

XXV - no 3

THE MONOTYPE RECORDER

FORTY HISTORIC YEARS

1897 - DECEMBER - 1937

THE MONOTYPE CORPORATION LTD
FETTER LANE, LONDON

THE MONOTYPE RECORDER

VOL. XXXVI. NO. 3

FORTIETH BIRTHDAY NUMBER



PART OF THE "FORTIETH BIRTHDAY PARTY" GIVEN BY THE DIRECTORS OF THE MONOTYPE CORPORATION LIMITED TO THE STAFF AND EXECUTIVE OF THE CORPORATION, ON FRIDAY, DECEMBER 17TH, 1957, AT THE CONNAUGHT ROOMS, LONDON

770 guests, all active members of the Corporation, had been received by Sir Geoffrey Ellis, M.P. and Mr. W. I. Burch on behalf of the Directors. Here they are shown at the commencement of the banquet, at which Mr. R. C. Elliott proposed the health of "The Corporation", responded to by Sir Geoffrey and Mr. Burch, who also called upon Lord Askwith as Senior Director.

The 105 members whose services extended between 25 and 39 years presented the Managing Director with an inscribed golden plaque, in a graceful speech by Mr. Harry Kettel. Dancing and a brilliant cabaret entertainment followed, and the joyful party concluded with a spontaneous outburst of cheering and the singing of Auld Lang Syne.

STANDING, AT THE TOP TABLE: FROM LEFT TO RIGHT: MR. BURCH, SIR GEOFFREY ELLIS, LORD ASKWITH

THE MONOTYPE RECORDER

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

VOLUME XXXVI NUMBER 3

Fortieth Birthday Number

LONDON

THE MONOTYPE CORPORATION LIMITED

INCORPORATED IN LONDON DECEMBER 1897 AS
THE LANSTON MONOTYPE CORPORATION LTD

1937

FORTY HISTORIC YEARS

and what they brought about

IN THE COMPOSING ROOM

§ 1 THE PIONEERS

FORTY years is half a human life-span. It is also the approximate amount of time that a man takes to "make his mark in the world", between the hesitant sketching-out of that mark and the years it stands complete and visible to all men's eyes. Hence the Fortieth Birthday of a business organization is in many ways a more intimate and stirring occasion to its own members than the Jubilee which lies ten years ahead. For when a half-century of successful activity has come to bid the outer world to celebrate an achievement, its story is generally told by the second generation of active members.

In this autumn of the year 1937 The Monotype Corporation completes the 40th year of its life as a living organization. It has always been fortunate in possessing, to an unusual degree, that "corporate entity" which it is the mysterious ability of human beings to create by getting together and pledging themselves to joint aims, risks and production. Because of that strange cohesive power, people can think of nations of people as Nations; London and Paris have two distinct "personalities"; and—to descend to our particular—the red line at the top of our letterhead that asks correspondents to address all letters "to the Corporation" seems to be making quite a reasonable request. The answer will come as if from a recognizable entity; for the difference between a living human *organism* and a living human *organization* is not so great as the unimaginative would have us believe.

THE MONOTYPE RECORDER

In the number of *The Monotype Recorder* for January-February 1932 appeared an illustrated account of the adventures, difficulties and gradual triumphs, through technical and æsthetic pioneering, of The Monotype Corporation. Our chief object here is to take the more general view that is inspired by the fact that 40 years happens to represent approximately the amount of time that the average business man or craftsman spends in making active and responsible contributions to the business or craft in which he was trained.

"YESTERDAY" BEGAN IN 1455, ENDED 1899

It so happens that the span of time we review to-day could be looked at as a history of the twentieth century, as illustrated in one particular industry. And those of our readers who were taking a responsible interest in printing and type composing in the 1890's know that whereas the Press-room, since that day, has merely undergone improvements (or, as one might say, enlargements, to take in two new non-letterpress processes of reproduction), the composing room, on the other hand, has undergone so radical a change that it would not be an exaggeration to group the centuries between 1455 and 1899 as representing "yesterday" as against the mechanized "to-day" of the twentieth century.

The change to the outward eye is impressive enough to those who can remember vast rows of composing frames, and the occasional departure to the typefounders of tons of worn body type in exchange for tons of new. The aged work-blinded compositor, pictured unforgettably by Charles Dickens when he spoke for the Printers' Pension Corporation, is a thing of the past; from being an unusually unhealthy occupation, the compositor's has become one with an enviable record of health. Three generations of craftsmen paid the physical penalty of the "time-lag" between the invention of the steam cylinder press and that of the composing machine. Printing flew, as it were, on one wing all through the 19th century, and no one knows how long that would have squandered human energy, had it not been for the period of business expansion and growth of literacy which the steam press itself helped to bring about. But when everyone was forced, willy nilly, to learn to read, and when wages and the standard of living had begun their quick rise, mechanical composition was seen to be inevitable. "What the mind of man can conceive, the hand of man can execute"; and in that spirit literally millions of pounds were sunk by pioneer experimenters in the effort to turn the "tea-kettle comp" of the crafts-

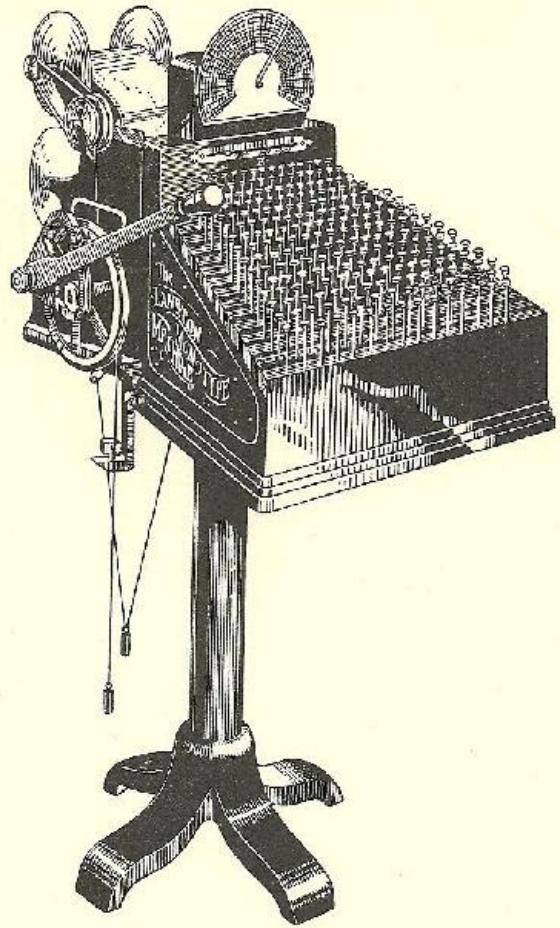
man's joke into a practicable machine. To the earliest capitalists who even glimpsed what composing machinery would mean to the world, it must have seemed like being invited to take a risk on some new foodstuff that would replace bread.

The first and quite natural attempt was to make the machine a mere mechanical projection of the compositor's work—by taking ready-cast printing type and composing it mechanically. Before the new age could arrive it was necessary to start fresh with the idea of type-casting as an actual stage of the composition. The first "twentieth-century idea" that lit up that twilight of technical experiment was the idea of using new and specially cast type for every job. As Ottmar Mergenthaler and his colleagues saw it, a printing type would have to cease to be an individual letter, and become in effect a "ligature" or immense logotype containing as many letters and spaces as made up a whole and indivisible line of words. And the first practicable composing machine made many people think for a time that so far as body matter was concerned the "slug", or rigid and indivisible line of type, had replaced the thing which Gutenberg gave to the world, "movable type".

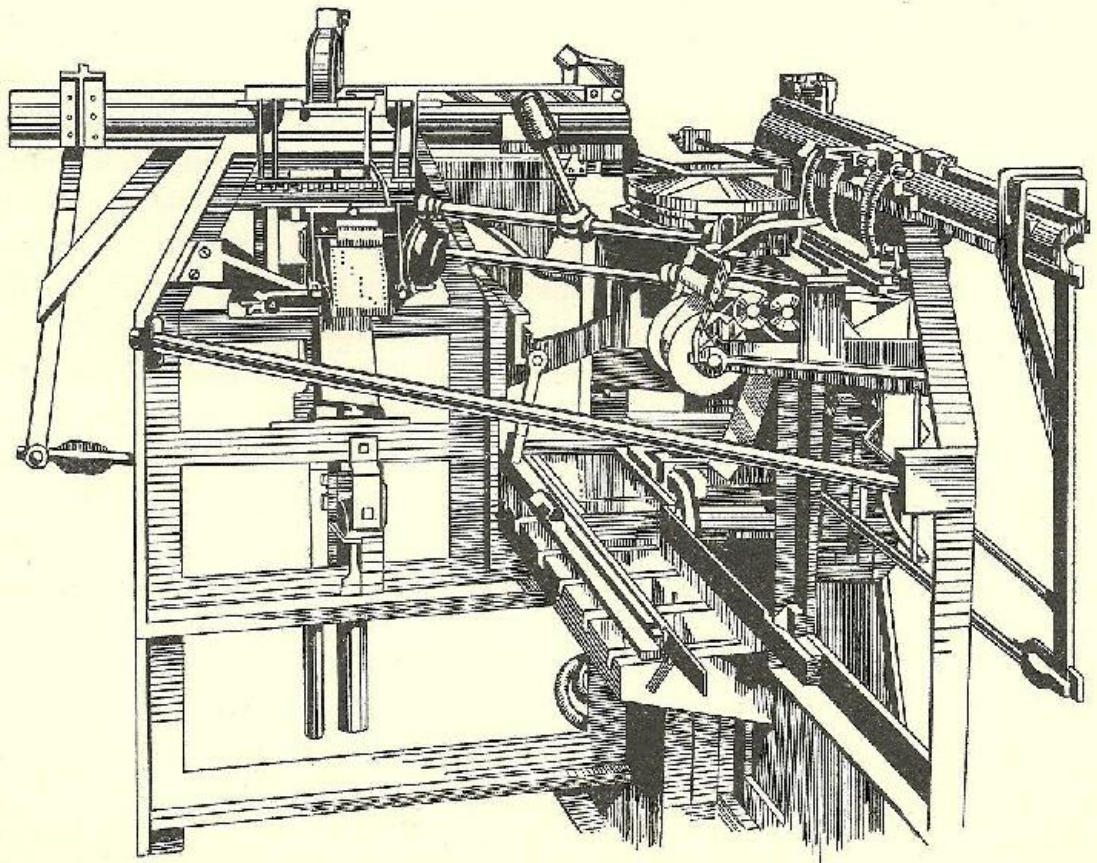
But there were those who may have remembered that in developing the ancient Chinese device of movable individual types, Gutenberg had made a technical advance on the kind of character-printing which was already in use in his day—that of the block-book, in which whole pages of illustrations and text were cut in wood as units. It is tempting to think he was influenced in working out the idea of movable type from some possible sight of a block-book engraver cutting out a given line or word and "plugging in" a corrected version; but what he must have felt most certainly was that the composition of individual metal letters would immensely facilitate proof-correcting. And if there is one thing by which the prestige of printing was established in the face of all the superior beauties of calligraphy, it is that unanswerable claim that it permits 10,000 copies to be purged of error in the mere act of revising a proof.

So Tolbert Lanston's idea of a machine which would stamp out, from cold strips of type-high lead, *single types* at the bidding of *perforated ribbons*, found believers who—like the modern reader—were able to perceive the vast potential importance of the two basic ideas here emphasized. The inherited and highly-developed engineering skill of John Sellers Bancroft was lavished on the machine, and by the year 1897 the caster had evolved into a shape at least

AT RIGHT
THE FIRST MECHANICAL "MONO-
TYPE" KEYBOARD INTRODUCED
INTO ENGLAND 1897



BELOW
LANSTON'S FIRST TYPEMAKING
MACHINE FOR WHICH PATENTS
WERE GRANTED IN 1887



FORTY HISTORIC YEARS

recognizable to modern eyes. In that year, in that form, it came to England, where all good industrial ideas came for their life-blood of capital investment. In December of that year The Lanston Monotype Corporation (as our title was until 1931) came into being in London.

Hercules celebrated his birth by strangling a couple of serpents that threatened his cradle: the infant English company performed the herculean feat of raising one of the largest sums ever paid for the rights of an invention, thereby simultaneously rescuing its mother-company from financial embarrassment, and achieving its own national independence. A factory was started at Redhill in 1899, from which in due course British-built and British-owned "Monotype" machines would travel to every country of the world save those of North and South America.

