A. F. Johnson on the Dutch inspiration of Caslon's first types:
Garfield Howe's summary of his Questionnaire on "ise or ize":
Technical articles, and a specimen of "Monotype" Albertus

The MONOTYPE CORPORATION Ltd
LONDON
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★ We have received numerous requests for extra copies of our new “Picture Book” of “Monotype” machines, at 5d. each. A complementary copy is available to any customer on request. Electro of the illustrations, in a smaller size, are available to users for their own publicity.

★ The brief report of our Luncheon to Users, in the last issue, was incomplete, as by an error in copying it failed to record that among the responders to the toast of “the M.U.A.'s” was Mr. J. G. Coppock, as Chairman of the Northern Counties M.U.A.

★ The new Albertus Titling (centre spread) is an important development in modern display.

SET IN “MONOTYPE” POLIPHILUS & BLADO, SERIES Nos. 170 & 139
THE MONOTYPE RECORDER

A quarterly journal for users & potential users of ‘Monotype’ type composing & casting machines, matrices and supplies

VOL. 35: NO. 4

LONDON

The Monotype Corporation Ltd., 43 Fetter Lane, E.C.

Registered MONOTYPE Trade Mark

1936-7
De Anno Civi

impares) & tempus Abib, seu frugum maturecentum nondum ita prope sit, vifum est mibi, & collegis meis adjicere huic anno dies triginta. Sic legitur in Gemara Hierofolymitana. Tam in hac autem, quam in Babylonia tribuitur hoc edictum Gamaliel synedri magni principi, Rabban Simonis filio, atque ut non immere ex istitutum est, Pauli Apostoli praecipitor. Commemorat quidem edictum hoc, vir fumus Josephus Scaliger, paulo ante ad hunc modum praestatur. Ab ultima, inquit, antiquitate consistoriorum judicum Hierofolymitanum ex libro ὑπηρεσίας (ἱλαυκής, de quo paulo ante egoimus quottannis in Galilaeam formam anni proxime imminentis mittebant, in quem alias regiones finum Israel; quod & bodie a Samaritanis fere in eorum computo demonstravimus. Ejusmodi epistolae pontificis maximi, & consistorii ad Galilaeos subjecimus. Dein subjicit formulam edicti a synedrio ettiam emifi, de indicando tempore & χρήστην quod vertens ille exca effaram, & triturae voce explicans, non dubitat quin edictum ipsum sit anni communis praemonitio, quam & sic fere ait eleganter. Et demum pro anni proxime imminentis intercalationis indictione edictum supra allatum sumit; quasi tam annum communem fore, edicto synedri praedici usu fuit (ex eo quod fruges jam maturecentes etiam triturae ferme idoneae essent) quam fore aliquem inter-

& dictasse, & emississe edictum illud intercalare, nec pontifici huc jus aliquod a Talmudicis quidem, ut mox dictetur, permittit, sed omnino, ut judici hac de re nimis impari, negatum. Controversia autem est aliqua utrum edictum illud de pauchate k celebrando h secundo sub Ezechiae regis, ad intercalationem etiam anni attinente. Et plerumque quidem attinere recipitur, uti etiam ad synedri hic potestatem. Dicitur enim "τοῦ ἱεροσόλυμα ποιείται κατά τόν κύριον τοῦ πασχά, κατά τόν κύριον τοῦ πασχά", atque universo coetu Hierosolymis ut facerent pauchà in mensé secundo, feu ut vulgata, decreverunt ut facerent pauchà in mensé secundo. Id quod complures non acipient perinde ac si mensé Iiar, contra institutum numinis, qui in mensium ordine est secundus, pauchà primum (nam non ut secundum hic agitur) usque celebrandum. Sed quoniam ante dies Nifán decimus sextus", dum in templi sacrarumque infraururionem occuparentur, adeoque legitimum in anni communis ratione pauchatis tempus praeterierat, ideo ne non omnino co in anno celebraretur, aiunt annum sic adiecto tunc mensé intercalatum, ut mensis hic secundus dictus ficeret saltem alter Nifán, priori velut pro Adare secundo habito. Qua tamen de re loquentur fere magistri usque 20, quod ish lā pro temporis necessitate factum est nec moribus avitis conflonem. Nam neque rite intercalatione adji-
A NOTE ON WILLIAM CASLON
by ALFRED F. JOHNSON
of The British Museum

Such information as we have about the beginnings of Caslon’s career as a type-cutter is contained in Rowe Mores’ Dissertation, 1778 and in John Nichols’ Biographical and Literary Anecdotes of William Bowyer, 1782, p. 316, etc. Nichols’ account is given again in his Literary Anecdotes, 1812-15. The story is repeated in Reed’s Old English Letter Foundries, and in Updike. In brief, we learn that Caslon’s first commission was to cut a fount of Arabic, which was used in an Arabic Psalter of 1725, that he cut the Hebrew used in the edition of John Selden’s Works, 1726, and further a fount of Coptic which appeared in Dr. David Wilkins’ Pentateuch in Coptic and Latin in 1731. What we are told about Caslon’s first roman and italic types is somewhat obscure and in part incorrect.

Nichols says that “he (Caslon) cut the beautiful fount of English which was used in printing Selden’s Works 1726”. This statement is not in Rowe Mores. Updike copies Nichols, reproduces half a page from the Selden (fig. 290) and commends the pages in “Caslon” for their superiority over contemporary Dutch founts in English books. After I had traced the English roman and italic back to a date well before 1720 I began to suspect that there was something wrong about this story, and a comparison with Dutch specimen sheets revealed the fact that the italic in question was cut by Christoffel van Dyck and that the roman also was Dutch. The Selden, apart from the words in exotic founts, and except for a part of the second volume, is set entirely in Dutch types. The roman used in most of Vol. 2 is a Garamond.

1 Some copies bear the date 1725
THE MONOTYPE RECORDER

Van Dyck’s types are known from a specimen sheet issued in 1681 by the widow of Daniel Elzevir, who had bought the Van Dyck foundry. The sheet is reproduced in Willem’s *Les Elzevir*, 1880,—also in Updike (fig. 207—reduced). Various editions of this sheet were issued by subsequent owners of the foundry, with little change in the types shown. A copy issued by Joseph Athias is in the British Museum. The italic used in the Selden is Van Dyck’s Augustijn Cursijf, the third specimen in column 2 of the sheet reproduced by Updike. The roman used in the Selden is not on the Van Dyck sheet, but I find it on another specimen sheet of an Amsterdam printer, Johannes Kannewet, where it appears along with Van Dyck’s Augustijn Cursijf. Nothing seems to be known about Kannewet, except...
KLYNE AUGUSTYN ROMYN.

