

The
MONOTYPE
RECORDER

SUMMER · 1934

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THE MONOTYPE CORPORATION LIMITED

LONDON

THE MONOTYPE RECORDER

SUMMER 1934

THE TYPE FACES

USED IN THIS ISSUE

We continue our recent practice of setting each main article in a different face, and in more than one size of each face, as by this means interesting comparisons can be made, with sufficient copy to test the "readability" of each series. In this number we show four LONG DESCENDER faces:

"MONOTYPE" PERPETUA, SERIES No. 239
18 and 14 pt. (p. 5), 13 pt. (pp. 5*9), 11 pt. (p. 10)

"MONOTYPE" LUTETIA, SERIES No. 255
18 pt. (p. 11), 13 pt. (pp. 13*19); also 11 and 9 pt.

"MONOTYPE" GOUDY MODERN SERIES No. 249
10, 12 and 14 pt. (p. 20), 10 pt. (pp. 21*22)

"MONOTYPE" CENTAUR, SERIES No. 252
14 and 12 pt. (p. 23*24)

The title page is set in "Monotype" Caslon O.F., Series 128, showing the new display sizes of italic. The cover is in Gill Bold 275 ital.; the layout follows the angle of slope of the face.

The Monotype Recorder

A QUARTERLY JOURNAL
for Users & Potential Users of the "Monotype"
Machine and its Supplies

VOL. 33 : NO. 2

Summer 1934

Prometheus in the Printing Office

HOW ABILITY TO "THINK
AHEAD" CHARACTERIZES
THE MODERN PRINTER

Foresight, the most valuable of the human gifts . . . the machine v. the "immediate" makeshift . . . pre-edited copy . . . apprentice selection and training . . . the staff typographer; his economic value. *p. 5*

The Typography of the Menu

HINTS & PROBLEMS FOR
GENERAL PRINTERS

A special branch of jobbing, having set rules yet rewarding the original designer . . . kinds of menus . . . technical problems involved . . . the use of various accents . . . opportunities of the wine list. *p. 11*

The 50 Books of 1933

A RÉSUMÉ

"Monotype" Baskerville still leads in popularity. *p. 20*

Technical Questions Answered

BY R. C. ELLIOTT

Unit reducing . . . rules for equations . . . &c. *p. 23*

LONDON, 1934:

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REGISTERED MONOTYPE TRADE MARK

PROMETHEUS

in the Printing Office

HOW FORESIGHT CHARACTERISES THE MODERN PRINTER

Mythology abounds with demigods who are convenient personifications of certain human attributes which humanity has, at one time or another, learned to appreciate and count upon. The legends of Hercules remind us of the value that primitive people must put upon physical strength and endurance; every body of folk-lore has its similar "strong man". Yet puny Man, facing prehistoric creatures far stronger and less vulnerable than himself, learned from the beginning to idealize a quality of the human mind which is distinctly, uniquely human. Prometheus, the "fore-thinker", symbolizes man's greatest gift.

Without the ability to reason things out in advance, men would never have spent upon building a plough the energy that could have gone straight into scratching the soil by hand; in fact, we should have remained nomads for lack of the foresight that bade our fathers sow grain and wait for the harvest. The instant called "Now" is as much of an abstraction as the geometric line; no action can be considered without some reference to past and future. One type of human mind feels its way backwards along the guide-rope of precedent and wisely clinging to whatever has worked well in the past. That is an admirable quality, but what is the marvellous instinct of birds and ants but a final form of "working to precedent"? Man has allowed some very useful instincts to perish because he has always preferred to reason. The type of mind that feels its way ahead, that foresees a result next year from twenty intermediary steps, is the most characteristically human in quality.

If one were illustrating the "Promethean spirit" in human history for the most general public, it would be hard to find a better instance than is offered by the printing craft. The very circumstances of its invention in

Europe show that. Scribes were never so nimble, the whole business of transcribing by pen had never been more successful within its limits, than when Gutenberg was first taking notes on the construction of the Rhenish wine-press and wasting his money on experiments towards type-casting. He could have written three or four manuscript books in the time he must have spent on false starts as the first printer. We can imagine a swift writer of the day wondering, even when the 42-line Bible was in progress, how Gutenberg could bear to potter with types and a machine when he, the scribe, would have had *something to show* for even five minutes' work. But the first printer was not thinking five minutes ahead; five

centuries of expanding civilization waited upon his efforts that seemed so indirect, so complicated, and so costly at the time.

Necessity is the offspring, not the mother, of the really epoch-making inventions. To be literally epoch-making, a device or machine must so change civilization that new human necessities are brought into being; minor, subsidiary inventions are in turn mothered by those new necessities. Gutenberg printed his Bible for a world that could get on quite well with the relatively few MS. Bibles needed by the few who could read and write. Universal literacy was four hundred years ahead; the real need for printing was not yet grasped.

THE COMPOSING MACHINE "VISION"

The inventions which affected the printing industry, up to the time of Koenig's steam press in 1814, showed an equally prophetic spirit in the inventors. God may have foreseen what the stereo plate would accomplish, but his own generation did not. The power press upset the balance of human effort in the printing office, as between the case room and press room, and kept the former in a state of feverish manual activity for nearly a century before the composing machine restored the equilibrium. Here, again, we have the story of long and colossally expensive failures gradually turning into successes. With one-tenth of the capital which was "sunk without trace" in the first experimental composing machine, a printer could have purchased tons of type and paid the wages of hundreds of compositors for many years. And only a *Promethean* foreseeing mind would have diverted the capital from that simple and direct investment.

Ottmar Mergenthaler and Tolbert Lanston, like John Gutenberg, were thinking more than five minutes ahead, and the same can be said of the first printing offices which installed the machines. To-day, a small printer may speak of "taking the plunge" when he decides to put in the "Monotype" machine instead of setting

all his matter by hand. In actual fact, he is merely climbing up out of the 19th century and into the 20th century—a very prudent and safe thing to do! He can walk into almost any modern printer's office and have positive proof that the machine does what the makers claim. But consider those master printers, managers and foremen a generation ago, who had no successful installation to watch, and only reason and foresight to tell them that the "Monotype" machine would not be added to the list of bright ideas that failed.

Amongst the visionaries who made the bold investment in the first two years of this century we may mention Messrs. CASSELL & Company (whose typographic policies as publishers have brought them an international reputation), WYMAN & Sons, UNWIN Bros., J. WRIGHT & Son of Bristol, MORRISON & GIBB of Edinburgh, WATERLOW & Sons of Dunstable, J. FALCONER of Dublin, BUTLER & FANNER of Frome, HEADLEY Bros. of Ashford, and J. G. HAMMOND and James COND of Birmingham. Other printing houses which installed the "Monotype" machine before 1902 include Messrs. TAYLOR GARNETT & EVANS, and PERCY Bros. of Manchester, CHORLEY & PICKERSGILL of Leeds, HUNT BARNARD & Co. of Aylesbury, and W. & C. BAIRD of Belfast.*

The members of these offices, and indeed the numbers of others who were converted before the perfection of the "D" Keyboard in 1909, had had a chance to see their most optimistic forecasts exceeded. Type-settings 60 ems wide in 24 point; a machine rivalling and surpassing the finest hand-set private press work; the Caster unit becoming a private type foundry to 36 or 48 point; these would have been considered wild visions in the

* The Editor would welcome reminiscences from the early days of the "Monotype" machine for inclusion in these columns. To the Young Master Printers of to-day the machine has always been the product of British engineers and craftsmen working under entirely British control, but it is difficult for them to realise the amount of patience and optimism required alike by printers and our own staff in overcoming the difficulties of those first few years when only part of the manufacture of the machine was undertaken in this country.

earliest years of the century. But foresight showed that once it was possible to compose separate type mechanically, by casting the types in single matrices, the extension of the machine's range would be inevitable.