THE TWENTIETH CENTURY BEGINS

So it was that while the printing industry was preparing to "bang out" the 19th century, and was looking forward to the New Year with that intensified sense of adventure that a mere change of three digits in a date line inevitably brings about, the chatter of "Monotype" casters was already being heard amidst other amazing and significant sounds: the roar of the primitive motor-car, with the internal-combustion engine which was to make possible the aeroplane; the clack of wireless telephony, and the shrilling of the telephone bell. In that year, 1899, Wm. Sellers & Co., of Philadelphia, with which Company John Sellers Bancroft was a leading light, produced a machine which was able to prove that all remaining inherent mechanical obstacles to fast single-type composition had been overcome, and that henceforth success and the development of the machine's versatility would be as sure as the printers' need for single-type mechanical composition.

The story of the "twentieth-century composing machine" is the story of a constant and wholehearted response by engineers, backed by gallant and sorely tried capitalists, to specific demands laid down by practical printers: demands that certain abilities, seen to be *inherent* in the independent caster, should be exploited one by one. The master-printers listened, first to their men, and later to their biggest customers; digested what they had heard, and then said what they wanted. For example: independent casting meant that sorts and founts could be produced as well as justified matter. If casting speed could be accord-

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ingly regulated, that would mean that "jobbing" type in large sizes could equally well be cast up in spare time, at a fraction of the cost of buying it ready-made. The answer was a speed-regulating device for the caster—the Display Attachment, which was also to make possible automatic composition in sizes as large as 24-point. The Display Attachment (1905) made printing history. Those who decided to exploit it to the full produced the demand which brought about the Display Type Caster (1913): in effect, a "Monotype" composition caster stripped of its automatic composing parts and specialized to the production of founts of type, quads, leads and rules.

Again, the independent caster had the advantage of being able to supply as many e's in one line as would ever be needed in that line, which meant that there was no inherent reason why the original maximum measure of 42 picas should not be increased. The answer came in an attachment which is now standard to the composition caster; and with the ability to set across 60 picas (10 inches), mechanical composition entered a vast field which had previously seemed to be the hand compositor's. And this happened in the nick of time, for the twentieth century was developing its characteristic passion for facts and statistics, which has poured orders for wide-measure "tabular work" into the printing office.

THE EARLY PIONEERS

The big book publishers and the famous book-printing houses, both of them proud of a tradition of fine presswork and quiet, decent book production heard that the new composing machine was on the market, but generally assumed that its product would only be good enough for large-scale periodical and general work. But in April 1900 a horse-drawn van hired from a Covent Garden merchant, drew up to The Monotype Corporation's headquarters, then in Drury Lane, was loaded with three keyboards, and started off on a short but historic journey, down into Fleet Street and thence into Belle Sauvage Yard where the firm of Cassell & Co. Ltd., then printers as well as publishers, had their office. Of the young men who went along that route clinging to the keyboards as the cart jolted over cobbles, one is now the head of our Printing Department, another the head of our School for operators, and a third has long been at work in Australia, though his name is perpetuated in our Specimen Printing Department—Murphy's Chapel.

As the imprint of Cassell & Co. is honoured wherever fine book production

SOME OF THE PIONEER USERS OF "MONOTYPE" MACHINES IN THE EASTERN HEMISPHERE

THE NAMES ARE ENTERED IN CHRONOLOGICAL ORDER OF INSTALLATION

1898 (limited fount machine)				CONNELL & BAILEY, LIMITED Stockport	
WYMAN & SONS, LIMITED	London			PETTY & SONS, LIMITED	Leeds
				WAKEHAM & Co.	London
				GOVERNMENT PRINTERS	Melbourne
1900				J. BROADLEY & Co.	Accrington
CASSELL & COMPANY, LIMITED	London			BLUSSÉ & Co.	Holland
				1903	
1901					
BUTLER & TANNER, LIMITED	Frome			BALL SON & DANIELSON	London
UNWIN BROTHERS, LIMITED	London			J. CAUNT & Co.	Leeds
TEMPLE PRESS, LIMITED	London			WIGHTMAN & Co., LIMITED	London
J. WRIGHT & SONS, LIMITED	Bristol			KLEINENBERG	Haarlem
MORRISON & GIBB, LIMITED	Edinburgh			<i>Durham County Advertiser</i>	Durham
<i>Field & Queen</i>	London			H. BLACKLOCK & Co.	Manchester
WATERLOW & SONS, LIMITED	London			GOVERNMENT PRINTER	Sydney
HEADLEY BROTHERS	Ashford			VACHER & SONS	London
J. G. HAMMOND, LIMITED	Birmingham			SPOTTISWOODE & Co., LIMITED	London
TAYLOR GARNETT & EVANS	Manchester			D. NEBILO	Italy
J. HOEKSTRA	Holland			THACKER & Co.	Calcutta
PERCY BROTHERS, LIMITED	Manchester			HARRISON & SONS	London
IMP. PRINTERS FURNISHERS, LIMITED	Sydney			NUTTALL & Co.	Burnley
WYMAN & SONS, LIMITED	London			EAGLE PRINTING Co.	Cork
CHORLEY & PICKERSGILL, LIMITED	Leeds			LEACH & Co.	Darwen
HUNT BARNARD & Co., LIMITED	Aylesbury			BROWN & NOLAN	Dublin
W. & J. BAIRD, LIMITED	Belfast			SPICER BROTHERS	S. Africa
				IMP. PRINTERS FURNISHERS	Brisbane
1902				NORMAN SAWYER & Co.	Cheltenham
BLAKE & MACKENZIE, LIMITED	Liverpool			SCOTTISH CO-OPERATIVE WHOLESALE SOCIETY	Glasgow
BILLING & SONS, LIMITED	Guildford			BARROW PRINTING Co.	Barrow-in-Furness
BOTOLPH PRINTING WORKS	London			SHARDLOW & Co.	Leicester
ROBERT ACKRILL, LIMITED	Hatrogate			J. HARWOOD, LIMITED	Derby
KELLY'S DIRECTORIES, LIMITED	London			IMP. PRINTERS FURNISHERS	New Zealand
T. NELSON, LIMITED	Edinburgh			HARPUK & SONS	Derby
PETTY & SONS, LIMITED	Reading			CRUMBIE, LIMITED	Leicester
AMALGAMATED PRESS, LIMITED	London			WESTERN GAZETTE	Yeovil
AIRD & COGHILL, LIMITED	Glasgow			MAXWELL & Co.	Blackpool
DOLLARDS, LIMITED	Dublin			WYMAN & SONS, LIMITED	Reading
<i>Christian Herald</i>	London			W. E. SMITH	Sydney
SPEAIGHT & SONS	London			POLSNE & ALFIERI	London
ANTHONY BROTHERS	Hereford			WILLMER BROTHERS	Birkenhead
JOWETT & SOWRY, LIMITED	Leeds			FLOOD & SONS	Lowestoft
A. THOM & Co., LIMITED	Dublin			G. TRUEMAN	Ilkeston
ALLIED NEWSPAPERS, LIMITED	Manchester			H. GARNETT & Co.	Rotherham
CO-OPERATIVE PRINTING SOCIETY, LIMITED	Manchester			GOVERNMENT PRINTERS	Pretoria
A. WHEATON & Co.	Exeter			SIR I. PITMAN & SONS, LIMITED	Bath
ODHAMS, LIMITED	London			W. S. COWELL & Co.	Ipswich
WALKER MAY & Co.	Melbourne			UNIVERSITY PRESS	Oxford
WM. CLOWES & SONS, LIMITED	London			G. GIBBONS & Co.	Leicester
DEAN & DAWSON	Stockport				

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ILIFFE & Co.	Coventry	LEDGER & Co.	Cape Town
A. FROST & SONS	Rugby	H. GARDA	Leipzig
ROBERTS & LEETE	London	G. S. PHILLIPS	Pontypridd
ROBERTS & JACKSON	Grimby	UNION CO-OPERATIVE	Rome
D. C. THOMSON & Co.	Dundee	GOVERNMENT PRINTERS	Sydney
TILLOTSONS, LIMITED	Bolton	J. LYONS & Co., LIMITED	London
TAPP & TOOTHILL, LIMITED	Leeds	NOUVELLISTE	Lille
KNIGHT & FORSTER	Leeds	S. STRAKER & SONS	London
J. COSSAR & Co.	Govan	VALIN	Caen
P. LUND HUMPHRIES, LIMITED	Bradford	CAMBRIDGE EXPRESS PRINTING Co.	Cambridge
RIVERSIDE PRESS	Edinburgh	J. SANDS	Sydney
GOVERNMENT PRINTERS	Simla	WALKER & Co., LIMITED	Shrewsbury
CENTRAL STATIONERY & PRINTING Co.	Liverpool	MULLOCK & SON	Newport, Mon.
R. SIMPSON & SONS	South Shields	SJOBERG	Gothenberg
		BELLENANA & Co.	Fontenay aux Roses
		JORDISON & Co.	Middlesborough
		<i>Pretoria News</i>	Pretoria
		ARGUS PRINTING Co.	S. Africa
		SPAMER'SCHE BUCHDRUCKEREI	Leipzig
		UNION DEUTSCHE VERLAGSGES	Stuttgart
		JEWAIN	Lyon
		T. SNAPE & Co.	Preston
		L. WILDING & Co.	Shrewsbury
		PLON NOURRIE	France
		BERTERO & Co.	Rome
		COPILET	France
		MCCARRON STUART	Sydney
		<i>Sport & Play, Limited</i>	Birmingham
		DYSON & Co.	Peterborough
		JURB & Co.	Huddersfield
		J. & C. MORT	Stafford
		<i>Staffordsbire Chronicle</i>	Stafford
		LEINER & Co.	Leipzig
		HOPFIR	Germany
		MCKENZIE & McDONALD	Torquay
		STROWGER & Co.	Wigan
		BRITKOPF & HARTEL	Leipzig
		G. G. STORES	India

1904

HAZELL WATSON & VINEY	Aylesbury
W. TEMPEST	Dundalk
ATHENÆUM	Budapest
DELITTLE FENWICK & Co.	York
FLETCHER & Co.	Norwich
ROBERT SPENNELL	Warwick
G. BOYDON	Stratford-on-Avon
COOKE & Co.	Leeds
<i>Banbury Guardian</i>	Banbury
BEMROSE & SON, LIMITED	Watford
PAWSON & BRAILSFORD	Sheffield
T. WALL & SON	Wigan
CHANCE & BLAND	Gloucester
W. BYLES & SONS	Bradford
DUBREUIL PRESS	Paris
BEN JOHNSON, LIMITED	York
SHEFFIELD INDEPENDENT	Sheffield
M. HARLAND & Co.	Hull
HEATH BROTHERS	Macclesfield
ELSON & Co.	Hull
IMP. PRINTERS FURNISHERS	Adelaide

is valued, our readers will be interested to see the letter we recently received from a Director of that firm:

I believe I am right in saying that Cassell's were the first publisher-printers in Great Britain to install 'Monotype' machines. It is fitting that this should have been so, for our founder, John Cassell, would have wished it. He was the first to offer popular education to the masses in a form which they could afford, and he would not have been slow in appreciating the double gifts of faster and better typesetting which 'Monotype' machines have brought to the world. As a representative of the House of Cassell, it gives me great pleasure to send you our greetings and congratulations on your present celebrations.

Yours sincerely,

DESMOND FLOWER

(Director, Cassell & Co.)

In 1902 installations were made in a number of world-famous book printing offices. Messrs. Thomas Nelson of Edinburgh, whose re-styled "New Nelson Classics" in "Monotype" Bembo were mentioned in the Summer Book Number, were among the pioneers; so were: Messrs. Butler & Tanner of Frome; Messrs. Billing & Son, Guildford; Messrs. Clowes & Sons, London; Messrs. Speaight & Sons, our neighbours in Fetter Lane; Messrs. Wakenham & Co., Ltd.; Botolph Printing Works. Ballantyne Hanson & Co. were London pioneers, and also Messrs. Kelly's Directories, long before grading regulations had made them join the book houses' "flight from the metropolis". Outside London, 1902 marked the entrance of the machine into many other famous firms. And the first two machines that had gone to Australia in 1901 were followed by the installation sent to the Government Printing Office of Melbourne in 1902. Our records for 1903 produce other famous names, including Messrs. Harrison & Sons of London, printers since 1745, to whom the change eventually meant the liquidation of thousands of tons of "frozen" type metal; Messrs. Spottiswoode & Co., printers since 1739; and Messrs. Wyman & Sons, who in 1898 had used the first limited fount machines imported in this country; these machines only carried 132 characters.

Many of our readers remember the anxious excitements of those early days, when there was no staff of expert inspectors, no Works to telegraph to, no

School where operators could have the benefit of a generation of accumulated wisdom—only stubborn faith and the goad of necessity under which many an improvised repair, of the “boot-lace” order, somehow tided over the crises of breakdown. The infant Caster was quite capable of spitting molten metal at those who nursed it carelessly. And the adventure, for those pioneers, was made all the more exciting by the clash of injunction and counter-injunction, Cassandra wails and grim rejoinders, which spiced the trade-paper advertising of that period.

