

THE MONOTYPE RECORDER

VOL. XXXII

AUTUMN 1933

NUMBER 3

Francis Meynell

A PRINTER CONSIDERS THE BOOK

G. P. Reveirs

A PRINTER'S RECOLLECTIONS

Interesting Facts about Type Metal

TECHNICAL QUERIES AND OTHER FEATURES

LONDON

THE MONOTYPE CORPORATION LIMITED

43 FETTER LANE, E.C.4 : CENTRAL 8551-5

REGISTERED "MONOTYPE" TRADE MARK

THE MONOTYPE RECORDER

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A PORTRAIT OF MR. GEORGE P. REVEIRS

THE MONOTYPE RECORDER

A JOURNAL FOR USERS AND POTENTIAL USERS OF
THE "MONOTYPE" MACHINE, ITS MATRICES
AND ITS ACCESSORIES

VOL. XXXII

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THE MONOTYPE CORPORATION LIMITED

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REGISTERED "MONOTYPE" TRADE MARK

THIS NUMBER OF
THE MONOTYPE RECORDER
IS SET IN

"MONOTYPE"



BEMBO, 270

The new 48-point display size has been used for headings. The cover is in "Monotype" Caslon Old Face 72-point Titling (Super-cast) and Bembo Roman and Italic

The British Book: A REPORT OF THE EXHIBITION OF CONTEMPORARY BOOK TYPOGRAPHY AT EDINBURGH, JULY, 1933

BRITISH book printing has, in the past two or three years, achieved a fame proportional to its merits. As we have pointed out before in this paper, it is not in the nature of the typical British book designer to "play to the gallery" either with small expensive editions or with the use of illustrations so striking as to put the book out of the "reading" class. One has to know something about typography—and much about the nature and purpose of literature—to appreciate the beauty of the typical British book to-day. Book-lovers, not book-gazers, created that high standard.

WITH AN ACCOUNT
OF THE "DORLAND"
EXHIBITION, BOOK
SECTION

Two important exhibitions opened this summer deserve to be memorialized in this number. One is the Exhibition of Contemporary Book Typography, opened at Edinburgh on July 6th by Mr. Francis Meynell, director of the Nonesuch Press. His speech on that occasion we are privileged to reproduce in this number.

This exhibition consisted of three groups of books: "The 50 Best Books of 1932" chosen by a selection committee of the First Edition Club of London; 50 volumes published by the Nonesuch Press; and a widely varied selection of recent books printed at Edinburgh. The catalogue, a distinguished piece of typography, was printed in "Monotype" Bell, as may be seen by the type facsimile page reproduced on p. 16.

As many of our readers are interested in details as to the present trend of book production, we may refer them to the details of the "50 Books" as set forth in the First Edition Club Catalogue. It will be seen that "Monotype" Bembo has been recognized as one of the great type faces, and that Perpetua also has "arrived". All but six of the "50 Books of the Year" were set in the faces of the "Monotype" machine. There was one line-cast book, and two

THIS IS "MONOTYPE" BASKERVILLE
SERIES No. 169

(*abcdefghijklmnop ABCDEFGHIJ*)

—in which were set 42 of the books shown at Edinburgh, this number comprising: "50 Books" 4, Nonesuch 5, Edinburgh 33.

Of special interest for literary content:

Aldous Huxley: DO WHAT YOU WILL (Chatto & Windus, T. & A. Constable). Limited ed.
Virginia Woolf: THE WAVES (Hogarth Press, R. & R. Clark Ltd.).

THIS IS "MONOTYPE" OLD STYLE
SERIES No. 2—*in which were set 58 of the books shown at Edinburgh*

(*abcdefghijklmnop ABCDEFGHI*)

known reprints of the greatest reading value, set forth in a form which makes it a sensory pleasure to handle each book and absorb its contents; and he would have the comfortable feeling that had he started to form the same collection this season, he would have to be the rich man which he by no means had to be at the time when the books were first published. He would have, for example, a magnificent five-volume *Bible* (printed by the Oxford University Press in "Monotype" Light Face Plantin with special long descenders); he would have a set of *Shakespeare* in seven volumes (Cambridge University Press; "Monotype" Fournier with special capitals) in which he will not have to miss the full flavour of the text because of modern standardized spelling; and along with such other classics as the *Izaak Walton*, so charmingly set in "Monotype" Poliphilus by R. & R. Clark Ltd., and North's translation of Amyot's *Plutarke* (five volumes; printed by Bishop & Garrett and William Brendon & Son Ltd., in "Monotype" Fournier) he would have such little gems as the *Select Poems Divine and Humane* of Thomas Beedome, printed in hand-set Janson by the Nonesuch Press itself. In the selection of Nonesuch books shewn at Edinburgh no fewer than 44 out of the 50 were set on the "Monotype" machine, the remainder being hand-set. The Nonesuch Press, ever since its early days when publishing was being so vitalized by the decision to print "for collectors who also like to read," has made use of practically all the important new book faces cut by the Monotype Corporation Ltd., and always has done so with a skilful mating of type to subject matter and the author's personality.

which had been hand-set in types cast on the "Monotype" machine. As will be seen, printing offices from all parts of the country were represented.

Seven of the "50" were set in "Monotype" Fournier, six in Bembo, five in Imprint, four in Baskerville, three in "Monotype" Caslon Old Face, two each in "Monotype" Pastonchi, Perpetua and Modern Extended; other faces in this group included Centaur, Goudy Modern, "Monotype" Modern, Scotch Roman 137, Italian Old Style, Neo Didot, Bell, Goudy and New Hellenic.

The Nonesuch Press selection (shown as all the books were, in an ideal fashion, namely, open on the desk and ready for respectful handling) did in the mass what no one Nonesuch book can do alone: it reminded the visitor that, had he acquired each volume at the publication price as it was issued, he would now possess such a library as lovers of great literature might well dream of. He would have newly-edited editions of immortal classics, and little-

THIS IS "MONOTYPE" IMPRINT
OLD FACE, SERIES No. 101

(*abcdefghijklmnop ABCDEFGHIJ*)

—in which were set 40 of the books shown at Edinburgh, this number comprising: "50 Books" 5; Edinburgh Printers 35. *Of special interest:*

TUSITALA EDITION OF R. L. STEVENSON'S *Works* (Wm. Heinemann, Edinburgh Press).
A. A. MacGregor: SUMMER DAYS ALONG THE WESTERN ISLES (T. Nelson & Sons).
Prem Chand Lal: RECONSTRUCTION AND EDUCATION IN RURAL INDIA (Allen & Unwin, Riverside Press).
D. M. Ketelby: HISTORY OF MODERN TIMES (Harrap & Co., Neill & Co.).

The selection of 50 Nonesuch books, shown at Edinburgh, was made up of 44 books set on the "Monotype" machine (11 in "Monotype" Caslon Old Face, 5 each in Plantin Series 110, Garamond, Baskerville and Bodoni, 4 in Poliphilus and Blado, and others in Plantin Light Series 113, Goudy Modern (2), "Monotype" Cochin with Van Krimpen Greek (2), Fournier (2), Scotch Roman and Bembo) and 6 books set by hand in foundry type (Janson, Fell, Walbaum and Fleischmann).

The Edinburgh section of the exhibition was worthy of the rest, and was of particular interest in showing the amazing variety of work which had to be undertaken by the modern book printer. From large-type books for children, novels and biographies, to the most intricate mathematical and educational work, the same fundamental principles applied: good type, perfect press work, the most scrupulous reading and economic production are not reserved for one class of book. It was interesting but not surprising to see the overwhelming majority of "Monotype" machine-set books in the exhibition; for the choice was genuinely representative not only of the preferences of Edinburgh but those of the other great book-printing centres of Great Britain. The type faces chosen do not, of course, in all cases represent the personal opinion of the printer, for the publisher's typographer is now largely responsible for such matters; but equally, of course, the showing of a number of books in different fine faces indicates rich typographic resources for which the printer has made due investment.

From the Catalogue we are able to classify the books, not so much by subject as by "kind"—from the printer's point of view. For example, Reprints, illustrated or newly edited, with Limited Editions, make a special category, and the combined "50 Books" and "Nonesuch" groups showed 41 out of 100

THIS IS "MONOTYPE" FOURNIER

SERIES 185

(abcdefghijklm *abcdefghijklm* ABCDEFGHI)

—in which were set 27 of the books shown at Edinburgh, this number including: "50 Books" 7, Nonesuch 2, Edinburgh 18.

Of special interest for literary content:

G. B. Shaw: THE ADVENTURES OF THE BLACK GIRL, and STANDARD EDITION COMPLETE WORKS (Macmillan, R. & R. Clark).

THE NONESUCH SHAKESPEARE (Cambridge U.P.).

D. L. Moore: PANDORA'S LETTER-BOX (Cecilia Howe, Edinburgh Press).

Sylvia Townsend Warner: THE SALUTATION (Chatto & Windus, T. & A. Constable).

THIS IS "MONOTYPE" CASLON

OLD FACE, SERIES 128

(abcdefgh *abcdefgh* ABCDEFGH)

—in which were set 63 of the books shown at Edinburgh, this number comprising: "50 Books" 3, Nonesuch 11, Edinburgh 49.

Of special interest for literary content:

POCKET ED.: WORKS OF KIPLING (Macmillan, R. & R. Clark).

ARABIA FELIX, by *Bertram Thomas* (Jonathan Cape, J. & J. Gray).

LIMITED EDITION: BERNARD SHAW'S WORKS (Macmillan, R. & R. Clark).

THE PLAYS OF J. M. BARRIE, IN ONE VOLUME (Hodder & Stoughton, T. & A. Constable).

in this category as against 37 in the Edinburgh printers' total of 335 books. Of Dictionaries, Encyclopædias, etc., there were 2 in the first 100, and 18 shown by the Edinburgh printers, who also showed all of the 97 volumes that included Text-books, Scientific and Juvenile, Handbooks, etc., and the 8 Catalogues; 49 of the books were Fiction; 31 represented Collected Works (of which 19 were in the Edinburgh group); there were several interesting Scientific and Mathematical books, 4 photographic *facsimiles*, and the largest and loosest category, General Literature, contained 145 books, of which 34 were in the first 100 and 111 in the Edinburgh printers' section.

This classification we give to indicate the catholicity of the selection, and to illuminate the facts

regarding type faces chosen; for in many cases special typographic problems demanded special or contrasting founts, mathematical or other sorts, etc.

In the Edinburgh section we find 58 books in "Monotype" Old Style, 49 in "Monotype" Caslon Old Face, 35 in Imprint, 33 in Baskerville, 19 in "Monotype" Modern, 18 in Fournier, 13 in Old Style Antique, 12 in "Monotype" Scotch, 11 each in Bembo and Modern Extended, 10 in "Monotype" Old Face, 2 each in Plantin 110, Poliphilus and Blado, and Perpetua, Goudy Catalogue, Veronese, Person Greek and other faces in the "Monotype" matrix range were represented.

Forty-two of the Edinburgh books were hand-set in foundry faces, including 13 in Old Style and 8 in "Dryden" Scotch, which was reproduced by the Monotype Corporation as Scotch Roman 137; 2 further books in this section were set on line-casting machines, of which 3 were in Old Style and in Scotch.

