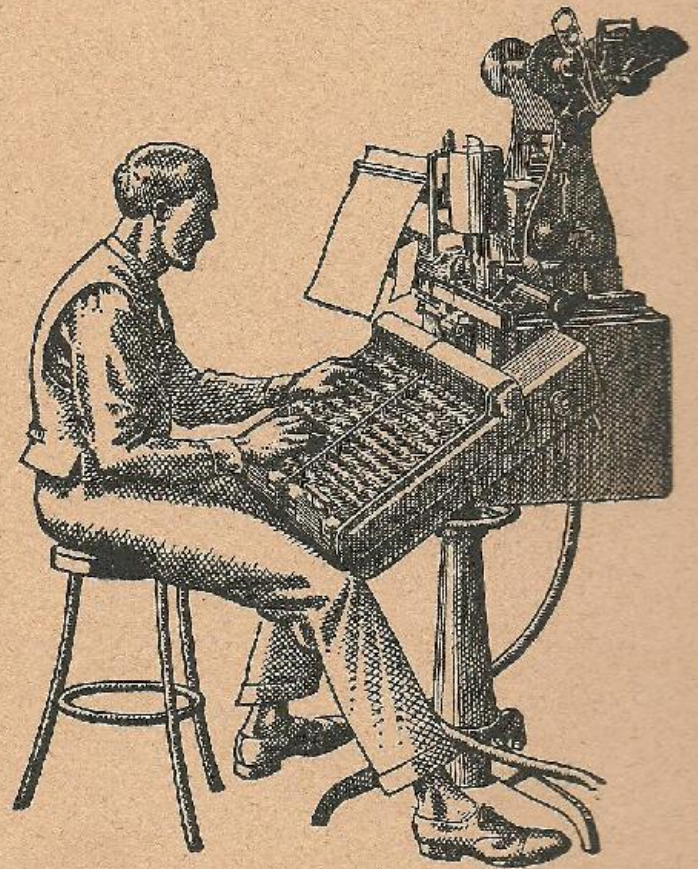


# The Monotype Recorder

VOL. XXXVII  
NUMBER 3

"Famous Faces":  
see pp. 3, 5, 12, &c.



LONDON: MCMXXXIX

THE MONOTYPE CORPORATION LIMITED

"Monotype" Albertus, 481 (upper & lower-case), shown on our front cover, is a new series. The text is in "Monotype" Goudy Modern, 249, as effective a face for art paper as has ever been cut.

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AND PUBLISHED BY  
THE MONOTYPE CORPORATION  
LIMITED LONDON

# THE MONOTYPE RECORDER

VOLUME XXXVII

NUMBER THREE

## "MONOTYPE" MACHINES AT EARLS COURT

*A pictorial and descriptive record of a typographic and technical exhibit of unusual interest: p. 3*

## TOWARDS THE IDEAL PRINTING SCHOOL YEAR-BOOK

*A plea for the "self-explanatory" year-book and a critical comment on recent school work: p. 9*

## RECENT VISITORS TO THE "MONOTYPE" WORKS

*An illustrated account of the recent visits of the London North, East, and North-East Association of Master Printers, the Typographical Association, and the Brighton School of Art: p. 14*

## LOOKING UP THE TRAIN

*Pages, with typographic commentary, from two world-famous railway time-tables, set in "Monotype" type faces: p. 16*

