without precedent from early times; see fig. 9, No. 209 of the *Monotype Recorder*, (September—October, 1925).

† Reproductions of the Grandjean and Alexandre letters were shown in the *Monotype Recorder*, No. 212, March—April, 1926.

[Typographic historians may some day explain why a fount with this identifying cross-stroke is shown in the broadside specimen of B. F. Bache, Pennsylvania (*s.d.*). The matrices of these types were brought from France by Benjamin Franklin.]

The publication of a folio book of engravings of medals, commemorating various events in Louis XIV's reign, gave the new types an impressive *début*. Fine books were generally thought of as fine picture-books in those days, despite the current passion for Elzevirs, and the presence of exquisite borders on every type-page of the *Médailles sur les principaux événements du règne de Louis le Grand* (1702) shows that, under the influence of the copper-plate, type was at last taking on, perforce, a tributary elegance and brilliance.

The early years of the eighteenth century saw an interesting change in the kind of books done at the press. Religion had done its work for Monarchy, and now the "worthy books" of Richelieu's time gave place to definitely official works, State edicts, and books which reflected the interest of the court in the propagation of knowledge. Among the most ambitious works printed, for example, were the Transactions of the Academies of Science and of Inscriptions, which appeared in a stately procession from 1714—1791 and from 1717—1793 respectively. Little by little this national printing office, in the modern sense, came into being. Meanwhile the series of special types was being completed, not omitting new versions of oriental faces. Alexandre, who was somewhat overshadowed by Grandjean until the latter's death in 1714, finally came into a lucrative position, and his son-in-law, Louis Luce, joined him in the task of punch-cutting.

Luce was a theorist with a hand that could work out theories. He had not only deftness but inventive skill; he cut the exquisitely small *Sedanoise* fount of the royal punches, and he devised a specially condensed letter, the *Poétique*, for printing the classic French verse (which is two syllables longer than our English pentameter) without running over the normal line. But all this mastery did not enable Luce to dissect and change the printing letter of his time. He had not Baskerville's desire (or opportunity) for starting fresh with modern type based on legibility; and even Fournier, who took not a few ideas from Luce, improved what he took by using a sort of typographical commonsense, which has little to do with either skill or inventiveness.

But to Luce we owe a charming and characteristic trait in eighteenth-century book printing, namely, the cast type ornament in the "rococo" manner which superseded the old arabesques and enabled the printer once more to imitate the binder, who had abandoned arabesques for leaves, vines and shell-forms grouped in whimsical patterns. The first appearance of this

new kind of decoration was the 32mo. *Epreuve du premier Alphabet*, issued by the *Imprimerie royale* under Luce's direction in 1740.

The latter office was not, however, greatly influenced by the whimsical style for which it was thus responsible. The clear rigidity of the Grand-jean letter showed best in very simple setting, foreshadowing the Didot classicism of later days. The most interesting decorative feature of this period was the series of royal shields used on the title pages; a collection of these would show the remarkable variety and ingenuity of the successive engravers and woodcutters. Etienne Anisson-Duperon *le fils* inherited from his father, in 1789, not only the direction of the office, but the latter's pre-occupation with clear presswork—the most vital need of the day. The effect of various sizes of the *romain du roi* is especially well shown in the fine *Discours sur les Monumens publics* by the Abbé de Lubersac (1775); and Anisson's own perfected hand-press brought out the full delicacy of the printed letter.

With the beginning of the Revolution, drastic changes in management interfered with this peaceful progress. Anisson threw his energies into printing paper money (for which the identifying marks on the *romain du roi* were peculiarly suited); was underbid by rival printers, defended himself in a polished pamphlet, and was finally swept off to the guillotine along with most of the others who had been so unfortunate as to earn distinction before the year 1790. As this sketch is concerned only with some of the early typographic influences of the *Imprimerie nationale*, there is no reason to dwell on these stormy years, in which feverish activity for the State precluded artistic development. The famous typesetter Firmin Didot cut some letters which were used only once; and an important addition to the *typographia* was the collection of ancient scripts, etc., from Louis XVI's private press. These types, which came from the Herissant foundry, were shown in a specimen (now rare) issued in 1810.

In 1823 it was decided to create an entire new series of text faces, and the advisory committee in charge was, as in the case of the *romain du roi*, composed of noted scholars and experts. The result was a very neat and somewhat lifeless letter engraved by Marcellin-Legrand, exhibited in the great folio *Specimen des Caractères français et étrangers* of 1835, and later in the specimens of 1845 and 1855. The thing that strikes the present-day amateur of printing on seeing these books is their matter-of-fact "modernity," unspoil't as yet by the suspicion that any archaic type face could be interesting to any but historians. The 1642 roman was shown, but only as a curiosity, in the 1845 specimen, which is a remarkable piece of printing, a monument to the period when romantic decoration was combined as a

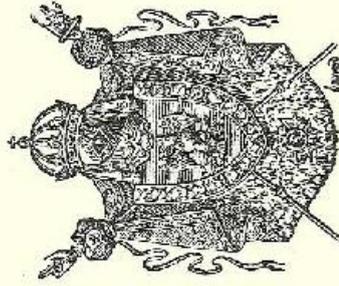
ÉPREUVES

DES
CARACTÈRES FRANÇAIS

EMPLOYÉS

A L'IMPRIMERIE

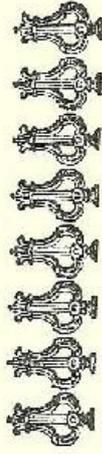
IMPÉRIALE.



