

11814 229 \$5

MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE -

# MONOTYPE RECORDER

- MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE -

## PRE-EXHIBITION NUMBER

### OLYMPIA, MARCH-APRIL, 1929

- MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE -

# MONOTYPE

first class composing  
room efficiency, the  
finest types, borders,  
leads, rules, spacing  
material; set and cast  
any measure up to  
ems 60 pica

# MONOTYPE

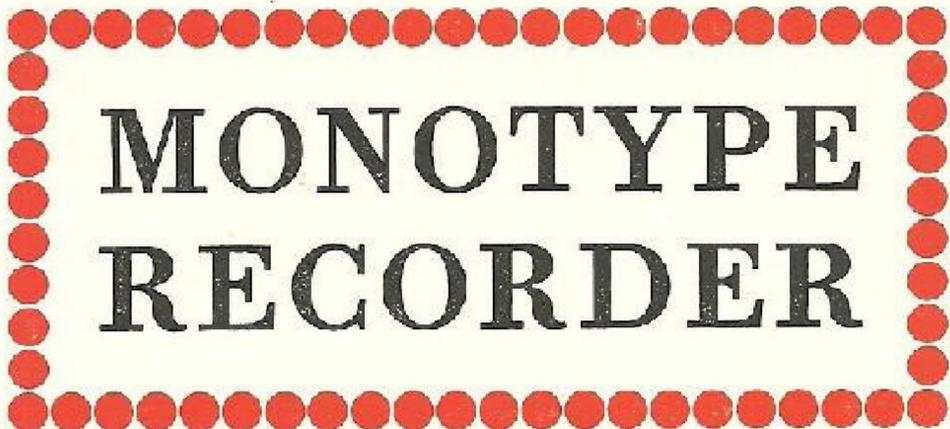
MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE - MONOTYPE -

SET IN "MONOTYPE" GOUDY HEAVY, "MONOTYPE" PLANTIN HEAVY. WITH "MONOTYPE" STRIPS

THE MONOTYPE RECORDER

VOL. XXVIII

MARCH



**MONOTYPE  
RECORDER**

APRIL

No. CCXXIX

## How "Monotype" Stands Up to Long Runs

The capacity of the "Monotype" to stand long runs even on trying papers such as Ribbed Antiques has often been testified to by "Monotype" users, and reference has been made to the subject in past issues of the *Monotype Recorder*. The latest instance brought to our notice comes from the Westminster Press, the well-known firm of book and general printers, of 411a, Harrow Road. They have composed and printed for Messrs. Longmans Green & Co., Mr. Thornton Wilder's best seller, *The Bridge of San Luis Rey*. *The Bridge* has been an immense success, not only from the literary or publisher's point of view, but also typographically. The Westminster Press gave the

## THE MONOTYPE RECORDER

volume a very handsome setting in 12-point "Monotype" Garamond. The title-page was machined in two colours, well bound, and presented in a striking and agreeable jacket. The volume was therefore one of the outstanding successes of its year. Details of the press-work are available in a letter from the Westminster Press, which we have pleasure in quoting:—

### THE WESTMINSTER PRESS

*General & Book Printers, Stationers, &c.*

411A, HARROW ROAD

LONDON, W.9

Dear Sirs,

I have pleasure in forwarding the type of page 104 from "*The Bridge of San Luis Rey*," published by Longmans Green & Co.

Fourteen impressions have been printed from type, making a total of 55,000 copies. The impressions have varied from 2,000 to 7,000 copies at a printing, which means the type has been put to press fourteen times.

Kindly have the page of type returned to us when you have finished with it.

