

THE MONOTYPE RECORDER

VOL. XXXVI. No. 2

1937 SUMMER

ANNUAL BOOK NUMBER

Language Textbooks . . . Sixpennies . . . The Code Book

A Book of Our Own (Tabular Composition)

Privately Commissioned Books

And an interesting Technical Section

LONDON : THE MONOTYPE CORPORATION LTD

REGISTERED MONOTYPE TRADE MARK

THE TYPE FACES USED IN THIS NUMBER

Once more our Quarterly offers a convenient comparison of different popular book faces in varied sizes. This time for convenience, the series number and point sizes used on each page are noted at the foot of the page. The following faces are shown:

PERPETUA 239 (*Leading Article*). This is the letter evolved by Eric Gill for his stone-cut inscriptions. 239 is a long-descender type (12 pt. x is only .0572" high), hence it can be set solid to a 2½-alphabet measure. But note the shortening of descenders (for legibility) in the 5½ and 6 pt. shown on pp. 4, 5. A special short-descender version is Series 316, shown in these lines, nine point, ten-and-a-half set. Other sizes can be cut to order.

New PERPETUA LIGHT TITLING 480 is shown on our outer covers and title p.; 42-72 pt.

PERPETUA LIGHT 485 (very good copy) is the "book weight" of famous Plantin 110. A "large x" type of remarkable legibility. Requires generous leading for best effect.

BELL 243 (*The American Book*). Cut by arrangement with Messrs. Stephenson & Blake, inheritors of John Bell's own material. This masterly book face was cut by Richard Austin for John Bell between 1787 and 1789. As a face of unknown provenance, it was used by Bruce Rogers in Riverside Press editions from 1899 to 1912, and as an English "Monotype" face has had distinguished use in America.

TIMES NEW ROMAN 327 (p. 15, new long-descender 18 pt. Other sizes on pp. 18 and 23-27). The long-descender version is becoming extremely popular in book-work. See p. 6 for facsimile of a Penguin Book (now standardized to "Monotype" Times New Roman).

BEMBO 270 and BASKERVILLE 169 are so widely favoured by book publishers that they are represented in this number only by type-facsimiles of transatlantic books, p. 10.

POLIPHILUS 170 is an "atmospheric" type, particularly suitable for antiquarian books, etc. Its italic, Blado, was the first "chance" type cut since the XVI century, p. 16.

FOURNIER 185 (*Mounting on Quads*) is a clean-cut, fairly condensed letter based on a type cut by Pierre-Simon Fournier in the XVIII century.

CENTAUR 252 (*Private Memoirs*) was designed by Bruce Rogers and cut by us under his personal supervision in 1929. A long-descender type of great distinction.

GOUDY MODERN 249 is described on p. 30 in the first of a series of specimen pages which we shall include in forthcoming numbers, in response to many requests.

Our readers will note that in order to show so many different faces in different sizes, page-margins and style have been allowed to vary from article to article.

SPECIAL ATTENTION IS DIRECTED TO THE FULL-FACE 18-POINT AND 24-POINT RULES ON OUR OUTER COVERS, SET SOLID AS WIDER BANDS AND AS A TINT. SEE NOTE ON COVER IV

THE MONOTYPE RECORDER

A QUARTERLY JOURNAL FOR USERS AND POTENTIAL USERS OF
"MONOTYPE" MACHINES, MATRICES AND SUPPLIES

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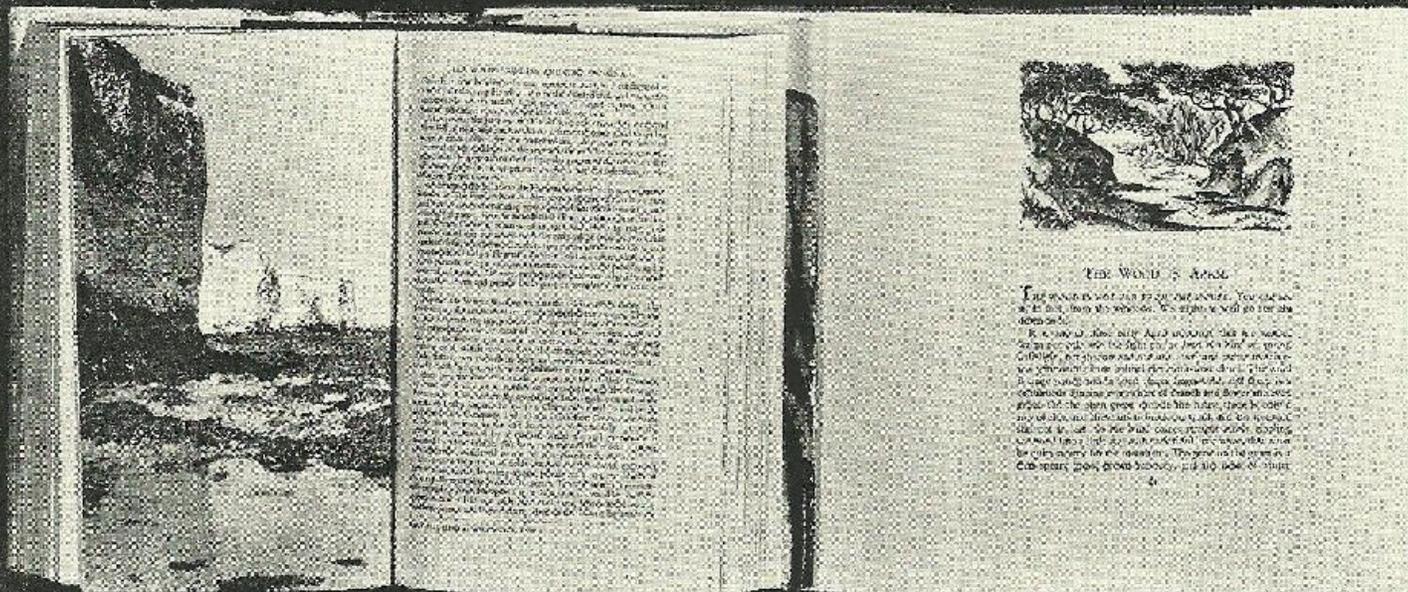
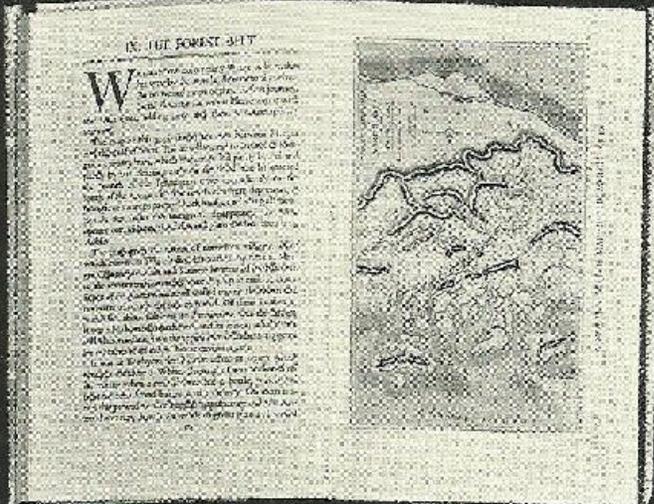
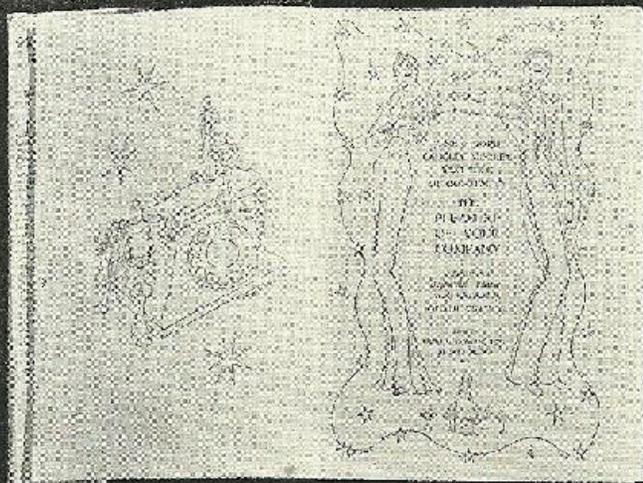
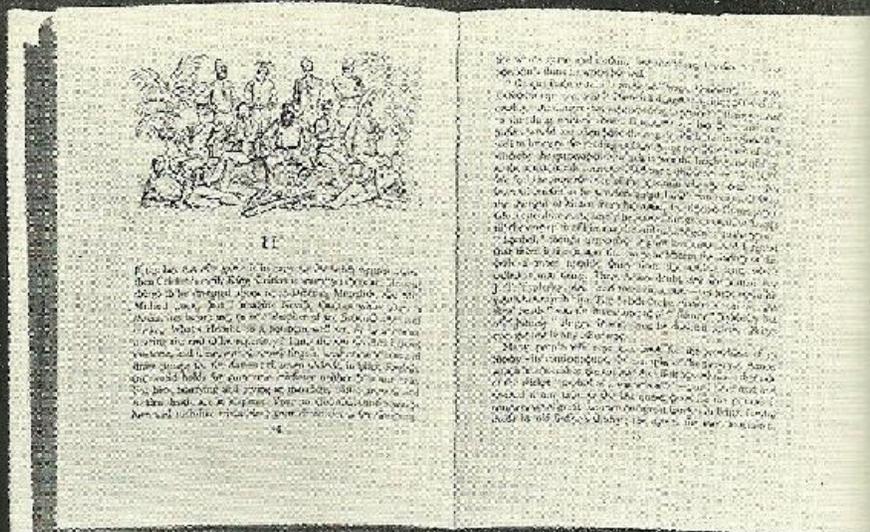
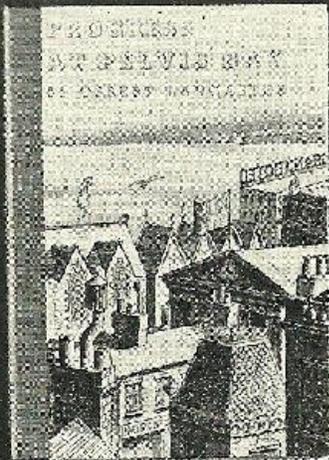
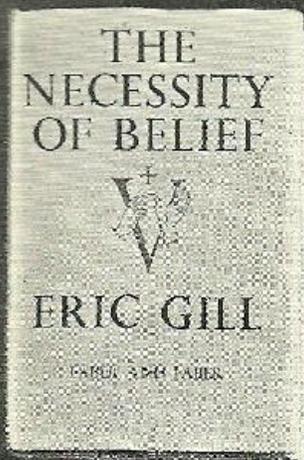
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LONDON

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

REGISTERED MONOTYPE TRADE MARK



A FEW POPULAR ILLUSTRATED BOOKS OF THE PAST YEAR, ALL OF WHICH USED "MONOTYPE" FACES

The Necessity of Belief is set in "Monotype" Perpetua, designed by the author. *Palvis Bay* (John Murray) is in "Monotype" Baskerville. *Kingdoms for Horses* (top right) is in the same face (Gollancz). *The Pleasure of Your Company* is in Centaur. *Siamose White* (middle

right) is in Bembo (Faber & Faber). *The Face of the Home Counties* (bottom left) is also in Bembo (Simpkin, Marshall). *Through the Woods* (Gollancz) is in "Monotype" Plantin 110. Some current Publishers' Literature is shown on p. 30.

Good Production

HELPS TO SELL BOOKS

THE two months before Christmas account for more sales of books than do any other six months, hence the Publisher's Autumn List is more crowded than his Spring List. The total number of books published from January to June of this year represents, therefore, less than 50% of the 1937 output. Yet in this period there have been published 103 new books on Art and Architecture and 301 new Biographies and Memoirs. Six new Annuals and Serials have been started, 25 new Dictionaries and Encyclopædias have made their first appearance. Altogether 8891 books have been published in the period.

Of these 3321 are reprints or new editions of previously published works. A person who wished to keep up with Politics, Political Economy and Questions of the Day by reading every new book that came under that grouping, would have had to read one book every week-day and four books over every week-end. The fiction reader in May chose his "latest novel" from 193

possibles, or selected from 301 reprints published in that month: if he was willing to read any new work of fiction published since Christmas, he found that no fewer than 1085 novelists were by that time looking hopefully at him—and being themselves jostled by 1789 reprints.

All the new books, and all the new editions that showed any important change in text or format, had to be publicized. That is, the particular public for which each book was written or compiled—fiction readers, students, teachers, gardeners, engineers, parents, etc.—had to be told (by the publisher) that such a book now existed; and magazines read by the fiction-readers, gardeners, etc., had the duty of telling their readers how each of the new books in their classification could be dispassionately rated. The theological quarterlies had to decide which of 218 books required serious discussion. The Literary Editors of the weekly reviews looked aghast at a weekly average of at least 115 new books that might interest their readers. These volumes rose in menacing piles on the editors' desks, and the editors decided, from what the jackets told them, how much mention (if any) each one deserved. Then the reviewers took them—very often in batches—and worked against time at their notoriously sweated occupation, rubbing their eyes after midnight and unconsciously penalizing, with fretful reviews, the publisher who had greatly underestimated the value of friendly typography.

BOOK SHOPPING: THE APPRAISING GLANCE

Then the "particular publics" began to meet, or to have a chance of meeting, their books. In book-shop windows, on book-stalls, on the shelves of their subscription libraries, they noticed new titles and recognized (or not) authors' names, and now and again they reached out and took a book in their hands—for any one of ten reasons, with the brightness and novelty of the dust-jacket ranking as a reason very close to the celebrity of the author's name and the topicality of his subject.

When this happens, when a "fiction-and-general" shopper goes so far as to take up in his hands one of the 2000-odd novels (for example) that are offered to him during the year, that book has cleared several hurdles

at which many of its rivals have already fallen. It has got itself stocked by the bookseller, to begin with; it has stayed in stock and in sight despite all newcomers; now it is actually being allowed to show the potential buyer something more than its spine. *The excellence of the author's style, or of the plot or handling of subject, cannot possibly be evaluated in the next few moments.* "The hand is quicker than the eye" at this stage, so that mere bulk helps form a judgment as to the money's-worth; and the eye (the glance that signals a subconscious judgment) is quicker than the critical reading faculty, so that a readable author is most unfairly handicapped if his page does not *look* readable at the first glance.

THE "PRINT"—A GOOD EXCUSE

Most booksellers would agree that it helps a book at the point of purchase if the sales assistant is able to call attention to the excellence of its production. The phrase "clear print" expresses all that concerns the normal book shopper; the subtleties of difference between one good type design and another are appreciated, consciously or not, during continuous reading, as are the amenities of good leading and spacing, well-proportioned margins, etc., but the man or woman to whom such technicalities would be greek will often be swayed towards purchase by noticing "good clear print".