A L'USAGE DES PROTES ET CORRECTEURS.

1810.

30 Points.



28 Points.



26 Points.



24 Points.



IV. Title and page of ornamental units from an unrecorded specimen issued by the French National Printing Office in 1810 (see p. 16). By permission of Messrs. Birrell and Garnett.

matter of course with brilliant "classic" types. Marcellin-Legrand's face was an improvement in legibility over its predecessors: the straight-across top serif was abandoned, and even the horizontal middle stroke of the l was reduced almost to invisibility. The pleasing thing about the letter is that it is perfectly characteristic of a national printing style which is even yet found in French books.

The renewed interest in archaic types, at the end of the nineteenth century, led to the revival of the "Garamond" and Grandjean faces, and from 1900 on came a series of magnificent books which at once placed the *Imprimerie nationale* in as high a position typographically as it already was scholastically through its possession of an unrivalled collection of foreign and oriental characters. The vast establishment in the *rue de la Convention* is far removed from the discreet rooms in the Louvre of the seventeenth century; but the Directors still guard with reverent care the original Greek punches cut by the hand of Garamond, and are still ready to print limited editions which would arouse the admiration of the Cardinal who loved fine typography. If that patron spirit is still watching over the magnified result of his efforts, he must have been amazed at the technical changes wrought, and especially at seeing the "Monotypes" in that great building clicking out types without the aid of human fingers; but he must needs be proud that three centuries of history have so justified the theory that fine books deserve to be issued in a beautiful form.

Réclame 96 points.

Gravée par Façon.

Histoire

naturelle

d'Égypte.

Réclame 18 points.

Gravée par Mole.

Thémistocle fut abordé, dit-on, par un Sarrasin du premier ordre, qui lui offrit de lui indiquer cette mémoire artificielle, dont l'invention était alors toute récente. Thémistocle lui ayant demandé ce que c'était que cela, lui dit, dit l'homme de lettres, l'art de se souvenir de tout. Je vous aurais bien plus d'obligation, répondit Thémistocle, si vous m'appreniez à oublier ce que je voudrais.

1234567890.

CLOSE-SPACING *versus* WIDE-SPACING

A FUNDAMENTAL PROBLEM

BY W. H. SLATER

It is always a subject of much interest to the observant mind to watch the various changes that are continually taking place in almost every phase of life and of labour. Productive change, of course, is inevitable, but it does not always follow that such change is either beneficial or progressive. In no craft probably has progress towards perfection been more apparent during the few years of the present century than in our own Craft of Printing. One might name a dozen different phases of this business that have been practically revolutionized during that period. To name but three, connected only with the composing room: type-setting by hand; weak, ineffective "display" work; books with neither beauty nor style. The change from each of these is to: the mechanical composition of type; the setting of perfectly effective and even artistic display work; the making of beautiful books.

The first and second of these are accomplished facts; the last is only adopted here and there, although a great endeavour is being made to make it more general and more uniform. In order to do this it is essential that we should at once draw the attention of both our operators and our readers to some of the things that are changing in the composition of book pages, because it is to them alone that we have to rely for the work being done properly. To put it briefly, we are changing over from the practices of long past days—which are now considered to be very bad practices—to new and improved methods of work, and it is necessary that every operator, at least, should know of it.

There is no denying the statement that a very necessary and praiseworthy reform in the direction of book production and the production of high-class journals has become very noticeable in recent years. The greatest possible attention is now being given to many details of such work, but particularly in the direction of solid composition.

Apart from the layout of books, their margins, type faces and measures, open or solid lines, peculiarities of page heads and folios, all of which are receiving the utmost attention of every book house of repute—the particular reform I wish to refer to is much more intimate, so to speak. While it may quite probably be directed from the editorial or even the artistic

department it actually belongs to the artisan department, and almost exclusively to the operator and reader, for the simple reason that it occurs only within the lines, that is, in the peculiar and special treatment of spacing.

We have been for the past three or four decades endeavouring to teach young compositors the elementary principles of their work, but the instruction has been in most cases in one direction only—that of display. Very good, of course, but as every class of straightforward composition has passed out of the hands of the case man and is now done on the keyboard of a machine I am concerned only for the moment with the mechanical type-setting of bookwork matter.

The common rules of spacing that have been printed in our text-books and have more frequently been passed on by word of mouth from the elderly journeyman to the young apprentice for long ages past bid fair in the very near future to become all but obsolete.

