

The MONOTYPE
RECORDER

VOL. XXXIII. No. 4

PUBLISHED QUARTERLY BY THE
MONOTYPE CORPORATION LIMITED

WINTER 1934-5

Incorporating an
omnibus specimen of
'Monotype' Plantin

THE MONOTYPE RECORDER

A QUARTERLY JOURNAL FOR USERS AND POTENTIAL USERS OF "MONOTYPE" MACHINES AND THEIR SUPPLIES: PUBLISHED BY THE MONOTYPE CORPN. LTD.

VOL. XXXIII. No. 4

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WINTER 1934-5

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THE twentieth anniversary of "Monotype" Plantin 110 is worthy of a special commemoration, for this face has made typographic history. It is not our desire to mark the anniversary with a formal "crown of laurel", otherwise we would reproduce in this Number of THE MONOTYPE RECORDER page after page of famous fine printed books, of well-known advertising campaigns from the leading agencies, of literature issued by leading public and private companies—in fact, a whole gallery of distinguished printing which has been set in "Monotype" Plantin. Our purpose is rather to indicate *the reasons* for the great and still increasing popularity of the design—reasons which are far more interesting to the average printer than any historical or æsthetic dicta. We also wish to show the extent to which the original face has been reinforced to meet the special and increasing demands of commercial printing, by variant weights (including Light, Bold and Bold Condensed versions), and by extensions into sizes as large as 72 pt., which may be produced on a "Monotype" Super Caster.

The name of Plantin is associated in the minds of historians with a famous and scholarly printer of the 16th century. As there may be some temptation, therefore, to think of "Mono-

type" Plantin as a "revival", we would prefer to go to the other extreme and claim for the design the title of "the First 20th Century Type Face". Let us see what points can substantiate that claim.

A face to be worthy of the 20th century, and its great typographic renaissance, must be of sound and normal design. But that is true of every face which is to have any chance of surviving. The one we are discussing has the special feature of having been created *for purposes and printing conditions* (including the art paper surface) *which were unknown when the great classic book faces were cut*; conditions which are peculiar to our own times.

The half-tone screen came within living memory. Made up of thousands of minute dots, it must be printed with a light "kiss" impression on a hard paper surface and with stiff ink. Naturally, any type printed at the same time will be given the same light impression, so that only the ink on the actual face of the type will be transferred to the paper. This never happened in the older days; Caslon and Garamond cut their punches in the knowledge that the resulting types would be printed on dampened sheets of hand-made paper, and that the resulting impression would be distinctly thicker than the "smoke proof" of the punch. Caslon on coated paper, therefore, looks definitely unlike what William Caslon had in mind for the printed result. It has been thinned down.

THE MONOTYPE RECORDER

At the beginning of this century there was almost no coherent criticism of typography apart from the precious audience which was interested in "fine" book production. And the fine book had gone back to the 16th century for its inspiration. Lost in admiration of the type faces of Nicholas Jenson, these critics never thought of demanding a face suitable for the coated paper required by the newly found half-tone; art paper was "vulgar", and they let it go at that. Advertisers, meanwhile, eagerly hailed the new chance of obtaining perfection of "tone" and hence realism in letter-press reproduction; but as the self-conscious artists had withdrawn their skirts, those who used commercial printing accepted the accusation of vulgarity and ignored the typographic nuances. Hence it was not until 1914 that "art" and "imitation" art paper received the compliment of having their existence recognised by the type designer. It was then that The Monotype Corporation Ltd., by cutting "Monotype" Plantin, produced the first face of a quality suitable for book printing which could be appropriately used in the printing conditions which were special to the 20th century. The requirements of newspaper display (already a new thing) were also met by this face, which is

peculiarly well adapted to stereotyping and the difficulties of newspaper reproductions.

In the effort to date and label "our times" some critics have suggested the general use of Sans Serifs or other jobbing faces on the sentimental and absurd assumption that they "look like machinery" or with the idea that somehow an ugly type should be easier and cheaper to cut by machine than a good one. The cardinal error here lies in considering face design as something apart, a studio interest, a portrait of the "spirit of the age". Good faces are designed in order that words can be conveyed with the maximum pleasure and ease under stated printing conditions; afterwards, the historian critic comes along and finds what is "characteristic" in them.

The principal part of this number of *The Monotype Recorder* is given over to a full specimen of "Monotype" Plantin, for which we have received many requests. These introductory pages are set in the light weight which is more suitable for book printing on esparto, and gives an opportunity of showing extended text set in the new 8 and 11 point, for which we predict a distinguished future in periodical and text book setting.

A "ROUND-THE-WORLD" GREETING

As we go to press we are still receiving congratulations upon the eighteenth number of THE MONOTYPE RECORDER'S sister publication, the "*Monotype*" *News Letter*. This contained a broadside conveying our New Year Greetings to Printers, set in 24 languages, each in a different (and in some way particularly appropriate) type face.

We take this opportunity of thanking those who have sent us letters of appreciation, not only for that broadside but also for the Calendar refills and for various articles in THE RECORDER.

ED.

“My Shakespeare”

THERE are certain books, or sets of books, which are taken for granted in every general list, whether for a reference shelf, or a country house library, or that box which we hope to have washed up on the shore of any desert island on which we happen to be stranded. The number of these “essential books” may dwindle as we appeal from the college professor to the fashionable hostess, and from her to a young couple filling one bookcase; but every list starts with “*the Bible and Shakespeare*”.

The works of Shakespeare can be treated as a book or books of reference, that is, the owner can leave the volume or set on the shelf until some quotation is challenged, whereupon he says, “I’ll look it up in my *Shakespeare*”. The same man, however, may have a son or daughter who, having found another useful purpose for the book, when some wild flowers had to be pressed, may accidentally start reading a few lines and wake up an hour later to find that he has the key to a fabulous treasure house. Such a reader still uses the phrase “my Shakespeare”, not as he would “my diary” or “my insurance policy”, but with the warm pride with which Ben Jonson wrote it.

A NOTEWORTHY BOOK

It is typical of the present age of book typography that publishers and printers are actually spending more time and thought on low-priced unlimited editions than on expensive and strictly limited luxury editions. A particularly striking example has just come to hand, and may be seen on bookstalls up and down the country. It is the one-volume *Works of William Shakespeare*, published at six shillings by Basil Blackwell, Oxford, and printed by Billing & Sons Limited, under the direction of the famous Shakespeare Head Press, Oxford. This volume, bound in blue cloth, measures 10" by 6½" and is 2¼" thick, for it contains a total of 1273 pages—double column pages at that. The frontispiece is a wood-cut by Mr. John Farleigh. The book was set on “Monotype” composing machines in “Monotype” Plantin 110. The type face was well chosen. It is strong in colour without looking “bold”, and the short descenders make it look proportionately larger. Both facts make for easy reading in a close book page. It must be remembered that an average line of iambic pentameter contains about one-third fewer letters than a line of prose set to the normal measure of a book page. Hence even a very short descender type can be safely set without leading. Verse, moreover, consists of unjustified lines, and the irregular right hand margins make these lines particularly suitable for double column pages, as there is less danger of the eye jumping

A REVIEW OF IMPORTANT TYPOGRAPHIC PRESENTATIONS OF THE WORKS OF SHAKESPEARE WHICH APPEARED DURING 1934

across to the next column during its left to right movement. The names of the speaking characters are set in the small capitals of the fount, and the running headline is in full capitals between two rules which bring the double columns together pleasantly. The minimum margin has been used. See photograph, p. 24.

THE NEW TEMPLE SHAKESPEARE

The most usual form of issuing Shakespeare’s works is in three volumes. A play is never as long as a novel, and the plays of Shakespeare fall conveniently into three groups, Comedies, Tragedies and Histories. But they have to be fat volumes, unless India paper and small type reduce the bulk. In 1894 Messrs. J. M. Dent brought out the *Temple Shakespeare*, of which no fewer than five million copies have been circulated; so there can be no doubt that many readers want an edition in which one book contains one play together with its Notes, Glossary and special Preface. The format of this edition makes it both pleasant in the hand and convenient in the pocket. Of the *New Temple Shakespeare* now appearing, the publishers say:—

“The format is the same size as the earlier edition, but the layout and typography have been brought into line with the finest modern practice, under the general direction of Mr. Eric Gill. The texts are set in ‘Monotype’ Garamond, and each volume contains two engravings by Mr. Gill—a general half-title design, and a title-page design embodying the idea of Comedy, Tragedy, History or Poetry as the case may be. Mr. Gill has also designed the bindings and wrappers.”