RESUMÉ OF EDINBURGH BOOKS

TOTAL NUMBER OF BOOKS SHOWN: 435.

(The Catalogue groups 5 items of different design under one number, and so lists 431)

NUMBER SET ON THE "MONOTYPE" MACHINE: 374½

NUMBER SET BY HAND: (A) IN FOUNDRY TYPE: 49½; (B) IN

TYPES CAST ON "MONOTYPE" CASTER: 3

NUMBER SET ON LINE-CASTING MACHINES: 4

PHOTOGRAPHIC FACSIMILES: 4

THE "DORLAND" EXHIBITION

A most stimulating and valuable exhibition was held at Dorland House from June 20th to July 12th, namely the Exhibition of British Industrial Art in Relation to the Home. The catalogue is a really beautiful piece of printing in "Monotype" Bembo, printed at the Curwen Press, Plaistow. Here books took their rightful place along with furniture, pottery, glass-ware and upholstery as "useful objects" whose constant use made it necessary that they should be thoughtfully and pleasantly designed. No fewer than 396 books were shown; of these 58 were in the commercial bookbinding section and 18 formed a group exhibit of the Nonesuch Press publications; but the remaining 338 presented the most remarkable picture of the British book of to-day, considered without any reservations about "limited editions", "art publishing" or other precocities. It was a sight to gladden the heart of the *buyer* of books—a man who wants good literature as his continuous companion, and dislikes a shabby companion as much as he dislikes a too expensive one. Space does not permit us to give more than the briefest reference to this fine show, but

THIS IS "MONOTYPE" BEMBO 270 in which were set 13 of the books shown at Edinburgh, including the following:

IN THE "50 BOOKS" GROUP:

Sir Thomas Browne: URNE BURIAL (Illustrated by Paul Nash) (Cassell & Co., Curwen Press).

Harold P. Chinn: THE FACE OF LONDON (Simpkin Marshall, Oxford U.P.). AND 4 OTHERS.

IN THE NONESUCH GROUP:

Sir Philip Sydney: ASTROPHEL AND STELLA (Kynoch Press) "Union Pearl" headings.

IN THE EDINBURGH GROUP:

F. J. Lucas: THE BEAR DANCES (Cassell & Co., The Edinburgh Press).

THE GARDEN BOOK OF SIR THOMAS HANMER (Gerald Howe, R. & R. Clark). AND 6 OTHERS.

It should be noted first of all that the same system used at Edinburgh—that of laying the books open for inspection—showed no bad results on the last day of a very well patronised two-weeks show.

"Monotype" Baskerville predominated, closely rivalled in popularity by "Monotype" Garamond, "Monotype" Caslon Old Face and Imprint, and "Monotype" Fournier and Scotch Roman. Our reporter was particularly impressed with the excellent standard of press work in the different volumes, the wide range of comparatively new type faces employed, the large number of different printers represented, and above all by the fact that every book on view was a *book worth buying and reading* for the sake of its contents, whether the contents were of general or special appeal. That meant that fine typography fell into its proper place as a "vehicle", and proved once more that the British reader will not and need not tolerate shabbily printed books.

* * *

We congratulate the Heriot-Watt College at Edinburgh, and the National Book Council, who respectively were responsible for the two exhibitions we have mentioned, upon the commonsense attitude and real value of what they did. So dramatic was the preponderance of "Monotype" machine-set books that we should like to make it quite clear that no member of this Company had any hand whatever in the selection of the books in either case.

This is "Monotype" Modern, used in 20 of the books shown at Edinburgh.

This is "Monotype" Scotch Roman 137, used in 14 of the books shown at Edinburgh.

A PRINTER CONSIDERS the Book

By Francis Meynell

"I have heard many people say 'Give me the Ideas; it is no matter what Words you put them into'; and others say 'Give me the Design; it is no matter for the Execution'. These people know enough of Artifice, but Nothing of Art. Ideas cannot be given but in their minutely Appropriate Words, nor can a Design be made without its minutely appropriate Execution."

SPEECH DELIVERED AT THE
OPENING OF THE EXHIBITION OF CONTEMPORARY
BRITISH BOOK TYPOGRAPHY
AT EDINBURGH, JULY 17, 1933

WHEN William Blake wrote those words he had not in mind specifically the art of printing. His was a wider thesis—as wide as all art. But it is by no accident that it is so singularly appropriate to printing. Blake himself was long preoccupied, dissatisfied, experimental in the craft which we who are here to-day share in common. "Ideas cannot be given but in their minutely Appropriate Words, nor can a Design be made without its minutely appropriate Execution." Here the author, the artist and the printer alike have a fit expression of their creed.

As a publisher, printing to me must mean first of all the printing of books. What does "appropriate execution" mean in the case of the book? First, clearly, it means legibility. Next it means readableness (I will try to make the distinction later). And lastly it may—but it need not—deliberately add to the basic qualities; it may make a claim for itself; it may—but it need not—mean the illumination, the æsthetic enhancement, of the work which it embodies.

Let me take these three points: legibility, readableness and illumination.

By legibility I mean a proper observance in all its infinite details of that principle of order and convention which is the basis of written communication. Printing is the vehicle: legibility is the well-greased bearing that allows the wheels of sense to revolve without squealing.

I use the word "convention" deliberately. Let us remember that printing is wholly artificial. The alphabet is a set of arbitrary conventions. Words are but meaningless sounds—till we give them sense. Six hundred years ago the sound

“bus” meant nothing in English. Two hundred years ago the sound “bus” only meant “kiss”. Now a new invention adds a new meaning to the old sound. Three hundred years ago there was no letter symbol W. The shape of letters, and the order of letters and the sound of letters—except for the comparatively few words which are called onomatopœic, which imitate their sense by their sound—are all purely conventional. We have agreed that they shall be thus and thus. It is the most perfect example, this of language and printing, of the capacity of men to unite in a common cause. The individualist for his safety and his sanity’s sake could not stand out. Hundreds of thousands of years ago he agreed to come to an agreement. Doubtless there were die-hards who held to their private property in sound—local dialects still perhaps show that spirit—but wide and large the men of one country adopted a common convention of sound; and wider and larger still, the men of all western countries adopted a common convention of signifying that sound, and of setting out the signs in a certain order. There is nothing inevitable in our habit of reading from left to right, and from top to bottom of a page: the Chinese have a different rule of the road. But we came to an agreement—a code. Legibility, then, is observing the code. Legibility is shape, is due precedence, is order, not merely in the forms of letters but in the very shape and organization of the whole book. This legibility is the bare necessity. It stands between us and meaninglessness. It stands between us and chaos.

FITNESS FOR THE OCCASION

Now readableness. By this I want to convey that something more and that something less. The readable book invites you. It has charm, it has sympathy. It is co-ordinated. Its materials are related: type to paper, paper to size of book, size of book to subject. The readable book is like the well-dressed woman. Richness of clothing is not the test, but fitness for the occasion. The beach pyjama—on the beach. The riding habit—on the horse. The dance frock—in the ball room. If legibility is decent behaviour, readableness is good manners. And good manners include *moderation*—of which more in a minute.

Need I give examples of these good manners? I think not. The exhibition which is open for your inspection gives, I think, 431 examples. There is not,

I am sure, a discourteous book amongst them. For high courtesy consists above all of the multitude of minutiae—too lightly summarized in such terms as spacing, registration, proof-reading, presswork—which have always been and are to-day the distinguishing mark of a good printer.

THE QUALITY OF DELIGHT

And now for the something more, or rather, the something *different*—the inessential but greatly valuable; the *illumination* by printer or illustrator of the author's point. It seems to me that the decorator of a book, be he printer or artist-illustrator, has to approach his work as if he were an annotator—an editor. He must not, like a bad editor, abridge his author's meaning: he must not, like a pompous editor, write his notes so long that the text is obscured by his interventions; he must not, like an inefficient translator, alter his author's values. But if he can see his author's point, and even a trifle beyond it; if he can, by his choice and disposition of type, throw light and yet conceal his lamp; if he can hang his curtains and group his actors—his letters—like the invisible master-producer of a play, so that the dramatic significance is the clearer for his effects: if he can be magnificent and humble, evocative and silent, at the same time—then he is making beauty as well as conveying it.

The æsthetic teachers of to-day have given us the useful word "functionalism". They ask us to consider the *use* to which house or chair or book is to be put. More, they ask us to concentrate upon that use—to ignore everything else. The perfectly comfortable chair, they say, must inevitably be the perfectly beautiful chair; the perfectly legible book must be the perfectly beautiful book. It is our old friend "Fitness for purpose", but it is something more—and something less; more in the doctrine, less in the end-product. But let us not be carried away by a phrase. Nothing that is unfit for its purpose can be good; but a fit thing may have, despite the functionalists, an added, an ornamented, merit. Sir Raymond Unwin has perfectly expressed this view in regard to architecture. The pedantic functionalist would regard a house as "stables for humans"; but something must be added to make these human stables a home. And that something is the quality of delight.

When we choose a house we don't think only of use, economy, speed, comfort. We think of pleasure—the view, perhaps, or the height of the rooms,

or the colour of the walls, or the pretty (but not more or less useful) shape of the windows. Can we reconcile this with the logic of function?

It is daring to rush in where two hostile armies are engaged in battle. But I wave my white flag, and stand by my folly. What is all the pother about? If our backs are to be fitted with suitable chairs, and our bodies with suitable beds, may not our eyes, and our finger tips, and all our apparatus of sensory pleasure, be considered as well? Is not the giving of delight, from ecstasy down to plain pleasure, itself a function? Is not the maker of this pleasure, the artist, the decorator, a "functionalist" no less than the plumber? It is a poor estimate of the spirit of man which can allow the answer "no".

CRAFTSMANSHIP AND THE MACHINE

It has been customary to think of these qualities of high craftsmanship—this readableness and this illumination—as belonging only to what is called *hand-printing*. I wish to dispute both the thesis and the expression. There is not now, there never has been, any such thing as hand printing. It is a contradiction in terms. When Gutenberg first cast letters he became the first mass-production man. He invented movable types to make more, cheaper and quicker copies of precious works which until then could only be duplicated in manuscript at infinite labour. This is the typical object of machine production. His types were parts of a machine—his simple wooden press was the machine. All we have done is to elaborate. Gutenberg set his mechanical letters—themselves made by machines called punches and matrices—by hand power. We set them by hand and "Monotype" machine indifferently. He printed his sheet by a machine of which the lever was worked by a man. We print ours by a machine of which the levers or their substitute are worked by electricity. Both are machines. I want to hammer away at this because it disposes of so much nonsense about the art of hand printing. Some people still insist on thinking of hand work as something essentially "different". It is essentially the same. And a great book—great from the printer's point of view—may be produced more easily and more cheaply by the more elaborate mechanism of our day than by the less efficient mechanism of yesterday. No printer of the past had such rich materials to work with. Eighteen faces are shown on page

50 of the catalogue. At least another eighteen could be shown. Every one of them fit for its purpose. Every one the raw material—did we know how to use it—of typographic masterpieces. How many types had Aldus? Not half-a-dozen. And Morris? Half half-a-dozen. Our papers, our inks, our press work are all richer in the same proportion. And the same is true of our tradition, our experience. "All history", a wise man said, "is contemporary history". We gather up the past—and what a fine past! Printing was "born perfect" because it started as the scdulous forgery of a very beautiful traditional thing, the manuscript book: its present was all the calligrapher's past.