How many of our old compositors would have believed that a time would come when colons and semi colons would be set "close up" without the regulation thin space being inserted before them and the regulation en quad, or more, after them? How many, again, would have believed that the em quad at the end of a sentence would in every instance be reduced to an en, and at times even to a thick space or less? To the old stagers it must seem little less than sacrilege to find that their time-honoured rules of spacing were considered not good enough for the composition of present-day books.

Yet these and other things—the selection of more beautiful type faces, for instance—are being done in certain places and in many classes of book production.

This modern method of spacing was at first considered to be a very daring innovation into the realm of compositors' work, which has always been bound by very hard and fast rules. The adoption of those rules, however, has been found to be the cause of a very objectionable openness or gappiness in solid composition of every kind. This gappiness—solely caused by the workman "wide spacing" his lines—has for long been considered both bad and slovenly work; but, as will be seen later, the said rules would not permit him to space close; on the contrary, they had a tendency to compel him to space wide, and at times very wide. Hence, the new method of close-spacing destroys all the old rules and actually substitutes a new set—as yet unwritten—to the great improvement of every page of bookwork composition.

This matter of close-spacing is, of course, nothing more nor less than an attempt at imitating the methods that were universally adopted by the

printers of the 15th to 17th centuries, the most noticeable characteristics of whose work, as we have for long recognised, was a remarkable closeness and compactness of line and of page. The old printers seemed persistently to avoid everything that would make their lines look in the least bit open, and on examination of their work we become aware of the many resources they were driven to adopt in order to keep the words of each line as close as possible, in many instances with no more than a hair space value between each. This unusual closeness always had a tendency to make each separate page appear to be an even mass of colour, the greatest effect being obtained when the book was opened to two facing pages, the view then being two perfectly even and solid blocks of colour with a narrow strip of white between them—the back margin. Then again ample and correctly proportioned margins were allowed around these two pages, and thus the result was always one of quite satisfying beauty.

William Morris adopted this closeness and compactness of the ancient printers and set the fashion for us moderns as far back as 1891, when he began work at the Kelmscott Press; but while the many so-called private presses, which sprang into existence after the Kelmscott, followed the style of Morris in regard to type composition in every particular, very few indeed of the commercial book houses could be induced to do so. During the past ten years, however, a great improvement in the direction of the close-spacing of bookwork composition has very slowly but surely crept in, not only for unusual specimens of bookwork and of journal work, but in a few instances even for quite ordinary volumes.

In the former of these there are several works appertaining to our own Craft by some of our foremost typographers, amongst whom may be mentioned Francis Meynell and Stanley Morison, while in regard to journals the *Monotype Recorder* is always a perfect example of how spacing should be done. Concerning the ordinary or common-place books, just glance at a volume of *The Travellers' Library* (Jonathan Cape), in which most of the features of very close-spacing have been adopted, but as one can easily see not without some timid reserve, as if the authorities were disinclined to go too far with it. But, none the less, the composition so far as it goes is a really good attempt at improvement. Another common-place volume is a manual entitled *Bookwork*, in which the most objectionable feature of placing an em space at the end of every sentence has been ignored throughout, the opening being made equal to each of the other openings in the line. This work is set in "Monotype" Scotch Roman, a bold modern face which is unusually clear, readable and very restful to the eyes. Would that we could have all our ordinary books produced in the same way. Thus, in each of



LA PRISE DE BEFFORT.

BEFFORT est une importante Place située entre la Franche-Comté, l'Alsace, & la Lorraine. Le Comte de la Suze, qui y commandoit pour les Rebelles; & qui avoit une nombreuse garnison, inquiétoit extrêmement ces deux dernières Provinces, & en tiroit de grosses contributions. Le Roy s'estant rendu maître de Bar & d'une partie de la Lorraine, à la fin de l'année 1652, & ayant pris Sainte Menchault au mois de Novembre de l'année suivante, avoit fait assiéger Beffort par le Marechal de la Ferté. La rigueur de la saison, & la valeur des assiegez rendirent ce siège long & pénible. Enfin le Gouverneur se sentant pressé, capitula, à condition de rendre la Place quinze jours après, en cas qu'il ne receust aucun secours. Toutes les avenues estoient si bien gardées, que les Ennemis ne purent trouver de passage. Ainsi le 23 de Février, Beffort capitula; ce qui mit la Lorraine, & l'Alsace en sécurité.

C'est le sujet de cette Médaille. On y voit ces deux Provinces représentées par deux Femmes assises, & appuyées sur les Boucliers, où sont leurs Armes. Les mots de la Légende, ALSATIÆ ET LOTHARINGIÆ QUIES. Et ceux de l'Exergue, BEFFORTIUM CAPTUM. M. DC. LIV. signifient que la prise de Beffort fit le repos de l'Alsace, & de la Lorraine. 1654.



these books, which I have taken only at random, the mere reduction of the long recognised em quad to an en, or in many cases much less than an en, has preserved the even colour and beauty of each page; in other words, it has made each page more solid and perfectly free from unsightly open spaces, which in the whole business of book composition should be the first aim of every publisher and every printer.

