

THE MONOTYPE RECORDER

A Quarterly Journal for Users and Potential Users
of "Monotype" Machines and Equipment

VOL. XXXV, NO. 2 SUMMER 1936

Annual Book Number

LONDON

THE MONOTYPE CORPORATION LIMITED

REGISTERED MONOTYPE TRADE MARK

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FOR BRANCHES AND ADDRESSES SEE COVER III

SPECIAL OFFER OF BINDER FOR "THE MONOTYPE RECORDER": SEE COVER IV

This number acts as a useful specimen of several of our leading BOOK FACES, set to the measures appropriate to the different sizes. The full composition range of "Monotype" BEMBO is used in the leading article. PLANTIN LIGHT (113), 13, 11 and 10 pt., is used for "Advertising the New Book". Mr. Beaujon's article is in 12 and 11 pt. PERPETUA; that on the "Type Book" is in FOURNIER (185), 18, 14, 12, 10 and 8 pt. GOUDY MODERN is used for "The Printer's Bookshelf": the Technical Queries show OUT WALBAUM and WALBAUM MEDIUM in combination.

THIS PAGE IS SET IN "MONOTYPE" BEMBO, SERIES 270

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During the rush of late spring and early summer, when flowers tumble over each other, there is not time to watch and analyse the beauty of each plant. Now we look at the sprouting spear of the iris *stylosa* and watch it intently through its stages. The spear begins to fatten and show a tinge of violet in its substance, the bud is straight and full and graced with purple lines round its tightly bound petals. We cut one and bring it

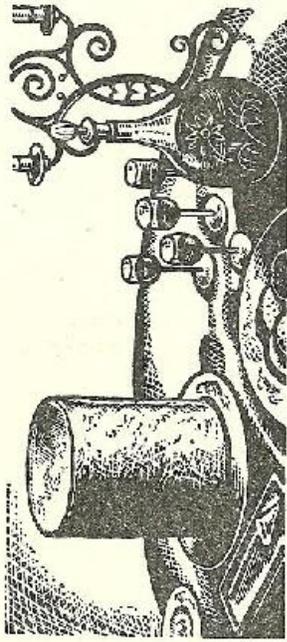
The 16,678 Books of 1935

and the best-produced fifty

OF all the tabular matter that emerged from "Monotype" casters this year, one page is of peculiar interest to students of the cultural history of England: the summary analysis at the front of *Whitaker's Cumulative Book List*, January-December 1935. Though it must have been seen by everyone directly connected with the book trade, we shall quote from it here in conjunction with figures taken from another book—one of the most hair-raising volumes that have appeared in 1936—in order to give some general idea, not only of what books are being produced, but also as to the number of potential book-readers.

According to *Whitaker*, there were 16,678 books published in 1935, or 1,242 more titles than appeared in 1934.* These figures represent, of course, "titles", not copies. Ignoring for the moment the reprints, of which the sixpenny's have to sell in the hundred-thousands to be

*Reprints and new editions accounted for 5,268 out of the total, an increase of 519, and another 480 were translations—72 more than in 1934. *Éditions de luxe* dropped from 87 to 57. Thus 10,873 new books appeared in 1935—677 more new books than appeared the year before.



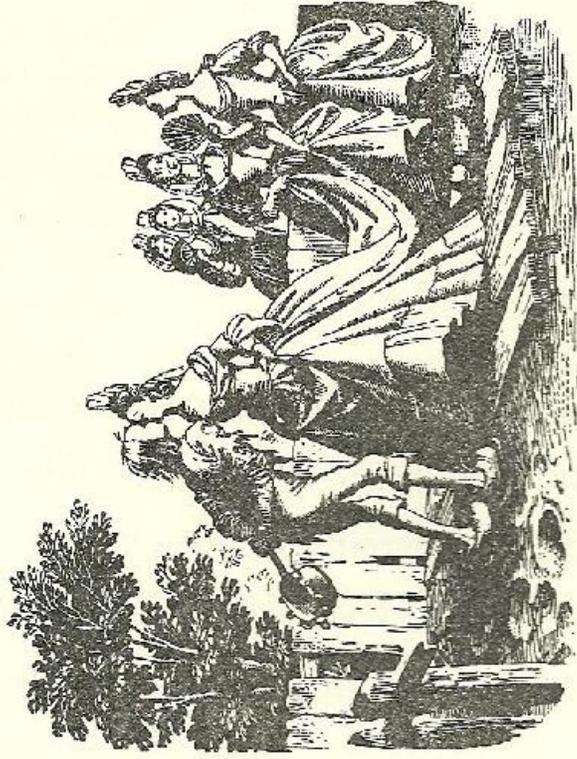
CHAPTER THREE

AN OLD RECIPE FOR STILTON

The making of cheese, once a craft, has become a trade since research has analysed, in part, the process that was originally experience by rule of thumb. For the appreciation of cheese a knowledge of its making is scarcely necessary, and the little that need be said here has therefore been interpolated to give a glimpse and no more of the process, a highly technical and various one.

The period from May to September is the natural season for cheese-making because the milk should then be at its best. Upon the quality and the amount of the fat in the milk the quality of most pressed cheeses depends. Often the milk used is a blend of the morning's with the previous evening's milk; some old-fashioned people say because one is always richer in fat than the other, and others merely because the

The Swineherd



THERE was once a poor Prince, who had a kingdom; his kingdom was very small, but still quite large enough to marry upon; and he wished to marry.

It was certainly rather cool of him to say to the Emperor's daughter, "Will you have me?" But so he did; for his name was renowned far and wide; and there were a hundred Princesses who would have answered "Yes!" and "Thank you kindly." We shall see what this Princess said. Listen!

It happened, that where the Prince's father lay buried there grew a rose-tree—a most beautiful rose-tree, which blossomed only once in every five years, and even then bore only one flower, but that *was* a rose! It smelt so sweet, that all cares and sorrows were forgotten by him who inhaled its fragrance.

And furthermore, the Prince had a nightingale, who could sing in such a manner that it seemed as though all sweet melodies

profitable, and balancing the infrequent best-seller of 25,000 to 100,000 copies with the abnormally small editions, and assigning an average edition of 2,000 copies for each new book-title, one may calculate the approximate number of printed books (copies) offered for sale. The three categories responsible for the greatest output were Fiction, Children's, and Educational books. In the Fiction group, 2,905 were "reprints and new editions" and translations and *éditions de luxe* brought the number to 3,000. It appears therefore that the total of 5,310 (483 more than the year before) included over 2,000 new novels! There was some falling-off in the number of children's books; but educational books, with 1,286 titles, showed an increase of 255.

Of the other categories, Medical and Legal and a few others can be set aside in order to reach the approximate total of 7,800 general "non-fiction" titles, amongst which books on Religion and Theology still keep the lead, with 845 titles, though Biography and Memoirs, jumping from 742 in 1934 to 821 last year, may soon take first place—and has in fact taken it so far as the general reader is concerned. Poetry and the Drama last year accounted for more new titles (679) than Politics and Political Economy, with 673. Both categories showed an increase, but in the former the number of titles increased by 17 per cent., and the number of translations more than doubled. History, with 438 titles, gained 74 over 1934, though there were fewer reprints, new editions and translations. Essays and Belles Lettres rose to 381, Travel and Adventure to 296.

Amongst the smaller remaining categories, those which produced the greatest proportional increase of new titles were Occultism (from 37 to 57) Philosophy and Science, Anthropology and Ethnology, Classics and Translations, and Psychology (37 to 67). There were no fewer than 203 books on Art and Architecture published in 1935, as against 164 in the previous year. Other subjects that interested people sufficiently to cause a marked increase in the number of new books were Chemistry and Physics, Botany and Agriculture, Oriental, Sports and Games, and Sociology.

Fifteen categories showed fewer titles than in the previous year, including Aeronautics and Music.

*A
Butler's Recipe Book*

1919

Edited by

PHILIP JAMES

With wood-engravings by

KEYSOLDS STONE

and an Introduction by

AMERISE

HEATH



CAMBRIDGE
AT THE UNIVERSITY PRESS
1935

There are about 100 fairly well-known book publishers, and *Whitaker* lists over 650 firms whose business it is to publish books.

Thus the book market of Great Britain was offered, last year, nearly 11,000 new books. Naturally "the book market" is a misleading term, for what is an important book to one man may be something which another man would not even take home if he found it in the train. It is nevertheless important to realize that the market for books in Great Britain is relatively minute, considering their cheapness and long life as commodities. The number of fairly frequent book readers in the country is probably as high as 7½ millions. But before we compare that number to the 7,628,000 holders of wireless licences we must remember that all the latter pay 10s. a year, plus the equipment and upkeep costs, before we can reach a fair basis of comparison. The vast majority of book readers of the country

have a negligible effect upon the new book market. According to the Library Association's *Statistics, 1935* (2s.), the 671 public libraries of Great Britain and Ireland served 7,142,101 borrowers with 208 million issues of books. Yet the total expenditure on books of all those libraries during the whole year of 1935 was less than £384,000—less than half their expenditure on salaries, and only 17.8 per cent of their total expenditure. This is a country of book borrowers rather than of book buyers: the number of subscribers to circulating libraries is unknown, but from the publisher's point of view it is represented by the fact that a new book by a popular novelist may be expected to sell as many as 7,000 copies to "the libraries" by the day of publication, and considerably more in the following fortnight.

Who reads all these new books? Who are the people who buy them either individually, or as groups through the libraries?

To give a very general answer one may examine that extremely handsome book, "The Home Market", referred to in our first paragraph. This volume of statistics was produced for advertising space buyers. It divides the population of Great Britain in two ways: into families, of which there are 11,771,200; and into individuals receiving, or not receiving, any income—the former number 23½ millions. Of this number only 3½ millions (14 per cent of those who receive any income) receive as much as £250 a year. There are only 800,000 persons who receive as much as £500 a year, or over. Of the remainder, the incomes of nearly 16 million people are below £150 a year.

5.

The figures in the accompanying charts are derived from the Census of England and Wales 1921 and the Census of Scotland 1921, and the Registrar-General's Statistical Review for England and Wales 1934 and for Scotland 1933.

MODIFICATIONS IN AGE COMPOSITION

Exceptional movements of population, such as the southward trek in Great Britain since the war, considerably modify the age-composition of the regions both from which the population moves and to which it gravitates. Taking the country as a whole the thirteen years (1921-1934) saw a sharp drop in the number of young persons under 20; increases of 15% and 5% respectively in men and women between 20 and 40, and of 11% and 17% respectively in men and women of 40-60 (a reflection, in the case of men, of the movement of the losses of the war into an older age group); and an increase of nearly 40% in elderly persons of both sexes.

POST-WAR MIGRATION

The graphs opposite indicate that these movements have not been uniform in the various regions. The diversities that appear are mainly the result of two considerable migrations of population that have taken place in the last 30 years. In the earlier part of this period young men and women were still leaving the rural areas of Britain either for America and the Dominions, or for the industrial centres of South Wales and the North. This exodus now shows itself on the one hand in a relatively slow rate of increase among elderly persons in such regions as the Eastern Counties, South Western Counties, Northern Rural Belt, and North and Central Wales; and on the other hand, in a more than normal rate of increase among

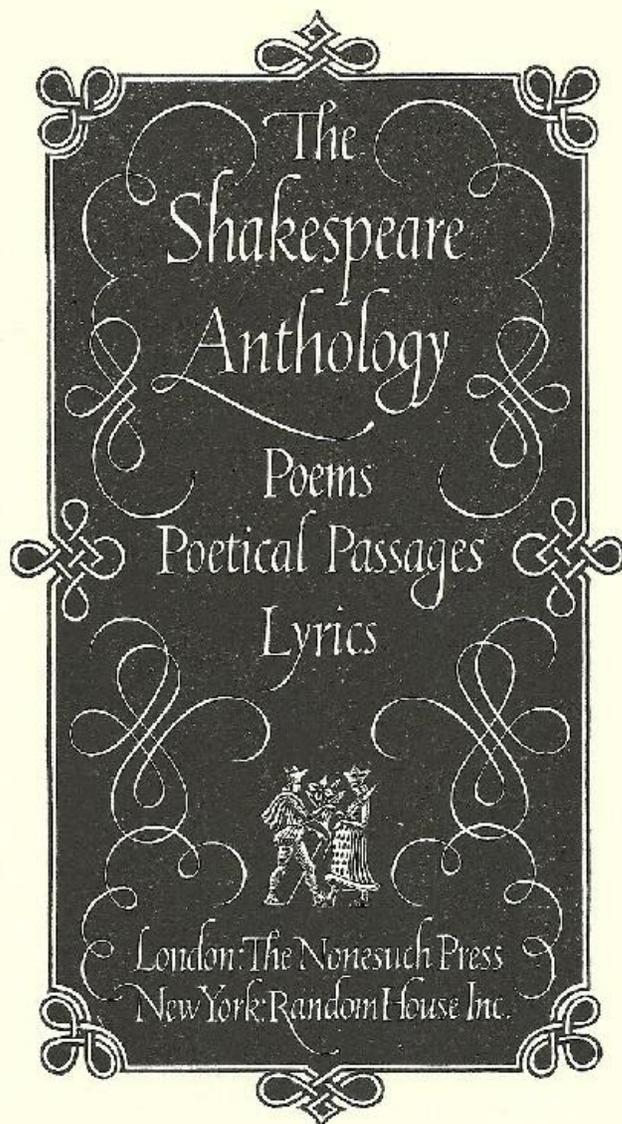
The families are divided into "Grade A", in which the chief income-earner receives over £10 per week, Grade B (£4 to £10 a week) and Grade C, which numbers 8,642,700 families, or 73.4 per cent of the total, and whose chief income-earner receives less than £4 a week. Grade B includes about 2½ million families, Grade A 616,700 families. As wireless licences are family rather than individual purchases, it can easily be seen that the number of families who can afford an optimum standard of nourishment, decent housing, sufficient clothing and some protection against the future are not nearly numerous enough to account for the 7½ million wireless licences at 10s. In many cases the fifth necessity of mankind, which is self-escape, has been served by scraping from the first four necessities. There is nothing slighting in this term "escape". Just as the human being in the airtight room poisons himself with asphyxiating gas in a few hours, so even the dullest mind makes desperate struggles to escape from its own exhalations, and goes to any sacrifice to secure some form of ecstasy, that is, "standing outside oneself".