The converse of this fact is even more obvious to anyone who has worked in a bookshop—or bought a book. In the moment of hesitation, the purchase price has a way of translating itself into the price of something else. But nobody enjoys admitting, even to himself, that he cannot afford what he has begun to want. Hence *other excuses* always come in very handy at that moment.

The hesitant shopper cannot reject the book *because* the plot is poor, or the author dull, or the facts untrustworthy: *he has not had time to find out these things.* But if the "print" is not "clear", he has an unanswerable excuse for looking farther. If there were only as many novels published weekly as he could read in off-hours, if only one book on his favourite subject appeared every six months, he would be in the position of a hungry man who does not wait for the dish to be decked with parsley. But the phrase "*embarrassment*

of choice" really does apply to-day in the bookshop, far more than it applies to the man who takes a small plate along an overloaded buffet. A cold ham does not look reproachfully after the vanishing plate; but a book of memoirs, a human life between covers, cannot be pushed aside without any reason after it has once been taken up. For such embarrassments a convenient escape is found when the type-size, leading and press-work fall short of pleasant readability. The next book, the one that may be just as good or better in content, is very probably in "clearer print", so it deserves to be seen before the first one is bought . . . and back goes the first book to the shelf meanwhile.

We must grant that the modern bookshopper is not torn from shelf to shelf as a truly omnivorous reader would be. He has his favourite author, subjects, or kinds of book, and can look at a thousand new books in a circulating library without any desire even to read the titles of whole sections of them, because in those sections there are things which to him are not really books. But the point is that to-day, more than ever before, the particular sort of volume that he does call a book—a mental door that he would be willing to *open and go through*—is provided in such a rich choice that he can afford to be finicking.

Hence any sort of label or badge of distinction which a book can wear is better than none. The Book Clinic of New York,

a luncheon club of publishers' production men, sends an elected authority each month to the office of Mr. F. W. Melcher's invaluable *Publishers' Weekly* to go through the 400 odd volumes published in that month, and to select those trade books (limited editions are barred) which deserve most praise as examples of good production. From these he selects the Clinic's "trade book of the month", and the distinguishing badge which then can be used in the advertising and display of the book has been proved to help the bookseller, particularly perhaps because it indicates that the book must have seemed to the publisher sufficiently important to merit first-rate presentation; not mere "fussing-up", but honest and consistent production which expert technicians have applauded.

The British cheap "contemporary" reprint at 3s. 6d. and 2s. 6d. has long been in a class by itself for dignity and charm, and so has the 2s. pocket classic. The fame of Messrs. Cape's *Travellers' Library*, the Oxford *World's Classics* and the *Everyman Library* (even before its recent brilliant restyling) assured a high standard in this field. The vast popularity of subscription libraries in this country has meant that the reader does not crowd his shelves with last year's light fiction, or even a scientific book which has been controverted since 1935; he tends to "buy for keeps" such books as have survived in editions which economize shelf room. Becoming thus used to good and thoughtful typography in inexpensive reprints, it is no wonder that he signally rewards the publisher of still cheaper books for taking pains with production. Last autumn the Collins Pocket Classics (2s.) were restyled in the Fontana face specially cut for Messrs. Collins by The Monotype Corporation. The end-papers by Eric Gill, the typography by Dr. Hans Mardersteig and the attractively simple dust-jacket all helped to galvanize sales. The New Nelson Classics are being set, and older volumes reprinted, in "Monotype" Bembo. Messrs. Nelson pioneered Bembo for large-scale book work, and their faith in "one of the

RE-STYLED POCKET EDITIONS:

BELOW: From a "Collins Pocket Classic", showing their private face, Fontana

CHAPTER XXVI

A Reformation in the Jail; to make laws complete, they should reward as well as punish.

THE next morning early I was awakened by my family, whom I found in tears at my bedside. The gloomy strength of everything about us, it seems, had daunted them. I gently rebuked their sorrow, assuring them I had never slept with greater tranquillity, and next inquired after my eldest daughter, who was not among them. They informed me that yesterday's uneasiness and fatigue had increased her fever, and it was judged proper to leave her behind. My next care was to send my son to procure a room or two to lodge the family in, as near the prison as conveniently could be found. He obeyed; but could only find one apartment, which was hired at a small expense for his mother and sisters, the jailer, with humanity, consenting to let him and his two little brothers lie in the prison with me. A bed was therefore prepared for them in a corner of the room, which I thought answered very conveniently. I was willing, however,

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loveliest of type faces" has been well justified. At eighteen pence a volume, bound in washable Sundour cloth and stamped in real gold, the New Nelson Classics look, and are, remarkable bargains.

Most spectacular of all such developments is the success of the Penguin books, over 7 million copies of which have now

"MONOTYPE" SERIES 239

The remarkable clarity of the five and-a-half point of this face here shown demonstrates that the basic design of this celebrated series survives extreme reduction which has been made in the descenders.

TWO RECENT SUCCESSES

BELOW: From one of the "New Nelson Classics". "Monotype" Bembo

CHAPTER VIII

THE AGE OF TRANSITION

§ 1. Revisionists

WHAT made the Marxian system formidable, and what made Marx a name to conjure with, was the establishment of the International Working Men's Association in London (A.D. 1864), and its capture by Marx, after a vain effort had been made by constitutional proletarians to exclude him as "bourgeois." The four great Continental conferences held by this Association successively at Geneva, Lausanne, Brussels, and Basle (A.D. 1866-1869) filled both Governments and industrial magnates of the world with alarm. For they breathed an energy of hatred, displayed a fervour of conviction, and suggested a possession of power, that seemed to threaten a speedy and sanguinary social revolution. More and more did Marx in person dominate these cosmopolitan assemblies (he

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PERPETUA HERE SHOWN

A DELICATE BUT NOT A dazzling letter which has become popular in book work. An "omnibus" broadsheet specimen of its variant weights is obtainable. A new light tiling has just been cut.

been sold. After careful experiments the typography has now been standardized to "Monotype" Times New Roman. Figure 2 speaks for itself—in fact the page practically reads itself. In having the courage to offer first-rate contemporary literature to the millions at the price of ten gaspers, Messrs. Penguin Ltd. had the wit to realize that

there must be no "talking down" typographically. The Penguin *Shakespeares* can be said to represent the climax of a long advance that began when people realized how "extraordinarily cheap" the beautiful Noncsuch Press books were. Practically every reviewer of the well-edited Penguin *Shakespeares* has commented enthusiastically on the physical effectiveness of the volumes. "Monotype" Times New Roman here rose to one of its great opportunities, for the abundance of italics and small caps in the plays shows off two delightful features of the face, and the small bold titling, vigorous but not coarse, has been used with great discretion in Act headings and other displayed lines.

The related Pelican books provided another bookselling sensation, and Messrs. Penguin Ltd., their publishers, proudly watched retailers driving up in taxis to renew their stocks during the first few days of publication. The 75,000 copies of (each volume of) Shaw's *Intelligent Woman's Guide* were exhausted within a few weeks, and reprints have already appeared of all but one of the first five volumes, which averaged 50,000 copies for the first printing. The Penguin and Pelican success is based on the discovery that human nature is the same in the sixpenny field as amongst the 6 guinea books: anyone who imagines that the masses will be humbly grateful for anything at all which is only 6d. is overlooking the extraordinary difference between tedious pages from worn plates, and pages in a superb type face, with ingenious design and direct-from-type printing quality overcoming the handicaps of cheap paper and a limp cover.

The British Pavilion at the International Exposition in Paris offers visitors a sight of various kinds of manufactured goods which are supposed by the world at large to

Fig. 1: Wood engraved cover by Eric Ravilious for the British Pavilion Catalogue, Paris 1937 Exposition. This 610-page Catalogue is set in "Monotype" Perpetua, Series 239.



case of his late Sacred Majesty the Blessed Martyr King *Charles* and my Lord *Falkland*, was now much talked of. I must needs admit that by my Trial not much Assistance was afforded me : yet, as the Cause and Origin of these Dreadfull Events may hereafter be search'd out, I set down the Results, in the case it may be found that they pointed the true Quarter of the Mischief to a quicker Intelligence than my own.

"I made, then, three trials, opening the Book and placing my Finger upon certain Words : which gave in the first these words, from Luke xiii. 7, *Cut it down* ; in the second, Isaiah xiii. 20, *It shall never be inhabited* ; and upon the third Experiment, Job xxxix. 30, *Her young ones also suck up blood.*"

This is all that need be quoted from Mr. Crome's papers. Sir Matthew Fell was duly coffined and laid into the carth, and his funeral sermon, preached by Mr. Crome on the following Sunday, has been printed under the title of "The Unsearchable Way ; or, England's Danger and the Malicious Dealings of Antichrist," it being the Vicar's view, as well as that most commonly held

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Fig. 2 [Page from a recent Penguin ed. book, 12 pt. "Monotype" Times New Roman].

demonstrate to a special degree the vitality and high standards of British workmanship. Needless to say, printed books form one of these "particular boasts", and visitors from abroad may well marvel at the general standard of design and production which a generous selection of recent books reveals. Mr. Oliver Simon, in his introduction to this section, calls special attention to the improvement in book papers,

THE MONOTYPE RECORDER

and to the great typographic progress made by the University Presses and the normal book houses; the latter, he says, "has been made possible by the exceptionally fine selection of type faces within their reach. For this the trade is indebted to the enterprise of The Monotype Corporation which since 1922 has issued revivals of the many classical type faces—Garamond, Baskerville, Poliphilus, Fournier, Bembo, Walbaum—as well as new type faces of real merit designed within the accepted Roman tradition, such as Perpetua, the type used for this guide, and Times Roman. Book design has, in fact, reached a high standard, and for this we must thank not only the printer but those also who direct book production from the publisher's office".

THE BRITISH "FIFTY"

The "50 Books" selections have been predominantly "trade books", and a large proportion have been priced at or under 7s. 6d. But whether luxury or half-crown editions, all are set in "Monotype" faces, and all have exhibited that extra care in design and production which rewards the publisher with better sales—very specially during the Christmas shopping season.

Our permanent collection of modern books of special technical and æsthetic interest now includes all the re-styled cheap Bibles, including the recently published handsome "Pitt 8vo" of the Cambridge University Press; the delightful *Progress at Pelvis Bay* (Murray), a satire on Civic Taste; Dent's remarkable *Encyclopædia of London* (777 double column pp. in Baskerville 169, 7s. 6d.) and others, also some outstandingly good prospectuses and catalogues. The bound prospectus for the *Nonesuch Dickens* is already famous. That for the Sussex edition of Kipling (Macmillan) is a dignified and beautiful example of "Monotype" Bembo. A more detailed account of these acquisitions will be given in a forthcoming number of our *News Letter*.

It is doubtful whether any improvement of book typography which is solely actuated by a desire to increase sales can be a success. But there is no doubt that when pride impels the good publisher to give the reader a little more of typographic "money's-worth" than he expected, the lay public has a way of rewarding that spontaneous gesture. Good production does help to sell books—and not only specific books. It teaches readers to cherish books as physical objects; and while they do that, the cinema and radio will never empty the book-shelves.

POLYGLOT PROGRESS

By CHARLES DUFF

Lecturer at the Institute of Education, University of London

General Editor *The Basis & Essentials Series* of Modern Language Text-Books

"ECONOMIC production requires association, which in turn demands the word." Enjoyment of the life which economic production maintains is dependent on the interchange and co-ordination of ideas by means of the word. Education in the use of the word, which is thus our most valuable tool, consists in the study and mastery of language. But the word is merely a potential tool until it is mutually understood by writer and reader, speaker and hearer, and it is therefore often necessary to learn the languages of other nations as well as our own.

The student who sets out to learn a foreign language in order to acquire a practical working instrument hopes to find in his first text-book all that is common, practical and essential. He should not, in the beginning, be confronted with the rare or the subtle. It is the author's business to *select* for the book the matter which *must* be learned, and to set it forth so that it may be assimilated with the greatest possible ease. The effectiveness of his method depends chiefly on typographic presentation.

Language grammar books have suffered, and still suffer, in common with other text-books, from lack of co-operation between author, publisher (in his production department) and printer. It is unfair to expect the author of a language book to hand over his manuscript in such a form that the printer need simply "follow the layout". It is equally unfair to expect the printer (unless he has a special department for the work) to interpret the author's intention without any indication (in the form of typographic instructions) as to what that intention is. The necessary intermediary is a typographer who will not only give palpable interpretation to the author's teaching method, but add to its efficiency by reasoned use of his typographic material. Logical arrangement of type and

white space and exploitation of the modern printer's immeasurable asset, the type "family", can aid the most important of all factors in language-learning from books—visual memory.

A language grammar book is not in any sense a "reading book". The contents are not for intensive continuous reading: they are to be *assimilated in small doses*—rarely more than a page at a time. The problem therefore is to present each page as strikingly as possible. In the book which deals with "essentials" only there must be no element of argument or persuasion. Each point should inject itself into the student's mind as a piece of outer reality. In effect, what is needed is typographic display adapted to the book page: not the shock technique of the newspaper headline, but the more subtle method of the advertisement which presents selling points as facts to potential purchasers.

It was with these considerations in mind that the first book (French) of *The Basis & Essentials Series* was approached. The publishers, Messrs. Desmond Harmsworth, were impressed with the attention the author had given to scientific selection of the material to be offered to beginners, and spared no effort to produce a book which was as satisfactory in its presentation as in its content. The printers, Messrs. Morrison & Gibb, gave valuable creative assistance. Gill Sans was chosen *because it was a display type* and as such the most legible and pleasantly readable in existence: in addition, the text series has a related bold, which was essential for the method of presentation desired.

The French book, like all pioneer efforts, left room for improvement. It was taken over, with the volumes which followed (German, Spanish and Russian) by Thomas Nelson Ltd., who are publishing the whole Series for the Orthological Institute. Each book was more successful than

its predecessor, as regards both content and typographic presentation. The Russian, on account of the additional Cyrillic alphabet, presented new and difficult problems, which could not have been solved without the patient and intelligent help, as well as the resources, of the printers, Messrs. R. I. Severs.

Gill Sans proved so efficient in the experimental volume that it was adopted as the standard roman-alphabet type face for the Series, in which the Orthological Institute intends to include the principal languages of the world. But the typographic arrangement has not been standardized to that of even the most recent volume. Since its publication new experience has been gained by the author in problems of language-teaching and learning, and new typographic experiments have been made. Peggy Lang, for example, in an article on language-book typography in *Industrial Arts* magazine showed how interpretive and functional typography could render more effective each demonstration (for a grammar book is little else than a series of demonstrations). Nearly all her suggestions will be adopted in future volumes in the Series, and they are being incorporated in *The Basis & Essentials of Italian*,

and in Reading Books for Russian, Spanish, etc., which are now with the printers.

