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THE MONOTYPE RECORDER

VOLUME XXVIII

NUMBER 232

*Free Copy and Illustration Service
for "Monotype" Users:
see pp. 8-11*

LONDON

The Lanston Monotype Corporation Limited, 43 Fetter Lane, E.C.4

1929

THE MONOTYPE RECORDER

A JOURNAL FOR USERS AND PROSPECTIVE
USERS OF THE "MONOTYPE" COMPOSING
MACHINE AND SUPPLIES

VOLUME XXVIII

NUMBER 232

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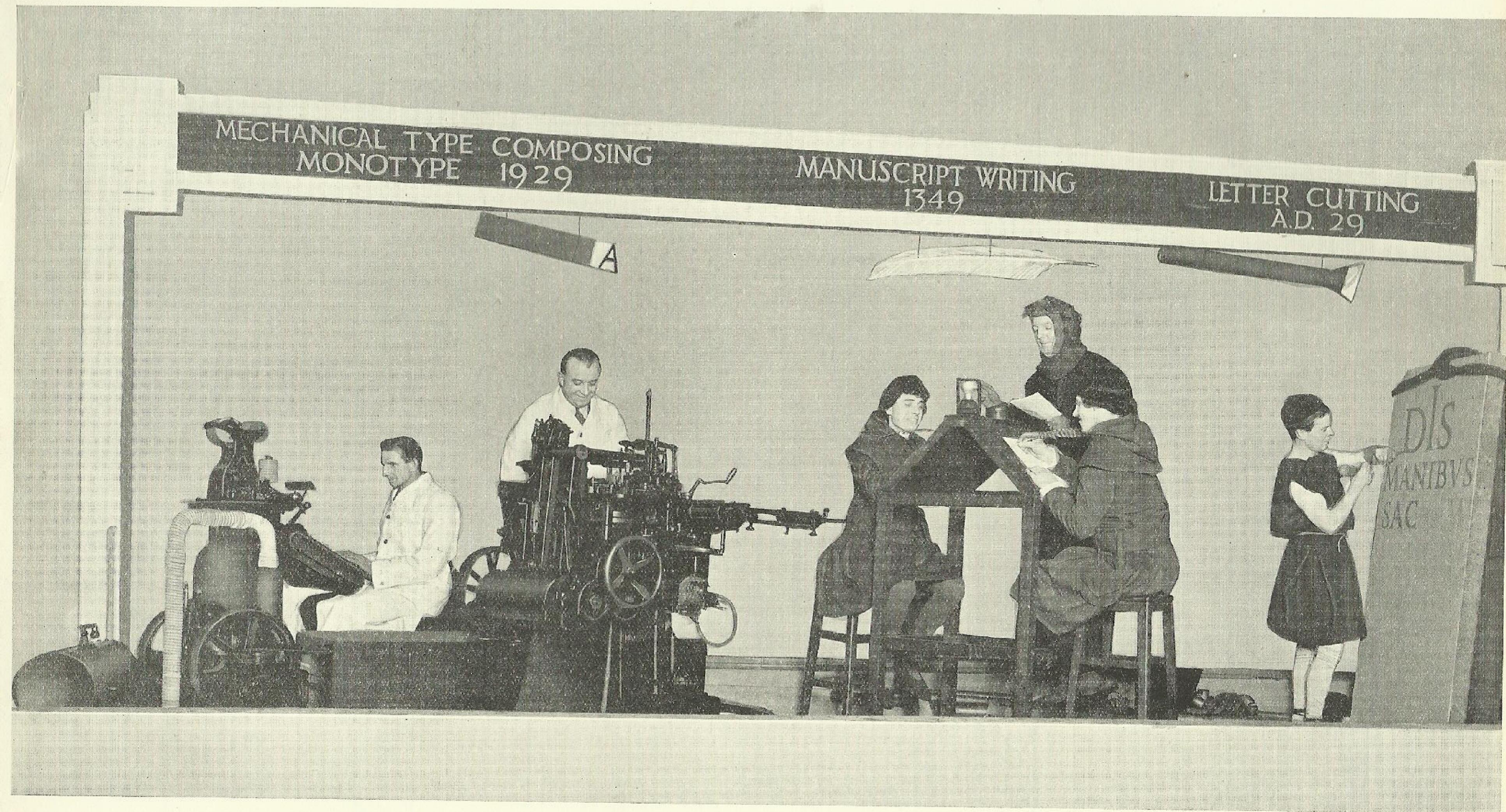
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LANSTON MONOTYPE CORPORATION LTD., 43 FETTER LANE, E.C.4

LONDON : 1929

THE "MONOTYPE" CAR IN THE LORD MAYOR'S SHOW



*On the extreme right: A letter cutter of ancient Rome carving an inscription for the Trajan Column
Centre: The poet Petrarch dictating to two scribes. Left: The "Monotype"*

The stone cutter, Mr. Lawrence C. Cribb, is a pupil of Mr. Eric Gill and actually carved the letters during the procession

A CONSPECTUS OF PRINTING

WALT WHITMAN said that to have great poets there must be great audiences too. Yet a man with sufficient poetic gift can, as it were, work in the dark, knowing that some day the thoughts he puts into words will be understood by enlightened readers. This is not so of printing. The printer who honours his craft and seriously wishes to add something to its mighty traditions is at the mercy of the reading public. Printing which cannot be sold does not exist at all, and a public which will take "any sort of work which is cheap" stands solidly in the way of typographic progress. Knowing this, every master printer will welcome a work* through which 300,000 people are told of the dignity and eventful history of printing; of the vast part which it is playing in affairs of modern civilization, education and commerce; and of the difficulties which must be overcome in order that ink on paper may keep pace with the hurrying life of our time. And that a work of this kind can be of the greatest influence for good was proved seventeen years ago when *The Times* brought out its first printing number. That special number had a wide circulation, and no collection of books or printing is complete without it; but its indirect influence widened like ripples in a pool, and brought about popular support for a great number of subsequent efforts. Up to 1912, good printing was connected in the layman's mind with private and uneconomical efforts by private presses working in the tradition of William Morris. Since that time we have had an era in which the commercial printer has had his share of popular interest; the whole point of view has shifted, and it is at last realized that every reader has the right to demand mannerly printing, just as surely as he can demand courtesy from his fellow workers and subordinates. So much has been achieved. The revival of good printing on a sound economic basis had begun before the war; and the resumption of activities in 1918 began a decade of astonishing progress; while new advances are still constantly being made. It is time for a summary of achievement, and it is specially fitting, therefore, that the new Printing Number of *The Times* should be published just at this time.

It is difficult to calculate how much good the number will do, as it is passed from reader to reader, placed in

libraries and read by men whose contact with printing has been on the purchasing side. No one can even glance at this number without realizing that the Printer, descendent of Gutenberg, has what amounts to power of life and death over the world as we know it to-day. *The Times* is not only a newspaper; in the English-speaking world it is an institution, and it is able to impart a unique authority and impressiveness to whatever it puts forth.† Not the least boast of *The Times* is that it has taken a leading part ever since its foundation in the mechanical development of modern printing. Started as an experimental endeavour by the first John Walter who popularized the logographic system of composition, it has in turn adopted those inventions—the steam rotary press, the composing-machine, half-tone illustration on newsprint, etc.—that have made history in our craft.

An impressive first page opens the number with a scholarly resume of the origin and development of printing by Mr. A. W. Pollard, in which emphasis is put on the evolution of type-faces and their effect upon the history of the craft. In discussing the triumphs of modern fine printing, this eminent author says:

Across the water the *éclat* of Morris's books induced the Riverside Press, of Cambridge, Mass., to form a special department of their big business for finely printed books in limited editions, and in that special department Mr. Bruce Rogers made wonderful experiments in printing books in the typographical style of the period to which they belonged, producing also many other fine books and a few almost unequalled

* *The Times* Printing Number, published October 29, 1929, xxxii pp. and colour inset.

† The first editorial on the leader page of *The Times* for October 29th, on "Printing and Politics" will be of special interest to our readers.