FORESIGHT IN TYPE CHOICE

The Monotype Corporation displayed some of the Promethean spirit in producing its famous gallery of classic book faces in such a way that it anticipated, rather than struggling along after, the needs of publishers and printers faced with an unparalleled public interest in typography. In the same way, the wise modern printer builds for to-morrow when he lays in a new type face. He calculates the maximum use it is likely to have, assures himself that it is of permanent, not fashion, value; thinks how it will support, or contrast with, other series he possesses, and how soon he will add other sizes or weights. Lest the customer should interfere with this necessary look forward, the printer takes care to set forth the results of his "pre-planning" in a Type Book which is so clear, so helpful, and so authoritative-looking, that it stops a good many arguments in advance.

EDITED COPY SAVES TIME

An instance of the value of preliminary, as against extempore, work is the fact that a careful reading and, when necessary, re-typing of the author's copy can save, rather than waste, time in the end. Author's copy which is typewritten to too wide a line, or single-spaced, or much revised by hand, puts a strain upon the keyboard operator. Departures by the author from either the house style or his own precedents of punctuation and spelling can be handled in one of three ways. The operator can attempt to restore consistency as he goes along; that is distracting and wasteful of his special ability. The proof-reader can query the variations—calling for case or keyboard correction. Or

the copy can be handed to the keyboard operator after being made *fit to follow*. Everyone knows that the actual feeling of confidence is all-important in speed operations. With the too-long line comes the nagging, subconscious fear of doubling back on the same line, and that alone would lower efficiency. Perfect copy, double- or triple-spaced, allows the operator to attain that state of concentration in which the finger-tips repeat what the eye reads, with the minimum "interference". Naturally the "Monotype" machine users have not had as strong an economic incentive to pre-correct manuscripts as the slug machine users have. A trifling re-disposition of a full point means very little work at the case and no loss of metal in the one instance, while in the other it scraps an entire rigid line. Even the least work with the bodkin, however, costs more than a slash of the blue pencil in advance. The author will have plenty of after-thoughts, the best operator is but human; so let the "good copy" be as good as possible.

In this connection it might be noted that the Type Book, which properly should show the customer how to correct proofs, should also urge the advisability of preparing typescripts in relatively short, well-spaced lines, with none of that occasional running-over into the left-hand "margin" (set by the typewriter's bell) which makes casting-off just that much more difficult.

"PLANNING" THE RANGE OF WORK

There are printing offices in which combination settings, occasional tabular jobs, letter-spacing problems, etc., are attacked each time as if they would not turn up again often enough to justify thoughtful preparation beforehand. The "Promethean" printer does not make his skilled craftsmen improvise ways of doing what a convenient attachment to the "Monotype" Keyboard or Caster could do automatically. He thinks more than five minutes ahead!

Another modern departure in printing is the planning of definite quotas for sales. There is bound to be a slack season: what particular kinds of work can be "travelled" so that orders will be coming in in July? One great reason for advertising is the need to bring in orders when they are most needed. "Prometheus" in the printing office draws up a schedule of display matrices that he will hire, sorts, leads, rules, and block-mounting material that he will cast, whenever his composition caster would otherwise be unproductive. He thinks, in that case, at least five months ahead! Again, he no longer costs his foundry type by the pound. He can calculate the expense of dissing, make-ready and dead-letter until the whole fount is melted down. The typesetters can make a vivid impression upon the less "Promethean" printer by comparing the cost of a "Monotype" Super Caster with the cost of installing ever so many founts of type, which will need to be replaced every four or five years, but the modern concept of type is that of *metal in motion*—either on its way to the pressroom or on its way to the melting pot—with costs being noted all the way.

APPRENTICES ARE INVESTMENTS

"Prometheus" in the printing office will say that with all respect to his journeymen and other members of the staff, his apprentices are the most important people in the building. They are his future. His machines will depreciate; his younger craftsmen are bound to appreciate in value according to the investment he makes in their training, general education, health and craftsmanly enthusiasm. He can replace machines after 15 years and benefit by the change; to replace a craftsman is expensive, and a confession of failure on one or both sides. Hence the vast importance of the J.I.C. effort at pre-selection of apprentices. There is literally no such thing as "work for anybody"; out of any 100 children chosen at random certain ones will have certain bents which, if exploited,

will mean a happy, proud and successful career. If they are ignored, no amount of hard work will fit the most willing square peg into the round hole. Let "Prometheus" preside at the selection of every apprentice.

In the composing room the "unfit" are those notably lacking in mental-muscular co-ordination, and congenitally stupid at spelling and punctuation. But the lad who has the general mental alertness needed by any compositor often turns out to be lacking in one, and highly equipped with another, of the two complementary talents which the composing room needs. Perhaps he has extraordinarily nimble fingers and practically no inborn sense of design, visual balance, etc. Then his student training, while it should not neglect a general cultural opportunity, can converge on making him brilliantly successful at the keyboard.

Another lad may be just as willing to attain a high speed, but permanently handicapped in that direction because he keeps on thinking about his fingers long after they have developed habits of responsiveness which conscious thought can only impede. Will he, therefore, be a failure? Not if his training takes special account of that "detriment" to phenomenal speed, which will turn out to be an asset in another direction. It is from the reasoning, imaginative type, where the mind is nimbler than the hand, that the modern training school chooses its students of layout, display setting, the principles of design. Such instruction may be wasted on the first lad, who may have a quite sensible ambition to earn a good wage while he is in the shop, and who may prefer to find other outlets for his creative impulse, other ways of enjoying himself, than those provided by his daily task. Not every man's work is his hobby; but it happens that the craftsman, the artisan and designer, generally does take to his work as a kind of self-expression. Training in layout is very far from being wasted on such a type. It may mean the rescue of the whole printing office, later on,

from the sorry state in which customers can say "follow this layout in every respect; we don't trust your comps., they have old-fashioned ideas". It may mean the chance to have in the office someone who can talk back to a difficult, "type-conscious" customer, talk in his own language, and win him over to the face which the printer already stocks. It may mean the training of that man, quite as necessary to the modern office as a costing clerk and quite as distinct in function, who has to know how every element in a printed job—blocks, paper, type, process, amount of copy, ink, time, cost—affects every other element; who, in the light of that knowledge, can draw up a specification for the job, a layout, which shall eliminate the queries between departments and between printer and customer. The man with that task to perform is called the *staff typographer*. The making of a blue-print may take many days, but does any sane builder "save" those days, and allow workmen to charge in with their shovels without the "delay" or "extra expense" of making a blue print and *getting it approved* in advance? The layout is a similar form of mistake-insurance. It thinks more than five minutes ahead.

THE STAFF TYPOGRAPHER

"Prometheus" in the printing office has realised that the staff typographer is a necessity to-day, and the better training schools are realising it too. But there will be a "time lag" for the next few years, until the apprentice who is now being trained to handle layouts thoughtfully and functionally comes out of his time. It is extremely hard to instil this method of "thinking out" the design of a job in adult minds trained to apply set rules and formulæ, because the very use of hard-and-fast rules is the obstacle to be overcome. Until the time when every display comp. can reason out a job on the simple lines adopted by the agency layout men, the printer will often have to call

in outsiders. The expert typographer is either an asset or a menace to the printing industry according to whether he is responsible to the printer or to the printer's customer. *Somebody* is going to use his services, in order to make the job a better value for its price and to cut out delays in its production. The printer does better if *he* employs the expert *than if he allows his customer to employ the same man*.