The minimum number of books that one expects to find in an educated family is 500. An individual who borrows new books as they come out must still be the owner of 100 volumes before it can be said that he has the minimum furniture for a self-respecting bookshelf. That nucleus collection will consist chiefly of omnibus volumes and reprints—cheap or fine according to the owner's taste and income, because the nucleus consists of books that are not merely readable but *re-readable*. Occasionally a new book will be added because the owner cannot bear to part with it. It is easier simply to retain a library book by paying for it than it is to shop for a gramophone record and thus become the "owner" of a tune that one has enjoyed over the wireless.

THIS ARTICLE IS SET IN COMPOSITION SIZES OF
"MONOTYPE" BEMBO SERIES 270
the face chosen for 14 of the "50 Books of 1935"

Page 3 is in 24 pt. with footnote in 10 pt. Page 5 is in 18 pt. solid to 39 ems, and 16 pt. solid to 31 ems. Page 6 shows 16 pt. leaded, and 14 pt. leaded and solid.

This page shows 13 pt. solid and 12 pt. solid; page 8 begins in 11 pt. and continues in 10 pt. This box is set in the new 8 pt. composition size.



The new twopenny lending libraries are introducing hundreds of thousands of people to the habit of reading current fiction in reprints, though these recruits have their own favourite authors. They are likely to draw away from the more expensive libraries such subscribers as are "chain readers" who look upon books chiefly as objects over which the eyes can glide with hypnotic detachment. But on the other hand some reading appetites will be created by the "tuppenny dreadfuls" which only the new book libraries can satisfy. A still more important "appetiser" is the sixpenny reprint, which is the subject of another article in this number.

From all the foregoing statistics and approximations, one may estimate roughly that the 16,678 books of 1935 were produced in response to a demand which came from not more than 3 per cent of the total population.

This, together with the fact that so many books are borrowed and relatively so few bought by individuals, goes far to explain why it pays to make the new book as optically attractive as possible. To deal with the actual buyers first of all: those who

are so concerned with cheapness as to ignore excellence of production are seldom if ever in the market for new books. But those who are fond enough of an author, or interested enough in a subject, to make an outright purchase of new books are buying, in effect, permanent furniture for the home; that is why they want it to be of good quality. As regards the borrowers, it is obvious that the more books pass through the hands of a subscriber in a given period, and the more he is persuaded to read rapidly and then make another choice, the more advantage will the attractively produced book have over the one which (other things being equal) looks like less of a money's-worth. The more choice of titles there is, the less need we allow for other factors.

The decade before the war was the time during which the hand composition of books was replaced by composition on "Monotype" machines.

Had the available "normal" book faces provided by the type-founders been as fine and varied as those found in modern British books, the change would have been still further delayed. As it was, book faces were so few and so mediocre in design that it was only necessary to prove to the publishers that the presswork, spacing, and general typographic effect of a book mechanically set in single type could equal and (by abolishing worn type) actually surpass, that of the hand-set book. After the war, however, the demand for really good book faces amongst the publishers, based on their observations of the ordinary reader's reactions, greatly increased, and The Monotype Corporation devoted ten years to creating a repertory of classic book faces which is admittedly in a class by itself. The "fine book" of the previous generation had been either a very ordinary book with expensive plates, or a very "hand made" book, the types for which had been specially commissioned for private use. Most of these private press types were unsuitable for normal book production. But The Monotype Corporation put into the hands of any commercial user of the machine types of a beauty which was quite new to commercial production. At just the same time when it was becoming most important, economically, to endow the new book with outward charm and distinction, it became about a thousand times easier to do so, by setting it in sorts of type, like Bembo or Fournier, which go further than any other one factor toward making a book a "fine" book irrespective of its cost.

Having on one hand the economic incentive to make the new book and the classic reprint typographically attractive, and having on the other hand the means of book composition with the highest hourly output in sets at the lowest all-in cost, it is no matter for wonder that the standard of British book production soared.

Meanwhile typographic criticism and general interest in book production had changed in character. The things one writes about fine books as a prophet crying in the wilderness are not the same as the practical discussions one can have in a period when a really attractive book is no longer pathetically rare. A wealthy collector makes a very poor critic; a man who can just afford a 10s. 6d. book becomes really excited when fine printing is offered him at that

SERIES **Bembo** NO. 270

ABOVE WE SHOW THE 48 PT. (DISPLAY) SIZE.

There is a special *Narrow Bembo Italic*, Series 294, in 10 to 16 pt. This is the 12 point size.

This is the new 6-point size of Bembo, Series 270. Eight point (see p. 7) and this 9 pt. are also new

price. In *The Nonesuch Century* (London, The Nonesuch Press, 1936) one may read and recall the immense sensation which the first Nonesuch Press books made amongst educated people. These books, so irresistibly charming and offered at "mass production" prices, were snapped up by speculators. It was evident that no monopoly of a private type or a hand paper-maker's output had helped to make the books inimitable: they were easily imitable, and also there were other, equally interesting things to do with the same commercially available "Monotype" faces and other materials. All that was needed was knowledge—knowledge about types and the psychology of typography, helped by knowledge of what other designers were doing. The group that read the *Fleurion* met and compared notes, as people always do in an artisans' renaissance. The Double Crown Club was formed to focus their discussions, and also to "crown" the two best examples of book production in each year. The latter purpose was abandoned, for it became obvious that the really interesting and valuable part of the crowning would be the inspection and arguments over the 30 or 50 books from which the best two were to be chosen. The function of giving credit where credit was due therefore devolved upon the First Edition Club, and the annual Fifty Books Exhibition has appeared since 1929. Yet this is not a "crowning" so much as a collection of examples which, on the whole, and after due allowances and penalties by the proportional marks system, seem calculated to encourage good printing by showing the ordinary owner of bookshelves how very attractive a printed book can be.

It would be more interesting if a hundred or more books could be previously shown by invitation to everyone likely to be interested, and be left open on the table for examination entire. The only excuse for showing a book under glass is when very rare and costly books are being shown to hoors with grumpy fingers.

FIFTY GOOD BARGAINS

In this year's Fifty Books, "Monotype" Baskerville is no longer the most frequently used face. No fewer than 14 of the books are set in "Monotype" Bembo, and seven in "Monotype" Perpetua. Fournier (185) and Plantin (110) were each used in three books and Centaur (252) in four. Only one of the books, the Nonesuch Press *Shakespeare Anthology*, was set in "Monotype" Times New Roman; but several outstandingly good books have appeared in that face in 1936.

The catalogue arranges the entries under publishers in alphabetical order. This is quite proper, as the modern publisher assumes the entire responsibility for the appearance and design of

his books. Even if the presswork and register are bad, it is the publisher who is blamed for trusting the wrong printer, just as the master printer is blamed for engaging and tolerating a third-rate machine minder. Who takes the blame takes the credit. In our list, we are rearranging the items according to their printers.

The cheapest book of the 50 was Arthur E. Henderson's *Tintern Abbey* (Oxford U.P. for Simpkin Marshall Ltd.), and there were 12 books priced at less than 7s. 6d. At the "normal price of a book", 7s. 6d. to 10s. 6d., there were another 14, and in all 50 per cent of the books came within the guinea limit beyond which a book has to offer something unusual in the way of illustration or bulk. The costliest book was of course the superb *Oxford Lectern Bible* (Major Edition) at £50. One fact worth mentioning is that new books, as distinct from luxury reprints, were in the majority. One duty of "fine" typography is of course to give classics (old or new) the fine costumes they deserve; and yet there is something peculiarly pleasant in realizing that one of the current 50, Evelyn Waugh's biography of Edmund Campion, has just won the Hawthornden prize, and that so many more of the books have been welcomed by critics and eagerly bought by the public as current literature.

Whatever the 50 Books exhibition, and any other publicity for good book production, accomplishes, it can be said with assurance that it eventually helps the bookseller to sell books. It is better to be crudely literal about books as things, as objects-to-own, than to ignore the psychological motives behind the purchase of books. Even the National Book Council, admirable propagandists as they are, have apparently overlooked the fact that the habit of borrowing can be exploited. One of the soundest reasons for buying, instead of renting, a book is the pleasure—and to book-lovers it is a keen pleasure—of thrusting a favourite volume into a friend's hands. What a pauper is he who cannot say "take this home with you!" "Anything here you'd like to borrow?" is almost an obligatory phrase between friends; but one cannot decently lend a borrowed copy.

The man who has begun to perceive that there is a difference

between good and poor book production is in the position of a man living in a furnished room who has begun to be interested in furniture and interior decoration. He will almost inevitably move into a place which he can furnish himself, and decorate as handsomely as he can afford to. But leave him in the belief that all furniture is much the same, and he may continue for years to rent the use of his landlord's furniture. The sense of sight is second only to the sense of taste in arousing the instinct of acquisitiveness. Nature endows some women with wit, discretion and a flair for cooking, and then adds the evanescent, *optical* attraction of a handsome face and a charming gown in order that it shall occur to some man, not merely that that woman is a delightful dinner hostess, but that he would like to have her around the house for life. The beauty of a *book's* face does not wither, its "dress" is permanent. The text must be valued as reading matter, but if the volume is so presented as to arouse the possessive instinct and to look like re-reading matter, the idea of owning it will no longer be brushed aside.

Another reason for buying books is that they make such individual, intimate, yet properly modest gifts. The N.B.C. has done great work with its "book tokens", the sale of which mounted to 200,383 last year. The annual publishing output in the four months before Christmas shows the importance of the gift shopper. It is a pity that something like the 50 Books show cannot be introduced into the great *Sunday Times* Book Exhibition, which allows the gift shopper a wonderful prospectus of current books. With 90 publishers paying for their stalls, it would be awkward to single out officially the hundred volumes that would make the most charming or impressive gifts. But the visitor does, quite incidentally, pronounce some such judgement. With his sense of value in book production stimulated by the 50 Books show, or by the sight of some friend proudly handling a book that is not merely legible but readable, not merely readable but lovable, the ordinary educated man soon becomes intolerant of faults in production that would be humbly and quite needlessly tolerated by the man who knew no better.

THE FIFTY BOOKS — 1935

ALCUIN PRESS

- (18) POEMS, 1914-1935, by Herbert Read. FABER AND FABER, 7/6. "Monotype" *Perpetua*.

THE BOAR'S HEAD PRESS

- (1) THE PAINTED CUP, by Barbara Bingley. 12/6. "Monotype" *Bembo*. Wood-engravings by Lettice Sandford.

THE BOWERING PRESS

- (16) JANUS, by George Barker. FABER AND FABER, 7/6. "Monotype" *Fournier*.

WM. BRENDON & SON

- (40) THE SHAKESPEARE ANTHOLOGY. THE NONESUCH PRESS, LTD., 10/6. "Monotype" *Times New Roman*. Wood-cut headpieces and title by Reynolds Stone.

BUTLER & TANNER

- (10) THE GOLDEN GRINDSTONE. The Adventures of George M. Mitchell. Recorded by Angus Graham. CHATTO AND WINDUS, 10/6 net. "Monotype" *Baskerville*.

- (36) THE WANDERINGS OF MUMFIE, by Katherine Tozer. JOHN MURRAY, 5/- "Monotype" *Baskerville*.

CAMBRIDGE UNIVERSITY PRESS

- (2) A BUTLER'S RECIPE BOOK, 1719, edited by Philip James, with an introduction by Ambrose Heath. 2/6 net. "Monotype" *Bell*. Wood-engravings by Reynolds Stone.
- (3) THE THEORY OF ATOMIC SPECTRA, by E. U. Condon and G. H. Shortley, 42/- net. "Monotype" *Modern Extended* (Series 7).
- (4) HANS ANDERSEN. FOUR TALES. A New Translation by R. P. Keigwin, 3/6 net. "Monotype" *Bodoni*. Wood-engravings by Gwen Raverat.
- (5) SHAKESPEARE'S IMAGERY, by Caroline F. E. Spurgeon, D.Litt., 25/- net. "Monotype" *Caslon Old Face* (Series 128).
- (6) THE LONDON GOLDSMITHS, 1200-1800. A Record of the Names and Addresses of the Craftsmen, their Shop-signs and Trade-cards, by Sir Ambrose Heal, 84/- net. "Monotype" *Bembo*.