This new typographic method achieves *differentiation* as well as emphasis. It is obviously of vital importance in language-learning that the student shall grasp each point immediately and without confusion. Hence, there will be more white space than in previous volumes: examples will be separated from the text and displayed, and there will be ample leading between paragraphs.

To aid visual memory, lists of words to be learned will be arranged in columns instead of across the measure of the page; tenses of verbs will be placed one beneath the other and clearly designated. But the most important change will be in the use of the available alphabets of Gill 262 and 275. *Kinds of information* will be distinguished and associated by their typographic rendering, so that their ingestion is unhampered by mental analysis on the part of the student. The code will be as easy to accept as that of the modern time-table or bookseller's catalogue.

As before, the word under discussion will appear in bold caps, but it will no longer be confused with the *emphatic* word, for that will be in bold italic. The foreign word will always be given optical precedence over the English; that is to say, if it is in bold roman, the English will be in 262 roman, and if it is itself in normal roman, the translation will be in normal italic. For one of the greatest aids in language-learning is the ability to accept the foreign word as a *WORD per se*, and not as the translation of an English word.

One difficulty for the student of Italian is to know which is the accented syllable of a word. The rule "penultimate" is far from infallible. The custom hitherto in grammar books and dictionaries has been to mark the stressed vowel with an acute accent, which does not normally exist in the Italian language. This device may be confusing to the student who knows French or Spanish, for he is used to regarding the acute accent as part of the word. In *The Basis & Essentials of Italian* the stressed vowel will appear in bold.

It is the consistent policy of *The Basis & Essentials Series* to worry the student as little as

Three versions of the same page. Fig. 1: as it would appear in the average existing French grammar. Fig. 2: the present *Basis & Essentials* layout. Fig. 3: redesigned in accordance with the typographic principles being adopted for future volumes in the Series.

THE BASIS OF GRAMMAR

Suivre (to follow); suivant, suivi.

Je suis, tu es, il est, nous sommes, vous êtes, ils sont.

Je suivrai, etc.

Se taire (to be silent). Conjugate *taire* like *plaire*. (See below for Reflective Verbs.)

Vivre (to live); vivant, vécu.

Je vis, tu vis, il vit; nous vivons, vous vivez, ils vivent.

Je vivrai, etc.

MODEL FOR REFLECTIVE VERBS

(ON VERBS WHICH EXPRESS AN ACTION PERFORMED AND SUFFERED BY THE SUBJECT, OR WHICH ARE CONJUGATED WITH TWO PRONOUNS INSTEAD OF ONE).

Se laver, to wash one's self.

PARTICIPLES: se lavant, s'être lavé

PRESENT TENSE.

je me lave, I wash myself.

tu te laves.

il se lave.

nous nous lavons.

vous vous lavez.

ils se lavent.

PAST TENSE.

je me suis lavé, I washed

myself.

tu t'es lavé.

il s'est lavé.

nous nous sommes lavés.

vous vous êtes lavés.

ils se sont lavés.

FUTURE TENSE.

je me laverai, etc.

NOTE.—All reflexive verbs are conjugated with the auxiliary *être*. No exception to this rule.

The verb *s'asseoir*, to sit down, is conjugated as follows:

PARTICIPLES: s'asseyant, s'être assis.

FUTURE: je m'assiérai, etc.

possible with irregularities. The method is to teach rules for simple, straightforward speech and writing—exceptions can be picked up later. In cases, however, where it is absolutely imperative to point out a peculiarity, the deviation will appear in a different alphabet from the regular. Tense-endings which have to be learned as a basis for verb-usage will be in bold lower-case, with the root, which is constant and therefore temporarily to be ignored, in 262.

The student will be told *visually* when to conjugate a verb with “to be” instead of “to have”, and when a prefix added to a parent verb alters the method of conjugation. Confusion in translation will be obviated by the removal of parentheses and brackets generally used to designate words not to be translated and those to be added. Bold for a necessary addition and italic for an omission, with italic caps for an alternative usage, will be adopted.

The merit of this new method of typographic signalling is its logical consistency. The student's association of a new point with others which are already part of his knowledge will be subconscious and therefore effortless. The presence of any verbal demonstration which would surprise or raise a query in the student's mind would be a departure from the principle of making, for expedition, all demonstrations self-explanatory. Experts agree that foreign usage is seldom readily apprehended from a wordy explanation in the student's own tongue. Visual memory (appealed to typographically) of a point previously learned, or of a related fact of which he is aware, renders the new or recurring point not only obvious but an *automatic* addition to his acquired information. In this way the process of absorption and of building up a knowledge of the foreign language reaches the highest degree of simplification.

113/11

THE BASIS OF GRAMMAR 27

SUIVRE, to follow. *Suivant, suivi.*
Je suis, tu suis, il suit, nous suivons, vous suivez, ils suivent.
Je suivrai, etc.
SE TAIRE, to be silent. Conjugate **Taire** like **Plaire**. (See below for Reflective Verbs.)
VIVRE, to live. *Vivant, vécu.*
Je vis, tu vis, il vit, nous vivons, vous vivez, ils vivent.
Je vivrai, etc.

§14. MODEL FOR REFLECTIVE VERBS, OR VERBS WHICH EXPRESS AN ACTION PERFORMED AND SUFFERED BY THE SUBJECT, OR WHICH ARE CONJUGATED WITH TWO PRONOUNS INSTEAD OF ONE.

SE LAVER, to wash one's self.
 Participles : **se lavant, s'être lavé.**
Present Tense. Past Tense.
Je me lave, I wash myself. Je me suis lavé, I washed myself.
Tu te laves. Tu t'es lavé.
Il se lave. Il s'est lavé.
Nous nous lavons. Nous nous sommes lavés.
Vous vous lavez. Vous vous êtes lavés.
Ils se lavent. Ils se sont lavés.
Future Tense.
Je me laverai, etc.

NOTE.—ALL Reflective verbs are conjugated with the auxiliary **ÊTRE**. No exception to this rule.
 The verb **S'ASSEOIR**, to sit down, is conjugated as follows :
 Participles : **s'asseyant, s'être assis.**
 Future : **Je m'assiérai, etc.**

THE BASIS OF GRAMMAR 27

SUIVRE, to follow. *Suivant, suivi.*
Je suis, tu suis, il suit, nous suivons, vous suivez, ils suivent.
Je suivrai, etc.
SE TAIRE, to be silent. Conjugate **taire** like **plaire**. (See below for Reflective verbs.)
VIVRE, to live. *Vivant, vécu.*
Je vis, tu vis, il vit, nous vivons, vous vivez. Ils vivent.
Je vivrai, etc.

Model for REFLECTIVE VERBS, or verbs which express an action performed and suffered by the subject, or which are conjugated with two pronouns instead of one:

SE LAVER, to wash one's self
 Participles: **se lavant, s'être lavé**
Present Tense: Past Tense:
je me lave, I wash myself je me suis lavé, I washed myself
tu te laves tu t'es lavé
il se lave il s'est lavé
nous nous lavons nous nous sommes lavés
vous vous lavez vous vous êtes lavés
ils se lavent ils se sont lavés

Future Tense:
je me laverai, etc.
 NOTE.—All reflective verbs are conjugated with the auxiliary **ÊTRE**. No exception to this rule.
 The verb **S'ASSEOIR**, to sit down, is conjugated as follows:
 Participles: **s'asseyant, s'être assis.**
 Future: **je m'assiérai, etc.**

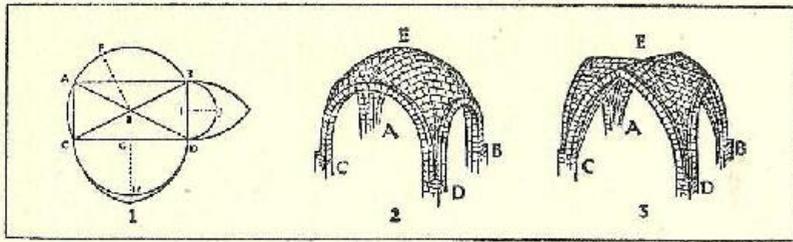


Fig. 427. The Value of the Pointed Arch. (1) $ABCD$ is an oblong bay to be vaulted. BC is the diagonal rib; DC , the transverse; and BD , the longitudinal. If circular ribs are erected, their heights will be EF , GH , and IJ . The result will be a domical vaulting (2) irregular in shape because of the unequal height of the ribs; and with the longitudinal arch too low to admit of a clerestory. A building so vaulted is low and dark, like *Sant' Ambrogio* (Fig. 395). The problem, then, is to bring the crowns of all the ribs to the same height as that of the diagonal rib E . This can be done by pointing the lower ribs. The result is a lighter, more flexible system, affording ample space for a clerestory (3.)

southwest of Paris to Chartres and there study in detail, as a typical example, the cathedral of *Notre Dame de Chartres*.¹ As we approach (FIG. 422), we notice how it looms above the compact town, a bulky mass culminating in two spires. A nearer view (FIG. 423) reveals the façade, with a dominant note of quiet strength and majesty, for it is simple and sincere and, with the exception of the northern tower, sober in decoration. The façade is divided vertically into three parts—a central division marked by the portal, three lancet windows, a rose, and an arcade; and two flanking towers that reach up into tall spires. The design, however, is not symmetrical, the most striking irregularity being in the towers, one of which is sturdy and plain, the other higher, more slender, and ornate; and the division into stories is not uniform. These irregularities, however, which are due to different periods of building, do not disturb the balance of the composition.

Of the towers, the south, or *Old Tower*, is much the simpler and sturdier of the two, harmonizing better with the general composition than does the slenderer, more ornate north tower built in the style of three hundred years later. The effect of the *Old Tower* is marred by the arcading and the rose, which bring the central part of the façade higher than was originally planned; for the tower was intended

¹ The present cathedral dates from the fire of 1134, which destroyed the old basilica on the site. The west façade was built by 1150. To gain space in the nave (FIG. 424), this façade, which had been built behind the towers, was moved forward until flush with the west end of the towers, its present position. The south tower was completed between 1180 and 1194, when a great fire destroyed all the church except parts of the western end. Rebuilding proceeded rapidly and the new cathedral, the present one, was dedicated in 1260. The northern and southern portals were added during the thirteenth century, and the northern spire between 1306 and 1512.

1. BELOW: Page from Helen Gardner's *Art Through the Ages*. Nearly 800 pp. and 900 illustrations for the equivalent of 16s. Printed for Harcourt, Brace & Co. by the Plimpton Press in "Monotype" Baskerville. Designer, Robert Josephy. Excellent presswork enhances a good bargain.

discern aught in this letter which smacks of humility, take it as coming not from the mother and certainly not from the son, but from the pen of one whose humble position as legal adviser and man of business to the above described lady and young gentleman, whose loyalty and gratitude toward one whose generosity has found him (I do not confess this; I proclaim it) in bread and meat and fire and shelter over a period long enough to have taught him gratitude and loyalty even if he had not known them, has led him into an action whose means fall behind its intention for the reason that he is only what he is and professes himself to be, not what he would. So take this, Sir, neither as the unwarranted insolence which an unsolicited communication from myself to you would be, not as a plea for suffering on behalf of an unknown, but as an introduction (clumsy though it be) to one young gentleman whose position needs neither detailing nor recapitulation in the place where this letter is read, of another young gentleman whose position requires neither detailing nor recapitulation in the place where it was written.—Not good-bye; all right, who had had so many fathers as to have neither love nor pride to receive or inflict, neither honor nor shame to share or bequeath; to whom one place was the same as another, like to a cat—cosmopolitan New Orleans or bucolic Mississippi: his own inherited and heritable Florentine lamps and gilded toilet seats and tufted mirrors, or a little jerkwater college not ten years old; champagne in the octroon's boudoir or whiskey on a harsh new table in a monk's cell and a country youth, a bucolic heir apparent who had probably never spent a dozen nights outside of his paternal house (unless perhaps to lie fully dressed beside a fire in the woods listening to dogs running) until he came to school, whom he watched aping his clothing carriage speech and all and (the youth) completely unaware that he was doing it, who (the youth) over the bottle one night said, blurted—no, not blurted: it would be fumbling, groping: and he (the cosmo-

2. ABOVE: "Monotype" Bembo in William Faulkner's *Absalom, Absalom*. New York, Random House. Typographer, Miss Evelyn Harter. Printed by Haddon Craftsmen.

The American Book: RECENT "TRENDS" OF INTEREST TO BRITISH BOOKLOVERS

To the British booklover it is interesting to watch a battle being waged in America which was won here more than a decade ago: the battle of the Trade Book for respect as a physical object.

Curiously enough, the Riverside Press of Messrs. Houghton Mifflin & Co. can be said to have done infinitely more for the British trade book than it has yet done for the equivalent book in the States. Even before Mr. A. W. Pollard made Mr. Bruce Rogers' work the subject of the first paper on a modern book-designer ever read before the Bibliographical Society there had been an eager public in England for the Riverside Press editions.

The historical importance of these editions lay in the success with which they bridged the black gulf which then divided "fine" from "merc" books; they taught collectors that matter-of-fact readability could be even more pleasant than the magnificence of the archaistic private press style. The Riverside Press editions were not mechanically composed; but neither were they set forth in a style which is *ipso facto* impossible to emulate by machine. They were simply unconscious prototypes of the kind of book that the next generation would be able to produce when the full resources of single-type mechanical composition, and mechanical paper-making and binding, had been called out by people who were not afraid to make machines obey their needs. Without knowledge of the existence of these prototypes, and of their small but important public in England prior to 1929, one lacks full insight into the initial success and continued influence of the Nonesuch Press, with all its immense reforming influence on the normal British book, and, later, on the cheap pocket reprint and the text-book.



Fig. 3

But one can point to no single date or event in post-war American publishing which shows a similar carrying-forward of the Riverside Press success into many other channels, resulting in a general reform of commercial book-presentation. The Riverside Press, and the Merrymount Press (shortly to be mentioned), were situated in Boston, which was more important as a publishing centre than it is to-day. New York has overtaken the New England capital in this respect, and the too-rapid increase in the number of publishers led to neglect of the high typographical standards ruling in older and more leisurely Boston. What had been won in New England had been lost in New York. The proof of that is that those who are fighting on the side of the "trade" book in America are still noticeably on the defensive, and not nearly as willing as their English brothers to use the functionalist's vocabulary and to come out with words like "machine", "mass-production", etc., without stammering. Mr. Rogers himself did some quiet experimentation with the unlimited edition in his Riverside Press days, and in 1909 was probably the first great book-designer to foresee and exploit the possibilities of "Monotype" machines. But the

prodigality of time and skill required for the limited edition, and its need for constant personal supervision, exerted the greater attraction, and so a supreme talent was withdrawn from its widest sphere of direct influence. If Mr. Berkeley Updike* had turned the Merry-mount Press into a competitive book house, instead of producing delightful volumes occasionally amongst equally delightful (and to him, perhaps more interesting) jobbing work, he would have put in "Monotype" machines many years before he did. But every element in the situation—American labour costs, the need to compromise with publishers, the absence in those early days of good machine faces—conspired to keep Mr. Updike in Boston, instead of urging him towards a larger rural factory.