Suppose that a medium-size printing office feels the need of having someone on the premises to "plan" jobs—outside expert planners having proved the value of such work. The question then arises: "Can we employ such a man full-time in layout work?" Very often the answer is "No"! If the office has a man who is able to function both as compositor or foreman and as typographer, the problem does not exist. But suppose a really brilliant candidate appears, minus a card, but well enough acquainted with printing technique to put his inherent and great talent for *novel design* to good use. Is such a man to be let go because there is not full-time employment for him? But there is—if he is really worth having. Either his designing skill will make him a very useful staff artist, capable of roughing or even finishing sketches and cover designs, or his typographic enthusiasm will make him capable of acting as a *special and valuable kind of representative*.

Recently a printer opened a trade paper and exclaimed: "Here's another article by a buyer of printing, rebuking us for not sending him representatives who can 'talk his language', discuss type-faces intelligently, sketch out a job under his eyes, and give him some idea of the outside extra cost involved by some change of format or process! The new Federation book, *Salesmanship for Printers*, will show our traveller how to handle that customer, up to a certain point; but will he ever learn to talk like a type expert?"

Here is a clear case for sending the "staff typographer" on the road as special representative for about half his time, or whatever time cannot be filled at his desk. He will be able to meet the request for a bizarre face with a counter-suggestion, not a flat rebuff nor a weak half-promise. And as his training, if it

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was adequate, never allowed him for a moment to design without reference to the value-for-cost of the job, he will not have to say "I mustn't quote" and leave it at that. He knows that the right paper will cost just this fraction of a penny more per copy than the cheaper sort, and his general indications of the "cost-per-copy" (which is his own basis of reckoning) are much more palatable than the estimating clerk's lump sum! The staff typographer who must stick by his T-square is either too famous and expensive for the average printer, or too prone to make a professional mystery of the work of conveying ideas simply by print. If he is so unfamiliar with costs, processes and technique as to be a poor representative, he will never be anything more than a "layout artist"—a man who may think up many novel ideas for a London studio or agency, but without ever becoming a practical typographer.

CHOOSING THE RIGHT MAN

"Thinking ahead" is required for the very selection of a staff typographer. Suppose that a Master Printer asks each of three candidates to submit the following: (a) the layout of a menu, to be sent direct with copy to the composing room; (b) a "re-styling" of an old-fashioned catalogue title-page, to be shown to a potential customer. The first candidate may send an exquisitely finished layout for (a), with every hair-space indicated. He has forgotten that no "impression"

need be made, that time is money, and that an absolutely detailed layout is no compliment to the craftsman at the case or keyboard! The second man may draw up, for (b), a workmanly but not too-well-lettered "blue-print", with point series unnecessarily marked in. He has forgotten that the layman customer must be impressed, not merely told about the job. If the third man submits a fairly rough but understandable layout for (a) and a beautifully lettered sketch for (b), he is the man to choose; he can distinguish between the two parts of his job, the effort-saving and the order-creating sides.

In conclusion, we may point out that the very nature of the "Monotype" machine commends it to the "Prometheus" type of printer who can be called modern. The chance of handling the widest possible range of work is a chance which is undervalued by those who "think only five minutes ahead". The knowledge that as markets expand, additional keyboards, casters or special attachments can be added and *planned* for, means most when the printer is looking as far ahead as his son's succession to the business. For the real Prometheus of printers, look for the man who intends that his son shall have every opportunity to be successful. In that man's shop you will not find old machines kept going "for the present" by makeshift repairs, and meanwhile lowering the standards of the office; you will not find "temporary" lapses into price cutting, nor disrespect for scientific costing. For the father of a Y.M.P. has to plan ahead!

MENU PRINTING

PRACTICAL SUGGESTIONS, WITH REMARKS ON ACCENTS

If any standard English work on Menu design and setting exists, it has not come to the attention of this magazine or of St. Bride's Typographic Library. And yet there are few kinds of printing which better deserve a monograph. The menu has, in the first place, a definite set of tasks to perform. It is not a subdivision of a group of jobs, as the letterhead is of the modern office's "stationery ensemble". Further, the menu offers a more striking example of the psychology of *taste* (in two senses!) than any other job, and it exists in numerous forms, each of which is more or less fixed by custom, so that originality in design has to be checked by a few set principles. Finally, it involves some technical and optical problems of decided interest.

The present article is the nucleus of a forthcoming brochure, *The Specimen Book of Menus*, which we shall publish later. Readers are invited to submit problems and suggestions for this book; many points have been left unsettled in this preliminary survey so that the book itself may profit from the resulting correspondence and interesting examples sent in by our readers.

Statistics as to the total number of hotels, restaurants, teashops and other victuallers in Great Britain need not be quoted to assure the reader that there are thousands of cases daily in which reading precedes eating and drinking. We note that a mailing list offered by the Wellington Press Ltd. offers a picked list of 10,100 restaurants and over 9,000 hotels, with large lists of ball caterers, societies and clubs, representing a fraction of the buyers of banquet and special luncheon menus. It is more to the point to ask each printer-reader who has not previously done so to calculate the number of potential users of printed bills-of-fare in his own locality, to sort them out according to the classification indicated below, and then to choose, if he so

THE SHASTONBURY RESTAURANT

Hors d'Œuvre

Hors d'Œuvre Varié ...	2/0
Sardines françaises ...	1/6
Pâté Dubarry... ..	1/6
Filets de Harengs ...	6d
Jambon fumé... ..	1/3
Œuf mayonnaise ...	6d
Saumon fumé	1/6
Salade Russe	6d

Soups

Consommé Caroline ...	6d
Petite Marmite	1/0
Crème Brésilienne ...	9d
Velouté Marigny	6d
Consommé en Tasse	
Madrilène	1/0
Crème de Volaille ...	9d

Fish

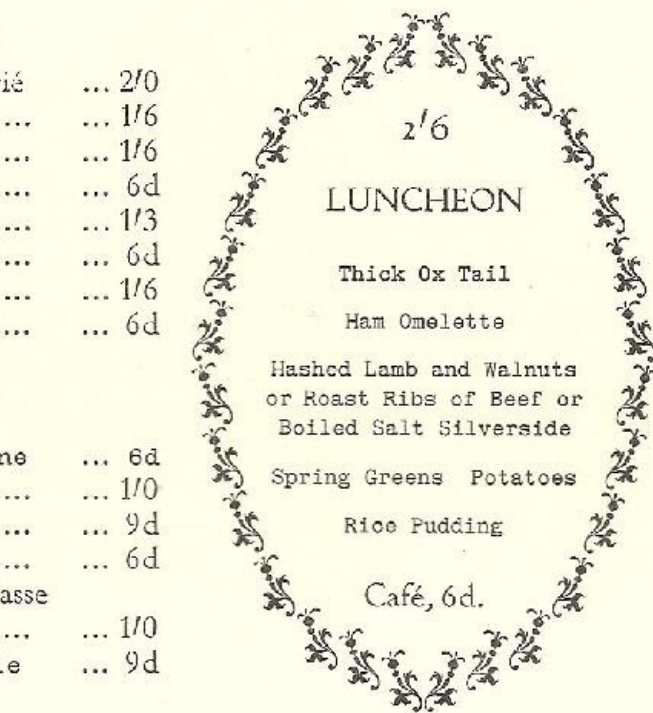
Sole frite ou grillée ...	2/6
Filets de Sole Caprice ...	2/6
Déllice de Sole Dinard ...	2/6
Truite Meunière	2/9
Saumon Maître d'Hôtel ...	2/0
Homard à la Bénévont ...	2/0
Turbot Marnay	1/6

Joints

Poulet rôti à la Broche ...	2/9
Roast Rib of Scotch Beef ...	1/6
Boiled Salt Silverside ...	1/6
Roast Leg of English Lamb	1/6

Salads

Salade de	
Saison	1/0
Tomates	9d
Française	9d
Américaine	9d
Concombres	6d
Russe	9d
Cresson	6d
Betterave	6d



LUNCHEON

Thick Ox Tail

Ham Omelette

Hashed Lamb and Walnuts
or Roast Ribs of Beef or
Boiled Salt Silverside

Spring Greens Potatoes

Rice Pudding

Café, 6d.