PRINTING TYPE

is a tool for conveying thought in permanent form by multiple reproductions. Type is "good," therefore, when it conveys thought most clearly. To the advertiser that type is "good" which can sustain a campaign, assist an argument, bring conviction, or suggest an atmosphere. To the newspaper proprietor, it is that which by dignity and legibility best reflects the prestige and authority of the paper.

Designers of to-day are looking forward, conservatives are changing the aspect of the art conservative. Types in which straightforward reading is composed still depend on the ancient and gracious customs of the eye—our heritage of centuries. Readers admire the "Monotype" Baskerville not only because it is a perfect facsimile of the finest of XVIIIth century faces; but because it is a smoothly-functioning modern tool for conveying ideas without eccentricity or anachronism to impede that function.

The policy of the Lanston Monotype Corporation is to put at the service of the printing industry every resource of modern science, every effort of scholarly research, and the best ability of modern artists, for the production of efficient typography. The "Monotype" sets and casts, at high speed and with economy, new types so that the ugliness of worn or battered letters is eliminated, and sharp impression is assured. The world-wide prestige of the "Monotype" does not arise alone from its mechanical efficiency, profitable as it is, but also from its having produced, during the last decade, most of the finest type-faces used in modern typography. We present on this page some examples of new "Monotype" type-faces of importance to every printer. Whether chosen from the finest periods of the past, or new designs of modern artists, their beauty is not that of rarity, or painful hand labour, but the beauty of perfect function, for use of writers, advertisers, newspapers, publishers and printers.

CENTAUR TYPE

"MONOTYPE" BOOK FACES

BASKERVILLE, perhaps more than any other type-face, combines inherent nobility of form with exceptional legibility and elasticity. Designed in the eighteenth century, it survived only in imperfect copies until its original perfection was reproduced exclusively for the "Monotype." Baskerville represents the highest achievement of English letter design.

FOURNIER stands halfway between the "Old-face" and "Modern" traditions of type design, combining the virtues of each with an eighteenth-century charm all its own. Fournier is an ideal "all-round" type with a refreshing crispness of cutting.

Only the "Monotype" could mechanically cast and compose a type of such sturdy delicacy as **GARAMOND**, with its gracefully wayward italic. The design has been famous from the earliest days of the French National Printing Office in the seventeenth century. To-day the "Monotype" puts it at the disposal of book and publicity printers throughout the world. There is also Garamond Heavy for striking display

Designed by Mr. Eric Gill, **PERPETUA** is a new face which is worthy to rank with the finest achievements of the past. This design, produced by a sculptor who is also one of the greatest living masters of letter-cutting, is worthy to represent our own age in the annals of typographic development. It is exclusive to the "Monotype." The italic is in preparation.

Scholars and Book-lovers have eagerly awaited the appearance of the perfected version of the famous **CENTAUR** type-face, designed some years ago for private use by Mr. Bruce Rogers. Mr. Rogers chose the Lanston Monotype Corporation as producers of this important face. This is 18 pt.; 72 pt. capitals and 22 pt. upper and lower case are used above.

GOUDY MODERN is a type of unusual distinction, perhaps the most successful of its eminent designer, Mr. F. W. Goudy. Its clarity and warm colour are giving it unprecedented popularity among advertisers. The italic is handsome and worthy of the roman.

POLIPHILUS is a literally accurate facsimile of the roman type cut for Aldus Manutius and used in the most famous of all illustrated books of the Renaissance, "The Dream of Poliphilus," Venice 1499. The italic, **BLADO**, reproduces a famous sixteenth century Italian cursive type, based on the finest calligraphy of that century.

"**IMPRINT**" is a regularized, modernized and strengthened old-face, ideal for straightforward texts and deservedly popular among book printers. The italic is discreet and legible.

"Monotype" sharpness and brilliance has never allowed to better advantage than in this facsimile of the famous types of **BODONI**, "prince of typographers" in Napoleon's day. There are three different weights of "Monotype" Bodoni—Light, Bold and Heavy, to allow emphasis and inflection to the advertiser. The italic is equally incisive.

Compact, simple and forceful in colour, **PLANTIN** remains the tried favourite of a host of advertisers. Its range from Light and Medium to Heavy weight adds to its usefulness. With a sturdy italic.

EPHEMERAL "MONOTYPE" JOB-FACES

The production of faces for the use of the advertisers of to-day—and of to-morrow—is a "Monotype" speciality.

GROTESQUES, HEAVIES, Novelties, BOLD, FANTASTICS

in a range of sizes and designs greater and more elastic than those of any other system of composition.

THE "MONOTYPE" NEWSPAPER FOUNTS AS EMPLOYED IN

THE FINEST FORM OF
TRADITIONAL ENGLISH
NEWSPAPER FOUNT IS
ON THE "MONOTYPE"
ABCDEFGHIJKLMNPOQR
STUVWXYZ&E&



NOTE
This is an admirable modern newspaper fount, clear, uncondensed, familiar; it is a "Monotype" fount and may be ordered under Series No. 7 in seven sizes.

THE "MONOTYPE" OFFERS THE
AUTHENTIC MODERN FACE IN
ITS clearest FORM
The lower-cases are all finely and sharply cut.
ABCDEFGHIJKLMNPOQRSTUV
WXYZ&E&

ARE THE BEST AVAILABLE IN MACHINE COMPOSITION

The "Monotype" method of mechanical composition comprises:

- (1) THE COMPOSING UNIT, which casts and composes, i.e., sets automatically from a punched roll the text of the writer, automatically justified, 5 to 24 point.
- (2) THE DISPLAY MACHINE, which casts type from 5 to 48 point, with leads and rules from 14 point to 12 point thick.
- (3) THE SUPER CASTER, which casts type from 5 to 72 point, leads and rules from 1 to 12 point, decorative material in 6-point to 12-point strips to any desired length, besides hollow quotations from 24-point to 72-point square, and other furniture.

THE LANSTON MONOTYPE CORPORATION LTD. 43 FETTER LANE, LONDON, E.C.4

Trade "MONOTYPE" Mark

"MONOTYPE" TYPE BOLDERS Nos. 741, 742, 743

Our advertisement in the *Times Printing Number* (reduced)

A CONSPECTUS OF PRINTING

in their beauty. Then in 1918 Mr. Bruce Rogers came to England, for a year or two acted as typographical adviser to the Cambridge University Press, previously best known for its accuracy, but which now suddenly leapt into prominence for admirable taste and perfect presswork. For some time also English printers had begun to realize that a machine called a "Monotype" quickened composition, saved the cost of distribution, and made every piece of type new as from the mint as the compositor called it into existence.

This new interest in fine printing and the wealth of good material on which it can draw are not confined to England and the United States. In the exhibition in the King's Library at the British Museum, illustrating British and foreign printing of the years 1919-29, fine books are shown from a dozen other countries. It is no exaggeration to say that never since the decade 1470 to 1480 has so much fine new work been brought into existence and so much interest been taken in its production.

News printing is of course covered in admirable detail, in line with the statement in the leading editorial:

Ever since the first John Walter took the King's Printing-house in 1784 the English newspaper has been a capital influence in the advancement of English printing; and English printing, in its turn, has helped to make the English newspaper what, at its best, it has the honour and the pride to be.

The article on the modern newspaper is a valuable and concise work of reference, while that on "*The Times* and Printing" is one of which the historic organ may well be proud.

MODERN TYPOGRAPHY

The third page is devoted to typography, and includes articles on "Type-Faces and Design," by Mr. A. F. Johnson of the British Museum, particularly interesting for its studied nomenclature and account of recent research; "Types for Books," by a correspondent, goes into the question of legibility and gives interesting examples of the evolution of the roman alphabet. A justified appeal is made here for better education of the reader:

Type designing in the future may be aided by a wider interest in the subject on the part of readers, and we may expect to see this interest fostered. Hitherto printers have not thought it necessary to give information as to the type used in a particular book. The ordinary reader, unless he is a collector of the expensive and limited editions of special presses, is not supposed to

be interested in such matters. He may be told that his book is printed at Frome or at Bungay, but not, for example, that it is set in Monotype Fournier. The admirable reviews of types which have appeared in the pages of the *Fleurbaey* are a new branch of criticisms which one would like to see continued. We may look forward to the day when the literary reviews will discuss a new type as a matter of course. . . . Mr. Graily Hewitt in "The Pen and Type Design" has written for the First Edition Club an extraordinarily interesting narrative of his aims and principles in designing his new Trevelyan type. Even in the trade the Lanston Monotype Company in their specimen book illustrating Pastonchi have shown that the production of a new design need not be wrapped in mystery. They have explained something of what was in the mind of the designer, and revealed some of the difficulties with which he and the type-cutters were faced. The book-buying public is showing more and more interest in these matters and is willing to be educated.