THE MONOTYPE RECORDER

- (7) CATALOGUE OF THE GLAISHER COLLECTION of Pottery and Porcelain in the Fitzwilliam museum, by B. Rackham, 2 vols., 210/- net. "Monotype" Bembo.
- (8) Burchardus de Bellevaux: APOLOGIA DE BARBIS, edited by E. P. Goldschmidt, 17/6 net. "Monotype" Bembo.
- (14) THE FOOT. His Social and Literary History, by Enid Welford. FABER AND FABER, LTD., 21/- net. "Monotype" Bembo (text) Perpetua (initials).
- (19) THE EXEMPLARY MR. DAY. A Philosopher in Search of the Life of Virtue and of a Paragon among Women, by Sir S. H. Scott. FABER AND FABER, LTD., 8/6. "Monotype" Bembo.
- (34) EPITAPH ON GEORGE MOORE, by Charles Morgan. MACMILLAN, 5/-. "Monotype" Bembo.
- (44) HERODOTUS OF HALICARNASSUS. The Translation of C. Rawlinson, revised and annotated by A. W. Lawrence. With nine wood-engravings by V. Le Campion and a series of new maps by T. Poulton. NONESUCH PRESS, 126/- "Monotype" Planin (text) Perpetua italics (notes).

CAMELOT PRESS, LTD.

- (26) THE MUSIC LOVER'S MISCELLANY, selected and edited by Eric Blom. GOLLANCZ, 7/6. "Monotype" Planin.
- (27) FOUR HEDGES. A Gardener's Chronicle, by Clare Lighton. With 88 Wood-engravings by the author. GOLLANCZ, 10/6. "Monotype" Planin.

R. & R. CLARK, LTD.

- (33) IRISH LITERARY PORTRAITS, by John Eglinton. MACMILLAN, 5/-. "Monotype" Centaur.
- (35) PENNY FOOLISH. A Book of Tirades and Panegyrics, by Osbert Sitwell. MACMILLAN, 12/6. "Monotype" Centaur.
- (38) (See also Thos. Nelson & Sons). DAVID GOES TO ZULULAND, by K. Marshall. NELSON, 5/-. "Monotype" Poliphilus.
- (12) MY LITTLE FARM FRIENDS. Pictorial Farm Book, prepared and photographed by Gilbert Cousland. COLLINS, 3/6. Hand-set Gill Sans.

CURWEN PRESS

- (9) A DICTIONARY OF WINE, by André L. Simon. CASSELL, 15/- "Monotype" Walbaum.
- (30) A LITTLE BOOK OF CHEESE. by Osbert Burdett. GERALD HOWE, 3/6. "Monotype" Bembo. Lino-cuts by Pauline Baermann, reproduced from zincos.
- (39) SELECTED ESSAYS AND CRITICAL WRITINGS, by A. R. Orage. Edited by Herbert Read and Denis Sanbat. STANLEY NOTT, 10/6. "Monotype" Bembo.

FANFARE PRESS

- (41) MORE LOVELY FOOD, by Ruth Lowinsky, with decorations invented by Thomas Lowinsky. NONESUCH PRESS, 6/- "Monotype" Caslon.

THE GOLDEN COCKEREL PRESS

- (21) MR. GLASSPOOLE AND THE CHINESE PIRATES, by Owen Rutter. 18/- "Monotype" Perpetua machine-set, but adjusted by hand. Wood-engravings by Robert Gibbings.
- (23) THE JOURNAL OF JAMES MORRISON, Boatswain's Mate of the "Bounty". Introduction by Owen Rutter. 63/- "Monotype" Perpetua. Wood-engravings by Robert Gibbings.
- (24) THE HANSOM CAB AND THE PIGEONS. Being random reflections upon the Silver Jubilee of King George V., by T. A. G. Strong. 21/- "Monotype" Perpetua machine-set, but hand-adjusted. Wood-engravings by Eric Ravilious.
- (25) THE GOLDEN BED OF KYDNO. Translated from the modern Greek of Evadne Lascaris by P. M. 63/- "Monotype" Perpetua hand-set. Lino-engravings by Lettice Sandford.

THE GREGYNOC PRESS

- (28) THE STAR OF SEVILLE: a Drama in Three Acts and in Verse, attributed to Lope de Vega. Translated out of Spanish by Henry Thomas. 63/- "Monotype" Bembo hand-set. Decorations by Charles Thomas.

THE HIGH HOUSE PRESS

- (29) HORACE: Three hundred and sixty-five short Quotations. With modern Titles and varied metrical Versions in English by H. Darnley Naylor. 15/- Printed by James E. Masters in "Monotype" Bembo hand-set.

IMPRIMERIE COULOUMA

- (43) THE NOTE-BOOK OF WILLIAM BLAKE. Called the Rossetti Manuscript, edited by Geoffrey Keynes. NONESUCH PRESS, 35/- "Monotype" Caslon.

LATIMER, TREND & CO.

- (20) EARLY ONE MORNING. Chapters on Childhood as it is revealed . . . in Early Writings, by Walter de la Mare. FABER AND FABER, 21/- "Monotype" Bembo (text) Centaur (initials).

R. MACLEHOSE & CO., LTD.

- (15) BYRON. The Years of Fame, by Peter Quennell. FABER AND FABER, 15/- net. "Monotype" Walbaum.
- (17) GRAND TOUR. A Journey in the Tracks of the Age of Aristocracy. FABER AND FABER, 10/6. "Monotype" Bembo (text) Perpetua (initials and title-page).

- (32) GRAY'S ANATOMY. Descriptive and applied. 26th Edition, edited by T. B. Johnston, M.B., Ch.B. LONGMANS GREEN, 42/- "Monotype" Modern.

THOMAS NELSON & SONS, LTD.

- (38) DAVID GOES TO ZULULAND, by K. Marshall. 5/- Printed by Thomas Nelson & Sons. Set in "Monotype" Poliphilus and Blado by R. & R. Clark, Ltd.

THE OXFORD UNIVERSITY PRESS

- (45) WOODFORDE, edited by John Beresford, 10/6. "Monotype" Bell.
- (46) VIVIAN, by M. Vivian Hughes. 7/6. "Monotype" Fournier.
- (47) LECTERN BIBLE. Major Edition. £50. Designed by Bruce Rogers. "Monotype" Centaur.
- (48) CRANFORD, by Elizabeth C. Gaskell. 7/6 (Hesperides Series). "Monotype" Baskerville.
- (50) TINTERN ABBEY, Then and Now, by Arthur B. Henderson. SIMPKIN MARSHALL, LTD., 2/- "Monotype" Baskerville.

THE PERPETUA PRESS

- (49) FIFTEEN OLD NURSERY RHYMES. With coloured lino-cuts by Biddy Darlow. 10/6. Hand-set in "Monotype" Perpetua 24-point.

SHENVAL PRESS

- (11) HANS ANDERSEN. FAIRY TALES AND LEGENDS. illustrated by Rex Whistler. COBDEN-SANDERSON, 15/- net. "Monotype" Baskerville.

THE WHITEFRIARS PRESS

- (31) EDMUND CAMPION, Jesuit and Martyr in the Reign of Queen Elizabeth, by Evelyn Waugh. LONGMANS, GREEN, 6/- "Monotype" Fournier.

WYMAN & SONS

- (37) THE LADY OF BLEEDING HEART YARD. Lady Elizabeth Hatton, 1578-1646, by Laura Norworthy. JOHN MURRAY, 10/6. "Monotype" Bembo, headlines in Blado italics.

ADVERTISING THE NEW BOOK

THE advertising of books is for several reasons a very special, if not singular, kind of advertising. Hence it cannot be adequately dealt with in a general advertising text-book; indeed, most of the agents and other authorities on advertising lack the experience of marketing books which alone could make that section of a text-book valuable. Publishers have their own discount, and write and design their own advertising. The work is often fitted into the crowded hours of the "production man".

There are upwards of 600 book publishers in Great Britain, all of whom have the duty of announcing (i.e. advertising) books. The number of general publishing houses has increased considerably in the past few years; and the new publisher has special reasons to advertise largely in the press. The annual output of new books has also increased even more rapidly than the market. Hence the old-established publishers have had to make not only defensive but also aggressive increases in displayed space. But mailing lists, and the interest of booksellers, are also vital to publishers; hence advertising by circular, list, etc. cannot be reduced. It must in fact be increased to "follow up" an intensified use of space.

Some people in advertising agencies would say that the publisher's advertising man led a nightmare existence. In the time which an agency "group" might take to argue the punctuation of a title-line, he often has to write and lay out that most difficult thing, the "composite ad." (e.g. six titles in one quarter-page), without the aid of pictures, and—worst of all—with no chance to develop cumulative interest by a "campaign" with a repeated slogan. The number of circulating-library subscribers is so great that the third successive weekly advertisement of a popular novel will, in effect, be advising a large proportion of its potential readers to apply for the same copies that were read and returned by earlier readers. The more concentrated the demand caused by advance or simultaneous advertising, the more copies will the libraries be forced to buy. Too much advance advertising to the general public annoys the bookseller. Hence any effort in the press has to strike hard while the iron is hot.

But there is another type of mind, the rarest and most valuable that can be found in advertising, which will always fret against the departmental work of the agency and look wistfully at a job where layout and copywriting are not two distinct activities, pulled together by the Group Manager, but two sides of one problem; a job in which the equivalent of the dreaded client, Mr. Soap-smith, is the interesting and relatively terrorized Author. Books, to some people, seem more worth advertising than Somebody's Margarine: as products, they are not

The typographic brilliance of present-day publishers' advertising cannot be at all adequately indicated by the small amount of space we have for illustrations; but a very interesting COLLECTION of jackets, lists, leaflets, &c. has been formed for the benefit of typographic visitors to our office at 43 Fetter Lane.

yet entirely indistinguishable after the wrappers are removed. Nor are they advertised exclusively by "type that never reaches the press", i.e. by national stereotypes.

Hence there will be, as time goes on, plenty of opportunities to work at publishers' advertising, and plenty of candidates. These will be selected chiefly from the typographer's side, on the principle that anyone bright enough to design really original layouts, and word-sensitive enough to make *good* layouts, can easily learn to handle such copy as the scissors do not provide; whereas anyone unacquainted with type technique and the supervision of stereotypes, etc., would have too much to learn.

It is good to find one exception to the rule that advertising is better done by specialists. But to see how brilliant the exception is, one must know something of the special problems involved.

The average novel appears in a first edition of three to five thousand; a biography fifteen hundred or two thousand. The bookseller receives one-third of the net price, the author's royalties vary around a 12 per cent average; travelling, advertising and overhead costs bulk larger than actual production costs in many cases. These facts taken together help to explain why there were 10,873 new titles announced last year. With a relatively small production cost and an incalculable market that prefers borrowing many (new) books to buying a few, it is not advisable for the publisher to restrict his list to "sure sellers".

Every event that is published, from banns to books, is "made public". But that only means that it is announced to *the particular* public concerned, e.g. banns are read in a given parish, not throughout the town. Every book is a different book, but every reader belongs to at least one, and generally several, "publics". The object of book advertising is to *publish* books, that is, to bring each book to the attention of *its own* particular public. A monograph on some recondite subject will have a "mailing list" public which will expect an informative *prospectus*. There are concentric publics for books of History: Ancient

History: History of Ancient Greece, etc.; the booksellers scan the publishers' *seasonal lists* and *catalogues* with such publics in mind. And there is the very general public of diners-out, who nervously order from the Times Book Club or Boot's any book that seems at all likely to be discussed over the oysters. Only the national press is able to reach that "parish", but even here the publisher keeps within its bounds, by taking it for granted that all the diners-out in England can be reached through five or six papers, including the *Sunday Times*, the *Observer* and *The Times Literary Supplement*.

A GALLERY AT HAND

It would be idle to reproduce here any examples of current press advertising by publishers, when the reader has only to turn to one of the papers and study for himself this most interesting field of the "all-type ad." He may be reminded that each of these spaces, appearing check by jowl, has to look different; that the aim is not to advertise the house at the expense of the several books that must be announced; and that on the other hand, the value of a big space is lost if it is treated as a lot of little spaces. Further, every publisher knows that the main work of publishing consists, not merely of bringing out books but of bringing out—and keeping—authors. That

is why a publisher may advertise two successive titles uneconomically: in order to buy the loyalty of an author and at the same time create a public for his third book. There is scarcely any author living who does not think, as authors thought in the 18th century, that his book has been insufficiently "made public". He does not say "inefficiently", because he shares the crude notion that advertising means printing the name in very large type.

The wise publisher prepares his own stereo—unless the paper saves him time and money by offering a good range of modern types. Hence publishers rejoice when a paper puts in a Super Caster and begins hiring new "Monotype" display matrices. That paper means to offer a type service to advertisers—at minimum cost to all concerned.

The usual, and often the best, available "copy" is extracted from press-notices. A good book will be "advertised" by professional critics in any event. It is worth noting that the verdict of a review, *pro* or *con*, is not taken as seriously by the publisher (and public) as the number of lines and position of the notice, whether it is signed or not, and if so, by whom. A book that is slated at length at the top of Mr. X's column has been forced to the attention of the book public, whose tastes fortunately differ; a number of superlatives in obscure places have to be reprinted in large type in paid space if they are to have an equal effect on sales.