Entrées

Crêpes de Volaille gratinées... ..	2/0
Filet de Bœuf Sevigné	3/0
Tête de Veau Vinaigrette	1/9
Côtes d'Agneau aux Haricots	2/0
Entrecôte au Cresson	2/0
Filet Mignon Chinoise	1/9

Cold Dishes

Poulet rôti froid	2/6
Jambon froid de York	1/9
Agneau froid	1/6
Pâté de Veau et Jambon	1/9
Langue de Bœuf	1/3

Grill

Côtelettes de Mouton	2/0
Grilled Chicken	2/9
Saucisson	6d
Fillet Steak	2/0
Loin Chop	2/0
Rump Steak	2/3
Chump Chop	2/0
Kidneys (2)	2/0
Mixed Grill	2/6
Champignons	1/0
Tomates	6d

Vegetables

Pommes Sautées	6d
Pommes Frites	6d
Tomates Sautées	9d
Laitue braisée	9d
Choux à la Crème	9d
Carottes à la Provençale	9d
Asperges Vertes	3/0

Sweets

Meringue glacée	9d
Pêche fraîche Cardinal	1/0
Cerises à l'Eau de Vie	1/0
Compôte de Fruits	9d
Marrons glacés	1/0
Crêpes Suzette	9d
Omelette aux Confitures	1/6
Omelette au Rhum	1/6
Ananas d'Été	1/0
Poire Belle-Hélène	9d
Fraises à la Crème	1/0

Cheese

Cheddar	3d
Gruyère	6d
Camembert	4d
Gorgonzola	4d
Cheshire	4d
Roquefort	6d
Bel Paese	6d
Dutch	4d
Petit Suisse	6d

PLATS DU JOUR

Here there is room either for Special Dishes of the Day, or for the fixed-price Dinner. This printed form serves for a "season", e.g., the time during which fresh fruits can be promised but oysters are "off". Daily additions or excisions can also be made in each group of dishes.

FRUITS IN SEASON

CAFÉ 6D. CRÈME 6D.

wishes, the particular group amongst which he can build up a valuable clientèle for a kind of work which often brings introductions to larger jobbing orders. In that way the printer will have the real advantage of feeling that he is pursuing a line chosen, "planned" by himself; experience can go towards the next job without having to re-think the work in terms of a different set of needs; and as time goes on an actual quota of new printing orders can be put down for the coming year.

Printed menus are of two general kinds; "public" and "social". The former generally involves a contract for a series using a certain amount of standing type; it is offered by the victualler to the members of the public frequenting the restaurant or eating house. The "social" menu is designed for one specific function, and it is not the victualler himself but the organization, group, lodge, etc., giving the function which approves the style of the printing.

KINDS OF "PUBLIC" MENUS

The public or restaurant menu can be sub-classified. In every community there are certain restaurants of outstanding prestige, and these can be identified by their provision of a completely type-printed menu, revised by the printer each day. There are others—and the rank and file of hotel menus come into this class—which set forth in type all those dishes and sundries which will be provided daily in any case, and leave a blank space for the day's specialities. The smaller restaurateur, if he has anything of the artistic temperament, lets part of the day's bill-of-fare wait upon his fortunate discoveries in the early morning market. Coming down the scale again we find the menu which uses type only for the name and address of the restaurant, the titles of courses (under which the dishes and prices will be added by typewriting or duplicating) and such standing matter as prices of desserts and cheese, and the cover charge, etc. Finally, there is the tea shop and cheap lunch counter which offers but a few

items, almost all of which are in regular demand. In that case only the fruits in season, etc., need be added to the standing copy which should certainly be printed, as one copy can serve for several days on end.

In the first sub-group, we may remember first of all that the most eminent hostelrys are mainly supported by people who can afford, and can appreciate, the best in cooking: elderly people, in fact. There may be many young and keen-eyed members of the family party enjoying itself in the Hotel Magnifico; but the gentleman who is peering at the price column of the bill-of-fare, under that inadequate rose-shaded lamp, is unlikely to be the youngest of the party. A tremendous variety of dishes confronts him in type at the moment when he is trying to adjust his glasses, collect preferences, calculate the cost, remember his own diet and keep track of the conversation which the waiter has interrupted. It is hardly possible for a skilled typographer to be of more immediate benefit to any member of the human race than he can be to the elderly gentleman in these trying circumstances. The choice of a clear type face, the better grouping and identifying of the soups, fish dishes, etc., and above all a look of tranquility and clarity in the varied printing, will bring that subconscious reassurance which is all part of the restaurant's priceless goodwill. The all-type menu is often accompanied by a printed *table-d'hôte* selection for the day. In this case the type of the chosen dishes can be lifted out of the *à la carte* forme after the latter is printed, so that the two menus obviously "match" typographically.

The partly-printed menu brings its special problem. We need not point out that the paper surface must be suitable for inserting either in the typewriter or in a duplicator. The type faces of the printed portion must present either a strong, or a minimum, contrast with typescript or handwriting. A specimen partly-printed menu is shown on the facing page. The Chandos Restaurant in London uses a logically-arranged menu printed in "Monotype" Arrighi italic

with a centre panel for typewritten *plats du jour*. Additions may be allowed for in the printed lines; thus *Sole: Fried or Grilled 2s. 6d.*, can be followed by *Sole Meunière* or whatever special style is offered as a change. But diner and owner both know quite well that the *importance* of the restaurant, as distinct from the good repute of its *cuisine*, is gauged by the extent of the standing matter on its menus. A first-rate restaurant must offer Dover Sole and other delicacies as a matter of course; printing the words as standing matter shows that the diner can be sure of the chance of good food, whenever he comes, whatever fantasies the chef has thought up as *plats du jour*. A small restaurant cannot afford to make any such promises. It pays any restaurant to revise and reprint its "partly type" menu formes at least four times a year, so that seasonal specialities like oysters can be featured in print while they are available, not merely written in or crossed out according to the season.

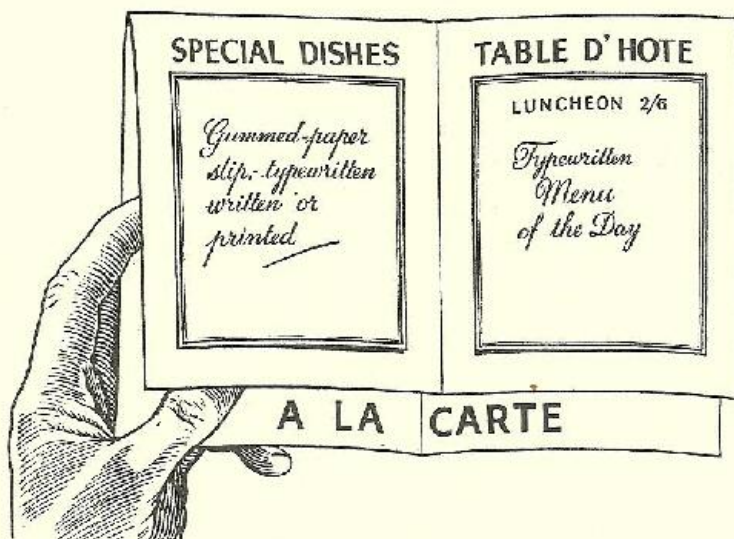
A very small restaurant is like a very small "hand" printing office; for one that is run by a great artist and sought by connoisseurs you will find a hundred which are small only because the proprietor does not know how to make them larger. Hence the

Fig. 2: Where there are many items on the regular (*à la carte*) bill-of-fare they must all be visible at a glance. This often makes the *carte* a large clumsy sheet which must be removed and brought back several times. That in turn reduces the value of any advertising space on the menu. The illustration indicates how all the regularly obtainable dishes (the type printed *carte*) can be shown on a single sheet, 12" deep by 9" wide, as the inner spread of a french fold. The fixed price meal and the day's special dishes can be printed or type-written on gummed slips, affixed as shown. The *carte* (the bottom of which projects one inch) should carry under each group of dishes the admonition: "See also special dishes, page 2". This allows the whole inner spread to be printed to serve for an entire season with the minimum alterations. Page 4 of the folder can carry advertisements which will be seen, and the whole menu can be kept on the table without danger to the wine glasses.

ambitious restaurateur struggles away from the typewritten or duplicated menu; it is too closely associated with the third-rate, "what's-on-to-night" eating place.

