

VOL. 35  
NO. 3

# THE MONOTYPE RECORDER

PICTURES AND AN IMPRESSION OF OLYMPIA : TECHNICAL QUERIES  
NEW WAYS WITH THE TYPE BOOK : A NEW PICTURE BOOK





"MONOTYPE" BEMBO, SERIES NO. 270  
is used for this special "post Olympia" number of  
the "Monotype Recorder". The leading article was  
composed on a "Monotype" keyboard and cast on a  
"Monotype" composition caster equipped with the  
Large Size Composition Attachment (18-pt. Bembo).

#### OUR NEW PICTURE BOOK

The illustrations on the front and back covers are from our new  
book of photographs of "Monotype" machines and products, of  
which a copy is available gratis to any user of "Monotype" machines.  
The blocks are not at present available on loan, but bound copies  
may be obtained in quantities at 6d. each. This arrangement has  
been made as the result of several unsolicited offers from cus-  
tomers who wished to equip their representatives with a picture-  
book which graphically explains the extra service offered by  
PRINTERS EQUIPPED WITH "MONOTYPE" MACHINES

# THE MONOTYPE RECORDER

VOL. XXXV

NO. 3

## PICTURES OF MODERNITY

### IN TYPE COMPOSITION

AS DEMONSTRATED BY "MONOTYPE" MACHINES AT OLYMPIA

NEW WAYS WITH THE TYPE BOOK II

TECHNICAL QUERIES

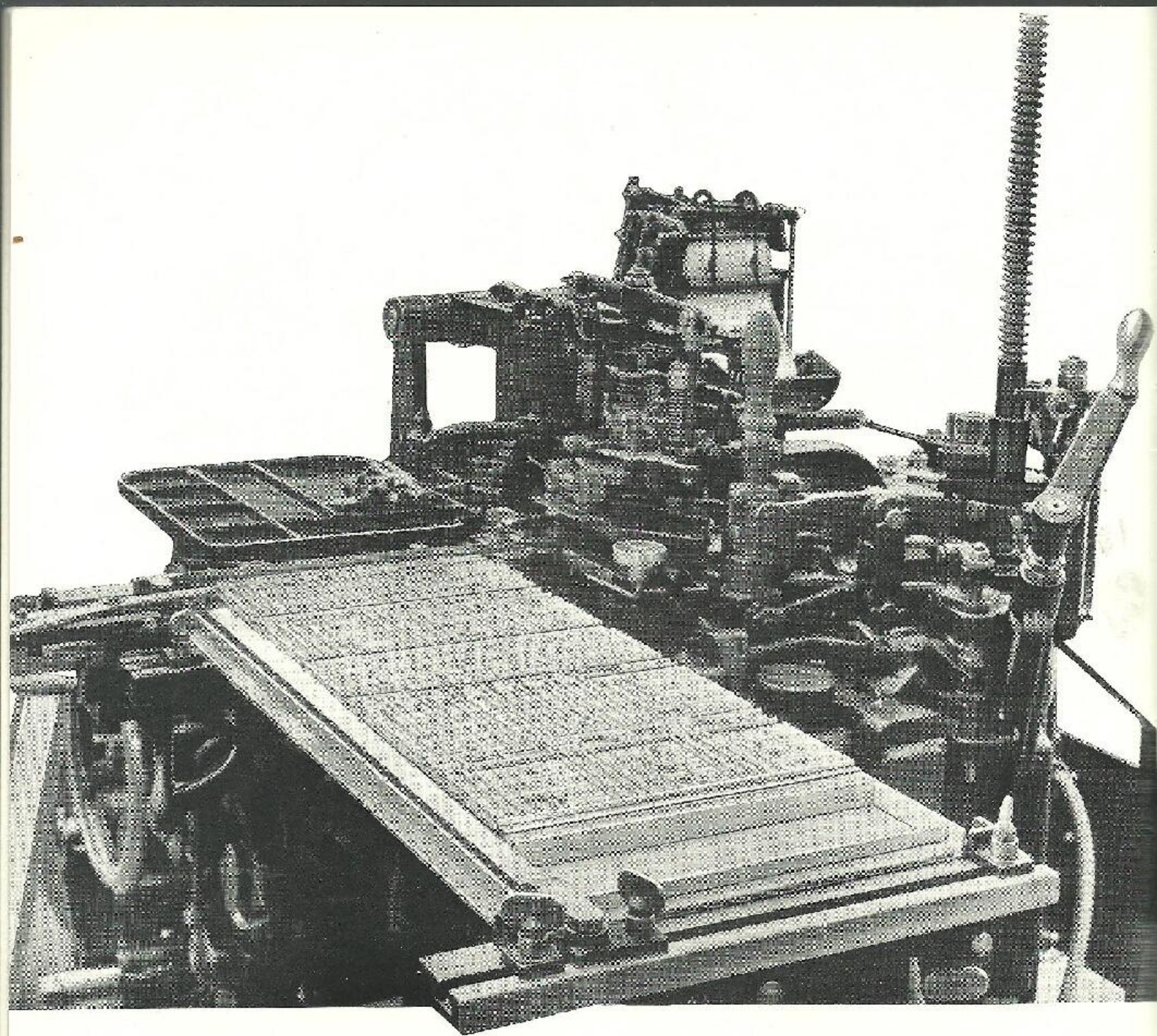
LONDON:

THE MONOTYPE CORPORATION LIMITED

REGISTERED MONOTYPE TRADE MARK

1936





The same attachment which made it possible for the Oxford Lectern Bible to be cast and composed mechanically in large-size "Monotype" type, enabled this "Monotype" Composition Caster fitted with large type Composition attachment, to produce this poster time-table setting in 24-point, with its perfect down rules and dead-accurate column justification.



"MONOTYPE" MACHINES AT OLYMPIA SHOWED HOW PRINTERS KEEP

## IN STEP WITH TO-DAY'S MARKETS:

**T**HE clatter and hum of machinery that echoed along the soaring glass ceiling of Olympia dwindles to a hush; the Ninth International Printing, Stationery and Allied Trades Exhibition has passed into history, and the last of its record-breaking crowds is pouring out through the Addison Road doors. . . .

It is remarkable how often a head was turned for a final backward glance as the last visitors were shepherded out each evening. It may have been because the "last glance" was as attractive as the first impression on entering through the same doors. The most casual visitor, the merest layman come to see the fascinating show that printing machinery provides, could see in that first glance that one of the major industries of the country was modern enough to appreciate good design and good lettering—two clues to the general alertness and modernity of any firm. First impressions matter; and the three stands that were grouped before the main entrance, with their central pavilion and spreading wings of illuminated lettering, were handsome enough to speak clearly of a general revolution in public taste during the past decade. Whatever we call the world-wide reaction from gimcrack to "clean dignity", there is scarcely an art or industry that has not been affected by it; and the very fact that "presentation" is taken more seriously has given thousands of printers a chance to do work of which they can be proud, at a rewarding price.