The page also contains an important article by Mr. Stanley Morison on "Newspaper Types," a subject which for all its fascinating material has long awaited a scholarly handling. The source material of the writer goes outside the orthodox realms of bibliography:

In the difficult task of adapting its office to mechanical composition without sacrificing the high standard of hand composition which had been carefully conserved by generations of conscientious compositors, *The Times* moved slowly. Finally, the original Miller and Richard founts were, with great care, cut, first by the Monotype and later by other machine-makers, authenticating the words which Sherlock Holmes addressed to Sir Henry Baskerville and Dr. James Mortimer: "There is as much difference to my eyes between the leaded bourgeois type of a *Times* article and the slovenly print of an evening halfpenny paper as there could be between your negro and your Eskimo . . . a *Times* leader is entirely distinctive." To Sherlock Holmes, indeed, the knowledge of types was one of those elementary branches of knowledge to the special expert in crime, though when he was very young he admits to having confused the type of the *Leeds Mercury* with that of the *Western Morning News*. It was enough to notice differences, for Sherlock Holmes—unlike *The Times*—had no interest in the ideal newspaper type.

The question of an ideal type is, indeed, one of the greatest difficulty, complexity, and risk for any newspaper, and whatever the final result of recently conducted experiments, the type of this present Printing Number remains that of its predecessor of 17 years ago.

THE MONOTYPE RECORDER

"MONOTYPE" AT "THE TIMES"

The page devoted to Composing Machines leads off with an account of the "Monotype," of which a large battery has been used by *The Times* for many years:

The great feature about the "Monotype," apart from the high quality of its product and its great output, is its capacity to produce composition of the most intricate nature; in fact, there is no composition too difficult profitably to be given to the "Monotype" operator, and composition may range from the smallest type in use to 24 point, and the line length may be anything up to 10 inches.

As an example of the intricate composition that it is possible to produce on the "Monotype" composing machine the new "Roadways" time-table may be cited. This is a production packed with tables spread over 900 pages, and was composed and cast on this machine. The type faces include several alphabets and a great variety of figures. Even all the vertical rules were composed as ordinary matter. It is a production which testifies to the development of mechanical composition. In addition to the value of the "Monotype" as a composing machine, attachments may be applied for casting type for handwork up to 72 point, and for casting leads and rules, in addition to the usual ornaments and borders. The "Monotype" is thus a complete foundry machine as well as a composing machine.

There is a group of authoritative articles on the printing and ornamentation of fine books, as well as a list of well-printed books at economical prices, and well-chosen blocks indicate the tendencies of modern illustration. The mechanics of illustration are treated in detail on the following pages, which may be read with advantage by anyone familiarizing himself with modern printing. "Commercial Printing" is covered in a series of stimulating articles and the work of the private presses is reviewed. There are, we are glad to see, articles on the St. Bride Institute Library, and on technical training, the latter by Mr. R. B. Fishenden. The periodical and newspaper press are described both from their technical and historical sides.

OLD PICTURE PAPERS

An article on the "Illustration of Newspapers" is illustrated with some amusing facsimiles, which show how little the seventeenth century editor had to learn from our own supposedly sensational times. It would be difficult for a camera man, even with his "cross marking the spot where the body was found" to produce anything

better than the woodcut under the scare-head "Three Bloodie Murders," whilst the woodcut of the assassination of Police-Officer Smithers in 1820 not only provided gore a-plenty, but solved the "reading-from-left-to-right" problem very neatly by printing letters on the principle actors: E is represented by the leg of a vanishing culprit.

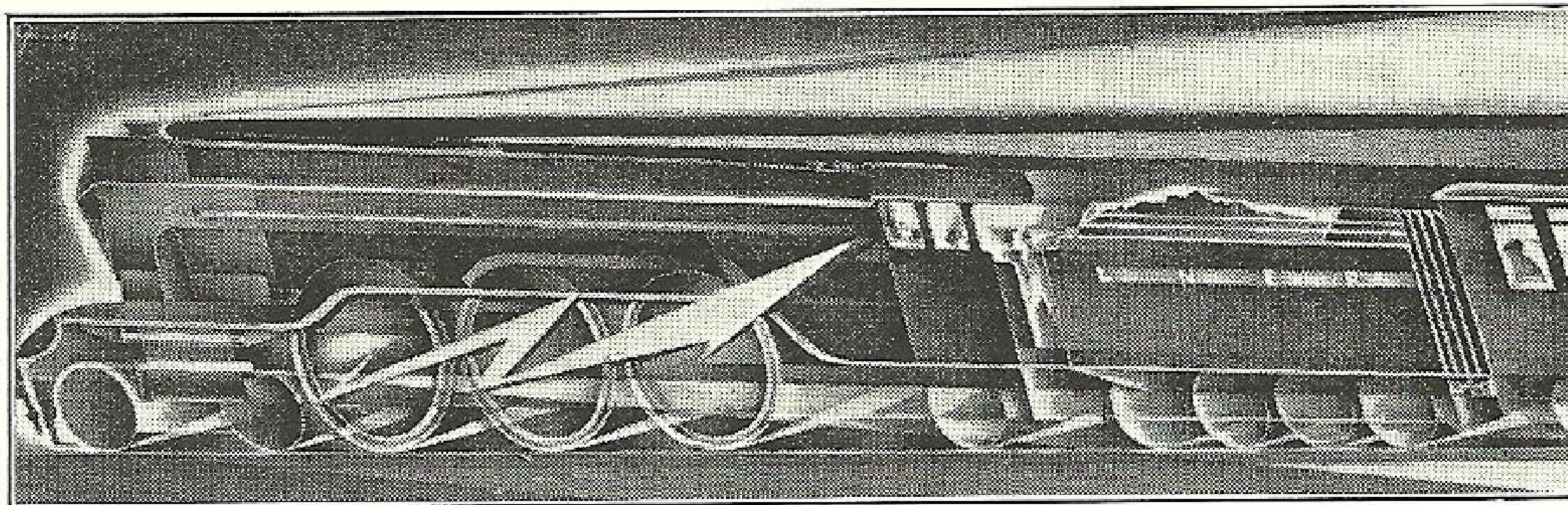
The work of printing machines is summarized with photographs both in the case of newspaper and book presses, and stereotyping has a special account, as have newsprint and art-paper making, printing inks, type metal, etc. Finally comes a series of explicit articles on the printing achievements of the United States, Germany, Holland, France, Italy, Czecho-Slovakia, Poland and Spain, with illustrations of unusually interesting work.

THE COLOUR INSET

Not the least important feature of *The Times* Printing Number is the four-page inset in four colours containing a magnificent reproduction of *Bacchus and Ariadne* as well as two views of the Middle Temple showing contrast between a print from the eighteenth century, and a photograph in natural colours taken in our own day. The size of the edition of this number, 300,000 copies, makes this achievement by Messrs. Hazell, Watson and Viney of particular interest.

Our readers will be interested to see that the full-page facing the first page of the text is occupied by an advertisement from the Lanston Monotype Corporation showing specimens of the long-awaited Centaur type designed by Mr. Bruce Rogers and mentioned by Mr. A. W. Pollard, as quoted above, together with the first showing of an important new book-face designed by Mr. Eric Gill. We feel that "Monotype" printers can take pride in the unusual range and excellence of the type-faces displayed in this advertisement, and in the fact that the proverbial brilliance of *The Times* typography arises so largely from the use of the "Monotype."