Vir qui fecitius corrupus obscurat cervicem, re-
pentè confringetur ita ut non sit curatio. Quum
augentarit jufti, lefatur populus: quum autem
dominarum improbus, fuspirat populus. Vira-
mans sapientiam, laetificat patrem suum, qui au-
tem confociat se meritricibus, perdit subtilitiam
\[ABCDEF\]GHJKLMNOPQ\]

(GROOTE) MEDIAAN ROMYN.

Tranquillitate conscientia nihil beatius excogitari
potest. Nihil sapientia pulchrior, nihil virtute ama-
bilior. Nihil eff libertate prefiofus. Fidelis vir om-
ni auro melior. Radix eruditionis amara, fed fructus
melle dulciorem eff. Et genus & virtus nifi cum re, vi-
lier alga eff. Ingrato homine, terra nihil pejus creat.

From Johannes Kannevlet’s specimen sheet, Amsterdam,
not later than 1715

GREAT Primer Roman.

Quoufque tandem abutere, Catilina, pa-
tientia nostra ? quamdiu nos etiam fu-
or ifte tuus eludet ? quem ad finem fe-
fe effrenata jačabit audacia ? nihilne te
nocturnum praedium palatii, nihil ur-
bis vigiliae, nihil timor populi, nihil con-
\[ABCD\]EFGHIJKLMNOPQRS

ENGLISH Roman.

Quoufque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor ifte tuus eludet?
quem ad finem fese effrenata jačabit audacia?
nihilne te nocturnum praedium palatii, nihil
urbis vigiliae, nihil timor populi, nihil confen-
fus bonorum omnium, nihil hic munitissimus
\[ABCD\]EFGHIJKLMNOPQRS

Pica Roman.

Melium, novis rebus studentem, manu sua occidit.
Fuit, fuit ifa quondam in hac repub. virtus, ut viri
fortes acerbo السيارات civem pernicium, quam
acerbissimum hoftem coercerent. Habemus enim fe-
natufconfulum in te, Catilina, vehemens, & grave:
non desit reip. confilium, neque autoritas hujus or-
dinis: nos, nos, dico aperte, consules defamus.
\[ABCD\]EFGHIJKLMNOPQRS

SMALL Pica Roman. No.1.

At nos vigefimum jam diem patimur hebefere aciem horum
autoritas. habemus enim huymodi fenateofconfulum, ve-
rumtamen incluium in tabulis, tanquam gladium in vagina
reconditum: quo ex fenateofconfulo confelium interfœdum te
effe, Catilina, convenit. Vivis: & vivis non ad deponen-
dam, fed ad confirmandum audaciam. Cupio, P. C., me
effe clementem: cupio in tantis repub. periculis non dif-

Great Primer Italic.

Quoufque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor ifte tuus eludet?
quem ad finem fese effrenata jačabit audacia?
nihilne te nocturnum praedium palatii, nihil
urbis vigiliae, nihil timor populi, nihil con-
\[ABC\]DEFGHIIJKLMNOPQR

ENGLISH Italic.

Quoufque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor ifte tuus eludet?
quem ad finem fese effrenata jačabit audacia?
nihilne te nocturnum praedium palatii, nihil
urbis vigiliae, nihil timor populi, nihil confen-
fus bonorum omnium, nihil hic munitissimus habendi fe-
\[ABC\]DEFGHIJKLMNOPQR

Pica Italic.

Melium, novis rebus studentem, manu sua occidit.
Fuit, fuit ifa quondam in hac repub. virtus, ut viri
fortes acerbobagai civem pernicium, quam
acerbissimum hoftem coercerent. Habemus enim fe-
nameconfulum in te, Catilina, vehemens, & grave:
non desit reip. consilium, neque autoritas huys ordinis:
ros, nos, dico aperte, consules defamus. Decretui quondam senator
\[ABC\]DEFGHIIJKLMNOPQR

Small Pica Italic. No.1

At nos vigefimum jam diem patimur hebefere aciem horum
autoritas. habemus enim huymodi fenateofconfulum, ve-
rumtamen incluium in tabulis, tanquam gladium in vagina
reconditum: quo ex fenateofconfulo confelium interfœdum te
effe, Catilina, convenit. Vivis: & vivis non ad deponen-
dam, fed ad confirmandum audaciam. Cupio, P. C., me
effe clementem: cupio in tantis repub. periculis non dif-

Part of William Cailon’s specimen sheet, 1734
that he was a printer and not a typefounder. The specimen sheet is
preserved in the Bagford collection in the British Museum and cannot
be later than about 1715. Bagford died in 1716 and there is no reason
to suppose that anything was added at a later date to his collection.

The English roman and italic used in the Selden can be traced back
in books printed by William Bowyer, for example in Charles Leslie’s
*Theological Works*, 1721, in J. Le Neve’s *Monumenta Anglicana,*
1719, and in *The Second Part of the Proceedings against Dr. Bentley,*
1719. In Bowyer’s edition of Pope’s *Iliad*, 1715, the List of Sub-
scribers is set in the italic. In Jacob Tonson’s *Caesar*, 1712, the address
“Lectori”, and in the same printer’s edition of Dryden’s *Virgil*, 1709,
the preface to the Pastoral, are set in the same fount. The main text of
the Dryden is set in Voskens’ Mediaan roman, a type mentioned below.
The life of Virgil in the same volume shows another size of Van
Dyck’s type, the Text, both roman and italic, a size found also in
William Harrison’s *Woodstock Park*, Tonson, 1706. The University
Press at Cambridge appears to have used these Van Dyck types even
earlier than the London printers. His Augustijn roman and italic were
used in editions of Cebes and Horace of 1699, and in a *Sermon* by
Francis Hutchinson printed in 1698. That is the earliest date to which
I can trace the use in England of the italic of the Selden. In Mr. S. C.
Roberts’ *History of the Cambridge University Press* it is reported that
52 alphabets of Dutch types had reached Harwich in January 1698
(p. 77). But even in 1697 the Press had the Text size of Van Dyck,
both roman and italic being used in the *Gratulatio Cantabrigiensis de
reditu Gulielmi III.*

