

THE
MONOTYPE
RECORDER

VOL. 33

No. 1

FOR
SPRING

1934

MAGAZINE
NUMBER

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THE MONOTYPE CORPORATION LIMITED

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VOL. XXXIII No. 1

THE MONOTYPE RECORDER

SPRING 1934

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IS SET IN "MONOTYPE" BELL, SERIES 341
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275 (Gill Sans-serif Bold), 312 (Baskerville Bold),
321 (Gill Sans-serif Extra Heavy), 322 (Script), 357 (Bodoni
Book) and 362 (Gill Sans-serif Extra Light)

As the leading article deals with Magazine Typography, we
have taken the occasion to include a few advertisements in the
back pages. These, however, are all "house" ads., as the
columns of the MONOTYPE RECORDER are not available for
advertisers' announcements

The Monotype Recorder

*A Quarterly Journal for Users & Potential Users
of the "Monotype" Machine, its Supplies
and its Matrices*

VOL. XXXIII

Spring 1934

NUMBER I

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The various pages and portions of pages from modern Periodicals have been set in type facsimile in faces from The Monotype Corporation's repertory

LONDON

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not obtain for the masses of the people that full measure of justice to which they are entitled. . . .

. . . The need is for a coherent and comprehensive policy of economic reconstruction both at home and abroad. Chaos and disorganisation must be replaced by ordered planning. *The only basis on which ordered planning of industry and trade can be carried out is that of public ownership and control.* Neither competition nor private monopoly has proved to be able to rescue the nation from its plight.

"The one sane alternative which is left is SOCIALISATION."

(Page 5. *Socialism and the Condition of the People.*)

It then proceeds to amplify its proposals. We may not all be satisfied with the interpretations of socialisation outlined in the document, but no one can deny that it aims at replacing the private ownership of the means of production with social ownership, whereas the T.U.C. resolution turns away from socialisation to the support of the "Roosevelt Plan." The resolution was moved by the secretary of the Congress, Mr. Citrine, who declared:—

"In this resolution they called upon the British Government to take immediate action. They did not say that the British Government should follow identically what had been done in the United States. They believed that if this problem were to be attacked it ought to be attacked not by a wave of emotionalism, but by careful planning and thinking. They could not put the destinies of a nation right in a few months; it required years of careful preparation and, in this country, a campaign similar to that of the United States, might not, if followed, have the same effect. *But the direction was essentially right, and it was because the direction was right that they called upon the British Government to adopt similar measures.*"

Nobody in the Congress spoke against the course indicated here nor was it in any way subjected to criticism.

There is, therefore, no doubt about the dilemma before the Trade Unions. They cannot consistently subscribe to both policies. If the dilemma consisted only in subscribing to contradictory opinions on American perspectives it would not be of great importance. But contradictory opinions and decisions of the T.U.C. on the policy to be pursued by the Labour movement as a whole is a serious matter. It goes to the root of all the questions before the Labour Party and the Trade Unions. It is important therefore to examine the situation more closely and find the reasons for this great contradiction.

The essence of the matter is clear enough. The Labour Party has drawn conclusions from the fall of the Labour Government which have apparently not yet been accepted by the General Council of the

Are we Doing the Decent Thing by the Dog?—2. by L. C. Dunn,

Professor of Zoology Columbia University

MAN has bred dogs for all sorts of Show points and has altered these points again and again. Are we treating dogs as well as we might? How about giving them a chance of breeding for intelligence and the qualities that endear them to mankind? In our last issue we asked this question and reminded our readers that H. G. Wells and Professor Julian Huxley had suggested the breeding of monkeys for fifty generations for intelligence. The question of what can be done about dogs was examined in our last issue by Dr. F. Frazer Darling, the discussion is now continued by an American scientist. An interesting article by another investigator will appear in our next number.

I HAVE owned some dogs and bred a few, but I study heredity with more impersonal animals—mice and rabbits and flies. Whoever conducts experiments with dogs must see to it that although the planning and direction may be in the hands of one who sees clearly what questions are to be asked (and this is the first condition for getting a clear answer), the responsible management of the animals must be in the hands of one who knows and loves them. If these two kinds of persons can be found within one skin so much the better, but the chances of such an event are slim, for they result usually from two different kinds of experience.

TWO

"Book-style"

Periodicals

LEFT: Fig. 1.

A page from THE ADELPHI, set in Bournier 12 point, with 10 point for quoted passages and reviews, notes, etc. at end. The cover is pleasantly designed in "Monotype" Centaur.

Aspects of PERIODICAL

TYPOGRAPHY

A PERIODICAL, whatever its nature, comes as near as any tangible object can come to demonstrating the existence of the "group-mind". That fact is put first in this article, because it is the very first thing to remember in connection with the typographic design and production of any periodical publication, from the child's comic paper to the theologian's quarterly. So widely do periodicals vary in purpose, audience, interval, etc., that it is as well to start with one general truth, and the truth is that the periodical press can do more in the way of indexing and sub-dividing that *mélange* called the human race, than can be done by any other means. Not long ago an American publisher, anxious to help Christmas shoppers, printed a suggested choice of books for imaginary individuals. The only characterization given was the name of a couple of magazines; and it was enough. "Mr. X reads the *New Yorker* and *Vanity Fair*". Could any other fact about Mr. X be so widely informative to an American? The act of subscribing to a daily paper, a weekly review or comic paper, a monthly fiction or trade paper, a quarterly review or scientific publication, is one of the very few acts in which the human being has an unimpeded chance to range himself where he feels he belongs. Beside the subscription list of an important publication, the membership list of a club or association is comparatively insignificant. For over 100 years it has been the fact that *wherever there exists a recognizable body of opinion, or a recognizable group with the same interests, there will be created some sort of periodical reflecting that opinion, and informing those interests.*

It is for this reason that typography, which could be epigrammatically summed up as "the gospel of suitability applied to printing" ceases in the realm of periodical publication to be the merely convenient benefit which it is to ordinary commercial printing, and becomes literally a life and death matter. For a magazine (the word still means "store house") is written by a group of people for a larger group of people whose *tastes are known in advance*, and it is strictly edited by some person or persons whose duty it is to supply, and keep on supplying, known desires. Not that a good magazine need pander to the taste of a supposed market. Rather its editor should say "I and my colleagues earnestly believe, or intuitively prefer, this and this sort of thing; it must be that there are more of us in the world, and a perfectly sincere expression of our opinions and tastes will please the Rest of Us better than any nervous forecasting of popular approval."

It is fortunate that the applied art of typography, which has only recently been recognized for what it is, has functioned automatically from the very beginning of periodical publication in the 17th century. How true that is of the daily newspaper one can easily tell from a consultation of Mr. Stanley Morison's extraordinarily revealing monograph on *The English Newspaper, 1622 to 1932*, which contains the best material for this fascinating study of the typographic reflection of the group mind. John Bell, at the end of the 18th century, made the "fashionable" newspaper a thing to be reckoned with. It was not done without the keenest perception of what would appeal typographically to the man of taste. Since that time, we find that it is by no means necessary to scan every paragraph of an unknown paper or magazine to tell what sort of people are going to read it. Every inked impression of type on every page shouts its characterisation. The *News of the World* front page is most admirably suited to its purpose; so is the bill page of *The Times*, for its different purpose. *Nash's Magazine*, laid out to intrigue the attention by every imaginable "stunt" of display and illustration; the *Countryman*, chubbily mimicking a book; *Punch*, perpetuating the 19th century picture-caption in small caps.; *Shell Appeal* in its spirex binding; the *Adelphi*, demonstrating how little the paper matters when the page is well set in Fournier—all these are examples of objects made just as a piece of sculpture is made: by chipping off what is not wanted.

The periodical has a chance to try and try again, and it inevitably finds its own level typographically. If the readers are people with culture and the magazine is ignobly printed, it will most surely be re-dressed, or go to the wall. If it is a pretentious affair for a fundamentally vulgar public, the time will most surely come when the good printer will lose the contract and a price cutter will set about the task of dragging down the production to its more appropriate style.

These introductory remarks will perhaps serve to show why the past year has been so unusually productive of change and improvement in periodical design, and why such a section of interested people have come to our typographical department for advice and trial settings. It has not been a movement of reform as such. It is only that the ordinary level of taste, visual taste, is undeniably rising, and many things which were considered

tolerable by the man in the street a generation ago have now been pushed over the limit of toleration. There is also the fact that the phrase "good-looking" typographically is only a synonym for "easy and pleasant to read", so that even the most determinedly "mass circulation" paper or magazine can hardly go wrong in choosing good type faces and preferring, when possible, clear press work.