The tea-shop and lunch-counter price list is much the better for being printed. "Special Teas" should be boxed with a description of what the tray will contain; the sale of cakes or other goods to be taken away can be doubled by tempting copy on the menu. Nearby dress shops and chemists ought to plead with tea-shops for advertising space on their bills-of-fare; last-minute purchases are easily decided over the shopper's second cup of tea, and "morning coffee" menus might well be distributed throughout the locality by big stores during a sales week if they were provided with notes on "this week's bargain".

While we are on this matter of advertising space in menus, we might note that it is usual to reserve page 1 of a 4-pp. menu for a grand display of the name of the restaurant or hotel, to range all the dishes on pp. 2 and 3, and to fill up p. 4 with such advertisements as caterers get



A PRE-PRINTED MENU WITH GUMMED SLIPS

Do You Know Your Town?

THE SHASTONBURY RESTAURANT is the leading restaurant of Adverton. Though its prices are not high, it serves only the finest qualities of foodstuffs, and its wines represent unusual values.

The Leading Butcher
is

H. SLASHER
12 High St.

where you can obtain
the finest English and
Scotch Beef

Amongst the Local Dishes—
(&c.)

The Shastonbury Restaurant,
catering to people who appreciate
Good Living, confidently recom-
mend the firms mentioned here.

The Leading Baker
is

Bunn & Son
93 Yeast Lane

Specialties:
Crusty Rolls
Tarts in Season

THE "SHASTONBURY" RECOMMENDS

ARABY Cigarettes

"Fresh and Fragrant"

GLORIANA CIGARETTE MFG. CO. LTD.

"AT HOME" ON FAMOUS TABLES:

Biscuits by CRISPLY

Makers of the renowned 'Crispella Wafers'

CRISPLY & CO., ADVERTON & LONDON

Take along a box of
DOLCISSWEETS

(made here: known everywhere)
when you go to see the
best film of the day at
the delightful

**SHADOWLAND
CINEMA**

High Street Cross

YOU MAY TRUST
OUR
**CATERING
SERVICE**

on any occasion
large or small

THE SHASTONBURY
RESTAURANT & GRILL

Shopping to-morrow?

You'll find a definite
bargain and courteous
service when you visit

PARGETTER'S

Just across the street
from this Restaurant

Fig. 3: Advertising on printed menus too often consists of the perfunctory "support" of local provision merchants. The diner would not be in a good restaurant did he not have some appreciation of what is called "good living". A composite page like this (which is of course reduced in scale) enables the local advertisers to get the benefit of a centre panel of editorial, which should dilute on the local dishes of the district and in general

give a visitor to the town the impression that he has come to a place where "good living" and local pride will make his stay enjoyable.

Standardized typography helps rather than hinders the individual advertiser, so long as the page is an organic whole and each advertisement has some news interest.

from their suppliers — of table waters, cigarettes, etc. The page of "smalls" is generally depressing, but it is seldom seen. The advertisers themselves would prefer even the shortest footnote, or a mention in bold type, on the inside spread. Lacking that real help, they should at least have the benefit of a *well-balanced* composite page — with a little "reading matter" in the centre panel. The *Book of Menus* will discuss the design and setting of each distinct part of the single-sheet, 2 pp., and broadside "public" menus. Before passing on to the decorative chances that such jobs offer to the designer, it would be better to complete our classification of the kinds of menus.

THE BANQUET MENU

Turning from the public to the semi-private printed list of viands, we note several differences. The price figures, so important before, have disappeared. The meal is never *à la carte*,

so the large quarto of the hotel menu is unnecessary. On the other hand, there is new matter; generally a toast list, often a programme. The title page remains.

The following quotation from an article in the *World's Press News*, by Mr. J. C. Tarr, can be applied to all branches of printing for jobbing typography, but its use of the menu as an example makes the quotation particularly apt for this article.

"The supreme difficulty is to encourage the student to use his own initiative and to offer him criticisms which will not blunt his invention or allow it to violate his discretion.

"Let us see how it works. A student is given copy for a menu. Five minutes later the instructor comes along and discovers the student has set his composing stick to 22 ems measure. When asked why, the reply is: 'We always set them 22 ems in our office'.

"At this moment the attitude of the student toward his craft for the rest of his life may be determined. If the instructor tells him how to set a menu and the student follows it blindly, he will be dead as a craftsman.

M E N U	<i>Hors d'Œuvre de Choix</i>	T O A S T S	THE KING <i>Proposed by The Chairman</i>	W.O.C * L U N C H E O N
	<i>Darne de Saumon Écossaise</i>		OUR GUEST <i>Proposed by F. Maitland</i> <i>Response by Lord Troy</i>	
	<i>Carée de Pré-Salé d'Artois</i> <i>Haricots Verts au Beurre</i> <i>Pommes Nouvelles</i>		THE CLUB <i>Proposed by A. Clarkson</i> <i>Response by G. Rose</i>	
	<i>Poulet Rôti en Casserole</i> <i>Salades Françaises</i>		THE CHAIRMAN <i>Proposed by G. S. Worth</i> <i>Response by The Chairman</i>	
	<i>Macédoine de Fruits</i> <i>Gaufrettes</i>			
	<i>Café</i>			
at the Marlborough Hotel • In the Chair W • G • ROBERTS THE CLUB PRESIDENT				

"If, on the other hand, the instructor begins to talk about menus and dinners, he may change the student's whole outlook. He may say, for example: 'Dinners are held in artificial light, which determines the colour of the ink and the paper; large menus fall into the soup and knock over wine glasses; small menus cannot be set in a type large enough to be read comfortably. Will the size of your job cut out from standard without waste? What kind of people are going to this dinner? Antiquarians? Well, larger type because they are probably elderly people whose sight is not so good as it was. How are you going to set the title? Why? Oh, you've seen one like it! Well, this is a particular dinner and we want the customer to come again to us because we've given him something which is not like the ordinary common or garden menu, but one which could only have suited this particular dinner. Never mind the measure for a moment. Let's visualise the finished job and determine what purpose it has to perform.'

"Then we leave the student with an entirely fresh conception of not only that job, but every other job he is ever likely to handle. He thinks in terms of a thing which has to function in a definite way, not as something connected with types and measures."

Mr. Tarr, teaching at the Chiswick Polytechnic, represents the modern attitude in typography, i.e., that of allowing the function, rather than any ancient convention, to dictate the format and style of the job. Unfortunately not every organization that dines in public can be impressed with even the most brilliant simple typography: die-stamping, vulgar and greasy imitation parchment, red ribbons or cords, "fancy gilt edges", and stock blocks are often supposed to present what is called "a rich effect". But the modern designer can produce some rich effects of which he need not be ashamed: new metal cover papers, the new gelatine papers, really well-designed gummed metallic seals, etc., can strike the right note without making the whole job look like a Present from Margate.

In setting the actual Bill of Fare for the luncheon or banquet, a dash or small decorative unit is useful in separating courses or showing where there are alternative dishes for the same course. As there are few words to be read, small capitals or italic is permissible. Few modern banquets are so complicated that each *course* has to be identified as such; the title of the dish is sufficient. The Toast List can call upon the typographer's range of supplementary alphabets, thus:

"THE PRINTING CRAFT"

Proposed by the Rt. Hon. PAUL PUFFER, K.C.B., K.C.