Let us put on paper, before it is forgotten forever, the fact that whenever a machine was loaded on to a lorry from the Corporation's office when it was in Drury Lane, it was the custom of all those who took a hand to raise a loud shout. When the headquarters moved to Fetter Lane in 1904 the lorries rolled out more frequently, and there was no further need to cheer them off the premises; the transatlantic clippers' departures will very soon be noted only in the “mails and shipping” intelligence. No man holds his breath longer than is necessary, and the years when people stopped turning their heads when a “horseless carriage” went by were the years when the larger printing firms at any rate had begun to replan their floor-space in terms of “Monotype” machine composition.

It is literally true that many a man who will smile reminiscently over these lines, has in his time made printing history unawares, by simply refusing to believe that his money had backed the wrong machine. It is easy enough, to-day, to see that those pioneers had guessed aright: but in those days any breakdown, any puzzling difficulty, with a particular machine could take on a fearful significance, and seem to spell the failure of an Idea—until, with a shake of the head and a fresh grip on the spanner, the pioneer found fresh hope in the very act of finding what had gone wrong. Master and man and salesman crouched together over sickly machines, each man holding his breath. In such moments the old unity of the Craft re-asserts itself and the industrial distinctions of Employer and Employed, Printer and “Supplier” are as idle as class-distinction in a besieged hill-fort. Ex-compositors, staking their careers on a strange keyboard, wrung knowledge by trial-and-error from the machine; to-day they are managers, foremen and honoured technicians who tell the youngsters what they should know, but cannot pass on to them the “sense of marvel” of the Early Days.

The Classes for Caster Attendants founded in 1900 were recruited, to a notable extent, from the ranks of engineers and typefounders; the latter because

FORTY HISTORIC YEARS

when the typefoundry began moving back into the printing office after two centuries' absence, it brought with it the keenest of its younger artisans. Skill is a much more portable asset than capital. The leap which compositors and typefounding craftsmen took from the old ways to new ways had been taken (at greater personal cost) by numerous skilled engravers while the half-tone screen was revolutionizing illustrations.

SOME FAMOUS "EARLY USERS" WISH US MANY HAPPY RETURNS:

*From the PRESIDENT OF THE BRITISH
FEDERATION OF MASTER PRINTERS*

It affords me real pleasure to congratulate The Monotype Corporation on the marvellous progress it has made in forty years. My own experience of the Monotype extends over little more than half that period, but I am proud to have been the first to introduce the machine into these Northern parts.

It was installed by my old firm, The Rosemount Press, to tackle a piece of work (represented in "Pages from Books," 1931) which, without it, would have been well-nigh impossible. The coming of the Monotype started a new era, and it is gratifying to have been associated with the development of what is now such an important factor in the art and craft of printing.

THEODORE WATT

The University Press, Aberdeen

*From the PRESIDENT OF THE INTERNATIONAL
BUREAU OF MASTER PRINTERS FEDERATIONS*

As one of the early firms to install the Monotype—for my firm bought its first in 1903—I embrace with pleasure this opportunity of expressing my congratulations to The Monotype Corporation on the completion of forty years of high endeavour. During all this period the Corporation has never rested on its oars, but has progressively developed the fine possibilities of its machine, especially in the range of beautiful types that it has opened up to the advantage of every printer who owns the machine.

So long as type metal is destined to be the intermediary between author and reader the Monotype machine seems likely to remain the chief instrument in the production of our first class literature.

R. A. AUSTEN-LEIGH

1 New Street Square, London, E.C.4

*From the PRINTER,
OXFORD UNIVERSITY PRESS*

Not only The Monotype Corporation, but also the whole printing industry, may be congratulated on the fortieth anniversary of a most important event in British printing history: the establishment of an English Company which was to develop the new single type composing machine into a powerful agent for the improvement of printed matter.

It has long been a habit of mine to collect examples of ephemeral as well as permanent printed matter, particularly those of the past fifty years. Any such collection offers convincing proof of the progress which your Corporation made possible.

As an independent organization, The Monotype Corporation has never lacked the courage of its convictions, and fortunately it was convinced that a "typographic renaissance" lay ahead, at a time when it took real courage to prepare for it.

JOHN JOHNSON

*From the PRINTER,
CAMBRIDGE UNIVERSITY PRESS*

It is most interesting to me to learn that the Monotype reaches this year the wise and useful age of 40, the more so that its birth is within the lifetime of most printers who at 60 can still be considered useful.

My first contact with the machine was in 1903. I have watched with interest its continual development from that time, all supply houses now pride themselves on their service—and justly so—but my recollection from its earliest days was that service was the predominant feature of the Corporation.

I have for over thirty years been in constant touch with the Corporation and I have on many occasions had the help and advice of its now Managing Director.

I have now little diffidence in approaching him or any of his staff, due to the many kindnesses I have received in my Monotype life. Its advertising literature is a real help to the printer.

Fear that the Monotype might kill the craftsmanship of the printer has long since died. It is common knowledge that not only has it improved the status of the printer but has been a distinct asset to the craftsman. The fine range of types, its versatility, make it a pleasure to own.

I look forward to its Jubilee and may I be there to participate in it.

WALTER LEWIS

*From the PRINTER,
GLASGOW UNIVERSITY PRESS*

It is a pleasure to warmly congratulate The Monotype Corporation on its work during its forty years.

There are not many departments in industry where a new invention has made such a conquest in its own field of operations; and its success must be due to the inherent value of the invention, and the energy and skill with which it has been developed.

One looks back on the old days when every type was lifted by hand, and when mechanical composition was regarded as a dangerous innovation as it would lead towards inferior workmanship. I well remember the cautious way in which we introduced it for book work, and the surprise as well as satisfaction with which we received the permission of an important customer to set books by machinery instead of by hand, if we found we could turn out equally good work.

Prejudices die slowly; but that at least is one that is dead.

JAMES MACLEHOSE

§ 2 THE TURNING POINT: 1908

ON referring to a brochure issued by us at the beginning of 1909, we find that it starts off with a picture of the Head Office in Fetter Lane, and another of the Works at Salfords, near Redhill, Surrey—the latter showing four main buildings and power plant where a present-day view shows 162,326 square feet of buildings extending over $3\frac{3}{4}$ acres. Then follows a spirited preface, pointing out that the success of the machine is “not solely to be attributed to the philanthropic complacency of the British printer”! Referring to the anxiety of installing in 1901 “the first exemplar of a new machine worked on a new system—a system so marvellous as to appear impossible from a practical point of view”, the preface announces that in the “eight short years” intervening there had been installed “between 1,100 and 1,150 casting machines and 1,550 composers, irrespective of the work done in the same direction by the American Monotype Company”. Then comes a portrait of the “new D pattern Universal Typewriter Layout” keyboard. Then, a page devoted to “Some Special Attachments”, featuring the new JOB TYPE Casting Attachment, the Spacing Device to admit of “words being ‘spaced out’ with 2-unit space, as in Continental work” and the “Sixty Ems Attachment” allowing of “width of measure being extended to 60 ems Pica”. Later photographs show the big new installation of “Monotype” composing machines at *The Times*, and the immense battery installed by the Spamer’sche Buchdruckerei of Leipzig. There is a reproduction of a front cover of *The Monotype Recorder*, representing a fifteenth-century compositor having a vision of a “Monotype” keyboard and rubbing his chin. This brochure, so gaudily printed in the jobbing style of the day, nevertheless spoke with the voice of the future: the D keyboard and the Display Attachment had between them achieved what was inherent in “the single-type machine” from the beginning: the perfect versatility which is vital to twentieth-century composing rooms.

The year 1912 marked another turning point, but of a different kind. Up to that date, nothing in our history would have any immediate interest to the man in the street, for to him all the technical advances are only the foreword to the

story he wants to hear: that of the gradual improvement in appearance of first one and then another form of printed matter—a “typographic renaissance” which has now reached the humblest and cheapest varieties of work. To the common reader, and to many typographers, the history of “Monotype” machines began to be interesting in the year of the cutting of *Imprint*—or let us say in those few pre-war years when the problem of the kerned f and italic was solved by the .2" × .4" matrix. But before we come on to that new epoch, let us summarize the technical developments which made it possible.

The cardinal improvement had of course been made: newly-cast type was already teaching the reader to be intolerant of worn letter. Spacing (which is to type composition what presswork is to printing) had been definitely improved. Absolute equality of word spaces in a line was always a desideratum for the hand compositor; “Monotype” keyboards made it practicable, and their owners began to take it for granted. The man in a hurry who had “bumped out” his line to avoid coming back and re-arranging the previous line, now had, for the first time in history, accurate foreknowledge on a point scale and justification cylinder of what the line would hold. The time-table printer no longer had to wonder whether the standing formes had been worn out of legibility.

Delicate adjustments of unit spacing had been developed; composition in 14 point was achieved by 1909, in 18 point by 1912, and in 24 point by 1914. The present low-quad mechanism was patented in 1913. The lead and rule attachment came in 1915. It was historical in being the first invention for “incremental fused casting of type metal in indeterminate lengths”. The mechanism for composing semitic faces (reading right to left) had been patented in 1910. Matrices “stepped bodywise” so that 11-point roman dropped letters could be set with 5½-point lines from a 5½-point matrix case had been in use at *The Times* since 1908.

Thus by 1912 we seemed to be standing on a pinnacle never before reached by mechanical composition. We could say in effect “Show us anything done by the old method, and we will show you how to produce it more economically so it will *look just as well*.” At that moment came Mr. Gerard Meynell and his colleagues of the *Imprint* magazine with an utterly new challenge. Thereafter it would not be good enough for the product to look “as good as” the thing to which men’s eyes were accustomed. The technical achievements had not so much brought us to a pinnacle as set our foot on the first rung of a new ladder.

In the article following this (p. 18) an attempt is made to summarize, from a more general point of view, the practical and æsthetic benefits of the engineering progress of "Monotype" machines which has been uninterrupted since 1897. Here let us review briefly some of the chief technical improvements of the intervening years.

The D keyboard of 1908 had the immense advantage of adaptability, and no inherent mechanical limitation; hence there has been no subsequent need to render it obsolete with a new model. For example, the speed-reducing gear used for large display *fount* casting opened up the field of large-size composition as well—first of 14 point, later of 18 and 24 point. The "big spring" of 1924 perfected large display casting. The extended matrix-case gave an optional range of no fewer than 255 characters.

The interest which printers take in this steady mechanical progress is shown by the continuous demand which has exhausted three successive editions of our pamphlet *Attachments and Accessories* which we issue gratis; and by the constant influx of visitors to our Demonstration Room.

The most recent mechanical developments all work to the same end: the increase of hourly output and the consequent decrease of production cost. Automatic leading, by an attachment on the galley of the Caster, was followed by automatic quadding and centring by a device which has many unprecedented uses. Tests are now being conducted with the object of making the word-spacing facilities of the keyboard even more flexible than they are to-day.

The appearance of the Super Caster in 1928 was the logical outcome of the printer's discovery that single type, cast in first-rate designs on the premises, from hired matrices, offered a dramatic economy.

Thus the mechanical progress we refer to has not been made by drastic leaps and bounds from one new model to another. Instead, it has been a sure and steady growth, in which, at every stage, the existing user had his chance to "grow along". And that fact has not been undervalued by printers of the twentieth century, to whom stable progress seems as *modern* as daring experiments seemed to their fathers, in the harassing decade 1895-1905.

THE ORIGINAL BOARD OF DIRECTORS

THE RIGHT HONOURABLE WINDHAM THOMAS WYNDHAM-QUINN
FOURTH EARL OF DUNRAVEN AND MOUNT EARL, *Chairman*

A well-known yachtsman who contested the America Cup on three occasions. He had great faith in "Monotype" machines and rendered considerable financial support to the Corporation in its early days, thus enabling it to overcome many difficulties.

WILLIAM HEINEMANN, Esq.

A noted book publisher and pioneer of popular literature, who was the principal partner of Messrs. William Heinemann Ltd. Retired from the Board in 1900.

C. ARTHUR PEARSON, Esq.

Of *Pearson's Weekly* fame, pioneer of popular literature; resigned 1900 to found *The Daily Express*.

G. R. ASKWITH (NOW THE RIGHT HONOURABLE LORD ASKWITH, K.C.B., K.C.)

Barrister-at-Law. Appointed to the Board in 1898. Retired 1911, on appointment as Industrial Commissioner to the Board of Trade, when he was created a K.C.B. Created a Baron 1920 on the completion of his term of office as Industrial Commissioner. Re-joined Board, 1920.