I trust I may be pardoned for quoting in connection with this matter of close-spacing the standard rules referring to the subject that have been taught and practised in every composing room during the past 300 years at least. I do so in order to bring into emphasis, not only the necessity but the extreme importance of this present new system of spacing. During all those years the learner at case has had the following rules impressed upon his mind:

1. That a thin space must be inserted before a semicolon and a colon; and an en quad after each.
2. That a middle space must be inserted before an interrogation mark and an exclamation mark; and an en quad after each, except when either of them ended a sentence, then an em quad.
3. That quote marks (inverted commas) must be separated from the first letter of the quoted word or sentence by a thin space.
4. That an em quad must be set at the end of every sentence.
5. That a break line must be spaced wide (en quaded or more) if the preceding line was widely spaced.
6. That dividing a word at the end of a line should be avoided whenever possible.

These are the respective items the adoption of which is now recognised as seriously militating against the perfect appearance of bookwork composition. And it must be at once conceded that no set of rules could have been devised more detrimental to the production of good work in the way of solid book pages so far as we see it at the present moment.

I felt somewhat curious as to the probable date when this list was first adopted, and by whom it was first compiled. Unfortunately we can never know the latter, as it is unlikely there were any textbooks before that of Moxon (1683), in the text of which most of our present rules are visible. But I felt convinced there must be a moment of time—a score or two of years, perhaps—when compositors gradually broke away from the close and beautiful work of the old-time printers, from say Jenson (1470) to the late Elzevirs (1680), and changed over to the method of open and widely-spaced lines that has come down to us to-day. So, with the kind assistance of Mr. Turner Berry, the indefatigable Librarian of S. Bride, I was enabled

to examine a number of volumes dating back to 1616, and in that particular year "open-spacing" as we know it now was well established, but was even a trifle more open, as in many instances in that volume a thin space had been put before a comma and before a period. The examination of these volumes, however, proved sufficiently that both systems, open and very close spacing, overlapped each other for many years.

It is now quite generally admitted by everyone who takes an interest in the production of beautiful books that the practice of open-spacing is the most objectionable fault in the composition of type lines. Yet, notwithstanding, Nos. 4, 5 and 6 of the above list each tend towards that serious fault; in other words, every individual workman at ease in order to follow these rules is compelled to space his matter wide. If an em space is set at the end of a sentence and the line on being finished is not "full out" that em space will in all probability be increased when the line is made full. And even if it remained only an em space it is a very glaring and objectionable gap; and a number of such gaps appearing in different parts of the composition will spoil the appearance of every page in which they occur.

No. 5 directs the workman to space a break line wide if the preceding line is spaced wide; which means if he has been compelled to make one line faulty on account of a divided word, perhaps, he is compelled to make the next line faulty in order to balance it! Of course, that is our modern way of looking at it; but the practice of wide-spacing break lines is very general, indeed, whether they have a widely spaced line before them or not. I have examined a number of good specimens of bookwork and have noticed that many break lines were en quaded without any reason whatever, while others in the same page were only thick spaced. In a two-column index I noticed there were scores of *single* lines each spaced with en quads or even with two thicks. It seemed unbelievable that such faults should have been made by the workman and afterwards passed for press.

No. 6 alone is undoubtedly the cause of a great amount of bad work in this direction of gappy-spacing. Better by far give instructions to divide a word rather than to space a line wide. The objection, it is presumed, is made to the hyphen at the end of the line. But a hyphen at the end of a single line, or two or three consecutive lines, providing they allow those lines to be closely-spaced, cannot possibly look so bad as the lines would look if they were widely-spaced. Words must be divided if they will not come in in the measure. It seems absurd to place any restriction upon it. Why not reduce the width of the hyphen so as to make it less obtrusive? Hyphens have always been cast during modern times on thick space bodies. It would be an advantage to cast them on thin space bodies. Such a width would be ample

for every class of composition, especially for bookwork. They could be easily seen and they would not so seriously interfere with the perfect lining of the edge of page. Will not some founder adopt this suggestion? It would, I feel sure, be one small point toward the perfect appearance of all book pages.

With regard to Nos. 1, 2, and 3, while I do not agree that each of those four punctuation marks should touch the letters to which they belong, I quite appreciate the difficulty the operator might have in inserting a hair space in each instance. It would be far better to cast each point with a hair space value in front of it, that is, of course, on the same body. I have come across both colons and semi-colons treated in this way for hand composition; so that it is not by any means an original idea. I recognised it at the time to be a great feature. If it were generally adopted at this particular moment it would allow each one of those points—semi-colons and colons, exclamation and interrogation marks—to be set close without any trouble, and so settle the matter for all time.

The whole of this subject of spacing is of great importance to every person connected with the perfect making of books. At present there are as many "styles" as there are houses where books are made. May not I suggest the appointment of a small Committee consisting of three or four of the principals of our largest book houses and the same number of our instructors, for the purpose of discussing "The Correct Methods of Spacing Bookwork Composition," and to formulate a set of rules which should be submitted to the whole trade—employers, operators, readers—and be taught in every Printing School throughout the country. The whole matter could be settled in two or three sittings and would be the final step towards making the composition of every book page uniformly perfect and of every book uniformly beautiful.