A word, silhouetted in huge "Gill Sans" letters against a glowing background, was literally the Last Word in the Exhibition to those who glanced back through the glass doors from the lobby of Olympia. It was the word MONOTYPE—registered trade mark of The Monotype Corporation Limited. In smaller lettering the legend "British built—British control"



announced a fact that is still not realised by every printer: the fact that the Monotype Corporation has been independent of foreign control from its foundation a generation ago, during which period British enterprise has developed and perfected all "Monotype" machines now at work in every country of the eastern hemisphere.

The visitor who looked back and saw that word in his valedictory glance was reminded of something he had seen on one or more of those impressive stands. What he remembers depends on who he is—a master printer, a craftsman, a buyer of print, or simply the Ultimate Consumer, the lay public whose appetite for reading printed matter makes all the wheels go round and (eventually) pays the bills.

The master printer, to-day, "looks beyond the machine to the market", or else he looks first at his chosen market and then for the type of craftsman and mechanical equipment that will attract that market. That is a point which the pure printing technician finds it hard to grasp—the point of contact between the Market (which can be understood only by flashes of intuition) and the Machine, which needs only diligent study of easily-calculable outputs. The master printer knows the importance of gathering facts about output from his technicians; but he also has to know (as they need not) that there is no earthly point in equipping a factory with the most efficient machinery for making the equivalent of horse-hair bustles or antimacassars, or any other commodity for which the Market has vanished as mysteriously as it appeared.

This fact has always been recognized, perhaps to a unique degree, by the Monotype Corporation and by almost every master printer who uses its machines.

The technician says, "There's nothing the machine can't do"—and proceeds to prove it as often as modern civilization invents some new challenge to versatility and output. But the man whose responsibility includes the filling of pay envelopes each week has to admit first of all that no machine can do anything until there is a demand for its product—its ultimate product—from the Ultimate Consumer. Hence the master printer (as such)

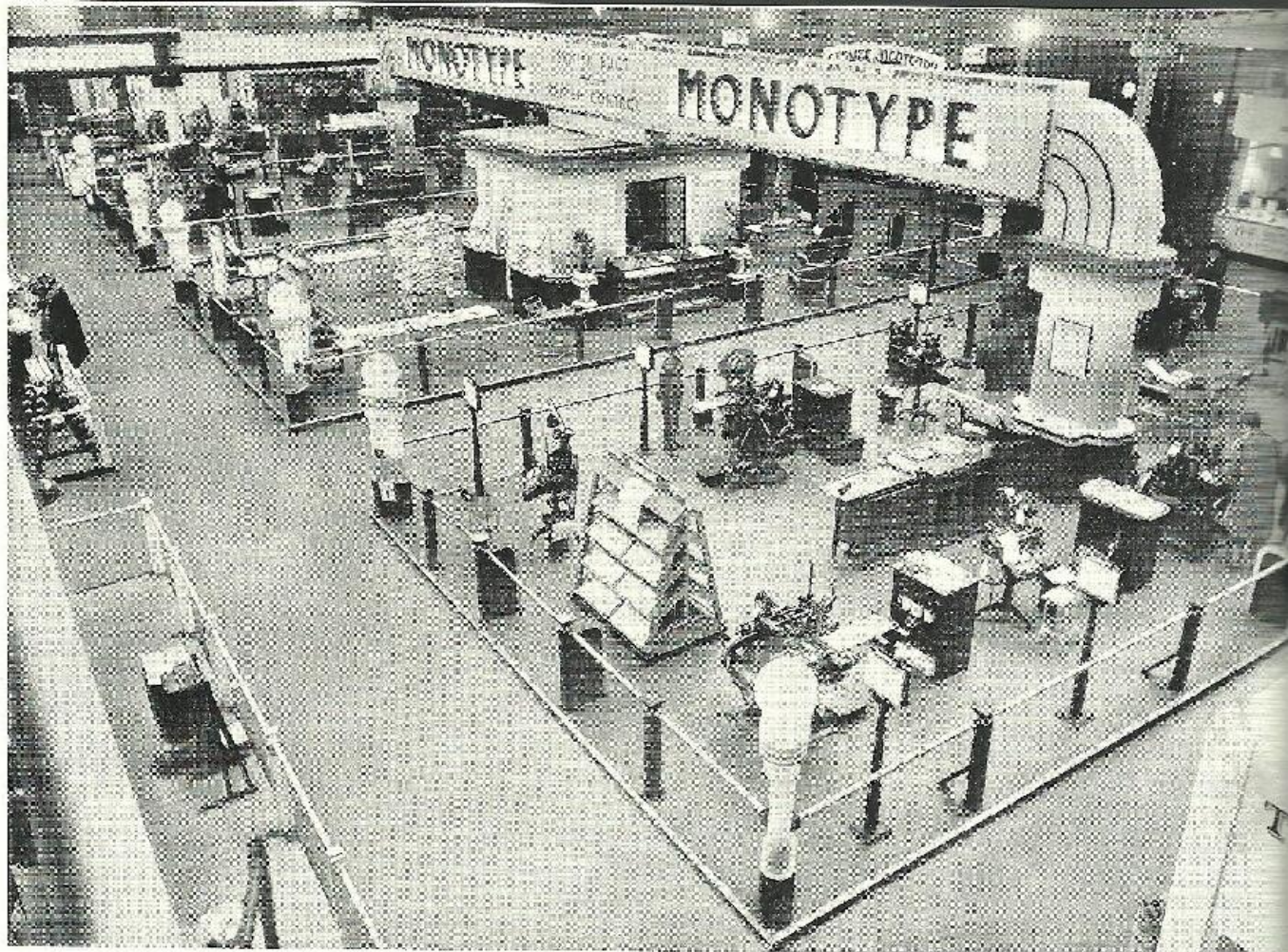


cannot afford to have the pure craftsman's unconcern for what makes the wayward layman reach out for one piece of printed matter and throw away another unread. For enough of such instinctive gestures affect the production of vast quantities of printing orders, and, incidentally, mean an immense increase of prestige to the printer who can give his public, or rather his customer's public, what it realizes it wants—the moment it sees the somehow-better-looking piece of printed matter.