A RE-STYLING ANALOGY

It is a serious matter to dress or re-dress a periodical. There is a close analogy in the decision (by a committee of "stylists" and "personality experts") as to what style of hairdressing shall be chosen for a new film star. The film producer, whose business it is to know how the human mind works in the mass, is seldom as blind about "styling" as the average buyer of printing. It is worth thousands to him to know that Miss X's face, style of acting and "type" are emphasized by one particular choice of coiffure and make-up, and contradicted or blurred by another choice. The right formula must be found and adhered to through all subsequent films; any further changes must be minor improvements or variations upon a mask which the public has begun to recognize and ask for. The closeness, and possibly, the novelty of this analogy may excuse us for drawing it out: thus, a book publisher is in the position of a producer who chooses a "good all-round cast" in order to do justice to one production which perhaps has no relation to anything he has put on before. The magazine publisher, on the other hand, is like the producer whose chief asset is a five-year contract with a very popular star. Whatever play he chooses must be a "vehicle" for that star; the title rôle must be tailored to fit that star; the nearer he comes to actually re-staging the last two successful "vehicles" the safer he is—why? Because the audiences, in this instance, want to recognize and applaud some magical personality that dominates a whole *series* of different plays.

Now, a year's file of a monthly magazine is a whole *series* of "different" numbers; that is to say, there is fresh reading-matter in each, just as there is a fresh scenario for each Garbo film. But dominating the whole twelve issues is the immortal "star", in other words, *the editorial policy and personality of that particular magazine*. For that cause shall stories and articles be re-written or rejected; and authors shall say with confidence that a yet-unwritten serial would "do" for the

living under a Government committed to damping down public expenditure. We need not, as matters stand now, stay off gold in order to carry out an active experiment policy of public works, provided only that we reserve our freedom again to adjust the pound's gold value should need arise.

In fact, there is much to be said for President Roosevelt's new version of the gold standard, which is precisely what a number of economists began advocating here some years ago. It gives, or should give as soon as there has been time for the initial adjustments, short-term stability of exchange rates, which is what traders mainly want. But it does not leave the country that adopts it helpless in meeting an emergency that calls for a change in the value of its currency, except by adopting measures that are likely to turn the emergency into a crisis. The old rigid type of gold standard was of course incompatible with Socialism, or indeed with any genuine effort to raise the standard of living. If a gold standard is to be revived at all, Mr. Roosevelt's flexible system is certainly an improvement. Some day we shall wake up and realise that there is no need of any metallic basis for a currency.

LUXURY SHOPPING IN THE U.S.S.R.

Moscow, *January*.

In Germany "the use of machinery has been forbidden in certain trades," writes Mr. J. A. Hobson in *The New Statesman and Nation*. Mussolini enacted a law in January, 1933, whereby "the erection of new, or the extension of existing, plants may only be undertaken with the sanction of the government." The Roosevelt Administration, says the New York correspondent of the *Times*, "intends to see that no increase in productive machinery of the great corporations shall be made without its specific approval." This is the reply to Prof. T. E. Gregory (*Gold, Unemployment and Capitalism*) and to other apologists of the capitalist system who ask whether a planned economy does not retard progress. Yes, it does—under capitalism. The bourgeoisie submits to government direction when it needs government subsidies, and that is in time of crisis. A crisis registers the expansion of plant beyond the capacity of the population to absorb the plant's products. The government therefore uses the power its subsidies give

the degree of force, who administers it, and for what purpose. Donald R. Richberg, the chief counsel of the N.R.A. of the U.S.A., recently discussed this problem before the Cleveland Bar Association, and said quite correctly: "Practices which definitely destroy the economic security of great masses of people are clearly destructive of their liberty." For what benefit it a man if he retains the ballot but has no job and no bread? Does freedom include the right to be unemployed and to be sent into the trenches? Force which eliminates oppressors and exploiters, creates work and prosperity, and guarantees progress and economic security, will not be resented by the great masses of people. With the growing interference of the State in industry, the liberties of individuals are being circumscribed in every country in the world. The United States Government is even insisting on the reduction of salaries in private business corporations. Tariffs, taxes and laws are forms of force. Control of currency is a most powerful weapon in the hands of the State. No one can properly object to planning merely because it is based on the principle of force. The real issue is: Force to what end?

Must the force and centralisation which make planning possible eliminate the consumer's free choice? The assertion that it must is often encountered in the literature of the anti-planners. They contend that the government's compulsive weapons would be used to standardise life, that citizens would have to eat, drink, dress and live as the authorities wished them to. Here the experience of the Soviet Union is instructive.

In the first three years of the Bolshevik revolution, the government was faced with the trying task of repelling the armed invader, and no attention could be paid to the consumers' tastes. Between 1921 and about 1927, the New Economic Policy gave appreciable freedom to private capitalists who produced for a market and attempted to meet individual wishes. But in the production of most commodities, the role of the government was paramount. After 1929, it became practically monopolistic. During all those years the goods famine was grievous. During the Five-Year Plan it became extremely painful. People were ready to buy anything, no matter what the quality. And since most citizens could not buy enough, many Russians, especially Young Communists and pro-Soviet intellectuals, affected an indifference to worldly needs and "superficialities" by arguing that fine clothes, for instance, were bourgeois. Girls wore men's ugly caps when nothing prettier was available, but to comfort themselves they decided that caps were "Bolshevik." All this sprang in part from pre-revolutionary traditions. Hatred of the bourgeoisie

Alpha Magazine and "never do" for the *Monthly Omega*.

If, therefore, the shaping of an eyebrow and the choice of a coiffure are argued in terms of £.s.d. (or \$) by the Cinema Industry, it seems odd that a single typographer should have to work hard to persuade any periodical proprietor of the money value of that far more dignified affair, the achievement of a suitable typographic dress. And in justice one must say that there is plenty of demand to-day for the services of those few people who are really skilful at designing periodicals.

For much more is needed than craftsmanship and good taste. For example it would be only half successful (and entirely immoral) to examine all the existing magazines of the general kind and then to reproduce in detail the design of that one which seemed to have the most obvious appeal to the given public. It would be immoral, like any other theft; it would only half succeed, because no

two magazines have exactly the same audience; but it *would be half* successful, whereas an original effort at the Perfect Magazine Layout could be a total failure if it disregarded the audience's tastes.

BETWEEN DAILY AND BOOK

In order to visualise the different kinds of periodicals as typographic problems, it is helpful to see where each variety stands along the graduated scale which has at one end the printed book and at the other end the daily newspaper.

It is hard to find any such contrast in printed matter as exists between the book and the daily paper. The ideals and standards which are demanded by one are almost ignored by the other. Newspaper typography can never be much more than a struggle to get some appearance of order and some relative legibility into a mass of different kinds of setting, all dominated by the idea of producing the maximum amount of stuff in the minimum time. The modern newspaper office, for example, appeals to the man who knows nothing about printing because it gives him a staggering glimpse of technical achievements on a big scale; to anyone who cares about the principles of printing craftsmanship, on the other hand, the newspaper is hardly to be considered as a piece of printing at all. It is simply "the paper"—something that contradicts the whole preservative purpose of printing by becoming almost worthless within 24 hours. Yet that very ephemerality gives the newspaper, *and the newspaper style* of periodical design, a certain glamour of its own. And that glamour has little to do with the art of printing; it can be found also in a slogan chalked on the pavement and in the cheapest auction handbill. People will jeopardise their eyesight and almost dislocate their necks to read what they consider to be NEWS. One might almost go so far as to say that unless there is a slight amount of discomfort in the reading, it doesn't look like news. That of course only means that *narrow columns* (which are more fatiguing to the eye than the book measure) small sizes, and the practice of treating *several subjects on one page*, are by this time connected in the public's mind with the idea of conveying news.

One step away from the daily newspaper is the weekly or bi-weekly newspaper of the smaller locality. It is interesting and disconcerting to realize that these papers seldom imitate the "magazine style" employed by many popular dailies for special pages (home, fashions, etc.).

An Experiment with Rhyme

by Bonamy Dobrée

It is never easy to know what is happening to one's self while reading poetry, and harder still to know why; but since love of a thing leads one to want to know all about it, the temptation to probe into the why and wherefore of poetry is irresistible. But it is very rarely that one can arrive at solid conclusions, especially as any conclusion taken too far leads to absurdity: what follows, therefore, is to be taken, not as ideas worked out, so much as suggestions thrown out.