Yours sincerely,

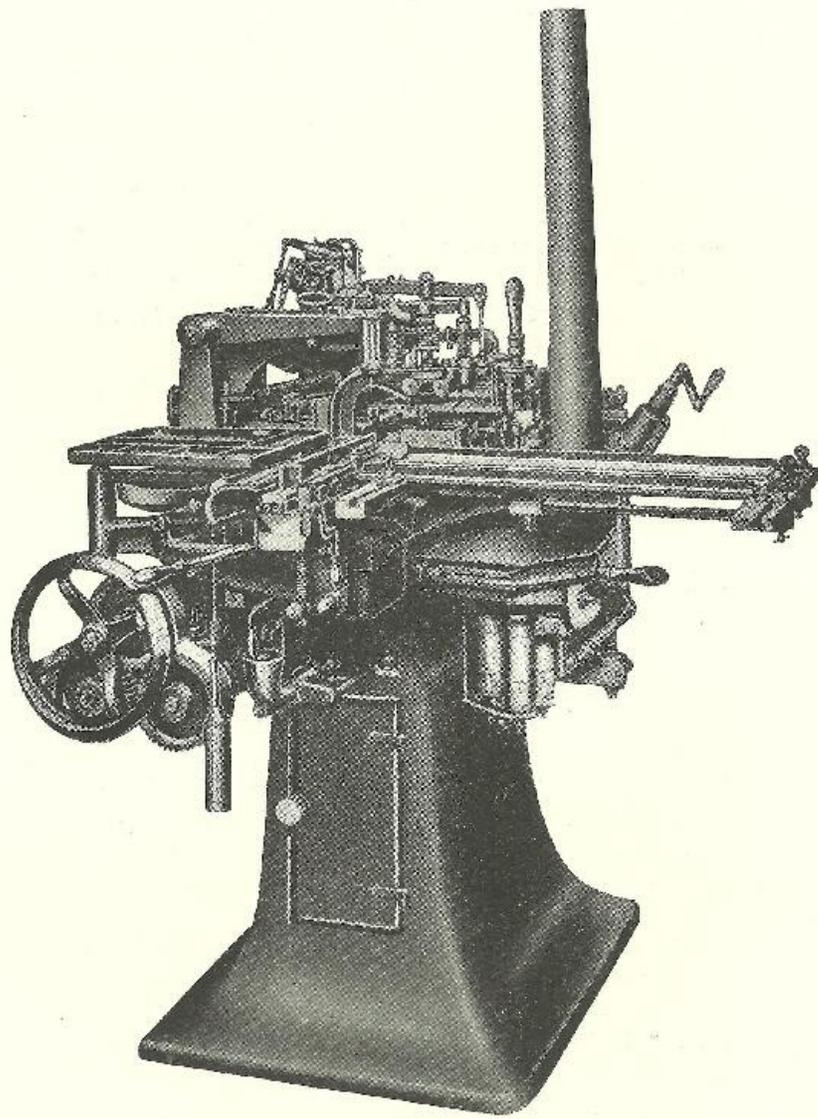
H. C. MACRO

A page of type from the original work appears opposite the present text, and has thus borne a total of 62,000 impressions. This is by no means a record number, but, in view of the fact that the type has been put to press no fewer than fourteen times, the present occasion has an importance of its own—a striking testimony to the permanent virtue of the "Monotype" product.

## THE MONOTYPE RECORDER

### THE BRIDGE OF SAN LUIS REY

Generally the reunion had been several hours under way before Camila was able to join them after her performance at the theatre. She would arrive towards one o'clock, radiant and bejewelled and very tired. The four men received her as they would a great queen. For an hour or so she would carry the conversation, but gradually more and more reclining against Don Andrés's shoulder she would follow the talk as it flitted from one humorous lined face to the other. All night they talked, secretly comforting their hearts that longed always for Spain and telling themselves that such a symposium was after the manner of the high Spanish soul. They talked about ghosts and second-sight, and about the earth before man appeared upon it, and about the possibility of the planets striking against one another; about whether the soul can be seen, like a dove, fluttering away at the moment of death; they wondered whether, at the second coming of Christ to Jerusalem, Peru would be long in receiving the news. They talked until the sun rose about wars and kings, about poets and scholars, and about strange countries. Each one poured into the conversation his store of wise sad anecdotes and his dry regret about the race of men. The flood of golden light struck across the Andes and entering the great window fell upon the piles of fruits, the stained brocade upon the table, and the sweet thoughtful forehead of the Perichole as she lay sleeping against the sleeve of her protector.



The "Monotype" Composition Casting Machine as it is to-day

# Reaching Maturity\*

The "Monotype" Super Caster's Debut at the B.I.F.

On the opening day of the British Industries Fair, on February 18th, a luncheon was given to representatives of the printing trades press by The Lanston Monotype Corporation, Limited, to commemorate the first public demonstration in this country of the new Super Caster which this well-known firm is now marketing.

Mr. Frank Colebrook, in his usual breezy manner, proposed success to the new "baby." He remarked upon how he had been at the christening of the "Monotype" machine many years ago, and that alone gave him special interest in proposing prosperity to this young offspring.

This makes us think. It seems but yesterday when the infant "Monotype" was squealing its virtues and claiming to be recognised. To-day its offspring is repeating history, but in more favourable circumstances; it has a healthy, wealthy, and vigorous parent who knows how to nurse and guide it.