A Man Forbid'

reviewed by

Arthur Calder-Marshall'

We have grown used to receiving from America slick thrillers, terse toughness, sagas of industrial life, or the melodramatic decadence of William Faulkners. From a country so rich in incongruities, a people so free in self-expression, we have come to expect novels dealing with contemporary material. That is why *A Man Forbid* is surprising. To Mrs. Reed contemporary America might not exist. Whereas other novelists take the familiar scene and endeavour to people it with characters who have some element of novelty, try in their characterization, that is, to evoke what Henry James called the elements of 'surprise and recognition': Mrs. Reed takes familiar people and tries to evoke a strange new world.

A Man Forbid is a novel of 'atmosphere'. The sudden appearance of a brigantine in a fishing port, and the effect which the giant figure of the negro cook has on various inhabitants of the village determines the action of the novel. Larger than life and twice as natural, this negro spreads havoc. His strange colour, confident bearing and colossal stature so distinguish him that the villagers credit him with magic power. But Mrs. Reed has cleverly contrived that the reader must judge according to his predilection whether young Gertrude feared the nigger because he was evil or because she was afraid of the dark, whether Gregor was

struck down by voodoo or the effects of sherry, whether Emma met her fate through lust or magic. For myself, I prefer the supernatural explanation every time: and for evidence, I submit the black man's conversation with the old eagle.

But though this is a novel of atmosphere, Mrs. Reed has a story to tell and has devised an ingenious method of telling it, through the eyes of successive spectators, each contributing to the understanding of the whole incident by his or her partial perception. No one, Mrs. Reed herself the last, would say that *A Man Forbid* was a work of genius or that its author has reached the summit of her achievement in this book. But equally certainly, it must be admitted that it is an excellent example of the fantastic genre, in which Hugh Edwards works, the evocation of exciting worlds where cause and effect get tangled and emotions run away with themselves.

Though this is not a book that I should recommend indiscriminately, it is one that all discerning lovers of spiritual melodrama should read. It has a quality of its own.

True Thomas

DR. THOMAS WOOD (Doctor of Music, not of Medicine) says at the beginning of his new book, *True Thomas*, that it is mainly concerned with three subjects which lie near his heart; they are: The Merchant Service, Oxford University, and Music. Admirers of *Cobbets*, Dr. Wood's earlier work, will be pleased to hear that the author gives Australia its full share of attention.

SHEEP IN GOAT'S CLOTHING

Who assigns the book for review, and who, in most cases, settles that very important matter of the length and prominence of the notice? The Literary Editor: one man, one traffic officer at the bottle-neck through which the thousands of review copies pass. He cannot, of course, even glance through the pages of most of those books. If he recognizes the author's name, paid advertising has been quite as responsible for that as previous reviewers. If he does not, then he must get his clues consciously from the jacket, and subconsciously from the general standard of production which the publisher thought good enough for that book. The sheep and the goats surge up in one mixed flock, and in the bustle a sheep that looks like a goat may be misdirected.

If dust-jackets were called "wrap-around prospectuses", it would better emphasize their real purpose. It is an inefficient dust-jacket on which dust is allowed time to settle! This practically universal form of book advertisement, when properly contrived, serves several

ILLUSTRATIONS SHOW THREE PUBLISHER'S PERIODICALS: JONATHAN CAPE'S *Now and Then*, *The Cambridge Bulletin*, and *Longman's Log*; ALL VALUABLE AND POPULAR METHODS OF ANNOUNCING NEW BOOKS.

¹ *A Man Forbid*, by Elsie Reed (Crown 8vo. 7s. 6d. net)

² Author of *About Levy*, *At Sea* and *Dead Centre* (each Crown 8vo. 7s. 6d. net)

THE ANCIENT WORLD

5

The Ancient World. A Beginning. By T. R. GLOVER.

Crown 8vo. pp. xii + 388. With 8 plates, 6 maps and 22 text-figures. 7s. 6d. net.

This book is written to enlist recruits for a study which the author feels to be of supreme interest—the study of the opening chapters of a story still being unfolded. For many years Dr Glover has been teaching Ancient History, and reading it for many more; and he hopes that he has so written that at least some readers will feel with him the appeal of the subject. The book is not a text-book for any known examination. Battles, dates and constitutions have been omitted, where they seemed of minor significance in the march of events. The writer has so far followed the example of ancient historians, that he has ignored politicians, permitted himself to digress, and repeated that the cause is as important to learn as the event. He has tried to keep a firm hold upon the thread of the story; but he has remembered that it is a story of men, and he has lingered at times to hear what they say and to give it (in English) to the reader. Legend, drama, art, adventure—the swallow-songs of the Rhodian children, the life of Alexandria as shown in the papyri, the beginnings of the Christian Church, the characters of men—all these belong to the story; and much more.



"A book to be read and re-read... little less than a miracle: for he has packed into one handy volume of some 350 pages as a résumé of the ancient world from Homer and Moses down to Constantine and Justinian. He has done it by means of an extraordinarily apt and dexterous style."—A. Zimmerman in *The Spectator*.

"A lucid and entrancing study of the continuity of history... The book therefore offers something far more important than a fascinating study of the careers of ancient events; it is a masterpiece of explanation."—Harold Nicolson in *The Daily Telegraph*.

The Janus of Poets. Being an essay on the Dramatic Value of Shakspeare's Poetry both good and bad. By RICHARD DAVIES, Scholar of Corpus Christi College, Cambridge.

Crown 8vo. pp. xii + 154. 2s. net.

What are the advantages and disadvantages accepted by the dramatist who writes his plays in verse, and the poet who chooses the dramatic form as the shape in which to cast his imaginings?

It is in the light of these conditions governing the work of a dramatic poet that I wish now to examine Shakspeare's verse; to see how he met the advantages and disadvantages that a dramatic poet incurs, how he used poetry to aid his dramatization and dramatic effect to aid his poetry."—From the Introduction.

"This succinct and singularly little book."—*The Times Literary Supplement*.
 "This erudite essay is written in a far more readable and simple style than many volumes that have less literary significance."—*The Liverpool Post*.

purposes. It acts as a window- and counter-display; as a guide to book shoppers (and subscribers to such libraries as leave the jackets on); as first-aid to the literary editor; as vital information to the reviewer; as a prospectus to the bookseller and library buyer; and, even after purchase, as a travelling advertisement in trains and buses. But to do all these things it must carry intelligent and well-designed letterpress. Many people are attracted to books, as children are, by the sight of a pretty picture; but a reviewer is particularly grateful for enough text somewhere on the jacket to tell him—not what to say, but (a) what the book is about, (b) whether it is the plot or subject or technique that presents the equivalent of "chief news angle", (c) by implication, what general "market" it was produced for, and (d) who the author is and what he has previously written. Reviewing has been called a "sweated occupation", and a good jacket, while it does not remove the necessity for reading the book, can remove the necessity for re-reading it, remembering whether the author's last book was considered "promising", etc. Some interesting jackets are reproduced on pp. 14-15.

The leaflet Advance Prospectus is a way of circularizing people known to be interested in special subjects. It normally contains: summary announcement on p. 1, general description on p. 2, a sample page from the book, and critiques and an order form (which the bookseller can rubber-stamp) on p. 4. There is a good reason why prospectuses and dust jackets should be designed and printed in independent styles; the prospectus needs to be bookish but the jacket posterish. As a good "minimum" prospectus we reproduce that for "First Principles of Typography" as figs. 1 and 2 (front and back).

Special window displays for books are more usual in the United States, where there are about 100 "regular" bookshops to one in Great Britain. A very good review is sometimes photographed up to a size legible through the shop window. Everyone has seen the National Book Council's admirable posters and streamers which must have been doing such good work for book-buying as a habit. A study of the N.B.C.'s literature is worth while; this is an ideal example of "pooled publicity" for a general type of commodity. No individual publisher can waste space saying "Why not read a book?" Yet the hint is needed in these days of competing entertainments.

No. 25 of *The Monotype News Letter* gave some account of a selection of publishers' literature open to

LONGMANS' LOG

of new books published by

LONGMANS, GREEN & CO., LTD.

39, Paternoster Row, London, E.C.4

NUMBER 2

SPRING, 1936

Foreword

IT would be a whole time job to make this Log live up to its name. And the result might be a little scandalous. The day-to-day chronicle of a publisher's office should properly include the variegated procession of his callers (none of them true to type: he may mistake the poet for the Tax Inspector, scratch a mild humanist philosopher and find a gangster, come to learn that the paper-merchant's heart is set on nothing but his herbaceous border... "turn but a stone and stir a wing"). How could a Log make no mention of the intermittent telephone mill, the advertiser's advisors and paste, the bewildered scrutineers of conflicting colour schemes, the metaphysical speculations as to whether Longfellow will be all the rage in two years or whether it is too late to do anything about Sanctions? Its compiler can plead lack of time and space for his faults of omission; also he knows that his readers are interested only in the books themselves.

But even by confining himself simply to books he cannot aim at completeness. The list is before him; it extends from such works as *The Reactions of Organic Compounds to Murder at Elstree* and *No Alibi*, he encounters languages never heard outside the African jungle, speculations confined to the schools of Rome, a prose style he abhors, historical research remote as alchemy; and from his window a small figure, symbolic of the public, may be observed in silent contemplation of the Football results. How can one deal with such a complex situation? Only by keeping a single aim in view: the Log shall proceed in a leisurely fashion and in what a bad novelist would call "measured tones" to draw attention to a dozen books or so, out of thousands. Newspapers are thrown away at the end of a day, catalogues are thrown away at the beginning of it, the books they rave about are soon forgotten, but this Log may lie about the house for weeks, it may suggest ideas for reading in all sorts of moods, may even tempt its reader to a bookshop. He may not find there the book that has caught his attention; how can any bookseller in the world keep a stock of everything unless he hires the Albert Hall? But if the reader of our dreams orders in the knowledge of what he has read here he will not be buying blindly—neither in blind ignorance nor blinded by the bold, bad, black letters that boast about books from week to week and stun all powers of discrimination.

A DICTIONARY OF WINE

BY ANDRÉ L. SIMON

The essential book for every connoisseur, would-be connoisseur, merchant, hotelier or steward, or anyone who wants any information about wine

CASELL & CO. LTD.

LINE REDUCTIONS:

Messrs. Cassell's 4 pp. prospectus for a Dictionary of Wine is set in "Monotype" Bembo, the book is in "Monotype" Walbaum, hence the specimen page inside is easily distinguished as such. *Below, left:* from the attractive spring 1926 List of Messrs. Harrap: "Monotype" Plantin 110 combined with Gill Sans Heavy 275. *Above, right:* p. 4 of Messrs. Faber & Faber's Prospectus for Eric Gill's *The Necessity of Belief*; p. 3 is devoted to other books by the same author. "Monotype" Perpetua, designed by Mr. Gill.

Figs. 1, 2 (below and on p. 16): Actual-size type facsimile of the single sheet prospectus for Stanley Morison's *First Principles of Typography*, "Monotype" Bembo.

THE NECESSITY OF BELIEF

CONTENTS

1. THE NECESSITY OF BELIEF
2. THE WORD BELIEF
3. THE ABILITY TO BELIEVE
4. BELIEF AND LAW
5. BELIEF AND SCIENCE
6. BELIEF AND PERSONALITY
7. "THE PROBLEM OF EVIL"
8. THE VICTORY OF MATERIALISM
9. THE MORAL UNIVERSE
10. TRAGEDY AND COMEDY
11. THE END IS THE BEGINNING

ORDER FORM

To

Bookseller

Please send me Eric Gill's books as listed below:
of THE NECESSITY OF BELIEF
of ENGRAVINGS, 1926-1933
of THE FASSION
of WORK AND LEISURE
 for which I enclose.....including postage.
 name

Child Psychology

By J. J. B. MORRIS. Revised Edition. Large cr. 8vo. 510 pages. 7s. 6d.

Whereas up to recent years much of the writings dealing with educational psychology was of a speculative nature, the greater portion is to-day mainly empirical and scientifically experimental: hence the need for a new edition of this standard work, the object of which is to present in simple form the latest findings in child psychology. This book studies the normal child and gives a complete analysis of infant behaviour, motor development, emotional development, thinking, playing, etc.

The Principles of Heredity

By LAURENCE H. SNYDER, Sc.D. Demy 8vo. 394 pages. 12s. 6d.

Medical officers will find this book useful for recommending to teachers and others who wish to amplify their knowledge of child psychology by getting to the source of many of the problems which confront them. Human characters have been used as data whenever possible.

The Teaching of Arithmetic through Four Hundred Years

By FLORENCE A. YELDHAM, Ph.D. 5s. net.

This is a study of the books on Hindu-Arabic arithmetic which have been published in England since the beginning of the sixteenth century. The teaching of arithmetic in England is traced from the early popular books, which show what is each writer's conception of arithmetic and purpose in offering a book on it to the ordinary man, to the class teaching of the subject in recent years. The author some years ago wrote *The Story of Reckoning in the Middle Ages*.

Labour in Modern Industrial Society

By NORMAN J. WARE, Ph.D. Large cr. 8vo. 570 pages. 10s. 6d. net.

A study of labour as opposed to capitalism, written from the American point of view and giving an interesting picture of American conditions.