Rhyme, that old handmaiden of poetry, has lately come in for some hard words. It is not merely because rhyming is a 'base and modern bondage', hanging up the poet's imagination and cooling his divine fire, though that is a strong enough attack. And on the other hand this frictional effect is often to everybody's benefit, as Dryden shrewdly remarked: rhyme is useful so long as it produces compression and not pulling. A further attack is that the jingle distracts the mind while utilising the ear, that, in fact, it keeps the reader on the surface. Some may take a contrary view, and say that to Coleridge's 'known effects of metre' may be added 'the known effects of rhyme' (supposing them to be

known), as conducing to a higher state of tension in which communication, not of the word alone, but of something beyond the word, inexpressible by the word, can be achieved: that though the couplet may be fatiguing, the occasional rhyme, as in the English seventeenth century 'Pindaric' Ode, or in Patmore, flicks the mind agog by keeping the ear alert. You can argue for rhyme being meretricious, or for its being the final grace, as the last, most subtle division between art and life: but as such arguments depend, it would seem, merely on individual taste, they tend to be inconclusive.

To most people one sort of poetry is more satisfying than another: to all of us probably, one sort is preferable to another at different times, in varying moods. We may like to be plunged into profundity, or to be borne up on wings. It is possible that the second form may demand rhyme, the first be hampered by it. Take away rhyme from 'Full fathom five', or add it to the invocation to fight in *Paradise Lost*, and both would seem rather foolish. But apart from this question of obvious extremes, would it not be possible to see whether in any given instance rhyme would improve blank verse, or the taking away of

performance of the work in its original form given since Handel conducted it at the Dublin concert of April 13, 1741. The orchestra and chorus at Oxford were amateurs and the performance was both of a high standard and inspired. Yours, etc.

A MEMBER OF THE CHORUS.

Oxford.

Leeds Housing

To the Editor of The Independent

Sir.—In the April 28 issue of your paper in the column leading with "Our Opinion," sub-heading "Two By-Products," you chide your readers on laziness and neglect of duty. I am not affected directly, of course, by these charges in regard to Basing-stoke and North Hammersmith. But I admit that though on the electorate I have not voted and am unable to see how any anti-political person or periodical can advocate voting at the present time. I have never read any manifesto by any candidate, no matter what his political creed, which does not offend by its insincerity and insult by its appeal to the baser feelings for vote catching.

In this sorry town of Leeds the preparations for housing were made by the so-called Conservative Party during their long period in power, even though now the Socialists are hastening the process with might and main. I can state quite definitely that in this residential suburb four miles from the centre of the city, the proposals for housing for slum dwellers from communally demolished areas were promulgated by the Conservatives four years ago and the land was acquired by that party a lot earlier (but not as a housing estate).

There is no party or candidate existing to-day in our country that is not ridiculed through and through with Socialist aims.—Yours, etc.,

DON FISHER.

Moortown, Leeds.

Is Free Trade Possible?

To the Editor of The Independent

Sir.—"Perplexed," in your issue of April 28, writes in answer to "Merchant" that in his personal affairs he would be glad to be prohibited from paying for the goods he consumes, but no such fortune comes his way nor is likely to come the way of the nation. I heartily agree with "Perplexed," but I am afraid that both he and I are ignorant human beings, curiously devoid of all understanding concerning the science of economics.—Yours, etc.,

HENRIEUXE HUGH SMITH, Vice-Admiral.

Portland.

Our Propaganda Fund

To the Editor of The Independent

Sir.—In enclosing a small contribution to your Propaganda Fund, I desire to testify that in every number of your paper I see the accomplishment of a great and worthy public service in which I think all right-minded and right-thinking men and women could honourably take a share. The manifesto of The Independent's Charter, the matchless able editorials and the various great contributions to your columns need bringing more and more to the notice of our fellow human beings.

My fellow readers who make a study of our popular daily and weekly papers—and the more popular and the greater the circulation generally the more feeble, unwarlike and sensational the

The Effects of Capitalism on the Economic Body

It is not often that a trading concern buys nine columns of *The Times* in order to print a dissertation, by its chairman, on economic theory. Special notice is, therefore, deserved by the Société Financière de Transports et D'Entreprises Industrielles of Sohma which takes this exceptional course in order to publish an interesting analysis of "Capitalism: Its Characteristics, Progress and Future." The complete article is published in pamphlet form along with the report and balance sheet of the company, and can be obtained from the Electric and Railway Finance Corporation, Ltd., 10, Mayfair Place, London, W.1, or from the Midland Bank, Ltd., Poultry, London, E.C.2. We hint ourselves to the following extract from this most interesting article:

The capitalist who entrusts wealth to an entrepreneur can do so in two ways: as a lender, in return for a fixed remuneration; or as a partner, for a share in the income or increment of the undertaking. Only the first of these courses stands open to him when the entrepreneur does not aim at making a profit, as is the case with a Government. The manner in which he chooses to utilise his savings—for his personal use or as capital—and the manner in which he chooses to invest his savings when once he has decided to use them as capital, are matters of concern to the economic body.

The existence of private undertakings, their creation, their development, depend on his decisions; and he furnishes the authorities with means to establish or extend their services.

The power the capitalist thus wields gives rise to criticism. Private interests and whims govern the trend of economic development; the use of the community's resources and the Labour forces of the community. It is argued that these impulses are frequently ill-advised and are often exerted to the detriment of public welfare.

We do not wish to deny for one moment the fact that capitalists commit many mistakes in their utilisation of the wealth they command; but one thing is obvious, wealth has increased enormously with the growth of capitalism. There is no need to quote the estimates of national wealth that have been put forward from time to time in regard to certain countries; valuations of this kind are always disputable, and the changing value of the currency in which they are expressed adds to the difficulty of drawing inferences from the comparison of figures relating to different periods. Yet the enormous expansion in world production, the growing variety of goods and services exchanged, the continual reinforcement of productive equipment, the increasingly extensive areas of land brought under cultivation, the mineral fields opened up, the development of means of transport and communication, the number of human beings who are indisputably enjoying a much higher standard of living than their predecessors would have dared to hope for—all these facts afford abundant evidence of the enrichment capitalism has procured to mankind.

Those who would dispute these manifest benefits of capitalism accuse it of throwing an unequal distribution of wealth, and they allege this will finally vest an unwarranted proportion of all

Yet they have even more reason to do so, and far more time to prepare that particular treatment of display headings, decoration or illustration, and text which could be called "magazine style" instead of "straightforward news style". There is no reason why a provincial newspaper should look like an imitation of a London daily of the 1890's, when so much could be done by a layout that exploited the *local weekly periodical* appeal of the journal. Now that the most modern display type can be cast from hired matrices on the "Monotype" machine, nothing but an outworn tradition prevents the typical "local paper" from rising to far greater prestige than it now enjoys.

We are moving away from the "newspaper style" and toward the "book style", but the frequency of issue is no sure guide. For example the trade or technical paper is, or ought to be, a kind of newspaper. In the printing industries trade press we find three weeklies on the one hand, and one bi-monthly on the other, all affected in some way by the "news style", because they are all sending out news. It takes the *British Printer* two months to prepare the sort of report its readers expect; the *British and Colonial Printer and Stationer*, the *World's Press News* and the *Newspaper World* must be rushed to press each week. Of the latter three, there is no doubt that the *World's Press News*, with its four columns to the page of "Monotype" Scotch roman, best conveys the sense of "hot news". The appearance of more than one article for subject treatment on a single page, especially when accompanied by article headlines to two or three columns measure and bold sub-heads is the surest indication that news interest is being sought by both editor and sub-editor. The *British Film Reporter* demonstrates how attractive a "news-styled" trade paper can look.

Now suppose that the *British and Colonial*, the only printing weekly which is not, from the printer's point of view, cluttered up with journalistic shop talk, were to set all its actual reported news in three or four columns to the page, and then run its informative technical article in double column of a larger size. This, we suggest, would be the ideal layout for a trade paper, for it would distinguish news from views at one stroke. The same might apply to weekly reviews which lead off with summaries of the news and continue with general articles and criticisms; only in this case there is less reason for the news style because the reader is looking for a comment, not a report.