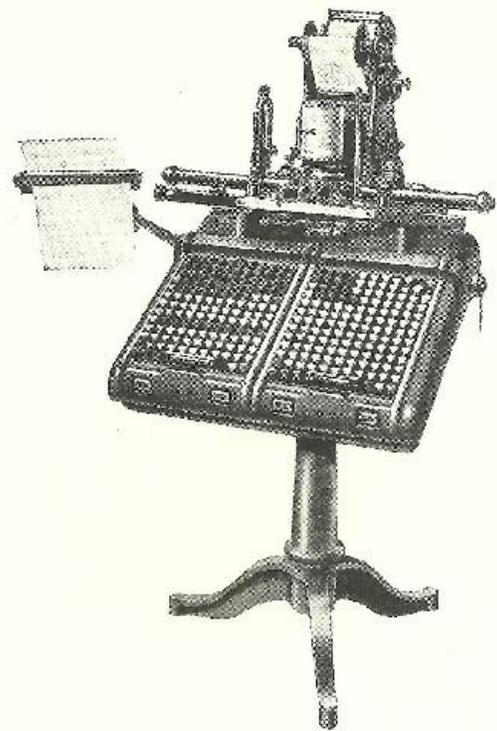
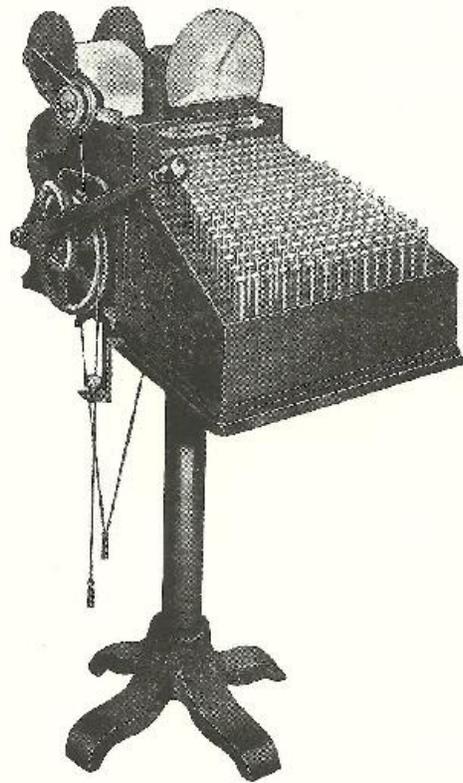
The history of the growth and development of a human entity has its counterparts in commercial life, and this can be exemplified in the case of "Monotype" achievement.

## AN EPOCH-MAKING INVENTION

Let the mind travel back to a time just forty years ago when a civil service clerk in Washington, D.C. (by all means let us include the D.C.; it sounds so musical!) became possessed of the idea that the principle of the perforated ribbon could be applied to type composition, and here we have exposed to us the germ of something that was destined to grow and to develop until finally it should become a veritable giant in the complex organisation of the printing industry, and then to bear an offspring of its own to develop so that it might take its place in the forefront of that industry.

Forty years ago Tolbert Lanston was wrestling mentally, manually, and financially with his scheme for composing movable type in justified lines. Deep thought, hard work, and heavy financial expenditure were

\* Reprinted with the permission of the Editor of *The British Printer*



The first and present "Monotype" Keyboards

## THE MONOTYPE RECORDER

necessary, and each of these qualities had to be long sustained before any reasonably satisfactory machine could be ready for the market. But faith and sustained effort finally won.

Paper ribbon, movable type, justified lines! Three ideas rooted in that germ of thought. As suggestions, how simple! But how laboriously these ideas had to be nursed and doctored, altered and amended before there was produced a "Monotype" as we know it to-day!