FIRST PRINCIPLES OF TYPOGRAPHY

BY
STANLEY MORISON

*Printing is multiplication
 Type must be familiar
 Composition and Imposition
 Principles of Composition
 The use of leading
 Proportions of the page
 Page and chapter headings
 The title-page
 The dictates of Commerce
 The preliminaries
 So-called fine printing*

From all booksellers. 2s. 6d. net

CAMBRIDGE UNIVERSITY
PRESS

the inspection of visitors to 43 Fetter Lane. This is being kept up to date, but it would take more than a page of small print to itemize even the most typographically interesting of the pieces. A few have been chosen almost at random for illustration in this number, and those are mentioned as examples, amongst many more, of kinds of publishers' literature. A typographic collection or scrap-book can only be got together at some expense, little enough in relation to the quality of the work collected. It is perhaps advisable to say that no one should apply for a place on a publisher's mailing list unless he is willing to make an occasional purchase of a book which interests him. A collection of contemporary lists or dust-jackets will have considerable financial value in 15 years' time; only habitual book-buyers can form a collection of such jackets. Buyers on a more modest list or at least save publishers' lists.

The publisher must provide the bookseller and others with seasonal and annual LISTS—pamphlets or booklets giving details about the titles, publication dates, and where possible critical opinions. A good example is Messrs. Dent's simple yet well-reasoned list for Spring 1936, 36 pages printed at the Temple Press in "Monotype" Perpetua—a face now in general use by Messrs. Dent, particularly in connection with the famous Every-

man series. Everyman literature comprises a good example of a SPECIAL SERIES PROSPECTUS, and an excellent example to any typographer. Those who have saved the spring and autumn lists of the Cambridge University Press for the past ten years or so have a collection of extraordinarily varied typographic interest. As an interesting special list one can mention Messrs. Chapman & Hall's folder for books on Electrical Engineering, well planned in "Monotype" Gill Sans.

The GENERAL CATALOGUE, issued annually, is all the better for a square back. Messrs. Chatto & Windus's current catalogue has a particularly effective cover.

Amongst the special prospectuses before us, some range from the magnificent four-page folio wrapped in grey michelet for the Oxford Press Lectern Bible and the very fine folio for Mutchhead Bone's "Old Spain". Macmillan & Co. Ltd., in "Monotype" Baskerville with Perpetua Titling, to some inexpensive but effective post-card prospectuses. Messrs. Cassell & Co. show the greatest ingenuity in all their publicity, while Messrs. Faber & Faber Ltd. have many brilliant successes to their credit, particularly in dust-jackets and prospectuses. A very vigorous and original series of lithographed jackets of Messrs. John Lane is worth studying. Messrs. Gollancz's jackets are well known as having set the direction now very largely followed, away from pictorial to typographical jackets. Their compositions printed on standard yellow paper provide the most familiar, but at the same time the most conspicuous, exhibits on our bookstalls. The general note of type selections amongst the publishers appears to be more technical than aesthetic. Messrs. Collins' Fontana type is of special interest in this connection. Messrs. Gollancz's favourite is "Monotype" Baskerville, Series 169, a face largely used also by Messrs. Allen & Unwin and by Mr. Cape. "Monotype" Times New Roman is being very generally used by Messrs. Longmans, whose admirable "Log" is illustrated on page 13. Macmillans have for many years used "Monotype" Caslon O.F. and "Monotype" Scotch Roman, Series 46 and 137. Messrs. Faber make constant use of Bembo . . . but a complete list of publishers and their favourite "Monotype" founts would be tedious.

Finally it should be said that the example of the publishers is by no means lost upon the trade in general. Booksellers and wholesalers well know the importance of the right typographic representation. The outstanding instance is Messrs. Simpkin Marshall's *Books of the Month*, every page of which is a delight to the typographer for its freshness and economy of effect. Again there is a technical rather than an aesthetic reason. Like the publisher, the bookseller and wholesaler are united in the belief that the typographer's job is to help them to SELL MORE BOOKS.

"A discipline and a stimulus..."

MICHAEL SADLER (*Constable & Co.*):

"Speaking as a publisher with more enterprise than typographical training, and one who is compelled—often at high speed—to suggest a style for a book and to lay out prelims etc., I have found Mr Morison's admirable little book at once a discipline and a stimulus. The cool realism and deflationary precision of his writing, first reduce the fevers of the amateur, and then act as tonic to convalescence."

"Masterly essay..."

G. WREN HOWARD (*Jonathan Cape Ltd.*):

"In this masterly essay of less than 5000 words Mr Morison completely fulfils the promise of his title with consummate skill, knowledge, and, above all, common sense." in *Signature*.

"The pocket testament of the craft."

JOHN JOHNSON (*Oxford University Press*).

THE PENGUIN BOOKS

NOW STANDARDIZED TO "MONOTYPE" IMPRINT

THE two-millionth Penguin book was sold scarcely a year after the first ten titles of this series of sixpenny reprints had appeared. So successful is the series that the publishers are now adding to their regular programme of ten new titles a quarter an extra five detective novels for summer readers and an extra five travel books for the autumn. By September 21st the series will contain 65 titles.

From the point of view of readers of this journal, there are two points of outstanding interest in regard to this successful venture. Let us mention first the one which is of importance to everyone however remotely connected with the book trades, namely that the books chosen for sale to the "masses" have been from the beginning books of outstanding literary excellence. One could go further and say that an actual majority are books which, when originally published, had the sort of success amongst the discriminating lovers of great literature which is the opposite of popular success: the welcome which is all the more ardent because the reception committee feels that the book will be discovered afresh by each generation of the "sacred few", and kept alive by that almost passionate word-of-mouth recommendation which is never given to an obvious popular hit. It seems that the publishers, facing an immense mass market of people not at all used to buying books, had boldly gone on the assumption that only the very best literature can have anything like a universal appeal. There is also the point that the average man is slightly afraid of being bored by literature that is supposed to be "first rate", but that he will risk 6d. on a contemporary classic because it is no great risk. By this means, thousands of people are being made aware of the fact that admittedly sensational "mass literature" of our day is tedious stuff by comparison. One knows that the detective stories of Miss Dorothy Sayers, and other contemporary masters of that difficult art-form, will have done well on the book-stalls at this price; but it is little short of astonishing to hear that *Isther Waters* has gone like hot cakes, and that all the titles, while not absolutely neck and neck, show no serious difference in popularity.

Of the 62,000 people who bought copies of *South Wind* only a small minority could have read the book before; the majority had probably heard of it vaguely if at all.

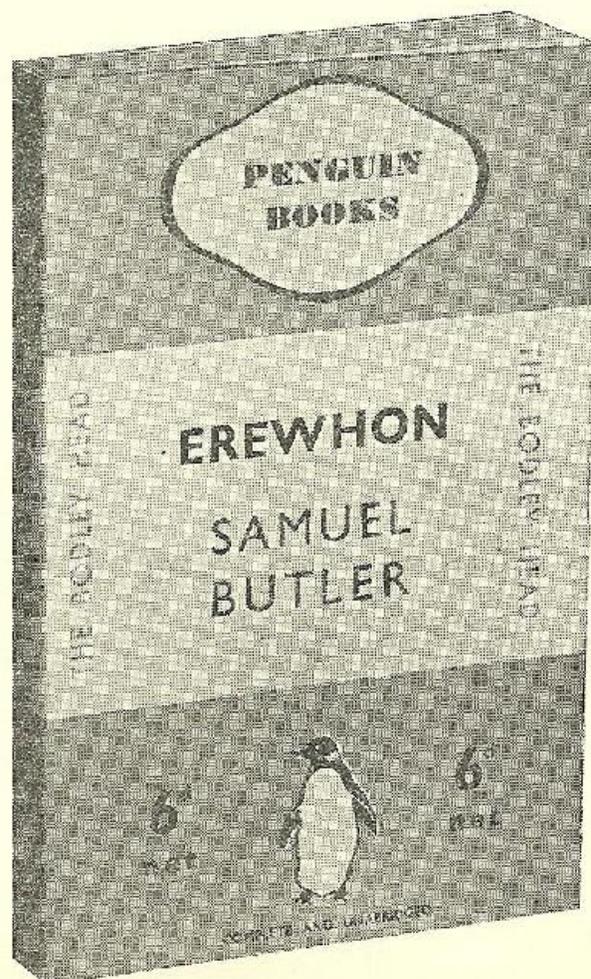
In general one can say of the Penguin Books that every title on the list (including of course the detective stories) will look natural on any bookshelf in Bloomsbury.

The other point which will be of specific interest to our printer readers is that the Penguin books were first produced experimentally by more than one method of mechanical composition, and that within a very short time, the publishers had decided that composition should be done exclusively on "Monotype" machines. "Monotype" Imprint was chosen as the standard face. As the first printing order on any title is at least 50,000 and as printings of 75 to 100,000 copies are to be expected, we are particularly interested to learn that all the Penguin books are printed direct from type and that the longest runs from "Monotype" type have produced no perceptible wear. The only re-settings have been of early books

in this series which were not originally composed on "Monotype" machines. Penguin Books Ltd. is now a separate company, but remains under the wing of Messrs. John Lane the Bodley Head Ltd., a firm associated in the minds of all students of book typography with the most important revival in commercial book production of a generation ago. We learn from the Production Department of Penguin Books Ltd. that it has been decided to keep to 11-point Imprint, with only an exceptional alternative of 10-point for extra long books.

The cost of a sixpenny reprint is a special problem which is worked out in very great detail, and which also needs a long vision. For example, such "first costs" as composition and reading are relatively unimportant with immense "run-ons", whereas the advantage of printing from type becomes increasingly apparent when one realizes how many successive mouldings or plates would otherwise be called for.

The reproduction of a Penguin book given on this page leaves the brilliant red or blue of the stiff paper cover and jacket to the imagination, but few of our readers can say that they have not already seen on the bookstalls, a rapidly melting stack of these contemporary classics. The authors themselves are anxious to be in the Penguin series—and why not? They are authors who have refused to write *down* to the public, and their courage is not externally justified until more and more of the general public have been given the chance to read *up* to a higher intellectual level.



THE BOOK OF VERSE

By Paul Beaujon

THOUGH book printing is generally entrusted to specialist houses, there is scarcely any general printer equipped with composing machines who is not likely to be asked, sooner or later, to execute a "privately printed" book of verse. There is no other piece of work in which a printer can take such lasting pride as he can in a book; hence such opportunities for an "excursion into bookwork" are eagerly received by craftsmen. The planner of the book, and its compositor, will find no hard and fast rules to simplify a complex set of problems, and if they turn for ideas to the wealth of first-rate current examples, some of which will be referred to on a following page, they will find such a variety of styles as to make it seem that there are no rules.

Hence there is particular reason for beginning this article as others in this series were begun, that is with the demands of the ultimate "consumer", and thus finding what the typographer, the master printer and the compositor each has to know about the essential nature, and specific technique, of the "job" before it is begun.

The Ultimate Consumers, that is the readers, of poetry are (a) the poet's personal friends or relatives, and (b) poets—present or past. Fortunately there are thousands—indeed hundreds of thousands—of people in any country who have, at some period of their lives, managed to write verse. It is a natural impulse—that of expressing an emotion or image in words, but with more intensity and poignancy than ordinary speech affords. At its feeblest, this impulse leads men to emphasize by profanity, and women to underscore every third word in a letter. In a higher grade of mind it is generally strong enough to welcome the struggle with rhyme and rhythm; and even if that struggle ends in defeat, it teaches the learner that great verse is not "easy" when it seems most spontaneous, and that even a jingle is, or can be, an exhibition of specialized skill. One in a hundred learns the tricks and composes verse. He should be encouraged to write more, and to have the best of his work printed—at his own expense. Not only does that provide interesting work for compositors, but also it increases the publishers' market

for real poetry: the amateur poet soon fills the shelf on which his slender volume rests, with the works of other contemporary poets.

And of these ones-in-a-hundred, perhaps one in a thousand has something to say, and the gift of communicating emotion to almost anyone who can read verse at all. These are the poets on whom a publisher can take a commercial risk. The risk is less to-day. It is not within our province to examine all the reasons behind the present increase of demand for good poetry, but one reason has a decided importance to the typographer. It is, that the invention of broadcasting has enabled great numbers of people to LISTEN to verse.

All poetry is composed, as music is, to be performed out loud. To call poetry "a kind of *writing*" is as irrelevant as calling music "a kind of notation with dots and bars". Long ago the poets discovered that the world had grown so large that their product would have to be frozen into the sound-symbols of the alphabet for the same reason that Argentine beef is frozen—so as not to decay in transit. It is still necessary to "freeze" verse for transport, at least through time; but the reader who reads only for sense, who is not trained to listen to the sound and rhythms of words on the page, is like a stone-deaf man at the ballet. He can follow the plot, but cannot see why the actors jump about. The first thing that our "consumer" of verse asks of the typographer is that he should remove any removable difficulty from the never-too-easy task of reading the verse out loud—or at least with the inward ear well cocked. Printing verse means noting down word-music: reading it means restoring that word-music to its proper audibility or sound values. The printer's task is like the music-printer's: that of making it as easy as possible to "sight-read" what is on the page.