Hence many master printers, looking back, recalled the exhibit of "ultimate results" which was shown on the central stand of the Monotype Corporation. If any small selection of examples proved the point that "there is extra demand for work set on 'Monotype' machines", this one did, for it ranged from Bibles to Leaflets, news "smalls" to super-publicity brochures, school-books for babes to time-table books for air-travellers. In that immense diversity, there was one thing common to each different example. Each one provided some specific—and symbolic—instance of how the Market for Print has been changing since the war, particularly in the past ten years; and how those changes have been anticipated, or at any rate instantly exploited, by printers using "Monotype" machines.

It is the particular boast of those printers that they are able to grow with their markets, instead of being jerked forward and held back and otherwise disturbed by difficulties which they cannot surmount by exploiting the full possibilities of existing equipment. To take only one example: the modern world has made it twenty times more important for any printer to be able to handle the sort of matter which the technician calls "tabular". The customer calls it "statistics", and clamours for it in the voice of the Twentieth Century. Perhaps the one most characteristic remark of the post-war period is "I can show you the statistics". Translated into printer's terms that means: "I can show you a print of a piece of composition that called for special capabilities, such as a wide measure, internal justification, single-type correction, unit-system adaptability". But though craftsman and customer talk different languages, the master printer has to talk to them both—to ask his men for what the Market wants, and to tell the customer what the





Machine Age can do in the way of delivering WHAT IS WANTED at higher speed and at lower cost. The master printer is a man who cannot ever visit a showroom or machinery exhibit, with any idea of investing his money, unless he is accompanied, as it were, by two invisible advisers: the Foreman of the Department and the Best Customer: the one a shrewd critic in matters that take years to learn, the other a lively challenger to future new achievement. Hence the modern master printer, when he glanced back, had perhaps the clearest "bird's-eye view" of what the stand, and the illuminated word above it, really signified in terms of progress. For he had seen, on the demonstration stands, as remarkable an exhibit of technical adaptability as had ever been shown; and on the central stand he had seen a small exhibit of contemporary printed matter which was, so far as we know, the first "bird's-eye view" of results of a movement which, for its economic and moral effect on the printing industry, will very possibly give its name to the past decade in future histories of printing.



This has not been an age of radical change in printing and typographic technique. Even a "Monotype" Super Caster, the most recent successful innovation in the composing room, is only an extension and exploitation of the really epoch-making discovery (at the beginning of this century) that sorts-casting on the premises was more practical than the purchase of ready-made type. The technician has watched other improvements, but he has not had the shattering experiences his father had in the decade when the whole technique of composition and illustration was jerked from the fifteenth century into the twentieth—from the Hand to the Machine.

But on the other hand, the past decade has undoubtedly been a period of typographic change. Ten years ago the word "design" somehow conveyed to the average manufacturer the idea of window-dressing . . . To-day the word is coming back to its original meaning, namely, "clear intention". The master printer, his salesmen and his typographic staff are clarifying the intentions of their customers by countering the apathetic enquiry, "How soon and how cheap?" with the far more pertinent question, "What precisely is your intention in regard to this job?" And that challenge at once reminds anyone who hears it of a fact so simple, so obvious, and so inescapable that it is naturally overlooked and forgotten as "something we can take for granted"; the fact that everybody who takes any piece of copy to a printer has the primary intention of **ENABLING SOMEBODY TO READ WORDS.**

Thousands of contracts and jobs are to-day being affected by the new interpretation which print-users are putting on these words. The exhibit of significant instances of "typographic re-styling", on our stand at Olympia, showed that there is scarcely any form of printed matter to-day which is not being "re-styled" in such a way as to enable people to read with more **WILLINGNESS.**

Good type faces and sound "planning" have radically changed the appearance of printed matter in the past decade. Let us cite one instance of the solid financial value of "re-styling" which can be called significant—and inspirational.





## PRACTICAL RESULTS OF BETTER "DRESS"

Readers of this journal have already had details of the typographic re-styling, in 1932, of *The Times*, which possesses one of the largest batteries of "Monotype" keyboards and casters in the country. In a recent issue, details were given of the re-styling of *Reynolds's News* in accordance with the latest trends in display—made possible by the installation of a "Monotype" Super Caster. But the following instance of the "solid results" of re-styling, as it affects the PROVINCIAL WEEKLY, deserves special note.

The *Chichester Observer* is a weekly provincial newspaper set entirely with "Monotype" machines and, with its sister papers (*Chichester Observer Series*), re-styled in 1935 to "Monotype" *Times* New Roman and "Monotype" faces for headings and house-set advertisements.

In one sense this represents a radical change. *The Times* has always been handsomely produced, hence its recent typographical modernization came as no great surprise. But when a group of provincial weeklies deliberately sets itself to realise the benefits of handsome and effective dress, so as to turn the "local rag" attitude into an expression of genuine "pride in locality", that may be called a reform of great significance.