HOUSE ORGANS: I. THE PAPER TRADE

The house organ is a periodical inspired, and in some cases produced, by a merchant or manufacturer in order to create goodwill. It may be run as a magazine for employees, or it may be sent out to customers and friends; but in either case its chief purpose is to speak amicably in behalf of the firm it represents. For this reason it cannot offer the reader that semblance of impartiality which is still claimed (with whatever justification) by the "free press"; but on the other hand the intention to create goodwill may, even in the dullest house organ, lend a certain ingratiating quality to the reading matter. We hope in the next few numbers to consider the problems of such periodicals issued by various branches of the printing trades. In the case of the Special Numbers on Training Schools and Advertising, the respective articles will deal with the use of house organs in each case.

The trade journal has the responsibility of covering every piece of news which even remotely bears on the subjects which interest the subscribers. The house organ is a trade journal with a difference; it stands in relation to the latter as the barrister to the solicitor; its editor need not gather first-hand the material for his "brief," but he must know how to "plead." Remembering always that his aim is to inspire cordiality, he may leave to the salesmen and advertisement writers the actual selling of the goods concerned; but he must create in the reader's mind a friendly interest in those matters which he brings to their attention. We may postpone any treatment of the "personnel magazine" which records, among large plants, the doings of employees, and consider instead the "propaganda magazine" which can often be as important to a small house as to a large one, in that it appears as a more or less regular reminder that business has its interesting side.

Almost every imaginable kind of manufacturer is able to publish profitably a magazine of this kind, and a bibliography of house organs (if one could be compiled) would show that the most diversified businesses find enough interesting material in their daily work to furnish forth anything from an occasional gleaning to a regular periodical which ranks with a trade journal in its scope. But no branch of industry has so strong a reason to issue house-organs as have the trades of printing. In this case the magazine acts as an actual sample of wares, and while the contents are important, the main thing is that the printed sheets should be there on the desk of the prospective customer, speaking silently to him of the power of the printed word—or rather, the well-printed word!

The paper manufacturer or merchant (to begin where all printing must begin) has every reason to wish to be in close touch with the needs and problems of his clients. Often his paper suffers from printing which is not suited to its particular surface or quality. The paper merchant's house organ shows, first of all, a sheet of the sort of paper of which he is proud (whether it is cheap or expensive), printed in what he considers a suitable manner. Every printer knows that a blank sheet tells only half the story of its merit; much depends on the way in which the paper takes the impression and absorbs the ink. In his house organ, the paper merchant has an excellent opportunity to enlarge on these technical points and to indicate how the fullest possible benefit can be derived from their study. He must, of course, pay particular attention to typography, especially press-work; and he would be wise to favour the kind of type-arrangement that allows a discreet and stately use of white space, for in his particular case every part of the page is eloquent, whether or not it contains text.

Illustrations need not be confined to cuts which bear upon the articles. The American firm which coined the slogan "Paper is Part of the Picture" realized that an illustration is often no better than its background, and that the spaces left blank in an open-line cut have a special and valuable significance. Hence any striking line-block can serve to draw the printer's attention to the part which paper has played in creating the final effect.

The larger American paper firms have for several years been engaged in friendly rivalry as to which one could put more actual business in the printer's hands. They argue rightly that more paper will be sold when more orders for printing are created; and vast sums are spent each year in what amounts to "printing laboratories," in which every resource of illustration, typography and copy-writing is searched in order to *sell the idea of printing* to the public through the medium of the printer himself. When the increased orders start coming in, the paper firm has bought for itself the priceless confidence and gratitude of hundreds of printer customers. Those familiar with the American printing world will remember that some of the most original work of such masters as T. M. Cleland and Bruce Rogers has been done for the paper trade, while the S. D. Warren Co. has spent hundreds of thousands of dollars in advertising to the millions of readers of the *Saturday Evening Post* the fact that "Without printing to explain it, every new thing is a puzzle." Hardly a word about paper appears in these advertisements, yet like many far-sighted investments, they pay dividends.

Confining ourselves to English work, which has not equal reserves of capital to invest, we still have abundant evidence that the paper merchant has everything to gain by helping the printer to persuade his customers that

"Printing Pays." The house organ, for example (to return to our subject), should be sent out by the paper firm not only to printers but to a "live" list of prospective buyers of printing. Its message can safely be the business value of good printing as a whole, for without paper there could be no printing.

Three such house organs as we are discussing have recently come to us for review. They are mentioned here because they illustrate to a striking degree three absolutely different points of view, each admirable in its way. The perfect Paper house organ would be, in our view, a cross between the first two, with an infusion of the third.