W. O. MORRISON, Esq., *Vice-Chairman*

Chairman of Messrs. Morrison & Gibb, the well-known Edinburgh printers.

HENRY COCKAYNE CUST, Esq.

Former editor of the *Pall Mall Gazette*, heir-apparent to the Barony of Brownlow. Died 1917.

JOHN FARLOW WILSON, Esq.

Director of Cassell & Co.'s printing works; author of "Sixty Years in Fleet Street". Resigned 1915.

F. HEDLEY PEEK, Esq.

Director of Lawrence & Bullen, publishers; later appointed Managing Director of the Corporation. Resigned Managing Directorship in 1900 but retained his seat on the Board. Died 1904.

WILLIAM I. BURCH, Esq. *as secretary (see below)*

SUBSEQUENT ELECTIONS TO THE BOARD, IN CHRONOLOGICAL ORDER

A. H. JOHNSTONE-DOUGLAS, Esq.

Uncle of the fifth Lord Kensington, whose large holding he was appointed in 1899 to represent. Retired 1913.

HAROLD M. DUNCAN, Esq.

Of The Lanston Monotype Machine Company of Philadelphia. Appointed Managing Director 1900. Died 1924.

A. WENHAM, Esq.

Chartered Accountant, of Wenham, Angus & Co. Appointed 1904.

J. MAURY DOVE, Esq.

President of The Lanston Monotype Machine Co. of Philadelphia. Resigned 1909 through inability to attend meetings.

A. E. T. WATSON, Esq.

Sporting Editor of the *Morning Standard*, editor of the *Badminton Magazine*. Friend of J. McNeil Whistler. Died 1922.

WILLIAM I. BURCH, Esq., *now Managing Director*

Appointed Secretary in March 1898; appointed to the Board in 1917; appointed Managing Director in 1924.

SIR R. GEOFFREY ELLIS, Bt., M.P., *now Chairman*

Elected to the Board, 1922.

M. HAROLD MACMILLAN, M.P., *now Vice-Chairman*

Elected to the Board, 1924.

THE RIGHT HONOURABLE REGINALD LE NORMAN BRABAZON, EARL OF MEATH, C.B., C.B.E.

Elected to the Board, 1926.

SIR EUGENE RAMSDEN, M.P.

Elected to the Board, 1935.

FRANK H. PIERPONT, Esq.

Elected to the Board on his retirement from the management of The Monotype Works in 1936. Died 1937.

THE FACE OF THE PRINTED WORD

THE story has been told before in these pages of the programme of type-cutting which began with Imprint and Plantin 110 before the war and had so swift and world-wide an effect on contemporary typography after the war. Here we refer to it only as indicating the way in which the artist worked out possibilities which the engineer and technician had scarcely considered while they were making other things possible. To them, and to the master printers of the pre-war days, the coming of "Monotype" machines had simply meant vastly greater output of composition under healthier working conditions, cost-saving accuracy through the unit system, the disappearance of forests of body-type cases, and the rescue and triumphant exploitation of the "single type" advantage for correction.

AS THE OUTER WORLD SEES IT

Such evidences of change can be appreciated only by those who have fairly long memories and that special knowledge which has made the world refer to the "Art and *Mystery*" of Printing from the beginning. What is even more important is a kind of change which could be appreciated by any literate man or woman—even by any child—who comes across any piece of printed matter that survives from the nineteenth century, and compares it with its equivalent in this generation.

The face of the printed word has been radically changed in forty years: and no one living could deny that the change has been for the better. The crisp effect of new type; the improvements in the appearance and legibility of commercial printing (due to the ability to concentrate on the effect and use new means of attaining it); and above all the universal use of more suitable and more attractive type designs—these are the world's gains in twentieth-century reading matter. The world does not greatly care how the printer has managed to achieve that result, but it does know that most of the printed matter it reads somehow looks more pleasant, more "civilized", than most of what its fathers read in the 'eighties and 'nineties. The Monotype Corporation, as a "corporate entity" is, like any other organization, free of the necessity to hide its achievements under

the cloak of personal modesty; so that its claim to have taken a leading part in this great change in "the face of the printed word" can be judged on its documents. The frown which would greet any such claim if it were made by—or even on behalf of—even the greatest individual artist or technician of the period, is an indication that we are not living in an age of hero-worshippers and name-signers. But a Company which in a real sense belongs to the printing industry, and has been nurtured all along by the faith of courageous printers and publishers, and helped by their advice and confidence, need have no fear of boasting when it points the layman's attention to the betterment of his normal "print". The claim passes on as much credit as it takes to itself, and the results would not be there if the risk had not been a two-way risk, and if the faith of the "men who took a chance"—the actual buyers of the machines—had ever lapsed.

INCURSION OF THE "DESIGNER"

With that improvement, inevitably attending it, has come greater prestige for the printer's craft. And as lay eyes became accustomed to the improvement, even to the point of resenting the old-fashioned job and leaving the ordinary one to admire the extra-ordinarily effective one, so a new profession has evolved: one which was never needed in the days when competition for reader-attention was hardly felt. Whether the professional "print-planner" will eventually settle down in the printing office and be as trusty a servant of that office as the costing clerk, or whether he will become another such professional dictator as the architect, remains to be seen. What can already be seen is that his services will be indispensable as long as "printing" consists, not merely of literal printing, but also of a dozen other mechanized tasks. For each of those tasks falls to a specialist technician, who must concentrate on his own involved tasks. Often he and his helpers are so imbued with the "atmosphere of technique" as to be relatively ignorant of the next department's problems, and relatively unconcerned with that matter which never vitally concerns the true technician: i.e. the psychological effect of the finished product on the mind of the "mere layman" for whom it is intended.

"THE MIXTURE AS BEFORE"

In the nineteenth century, that layman could be presumed to be a person who genuinely wanted to read what was going to be set forth in print; wanted to, or at least had some reason to. In those days a customer who wanted a handbill

printed simply wanted the thing to look like a handbill. As a result the "visualization work" which must *ipso facto* precede any estimate and quotation, was very simply accomplished by going through the files and bringing out "something of the sort". That also helped estimating, as it is easy enough to find out what the previous job of the kind actually cost. Scientific cost-finding, and typographic design as a combination of art, science and industrial management, are distinctly twentieth-century ideas, but ever since the first job of printing was sold to an outsider it has been necessary to give that outsider some concrete image of the sort of thing he will get in return for his money—even before the amount of that price can be mentioned. When the customer suddenly discovers a need to make his printed matter look "different"—literally to give it distinction—a more complicated method of visualization is called for; and with that resulting complexity the difficulties of estimating multiply. Printers threw themselves gallantly into the task of evolving a reasonable method of finding their costs, because it was obvious that so long as they had to pay the wages of a whole group of different artisans they would have to have expert financial knowledge of a great deal more than the actual process of printing.

WHAT DOES "PRINTER" MEAN?

But the title which they had chosen for themselves—or the title which the world had given them without hearing any protest—is worth considering at this point, if we are to analyse one of the great changes which is and has been affecting the printing of the twentieth century.

That title is "Printer"; it means literally one who prints or takes the responsibility for the *printing* (multiplying) of *copies*, and it is only by tradition and convenience that the title is given the extra connotation that it still bears. The master printer in the nineteenth century could just as well have claimed to be a typographer, in that every operation in the chain of processes called *typography*—*the delivery of messages from mind to mind by the use of printing type*, from the first visualization up to the moment when the printed sheets are ready to be read—took place under the roof of his office. Similarly, his men could all be called "typographers" (as his compositors were and still are) inasmuch as they played some part in that whole complex of activities. "The" printer of the establishment was, of course, the man who ultimately took the blame if anything went wrong—the master, whose whole mastery resides in his willingness to

stand responsible for anything done in his or his firm's name. In that sense, the master printer was, and very often still is, "the" typographer of the job—the man who stood ready to take the blame if the ultimate effect of the piece on the average reader was ruined or impaired by any one of a dozen faults, whether faults of design, or of miscalculation, or the fatal fault of withholding adequate technical training from craftsmen employed.

But the business of getting the ultimate effect, and making it if possible a definitely pleasing effect, was, as we have seen, fairly easy in all the centuries preceding our own. With a public asking to see no more than it had seen before, and disliking any improvement that was not gradual, and with a technical equipment largely based on the slow but understandable operations of hand manufacture, "the mixture as before" could be delivered quite casually and as a matter of routine by a master whose heart was in his machine-room, i.e. by the man whose special pride and enthusiasm were reserved for the task of rapidly and perfectly multiplying copies on a printing press.

Even to-day "good printing" means something entirely different to the master printer from what it means to the layman. The latter has no means of appreciating the *nuances* of perfect presswork, or the triumph of achieving it at a high speed. The layman will ignorantly talk about the "machines" in the composing department; the master-printer means something very different when he talks of *the machines*¹, and the chances are that his eyes will light up when the talk shifts to that particular sub-section of typography ("machining"). Often he is willing to let his typesetting and his layout facilities be taken for granted, or even if need be to take place beyond his immediate control, so long as he may go on claiming the proud title of Printer.

The reason why this is important, and why it must be mentioned in any general review of "what has happened to printing in the twentieth century", is that competitive industrialists outside the printing office soon found themselves at loggerheads with the "printers as such" when it came to thinking of the job, not as an opportunity for super-excellent machining and swift production, but primarily as a means of creating a desired mental effect on the minds of people who had never been inside a printing office—and, what is worse, people who had a great many other things to do with their time besides reading a super-abundance of printed matter. It is impossible to inject into a well-organized

¹ This term for "power-driven printing press" is a British locution. American printers still say "the press-room".

"art and mystery" first one or two, then a dozen, then hundreds, of non-technical men—non-members of the printing office—and to give them more and more power over the job by the cudgel of minute specification—without causing a drastic upheaval. It speaks well for the vitality of a craft which is now nearly 500 years old, that the "printers as such" rallied to this invasion as soon as they had overcome the more immediate problems of the mechanization of their craft into an industry.

"LONG-SUFFERING SILENT PARTNERS"

To-day, the industry is raising up its own trained "print-planners" and only the most old-fashioned printers speak of "design" as a sort of cosmetic which anyone can apply to the finished job. But in most of the years since 1912 the master printer's rôle in the "typographic renaissance" has been that of a long-suffering Silent Partner. He was the man who answered when he was asked—or prompted in whispers! In book-work, he was the man who did the investing, when the book-publishers decided that they must have more and better faces. He got his money back, and *kudos* to boot, but meanwhile he had risked something almost "blind"; for the printer-as-such is the craft-descendant of generations in which "pica was pica", and different-named designs were unheard of; hence he is badly handicapped in seeing any real difference between different faces.

In periodical work, the master printer was supposed to be the friend of any Lost (or newly discovered) Cause which would bring him a regular contract. In catalogue work, he was the man who saw to it that a decent face should have its decent bold; and he created the demand which produced the extended matrix-case. In the time-table field, quite recently the master-printer has played a gallant part in a great re-styling movement; for the new standardization meant serious extra purchases of matrices.

In advertising, the master printer was the man who could perform dictated miracles, make good the disasters of amateur planning, and murmur golden words that were not often quoted as coming from him. He was the payer of bills for the new-style types—inordinate bills—until he and his like imperatively demanded of The Monotype Corporation that it should develop its "display side" in their interests.¹

¹ One very practical answer to that urgent "cry for help" was the creation of our Display Matrix Renting Library in 1913; a bold stroke, and one from which no direct profit could ever be expected, at the nominal rentals. But its "goodwill value", its value to customers, is self-evident. The hiring privilege is strictly reserved for the use of owners of "Monotype" Display Casters, as it puts them in an uniquely strong economic position in meeting the demand for "novelty".

We have already described in this journal some of the outstanding events of the typographic renaissance that was dawning between 1912 and 1928, and thereafter developed so as to improve the appearance of practically every form of printed matter which the public sees. Here we shall not refer to individual names; it will be enough to mention the various fields in which the outsider could mark the general and dramatic improvement.

RE-DESIGNED BIBLES

Pride of place goes to the latest of all the reforms—one in which only four printing firms are directly concerned, but none the less significant. Since 1928 all the privileged Bible houses have been equipping themselves to produce the English Bible not only with such economy as to make it the greatest printed bargain in the world, but with a new dignity as well as greatly enhanced readability. We are proud of having co-operated with each of these houses—the Oxford University Press, the Cambridge University Press, Messrs. Eyre & Spottiswoode Ltd., and Messrs. William Collins & Sons, Ltd., of Glasgow, in their separate quests for the ideal type for cheap Bibles; as proud as we are of the knowledge that the Jubilee Oxford Lectern Bible, the most magnificently printed book of the twentieth century, was keyboarded and automatically cast on “Monotype” machines.