Yet, of course, both master-designers have their spiritual progeny in both countries, and the most successful and important of them in America are the men and women who have stepped into that distinct niche carved out by Mr. Rogers—that of the typographic planner—without losing the sense of economic reality and responsibility that is found in an actual printing office. Mr. Updike is a master printer, and proud of it. So is Mr. Elmer Adler, whose work at the Pynson Printers is well known in this country. Mr. W. A. Kittredge, a brilliant book-designer, is a member of the staff of the largest privately-owned printing office in America, Messrs. R. R. Donnelley Sons & Co. of Chicago. Miss Helen Gentry, whose sensible and charming juvenile-book design is of outstanding interest, is one of the few women who have successfully run a printing office. Mr. Richard Ellis, having won fame as the owner of a press specializing in handsome and sensitively-designed limited editions, has now been connected with the great Haddon Craftsmen book-manufacturing firm in Camden, New Jersey, long enough to exert a

* Our readers will be glad to hear that a new edition of Mr. Updike's classic *Printing Types, their History, Forms and Use*, will be available from the Oxford University Press this autumn.

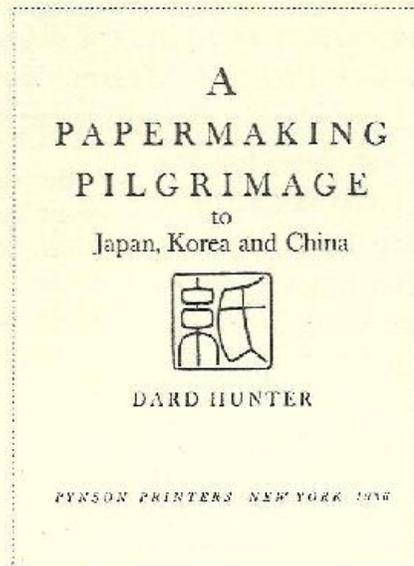
beneficial influence on the trade book.†

But what these "fiery particles" have had to contend with in America is something more obdurate than mere ignorance on the part of the publishers. It is, rather, half-knowledge. Nothing illustrates this better than the tale, so wildly funny to modernists and so inexplicable to the superficial mind, about the publisher who with some ceremony invited a well-known typographer to design a particularly important book for his next list, and helpfully offered to send round the galley proofs that very day, so that the designing could start without delay! The habit of thinking of "design" as the mere application of a clever new façade to the same old building is, alas, still strong in industry: in America it has meant that dramatic title-pages, jackets and other "window-dressing" features—even to the use of second-colour in the more ambitious books—are given far more attention by commercial publishers than what might be called the "after-sale service" features of a book: excellence of presswork, subtlety and charm of type design, etc. But the normal American commercial binding is thoroughly good value. The flat opening of an American trade book is due in part to the almost universal practice of folding with the grain of the paper. It makes little or no difference to the presswork to fold "across the grain", but it makes an irrevocable difference to the bound book if the grain runs across and not down the page.

EDUCATING THE BUYER

There is about as much hope there as there is here of collapsing the trade book to its "honest" bulk: there the paper is even thicker, softer (its fuzziness aggravated by ragged pseudo-deckle edges in a surprising majority of cases) and toned in

† Collectors of *typographica* treasure the delightful "Primer of Types" series issued by this firm and designed by Mr. Ellis. No. 1 showed Bell, Baskerville and Bembo, three English "Monotype" faces; No. 2, on Bodoni, is a brilliant typographic pastiche.



imagines that any change of format in America will not affect thickness so much as height: the shorter English books have that much more chance at the great achievement of Bulk. But there is every hope, and already some evidence, of a gradual education of the American book-buyer away from the mere "window-dressing" aspects of production towards an appreciation of the qualities which make a Merrymount Press book such an optical refreshment: the "bloom" of studied presswork, the subtle good breeding of a well-designed type face.

This hope becomes almost a certainty to the visitor who has the privilege of "sitting in" at meetings of the organizations concerned with

book production in America.

The American Institute of Graphic Arts is now under the presidency of Mr. H. Watson Kent of the Metropolitan Museum of Art, a friend and patron of the best typography for many years and himself a distinguished amateur. This organization annually chooses and exhibits the American "Fifty Books": and each year an increasing concern with "value-for-price" counts more heavily against the "fine limited trifle" and offers a better chance of inclusion to the well-made "full size" trade book. The opening of this exhibition at the Central Public Library of New York City, always attracts a large audience.

The Book Clinic, composed of publishers' production men, meets fortnightly at lunch, and the beneficial influence of its choice of the "Trade Book of the Month" has been referred to in our leading article. The discussions of the monthly choice are helpful to the members, and the "juror's" defence of his choice gives a monthly opportunity of airing criticisms and calling for specific improvement. The public libraries of America are becoming more aware of the value, to themselves, of encouraging interest in books as physical objects, and Dr. Hellmut Lehmann-Haupt of Columbia University teaches librarians as well as future typographers the fundamentals of good book production.

The University Presses of America are handicapped as compared to our own by the habit of their authors in sending any book of relatively "popular appeal" to New York publishing houses. But these Presses maintain a high standard of production, and the Yale University Press, under Mr. Carl P. Rollins, has in recent years produced some of the finest books which have ever been composed for bookwork in "Monotype" Bell and Bembo.

POPULAR ENGLISH FACES

Bell is actually more used for bookwork in America than in its country of origin, and possibly the same could be said of "Monotype" Fournier. "Monotype" Perpetua is exquisitely used in the Rydal Press *Life of St. Rose* which has just appeared. "Monotype" Bembo has proved exceptionally popular with New York

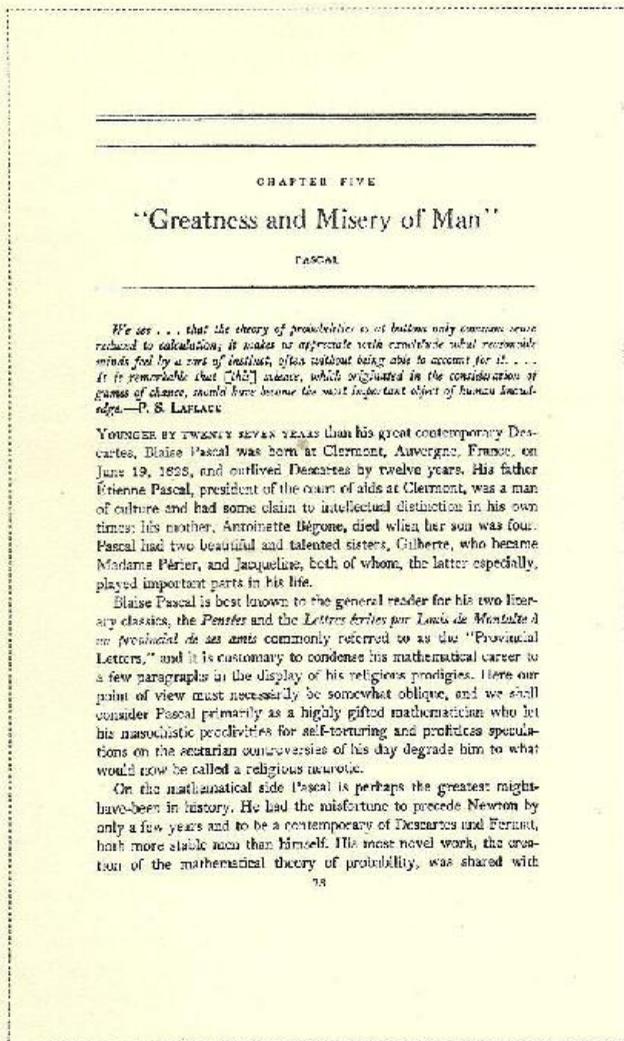


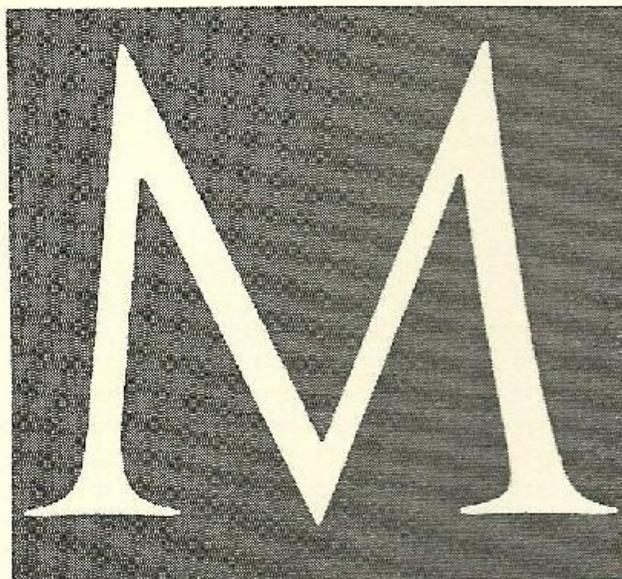
Fig. 5: From the American edition of *Men & Mathematics* (New York, Simon & Schuster). Designed by Philip Van Doren Stern, and printed in "Monotype" Bell by Haddon Craftmen. The original page measures 9½ ins. deep.

publishers. All these English matrices are now available to printers in the Western Hemisphere, through the Lanston Monotype Machine Company of Philadelphia exclusively. With the aid of an inexpensive attachment our matrices can be used on American "Monotype" machines.

We feel that it may be of interest to our

readers to hear of some recent successes in American book production which have this link with England, that they were composed in English "Monotype" faces which had already made possible a typographic renaissance in their country of origin.

NOTES ON THE FOREGOING ILLUSTRATIONS:



As shown in the Trajan inscription is a late Roman form as the oldest presentation of it shows a shape with five lines, of which the letter familiar to us is an abbreviation. The early Greek form with legs of equal length represented not M but S.

Note the straddle of the outer limbs, the lack of serifs at their upper ends, the greater thickening of the hair-lines as compared with the hair-lines of A, V, and of the round letters C, O, etc. This additional width of hair-lines seems to equalize the general weight of the character as a whole as it covers considerable ground and contains more white than the majority of other letters.

Some of the Trajan M's show a slight curvature of one or both legs, thus giving a quality of freedom which

Fig. 1. See caption. One of the American "50 Books of 1937".

Fig. 2. We understand that Bembo was used for this because of the problem of setting long passages—in one case 39 consecutive pages—in italic. Only a chancery italic retains its readability that long.

Fig. 3. (Reduced from 7" depth): an inexpensive school-book set in "Monotype" Fournier. One of the American "50 Books of 1937".

Fig. 4 (Reduced from 11" depth): a superbly-printed volume, produced by the Pynson Printers in (English) "Monotype" Baskerville. Fascinating to any lover of fine paper, both for its text and for its inset examples. Probably the handsomest American book of recent years.

Fig. 5. See caption. The Book Clinic "trade book of the month" of March, 1937.

Fig. 6. See caption. Set in Mr. Goudy's "Village" type (by hand). Orig. 10½" deep. Letters white on grey.

Page 30: See caption and p. 12 *supra*.

Among University Press books, special praise is due to the superb folio, *Red-Figured Athenian Vases* (2 vols., Yale University Press, 1937). Bembo, a favourite of this Press, shines out on its well-planned pages. It is published here by the O.U.P.

As the outstanding American example for many years of how typographic presentation can affect sales, one may take *The Bible designed as Living Literature*, published last autumn at the equivalent of 15s. by Simon & Schuster Inc. Set in special version of Deepdene cut by the Lanston Monotype Machine Co. of Philadelphia, this handsome and readable volume quickly became a "best seller". We hope to refer to it at greater length in a forthcoming number.

Fig. 6: (Reduced) page from Mr. Frederic W. Goudy's recently published book on *The Capitals of the Trajan Column at Rome* (New York, Oxford University Press, 1936). Mr. Goudy has for some years been Art Director of the Lanston Monotype Machine Company of Philadelphia.

An exceptionally important Announcement:

AUTOMATIC QUADDING AND CENTRING ATTACHMENT

Available shortly for "Monotype" Machines

The news that The Monotype Corporation has perfected an Automatic Quadding and Centring Attachment, with an unprecedented range of utility, will arouse the keenest interest in every printing office. The results of stringent tests of this attachment have been so satisfactory that manufacture on a large scale is now in progress.

Early enquiry is recommended, as a very large immediate demand is anticipated. Orders will be booked in strict rotation.

The attachment, which is not at all costly, can quickly be fitted **IN THE PRINTER'S OWN PREMISES.**

Demonstrations are now being held at our Headquarters, and a circular showing examples of its utility will shortly be available.

**A "MONOTYPE" AUTOMATIC
QUADDING AND CENTRING
ATTACHMENT WILL**

*automatically QUAD lines at the right;
automatically QUAD lines at the left;
automatically ALIGN words to the right;
automatically CENTRE words in a line;*

SAVE a great percentage of PAPER
(according to nature of copy)

SAVE TIME and hand fatigue in all kinds of LEADER work, BOOK headings, FOLIO lines, SORTS and FOUNT casting, etc., etc. **SEE ILLUSTRATION, PAGE 29**

DUSTING OFF THE IRON EAGLE

In at least a score of printing offices in Great Britain, at this moment, there are to be found handsome and useful printing presses which their owners would gladly sell for a few pounds: in some cases the press would be loaded gratis on to any lorry that would come to take it away. They are the Albions and Columbians that have survived the Century of Mechanization, by humbling themselves to the task of proofing. Now fine precision proofers have robbed them of even that excuse for covering floor-space. Dust settles on the defiant iron eagle that used to soar with every tug of the Columbian's lever, and the Albion's bed serves as a mere shelf.

Handsome and useful? For the first adjective there would be little demur. Text-books on industrial art for centuries ahead will cite the Columbian press for its proud symbolism; and the Albion, in its quieter way, is a jewel of functional design. But useful? To the local museum, yes; and it is a poor local museum that has not snapped up one of these irreplaceable documents of our history. But of what service can such a press be to a practical master printer?

None, unless he realizes (as many do to-day) that although the Century of Mechanization gave us a great many really new inventions which the twentieth century has merely developed and exploited, this present century is making quite a different set of new discoveries. It is as concerned with human psychology as our great-grandfathers were with iron horses, sewage systems and other tangible ways of solving the world's difficulties overnight. The iron hand-press on which William Morris struck, as it were, sparks that enkindled enthusiasm for fine book printing all over the world, was manufactured for no such romantic purpose; but it was a good, stout, honest press which rose to its immortal opportunity in the hands of one of the first people who could be said to belong, temperamentally, to our own century. And it is more characteristic of our younger generation to grasp the psychological value of a sturdy old hand-press on the premises than to scrap it as obsolete plant.