The first is *Dixon's Paper Circular*, issued by L. S. Dixon & Co., a justly popular firm. This little folder, measuring 9" x 5½", is literally crammed with lively information. "Our Export Markets," "Paper for Carpets," "Working Gold Inks," "Almanacs" the headings can be read at a glance, and there is something amusing or instructive on each sheet. Margins, fine typography and presswork, however, have given way to economy of space. This house-organ is like an old friend who is always welcome for his witty conversation however negligently or shabbily he be dressed. The printer, it is presumed, will mark the fact that the Dixon Company have not wasted money on this little venture in goodwill; and only printers are addressed.

Messrs. Spalding & Hodge, Ltd., go to the other extreme. They issue a *Quarterly* which always shows a good paper to its best advantage. The editor (a well-known author) prints copy which is readable and often historically interesting without dealing to any marked extent with practical problems of the printing trade. "The Bells of Provence," "The Hound of Heaven"—all sorts of quaint gleanings are made to show the historic associations of paper-making through the ages. Any prospective buyer of printing would be impressed by this pamphlet, and would learn as he browsed among the contents that good printing on fine paper could stimulate his own business. But the ordinary printer, one fears, might conceivably think of the production as "a trifle high-brow."

The third paper is *The Quarterly Magazine* of Messrs. Samuel Jones & Co., Ltd., of London. This is a "house organ" in the stricter sense of being an employees' paper, but naturally, as it is intelligently edited, a good deal of general and helpful information creeps into the pages. We shall deal, as we have intimated, with this type of paper in a future number; but here we may say that the doings of a large "family" of workers who are generally interested in the quality of the thing they produce can be made far from uninteresting to the outside reader. Nothing is more repulsive than the average "house news-sheet" so common in America, containing the tactless

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and patronizing gossip of a paid "personnel expert" whose mission it is to "keep the workers in good humour." Luckily we find no hint of this spirit in the Jones' *Quarterly*, but instead a corporate spirit of co-operation which is in itself a potent advertisement of the product.

The perfect house-organ of a paper merchant, therefore, would combine fresh and lively news (even if clipped from other periodicals, which are not universally read) with the sort of typographical appearance that convinces the reader that more and better printing could bring him in more business.* In addition there would be a department covering the personnel of the firm, thereby not only arousing the workers' natural pride in what they help to make, but showing the outsider that such pride was the firmest safeguard of high quality in the product. Such a paper, finally, would be sent out to printers and printers' customers alike, for it would be dedicated to the good of the whole industry.

* Printers who are interested in the possibility of producing house organs, either for themselves or for other firms, would do well to re-read the excellent article by Mr. Norman Hunter which appeared, as part of a series on "The Printer's Publicity," in the July, 1926, number of *The British Printer*.

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A VALUABLE HANDBOOK

OFFSET PRINTING FROM STONE AND PLATES. By CHARLES HARRAP. Third Edition (revised). Leicester: Raithby, Lawrence & Co., Ltd., 1927

Mr. Harrap's text-book of what is loosely called "lithography" was first issued in 1909, and at once proved its value to the general printer by the thorough way in which it dealt with the fundamentals of the subject, namely the physics and chemistry of metals and inks. It is pleasant to note that the third "jubilee" edition of this standard work celebrates Mr. Harrap's fiftieth year as a printing craftsman, and bears witness to the author's continued ability in a department which he has done so much to develop.

The book, which is of a practical size and clearly printed, methodically covers all branches of planography and packs its 314 pages with recipes, hints, and useful photographs, so that the general printer embarking on offset work is spared many "beginner's blunders." There is a good index at the end. One could only wish for more specimens of varieties of offset printing adapted to special uses; yet this would be perhaps outside the scope of so condensed yet thorough a text-book.

THREE ARISTOCRATS

The world of printing and book-production is well served by its trade journals, which reflect in one form or another every angle of the complicated subject, and are quick to note industrial changes that have a practical effect upon the printer's earning powers. But practicality is not everything in a craft which is more intimately associated than any other with the human mind and human tastes. After all the latest processes have been explored, the latest campaign launched against price-cutting (throat-cutting it should be called), there remains, for such writers as are capable of dealing with it, the subject of What makes a printed sheet beautiful or ugly; in other words, what the professors would call the *aesthetic* of printing. We all know that "Beauty Pays," but the odd thing about it is that it reserves its payment for its exploiters and not for the men who spend all their energies in tracking down the secrets of Beauty. They are paid, it is true, in other coin; the Bank Rate has no effect on their treasuries; but the fact remains that in printing literature an earnest student will work for months in developing a new system of design, or bringing out new facts on past typographic glories, and then the hard-headed business man will catch some hint from those labours that will make money for his firm, while the student goes his way serenely, satisfied with the scholarly glory he has achieved.

For this reason nobody concerned with the design and production of printing can afford to overlook the more "aristocratic" journals of printing. It is they who point out some style, some method of decoration, which is still being created in an obscure *atelier* and will be the latest and "smartest" thing a few months from now. It is they who keep us in touch with the intelligent reader, rather than with the shrewd buyer of print. They go to the kind of public that, however few in number, exerts an enormous influence on publishers and the more wide-awake advertising circles.