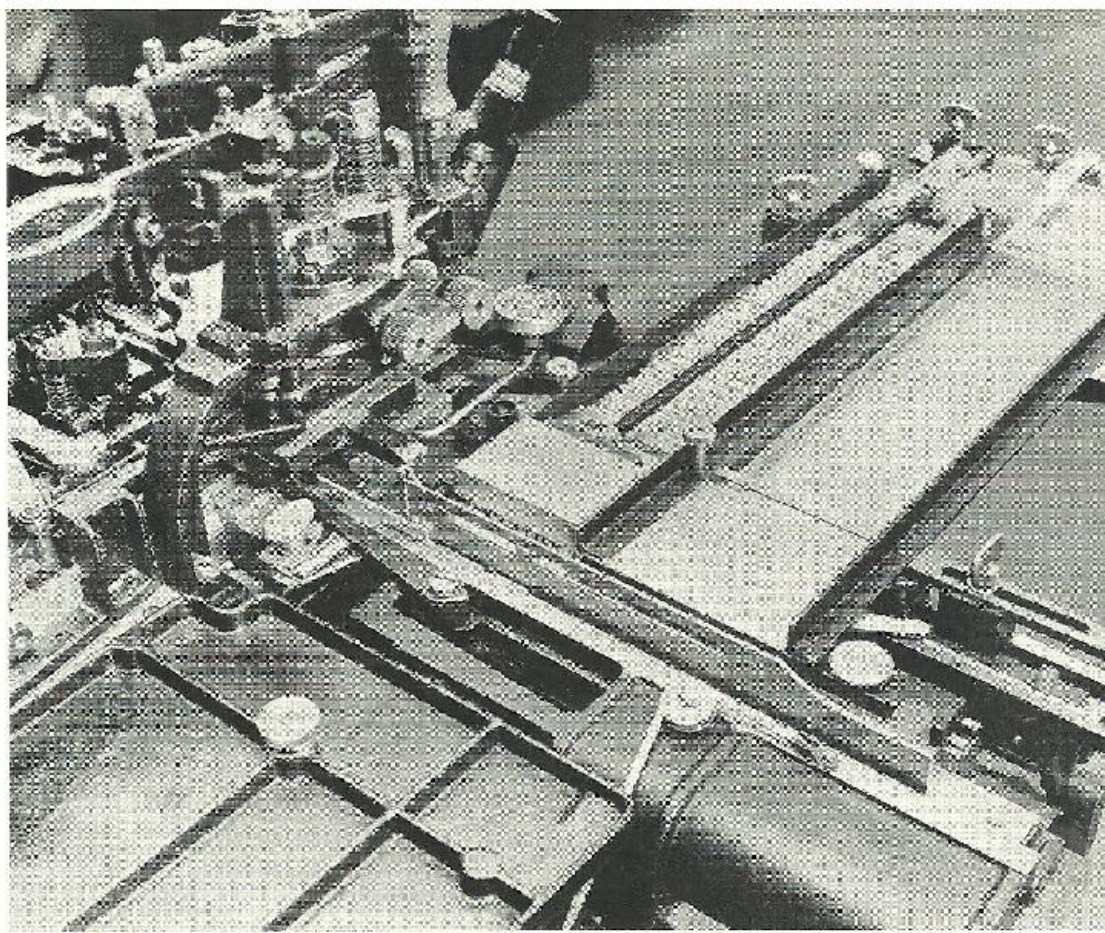
We learn from the proprietors, Messrs. R. J. Acford, Ltd., that: "Since the change the volume of advertising—both national and local—has doubled, circulation increased by over 50 per cent., and local advertisers expressed their warm appreciation of the improved type service made possible by hiring 'Monotype' display matrices."

The other examples in this exhibit of representative contemporary printed matter were chosen to indicate the widely different ways in which the technical and typographic resources of "Monotype" machines are to-day being exploited so as to change and noticeably improve the appearance of EVERY VARIETY of printed matter. That is an "ultimate result" which benefits *everyone*: technician, master printer, print-user and . . . everyone who reads Print.



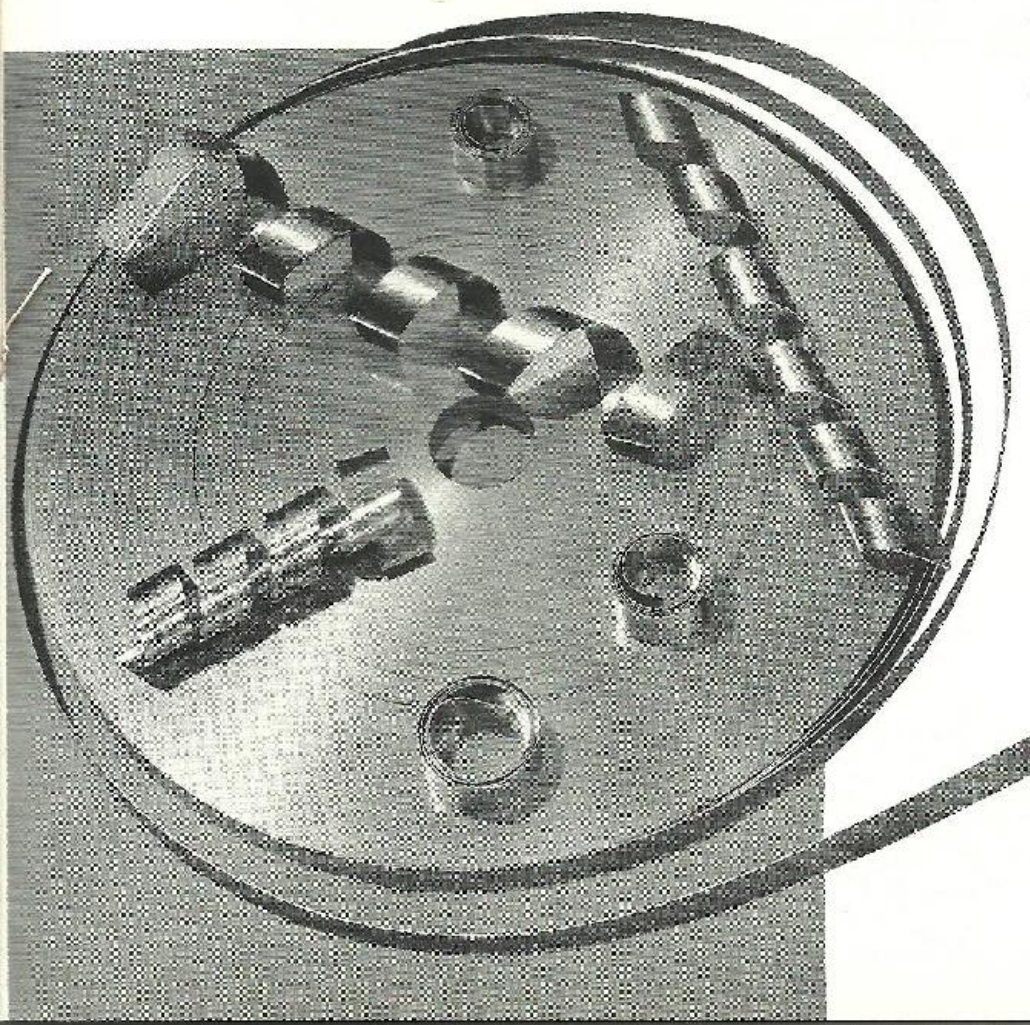
### THE LEADING ATTACHMENT AT WORK

This demonstration aroused great interest at the Printing Exhibition. The advantages of leading over casting on larger bodies are now no longer offset by the disadvantage of having to insert leads by hand. And if the leads are of standard "Monotype" metal, the entire page can go to the bin after printing. Extra leads can be "signalled" by the keyboard operator.



## LEADING FOR NON-DISTRIBUTION

The "endless coil" and twisted lengths of ONE POINT LEAD shown below indicate the ductility and toughness of the ONE POINT LEADS cast on a "Monotype" Super Caster, in standard metal, at the rate of 125 inches a minute. This demonstration attracted great interest, particularly amongst visitors from national and provincial newspapers.





## A PRINTING MILESTONE

All attendance records for any trade show held at Olympia since its opening were easily broken by the Ninth International Printing, Stationery and Allied Trades Exhibition. On Saturday, November 28th, no fewer than 59,000 people filled the vast hall, and the congestion on The Monotype Corporation's stand was so great that at one time demonstrations had to be suspended.