The *New Temple Shakespeare* sells for two shillings a volume, and the engravings alone would make it a desirable edition for book-lovers.

The *Nonesuch Press Shakespeare* has been mentioned in these columns before. The set is now complete in 7 volumes, whose beautiful printing (in “Monotype” Fournier with shortened capitals) and handsome niger binding makes the price of £3 12s. 6d. per volume seem extraordinarily low. As a result, the number of sets issued (1600), fell far short of the demand.

It is not only the rich man, to-day, who can point to a shelf and say “There is my *Shakespeare*, and it is a piece of Fine Printing too!”

Hints on Tabular Composition

FOREWORD

It has become necessary for us to bring out a new edition of our text book on Tabular Composition. The current edition, which sold for 5s., is now out of print, and the revised edition, which will be issued gratis to master printers and instructors applying for it, will be a less bulky volume. It must be remembered that the introduction of a "Monotype" Tabular Attachment meant that much of the preliminary work required for setting tables can now be done by simple and obvious adjustments. The attachment is, or is "bound to be", put in use in every office where tabular composition forms an important part of the normal work. Hence it will only be in offices where semi-occasional tabular work is done, that there will be need for the exercises which form the bulk of our text book. Even then, the explanation of general principles will enable us to omit some of the many specific instances dealt with in the old edition.

There are several technical reasons why a "Monotype" Machine, even without a Tabular Attachment, is superior to any other composing machine for tabular work. Letter spacing and internal justification; a possible measure of 60 ems pica or 90 ems of their own set; separate type for the easy revision of proofs or standing forms, and a one-operation range which is needed, *e.g.*, for a modern time-table—these are inherent advantages of movable type and independent casting.

We are including in this article, which continues on page v, some exercises which we feel will be of interest and value to advanced students of "Monotype" keyboards. As the new book will be more elementary THE MONOTYPE RECORDER seems a better place for some of the more advanced problems, and further exercises will be printed in our Spring issue. Operators are cordially invited to send us, before February 15th, queries and

suggestions which will increase the value of this series, or any other request for advice on "how it is best done".

The two previous articles for this series, on the special problems of Menus and Catalogues respectively, brought in some very interesting correspondence, and show that there is considerable point in the preparation of short monographs embracing all the basic points about one particular kind of job. The forthcoming Number of THE MONOTYPE RECORDER will deal specifically with the Time-table, and the tabular examples will deal with this special problem.

It is presumed that the reader of the following exercises understands the principles of composition on "Monotype" machines, including the basic "unit" principle, that all characters, signs, positive spaces, etc., have known thicknesses of so many units each.* In designing "Monotype" founts the characters may be of any unit-thickness, and the letters of an italic fount, for example, may be entirely different in width from those of the corresponding roman alphabets.† There is a definite number of units in any measure chosen, and the keyboard indicates how many of these units have been taken up by all the characters (etc.) and word-separating spaces to be set in that line. Automatic justification adds to each space the extra thickness (in units) required to make up the total number of units in the measure. A scale, representing ems and ens of the "set" of the type to be composed, and an automatic calculating drum, register these facts before the operator's eye.

* A unit of "set" (lateral width) is one-eighteenth of a point, and a point is $\cdot 01383$ " wide.

† The normal italic alphabets of the best type-designers contain many letters which are narrower than their roman equivalents.

THE ARTICLE CONTINUES WITH EXAMPLES ON P. V AT END

THE FOLLOWING PAGES CONTAIN
AN OMNIBUS SPECIMEN OF
'MONOTYPE' PLANTIN
Series No. 110

*ONE OF THE MOST FAMOUS AND WIDELY-USED FACES
IN MODERN BRITISH TYPOGRAPHY*

WITH ITS RELATED SERIES:

'MONOTYPE' PLANTIN HEAVY CONDENSED, SERIES 236

'MONOTYPE' PLANTIN HEAVY, SERIES 194

'MONOTYPE' PLANTIN LIGHT, SERIES 113

'MONOTYPE' PLANTIN No. 2, SERIES 281

NOTE: 'Monotype' Plantin is a design originated by, and exclusive to,
The Monotype Corporation Limited, of London. The word 'Plantin'
alone is insufficient, as another face, quite dissimilar, bears that name.

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

MCMXXXV

INTRODUCTION TO THE SPECIMENS

IT would indeed be officious to 'introduce' the 'Monotype' Plantin face to the national advertisers of Great Britain, for ever since the time, shortly after the war, when advertising typography began to be considered as an art rather than as an exercise in vulgarity, the face you are now reading has been more closely and more often associated with the progress of that new art than any other single text face in the modern printer's repertory. An illustrated history of the best English advertising display since the early days of the Pelican Press and the Cloister Press would prove a more attractive specimen book of Series 110 than this.

Nor is it necessary to remind publishers and book lovers of the utility and special advantages of 'Monotype' Plantin. One of the classics of modern publishing, the Nonesuch Press *Week-end Book*, demonstrated better than we could those qualities of compactness, colour and simplicity which are associated with Plantin. The now famous *Outline of Modern Knowledge* (Victor Gollancz, London, 1931) proved that even eleven hundred pages of 8-pt. 110 could be perfectly readable.

What this book does attempt is rather to bring together in a single volume not only all the different sizes, but the various weights, of the group of faces that have grown up around the original Series 110. For example, it is only in the past few years that the introduction of 'Monotype' Super Casters has made possible the cutting of sizes as large as 72 pt. Again, Plantin Bold was very soon required for catalogue and publicity settings, but only recently has it been necessary, owing to the constant gain in popularity of the face, to cut the complete range of the useful Bold Condensed 236. The Monotype Corporation's specimen book naturally confines each page to certain sizes of one face. In the following pages we have attempted to show not only how a given series looks when set to different measures and to different leading, but how one series looks in combination with another—an important point with the 'Monotype' machine user, whose extra wide range keyboard permits him to compose no fewer than 220 characters at one operation.

In giving specimen settings for advertising, etc., we have been rather embarrassed by the richness of our own collection of Plantin-set literature, as space did not allow us to give adequate type-facsimile reproductions of even a few of the famous national campaigns set

INTRODUCTORY NOTE

in this face by such advertising agencies as the London Press Exchange, Crawford's, C. W. Hobson, Greenly's and many others. Neither is it fair to lift out one paragraph from a large advertisement. We have therefore tried to make the specimens into practical hints for future advertisements rather than a record of what has been done.

Those who buy printing and specify type faces soon learn that, although the 'Monotype' Plantin design is exclusive to The Monotype Corporation Ltd., the word Plantin, if used without the Trade Mark 'Monotype' and series number, may not be sufficient identification. For purposes of comparison with Series 110 the reader should consult specimens of the Plantin type produced by P. M. Shanks & Sons of Red Lion Square, typefounders. It will be seen that the two faces radically differ. The 'Monotype' Plantin Series No. 110 is based on the text face used by Christopher Plantin the great printer-publisher of Antwerp who, midway of the 16th century, established that famous office which is to-day a museum to be piously visited by all lovers of the craft. The face must not, however, be considered as a mere 'period' type. It is in many respects part of the 20th century typographic history. The famous printing supplement of the *Manchester Guardian* issued in 1922 (which, with the foundation of the *Fleurbaey* and of the Nonesuch Press marked the first important steps in the amazing typographic development of the past decade), was set in 'Monotype' Plantin, as well as the Nonesuch edition of *Donne* and *Blake* which are particularly remarkable examples of the democratization of fine printing.