That masterly edition could not have been produced at anything like the price of its one-volume machine-made-paper form, had not engineers developed that speed-regulating device we have mentioned, which made it possible to produce automatic composition in 24 point. Behind the brilliant success of the pioneer L.N.E.R. standardization to Gill Sans, and such startlingly attractive new tabular work as is published by H.M. Post Office and other great firms, lies the triumph of multiple justification and the epoch-making decision to work on the unit system of relative set-widths. These were large-scale and therefore obvious achievements, but equally important is the appearance in even the smaller jobbing and general provincial offices of work of “national standard”; the disappearance of the feeble old “fac initials” and border monstrosities in favour of clever modern rule-work; the ability of a struggling provincial printing school to train its students to use types favoured by the largest national agencies.

Our latest technical development, an attachment for automatic quadding and centring, will, we believe, eventually be found on the casters in a large majority

THE MONOTYPE RECORDER

of our customers' works, and those who have weighed the time and paper-saving against the attractive price of the attachment, have already provided us with a considerable waiting list of orders.

UNWRITTEN VOLUMES

It would be the pleasantest of tasks to set down, not only the names of all the printing offices in which "Monotype" machines are now at work, but also some details of the success and steady growth of each firm. But that would be to write, not merely one book, but a long series of volumes! There would be a volume for the 57 government printing offices between here and New Zealand; the twenty best-known book printers of Great Britain would need more than one volume, so would the leading University Presses of this country, who between them operate 45 composition casters. (That volume would want illustrations of fine greeks and exotics cut at the request of scholars.)

The volumes celebrating the periodical printers would tell of early installations and, in recent years, brave and effective re-stylings.¹ The volumes on our newspaper-printing customers would tell the story of how the Super Caster, bought by the biggest general printers on its appearance in 1928, made only a gradual impression on the conservative daily newspaper field until the rush began about 18 months ago. The story of *The Times* installation of 1908 would be given its recent sequel: the replacement of that battery by 28 new "Monotype" composition casters and 14 new keyboards. The European dailies would fill those unwritten archives with their tributes to what "Monotype" composing machines and the "Supra" had meant to them. There would be a volume which we should have to print in Tamil, Devanagari and other exotic faces, describing the welcome of the machine in lands where literacy counts its converts by millions.

In some cases the chronicle would have to describe the departure of some of the keenest younger employees into the ranks of the advertising agencies; but other cases would illustrate the growing tendency of the printing office to train up its own "typographer". The story will never be written; these pages give only one aspect of it, and however we have tried to represent the change through the eyes of our customers it is necessarily told from our own point of view. But

¹ Such as that of *Punch* in 1930, *The Strand Magazine* in 1934, *The New Statesman & Nation* in 1935, and others which will come immediately to the reader's mind.

THE FACE OF THE PRINTED WORD

it is the story of immense and irrevocable change which not only benefited an industry which throughout the world employs about a million people, but also made the printed word of the twentieth century look different and look better. That printer, master or man, is fortunate—that publisher, designer or advertiser is fortunate—that member of a supply company is fortunate, who can look back over the whole epoch of change and say: "At this and that point, I played my part in the drama."

THE FIFTY BOOKS OF 1936:

ONCE more the "Fifty Books" are on parade at the First Edition Club, and this time the exhibition was postponed in order that the American "Fifty" could appear beside them. The comparison will not dishearten book lovers of either country, for the really well-produced and intelligently designed book, in any "roman-using" country, is good in so far as it conforms to, and exploits, formulae which are international and time-tested for centuries. The British visitor may perhaps plume himself on the fact that his own "outstandingly good" printed books do not "stand out" in as strong contrast from the rank and file as the crowned 50 do in the younger country; but the American book-lover will however remember that the actual number of titles yearly printed in his country is considerably less than the year's output here; and a smaller population absorbing more titles naturally gives all the more reason to astute publishers to keep their production standards high and to give typographic "distinction" to their wares.

Of the British "50 Books of 1936", the large majority as usual came within the "bookstall price-limit" of 10s. 6d. No fewer than 9 of the books were priced at less than the normal price of a new novel, 7s. 6d.; the largest number of books at any one price was 11, priced at 7s. 6d., and the 14 books priced at or over a guinea represented quite as good "value for money" in their costlier materials and more extensive contents.

The catalogue is as usual arranged by publishers, quite rightly as the publisher is the "man who takes the blame" for the least detail. To our own readers, however, the relative popularity of different book faces is of particular importance, so our list herewith is re-arranged to group books according to the text face chosen. This necessarily omits the one title, *The Little Boy and His House*, which was not type-printed at all, but reproduced from calligraphy. It was published at 7s. 6d. by the Oxford University Press.

"Monotype" Baskerville is as popular as ever, and appears in no fewer than eight of the books, including the monumental edition of *Old Spain* published by Messrs. Macmillan at 100 gns. We note, by the way, that Messrs. Jonathan Cape's new Travellers' Library *Shakespeare* (2s. 6d.) makes good use of this wide-set and legible face. "Monotype" Bembo lends its tranquil distinction to six of the books, four of which bear the imprint of Messrs. Faber & Faber.

- "MONOTYPE"
FOURNIER: No. 4: *Public Speech*, Poems by Archibald MacLish. Horwood, 3s. 6d. With "Monotype" Cochin. *Stephen Austin & Sons Ltd.*
No. 8: *An Historical Geography of England before A.D. 1300*, by H. C. Darby, 25s. C.U.P.
No. 15: *Eviles in Gaza*, by Aldous Huxley. Chatto & Windus, 8s. 6d. T. R. A. Goswami Ltd.
No. 16: *Collected Poems*, by Cecil Hoersheim. Chatto & Windus, 10s. 6d. R. & R. Clark Ltd.
No. 20: *Dear Mus Lieber; an 18th Century Correspondence*, edited by Francis Bamford. Constable & Co. Ltd., 8s. 6d. T. & A. Constable Ltd.
- "MONOTYPE"
IMPRINT: No. 2: *Intercing*, by Percy J. Smith. A. & C. Black, 10s. 6d. *Billing & Sons, Ltd.*
No. 9: *Catalogue of the Pictures Belonging to His Grace the Duke of Portland, K.G.*, compiled by Richard W. Goulding, 3 gns. C.U.P.
- "MONOTYPE"
LUTEZIA: No. 13: *The Arcadians*, by Frederick Prokocch. Chatto & Windus, 3s. R. & R. Clark Ltd.
No. 17: *Living in Tokyo*, by Katherine Samson. Chatto & Windus, 15s. R. & R. Clark Ltd.
- "MONOTYPE"
PERPETUA: No. 19: *Private Opinions; a commonplace book* by Alan Pryce-Jones. Cobden Sanderson, 6s. *The Shenval Press.*
No. 21: *The Necessity of Belief*, by Eric Gill. Faber & Faber Ltd., 7s. 6d. R. MacLosh & Co. Ltd.
No. 23: *The Chinese Exhibition; a Commemorative Catalogue*. Faber & Faber Ltd., 3 gns. R. MacLosh & Co. Ltd.
No. 35: *The Song of Songs; a new translation* by W. O. E. Oesterley. 4 gns. *Golden Cockerel Press.*
(Also used in Nos. 1, 9, 11, 27, 30 & 32.)
- "MONOTYPE"
PITT (private): No. 5: *The Holy Bible*, 2s. 6d., 6s. and 21s. With "Monotype" Times New Roman. C.U.P.
- "MONOTYPE"
PLANTIN: No. 37: *Through the Woods*, by H. E. Bates. Victor Gollancz, 10s. 6d. *The Camelot Press Ltd.*
- "MONOTYPE"
POLIPHILUS: No. 7: *The Story of Psyche*, by Robert Gittings, 3s. 6d. C.U.P.
No. 24: *The Motorist's Companion*, by John Prioleau. J. M. Dent & Sons, Ltd., 7s. 6d. *Nesbit, Watson & Viner, Ltd.*
No. 38: *Cyropædia; the Institution and Life of Cyrus*. Translated from Xenophon by Philoetion Holland. 6 gns. Hand set by the Gregynog Press.
No. 46: *Poems* by Thomas Hennell. 12s. 6d. O.U.P.
- "MONOTYPE"
TIMES N. R.: No. 1: *The Home Market*, by Major G. Harrison & F. C. Mitchell. George Allen & Unwin Ltd., 10s. 6d. *The Fantare Press.*
No. 45: *The Nineteenth Century*. The Nonesuch Press, 7 gns. C.U.P.
(Also used with Pitt in No. 5.)
- "MONOTYPE"
WALBAUM: No. 22: *Old Garden Roses*, by Edward A. Buryard. Country Life Ltd., 15s. *The Curwen Press.*
No. 25: *Words, Beasts and Fishes*, by Mamaduke Dixey. Faber & Faber Ltd., 6s. R. MacLosh & Co. Ltd.
No. 28: *Ten Africans*, edited by Margery Perham. Faber & Faber Ltd., 15s. R. MacLosh & Co. Ltd.
No. 40: *Lavengro*, by George Borrow. The Limited Editions Club, 2 vols. 81s. *The Curwen Press.*
(Also used with Baskerville in No. 14.)

"Monotype" Fournier shows its versatility by looking well in two books of verse, a best selling novel, a book of Belles Lettres and a learned treatise. Mr. Eric Gill's provocative book on *The Nature of Belief* is, appropriately, one of the four set in his Perpetua roman. "Monotype" Poliphilus proved as adaptable to Messrs. Dent's charming *Motorist's Companion* as to the superb Gregynog Press edition of Xenophon's *Cyropædia*. "Monotype" Times New Roman had not won as many publishing hearts by the summer of 1936 as it has by this time, but we were glad to see *The Home Market* included, as we had called

AND THE TYPE FACES USED

"MONOTYPE"

- BASKERVILLE:** No. 6: *Acts of Court of the Mercers' Company, 1453-1527*. 3 gns. C.U.P.
 No. 14: *Sear Turn*, by René Clair. Chatto & Windus, 7s. 6d. Title "Monotype" Walbourn. R. & R. Clark Ltd.
 No. 21: *The Gardener's Diary*, designed by Edward Bawden. Country Life Ltd., 2s. 6d. *The Curwen Press*.
 No. 29: *Introduction to Chinese Art and History*, by Arnold Silcock. Faber & Faber Ltd., 7s. 6d. R. MacLehose & Co. Ltd.
 No. 36: *Kingdoms for Jaries*, by James Agate. Victor Gollancz, 7s. 6d. *The Camelot Press Ltd.*
 No. 43: *Old Spain*, by Muirhead & Gertrude Bonc. Macmillan & Co. Ltd. 100 gns. *Oxford University Press*.
 No. 44: *Progress of Pelvis Boy*, by Osbert Lancaster. John Murray, 3s. 6d. *Butler & Tanner Ltd.*
 No. 48: *The Westminster Bank through a Century*, by T. A. Gregory. O.U.P. 2 vols. 30s. *The Curwen Press*.

"MONOTYPE"

- BELL:** No. 11: *Not too Narrow . . . not too Deep*, by Richard Sale. Cassell & Co. Ltd., 7s. 6d. *Ebenezer Baylis & Son Ltd.*
 No. 47: *Mr. Bulkeley and the Pirate*, by B. Dew Roberts, 7s. 6d. O.U.P.

"MONOTYPE"

- BEMBO:** No. 12: *Revaluation*, by F. R. Leavis. Chatto & Windus, 7s. 6d. *T. & A. Constable Ltd.*
 No. 26: *Dance of the Quirk and the Toad*, by Sacheverell Sitwell. Faber & Faber Ltd., 15s. R. MacLehose & Co. Ltd.
 No. 27: *Victoria of England*, by Edith Sitwell. Faber & Faber Ltd., 15s. With "Monotype" Perpetua. C.U.P.
 No. 30: *Stamese White*, by Maurice Collis. Faber & Faber, Ltd. 15s. With "Monotype" Perpetua. R. MacLehose & Co. Ltd.
 No. 32: *The Burning Cactus*, by Stephen Spender. Faber & Faber, Ltd., 7s. 6d. With "Monotype" Perpetua. *Latiner Trend & Co.*
 No. 50: *The Face of the House Counter*, by Harold Clunn. Simpkin, Marshall, Ltd. 7s. 6d. O.U.P.

"MONOTYPE"

- CASLON:** No. 3: *The Prose Works of Alexander Pope*, edited by Norman Ault. Basil Blackwell, 30s. *The Shakespeare Head Press*.
 No. 10: *The Arts of English Poets*, by George Putterham. 21s. C.U.P.
 No. 14: *The Log of the Bounty* (Lieutenant William Bligh). 2 vols., 3 gns. each. *Golden Cockerel Press*.