Mr. Percy W. Ryde, president of the London Master Printers' Association, speaking at the Luncheon given by the organizers of the Exhibition to the London Master Printers' Council and the Federation Council, visualized the record attendance in terms of a column of men four deep:

"If the front line started at Olympia, where would be the rear line? I have worked it out. The leading file is at the front door here and it reaches back past Kensington High Street, by Hyde Park, Piccadilly, Strand, Fleet Street, St. Paul's, Mansion House, Leadenhall Street, Aldgate . . . right to Bow Bridge. That shows what this Exhibition has meant to the workmen.

"I am speaking to an audience composed of master printers who are not here for the purpose of gain, but who have a vast interest in their beloved calling, and in everything appertaining thereto. Now I can visualize the three or four classes of people who come to a Printing Exhibition: the capitalist comes to see where his money is being spent; the managing authority of a firm wants to see the latest improvements in mechanical output; the manufacturer of machines wants to see what everybody else is doing and the operative comes in his tens

of thousands because his heart is in his work. And I venture to say that one of the principal objects of a printing exhibition is not for gain, not for amusement, but for a spirit of co-operation which may be a very great benefit to all of us, no matter what part we play in this industry."

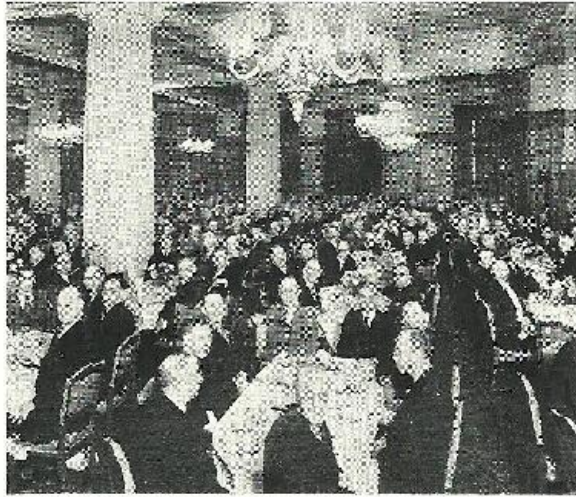
Mr. W. I. Burch, Chairman of the Hon. Advisory Council of the Exhibition, proposing the toast of the Federation, said that the printing industry was the most important in the world because it was so closely bound, not only with the peace of the world, but with the progress of the world. Its mechanical developments were "mightier than the machine-gun", and the degree of interest shown in its progress by its own workers had no parallel in any industry.

As these and other speakers pointed out, the amazing attendances at the Exhibition could not be attributed to the curiosity of the general public. One of the most heartening signs of vitality was the sight of thousands of young apprentices making the round of the show, with a gravity beyond their years.

A typographic "mile-stone", on the front of the central stand of The Monotype Corporation, stood symbol for "the ultimate result" of all mechanical progress in printing. It was a copy of the famous Oxford Lectern Bible, composed and cast on "Monotype" machines in a special 22 on 19-point size of "Monotype" Centaur. Standing as it did at the front entrance to the show, its beauty and dignity conveyed the message that modern efficiency was still the tool of responsible, creative craftsmanship.



# The Monotype Corporation's Luncheon



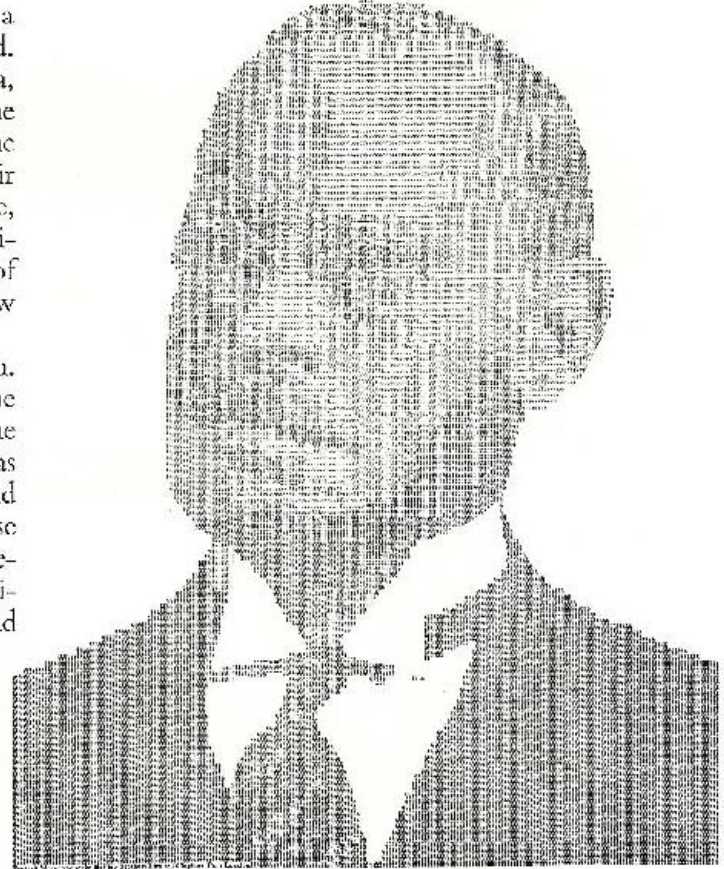
Members of the various Monotype Users' Associations met in pleasant reunion at the Printing Exhibition on Thursday, November 26th, the occasion being a luncheon given by The Monotype Corporation Ltd. This took place in the Addison Restaurant, Olympia, where there was an assembly of nearly 500. In the chair was Mr. W. I. Burch, Managing Director of the Monotype Corporation, and the guests included Sir W. R. Codling, Controller of H.M. Stationery Office, Mr. J. Crowlesmith, president of the Printing Exhibition, and a great many of the leading printers of London, the provinces and Scotland, with even a few from abroad.

A few brief speeches followed the enjoyable lunch. Mr. Burch proposed from the Chair the toast of "The Monotype Users' Associations". After welcoming the guests and referring to the widely distributed areas represented, he spoke of the Printing Exhibition and quoted with commendation Mr. Crowlesmith's phrase which summed up the machinery on view as representing "Speed, Efficiency and Quality". The Exhibition, he said, comprised the whole of the industry and

the machinery it required. Expressing the hope that they would profit by their inspection of the exhibits, he told an amusing story to emphasize the point that the exhibits were there to be purchased. He wished continued prosperity to the Monotype Users' Associations and their friends, and coupled with his toast the names of Col. W. H. Bartell (chairman of the West of England and South Wales Association), Mr. E. T. Shardlow (chairman of the Midland Counties Association), and Mr. G. P. Reveirs (chairman of the London Association, and senior vice-chairman of the National Committee of M.U.A.'s).