If we may take books printed by William Bowyer as a safe guide, it
appears that Caslon’s first roman and italic was the Pica size. The Pica
is found in the *Reliquae Baxterianae*, 1726, and for the notes in the
edition of Anacreon in Greek and Latin, 1725. I cannot find the
English size before 1730; in that year there is a fine example of the
A NOTE ON WILLIAM CASLON

English italic, with some of the roman, in the preface of Richard Baker’s *Chronicles of the Kings of England*, 1730. The main text of this edition is set in Caslon’s Pica. The notes in Richard Mead’s *Oratio anniversaria Herveiana*, 1724, are also set in a Pica, not Caslon’s Pica but the type which Caslon copied even more closely than he copied the Van Dyck italic. This Pica is shown on the specimen sheet of Kannewet already mentioned and is described as Groote Mediaan Romeyn—there is no accompanying italic. It is shown also on the specimen sheet of the Widow of Dirk Voskens and we may assume that this roman was cut by Voskens, a contemporary of Van Dyck. The earliest use of it at Amsterdam, which I have found, is of 1684.

Of other sizes of Caslon’s roman and italic types, I have noted that the Small Pica No. 1 of his specimen sheet of 1734 was used for the Latin text of Wilkins’ *Pentateuch*, 1731, already mentioned for the Coptic. The Great Primer I have not found until 1732, when it was used in Mattaire’s *Marmorum Arundelianorum editio secunda*. It appears then that only one size of Caslon was much used before 1730, and that the two first sizes to be cut, the Pica and the English, were close copies of Dutch founts cut half a century earlier.
-ise or -ize?

A Questionnaire conducted by

GARFIELD HOWE

Anyone who has to deal with "copy" will have to decide, sooner or later, what to do about the peculiar variations displayed by authors and printers in the matter of words with the termination is.e is.e and isation. With some it appears to be almost a question of moral rectitude; with others a matter of indifference or simple unawareness. In either case, from a printing point of view, something has to be done about it if only for consistency. I have felt enough curiosity to make an enquiry into this anomalous usage, and I am now in a position to present a report which may shed light on one of the tangled byways of the printer's job.

My investigation provoked from the "Evening Standard"—instead of a reply on the form provided—the following paragraph:

Questionnaires, dear to the heart of the American, are growing in this country. I have received a remarkable one, containing five queries, from an investigator who has set himself the task of inquiring into "the anomalous usage of the suffix 'ise, ize', of which the typical instance is the word 'civilization'."

I shall, he thinks, agree that the subject is one of no little interest. The result will be communicated to me in due course.

I am asked what is my rule—s or z—is it strict or variable, is the rule based on personal preference, authority, tradition or other ground? Also, do I prefer z for phonetic reasons, or s for visual reasons? If a matter of tradition, will I append a short note on this? The answer to it all, if it matters, is that s is the more usual modern form.

Well, it may not matter in the sense that the peace of Europe matters, but the pros and cons are not without interest.

Of the 55 newspapers to which my enquiry was addressed, 30 replied, and of the 26 printers, 17. It will be seen that my enquiry did not attempt to be exhaustive; and the response, if incomplete, is at least representative of all shades of opinion. An analysis shows 5 national dailies (headed by "The Times"), 10 weeklies, 6 monthlies (including the "Quarterly"), 7 printing and advertising journals; and among printers, 10 country (headed by the Cambridge University Press), 2 Scottish and 3 London firms. Failing an answer, no reminder was sent, or these figures might have been higher.

From the Oxford University Press I invited no contribution: I anticipated the reply that what Oxford had to say went without saying. And indeed this is amply indicated in the replies, for 21 either accept the "Oxford rules" or acknowledge indebtedness to Collins or Fowler. However, 8 return an emphatic "No" to the question whether the authority of Oxford is accepted, one printer "tried to adopt Oxford rules, but customers did not like it", another finds "our work so varied that it is impossible
to impose them entirely”, one editor says he “doesn’t know them”, another is doubtful, and yet another “rather hazy” about them. The “Monotype Recorder” “stands by Oxford”, adding, very justly, “if anyone has authority, it is the publishers of the O.E.D.” A Scottish printer uses Oxford as “something to work on and from—a tradition departed from daily”. Both the last two opinions are reflected in other replies. A weekly newspaper “about 30 years ago” did otherwise, “but more recently have done our best to adhere to Oxford spelling”. Another weekly adopts the same rule through respect for “The Times” as “a serious and orderly journal”.

The usage in “The Times” office may well serve as a pattern for newspapers which accept the authority of Oxford (though, for obvious reasons, not binding upon printing offices who receive printing orders from editors and publishers with other requirements). “We follow the Oxford rules, and also those given by the Printer and Author*, which may be said to coincide with them. In other words, we hold that z in English, so far from being an unnecessary letter, is a useful one which should be preserved in its proper place. . . But s is often etymologically necessary, and literary usage has in certain cases made s the best style, even where z is in accordance with etymological propriety. Therefore question (1) (s or z) can be answered as one or the other according to the particular word; (2) we try to be uniform in respect to any particular word; (3) authority and tradition govern our rule rather than personal preference, and our reason for the choice of one or the other is etymological rather than phonetic or visual. Finally, (4) our printers have instructions to make our contributors conform to our style unless there may be a special reason for the contrary.”

In at least ten cases z is preferred for phonetic reasons; as one printer remarks, “ise is sometimes pronounced is as in practise”. For visual reasons, s is often preferred; evidently many feel that “s looks better”. One editor “does not see that z is superior for phonetic reasons”; the “Listener” roundly asserts that “z is becoming obsolete”. Another printer “sees no reason why z should not be as acceptable to the eye as s”. An authoritative Scottish press asserts its strong preference for using s “for simplicity and uniformity”. The Curwen Press is somewhat singular in disclaiming rules: they “prefer s in civilisation, criticise, but mobilise and many others—even for visual reasons”. “Personally I am all for phonetics”, says a Chief Reader, while the editor of a technical paper says “like most Englishmen I ignore phonetics except for euphony”. The editor of “John o’ London’s Weekly”, who refers me to a most comprehensive and sensible reply to a correspondent on May 16th of last year, states that “in recent years the drift has surely been from s to z, not from z to s, but the essers may be winning again. . . My apparent practice in these columns proves nothing, because our printers are stout zedders”. And quoting Mr. A. P. Herbert, he adds: “In your letter to ‘The Times’ you will be printed realize, but in the ‘Daily Telegraph’ you will find that you have written realise; . . . and, surprisingly, the King’s Regulations for the Navy have authorise, those for the Army authorize.” Another individual point of view (reflected, it may be said, in the “Monotype Recorder”) is this: “I am in favour of ize for unfamiliar manufactured verbs because it seems more noticeable.
would, however, prefer to see *ise* in every case than put up with the American *surprise*; but in that case I should have the greatest difficulty in reading the buzz into *reallse*.”