Response by J. CAXTON SANHOPE, J.P.

On occasions when singers and other professional entertainers will be sandwiched in between speeches, it would be a kindness both to the speakers and to the audience if some indication of the fact were given on the Toast List page. Here the difference between the two types of "entertainment" can

be indicated by a change from roman to italic, or from 12 point to 10 point.

In any event the menu for a public function must not be a single sheet; it has to stand up beside the diner's plate. Why not, therefore, construct it in three divisions (title page, menu, toast list) with a flange so that it can be folded together as indicated in figure 5? If the Association giving the banquet possesses a good gummed seal, it will not even be necessary to gum the flange of this novel menu. It goes without saying that the designer will welcome any opportunity to reflect, in his decoration, the general aims of the group who will dine. He may do so by the very obvious method of using appropriate illustrations or by a subtle

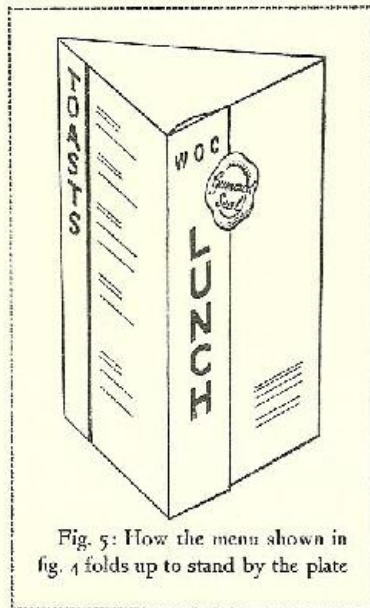


Fig. 5: How the menu shown in fig. 4 folds up to stand by the plate

combination of border units, etc. It must never be forgotten that the distinct parts of the menu must *look* what they are, in order that no waiter shall have to say, "Sorry, sir, the orchestra is playing that".

The choice of type faces for any menu is dictated by (a) suitability of the occasion and (b) availability of accents. Graceful calligraphic italics like those of Lutetia, Pastonchi or Cochin have the lightness and individuality which is in place on a menu. The accents present a far more difficult problem.

Just as the doctor's prescription is written in Latin, so is the menu of a "chef's" dinner written in French. The understanding is that anyone competent to judge of the excellence of the dishes will be familiar with their *international* titles, which, by common consent all over the world, are their French titles.

Many chefs are incapable of thinking of their dishes in any other language than French, and hence if the printer receives the copy from the chef and wishes it to appear in English, he may have to translate it himself. If he uses the international convention as to language, he must use it accurately, or invite ridicule from at least a few of the diners. *Tronçon de Cabillaud*, *Sauce aux Câpres* must either have its cedilla and circumflex, or be translated into English. The menu printer will have to have circumflex sorts for such frequently required accents as *Pâté*, *Pêche*, *Maitre d'Hôtel*, *Rôti*, *Fraîche*, etc.; he must have the œ sort for *Hors d'Œuvre*, *Œuf*, *Bœuf*, etc.; *Moëlle* needs a diæresis; past participles, such as *glacée*, *café*, etc., require an acute accent; *à la crème* must have the two *grave* sorts. The actual meaning of the word in French can be altered by leaving out the accent: cf. *Glace*, *Biscuit glacée*. Fortunately for such printers as do not possess the standard French accents, most of these can be "faked on" in an emergency; but where any considerable amount of menu printing is to be undertaken it is an advantage to be able to point out to the customer that the font to be used is equipped

with those accented sorts without which the names of some dishes would look ludicrous.

It should be noted that accents are generally omitted from French words printed entirely in capitals. One is more likely to see a word in accented capitals "faked" by the conscientious English printer than set by a Frenchman. A handy rule in regard to *grave* and acute e is that where the next syllable is "silent", the e has a *grave* accent. The circumflex generally commemorates the vanished s (cf. *pâté*, *pasty*; *rôti*, *roast*).

WINE LISTS

The wine list is a thing apart. It is never incorporated on the menu. It is as much a part of the restaurant's equipment as the table linen and cutlery, and of course it is the very best way of judging the excellence of the restaurant. Because it is a far more permanent object than the menu (which may be changed daily, or reprinted each week, month or season), it should be enclosed in the most impressive and sumptuous cover which the restaurant can afford. If possible, all the members of a given family of wines should be itemised on a single page, and if this makes the book very large in size that is no great disadvantage, as it will be presented by the *sommelier* and taken away after the choice has been made, instead of cluttering up the table as the menu is often allowed to do.* It is again necessary to remember our short-sighted elderly diner, and to think also of the young man who is taking his fiancée to dinner; good "print planning" must smooth away the difficulties of finding the right sort of wine at the right price. In England, where not every diner cares to match his pronunciation of French with the waiter's, it is usual to precede the name of the wine with an identifying number. After the name comes the vintage year, if given, and the price; wines are listed in order of their cost. Prices may need two columns when half-bottles

* A suggestion for a more convenient restaurant menu is given in Fig. 2.

MENU PRINTING

are ordered. Indexes, cut out at the side, are absolutely necessary to expedite the choice. Considering how much space is thoughtlessly wasted on the wine list of any considerable hotel, it is remarkable that the opportunity is so often neglected of giving each family of wines (Burgundy, Hock, etc.) a half-title to itself, and using that half-title for a few general words on the excellences of that family, with special recommendations of those vintages of which the hotel is most proud. The wine list is one of the few pieces of commercial printing in which the most sumptuous treatment will yet appear no more than worthy of the ancient and beautiful words it sets forth. So the printer who devises a really superb wine list, as much for his own craftsmanly pleasure as with the hope of selling it to a particular hotel, need not be distressed if that hotel refuses on the score of expense; another one will need very little persuasion to adopt so signal an advertisement.

Finally, the printer's imprint has every right to appear on a well-designed and well-printed menu. Many of its readers will be potential buyers of printing; nowadays they notice a really clever layout and are often on the hunt for an original printer; and the pleasant influences of a good meal increase goodwill towards any individual who contributes typographically to its tranquil atmosphere.

Fig. 6: The Abbot Duplicate Book Co., Ltd., in its stimulating pocket magazine, "The Printer's Prophet", explains the recent decision of Messrs. J. Lyons to place the cash columns of restaurant bills on the left. The right hand can rest on the pad and thus enter more legible figures. We have borrowed this excellent idea for the accompanying example.

TOTAL		WAITRESS NO.	278
278		WAITRESS NO.	
THE FIGTREE TEA SHOP			
	Tea, Coffee, etc.		
	Rolls, Scones, Bread & Butter		
	Cakes, Pastries, etc.		
	Toast, Muffins, Tea Cakes, etc.		
	Fruit or Ices		
	Milk, Lemonade, Cream Soda, etc.		
	PLEASE PAY AT THE DESK	NO. OF PERSONS	

"THE 50 BOOKS"

Once more we have the pleasant task of itemizing the books, set on the "Monotype" machine, which have been chosen amongst the "Fifty Books of the Year" by the Selection Committee of the First Edition Club. The Committee consists of Messrs. Holbrook Jackson, A. Ehrman, Harold Williams, A. J. A. Symons, Percy Smith and Vyvyan Holland. The choice does not represent the jury's idea of the most luxuriously printed, or the most lavishly illustrated, books of the year, any more than it represents, necessarily, the best-produced inexpensive books. Typography, paper, binding, illustration and *value for price* are all taken into account. The layman may find in this selection a sound guide to those publications of the year which show the best and most interesting application of the *whole art of book-production*. Anyone who understands publishing knows that the real triumph of book design is producing something which shall be fine, suitable and related in all its parts, without wasting time or cost in the production. The large proportion of current literature contrasts with the number of *éditions de luxe*, reprints of classics, etc., found in similar groups from other countries, and indicates the vitality and economic realism of the British publisher and printer.

