

UNIVERSITY  
COLLEGE  
LONDON

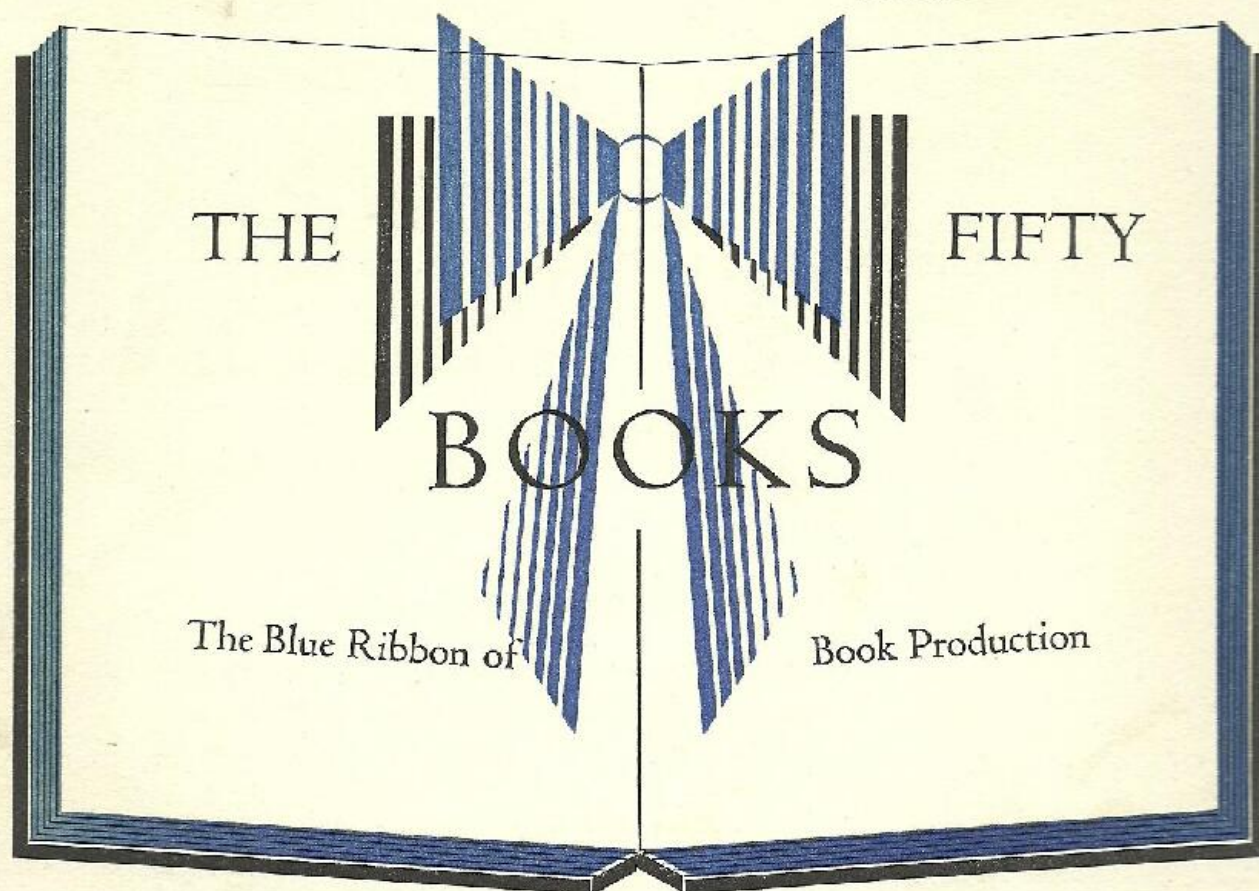
F.H. PERIODICALS

237

# THE MONOTYPE RECORDER

AUGUST-SEPTEMBER 1930

10689 #20



Also: Illustrated articles on MR. PUNCH AND THE "MONOTYPE":  
OUR NEW OFFICES AT FETTER LANE: ELIMINATING RISING  
SPACES: Another Group of TECHNICAL QUERIES, &c. With two insets

UNIVERSITY  
COLLEGE  
LONDON

LANSTON MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4

LIBRARIANSHIP

EGHAM

The text of this Number of 'THE MONOTYPE RECORDER' is set in "Monotype" Imprint, Series No. 101, in 8, 9, 10, 11, 12 and 14 pt. The display lines throughout are in "Monotype" Caslon Old Face, Series No. 128

*The design on the cover is composed entirely of "Monotype" rules mitred on the Miller Saw Trimmer. The wording is in Centaur, Series 252*

Photographs of the "50 Books" by Fox Photos., Ltd.; of the New Offices at Fetter Lane, and of "Mr. Punch's 'Monotypes'" by the Witherington Studio (the latter by permission of Messrs. Bradbury, Agnew & Co.). The frontispiece, showing the Front Office, is by Mr. Price of the Knock Studio.





RENR. HEN. HUSTON

AND SUCH A PASSOVER WAS NOT KEPT IN ISRAEL SINCE THE TIME OF THE PROPHET SAMUEL.

# I. ESDRAS

## CHAPTER I

1 JOSIAS HIS CHARGE TO THE PRIESTS AND LEVITES. 2 A GREAT PASSOVER IS KEPT. 3 HIS DEATH IS MUCH LAMENTED. 34 HIS SUCCESSORS. 35 THE TEMPLE, CITY, AND PEOPLE ARE DESTROYED. 36 THE REST ARE CARRIED UNTO BABYLON.

AND JOSIAS HELD THE feast of the passover in Jerusalem unto his Lord, and offered the passover the fourteenth day of the first month;  
 2 Having set the priests according to their daily courses, being arrayed in long garments, in the temple of the Lord.  
 3 And he spake unto the Levites, the holy ministers of Israel, that they should hallow themselves unto the Lord, to set the holy ark of the Lord in the house that king Solomon the son of David had built:  
 4 And said, Ye shall no more bear the ark upon your shoulders: now therefore serve the Lord your God, and minister unto his people Israel, and prepare you after your families and kindreds,  
 5 According as David the king of Israel prescribed, and according to the magnificence of Solomon his son: and standing in the temple according to the several dignity of the families of you the Levites, who minister in the presence of your brethren the children of Israel,  
 6 Offer the passover in order, and make ready the sacrifices for your brethren, and keep the passover according to the commandment of the Lord, which was given unto Moses.  
 7 And unto the people that was found there Josias gave thirty thousand lambs and kids, and three thousand calves: these things were given of the king's allowance, according as he promised, to the people, to the priests, and to the Levites.  
 8 And Helkias, Zacharias, and Syeas, the governors of the temple, gave to the priests for the passover two thousand and six hundred sheep, and three hundred calves.  
 9 And Jeconias, and Sannias, and Narhanuel his brother, and Asubias, and Oehid, and Joram, captains over thousands, gave

B

L



Top:  
Two pages from  
THE APOCRYPHA  
(The Cresset Press,  
Ltd.), printed by  
the Curwen Press.

Below:  
The room at 17  
Bedford Square,  
where the 50 Best  
Books, both of Gt.  
Britain & America,  
were exhibited.



# THE MONOTYPE RECORDER

VOLUME XXIX NO. 237 AUG.-SEPT. 1930

A Journal for Users & Potential Users of the "Monotype"  
'Type Casting and Composing Machine and Supplies

---

---

ARTICLES IN THIS NUMBER

---

---

THE FIFTY BEST PRINTED BOOKS : p. 5

THE "SERRATED" MOULD ELIMINATES RISING SPACES : p. 12

(By permission of the *British Printer*)

OUR GUESTS FROM AMERICA : p. 14

MR. PUNCH AND THE "MONOTYPE" : p. 15

TECHNICAL QUERIES : p. 20

THE PASSING OF A FRIEND OF PRINTING : p. 31

OUR BRIGHTER OFFICES : p. 22

INSETS WITH THIS NUMBER : (1) BOSTON WIRE-STITCHER, NO. 16

(2) SUGGESTION FOR A CALENDAR ADVERTISEMENT

---

---

LONDON

---

---

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

---

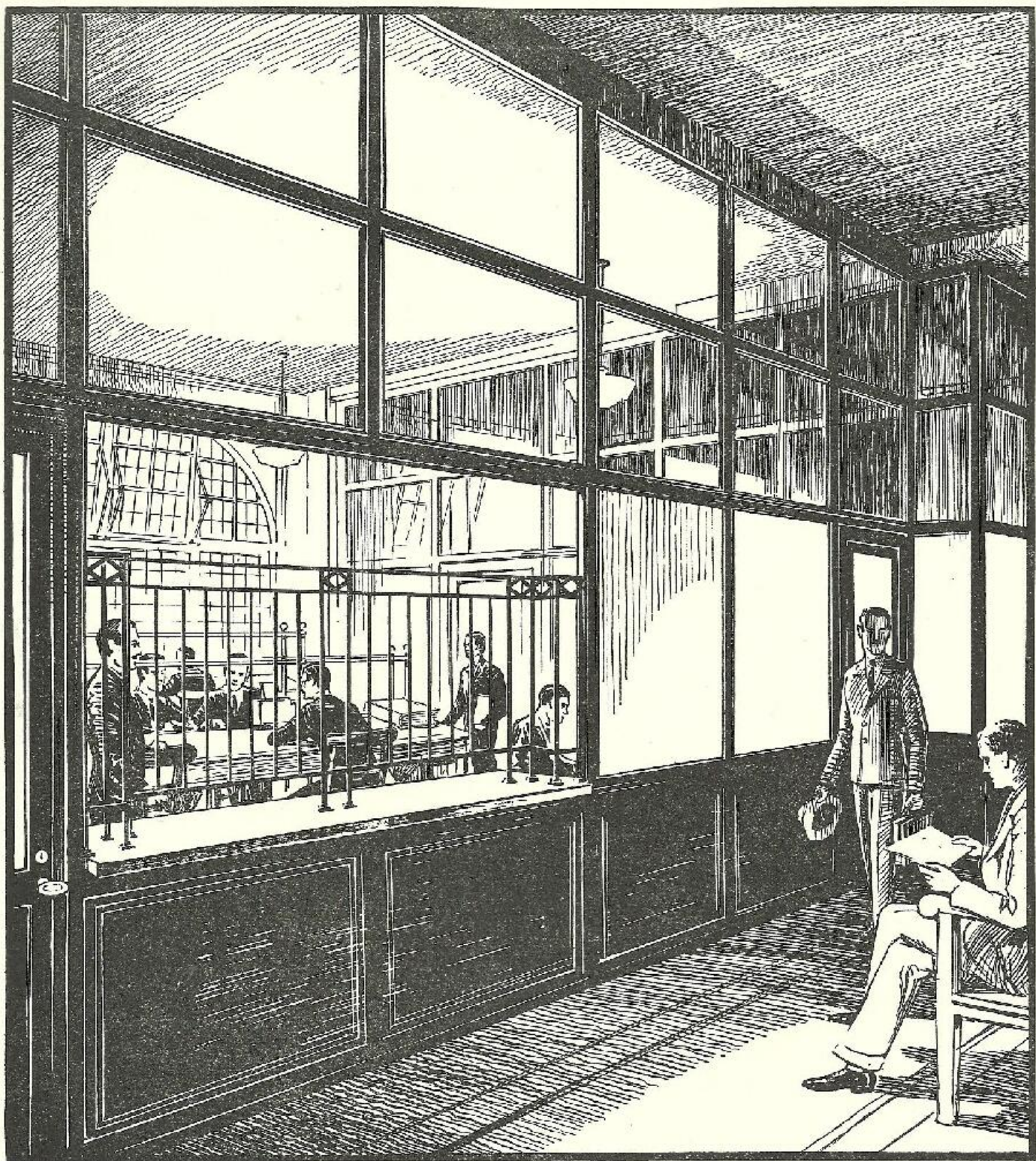
---

1930

---

---





OUR NEW FRONT OFFICE AT 43 FETTER LANE  
(see article on page 22)



# The 50 Best Books of 1930

*An Account of the Exhibition of the First Edition Club*

THE annual exhibition of the "fifty best books" arranged by the First Edition Club and recently exhibited at No. 17 Bedford Square, London, gains in interest and importance every summer. It represents to the printer what the Royal Agricultural Show does to the farmer, or the Horticultural Show to the gardener—the highest level of contemporary achievement in his particular trade. It should be, and no doubt it is, every printer's ambition to find his name among the firms—this year there were twenty-nine firms responsible for the printing of the fifty books.