In brief and cordial responses the four gentlemen named in the toast referred to the pleasant circumstances of the meeting, and wished the Corporation a continuance of the prosperity and prestige in which its customers were sharing.

Part of the assembly is pictured on the left.



REDUCED FROM THE TYPE PORTRAIT SET BY  
MESSRS. BATTLE BROS. LTD., THE QUEENSGATE  
PRESS, OF W. I. BURCH, ESQ., MANAGING DIRECTOR  
OF THE MONOTYPE CORPORATION LIMITED



# NEW WAYS *with the Type Book*: II

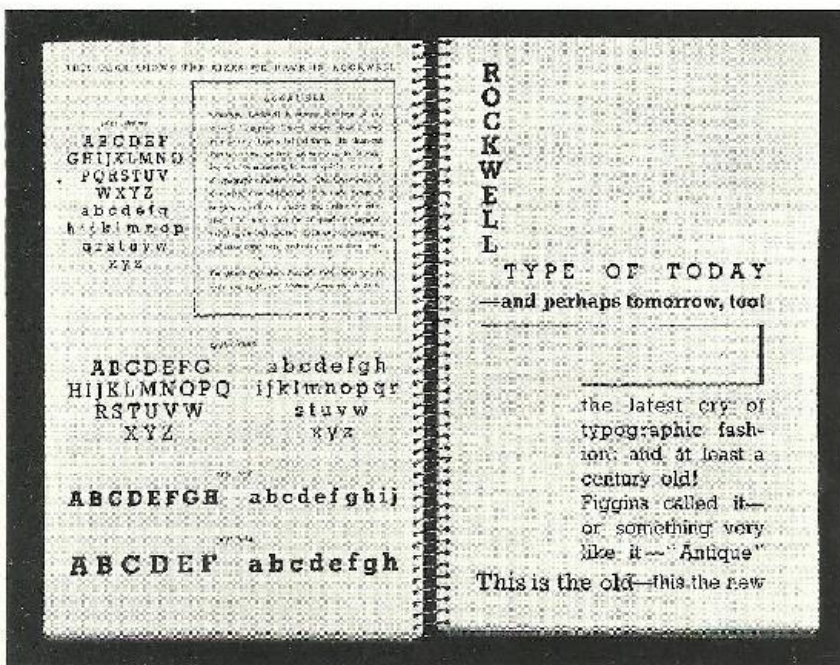
A "new way" with the Type Book, which is particularly pleasant to record in this second instalment of our article, is the one successfully illustrated by Messrs. Charles Sever Ltd., of Manchester. This firm has just issued a thoughtfully designed book, preceded by a sixteen-page introductory section of unique interest, in which the industrial history of the past hundred years is linked with the fortunes of a progressive printing office, now celebrating its first centenary. It is not every printing office which can bring out a "Centenary Edition" of its Type Book, and the opportunity has in this case been used with imagination which reflects great credit on the firm. Even a twenty-fifth anniversary, however, gives an excuse for topicality in the Type Book, for in most cases the Introduction would be able to recall to mind the days of transition from "Caxton's way" of setting type to the modern way. An amusing feature for such a book would be a page of typical jobbing faces of a generation ago, contrasted with their dignified successors of to-day. Here is a new use for that sorry heritage of ugly type faces which, physically speaking, are "still perfectly good". So long as the

customer realises that they appear in the book as museum pieces, no harm can be done by showing them. The harm comes when the customer is shown such faces as part of the printer's recommended repertory.

Type pictures found a practical use as embellishments of the Type Book. We reproduce one of two ingenious type pictures by an operator whose name will be familiar to many of our readers, for he is the son of the late Frank Rhodes, author of an article on craftsmanship, which, appearing in this journal, was widely reprinted and enthusiastically discussed. Mr. Cyril F. Rhodes, like many another young craftsman to-day, is forging ahead in the study of advertising layout and general typographic design, and meanwhile amuses himself with displays of technical ingenuity. The spirit of craftsmanship is either set free or crushed in the machine age, according to the individual craftsmen and their circumstances. Mr. Cyril Rhodes is a truer representative of his generation than the cynic would have imagined even ten years ago; and examples like these point to a time when the creative instincts of operatives can not only be "allowed freer play", but will also be exploited for the fame of the office, even more than is being done to-day.

From Messrs. Henry Hill, Ltd., of Bristol, comes a brilliant example of how a Type Book can display, not only the printer's

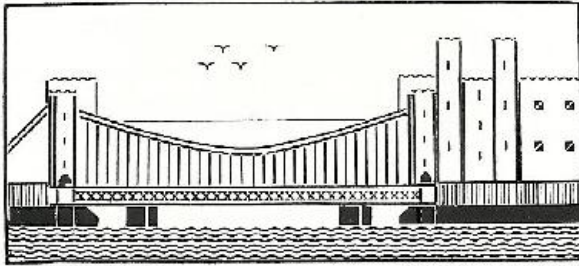
FROM MESSRS. HENRY HILL'S TYPE-AND-LAYOUT BOOK





faces, but the ingenuity and originality of his compositors and creative staff. The Foreword is worth quoting *in extenso*, and the following paragraph deserves note:

"The number of type faces displayed in this catalogue is not great; yet limitation of this sort (if it can be termed limitation), is often an advantage. Most painters wisely limit their palette knowing that a few well-



CONWAY CASTLE

BY CYRIL F. RHODES

chosen colours are more easily assimilated, while they are still capable of infinite variations and modulations of colour and tone. In the same manner the printer finds that a small but comprehensive range of types can be more practical and capable of as much variation as a range which is larger and by reason of its very size less easy to control."

The trouble with summarising problems of the printer's type book is that times have changed so radically with the introduction of machine composition (in particular, of type casting on the premises) that an entire article could be devoted to the fundamental changes involved. But this one fact must not be overlooked in any discussion of type books: the fact that there are hundreds of very important print-users who nowadays will not wait for the printer to produce his own type specimens. If he does so, he can reap the reward of a free service to the worried professional print-buyer; but if he adopts the attitude that one face is very much like another, something almost invariably

happens which injures the prestige of the whole printing trade. When a large-scale print-buyer writes to a supply company to say that he must have type specimens of the faces he most often specifies, he is acting on the assumption that his printers would not bother to provide those specimens themselves. That is a false assumption, and a damaging one.