At which point I might say, “So much for the Oxford ruling in favour of *z*”, were it not for human frailty, for many will echo the sentiment of Mr. Herbert Read, writing as editor of the “Burlington Magazine” and as a strict follower of the usage of the O.U.P.: “But as a matter of personal practice I find myself more often using *s* rather than *z*—merely, I believe, because it is easier to write.”

In the matter of letting the author have his own way, there is naturally not the same latitude in the periodical press as among book printers. The rule in “The Times” office, already quoted, is confirmed by the replies from other dailies, and stated comprehensively by one as follows: “We follow the author in this case in the use of *z* only in special articles (if consistent), and in book reviews where matter is quoted.” Journals which conform to Oxford usage are usually more strict in their consistency than the others: “We keep our own rule and correct accordingly”; “we usually change the author’s *s* to *z*”; “spellings are corrected and proofs sent to the authors, who usually accept the corrections”; “everything is corrected to conform with our office rule”; “the author is always corrected—and has never yet complained”. At least three journals who follow the *s* style, however, are equally particular to preserve consistency: “under no conditions” does the “Nineteenth Century” allow the author to differ. “Punch”, however, “follows the author’s practice if consistent”—a good-humoured attitude which does credit to our national humorist.

The practice of book printers shows little variation; some attach more importance to consistency than others, but all look to the author or publisher for guidance. In the absence of a definite indication or specific instruction, the house rule, usually owing some indebtedness to Oxford, is followed. The two following replies, from opposite camps, will show the measure of agreement: “If consistent we follow copy; if not, we follow Collins. It would be a great help if authors would state if they want copy strictly followed, or if we are to spell and punctuate in our usual style.” “If author prefers we follow *z* and Oxford rules. If inconsistent the house *s* might be adopted. Usually if author shows awareness we follow his practice. In fact, if copy is good we follow copy.” The non-committal reply of one printer sums up the practice of all: “We have too many customers to make uniformity possible.” “Occasionally”, remarks one harassed reader, “an author will mark a few words from *z* to *s*, not noticing that he has missed dozens of other cases. Such people are a nuisance.” Respect for the law of libel leads me to leave this printer unidentifiable.

I would wish to be on the side of the angels, but my investigation leaves me in doubt where virtue is to be found. The hosts are equally divided and both appear to have justice on their side. Logic is at war with commonsense. If, as one of the partisans claims, “*s* appears more usually in MS”, it must be for some reason deep embedded in human nature, and maybe, as he says, “its general use is less troublesome because there are less exceptions to worry over”.

1 W. Clowes & Sons 2 Hazell, Watson & Viney
3 T. & A. Constable 4 The “Guardian”
5 The “Christian World” 6 Billing & Sons
7 The “New Statesman” 8 S. Austin & Sons
9 The “Monotype Recorder” 10 “World’s Press News”
11 The “Scotsman” 12 R. Clay & Sons
13 R. Maclehose & Sons 14 The Westminster Press
The ‘Sense of the Whole’

that is driving artists to explore technique, and technicians to study the layman’s reactions, is reflected in these

TWO RECENT PUBLICATIONS

There is this awkwardness in reviewing any issue of The Penrose Annual, that a mere list of its contributors, with the most summary indication of why their critical opinion is to be trusted, and the briefest itemization of the subjects dealt with, makes in itself a lengthy report which leaves little room for critical discussion of the volume as a whole. And it is as “a whole thing” that the 1937 volume deserves the most energetic praise. Each of the 45 articles is written by someone whose opinion carries weight, and all the 112 illustrations in and after the text have genuine news interest. But this year, as last year, there is more to be said than that. The editor has found new ways of converting what might well have been a splendid scrap-book into a genuine synthesis, a sort of composite portrait of the new period we are now entering. From every aspect, “Penrose’s” shows the advantage of what might be called “positive” editing.

For example, there is something very significant in the disappearance from the illustrations of those vapid and meaningless examples of “chocolate-box art” that used to betray to artists the horrid truth that the old-fashioned technician scarcely looked at a picture at all until he looked through a magnifying glass. Neither are there any reproductions at which the artist himself will point querulously without even knowing why his original concept was betrayed by an unsuitable technique. Instead, there are existing evidences of the newest and most important tendency in all the graphic arts, including typography: the impulse which drives the creative artist into the composing room and block-making studio, and has induced the technician to pay very keen attention to any authoritative report on general changes of style and taste. Again and again in this current Penrose the assumption is made, by contributors and above all by the Editor, that nobody in any way connected with the graphic arts from the poster designer to the youngest apprentice, can say with any assurance that he is “not affected” by a discovery, technical or aesthetic, affecting any one of the co-ordinating industries whose duty it is to record and multiply words and pictures.

This co-ordinative attitude makes the initial review of the year something which every reader of the volume, irrespective of his particular specialty, will be willing to read straight through, and even the ordinary layman will realize that there is no other industry in the world whose leading Annual could give the future historian such a balanced picture of cultural changes during the year. To read only selected articles from “Penrose’s” is to miss the best of its contribution to knowledge; for no contributor has been allowed to assume that he is writing within a water-tight compartment.

The 1937 volume is set in “Monotype” Walbaum, Series 374 (the type face used for this page of The Monotype Recorder), and published at 10s. by Percy Lund Humphries Ltd.

In Type for Print Mr. David Thomas tells the printer’s customer many things which he needs to know before he can specify a particular type face, or think of urging his printer to install a new design. Here, as in the Penrose Annual, we notice the modern assumption that the layman and technician are interested in each other’s point of view. Mr. Thomas does not get down to the designs of type prints on paper until he has given the reader a clear notion of what a metal type looks like and what it is manufactured. Without that approach, the print-buyer would never be able to utter a critical judgment with any confidence.

The second part of the book tells of the fundamentals of letter design, the development of type families, and ways in which individual faces can be identified. The book is attractively produced by the Baynard Press in “Monotype” Times New Roman and issued in stiff paper covers by Joseph Whitaker & Sons, at 2s. 6d.