SPECIAL USES OF THE FACE

'Monotype' Plantin has a physical *raison d'être* for its optical effectiveness, and publishers as well as advertisers* have not been slow to take advantage of that fact. Its compactness and relatively large body make it extremely easy to read; its virile simplicity of design protects it against the manifold difficulties of newspaper reproductions: e.g., the crush of stereo and the sideways attack of curved plates upon coarse wood fibre paper. Its absence of sharply contrasted thick and thin strokes is particularly advantageous where type settings are to be reproduced by offset lithography or photogravure; certainly no better design has ever been discovered for this purpose. The descenders are intentionally short, allowing for protective use of leading or, where economy of space is greatly to be desired, for extremely compact setting. In the publishing world it is generally recognized that the warm and rich "colour" of Plantin is a first aid to legibility, and yet that this colour does not produce the ugly 'fattening' that defeats its own ends in straightforward reading. Publishers also know that Plantin, by virtue of its well-bracketed serifs, stoutly resists the wear imposed on even the product of 'Monotype' machines—with its high proportion of tin—in an edition of from 50 to 100 thousand impressions from actual type.† The layman may recognize the famous Plantin face by several earmarks, if he is not at once given its identity by the distinctive colour of the page. The absence of a serif on the lower projecting stroke of the k is the first trait to look for,

* In the opinions on 'Monotype' Plantin expressed by leading agency typographers, the word most frequently used is no less a word than 'indispensable'—a point of some interest to the general printer who is looking for an 'all purpose' face of good design.

This Introduction is set in Plantin 110 (p. 2) 24, 18, 14 and 12 pt. composition; (p. 3) 11, 10, 9, 8 and 6 pt. composition, with Plantin Heavy Series 194 in 8 pt.

and the distinctive lower-case t, capital P, and slanted capital M are also recognizable.

The Plantin face could not have reached its present position in the esteem of commercial printers without the extension of the design into varying weights, and it may safely be said that this Plantin **Heavy roman** and **italic** stands with 'Monotype' Garmond Heavy roman and italic as the two 'bold' faces which wear their boldness without apology or vulgarity. Say what one will for the desirability of restricting a type page to one face, there is a vast amount of commercial printing in which it is vitally necessary to distinguish certain words by the emphasis of weight, as in bold face, rather than the *emphasis of inclination*, as in italic. The only deplorable thing is to combine with a good text face a bold of dissimilar design. It cannot be too often emphasized that, just as an italic, which was once a basic type quite independent of any other, is now invariably the italic of a given fount, so a bold face, used in the more naïve days of commercial printing as an independent fount, is now looked upon by all discerning typographers as the bold of a given fount, and as a letter to be restricted to this use. In dictionary, directory and other forms of printing, there is also much need for a Condensed Heavy roman, and 'Monotype' Plantin 236 manages to fill all the different requirements of such a face without losing the essential personality of the Plantin design or showing the distortion generally found in condensed faces.

† The Nonesuch Press *Week-end Book* went through 6 reprintings totalling 60,000 copies before revisions (rather than wear) necessitated a resetting. Of the *Outline of Modern Knowledge* (Gollancz, 1931) 50,000 copies were printed from type, from which plates were also made.

'MONOTYPE' PLANTIN IS IDEAL FOR COATED PAPER, OFFSET REPRODUCTION AND PRESS ADVERTISEMENT STEREOS

A SPECIMEN OF 'MONOTYPE' PLANTIN, 8 POINT

This is a specimen of one of the most famous type faces of modern time, 'Monotype' Plantin. The 'Monotype' Plantin face is based upon the text face used by Christopher Plantin, the great

ABCDEF GHIJKLMNOPQRSTUVWXYZÆ& abcdefghijklmnopqrstuvwxyzæ& ffffffll 114 & ABCDEFGHIJKLMNOPQRSTUVWXYZÆ& £1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZÆ& Æ& abcdefghijklmnopqrstuvwxyzæ& ffffffll . . . —

The Plantin face could not have arrived at its present enviable position in the esteem of commercial printers without the extension of the design into varying weights,

LEADED 1½ PT.
printer-publisher of Antwerp who, midway of the 16th century, established that famous office which is to-day a museum to be piously visited by all lovers of the craft. But it must not be considered as a mere 'period' type,

LEADED 1½ PT.
and it may safely be said that Plantin Heavy roman and italic stands with 'Monotype' Garamond Heavy roman and italic as the two 'bold' faces which wear their boldness without apology or

LEADED 1½ PT.
and it may safely be said that Plantin Heavy roman and italic stands with 'Monotype' Garamond Heavy roman and italic as the two 'bold' faces which wear their boldness without apology or

ON 10 PT.
especially in view of its intimate association with the advancement of English advertising typography after the war. No other type face of our time is represented in so many advertisements that may be said to have made history, in that they demonstrated (at first, < 110 & 194 >



ON 10 PT.
vulgarity. Say what one will for the desirability of restricting a type page to one face, there is a vast amount of commercial printing in which it is vitally necessary to distinguish certain words by the emphasis of inclination as in italic. The

THERE IS ALSO AN EIGHT-POINT 'MONOTYPE' PLANTIN LIGHT, SERIES 113 (NEW)

PLANTIN FOR NEWS COLUMNS

These lines are set in 'Monotype' Plantin 110, 8 pt. on 9 pt., and (*below*) solid. It will be seen that the type, despite its small size, is eminently readable. Every element of 'fussy' serif treatment and weight modulation that can affect presswork has been left out of the clear, vigorous Plantin Face.

This indented paragraph in bold shows how emphasized matter can be set in the heavier weight, 194, which needs no change-over operation.

This is the solid setting of the same face, with a word picked out for special attention by being set in the 194 Series, Heavy Weight 'Monotype' Plantin.

This indented paragraph in bold CONDENSED Series No. 236, should be compared with the paragraph above to see the saving in space which this gives.

CATALOGUE WORK ON 'MONOTYPE' DD KEYBOARD:

PLANTIN 194 Heavy and 110 normal, 11 point.

In COMBINATION with the 8-point sizes of these two faces, showing how the extraordinary 220 character range of a 'Monotype' Keyboard can be extended two-fold.

The D KEYBOARD allows the use at one operation of

The upper and lower-case alphabets of (1) roman, (2) italic, (3) bold, leaving 69 keys for signs, marks, etc., and 5 unit space to 18 units (1 cm)—a total of 225.

The DD KEYBOARD allows simultaneous 2-size setting:

The two keyboards may be operated independently or together, combining any two composition sizes.

Specimen of 8 point "Monotype" Plantin Heavy Condensed, Series No. 236. ABCDEF GHIJKLM abcdefghijklmnopqrstuvwxyz aaaaææëëïïïïö ööööóúúúüüüüçç AAAAAEEEEIIIIIOOOOOUUUUUUCN

Here is shown the same copy set in Plantin, Series 110 (<i>centre</i>), Scotch Roman Series 137 (<i>left</i>), and Caslon, Series 128 (<i>right</i>), each solid to same measure, 8 pt. defghijklmnopqrstuvwxyz abcdefghijklm	Here is shown the same copy set in Plantin, Series 110 (<i>centre</i>), Scotch Roman, Series 137 (<i>left</i>), and Caslon, Series 128 (<i>right</i>), each solid to same measure, 8 pt. defghijklmnopqrstuvwxyz abcdefghijklm	Here is shown the same copy set in Plantin, Series 110 (<i>centre</i>), Scotch Roman, Series 137 (<i>left</i>), and Caslon, Series 128 (<i>right</i>), each solid to same measure, 8 pt. efghijklmnopqrstuvwxyz æ& ffffffll abcdefghijklmnopqrstuvwxyzæ& ffffffll . . . —
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This is a particularly useful size for CATALOGUES and for the smaller size settings of newspaper display. A solid column of this 8 pt. 110, set to a measure of 2½ ins. and 2 ins. deep, will contain about 738 letters.

FOR PHOTOGRAVURE reproduction, Plantin 110 is certainly the face to be recommended above all others. Its weight and simplicity are well adapted to counteract diffusion of ink.

THE FOUNT OF EIGHT POINT SERIES 194

ABCDEF GHIJKLMNOPQRSTUVWXYZÆ& abcdefghijklmnopqrstuvwxyzæ& ffffffll 114 & ABCDEFGHIJKLMNOPQRSTUVWXYZÆ& £1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZÆ& Æ& abcdefghijklmnopqrstuvwxyzæ& ffffffll . . . —

This is a specimen of one of the most famous type faces of modern time, 'Monotype' Plantin. The 'Monotype' Plantin face is based upon the text face used by Christopher Plantin, the great printer-publisher of Antwerp who,

'MONOTYPE' PLANTIN

9 point

◀ 110 SOLID 194 ▶

The Plantin face could not have arrived at its present enviable position in the esteem of commercial printers without the extension of the design into *varying* weights, and it may safely be said that Plantin

midway of the 16th century, established that famous office which is to-day a museum to be piously visited by all lovers of the craft. But it must not be considered as a mere 'period' type, especially in view of its intimate association with

ON
10 PT.
&
2 PTS.