This is the chief reason why a book planner feels disgraced if more than one metrical line in the whole book has to be broken—as the result of his indicating too narrow a standard measure. A verse is a line, and a "line", in the poet's sense, is one whole thing or event separated from the next verse as one paragraph is separated from another: by a sufficient pause to show

that something has ended and another thing is about to begin.

Indentation can help in vocalizing verse by warning the reader to expect a rhyme or a shorter line. Free verse has the greatest need of help from deliberate white space. A lolling metre, with obvious rhymes, announces itself on the drum and the chimes . . . even when it is coyly disguised as prose. But some modern poets breathe down the compositor's neck, in their effort to make the reader co-operate. Italics, bold-face, small caps, letter-spacing, nowordspacing . . . all these and other optical devices can be found in certain contemporary verse.

A PRACTICAL TEST

Ancient free verse, composed before reading was common, was naturally shaped in short verses with implicit pauses. If there is not a general contempt for the Bible as literature, why the general tolerance of double-column Bibles? Nothing could be optically more disastrous for verses than irregular, narrow double-column measure.

The Book of Job begins as a prose narrative. However (and in whatever language) it is printed, we can perceive the natural *forward flow* of prose; a new sentence begins with a link word like "Now . . ." "But . . ." "And . . ." as if to prevent the reader from pausing. But once the scene has been set, the poem begins: we can "hear" it beginning, even if it is typographically gabbled, thus:

Now when Job's three friends heard of all this evil that was come upon him they came every one from his own place . . . And when they lifted up their eyes afar off, and knew him not, they lifted up their voice, and wept; and they rent every one his mantle, and sprinkled dust upon their heads toward heaven. So they sat down with him upon the ground seven days and seven

nights, and none spake a word unto him; for they saw that his grief was very great. After this opened Job his mouth, and cursed his day. And Job spake, and said: "Let the day perish wherein I was born, and the night which said, There is a man child conceived. Let that day be darkness; let not God regard it from above, neither let the light shine upon it. Let darkness and the light

Is it not abundantly obvious that something has happened half-way through that passage to alter the reading speed? After the brief transitional passage, has not the poem audibly begun? The printer need only make the change visible as in fig. 1.

Fig. 1. "Monotype" Perpetua 14 pt.

The solemn music has announced its opening theme in deep, slow chords that *cannot* be run together. The poet has seen to that, as he always will. The sense of "night", "blackness", etc., is invoked in nine consecutive lines. Gradually the tension increases, but the "night" never lifts: only at the climax it is shattered by a succession of blinding flashes "out of the whirlwind"; by verses as brief and terrible as thunderbolts—

Where wast thou
when I laid the foundations of the earth?
Declare, if thou hast understanding . . .

Not one verse of that climax could possibly be mistaken for prose, even for "poetical prose". It is thunder, but not one continuous rumble: after each flash and crash, there is a moment to catch the breath.

Poetry is not necessarily "that which rhymes" or "that which has metre and stress". But it is, essentially, a form of expression in which the *amount* of words which the reader is to take in at one mental grasp is *measured out*, strictly and unmistakably, by the composer himself.

One need not taste liqueur brandy to be able to deduce a great deal about it. As it is not poured from a jug into a mug and so down the throat; as it is measured out carefully *into a large glass*, where it is warmed in the hands—evidently it has a pungent aroma. Then it is consumed in sips; evidently it is too fiery a concentrate to be gulped down. And it is savoured as if the "aftertaste" on the palate were part of its virtue. One deduces that it must be a distillation.

Poetry is also a distillation. Plain talk is like water, and good prose is like a fermentation—whether it be sparkling light wine or a rich old Burgundy, much of its making was left to nature. But poetry is that much more artificial thing, a sublimation of essences, which requires special equipment, skill—and the kindling of fire. The word "poet" originally meant "maker", and the word "artificial" here need only imply that more artifice, more *making*, must go to the job. One can realize that either by tasting poetry or —like the man

and they rent every one his mantle; and sprinkled dust upon their heads to heaven. So they sat down with him upon the ground seven days and seven nights; and none spake a word unto him; for they saw that his grief was very great.

After this opened Job his mouth, and cursed his day.

AND JOB SPAKE, AND SAID:

Let the day perish wherein I was born,

And the night which said:

There is a man child conceived.

Let that day be darkness;

Let not God regard it from above,

Neither let the light shine upon it . . .

who watches the *cognac* being consumed by merely noticing how the stuff is properly served. In other words, it would be possible to arrive at the basic difference between poetry and prose by simply following up the compositor's hint that prose is mainly Solid Dig, whereas poetry is almost always Fat.

PLANNING THE BOOK

The planner of the book of verse starts off by noticing—or deducing—that poetry is more concentrated than prose, and therefore has to be absorbed more slowly. The poet himself will have helped to counteract the habits of the eye set up by prose-writers, whose art it is to carry the reader straight forward¹. The verses will have been "paused" by white space even in the manuscript. But the poet cannot always follow his work into the composing room and suggest that leading be put between lines, and more than the normal space between words, as further ways of slowing down the reader.

In Dard Hunter's fine volume "A Papermaker's Pilgrimage" (to the Orient) one specimen is given the following note: "In Japan this paper is cut into strips and used for the writing of poetry". It is that kind of paper. And the note reminds us that the only really proper format for a lyric is the broadsheet. In that form, it can be set in a size large enough to slow down reading automatically—yet no line need be broken, as many pentameters would have to be if the noble 16-point of Bembo were set on a page even as wide as royal 8vo. If a poem is not worth tacking up on the wall for as long as a single flower is kept in a vase, it cannot be a very good poem. In the Ideal State, small local printers would be kept busy with commissions for broadsheet poems, from people who wanted to memorize chosen verses by living with them for a while.

The word "anthology" holds the image of a bunch of flowers. It is generally a very tight bunch, like the sheaf sent in by the gardener; the reader is expected to single out what he wants, as an educated Japanese woman is taught to select and arrange the day's flower-piece. Hence the anthologist can be forgiven the brutality of beginning a new poem in whatever space is left on the page where another poem ended. It is not at all forgivable to do that with a normal book of poems by one man.

In that case the typographer admits that he cannot simply devise a portfolio of broadsheets; he cannot even plan a splendid quarto, for the poet wants his verses to shelter under haystacks and stop at country pubs. Portability is a virtue in a book of good verse. But the fact that each poem

is a distinct and highly concentrated experience leads the typographer to treat each page (or, if necessary, pair of facing pages) as a miniature broadsheet for one poem. However short it is, a poem is worth a page or nothing. Like a piece of music, it is shaped toward an ending, composed in a frame of time. The last verse is the point for which the reader's mind is held in suspense. If the poem just fills the page, he must turn the page to make sure it has ended. If it has, there is a sense of anticlimax: there is an even worse jolt for the reader who finds a poem continuing on the next page when he has imagined it ended on the first full page, and has therefore relaxed the tension of reading. Hence if the poet can be persuaded to arrange his sequence so that any lyric poem which goes down to the bottom margin or requires two pages shall always *start on a verso page*, it saves the reader confusion. A poem that needs more than two pages cannot be a lyric, and is generally able to carry the reader over the page without uncertainty.

The format is decided by all the considerations just given. Messrs. Dent, after careful experiments, have fixed on a page measuring $5\frac{3}{4}'' \times 7\frac{1}{4}''$ for their admirable half-crown volumes of contemporary poets. Messrs. Faber & Faber present a particularly brilliant galaxy of poets in demy 8vo volumes.

PERPETUA: THE POET'S CHOICE

Once the page size is found, the proper measure for keyboarding is decided by having several of the longest metrical lines in the whole manuscript tapped off to experimental measures. The one which permits the longest metrical line² to be set without a break, when justified with as little as four units' space between words, is the right standard measure. If there are many lines nearly as long, then the four-unit minimum must be increased to five. The normal lines are, of course, given standard word spacing: eight units is none too much for poetry³.

From such researches as the editor of this journal has been able to conduct, it appears that Perpetua is the type-face most likely to appeal to poets. The Dent series to which we have referred is all in this face; so is Faber & Faber's handsome *Book of Modern Verse*, 7s. 6d., their *Collected Poems*, by T. S. Eliot, and *End of a War*, by Herbert

¹ Prose: from latin (*ocatio*) *prosa*, "straightforward" speech.

² Free verse generally contains some lines which have to be broken. In that case it is better *not* to "break by sense", or at the nearest pause, because that makes one line look like two lines. But where it is unhappily necessary to break a metrical line, the break can very well occur at any point of pause beyond the first half of the verse—if the author agrees.

³ The abnormally long line is most often a pentameter consisting of nine or more monosyllabic words, i.e., with perhaps eight word-spaces, each of which can be equally reduced by automatic justification. It saves $2\frac{1}{2}$ ems—the length of a short word—to reduce nine eight-unit spaces by 5 units each.

Read. As early as 1932, the Cambridge University Press set in Perpetua F. L. Lucas's *Ariadne*—a beautiful limited edition published at 8s. 6d. *Margaret*, by Elizabeth Holmes (Sidgwick & Jackson, 1936, 5s.) is another good example of the suitability of Perpetua for modern verse. It is a delicate, clear and unsentimental face—and the long descenders hold the lines apart.

Bembo is the next favourite. It is a relatively narrow face (an advantage in printing verse); but it is the sheer beauty of its design that makes it seem so fit for the pleasures of poetry. John Lane's anthology, *This Year's Poetry* (1935, 6s.), Faber's *Poems* by W. H. Auden and *The Rock* by T. S. Eliot, are among the important books in this face.

But the printer planning his first book of verse may have only one "classic" type face—perhaps the ubiquitous Plantin 110, which is not at all bad for the purpose if it is lavishly leaded. At least he should prevent the poet-customer from rejecting the simple in favour of something fancy that "looks poetic". Mr. Francis Meynell is the leading exponent of the

device of setting verse in italic. The advantages are: condensation of the line without reducing the word spacing, and a certain look of "differentness" from normal roman prose. But italic hurries because it is sloped; it is associated in many minds with febrile emphasis, and most italics have a certain fussiness of detail that amounts to interference. Blado is the noble exception—and the Nonesuch *Dante* and *In Memoriam* are both in this face.

Decorative initials, tail-pieces, etc., are dangerous unless they have been specially engraved on wood (not drawn) by a master. A running head is almost impossible. Putting the page folios at the top leaves the bottom margin more elastic. Titles should be centred, not on the first line, but on the optical centre of the entire poem. Short-line poems should be indented, to balance the margins. It saves the compositor's time if any line of the MS that is longer than a fixed number of typewriter-letters is marked as one which will need to be justified.

A few further points require illustration:—

ARGUMENTS ON POINTS OF STYLE

SET TO ILLUSTRATE THEMSELVES

Perhaps quotation marks that stand "Outside" as here, are better planned; For this effect is then prevented: "The quoted line that looks indented".

Here are some unit spacings; first with THREE
And now with FOUR. Read on and you will see
How the FIVE-unit space, enough for prose
Or thin-diluted verse that quickly flows,
Can swell to SIX for Poetry. But wait:
Are SEVEN units for that "distillate"
Too generous a goblet? No, nor EIGHT!

* * *

Two-unit spacing overcrowds the line,
And agoraphobia begins with NINE.

* * *

BUT VIRGIL'S PUBLISHERS SAW NAUGHT AMISS
IN PROUD HEXAMETERS SET FORTH LIKE THIS

*One final knock upon the kennel
Where sleeps that pet of E*****s M*****!*
*Verse-in-Italic. If the copy
Says Brier and poppy...gorse and fennel
(Like that), the Author's made it plain
'That you must whisper that Refrain
In a "new voice" italicized.
He does not want it romanized!*

AN OBJECT LESSON

"His Words are noble? But his Face
Is twisted in a Sneer!"
"He smiles and speaks with tranquil grace;
Shall we not stop to hear?"

* * *

The line that must break is less ugly a [sight]
If it breaks at a pause,
and then lines from the right.

New Ways with the Type Book

The Baynard Press has just issued a Type Book which is unusual and thought-provoking. And the first thought which it provokes is, that between a minimum summary like this—simply identifying the face and recording the sizes stocked—and the maximum provision of working material for layout men, there is probably no effective compromise—no half-way house that will not be over-elaborate as a “sampler” and yet insufficient for modern layout work. The Baynard Press book measures

only $4\frac{1}{2} \times 3\frac{1}{2}$ ins., and contains only 32 pages. Yet it shows no fewer than 97 different faces—one line of one size to each face, and in 30 cases, an extra line to show the italic of the fount—a total of 127 lines. As each face is stocked in a good range, many up to 72 point, it can easily be imagined what the book would have weighed, and what desk-space it would cover, if it showed *enough* of each size to be of real help to the customer's typographer.

“Enough”—that is the snag, and to see what the modern print-planner calls “enough” one must picture him at work on a pencil layout. These layouts are of two



BAYNARD
PRESS
TYPES
1936

GOUDY
HEAVY FACE
(Series 234) **ABCDEFGH**

abcdefghijkl Roman 14 to 36 pt.

IMPRINT
(Series 101) ABCDEFGHIJKI

abcdefghijklmnop Roman 6, 8, 10, 12
and 14 pt.

ABCDEFGHIJK

abcdefghijklmnopqr Italic 6, 8, 10, 12
and 14 pt.

IMPRINT
SHADOW ABCDEFGH

abcdefghijkln Roman 18 to 48 pt.