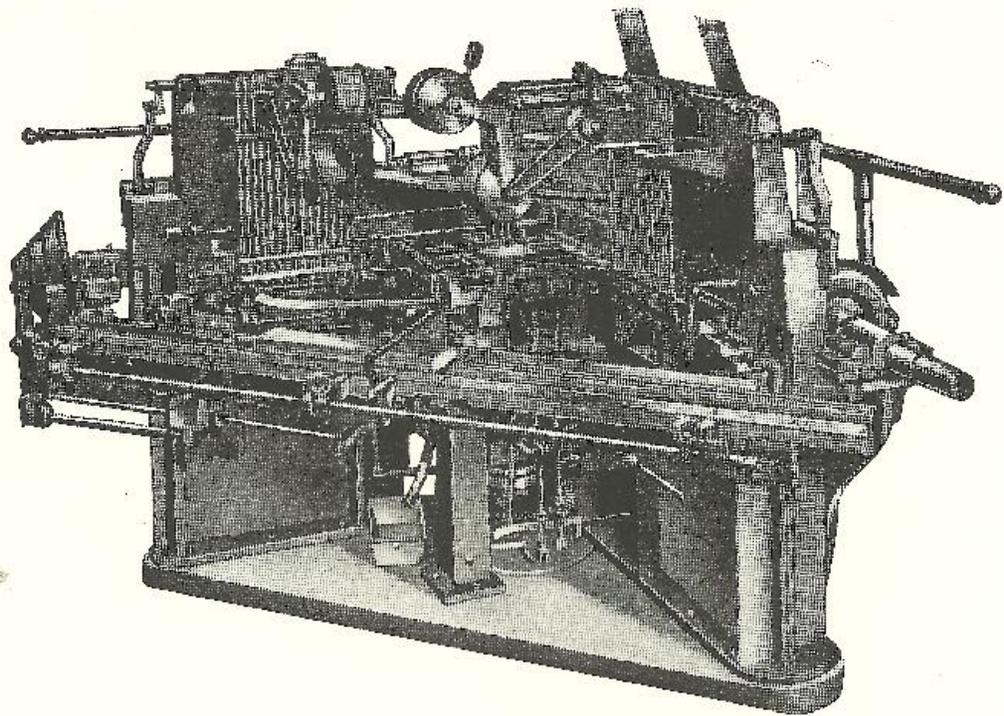
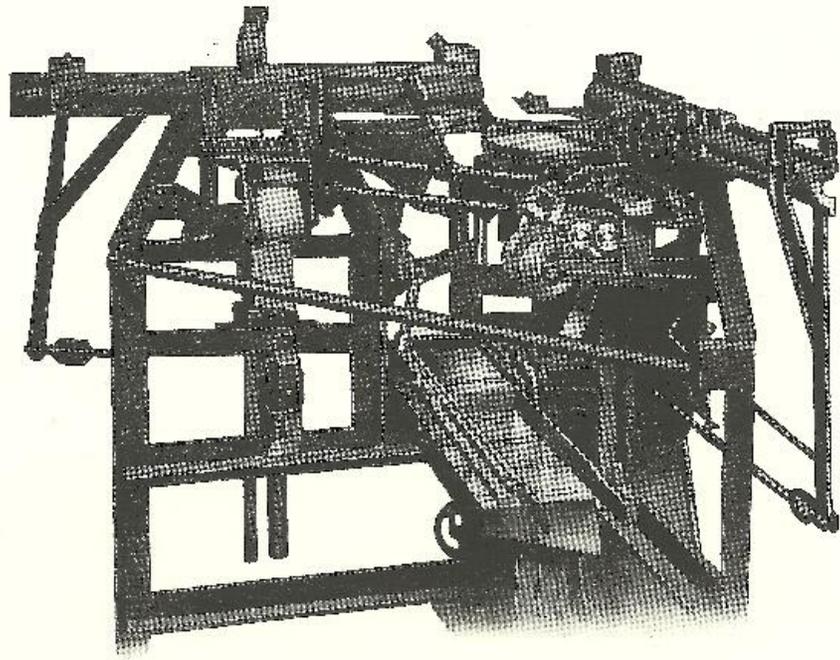
Lanston first attempted to produce a commercial type composing machine by impressing upon the ends of type-high lengths of leaden strips the different characters and punctuation signs used in printing. A keyboard was used to perforate a paper ribbon, so that the various combinations of perforations would, when the spool was transferred to another machine, cause a mechanism to cut off from a continuous coil of lead a small section, equal in width to the width of the type required, and impress upon its end a character, the die for which was automatically selected from a set of reasonable number. After an impression of the die was forced upon the metal strip, the latter was firmly clamped so that a final perfect shape was given to the type. Types and spaces were treated in this manner, and the complete lines of pressed type were gathered in proper sequence upon the galley. Note that the first "Monotype" carried a continuous strip of type-high lead, and of a thickness equal to the point size of the type that was to be composed, for this shall be referred to again in this article.

How simple it all sounds! No gas, no molten metal, no pumping mechanism, no water for cooling purposes. But the infant was sickly, and it was necessary for its sponsors and doctors to build up for it a new constitution.

Failures followed experiments, disappointments followed hope; capital became scarce. This condition of affairs continued until just before the present century dawned.

### THE BEGINNINGS OF SUCCESS

In the meantime the leaden coil was abandoned and metal took its place. Dies that served as press tools were substituted by dics serving as matrices, against which molten metal under high pressure was to be forced, instantly to form a character upon a leaden body, cast true to every dimension, and more accurately finished than type had ever before been finished. The "Monotype" infant showed signs of life; it



The upper picture shows the first "Monotype" machine which made types by pressing dies upon type-high lengths of lead. The lower picture shows the first "Monotype" to cast and compose types

## THE MONOTYPE RECORDER

began to breathe! The dawn of the present century coincided with the birth of the "Monotype" as printers know it to-day. At first it was mawkish and puling; so delicate that but few had faith it would survive. But what a sturdy thing it is to-day, and how it has surpassed all that was expected of it but eight and twenty years ago!

When in 1900 the "Monotype" was fairly launched upon the market it was thought to be a wonderful accomplishment that it could cast type in any size from 6 point to 12 point. Even now one remembers how in those days the extreme sizes of 6 point and 12 point required considerable coaxing to be extracted from the machine with reasonably regular precision and frequency. The smaller size seemed to have a habit of turning and falling, and of appearing anywhere but in its proper place in the galley; the larger size seemed almost too big and proud to be cast at an unruly rate, and the metal appeared to have no desire to congeal in the mould. But a company of enthusiasts had taken the infant, now healthy and vigorous, in hand, ready to tame it to every printer's will.