The most famous "aristocrat" of this kind is our own English *Fleurion*, of which we understand No. 6 is now in the press. This is a volume of impressive size and format which appears about once a year and in which scholars of international reputation write on all kinds of typographic problems, historical and modern. No. 5 contained 25 plates and 82 blocks, and 246 text pages, including a number of reviews written by experts. *The Fleurion* is undoubtedly the leading review of its kind in the world; its editor, Mr. Stanley Morison, has a remarkably prophetic sense of important

coming movements and styles, and has himself contributed a series of articles on the forms and historical evolutions of various kinds of type which is unique in modern typographic literature.

The German *Archiv für Buchgewerbe und Gebrauchsgraphik* has risen to the aristocracy under the editorship of Dr. Hans Bockwitz, and is now worthy of the fine scholarly traditions of Germany. It is published by the *Deutsche Buchgewerbeverein*, a powerful association of masters of the book arts in Leipzig. Each number repays intelligent reading, for not only is the present-day field well covered by articles and insets, including type specimens, but there are always well-chosen examples of ancient work of the kind that inspires modern effort. Its special numbers, such as the notable issue *Führer der Deutschen Buchkunst* and that on the Stuttgart Exhibition, are filled with magnificent illustrations, and should be in the possession of every printer.

France has long upheld a fine tradition of book illustration, dating from the eighteenth century; but recently there has been a trend of interest to the purely typographic side, which is reflected in the new periodical, *Arts et Métiers Graphiques*, published in Paris. Like the *Archiv*, and unlike the *Fleurbaey*, this bi-monthly ranges over the whole field of book-work instead of confining itself to the printing side; but questions of printing type and decoration have their full share of attention, and the new spirit in French book-work is shown in typically logical and clear-headed discussions of the massing and arrangement of pages. The board of editors includes such authorities as M. Lucien Vogel and M. Charles Peignot, so much may be expected from *Arts et Métiers* in the future.

From time to time the *Recorder* will give abstracts of some of the more important articles that appear in these three periodicals in our "News from the Trade Journals" department. For we do find real news in these pages—and often, to the reader looking for ideas, it is news of buried treasure.

NEWS FROM THE MONOTYPE USERS' ASSOCIATION

The good work being done by the Monotype Users' Association is well known in the Printing Trade. The Recorder proposes to give regular accounts of the doings of this organization, especially when, as in the case of Mr. Goodwin's speech here reported, valuable hints are given on printing economy and good publicity

A feature of the Annual Meeting of the Monotype Users' Association, held in London on February 21st, was a very clear and practical address on "Trade Topics" by Mr. A. E. Goodwin, Secretary of the Association. Mr. Goodwin (who, as all the printing world knows, is also Secretary of the Federation of Master Printers and a prime mover in many fields of the industry) said:

"During the past year many questions of importance to 'Monotype' users have arisen. As a result of the greater attention now being given to selling problems by manufacturers and traders of every description, printers realising the wider field of activity in the realms of advertising, and that there is a larger market for good printing and well displayed attractive booklets, broadsides, catalogues, etc., there is a keen desire being shown to exploit the versatility of the 'Monotype' service.

"This week-end at Portsmouth when a speaker alluded to the facilities afforded by the Monotype Corporation hiring out matrices at special rates, thus giving a wider range of types at a very small cost, I saw several printers taking out their note-books to jot down this useful hint. It is a pleasure to give further publicity to this service because any assistance that can be given to printers to create more and better printing with a real selling power must help the whole industry.

"In the realm of book and periodical printing some advance can be recorded. When one hears of the success of some of the publishers of cheap series of books, running into millions, one must realise that book buying and book reading is on the increase and better-class books will eventually be demanded by those who start with the cheaper varieties.

"Your Association has not had many serious labour problems to face this year, but some are looming ahead more closely.

"The negotiations with the T.A. regarding caster attendants were interrupted by the General Strike and are about to be resumed.

"There are still difficulties to face before agreement is reached, because you may rest assured your representatives will not agree to any condition which will fetter them in getting the very best production from the machines possible, and they will also see that the terms permit of sufficient freedom in manning the machines to suit the requirements of large and small installations.

"One problem has arisen in the last few days which may give some anxiety to the Printing Industry in the near future—the announcement of the formation of the Northcliffe Press and the starting of a number of new evening newspapers in the Provinces. How does this affect 'Monotype' users?

"The printing industry is fortunate in having a very small percentage of unemployed, and in the higher skilled ranks of labour suitable for newspaper production there are remarkably few men available in the Provinces. The total number of Linotype and 'Monotype' operatives unemployed in London and Provinces according to recent returns, was 171, of which 85 were in London. The newspaper offices do not train their own staff, they rely on the general printing trade to do so, and I suggest that this new development will make it imperative to urge on employers to see that they are training their full quota of apprentices, and also that in the interests of the industry as a whole the apprenticeship problem should be boldly faced by all concerned.

"Members should study carefully the action of their authorities in re-assessing the value of their premises and remember that the machinery should be eliminated, only primary motive power being assessable.