Above, the cover: mark is in red. Left: top portion of two facing pp. Actual size.

kinds. The "visualization" drawn up to "sell" the job, is simply a pencilled substitute for a trial proof, made that way because it saves time and cost, and is easier to alter. But the nearer it comes to showing what the printed page will look like, the better: hence it is not cluttered with marginal indications of size, etc. Solid matter is best shown by pasting in an actual proof to show the effect of the leading and measure. Short of that, it is best to draw lines and attach the type book open to a "straight" piece of that size of the face, leaded as required. Display lines are, for this kind of layout, much more effectively traced than merely lettered-in, however elegantly. Agencies often find that it pays to ink any layout that a client must criticize, for pencilled work is so obviously easy to alter that it invites alteration. Tracing (above 18 point) certainly takes less time than measuring-off the set width of each letter and attempting to draw it freehand with the required verisimilitude. But tracing is impossible unless there are proofs at hand of at least three-quarters of each alphabet. It is easy to deduce the missing F from the visible E and vice versa; but if no M, S or W are present, one must improvise them.

The other kind of layout is a "blue-print" for the compositor, but before it can be made there has to be a good deal of calculation and visualizing. Hence it is still important to have specimens at hand of (1) at least five lines of each "leading effect" of each size of each text face, and (2) complete alphabets of each display face.*

In other words, what the modern typographer really wants to make either kind of layout carefully, is . . . a composing room, or its equivalent on paper, so that he can do the same thing in display as "trying it in the stick", and see more or less what is seen when a keyboard operator taps off a trial paragraph. For the "print-planner" who makes a layout for the compositor is really doing compositor's work without the experimental material which the case-room provides.

There are more and more print-buyers who are willing to keep a dog and then bark themselves hoarse, by paying (as they must) for skill and experience in the printing office and then not using it. That is why many offices are being forced by increasing pressure from large-scale buyers to issue the sort of specimens which are "the equivalent of a composing room"; that is why the Baynard Press booklet is so challengingly unusual. For it says in effect: "If you want to know which face is

which, here you are; but if you want to know which size is the right size for your job, it would be more sensible to ask your printer." Only a well-known "creative" printer could successfully adopt that attitude.

But short of adopting that attitude, what is the printing office to do when customers complain that its type book is out-of-date, or shows insufficient letters, or is generally "unhelpful"? There is a vast amount of work involved in planning and producing a completely new book, which shall be a really effective piece of propaganda and not a dull catalogue beginning with O.S. No. 2. Is it worth the trouble, to devote spare time to the book for many months, and then calculate whether a given customer is likely to repay the expense of the gift? Generally, the answer is "No, . . . unless the book is 'serialized'".

A SERIES OF BROCHURES

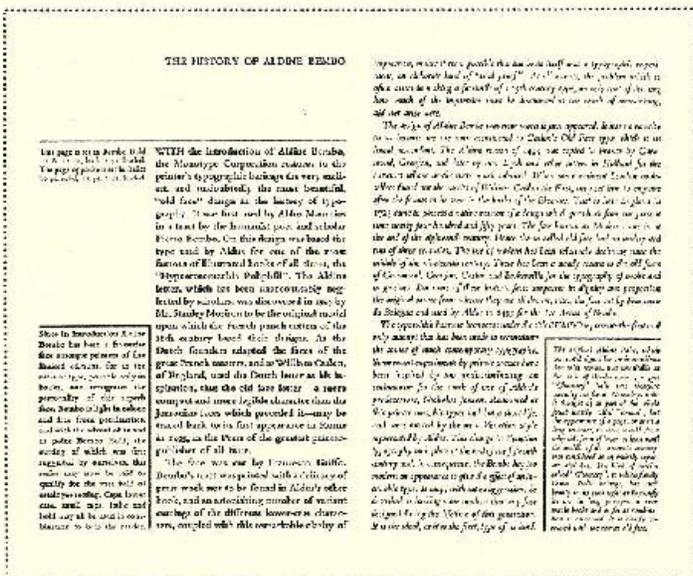
By issuing, at fairly regular intervals, 8-page brochures each devoted to one face or family, the printer makes a cumulative impression on the customer—and at the end of the series he has laid aside the material for as many bound volumes as he has good, regular customers (or hopes to have). Toward the end of the series he can begin telescoping his less interesting faces, one brochure for a whole group; and a final mailing could very briefly identify those which he proposed to scrap. The provision of a portfolio at the beginning, and a covering letter with each brochure, would greatly reduce waste.

Messrs. G. A. Gee, of Leicester, have just issued a model brochure of Bembo. An essay on the choice of Type Faces (which first appeared in this journal) provides the text of the first five pages, which are in 12 and 10 pt. leaded and solid. The next two pages in Bembo with its new bold face, tell the amazing history of the design; then follow two catalogue pages in the combination founts, and a table of words per square inch.

[TO BE CONTINUED

* The phrase "A quick brown fox jumps over the lazy dog" is better than "ABC . . .", for type is meant to be read. Where a 72-point must be more briefly shown, the words RETAINS MUCH present the most frequently used jobbing letters, without wasteful repetition.

Right: Reduced facsimile of two facing pp. of Messrs. Gee's Bembo specimen mentioned above. Original page measures 6½ x 9½ ins.



THE HISTORY OF ALDINE BEMBO

THIS page is here to tell you the history of Bembo. The page is here to tell you the history of Bembo.

WITH the introduction of Aldine Bembo, the Monotype Corporation returns to the printer's typographic heritage for very, indeed, and undoubtedly the most beautiful "old face" design in the history of typography. It was first used by Aldine Monotype in a book for the botanical press, and called Bembo. On this design was based the type used by Aldine for one of the most famous of illuminated books of all time, the "Apprenticeship of William". The Aldine letters, which had been unconsciously neglected by scholars, was discovered in 1867 by Mr. Stanley Hooper to be the original model upon which the French punch cutters of the 16th century based their designs. As the Dutch founders selected the lines of the great French masters, and as William Chubb, of the plant, used the Dutch letter as his inspiration, the old face Bembo—a sturdy, compact and since legible character than the just-italic lines which provided it—may be traced back to its first appearance in 1528 as early as the time of the greatest quadruplet of all time.

The first was cut by Francesco Griffo. Bembo's first use was in a collection of poems which was to be found in Aldine's office book, and an astonishing number of variant characters of the different houses in character, included with this remarkable ability of

typography, in which the quality of the design itself was a typographic, as well as a literary, art. The design of Bembo, which is a combination of a few of the best of the old faces, has been the result of a long and careful study of the work of the great masters of the 16th century. The design of Bembo is a combination of a few of the best of the old faces, has been the result of a long and careful study of the work of the great masters of the 16th century. The design of Bembo is a combination of a few of the best of the old faces, has been the result of a long and careful study of the work of the great masters of the 16th century.

THE PRINTER'S BOOKSHELF

SOME PUBLICATIONS OF THE YEAR

Every printing office has its shelf of reference books, but the modern office needs more than one shelf to accommodate the books and magazines to which employees and staff can and should refer—not merely to settle points of style but also to absorb new ideas and keep in touch with the best current work. It goes without saying that any office which issues a house-organ can get more than its money's-worth out of any good book on the history of printing and type, and that craftsmen can enjoy their work more when they have the refreshment and stimulus of books and journals of the craft. The modern office engages trained specialists and knows enough to concentrate special skill on special operations; but in cases where the compositor seldom has a chance to see how the finished job looks, he has really urgent need of craft literature, examples of fine jobs old and new, etc., to keep him in touch with the reality of his work. Printers who have no training-school in the vicinity owe their apprentices the equivalent of that advantage: technical instruction *plus* the chance to realize how important their work is—how its rules were shaped by experience through the centuries and any other realization that educates. For "educate" means "lead out"—of the narrow rut.

Several new books, and at least two new journals, have in the past year claimed shelf-room in the printer's own library. Fortunately the most important of these is also the cheapest. *First Principles of Typography*, by Stanley Morison, was hailed by Mr. John Johnson, of Oxford, as the essay which would be "the pocket testament of the craft" when it was reprinted—as was inevitable—in "pocket" form, from its original place in No. 7 of the *Pleuron*. The Cambridge University Press has now published it at 2s. 6d., in a charming little volume set in Bembo, the prospectus for which is reproduced in our article on "Advertising the New Book".

The *Penrose Annual* for 1936¹ is better than ever. Amongst its 24 technical and 25 general articles there is inspiration for every different member of the printing office—and never has the standard of the insets been so high. This year's volume is set in "Monotype" Times New Roman. As this article is

more a budget of news-notes than a set of critical reviews, it is enough to say of *Penrose's* that a printer's book-shelf would be obviously incomplete without it.

Signature,² Mr. Oliver Simon's new periodical of typography and the graphic arts, has just completed its first year of publication at four-monthly intervals. The current number contains a provocative article "On Advertisement Settings" by Mr. Stanley Morison, some new researches by Mr. A. F. Johnson, a critique of the printed work of Edward Bawden, and several interesting reviews. It is beautifully printed by the Curwen Press, in "Monotype" Walbaum.

just been published by Messrs. Macmillan at 8s. 6d. It was compiled by David Greenwood and Helen Gentry, and marshalls a "broad procession of events" between 300 B.C. and 1936.

The Nonesuch Century appeared this spring, in a limited edition of 750 copies. It is the next best thing to a collection of the first hundred books of the Nonesuch Press, for many sample pages are mounted in. The text offers useful material to students of the post-war renaissance of printing.

For the student of type design, there is the *Catalogue of Specimens of Printing Types by English and Scottish Printers and Founders, 1665-1830*, by W. Turner Berry and A. F. Johnson, with an introduction by Stanley Morison (Oxford University Press, 42s.); *English Printers, Types of the Sixteenth Century*, by Frank Isaac (O.U.P., 25s.), and the long-awaited *Liivrets Typographiques des Fonderies françaises avant 1800*, by Marius Audin (Paris, Pégase, 5 gns.)

Industrial Arts,³ a richly illustrated new quarterly, offers printers much inspiration. It is set in "Monotype" Bell and Gill. A good bargain at 2s. 6d.

¹ Lund Humphries Ltd., 12 Bedford Square, London, W.C.1. 10s.

² *Signature*: 37 Museum Street, London, W.C.1. 3s. a copy.

³ Bernard Jones Publications Ltd.: 37 Chancery Lane. 2s. 6d.

The Care of the "XLH" Air Compressor and Air Tank on "Monotype" Machines

THE AIR COMPRESSOR, like every other part of "Monotype" machines should be cleaned regularly. The lubricators, which should receive daily attention, should be adjusted so that the oil will not over-lubricate by running away quickly, nor render the piston liable to seize by running too slowly.

The compressor should be tested periodically to ensure that the crank is not loose in its bearing. If any difficulty is experienced in getting full pressure when starting, it is an indication that the valves require cleaning. Any dirt between the valves and their seatings permits the air to return to the cylinders as the pistons recede. These may be examined by removing the end nut with the square key provided.

The oil box on top of the compressor must always be kept full of oil, and if the lubricating wick is disturbed at any time the side cover should be removed at once to see that the licker is touching the wick. If not, it should be adjusted to touch. The wick should be thoroughly washed in paraffin at least every six months.

The wicks leading from the oil box to the connecting rod should wipe the licker which is fitted to the larger end of the connecting rod. It should be carefully noted that this action is correct according to the direction of running. Incorrect adjustment will cause oil to be thrown away from the crank. The oil should be drained from the compressor while the compressor is stopped by the tap at the base at least once a week.

Belts should not be too tight as this tends to wear the side bushes and prevents smooth running. The pressure-regulating valve should be fixed between the compressor and the tank so that hot air, and not cold air, is blown off when the supply exceeds the demand. Should the valves stick at any time they should be immediately cleaned.

The speed at which the compressor should run is important, and should allow a slight escape of air at the exhaust valve on the air tank when the full installation of keyboards and casters is at work. Care should be taken to ensure that this escape is kept to a minimum.

The Air Tank should receive daily attention. No water should be allowed to accumulate in the tank, but should be blown off as necessary by the cock provided. The water in the outside tank must not be allowed to get warm; in this case, more cold water should be circulated. This precaution is very important and inattention to it may cause damage to the keyboards. Unless all moisture is extracted from the air by condensation in the tank tubing (and blown out from the tubing), it will be precipitated into the cold interior of the keyboards and cause rust which will eventually not only clog the movement of the rusted parts but the dry rust-dust flaking

will be blown through the air channels and render the keyboard unworkable.

Pressure should be maintained at 14lb., and the exhaust valve and its seating cleaned occasionally to prevent the valve sticking.

The pipes leading from the air tank to the keyboards should not be too small in diameter or the speed of the air passing through them will be impeded. For three keyboards a pipe of $\frac{3}{4}$ " inside diameter is sufficient; for more than three keyboards the inside diameter may be increased to 1".

It should be noted that when the air tank is close to the compressor a greater circulation of water will be required than when the two units are farther apart.

The tap on the condenser should be kept slightly open so that any moisture may escape.

The table shows the requisite number of revolutions per minute for air compressors for given numbers of "Monotype" Caster and D Keyboards and the horse power required by each with the total horse power.