With the technical magazine, such as a scientific journal, and the fiction magazine, we begin to enter the magnetic field of book typography, and as could be expected, different subjects cease to jostle each other on the same page and the type is seldom set in more than double column.

A learned article illustrated with diagrams or photographs can be and often is reprinted in book form; only the necessity to show advertisements on the same page can alter its appearance in the most easily-read form of a normal book page. But advertisements do in fact affect periodical layout in almost every instance. Why are there so few magazines besides *Blackwood's* left to remind us of the remarkably handy form, so closely approximating that of the book, which was usual in the 19th century? It is, of course, because advertisers have demanded larger areas for their displays.

While we are on this point of the effect of the advertiser, it is as well to remember that the choice of paper for a magazine does not entirely rest with the editor unless he wishes to give up a certain amount of revenue. Even if he feels that an occasional line drawing will fill his needs for illustration, the advertiser will ask fair play for his halftone, and the obvious compromise is impossible when advertisements are allowed in text pages.

"PULMOTOR WORK"

In recent years the fiction magazine has been forced by advertisers to assume a page area so large that a line set to the full measure would have to be leaded 6 points, or else set in 16 point, in order to be readable. This is obviously impossible, and yet the idea of reading fiction is not connected with the look of several columns of news matter broken up by sub-heads. Hence the evolution of the style of fiction magazine layout invented by William Bradley, and associated first with the Hearst magazines. Its most familiar features are illustrations breaking up the text so as to prevent the monotony of too many tall narrow columns; title and by lines with unusual treatments, such as italic swash caps with roman l.c., etc. The second colour plays a large part in this typographical pulmotor work.

With the literary monthly and quarterly of the type of the *Adelphi* and the *Countryman* we have come to the point nearest to book printing, and we expect to find a handy octavo size and single column measure. It is pleasant to realize that the *Countryman*, measuring only $4\frac{3}{4}$ " by $7\frac{1}{2}$ ", has secured

DESIGN BY BREEDING

THE MODERN SADDLE HORSE

By Lieut.-Col. Sidney G. Goldschmidt

Our conceptions of beauty are so influenced by Nature that it is not without interest to recall that the thoroughbred racehorse, one of the most beautiful of animals, is the product of man's "interference" with Nature and is withal an example of pure functionalism.

The principle of mechanical design is largely based on Nature—the fish for the torpedo, the seal for the submarine, the carrier pigeon for the aeroplane. Most of the mechanical devices used in manufacturing are adaptations of the limbs and joints of humans, animals, birds and fishes—in many instances they are the simulation of the movements of the human hands.

In wild animals the influences shaping their design have been survival values: speed, camouflages, armour-plate defence as the case may be. But with domesticated animals man has interfered and has bred with a view to develop those qualities useful to himself—flesh, egg-laying, milk, etc. In some instances the only consideration has been for speed—the greyhound for example—while with

In mechanism, faults are quickly corrected in the next "model" by re-designing and by strengthening such parts as display weakness. But with a horse it is impossible to correct design in "subsequent models" by any other process than by breeding, so we employ "artificial selection." By Nature's method, *natural selection*, a breed is kept at a more or less dead level of excellence, the weeding out of the poorer specimens being governed by the predominance of the strongest males and by the primitive law of Nature—"the survival of the fittest." *Artificial selection* of the parents is a much quicker and more effective way of improving a breed, as we have here a goal in view more defined than that provided by the simple laws of Nature, and the breeder must be prepared to eliminate

FIG. 6: Part of a page from *Design for To-day*. The typography is well adapted to the art paper made necessary by many half-tones, and the advertising pages, maintaining the same standards with equally good display, actually add "reader interest" to the paper.

one of the greatest popular successes in recent magazine history. In this type of periodical it is quite impossible to pay too much attention to the type face and the proper measure, leading, spacing and printing of the page. What the reader wants is, in a sense, a book written by different people and issued in monthly (or quarterly) parts.

The *London Mercury* is a booklover's magazine. Hence it is in single column. But it also runs occasional illustrations that require quarto pages. Hence the *London Mercury* represents the largest possible format for a periodical of its kind, and its wide measure really calls for more leading than it is allowed.

Probably the most curious fact that can be noted in regard to magazines to-day is that in the overwhelming majority of cases no one on the "editorial side" appears to take the faintest notice of the fact that advertisements also appear in the publication. Can it be that the editor and proprietor are ashamed at having sold part of their space and are genteelly pretending that no such

thing occurred? It is hard to think of any other reason why those in control of the fortunes and policy of a magazine should spend wit and money on giving the editorial pages a suitable "dress", yet allow any advertiser to shatter the whole effect by some display which looks like a circus handbill. Does the landlord rent land in a "select" quarter with no restrictions whatever as to what tenants may do to destroy the amenities? Why need the magazine proprietor "wash his hands" of certain integral parts of his journal? Can he even think of that journal as a complete thing, reflecting a group personality on every page, if certain parts of it have obviously been "thrown to the wolves"?

If a policy of typographically censoring advertisements had been proved to be unsound, the matter would still be deplorable; but in the face of such historic successes as the *Countryman* and the *New Yorker* it becomes almost incredible. The advertisers themselves are not at all well served by being allowed to riot as they please. They are likely to desert the pages they have wrecked and

apply eagerly for a chance to submit decently-set and cleverly-illustrated displays to whatever suitable magazine has had the courage to refuse an unworthy advertisement. Why not?

One shouts to get attention in a babel of other shouting voices; and the more determined the reader may be not to notice that shout, the louder will it resound. But suppose that the word goes round that one magazine, instead of "accepting" advertisements, however ignobly presented, has admitted that displayed spaces are still parts of the magazine; that advertisers are addressing its readers, and ought to do so in something of the "spirit of the paper". What shrewd advertiser, then, would fail to see that *homogeneous* display would actually gain for the buyer—the tenant—of that space something of the goodwill which the subscriber must feel towards "his" magazine?

Cut off the advertisement from any relationship with the text pages and you cut away from the advertiser the very help he most appreciates from a medium. Force him to adopt at least those *standards* of typographic good taste which prevail in the other pages (however his display may be differentiated by type and layout) and he will benefit by it. Either all advertising is disgraceful, in which case it ought to be barred, or else it is news of goods for sale—goods which a special *kind* of reader may be presumed to want; in which case the ads. ought to look as if they were meant to be read by that kind of reader!

The pleasantly printed *Design for Today* magazine has evidently learned this secret, and so has *Books of the Month*, issued by Simpkin, Marshall & Co. So has *Wine and Food*, the new and stimulating periodical of the Wine and Food Society.

The illustrations we have shown on these pages were selected from hundreds of magazines of every conceivable sort set in the body and display types of the "Monotype" machine.

A final word about type faces for periodicals. Narrow columns mean fewer words to the line,

i.e., more chance of word-breaks if a wide-set type is used. They also imply smaller sizes; 9 point solid is to a 15-em measure what 11 point on 12 point is to a 22-em. But smaller sizes will be less easy to read unless the x-height is considerably increased at the expense of the ascender and descender length.

If Sherlock Holmes* were to turn from the above facts to an examination of all existing type faces he would probably point to *Times New Roman* ("Monotype" Series 327) as the ideal news-style periodical face. It is condensed, large as possible in x-height, and pleasant in design (no slab-serifed Ionic would do for a magazine); and in addition, it has a rare adaptability to different paper surfaces.

As a "matter-of-fact" yet smart body face "Monotype" Bodoni Book, as cut for the *Vogue* magazine, deserves attention. It is greatly preferable to "Old Style No. 2". Fournier is another valuable narrow-column face (*see frontispiece*).

Double column pages make fewer demands. "Monotype" Plantin No. 110 is good for combating the effect of coated paper and making the page readable to tired eyes; it also provides insurance (as in the *New Statesman*, fig. 3) against the difficulties of rotary printing on soft paper. "Monotype" Baskerville, No. 169, has an instant appeal to lay readers, as well as typographers; "Monotype" Bell, a less familiar face, has the same sort of charm but is not quite so wide-set.

The available heading types are too numerous to mention. Searchers for novelty who would avoid the merely "bright" effect should consider the use of 36 point u. and l.c. of a really good book face, with adroit use of those freely-kerning italics which present no difficulty to the "Monotype" Caster.

* Mr. Holmes, as every reader of *The Hound of the Baskervilles* will remember, counted a knowledge of type amongst the necessary qualifications of a detective.

things he touched—was a recreation and a pastime. It might be said that recreation was his business, and business was his recreation. There should be pleasure in work—or it was not worth doing. He believed that the work produced embodied part of the life of the worker.