Heavy roman and italic stands with 'Monotype' Garamond Heavy roman and italic as the two 'bold' faces which wear their boldness without apology or vulgarity. Say what one will for the desirability of restricting a

LEADED

the advancement of English advertising typography after the war. *No other type face of our time* is represented in so many advertisements that may be said to have made history, in that they demonstrated (at first, against all current belief and practice) that dignity and

type page to one face, there is a vast amount of commercial printing in which it is vitally necessary to distinguish certain words by the emphasis of weight, as in bold faces, rather than the emphasis of inclination, as in italic. The only

NINE POINT 110: THE FOUNT & ACCENTS
ABCDEFGHIJKLMN OPQRSTUVWXYZ Æ & £
1234567890 ¼½¾ abcdefghijklmnopqrstuvwxyz æ œ
ABCDEFGHIJKLMN OPQRSTUVWXYZÆ & £ ffffffll *+!\$%&'
.,:;!?"-0[].-. — ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZÆ&£ abcdefghijklmnopqrstuvwxyzæœ ffffffll
AAAAAEEEEIIIOOOOUUNŃ AAAA&£EEEEIIIO
OOUC&£AAAA&£EEEEIIIOOOOUUNŃ AAAA&£EEEEIIIO
OOOUUNŃ &£AAAA&£EEEEIIIOOOOUUNŃ&£

NINE POINT 194: THE FOUNT & ACCENTS
ABCDEFGHIJKLMN OPQRSTUVWXYZ Æ & £
abcdefghij klmnopqrstuvwxyzæœ £1234567890
.,:;!?"-0[].-. — ffffffll
ABCDEFGHIJKLMN OPQRSTUVWXYZ Æ & £
abcdefghij klmnopqrstuvwxyzæœ ffffffll œ œ OII
£1234567890 .,:;!?"-0[].-. — AAAA&£EEEEIIIOOOOUUNŃ
&£AAAA&£EEEEIIIOOOOUUNŃ &£

NINE POINT 236 HEAVY COND.: THE FOUNT & ACCENTS
ABCDEFGHIJKLMN OPQRSTUVWXYZ Æ & £1234567890
abcdefghij klmnopqrstuvwxyzæœ .,:;!?"-0[] ffffffll
AAAA&£EEEEIIIOOOOUUNŃ &£AAAA&£EEEEIIIOOOOUUNŃ&£

THIS SHOWS how the 194 Series in 9 point looks combined with Series 236 Heavy Condensed at one setting. THIS Shows the 194 Series in combination with 110 and also with Series 236, all at one setting.

This Nine Point Size is 'Monotype' Plantin No. 2, Series 281. It was specially cut to combine with 'Monotype' Fraktur Series No. 86. abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ ÄÜäöüß

CONTRAST THIS 'UNSALESMANLY' SETTING — WITH THIS CLEAR VIGOROUS ONE:

This is set in a 'weak' face and set in worn old type that takes time and money to make ready!

This is set in brand-new type, and being set in 'Monotype' Plantin, rings out decisively!

0422 Special range of Serges. Stocked in Navy and Black only, in the following widths and prices. 40 in. wide, price per yard 3/6
54 in. wide, price per yard 9/11

0422 Special range of Serges. Stocked in Navy and Black only in the following widths and prices. 40 in. wide, price per yard 3/6
54 in. wide, price per yard 9/11

Superfine Twills. Stocked in the following serviceable shades: Fawn, Beige, Golden Brown, Dark Brown, Grey, Dark Grey, Beaver, Navy and Black. 54 in. wide.
Price per yard 5/11

Superfine Twills. Stocked in the following serviceable shades: Fawn, Beige, Golden Brown, Dark Brown, Grey, Dark Grey, Beaver, Navy and Black. 54 in. wide.
Price per yard 5/11

A column of 9-point Plantin 110, 3 ins. deep, set solid to a measure of 2½ ins., will contain about 984 letters
Leading is advisable for measures wider than 2½ ins., and is recommended even in narrow-measure texts

E L E V E N P O I N T

This is a specimen of one of the most famous type faces of modern time, 'Monotype' Plantin. The 'Monotype' Plantin face is based upon the text face used by Christopher Plantin, the great printer-publisher of Antwerp who, midway of the 16th century, established that famous office which is to-day a museum to be piously visited

by all lovers of the craft. But it must not be considered as a mere 'period' type, especially in view of its intimate association with the advance of English advertising typography after the war. *No other type face of our time is represented in so many advertisements that*

may be said to have made history, in that they demonstrated (at first, against all current belief and practice) that dignity and beauty were more effective aids to the selling of goods in print than vulgarity and the eager cramming in of copy by means of condensed or distorted types. 'Monotype' Plantin

ELEVEN POINT 110, 10½ Set
 ABCDEF&c : abcdefgh : ABCDEFG&c
 ABCDEF&c : *ÅÄËË* etc : *äüëëñç* etc
 12345 .,:;!?"@-[] .-.-. — £*†‡§¶ 67890
abcdefghijklmnopqrstuvwxyæœ fffffl

The Plantin face could not have arrived at its present enviable position in the esteem of commercial printers without the extension of the design into *varying weights*, and it may safely be said that Plantin Heavy

This Eleven Point Size is 'Monotype' Plantin No. 2, Series 281. It was specially cut to combine with 'Monotype' Fraktur, Series No. 86. abcdefg ABCDEF ÅÖUäöüßç

ELEVEN PT. PLANTIN HEAVY 194
 10½ Set ABCDEFGHIJKLMNOPQR
 12345 abcdefghijklmnopqrstuv 67890
 ABCDEFGH&c abcdefghijklmn etc
 1234567890 .,:;!?"@-[]*†— ÅÄËäç etc

THIS SHOWS how eleven-point Plantin Heavy looks when set in combination with 110, normal weight, to a measure of 3½ inches, leaded 1 point. With Series 236. These three faces are often needed in Catalogues, etc.

This is Eleven Point Plantin Heavy Condensed, Series 236, Roman u. & l.c. with wide range of accented letters
 ABCDEFGHIJKLMNOPQRSTUVWXYZ Æ& £1234567890 abcdefghijklmnopqrstuvwxyz ßffllffll æœ .,:;!?"@||*†

THIS IS 'MONOTYPE' PLANTIN LIGHT, Series 113. Compare it with *Plantin* 110. A book page set in 10 point, 113, appears on the next page. ABCDEFGHIJKLMNOPQRSTUVWXYZ : abcdefghijklmnopqrstuvwxyz : ABCDEFGHIJ &c.: *ABCDEFGHIJ*: *abcdefghijklmnop*: 1234567890 *ffiffiffiffiffi*

This ELEVEN-POINT size is ideal for Booklet settings, and has been very successfully used in some of the most famous national Press campaigns. Its compact cut gives it the appearance of being larger than its point-size indicates. (Compare this ELEVEN point of "Monotype" Caslon Old Face.)

It is important to remember that one reason for the 'authentic' appearance of this extremely popular face is *the fact that every letter is properly kerned*, and that the widths of roman and italic letters are independent of each other—an æsthetic advantage made possible by separate type composition.

THE CLOISTER AND THE HEARTH

with a certain sum to bestow in charity. To whom can I better give a stranger's money than to strangers? Take it, then, and be kind to some Englishman or other stranger in his need; and may all nations learn to love one another one day."

The tears stood in the honest workmen's eyes. They took the money with heartfelt thanks.

"It is your nation we are bound to thank and bless, good father, if we but knew it."

"My nation is the Church."

Clement was then for bidding them farewell, but the honest fellows implored him to wait a little; they had no silver nor gold, but they had something they could give their benefactor. They took the press out of the cart, and while Clement fed the mule, they bustled about, now on the white hot road, now in the deep cool shade, now half in and half out, and presently printed a quarto sheet of eight pages, which was already set up. They had not type enough to print two sheets at a time. When, after the slower preliminaries, the printed sheet was pulled all in a moment, Clement was amazed in turn.