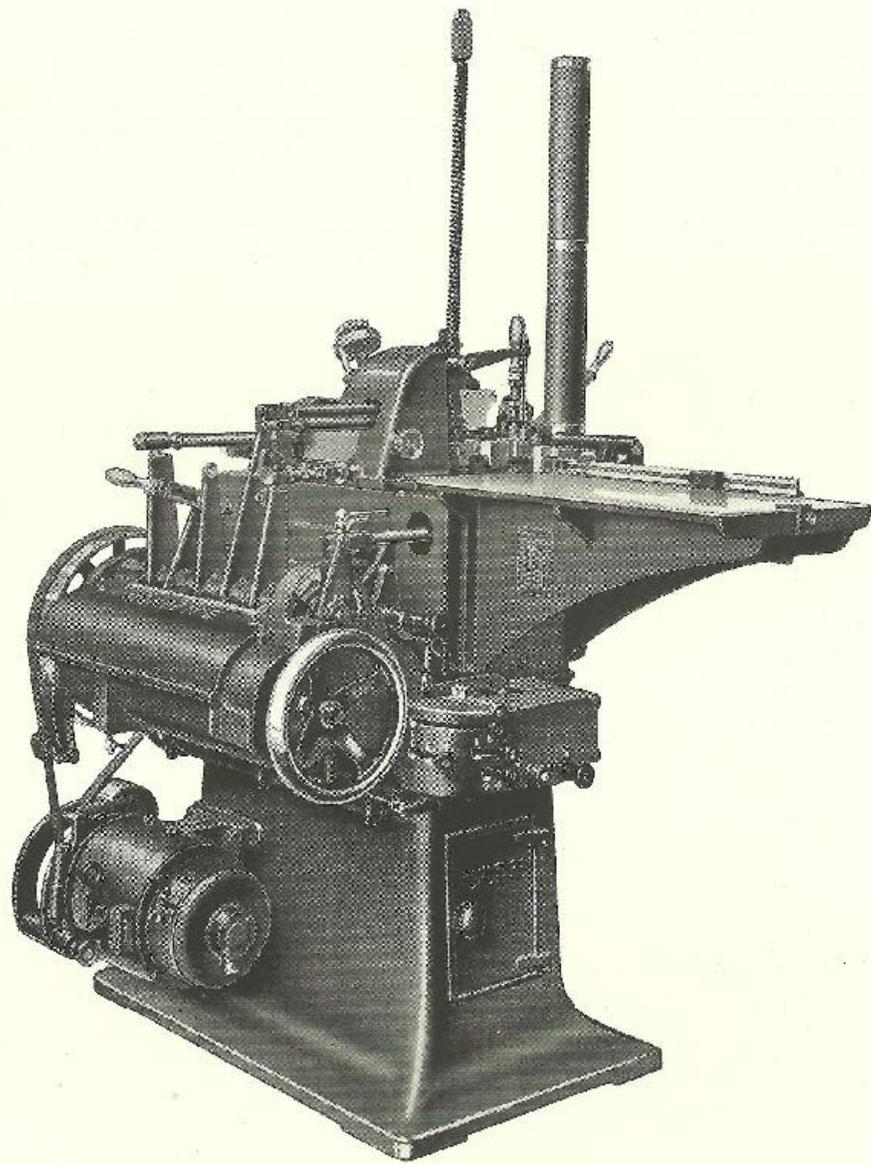
An organised staff had to be trained, and works had to be established. Punch-making that had been the handicraft of but a very select few had to be organised as an ordinary industry, if such an expert calling can be labelled an industry. Mould-making, the calling of wise-looking men, had to be established upon a productive basis similar to that of any other engineering product, even although the callibration of the micrometer screw had to replace that of the engineer's rule.

### AMBITIOUS DEVELOPMENTS

As time passed it was found that the scope and utility of the "Monotype" began to bulge. Five-point type came to be cast with more reliability and precision than was possible with 6-point but a year or two before; at the other end of the type range 12 point had risen to 14 point, as the maximum size composed. From a few roman and boldface founts that accompanied the "Monotype's" debut, the list of faces that could be composed on the machine grew so rapidly that now two bulky volumes can scarcely contain the specimens, in spite of the fact that four or six type faces now adorn a page where but one stood before.

The width of the "Monotype" measure also jumped from 40 to 60 ems of pica, a spontaneous leap of 50 per cent.

But the proud and willing infant could not resist the desire to produce more and still more. If type could be composed, so could it be cast for



The "Monotype" Super Caster

## THE MONOTYPE RECORDER

case. That being so, why should it stop at 12 point or even 14 point? And so it came to pass that an attachment was fitted enabling type of the best quality to be cast from 5 point to 36 point. Improvements from this stage seemed to be rapid of accomplishment, the demand for expansion in the direction of composition only being equalled by the demand for more and more typesetting for hand-work. The result of this was an extension of the range of composition up to 24 point, and an increase in the size of type cast from 36 point to 48 point. But further still the machine had to go, and to type composition and job type casting had to be included the function of lead and rule casting, with automatic cutting devices to part the never-ending strips into lengths suitable for every requirement.