Later on Morris found that he could write prose with the same ease as poetry, and wrote a number of romances, notably *Sigurd the Volsung* and *The Dream of John Ball*, which have been described as

almost without equal for their luxuriant beauty of thought, magic and imagery and unique knowledge of mediæval times.

Morris articulated himself to the architect, G. E. Street, and soon after this we find Morris and Burne-Jones living in rooms at Red Lion Square. It was because of the difficulty they experienced in obtaining furniture and decoration to their taste that they started to revolutionize the crafts of cabinet-making and upholstery. There was a limit to ugliness. They felt that the limit had been reached. Hence they started the crusade for utilitarian beauty, the effects of which are to be seen in the hearths and homes of middle-class England today.

Not content with these activities, Morris found time for painting, designing, travel, love, and marriage. In 1839 he married Miss Jane Burden, whose beauty has been made familiar to us all by the art of Rossetti, and is commonly known as the "Rossetti" type.

Next we find him building a house to live in and violating all the conventions of "squareness, stucco and slate."

A few months later he is a moving spirit in founding the firm whose name became a synonym for all that was artistic in house decoration—we refer, of course, to William Morris and Co.

In 1871 Morris and his family (for two daughters had now arrived) removed to Kelmscott Manor, situate on a backwater of the upper Thames in Oxfordshire. This was transformed into a beautiful "abiding place," and the description of its grey gables, small leaded windows and tiled roofs, can be read in the final chapter of *News from Nowhere*.

In 1871 and 1873 he visited Iceland and translated some of the Icelandic sagas. These stories were told in old-world language, and as a new

form of literary art attracted a storm of criticism. Here was something as striking as the style of Meredith, or the diction of Carlyle. For Morris the use of archaic words and old-world phrases was an artistic necessity.

Besides writing his books at this period, he endeavoured to revive the craft of writing and decorating books on vellum, the manufacture of "honest and durable dyes," and the art of the stained glass window. He also took up sundry social activities, giving time and money to the Society for the Protection of Ancient Buildings and other societies, and in his spare time—in his spare time, mark you—fixing up a loom to teach himself the art of weaving!

In 1878 he acquired an old Georgian house on the Upper Mall, Hammersmith, which he renamed Kelmscott House, and which remained the centre of his activities until his death in 1896. Many of these activities were connected with the socialist movement. He had always been socialistic in thought and feeling, having come under the spell of the humanistic teaching of Ruskin.

It was on the same day (January 13th, 1883) that his old college at Oxford elected him to an honorary fellowship, that he joined the then obscure Social Democratic Federation. For the next few years he led the life of a militant propagandist. He sold many of his choice works of art to help the cause. He travelled all over the country addressing insignificant audiences. He spoke at street corners to people who sometimes mistook him for a sea-faring man, mentally afflicted. He edited socialistic magazines, organized demonstrations, attended police-courts, and bailed out "comrades" who had been arrested, and on one occasion managed to get arrested himself on a charge of "disorderly conduct," but was discharged.

Apart from his desire to produce beautiful things and to combine beauty with utility, the controlling passion of his life was a determined hatred of modern civilization.

Morris was, in fact, the patron saint of a socialism based upon artistic rather than political lines.

During the last years of his life Morris devoted less time and energy to militant socialism and occupied himself more and more with the arts and crafts in which he was interested. The final work of the master of so many arts and crafts was the setting up of the famous Kelmscott

[Continued on page 89.]

House Journals and Staff Journals

A SPECIAL KIND OF PERIODICAL

SUBSCRIBERS control a normal periodical more strictly and simply than any other form of printed matter can be controlled. That is because the magazine is what physicists call a "continuum", not an isolated phenomenon. A subscriber, en masse, either gets what it wants and *keeps on* supporting the effort, or he becomes alienated and withdraws; and every successive number is at once an invitation to "keep on" or "leave off". But there is one kind of periodical which does not receive any income from subscribers: the magazine used as ordinary propaganda, and issued at the expense of a government, a group of manufacturers, or a single firm. Such a periodical is as much the representative of its publisher as the sales manager would be. This fact has been very widely recognized in recent years. It is perhaps unfair to point to any outstanding example of the house journal in the printing industry, such as the *Nickeloid News* or our own MONOTYPE RECORDER, because printers and supply companies have every reason for changing their typographic dress as often as possible whereas other manufacturers have as much reason to find a first-rate format and stick to it.

It is important to distinguish between the house journal as an organ of educative propaganda and the staff magazine for private circulation within the firm. We could fill an entire number of the MONOTYPE RECORDER with type facsimile (*i.e.*, "Monotype" machine set) pages of different staff magazines now being issued by large manufacturing firms in Great Britain. The editors of these journals hold conferences, intently study their nuances of typography, and could often give points to many news-stand magazines in matters of display and legible column setting. Their job is to give some sort of group personality to a concern which has got too big for any community spirit to exist naturally amongst

the employees. The Editor, who is often the layout man as well, must take a very unpromising batch of material—perhaps some pompous message from the directors, some material that will stimulate and inform the sales staff, and all the chronicle of sporting events, outings, engagements and retirements that can be crowded in. Very few house journals can succeed both on the intimate staff reporting side and on the general propaganda side as well; yet the fact that it can be done, and done with striking success, is demonstrated by the really brilliant jubilee number of the *Jaeger Staff Review* of which we reproduce a page. This is one of the most successful examples of applied typography that have come to our attention, and those few people outside the Jaeger organization who have been lucky enough to obtain copies, would be well advised to preserve them carefully.

The House Journal, as distinct from the magazine which circulates only to the staff, is generally called the House Organ. It is often the result of a manufacturer's impatience with his Trade Press, and too often proves, after a few months, how difficult it is for a Direct Mail piece to look and *act* like a magazine without the aid of *editing* by a real journalist and *production* by one who understands magazine layout and sub-editing. The safest rule is, "keep it small". The 8 or 16 page 8vo. House Journal has a better chance of being read—and of appearing regularly.

The latest development of the House Journal is the News Letter form, which is economical and quickly produced. This may range from a few typewriter-facsimile pages to a four-page french fold sheet like our own News Letter; but informality, liveliness and colour should make each number stand out. A standard heading should be designed and repeated in each issue.

The text of this page is set in "Monotype" Bodoni Book, No. 357 10 pt. on 12 pt. The headlines are in the "Monotype" Bodoni Heavy, No. 260, 48, 36 and 18 pt. This is 8 pt. Series 260

A PAT ON THE BACK OR A KICK IN THE PANTS!

We hear and read a great deal these days about organisation, control, production, salesmanship, advertising, etc.—all of which are intended to spur us on to higher efforts, and which are, of course, definitely right in their aim to promote business. But so often these various points are put forward without due regard being paid to another equally important factor with which progress must keep in step, or the progress will not be true. This factor is the human element. To be a leader, with people working under you, is indeed a very serious responsibility. Very often those in control have the power to make or mar—though, of course, there are some people who can neither be made nor marred!

It is all a question of understanding and appeal. We spend about 75 per cent. of our lives in our jobs; 'tis a sorry business if we cannot get some measure of enjoyment from them. The way to achieve happiness is for each one to matter. Give responsibility where possible—nine out of ten will rise to it—and remember that kindly encouragement is of vital importance to true progress. In short, the judicious pat is of far greater value than the thoughtless kick.

A. L. S. O'Beirne.

FIRE!

We are rather proud of our Fire Brigade, they are "hot stuff" when the test alarm is sounded. Rumour has it that they are hoping for the real thing, just to show what they can do! The Annual fire drill competition took place on October 10th, the one-man drill being won by W. A. Harris in 23 seconds, with H. E. Leonard close behind with time 24 seconds. W. A. Harris and L. Bedwell won the two men drill in the splendid time of 29 seconds, J. G. Seveir and F. W. Brown being only a second behind them.

FROM OUR MAIL BAG

From the Earl of Westmorland:—"In my opinion the Jaeger coat which I bought last year is the most useful article of clothing one could possess."

From a customer commenting on our "Song of Six Pants" advertisement:—"Oh, for a husband with legs like these!"

From Mr. Gilbert to Mr. Tomalin:—"Our forefathers showed genius in founding this business. If we can show even greater genius in developing it further, we shall have achieved something."