"What, are all these words really fast upon the paper?" said he. "Is it verily certain they will not go as swiftly as they came? And *you* took *me* for a magician! 'Tis 'Augustine de civitate Dei.' My sons, you carry here the very wings of knowledge. Oh, never abuse this great craft! Print no ill books! They would fly abroad countless as locusts, and lay waste men's souls."

PLANTIN LIGHT 113, 10 POINT
IN A "POCKET EDITION" PAGE

MENU

CONSOMMÉ DOUBLE EN TASSE

TRUITE SAUMONÉE AU COURT-BOUILLON
SAUCE BERCY

POULARDE À LA BROCHE

POMMES SOUFFLÉES CŒUR DE ROMAINE

CANAPÉ FORESTIÈRE

CAFÉ

WINES

Chât. Climens 1921 . Chât. Haut Brion 1920
Pol. Roger 1921 . Dow's 1912
Liqueturs au choix

MENU IN 10 POINT PLANTIN 110

HOW PRINTING CAME TO EUROPE

"O caravans from far Cathay, what treasures do you bring?"

"We've spices for the Emperor, and silks to robe the King,
And twisted horns of unicorns, and other precious freight,
And a battered pack of playing-cards, that tell the ways of Fate."

Then answered Hans of Nuremberg, a Master Linner he:

"Your playing-cards are made of stuff that's new and strange to me;
Not vellum skin, but 'paper' thin, and look how it is dinted:

'Tis not the trace of any pen, but wood-engraved and printed!"

So Printing came to Western lands, in dusty gipsy-dress,

And tarot cards were cut and rubbed before the earliest press;

And all our store of written lore, that Print alone can guard,

Was once the Fortune clear foretold upon a playing-card!

PLANTIN 110, 8 POINT

evening clothes—on to the New Tailoring Floor, and into the Louis XIV salon, the most luxurious place in London for choosing shirt patterns.

They astonished him yet again with the twenty-four chair barber's shop which is under the command of an expert who has travelled thousands of miles to make sure that the equipment is the best in the world.

The effect upon our visitor was most gratifying from a national point of view. In fact, we understand that he now refers to his recent trip to New York as an excursion into a pleasant but old-world atmosphere.

FROM ONE OF
THE FAMOUS
AUSTIN RHOD
ADVERTISEMENTS
9 POINT 110

[BELOW : Part of a press ad. for BOB MARTIN'S POWDERS
in 9-pt. 110, and 8-pt. 110, and 194 'Monotype' Plantin

DURING moments when your dog's companionship has stood between you and loneliness, have you ever paused to consider the price your dog pays for staying with you now, instead of following his natural instinct?

In the days before dogs joined man's family circle, they avoided hot, sultry weather by roaming, and by keeping to cool, leafy places while the sun was high. They did this because Nature has given them no protection against heat; no salivary valve against overheating. Their skin is non-porous and they cannot regulate the heat of their bodies by perspiring.

**jaunty step*

**happier manner*

And in a few more days you will see the biggest difference of all, for his coat will begin to take on that beautiful "bloom" which distinguishes the well-conditioned dog and is the surest sign of pure blood.

Bob Martin's Condition Powders are quite tasteless and can be given with food, in milk, or dry on the tongue

Your nearest dog biscuit shop, chemist and big store sell Bob Martin's Condition Powders in 6d. packets of 9 (nine) powders, and 1/- boxes of 18 powders. Made (since 1892) by Bob Martin Limited, Southport, England.

THE VERSATILE CHARM OF PLANTIN

This is a specimen of one of the most famous type faces of modern time, 'Monotype' Plantin. The 'Monotype' Plantin face is based upon the text face used by Christopher Plantin, the great printer-publisher of Antwerp who,

ABCDEFGHIJKLMN^OPQR^STUVWXYZÆ&
 ABCDEFGHIJKL^MNOPQR^STUVWXYZÆ&
 abcdefghijklmⁿopq^rstuv^wxyzæ& ffffffiffl
 £1234567890 .,:;!?"()[]-.-.-4½½*†‡§¶||"
 ABCDEFGHIJKL^MNOPQR^STUVWXYZÆ&
 abcdefghijklmⁿopq^rstuv^wxyzæ& ffffffiffl;:;!æ&

midway of the 16th century, established that famous office which is to-day a museum to be piously visited by all lovers of the craft. But it must not be considered as a mere 'period' type, especially in view of its intimate association with the

I 2-point

PLANTIN 110: SOLID, LEADED 1 PT.,
 AND LEADED 2 PTS.

advancement of English advertising typography after the war. *No other type face of our time* is represented in so many advertisements that may be said to have made history, in that they demonstrated (at first, against all current belief and practice) that dignity and beauty were more effective aids to the selling of

HEAVY 194, 12 POINT:
 ABCDEFGHIJKLMNO &c
 abcdefghijklmnopqrstu etc
 ffffffiffl 1234567890 *†:.-
 &¶ñçèéêëèöóôâáâäúñüüÇ

LIGHT, 113, 12 PT.
 ABCDEFGHIJKÆ&
 ABCDEFGHIJKL^MNOPÆ&
 abcdefghijklmⁿopqræ
 £1234560 ffffffiffl—.&
 .,:;!?"()[]-.-.-4½½*†‡§¶||"
 ABCDEFGHIJKLÆ&
 abcdefæ& ffffffiffl;:;!?
 AÇOU æiôú æiôúijß
 AÇOU ääçéèëèöóôúñüüÇ

This shows how 12-point 'Monotype' Plantin 110 looks in combination with the heavy weight, Series 194. With modern conditions making it ever harder for the reader to concentrate upon CATALOGUE and other *reference* books, it has become necessary to resort to—

Type articulation, that is, the automatic aid to finding what is wanted by the difference in weight or condensation between different variants of the same basic design. This Condensed Heavy variant is 12 pt. of

Series 236, Roman u. & l.c., signs, figures and wide range of accents.
 This is Series 194, Roman *and Italic* u. & l.c. fully accented.

1½-point leaded:

Owing to the fact that a 'Monotype' machine does not cast from assembled matrices, but casts each type separately and composes it automatically, a 'Monotype' matrix-case, which is small enough to go in the palm of your hand, can accommodate 220 characters and five spaces, without 'change-over' delay.

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ&
 abcdefghijklmnop wv
 xyz æ& .,:;!?"()[]—&
 £1234567890 ïñçèéêëè
 öóôâáâäúñüüÇ Æ&

THIS IS 'Monotype' Plantin LIGHT Face, Series 113. A magnificent book and booklet type, sturdy in its simple construction, large on body, yet with clearly visible descenders, and better adapted to *printing on antique paper* than the richer-coloured 110 Series.

Plantin 113 is provided with a full range of accented letters, SMALL CAPS., *italic*, etc.

This shows how a measure of 3 inches looks in 12-point 113—here with 1½-point leading, and on the left with ½-point leading.

Below we show 11 point 'Monotype' Plantin Light, Series 113, an admirable face for book, especially text-book, printing. See pages on antique paper at beginning.

Chapter Two

*Importance of readability as opposed to Legibility:
Physical considerations affecting type choice*

LEGIBILITY of a type face has an exact parallel in the audibility of a human voice. A lecturer must make every word audible and distinct, yet within the limits of audibility lie the whole range of speaking tones from a metallic monotonous drawl to the infinitely flexible and persuasive tones of the good speaker.

Type, the voice of the printed page, can be legible and dull, or legible and fascinating, according to its design and treatment. In other words, what the book-lover calls readability is not a synonym for what the optician call legibility.

In choosing a type design for book printing the problem of ocular legibility has in most cases been solved in advance; that is, it is very unlikely that a type foundry or composing machine manufacturer would produce and offer to good printers a face of which any two characters had a confusing similarity, or in which any one letter ignored the 'code' which governs its design in roman or italic. The size must be chosen in view of whether the work is one of reference, that is, to be read in short sections by people who are concentrating, or a novel to be read uninterruptedly by people who are enjoying themselves, or an educational book for young and reluctant eyes. Here again, the makers are not likely to cut a small size so small as to be 'illegible'; though any size may be called 'unreadable' when it is too small or even too large for a given purpose—a reader's, not an oculist's purpose.