A ROMANTIC SYMBOL

To the lay visitor to a printing office, the sight of such a proud piece of history in the front hall or waiting room at once conveys (a) that the office was not founded yesterday; (b) that its owners are proud of their traditions and no more blind to the romance of their ancient craft than the B.F.M.P.A., was when it chose its official device. What is more, the hand-press is about a hundred times as *explicable* to the

layman as the modern machine. He can see how type was originally inked and impressed into paper; he can then be shown how a groaning contraption of steel performs the same basic task in an infinitely more complicated and efficient way.

The old hand-press has a durability unknown to the modern machines. Re grind its bed once a generation, and it is practically imperishable. Hence the "museum piece" need not be reserved merely for show. No human being could ever forget the excitement of being invited (at the end of a tour of a printing office) to pull the lever of a hand-press and discover that he had printed a Souvenir Broadsheet with his own name on it, from a standing forme quickly revised on his arrival. It is the sort of "stunt" which would seem absurd only to real printers; to laymen it is an adventure warranting the taking away and framing of a piece of propaganda for that printing office.

THE PERFECT HOBBY

Perennially, printers are astonished to find these hand-presses advertised for by amateurs who have discovered that there is no hobby in the world to approach hand printing, for those who can afford it. A maker of miniature trains has to invite his friends in to see the few working products of a year's leisure; a hobbyist with an Albion can send his rich aunt in New Zealand, and each of his personal friends, an identical copy of his own "privately printed" booklet on elegant hand-made paper, at least twice a year. The man who wants to make money by printing buys a cheap modern machine, but the real printer need not grudge a few Christmas cards to the man with an old hand-press; he is learning first-hand how to appreciate good presswork and composition, and he will be a better print-buyer ever after. There are few professional layout men who do not secretly yearn toward an experimental hobby-office of their own; for the feel of a stick and the chance to watch type actually meeting paper are denied them.

No use for an old hand-press? Mr. St. John Hornby, director of one of the greatest printing offices in the world, has maintained as a life-long hobby one of the noblest private presses in the history of printing. He was tugging the handle-bar of his own Albion while he was still a Y.M.P., and before he met William Morris. The machine age can never destroy the enchantment of printing "all by one's-self"—on perdurable hand-made paper—such books and jobs as seem to deserve that tribute of affection.

Private Memoirs & Pamphlets

ARE PERMANENT ASSETS TO THEIR PRINTERS

In our last Book Number we discussed one of the few opportunities which are likely to come to the general printer, to enjoy the privilege of lavishing his skill upon a "real book": the book of verse. But family records, genealogies and memoirs occasionally afford that opportunity to houses, most of whose productions are ephemeral. We have received several interesting and charming examples of such books and booklets during the past few months.

Whoever commissions such work is technically its "publisher", but very seldom is he or she as well able to visualize what sort of a physical book is required, as a professional publisher is. Hence the printer can easily make the mistake of volunteering far too modest an offer of service, and thereby handicapping his own chance of doing *what should be a permanent "show piece"*. There is a practical argument for pure-rag paper in any book that is meant to be handed down among the family archives; a presentation book ought not to present less than 6s. worth of cost-per-copy, however slim it may be; people with ancestors wish to make a good impression as ancestors themselves; by revealing their typographic good taste; a limited edition ought to be a fine edition; finally, the extra cost of good design and first-rate original decoration (perhaps such as to make the book a "collectors' item") is richly rewarded in satisfaction. These are all telling arguments to support a fairly formidable quotation; but they must be argued with concrete examples, because they will not automatically present themselves to the layman.

THE IDEAL CHRISTMAS PRESENT

The varieties of privately-commissioned books are numerous, and far more would be commissioned if more people realised, for example, the relatively low cost and immense suitability of having a charming and personal little book printed for distribution to one's friends at Christmas time, or in celebration of a family festival. Every Golden Wedding should bring to light—and to half-tone—

a dozen Ambrotypes and quaint photographs, to enliven a pretty volume which would start off with homely reminiscences and conclude with family tributes. A voyage round the world or a long cruise should be commemorated by its Diary in print; why should the precious snapshots not have their permanent captions? A Prize Essay deserves (say proud parents) the blessings of printer's ink, quite as much as a doctorate thesis. Every locality has its legends as well as its local antiquarian, who only needs educating to become enthusiastic about a "decent format" for researches which are likely to be better supported if they do not look too amateurish in print.

A PAMPHLET REVIVAL

And amongst many others, there are the potential pamphleteers: the thousands who write to *The Times* and never win higher than its Points from Letters column: the debaters to whom the glorious thought has never occurred that an impressively-printed pamphlet costs less than it would cost to send a telegram of opinion to every member of Parliament—and lasts longer, and has twenty times the chance to quote facts. The world is beginning to reproduce the situations which made the seventeenth century the Great Age of the Pamphlet: one of those paper lances struck down Horatio Bottomley at the height of his power. If in a year the Religious Tract Society can sell over 388,000 copies of "The Adventures of a Bible", and the Catholic Truth Society 105,000 copies

of "Why the Pope has Condemned Communism", and if the R.T.S. and S.P.C.K. can each sell about 200,000 pamphlets a year, and the C.T.S. break its own record last year with a total sale of 1,394,285 pamphlets,* it is absurd to maintain that "nobody reads pamphlets" other than those advertising motor-cars. It is the relatively high cost of advertising and travelling the cheap pamphlet that keeps the regular publisher out of this field; but that means nothing to the individual or group not concerned with publishing for profit.

It is only necessary for the printer to mention a flat price per page of stated size and area, and to defend that price by showing that such typographic value in *impressiveness* could not possibly be obtained from a cut-throat office. The man who has the urge to reform

*We are indebted to the Secretaries of the three famous Societies mentioned above for these interesting statistics.

the world or any part of it has even more dislike of waste-paper baskets than the average advertiser, and even more reason to have his ideas so reassuringly dressed as to catch the eye during the "crucial three seconds". If he is a political die-hard, he has probably noticed with concern the extraordinarily high standard of typographic design amongst the "Leftist" pamphlets. He can tell at a glance whether a piece *looks* apologetic and timid, or confident and authoritative. Nothing, of course, makes so much difference as the type face itself; but the size (which should not be under 12 point for any controversial work) and the appeal of the front cover matter decidedly. But if he is not given some rule-of-thumb idea of the cost, and some tangible examples to admire, it may never occur to him that he could well afford to marshal to his aid the 26 Soldiers of Lead, which, in smart uniforms, are so much mightier than the Pen.

252/11, 6

TABULAR EXERCISES RE-ISSUED

IN A SIMPLIFIED AND HANDIER EDITION

Tabular Composition on a "Monotype" Keyboard. 33 graded exercises with charts and tables. Quarto. 50 pages. London. The Monotype Corporation Limited. 5s. [Discount to apprentice students.]

A THOROUGH revision and general simplification makes this new edition of *Tabular Composition* a practical and helpful text-book for any operator who has acquired the elementary knowledge of the keyboard.

The spiral binding permits the book to lie open flat, and the choice of "Monotype" Times New Roman, in double column, greatly increases its legibility.

After a general introduction, the carefully graded exercises commence with Justifying Spaces and Quadded Lines, continue with two problems of centring work with leaders in various styles, lead the student gradually through other work such as allowance for rules, use of horizontal and vertical rule (illustrated opposite) set on a keyboard, rather intricate ditto work, pieced braces in combination, to some specimen problems in settings of box headings.

The attempt throughout is to reveal technical principles, which once mastered can be adapted by the student

himself to the infinite variety of tabular problems which the modern world (dependent as it is on statistics and tables) presents every year in greater abundance to the general printer.

Following the exercises some demonstrations of the setting of 12 point and other point sizes of layout charts with an example of the use of such charts which is to-day of the greatest importance to periodical printers. Tables of pica equivalents, type set sizes, a point rule equivalent table and the justification for 8½ set (for checking the justification of the exercises) complete the manual which we know will be scanned with critical interest by the very large number of expert operators throughout the country to whom a "Monotype" keyboard represents not only a livelihood but also a fascinating mental stimulus.

EXERCISE 24: Vertical "Monotype" Rule

Object: To compose "Monotype" rule instead of using strip lead or brass rule in setting vertical rule lines.

This exercise is composed in similar manner to Exercise 22 and Exercise 23, except that the vertical rules are composed as characters in each line.

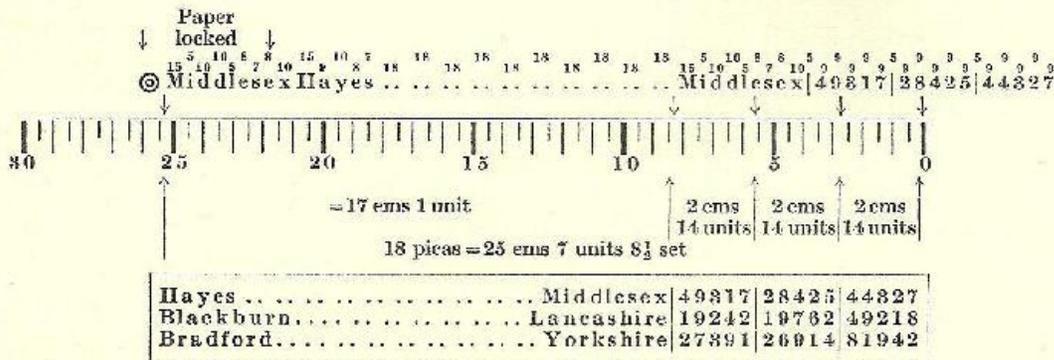
The total measure for this exercise is 18 picas. Set the keyboard to this measure. Mark off on the em scale the measure for each column, including the rule, which is 5 units in "set" thickness; the rule is composed after the em rack pointer is brought to the mark-off for that column. The width of each figure column, including the rule, is 2½ ems 5 units. The marks-off for the columns, beginning at zero on the em scale, are 2½ ems 5 units, 5½ ems 1 unit, and 8 ems 6 units.

First hold up the paper feed lever, then depress any key in the upper row of justification keys and reverse. Compose the eight letters "Middlesex", release the paper feed, and compose the letter "x", and then the word "Hayes". The first mark-off to be reached is 6 units to the left of an em line on the em scale, therefore the first thing to do after composing the two words in the first column is to observe if the unit wheel vernier indicates 6 units before an em line on unit wheel; should it not do so, strike 8-unit or 10-unit leaders until it does, and then strike sufficient 18-unit leaders to bring the em rack pointer to the first mark-off (8 ems 6 units from zero).

After setting the word "Hayes" the em rack pointer will rest 6 units before an em line; no 8-unit or 10-unit leaders will therefore be needed. Strike ten 18-unit leaders, and this will bring the em rack pointer to the first mark-off on em scale. For the rest of the line no further reference to the em scale will be needed. Compose the word "Middlesex", then vertical rule, "49317", vertical rule, "28425", vertical rule, "44327"; to trip the galley and to reverse depress justification keys 8/8.

In some composing rooms, where the space for the columns will permit, it is customary to use the 9-unit or 18-unit vertical rule of the piece braces for the rule line instead of the 5-unit vertical rule. If the 9-unit or 18-unit vertical rule is used, the shoulder on this should be taken into account in making allowance for white space on either side of the rule.

Hayes	Middlesex	49317	28425	44327
Blackburn	Lancashire	19242	19762	49218
Bradford	Yorkshire	27391	26914	81942
Wellington	Salop	48362	62140	27859
Gainsborough	Lincoln	50000	56019	12367
Manchester	Glasgow	15790	87256	41973
Sheffield	Liverpool	73419	16438	61258
Newcastle	Edinburgh	81678	51216	72581
St. Leonards	Rotherithe	27356	19785	18341
Aberdeen	Aulwerp	61378	20509	21698
Albany	Albany	71482	16587	16752
Allou	Aylesbury	92164	37692	15691
Arras	Barosley	17356	72198	25763
Banbury	Bedford	49172	39652	19641
Baltimore	Belfast	75321	14410	23785
Bergen	Beverley	16410	25791	24920
Cairo	Boston	37210	49620	17648
Canterbury	Caleutta	48752	76951	63472
Canton	Cambridge	35910	17682	25731
Ceylon	Carlisle	35910	17682	25731
Clutham	Chester	84631	56935	17643
Derby	Deal	97545	37861	25461
Dublin	Dover	89462	65978	18980
Dundee	Durham	25721	28692	59643
Exeter	Frome	12542	37251	38721
Bicester	Ilabrough	51681	29182	17642
Bilston	Hackbridge	15790	37256	41973
Binton	Hackney	73419	16438	61258
Birtley	Haddenham	81678	51216	72581
Birmingham	Haddiscoe	27356	19785	18341
Blackburn	Hadfield	71378	20509	21698



Depress justification keys 8/8 to cause line to be taken to galley

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

For diagram showing all stopping places between Epsom and Colnbrook see page 141

(C.T.T.1418)