A NEW ITALIC FOR “MONOTYPE” WALBAUM MEDIUM 375 IS SHOWN IN THE HEADING
MONOTYPE

ABCDEF
GHIJ
KLMNOP
QRST
UV

DESIGNED BY BE

SERIES 32

HERE DISPLAYS

FOR POSTERS AN

THE CORONA
ALBERTUS

ERTHOLD WOLPE

ITS SUITABILITY
AND HEADLINES OF
ATION YEAR

TITLING

WXYZ159?!

24, 36, 48
60 & 72
PT.

Design No. 811437
TRAINING OPERATORS
FOR NEW INSTALLATIONS

When "Monotype" machines are installed in a printing office for the first time, it is necessary and desirable (in accordance with the policy of The Monotype Corporation Limited and the expressed desire of the trades unions) to train the compositors of that printing office to operate the keyboard.

It is always preferable for the embryo operator to undergo the thorough and complete course of six weeks’ training which is given at the school maintained by the Corporation.

But many master printers are naturally anxious to benefit as speedily as possible from this new asset, and the time which is available for training an operator may consequently be limited. In this event an individual and intensive course is given at the new user’s own printing office by an expert of The Monotype Corporation, and the course is carefully planned and calculated to make the training as thorough as possible within the restricted period of ten days.

This training is directional and is concentrated on the class of work produced in that office, and actual "good" copy is taken up often after a few hours’ instruction. This instruction may, if desirable, be supplemented by practice at home on a dummy keyboard. Such a system of training is of paramount importance as it is quite probable that subsequent operators may receive their training at the hands of the compositor who becomes the first operator of "Monotype" machines in the printing office.

Experience shows that, generally speaking, the good compositor makes a good operator, and that those who have had no previous experience on composing machines often qualify both as rapid and accurate operators after a few weeks of training and practice. This is largely due, of course, to the plan of "Monotype" keyboards, which is the universal typewriter arrangement. The new operator easily learns to transform words into keystrokes at maximum speed with the minimum effort because it is an arrangement which enables him to hit the same key with the same finger whether he is setting capitals, italic, or any other group of characters. This principle not only assists rapid learning but becomes a system of touch-operating which is soon translated into an unconscious habit of mind and movement.

There are many other things to be learned besides the position of the keys and their rapid operation, and these matters are taught by a series of simple exercises which become increasingly comprehensive in such a way that every exercise is not only a new one in itself but also includes previous exercises. Thus each new principle is rapidly absorbed and soon becomes a natural part of the operator’s knowledge.

Most important is the preliminary training which is founded not only on
mechanical axioms but includes an appreciation of healthy attitudes of mind and body, and conservation of energy.

The quantity (and what is almost as important in type composition) the quality of a man's work depends largely on the conditions under which he works. Good ventilation and proper lighting reduce what the modern scientists call the "toxin of fatigue". Without reducing the craftsman to a Bedaux automaton, it is nevertheless possible and advantageous to study and direct motion with regard to conservation of energy, and so not only eliminate needless fatigue and increase the craftsman's output in working hours, but also increase his joy and appreciation of life in his leisure hours.

The new operator therefore is at the outset taught to sit properly, because correct posture governs accurate and effortless operation, avoidance of strain, and easy natural breathing. The position of the copy and direction of the light so that eyestrain is obviated is also considered, and the adjustable copy holder and lamp bracket are big assets in securing this object.

These preliminary matters settled, the new operator is now ready for a series of graded finger exercises, usually, at first, from the manual published by The Monotype Corporation Limited entitled "Operating a 'Monotype' Keyboard". This manual, together with the careful supervision of an expert, forms the backbone of the operator's course of study.

The compositor invariably takes to the new method of type-setting eagerly; he is able to appreciate, by his training and experience, to even a greater degree than the master printer, what an asset the new machine will prove, not only as a com-
posing unit and as a source of all kinds of typographic material, but as a safeguard against the waste of time spent in hunting for sorts, and "dissing" for type.

A student who takes the full course of instruction of six weeks at the Corporation's school can be taught conveniently and efficiently. Operators trained locally are instructed as well as possible within the time available, and may follow, more or less fully, the following sequence of training:

Having spent some time on finger exercises and acquired a working knowledge of the system of operating by touch, the student is taught to set his scale to various measures (which may vary from anything up to 60 ems pica). He has to learn to think in units rather than in thicks and thins, as the unit system is the basic principle of all composition on "Monotype" machines. The method by which the units are registered and the scale which indicates how the lines are to be justified soon become familiar to him, and he is perhaps rather amazed to realize that spacing, even to infinitesimal amounts, and justification, are far more accurate and flexible on a "Monotype" keyboard than they are in hand composition in the stick.

Later on he commences, in a carefully graded series of exercises, tabular work—each exercise being strictly related to definite kinds of current commercial work and to the class of work performed in the office for which he is being trained. He finally receives instruction in most intricate work, both tabular and jobbing.

This instruction also involves work with letter-spacing by which any given amount of space (even as little as .0005") is added to the set of a letter or character. By this means awkward spacings and
letter-widths may be accommodated to any given measure. This part of his training may also be supplemented by exercises in wide-measure setting to 60 ems pica and intricate “ditto” work.

One important item in the instruction is a training in reading the paper ribbon. Operating a “Monotype” keyboard is not a matter of “blind” tapping of keys. After a few weeks of experience the operator begins to understand the relation between letters and characters and their recorded perforations on the paper ribbon, and the student later becomes as proficient in reading the ribbon as he is in reading type in the stick. Thus he is able to make corrections as it were, en route, and often saves unnecessary work for the cater attendant. This proficiency gives him confidence, as he ceases to feel that an error is irreparably made. In addition he is always able, whatever or for how long an interruption, to pick up his work exactly where he left it.

A course of instruction at Fetter Lane is interspersed with speed tests on solid matter so that the instructor is able to follow the progress of each pupil in regard to the speed and ability with which he can set a clean proof. Normally a student has a speed test of three consecutive hours every week. This test, of course, is of great help to the student, who is thus able to check his progress.

There are two diplomas, Junior and Senior, open to all operators of “Monotype” machines, which are awarded to those who attain a speed of 7,500 ens and 10,000 ens respectively for four consecutive hours’ composition. A gold medal is awarded to an operator who is able to set in a test 15,000 ens an hour for four consecutive hours.