The moment the question shifts to *readability*, however, these elementary precautions give way to endless and delightfully varied experiments no less effective in each minute difference than is a change of timbre in the speaking voice. Set a page in

every line proved more clearly that the affair, which she had believed it impossible that any contrivance could so represent as to render Mr. Darcy's conduct in it less than infamous, was capable of a turn which must make him entirely blameless throughout the whole.

The extravagance and general profligacy which he scrupled not to lay to Mr. Wickham's charge, exceedingly shocked her; the more so, as she could bring no proof of its injustice. She had never heard of him before his entrance into the —shire Militia, in which he had engaged at the persuasion of the young man who, on meeting him accidentally in town, had there renewed a slight acquaintance. Of his former way of life nothing had been known in Hertfordshire but what he told himself. As to his real character, had information been in her power, she had never felt a wish of inquiring. His countenance, voice, and manner had established him at once in the possession of every virtue. She tried to recollect some instance of goodness, some distinguished trait of integrity or benevolence, that might rescue him from the attacks of Mr. Darcy; or at least, by the predominance of virtue, atone for those errors under which she would endeavour to class what Mr. Darcy had described as the idleness and vice of many years' continuance. But no such recollection befriended her. She could

11 pt.

Plantin 110

(ABOVE)

and Plantin 113

(LEFT)

TWO MOST USEFUL
BOOK FACES

LIGHT PLANTIN 113, 11 ON 12 POINT, WITH 30 POINT
DISPLAY AND INITIAL IN 42 POINT (SHAVED); SUMMARY
IN 7 POINT 110 ITALIC

see him instantly before her, in every charm of air and address; but she could remember no more substantial good than the general approbation of the neighbourhood and the regard which his social powers had gained him in the mess. After pausing on this point a considerable while, she once more continued to read. But, alas! the story which followed, of his designs on Miss Darcy, received some confirmation from what had passed between Colonel Fitzwilliam and herself only the morning before; and at last she was referred for the truth of every particular to Colonel Fitzwilliam himself—and from whom she had previously received the information of his near concern in all his cousin's affairs, and whose character she had no reason to question. At one time she had almost resolved on applying to him, but the idea was checked by the awkwardness of the application, and at length wholly banished by the conviction that Mr. Darcy would never have hazarded such a proposal, if he had not been well assured of his cousin's corroboration.

She perfectly remembered all that had passed in conversation

* This footnote is 8 point 110

12 pt.

Plantin 110

(ABOVE)

and Plantin 110 with Special
Long Descenders on 12 point

(RIGHT)

TRIAL SETTINGS MAY
BE OBTAINED

Below 'Monotype' Plantin, Series 110, 10 point cast on 12 point, with the exception of the descending characters (p q j y g), which were specially designed as 12 point matrices to accommodate longer descenders. The fount thus becomes in effect a '12 point long-descender' version of Series 110. It was designed for the Nonesuch Press 'Bible'.

PLANTIN 110, 10 POINT ON 12 POINT (LONG DESCENDERS)

Fournier against another in Caslon and another in Plantin, and it is as if you heard three different people delivering the same discourse—each with impeccable pronunciation and clarity, yet each through the medium of a different personality. Perhaps the layman would not be able to tell one old-style setting from two others of the same group; yet he could not read the three pages in turn without at least a subconscious discrimination. The smallest variation in serif-construction is enormous compared to the extent to which a disc of metal, in a telephone receiver, vibrates to electric shocks produced by one voice and another; yet we find it easy to deduce from one such set of vibrations that an old friend is asking us to 'guess who this is'!

PHYSICAL CONSIDERATIONS

The beginner in book typography is prone to import aesthetic sentimentality into what is first of all a matter of convenience. Baskerville and Fournier were both designed during the eighteenth century, and some people think that they represent in miniature, and in terms of their respective national cultures, the clarity and good manners of that age. But should you label an old or modern author '*dix-huitième*' and start matching his words to what you consider a type of the era, it would be better first to remember that Baskerville, being relatively generous in set-width, will 'drive out' the book; whilst Fournier, a neatly condensed face, will be more frugal of space. Thus the recent edition of *Pride and Prejudice*, produced by Peter Davies, Ltd., had a large amount of text to begin with, and not too many pages were to separate one illustration from the next: Fournier, in a beautifully legible small size, solved the problem. Baskerville, conversely, printed on bulky paper, has saved many a fine book from seeming to offer less than the money's worth. The typographer, whether he be connected with the printing or publishing office, should be able at a few minutes' notice to calculate ('cast off') how many pages the copy will come in to in a given face, taking into account the point size, set width, number of lines and leading between the lines.

The word 'set' which appears in our type specimen books means that an actual type of an 18-unit letter in the fount (such as cap. M) will be as many points wide as the number given, and that the narrower letters will be proportionate to that width, if the type is cast on that

LARGER SIZE
COMPOSITION
MATRICES

110: 13½-pt. roman & ital. on
14-pt. body
194: 14-pt. small face roman
(combinable with above)

This is the 13½-point size of 'Monotype' PLANTIN Series No. 110, roman and italic. These lines are set to a measure of 4¼ inches, with one-point leads.

These lines are set with one-and-a-half point leads to a measure of four-and-a-half inches in 13½-pt. composition 'Monotype' PLANTIN Series 110, and are here combined with the **fourteen-point small face** (roman only for composition) of 'Monotype' **Plantin HEAVY Series 194**

This wide setting, suitable for the full-page width of a quarto book, is set with two-point leads. Printers and publishers of illustrated catalogues and other books printed on 'art' paper should remember that PLANTIN 110 is one of the few faces (perhaps, indeed, the only 'classic' face) which is not weakened and 'greyed' by being printed on coated paper. This is most valuable in booklets printed partly on coated, partly on antique. *The leading of these lines was done automatically on the galley by a 'Monotype' Automatic Leading Device.*

This is a specimen of the 14-point **LARGE FACE** Composition size of 'Monotype' Plantin 110: roman and italic £123123!?!()[]*§—,.,:;!/? ABCDEFG abcdefgh
'Monotype' Plantin Heavy Series 194, 14 pt. LARGE Face Composition
'Monotype' Plantin Series 236, Heavy Condensed, 14-point LARGE FACE Composition

DISPLAY MATRICES of 'Monotype' Plantin Series 110 begin with this *Fourteen-point* size, and run parallel with each composition size to 24 point. The printer, therefore, has his choice whether he shall cast separate types for the case from display matrices—which he can HIRE—or, alternatively, compose automatically, as would be better in the case of a book in 14 to 24 point. This is 14 point DISPLAY 110, also **Plantin Heavy 194**, Plantin Light 113, and the new **Heavy Condensed variant, Series No. 236.**

DISPLAY
MATRICES

110: Roman & ital.
113: Roman & ital.
194: Roman & ital.
236: Roman

14 pt.

But because a 'Monotype' Composing Machine is a type-caster as well as a means of automatically setting type, the printer is not FORCED to use keyboard composition. The few words of the average display line can be set from case in type manufactured by a Display Attachment or a 'Monotype' Super Caster at *minimum cost.*

FURTHER COMPOSITION AND DISPLAY SIZES ON PP. 15-27

This is the EIGHTEEN POINT size of 'Monotype' Plantin Series 110, roman *and italic*. Composition matrices for keyboard setting and also Display matrices for casting.

▼ DISPLAY 18 PT. 110 AND ▲ COMPOSITION

This and the following line were set from case in type cast from Eighteen-point *Display matrices of Plantin, Series No. 110.*

'Monotype' PLANTIN LIGHT *Face* also is available in both Composition and Display matrices, roman *and also italic*, in this Eighteen Point size shown here. As many as eighty-seven characters of 18-point can be Keyboard set at one operation by a 'Monotype' machine . . .

and of course *separate type setting* allows the printer to 'drop in' any sorts, such as a word in this 18 point display size of 194, without any difficulty.

18 pt.

This 18 pt. roman & *italic* of Ser. 194, and This 18 point of Heavy Condensed Roman 236, are available in *Display Matrices*.