Intensive advance publicity assured a good reception for the printing number; but nothing but a widespread and genuine interest in printing on the layman's part could explain the fact that the immense edition was exhausted on the day of publication, and that it will be necessary to reprint the number in book form.



“THE FLYING SCOTSMAN” AND L.N.E.R LOCOMOTIVES

A BOOK OF 130 PAGES, WITH NUMEROUS INTERESTING ILLUSTRATIONS, DEALING WITH THE 67 YEARS' HISTORY AND DEVELOPMENT OF “THE WORLD'S MOST FAMOUS TRAIN.” THIRD EDITION—BROUGHT UP TO DATE

1/-

A BOOK OF LOCOMOTIVES OF THE L.N.E.R PAST AND PRESENT, WITH NUMEROUS ILLUSTRATIONS AND DETAILED INFORMATION: ALSO CONTAINS LIST OF L.N.E.R NAMED ENGINES AND TRAINS

1/-

A PANEL OF “THE FLYING SCOTSMAN” LOCOMOTIVE, IN COLOUR, SIZE 25 INS. WIDE BY 11 INS. DEEP PACKED IN POSTAL TUBE

1/6

A MODEL OF “THE FLYING SCOTSMAN” LOCOMOTIVE, TO SCALE, FINISHED IN OXIDISED SILVER, WITH A BASE MEASUREMENT OF 5½ INS. BY 2 INS. COVERED GREEN BAIZE, SUITABLE AS PAPERWEIGHT

2/6

OBTAINABLE AT L.N.E.R STATIONS, OFFICES AND BOOKSTALLS OR POST FREE FROM LONDON & NORTH EASTERN RAILWAY, 26, PANCRAS ROAD LONDON, N.W.1

KING'S CROSS FOR SCOTLAND

LONDON & NORTH EASTERN RAILWAY

IT PAYS TO EXPLAIN

*The following articles may be taken as supplementary to the discussion in our last issue on
the Selling of Printing*

OCCASIONALLY the editor of THE MONOTYPE RECORDER is requested by a "Monotype" user to send a short non-technical description of the "Monotype" machine for use in advertising literature. In each case such an article is specially written, and wherever possible, adapted to the specific instance. We feel that many more "Monotype" printers would be interested in the specimen essay given herewith, which may be either adapted or used as a starting-point by any "Monotype" user. It has been written in order to make the processes of mechanical type/composing interesting and vivid to the man who knows nothing about the technique of printing.

CAN A MACHINE THINK?

In the fifteenth century printing came to shape, and make possible, our modern civilization. Since that day every device that has increased the efficiency of printing has also increased the spread of human thought, education, industry.

Little more than a century ago, we master printers could have stepped into the Time Machine and been taken back to Caxton's office without finding ourselves in a very different craft. We would have boggled at his spelling and secretly envied his fur-trimmed robe, but we would have recognized the lumbering hand-press; we'd have stood, like him, by the type-case, watching the familiar gesture of a compositor picking out letter by letter and ranging words in a composing-stick. Caxton's spoken language would have sounded frenchified to us; but when we discussed press-work, composing, and the dangers of "dissing" into the wrong fount, we'd have talked the same craft-language. The rotary press, the ink-roller itself, were all to come. Indeed, only half a century ago men still set ordinary books and newspapers by picking one type at a time from ancient cases. How swiftly the times have changed!

A FOLDER

with semi-humorous illustrations or photographs, containing copy written in this style, will be of interest to potential users of printing. It might even be sent to senior classes in schools, business colleges, etc. Many a man has taken his youngster to see the marvellous mechanics of a printing office, and has come away himself with an increased respect for the printer, and a better understanding of the thousand-and-one problems he has to solve

Now suppose that the Time Machine, with Caxton himself aboard, started on a forward journey and came to rest in our composing-room in this year of the twentieth century. Suppose he were shown a machine—a beautiful thing, and with the beauty of perfect efficiency—working there by itself, nobody by to wind it or grind it. Imagine the old pioneer's emotions when he realized that the machine was setting types all by itself, setting them just as they would be printed, exquisitely spaced and justified.

We imagine he'd call upon Saint John, patron of printers, and look for the devil who must be crouching amongst the wheels!

We'd show him, then, that each type was freshly cast, new and hard, not worn from previous use. And, being a mechanically-minded man, he'd ask how it was all done:—"In truth, can a machine think—and think and do more speedily than six of my best men withal?"

So we'd reveal the secret of the "Monotype"—that modern wonder which has been well called "the machine that thinks for itself." Thinking is the prerogative of human beings. What a good machine does is to liberate a man from machine-like operations, and to give him

IT PAYS TO EXPLAIN

a chance to think. The "Monotype" operator, sitting at his keyboard, is free from the drudgery of "pick, pick, into the stick," just as he is free from worries about metal and all the mechanics of type-casting. He is a specialist, with the specialist's pride in his work.

The type-composing machine is perhaps the most remarkable invention for the registration and propagation of thought that the world to-day has discovered. In the old days types had to be arranged one by one in a composing-stick by the compositor. There were advantages—such as flexibility and ease of correction—in the old method of single type-composition, and these have been retained without any loss of speed by the "Monotype"—the "machine that thinks for itself." To-day a skilled operator sits at a keyboard tapping out the copy as fast as he could tap it out on a typewriter. With each tap there is a dull click, and in the revolving roll of blue paper, mounted on the machine, there is punched a certain combination of holes. Each letter has a combination to itself. When the end of a line is approached, the machine presents to the operator an ingenious calculation of just how much space remains, and when the line is full the operator presses a key which automatically spaces out the line flush on both sides.

When the "copy" is all tapped off, the finished roll, which is not unlike that of an automatic piano, is removed from the keyboard. It can be kept until ready, or transported across the country, but eventually it is "played" upon the "Monotype" caster. This uncanny machine does all the rest. According to the combination

of holes which pass over a jet of compressed air, certain pistons press the matrix-case over a spout of molten metal in such a way that a type is cast, ejected and ranged with its fellows almost as fast as one can count the clicks of the machine. Word by word the "copy" appears, and when the galley is full, it is taken to have the first proof made. At this point one can appreciate the extraordinary time-saving of single-type composition; for even should the author's proof require additions, or literal corrections, the single types can be taken out and others substituted by hand from the case of sorts, instead of having to reset an entire line, and thus hold up the production of the whole machine—to say nothing of courting the danger of further errors.

One of the points about "Monotype" composition which especially appeals to the layman is the assurance of high quality which the machine brings. First of all, every job can be printed from new type, with no danger of broken or worn sorts, or letters that get in by mistake from some other fount. Second, the type is extremely hard, and stands up under intense stereotyping pressure, as well as through a long run in the press-room. Third, the "Monotype" type-faces are world-famous for their beauty and suitability for all forms of printing, from books and pamphlets to newspaper and advertising work. Our type faces are your salesmen!

The "Monotype" is the fastest known type-composing machine, and has greatly increased the opportunities by which the press can work at its task of gathering news and speeding on national progress.

— AND IT PAYS TO USE HUMAN INTEREST

THERE are very few technical processes in which no layman is interested. There are many which from a sheer publicity point of view ought not to be too carefully explained to the lay buyer of the finished commodity. In soap-making, for example, it is better to show the soap user nothing of the fats, oils and chemicals in the process of becoming a cake of soap. But if there is one technical operation in which every layman is interested, it is the black art of printing. And so fascinating are the various operations it uses that the layman can safely be allowed to trace the production of his job from the layout man's desk to the delivery van. More than that, he will thereafter be a definitely more valuable customer.

He will know, for example, what happens when he puts in a lot of last-minute corrections on page proofs. He will realise that standard paper sizes are no arbitrary notion, and his demand for some special and unusual stock will not be so casual once he has been through the paper storage rooms. Between buyer and seller there must always be an attitude of genuine, honest respect, if prices are to be fairly given and fairly taken; and any personal acquaintance between printer and print-user—not necessarily restricted to a lunch table, but gained in the office or out amid the multifarious bustle of the work—will lead the price-conscious buyer

to realise that he is dealing with another business man, an executive, a technical scientist.