An exhibition of the best book printing done in any country during a given year is always of great importance, for one may gauge the culture and standards of any given period by finding out what it tolerates and admires in typography. But the present exhibition is vastly more important than a similar one would have been even a decade ago.

For this exhibition, chosen by a Selection Committee of experts, proves beyond the shadow of a doubt that a well-printed book is no longer thought of as a precious and expensive plaything of connoisseurs. The thing which makes the Fifty British Books of the year of vital interest to every reader and lover of books is the

policy of the Selection Committee in taking into account, not only excellence of production and design, but the relation between appearance and price which can be called *good value*. It is a very unhealthy thing if the man with 7/6 to spend must put up with an ugly book while the rich man pays guineas for exquisite limited editions. Something has happened in the past ten years that has created a new and much healthier situation: for during that time the "Monotype" has

brought the finest typography within reach of the average reader.

It is because of this universal interest in the exhibition, as well as for the lesson it has for every publisher and book printer, that we devote

this article to a few statistics and facts about the fifty books which are to travel through this country and through the United States, as representative of the best British book production.

The selection was made by a jury of experts who awarded points in the following proportion.

Out of a maximum of fifty marks, five were allowed to paper; ten to typographical design; ten to binding; ten to the relation to price; and fifteen to general impression. The purpose of the category, "relation to price," was to bring the cheaper books on to a footing comparable with three-guinea volumes, which necessarily could afford more expensive paper and binding. "General impression" included all those subtle excellences of presswork, type, etc. that

FORTY-FOUR  
of the 50 Best Books  
were set on the  
"MONOTYPE"



## THE MONOTYPE RECORDER

give a book consistency and "personality," through the work of a craftsmanly printer.

Of the fifty books, forty-four were set by "Monotype." The remaining six were set by hand—one in types cast on the "Monotype."

Doubtless, the first thing noticed by a visitor from another country would be that this was an exhibition of fine typography rather than of those extraneous (and costly) elements like illustration, decoration and fancy bindings which mean so much to the collector and so little to the reader. The general tendency was to use good type-faces, and make the most of them by means of clean press-work, good paper, and more studied margins and leading than were seen a few years ago. This interest in the type-face, which might be called the "soul" of the book, is only natural in England—the present home of fine type design—and the result is a more solid and bookish collection, less self-conscious and over-garnished, than any other country could assemble to-day. No fewer than ten of the fifty books—one out of every five—were set in "Monotype" Baskerville, the most English and the most luminously readable type-face in existence. How far we have come from the days when this matchless eighteenth-century type was handled in an arbitrary "period" style! It now lends itself graciously to as many different treatments as there are designers to use it—from the stately *Apocrypha*, published by the Cresset Press,<sup>1</sup> to the comfortable simplicity of the Cambridge University Press *Letters of Sir Joshua Reynolds*.<sup>2</sup> "Monotype" Caslon Old Face might be expected to retain its popularity, but this year we find it bracketed for second place with "Monotype" Fournier, each being used in eight books. Fournier has now won its place as one of the most satisfactory book-faces of our times. It is crisp and brilliant without losing any of the grace of the Old Style, and its adaptability may

be judged from a comparison of such books as *Conversations with George Moore*<sup>3</sup> (published by Ernest Benn), the illustrated *Pride & Prejudice*<sup>4</sup> (Peter Davies), and the now famous *Shakespeare* of the Nonesuch Press.<sup>5</sup>

"Monotype" Poliphilus was used for three books, including the enchanting Nonesuch *Walton*,<sup>6</sup> and the *Apology of Socrates*<sup>7</sup> of the Scholartis Press, in which latter it combined with "Monotype" New Hellenic Greek to form a monumental volume. Of the two in "Monotype" Plantin, the Nonesuch Press's complete *Donne*<sup>8</sup> was decorated by unusual headpieces made up of ordinary "Monotype" rules. The fact that this book of 794 pages, beautifully printed and bound, could sell for 8/6, is indeed good news to those who think that fine printing should not be a luxury but the inherent right of every book lover. "Monotype" Garamond, a face with a strong but not wearisome personality, was twice used, once in an interesting book set by hand at the High House Press.

To the book printer there is special interest in the use of comparatively new faces, and in seeing how they are handled by the designers. "Monotype" Perpetua, for example, has until now been something of a "mystery" face, as specimens cannot be generally issued until all sizes of the roman and italic have been completed. But an advance showing of what may well be considered the most important development of modern type design appeared in the collection of essays by Mr. Eric Gill, the designer of the face (*Art Nonsense and Other Essays*, Cassell & Co., 21/-). "Monotype" Lutetia, another new arrival, makes a particularly magnificent debut in *The Legion Book*, printed and published by the Curwen Press, while "Monotype" Centaur and Arrighi are shown in *The Trained Printer and the Amateur*, a book having the double interest to collectors of being written by Mr. Alfred W. Pollard,

<sup>1</sup> No. 21. Printed by the Curwen Press. 5 gns.

<sup>2</sup> No. 17. Printed by the Cambridge University Press. 10/6.

<sup>3</sup> No. 2. Printed by R. & R. Clark. 10/6.

<sup>4</sup> No. 24. Printed by Alexander Shand. 12/6.

<sup>5</sup> No. 46. Printed by the Cambridge University Press. 72/6 a volume.

<sup>6</sup> No. 45. Printed by R. & R. Clark. 70/-.

<sup>7</sup> No. 50. Printed by R. MacLehose & Co. 30/-.

<sup>8</sup> No. 43. Printed by William Brendon & Son.



LAURENCE STERNE  
SECOND JOURNAL TO ELIZA

Hitherto known as  
LETTERS SUPPOSED TO HAVE BEEN  
WRITTEN BY YORICK AND ELIZA  
But now shown to be a later version of the  
JOURNAL TO ELIZA

Transcribed from the copy in the British Museum  
and presented with an Introduction by  
MARGARET R. B. SHAW  
Together with a Foreword by  
CHARLES WHIBLEY

London  
G. BELL & SONS LTD  
1929

CHAPTER X

IN the summer of nineteen hundred and eleven Simon came home on long leave, which was prolonged further as an epidemic of mumps had broken out on board the battleship during his absence, and it was considered undesirable by the authorities for midshipmen who had not had the disease to return until all danger of infection had passed.

Thus he spent six or seven weeks at home during the most beautiful weather that has been known in England in the memory of man. The sun rose in a clear blue sky, but the glorious heat was always tempered by light breezes, which made sailing possible. As the weeks went by, the whole aspect of the English country changed, and for the first time the landscape became painted with the brilliant colours of the South. The leaves of oak and beech thickened noticeably and took on the dark and polished green of the ilex, the cornfields were splashed with vermillion in their gold, the fruit in the orchards were gold and scarlet, while the fringing

( 111 )

Left: A page from THE SECOND JOURNAL TO ELIZA, by Laurence Sterne, printed by the Curwen Press

Right: A page from NO LOVE, by David Garnett, printed by R. & R. Clark, Ltd.

86 Partition Functions for Crystals [46]

calculated from the elastic constants at low temperatures. There is some tendency for these  $\Theta$ 's to be larger than those derived from the whole curve, but the increase is for smaller than the calculations indicate, and the matter remains not fully cleared up.

TABLE 3  
Comparisons of  $\Theta$  derived by various methods

Substance	C	P <sub>2</sub>	Al	Cu	Ag
from $C_p$ curve	(180)	475	398	315	215
from $T^3$ law	223	455	385	321	—
from elastic constants at 298° K	—	—	402	342	212
calculated at low temperatures	—	—	468	344	235

§ 4.7. Applications of formulae for  $C_p$  more accurate than Debye's. Debye's formula for  $C_p$  is admittedly derived by crude approximations from (212) or (213), and should only hold at all strictly for isotropic bodies. More accurate calculations are possible in the general case. Such calculations have been successfully carried out by F  nsterling. When  $|z| < 2$  the function  $\zeta_1(z^2 - 1)$  can be expanded in the convergent power series

$$\zeta_1(z^2 - 1) = 1 - \frac{1}{2}z^2 + \sum_{n=1}^{\infty} (-1)^n \frac{B_n}{(2n+3)} z^{2n+2}, \quad (231)$$

where the  $B_n$  are Bernoulli's numbers. If we now return to the original form of  $\log R(z)$  in (213) we see that the part giving rise to Debye's term gives an exact contribution to  $\bar{E}_v$  of the form

$$P_0 \left( \frac{1}{\pi^2} \int_0^{\pi} \frac{d\Omega}{z^2} \right)^2 \frac{1}{\Omega^2} \frac{d\Omega}{d^3 - 1}$$

If  $\Theta_v = h\nu/k$  as before, but now a function of direction, this becomes

$$kT^4 \left( \frac{1}{k} \right)^3 \frac{1}{\pi^2} \int_0^{\pi} \frac{d\Omega}{\Theta_v^3} \frac{1}{\Omega^2} \frac{d\Omega}{d^3 - 1}$$

If we expand by (231) and differentiate to obtain  $C_p$  we find an exact contribution

$$kV \left( \frac{1}{k} \right)^3 \frac{1}{\pi^2} \int_0^{\pi} \frac{d\Omega}{\Theta_v^3} \left\{ \frac{1}{3} + \frac{1}{5} \frac{1 - \frac{1}{2}z^2}{(2n+3)} B_n (2n+1) \Theta_v^{2n+2} \right\}$$

Let us now assume that  $z \propto \Theta_v$ . Then

$$\Theta_v^2 = \frac{(3N)^2}{(4\pi)^2} \cdot \Theta_v = \frac{h^2}{k} \frac{(3N)^2}{(4\pi)^2}$$

We write

$$\frac{1}{\pi^2} \int_0^{\pi} \frac{d\Omega}{\Theta_v^3} = \frac{1}{k} \left( \frac{3N}{4\pi} \right)^3 \frac{1}{\pi^2} \int_0^{\pi} \frac{d\Omega}{\Omega^3} = \frac{1}{k} \left( \frac{3N}{4\pi} \right)^3 \frac{1}{\pi^2} \int_0^{\pi} \frac{d\Omega}{\Omega^3} \quad (232)$$

$$= \frac{1}{k} \left( \frac{3N}{4\pi} \right)^3 \frac{1}{\pi^2} \left\{ \left( \frac{1}{2} \right) \left( \frac{1}{\Omega^2} \right) \Big|_0^{\pi} - 4\pi^2 K_2 \right\} \quad (233)$$

\* F  nsterling, *Zeit. f  r Phys.* (1) vol. LXI, p. 57 (1926); *Zeit. f  r Phys.* vol. LXI, p. 9 (1926); *J. A. Phys.* p. 284 (1927).