An operator who has been trained to operate by the touch system can easily manipulate the keys without looking at them, and it is not altogether surprising to find that many operators reach a speed of 15,000 ens per hour and maintain it for long periods.

The school (which is at 44 Fetter Lane, London, E.C.4) is always open to operators of “Monotype” machines whether originally trained there or otherwise, and the instructors are ready at all times to discuss problems and advise operators on all matters concerning the operation of “Monotype” machines.

Many operators keep themselves informed of the latest developments in “Monotype” machine construction and methods of composition by means of the many publications of The Monotype Corporation Limited, and master printers and executives are generally alive to the benefits which accrue by ensuring that all such literature is circulated both to operators and cater attendants. Many keen operators make a point of keeping in touch by paying a regular periodic visit to both the School and the Publicity Department of the Corporation, where the most recent information is readily accessible and as readily imparted.

The text-book “Operating a ‘Monotype’ Keyboard” is supplied, with other literature, gratis with each machine; extra copies 5s. (3s. 6d. to students). The Dummy Keyboard for fingering practice costs 30s.
On the completion of every line two things are required—the taking of the completed line into the galley and the adjustment of the two justification wedges so that every space in the line next to be cast will be of the required thickness to make the line the correct length. These two actions take place simultaneously, and their mechanisms are connected.

At the end of each line the paper receives two sets of perforations, each set containing two holes. One hole in each set permits air to be conducted to the D pin block and the other to the B pin block. The air running to the D pin block blows up one of two pistons (1D) (Fig. 1), which causes a corresponding headed rod (15D3) to enter a slot in the side of the matrix-centring pin lever, whilst the latter is at the end of the down stroke. As the matrix-centring pin lever rises it lifts the headed rod. These rods are connected to levers (13DD and 14DD), which project under the justification wedges, and consequently these are also lifted. A projection on the end of the justification wedge becomes placed in the track of the matrix jaws (Fig. 2); the wedges are thereby carried to the position of the pin blown up. As there are fifteen positions on the B pin block, so can the justification wedges assume fifteen positions each. One justification wedge has a gradient of \(0.075^\circ\) per shift, and the other a gradient of \('0.005^\circ\) per shift. The smallest space obtainable is that cast when the wedges are in the extreme forward (1-1) position, and this can be gradually increased by moving the finely tapered wedge tooth by tooth to the fifteenth position. This wedge can then be brought back to the first position, and the coarse wedge shifted to the second position, when \('0.075^\circ\) will have been added. By repeating these movements until every tooth position of the \('0.075^\circ\) wedge has been used in combination with every tooth position of the \('0.005^\circ\) wedge, a wide range of space thicknesses is obtained (\(15 \times 15 = 225\)).

As the positioning of the justification wedges takes place after the completion of the preceding line, and as, whilst they are being positioned, no casting must take place, two things must happen: first, the completed line must be removed to make room for the line to follow, and, secondly, the pump mechanism of the melting pot must be thrown out of action. These requirements are fulfilled simultaneously by mechanism in connection with the justification wedge levers. A continuation on the wedge levers (13DD
and 14DD), each time the latter are acted upon by the matrix-centring pin lever, presses against a rock lever (b9D1) (Fig. 3) connected to a rod (a8D) which leads to the galley trip lever (c45FF). Screwed to this rod is an arm (a9D), the end of which operates a tube (a49DD) carrying the pump trip collar (a49D1).

![Diagram of the Monotype Recorder](image)

**Fig. 2**—Shows a justification wedge (10D) lifted, so that it may be carried to its required position by the matrix jaws (a3B and a6B). The companion justification wedge (11D) is shown seated upon the justification wedge centring tooth (12D).

Thus, when the wedge levers (13DD and 14DD) (Fig. 2) lift the justification wedges they also push the galley trip rod (a8D) (Fig. 3) to start the galley mechanism and the pump trip tube (a49DD) to stop the pump. As the wedge lever arm rods (15D3) become disconnected from the matrix-centring pin lever the justification wedges become seated on the fixed tooth (12D) (Fig. 2), and the rod (a8D) and tube (a49DD) (Fig. 3) are returned by a spring.

Each time the rock lever (b9D1) is operated upon by a wedge lever (13DD or 14DD) the galley trip rod (a8D) moves forward \( \frac{3}{8} \), but when both wedge levers are lifted simultaneously the galley trip rod moves forward double that distance. **The reversible plate (a45F16F) on the galley trip lever (c45FF) may be positioned so that when the galley trip rod (a8D) goes forward only \( \frac{3}{8} \) it will not start the galley mechanism;** in this case it will be necessary to lift both justification rods (15D3) (Fig. 2) simultaneously to start the galley mechanism. This adjustment is necessary when tabular matter with many columns is being cast, each column having to be justified as a separate line but not taken to the galley till the last column has been set; then the two justification perforations, being acted upon simultaneously, cause the galley trip rod to operate.

**Fig. 4** shows the action of the justification wedge levers (13DD and 14DD) upon the rock lever (b9D1). The first diagram shows the wedge levers at rest. The second shows the justification wedge lever (14DD) in operation, lifting the \( 0.005" \) justification wedge and pushing the galley trip rod forward \( \frac{3}{8} \). The third represents the justification wedge lever (13DD) in operation, lifting the \( 0.0075" \) justification wedge, and pushing galley trip rod forward \( \frac{3}{8} \). The fourth shows both wedge levers lifting together, lifting both wedges and pushing galley trip rod forward \( \frac{3}{8} \). The double perforation is obtained by the keyboard operator depressing a key in both justification key rows simultaneously, the keys to be depressed being indicated by the lower number in the justifying scale squares. Thus, if the square indicated 3–5, the operator would depress on the upper row and 5 on the upper and the lower rows simultaneously. In this case, when passing the paper through the caster (that is, in the reverse direction.