Lately it has become the habit of the publisher, not the printer, to design his books. This is held by some to be a retrograde step. In a sense that they do not mean—in a purely historic, not an æsthetic sense—this is of course true. The first printers were publishers, the first publishers were printers. That could be said, not merely of the first, but of many generations of book printers. Perhaps the division of functions was a misfortune, and it could have been better for printer and publisher to remain one. Perhaps. But the design of his wares is essentially a responsibility of the first instigator and ultimate seller of a book—the publisher. That he should to-day resume that responsibility seems to me to be altogether healthy.

Printing has been called *ars conservatrix artium omnium*—the art conservative of all the arts. It does conserve. And it is—in book printing—"conservative" in the cant meaning of the word. Let us see why.

WHY BOOK "STYLE" DOES NOT CHANGE

Books are *read*, are *printed* and are *written* in the same way, roughly speaking, now as they were 400 years ago. I needn't delay over the first two of these. We have already discussed the conventions of reading from left to right and top to bottom and what we call front to back; and we have already discussed the essential similarity of *process* in book production. Right spacing then is right spacing to-day. Right register to-day was right register then. Right press-work to-day would have been right press-work then if they could have compassed it. And good proof-reading is as sure a mark of good printing to-day as it was in Venice in the 16th century.

But I have said that books were *written* in the same way, then as now. Consider. We have in common the title page, the contents list, the dedication, the preface, the divisions into chapters, the notes, and finally the colophon. The author's organization of his work remains the same; the printer's method remains in essence the same; the reader's use remains in essentials the same. It is not, then, to be wondered at that "style" in book printing remains largely unchanged from century to century.

The first printed books were large in size, for they were made for reading at the desk and the altar; but by the beginning of the 16th century the small book, easily held in one hand, the personal book, had come into its own. It is interesting to compare a volume of, let us say, the Traveller's Library or the Phoenix Library to-day with one of these pocket editions produced by Aldus. In details of organization, design of title page and general style there are far more points of likeness than of unlikeness; yet there has been no conscious imitation nor archaism in the modern book. When books are written a different way, doubtless a new style of book production will be invented. The "literature" of the advertiser is an example of such a new form. Being itself new in form and in objective, it has produced those new and unbooklike styles which are called dynamic. The swift and sudden appeal to the eye by means of short phrases vividly arranged has been carried often to an appropriate style of much beauty—a style appropriate to advertising but inappropriate to works which demand a long-sustaining attention from the reader, and must win that attention not violently but by an careful and unobtrusive manner which can survive through hundreds of pages.

In a few books which have lately appeared we may, it is true, find a self-conscious attempt at a new form; the type may, for example, be made to sprawl down the page, in order to express visually the emotion of the author. But this is by no means a novel idea. Turn to the *Hypnerotomachia Poliphili*, the most famous illustrated book of all time, and you will see that words were tortured into as elaborate typographic shapes in 1499 as in the style which is considered the *dernier cri* to-day. Again, George Herbert's poem *Angels' Wings* was written to be composed in the shape of a pair of wings; and the 17th century is full of similar "figured" poems.

THE NONESUCH PRESS

As you have done me the honour of including a selection of Nonesuch Books in this distinguished Exhibition of Contemporary Book Typography, I may at this point say a word or two about my own aims for that press. I have tried not to design any book which would, by the repetition of some fortunate effect, become no more than the echo of the one before it. I have tried, in other words, to learn something different and to show something different in book after book.

When I look at any collection of my work I am bound to realise that a price has been paid for this, to me, precious "continual slight novelty". Had I concentrated upon a particular manner I might perhaps have mastered it; or at least I should have learnt to avoid certain gross errors. As it is, there is not a Nonesuch book which I do not now wish I could alter in some respect. Is that a confession of failure? Not wholly. To be both full of variety and free of flaws would be un hoped for perfection: and anything short of that is in some measure a failure. But I prefer to fail in the second part of that ideal specification. For myself (and I admit it is an idiosyncrasy, and has no fundamental rightness about it) I prize above all the liberty to make experiments within the limits of appropriate book design; to exercise the sense of adventure; to try after something different. Variety, flexibility, impulse—these seem to me to be more interesting than the achievement of one perfection by constant repetition. This may be worse ^{work} craftsmanship: it is surely better ^{happier} living.

This is the way in which I intend to pursue the work of the Nonesuch Press.

FIFTY BOOKS SELECTED FROM
THE PUBLICATIONS OF
THE NONESUCH PRESS

- 51 WILLIAM ADLINGTON (Translated by): THE MARRIAGE OF CUPID AND PSYCHES. Printed by THE NONESUCH PRESS in Monotype *Garamond*
- 52 WILLIAM BECKFORD: VATHEK. A new translation by Herbert B. Grimsditch. Printed by OXFORD UNIVERSITY PRESS in Monotype *Plantin*
- 53 THOMAS BEEDOME: SELECT POEMS DIVINE AND HUMANE. Printed by THE NONESUCH PRESS in *Janson* (hand-set)
- 54 THE HOLY BIBLE: GENESIS TO RUTH. One of five volumes. Printed by OXFORD UNIVERSITY PRESS in Monotype *Light Face Plantin*
- 55 FRANCIS BIRRELL AND SHANE LESLIE: PLATO'S SYMPOSIUM OR SUPPER. Printed by THE PELICAN PRESS in Monotype *Garamond*
- 56 WILLIAM BLAKE: POETRY AND PROSE OF. Complete in one volume. Edited by Geoffrey Keynes. Printed by the KYNOCH PRESS in Monotype *Plantin*
- 57 JOHN BUNYAN: THE PILGRIM'S PROGRESS AND THE LIFE AND DEATH OF MR BADMAN. Printed by THE KYNOCH PRESS in Monotype *Caslon*
- 58 ROBERT BURTON: THE ANATOMY OF MELANCHOLY. Printed by THE WESTMINSTER PRESS in Monotype *Plantin*
- 59 SAMUEL BUTLER: BUTLERIANA. Printed by THE FANFARE PRESS in Monotype *Goudy Modern*
- 60 CERVANTES: DON QUIXOTE DE LA MANCHA. Motteux' translation revised by J. Ozell. Printed by CAMBRIDGE UNIVERSITY PRESS in Monotype *Goudy Modern*
- 61 WILLIAM COBBETT: LIFE AND ADVENTURES OF PETER PORCUPINE. Printed by T. AND A. CONSTABLE LTD in Monotype *Baskerville*
- 62 WILLIAM CONGREVE: THE COMPLETE WORKS OF. One of four volumes. Edited by Montague Summers. Printed in Monotype *Caslon*
- 63 ABRAHAM COWLEY: THE MISTRESS, WITH OTHER SELECT POEMS. Edited by John Sparrow. Printed by R. AND R. CLARK LTD in Monotype *Badoni*

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[SEE PAGE 8]

TYPE FACSIMILE OF
A PAGE FROM THE
CATALOGUE
OF THE EXHIBITION
AT EDINBURGH

COMPRISING "THE FIFTY BEST BOOKS OF 1932", FIFTY BOOKS OF THE NONESUCH PRESS, AND VOLUMES RECENTLY PRINTED BY THE FOLLOWING EDINBURGH PRINTERS: MESSRS. CLARK, CONSTABLE, DUNEDIN PRESS, EDINBURGH PRESS, J. & J. GRAY, M'FARLANE & IRSKINE, NIBB, NELSON, OLIVER & BOYD, PILLANS & WILSON, RIVERSIDE PRESS, AND TURNBULL & SPEARS

Below:

REDUCED LINE BLOCK
OF TITLE PAGE
(Original in Two Colours)

CATALOGUE OF
AN EXHIBITION
of
CONTEMPORARY
BOOK-TYPOGRAPHY

THE FIFTY BEST BOOKS OF 1932
CHOSEN BY
THE FIRST EDITION CLUB
LONDON

A SELECTION OF THE PUBLICATIONS OF
THE NONESUCH PRESS
LONDON



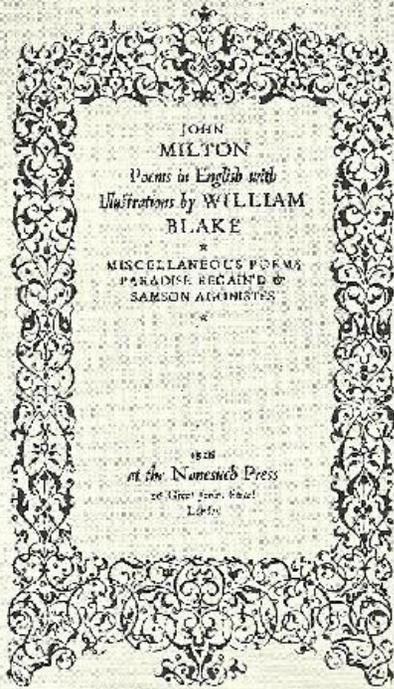
A SELECTION FROM
THE WORK OF THE BOOK-PRINTERS OF
EDINBURGH

JULY 1933

THE HERIOT-WATT COLLEGE
EDINBURGH



FRANCIS MEYNELL, CHIEF DIRECTOR OF THE NONESUCH PRESS: FROM A
PENCIL DRAWING BY ERIC GILL



The Poems in this volume

On the Morning of Christ's Nativity: p. 3
The Hymn: p. 4
A Paraphrase on Psalm 114: p. 13
Psalm 136: p. 14
The Passion: p. 16
On Time: p. 19
Upon the Circumcision: p. 19
A Latin Subann. Musick: p. 20
An Epitaph on the Matchless of Winchester: p. 21
Song on May morning: p. 24
On Shakespear: 1634: p. 24
On the University Carrier: p. 25
Another on the same: p. 26
L'Allegro: p. 27
Il Penseroso: p. 30
Sonnets: p. 30
Arcades: p. 41
Lyrics: p. 45
A Mock presented at Ludlow-Castle, 1634: p. 52
On the Death of a fair Infant: p. 87
At a Vacation Exercise: p. 90
The Fifth Ode of Horace: Lib. 1: p. 94
Sonnets: p. 94



On the Morning of Christ's Nativity

Compos'd 1634.