48 More Accurate Formulae for the Specific Heat 87

Then the contribution to  $C_p$  is

$$3Nk \left\{ 1 + \sum_{n=1}^{\infty} (-1)^n \frac{B_n (2n+1)}{(2n)^2 (2n+3)} \frac{1}{T^{2n+2}} \right\} \quad (234)$$

Formula (234) replaces Debye's term in  $C_p$ . The integrals of the coefficients  $B_n$  can be shown to be rational functions of the measurable elastic constants of the crystal, so that the  $B_n$  can be calculated. The full formula for  $C_p$  is then

$$C_p = 3Nk \left\{ 1 + \sum_{n=1}^{\infty} (-1)^n \frac{B_n (2n+1)}{(2n)^2 (2n+3)} \frac{1}{T^{2n+2}} \right\} + Nk \sum_{i=1}^{\infty} \frac{(C_i/T)^{2n+2}}{(2n+2)!} \quad (235)$$

valid when  $T > \Theta_v/2\pi$ .

F  nsterling has used this formula in the most accurate comparison of theoretical and observed specific heats yet attempted. Having calculated the first term entirely from elastic data, the correct number of extra terms of Einstein's type are introduced corresponding to the known lattice structure. The number of different  $\Theta_v$  allowable is also known from the structure and symmetry. These are then fixed to give the best fit possible between the observed and theoretical  $C_p$ , and the whole theory is checked by comparing these  $\Theta_v$  with the natural frequencies of the crystal determined by the method of *Resistablen*. Excellent representations of  $C_p$  are possible among other substances for NaCl, KCl, KBr, CaF<sub>2</sub> and SiO<sub>2</sub>, and typical comparisons of the wave lengths of the natural frequencies derived from specific heats and optical measurements (*Resistablen*) are shown in the following table.

TABLE 10.

Comparisons of wave lengths of *Resistablen* directly measured and deduced from specific heat curves.

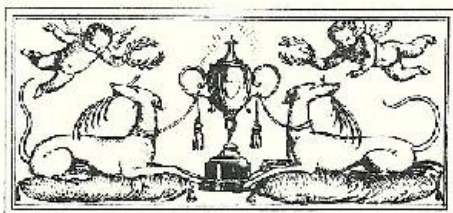
Substance	$\lambda_0$ optical in $\mu$ cm.	$\lambda_0$ from $C_p$
NaCl	66.7	64.6
KCl	78.0	77.4
CaF <sub>2</sub>	59.1	51.4, 54.7*

\* Crystals anisotropic.

§ 4.8. Equations of state for simple isotropic solids, as thermodynamic consequences of the form of the partition function. It is convenient to discuss at this stage other properties of solids which follow from the general form of the partition function. We consider in this section the simplest case in which with sufficient accuracy

$$\log R(T) = - \frac{F_0(T)}{kT} - 3N \int_0^{\infty} \frac{T}{\Theta_v} \log(1 - e^{-\Theta_v/T}) d\Omega. \quad (236)$$





CRUFT'S

PHILIP TOMLINSON

In the days when it still was possible to reach our mother's skirts we were taken to Cruft's to see lap-dogs. But it was the big fellows who wrung from us loud sounds of ecstasy and moved in our hearts the vices of acquisition; our inconsequential minds to-day recall the lap-dog, who went unheeded then, only to wonder where now his diminutive lordship sucks repose. That abbreviated fashions have not ended his thin-spun life, but merely made anomalous his name, there is the evidence in 1930 as in that first show in 1886, when the indomitable Mr Cruft started the Derby of Dogdom. The aristocrats have their own displays. Here puppies and novices are tried out, old champions meet all comers, grandees are beaten by grandsons. All stout-hearted brooders will maintain that their secret comes by no acquired skill but is inborn, like the secret of all the great arts, to be perfected by long practice and deep meditation. Calm amid the joyous, challenging, hysterical babel, serious figures bend over exhibits which might be treasures, here

13



IGNATIUS  
HIS CONCLAVE

OR  
HIS INTERCONCLAVE IN A LATE ELECTION  
IN HELL

WHEREIN MANY THINGS ARE MINGLED BY  
WAY OF SATYRE;  
Concerning  
*The Disposition of Jesuits,  
The Creation of a new Hell,  
The establishing of a Church in the Moon.*  
There is also added an Apology  
for Jesuits.

All dedicated to the two Adversary  
Angels, which are protectors of  
the Papall Consistory, and of  
the College of Sorbon.

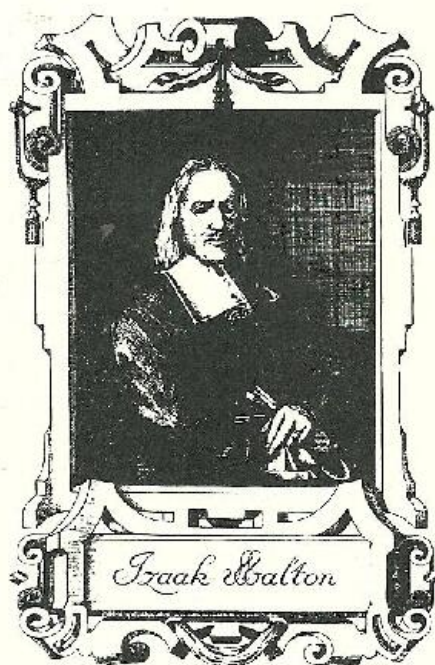
Translated out of Latine.

#### THE PRINTER TO THE READER

DOEST thou seek after the Author? It is in vain; for here is harder to be found than the parents of Popes were in the old times: yet if thou have an itch of gazing, receive from me so much, as a friend of his, to whom he sent his books to be read, writ to me. "The Author was unwilling to have this book published, thinking it unfit both for the matter which in it self is weighty and serious, and for that gravity which himself had proposed and observed in an other book formerly published, to descend to this kind of writing. But I on the other side, mustered my forces against him, and

Left: A page from THE NEW FORGET ME NOT (Cobden-Sanderson, Ltd.), printed by the Cambridge University Press

Right: A page from the Nonesuch DONNE, with "Monotype" rule ornaments, printed by William Brendon & Son



#### IZAAK WALTON THE COMPLEAT ANGLER THE LIVES OF DONNE WOTTON HOOKER HERBERT & SANDERSON

WITH LOVE AND TRUTH &  
MISCELLANEOUS WRITINGS  
EDITED BY GEOFFREY KEYNES  
ILLUSTRATIONS BY THOMAS POULTON  
AND CHARLES SICRIST



THE NONESUCH PRESS  
10 GREAT JAMES STREET  
BLOOMSBURY  
1929



## THE FIFTY BEST BOOKS OF 1930

and having been designed by the most famous of American typographers, Mr. Bruce Rogers. Published by ourselves, it constitutes the first showing of a type which is sure to be well represented in next year's Fifty Books.

The books varied very much in size and shape, and no one style of imposition on the page was in marked predominance. Perhaps the most handsome pages were those which showed generous margins around and below the type. It is very difficult, as printers know, in imposing a small type-area on a comparatively large page, to hit the exactly beautiful position. Most books seem to err in clinging a little too close to the inside—as the rules direct—and this is dull; the opposite error, of verging too far to the outer edge of the page, is a worse one, for it gives a very flat appearance. The spacing between words was normal, with happy effects. The recent tendency to crowd words together like passengers in the evening tube is mercifully disappearing. Nor is there the insistence on "the solid page," always easier to look at than to read; leading is now used as an aid to legibility, and with due relation to the length of the line and to the size and length of the descenders of the type.

The title-page offers the book-designer a wider scope for his invention than the text, where a curious design by constant repetition must soon appear unpleasing. The title-page is not limited in the same way by the "fatiguability" of the human eye, and the present exhibition showed, as usual, a wide divergence of styles. Some title-pages introduced colour, some borders, some ornaments, some rules; some leaned to large italic caps., and one—with no very fortunate result—printed the author's name in lower-case italic at the very top of the title-page.

Below we give a list of the fifty books arranged by printers in alphabetical order, together with a list of all the type-faces used. Our readers are referred to the official catalogue for full details as to the production of each volume and the method of judging. In this connection it may be noted that twenty-five of the fifty British books are priced *under a guinea*, that fourteen were in the

price group of ordinary commercial editions (7/6 to 15/-), and that six were actually published at prices under 7/6:

### THE HAYNARD PRESS

- (33) *The Forbidden Zone*, by Mary Borden. 6/-. Monotype Imprint. HEINEMANN.

### WM. BRENDON & SON, LTD.

- (43) *Donne*, edited by John Hayward. 8/6. Monotype Plantin. NONESUCH PRESS.

### BUTLER & TANNER, LTD.

- (9) *Tu Fu*, by Florence Ayscough. 21/-. Monotype Caslon Old Face. CAPE.

### BISHOP & GARRETT

- (47) *Plutarch, Vol. I.* 30/-. Monotype Fournier. NONESUCH PRESS.

### CAMBRIDGE UNIVERSITY PRESS

#### (A—as printers and publishers)

- (5) *Aspects of Biography*, by Andre Maurois. 7/6. Monotype Fournier.  
 (6) *The Eighteen-Seventies*, edited by H. Granville-Barker. 12/6. Monotype Old Face.  
 (7) *Letters of Sir Joshua Reynolds*, edited by F. W. Hilles. 10/6. Monotype Baskerville.  
 (8) *Statistical Mechanics*, by R. H. Fowler. 35/-. Monotype Modern Extended and Monotype Modern.

#### (B—for other publishers)

- (10) *Tattershall Castle*, by the Marquis Curzon of Kedleston and H. Avray Tipping. 30/-. Monotype Caslon Old Face. CAPE.  
 (11) *Art Nonsense and Other Essays*, by Eric Gill. 21/-. Monotype Perpetua. CASSELL.  
 (15) *The New Forget Me Not*. 6/-. Monotype Baskerville. CONDEN-SANDERSON.  
 (46) *Shakespeare, Vol. II.* 72/6. Monotype Fournier. NONESUCH PRESS.