MONDAY to FRIDAY

GREAT BOOKHAM Crown	7:18	8:11	11	4:11	5:11	6:11	7:18	18	30:18
LEATHERHEAD F.T. Garage	7:23	8:16	11:45	4:16	5:16	6:16	7:23	23	30:23
Leatherhead Institute	7:25	8:18	18:48	4:18	5:18	6:18	7:25	25	30:25
Ashleat Rectory Lane	7:29	8:22	22:52	4:22	5:22	6:22	7:29	29	30:29
Epsom George	7:35	8:28	28:58	4:28	5:28	6:28	7:35	35	30:35
Ewell Spring Hotel	7:41	8:34	34:4	4:34	5:34	6:34	7:41	41	30:41
North Cheam Queen Victoria	7:46	8:39	39:9	4:39	5:39	6:39	7:46	46	30:46
Morden Station Underground	7:54	8:47	47:17	4:47	5:47	6:47	7:54	54	30:54
St. Wimbledon Sta. The Grove	7:57	8:50	50:20	4:50	5:50	6:50	7:57	57	30:57
Tooting Broadway Stn High St.	8:2	8:55	55:25	4:55	5:55	6:55	8:2	52	31:2
Balfour Station Underground	8:7	9:1	1:21	5:1	6:1	7:1	8:7	57	31:7
Clapham Common Stn. Und.	8:12	9:7	7:37	5:7	6:7	7:7	8:12	62	31:12
Stockwell Station Swan	8:16	9:11	11:41	5:11	6:11	7:11	8:16	66	31:16
Kennington The Horns	8:20	9:16	16:46	5:16	6:16	7:16	8:20	70	31:20
Lambeth North Station Und.	8:23	9:20	20:50	5:20	6:20	7:20	8:23	73	31:23
HORSE GUARDS AVENUE									
TRAFALGAR SQUARE	8:13	8:28	8:55	5:27	5:53	6:27	7:17	78	31:28
Hyde Park Corner Knightsbridge	8:20	8:35	9:2	5:36	6:6	6:36	7:26	83	31:35
Kensington Royal Cinema	8:27	8:42	9:9	5:45	6:15	6:45	7:35	88	31:42
Hammer Smith Road Red Cow	8:31	8:46	9:13	5:50	6:20	6:50	7:40	93	31:46
Chiswick Empire	8:39	8:54	9:21	6:1	6:31	7:1	7:54	101	31:54
Brentford The Dome	8:44	8:59	9:26	6:6	6:36	7:6	7:59	106	31:59
Syon Lane Gt. West Road	8:47	9:2	9:29	6:9	6:39	7:9	7:59	110	32:2
Osterley Station Underground	8:51	9:6	9:33	6:13	6:43	7:13	8:4	114	32:6
Lampdon Wilsons Corner	8:53	9:8	9:35	6:15	6:45	7:15	8:8	116	32:8
Travellers Ireland	8:57	9:12	9:39	6:19	6:49	7:19	8:12	120	32:12
Cranford Berkeley Hotel	8:59	9:14	9:41	6:21	6:51	7:21	8:14	122	32:14
Harington Corner	9:1	9:16	9:43	6:23	6:53	7:23	8:16	124	32:16
Penny Bedford Hatch Lane	9:6	9:21	9:48	6:28	6:58	7:28	8:21	128	32:21
Colnbrook Station	9:10	9:25	9:52	6:33	7:2	7:32	8:25	132	32:25
Colnbrook Plough	9:14	9:29	9:56	6:36	7:6	7:36	8:29	136	32:29
Slough Public Hall	9:21	9:36	10:3	6:43	7:13	7:43	8:36	140	32:36
Eton Burtons Bush	9:25	9:40	10:7	6:47	7:17	7:47	8:40	144	32:40
Windsor Castle Hill	9:29	9:44	10:11	6:51	7:21	7:51	8:44	148	32:44
WINDSOR Hospital	9:33	9:47	10:14	6:54	7:24	7:54	8:47	152	32:47

AU LT 147 (4)

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A BRILLIANT TYPOGRAPHIC RE-STYLING

THE cheapest, and in some ways the most interesting and aesthetically satisfactory, of all the printed books which have appeared this year are the LONDON TRANSPORT series of re-styled time tables—the latest and most important of several standardizations to “Monotype” Times New Roman.

The world's largest network of city and suburban transport has conveyed, by the sparkling typography and good

editing of these books, an impression of efficiency, tidiness, and genuine interest in the consumer's problems, which cannot fail to create good will.

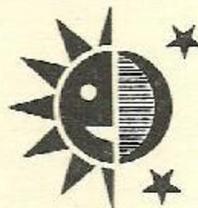
Special figures were cut, for use in these books, by The Monotype Corporation. It will be noted that the minute figures are perceptibly smaller, and that afternoon hour figures are in bold: this is of special value for local train or bus tables with frequent stops.

Every page reads across in each

book, so there is no “change around” between text and tables: indeed, we cannot see why the books should not eventually be bound as oblongs.

The magnificent capitals and the sharp, full-kerning italic of “Monotype” Times prove most effective, and the bold headlines are quickly read.

We cannot do justice, in two facsimiles, to the adroit “planning” of these books; but, at 2d. apiece, they can easily be studied whole.



1937 NUMBER 2
JULY 28 to OCTOBER 5
AN OFFICIAL PUBLICATION OF
LONDON TRANSPORT
55 BROADWAY SW1
TELEPHONE VICTORIA 6800

GREEN LINE
COACH GUIDE

NOTHING TO DO WITH HORSES Page i

Number One of the Green Line Gazette with eight illustrations.

MY COACH Page 2

This is where, if you are wise, you will write down the times of a few coaches you may want, perhaps in a hurry. A calendar is added for convenience.

PART 1. FIRST AID FOR TRAVELLERS Page 3

Here are a dozen hints for the new reader. Very useful is the list of 700 places on the Green Line and near it. Finally, something about season tickets

PART 2. TIMES & FARES Page 11

In this part, 26 separate sections tell you all about the 34 Green Line routes. See Page 11 for a list of the sections, Page 13 for coach journeys at bus fares.

PART 3. POSITIONS OF BOARDING-POINTS Page 233

London boarding-points, and some country ones too, are marked by stop signs. Where more routes than one intersect, there are several signs: you see how to find the right one.

PART 4. MISCELLANEOUS Page 245

Here is an amiable account of some of the many things London Transport can do for its passengers: services it renders for a slight charge, and those it performs quite free.

PART 5. GREEN LINE COUNTRY Page 263

Old towns to loiter in, great houses to wander through; where to watch cricket, where to fish or swim. In short, the right companion for lovers of the countryside.

PART 6. WHERE IS IT? Page 282

Where is that theatre, that dance hall? Part 6 gives a sight-seeing and entertainment guide for the passenger to London.

LAST BUT NOT LEAST - MAPS

Page 286 and back cover
Beside a map of the Green Line as a whole, there's one of the routes in central London only, but on a larger scale.

MOUNTING ON QUADS:

COMMENTS OF TOPICAL INTEREST ON A PERENNIAL QUERY

THE chief speaker at the Technical Session of the B.F.M.P.A. Conference at Torquay, Mr. H. Langley Jones, commented on the remarkable illogicality and fruitlessness of sandwiching between an accurately-finished bed and an accurate-height electroplate a mount so damaged, warped or worn in use as to call for extravagant make-ready. It is no doubt a matter for astonishment that the use of metal for mounting has not by this time made wood mounts as obsolete as the wooden hand-press. Mr. J. A. Stenbridge in the discussion referred to the efficiency and cheapness of mounting on quads, and raised a query as to the standard quad heights which deserves some comment.

It is unfortunate for printers that there is not yet a standardization in the thickness of plates used, as this means that type-casting moulds cannot themselves be standardized. Printers accept what the process block-makers give them, and the process block-makers accept what the plate rolling firms supply.

Plate rolling firms do not work to printers' "points", not even for the plates to be used by printers. Neither do process blockmakers work to points, but to inches.

Plate rolling firms work to a multiplicity of gauges—Birmingham, Stubs, British, American, Washburn. The gauges run from 000000, 000000, 00000, and so on, and when the noughts are exhausted they run from 1 to 50 and more. All these gauges mean nothing to the user, who has to refer to tables to find out their thicknesses. But one need not think, for example, that 0000 of one gauge system measures in thickness the

same as the four noughts of another gauge! Plate makers have not yet even thought of abolishing funny gauge numbers and selling their plates by recognized thicknesses of thousandths of an inch. Also it is necessary to remember that the smaller the gauge number the thicker the plate!

As far as "Monotype" moulds are concerned, they can be made to produce quads of any height, and where much plate-mounting is done it is best to purchase a special quad mould giving two heights, one height for stereos and electros, and the other for the standard thickness of half-tone plate used by the customer.

"Monotype" standard moulds give a "low" quad height which allows 12-point plates to be mounted on them. The "high" quad depends upon the matrix-drive, which is .050" up to and including 36-point type, and .065" for sizes above 36-point. But the special "quad moulds" can be provided with insets to give any height.

The Super Caster 42 to 72 point moulds produce "high" quads for mounting material .065" thick.

The "high" quads from 36-point moulds and under are too high for the average half-tone plates used, so the special quad mould should be purchased, and this very soon pays for itself.

Any point size of quads is suitable for plate mounting, and any two or more sizes may be mixed to obtain odd areas.

We cannot control the plate producers or the process blockmakers, but we can supply printers with moulds to produce any height of plate-mounting quads that he may desire, and we repeat that quads cast on "Monotype" machines

make the best of all mounting surfaces, and save a great amount of time in make-ready.

We are often asked to recommend a suitable medium for fixing plates to quads, but we decline to do so as we consider this is a matter which should be investigated by the printer and the blockmakers. But we do suggest that printers might be more insistent in demanding that plates be trimmed to ems, so that printers could themselves fasten them, if necessary, on mounts cut, or built up, to ems, so that when surrounded by type or rules or other material it would be impossible for them to creep even if brads were not used.

Regarding the kind of adhesive to use when mounting the plates on quads or other metal bases there are rival claims between adhesive fabric and a fish glue which will not become brittle when dry.

With some brands of adhesive fabric there is a tendency for the fabric to be uneven in thickness and to permit the plate to creep during printing. Fish glue, or any similar semi-liquid adhesive, needs to be applied evenly.

Perhaps in time the common practice will be to use "low" quads as cast on a "Monotype" machine for mounting all plates, whether half-tone, electro, or stereo, and to use some kind of sheet material, such as synthetic wood or specially hard millboard, for cutting into liners to bring the low quad height up to the necessary height for the half-tone plates.

Such lining material would have to be waterproof to prevent warping in case of contact with

moisture; it should be perfectly true in thickness; and its surface should be such that an adhesive would not crack off. Not more than three thicknesses would be needed, for use with 14, 16, or 18 gauge plates.

In this connection we may call the attention of users of Super Casters to the fact that we now provide a special low-blade cover, for use with Super Caster strip moulds, which enables leads of any height to be cast without the need to buy special mould blades and blade covers.

These "special height" covers are the same as the standard low blade covers, except that a portion of the point size distance section is cut away so as to produce a cast of height required.

One of these low blade covers is needed for each point size of strip, and customers when ordering should state the height of lead required.

When ordering these special covers for strip moulds already in use customers must return their mould low blade caps to our Works for fitting. When ordering new moulds it is only necessary to state the height of strip required.

The two most popular heights are .868" (for supporting lines containing types with overhanging characters), and .765" (for use with type slugs cast on the "Ludlow" machine; in this case one-piece strips can be used for wide measures).

A Super Caster produces solid "two way" block mounting strips, cast to any two specified heights. Thus a mould can be ordered for casting a strip of the required height for originals, which when turned on its side will be precisely the required height for stereos. The two dimensions most requested are .748" and .830". The product has great precision and obvious convenience.

CODE COMPOSITION ON "MONOTYPE" MACHINES

By B. WILLIAMS

Who Leads Up to the Question: Could Six Years' Work be Done in Fifteen Hours?

It may be recalled that two years or so ago an article appeared in an issue of the *Recorder* describing in detail a code system and showing how, by a manipulation of the unit system of relative values, considerable keyboard work on "Monotype" machines could be eliminated. The methods adopted, as described in the article, were very ingenious and undoubtedly instrumental in saving an enormous amount of time and labour. Unfortunately, the code dealt with in that article was discarded and a new one substituted, rendering the system described virtually inoperative or at most only of partial use.

A brief history of the origin of this new code will not be out of place here. The primary reason for the change in the code was, the writer understands, that the code used by the Post Office and Telegraph authorities was unsatisfactory. This code consisted of six letters and many of the code words were actual foreign words with a definite meaning attached to them; others were very similar in appearance to foreign words, causing complications. In an endeavour to improve on this state of affairs, an international code conference was convened to explore and discuss the possibilities of evolving a five-letter code acceptable to all countries. This conference was held in Madrid under the auspices of the International Code Conference and the result of their deliberations was the acceptance by the representatives of the various countries in attendance of the present international code. It is called Anderson's Madrid Code. By this system about 460,000 five-letter code word combinations were evolved—a considerable numerical advance on the previous code.

The altered code words and the changed method of obtaining the complete code word, as revealed in the "copy" supplied for the job, necessitated an entirely different approach to that outlined in the article on the previous code. Instead of, as before, the three letters being the fixed factor and the two letters the variable quantity, the position was reversed, the two letters being the fixed and the three letters became the

variable. Arising out of the changed conditions an entirely new manipulative system for "Monotype" machines was evolved, with astonishing results, exceeding the writer's most sanguine expectations.

To enable the reader to follow with greater ease the methods adopted of solving the various problems, the article has been divided into two parts. The first part is confined to the code words and the second to the numerals and sterling.

TABLE I

152390	DEARE	Zodiac gent's bicycle
152391	DEACO	Zodiac lady's bicycle
152392	DEADR	Zodiac juvenile's bicycle
152393	DEAFX	24 in. diamond frame
152394	DEFRO	20 in. diamond frame
152395	DEKAS	Easy-run three speed gear
152396	DELRY	Abee two-speed gear
152397	DEPYR	26 in. wheels, rimless spokes
152398	DERBC	Dunlop 1½ in. tyres, wired on
152399	DEZBY	Equipment as catalogue specification

Ignoring figures, DEADR/DEFRO/DELRY/DEZBY would read: "One Zodiac juvenile bicycle, 20 in. diamond frame, 'Abee' two-speed gear and equipment as per catalogue specification"

The above illustration, in which the code words and phrases are fictitious, is shown to enable the reader to visualize the complete code as it appeared when printed. It will also help him to see how, step by step, the code words and numerals were built up.

THE CODE SYSTEM

It is necessary here to give a brief description of how the five-letter code words were formed and how the "copy" for the operator was made up. In the corner of each page of the code copy was a block of about twenty-six two-letter symbols and below, in columns, 600 three-letter symbols were printed. The code system lay in "mating" the 600 three letters to one of the two-letter

may now be directed to the three-letter symbols. These, being the variable quantities and having to be "mated" to the fixed (two-letter) factors were the crux of the whole system, since 90 units was the standard measure throughout for the complete five letters. Table III shows how the varying measures for the three letters was arrived at.

THE THREE-LETTER SYSTEM

The problem was to reduce the number of times each 500 three-letter symbols had to be keyed and to confine the plus-minus to two units if possible. A close study of the symbols revealed that two spools, representing one setting on a "DD" keyboard, would suffice for the whole of the symbols and a plus-minus of two units only would be necessary; on the few occasions when the difference between the selected normal unit total was too great or exceeded the two units laid down, in order to avoid another separate setting of the symbols, the required space to make up the necessary units to bring to normal were cast separately and inserted by hand by the caster attendant while the machine was running. To ensure accuracy a composing stick was set to 90 units and each plus-minus variation from normal was tested and made to fit exactly in the stick, with its correct two-letter factor.