*This is the Morn', and this the happy morn'
When the Son of Heaven's eternal King,
Of wedded Maid, and Virgin Mother born,
Our great redemption from above did bring:
For so the holy sages once did sing,*

*That he our deadly fetters should release,
And with his Father work us a perpetual peace.*

*That glorious Form, that Light unsuffer'd,
And that face-beaming voice of Majesty,
Whom he be went of Heav'n's high Council-Table,
To sit in the midst of Triumphant Unity,
He laid aside, and here with us to be,
Forewore the Courts of sparkling Day,
And chose with us a darksome House of mortal Clay.*

*See, Heavenly Muse, shall not thy sacred vein
Afford a present to the infant God?
Hast thou no words, no Hymn, or solemn strain,
To welcome him to this his new abode,
New while the Bless'd by the Stars were suit'd,
Hast thou no praise of the appearing light,
And all the strength of heaven's words in squamous height?*

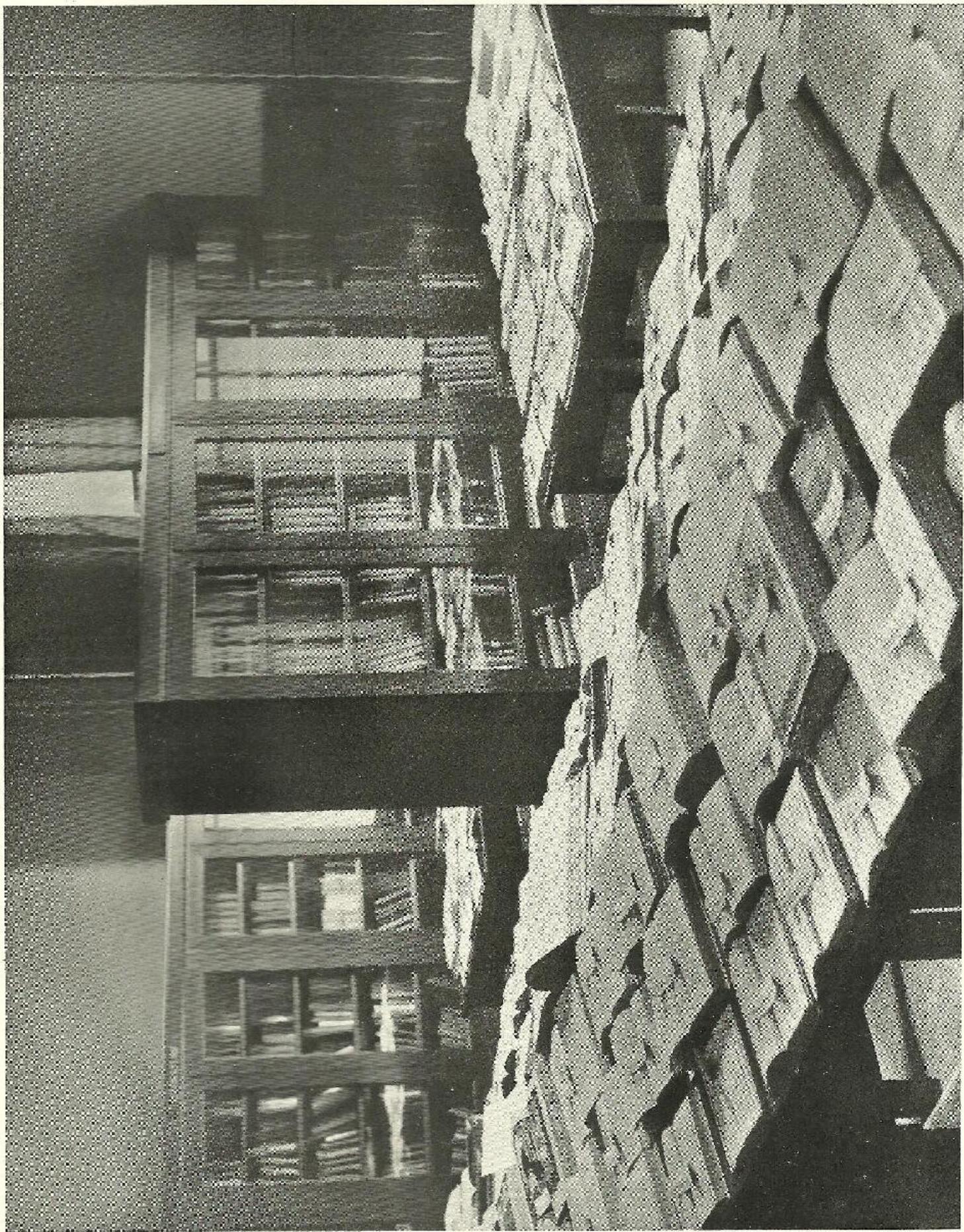
Notes on the Illustrations

557

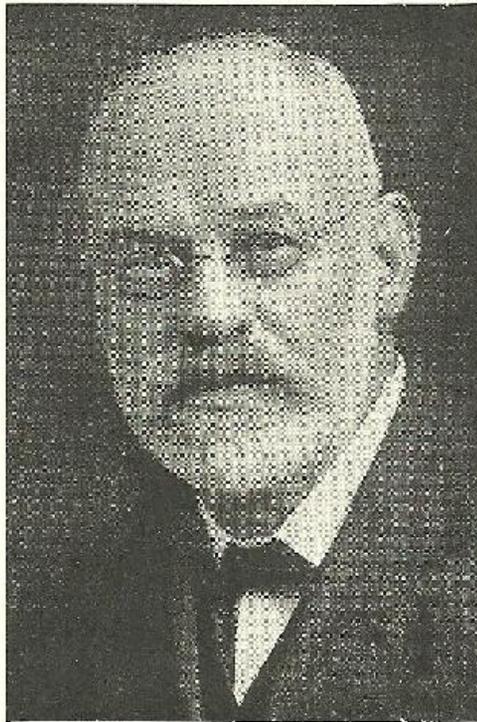
1. ADAM AND EVE RECEIVING THE FRUIT (Book I, ll. 281-289) facing page 114.
Found only in the Boston series. Adam and Eve lie asleep on a bed of flowers. Eve wears in the form of a bird close to Eve's ear. Above them float the angels Michael and Raphael. The illustration of the tree of life in Blake's was a special design of the same subject, it being the tree of life, a sacred symbol, that was used in any of the finished designs.
2. DESCENT OF RAPHAEL TO PARADISE (Book V, ll. 277-287) facing page 119.
Found only in the Liverpool series. Raphael, kneelingly, descends in a cloud into Paradise. Above appears a Father with outstretched arms. On the sign of Adam and Eve walk conversing in the garden. On the left Susan watches them.
3. RAPHAEL CONVERSING WITH ADAM (Book V, ll. 331-350) facing page 125.
From the Boston series. On the left Adam sits listening. Raphael is kneeling on the right. His hands are raised, one pointing to Heaven, the other to the tree of life which appears on a hill in the background with the Serpent twining round its trunk. The hands between them with grapes in one hand and a cup of wine in the other. Behind it a table laden with fruit. Stars and clouds people the landscape. This picture is acknowledged to be one of Blake's masterpieces; it is a fine study of the human form and the human mind, where Eve is seated at Adam's side.
4. GOD THE SON CASTING THE REBEL ANGELS INTO HEAVEN (Book VI, ll. 224-230) facing page 130.
From the Boston series. God the Son shows his unapproachable glory against the clouds, who fall headlong into flames. Three angels, with an altar in sight. The design in the Liverpool series is similar in general conception, but differs throughout in detail.
5. GOD CREATING THE EYE OF SAMSON (Book VII, ll. 123-130) facing page 137.
The subject, the "Eye which he found on the 50th of the Month of May, with the legend "Who shall bind the intention," was executed by Blake in 1811, when he was a young man, and was used in the design of his symbolic work *Europe in 1793*. He also worked the several separate parts into his *Illustrations of the Book of Job* in 1805. The design was afterwards used in the design of the *Illustrations of the Book of Job*, which was published in 1805. The design has since been reproduced. The design was first published by Blake in 1805. The design was first published by Blake in 1805. The design was first published by Blake in 1805.

FOUR PAGES
FROM THE
NONESUCH MILTON
CHOSEN BY
MR. MEYNELL
TO ILLUSTRATE
THE TYPOGRAPHIC
INTER-RELATION
OF
DIFFERENT PARTS
OF A
PRINTED BOOK

The type face of the
text is "Monotype" Blado,
with Poliphilus roman



ONE OF THE ROOMS AT THE HERRIOT-WATT COLLEGE, EDINBURGH, IN WHICH THE EXHIBITION OF CONTEMPORARY BOOK TYPOGRAPHY WAS HELD, SEE REPORT, PP. 5-8



GEORGE PHILIP REVEIRS

WHOSE "RECOLLECTIONS", DRAWN FROM 62 YEARS IN THE PRINTING CRAFT, APPEAR IN THIS ISSUE. MR. REVEIRS HAS BEEN CHAIRMAN OF THE LONDON AND HOME COUNTIES MONOTYPE USERS' ASSOCIATION SINCE ITS FOUNDATION

“THE DUTY OF REMEMBERING”

offers the Local Printer a new Use for his Service

We feel sure that the following excerpt from Mr. Reveirs' Memoirs will be read with great enjoyment by all our readers: by those of mature years, for the vivid memories it awakens of the old days when the whole craft of printing was undergoing a radical change and the good humoured spirit of craftsmanship counted for more than ever; by the younger members of the printing trade, because there is at once the novelty of forgotten days and an unexpected familiarity in the different stories; and certainly by every reader who has any acquaintance amongst the London master printers, for Mr. Reveirs is well known to a host of friends here and abroad.

We should like to take this occasion to remind master printers and others that amongst the primary duties of the printing press is that of saving good things from the clutch of time. Nothing is more easily swallowed up than the little daily customs, jokes, difficulties and mannerisms of “people like ourselves”—and especially people in some particular craft that rapidly changes. It is so easy to take for granted what happens every day; yet thirty or forty years later these unconsidered trifles—a newspaper cutting, a dressmaker's bill, an anecdote of some man who has since become famous—become real treasures to the historian, for they preserve what few people at the time thought worth preserving.

In every town in this country there are certain men and women whose random memories and anecdotes would make fascinating documents. In many cases a golden wedding, or an eightieth birthday, or a family reunion at Christmas time, offers an ideal opportunity for putting into print (naturally on hand-made paper and in a pleasant though modest dress) a 24-page book of reminiscences. No gift could be more personal, none would be more likely to be handed on in the family for generations. The printer would perform a real service to his community by showing how easily and attractively printing can remember for ever the more intimate sides of life that offset the impersonal solemnities of the historian.—ED.

A Printer's Recollections

BY G. P. REVEIRS

In 1871 I was apprenticed to the late Mr. Samuel Taylor, whose business was managed by my father. When I first went to Greystoke Place we printed three weekly papers, *The Engineer*, *The Sporting Times*, and the *Chamber of Agriculture Journal*. *The Engineer* at that time was a paper of about forty pages a week, and had been in existence for about fifteen years. It has now just started its seventy-seventh year, and its size ranges from 96 pages upwards, sometimes reaching as much as 160 pages.

Our week's work was sixty hours, 8 a.m. till 8 p.m. (with an hour for dinner and half-an-hour for tea), Monday till Friday. Saturday we cut at 4 p.m. My father always insisted on a lad, after six months in the reading-room, being trained first of all as a line hand; that is to say, he was taught to pick up type quickly and cleanly and to dis. clean. He was very particular in this, as he contended that until a lad could do that he was no use on anything else. When that stage was reached the apprentice would be put under a jobbing hand and taught that side of the business; after that he would help in make-up and stone work.

I had all that to do, with a day a week at a press, where I printed many thousands of copies of various jobs up to demy. I also had a period on a tumbler, first of all learning to take off, and washing up rollers. Then a turn in the warehouse, giving out all paper for small jobs, and frequently cutting it. I thus gained a general all-round experience which proved an enormous advantage to me as years went on.