At last the demands made upon the sturdy "Monotype," now in the heyday of productivity, had to be reviewed, for there are physical limits to all developments; a point becomes attained beyond which economy of production ceases. Composition up to 24 point is a remunerative proposition, but beyond this size the reduced speed that becomes necessary in order to permit the metal to solidify before it is ejected as type from the mould, marks the turning point in economy, and although 36 point has been composed in justified lines of any length it is not considered practical to use the "Monotype" for such a purpose.

And so it was with typesetting. The claim that the "Monotype" could cast type up to 12 point, broadened till 36 point casting was possible; then this accomplishment was extended to 42 point, and then to 48 point. Then Continental users urged the production of 48 point Didot sizes!

This was felt to be the last proverbial straw, for the back of the versatile and willing "Monotype" at last showed signs of strain. From 12 point to 48 point is a four-fold advance; the demand for a still further increase marked the limit of reasonable endeavour upon the part of the makers.

And thus, after twenty-eight years, a new "Monotype," the Super Caster, comes into being.

### THE AMAZING SUPER CASTER

The new machine is not a composing machine; it is a casting machine solely. But what a variety of product! Five point? Yes! Twelve point? Yes, and 72 point! Think of it as an inch square in area; just 36 times

## THE MONOTYPE RECORDER

more than the area of the largest type cast in 1900, and 144 times larger than the smallest then cast.

But type is only a part of the product of the new machine. Slugs and dashes (of any design) up to 15 ems pica may be cast speedily for the use of newspaper printers, and leads and rules may be churned out all day long and night long for the same or other purpose in any composing room. Leads are cast from 1 point in thickness, and rules from  $1\frac{1}{2}$  point up to 12 points, and all automatically cut to any required length. Should the rules need a bordered edge the strip can be produced without any reduction in speed of output. In addition to rules, leads, slugs, and clumps in profusion, quotations 48, 60, and 72 point square, bright, sharp, and sparkling, and hollow-cast for lightness, may be produced in quantities that become a joy to any printer. Borders, ornaments—but one must stop!

The machine is called a Super Caster, and this title does not belie it. And when one gazes at the quantity, the quality, and the variety of its output he must agree with Mr. Frank Colebrook that it is a machine at the christening of which one feels proud to be present.

### PROSPECT AND RETROSPECT

The mind goes back to that early machine of Lanston's, forty years ago. A coil of type-high leaden strip, parted off into bits from which types had to be pressed into shape! To-day a machine making, among a host of other things for the printer's composing room, an interminable type-high leaden strip, to be parted off as required into requisite lengths of printer's rule, for use but once if the printer should so desire. The same short use may be applied to the beautiful type, for it is produced so quickly and cheaply that the time and cost of distribution become unprofitable. The life of type to-day is but a day, but it is always vigorous, new, and fresh, both in quality and design.

The Super Caster has caused history to be repeated, for the printer once more becomes his own typefounder—only more so than ever before in the history of typography.

**Seventy-two  
point type  
cast on the**

**'MONOTYPE'**

**SUPER**

**CASTER**

# Printing

## And the Printer of the Future\*

By EDWARD J. BURROW, F.R.G.S.

“Print More—Sell More” is an extensively used slogan. I am not so sure it is true. If a man wants to sell sausages and, instead of giving the particular points of his sausages, circulates Mr. Winston Churchill’s Budget speech, or a chapter from the book of Ecclesiastes, with no reference whatever to his, or anyone else’s sausages, and circulates this printed in Garamond on the finest antique paper—will he sell more sausages? Of course not! And yet he will have printed more!

Obvious! Then “Print More—Sell More,” is not quite true! Publicity is saying something in the best possible way, and not just sprinkling black marks on white paper.

The basic fact I want to get down to is, that Ideas expressed in print are saleable—and Ideas expressed in print sell more goods. As a member of the Federation of Master Printers’ Sales and Publicity Committee, I am impressed by the fact that the large firms can get along quite well. They have their own artists and designers, and writers, or know where to get them, and it is a simple matter for them to put up new ideas to likely clients, in the form of attractive “dummies.” But the average printer is left to his own resources and, having little experience except on the mechanical side, there remains for him that wearisome process of sending in quotations for work that is already being done by someone else.

Probably most of us are tired of estimating for work which has been already hawked around to all the price-cutters, and in this process of quoting for print I have no interest. My firm conviction is that the printer should be the architect as well as the builder.

What is it that has given so many users of print the idea that a printer is rather a well-meaning fellow, with no taste whatever, who can only do just what he is told to do, and that not very effectively? I think it is

\* Reprinted by permission of the author, from “*Our Bulletin*,” August 15th, 1928

## THE MONOTYPE RECORDER

because we have put the accent on the print—on the fount of type, or its alignment—and have forgotten, some of us, that it is not the type that matters so much as the ideas that are conveyed by the type, just as, in art, the paint is not so important as the picture that is painted.