It is not always easy or convenient to bring the buyer to the works, to show him skilled craftsmen putting their

best into his jobs, and to build up in this way a reputation for something better than mystery and low costs. But it is not at all difficult to bring the works to the buyer: to introduce to him, by means of dramatic half-tones and informal vivid descriptions, the machines and the men who are ready to serve him. Strictly from the point of view of attention value, it is the fact that the photograph of a human being doing something will interest people more than any other kind of picture. The word "efficiency" is a good word, but it cannot stand alone and sell anything; it is an engineer's word. Giving the buyer an idea that human beings

On the opposite page we show a suggestion for one page of a booklet in which a printer "introduces" his plant. To any "Monotype" user, we will send at ten days' notice a half-tone block of the illustration, in this or any smaller size specified. No charge will be made for this service

are doing efficient work makes much better copy.

YOUR FRIENDS AT J. W. PRINTER'S: No. 2



THIS IS OUR MR. JENKINS

When the type-faces have been chosen for your job, the manuscript is handed over to Mr. Jenkins, or one of his colleagues, in the "Monotype" composing-room. The operators sitting in front of gleaming keyboards tap off their copy as fast as if they were operating a typewriter. All the routine "mechanical" work is done by the wonderful "Monotype" machine; but it is not a merely automatic performance. "Monotype" keyboarding allows the operator time to watch all the subtle questions of space, word-division, etc., which make a perfectly legible and attractive result. Our operators are craftsmen and enthusiasts in their work, and when you pay a visit to our

offices, Mr. Jenkins or one of his fellow-operators will tell you something of the uncanny operation by which a drum skims round at the end of a line to tell exactly how much space is left to bring that line up flush on the right-hand side; you will see how each key punches a certain combination of holes in a scroll of blue paper which will later enable the whole setting to be done automatically from *fresh-cast* type—no worn, broken letters!

Mr. Jenkins, like all "Monotype" operators, is proud of his craft, and is skilled by long experience to render you intelligent service when you entrust your printing to J. W. PRINTER'S LIMITED.

A sample human-interest advertisement: see page 10

YOUR PRINTER

charges for your job on a basis of scientifically estimated costs, plus a very small profit percentage. He can offer you "something cheaper" in printed advertising but do you demand it, once you know the secret of getting your money's worth from the printer? *The secret is: Calculate cost per RESULT, not cost per thousand copies, and then depend on real personal co-operation from your Outside Partner*

ISSUED IN THE INTERESTS OF PUBLICITY PRINTERS BY THE LANSTON MONOTYPE CORPORATION, LIMITED

Here is the latest of a series of advertisements we have been issuing in periodicals read by Sales Managers, Executives and other Buyers of Printing. Do you agree with this argument? Will you send us suggestions for propaganda that "the price-cutting customer" will read? It is the customer, not the printer, who is responsible for price-cutting where it exists. Our campaign attempts to create a more intelligent market for the printing that you would be most proud to do.

A HINT FOR BETTER SALES

As noted by Mr. Burrow in a recent issue of THE MONOTYPE RECORDER, the whole question of costs is inextricably bound up with the question of specific service offered to customers. The moment that a commodity is associated in the buyer's mind with some particular name which stands, in turn, for quality, reliability or speed, that commodity is *bought*, and a "name" is a sufficiently tangible asset to form part of the producer's or retailer's financial resources under the title of "goodwill."

There is scarcely any commodity in the modern world which is marketed without respect to grade or quality. It would not be fair to talk about "selling printing like chalk or cheese,"

for people are learning that a specific *grade* of even these goods represents more or less value for money. For this reason the cheese or chalk manufacturer, faced with keen competition, puts up his better grades in trade-marked containers and finds a better and more reliable market waiting for him. We maintain that the word "MONOTYPE" has the same specific guarantee behind it, making for "value" sales. For this reason we are continuing and definitely extending the publicity service which we offer to "Monotype" users.

The "Monotype" printer has something to sell which people want. He sells speed—due to the unique efficiency of his composing room; he sells effective printing—by means of clever, new type faces and special display types; he sells good presswork—due to the fact that new type is cast for every job, so that worn letters are eliminated and fine quality printing assured. Whenever he tells his customers about these special advantages, he is making them remember him by something more than costs. His prestige and dignity, backed up by solid *reasons why*, defend him against price-cutting evils and build up a permanent list of satisfied customers.

During the past year we have constantly announced to thousands of readers of general and business periodicals and newspapers that "the 'Monotype' printer offers Good Value and Results." The word "Monotype" is no longer a mere technical printing term to this vast buying public; it is associated with efficiency and the true economy of result getting. In addition to this specific publicity, articles have frequently appeared in general periodicals, pointing out that "Print More—Sell More" is only half the truth; that *Better Printing creates Better Sales*.

No printer can afford not to advertise nowadays. And the printer who looks ahead will take full advantage of the educational advertising which has already been done on his behalf. Others have explained why good, effectively-printed advertising is actually cheaper in the long run than ineffective work. The Monotype Corporation has driven home to Buyers the fact that the "Monotype" does effective composition.

All this preliminary work is, to the "Monotype" printer, like a blank cheque which his own enterprise and originality can fill in to an amount dictated by his own ambition and capacity. It pays a printer to let it be known that the service offered by him has "Monotype" standards of efficiency and quality. "Monotype" means something to the instructed buyer. It means results.

Here is a specific instance. In the current number of *Business*, a magazine with a very high circulation among British executives, there appears the advertisement reproduced on the next page.

This series has been running for some months, and the twenty thousand subscribers, including many important officials who yearly decide upon thousands of pounds' worth of printing orders, have had the words "Monotype" and "The 'Monotype' Printer" constantly presented to them. Now we note that in several issues an enterprising printer begins his advertisement "*Monotype* Printers of Export Catalogues." Suppose, similarly, that any one of the many executives who have written to us for our type-specimen blotter-pad, and have asked for further information as to why "Monotype" means results, were to chance to receive in the to-day's post a folder or blotter

A HINT FOR BETTER SALES

from a printer of whom he had never heard—"John Doe, 'Monotype' Printer." Immediately he would have some information about the service offered. The advertisement has a "flying" instead of a "flat" start.

We are anxious to co-operate in every way with "Monotype" users who decide to take advantage of "Monotype" prestige among buyers of printing. In addition to the series of blotters issued with the general aim of selling good printing, we are ready to furnish any information, or, if necessary, special "write-ups," for our customers' publicity. A pictorial service is also offered: half-tone blocks or line cuts of the "Monotype" keyboard and caster may be obtained *without charge* by "Monotype" printers for use in their own advertisements upon

application to the Publicity Department, The Lanston Monotype Corporation Limited, 43 & 44 Fetter Lane, London, E.C.4. In writing for these illustrations printers are requested to state the size and screen desired, and to allow ten days for the block to be specially made. Photographs of the "Monotype" suitable for reproduction may be similarly obtained without charge.

For newspapers issuing Special Numbers as well as for printers' publicity in which it is necessary to explain the "Monotype" in non-technical language to the layman, we are prepared to send specially-written descriptions of the history, function and possibilities of the machine, with some comment, if desired, on why "Better Printing means Better Sales." (see page 8)

MAKE SURE

of clean, new type, and effective
type designs that "pull". . .