From a man in Rio de Janeiro, asking for a picture of the Jaeger Twins:—"My wife, who is expecting 'something' shortly, is hoping for twins and constantly applying auto-suggestive thoughts to her desire. The possession of the picture, 'The Jaeger Twins,' would perhaps be a psychological point in her favour."

From Mrs. Adie:—"Regarding the economy programme which we have all been following lately, I hope that you will never economise in sending us reports of the weekly meetings of the Fashion Committee. We do enjoy getting this little touch of London. I always read them carefully and feel it's the next best thing to being there myself."

From E. W. Clark, the Northampton fast Bowler, now with the English Test Team in India:—"The Shirts you supplied at the beginning of this season are very comfortable indeed to bowl in."

OPERATORS' DIPLOMAS:

AN ANNOUNCEMENT

WE believe that it is generally known in the trade that compositors who attend the Monotype Corporation's School for instruction and training on the "Monotype" keyboard are eligible to undergo a test for speed at the end of their course of instruction. The test is four hours' continuous operating from commercial copy, and should their speed reach 7,500 ens an hour, with clean proofs, they are then entitled to a diploma. If the speed exceeds 8,500 ens an hour, with clean proofs, they are then entitled to a gold medal in addition to the diploma. It must be remembered that they are learners only, and that these speeds are not to be taken as indicating what can be done on the "Monotype" keyboard by experienced operators.

We recently had an application from a "Monotype" User, asking whether his operator, who had originally been trained in the Monotype Corporation's School, could undergo this test, with a view to securing the Diploma which he had not obtained at the end of his course of instruction. This we gladly arranged, and the test took place; his output was over 56,000 ens in the four hours, from commercial copy, and the number of corrections was 153.

In view of this, we have decided to issue a diploma for experienced operators, and the first is being awarded to the operator above mentioned. We are now offering this Senior Diploma to any "Monotype" operator who may wish to undergo this test, and all operators setting over 10,000 ens an hour over a four-hour consecutive test, with clean proofs, will be entitled to the Senior Diploma. In the case of operators setting over 15,000 ens an hour in this test, a special gold medal will accompany the Diploma.

The Senior Diploma has been designed by a well-known typographer, and will be, we believe, an effective production using material cast on the "Monotype" machine.

No medal, however, will be presented to the "Invisible Man" at the Corporation's Works at Redhill, though he taps off his forty thousand an hour on every "Monotype" keyboard that comes from the factory. For the "Invisible Man" is merely a machine, whose function it is to verify in every case our assertion that the "Monotype" keyboard will respond to *any speed possible to human fingers.*

No.

DIPLOMA

THIS IS TO CERTIFY THAT

has been Tested in the Operation of the
"MONOTYPE" KEYBOARD
for Straight Setting, and that during a Test of
Four Consecutive Hours
set cns from commercial copy, with clean
proofs, average speed per hour cns

LONDON the

day of

19

THE MONOTYPE CORPORATION LIMITED

Managing Director

MONOTYPE

A reduced facsimile of the diploma mentioned on the facing page

Large Sizes for Small Spaces

and other points on Periodical Display Advertising

Advertising typography offers no reward to people with conventional minds. In spite of the efforts of the post-war generation to denigrate the word "conventional", it still does not mean "stuffy and timid", and a designer whose mind naturally chooses and accepts reasonable conventions is actually at an advantage in book typography. There is no reason why any piece of continuous reading matter should not abide by sensible rules drawn up for the convenience of people who mean to read.

But in advertising one talks to people who mean *not* to read. The paper or magazine has *convened* him for another purpose than that of being asked to buy proprietary goods. Hence success in advertising layout is helped by the possession of a mind with little reverence for rules and a great capacity to ask "why not?"

That question is not always rhetorical in the printing office. For example, the outsider is more likely than the printer to notice that the use of a second colour admits of typographic effects which would be impossible in one colour; prints actually impinging on each other, or overlapping. The printer answers the "why not?" by pointing out that a two-colour job set with no such overlapping costs less, as the forme can be broken up for colour after the first proof. It is then for the layout man to say whether the additional effect is worth the additional trouble—as it very often is. Somebody must have said "Why not?" to the idea of printing screen blocks on antique paper; the deep-etched half-tone was the result. But it costs more, and needs special treatment.

But sometimes a convention exists in display typography for no particular economic reason. In many printing and advertising offices there is an arbitrary association between large spaces and large sizes of type, small spaces and small condensed type. One can call this arbitrary, because there is just as much reason for associating large spaces with long copy, small spaces with short reminder copy; yet this is by no means the rule. It is the man who takes the full page who has the courage to fill it with a few sentences in 36 point,

while the man who is launching the cockle-shell of a 3-inch single generally wishes to load it to the water line. As a result, most big spaces get attention and waste it recklessly, and most small spaces do not get attention at all.

Now the primary and all-important thing is to get the attention. In a large display that is very

SEVEN REASONS

WHY YOU CANNOT
AFFORD
TO STAY OUT OF THE

I·S·B·A

INCORPORATED SOCIETY OF BRITISH ADVERTISERS

Cover (actual size) of a recent I.S.B.A. Folder

easily done, and the main message is easily conveyed. But the space is not a mere enlargement of a quarter page; as a solus position, it has much less need of white space than the quarter page. The full column of "long copy", running down the side and giving guarantees and explanations to the interested reader, would have quite as much reason to be there as a long panel of, say, decorative rule, even if nobody were going to read it. And a certain number of people, only half convinced by the 36-point shout, might very well read it.

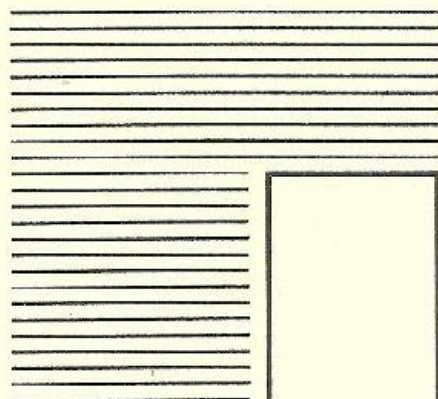
On the other side of the scale, it ought to be quite obvious that a very small displayed advertisement has to work proportionately harder to get attention. It is here that the heavy border, or even the maximum white space, really tells. And it is in the small advertisement, as well as in the small circular and booklet, that there is a very particular reason to use large size types.

Many a printer has contented himself with putting in the "Monotype" Display Type Caster instead of the "Monotype" Super Caster on the grounds that he has very little use for the large sizes. Quite apart from the immense versatility of the "Super", with its ability to cast strip borders, rules, furniture, etc., this matter of the usefulness of large sizes cannot so easily be dismissed into the field of poster and show card printing. Any

newspaper, any morning's post on the desk, will reveal plenty of instances where the substitution of 60 or 72 point type for 24 point would have riveted the attention which is now so hardly won. An example is offered in the new form of the membership circular of the Incorporated Society of British Advertisers. An area $6\frac{1}{2}$ " by 4" does not immediately suggest 48 and 72 point type to the layout man. Unfortunately the copywriter seldom leaves him the chance to think of it. But the pleasant folder, standing upright on the tables at the interesting luncheon meetings of the I.S.B.A., lets every guest see those important initials as far as his eyes travel down the room.

The copywriter keeps coming in to any sensible discussion of advertising layout; you cannot keep him out, any more than you can dissociate Gilbert's words from Sullivan's tunes. Examples 2 and 3 show how a change of the copy would enable a small advertisement to claim more attention. And when we consider what a minute proportion of the reading public has more than a primary school education, it is obvious that no great harm will be done to the copy by asking the writer to lead off, in small spaces, by as short a word as is applicable. If the general public associates large sizes and large spaces, then a small space will give the optical illusion of greater size if at least one line of it is in the grand manner.

"IT IS OF THE VERY GREATEST
ASSISTANCE
to my NERVES"



NAME LINE

LEFT:

"conventional
small-space
technique"
in a small ad.