110 & 113 comp. rom. & ital.
110, 113 & 194 displ. rom. & ital.
236 display roman

Eighteen-point composition in Plantin 110 or 113 is effective in the new 'broadside folder' variety of *Direct Mail Advertising*; the type retains its clarity in offset printing, by virtue of its openness and good distribution of weight.

18-pt. 110, 2-pts. leaded

amongst the many reasons for the predominant position of 'Monotype' machines in BOOK composition, the chief, from the economic point of view, is the fact that separate type can be corrected letter for letter from case.

This saving reaches dramatic proportions in a book of any considerable length, and the proof reader need not apologize for insisting upon absolutely accurate revision.

ADVERTISING BROCHURE COMPOSED IN 110, WITH 194, 24 PT.

Here you see the advantage of being able to combine keyboard setting, which is convenient in copy running to some length, with case (hand) setting, which is more economical when only a few words are to be set. This 'body' matter is keyboard set. **The bold** is added from the case—a far simpler operation than repeated 'change-over'. Of course this advantage is unique to 'MONOTYPE' machines, because no other machine sets separate type.

In sizes from 5 to 14 point, in which most continuous text is set. Bold and normal roman and *italic*, with s.c., can be set from one matrix-case.

THIS USEFUL TWENTY-TWO POINT Size of 'Monotype' Plantin 110 has been added to the range of *DISPLAY Matrices* 'by popular request'. Roman and *italic*. AbCdEfGhJiKlMnO *AbCdEfGhIjKlMn*

22 Series 194 'Monotype' Plantin Heavy,
POINT also exists in 22 pt. Display rom. & *ital*.

and there is this 22 pt. display size of Series 236, roman only

CAST ON 24 POINT

Here you see the largest *Composition Size* of 'Monotype' PLANTIN 110 and also of the

24 Plantin LIGHT Face 113, namely, 24
POINT point Roman *and Italic*. Matrices are
COMPOSITION AND DISPLAY available both for keyboard setting & for
Display casting for case.

This is 24 pt. 194, roman & italic Display
24 pt. 236 heavy condensed roman, Display only.

A magnificent face for a newspaper display of any size. *Note the adequate 'kerns'*.

This is 30 *point* PLANTIN, Ser. 194
combined with Light-face Plantin the
No. 113, for abrupt *Contrast* of weight

This is the roman, *and the italic*, of the
THIRTY-Point 'Monotype' Plantin,
Series 110: a famous face. The heavy
Condensed roman is series 236. This is 30 pt.

THIRTY-SIX rom & *italic* 113

THIRTY-SIX rom & *italic* 110

THIRTY-SIX rom & *ital* 194

THIRTY-SIX roman Series No. 236

All the types on this page are cast from DISPLAY matrices by means of a 'Monotype' Display Attachment. They can also be produced on a 'Monotype' Super Caster, or on a 'Monotype' Display-type Machine. Matrices, 14—72 pt. can be hired in G.B.

This ringing *Display* face

is MONOTYPE* PLANTIN

* THIS WORD IS OUR REGISTERED TRADE MARK

42 point, roman & *italic*

The *Light-face* is No. 113—

superb in *Periodicals* . . .

Heavy rom & *italic* 194

Heavy Condensed roman 236

‘STOP’

—says this line of 42 point in a single column news display. The command is given in no uncertain tones, because the face is Series 194, ‘Monotype’ Plantin Heavy

Title of an
 **Article**

SET IN 113 ITALIC AND 110 ROMAN, 42 PT.
WITH ORNAMENT B223 AND 12 PT. S.C.

FORTY-*Eight* Point

Note how the short *yet*
adequate descenders
SAVE SPACE

-an *important* Point when
large display, leaded or not, is being plotted

TOP LINE: 'MONOTYPE' PLANTIN
Heavy 194 & Heavy Condensed 236, 48 pt.

NEXT 3 LINES: 'MONOTYPE' PLANTIN
110, rom. and ital. 48 pt., not leaded

BELOW THEM: 'MONOTYPE' PLANTIN
Light Face 113, 48 pt., with 24 pt. 110

A 'MONOTYPE'

Super

CASTER PRODUCES TYPE AS LARGE
AS SIXTY AND SEVENTY-TWO PT.

[Above: 110, 60-pt. roman]

SIXTY &

Forty-eight pt.

combined

IN 'MONOTYPE' PLANTIN LIGHT, SERIES 113

All sizes to 72 point can be cast on a "Monotype" Super Caster, the remarkable machine that functions as a type, lead, rule and furniture foundry. Sizes above 48 point are for casting on this machine only

How TYPE is Manufactured

on a versatile 'Monotype' Super Caster in the Printer's Office

ABOVE: 60-pt. Series 113 as a
Title-line, with 18 pt.

BELOW: 72 u. & l.c., 60 caps.
and 36 pt., with 236 Bold
Condensed & 194

Quickly-CAST

'Monotype' Super Caster type
resists the **crush** of stereo, **grind**
of roller—because it can be cast with a very high
proportion of **TIN**, the toughener.

‘MONOTYPE’

PLANTIN

Super-cast, for

posters & display:

and *also this* roman

& ital. Light *f.*

Sixty & 72 Point

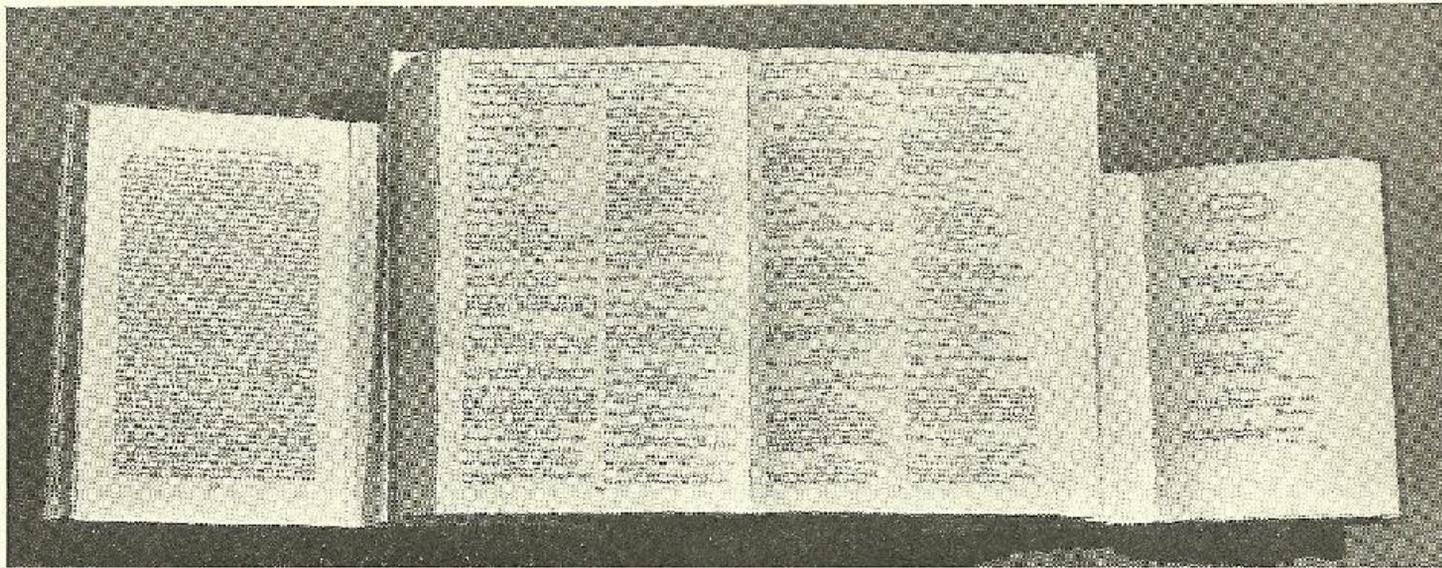
It **SHOUTS**,
this Heavy *Sixty*
and **72 Point**
of Ser. 194 'Monotype'

PLANTIN HEAVY ROMAN AND ITALIC

Be sure to say
Monotype* when
you say Plantin

* THIS WORD IS OUR REGISTERED TRADE MARK, COPYRIGHTED

"TYPE-MODULATION BY SIZE" IS EASY WHEN YOU USE FLEXIBLE SEPARATE TYPE!