Mr. Taylor encouraged his apprentices. One instance will be sufficient. A long article, consisting mainly of complicated equations, was given me to compose, after being respectfully declined by our oldest hand as too difficult. I did it, and I presume successfully, because I was summoned to the Counting-house, complimented, and given a half-sovereign as a reward. As I was at the beginning of my third year, and receiving only 8s. a week, it was a lot of money to me, and gave me a great incentive to get on. About this time I was put alongside one of the best compositors I ever came across. It did not matter what class of work, news, book, advt. cards, hand-

bills, posters, it was all the same to him, everything well and quickly done. I still remember the first job he had. It was a book of about 300 pages; he composed it all, making it up as he went along, imposing it, pulling it for the reader, and only averaging about four or five literals per sheet. He was very fast, and on news I have seen him time after time composing 75 ems minion at the rate of a line a minute, and completing his galley of 5000 in one hour and forty minutes. On one occasion he made me try to keep pace with him. I managed it for 60 lines, and then began to lose pace, and it took me close on two hours to finish my 5000. Unfortunately he had a weakness, and occasionally had a week off on the drink. My father put up with it for some time, but at last told him to look out for another job. It was a great pity, as had he kept straight he would have been promoted to overseer of our composing room. He had had a good all-round training in the provinces and could print as well as he composed.

In those days a printing office did every kind of work, and ours was no exception. Articles of association, statements of claim and all kinds of legal work, cards, handbills, circulars, posters, books, pamphlets, etc.—in fact every description of letterpress printing. Nowadays we seem to have unwittingly become specialised up to a point.

There have been very great improvements in the conditions under which printers work to-day as compared with those under which they worked when I came into the trade. The majority of printers worked in old houses converted into works, by the knocking down of partitions between rooms, and cutting openings in the walls dividing the houses. As a result the rooms were close, stuffy and dark. We were considered to be very fortunate, as our factory portion was rebuilt about eight or ten years before I was apprenticed, and we had a beautiful top light to our composing room. After dark, however, we were no better off, so far as light was concerned, than our

neighbours, as we had only fish-rail burners to our gas, and I can well recollect that we considered perfection had been reached when Argand burners with shades were fitted, so as to throw the light down on to the cases. In other respects we were no better off, as we had only one W.C. for about 25 to 30 compositors, and the only place we had to wash at was a large lead sink, about 4ft. long, where the type was washed. In spite of all these disadvantages our men were a happy, healthy crowd, any slight illness generally occurring on Monday, as a result of doing themselves too well during the week-end, and even that was very rare.

MORE DIFFERENT "TYPES"

Amongst the workers of my early days there were far more men with distinctive personalities than we find to-day. Whatever the cause, the men of the present day show far fewer varieties of type than in the past; personally, I think that the present-day method of practically making the good man carry the "dud" on his back tends to check ambition and keeps the better man down. In other words, it tends to destroy individuality. I do not for a moment suggest that this is intentional, but it is the logical outcome of the policy of paying men, not what they are worth, but what it costs them to live. It saddles on the industry those who suffer for the faults or indifference of their parents in placing them out in life—the round pegs in square holes. Some of the latter class are good, respectable, worthy men, who are only tolerated when trade is good. Many employers would be glad to give these men steady work if they could pay them according to result, but as they cannot afford to pay 89s. for 50s. or 60s. of work they pass them by.

In my younger days most compositors had nicknames, such as "No Fly", "Boss the Boozer", "Barge Ass", etc., etc. These names did not necessarily mean all they implied. For instance, "Boss the Boozer" was not a "boozer", but was fond of Yarmouth ale, and used to bring in a half-pint for his lunch, and half-pint for his dinner. "Boss the Boozer" was an excellent compositor and could click a piece shift on book-work and do it well. As a reader of bad MSS. he was a past-master. I remember well a certain editor asking who composed one of his articles, and on being told it was "Boss", exhausted his sanguinary vocabulary (a very prolific one) on "Boss", who replied with one quite as efficient. "What the —— do you mean by making such a mess of my copy?" "What

the —— do you mean by writing so —— badly?" Result, a shaking of hands and a half-crown left behind. Poor old "Boss" lost his wife when he was about sixty. This so preyed on his mind that he committed suicide. Another editor told his wife about this sad event, saying, "I am so sorry. No one could compose my copy like him." Like lightning came the retort, "I don't wonder he committed suicide".

Another compositor known as "Tommy" would compose a leading article, which could be made up before reading, with the knowledge that there would be only one or two "literals" to deal with. He had one somewhat laughable weakness: he would always get mellow drunk on beanfeast day (the only time in the year), and always managed to get a chicken or duck out of the landlord of the hotel where we had dinner. One one occasion, when we reached the station for our homeward journey, Tommy was missing. A search party was sent out and found him lying in a ditch, clasping a roast duck to his bosom and talking to the duck as follows: "Never mind, old boy, we are in Venice, my boy, in Venice." He was rescued from Venice, and still cuddling the duck, was got into the train in time, slept off the drink, and duly delivered the duck to his admiring and loving wife. On the Monday he had no knowledge of anything except that they enjoyed the trophy of his spear and chase on the Sunday.

Another type of man was George R——, a very quiet worker, with a sententious manner and fond of grousing about everything. At certain festive seasons, when a little elevated, he would insist on singing, and everyone was glad to leave him to it. He passed most of his working life at Greystoke Place, and only left on account of age. A very amusing incident will serve to illustrate the man. On the termination of my apprenticeship I gave a Dinner, and as he was Father of the Chapel I put him in the Chair. When we were seated I suggested he should say Grace. "Wait a minute, 'Guvnor', lets see if it's worth it." A waiter put a plate of soup in front of him. He smelt it, and, turning to me, said, "This *is* all right; what shall I say?" I told him, and with great unction he announced Grace and, with great emphasis, said: "For what we are about to receive may the Lord make us truly thankful." He did not stop to finish it but fell to. He was quite a character, and I liked the man.

Another was called "No Fly", because he never heard anything he did not desire to. He was rather slow in his work and often kept the galley open. Sometimes he was asked "How much longer are you

going to be?" He would take no notice, but go on quite serenely. If pulled up sharply and made to hear, he would appear so surprised and so innocent and looked at you with such a bland smile that, although you were sure in your own mind the question was too awkward to answer, and that he heard it, but "no-flied" it, you passed it by, only telling him to keep his ears open, or there would be trouble. A good, but slow, compositor of the old school, with a perfect knowledge of how to get the best of the "Father."

When I first went to the office all our compositors were snuff-takers. And quite the usual thing was a $\frac{1}{4}$ oz. of snuff every morning, at a cost of 1 $\frac{1}{4}$ d. Some of them would make it last two days, but only a few. Now snuff is rarely used. One of my earliest recollections was of Charles Tolley, who used to have charge of *The Engineer* advertisements—then only about 16 pages. He had a very charming personality, and he could "pinch" sorts better than any man I ever knew. If he was out of some particular sort he would stroll round the room until he came to a man who he thought could spare them. He at once offered his snuff-box, and took a pinch with his *confère*, then told him a funny story, and whilst his brother compositor was laughing fit to split his sides, took the necessary sorts and disappeared to his own frame. The joke and the smile vanquished his victim, who invariably took it in good part. Of course, they all tried to get their own back, but absolutely failed to do so in the same inimitable style. A good fellow and a first-rate craftsman.

These characters are given merely as typical—the office was full of them. Do not forget that they were top-hatted, frock-coated gentlemen, with many weaknesses, but more virtues. They worked with scanty material, and that often poor, and yet they turned out work equal to the present.

In the machine-room and in the warehouse we also had men of distinctive individuality. The first foreman of our warehouse I can recollect was Scott, a man about 4ft. high, who always came to work in a tall top hat and frock coat. Loyal, able and industrious, he got through more work than most men of an average height. In counting, his fingers seemed to fly through the sheets, and the way he could handle a ream of paper weighing a hundredweight would be an object lesson to most of the young men of to-day. He stayed with us until he was too old to work,

and was succeeded by John Reid, a worthy Scot, who possessed much of his predecessor's ability, and remained with us until his death. At the age of 63 he told me he had never had a headache in his life, neither had he lost a tooth. One of his peculiarities was that he always took off his socks first thing in the morning and worked without them, wearing an old pair of boots. When everyone else had left the room at night, he used to get a large pail of water, strip to the waist and wash himself all over to the waist, and then he would put on his shirt and work apron, and wash up to his waist, and thus he got his daily tub.

WORKING WHILE THEY SLEPT

Sixty years ago the labourers in the machine room were always called "boys," although some of them were 50 years of age. Their wages were very low, 3s. a day, or 14s. a week, with 5s. for a night. A miserable wage for a grown man. My Father used to make a minimum of 16s. 6d., which, with a night and a few odd hours, would bring the average up to £1 3s. 6d. The result was we could always get good layers on. Some of the best were those who had been employed on the old eight-feeder daily newspaper machines. These old boys would sleep and go on mechanically feeding the machines, and I have seen a minder stop the machine and have to pinch a man's legs to wake him up. Strangely enough, these men were a far happier and more contented crowd than the labourers of to-day. We had one minder who used to come for odd nights, whom I have known to work for 36 hours right off. Starting one night, working through the night, all the next day and then the following night. He would manage it this way. He had two "boys" with him, one layer on and one keeping the sheets straight when they were delivered between the cylinders on the old bar machines. He would give his layer on (No. 1) two hours feeding, then would put the taker off to lay on, send the first layer on for two hours' sleep and would take off himself; then he would send No. 2 off for two hours, and after that would go off himself for two hours, so that during the night each of the three had four hours' sleep. Then, when breakfast-time came there would be another break. By this means, with meal-times, they would get nearly six hours off, and that is how it was done. We never had a complaint of that minder's work. His Christian name was Bill, and Bainsfather's "Old Bill" was strangely like him.

[TO BE CONTINUED]

Livening the TYPE

BOOK

A frequent request received by our Publicity Department is for suggestions in regard to a problem which is of great economic importance to every printer, large or small, whether he be facing hard times or (as now) reaching for his share of the better business which will be available this autumn for those who are equipped to handle it.

The question is: how, at the minimum expense, can the printer make his type repertory an active salesman of his work—an indication that he is prepared to give service and cooperation to his customers? Does it mean a heavy investment? And dare one eliminate from the type book some monstrosity which one or two customers may still want?

As we are primarily addressing users of the "Monotype" machine, we can start with an immense advantage, for to speak of acquiring a fount of 36-pt. display need be no more than hiring the "Monotype" display matrices at a nominal rate for the day, and casting what is desired. We may add parenthetically that with so productive a machine one should avoid the temptation of casting *more* than is required; the best metal is cheap enough, but a variety of faces makes far more impression upon the customer than any one face, however excellent, can make.