"Mr. Williamson has also issued a statement showing the result of experiments to arrive at the proper allowance to make for depreciation of metal, the melting of which should be provided for in your costs, and recovered in your depreciation allowance from Income Tax authorities. We might have approached the Income Tax authorities for a higher allowance than 7½% from the value of 'Monotype' installations if we had sufficient evidence that all our members would have supported us; but some are not even taking this. May I appeal to members once more to help the Committee when they ask for figures relating to output and cost when a questionnaire is issued shortly. If any here are not keeping exact records of output and costs at present, may I urge them to do so and then we should be better able to issue reliable average figures.

"The forthcoming Keyboard Competitions will be invaluable in showing the possibilities of the machine, but you cannot apply the lessons if you are not aware of what you are getting.

NEWS FROM THE MONOTYPE USERS' ASSOCIATION

"The settlement with the L.S.C. of the lines of a model daily docket should have been referred to in the Report, but this was the work of another Committee; at the same time it marks a very important advance, and should be taken advantage of by all 'Monotype' users in London promptly."

The Chairman, Mr. G. P. Reveirs, in moving the adoption of the Report, said that the year had been a busy one for the Committee, and that trade difficulties were in process of settlement. The details of the next Keyboard Competition would be issued shortly and he hoped members would encourage their operators to enter. The idea of the National Committee in holding these competitions was to encourage operators to strive to become efficient craftsmen, and also to give members some idea of the capacity of their machines.

The meeting closed with a vote of thanks to Mr. Reveirs for his services during the year and in the Chair.

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INSERTING RULES IN TABLES

BY W. ATKINSON, SKIPTON

When composing tables with many columns, I have at times employed a simple method which facilitates the insertion of rules, especially with small type and when two spaces must be "split." By working a high space (6, 9 or 18 unit, whichever it may be) at the *beginning* of each column, a ledge or projection—the high space standing above the preceding low one when on the galley on the frame—is formed, under which the rule may be levered the full length of the column and inserted with ease. Of course, no high space is needed in the first column. If a "dash" line runs across temporarily remove 1-em immediately below the rule.

NEWS FROM THE TRADE JOURNALS

The March, 1928, number of the *American Printer* contains no fewer than fifteen main articles, ranging from an analysis of "The Modern Style" to "Character Reading in One Easy Lesson for the Printing Salesman." There is in addition a large number of helpful notes and suggestions on technical points, and the usual departments of trade gossip and reviews of printed matter sent in for criticism. This magazine has definitely overcome the somewhat fusty and dreary appearance of a trade journal; clever display lines and many lively illustrations serve to remind the reader that there can be humour and inspiration in the most practical "shop talk." Among the historical articles in this number, R. C. MacMahon tells of a sixteenth-century printing house (Ulhard of Augsburg) who adopted a press-mark with two very ruffled-looking owls to indicate that the house worked on a night shift. He says:

Universities had thousands of students then as now, and the latest treatise to illuminate a popular lecture required last minute haste from the author as well as from the printer. In fact this haste is part of business psychology. When the crest of popularity is rising the notion that men are working night and day to supply the demand adds to the zest and sale. The early printers did not have the rotary press, but a rush job would be farmed out to all the presses of a great city like Paris.

The International Press Exposition, to be held at Cologne from May to October, 1928, is already attracting much interest in printing circles here and abroad. Cologne is itself a most attractive city to visit, and now that the exhibitions have proved to be so interesting, many English and Continental printers are resolving to take an "educational vacation" this summer on the Rhine. The Deutscher Buchdrucker-Verein recently invited the French Federation of Master Printers officially to attend the second international Master Printers' Conference at that city in October, 1928; we note in the *Bulletin* of the latter organization that for political or other reasons the invitation was politely declined by a large majority. The English Federation of Master Printers, however, will be officially represented, and short papers will be read.

A very important article by José Germain, in the March number of this *Bulletin*, indicates how the French book-printing industry is being damaged

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by the paper crisis. A paper shortage after the war was caused by the high tariff then in force, and all who know the extraordinary number of Paris dailies (many with large circulations) will realize what deprivations this meant to the print-hungry readers. But while the removal of this duty has encouraged literature it is crushing the oldest and perhaps the finest paper industry in Europe, which has flourished in France since the eleventh century. The solution would possibly be found in French Colonial Esparto plantations, allowed a preferential tariff.

The Research Bureau of the United Typothetae of America is issuing a Graphic Arts Index every month, in the form (one is rather troubled to note) of mimeographed sheets. But the undertaking, covering 42 of the leading printing trade journals of the English-speaking world, is highly valuable, and will, it is hoped, be issued in "an annual cumulation in a more permanent form," if sufficient interest is shown by members. The value of such an index is shown by the fact that in the January issue alone there are 138 entries under Advertising and Selling Printing, the subject of our forthcoming July special number, and one which is of first importance to progressive printers. Inquiries as to the permanent issue of the 1928 index should be addressed to the Research Bureau of the U.T.A., 173 West Madison Street, Chicago, Illinois, U.S.A. If a general usefulness is indicated by such inquiries, the work will doubtless be continued.

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