Size of Compressor in c. ft.	for — Speed	Casters	Key-board	Power taken by Compressor	Power taken by Casters	Total
5	75	—	1	$\frac{1}{4}$	—	$\frac{1}{4}$
5	150	1	1	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{2}$
5	225	1	2	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{2}$
5	300	2	2	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{2}$
10	120	2	3	1	—	1
10	140	3	3	1	$\frac{1}{4}$	$1\frac{1}{4}$
10	170	3	4	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
10	180	4	4	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
20	110	4	5	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
20	120	5	5	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
20	130	5	6	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
20	150	6	6	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
20	160	6	7	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
20	170	7	7	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
20	180	7	8	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
20	190	8	8	$1\frac{1}{4}$	$\frac{1}{4}$	$1\frac{1}{2}$
30	130	8	9	2	$\frac{1}{4}$	$2\frac{1}{4}$
30	135	9	9	2	$\frac{1}{4}$	$2\frac{1}{4}$
30	140	9	10	$2\frac{1}{4}$	$\frac{1}{4}$	$2\frac{1}{2}$
30	150	10	10	$2\frac{1}{4}$	$\frac{1}{4}$	$2\frac{1}{2}$
30	155	10	11	$2\frac{1}{4}$	$\frac{1}{4}$	$2\frac{1}{2}$
30	165	11	11	$2\frac{1}{4}$	$\frac{1}{4}$	$2\frac{1}{2}$
30	170	11	12	$2\frac{1}{4}$	$\frac{1}{4}$	$2\frac{1}{2}$
30	180	12	12	$2\frac{1}{4}$	$\frac{1}{4}$	$2\frac{1}{2}$
50	100	12	13	$4\frac{1}{4}$	$\frac{1}{4}$	$4\frac{1}{2}$
50	105	13	13	$4\frac{1}{4}$	$\frac{1}{4}$	$4\frac{1}{2}$
50	110	13	14	$4\frac{1}{4}$	$\frac{1}{4}$	$4\frac{1}{2}$
50	115	14	14	$4\frac{1}{4}$	$\frac{1}{4}$	$4\frac{1}{2}$
50	120	14	15	$4\frac{1}{4}$	$\frac{1}{4}$	$4\frac{1}{2}$
50	125	15	15	$4\frac{1}{4}$	$\frac{1}{4}$	$4\frac{1}{2}$
50	130	15	16	$4\frac{1}{4}$	$\frac{1}{4}$	$4\frac{1}{2}$
50	135	16	16	$4\frac{1}{4}$	$\frac{1}{4}$	$4\frac{1}{2}$

"MONOTYPE" TIMES NEW ROMAN: 10 POINT

JUSTIFYING OVERSET LINES

Three alternative methods in addition to the one set forth by Mr. L. C. Gunter in the Spring 1936 Number of THE MONOTYPE RECORDER

By LEONARD HACKING

TECHNIQUE, in whatever relation to the many and varied methods of composition on "Monotype" machines, always has its own particular fascination to the interested "Monotype" keyboard operator. Any keyboard operator who isn't "interested" isn't an operator.

So it was with great interest I read, and re-read, Mr. L. C. Gunter's article in the Spring Number of THE MONOTYPE RECORDER on "Justifying Overset Lines". It is, indeed, a great asset, this reducing slightly the thickness of spaces to get in a "tight" line. It saves many a "dead" line, too.

Whilst appreciating Mr. Gunter's method, I thought it might be of added interest to readers to know of three alternative methods of justifying overset lines, in addition to the very excellent one in question.

The three alternatives are as follows:—

NUMBER ONE

In the Text Book "Unit Adding and Letter Spacing on 'Monotype' Machines", page 19, the article on "Justifying Overset Lines" says "A quick method of ascertaining the justification for overset matter is to note the number of units overset, and then refer to a rectangle in the space row at which the space pointer has stopped where the lower number is equivalent to the lower number of the constant (this we will term square A). To the right of this rectangle at a number of squares equivalent to the units that the line is overset will be found the lower number for the justification keys required (this we will term square B). The upper number for the required justification will be the difference between the upper numbers of A and B subtracted from the constant upper number; if the answer to this subtraction from the constant is '0' the line cannot be justified. Example: A line of $8\frac{1}{2}$ set with

seven spaces is overset by three units. The constant is 1-12. At eight units from the constant in the seventh space row (A) is 2-12; three units to the right of this reading is (B) 2-6. The justification is, therefore, 1-6, as there is no difference between the upper numbers of squares A and B to subtract from the constant."

NUMBER TWO

Take the foregoing example of a line of $8\frac{1}{2}$ set with seven spaces being overset by three units.

Subtract the scale constant from the scale reading at the number of units overset *away from* the scale constant, and subtract the answer from the scale constant. In this case the reading at three units *away from* the scale constant on the seventh space row is 2-5. Therefore, 2-5 minus 1-12 equals 0-6. 0-6 from 1-12 (scale constant) equals 1-6. The justification, therefore, is 1-6.

NUMBER THREE

Again the same example. A line of $8\frac{1}{2}$ set with seven spaces overset by three units.

Three units of $8\frac{1}{2}$ set equal .0196", this divided by 7 (the number of spaces in the line) apportions a reduction of .0028" per space (equal to six moves on the line, or .0005" justification wedge). The justification, therefore, is 1-6 (1-12 minus 0-6, equals 1-6).

The first of these three methods is the one I invariably use.

It is, however, always of interest to learn fresh methods. There seems to be no limit to "methods" of utility which are of benefit to operators of "Monotype" machines, master printer, buyers of print, and the excellence of the finished product.

TECHNICAL QUESTIONS

ANSWERED BY R. C. ELLIOTT

Q.—I have been taught as a student-apprentice that it is considered bad practice to have more than three successive break-lines in text matter. In a little book printed by Plantin at Antwerp in 1583 ("Symbola Heroica") I notice that five successive hyphens are a commonplace, six occur frequently, and there is at least one instance of ten! The measure to which the type is set is $12\frac{1}{2}$ pica ems, and type size about 9 point: the text is in the Latin language. The word-spacing is very pleasing and there are never any fivefs. Many present-day books are marred by unsightly channels of white space. Would it not be better to be less particular about break-lines with their successive hyphens and give more attention to word spacing? Or is Plantin to be considered a careless printer!

A.—This matter raises interesting points both from a practical and an æsthetic standard. It would appear that a little loose spacing is tolerated rather than the breaking of words at the ends of lines. In Plantin's day, closeness of word spacing was apparently considered to be of greater importance than hyphens at the ends of lines. But it is always preferable for a word to be read in a complete form rather than for it to need two glances of the eye to absorb it, and it is probably this aspect which has frowned on a too-generous use of hyphens, with an increased disparity of word spacing. In the Gutenberg 36-line Bible the hyphen is placed outside the measure which must have entailed a space of the width of a hyphen at the end of every line without a hyphen. This is indeed counting one's hyphens before they are hatched! As there were so many alternatives and combinations, Gutenberg may be said to have spaced his lines with characters rather than spaces. It is interesting, in this connection, to note that the *Manuel Pratique et Abrégé de la Typographie Française*, first printed by Didot père et fils at Paris in 1825 was printed without a single broken word.

Q.—Will you please advise me as to the safest method of taking a mould apart for cleaning it?

A.—A mould, as long as it continues to cast satisfactory type, should not be taken apart. If, however, it is essential, clear a space on the bench and cover it with clean paper. Remove the cross block, the hollow screw on the end of the spring block, the blade stop and support. Then take off the blade cover plate and cover springs. Next pull the blades straight out and the blade lever will then swing out with the blades and clear itself. Insert a few thick-

nesses of paper in the place of the blades and remove the side blocks by sloping them towards the blade opening. This is all that need be done for cleaning. The eccentric dowel pins which keep the side blocks in position should never be touched as their slightest movement will throw the mould out of adjustment. The parts should be cleaned with naphtha, benzine, or petrol. Rust or other foreign matter may be scraped carefully with a piece of brass rule, taking care that the sharp edges are not dulled or nicked. No kind of abrasive material whatever should be used for this purpose.

Q.—Apart from speed in manufacture, are mechanically cut punches on Benton or similar machines superior to those cut by hand?

A.—Machine-cut punches are more accurate than hand-cut punches and the punches can be made to a uniform pattern. The counters of machine-cut punches are deeper, the bevels are truer and are always uniform. Such punches are also much easier to fit up and justify for casting. Types cast from matrices made from machine-cut punches do not show distortion as the bevels are uniform and consequently any flattening of the type by wear is also uniform.

Q.—What is the cause of metal leaking between the nozzle and the mould? The nozzle is apparently square with the base and there are no loose nuts on the pump rod.

A.—The main cause of metal leaking between nozzle and mould is wear on one side of the nozzle, caused by the nozzle not rising centrally into its seating in the mould base. When this happens the nozzle is moved to position by friction against the angled seating, and this very soon causes a small flat on one side of the nozzle point, past which the metal can escape.

Q.—A question often raised and seldom satisfactorily answered is what kind of adhesive and interpacking is most efficient for mounting line blocks on "Monotype" quads?

A.—This is a perennial subject, and while it is admitted that quads cast on a "Monotype" machine form the best bases for mounting plates very little organised effort appears to have been made to discover or decide the best and safest form of adhesive for this purpose. It is a subject

to which the Printing & Allied Trades Research Association could with profit to the trade turn their attention, for the mounting of bevelled plates on wooden blocks is universally deplored.

An adhesive fabric supplied by Messrs. Beiersdorf Ltd. of Welwyn Garden City, called "Lassoband", is claimed to be very efficient, this firm having already several hundred customers on its books.

Q.—What is the cause of water accumulating in pipes and beneath pistons in a keyboard? What is the remedy?

A.—This is a subject too big to explain and analyse fully in this section of this journal. Briefly, in compressing air heat is generated, and much of this heat becomes lost before the compressed air is used. As compressed air is used, it absorbs heat as it expands. This absorption of heat from the surrounding objects (the pistons and their bearings) continues to reduce the temperature of the metal, causing the water vapour which is in the air to condense and become precipitated beneath the pistons and around the cylinders. In very cold weather this moisture also condenses in the iron piping, and becomes blown into the keyboard. The condensing tank extracts much of the moisture from the compressed air, and the trouble is also minimised by maintaining the room temperature at a reasonable level.

Q.—When working out figures for the justifying scales I believe it is a rule to add a half-thousandth to each space when the surplus in half-thousandths is equal to half the number of spaces, and to discard the surplus when it is less than that. Would not the decimal discrepancy between any two line lengths be the same if the surplus was always ignored?

A.—Yes. The total possible difference is the same by either method. Take two adjacent lines with ten spaces. By the former method one line could be .0025" long, and the next line .0024" short, making a difference of .0049" between the two lines. By the second method, that of discarding all surplus, the most that a line containing ten spaces could be short would be .0049".

Q.—How does one decide which is the correct position in which to locate a matrix of a given set in a matrix-case of another set? In which unit row should it be placed when the size is half-way between two units?

A.—A reference to the card of type sizes will indicate at once the width of the units of any character in any set. If exact equivalent sizes are not indicated a matrix should be positioned in the unit row of the next size larger, otherwise the overhang of the type face will affect the line length, by not allowing the type bodies to fit together closely.

Q.—What is the average weight of type that can be produced on a Super Caster or a "Monotype" Casting Machine?

A.—No definite answer can be given to such a question, as the conditions of casting vary so much, and so much depends upon the organisation of the plant. The output when casting small founts is naturally very much less per hour than when casting large founts, owing to the relatively longer time taken to change the matrices. There are about 21,000 square points to a pound of type, so to estimate the weight of one hour's *non-stop* casting multiply the body points by the set points of the character to be cast, multiply the answer by the revolutions made by the machine per hour, and divide the product by 21,000. Thus, take a 30 point character, 20 points wide, cast at 1,320 per hour, we obtain $30 \times 20 \times 1,320 \div 21,000 = 37$ lbs. per hour.

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

A.—In typecasting, much is left to conjecture and theory. One cannot see the metal entering the mould, and considering the sensitiveness of the molten metal during its passage to the matrix it is remarkable that such excellent high-speed castings can be obtained. Stop-casting is caused by solidification of the metal at the nozzle point, and many causes contribute to this, such as the coldness of the mould base where it contacts with the nozzle, the passage of the mould crossblock over the nozzle point before the latter is withdrawn, the non-return of metal as the piston is reversed, and so on. The period of contact of nozzle and mould can be lessened by adjusting the pump body operating rod lever so that it almost touches the piston lever at 218 degrees. The withdrawal of metal from the nozzle point after casting takes place can be accelerated by very slightly enlarging the hole in the pump body valve b23H6, but this must not be overdone or there will be a tendency for the type to be cast less solid. Stop-casting occurs usually when new moulds or new pump bodies are used, and disappears as these parts become free with use.

Q.—Is it advisable to mount rubber stereotypes upon quads cast on a "Monotype" machine, and to print from a forme of mixed metal type and rubber blocks?

A.—Quads cast on a "Monotype" machine provide a perfect base for rubber stereotypes as well as for those cast in metal. Wood is universally condemned as a plate-mounting base. We do not care to advise regarding printing from a forme of metal type in combination with rubber plates, but see no reason why good results should not be obtained for short runs. For long runs the ordinary ink used for metal type printing would not be suitable for rubber, as the oil content of the ink would gradually decompose the surface of the rubber stereotypes.

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