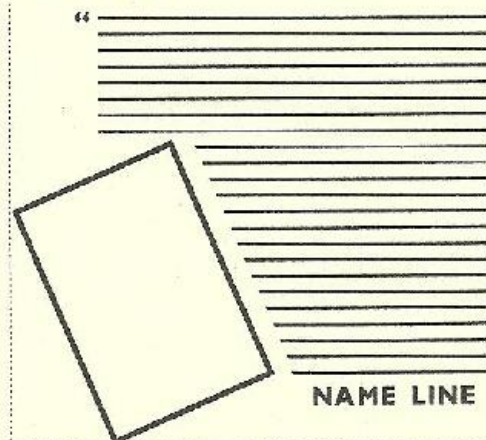
(2)

RIGHT:

"large space"
technique
applied to the
small space

(3)

A GREAT
help
TO THE NERVES:



NAME LINE

'INDISPENSABLE'

AS A POCKET COMPANION

FACTS FOR PRINTERS

When a company reviews its own publication, the adjectives used by the reviewer may be open to the charge of self-congratulation, but at least the reviewer is able to give an account of all the matter which the publishers think important. So that in heading this notice "An Indispensable Pocket Companion" we must justify the boast by a description of the contents of the "Monotype Book of Information", of which a new and revised edition is about to appear.

The book measures 5½" deep by 3½" and consists of 96 pages. In order to show the wide field of information covered, it may be said that there are 78 entries in the subject index at the end of the book.

DESIGN IS NOT A.I.T.

Professional typographers to-day have to have a rare combination of talents. They must have the artist's sense of balance and tasteful design, the salesman's and copywriter's sense of the importance of words—and in addition they must possess an ever-growing store of technical knowledge regarding point sizes, set width, characteristics of the different faces, standard paper sizes and their sub-divisions, weights of paper, etc. Printers, whether or not they are interested in the art of typographic design, must constantly refer to more facts and figures than can be carried in any one head. That is the reason why each successive edition of the "Monotype Book of Information" has been in such wide demand that copies were difficult to obtain in a comparatively short while.

Each edition has been enlarged in response to suggestions made by our customers. The latest feature, and a very popular one, is that in which important type faces are so identified by the "ear-mark system" that even the beginner to whom "all types look alike," can learn to distinguish different faces. For the "Monotype" machine operator's use there is a whole section devoted to such helpful tables as "Type Sizes for use with 'A' Wedges"; "Normal Wedge and Stopbar Case Marking"; "Pica Equivalents, 6 ems to 35 ems, 6 set to 12 set"; "Point Rule Equivalents Table"; "42 and 48 point Casting Information"; and many others. There is the official table

of Number of Lines per Thousand Em, and Number of Em in Square Inches of Type, by size. There is a double page of "Standardized Fount Schemes", based upon the average recurrence of various characters in normal English literature.

The table of type body sizes gives English and Didot points in inches and millimetres with lines to 6 picas in each case. There is a page of "Electrical Definitions Simply Explained", and a page for finding the weight of type for a job, weight of leads, cost of composition, casting off, etc. The page of Metal Hints is worth calling to your special attention, as is the list of useful "Monotype" attachments and accessories, showing how the marvellous versatility of the machine can be exploited as and when the need arises, without too much capital investment at the start.

The section dealing with paper occupies 16 pages, and in view of the very remarkable success of our pamphlet, *Sub-divisions of Standard Paper Sizes*, it should be noted that this information is summarized here.

Safe rules for punctuation occupy another section, and one of the most amusing portions of the book to the layman will be the list of typographical signs (Astronomical, Meteorological, Mathematical, Medical, Cartographical, Botanical, etc.) chosen from the hundreds in the Monotype Corporation's special sorts list. We feel that an entire short story could be written to make use of these symbols instead of words!

At the end there is a list of famous names in the history of printing, arranged alphabetically with dates, which will be of reference value to students.

The yap edge has been abandoned, and gaily-coloured end papers add to the attractiveness of a book which will, we feel, receive a cordial welcome from those who are anxious to secure the greatest possible efficiency in the composing room. No charge is made to printers for this book, and in view of the demand it will not be possible to send several copies to one enquirer, although master printer customers of ours, and foremen of composing rooms where the "Monotype" machine is used, are welcome to apply for extra copies sufficient for distribution to compositors, estimating clerks, representatives, etc.

Paper Sizes

A NEW PAMPHLET

Success of Chart

Within ten days of the publication of our *Chart of Standard Paper Sizes and their Sub-divisions* we had received nearly 300 enthusiastic letters from its recipients. A compilation of facts as to "the nearest fold without waste in trimming" had, it seems, been long overdue, and a large number of copies were framed and hung up in printing offices for daily use.

All the convenient features of this Chart have been carried over to the Reprint in booklet form of the same facts and diagrams, and we have received a stream of requests for this booklet since its publication was announced in the trade press. It will doubtless be considered as one of the standard reference books for printers.

The No. 12 News Letter

A french-fold format enabled us to devote a sizable space in the current News Letter to another sort of chart, one which was likewise felt to be very urgently called for. Under the title of "How and Why Type Faces Differ" this demonstrated several physical facts regarding the design and behaviour of type which are quite as important to the printer and publisher as to the layout man. In the chart, Baskerville 11 pt., Centaur 12 pt. and Perpetua 13 pt. all look the same size and take in nearly the same number of words to the standard measure; whereas printed in 10 pt., with the same words composing each line, the first is set to 13½ ems measure, the second to 11½, and the third to 12.

Those who received the Type Faces Number of the MONOTYPE RECORDER, and by their cordial reception sent it out of print in a few weeks, will be particularly interested in this number of the News Letter, to which any recipient of the RECORDER is welcome to "subscribe" gratis.

(A)
"SCANDALE", a new French illustrated monthly, uses Gill Sans Extra Light and Normal for most of its text. Frequent half-tones in text break up this long measure, and double column is also used. Blocks are usually 'bled' or run into the gutter.

La famille de Bocco de Belgique. Son blas titres s'étaient perdus, ratrice Marie-Thérèse considération des servi de Boccarné, un de se ceau de la famille était

teau de Bitremont, qui s'élève à six lieues de Mons, sur la route de Leuze à Peruwels. C'est là que devait se dérouler, en 1850, un drame unique dans les annales criminelles, et par la qualité des meurtriers, et par la patience de la préméditation, et par l'originalité du poison employé : la nicotine.

Hippolyte Visart, comte de Bury et de Boccarné, le triste héros de notre histoire — naissait au large du Cap de Bonne Espérance, en 1819, à bord de l'*Eurinus-Marinus* qui conduisait, aux Indes Néerlandaises ses parents, Julien et Ida de Boccarné. Le comte Julien était inspecteur général des domaines à Java. Une formidable tempête, une de ces tempêtes dont on ne peut comprendre la violence que lorsqu'on a navigué dans les mers australes, assaillit le navire près du Cap et faillit le jeter à la côte. Hippolyte vint au monde dans cette atmosphère de lutte et d'angoisse. Il s'éleva au milieu des petits Malais, difficilement. Il semble avoir été dès son enfance de caractère ombrageux, rebelle, hypocrite. Quoique de constitution faible, il triompha d'une atteinte de "caro" dans sa 15^e année, maladie locale qui passe pourtant pour incurable. Les années qui suivirent lui furent au contraire favorables, il s'aguerrissait rapidement. La légende veut même que, suivant une pratique mystérieuse de là-bas, on lui ait donné à manger le cœur d'un lion, afin d'en faire un homme vaillant et fort (Pierre Bouchardon, *Le crime du Château de Bitremont*, 1925). Toujours est-il que, lorsque son père, le comte Julien, quitta Java et partit en expédition privée dans l'Amérique du Nord, il y fut accompagné par le jeune Hippolyte. Les deux hommes menèrent, dans les vastes terrains de chasse de l'Arkansas, la rude existence des défricheurs de forêts, une existence quasi sauvage, qui fortifie le corps, mais émousse singulièrement le sens

sévissaient. Nous ne pouvons malheureusement entrer dans le détail. Cette lutte dura quatre ans. Les laitiers s'inclinèrent.

Entre temps, leur vainqueur avait gagné ses galons de commissaire divisionnaire, puis de directeur adjoint de la police municipale. Finies les courses dans le Beauvaisis, la Normandie, la Beauce, la Champagne. Paris allait désormais accaparer Paul Guichard.

Sa dernière sortie fut pour Choisy-le-Roi ; il y allait pour assister à l'arrestation de Bonnot. Le hasard voulut qu'il y prit une part importante. Les bandits en automobile semaient depuis plusieurs mois la terreur à travers Paris et la banlieue. Dans toute la mesure de ses moyens, Paul Guichard, bien qu'il n'eut pas à participer aux recherches faites par la Police Judiciaire et la Sûreté Générale, aidait néanmoins son frère Xavier, qui dirigeait l'enquête avec une ardeur passionnée. Les automobiles équipées contre les fraudeurs du lait servirent notamment à plus d'une reprise, pour le transport rapide des agents de Xavier Guichard en un point où l'on avait cru apercevoir les bandits tragiques. Il s'en fallut de peu que, grâce à elles, Bonnot et ses complices ne fussent arrêtés dès le jour de l'attentat de Chantilly, au barrage de Saint-Denis.