THE PHOTOGRAPH ABOVE shows three volumes, amongst the many printed in "Monotype" Plantin 110, which are of particular interest to book printers, in that they are all "important" for the sheer size of the printing order, while each presents a particular set of typographic problems which the chosen type face most successfully solves. The Shakespeare Head one-volume *Shakespeare* in the middle is mentioned elsewhere in this number, while the *Outline of Modern Knowledge* (left) and the Nonesuch Press *Week-end Book* (right) are referred to in the introduction to this specimen. The books are each strikingly inexpensive, and contain an unusual amount of text, as well as being functionally and handsomely designed, so that our photograph need not represent in detail what can be examined at first hand in any bookshop.

In order to prove the *general* value of "Monotype" Plantin for different printing requirements, we would have to cite at least fifty different *kinds* of job in which, for one reason or another, the face has been used with outstanding success. This it is not possible to do here, but we are forming an impressive collection along these lines which any printer is at liberty to consult. It includes, of course, examples of some of the chief national advertising campaigns of recent years; fine printed books; time-tables and other reference literature; direction slips, menus and other small pieces; an interesting variety of offset and photogravure jobs, and some distinguished

foreign work printed either on the Continent or in America, where our matrices are obtainable through the sole agency of the allied but independent Lanston Monotype Machine Company, Philadelphia. It also includes a number of very well-known periodicals. One of the most interesting of these, typographically, is the *Radio Times*, which deserves careful study. Another is the ever popular *Strand Magazine*. *John O'London's*, the *New Statesman* and other periodicals make the type pleasantly familiar to people in the world of literature and politics. The L.N.E.R. *Holiday Handbook* is an exception to that road's general standardisation to Gill Sans, and the fact that it is photogravure-printed led to the choice of "Monotype" Plantin. It would be invidious to single out any of the very effective illustrated catalogues which have appeared in the face, for the use of fine screen half-tones for detailed illustration calls for a paper surface to which "Monotype" Plantin is extraordinarily well adapted.

A general printer must have better reason for stocking a type face than his personal reaction to its beauty. His first question must be "In how many special kinds of work will this face be the ideal choice?" and his second, "Is it good enough in basic design to serve for almost any kind of job?" The responsibility of advising a printer under such circumstances is a serious one and certainly not a matter of opinion. It is for that reason that the "Monotype" Plantin collection" is being formed and constantly added to.

THE MONOTYPE RECORDER

TABULAR COMPOSITION: *continued from p. iv*

Exercise 17: Centring a Word Column between Two Figure Columns by means of Justifying Spaces in the Word Column and 9-Unit and 18-Unit Leaders only between the Columns

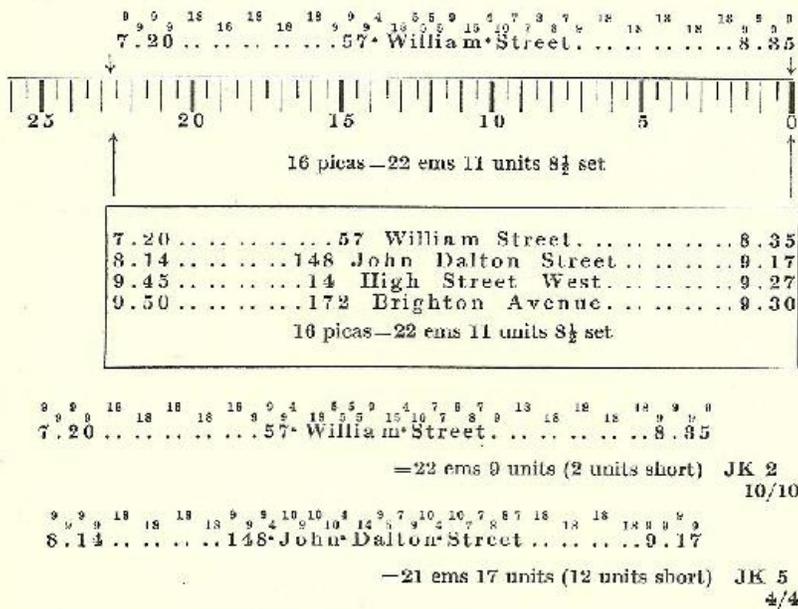
The use of leaders on either side of the word column necessitates the use of justifying spaces between the words of this column to justify the line. Use 9-unit and 18-unit leaders only. Compose the first figure column flush to the left of the measure. Estimate the width of the word column and the number of 9-unit and 18-unit leaders required on either side of this word column. (Note that the sum of these three plus the width of the two figure columns equals the full measure.) Put in the estimated number of 9-unit and 18-unit leaders, then the word column, using justifying spaces between the words. Put in the same number of 9-unit and 18-unit leaders as used before the word column, then the last figure column, and justify from the justifying scale.

In order to estimate the number of ems required in the word column a guide can be obtained by setting up the longest and shortest lines in the column (before starting the "take") and governing the width of all other lines by these guide lines; or every two characters and spaces may be estimated as 1 em.

If an operator estimates the width of the centre column, so that when the last column is set it comes to within 4 ems of zero on the em scale, he can obtain a justification. By reference to the 8½ justifying scale it will be noted that if there are only two justifying spaces in the line, and the line is 2 ems (36 units) short, the pointer will indicate a blank rectangle on the justifying scale. In such cases it will be necessary to strike two 9-unit or two 18-unit leaders (always an even number) before obtaining the justification. These

two leaders will be transposed by the hand corrector, one being put before and one after the word column. Where the justification obtained after the line is set up is such as to produce an extremely wide space, it is better, even though the line can be justified, to put in two or more 9-unit or 18-unit leaders (always an even number) in order to produce a more nearly uniform spacing between the words.

Working upon this basis, if the wording of the first line "57 William Street" is estimated to contain 8½ ems (an average of 1 em for every character and space) and 8½ be deducted from 22½ (the approximate measure in ems and cns) it leaves 14 ems to be divided between each side of the centre column, or 7 ems each including the 2 ems each side which will be taken up by the figure columns. In the wording of the centre column of the first line there are only three characters which are over 9 units, but there are eleven characters and spaces under 9 units which makes this line considerably under the estimated average length. If the operator, lacking that fine judgment which is obtained by experience only, allowed but 7 ems on each side of his centre line, he would find when his setting was finished that he could get in two more 9-unit leaders, and still be able to justify. These two 9-unit leaders could be divided and positioned by the hand corrector. After a little practice an operator would seldom make an error of judgment like this in such a short line, and he would keep his justification within the neighbourhood of 3-8, which produces a 6-unit space.



7.20	.....57 William Street.....	8.35
8.14	.....148 John Dalton Street.....	9.17
9.45	.....14 High Street West.....	9.27
9.50	.....172 Brighton Avenue.....	9.30
2.43	.....86 South Street.....	8.64
7.24	.....10 Ackerman Road.....	6.21
5.18	.....142 Denmark Street.....	4.20
9.64	.....93 John Street.....	7.33
4.30	.....14 Waterloo Street.....	3.41
6.27	.....108 Coldharbour Lane.....	5.24
8.17	.....4 George Street.....	7.35
3.26	.....28 Rainbow Street.....	2.44
2.12	.....4 St. George's Road.....	2.11
7.43	.....98 Trafalgar Road.....	7.18
5.36	.....24 Bcnhill Road.....	4.22
6.17	.....16 Parkhouse Street.....	5.16
4.38	.....108 Addington Square.....	4.22
8.16	.....42 Camden Grove.....	7.24
6.16	.....84 Anorn Street.....	5.26
5.37	.....7 London Road.....	4.42
4.29	.....92 Blackfriars Street.....	3.33
7.31	.....118 Dean Street.....	7.21
6.22	.....22 Liverpool Street.....	5.34
5.46	.....86 Camden Road.....	4.23
2.34	.....45 Hartley Avenue.....	6.34
1.15	.....10 Holburn Street.....	5.35
7.45	.....18 Manby Grove.....	6.79
5.23	.....133 Water Lane.....	4.67
4.36	.....74 Louise Road.....	4.12
7.28	.....10 Martha Road.....	7.49
7.45	.....188 Wakefield Street.....	8.61

(The figures above the lines indicate the units registered when composing the words, spaces and quads.)

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