In calculating the keyboard measures for the variable three-letter quantities, a balance had to be struck between the plus-minus and the normal. Selecting Block 1 as an example, it will be seen that the unit values of the fixed (two-letter) factors are as follows:

AB=28 units	XY=27 units	YZ=25 units
OP=28 "	ZN=27 "	LM=30 "
QR=28 "	JK=26 "	NO=30 "
UV=28 "	ST=26 "	VW=31 "
BC=27 "	KL=26 "	MA=32 "
CD=27 "	RS=26 "	WX=32 "
DE=27 "	EF=25 "	TU=29 "

A balance was struck for Spool No. 1 by selecting 27 units as the normal figure, leaving 63 units for the three letters; the keyboard scale setting was therefore 3 ems 9 units (27+63=90 units). To bring the 28-unit factor within the measure, which totals 91 units, the caster reduced his machine setting by 1 unit; for the 26 units it was increased by 1 unit; for the 25 units it was increased 2 units. Thus all these three-letter symbols were the same measure, viz. 3 ems 9 units.

The difference in unit values having exceeded the plus-minus limit of two units, a second spool was necessary. For this spool 31 units was selected as the normal, the keyboard measure being 3 ems 5 units (31+59=90 units). The two paper towers of the "DD" keyboard were brought into use, the left-hand being set to 5 ems 5 units and the right-hand to 5 ems 9 units; the two measures were keyed simultaneously, variable spaces being used. The extra 2 ems were for two 18 unit leaders or high spaces, inserted to separate the symbols; they also gave the operator more scope on the keyboard scale and the compositor more freedom when lilling the columns. The illustration shows how the three letters were cast; a 12-point "Monotype" clump was inserted between each strip. When the strip was of sufficient length it was drawn to the right of

the galley by means of the clump clear of the type channel, to allow the continuing strip to be cast. One galley for each two-letter factor was the system adopted, making 500 three-letter symbols per galley; it was important that the correct two-letter symbol should be placed in the right-hand corner of each galley. With this system the possibility of mistakes was reduced to a minimum.

HOW THE THREE-LETTER SYMBOLS WERE CAST

ABL	.....	ICW	.....	PMH	.....	XQB	.....
ACO	.....	IDZ	.....	PNK	.....	XSH	.....
ADR	.....	IHL	.....	PON	.....	XTK	.....
AFX	.....	IKU	.....	PRW	.....	XUN	.....
AHD	.....	ILX	.....	PSZ	.....	XVQ	.....
AKM	.....	IMA	.....	PTC	.....	XWT	.....
ALP	.....	IND	.....	PUF	.....	XYZ	.....
CDT	.....	KJT	.....	ROP	.....	ZUP	.....
CEW	.....	KLZ	.....	RPS	.....	ZVS	.....
CFZ	.....	KMC	.....	RQV	.....	ZWV	.....
CHF	.....	KNF	.....	RSB	.....	ZXY	.....
CJL	.....	KOI	.....	RTE	.....	ZBY	.....

CASTING SYSTEM FOR THE THREE LETTERS

For the guidance of the casters a chart for each block was made out, giving the two-letter factor to be used against a varying three-letter quantity. This chart, on which the plus-minus variations were clearly indicated, was issued to the casters with the appropriate spools. The special instructions on the chart had to be religiously carried out; the importance of putting the two-letter symbol in the corner is obvious. If the two letters required were DE the galley so designated, and no other, was used and "mated" to the DE. Ordinary care and commonsense only were needed to make the system foolproof.

TABLE V
CASTING SYSTEM FOR THREE LETTERS

BLOCK 1		ABL—ZYB	
SPOOL 1		SPOOL 2	
(28)	AR OP QR UV -1 Cast 4	(30)	LM NO } 11 Cast 2
(27)	BC CD DE XY ZN Normal Cast 5	(31)	VW Normal Cast 1
(26)	JK ST KL RS +1 Cast 4	(32)	MA WX } -1 Cast 2
(25)	EF YZ } +2 Cast 2	(29)	TU 12 Cast 2
Total galleys ... 21		One galley to each two letters IMPORTANT: These two-letter symbols must be put in the right-hand corner of each complete galley. Overall measure for the five letters to be exactly 90 units (5 ems of set). Key letters are the two-letter symbols.	

NUMERALS

It will be seen on turning to Table I that each code word had a six-figure number; these numbers, from 000000 to 300000, were, of course, cast simultaneously with the code words. It was essential that they should be kept well ahead of the code words; between 6,000 and 10,000 numerals was aimed at and sustained. In scheming out the method to be

adopted of casting these figures the objects borne in mind were compactness, a minimum number of spools to be keyed and to begin and finish at a given point. After consideration it was decided that 1,000 numerals per galley would be the best and simplest method to adopt, giving self-numbered galleys, i.e. 000000 to 000999, 001000 to 001999, 002000 to 002999, and so on. This simplified the collection of the galleys for the make-up and reduced the possibility of using the wrong galley to a minimum; on a job of this magnitude, where a mistake might prove costly, the less complicated the method the more foolproof it is. It may be remarked that not a single galley was wrongly collected.

The same "copy" (the figures 000000 to 000999) was used throughout the job for the key spool. This was duplicated on the "DD" keyboard (if two ribbons are used four spools would be cast) and re-keyed when the spools became worn; the time occupied in re-setting (duplicated) was so small as to be negligible compared with the thousands of code numerals one spool could run—one spool went through fifty times, equalling 50,000 numerals. Were it possible to make an indestructible spool, the one keying would (including the 000000) cast exactly one million numerals. A special strong durable paper is supplied for such work.

The method? Simplicity itself! All that is needed is to create three "free" positions for the first three 0's, call them (a), (b) and (c) for ease of reference; the other figures will be keyed from the normal keyboard position and are "permanent", only the first three figures are changed. Then proceed to key from 000000 to 000999 as shown in Table VI; the object of reversing the order of the numerals is to bring the lowest (or first) numbers on to the right-hand side of the galley to facilitate handling by the compositor when making up. After casting this spool, take out the 0 (c) and substitute a figure 1, then cast again. This will give 001000 to 001999, change the figure 1 to 2 and so on up to 9, this brings the total up to 009999, put back the 0 (c) and change the 0 (b) to a figure 1, the spool is now 010000 to 019999, alter as before up to 099999; put back (b) and (c) 0's, change 0 (a) and the spool becomes 100000 to 109999. With the three "free" positions in use the procedure is exactly the same, i.e. after (c) with a figure 1 and the spool is 101000 to 109999; change the other figures in rotation, bringing the last spool from 290000 to 299999.

This method requires three complete sets of figures and an additional 1 and 2. This is really no outlay at all, for matrices are cheap enough in all conscience for the work they have to do. One set could be saved by eliminating the (c) position and keying 000000 to 009999; but it is not worth it, more spools would be wanted and it would be less simple.

To keep an account of the figures as they were cast a chart was made out indicating the figures required and the correct figure to be altered and its rotation.

From the foregoing it will be acknowledged that everything possible was thought out that would make for simplicity, ease of changing

THE MONOTYPE RECORDER

and working for casters, little or no worry in operating the system either for code words or numerals, and the minimum keyboard time expenditure.

STERLING, DOLLARS AND NUMBERS

In the coding system, by means of the code words, every possible sterling denomination had to be catered for; a combination of two or three code words would give any desired sum up to millions of pounds. The various sterling denominations were compiled by a

altered. To permit the figures to be in their correct order on the galley, i.e. the lowest denomination at the top of the galley, the alteration always started with the highest figure, generally a 9. Table VIII shows a complete spool. The virtue of the system is its simplicity.

This completes the code and the methods adopted so far as this article is concerned. It must be emphasised that throughout this article no theory is advanced, all the systems and methods, on both keyboards and casters,

of. Time saved on the keyboard is money gained, and should be the aim of every operator, who is interested in his job.

A FANTASY

The successful completion of the code led the writer to a train of thought. Is there finality in the utilisation of this flexibility? An excursion into the regions of fantasy was made. An order is given by a customer who wants in tabulated form every possible sterling denomination in pounds, shillings and pence, from ¼d. to £1,000,000. A misguided printer, with one keyboard and one caster, undertakes the job; he consults the operator as to how long it is likely to take. The startled operator looks at him with a scared look, puckers his brow, makes a wild plunge and says about six months. Poor fellow! he would not see daylight in that time—six years would have been nearer the mark. This may seem absurd; let figures, so beloved by the fanatical statistician, be given. After rule allowance has been made for the columns, the measure is 8 ems of set; 4,000,000 lines of 8 ems of set=64,000,000 ems, at 6,000 lines per hour (a jolly good speed)=10,666 hours, working 8 hours per day=1,333 days, 5 days per week=266 weeks, 42 weeks per year=6 years 14 weeks (or divided by 50=5 years 16 weeks); 1½ tons of paper, 40 tons of metal, and these figures and spaces placed end to end would reach . . . oh dear!

TABLE VI
PERMANENT SPOOL FOR THE CODE NUMERALS

000900	000800	000700	000600	000500	000400	000300	000200	000100	000000
000901	000801	000701	000601	000501	000401	000301	000201	000101	000001
000902	000802	000702	000602	000502	000402	000302	000202	000102	000002
000903	000803	000703	000603	000503	000403	000303	000203	000103	000003
000904	000804	000704	000604	000504	000404	000304	000204	000104	000004
000905	000805	000705	000605	000505	000405	000305	000205	000105	000005
000906	000806	000706	000606	000506	000406	000306	000206	000106	000006
000907	000807	000707	000607	000507	000407	000307	000207	000107	000007
000908	000808	000708	000608	000508	000408	000308	000208	000108	000008
000909	000809	000709	000609	000509	000409	000309	000209	000109	000009
000910	000810	000710	000610	000510	000410	000310	000210	000110	000010
and so on down to									
000999	000899	000799	000699	000599	000499	000399	000299	000199	000099

series of "jumps" (omitting denominations already covered by a code word); as the amount grew so did the "jumps" or omissions because more and more of the intermediate denominations were covered by code words.

The first spool was keyed as shown here: ¼d., ½d., ¾d., 1d., up to 19/11½, this spool

have been through the acid test of performance not on a freak job, but on an ordinary commercial everyday proposition. With the right personnel in the keyboard room and casting shop, taking a pride in their

TABLE VII
FIGURE SYSTEM FOR CASTING

010000	020000	030000	040000
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
019999	029999	039999	049999

Strike out immediately after casting

being complete in itself. The system of changing figures did not operate until the £ column was reached, then the keyboard time-saving value of the system began to manifest itself. When the number of repetitions warranted it (and they were numerous) the figures were keyed in blocks and the necessary figures

work and interested in the systems as they were developed, the success of the job was never in doubt. In the opinion of the writer, there are more possibilities of developing "Monotype" machine flexibility for repetition work than most operators seem to be aware

TABLE VIII
COMPLETE STERLING SPOOLS AS KEYED

£1 0 0	£1 4 0	£1 8 0	£1 12 0	£1 16 0	First figure 1 in free position.
£1 0 3	£1 4 3	£1 8 3	£1 12 3	£1 16 3	
£1 0 6	£1 4 6	£1 8 6	£1 12 6	£1 16 6	
£1 0 9	£1 4 9	£1 8 9	£1 12 9	£1 16 9	
£1 1 0	£1 5 0	£1 9 0	£1 13 0	£1 17 0	
£1 1 3	£1 5 3	£1 9 3	£1 13 3	£1 17 3	
£1 1 6	£1 5 6	£1 9 6	£1 13 6	£1 17 6	
£1 1 9	£1 5 9	£1 9 9	£1 13 9	£1 17 9	
£1 2 0	£1 6 0	£1 10 0	£1 14 0	£1 18 0	
£1 2 3	£1 6 3	£1 10 3	£1 14 3	£1 18 3	
£1 2 6	£1 6 6	£1 10 6	£1 14 6	£1 18 6	
£1 2 9	£1 6 9	£1 10 9	£1 14 9	£1 18 9	
£1 3 0	£1 7 0	£1 11 0	£1 15 0	£1 19 0	
£1 3 3	£1 7 3	£1 11 3	£1 15 3	£1 19 3	
£1 3 6	£1 7 6	£1 11 6	£1 15 6	£1 19 6	
£1 3 9	£1 7 9	£1 11 9	£1 15 9	£1 19 9	
—£9 19 9					

TABLE IX
THE SIX SPOOLS REQUIRED TO CAST ONE MILLION STERLING

Spool 1	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
0 10 0	0 11 0	0 12 0	0 13 0	0 14 0	0 19 0	0 19 0
0 10 0½	0 11 0½	0 12 0½	0 13 0½	0 14 0½	0 19 0½	0 19 0½
0 10 1	0 11 1	0 12 1	0 13 1	0 14 1	0 19 1	0 19 1
0 10 1½	0 11 1½	0 12 1½	0 13 1½	0 14 1½	0 19 1½	0 19 1½
0 10 2	0 11 2	0 12 2	0 13 2	0 14 2	0 19 2	0 19 2
0 10 2½	0 11 2½	0 12 2½	0 13 2½	0 14 2½	0 19 2½	0 19 2½
0 10 3	0 11 3	0 12 3	0 13 3	0 14 3	0 19 3	0 19 3
0 10 3½	0 11 3½	0 12 3½	0 13 3½	0 14 3½	0 19 3½	0 19 3½
0 10 4	0 11 4	0 12 4	0 13 4	0 14 4	0 19 4	0 19 4
0 10 4½	0 11 4½	0 12 4½	0 13 4½	0 14 4½	0 19 4½	0 19 4½
0 10 5	0 11 5	0 12 5	0 13 5	0 14 5	0 19 5	0 19 5
0 10 5½	0 11 5½	0 12 5½	0 13 5½	0 14 5½	0 19 5½	0 19 5½
0 10 6	0 11 6	0 12 6	0 13 6	0 14 6	0 19 6	0 19 6
0 10 6½	0 11 6½	0 12 6½	0 13 6½	0 14 6½	0 19 6½	0 19 6½
0 10 7	0 11 7	0 12 7	0 13 7	0 14 7	0 19 7	0 19 7
0 10 7½	0 11 7½	0 12 7½	0 13 7½	0 14 7½	0 19 7½	0 19 7½
0 10 8	0 11 8	0 12 8	0 13 8	0 14 8	0 19 8	0 19 8
0 10 8½	0 11 8½	0 12 8½	0 13 8½	0 14 8½	0 19 8½	0 19 8½
0 10 9	0 11 9	0 12 9	0 13 9	0 14 9	0 19 9	0 19 9
and so on down to						
0 10 11½	0 11 11½	0 12 11½	0 13 11½	0 14 11½	0 19 11½	0 19 11½

To a "Monotype" machine, with its single type and unit system, such a job is a mere bagatelle to the keyboard operator; the solution seems even more fantastic than the job. What would the printer have thought if the operator had said: "Oh, about fifteen hours"? Probably a candidate for a mental institution! Nevertheless, the proof of the pudding is in the eating, it can—and would—be done in that time on the keyboard. How is it done? Simply by bringing into play the flexibility of "Monotype" machines and the unique movability of the matrices from one position to another. Six basic or key spools only are required, with free positions for certain figures obtained by the same method as described and illustrated in Table VI. The only difference is that each of the six spools is treated individually for free positions; these positions being dependent upon the number of figures in use. Similar charts to that shown in Table VII would be supplied to the caster.