![Diagram of the Monotype Recorder](image)

**Fig. 3**—This drawing shows the additional action of the justification wedge levers (13DD and 14DD) when they are brought into action for lifting the justification wedges. The extension of the justification wedge levers presses against one end of the galley trip rod arm rock lever (b9D1), and pushes forward the galley trip rod (a8D). This presses against the galley trip lever adjusting screw (45F1), and thereby causes the galley trip lever (c45FF) to move clear of the galley cam driving pawl (4F1F), which then engages the revolving galley cam shaft ratchet (15F2), and the galley cam (b14FF) is thus rotated, causing the line of type to be taken to and placed in the galley. Fixed to the galley trip rod (a8D) is an extension called the galley trip rod arm (a9D). As the galley trip rod is pushed forward this extension presses against the pump trip operating lever (48D1), and this moves forward the pump trip tube (a49D1), causing the pump trip tube collar (a49D1) to be placed in the path of the pump rocker arm trip latch (a33H), which thereby becomes disconnected from the pump operating lever (34D), and no casting takes place. The pump trip tube is returned to its normal position by the spring (50D).
JUSTIFICATION WEDGE AND GALLEY MECHANISMS

to which it travelled whilst being perforated), the double “5” perforations will cause both justification wedges to be carried to the fifth pin position, and the “3” perforation will then cause the “0075” wedge to be carried to the third pin position.

The JUSTIFICATION WEDGES may be removed by first taking off the stop block (19D), raising the lifting rods (15D3) (Fig. 2), and drawing the wedges towards the rear of machine, passing them under the rear matrix jaw. In replacing, remember that the “0075” (10D) wedge is placed next to the upper transfer wedge.

When it is desired to turn the machine without casting type, the handle (a35H12) (Fig. 5) must be pulled back and latched to the post stop (a31F7). The handle is connected by a spring box to a rod (b35H1) carrying a plate (35H4) with a cranked upper end. When drawn to the left, this plate pushes the trip tube (a49DD), causing the collar (a49D1) to disconnect the pump latch from pump operating lever. The trip spring (50D) returns the pump trip rod (b35H1) and trip tube (a49DD) when the trip (a35H12) is released.

To remove the hand trip rod (b35H1), disconnect pump trip spring box (a35H12) by loosening the nut (a35H8) and removing the nut, washer, and spring at the end of the rod (near driving pulley). Then remove the connecting pin (22H5) from pump bell crank connecting rod (22H) (the one near the cam side of the machine). Push the pump trip rod (b35H1) towards the galley side of machine so that the end clears the casting, and then draw the rod out from the driving pulley side of machine.

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Fig. 4—This diagram shows the action of the justification wedge levers (13DD and 14DD) upon the galley trip rod (a8D), and how it is possible to cause the galley cam to remain untripped unless both justification wedge levers (13DD and 14DD) are operated simultaneously. In what is called “single” justification the galley cam is tripped when only one justification wedge lever is operated; in “double” justification both justification wedge levers must be operated simultaneously to trip the galley cam. Diagram 1 shows the galley trip rod arm rock lever (a9D1) at rest in its normal position. Diagram 2 shows one justification wedge lever in operation. Diagram 3 shows the other justification wedge lever in operation. Diagram 4 shows both justification wedge levers in operation simultaneously. It will be observed that when only one justification wedge lever is in operation the other end of the rock lever (a9D1) swings against the justification wedge lever which is not in operation, and the galley trip rod (a8D) is pushed forward a certain distance. When both justification wedge levers are operated simultaneously the galley tip rod goes forward twice as far as when only one justification wedge lever is in operation. By altering the length of the trip lever adjusting screw (45F1), so that the galley cam will only trip when two justification wedge levers are in operation simultaneously, the line of type may contain many justified columns, as the galley cam then only be tripped when the last column is completed, and where there are two justification perforations in the paper strip.

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Fig. 5—Pump hand trip. When the pump hand trip handle (a35H12) is pulled towards the attendant, pressure is put upon the handle spring (35H9), and this pulls the pump trip rod (b35H1). Attached to the pump trip rod is a plate (35H4), the upper end of which is bent over so as to engage the pump trip operating lever (48DD). Therefore when the handle (a35H12) is pulled the pump trip operating lever (48DD) pushes the pump trip tube (a49DD), and the pump trip collar (a49D1) is placed in the path of the pump rocker arm latch (a33H1), which hereby becomes disconnected from the pump operating lever (34H), and no casting takes place. The handle (a35H12) may be held permanently forward by giving it a quarter turn so that it will rest against the main galley stand stud (a31F7) (as shown in the lower portion of the drawing).
THE LEAST OF THESE

The essential point about branding goods and packaging them is that goods so marketed can easily be boycotted by the purchaser if they do not come up to expectations. One takes a chance on an anonymous product, and if it happens to be poor value, the next may happen to be good, but if one is disappointed with

remember it in order to refuse it if it fails to live up to its promises.

But accidents will happen, and factory inspectors and operatives are human beings. Hence an immense variety of packaged goods contain a packer's slip, saying in effect: "Some one made a final inspection of these goods to see that they

Examples of Packer's Slips from various sources. That of Messrs. Oxo Ltd. shows a unique border. The smallest slip is printed on green paper

No. 93653
C.No.

In case of complaint, please return this slip
Packer's No.

This card must be returned with ANY COMPLAINT

packed goods that make definite claims in advertising, one can say "This is no accident: the appearance of the brand on this package shows that the goods passed the manufacturer's standards". That is the good side of all the boasting and elbowing that takes place on the retailer's shelves. The manufacturer who asks you to remember a brand-name is asking you to

lived up to our promises. If that inspection was careless and sub-standard goods were passed, give us another chance: return the goods with this identifying slip so that you may have the thing you wanted — and so that we may tighten up the inspection."

Almost every piece of printing is an exact duplicate of hundreds or thousands
THE LEAST OF THESE

of other pieces in the edition. An exception is the piece which bears the print or perforation of a numbering machine. The packer’s slip must be numbered, or given some other variable identification. It must be small and light, separate and easily recognisable from any other literature in the package, as cheap as possible, and yet so well phrased and well designed as to perform its task without irritating the buyer.

This series has dealt in turn with various “20th century” jobs which have shown the print-planner of to-day setting his wits to work on technical problems unknown to the “fine book” printer. Kinds of printing that used to be brushed aside as “mere jobbing”—time-tables, menus, etc.—have been re-styled with an eye to more efficient function, and as an almost unconscious result, we have handsome catalogues and time-tables that are as attractive in their clean simplicity as any piece of printing. To-day the print-planner turns his searchlight of logic into the dustiest and darkest corners to find new problems. Even the packer’s slip, which in one sense could be called the most “negligible” little thing that could come out of a printing office, has not escaped his vigilant eye. One might say that an exhibition of every kind of printing would range from the great Oxford Lectern Bible down to the packer’s slip, for it would be harder to get further away from the idea of fine printing than that.