### R. CLAY & SONS, LTD.

- (16) *A Fisherman's Log*, by Major G. L. Ashley-Dodd. 10/-. Monotype Old Style. CONSTABLE.  
 (27) *Tales from Hans Andersen*. 2 guineas. Monotype Old Style. ETCHHELLS & MACDONALD.  
 (29) *The Poems of Thomas Randolph*, edited by G. Thorn-Drury. 30/-. Monotype Caslon Old Face. ETCHHELLS & MACDONALD.

### THE CURWEN PRESS

#### (A—as printers and publishers)

- (22) *The Legion Book*, edited by Capt. H. Cotton Minchin. 5 guineas. Monotype Lutetia.

#### (B—for other publishers)

- (1) *The Second Journal to Eliza*, by Laurence Sterne. 21/-. Monotype Baskerville. BELL.  
 (4) *The Lady Who Loved Insects*, by Arthur Waley. 21/-. Hand-set Walbaum. BLACKMORE PRESS.  
 (18) *The Diary of a Madman*, by Nicholas Gogol. 3 guineas. Hand-set Lutetia. CRESSET PRESS.  
 (21) *The Apocrypha*. 5 guineas. Monotype Baskerville. CRESSET PRESS.  
 (23) *Catulli Carmina: The Poems of Catullus*. 2 guineas. Monotype Baskerville. DAVIES.



# THE MONOTYPE RECORDER

- (31) *Book Clubs & Printing Societies of Gt. Britain & Ireland*. 18/-. Monotype Caslon. FIRST EDITION CLUB.
- (49) *Introduction to the Method of Leonardo da Vinci*, by Paul Valery. 18/-. Monotype Baskerville. RODGER.
- R. & R. CLARK, LTD.
- (2) *Conversations with George Moore*. 10/6. Monotype Fournier and Scotch Roman. BENN.
- (12) *No Love*, by David Garnett. 7/6. Monotype Fournier. CHATTO & WINDUS.
- (13) *Baudelaire and the Symbolists*, by Peter Quennell. 7/6. Monotype Fournier. CHATTO & WINDUS.
- (35) *Retrospections of Dorothea Herbert*. 7/6. Monotype Caslon. HOWE.
- (45) *The Compleat Walton*, by Izaak Walton. 70/-. Monotype Poliphilus. NONESUCH PRESS.
- DE LA MORE PRESS
- (25) *Selections from the English Pleytation*, by Nicholas Culpeper. 2/6. Monotype Caslon Old Face. DE LA MORE PRESS.
- THE EDINBURGH PRESS
- (38) *The Life of the Devil*, by Father Louis Coulange. 15/-. Monotype Fournier. KNOPF.
- THE FANFARE PRESS
- (14) *The Engravings of Eric Gill*. 5 guineas. Hand-set Caslon. CLEVERDON.
- WILLIAM HEINEMANN, LTD.
- (32) *That Cupri Air*, by Edwin Cerio. 21/-. Monotype Italian Old Style. HEINEMANN.
- HAZELL, WATSON & VINEY
- (36) *Earth*, by Frank Townshend. 21/-. Monotype Pastonchi. KNOPF.
- THE HIGH HOUSE PRESS  
(printers and publishers)
- (34) *Hylas*. The thirteenth Idyll of Theokritos rendered into English verse by S. Matthewman. 5/-. Monotype Garamond, hand-set.
- LANSTON MONOTYPE CORPORATION, LTD.  
(printers and publishers)
- (39) *The Trained Printer and the Amateur*, by Alfred W. Pollard. Monotype Centaur and Arrighi.
- R. MACLEHOSE & CO., LTD.
- (20) *A Mad World My Masters*, edited by Ursula Kentish Wright. 50/-. Monotype Baskerville. CRESSET PRESS.
- (44) *The Latin Portrait*, by G. Rostrevor Hamilton. 18/-. Monotype Bodoni. NONESUCH PRESS.
- (48) *Grasiella*, by A. De Lamartine. 12/6. Monotype Garamond. NONESUCH PRESS.
- (50) *Plato, Apology of Socrates*, edited by E. H. Blakeney. 30/-. Monotype New Hellenic Greek and Poliphilus. SCHOLARTIS PRESS.
- THE NONESUCH PRESS  
(printers and publishers)
- (42) *A Plurality of Worlds*, by Bernard de Fontenelle. 25/-. Hand-set Janson.
- OXFORD UNIVERSITY PRESS
- (19) *The Palace of Pleasure*, by William Painter. 8 guineas. Monotype Poliphilus. CRESSET PRESS.

SLIDE TO BOSWELL

93

causing? Why, too, should he implant in us illusory feelings? I believe our actions are free, because all our thoughts, all our calculations, spring from that hypothesis; because the most specious argument on that head can create in us no more than a speculative doubt or an intellectual conviction, without ever destroying our awareness of being free. Far from thinking it indifferent whether we employ that freedom ill or well, I believe that every good habit formed by the soul in this life, is a further step towards happiness in the next, and every bad habit will delay us on that path. This penalty is no more than natural logic, for a vicious soul would be incapable of deriving happiness from what will make a virtuous one happy. The knowledge of God and the contemplation of Nature will only provide joy to such a soul after a very long interval and it will long be tortured by the lack of all which made its happiness in this world. That this torture will be endless, I am neither able nor willing to believe. To me the thought would be a more cruel torture than you can invent. Revelation has qualities of grandeur, goodness and mercy which are infinitely entitled to our respect, if I understood it better I should perhaps recognize the marks of divinity in it throughout; but I am held back by much that is obscure, and by what appear to me contradictions. I doubt, and I keep my doubts to myself; I should think it a crime to destroy the belief of others when I can replace it only by an anxious doubt. But I am incapable of forcing my mind to believe what it does not understand, or of compelling my heart to subscribe

FROM THE PRIVATE PAPERS OF JAMES BOSWELL (3CC p.9)

- (40) *Marius the Epicurean*, by Walter Pater. 12 guineas. Monotype Garamond. MACMILLAN.
- (41) *Vathek*, by William Beckford. 17/6. Monotype Plantin. NONESUCH PRESS.
- ALEXANDER SHAND
- (24) *Pride & Prejudice*, by Jane Austen. 12/6. Monotype Fournier. DAVIES.
- THE WESTMINSTER PRESS
- (30) *Shelley's Lost Letters to Harriet*, edited by Leslie Hotson. 7/6. Monotype Caslon Old Face. FABER & FABER.
- (37) *Driven*, by Leroy Macleod. 6/-. Monotype Caslon. KNOPF.
- THE WHITEFRIARS PRESS, LTD.
- (26) *Satni*, by John Presland. 12/6. Monotype Baskerville. NOEL DOUGLAS.
- WHITTINGHAM & GRIGGS, LTD.
- (3) *The Eumorfopoulos Catalogue of Bronzes*, by W. Perceval Yetts. 72 guineas. Hand-set Old Style. BENN.
- (28) *The Poems of William Collins*, edited by Edmund Blunden. 18/-. Monotype Baskerville. ECHIBELLS & MACDONALD.
- WYMAN & SONS, LTD.
- (17) *The Art of Good Living*, by Andre L. Simon. 25/-. Monotype Baskerville. CONSTABLE.



## THE FIFTY BEST BOOKS OF 1930

### CROSS-INDEX OF PUBLISHERS

G. BELL & SONS, LTD., London.  
 ERNEST BENN, LTD., London (2 books).  
 THE BLACKAMORE PRESS, Merton, Surrey.  
 CAMBRIDGE UNIVERSITY PRESS, Cambridge (4 books).  
 JONATHAN CAPE, LTD., London (2 books).  
 CASSELL & CO., LTD., London.  
 CHATTO & WINDUS, London (2 books).  
 DOUGLAS CLEVERDON, Bristol.  
 CORDEN SANDERSON, LTD., London.  
 CONSTABLE & CO., LTD., London (2 books).  
 THE CRESSET PRESS, LTD., London (4 books).  
 THE CURWEN PRESS (Publishers), LTD., London.  
 PETER DAVIES, LTD., London (2 books).  
 THE DE LA MORE PRESS, London.  
 NOEL DOUGLAS, London.  
 F. ETCHILLS & HUGH MACDONALD, London (3 books).  
 FABER & FABER, LTD., London.  
 THE FIRST EDITION CLUB, London.  
 WM. HEINEMANN, LTD., London and Tadworth, Surrey (2 books).  
 THE HIGH HOUSE PRESS, Shaftesbury, Dorset.  
 GERALD HOWE, LTD., London.  
 A. A. KNOFF, LTD., London & New York (3 books).  
 LANSTON MONOTYPE CORPORATION, LTD., London.  
 MACMILLAN & CO., LTD., London and New York.  
 THE NONSUCH PRESS, London (8 books).  
 JOHN RODGER, London.  
 THE SCHOLARTIS PRESS, London.

Where not otherwise indicated, the above publishers are represented by one book each.

Concurrently with the Fifty Best Books of the year the First Edition Club is showing the parallel exhibition of American Books selected by the American Institute of Graphic Arts. A duplicate set of each fifty books has been exchanged by the two institutions, so that readers may be able to compare the book production of the two countries. The first thing that one notices about the American exhibition is a fact which is apparent to all students of book production in the States, *i.e.*, that "fine" printing is still to a large extent thought of as something apart from "ordinary" work. The American connoisseur, if he wants fine printing, takes it for granted that he must

pay extra for it. This is proved by a comparison of the price groups in the American section. Six of the books were privately printed and not for sale; twenty-three were priced at over 40/- . There were only thirteen in all priced at less than a guinea (\$5), and only four cost the equivalent of 7/6 or under. Of course one must take the price of \$2.50 as the American equivalent of the 7/6 book; but even allowing for the higher price level of American books, the frankly expensive volumes outweigh the moderately priced ones to an interesting extent. Another point to be noted is the comparatively large number of "bijou" books in the American list, thin volumes of less than a hundred pages, which justify their high price by some special attraction of decoration, illustration or binding.

Of special interest is the magnificent set of volumes designed by Mr. Bruce Rogers of the *Private Papers of James Boswell*, printed by Wm. Edwin Rudge. The text is composed in English "Monotype" Baskerville, a type which is steadily gaining popularity in America.

Meanwhile the Fifty Best Printed German Books have also appeared, though they are unhappily not available as a collection in this country. A very charming catalogue has been printed in "Monotype" Fournier by Poeschel & Trepter of Leipzig, and from this we find that while hand-set books still lead in numbers, "Monotype" setting runs them very close in popularity, and that only five books were set by all the other methods of machine composition. Hand labour is still relatively cheap in Germany, but every year sees more German books set in beautiful "Monotype" faces.

The Fifty Best Books have already done much good in the printing and publishing world; wherever they are exhibited, they start people thinking about printing. And it is upon the intelligent reader, in the last analysis, that book printers must depend for an audience which will justify their finest and most craftsmanly efforts.