Forty-seven of the "50 Books" were set in types cast on the "Monotype" machine. Of these 41 were set and cast on the "Monotype" machine. Of the remainder 6 were composed by hand, with types cast on the "Monotype" machine, and 2 were in foundry type.

The faces most used were: "Monotype" BASKERVILLE (11 books), "Monotype" POLYPHILUS (6), "Monotype" CENTAUR (6), "Monotype" CASLON O.F. (5), "Monotype" GARAMOND (5), "Monotype" BEMBO (5), "Monotype" PERPETUA (4); while "Monotype" BELL, RODONI, FOURNIER, PLANTIN and IMPRINT were used in one book each.

The Catalogue of the "50 Books" lists the items by name of publisher, as it is the publisher to-day who generally assumes responsibility for

the design of the book. He chooses the binder as well as the printer, and sometimes a printer of special illustrations as well, and it is he who has the chief incentive to use design in order to give the maximum value at an attractive price. But as the majority of our readers are printers, we list the books under the names of the printing houses. In a number of cases the printing office belongs to the publishing house, while in other cases the printer of fine limited editions is his own publisher. In any event, a printer is not *chosen* to execute even the most detailed specification by a publisher unless that printer is able to add those fine gifts of craftsmanship which include irreproachable presswork, beautifully exact register, and the other "qualities that do not shout aloud".

Where special illustrative plates were printed outside the printing house listed, we have used parentheses to indicate that fact.

THE "MONOTYPE" MACHINE

WAS USED FOR THE FOLLOWING BOOKS IN THIS YEAR'S "50"

(GROUPED UNDER PRINTING OFFICES)

(Numbers in brackets are those of order of books in F.E.C. Catalogue)

THE ALCUIN PRESS

(27) CANONS OF GIANT ART, by Sacheverell Sitwell. FABER & FABER, 7/6. "Monotype" *Perpetua*.

THE ARDEN PRESS

(5) A THATCHED ROOF, by Beverley Nichols. JONATHAN CAFE, 7/6. "Monotype" *Baskerville*. Line blocks from drawings by Rex Whistler.

THE BOAR'S HEAD PRESS

(1) TALES OF THE TURQUOISE, by Barbara Bingley. THE BOAR'S HEAD PRESS, 12/6. "Monotype" Bodoni with Tiemann caps. Wood engravings by Lettice Sandford.

(28) DREAMS AND LIFE, by Gerard de Nerval. Transl. by Vyvyan Holland. THE FIRST EDITION CLUB. Privately printed. "Monotype" Garamond. Wood engravings by Lettice Sandford.

WILLIAM BRENDON & SON

(41) BRITISH PAINTING, by C. H. Collins Baker. THE MEDICI SOCIETY, £1 10s. "Monotype" Caslon. Illustrations in monochrome and colour half-tone.

THE CAMBRIDGE UNIVERSITY PRESS

(2) A FRENCHMAN IN ENGLAND, 1784. Edited by Jean Marchand. Transl. by S. C. Roberts. CAMBRIDGE UNIVERSITY PRESS, 8/6. "Monotype" Bell. Half-tone illustrations.

(3) THE PIANO-FORTE, by Rosamund E. M. Harding. CAMBRIDGE UNIVERSITY PRESS, £2 10s. "Monotype" Caslon. Collotype plates and line blocks.

(4) AN ARCHITECTURAL HISTORY OF THE BENEDICTINE MONASTERY OF SAINT ETHELDREDA AT ELY, by Thomas Dinham Atkinson. CAMBRIDGE UNIVERSITY PRESS, £5 5s. "Monotype" Poliphilus and Blado. Half-tone and line illustrations. Photogravure frontispiece and lithograph plans.

(21) THE LORD FISH, by Walter de la Mare. FABER & FABER, 10/6. "Monotype" Bembo. Four illustrations and title-page in collotype. Line block decorations.

(24) THE BOOK OF INDOOR GAMES, by Hubert Phillips and B. C. Westall. FABER & FABER, 5/- "Monotype" Plantin.

(37) PERONNIK THE FOOL, by George Moore. GEORGE G. HARRAP & CO., £4 4s. "Monotype" Fournier. Nine engravings on copper by Stephen Gooden.

THE CAMELOT PRESS

(10) THE ALBATROSS BOOK OF LIVING VERSE, edited by Louis Untermayer. WILLIAM COLLINS, SONS & CO., 5/-. "Monotype" Baskerville.

THE CHISWICK PRESS

(30) HERO AND LEANDER, by Christopher Marlowe. THE GOLDEN HOURS PRESS, £2 2s. 6d. "Monotype" Bembo. Wood engravings by Lettice Sandford.

R. & R. CLARK

(40) FIRST RUSSIA, THEN TIBET, by Robert Byron. MACMILLAN & CO., 15/-. "Monotype" Baskerville. Half-tone illustrations.

WILLIAM COLLINS, SONS & CO.

(11) THE FARMER'S YEAR, written and engraved by Clare Leighton. WILLIAM COLLINS, SONS & CO., 10/6. "Monotype" Poliphilus.

THE CURWEN PRESS

(12) NAVAL BALLADS AND SEA SONGS, selected and illustrated by Cecil C. P. Lawson. PETER DAVIES, 12/6. "Monotype" Baskerville. Illustrations in flat tints.

(13) YOUTH AT ARMS, by Leonard Barnes. PETER DAVIES. "Monotype" Baskerville.

EDMUND EVANS AND HERBERT REICHL

(50) COLOUR SCHEMES FOR THE MODERN HOME, by Derek Patmore. THE STUDIO, 10/6. "Monotype" Garamond and Gill Sans. Illustrations in four-colour half-tone.

THE FANTARE PRESS

(43) IN MEMORIAM, by Alfred, Lord Tennyson. THE NONESUCH PRESS, 10/6. "Monotype" Poliphilus.

(44) LADIES' MISTAKES, by James Laver. THE NONESUCH PRESS, 17/6. "Monotype" Caslon and Falstaff. Illustrations by T. Lowinsky as line blocks.

J. & J. GRAY

(6) THE CHRONICLES OF A FLORENTINE FAMILY, 1200-1470, by Ginevra Niccolini di Camugliano. JONATHAN CAPE, 15/-. "Monotype" Caslon. Half-tone illustrations.

(7) SULGRAVE MANOR AND THE WASHINGTONS, by H. Clifford Smith. JONATHAN CAPE, 15/-. "Monotype" Caslon. Line and half-tone illustrations.

THE GREGYNOG PRESS

(32) CLYCH ATGOF, by Owen Edwards. GREGYNOG PRESS, 21/-. "Monotype" Perpetua (hand-set in type cast at the Press). Wood engravings by W. McCance.

(33) XXI WELSH GYPSY TALES, collected by John Sampson. GREGYNOG PRESS, £3 3s. "Monotype" Bembo (hand-set). Wood engravings by Agnes Miller Parker.

(34) FOUR POEMS, by John Milton. GREGYNOG PRESS, £2 2s. "Monotype" Perpetua (hand-set). Wood engravings by Blair Hughes Stanton.

(35) THE LOVER'S SONGBOOK, by W. H. Davies. GREGYNOG PRESS, £1 1s. "Monotype" Baskerville (hand-set).

(36) DREWHON, by Samuel Butler. GREGYNOG PRESS, £3 3s. "Monotype" Baskerville (hand-set). Wood engravings by Blair Hughes Stanton.

THE MONOTYPE RECORDER

HAZELL, WATSON & VINEY LTD.

- (8) AN INTRODUCTION TO ENGLISH PAINTING, by John Rothenstein. CASSELL & CO., 10/6. "Monotype" Perpetua. 40 photogravure plates.
 (9) INDIAN AIR, by Paul Morand, transl. by Desmond Flower. CASSELL & CO., 6/-. "Monotype" Perpetua.