May I express this in another way, and perhaps more clearly? If the average printer relinquished the impossible task of selling print, as such, at all kinds of competitive prices, and devoted more attention to selling ideas, expressed in print, he would at once elevate his business to the rank of a profession, and would earn the gratitude of those busy potential customers who are quite willing to pay well for ideas and draft circulars or booklets when submitted to them in a comprehensible form, but are totally unable to find time or inclination to create their own ideas.

In my earlier days, before I owned my own works, I have often had printers coming to me for work, and always I was asked for something to quote from—a dummy or an exact make-up of the proposed publication; but never, so far as I can remember, did I get a make-up brought to me, with an offer to submit further designs or materials to save me trouble. And now, when we run our own selling department for circulars, booklets, school-prospectuses, and all those many publicity details which modern commercial life demands, I find that this department of our business is entirely based on the selling of the printed idea rather than the selling of print. One must remember, too, that there is generally no question of competitive quotation for ideas, as there is for print!

If the printer goes to some trouble and a little expense in the make-up of specimens, and the write-up of a fascinating piece of letterpress, he has at least an 80 per cent. chance of pulling off an order; and his customer, if he is pleased, will be a regular client; for nothing hinders the printer and the user of print together in such complete and friendly harmony as this knowledge that the printer knows one's exact wants, and is able easily and quickly to express them in type and illustrations worthy of the service to be advertised. To come to actual experience, we find that almost every trade requires a special form of publicity in print, and the idea must vary to suit each trade. The motor garage proprietor wants to interest people who live far from the town, or potential car users; the grocer finds it necessary to stress the personal service he gives to his clients and the quick turnover that ensures fresh provisions; the chemist has to adopt a method in his publicity matter very far removed from that of the cinema proprietor; and there are many trades in which

## THE MONOTYPE RECORDER

illustrations of a particularly high grade are a necessity to any printed matter that is issued.

In the present flux and change of things it is not unusual for an entirely new form of business to spring up in a night, so to speak, as instance the recent quick development of the wireless dealer. And in such cases, the printer should be on the doorstep, at a very early stage, with suggestions for printed matter, which will be the more acceptable to those who have not yet given a great deal of thought to their publicity. We found that the proprietors of wireless establishments were very quick to see the advantage of well-illustrated literature or booklets which set forth the advantage of association with one wireless expert, and securing his regular service for the home wireless set. The constructive and basic idea of all this is—that your client is not at all interested in the number or type of machines you have, or the quality of your works. These things are important to you, but he is only interested in the printed ideas you are able to offer him, and the prospect of their selling more goods.

How are we going to get round the difficulty that the average printer — with some exceptions—has neither time, nor ability, to sketch out a design, or write up good selling talk, for a circular or booklet? Most printers have the ability to work out the cost, but costing—at this point—sells no goods. You must first get your fish on the hook before you decide whether he shall be fried or boiled. Firstly, you will have noticed that our Committee has arranged for a series of articles on "Salesmanship and Print" in the Federation Journal, which you should read. And if you have a biggish job in prospect, which is worth spending a fair sum upon, with a reasonable chance of a big order ensuing, you will be able to get information from Old Bailey of writers and artists of national repute who can help you. I am convinced that the printer who means to do big business in the future will have to run a department in which artists and writers form an integral and necessary part of the business. Incidentally, if I were a small printer, and had a son, I should endeavour to train him to take on this work of writing up or design or both.

You will observe that in all I have said I have stressed the art of salesmanship—not as selling something he does not want to a man who never means to pay for it, but as the art of making your goods so attractive that they sell themselves. Whatever you offer, however, it is best to specialise as nearly as possible in a certain class of publicity or printed

## THE MONOTYPE RECORDER

matter. An "all-round specialist" is a contradiction in terms; and your clients will be more likely to apply to you, and your goodwill to grow automatically, if your work is, within broad lines, of a certain definite character. And, obviously, every reasonable printer will seek the class of work for which his plant is best fitted, and which will mean the least amount of non-chargeable time.

It is obvious that the printer can only express himself with the aid of really good founts of type; and use a type face that is easily readable. Most people with money to spend are short-sighted! So—whatever your machines may be—keep up-to-date with your type! Study the great English, American and German trade papers with their wonderful specimens. Remember the story of the boy who was so concerned at the small-sized eggs laid by his bantam hen that he borrowed his father's ostrich egg, and put it down by the bantam, with the request written on it, "Look at this and do your best!" A good example to copy is a fine thing. Go to exhibitions and obtain all the leaflets and booklets so freely issued to the public. Live and learn. Get outside your own groove, and be your own most severe critic.

The true art of salesmanship is to sell something at a price that has a profit in it, and a price that the quality of the article demands. Anyone can give his goods away. Price will not take you back to the man who sold you your last suit if it did not give you satisfaction.

# A Remarkable "Monotype" Production

A new sort of time-table is making its first appearance at the Printing and Allied Trades Exhibition at Olympia. It is sure to be of interest to any printer who is contemplating an investment in "Monotype Versatility," for the book demonstrates to an astonishing degree how efficient the machine can be in varying, and intricate, forms of work.