# The "Serrated" Mould Eliminates Rising Spaces

[Reprinted, by permission, from THE BRITISH PRINTER, because of its importance to printers]

By J. A. SCOTT

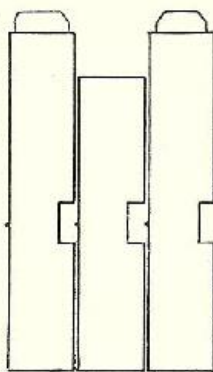
SIR WALTER SCOTT, in one of his works, writes of "inconsistent perfections," and that "nothing perfect exists." He spent much of his time with printers, and it is quite probable that he acquired these two phrases whilst studying his productions being printed. Undoubtedly, one of the "inconsistent perfections" was the rising space, which has troubled printers ever since the invention of printing. It is not new, neither is it confined to "Monotype" type alone. It is only because most books are done on that machine that it receives most of the blame. In a recent article in *The British Printer* a writer gives this "dope" to prevent the rising of quads and spaces:

"Make up a solution consisting of  $\frac{1}{2}$  lb. of pearl ash and 1 pint of boiling water. Before leaving at night, unlock the forme and with a brush apply the solution hot and in such a way that it gets down between the types. Lock up the forme again and remove all excess solution from the face of the type with a damp cloth. In the morning, when all is dry, the forme will be ready to run."

This appears to be fairly good, but jobs cannot always be timed to permit this or any other formula to be used. Every machine-minder has his own story of "How I stopped the rising quads."

Printers who possess "Monotypes" have the cure in their own hands. They can produce serrated types and spaces, and stop for ever the "doping" of type in the hope that they will cure the rising space trouble.

An  
*"engineering triumph"*  
solves a problem nearly  
five centuries old, and  
makes the rising space  
a thing of the past



A serrated type is one which has a minute projection on the back; this projection fits into the nick and makes it impossible for the spaces to rise.

There should not be the slightest hesitation in using serrated types in machine composed jobs, for there is no inconvenience when making corrections. Naturally one asks such questions as: "What happens in leaded matter?"

"In turning types such as borders, braces, etc.?" "What about the compositor inserting spaces upside-down, or round the wrong way (with nick to rear)?"

The answer to all this is:

Should the types be turned so that the projection is not in front of the nick, the projection is so small (it is actually .002") that when the types are locked up, by the usual method, the projections are crushed.



## THE "SERRATED" MOULD ELIMINATES RISING SPACES

This is proved by the following tests, of which each explains itself:

### COLUMN LENGTHS

Two Brevier moulds have been selected and measured to ensure that the body sizes are exactly alike.

One mould is serrated and the other is an ordinary mould.

The rules which are taking the place of leads will show if there is any difference between the lengths of these two columns or if there is any irregularity in the alignment.

These two columns have been cast on the machine and the rules inserted by hand. This column is cast from the serrated mould which is in every way—

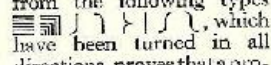
Two Brevier moulds have been selected and measured to ensure that the body sizes are exactly alike.

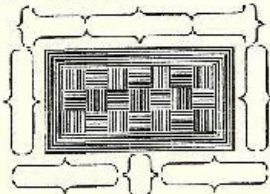
One mould is serrated and the other is an ordinary mould.

The rules which are taking the place of leads will show if there is any difference between the lengths of these two columns or if there is any irregularity in the alignment.

These two columns have been cast on the machine and the rules inserted by hand. This column is cast from the ordinary mould which is in every way—

### BORDERS AND BRACES

This design, made up from the following types , which have been turned in all directions, proves that a projection on each type is not detrimental to this class of work.



### TURNED SPACES

This paragraph has been cast on the machine. All the spaces and quads have been lifted out and replaced with their projections facing each other—the projections are not in front of the nick.

Theoretically, this should upset the alignment, but in practice this is not so. The projection is only .002".

This serration is so minute that one short rub on the stone removes it. The projection and the nick are in the centre of the space, therefore, if a space is inserted upside down it will still be locked. It is easier to lift a page of serrated types, since the inner types cannot slip out. There are no inconveniences in making corrections on galley or in chase, and serrated types can be mixed with typefounders' type.

When the writer was soliciting expressions of opinion from compositors working with serrated types, many of them were unaware of the fact that they were using such types.

### TURNED SPACES AND LEADS

This paragraph has been leaded and all the spaces and quads have been lifted out and replaced with their projections facing each other. The projections are not in front of the nick. By leading this paragraph every second lead will have a projection bearing on each side of it—so that the two projections will equal .004". This severe test proves that composition by hand can be set regardless of how the spaces are inserted.

Using serrated types and being indifferent to worn furniture, chases, etc., or indifferent to short quad lines, or badly justified lines, or together with problems arising on fast-running platens or printing machines must be a great asset to the printer. Moreover, what a relief to the machine-minder when he knows that the forme contains serrated types and his running time can be accurately estimated. In many cases the running time is nearly doubled by space trouble, and he knows that with serrated types the quads, spaces and leads cannot rise.

How long will it be before the advantages of this small but important perfection are realized?

Nearly four years ago the writer had one of the first of the SERRATED MOULDS on commercial work, and has since added twenty-five to his experience. The first test was a continuous run for 7,130 hours, averaging 5,970 cns per hour, the speed of the machine being 140 r.p.m.

This mould is a triumph of engineering, beautifully ground and lapped to produce types to an accuracy which is almost superhuman, and with improvements such as a long base, on which slides the mould blade, blade support, equalizing lever, improved oiling system, standard overall height—which means that the bridge will not require readjustment when changing from one mould to another, and its fixed nick pin which has entirely eliminated that trouble known as "metal under the mould blade." Another advantage is that this pattern of nick pin prevents types from jamming in the mould.

Lastly, every type the same height. A new unwearable steel coating (Stellite) on the mould anvil eliminates any "height to paper" wear, so that no matter how many sizes of types are used in the job, all heights will be "standard."

Surely all this is an engineering triumph and I return to my first paragraph, where Sir Walter Scott's "inconsistent perfections," and "nothing perfect exists," do not in any way apply to the "Monotype" "serrated" mould of to-day.

J. A. S.



## Our Guests from America

Two great Companies, separate in ownership but sharing the same basic patents, are responsible for maintaining the world-wide prestige of the word "Monotype." Though the Lanston Monotype Corporation is as British in its control as in its manufacture, it maintains the most cordial relations with the Lanston Monotype Machine Company, of America; and as art knows no frontiers, each Company has been able to contribute some of its finest designs to the other's gallery. The book printers of the States are now making brilliant use of our most famous faces. And typographers in this hemisphere, believing Mr. F. W. Goudy to be the foremost originator of type designs in America, welcomed the appearance on English "Monotype" machines of the Goudy faces. Mr. Goudy is Art Director of the American Monotype Company, and

Mr. Sol Hess, himself a well-known type designer, is Assistant Art Director. When, therefore, these two distinguished men came on a holiday visit to England this summer, and were entertained as guests of honour at a dinner given on July 17th by the Lanston Monotype Corporation, the occasion served not only as a tribute but as a token of the mutual ideals which unite the two Companies. The dinner, which was held at the Carlton Hotel, was presided over by Mr. W. I. Burch, Managing Director of our own Corporation, and the other guests included Mr. Walter Lewis, Printer to the University of Cambridge, Mr. William Maxwell, Past President of the F.M.P.A., Mr. H. Whetton, Editor of *The British Printer*, Mr. Stanley Morison, historian and designer of printing, Mr. Ralph Caslon, Mr. Percy Gossop, Mr. Alfred Langley, Mr. H. G. Clarke, Mr. George Reveirs, Mr. W. Tucker, Mr. Alexander Shand, Mr. J. Shand, and other names well-known in British



"F.W.G." An impression by Cyril Lowe

printing and publishing circles, who, with executives of our own Company, listened with interest to Mr. Goudy's gracefully informal acknowledgment of his cordial welcome.

Deploring the excesses of some late European tendencies in display, Mr. Goudy ranged himself on the side of the classics in typography; and that he could do so with justification is witnessed by the unflagging popularity of his designs, and the enthusiasm with which Goudy Modern (which is far from meaning "Goudy Modernist") has been received by book as well as publicity designers. Mr. Goudy's career has been that of a man possessed, in the face of many difficulties, by an all-conquering enthusiasm for beautiful letter-forms, and both he and Mr. Hess have won many friends on this side by reason of that enthusiasm coupled with true ability—as firm a bond of friendship between craftsmen as of cordiality between industrial firms.

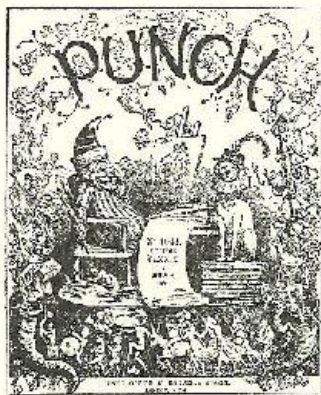


## Mr. Punch and the "Monotype"

IN the year 1849 an artist named Richard Doyle (uncle of the late Sir Conan Doyle) drew what was destined to be the most famous and the most affectionately regarded picture in the history of British draughtsmanship. That picture is still being printed; and for one member of the public who could tell you the name of its designer there are ten thousand whose eyes light with recognition and welcome at its weekly reappearance; to whom it is a messenger of merriment and relaxation. For Doyle drew the picture that still appears on the front cover of *Punch*.

To-day that roguish marionette and his dog Toby travel into lands which were desert and jungle when *Punch* began its brilliant history eighty-nine years ago; for the British Empire came to its full growth later than the periodical which binds the Empire in ties of laughter. Mr. Punch had his say, as a well-established paper, about the American Civil War, and to-day the Lost Colony salutes him as an unofficial ambassador. During the Great War it was he whose banter of laughter most effectively countered the "Song of Hate Against England" circulated on the other side of No Man's Land. From Piccadilly to Tasmania you will find him grinning blandly from *Punch's* cover.

Doyle's was not the first pictorial cover drawn for *Punch*. At first, strange as it may sound to-day, each volume carried a new design; and it is fortunate that in standardizing the last and best of these the proprietors of *Punch* left us a legacy of the "romantic period" in the graphic arts, reminiscent in whimsy of the decorations by "Phiz" and Tenniel to the early Dickens' novels. The reason why none of *Punch's* later artists (including the most famous names in the subsequent history of British comic art) ever laid hands on



the classic cover, is also the reason behind many other factors of the magazine's success: namely, that humour is conservative.