The least of these turns out to deserve all the care and ingenuity that a good copywriter, plus a good designer, can lavish on it. It is the personal message of the manufacturer to the individual buyer of his goods—not to the whole anonymous “potential market”. If it is very badly printed the effect of carelessness and lethargy will counteract the purpose of putting in the slip at all. In other words, this is the ideal instance, in typography, of the fact that anything worth doing at all is worth doing effectively.

A reader of The Monotype Recorder has kindly sent us a most interesting collection of contemporary packer’s slips. Most of them are so bad that it would be cruel to the manufacturer to reproduce them. We have therefore chosen four of them to show how even a small item can vary in format and typographical treatment.

The examples speak for themselves, but it should be noted that very coarse numbers on the numbering machine or rubber stamp are bound to spoil the effect.

[We hope to return to this matter in a future issue of The Recorder when other small job work, the confetti, as it were, of the trade, will be dealt with at greater length.—ed.]
Q.—A job on the keyboard is of tabular nature and consists of three columns 10 ems, 12 ems, 12 1/2 ems, making a measure of 34.ems of 10-pt., 9 3/4 set. In the first column of 10 ems, three words appear consisting of a total of 24 letters which, with two 4-unit spaces, make 10 ems and 6 units. How is it possible to reduce the unit value of the letters to provide a discernible space between the words and still be not more than 10 ems, as the nature of the job does not permit of turn-over lines? The keyboard is about twenty years old and not fitted with any recent attachments since purchase.

A.—To the novice this is not a simple problem, but it is easily tackled by an expert operator. There are three points to be considered: (1) the first type of the line must not be altered in thickness, as it must range with the left-hand side of the column; (2) the two word-spaces must be reduced to the permissible minimum of 2 units, cast on the first letter of the last two words, leaving the line still 2 units long; (3) the surplus of 2 units must be taken from the remaining 21 characters, by reducing their set width. The reduction will be only .0005" per character, or one move of the fine justification wedge. The two word-spaces of 2 units each will be cast on the first type of the last two words.

Two units 9 1/4 set measure .0150", and this divided by 21 shows a necessary reduction of each of the 21 type bodies by .0007". To obtain the nearest wedge movement, justify 5–7. This moves the .0005" wedge one move to the right.

Set the first letter of the word in the usual manner; then the remaining characters of the first word, introducing the “S” perforation with each character; justify 5–7. Set the first letter of the second word, introducing the “S” punch; justify 5–8. (This will cause 2 units to be added on the left of that letter.) Set the remaining letters of the second word introducing the “S” punch; justify 5–7. Set the first letter of third word introducing the “S” punch; justify 5–8. Set the remaining letters of the third word introducing the “S” punch; double-justify 5–7.

It should be remembered that when the justification wedges are in the 5–8 positions the set widths of the characters remain unaltered if the space transfer wedge is brought into operation, and from these positions of the justification wedges any movement to the right reduces the thickness of the type bodies, and any movement to the left increases their thickness.

Q.—On the Garamond layout the quad and spaces are found in a different position from that on the standard book layout. Why is this?

A.—We think you are referring to the different matrix-case arrangements, comparing those with the em quad matrix in the H–15 position and those with the em quad matrix in the O–15 position. The former layouts are the more modern form. In these layouts the roman characters, being the most frequently used, are positioned in the centre rows of the matrix-case, so as to maintain a better balance and thus delay wear.

Q.—It is necessary to work two faces of different set together in one layout. What is the greatest increase or decrease it is possible to work without the faces concerned appearing too “white” or too condensed?

A.—It is not advisable to mix in the same matrix-case two sets, one of which is narrower than the other, with the idea of working to the smaller set. If the difference in the sets were 1/4-set the bodies of the 5-unit characters would be cast only .001" less than the normal width of the characters, but
the 18-unit characters would be cast .0035" too narrow, causing the heads of the characters to overhang the bodies and thus crowd the characters together and impair the line justification. But it is permissible to combine two sets which differ by only $\frac{3}{4}$-set, if the composition is to be cast to the larger set wedge. In this case the larger characters appear slightly spaced, but this is almost negligible. Some users combine faces which show a difference of $\frac{1}{2}$-set, but going beyond this distorts the appearance of the type face and is not to be recommended.

Q.—On my machine the 18-unit space cast from the 3-8 justification wedge position is slightly less than the 18-unit quad. Why is this?

A.—The space transfer wedge needs adjustment, so that when the justification wedges are in the 5-8 position a line of a given number of quads will measure exactly the same whether cast with the upper or lower transfer wedge in operation.

Q.—What is the cause of the perforations in the paper ribbon being out of alignment with the marginal holes?

A.—The paper feed pawl ring (3KC1K) needs readjustment.

Q.—What is the lowest air pressure required to run a keyboard, caster, and occasionally a type and rule caster?

A.—The air pressure required to run “Monotype” machines has been standardized at 14 lb. per square inch. To run keyboards at different air pressure causes undesirable differences in touch.

Q.—In view of the amount of hand-work involved and also that the items might be out of centre in their columns, would not the following method of sub-dividing the column be preferable to that advocated by Mr. E. A. Balkwill in the Spring issue of “The Recorder”? For setting table headings with sub-divided columns, the unit-wheel should be turned back to allow for the rules that do not cut through the column being set. This method eliminates all hand work and enables the operator to set to even ems of set—a great advantage.

The example given would be set as follows: Measure, 22 ems 11 units; rule allowance (2 pt. rules) 17 units 8½ set; keyboard measure 21 ems 12 units.

![Diagram](image)

When setting the first three lines the unit-wheel is turned back 17 units, say, after tapping 2 quads, the lines being set and justified in the usual way.

The setting of lines 4, 5 and 6 necessitates the turning back of 4 units on the unit-wheel at columns marked X. Before these lines are justified the allowance for two rules is made by subtracting the number of units turned back in the line away from total rule allowance, in this case 9 units. Lines 7, 8 and 9 are set in the usual way, but before justifying the total rule allowance is tapped, 17 units.

There still exists the slight inaccuracy in allowing for a single rule, but in practice this makes no difference even in the most intricate work of this description.—V. F. May.

A.—The interest shown in these matters is a valuable stimulus to all those who are endeavouring to discover new and better ways of tabular composition. The method of setting boxheads outlined by Mr. V. F. May has many arguments in its favour and is recommended to operators for their close attention.
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43 Fetter Lane, London, E.C.4
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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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