Give your next important
printing order to a
printer with a

"MONOTYPE"

THE SUPREME TYPE-COMPOSING
MACHINE FOR ALL
PUBLICITY

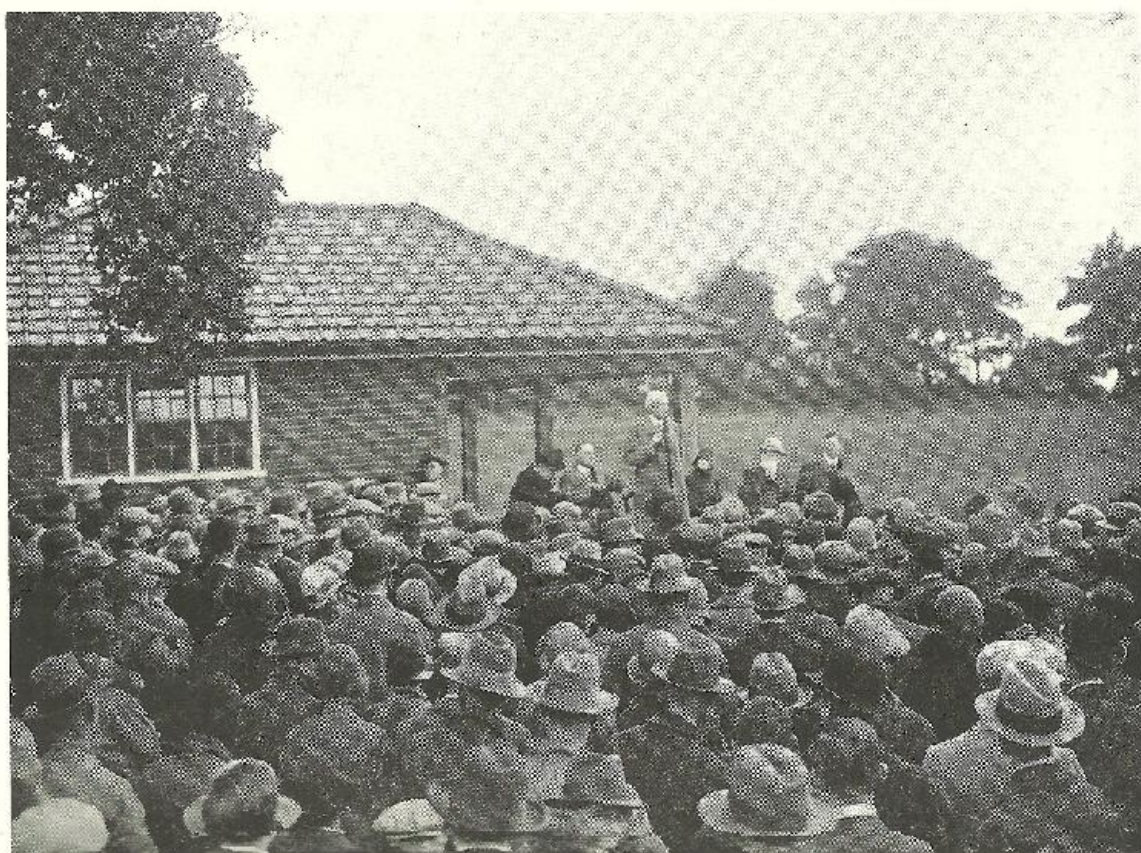
THE LANSTON MONOTYPE
CORPORATION :: LIMITED

43 Fetter Lane, London, E.C.4

REGISTERED "MONOTYPE" TRADE MARK

From a recent
advertisement
in *Business*—

a journal read by
executives and
buyers of printing



OUR NEW SPORTS FIELD

THE numerous parties of visitors which have gone through the "Monotype" Works at Horley during the last year will remember the special provision made for the outdoor recreation of the workers. The members of the F.M.P. who came on the official visit last Spring will perhaps recall that ground was then being prepared for a new Sports Field, supplementary to the grounds, tennis courts and other amenities which have so fostered the sporting spirit at Horley.

This new Sports Ground is now finished, together with a Sports Pavilion of remarkably effective design. The formal opening ceremony took place on October 11th, when the Hon. Betty Askwith, daughter of Lord Askwith (Chairman of the Corporation) turned a key in the lock of the gates opening upon the new ground amid loud applause.

The large company then entered the ground and gathered around a platform outside the new pavilion, upon which places were found for Lord Askwith and his daughter,

THE MONOTYPE RECORDER

the following directors: Mr. W. I. Burch (Managing Director), Mr. R. C. Ellis (Vice-Chairman), Mr. Harold Macmillan, and Mr. H. R. Reid, Secretary to the Corporation, and Mr. F. H. Pierpont, Manager of the Works. Lord Askwith in a short speech, which was very cordially received, touched on the value of play and social amenities in bringing together in good fellowship the men and women engaged in a common task. It was his hope that these additional means of recreation would lead to even more of the workpeople living in the neighbourhood and taking part in the life of the community. In conclusion his lordship handed the key to Mr. H. R. Dewhurst, Hon. Secretary to the "Monotype" Athletic Club, amid renewed applause.

Mr. J. Lynch (Chairman of the Sports Committee) spoke in reply on behalf of the employees to tender their hearty thanks to the directors for the provision of the ground and pavilion. Some five hundred members had already joined the club, 120 had joined the tennis section, 40 the football, and a very enterprising motor-cycling section had already had a very fine run. Next year they hoped to have some games of tennis and cricket with Fetter Lane. The success of the athletic club in the past had been largely due to a former Director, Lord Dunraven, who had given them whole-hearted support, and whom they had found to be a "proper sportsman." (*Applause.*) He called on those present to raise a cheer which should be heard as far as Fetter Lane for Lord Askwith, his daughter, Mr. Burch and Mr. Pierpont, and the response left no doubt as to its enthusiasm.

The new Sports pavilion is equipped to be a social centre, as in the central club room, opening through casement windows on to a stone-paved terrace, there is a wide Tudor fireplace, and a polished oak floor for dancing, a recessed bar for serving light refreshments and a modern kitchen, store and groundsman's room. Lockers, dressing-rooms and lavatories are ranged on either side of the central room. The red brick wall, low-pitched red-tiled roof and leaded casement windows of the building give it a pleasant effect against its background of oak trees.

A football game, a dance and a whist drive carried on the festivities of the day through the evening, during which refreshments for over 1,000 guests were provided by the famous "Monotype" canteen.

This latest development for the welfare of the workers is the result of the personal enthusiasm and untiring advocacy of Mr. W. I. Burch, Managing Director of the Monotype Corporation, whose personal interest in the human as well as the business side of the great Corporation has brought about many other improvements in the welfare of the personnel. It was solely due to him that the Board of Directors previously voted a considerable sum of money, which otherwise would have gone toward shareholders' profits, for the formation of a Staff Pension Scheme which now has accumulated funds representing more than £20,000.

A PRIVATE PRESS WITH A "PRIVATE TYPEFOUNDRY"

The Gregynog Press and its "Monotype" Caster

WHILE fine printing is no longer restricted to the production of private presses, even the most consistent advocate of mass production must admit that book design would suffer by the abolition of experimental and idealistic centres of influence which have had such an effect upon the industry of publishing since the days of William Morris. Too hard a concentration upon the ultimate profits is apt to destroy the freshness of individual craftsmanship, though on the other hand a superstitious insistence upon hand-work and the limiting of editions almost to the vanishing point can rob such an enterprise of some of its effectiveness. One of the most cheering developments in the latter day private press movement is the work of Mr. Robert Ashwin Maynard at the Gregynog Press, owned by the Misses G. E. and M. S. Davies and established at Gregynog, near Newtown in Montgomeryshire. The productions of this press are far more interesting than the unnecessary but seemingly inevitable reprints of *Cupid & Psyche*, Omar Khayyam, and the rest of the too-often remembered "little books." In its few years of activity the Gregynog Press has produced an admirable body of Welsh literature, and has created enthusiasm among all lovers of fine printing by bringing out the *Autobiography of Lord Herbert of Cherbury*, a book whose genuine interest as reading matter is worthy of the superb typographic presentation and illustration.

The Gregynog Press is not bound by the old tradition of a private type design, yet it has its own typefoundry: a "Monotype" casting machine from which come, for example, the beautiful Poliphilus types used in hand-setting the *Lord Herbert*. Mr. Maynard has so definitely taken his place among the leading typographers of our generation that we feel it worth while to present to our readers his own account of his work:

The vast majority of well-wishers instinctively associate their ideas of a private press with the glamour linked in their thoughts with memories of William Morris and his Kelmscott Press. They find it hard to realise that the tools and materials which that great craftsman devised and prepared with so much difficulty are now procurable as everyday commodities. The equipment of the private press of to-day differs in but small particulars from that of any good class printing establishment.