It is said that the worst handicap for a reformer is a sense of humour; that the soft, and mirthful, answer, turns aside righteous wrath, and is the best defence of the *status quo*. Certainly *Punch*, whose earliest contributors forged many of their satires in the white heat of protest against social injustice, *Punch* who flung

Hood's *Song of the Shirt* in the face of the complacently wealthy, very soon abandoned (as times grew better) the asperities of the reformer and assumed the quizzical smile of humour, a very different thing from satire. But there are over many professional rescuers of civilization to-day, and there is little enough quiet fun. We need not search for novelty nowadays, it is thrust upon us. We grow used to being "improved"; but the last room in the house that we can bear to have re-decorated is the one where we settle down in a favourite easy chair. We do not go as far as to ask for the same old jokes, but we are loath to tolerate change in what might be called the *outward form* of our humour. Mr. Robey's familiar eyebrows



reassure us that his new repertory will have the careless rapture of the last, and Mr. Punch and his Toby remind us that the last sixpence was well spent on what came inside that cover.

It is obvious, therefore, that a humorous journal goes to a public that would resent any obvious and drastic changes of typographic style. Such changes as there must always be, as printing methods improve, must be largely confined to bettering production rather than layout. Brilliant press-work and good spacing, for example, are seldom consciously "noticed" by the average reader; he very properly takes them for granted, though he is quick enough to complain at any falling-off from standard. In its earliest days *Punch* could not be set from brand-new types each issue, but to-day it is so set; yet the reader of old files merely gains the impression upon comparison that the pages look "tidier" to-day, not that there has been any revolution in the typography.

Yet *Punch* has changed in form, to some extent. The two-column original number, in its extremely small type, became the four-column miracle of condensation that we remember as enshrining the work of Charles Keene, Tenniel, Phil May and du Maurier. A slab-serifed "Egyptian" heading letter has disappeared, and a larger body size, set to three-column width, has now made reading easier for a generation that travels in trains and waits for doctors in dimly-lit rooms. And the clarity and sharpness of the actual type and impression on *Punch's* pages is to-day of a standard unknown to popular journalism two generations ago; for every page of the text of *Punch* is "Monotype" set.

The road to improvement lay, not in sudden changes of layout, but in making the most, with hard separate type and facilities for accurate correction, of a style which had become part of the journal's personality. Every printer knows what has not yet been revealed to every young "typographer," that prosaic things like press-work, the quality of metal, ink and paper, care and accuracy in composition, are the solid ground on which fine design must plant its feet if it is not

## Brilliant words deserve brilliant printing

—so **PUNCH** is 'Monotype'-set

The best jokes must be well spoken—even when they are spoken in print. Type is the "voice" of printing, and every reader knows that "a clear delivery"—sparkling presswork from clean, new types—contributes to the savour of reading. Every page of the text of *PUNCH* is set in brand-new type . . . automatically set by an uncannily intelligent machine—the all-British 'Monotype'.

After ten busy advertising, too, are filling the pages of *PUNCH* (the above advertising material) with display set in exclusive 'Monotype' faces. Display material may be hired at low rates.

The copy for *PUNCH* is typed off on the 'Monotype' Keyboard at a speed of fast typewriting—the letters as fast as hand composition. Each row of the keys punches a combination of holes in a ribbon of blue paper. This ribbon is then "played off" on the 'Monotype' Casters, which automatically select separate types and compose them ready for printing. Last-minute corrections are easily done with unflinching accuracy. The hardness and deep cut of 'Monotype' types give sharper strokes and improve the quality of presswork.

### The Lanston Monotype Corporation Limited

MAKERS OF THE 'MONOTYPE' TYPE-SETTING AND COMPOSING MACHINES FOR BETTER AND MORE ECONOMICAL PRINTING. DESIGNERS OF FINE BOOK AND PUBLICATION TYPE FACES.

43 Fetter Lane  
London, E.C.4

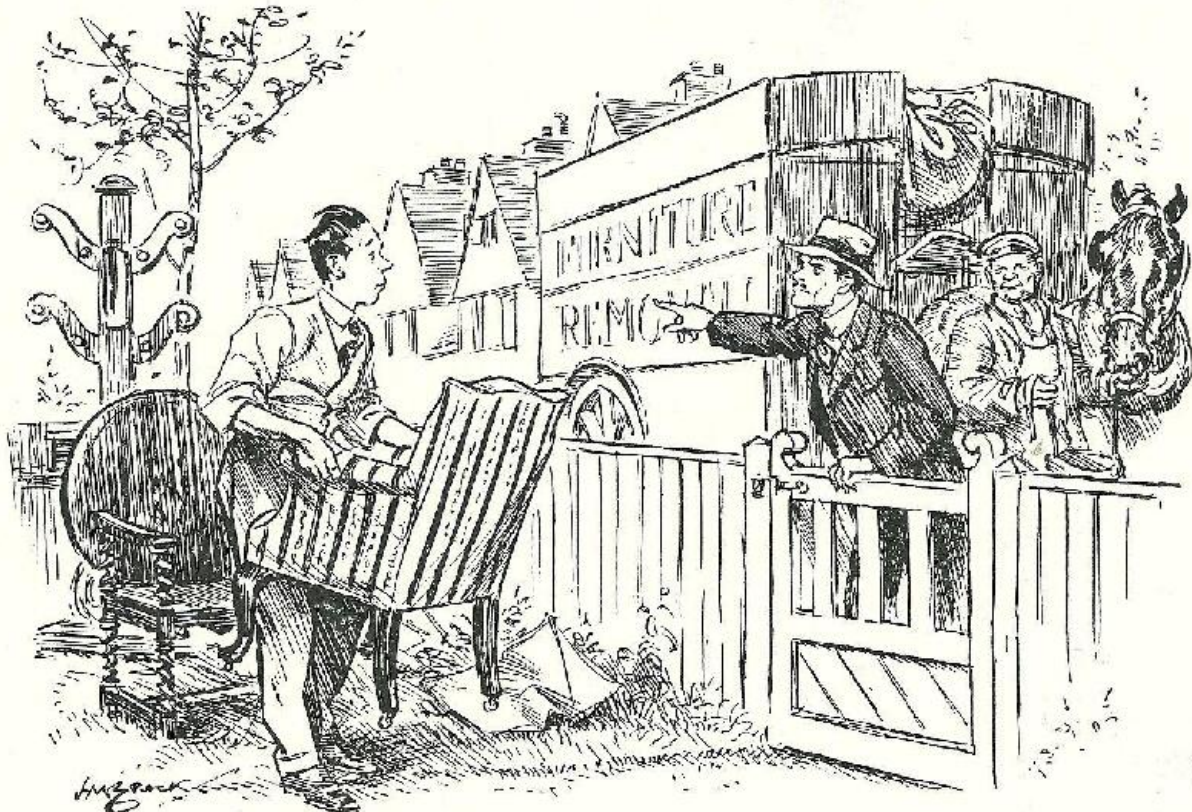
'Monotype'-set

to tumble ridiculously to the ground. And the wit and humour in the columns of *Punch* are safe against those interferences which put the best joke at the mercy of inadequate printing.

We show, by special permission, a reduced facsimile of a page of *Punch* as set by the "Monotype," together with a smaller reproduction of the full-page advertisement we took in the July 2nd number of that paper—an advertisement which we thought calculated to spread information among the general public as to the advantages of effective printing, and the better service offered by any printer equipped with the "Monotype." Users of the "Monotype" will find that many of their customers in turn were among the 125,000 subscribers who learned of the superiority of the all-British "Monotype" through that displayed page.

*Punch* as an advertising medium deserves special mention—for one reason because it is, itself, perhaps the most courageous advertiser





*First New Householder.* "YOU'VE MOVED INTO THE WRONG HOUSE. THIS IS THE ONE I'M MOVING INTO. THAT'S YOURS FOUR DOORS FURTHER ALONG."

*Second New Householder.* "WELL, BE A SPORT, OLD MAN. YOU TAKE THAT ONE."

#### HEREDITY.

[Friendly relations between crook and detective are a common feature of tales of crime.]

DETECTIVE-SERGEANT Sir Montagu Moist, Bt., sat in the finely-decorated Early Tudor drawing-room of his Park Lane house talking to his wife.

The front-door bell rang and Lady Moist went to open the hall-door.

The Moist's kept no servants. Servants, they had found, cannot be trusted with secrets. There had been a servant once, a dark-eyed Spaniard, who disappeared. The New York police had found him two weeks later on Forty-Second Avenue—dead.

A man stood at the door. He was in evening-dress. One half of his face was lit by a street lamp, the other half by another street lamp, but not so plainly.

"My name is Boog and I want to see your husband," he said.

"Come upstairs," she answered, a note of fear in her voice.

"Is that you, Boog?" said Sergeant Moist, when Boog entered the drawing-room followed by Lady Moist.

"It sure is!" replied Boog.

He noticed that the detective held in his hand a small revolver, heavily studded with jewels.

"You can't pull that on me, Moist," he said smoothly. "Those aren't real jewels."

"I know," said Moist gently. "I thought it safer to have them changed. I suppose you know," he added, "that you're wanted at the Yard for the murder of Robert Tassell, the financial magnate?"

"Not my job," said Boog.

"On your honour?"

"On my honour."

"Good!" said Moist, putting down the gun. Turning to his wife he added, "Boog is the straightest crook I know. I'm prepared to take his word for anything."

"You bet!" agreed Boog. His voice was that of a well-educated man. He had, in fact, been educated at Eton and Cambridge as well as Harrow, Oxford and Borstal. Every line of his face was cultured. Only his narrow shifting eyes, so close together that they nearly touched, bespoke his profession.

Detective-Sergeant Sir Montagu Moist, who was as famous in all the

European capitals for his social *élan* as for his *verve* in criminal investigation, was quick to put his guest still more at his ease.

"Can you lend me half-a-crown?" he asked lightly.

Boog tossed a coin of that designation across the room. Moist bit it and put it in his pocket.

"We've had some duels, you and I," he went on.