"MONOTYPE"

- CENTAUR:** No. 18: *Their Ways Divide*, by Dennis Kincaid. Chatto & Windus, 7s. 6d. R. & R. Clark Ltd.
 No. 42: *Collected Poems and Plays of Rabindranath Tagore*. Macmillan & Co. Ltd., 12s. 6d. R. & R. Clark Ltd.
 No. 49: *The Pleasure of your Company*, by June and Doris Langley Moore. Rich & Cowan, 8s. 6d. R. Clay & Sons Ltd.

"MONOTYPE"

- CLOISTER:** No. 39: *A Marriage Triumphant*, by Thomas Heywood. 1 gn. Hand set by the *High House Press*.

"MONOTYPE"

- COCHIN:** See FOURNIER, No. 4.

"MONOTYPE"

- OLD FACE, 46:** No. 41: *The Runaway; a Victorian Story for the Young*. Macmillan & Co. Ltd. 6s. C.U.P.

the attention of our own readers last year to the remarkable technical interest of this modern statistical book.

No fewer than 20 book printing houses can claim the honour of having "been in the 50" this year. The Cambridge University Press, printers of nine of the books, Messrs. R. MacLehose, printers of seven, and Messrs. R. & R. Clark, printers of six, are closely followed by the Oxford University Press, the Curwen Press, and Messrs. T. & A. Constable. Names of printing houses are given in italics in the cross-index printed herewith.

Some mention of the parallel American "50" was given

in our last number, in the course of an article on tendencies in book production in that country, with special reference to the growing use of English "Monotype" faces in a country where they have not been easily available until comparatively recent years.

The Catalogue of the British "50, 1936" is a handsome illustrated brochure set in "Monotype" 12-point Bembo by the Pelican Press. We are naturally gratified to be able to remind readers that 48 of the type-printed books it lists are, incidentally, examples of good type composition, either (as in one case) by hand from the product of British "Monotype" casters or (in the remainder) by keyboard and automatic composition on "Monotype" composing machines. But we feel (all prejudices freely admitted) that there will be little question as to the worthiness of the books to be ranked as "outstanding" for the combination of virtues which the Committee requires—one which includes "value for price" as well as "general impression".

Among the books which are as interesting to our readers for their content as for their appearance we may cite *The Nonesuch Century*, the richly-illustrated bibliography of the first hundred editions of the Nonesuch Press, with much valuable documentation of the "renaissance of book printing" in Great Britain; and Mr. Percy Smith's helpful treatise on *Lettering*, a subject in which the general printer must for his own sake be more of an authority than his customers.

School-books are still, apparently, barred; yet surely some of the major triumphs—against odds—in practical book typography can be found in this category. Certainly a "new" school-book looks more startlingly beautiful by contrast with an old-fashioned one, than even the handsomest book of essays looks amongst the generally agreeable volumes of its own description. And in a sense the Club may have set a precedent for including school-books when it included the Pitt 8vo Bible of the Cambridge University Press, which was designed with special reference to the requirements of schools. Readable as it is, the fact that numbers precede each verse would alone class this (and every other Bible so printed) as a "reference" edition, meant primarily for study, not primarily for straightforward reading. In a future number we hope to include an article on Bibles of to-day in both their æsthetic and technical aspects.

PRINTING "THE TIMES"

LINES OF GIANT PRESSES

MODERN EQUIPMENT AND SPEED IN PRODUCTION

"What a funny watch!" Alice remarked. "It tells the day of the month, and doesn't tell what o'clock it is." The clock face on the device which has appeared over the



first leading article of *The Times* since 1804 has this advantage over some actual clocks, that it does tell the correct time twice a day; but its true function is to stand simply for the interval called "to-day" or "times present," between the open book of "times past"—the news which has become history—and the book of the future, which it is a responsible newspaper's business to open as far as it can in its editorial columns. The familiar dial points to an hour, six-past-six in the morning, which more than a century ago was the usual hour and minute of publication. To-day, to retain that significance, successive editions would have to show the hands pushed forward from 11.45 at night, when the earliest Northern Edition is shot into the waiting news vans, to the time when the Late London Edition is run off after 4 a.m.

NEW INVENTIONS

To maintain its lead over the flying moment *The Times* has ever desired to create and foster, rather than merely to adopt, new inventions for the recording and disseminating of news. In the open book of "times past" is written the first chapter of modern history in the printing industry, for in 1814 the power-driven printing press was successfully given its chance at Printing House Square. Hence even the

EXTRACTS
REPRINTED BY PERMISSION
FROM
THE TIMES, DECEMBER 2, 1937
SPECIAL SUPPLEMENT
DESCRIBING THE NEW BUILDING

Elsewhere in this number the year 1908 has been referred to as the "Turning Point" in the successful history of the "Twentieth Century Composing Machine". In that year, "Monotype" keyboards were first installed at Printing House Square.

This year *The Times* equipped its new building with 14 new D keyboards and 28 new "Monotype" casters, as part of the super-modern equipment described in this article.

lay visitor to the new building opened yesterday will examine its mechanical equipment and functional routine with special interest, knowing as he does that the visit will afford more than one glimpse into the volume of "times future" that will chronicle the multiplication of the printed word.

The mechanical side of creating each day's issue of *The Times* is a three-fold operation: the composition of type pages, including the reading and correction of proofs and the making-up of editorial and advertising columns into planned pages; the moulding and casting of stereotypes from those pages; and finally the actual printing, which can occupy a surprisingly short time—and now less than ever, for the two newly designed and specially manufactured 12-unit lines of Messrs. R. Hoe and Co.'s presses, each 122ft. long and as high as a small house, can impress reels of paper at the rate of 20,000 cylinder revolutions an hour.

The 30-unit rotary-press plant is entirely new. Printing House Square can produce more pages of fine typographical quality in less time than any other office in the

country. Each unit of the Hoe "Super-speed" anti-friction machines prints two sections of eight pages each in one revolution of the cylinders. Each of the nine folders is capable of producing 40,000 copies of *The Times* in one hour. . . .

MOULDING AND CASTING

On the printing cylinders metal curved plates are clamped. These plates provide the typographical surfaces. The plates are stereotypes, cast from papier-mâché matrices. These are obtained by impressing the characters forming the actual pages of type into sheets of *flans* ("flongs" to the trade) by means of "Gigant" hydraulic moulding presses. The matrices thus obtained are automatically dried and simultaneously curved for fitting into the casting box in which the plate is made. The five new Junior Autoplates are fitted with a novel patent anti-fume hooding system, all high-temperature parts are heavily insulated, and the furnaces which melt the metal for casting the plates are fired by pressure gas.

The pages of original type, from which the stereotypes are moulded, are made up of (1) columns of text and headlines, (2) illustrations and captions, and (3) advertisements. Each page of the paper has a distinct character, and columns of news, editorial, letters, financial and other reports are placed in their respective page "chases," or frames, and given appropriate headings. Certain pages consist entirely of "small" advertisements, set in the smallest size of the text type. On other pages "displayed" advertisements occupy such space as can be left for them. These are either received in the form of papier-mâché stereo matrices prepared by advertising agencies and cast as whole blocks of metal in the foundry, or else they are set by hand in the composing room of *The Times*, in any of the numerous founts of publicity faces which are made on the premises, new for each use, on Monotype casters. The range of modernity of the type faces available to advertisers in *The Times* are superior to those of any other newspaper, and its "house-set" advertis-

ments have the benefit of expert advice from the Advertising Department in making both layout and copy as effective as possible.

CORRECTIONS IN PROOF

Before the pages can be made up, a proof of each column or paragraph has to be scrutinized and any misprint corrected; in some cases by re-setting lines, in other cases by lifting out individual characters and substituting others. Chances of error at the composing machine keyboards have been reduced to the minimum by the perfection of working conditions in the new building. Communication between proof-readers and composing room, indeed between all cooperating departments, is simplified by the Lamson "Pick-up and Delivery" Carrier system.

The columns—text and all headlines—which have been inserted as "passed for press" in the chase are all composed on Linotype, Intertype, and Monotype keyboard machines.

A new installation of Monotype machines (28 casters and 14 keyboards) has replaced, in the new building, the original battery laid down in 1908. These Monotype machines automatically compose and cast single types, and are used for a large portion of the composition required by *The Times*.

A Monotype keyboard, which looks like a giant typewriter, has a separate key for each letter of roman and italic lower-case and capitals, small capitals, punctuation signs, &c. Each key causes a particular combination of holes to be perforated in a paper roll unwinding over the machine. This roll, when transferred to the independent casting machine, acts on the principle of the pianola; compressed air, liberated by the perforations, moves all parts synchronously, so that one sees new types emerging as fast as they can be counted, spaces of even width setting themselves between words, and the completed line moving forward, allowing a fresh line to form.

SOUNDPROOF WINDOWS

The keyboard room is divided from the casting room by a newly designed set of double glass windows, which render the sound of the casters almost inaudible without restricting the natural lighting from the main windows of the casting room.

In addition, the whole of the type required for correction of composed material, for the hand-setting of "displayed" advertisements requiring large sizes of letter, is made from Monotype casters. The whole of the spacing

material is also Monotype cast; the leads and rules are cast on the Elrod machine, but the traditional brass rules are still preferred for separating the columns. The large hand-composing department ("casseroom" is the old trade term) has been furnished in metal by Stephenson, Blake and Co.

The type of *The Times* is never worn. The Linotypes, Intertypes, and Monotypes maintain an incessant supply of newly cast letters for the composition of the text, the headlines, the market quotations, the prospectuses, and the rest. The design of the text type was created in Printing House Square for the specific use of *The Times*. After an immense amount of experimental work the journal determined to ease the act of reading *The Times* by designing and cutting an entirely new fount of type.

Such illustrations as are required for each page are photographed and made into half-tone blocks, in which "tones" of light and shade are created by minute dots chemically etched on the face of zinc sheets. The camera apparatus, lamps, coating machine and other mechanical features of the newly equipped Process Department, supplied by Hunter-Penrose, Limited, and Sidney R. Littlejohn and Co., Limited, set a new standard of accuracy in reproduction for high-speed news printing.

Thus all routines of all departments interlock and converge upon the Zero Hour of "going to press." Before the mechanical operations can begin, the Creed machines must have tapped out their news and the whole complex of news-gathering, editorial writing, and advertisement-reception have preceded the selective and directive task of sub-editors,

departmental editors, and the general editorial control. Hence precision, speed, and quick intercommunication are vital at each stage. And even after the continuous webs of printed paper have been slit and folded, and the counted quires of copies emerge, improved methods of carrying have been initiated in the new building. The Smith auto-delivery elevator eliminates many chances of accident, and the new Lamson equipment in the Publishing Room ensures instant, controlled delivery to the waiting vans. The contents-bills which must go along with the copies to every news vendor are worked off at the rate of 12,000 an hour on Victory-Kidder and Foster machines.

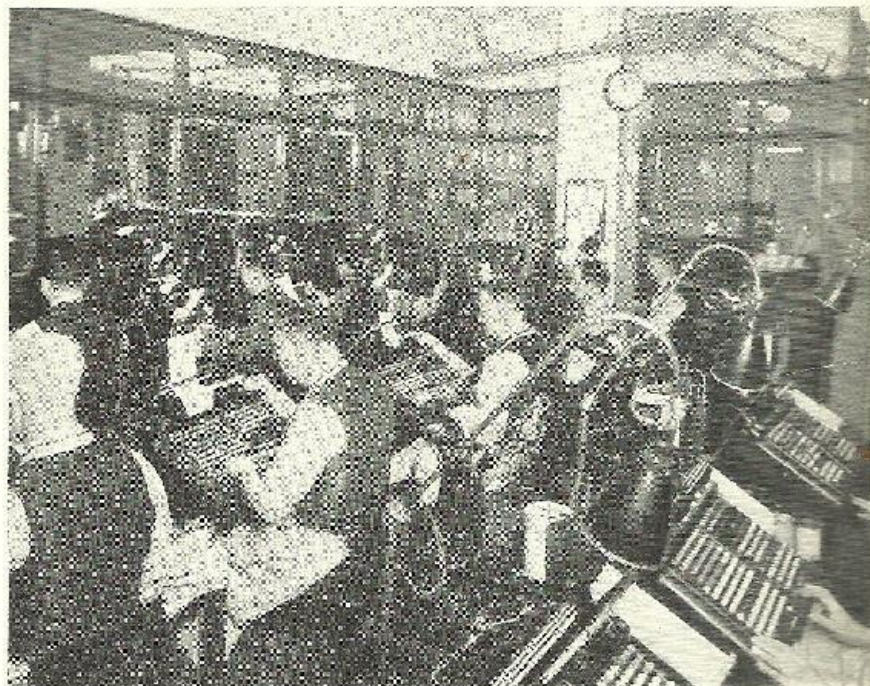
ORDERED SPEED

An inspection of the mechanical, typographical, foundry, and dispatching departments will reveal to the technician many unprecedented developments in "speeding the news." They cannot be adequately described to him in this brief account. To the lay visitor the lasting impression consists chiefly in the ease and quietness brought about by the organization of human and mechanical efficiency. By releasing the human workers from congestion, strain, and distraction, the conventional image of hurly-burly in newspaper production gives way in the layman's, as also in the specialist's, mind to an image of scientific, planned speed. Thus the new printing office represents the latest mechanical word in methods of organizing and disseminating the radio-graphed, telegraphed, typed, and written word of letters, news, and views which, day and night, and all over the world, are addressed to the Editor of *The Times*, Printing House Square, London.