The distinction held by the Gregynog Press is that here, for the first time, a private press essays all the crafts

connected with book production; from the casting of type to the finished book in its completed binding. I am open to correction on this point, but I believe that I am right. It is a courageous undertaking and, in view of the attendant pitfalls, we earnestly ask for time in which to examine the manifold possibilities and to develop something in the nature of a distinctive Gregynog tradition. The variety of texts printed renders our work somewhat more disparate and eclectic than one would wish, but we shall nevertheless persevere to this end.

The printer of to-day has at his disposal a large, if incomplete, range of good types. He has, too, presses

THE PRAISE of CHIMNEY-SWEEPERS



I LIKE TO MEET A SWEEP—UNDERSTAND ME
—not a grown sweeper—old chimney-sweepers are by no means attractive—but one of those tender novices, blooming through their first nigrity, the maternal washings not quite effaced from the cheek—such as come forth with the dawn, or somewhat earlier, with their little professional notes sounding like the *peep peep* of a young sparrow; or liker to the matin lark should I pronounce them, in their aerial ascents not seldom anticipating the sun-rise?

I have a kindly yearning towards these dim specks—poor blots—innocent blacknesses—

I reverence these young Africans of our own growth—these almost clergy imps, who sport their cloth without assumption; and from their little pulpits (the tops of chimneys), in the nipping air of a December morning, preach a lesson of patience to mankind.

When a child, what a mysterious pleasure it was to

with infinite capabilities, almost perfect inks, and an endless variety of fine papers. Within recent years, not only the typefounders, but the Lanston Monotype Corporation has been at some trouble to provide us with excellent reproductions of what might be termed the classic founts. Very beautiful founts are within the reach of all but the very poorest of printing establishments, and there is truthfully no real excuse for the employment of poor type in any printing. Fine use is being made of this new material by the more enlightened of the so-called commercial presses, with the result that the standard of printing has never been higher in this country than it is to-day. The drift towards appreciation, with a consequent demand for decently printed books has spread since the war and is noticeable throughout Europe.

The equipment of the Press affirms our belief in the thoughtful use of modern mechanical methods. That is, of course, wherever their employment imposes no limitations on sound craftsmanship. All the Gregynog books are hand-set with type cast on a "Monotype" Caster machine, and although a handpress is occasionally employed, the bulk of the impressions are taken on an ordinary platen. Freed from hampering commercial restrictions and the crazy mania for speed these machines are giving perfectly satisfactory results.

The recent revival of interest in fine printing has given new life to the craft of wood-engraving, sometime abandoned in favour of the ubiquitous "zinco" and the half-tone block. Cut with tools similar to those used for the engraving of type, the woodcut in skilful hands can approximate to the same finish. This and the convenience of printing type and decoration together account for its universal favour among typographers. Wood-engraving, with more or less successful results, has been exclusively used in the decoration of the Gregynog books.

The artist-graver on first entering the field of book

decoration has a tendency to assume privileged rights. Regardless of open warnings, he will risk everything in the expression of an idea or the development of some newly-discovered technical practice. The actual engraving presents problems so infinitely varied and intriguing that the chances of offence are aggravated. Only after repeated experiment and bitter disappointment does the impetuous "heart on fire" realize that he must submit to stern discipline if his decoration is to harmonize successfully with the accompanying type. It is not sufficient even that the design follows the author's intention or that it genuinely reflects the spirit of the work. That the ideal book decoration should in essentials conform to and harmonise with the character of the type is a truism oft repeated but seldom realised. We at Gregynog have the advantage of working in direct and constant touch with the compositors and the collaboration should eventually result in a successful balance between type and decoration.

Certain frankly modern tendencies in the applied design may cause uneasiness in conservative quarters, but no decorative considerations will permit us a departure from rigidly held convictions governing sound construction and fitness to purpose. As designers we feel impelled to express something of the spirit of our time, even at the risk of committing almost inevitable blunders. The fullest understanding and appreciation of tradition fails to convince us of the necessity of reproducing or of echoing the efforts of our predecessors.

In the decoration of all but the first book, the writer has worked in collaboration with his friend Mr. Horace Walter Bray. Mr. Bray, who joined the staff of the Press in 1924, is an artist of fine sensibility. His recent designs indicate an increasing appreciation of the especial requirements of book decoration and portend a steady and sound development of his undoubted gifts.

—R.A.M.

We are privileged to show on the accompanying page a type facsimile of an as yet unpublished work by the Gregynog Press, the *Essays, and Last Essays, of Elia*, by Charles Lamb, which is now being set in "Monotype" Baskerville with wood engravings by Horace Walter Bray, adapted from contemporary prints. An edition of 285 copies in two volumes is to be printed on Japanese vellum. Our presentation does not, of course, reproduce the remarkable clarity of the good presswork on vellum surface paper to be noted in the advance proofs which we have received.

A NEW FACE
"MONOTYPE"

Braggandocio

48 pt. ready

AND 72 pt.

in preparation

A B C D E F G H I J

K L M N O P Q R S

a b c d e f g h i j k l m

n o p q r s t u v w x y

NEWS AND REVIEWS

The recent numbers of *Advertising Display* include an interesting new departure: a 16-page Gallery of Advertisements chosen from the most important displayed newspaper campaigns of the month by a competent jury, including Mr. Joseph Thorp and Mr. Francis Meynell. The latter has included a short and constructive criticism of each of the 16 advertisements selected. The use of actual news-print following the practice of Mr. Meynell in his *Typography of Newspaper Advertisements* (to be reviewed here shortly) is in itself an admirably exacting test of the reproduction qualities of the illustration. The examples chosen show the present vogue for Sans-Serif and Bodoni, but "Monotype" Garamond and Plantin prove as good standbys as ever. On the November front cover, which is cleverly printed in imitation of newspaper style, the following announcement is made:—

For text we have again used "Monotype" Baskerville. *Advertising Display* has always been "Mono."-set, but we have experimented with several of the excellent faces made by the Corporation including Garamond, Gloucester and Imprint. We have always come back to Baskerville as the most pleasantly legible face of them all.

The December number of this journal is an "all-Monotype" one, and shows highly novel treatment of the Braggadocio face.

A word should be said for the advertisements of Odham's Press which have been appearing in this periodical for some months. They give settings with burlesque copy which are not only adequately set but genuinely funny. Our many friends who sent for extra copies of the *Adverteaser*, our own adventure in burlesque publicity, would welcome a collective reprint of these examples.

The *Advertising World* now contains a special section entitled "The Printer's Side," which we understand is to be enlarged to include not only critiques of typography, but news of the printing industry. There is an article on national propaganda for the Printing Industry, in the December issue, which will be of interest to master printers.

A MATTER FOR CONGRATULATION

Energy and originality may be expected from anything emanating from the Home Counties Alliance; and it is therefore more gratifying than surprising to find that their new periodical is much more than a matter-of-fact record of activities; it is a real inspiration to Activity.

The choice of a really good name for such a journal may not be half the battle, but it is important in setting the mood for the reader, and the first glance will demonstrate that the title chosen—*Activity*—is remarkably felicitous. No dust will gather on these octavo numbers, shaped to fit the pocket, and coming in a clever flat folder which turns out to be part of the binding, and incidentally, allows very good display space for advertising. The first number begins with a portrait and description of the new president, Colonel W. H. Barrell, and with a letter from that soldierly leader of printing activity. Then comes a feature which for conciseness and forcefulness is as good as anything of its kind which has yet appeared: an article on the selling of printing through the kind of service which is bound to sell the customer's own goods. It is so easy to "run on" and generalize on this point that the anonymous writer is to be specially congratulated on having packed so much into the space at hand, and so completely itemized the different aspects of the argument. On a four-page colour inset there is the first of a series of practical suggestions, and this, on the Letter Heading, is laudably stimulating.

There is also an announcement of a projected excursion of the H.C.M.P.A. to Belgium in April of next year, including a visit to the historic Plantin Museum in Antwerp. A clear summary of local activities closes what may be considered a brilliant first number, and the second number shows no decline. We quote by permission a paragraph from *Activity* which brought one member alone £20 worth of orders:—

"REGISTRATION OF BUSINESS NAMES" ACT

This Act is still in force. Firms who are under obligation to register and to print the names of partners on stationery, catalogues, etc., not only incur risk of penalties through failure to comply with the Act, but they are also liable to be non-suited in the Courts when suing for debts.