The international reputation of the Monotype Corporation Limited for the production of "permanently good" type faces has led scores of large-scale print-users to apply for the complete two-volume loose leaf specimen book of the Corporation. But this book is not, in fact, what the print-buyer wants. What he really requires to-day (and what he can obtain on application to any of our customers), is a portfolio made up of specified loose-leaf sheets from the general specimen book of "Monotype" faces. It is of vital importance to the prestige of the printing industry that the application should be made to a master printer. Incidentally it is of convenience to The Monotype Corporation; for among the dozens of requests of this sort received each month some are from firms which are printing on a colossal scale, and have every right to refer to themselves (in the phrase of one correspondent) as "customers once removed". But there are other firms and individuals whose printing orders, or services to the printing industry, give them no such claim or title. The printer is best able to sort out these applications, and it is not a bad thing for him to be able to obtain for his customers something which they are not able to obtain by writing direct. It reminds the print-buyer that the printer is still the man who pays for the matrices—and some such reminder is very often needed.

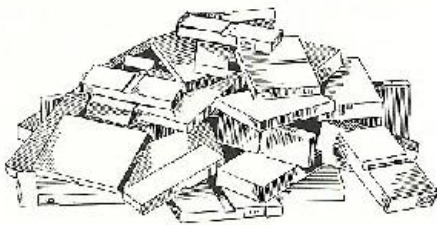


# DEMONSTRATIONS OF VERSATILITY



Mr. G. F. NAGAMONI was one of the "guest artists" on our Demonstration Stands. H.R.I.I. the Duke of Kent expressed special interest in Mr. Nagamoni's demonstration of composition in Tamil, on a "Monotype" keyboard. "Monotype" Devanagari and Hindustani were also composed at high speeds by this operator, using the special key-buttons provided for these languages, which are read by millions in the East.

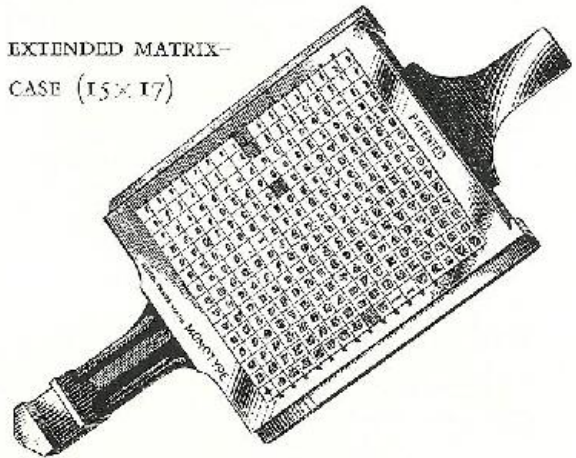
Another "guest artist" on the Stand was Mr. Harold E. Waite, the author of *Alternative Type Faces*, and a well-known contributor to the trade press. Mr. Waite is one of the "virtuosos of the keyboard", whose enthusiastic interest in the latest technical developments of "Monotype" machines was indicated by the keen attention given to demonstrations.



PRODUCTS OF THE CONVERTIBLE QUAD AND SPACE MOULD WITH INTERCHANGEABLE BLADES

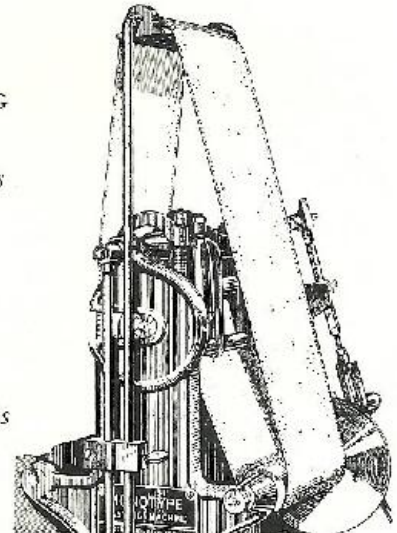
Unit-adding (the modern equivalent of letter-spacing), automatic leading, combination settings with three-line and two-line bold figures, new time-table "lays and ways", and the possibilities of large size composition were a few of the interesting "aspects of full versatility" which engaged the technical visitor's attention. There was a great demand for the booklet describing and illustrating the *Attachments and Accessories* which can be added to "Monotype" machines, to increase their great versatility in special directions.

EXTENDED MATRIX-CASE (15x17)



LINE REPEATING ATTACHMENT  
*Special leaflet is now available*

*Line illustrations from our Attachments Booklet*





# QUESTIONS OF INTEREST

ANSWERED BY R. C. ELLIOTT

*Q. Could not harder type be used so as to stand up better to hard flong moulding processes?*

A. The harder qualities of alloy used for typecasting have reached practical limits, and greater runs direct from type are higher now than were economically possible in the old days. As far as stereotyping is concerned, the wet flong used under hand-screw pressure scarcely damaged type, but to-day dry flong material is harder than wood and power presses force this into the type at pressures of many tons per square inch. No type can stand up repeatedly to this rough treatment. Is it not time that printers, instead of demanding more and more of the type, directed their grievances to the paper and flong makers, and insisted that they produce suitable material that will not damage type and blocks, nor need the ridiculously enormous pressures to sink the flong into the type face? This ought not to be beyond the resources of paper manufacturers; or must a satisfactory non-paper flong be evolved? Have Imperial Chemical Industries, Limited, for example, considered the possibilities of business in this direction?

*Q. The present discussion as to whether it is better to use leads (with or without the help of the leading device) or to cast type on a larger body, I was told that the latter method causes wear on the mould. Is this to be regarded as normal or undue wear? Would you also say if it is advisable to cast 12 point matter on a 10 point body and lead it automatically?*

A. Casting from one set of matrices on two different moulds causes more wear to moulds and matrices than would be caused if worked strictly in pairs. If a set of, say, 6 point matrices were always used on a 7 point mould the wear would be normal. The occasional casting of a 12 point body on a 10 point mould is not advisable because of the difference in the two side lines. If the matrices and moulds were paired to work regularly together, however, it would be a decided advantage because of the increase in casting speed.