PART OF THE BATTERY OF "MONOTYPE" KEYBOARDS AT THE NEW BUILDING OF THE TIMES:

Showing the soundproof glass window dividing this room from that in which the 28 "Monotype" Casters are at work.

Photograph by kind permission of The Times Publishing Co., Ltd.





THE "WORKS" COME TO TOWN AS GUESTS OF THE DIRECTORS OF THE MONOTYPE CORPORATION LTD.: ARRIVAL OF THE SPECIAL TRAIN AT VICTORIA STATION
FRIDAY EVENING, DECEMBER 17TH, 1937

Other trains had brought representatives, staff and executives from Associated Companies in Germany and France and the Corporation's foreign and provincial branches; the Fetter Lane headquarters had closed at 1.30 that afternoon in preparation for the gigantic "family party" at the Connaught Rooms which celebrated the fortieth anniversary of the founding, in December 1897, of a Corporation whose "esprit de corps" has always been of notable vigour. When the special train pictured above pulled out from Victoria in the early hours of Saturday morning, its passengers were agreeing that the occasion had surpassed the high expectations of the guests, and had commenced the "next forty years" in auspicious style.



AT THE CONNAUGHT ROOMS, LONDON, ON FRIDAY, DECEMBER 17TH, 1937, WAS HELD

A MEMORABLE "FAMILY PARTY"

THE Monotype Corporation Special, with its name-board appropriately lettered in Gill Sans, pulled in to Victoria Station at 4.54 on the afternoon of Friday, December 17th, and discharged on the platform its train-load of cheering passengers from Salfords and Redhill. The Works had come to Town: executives, learned engineers, mechanics, skilled punch-cutters and draughtsmen, secretaries—every man and woman in the party played some role in the complicated drama of creating "Monotype" machines and matrices by "watchmaker's standards applied to mass production". They had come to London as the guests of the Directors of The Monotype Corporation, and they were bound for the Connaught Rooms, to attend one of the largest, and certainly one of the most successful, Birthday Parties ever held in that Hall.

On the morning of that same day, the offices at "the Lane" were humming with reminiscences, for other trains had brought other passengers from as far away as Berlin, Stockholm and Basle, and the heads of foreign and British Branches were being welcomed in one department after another. At 1.30 work stopped, and the ladies of the secretarial and clerical staff of Fetter Lane paid that visit to the Hairdresser's which nowadays precedes any Great Event. And everyone knew that at six o'clock there would begin a very Great Event indeed.

For the Corporation was celebrating its

Fortieth Birthday, and giving each of its thousand members a chance to express their corporate pride in a great achievement which each guest—man or woman—had in some way helped to bring about or maintain.

At six o'clock, Sir Geoffrey Ellis and Mr. William I. Burch, on behalf of the Board of Directors, began shaking hands with a reception line of 770. That number of hand-clasps is never easy to give, particularly when genuine personal loyalty strengthens and prolongs each grip; but Mr. Burch, whose fingers must have throbbled by 6.40, seemed to enjoy his task particularly.

Then the whole company sat down to a dinner that was worthy of the occasion. The Turtle Soup was welcomed for its own sake, but also as an appropriate dish to lay before a Managing Director who had this autumn been returned unopposed as Common Councillor of the City of London. The turkey brought the Yuletide merriment a week forward, so did the Christmas pudding, the well-chosen wines, and the gay decorated crackers. When Sir Geoffrey Ellis, as Chairman, proposed the Loyal Toast, the lights of the hall dimmed and the singing guests looked toward a great Crown emerging in glittering lights.

THE SPEECHES

Then Mr. R. C. Elliott was called upon to propose the health of the Corporation. With the deliberate skill that made him a great in-

ventor, Mr. Elliott produced in a few words the general consciousness, which some of the younger guests might have missed, that this occasion was something more thrilling than a mere "splendid party". He summed up memories of another Dinner, in times long past; and as he spoke of its outwardly humble character, the listeners realized that the same spirit which made those pioneers sing their triumph round a broken-down piano had made it possible for that great decorated hall to ring with hundreds of voices and a fine orchestra. The greatest danger which a "firm's party" can incur is the suspicion (justified or not) that the guests are being *given* something in paternalistic patronage, instead of being asked to *share in* a common triumph. Mr. Elliott's speech would alone have banished that suspicion, for it was a sympathetic and approving cheer that greeted his reminiscence of that first impromptu subscription Dinner; the enthusiasm that had spared a few shillings for the beer for toasts, out of the very precarious wage-envelopes of the early days, still seemed the normal and understandable attitude, to everyone present!

I joined the Corporation in 1901 [said Mr. Elliott], and the dinner referred to was held at the end of December of that year at the Southampton Restaurant in Chancery Lane.

There were about thirty present, and everybody paid.

The programme was not of the quality as that expected tonight. We had no Jack Hylton band

and no Peter Dawson to sing to us. But we were just as happy in our humble way.

The difference between the number attending that first dinner and the number here tonight is a measure of the enormous development in the business done by the Corporation. Then a "Monotype" machine was a curiosity; to-day it is a necessity.

In 1901 the mechanics and operators were busy preparing the first batch of machines for the market. Some had been waiting two years for this, and in the meantime had not had the opportunity of becoming acquainted with the mysteries of the new machine. They had not yet had an opportunity even of understanding the figures on the justifying scale. We had plenty to learn, but not much came from the Americans sent to instruct us. To a stranger it seemed as if the mechanics were doctors from a hospital ward, for they were always alluding to bad alignment, bad feet, poor nicks, jets out of centre, hollow bodies, heads pulling off, and so on. The runners seemed to be selected from the boxing booths, for we got continual reports of broken teeth and broken jaws. The Works people expressed surprise at all reports of breakages, and being unable to give reasonable explanations concerning them always reiterated the statement that it was the first time they had ever heard of such a breakage. In spite of all our worries in those days we were always cheerful, although optimism reached a low ebb when Friday's money bags did not reach their destination before 2 p.m. on Saturdays.

Matters have improved since those days. Then it was an event to produce a new type face, and these were printed on thick paper, with only one size of one face to a page, just to make the collection seem bulky. To-day we have so many faces that we can afford to show only a couple of lines of each size, so that we can get the complete range on a page.

As time is now short, I must ask you to think to the continued prosperity of the Corporation, and in doing so to bear in mind two names. The first is that of Lord Askwith, who has been with the Corporation from its inception, acting principally in the first instance as financial adviser to Lord Duntoven, the real founder of the Corporation, and who consequently is fully aware of all the financial and other worries through which the Corporation had to pass in those early days. The other name is that of Mr. Burch, who joined as Secretary a few months after the original flotation of the Company, and who has risen to the position of our genial and amiable Managing Director.

THE CHAIRMAN'S RESPONSE

Sir Geoffrey Ellis, rising to respond, was greeted with cheers from a company to whom he was no "stranger"; everyone leaned forward to hear "their own" Member of Parliament, whose active interest in their welfare had long been proved. He said:

Tonight we are entertaining ourselves, and there could be no better form of entertainment than that. I am reminded of two toasts which two friends of mine always give. The first is a very intimate one:—

"I drink to myself and one other,
And may that one other be she
Who drinks to herself and one other,
And may that one other be me."

The other is:

"Here's tiv us all on us, and may none of us ever want nowr, nor me norther."

This is not quite the occasion to go into details about our work, but I should like to make two very short references; one is the position we already hold in the world.—we must sometimes pat ourselves on the back. Some people are proud to say that they keep up with the times, we are proud to say the *TIMES* keep up with us. (Applause).

It is not many people who are asked to do skilled Government work without asking for it. We can take just pride in the work which has been given to us because our men have the skill and the ability to work together. There are not many undertakings who are in this way so fortunate as ours.

I can count only a short 15 years in a period of 40, and looking around on my right and left, and the three tables in front of me, the service given by everyone sitting there is something round about a whole generation. It is not a record which can be shown by many people, and therefore I think we are justified in congratulating ourselves, and as we are doing tonight, by entertaining one another.

May I conclude with one little word of warning:—There was once a man who was accustomed to overstepping the mark. He had a wife, as some men have, and his wife told him he must really see a Doctor. He went to the Doctor, who was a wise man as well as a good Doctor, who knew it was no good tackling him directly, so he thought of a long word and said, "My friend, you are very ill, you are suffering from syncope, and if you do not immediately stop what you are accustomed to do, you will die! The man was frightened and went away. He then took counsel with his wife and said "I do not like this position at all. Look up the dictionary and see what this word means." She took the dictionary and he stood by her. They looked down the words together until at length they came to it. "This fits you all right, my boy" she said. "What is it," he asked. His wife replied "Syncope—a term used in music and denoting rapid and irregular movement from bar to bar."

Ladies and Gentlemen, I do hope any syncope you will have in the other room will be more regular than the friend whose experience I have related.

I am not going to talk any more; I am like many members of Parliament, I neither like to make long speeches, nor to listen to them.

I am only glad to be by the side of Mr. Burch, with whom I have worked all these years, and Lord Askwith, with whom many years ago we shared Chambers. Ever since then we have been close friends.

I thank Mr. Elliott for what he has been kind enough to say about me.

As the toastmaster prayed silence for the next speaker his trumpet-tones were drowned by such an outburst of cheers as only warm personal affection ever inspired. It was Mr. Burch who had to appeal, with uplifted hand, for the silence in which he replied, in turn, to the toast of the Corporation.

MR. BURCH'S RESPONSE

I really do not know where I stand at the moment, because I have not prepared any speech for this evening, and, I am therefore forced to open the gates of recollections and memories, and as they go back over a period of 40 years I am afraid there is a large volume with some long chapters in it which I should like to open. Your Chairman however has told you that he does not like to make long speeches nor listen to them, so that I am indeed in a quandary.

I think if I took one minute for each year—Mr. Elliott, who is so good at figures, having reckoned up the cost of thirty glasses of ale, can tell you how long I should have to speak if I did so. I make it 40 minutes.

I was very delighted when Mr. Elliott referred to Lord Askwith because, as he reminded you, Lord Askwith has been connected with this company since its inception. And if I could write something of the earlier history of the Corporation, I am quite sure he would be able to add further details known only to him to-day. The early days of the Corporation, as Mr. Elliott pointed out, were not free from difficulties. We did not have a very happy existence in the beginning. A great many troubles had to be overcome. We were, however, at that time supported by what I call Monotype stalwarts, and I would just like to mention the names of a few of those who have passed over. I would particularly refer to Mr. Pierpont, whose services we regretfully lost at the beginning of this year. I wish he could have been spared to be with us this evening. There was another who was of great assistance to him at the beginning; and that was Mr. William Demming, brother of Mr. Frank Demming who is with us tonight. I do not propose to take up too much of your time but I would like to mention the names of Mr. Musgrave, Mr. Howell, Mr. Oakford, Mr. Atkinson, Mr. Wilson, Mr. Bromly, Mr. Elston, Mr. Middleton and last but not least Mr. Reid, all of whom gave good service in the early work of this Company.

"ABSENT FRIENDS"

This, as Mr. Elliott has said, is a very large gathering, and yet it does not represent the whole organization; I would like you to remember those representatives who are in the outposts of the Empire—I refer to Mr. Inman, who I think has been with this Company for something like 35 years—Mr. Beman, Mr. Coombs, Mr. Day and Mr. Wallwork, all of whom are too far away to be with us. Those of you who know them, I would say, lift your glasses to them sometime this evening to show that they are not forgotten.