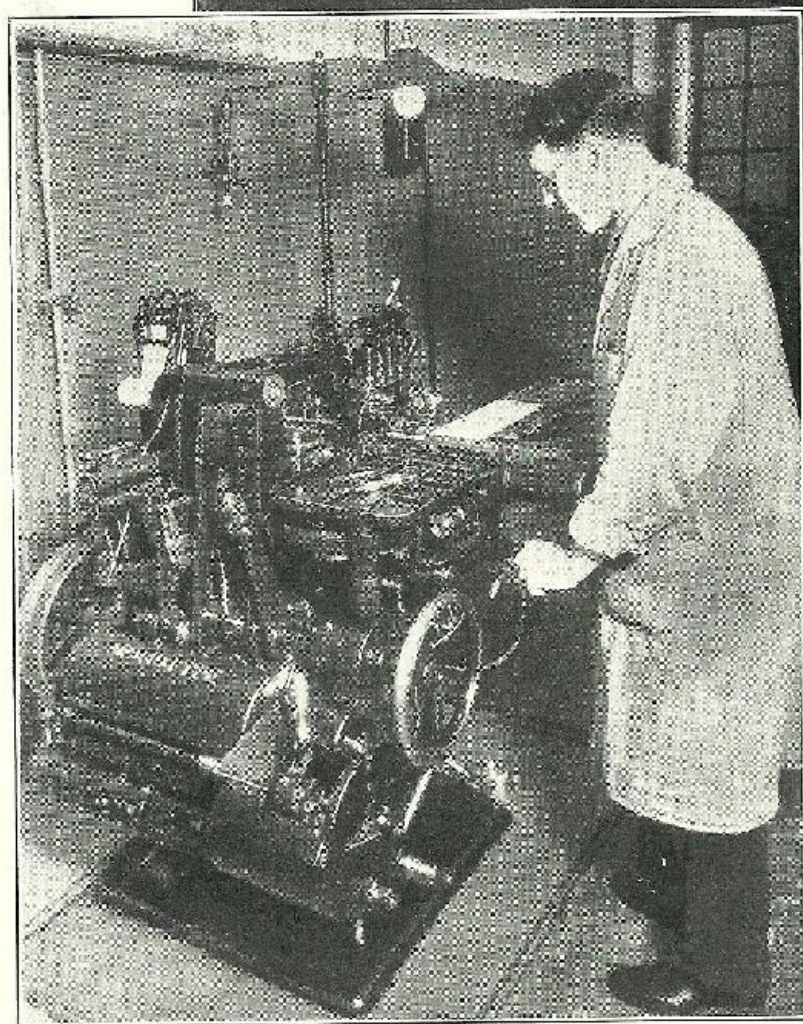
"We sure have!" replied Boog, in that soft well-bred accent that only Sandhurst and the Inner Temple (omitted in the previous list of places where he had received his education) could have given him.

"Remember that little show in Warsaw?" Moist continued, his eyes lighting with the memory. "It was you who pulled the sneak-flap on General Nymph, eh?"

"Do you think," asked Boog, with a slight gesture of cultured contempt, "there's another guy east of Chicago who could have got ten-cents'-worth of lead into Zumpstein and given the come-again-boys to all the cops in Europe?"

"I thought so; I always said so!"





ABOVE: Mr. Childs, "Monotype"  
keyboard operator at Messrs. Brad-  
bury, Agnew & Co., Ltd., composing  
*Punch*

\* \* \*

LEFT: The text columns of *Punch*  
emerge from the caster under the eye  
of Mr. Jennings, caster attendant

\* \* \*

*Photographs by kind permission of  
Messrs. Bradbury, Agnew & Co., Ltd.  
(Proprietors of Punch)*



## MR. PUNCH AND THE "MONOTYPE"

among modern journals, and the shrewdest. The deft capitalization of the paper's prestige, the constant stream of facts and figures as to results that emanates from the office of Miss Marion Jean Lyon, the advertising manager, has made *Punch* stand in Empire trading where the *Saturday Evening Post* stands in the States—as the classic medium, a paper anxiously to be scanned in every advertising agency in the world. Students of typography will do well to bind the advertising pages into their volumes of *Punch*, for even since the war they have shown vast changes in display styles: the successive waves of outline letters, Neuland of postcrish memory, and the sans-serifs are all faithfully mirrored, and one notes how "Monotype" Plantin gradually gains ground through the success of certain world-famous campaigns, until it arrives at its present enviable popularity.

The introduction of the mechanical screen did not tempt *Punch* on to coated paper, so that only the pencil drawings of George Belcher, and an occasional illustration to an advertisement, stray from the tradition of line work. And in this connection it may be said that a fascinating account could be written of the effect upon line draughtsmanship of the invention of the zinco, with its new fidelity to the original pen-stroke. Artists like Tenniel and du Maurier had to work with the consciousness that every stroke they made would be followed or modified if it was too difficult—by the wood-engraver's tool. In the recent exhibition of original sketches by famous *Punch* draughtsmen of the past, which was held at

*Mr. Punch's* magnificent new offices at Bouverie Street, this discipline of line is evident in the shading, the absence of those casual scrawls that the engraver would have to interpret. But when so many other illustrated papers were using the new photomechanical freedom to riot in washy halftones and slap-dash sketches, the *Punch* artists kept so admirably to the discipline of the wood-cut style that the first line blocks are hard to identify at a glance, and even to-day the tradition persists of clean-cut, workmanly draughtsmanship, free from the wild *grotesquerie* of comic illustration on the Continent. *Mr. Punch* and most of his British contemporaries depend more on the subtle humour of seeing naturalistic people doing or saying funny things, than on the portraying of goggle-eyed dwarfs to point the jest.

*Punch* foretold, from twenty to forty years ahead, many of the innovations of our day, from wireless and underground railways to pillion-riding and public bathing in the Serpentine. But even its crystal-gazing, in the days when it numbered Thackeray among the contributors, could not foresee the day when its text would be set on machines shown on the opposite page; machines that would outstrip six hurrying compositors and as many more wielders of the type-moulds, and, without the aid of hands, set pages of perfect type. *Mr. Punch*, the "Monotype" (which, like yourself, is altogether British) salutes you, clicks to attention under your compositors' fingers, and undertakes that your famous pages shall be as bright as the thoughts they set forth!



# Technical Queries and Answers

*Query.*—How are the display words and lines included in "Monotype" composition, and why do some display types spread over two lines and some over three lines of text?

*Answer.*—The pamphlet recently distributed to all "Monotype" Users upon "Unit Adding and Letter Spacing" explains much of this class of work. Matrices of larger face design are included in the matrix-case, and these are cast with the heads of the types overhanging the type body. The overhang rests upon high quads in the adjacent lines, the quads being composed at the keyboard to allow for this. Usually in case of 2-line letters the large characters are composed in the second line and the supporting high quads are composed in the first line. The reason why some large types spread over three lines is because matrices are usually punched in the centre (pointwise) of the matrix, and in 6-point composition a 12-point matrix would overhang three points upon the first and third lines. In other cases the large types (usually figures) are punched either further up or down (pointwise) upon the matrix in relation to the cone hole; in these cases a 12-point character would overhang the body in one direction only, and thus cover only two lines of text.

*Query.*—What is the cause on the casting machine of the pump acting at the end of a line when the justification wedges are being positioned for the next line? Two unnecessary characters are cast at the end of each line.

*Answer.*—This implies that the pump trip tube collar (a49D1) has slipped along the tube, on account of the set screw not having been tightened sufficiently. If this had moved in the opposite direction no type at all would be cast, as the pump would be held permanently disconnected.

*Query.*—Is it advisable to use two qualities of metal on the "Monotype"—one for type and one for strip material?

*Answer.*—For leads, quotations, clumps and similar spacing material a softer metal than that used for type is quite satisfactory. On the other hand there is considerable difficulty in keeping the two qualities separate, as much strip material is certain to be melted down with the used type. It is, therefore, in practice more satisfactory to cast everything in one standard quality of metal. If type is to be subjected to long runs, and the formes are to be kept standing for long periods, a specially hard metal might be used.

*Query.*—Could not keybars be made with adjustable lugs, so that they could be altered to suit different matrix-case layouts?

*Answer.*—This idea is an old one. Any such scheme is not a practicable proposition, as the time that would be wasted in preparing such keybars for every job with a different layout would soon cover the cost of a new set. Further, until the type was cast there would be no adequate check to ensure that a change had been correctly made. Ideas like this are often suggested to us, showing that the operator is more enthusiastic about his brain wave than about the actual commercial practicability of his scheme.

*Query.*—In the "Monotype" specimen books there is a note against each fount giving the line, such as Series 39-8-7½ set, Line .125. What does this imply?

*Answer.*—It implies that the serif line in this fount is .125" from the rear face (pointwise) of the matrix body. In the display founts above 12 point the "line" given is the measurement from the rear of the type to the serif line. Thus, for Series 59-18, the line is given as .1948.



## TECHNICAL QUERIES AND ANSWERS

*Query.*—On a keyboard which has recently been apportioned to me one or two of the punches do not recede quickly, and I notice they do not work freely in their guide. How can I improve their action?

*Answer.*—Paper dust has accumulated in the paper tower punch guide. The rear half of this should be removed and the grooves cleaned. The punches will then descend quite freely.

*Query.*—My pump makes a loud knocking noise. How can I cure it?

*Answer.*—This is probably due to incorrect adjustment of the pump body spring rod stop nut (31H13), through not having been taken close up to the casting when the machine was at 220 degrees.

*Query.*—What used to be the average output of a hand compositor?

*Answer.*—Do you mean corrected or uncorrected composition, and does "average output" include distribution? Also upon what kind of copy? Upon straightforward composition on piece work, the average corrected output was about 1,500 ens per hour. This did not include distribution time allowance. At firms where the "picce-stab" rate was in existence a compositor was supposed to distribute, compose and correct 1,000 ens per hour throughout the week in order to justify the receipt of his wages. This was often so difficult to accomplish that the Trade Unions fought against the system and finally it was abolished. Distribution time would average about one-third of the composition time.

## The Passing of a Friend of Printing



THE sorrow felt throughout the printing industry for the death of **Albert Etherington Goodwin** arose not simply for the loss of an invaluable official, one who in his incessant travels and tireless labours welded together the scattered Alliances and fired constructive enthusiasm wherever he went; it is also a sense of personal loss at the passing of a man with a thousand friends.

Representatives of printing organizations throughout the world will have sent tribute to the memory of the late Secretary and Director of the Federation of Master Printers, and members of the Monotype Users' Association will keenly feel the loss of their Secretary. Readers of *THE MONOTYPE RECORDER* will recall the inspiring message with which Mr. Goodwin, ever eager for the future of apprentices, led off our Training Schools Number in 1927; and a brilliant article, one of the last from his pen, was published with his portrait in our Printing Industries Number. No one who has attended an important printing function can forget the kind and deprecating smile with which Mr. Goodwin, even in the last year when illness and overwork had taxed his courage, would beam across a room, remembering every man by name. The Lanston Monotype Corporation offers its sincere condolences to the family of Mr. Goodwin and to the Federation of Master Printers. One who never forgot a friend amongst the thousands of Master Printers, employees and apprentices who became his friends, he will not be forgotten in the long memory of the printing craft.



## Our Brighter Offices

To many of our readers it will not seem so long ago that the "Monotype" organization moved from Drury Lane to the two buildings in Fetter Lane, which were destined to make that famous "printing street" even more famous in the annals of typography. Yet that was in 1904, when even the vision of those who first realized the importance of automatic separate type-casting could not have realized what the "Monotype" would mean to modern printing. Since that day, as everyone knows, "Monotype" progress has been swift and unchecked; and as a consequence the two buildings which had seemed so commodious at first began to seem unequal to the growing demand of new business. Yet the uniquely convenient situation in the heart of London's vast printing industry made a move unwise. What was needed, and what was only postponed through great pressure of business, was the scientific planning of every available foot of office space, and incidentally more attractive facilities for welcoming and interviewing both our customers and the typographers, designers and artists from all over the world who, sooner or later, make it a point to visit the "Monotype" office.

On Good Friday of 1929, a destructive fire ravaged the basement and ground floor of 43 Fetter Lane, and the subsequent re-building gave immediate opportunity for thoroughgoing improvements which have resulted in the conversion into useful office space of two whole floors which were formerly used for machine testing and demonstration. Now that the re-building, which has not interrupted office routine, is completed, we trust that all our friends will do us the honour of paying a visit of inspection to see how much more efficiently and attractively the Monotype Corporation is housed.