THE HIGH HOUSE PRESS (J. P. MASTERS)

- (38) HOW A MERCHANT DID HIS WIFE BETRAY; a 15th century ballad. THE HIGH HOUSE PRESS, 7/6. "Monotype" Garamond (hand-set). Wood-cut on title page by J. R. Biggs.

THE KYNOCH PRESS

- (45) SELECT POETRY AND PROSE, by Samuel Taylor Coleridge. THE NONESUCH PRESS, 8/6. "Monotype" Baskerville.

LATIMER, TREND & CO.

- (20) THE STAR-BORN, by Henry Williamson. FABER & FABER, 15/-. "Monotype" Baskerville. Line-block illustrations from wood engravings by C. F. Tunnicliffe.

R. MacLEHOSE & SONS

- (19) SONNETS POUR HELENE, by Pierre de Ronsard. English renderings by Humbert Wolfe. EYRE & SPOTTISWOODE, £1 5s. "Monotype" Centaur. Decorations by John Pemberton.
 (22) THE BOOK OF TALBOT, by Violet Clifton. FABER & FABER, 15/-. "Monotype" Bembo. Four illustrations in colotype.
 (23) THE INNOCENT EYE, by Herbert Read. FABER & FABER, 6/-. "Monotype" Centaur.
 (25) THE ENGLISH ECCENTRICS, by Edith Sitwell. FABER & FABER, 15/-. "Monotype" Garamond. Sixteen colotype illustrations.
 (26) THE LOVE LETTERS OF WALTER BAGEHOT AND ELIZA WILSON, edited by Mrs. Russell Barrington. FABER & FABER, 10/6. "Monotype" Bembo. Two colotype illustrations.

T. NELSON & SONS LTD.

- (42) THE TOP OF THE MOUNTAIN, by Ella Monckton. THOMAS NELSON & SONS, 3/6. "Monotype" Poliphilus. Illustrations by Clifford Webb as line blocks.

THE OXFORD UNIVERSITY PRESS

- (31) PIGMENT PRINTING, by G. L. Hawkins. HENRY GREENWOOD & CO., 21/-. "Monotype" Baskerville. Gravure and two-colour half-tone and monochrome half-tone.
 (46) CLAUDE DEBUSSY, his life and works, transl. by Maire and Grace O'Brien. OXFORD UNIVERSITY PRESS, 21/-. "Monotype" Imprint. Illustrations in half-tone and line.
 (47) FURNITURE AND FURNISHING, by John C. Rogers. OXFORD UNIVERSITY PRESS, 6/-. "Monotype" Baskerville. Line-block illustrations. Photogravure frontispiece.
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* Books set by hand in foundry type
 † Book set by Linotype machine

TECHNICAL QUERIES

ANSWERED BY R. C. ELLIOTT

Q.—I have noticed in many headings of tables that occasionally a word is too long to get in the column, when the total number of units is greater than the column measure, and yet the word is there. How is it done?

A.—It is done by an application of the letter-spacing method, only in these cases a slight space is deducted from each type body instead of being added to it. Supposing the line contained 19 type bodies, and was 3 units ($8\frac{1}{2}$ set) too long; the 3 units would be deducted equally from the 18 different types. In this case the 3 units measure $\cdot 0196''$, and this divided amongst the 19 types represents $\cdot 001''$ to be deducted from each type body. To do this the "S" perforation must be included with every character and as 3-8 represents the neutral position of the justification wedges, a justification of 3 6 will cause every type in this instance to be cast $\cdot 001''$ smaller than indicated by the normal wedge.

Q.—Cannot the "Monotype" machine be made to compose the rules which go between the two lines of mathematical equations? The em rules joined together are satisfactory as far as length is concerned, but bodywise they show too much white space.

A. The "Monotype" machine cannot cast two different point sizes of body in one line. Where it is essential that the dividing lines of equations should be close to the type lines the best solution is to use the short-length rules cast from a special mould. Rules from this mould may be cast in any body size up to 12-point, and in any point or unit-length up to 36 points. This product is a great time saver, as it saves the cost of cutting and trimming rules to the different lengths required, and they are produced so cheaply and quickly that there is no need to distribute them back into the cases. They join up perfectly to any desired length.

Q.—I find when casting 48 point type that the type support spring is apt to be strained. What can I do to prevent this?

A.—The type support spring should be out of action when casting wide-set type, as there is a risk of breaking the spring when casting type over 48 points. Wide types are easily taken care of by the type clamp, without the aid of the type support spring. A special type carrier shoe (long) enables the operator to cut out the type support spring when its use is not required.

Q.—What is the smallest type cast on the "Monotype" machine? Can "Brilliant" type be cast?

A.—If the latter part of this question is intended to be facetious we can reply that all type cast on the "Monotype" machine is brilliant. Photographic reduction and line blocks have abolished the need for

THE MONOTYPE RECORDER

$3\frac{1}{2}$ -point types, whilst the use of the point nomenclature has rendered the more fanciful term unfamiliar. The smallest type so far in practical use, cast on the "Monotype" machine, is $4\frac{1}{2}$ point, the equivalent of the old-time "Diamond".

Q.—What is the cause of "stop-casting"?

A.—Where small quantities of metal are cast, such as the casting of small types in a water-cooled mould (as on the "Monotype" caster) the metal is solidified almost instantaneously, and this solidification extends to the point of the nozzle, where contact is made with the tang or jet cast at the foot of each type. The nozzle point terminates in a knife edge, and this makes contact with the mould base, which accelerates the cooling of metal in the upper drilling of the nozzle. In the pump body valve is a small hole, the purpose of which is to permit the piston on its return stroke to suck back the metal from the nozzle point, thereby leaving no metal there to congeal.

Q.—Water oozes slightly between the mould and the machine base on one of the machines I am working, and I would like to know of a remedy.

A.—If the mould base has been damaged or become warped, return it to our Works for truing up. If the leakage is due to damage or slight warping of the machine base a very effective remedy is to apply a very thin coating of "A" Belmoline, which makes a perfectly water-tight joint between mould and machine base.

THE MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4

Telephone: Central 9224 (5 lines)

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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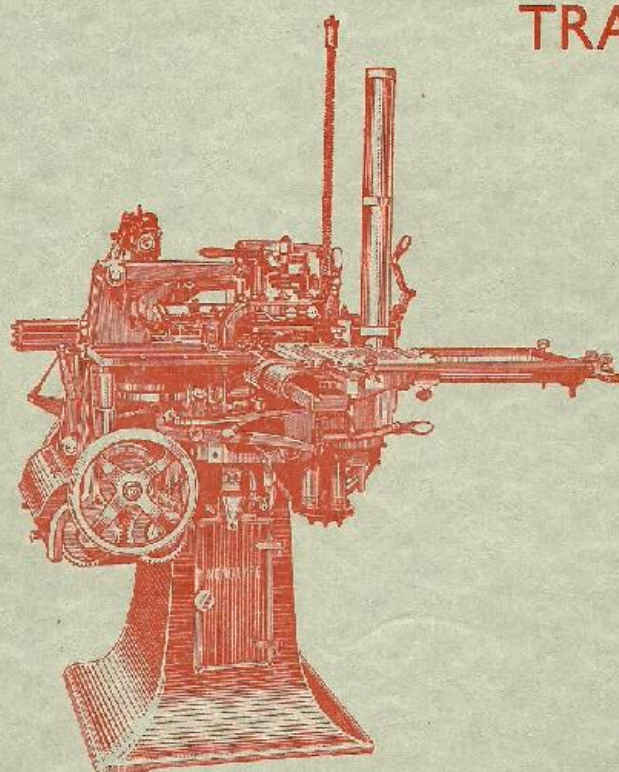
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