Everyone knows the difficulties attending the task of verifying a train time, and of referring from bus to train departure times, in the old-fashioned type of time-table. New transport facilities—including air-service—have woven a closer net of communication from place to place, and a new "at-a-glance" reference book has now been prepared to simplify the traveller's problems.

The Index Publishers (Dunstable) Ltd. are issuing Travel Guides for cities all over the country. The Reading Guide, just published, proves the striking value of the new format; train services are printed in black, bus services to and from the same localities are printed *in red, on the same page*. Air services are shown in red italics. A map and street plan, postal information, and a free £1,000 accident insurance policy are also included, and side index-tabs assure quick reference.

To printers the interesting feature is that the *whole* of this intricate book, including the tables with their vertical rules, and the attractively-set advertisements in eye-catching publicity types, has been produced on the "Monotype." The tabular matter was set in one operation—a fact, as every user of the "Monotype" knows, which eliminates endless worry and calculation. Even the spacing material, borders, rules, etc., in the book are "Monotype." There could hardly be a more striking demonstration of the fact that the "Monotype" is equal to *all* occasions.

MONOTYPE - MONOTYPE

**! NEWS !**

The "Monotype" Super  
Caster makes Type  
from 5 to 72 point and  
quotations

**"MONOTYPE"  
KILLS WASTAGE  
OF LABOUR AND  
MATERIAL**

**! NEWS !**

The "Monotype" Super  
Caster gives you leads  
and rules from 1 to 12  
point; hollow quotations,  
high or low spaces, con-  
tinuous strip borders

*Registered* - MONOTYPE - *Trade Mark*

**THE LANSTON MONOTYPE CORPORATION LIMITED**

43 & 44 Fetter Lane, London, E.C.4

Set from type cast on the "Monotype" Super Caster

# THE LANSTON MONOTYPE CORPORATION

LIMITED

43 & 44 Fetter Lane, London, E.C.4

Telephone: Central 8551-5

## PROVINCIAL BRANCHES

BRISTOL	British Dominions House, Tramways Centre
BIRMINGHAM	King's Court, 115 Colmore Row
DUBLIN	39 Lower Ormond Quay
GLASGOW	Castle Chambers, 55 West Regent Street, C.2
MANCHESTER	6 St. Ann's Passage

## OVERSEAS BRANCHES AND MANAGERS

AUSTRALIA	G. S. Luman, 117 Birrell Street, Waverley, Sydney, N.S.W.
CHINA	Lanston Monotype Corporation Ltd., Shanghai
INDIA	Lanston Monotype Corporation Ltd., 27/5 Waterloo Street, Calcutta; P.O. Box 305, Bombay; P.O. Box 336 Mount Road, Madras
NEW ZEALAND	C. J. Morrison, 210 Madras Street, Christchurch
SOUTH AFRICA	Monotype Machinery (S.A.) Ltd., 12 Long Street, Cape Town

## FOREIGN CONCESSIONNAIRES

### CONTINENTAL EUROPE

Continental Monotype Trading Company Ltd., Basle, their subsidiary Companies and Agents:

*Amsterdam*—Continental Monotype Trading Company Ltd., Heerengracht 125

*Berlin*—Monotype-Setzmaschinen-Vertriebsgesellschaft m.b.H., Kreuzberg Strasse 30, S.W.61

*Brussels*—3 Quai au Bois de Construction

*Paris*—85 Rue Denfert-Rochereau

*Helsingfors*—Kirjateollisuusasioimisto Osakeyhtiö, Vladimirsgatan 13

*Oslo*—Olaf Gulowsen, Akersgaten 49

} Agents of the  
Continental Monotype  
Trading Company Ltd

“The ‘MONOTYPE’ is running quite satisfactorily and we are very pleased with it. We only wish we had gone in for one before.”

A small man's report on  
his first

“MONOTYPE”

The type faces used in this issue of *The Monotype Recorder* include Bodoni (Series No. 135) in 8, 10, 12, 13, 16, 18 and 30 point; Bodoni Bold (Series No. 195) in 36 point; Plantin (Series No. 110) in 10, 12, 18, 30, 36, 42 and 48 point; Plantin Heavy (Series No. 194) in 12, 24 and 36 point; Coudy Heavy Face (Series No. 214) in 18 and 36 point; Gloucester Bold (Series No. 103) in 60 and 72 point; Imprint Shadow (Series No. 190) in 30 point; Gill Sans-serif (Series No. 231) in 6 and 24 point; Old Face (Series No. 46) in 6, 9 and 10 point.

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

Printed in Great Britain  
and Published by  
The Lanston Monotype Corporation Limited  
Fetter Lane, London, E.C.

15

19  
15  
34

33

22

L  
15 0  
19 10  
27 0  
~~22~~ 10 0  
33 0 0  
29 10 0

40 0  
22 0  
62 0 0  
34 10 0  
27 10 0