I wish to refer to a few other stalwarts, most of whom are here this evening. They are Mr. Macaulay, Mr. Stubbs, Mr. Smyth, Mr. Elliott (from whose fertile brain have come many improvements which are looked upon to-day as part of a "Monotype" machine), Mr. Wigg—who is unfortunately unable to be with us tonight, but who I am glad to say is making good progress and has sent a telegram wishing us a very happy evening and regretting his inability to be with us. I should like to send a telegram thanking him for his wire, and saying how sorry we all are that he is not here and that we wish for him a speedy and complete recovery to good health again. Amongst these stalwarts are Mr. Blackett, Mr. Sterling, Mr. Sumner, Mr. Seeley, Mr. Davis, Mr. Kettel, Mr. Hinds, Mr. Gamon, Mr. Quick, Mr. Quixley, Mr. Demming, Mr. Steltzer, Mr. Wilkes, Mr. Daniels, Mr. Booth, Mr. Cracknell, Mr. McIntosh. It is to those men that the Corporation owes its present position. They helped the Corporation over a period when hard work, very long hours and brain work were required, to bring it to a degree of commercial satisfaction, and that is the reason why I particularly mention those names, hoping that I have not forgotten anyone who should have been included.

I could tell you a great deal of the history of the Company, but time is getting on. I want to say a few words to those I term the "Present Generation". I particularly refer to the younger

OUR FORTIETH BIRTHDAY PARTY

members of the staff to-day, because to them we must look for the future and further progress of this great organization. There is an old French proverb, which says—"I love you to-day more than yesterday, but not as much as to-morrow." To the younger members I say—I hope your interest in Monotype to-day is more than it was a year ago, but, however great may be your interest in Monotype to-day, I hope it will be greater in the years to come. I want you to remember when you are manufacturing or working the machines not to accept them as finality, but to use your ingenuity and endeavour to accomplish something more with the machine than has been accomplished before. In that way you and I can expect further improvement to the machines which will make them even more valuable to the printing industry than they are to-day.

It was my intention to refer to some of the present generation by name, but in view of the time I must refrain from so doing.

However I particularly wish to refer to our Chairman Sir Geoffrey Ellis. In his modesty, he said "I have only been connected with the Corporation for 15 years". That is true, but there are some men who in 15 years can do what many other men would require double the time to accomplish. He is keenly interested in everything pertaining to the business and he does not obtain his information from reports, but makes his own examination and forms his own views, he supports these views by having a considerable financial interest in the Company. We are indeed fortunate in having Sir Geoffrey Ellis as our Chairman, and I hope he will be spared for years to preside over this Corporation.

I have already mentioned Lord Askwith, but I wish to refer to him again, because I want to ask you to drink to his health. Lord Askwith has been connected with this Company since December 1897. He could tell you of many difficulties regarding the flotation of the Company and the first ten years of his life. I know I am speaking for you all when I say we are glad that he is with us to-night and that we wish for him good health and happiness, and if there is anything he particularly desires for himself, we hope it will be granted to him.

Now at this late hour I will let you into a secret. As near as I can make it, 15 days less than 40 years ago I as a young man was asked to present myself to a certain address for an interview. There were two gentlemen present one of whom was Lord Askwith, and as the result of that interview I was appointed Secretary of this company, commencing my duties on March 1st, 1898. At that time we had no office of our own, but about June of that year the office accommodation for the whole of our clerical staff was less than half the size of the small alcove at the end of this room.

Well, 40 years is a long time, but when I look back it does not appear to be anything like 40 years. I think the reason for this is that I have found so much recreation and interest in Monotype business and its organization that I have not had to look outside for very much other recreation, and therefore my business life has become a pleasure and not really hard work.

I am delighted to be here to-night: it is very nice of the Directors to have asked us to Dinner, and I hope now they have started they will not wait another 40 years. I know I am expressing your wish when I say to them, "If you do ask us again, we shall have no hesitation in accepting." Mr. Chairman, with your permission, Ladies and Gentlemen, I give you the toast of "Lord Askwith", and may he be endowed with Good Health.

As the venerable Senior Director arose to make an impromptu acknowledgment of the cordial support the guests had given to Mr. Burch's tribute, all eyes were turned upon the grave, intent face of a man who was looking at the visible symbol of a success which he had had the courage to envisage as a possibility more than forty years ago. The birth and infancy, the heavy trials and gradual triumphs, of the Corporation, were all part of that man's mature recollection.

After the eloquent speeches which have just been made by Mr. Elliott and Mr. Burch, I feel as if I were the missing link. It is true that 40

OUR ILLUSTRATIONS

At head of article: A general view of the assembly.

On p. iv: The "Old Stalwarts" rise to make their presentation.

years is a long time, but it is also true that a famous school like a famous song is always looking 40 years onwards.

I can assure you that since I have joined this Corporation there has been as much change as there has been from the old Bike—the Bone-shaker and the Rolls Royce, or between the sailing ships and the massive battleships of to-day.

Forty years hence there may be improvements in "Monotype" machines which will make this period quite a back number in printing. Now years ago I happened to go with our Founder, Lord Dunraven, to New York on a difficult enquiry. It was too late to enquire, as ought to have been done, into the progress which had been made in a famous yachting race. There I had to learn about keeled yachts. Some time after, Lord Dunraven, whose friendship I had, asked me to come and see him. He said he had been very much attracted by a machine for printing. He loved books and took an interest in printing, but this scheme involved a large sum of money. He asked me whether I could assist him in the matter; I said I would try my best.

From that day to this I have had to study printing, and it is a fascinating pursuit.

Lord Dunraven, whose portrait you will see in this programme, looking younger even than when I knew him, was a very fine man in many ways, and when he once made a friend never left him. Now from that day to this I have been on the Board and afterwards Chairman of this Company, except during a period when I, owing to being in the Government service, could take only a paternal interest, and was unable to attend as a Director. On Lord Dunraven's death I was again put on the Board and within a few months made Chairman. The time then came when I felt that with the years creeping on it was time it had new minds, and I resigned from the Chairmanship, although still continuing to look after you, if I may say so, as continuing on the Board of Directors. Now Sir Geoffrey Ellis had joined the Board some years back, and no man knows more about finance—a very important thing to the progress of a Company in these days—than he. He took such a keen interest in the details of his work and has fulfilled the estimate I made of him in every way, and I think the

Company is as flourishing as it has ever been during these 40 years, and more so.

As for Mr. Burch, I happen to remember the exact words I used when he came in as Secretary to the Corporation. I was confronted with a rosy-cheeked young man whom I thought extremely young for the job, but having had to judge men quickly, and sometimes women, I came to the conclusion that he would do. Mr. Burch has justified that judgment. He still remains the rosy-cheeked young man. I had a photo sent to him the other day "To an old friend of more than 40 years ago", which I hope Mr. Burch will keep as a souvenir.

Before I close, I must say that the years I have been associated with the Monotype Corporation have been very happy ones. I hope the employees and all those connected with the Company are satisfied with what the Company in its limits can do for them and the progress they are making.

My daughter opened the Monotype Sports Ground some years back. I am pleased to be a Director of the two Companies possessing the best sports ground in the County of Surrey—The London Electric Supply Company and the Monotype Corporation. I think it is a very valuable thing to have a good sports ground, and a place where boys and girls, if I may say so, have met in healthy rivalry over sport, and I am glad to hear that The Monotype Corporation is getting better and better in that respect.

Of course many have passed away, as Mr. Burch has said, but there are young men and women connected with the Corporation who have their way to make, and who will succeed if they put their backs into it, and who will have an opportunity of belonging to one of the best Engineering Corporations in this country.

I trust that in the past the relation of the Board and the employees has been happy, and that in the future it will continue to be so.

THE PRESENTATION

Then came the "surprise item" of the programme: the toastmaster called upon all those present, with a record of 25 years service or more, to rise.

With a rustle and a scraping of chairs 105 men rose to their feet, to be greeted with a storm of tribute and the full-throated chorus of "The Boys of the Old Brigade". And the proud Brigade looked round the great hall, looked round its own ranks into still-youthful faces, looked toward their "captain" standing with them, and joined lustily in the chorus.

As the echoes died away there followed the climax of the Dinner. The "Old Brigade", still standing, looked to Mr. H. Kettel as its spokesman, and he, in accents of genuine emotion that illuminated his words with sincerity, called upon Mr. Burch to accept a token of his comrade's loyalty and regard:

On this momentous and unique occasion in the history of the Monotype Corporation I count it a great honour to have been asked to perform a very pleasant duty.

As one of the oldest employees, with a record of 38 years service behind me, and on behalf of my other colleagues who are standing with me, with a range of 25 years and upwards, it is my proud privilege to ask our much esteemed, highly respected and beloved Managing Director, Mr. W. I. Burch, to accept a small gift, in the form of a golden plaque, as a token of our esteem and regard.

It is engraved with a fitting inscription, and

the facsimile signatures of the names of the particular employees I have referred to, and they number over a hundred.

The history of the Corporation has already been ably dealt with by my colleague Mr. Elliott, so I shall content myself by saying a few words on the outstanding abilities of our Managing Director, and very good friend, Mr. Burch.

During all the years it has been my good fortune to spend in the employment of the Corporation, I have always found Mr. Burch to be an ideal employer, and I should be doing him less than justice, if I passed over, without comment, his untiring devotion to duty, his adherence to a high ideal in life, and his kindness and unfailing courtesy to all, high or low, with whom he has been brought into contact.

We are glad to have a share in marking this 40th Anniversary of the Corporation; some of us have grown grey in its service, with Mr. Burch at the helm, and I think the youngest of us here could not wish for anything better than just to have the same good fortune.

And now, Sir, on behalf of the older employees, who have completed a service of 25 years and upwards with the Corporation, I have sincere pleasure in asking you to accept this golden plaque, and in doing so, I can only say that if gifts are valued according to the affection that prompts them, then our offering will take rank with you as a very treasured possession.

We present it to mark the important event we are celebrating this evening, but we present it also to show our appreciation of your worth, as our Managing Director and Chief, and as a small indication of the great esteem with which we regard you.

It carries with it, our joy at having worked with and under you, and for so fine a gentleman and friend, and our heartfelt wishes that your years may be long, blessed with Good Health, and full of Happiness, and may the Monotype Corporation, under your control, continue on from strength to strength, and still maintain that high position and world-wide reputation it now holds—second to none—in the Printing Machine Industry.

Mr. Burch, whom the presentation had

taken quite by surprise, was able to impart to his hearers in an impromptu reply the sense that this was for him a moment of unique gratification:

At the moment I would ask you to excuse me, as this has come as such a great surprise. A token of friendship from over 100 men whom I have had the honour and the pleasure of calling friends, although I may at the same time have been in the position of directing their efforts. It touches me to my heart—it is a symbol if I may say so, as Mr. Kettel has said, of friendship, esteem and regard; therefore can you wonder that this Corporation has prospered when one who may have been called to the head has been supported by 100 or more men who have had and still have affection for him.

Their service, as I see it to-day, has not been the service entirely of pounds, shillings and pence, but a service of fellowship, comradeship and support, and without that support I realise as I stand here to-day, the success which has been achieved by the Corporation would not have been achieved to the same extent. I shall prize it, the possession, and shall always regard it with affection, knowing as I do the feeling which has prompted you to make it.

The support which all those old Stalwarts have rendered (as I called them earlier this evening) has been of the greatest possible assistance. I thank you all from the bottom of my heart for this token of your esteem and regard, and, whilst thanking you I reciprocate and wish for every one whose signature appears on this plaque good health and happiness for many years to come, and that their connection with the Corporation may continue with the same happiness in the future as apparently it has in the past.

As the dinner guests adjourned to the adjoining salon the tables were cleared for dancing, and meanwhile everyone "circulated", sure of a welcome in any group. There were no strangers in that gathering, and the only rank recognized was that of seniority of service. Even the youngest "Works" and "Lane" members of the great "family" had

met on the Horley sports ground or elsewhere, and for every senior member's reminiscences of the old days there was a knot of young listeners.

THE DANCE

The dances that followed, and the Cabaret interlude, justified the hard work of the Committee and reflected credit on the ingenious "effects" department of the Connaught Rooms. Rose-petals sifted down over paper parasols, and paper lanterns glimmered in a moonlit waltz as a "snow-storm" fell from the ceiling. At last came the time for Auld Lang Syne: in three great concentric rings the dancers' arms locked, converged on Mr. Burch and hailed him as "a Jolly Good Fellow", with one enormous voice.

One voice, one spirit—and that a spirit of active and ardent fellowship. The meaning of the word "incorporate" shone clear that evening, and the phrase *esprit de corps*—always used by those who have had any contact with the Corporation—was specially needed to describe the emotion which everyone was trying, somehow, to put into words as the company trooped downstairs and into the waiting "buses. It was not merely that 770 people had individually had the Time of their Lives, however delightful an atmosphere that in itself created. It was more than that; an invisible "body" had been dancing, singing, cheering, talking through its appointed mouths and listening with (almost literally) all its ears, expressing its own "spirit", feeling itself alive and whole, healthy and young. For a corporate "body" can still be called youthful while its oldest members can remember its infancy, and while its "spirit" is the living tradition of adventurous action, of risk and struggle, that enabled the "Old Stalwarts" to write a new and glorious chapter of typographic history.



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