Two free positions, first 0 and 1 (shillings), cast; then take out 1 and substitute a low space; cast again. Complete galley £0 0 0½ to £0 19 11½.

With the completion of these six spools, any further keyboard interest in the job would be confined to the replacement of worn spools. Each replacement, as and when required, would be *QUADRUPLED* on the keyboard by means of threading four ribbons of spool paper through the spur wheels of the two paper towers of a "DD" keyboard.

While this is an extreme example, it goes to prove that there are infinite possibilities of keyboard time- and labour-saving on almost any job of a repetitive nature.

What of the casting? Three "Monotype" casting machines would eat the job in, roughly, 12 months; no printer would undertake such a tremendous job with a smaller plant.

(Eliminate the shilling (1) free position to reduce the number of rewindings)

Spool No.	First line	Last line	up to	Change in rotation
Spool No. 2	10 0 0	10 10 11½	10 9 0	Two free positions (1, 0) Cast in rotation: £99 19 11½
Spool No. 3	100 0 0	100 10 11½	100 9 0	Three free positions (1, 0, 0) Change in rotation: £999 19 11½
Spool No. 4	1,000 0 0	1,000 10 11½	1,000 9 0	Four free positions (1, 0, 0, 0) Change in rotation: £9,999 19 11½
Spool No. 5	10,000 0 0	10,000 10 11½	10,000 9 0	Five free positions (1, 0, 0, 0, 0) Change in rotation: £99,999 19 11½
Spool No. 6	100,000 0 0	100,000 10 11½	100,000 9 0	Six free positions (1, 0, 0, 0, 0, 0) Change in rotation: £999,999 19 11½

TECHNICAL QUERIES

ANSWERED BY R. C. ELLIOTT

Q.—Would you kindly answer a query concerning letter-spacing with a 13-set drum based on 1-unit of 24-set (Series 169—14, 13 set)? Is it correct to subtract constant figures from 6-unit figures (4-13 = 2-3 = 2-10) and add on to figures in fourth column which are 6-3 making a total of 8-13, for 3-unit letter-spacing; or should 2-10 be added on to 3-8 figures? In this series the variable space is based on 5-unit space.

Or, should the constant figures be deducted from 5-unit figures (3-8) for letter-spacing?

A.—Letter-spacing converts all type bodies into justifying spaces! Therefore the minimum justification figures must be 3-8. If less than this the characters will overhang the type bodies. Therefore 1-5 (the difference between constant and 3-8) must be added to the indicated justification. The foregoing applies to "indefinite" letter-spacing, where the characters are letter-spaced sufficiently to make the line the correct length.

If definite units are to be added to the characters of 13-set by letter-spacing the following would be the allowance to be made to the justification:

To letter-space one unit add 1-5 to 3-8 = 4-13
 " " " two " " 2-10 " 3-8 = 6-3
 " " " three " " 4-0 " 3-8 = 7-8

To letter-space 13-set by three units per character on the standard mould would be limited to 14 units of set, as the matrices of characters over 14 units wide would not cover the mould-blade opening.

This is proved:

Crossblock wall on matrix -025"
 Fourteen units, 13-set -140"
 Three units letter-spacing, 13-set .. -030"
 Matrix seating on mould blade .. -005"

 Matrix body -200"

On standard moulds 2-unit letter-spacing on 18-unit characters cannot be done unless the mould is returned to our Works to be altered to allow the lower blade to open wider. Otherwise the letter-spaced 18-unit character

matrices will not cover the mould blade opening. Only the square-nick moulds can be altered in this manner.

Q.—I have noticed frequently, in current display, a rather pleasing use of the centred point to divide parts of wording. For example:

Jones & Company · Witham · Essex

Two aspects of this usage occur to me: Firstly, is there any traditional precedent and secondly, what sort should be used?

A.—In the early Roman empire there were no punctuation marks and words were not divided by spaces. Later words were distinguished and a central point was sometimes used to divide phrases, etc. The sort most convenient to use raises several interesting points. A full point reversed is normally too high; a colon or semi-colon with the lower point or comma broken off is the ideal sort, but, in an office using foundry type, there would soon be an inconvenient shortage of colons and semi-colons if this practice became popular! In type cast on "Monotype" machines these cut (or shall we say "modified") sorts matter little as the finished type goes to the bin after use. If much machine composition were done this way (such as address lists) it would be better to have a special matrix for the job, with the dot in the centre of the l.c. x, similar to an inverted full-point when used as a decimal point.

Q.—Could not The Monotype Corporation Limited produce and place on sale a cheap edition of their annual pocket diary, and include more introductory technical matter concerning the product of "Monotype" machines for the benefit of operators?

A.—We regret to state that we could not think of entering the publishing field in this manner. The cost and trouble in issuing the present diary are alone sufficient reasons for this decision. Also, we have frequently been requested to keep the book as thin as possible, and have therefore deleted many pages of useful information. Operators who wish to be in possession of technical information in pocket book form can purchase for one shilling the "Monotype" Machine Book of Information", a new edition of which will shortly be issued.

OUR TECHNICAL QUERIES CONTINUE IN WALBAUM 374 AND 375 WITH TWO PROBLEMS ABOUT CASTING UP—

Q.—A question often raised in our office and in conversation with others as to what life may be expected or is practicable from jobbing types cast on "Monotype" machines. We use a fairly good standard of metal and reckon to get as much wear from our product as from foundry type. The difficulty is that some sorts are used far more than others and therefore the wear is not equal. Cap E's may have been used a dozen times while a cap X is still unused. Our practice is to scrap jobbing type when it shows the first signs of wear, and to cast much-used sorts in fairly strong amounts. It seems to me that wear depends on hardness and density of the type, kind of paper and make-ready. What do you recommend as a good metal formula for casting a hard-wearing letter for display use?

A.—For display type from 14 to 72-point, a good hard metal may be composed of the following percentages: tin 12.5, antimony 24, lead 62.5, copper 1. Frequent remelting may require a higher percentage of tin. Foundry type may be utilized for casting display type on "Monotype" machines by adding 7 to 8 per cent. of tin and 40 lbs. of tea lead to every cwt.

AND CASTING OFF—

Q.—Referring to casting-off copy by the Wilson book for "Monotype" founts, which I daily use, does the line average given in the book refer only to normally spaced books, allowing the space between the words to be equal to a lower-case c? We do a lot of tight-spaced jobs where *much less* than a lower-case c is the normal average space between the words, will I have to add a character, or more, to the line average given in the Wilson book? Another point about Lutetia—that very thin lower-case letter fount—where I have experienced once or twice a different average than that given in the book: 13 point Lutetia, 20 ems, gives 48 characters per line average, and my count of a hundred or so

full lines gives an average of 51½ characters; and so with other sizes of the fount. In Lutetia the caps are squat and the lower-case is thin. If the matter is entirely lower-case would the line average be considerably higher than that given in the book? If so, then the average for novels and lengthy paragraphed books would have to be adjusted to suit. Would you please also let me know if there is any addition or supplement to the Wilson book, which I have had for two years, as I would like to be up-to-date with it. There are still a few founts which we have which are not in the book—I think Walbaum is one—and it would be useful to have these figures if they are at all available.

A.—Wilson's book for casting-off copy is based on average composition in English. The lower-case c is taken as the average thickness of characters, plus or minus an allowance made by the author to comply with special characteristics of the type design. The factor provides for the inclusion of spaces between words; the average thickness of space may be taken as being equal to the average thickness of the types. If extra-close spacing is resorted to, the factor is only slightly affected.

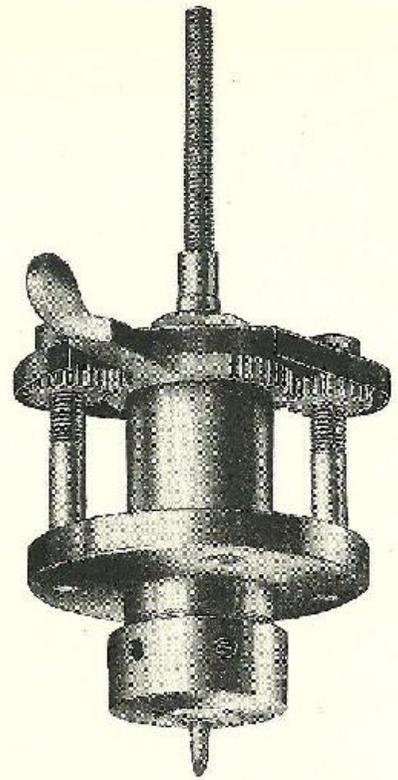
No standard factor can be laid down to forecast the exact space which will be occupied by so many words in a given type face, except in *average* composition. The factor is usually upset by the wording of technical books, the inordinate use of caps, by some authors, and peculiarities in type design and authorship. A book dealing with Welsh matters or words would make a run on the lower-case "l"; a book using the words "London" or "Liverpool" frequently would have an excessive run on the lower-case "o", and so on. One must vary the figures given in the book by a small percentage one way or the other, according to whether the copy is to be close-spaced or wide-spaced, or whether it contains any peculiarity which is likely to upset the factor, which is perfectly reliable for normal composition.

The book is being revised in order to include faces which have been introduced since the present book was printed.

A NEW LABOUR-SAVING DEVICE:

By means of this simple device the Caster Attendant can loosen or tighten the two Centring Pin Stand Bolts by moving a small lever to the right or left, instead of using a spanner. This has proved to be a great time saver when aligning after making a change in the face. It is strongly recommended except for machines fitted with the original Low Quad Attachment.

When ordering state whether machine is fitted with Display Type Attachment and if American display matrices are used, state what style of Centring Pin Spring Abutment (lower) is in use.



SOME RECENT EXAMPLES OF PUBLISHERS' TYPOGRAPHY

The *Sixth Edition of Kipling*, published by Macmillan, is being set in "Monotype" Bembo. *Penguin Progress* is the latest addition to our collection of publishers' periodicals. Jonathan Cape's *Now and Then* has a brand new cover; *The Booklover* is Hutchinson's journal. The Gollancz jacket at top left proves the striking quality of Gill Ultra Bold.

Famine
A novel by LIAM O'FLAHERTY

THE LIFE & WORK OF PIUS XI THE POPE IN POLITICS
BY WILLIAM TEELING

BOGS OF THE BRITISH ISLES

REGIONAL TYPES OF BRITISH AGRICULTURE

A CARDINAL AND THE MEDIC

ROYALTY KIPLING

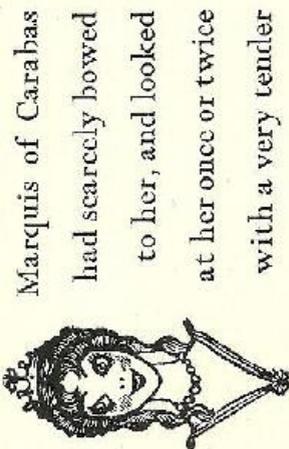
NOW AND THEN

BRITAIN AND THE BEAST

SOVIET DEMOCRACY

FORDS OF THE INLAND SEA
SIR CHARLES REEVE

BOOK OF THE BEAST



Marquis of Carabas
had scarcely bowed
to her, and looked
at her once or twice
with a very tender
air, before she fell over head and
ears in love with him.

The king insisted on his get-
ting into the carriage and tak-
ing a drive with them. The cat,
highly delighted at the turn



When the marquis,
who was a well-
grown, handsome
young fellow, came
forth gayly dressed,
he looked so elegant that the
king took him for a very fine
gentleman, and said the polit-
est things in the world to him.
The princess was so struck with
his appearance, that my Lord

ABOVE: Facing pages from "Puss in Boots", designed and set by Helen Gentry; printed by W. E. Rudge's Sons, for *Holiday House*, N.Y., 1936. One of the American "50 Books", 1937. "Monotype" Goudy Modern, 14 point display.

RIGHT: 10 point automatically leaded 7 point, and 12 point solid as it would appear on a demy 8vo. page in 22 cm measure.

Goudy Modern roman and italic is now available in display sizes 14 to 48 point, and in 10 and 12 point composition, with all of the standard accents. Ten lines of 12 point to 22 ems measure contain about 550 c's.

"MONOTYPE" GOUDY MODERN 249

ABDEIJKMQRSW
abcdefghijklmnopq
rstuvwxyz: 123456
EGJMNPQRSTX
abcdefghijklmnpqrst
1234567890 !? 1234567890

FACTS ABOUT GOUDY MODERN, 249

Mr. Frederic W. Goudy was making his first experiments in letter design, in a small town in the Middle West, when the influence of William Morris's Kelmscott Press was beginning to spread abroad. During the next 20 years the number of Morris's disciples rapidly grew, and it was Mr. Goudy who brought understanding of the new movement to the general printer in the United States.

The new enthusiasts for good type design which Morris's work created shared their master's prejudices, one of which was contempt for the Modern letter form. With that form they associated the rigidity and lifelessness which the nineteenth-century designers achieved with mathematically vertical shading and abrupt modelling. Thus they were unable to judge on their own merits the graceful, brilliantly-cut letters of Bodoni and the early Didots.

Mr. Goudy, however, held independent views and twenty years ago, when Morris's choice of Venetian as the ideal letter form was still unquestioned in most typographic circles, he cut his Modern face and cast it himself at his village Foundry in Park Ridge, Illinois. It was re-cut by The Monotype Corporation in September, 1928, in a far greater range of sizes.

The English Moderns, though more authentically national than the Dutch Caslon letter, owe much to their continental contemporaries. Bodoni and the Didots led the fashion of exaggerating the difference between thick strokes and thin, and attenuating flat unbracketed serifs into mere hair-lines. But Mr. Goudy's letter, though avowedly based on a Bodoni design, owes its effectiveness to its freedom from that exaggeration. The thin

strokes have been thickened until their weight no longer contrasts with, but merges into, that of the thick, making the face unusually rich in colour for a Modern design. The weight is indeed so judiciously disposed that although the letter is condensed, it has the effect of being round and open. The serifs are a modification of the characteristic Modern form, so that they do not dazzle the eye with their sharpness nor dwindle to ineffectiveness in the smaller sizes.

The face is handsome in mass and reads easily and, unlike any other Modern letter, it has that feature which Mr. Morison has shown to be a great merit in a type design—capitals which are shorter than the ascending strokes of the lower-case. Thus individual capitals do not, by their bulk, "spot" a page of lower-case, but blend harmoniously with it.

Handsome examples of books set in Goudy Modern include the Nonessuch Press *Don Quixote* and *Butleriana*.

THE MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4
Telephone: Central 9224 (5 lines)

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

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