THE MONOTYPE RECORDER

Printers should warn their customers of the risks that are run by non-registration.

John Doe and William Doe may trade as *Doe, Doe & Doe*, or in their *full names* without registration; but *Doe's*, *Doe Bros.*, *Doe & Son*, *Doe & Co.*, or the use of *another name* requires registration. If the title of the firm contains the name of anyone not in partnership, registration is necessary.

Members should make sure whether their own title requires registration or not, and then go out to get business by warning certain customers that they must register and then have their names overprinted on present stocks of stationery, etc.

PRINT FOR THE OPTICIAN

From the World's Press News, November 21, 1929

A printer recently suggested to his optician that a little publicity campaign would probably bring him fresh business, and the following plan was formulated:—
The printer ran off one thousand letters which were addressed to stenographers and school teachers, introducing a booklet on the care of the eyes: (the optician wrote the first copy and then an advertising man went over it and made changes, additions, and corrections). This was followed by a Government post-card 10 days later inviting the person to call for free examination. Total cost of the campaign to the optician:—

Printing	£20
Rewriting	4
Postage	6
Total	£30

The result was more business than the optician could handle alone. He had to engage an assistant, and the printer is now preparing a similar campaign of 3,000 pieces.

Any printer can do the same thing in his town.

Gill Sans makes an attractive display on the well-designed cover of the new Price List of tub-sized papers issued by Messrs. W. Howard and Sons Ltd., Chatham, Kent. The List itself is of unusual convenience; a ready-reckoner gives the cost per ream and per 1,000 of every line of paper mentioned, and the cross index is helpful for those who have not decided on any particular line. In each case the water-mark is reproduced in a line block for instant identification, and the book as a whole justifies the sound business theory of "making it easier for the buyer to buy."

Human interest copy is intelligently handled in the publicity of the Lancashire Typesetting Company, which has recently come to hand, and includes a business short story by Mr. Frank Gratrix, complete with illustrations and a moral. It is one thing to put on paper the obvious fact that good machines and composition save money and time, but it is another, and often a more readable thing, to humanize that fact by making us sympathise with the trials of the hero who "might be any one of us." The little story is set in "Monotype" Plantin. The same Company puts out illustrated publicity in which humorous line-cuts are supported by pictures of actual "Monotypes" at work.

NINE OUT OF TWELVE ORDERED

A prominent buyer of printing told us the other day of a remarkable example of how initiative and willingness to take a chance can lead to profits.

"A printer's representative," he said, "submitted to me an advertising souvenir of a new kind, suitable for our firm to send out to its customers. What intrigued me was that the printer had taken the trouble to set up my name and address with a line or so of appropriate copy on the sample submitted. While I was considering the offer, a customer came into the office and said, 'Hullo! That's a convenient thing; I hope you'll send me one.' I placed an order with the firm at once; in the first place, there was no time to spare, and in the second place, it always seems a rather unfair thing to take a man's idea and then find out who can do it cheaper. When the representative called again I asked him whether it paid to take the trouble to prepare a special setting for each possible customer. He told me that if one out of a dozen prospects sent in an order he would be covered against loss, and that the second order would mean the beginning of a profit. "How many do you sell," I asked, "with these special settings?" His answer was 'So far we have averaged nine out of twelve. People won't buy, we find, simply on the strength of an argument. They have to visualize what the effect will be on their own customers.'

"You say that it pays a printer to take a chance in submitting samples of publicity, and this seems to me an interesting confirmation. The printer had an original idea, and he was not afraid to gamble on it. The next time that we feel our own ideas are getting stale, that representative is going to have a good reception!"

NEWS AND REVIEWS

The *Rotary Wheel* is a magazine which must live up to high ideals, and printers will be glad to see that the typography of its pages is worthy of their excellently edited contents. The *Rotary Wheel* is "Monotype" set throughout in Garamond, and the care with which its margins, headings and captions are planned reflects credit on the editor, Mr. W. W. Blair-Fish, whose experience of the problems of fine printing can seldom have found a more important opportunity for convincing the better type of business man that effectiveness in type usage does not depend upon intricate settings, or fussy over-emphasis, but can arise from the constant and studied use of good though inexpensive modern material. Suntone blocks enliven the text, and eliminate the necessity for coated paper; and it is interesting to see that an evident attempt to bring the typography of advertisements up to the standard of the text has in no way retarded the steady increase in the amount of space taken. Readers of the *Rotary Wheel* will remember that for some time past the Lanston Monotype Corporation have been running on the back cover a series of advertisements entitled "More orders through Printing," in which it is shown how the "Monotype" printer is equipped to bring better business to any firm.

In a recent speech before the American Society of Mechanical Engineers, Mr. C. F. Hirschfield said:

If we regard purchasing power over a long period of time, it becomes quite obvious that vendors must, on the average, receive not only enough for their products to enable them to stay in business, but also enough to make them want to stay in business.

—What a text for the leading article of a printer's house-organ! The personal attention of the printer, the accuracy, good design and suitability of what he does, all depend on that small margin of profit that enables him to *want* to stay in business. Buyers of printing are mostly sellers of something else, so the argument strikes home.

"Talking in Print" was the subject of a lecture given under the auspices of the Southampton and District Master Printers' Association on November 25th at Southampton, by the Editor of THE MONOTYPE RECORDER. Specimens of direct-mail advertising demonstrating "informality in typography" were distributed to the audience.

Our last type-specimen Blotter Pad proved so useful (both physically and inspirationally) that the edition was quickly exhausted. In response to many requests from printers and important advertisers to "let us see your newest types in novel layouts such as we might use" we have issued a new fourteen-sheet Blotter Pad, each sheet showing a publicity type which will stimulate sales, in a layout which we believe to be thoroughly "out of the ordinary," yet such that it can be produced by any "Monotype" User. The descriptions of each type face may also prove useful.

A copy will be sent without charge to any inquirer.

FROM A BUSINESS JOURNAL

"How can a man sell silk if his printing looks like cotton?" asks a writer in a recent number of the *Efficiency Magazine*:—

How can a jeweller sell jewellery if his catalogue looks like an ironmonger's?

Good printing requires a skill that is very rare. It requires equipment. There are 7,000 kinds of paper and 500 varieties of type and 50 varieties of ink. There is hard, clean type, and there is worn, dirty type.

Good printing makes a vivid impression on the eye of the reader. It is a mark of quality. It makes the reader think that the goods are worth the money.

In the same number, under the title of "A Clever Envelope Stuffer," is reprinted the text of "Home!—to your desk!" the envelope stuffer with which we attempted to popularise this most inexpensive form of direct mail advertising.

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. Inman, 117 Birrell Street, Waverley, Sydney, N.S.W.
CHINA	Lanston Monotype Corporation Ltd., 17 The Bund, 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—Compagnie Française d'Importation "Monotype" 85 Rue Denfert-Rochereau

Helsingfors—Kirjateollisuusasioimisto Osakeyhtio,
Vladimirsgatan 13

Oslo—Olaf Gulowsen, Akersgaten 49

} Agents of the
Continental Monotype
Trading Company Ltd

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.

THE TYPE FACES

used in this number

of THE MONOTYPE RECORDER are:

"Monotype" Poliphilus, 13, 11 and 10 point for text; 16 point for headings and 24 point Titling for display lines.

(the new 11 point, cut at the request of the Nonesuch Press, is here shown for the first time)

"Monotype" Blado (the companion italic), 13, 11 and 10 point for text, 16 and 24 point on front cover

"Monotype" Gill Sans appears on pp. 7, 11, 12 and 14

"Monotype" Baskerville on pp. 12, 14 and 19

PRINTED IN GREAT BRITAIN
AND PUBLISHED BY
THE LANSTON MONOTYPE CORPORATION LIMITED
FETTER LANE, LONDON, E.C.