ABCdefg HjKlmn

"MONOTYPE" GILL SANS, SERIES 262 & 275

AbcdefGhijklMnOpqrsTuv

"MONOTYPE" SOLUS, SERIES 276

AbcdEfghijklm

"MONOTYPE" BRAGGADOCIO, SERIES 278

AbcdefghijKlmnOpqrst

"MONOTYPE" BLADO, SERIES 119

ABC Abcdefghij

"MONOTYPE" BASKERVILLE BOLD, SERIES 312

ABCDEFGHI

"MONOTYPE" JOCUNDA, SERIES 369

ABCDEFGHI

"MONOTYPE" PERPETUA TITLING, SERIES 250

DISPLAY MATRICES FOR HIRE IN GREAT BRITAIN

Let us suppose that the printer whose particular request we are answering has a small shop with one "Monotype" Keyboard and Caster, and the composition matrices of such common-place faces as Old Style No. 2, Modern No. 1, Bold Face and Gloucester. He has, let us say, put in the machine about a year ago, and found that a number of jobs on which he could never quote before are now giving his customers satisfaction owing to his use of "brand new type for every job", set at high speed and easily corrected. But with the rest of his plant organized to handle this increase of work, suppose that he finds his customers engaged in the merry task of collecting prices from every printer for miles around. He may learn that a competitor, possessing his own range of type faces and having his own capabilities but living in a lower graded district, is able to turn out a type *facsimile* of some bread-and-butter order, and is not averse from quoting a keen price. Competition, like rain water, lies deepest along the rutted road. Whenever there is a job that anybody can do—one in which price and speed count for all and originality and appearance for nothing—there will the price battle rage most bitterly. *Mediocrity always clusters; originality always strikes out.*

Let us suppose, then, that this printer decides to strike out. He is going to have something that not every other small printer in the country possesses—some unique or unusual advantage to give his customers.

Naturally he turns to the type book. Some of his better customers have been looking at it a little fretfully. It seems to them to denote a conservative if not a timid attitude in the printing office—especially when they see the horrible heritage of the shop's hand-setting days; the battered "grots" and pseudo gothics of twenty years ago.

It is on this point that our printer looks at the machine with something of the wonder with which one looks from an acorn to an oak tree. He realizes that by not having equipped the "Monotype" Caster with its inexpensive DISPLAY TYPE CASTING ATTACHMENT he has neglected a most important asset. If, during any spare time, the machine has been casting sorts for case, why should it not be casting display types to allow him to put out a stunning new circular, or make the title page of a catalogue look modern, or please the local press advertisers with some face that London agencies have been using?

So he decides to take his first step toward the wider money-making possibilities of the "Monotype" machine by investing in the display type casting attachment, and the question then arises, "What three faces should be the first to 'liven up the type book'?"

It is safe to say that the majority of intelligent printers in this country would name the first face without hesitation. "Monotype" Gill Sans is like one of those rare people whose manner is so simple and natural that they are as successful with the human beings in the scullery as with those in the drawing room. It is not difficult to see why this is. A cover paper with a bright autumn leaf design is very suitable for just certain jobs; one of matt silver is suitable for many more; one of good quality grey "charcoal" can be made suitable for almost any booklet. It is not a question of "the simpler the better", merely "the simpler the more widely applicable". And we are trying to avoid from the first that lurking spectre, "a different type face for every different subject". So "Monotype" Gill Sans, Series 262, in at least 14, 24 and 36 pt., with bold 275, go down on the list.

Then one must stop and think. These faces will have to express something personal and distinctive—else the impersonal, efficient, Gill Sans would suffice. One customer will be asking for "a light and dainty effect"—the next "something very striking, to get attention"; whilst the third type may want "something classical".

"Daintiness" must not imply a spidery absurdity. A very safe choice would be the display sizes of "Monotype" Garamond, Series 156, and the italic of this face is whimsical and appealing. Or there is Blado italic which in 24 pt. looks like a formal script. If the body face most used is a "modern" (horizontal, sharp serifs) then a good display face would be the delicate "Monotype" Bodoni, Series 135, or Mr. Eric Gill's adroit new design, Solus.

Then there should be at least one face to satisfy the shouters for attention. "Monotype" Braggadocio, Series 278, may do it; the new Falstaff has great attention value; and Gill Sans Extra Heavy is one of the best display faces of our generation, having the great merit of all-round combinability.

Those who wanted a touch of the "classic" would be charmed by Perpetua Titling, one of Mr. Eric Gill's masterpieces of letter cutting. The new type book would not forget to remind the customer that Mr. Eric Gill has been chosen to carve some of the most important memorial inscriptions of the century, and that this letter was based on his work with the chisel.*

But as the book is being made up in its "livelier" form, the printer begins to realize that new display faces are not enough. His Gloucester, for example, is usefully condensed and bold, but he notices that the face has been almost entirely superseded in up-to-date advertising circles by "Monotype" Plantin 110, a very much better design of the same colour and general purpose. So he decides to put in, say, 8, 10 and 12 pt. 110, with its bold, 194. It makes a superb opening page for the type book, and he has the comforting realization that the biggest agency in London could not commence the book with a more distinguished, or more universally useful, body face. It is going to hold its colour on art paper, save space yet stand the leading that can drive it out, and even featherweight will not fill up its counters.

With that much preparation, the first edition of the type book can safely come out. One really good body face and three or four very good

* Upon filling each case, the printer would send out a little circular giving his customers some interesting historical facts and information about his new acquisition. Laymen almost always welcome such information; and the type for the circular can be kept standing and made into a page of the type book.

display faces are all that a customer ought to expect from a small printing office. But mark what happens next:

A better class of customers is attracted; orders that come in have been influenced by something beside the price; the word has got round that Mr. X is something out of the ordinary as a printer. It is not long before the "Monotype" caster is too continuously at work on body setting for the printer to remember how it filled up the slack hours last summer on display. So a new composition caster can be put in and the first one reserved for display casting; or, more economically, the display attachment can be taken off the composition caster and turned in toward the cost of a "MONOTYPE" DISPLAY TYPE CASTER—which can also be fitted with the "Monotype" lead and rule casting attachment. The printer would retain his moulds, and acquire an unlimited supply of display type, sorts, etc. Until recently, this printer would not have thought, at this early stage of his expansion, of putting in a "Monotype" Super Caster. But the fact cannot be ignored that "even one day's work a week for the Super Caster makes the machine an economy", to say nothing of the extension of markets possible with the cheap production of good quality 60 and 72 point type, cast from hired matrices!

It is better to make no "clear" profit on a job at all than to have a misconception about what part of the profit is "clear". That is a fundamental costing principle, and every astute business man earmarks a certain proportion of the price above actual production cost and overheads, as a farmer might save a certain amount of wheat from the mill, to sow next year's crop. So much for new plant—for opportunities come to the prepared; so much to combat depreciation—lest dwindling output mean dwindling percentages of profit;

so much for advertising—for that creates new business; these are obvious ways of putting money back into the "shop". But there are all too few small printers nowadays who deliberately allocate a fixed sum each year to the acquisition of one series of matrices—even one new composition size—as part of the regular budget of the plant. Too often, one important customer succeeds in thrusting a new type face on the printer, who then thinks that he has spent quite enough on new faces that year. And a great chance has been lost—a chance to add to the type repertory *at the very point where it most needs strengthening*, the Type Book being considered as a whole planned service.

If the printer we talk of says: "This year's new body face will be "Monotype" Baskerville with its new bold, *because we lack a wide, open, light roman of distinguished appearance*," he will propagandize that face on acquiring it, customers will echo *his* words in a specification instead of insisting on their own favourites, and he will have the feeling of being in control of a most important branch of his service instead of being at its mercy. To starve the Type Book of good body faces, or to clutter it with "overlapping" founts ordered for favoured customers, is as uneconomic, to-day, as it is to let old plant reduce output because nothing was earmarked for "depreciation", or to put in a press specially for a job which will not be repeated. A printer with £10,000 turnover yearly, and the ambition to fight clear of price cutting, might well consider himself equally obliged to allocate 2.5 per cent. to advertising and at least 2 per cent. to "livening up the Type Book", with the plan of eventually making it so *widely* useful that it would become a visible testimony to the modernity, flexibility and co-operation of that printing office. Both investments would pay dividends these days.

Type Metal:

NOTES ON ITS CONSTITUENTS, BEHAVIOUR AND ECONOMIC USE

By R. C. ELLIOTT

It is safe to say that any person who is connected, however remotely, with the printing industry, ought to know a good deal about type metal. To the master printer, of course, the subject is one of great economic importance, involving as it does, not only questions of output speed, but also ways of satisfying the customer with perfect press work and guarding against an inferior printing quality. To the layman, a study of type metal can be confidently recommended as an offset to overmuch study of the design of faces. The print on paper of the most beautiful fount would not be there at all if metal had not been cast in that shape; and it will not be properly representing the type designer's vision if that metal is not made up of elements which make the type toughly resistant to wear or pressure and perfectly sharp in every hair-line and serif.

Type metal is an alloy of tin, antimony and lead, with sometimes a very small percentage of copper.

TIN

Tin has a specific gravity of 7.29, and its melting point is 449.6° F., or 232° C. A cubic foot weighs 454.8 lb.

All standard brands of tin accepted on the London Metal Exchange are not less than 99.75 per cent. pure tin. It is not advisable to purchase tin from local jobbers unless it is branded with the mark of some reputable smelter, otherwise there is a risk of making incorrect deductions regarding the type metal to which such tin is to be introduced, and of adding undesirable impurities to the mixtures, such as iron, bismuth, copper, arsenic, etc.

Tin by itself is very soft and malleable, but when alloyed with lead or antimony it hardens the compound, and when molten it causes a freer flow.

ANTIMONY

Antimony is a lustrous "white" metal, very brittle and easily pulverised; during solidification its particles assume crystalline shape. It is a very poor conductor of heat, and has a melting point at 1166° F., or 630° C. Its specific gravity is 6.71. A cubic foot weighs 418.7 lb.

Antimony does not tarnish readily on exposure to dry air, but it oxidises gradually in contact with moist air.

Much care is needed when purchasing antimony, as it is a difficult metal to purify, and the cheaper brands may contain zinc and other elements undesirable where type metal is concerned.

Antimony is supposed to expand slightly on solidification, but the text books are not too informative

concerning this property. It may be that owing to the crystalline formation assumed by the particles on solidification, the partial disintegration of these particles causes the mass to occupy a greater volume, and this may be confused with expansion as ordinarily understood when referring to solid metals. This attempt to assume a greater volume upon solidification would cause the antimony, when confined in the fixed bounded volume of the type mould, to retain the features of the sharp corners of the mould and of the design of the type face in the matrix. In any case, the change in volume on solidifying of the antimony is much less than would be that of lead alone; and it is due to the presence of the antimony that the corners and other features of the type remain so well-defined.

LEAD

Lead is a soft and malleable metal, with a melting point at 621° F., or 327° C. Its specific gravity is 11.37. A cubic foot weighs 709.5 lb.

Care should be taken in purchasing lead from general dealers, as it is likely to be contaminated with many impurities, such as brass, zinc, copper, etc.

Perfectly dry air or air-free water have no action upon lead, but moist air or aerated water causes the surface of lead to oxidise.

Lead is rapidly dissolved by nitric acid; organic acids, such as acetic acid (vinegar) also act as solvents for lead. Lead is also attacked by water holding ammonium salts and carbon dioxide in solution. Lead salts formed by any chemical action are poisonous if swallowed; it is therefore advisable for reasons of health that type metal be stored in dry places, free from the possibility of contamination with acids. The slight film of oil which covers the outside of type cast on the "Monotype" machine acts as a preservative to the type face when new type has to be stored for any lengthy period.