Un matin, coup de téléphone. On tient Bonnot. Il est assiégé à Choisy-le-Roi. Il n'échappera pas. M. Xavier Guichard est sur les lieux. Paul saute en auto, file à Choisy. Il arrive comme la bombe du lieutenant Fontan vient de faire long feu et se met à la disposition de son frère. Quand, en fin de journée, l'assaut est donné à la maison, les deux frères marchent en tête des policiers, entrent les premiers dans le pavillon. Un journaliste a mis son revolver dans la main de Paul Guichard presque de force :

— Que voulez-vous que je fasse de ça, disait le policier, je n'ai, de ma vie, été armé. M. Xavier Guichard se précipite vers la chambre où l'on croit trouver l'anarchiste. Paul Guichard apercevant un petit cabinet sur la droite se met en devoir de le fouiller. Il y a peut-être là des papiers qui seront utiles à son frère. Il entre. Contre le mur, en face de lui, un matelas droit, tout droit, et dépassant le haut du matelas, des cheveux. M. Guichard bondit, écarte le matelas ; Bonnot est là, sanglant (il a reçu plusieurs balles au cours de la fusillade dirigée contre la maison, un revolver

[Block running into gutter at left.]

surtout, les sciences chimiques. Aucune notion religieuse. Quand on lui parlait de Dieu, il insistait pour qu'on lui en prouvât mathématiquement l'existence, disant qu'il ne pouvait, autrement, y croire.

Installé à Bitremont, il court les filles, fréquente les petits estaminets paysans. Grand buveur, grand tresseur de jupes, posant à l'original (il peignait sa voiture en blanc pour "faciliter la réfraction des rayons solaires", il semait ses graines au mois d'août et vantait comme engrais les cadavres de moineaux : n'en fit-il pas massacrer plusieurs centaines pour fumer un champ de choux ?), il vit fondre rapidement son patrimoine et se trouva bientôt à la tête de dettes importantes. C'était le moment de se marier.

Une jolie fille, de modeste origine, mais dont le père avait, disait-on, réalisé dans l'épicerie une fortune considérable faisait parler d'elle, près de Bitremont : elle écrivait des romans, composait des vers, témoignait de goûts artistiques qui la désignait bien pour en faire une châtelaine. Hippolyte vit Lydie Fougny et s'en éprit. Lydie rêvait depuis longtemps d'être comtesse. Par ailleurs le bonhomme Fougny, sorte de monsieur Jourdain mal dégrossi, s'était juré d'ajouter un titre à son nom et l'alliance de sa fille à M. de Boccarné flattait son orgueil. Une passion commune pour l'argent aurait pu unir ces trois êtres, et le frère de Lydie, un pauvre hère débile, infirme même (il avait fait enfant une chute de cheval, s'était rompu la jambe, avait été mal soigné et ne marchait qu'avec des béquilles et un appareil de soutien fixé au genou). Ce fut au contraire cette passion qui les divisa.

Le vieux Fougny, loin de doter généreusement Lydie, liarda, versa des intérêts, garda ses capitaux et ne paya qu'une partie de l'arriéré. Lydie et

(B)

—but for its featured short story, *Scandale* accepts the French convention of using different text types for different kinds of articles, and sets this page, of which we show a part, in 'Monotype' Fournier.

TECHNICAL QUERIES

ANSWERED BY R. C. ELLIOTT

Q.—Why does the type transfer wedge move to the right every time a cast is made, instead of only when a space is required to be cast?

A.—The transfer wedge which has been in operation whilst a cast has been made moves to the right to enable the normal wedge to be taken in the same direction when the type next to be cast is thinner than the type previously cast. Supposing an 18-unit type has been cast, that type will still be in the mould as the mould crossblock and the normal wedge are moving to the right, and if the transfer wedges were not also moved to the right the normal wedge would become jammed until the type was ejected from the mould.

Q.—Is the standard type line still adhered to by typefounders, and have "Monotype" founds any special "line"?

A.—A quarter of a century ago standard type lines were much advocated by leading typefounders, but nowadays no strong claim is made for this feature. The standard line implied the practice of designing a type face so that the main serif line was so many points or quarters of a point from the nick face of the type body. To achieve this more than one body size had the same line, and this cramped the design, as the descenders in some sizes had to be considerably shortened. "Monotype" matrix founds of any given size are not designed to any standard line, although many have the same line. A standardised type line is not wanted by the leading type designers.

Q.—The guide perforations on the side of the paper ribbon become torn on the caster which I am running. What causes this?

A.—The paper is being clamped to the cross girt of the paper tower before it has finished feeding. The paper feed is incorrectly adjusted.

Q.—I am told that type metal occasionally has a content of arsenic. Is this injurious?

A.—Good type metal should contain no arsenic. The amount in inferior grades of metal is likely to be so slight that no harm can befall the user by its presence. The presence of arsenic in type metal is likely to cause the inlet port in the piston or the valve beneath the piston to become corroded, or the hole in the latter to become enlarged.

Q.—Are quads cast on the "Monotype" machine becoming more popular for mounting half-tone and electro plates? Are they safe to use on all kinds of printing presses?

A.—Yes. Quads cast on the "Monotype" machine are being increasingly used for plate mounts, and prove satisfactory in every way. Some large firms keep a special machine for only casting quads, assembled on the galley, for plate mounts, as they are so easily adaptable to the size and shape of the blocks. The quads lend themselves to underlaying for bringing up the dark tones in printing, as only the quads under the part desired are thereby raised. Where stereos or electros are to be taken from such formes it is not always necessary to fix the plates to the quads, but where printing direct is made from the forme the plates and quads should

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be covered evenly and thinly with a suitable elastic adhesive, and a very thin sheet of paper placed between the plate and the quads. If the glue has had a reasonable time to dry no tacks need be used, but most printers prefer to use them for extra safety. A glue that dries too brittle should not be used. Shellac varnish is very suitable for this purpose.

Q.—Can my keyboard be fitted with a 90-em scale, as the one we have is limited to 65 ems?

A.—The 90-em scale may be applied in place of any standard 65-em scale. A special copyholder is also supplied for the convenience of operators using the 90-em scale.

Q. Can furniture cast on the "Super Caster" be used as plate mounts similar to "Monotype" quads?

A.—Furniture strip is already being used for this purpose. Special mould side blocks are required according to whether the material is to be used for mounting stereo and electro plates or for half-tone plates. Printers are taking a long time in arriving at a standard thickness for plates, whether for half-tone, line, electro, or stereo, hence the necessity of every printer being certain of the height of the mounting before ordering his moulds. For poster illustrations and stereo plates for book printing furniture mounts are very satisfactory.

Q.—How can I find the number of pages another type size and set will make, the size of page remaining the same?

A.—Multiply the number of known pages by the point and set of the required type, and divide by the sum of the point size multiplied by the set of the known type. Example: I have a book of 250 pages in 12-point, 11½-set; how many pages will be made in 8-point, 8½-set? Answer: $68 (-8 \times 8\frac{1}{2}) \times 250 \div 138 (=12 \times 11\frac{1}{2})=124$ pages.

Q.—Is "Gem" type larger or smaller than "Diamond"?

A.—It is smaller. These small types are very seldom used, and unless one has occasionally to compare or use them their relative sizes are apt to be forgotten. They run in the following order: Minikin (3-point, -0414"), Brilliant (3½-point, -0481"), Gem (4-point, -0553"), Diamond (4½-point, -0622"), Pearl (5-point, -0691"), Ruby or Agate (5½-point, -0760"), Nonpareil (6-point, -083"), Emerald (6½-point, -0899"), Minion (7-point, -0968"). The sequence of the larger sizes is better known.

The "Small Advertisements" on this and the adjacent pages are meant to demonstrate that a variety of good display faces and rule borders can make advertising space positively enliven a periodical.

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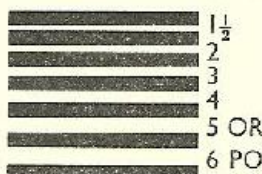
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