Instead of mounting a flight of stairs, you now enter from the street and through a pair of swinging doors into the general offices, a sketch of which is shown as the frontispiece facing page 5. Behind a bronze grille, through which your enquiries are made, you catch a glimpse of clean-looking steel partitions and generous vistas of the frosted glass which floods all the rooms with

daylight. Down the hall is the bookkeeping department. A smart, brass-buttoned page takes you up in the new lift, either to the general reception room or to the particular office where you have your appointment. If the former, you find yourself in a pleasant room, with a broad table on which is a large selection of the most attractive "Monotype"-set periodicals and newspapers; next door is the beautiful oak-panelled Board Room. The Managing Director's room and the Sales Manager's room (illustrated) are also on this floor.

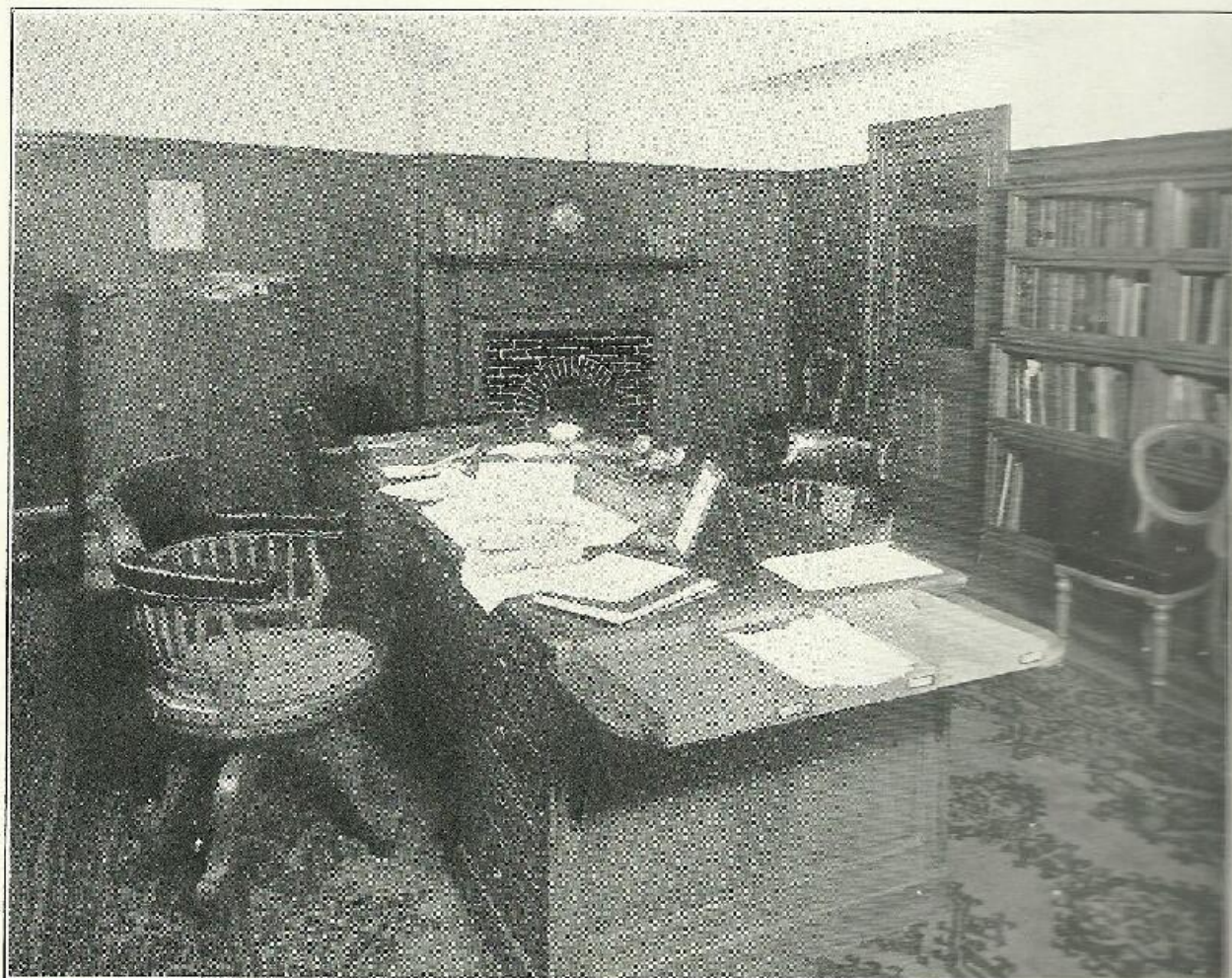
On the floor above are the quiet and well-lit offices of the Printers' Machinery, Technical, Colonial and Continental and Patent Departments, together with the Sales Office for representatives. You will admire the clean, well-ventilated Ronco partitioning with the special frosted glass which is also used in the new offices of the Underground Railway. The third floor, made available by the new lift, contains the spacious room of the Publicity Department, where printers are welcome to consult our extensive files of modern printing and publicity; and next to it another commodious room, occupied by our Typographical Adviser. Here the finest new type-faces have their inception. Down the hall, past the prism-glass partitions that screen the large secretarial and filing rooms, you can step out on to an iron balcony which commands one of the most interesting views of the old City of London.

Since the completion of the re-designed offices, we have had the pleasure of personally conducting many printers and experts on office efficiency through our new rooms, and we have received many compliments upon the success with which the highest possible efficiency of layout and routine have been combined with the spirit of informal and personal hospitality which always has prevailed at 43 Fetter Lane. The new conditions will expedite our service to customers; and just as a visit to our Works is the best possible advertisement for the "Monotype," so a visit to our new offices will now demonstrate not only how swiftly, but with what personal care, business is transacted there.

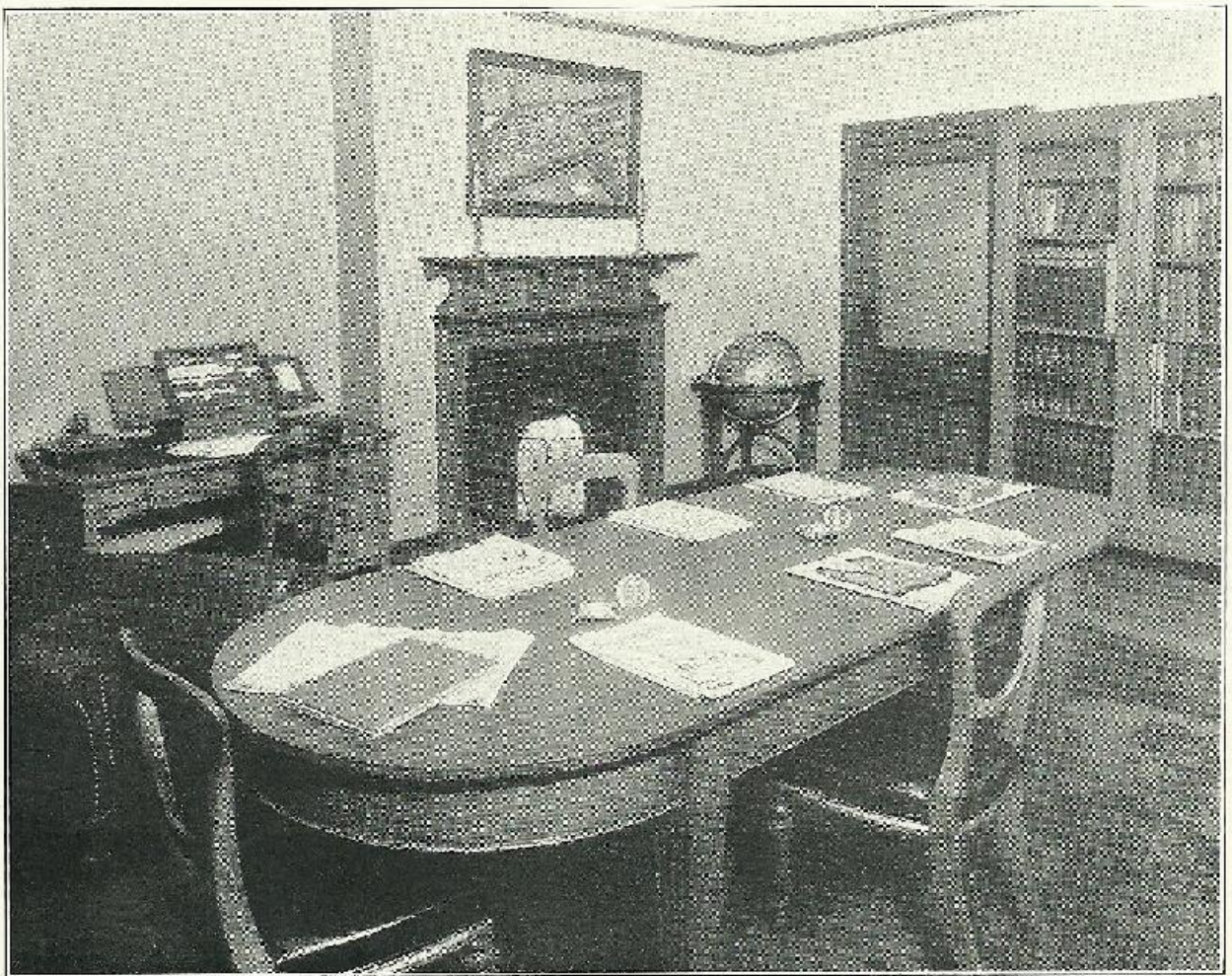




*Top: SALES MANAGER'S ROOM    Below: MANAGING DIRECTOR'S ROOM*







*Top:* RECEPTION ROOM    *Below:* BOARD ROOM





# The Lanston Monotype Corporation

LIMITED

43 Fetter Lane, London, E.C.4

Telephone: Central 8551-5

## PROVINCIAL BRANCHES

BRISTOL	West India House, 54 Baldwin Street
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:

<i>Amsterdam</i>	Continental Monotype Trading Company Ltd., Keizersgracht 142
<i>Berlin</i>	Monotype - Setzmaschinen - Vertriebsgesellschaft m.b.H., Kreuzberg Strasse 30, S.W.61
<i>Brussels</i>	3 Quai au Bois de Construction
<i>Paris</i>	Compagnie Française d'Importation "Monotype," 85 Rue Denfert- Rochereau
<i>Rome</i>	Silvio Massini, Via due Macelli 12
<i>Helsingfors</i>	Kirjatoimisto Osakeyhtiö, Vladimirsgatan 13 (Agents)
<i>Oslo</i>	Olaf Gulowsen, Akersgaten 49 (Agents)

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.4

THE "MONOTYPE" SETS TYPE TO THE WIDTH OF SIXTY EMS PICA

12 P. SCALE 5 10 15 20 25 30 35 40 45 50 55 60