THE ALLOY

A peculiarity in connection with certain alloys is that the fusion of two soft metals may result in producing a harder metal than either when separate. Thus tin alone or lead alone are both softer than when the two are alloyed.

Another peculiarity is that the melting point of alloys may be less than that of some of the constituents when heated separately. Thus, lead alone melts at 621° F., and antimony alone melts at 1,166°, but by the addition of a small percentage of antimony to lead the melting point of the alloy drops from

621° F. (for pure lead) until 13 per cent. of antimony has been added, when the melting point becomes 475°. By the addition of percentages greater than 13 per cent. of antimony, the melting point increases beyond 475° until pure antimony is reached, when the melting point becomes 1,166° F.

The most easily melted alloy is called the "eutectic alloy"; in the case of antimony and lead, the eutectic, as just mentioned, consists of 13 per cent. antimony and 87 per cent. of lead.

This eutectic mixture is the one where the antimony is least likely to separate from the lead; and although greater percentages of antimony may be used with the lead in order to obtain better definition in type formation by casting, higher temperatures must be employed to minimise the risk of separation of antimony from lead. This increase of temperature in turn adds to the risk of overheating the tin content of the alloy, thus reducing its percentage by oxidation.

In selecting formulas for type metal the problem of hardness of the alloy and its fluidity when molten must be considered in conjunction with that of the temperature involved.

Tin and lead alone contract unduly on solidification; antimony counteracts this, and maintains sharpness. Tin causes the alloy to flow freely when molten, and confers hardness and toughness when cold; antimony also confers hardness.

When casting very small type an increase of tin and decrease of antimony content are essential; whereas for large display type the reverse proportions may be employed.

The rate of cooling of type metal bears a direct relation to its grain structure when cooled. If cooled suddenly, such as when the molten metal is poured into a cold mould, the grain produced on cooling is finer and closer than when allowed to cool gradually. On this basis the grain structure of small composition type is finer than that of large display type, although the two be cast from the same mixing of metal. In turn, finely-grained metal melts more quickly than coarsely-grained metal, and this points to the desirability of casting the ingots in a water-cooled ingot mould, through which the cold water flows freely. Further, it shows the need of keeping "Monotype" moulds as cold as possible, consistent with good casting, in order to prevent the type face showing crystallate formation. This applies more especially to the larger sizes of display moulds. This crystallate formation on the type face is likely to cause the fine lines of type to crumble during printing.

TYPE METAL

Type metal should not be stirred, agitated, or skimmed until the correct working temperature has been reached; on the "Monotype" caster this is between 650° and 725° F., according to the quality of the metal and the nature of the product to be cast. When type metal is heated to only a few degrees above melting point it is in a highly crystallate state, and as the crystals have a very low specific gravity they have a strong tendency to rise to the surface of the molten mass, and stirring assists this tendency. The crystals are composed mainly of antimony, heavily charged with tin; the cream of the metal is thus exposed unduly to atmosphere oxidation and to the risk of mass elimination through skimming by the thoughtless caster attendant. Type metal dross, being rich in antimony and tin, is very hard, and it requires a high temperature of special treatment to extract the maximum amount of pure metal from it.

It is important that the metal, whether in the smelting pot or in the pot attached to the machine, shall not be melted too slowly, otherwise the eutectic tends to liquidate, leaving the less fusible fractions in a "soft solid" condition; these rise to the top, become partly oxidised, and are skimmed off, thus impoverishing the alloy. Therefore do not attempt to force metal by the piston through the nozzle until the metal has reached its working temperature, otherwise the formation of antimony crystals will clog the nozzle channel, rendering drilling necessary before casting can be commenced.

It will be understood that temperatures above the most desirable working point, or above the melting point but below the desirable working point, are to be avoided if the quality of the metal or the product to be cast from it are to be maintained. It is therefore advisable to apply some form of automatic heat regulator both to the crucible, in which the mass is being prepared for ingot form, and to the melting pot on the type-making machine as well. In the latter case it prevents over-heating of the metal and consequent burning of the matrices.

Excessive drossing takes place in the melting pot of the casting machine where undue contact with air takes place, such as by frequent ladling, squirting between mould and nozzle, or where a blast of cold air is blowing across the surface of the molten metal.

Churning of the metal in the melting pot of the casting machine for the purpose of keeping the tin, antimony and lead well mixed should only be done at the working temperature. When doing this, fluxing may be assisted, and oxidation reduced, by

putting on the metal sufficient tallow or mutton fat to saturate the complete mass of dross.

INGOT CASTING

When melting the metal for ingot casting allow it without any stirring whatever to reach a temperature between 730° and 750° F., and let it remain (still without stirring) at this temperature, for half-an-hour. Then stir, and mix it very thoroughly, using a little fluxing grease; skim off the dross, and pour into cold ingot moulds.

It is more economical to carry a surplus stock of metal and to melt infrequently than to possess only sufficient metal to last a week or so and to be melting frequently. It is also just as important to control the temperature of the smelting pot as that of the melting pot of the caster.

All dross, whether taken from the smelting pot or the casting machine melting pot, should be stored in a suitable container and kept dry until a sufficient quantity has accumulated to allow of treatment economically. Sweepings containing waste type may be mixed with the dross, but it should be seen that these sweepings do not contain zinc plates, electros, brass, or metals or alloys other than tin, antimony, or lead.

FORMULÆ

The formula for "Monotype" caster metal to be adopted by any user depends largely upon the nature of work undertaken, and whether the runs are large or small, or if stereotypes only are to be taken from the composition.

The percentages of tin, antimony, and lead may be varied according to the necessities of the work to be undertaken or to the fancy or means of the printer, but to obtain a satisfactory product a suitable alloy must be used. The following table shows useful alloys for various classes of work:

	Tin	Antimony	Lead
General low-grade composition, with short runs	7	15	78
Higher class work, with good length of runs . .	10	20	70
Good news and book, for long runs and the taking of sharp stereotypes; a good free-flowing mixture	12	18	70
Large hard display type, for long usage	13	24	64

The range of mixtures is so varied that there is no need to be so meticulous as to prescribe decimal proportions, especially as the proportions change so quickly upon each remelting.

Some "Monotype" caster attendants like to include a little copper in the mixture, in order to increase the toughness and hardness of the type. This is a risky practice, as the addition of copper is likely to be overdone, and the whole mixture rendered unsatisfactory for the free casting of composition in the small sizes. For reasons of caution no more than .5 per cent. of copper should ever be added, and this only when casting large founts of display type.

MAINTAINING THE QUALITY OF TYPE METAL

This is a very difficult problem, but by reasonable care and organisation a standard of quality may be maintained over a very extended period. At least once a year an assay should be taken by a reputable metal supply firm, in order to ascertain to what extent the metal has deteriorated, and to what extent renovation is essential.

Some firms keep two qualities of metal, one containing a higher content of tin and antimony than the other. The lower quality is used in bulk, but on each re-smelting a percentage of the better quality is added to the mixture. The percentage added depends upon the estimate wastage in dross that may have taken place. This is a better plan than adding by guesswork "reviving" metal which is almost pure antimony. In any case, an annual assay and the expert advice of a good metal supply firm are the best methods of ascertaining the actual condition of the alloy in use.

THE SMELTING POT

This should be as large as possible, consistent with the amount of metal used during a month. Melting too frequently in too small a smelting pot is wasteful as well as detrimental to the quality of the metal. Further, the temperature cannot be regulated easily to the required standard.

The most desirable variety of smelting pot is that which contains a cock immediately over the ingot mould, and where the latter is cooled with a supply of running cold water, as it is essential that when the metal has remained molten for the requisite period at the requisite temperature, and has then been mixed and cleaned, it should be drained off as rapidly as possible in cold moulds, care being taken that as the metal in the pot diminishes it does not become overheated.

FLUX

A suitable flux for use before puddling and skimming the metal in the smelting pot is composed of:

- 2 oz. borax
- $\frac{1}{2}$ lb. powdered sal ammoniac
- 2 lb. tallow or lard oil
- $1\frac{1}{2}$ lb. wood charcoal

This should only be used with the metal at a temperature of 720° to 730° F., and the metal should be well puddled before the fat of the flux has had time to evaporate.

This flux should on no account be used in the melting pot attached to the machine, as there would be a possibility of small particles of the flux being carried into the pump body, and thence into the valve or nozzle, setting up an undesirable corrosion on these parts.

THE HEALTH VIEWPOINT

The handling of type metal as produced on the "Monotype" caster is far healthier than the handling of type by the old method of complete hand composition and distribution, where the longer the type was used the greater was the danger to health from lead dust and oxides. This dust and the oxides impregnated the fingers of the workmen, and charged the atmosphere each time the compositor shook his cases to level out the types.

In the case of composition from the "Monotype" caster the type is coated with a thin film of oil which not only protects it from atmospheric oxidation, but prevents any dust from readily flying off it.

Practically no metallic fumes rise from the molten metal at the working temperatures; what is noticed is simply heat radiation.

Where gas is used for heating the melting pot the gas fumes are conducted upward by means of the chimney and suitable flues.

Where gas is used it should be seen that at least once a year the flues of the melting pot (which lead to the chimney base) are thoroughly clean and free from dust precipitated from the gas fumes.

If the flues are choked with dust the gas flames and the fumes are likely to extend from beneath the base of the pot instead of being conducted to the chimney, thus causing a considerable reduction in the heating properties of the gas and an unpleasant odour in the vicinity of the machine. This cannot occur where an electric heater is applied; this method of heating renders the fume chimney absolutely unnecessary, as it produces no unhealthy fumes whatever.

Since the introduction of composing machines lead poisoning has become a very infrequent complaint; as a matter of fact, a workman should be blamed for acquiring the complaint, as it invariably implies carelessness and lack of attention to the needs of cleanliness.

To acquire lead poisoning the lead must be taken into the system. At the temperature at which casting takes place there are no fumes from the molten metal to impregnate the atmosphere, and there is no lead dust on the oil-covered type to fly off. To get lead into the system under present-day composing-room conditions implies personal culpable carelessness on the part of the person affected.

THE WEIGHT OF THE ALLOY AS TYPE

Type (English height) occupying an area of four square inches is assumed to weigh one pound avoirdupois. This is only approximate, as there are so many intervening factors which qualify this basis of calculation, such as the specific gravity of the type metal, the depth of matrix drive, the design of the face, and so on.

Four square inches are equal to 20,736 square points, so if we multiply the width points by the depth points of any area of type and divide the answer by 20,736 we get the approximate weight of the type. For example: What is the weight of fifty 30-point capital W's, which are 35 points wide?

$$\frac{50 \times 30 \times 35}{20,736} = 2 \text{ lb. } 8\frac{1}{2} \text{ ozs.}$$

In estimating the amount of type required it is always advisable to over-estimate rather than under-estimate. The total square-point area should therefore be divided by 22,000 instead of 20,736; this provides a margin of slightly over 5 per cent. to allow for any adverse influence in casting.