*Q. Is it possible to produce a metal for matrices which, even when the casting machine is working at the highest speeds, is not worn down? Does the difficulty lie in the metal from which the types are cast—if that metal has sufficient hardness? Or have we arrived at a position in which we cannot obtain more durable metal for types and matrices, and must we concentrate on the method of casting? Does the solution of the problem lie in a casting method which, owing to gentle action in filling the matrices with metal, does not affect the metal of either the type or matrices?*

A. The hardness of metal used for matrix bodies is mainly decided by its resistance to punching. The harder the metal the greater the cost of punch renewals. On the other hand, the softer the metal of the matrix body the greater the liability to become burnt and pitted by the action of the contacting molten metal. The hardness of metal used for matrix bodies lies between



these two points. The harder the metal used for types the greater the heat required, and consequently increased tendency to burn the matrix face. Considering the limitations imposed by mould construction and matrix making, and the necessity of using a freely-flowing type metal, no better alloy than present type metal is likely to be evolved, nor is it needed.

*Q. Should the term "pica" be used now that the point system is so generally adopted?*

A. Certainly, as the term infers a typographical unit rather than a measurement. An instruction to compose copy to a measure of 24 picas is less cumbersome than saying a "measure of 24 twelve-points".

*Q. What is a suitable flux for metal for "Monotype" machines and in what proportion should it be used?*

A. The most suitable flux is: one-eighth by weight sal ammoniac; one-quarter by weight tallow or lard oil; one-half by weight charcoal. Use one tablespoonful for every 1,000 lb. of metal.

*Q. As a keyboard operator interested in anything helpful to operators in general, I suggest you issue a transparent gauge sheet showing all the various sets in use. This would be useful when measuring lines for*

*insertion in standing matter, by placing it over the reprint copy.*

A. Celluloid, cardboard, and other materials have been suggested and tried for the purpose of indicating equivalents in various sets. The best method of measuring words or lines in any set from 6 set to 12 set is by means of the hinged scales in a holder which we supply at the cost price of 5s. 6d. each. The six blades and holder are rustless steel, made by Messrs. Chesterman & Co., Ltd., of Sheffield. Operators find these extremely useful, especially when planning for tabular matter, making allowance for initials and blocks, and so on.

*Q. I am an instructor in a printing school where it is proposed to install a "Monotype" machine. In view of the varied nature of modern printing, is it advisable to begin with an extended die-case?*

A. If a standard lay, viz., roman, italic, and small caps was decided on, an extended lay would not be necessary, as the 15 by 15 lay carries all that is needed. If the use of a black face was decided on, in addition to roman, italic, and small caps, then the extended matrix-case would be advisable to instruct young compositors on a "Monotype" keyboard, with a perfect seven-alphabet lay.



# THE MONOTYPE CORPORATION LIMITED

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Telephone: Central 9224 (5 lines)

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

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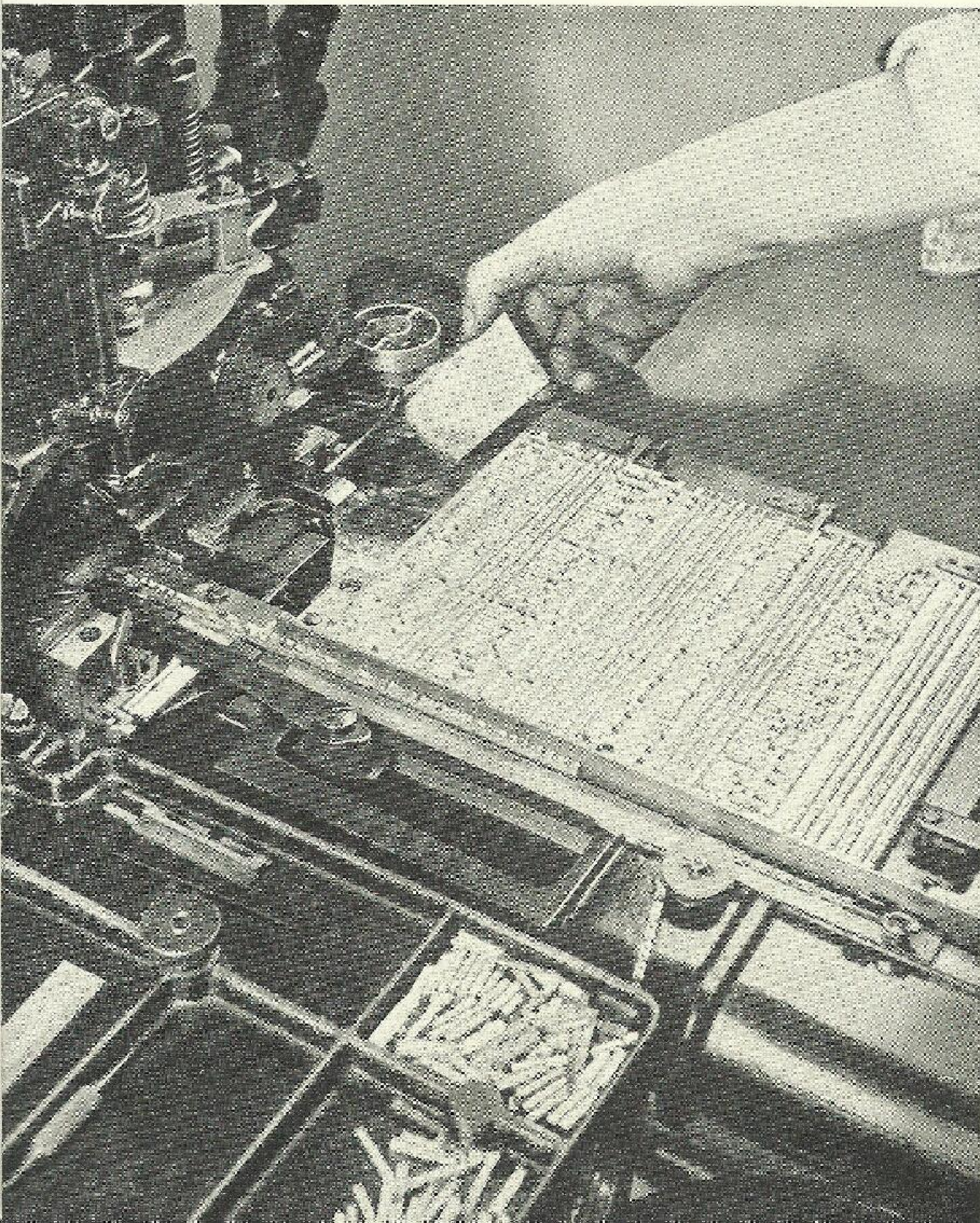
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purchase 50 copies for distribution to customers, saying, "every advantage dramatized in these photographs is an advantage which helps us to sell more print". As other similar requests were received during the fortnight, we are arranging to provide extra copies, singly or in quantities, at the cost of 6d. apiece. The front cover of the book gives an ingenious visual explanation of how a "Monotype" composition caster works.



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