The influence of specific gravity is not inconsiderable. For instance, a type metal of 5 per cent. tin, 10 per cent. antimony, 85 per cent. lead has a specific gravity of 10.7, whereas an alloy of 12 per cent. tin, 20 per cent. antimony, and 68 per cent. lead has a specific gravity of 9.94. Therefore 16 ounces of type cast from the former mixture would become 14.8 ounces if cast from the latter.

Technical Queries

Q.—Cannot there be a standard mixture for "Monotype" casting machine metal, and is a high degree of hardness necessary for average composition?

★

A.—As the work produced in printing offices varies so much in regard to length of runs, the quality of paper used, and so on, it is not necessary or desirable to advocate a standardised alloy. A little knowledge is often dangerous, and this applies to those printers who insist that composing machine metal should equal in hardness the best metal used by the best typefounders of the past. Many printers are using such metal to-day on their "Monotype" casting machines, but this is not necessary in the average printing office where runs are not large and the type is used once only. A good average metal for long runs and where type is often distributed is made of tin 9 per cent., antimony 19 per cent., and lead 72 per cent.

Q.—How can I estimate the number of a given weight of required sorts?

★

A.—No definite weight can be given for any definite area of type, as there are so many factors which upset calculations, such as hollowness of the type, depth of counters, design of type face, specific gravity of the metal, etc. Four square inches of solid type of English height are usually taken to represent one pound avoirdupois, and this is 20,736 square "points", so if we multiply the width and body in points of the sort required and divide 20,736 by the answer, it will tell us how many of the sorts there are to the pound. For example: How many lower-case 18-point n's are there to one pound, the set of the character being 9½ points? Therefore, 18 × 9.5 indicates there is an area of 171 square points in each required character, and 20,736 ÷ 171 indicates there are 121 characters to one pound avoirdupois.

Q.—At the recent Advertisers' Exhibition I noticed headings of *The Daily Review* being composed on the "Monotype" machine. Is a special attachment necessary to produce this work, and how are the different "sets" provided for on the keyboard and caster?

*

A.—The large type used in the headings referred to were 14, 18 and 24 point. They are composed on the keyboard in the usual manner, and no special attachment is necessary beyond that of the extended matrix-case and the requisite keybars and stopbars. These headline founts are designed to 18 set, so that the different body widths are in multiples of one "point", the "unit" of 18 set being exactly one "point". Where the matrix-case layout is similar it is only necessary to change the matrix-case to obtain a different type face—a matter of a couple of seconds. Where the matrix-case layout is different the normal wedge must also be changed, which also takes but a few seconds.

* * *

Q.—Which is the smaller type, Brilliant or Diamond?

*

A.—Brilliant, which is about three and a half points, whereas Diamond is about four and a half points.

* * *

Q.—Sometimes on my "Monotype" caster the line fails to be taken to the galley. What is the cause of this?

*

A.—It indicates that the collar (a49D1) has crept along the pump trip tube (a49DD) so that when justification takes place the tube is not pushed along far enough to place the collar (a49D1) in the path of the pump rocker arm latch (a33111). Move the collar towards the galley side of the machine so that normally it rests $\frac{1}{32}$ inch from the side of the rocker arm latch.

Q.—The justification of my 13½ set is not perfect, whereas the 11½ set is everything to be desired. Can you indicate the cause of the trouble on the larger set?

*

A.—You are evidently composing the larger set with the justifying space in the same position in the matrix-case as when composing 11½ set. For all sets up to and including 12 set the justifying space is in the 6-unit row of matrix-case; for sets above 12 set the justifying space must be in the 5-unit row. Move the lug on the space bar on the keyboard so as to engage the HS1 keybar, instead of the HS2 keybar.

* * *

Q.—When composing some founts I notice the space key is slightly heavier in touch than when composing other founts. Is there a reason for this?

*

A.—Evidently some of your founts have the justifying space in the H-2 matrix-case position, and some in the O-3 position. The S perforation is automatically cut out when 20 spaces have been composed in a line, and the opening of the O and 2 valves are then relied upon to work the keyboard mechanism by overcoming the resistance of the paper tower tension arm (18KC34K). But for this automatic cut-out the S and 2 perforations would be sufficient. The O perforation is therefore tied up with the S perforation, making a total of S-O-2 valve openings for 20 spaces and under. When the space matrix is in the H matrix-case row there is a total of S-O-H-2 valve openings, and the weight of the additional valve resistance can be distinctly felt by the operator. To provide against this difference in touch a special keybar can be applied on which the O valve lug can be brought in or out of action as desired, thus maintaining uniformity of touch in either case.

THE "MONOTYPE" MACHINE AT OLYMPIA

The Monotype Corporation Ltd., was represented at two stands during the Advertising and Marketing Exhibition at Olympia, July 17-22. There is no doubt whatever of the success of this brilliant effort of advertisers and the Press, and as to the success of the "Monotype" machines, we shall quote from two interviews given in the news-folder sent out by us with specimen copies of the *Daily Review*, the 12-page daily newspaper produced at Olympia:

(a) MR. FERRABY'S TRIUMPH

"Frankly, I was not at all sure it could be done with only four machines," said Mr. H. C. Ferraby with a smile, to the Representative of the Monotype Corporation at Olympia. "Two editions daily of a twelve-page paper—which, mind you, had to be given out in short takes, under the eyes of a milling crowd—is reason enough for a harassed Editor to look thoughtfully at so small a battery of composing machines during the "dress rehearsal" of printing the paper. And then, of course, we were printing on a press which was unique in the country, so every chance had to be given in the way of perfect metal and printing surface. Do you wonder that I had my doubts?"

"And did these doubts persist?" asked our reporter.

Mr. Ferraby laughed. "Not any longer than a few minutes after the first copy went to the keyboards. Because from that time onwards the comps. kept coming up and asking for more stuff with that "is-that-all?" expression, which meant that all we were showing at them was mere child's play. There was not one single minute during the whole gruelling week (gruelling from the editorial point of view, and from the weather man's, I can assure you) that we had to wait or endure the slightest delay from the composing room. Our last minute changes of copy did not worry them . . . and, of course, if some terribly important name turned out to be mis-spelt in the galley, the corrections were rushed through there and then.

"We make quite a point of 'no back-tracking to the keyboard'," agreed our representative, "so we are glad that you found the separate types so handy in that respect."

"Of course, the thing which pleased the advertising people most about the production of the paper," continued Mr. Ferraby, "was the quiet dignity and harmony of the printed pages. We did not want the *Daily Review* to be a mere imitation of any existing present-day paper, for newspaper typography has a long way to go before it can charm and attract the reader universally. The magnificent Baskerville face with that particularly pleasing Italic and the related Bold and Tidings, seems to me to have a quality which must be taken into account by the newspaper of the future. Of course, we depended on what you would call 'separate type quality' to make the most of the fine typography, and it did."

KEEPING "COOL"!

Mr. Ferraby closed by wishing the Monotype Corporation all success in its widespread and vigorous efforts to raise the standards of typography in news, book, and jobbing work; and we left him surrounded by breathless reporters, photographers, press agents, and telegraph messengers—the crowd, in fact, over which he has been presiding with such remarkable calmness during a week of what must have been appallingly nerve-racking conditions. The phrase "as much privacy as a goldfish" might have been coined for the Editorial Office of the *Daily Review*, and the first week of any periodical is its worst week. The thermometer was encouraged by the large

===== SPECIMEN =====

DIRECT MAIL OF VALUE

FRENCH VIEW EXPLAINED

POSSIBILITIES

A strong plea for intensive direct mail methods in a selling campaign was made by M. Pierre Bastide, of the French Advertising Association, who addressed the Continental Advertising

Funditor on the stand, and yet Mr. Ferraby and his able assistants on the Editorial and Mechanical side remained as cool as cucumbers (or shall we say goldfish?) and brought out the paper twice daily to the minute. Its 2,500 daily readers, including so many of the men whose daily work is with advertising and the Press, are glad that the *Daily Review*, so capably edited and produced, proved such a fine ambassador to the public at Olympia.

* * *

(b) MR. NOEL LAYTON'S COMMENT

The Stand of Messrs. C. & E. Layton proved a magnet to the crowds that visited Olympia to see the world of Advertising on show.

A complete advertisement-setting plant was demonstrated in action by this well-known firm. To the general public the block-making operations were particularly fascinating, but to the professional advertising men and printers the installation of "Monotype" machines appeared as the focal point of the Exhibit, especially in view of the extensive repertory of type faces provided, and the versatility of the "Monotype" Super Caster.

RESULT OF TESTS

"Modern advertising men demand miracles in the composing room," said Mr. Noel Layton, in an interview on the stand; "at least, the speed and quality they expect couldn't be provided by anything but a miracle in the old-fashioned composing room. Everything's 'rush,' of course, but the least failing in printing quality, the faintest indication of the 'low to paper' bogey, is anathema to them. They must have the finest faces, and the type has got to stand up. That matter of sheer toughness and deep 'drive' is enormously important.

"So you can be quite sure that we went into the question of type-setting with the greatest seriousness. We've given extended working tests, in our own plant, to almost every existing method of type composing. We've watched the results, we compared the costs. And our final conclusions . . . well, here they are," said Mr. Layton smilingly, as he pointed to the "Monotype" machines.

"For the work we do, that is to say, for perfect typesettings done at highest speeds with accuracy as vital matter, we have decided that the 'Monotype' is 'the only thing'—and that's why we now use no other method of mechanical composition at Layton's."

A LETTER FROM MR. ERIC GILL

To the Editor of THE MONOTYPE RECORDER

Dear Sir,—I am very much honoured by the many references to me in your special number on Type Faces and particularly by that on page 30.

If you will allow it, however, I should like one correction to be made.

It is not true that I have started a "private press" with Mr. René Hague. It would be strictly correct to say that we have started a printing business: the style of the firm being "Hague and Gill Printers".

It is, of course, difficult to define the term "private press", but it seems clear to me that the real distinction between such a press and others is not in the typographical quality of the work it does or in the typographical enthusiasm of its proprietors, but simply in the fact that a "private" press prints solely what it chooses to print, whereas a "public" press prints what its customers demand of it.

Doubtless the circumstances of a private press enable it to pay more attention to questions of typography, æsthetic and otherwise, while the public printer is very often at the mercy of his customers,

especially in these days wherein the press is run more as a purely business affair, that is to say an affair having only financial success as a test.

On the other hand it is obvious that private presses suffer from their very freedom, and in many cases have been conspicuous for the worst kind of self-conscious artistic eccentricity. While the public press in spite of its financial obsession—the tyranny of auditors and shareholders—often achieves a good reasonable commonplace and therefore pleasant standard of excellence.

It remains clear that much useful experimental work has been done by the private presses and that many business houses have not failed to take advantage of the fact.

I think it would be good if we could all agree that the distinction between private and public is what the words themselves suggest, and has nothing whatever to do with the use of machinery, whether hand-driven or otherwise, or with questions of the artistic quality of the product.—Yours faithfully,

ERIC GILL

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Representatives of The Monotype Corporation stand ready at any time to advise on methods of increasing output, special operations, etc., of the "Monotype" machine and its supplies, and to furnish specimens, trial settings and advice on new type faces

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LONDON