## COMBINED SPACING FOR CASTER ATTENDANTS

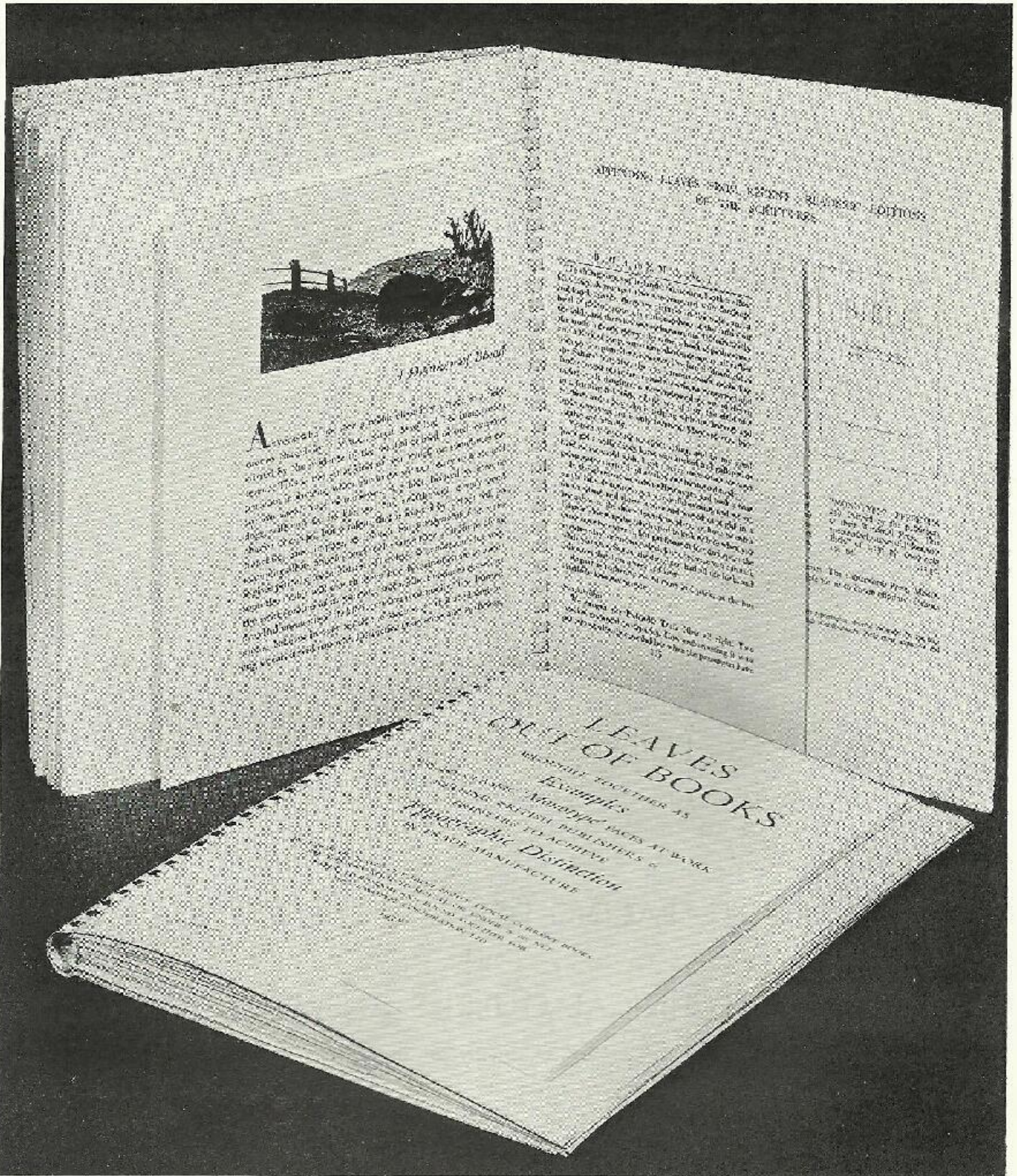
and

## TECHNICAL QUERIES ANSWERED

*by R. C. Elliott: pp. 18-20*

The Monotype Corporation Limited, London, E.C.4

43 FETTER LANE



UPWARDS OF EIGHTY DIFFERENT CURRENT BOOKS IN 20 famous faces, showing every variety of book paper, machining, leading, etc., at every price level from 6d. to 1 gn. ARE REPRESENTED IN THIS ALBUM by one Actual Leaf of each book. Price of Album: 8s. 6d.

# “MONOTYPE” MACHINES AT EARLS COURT:

MACHINES DEMONSTRATED COMPOSITION, WHILST HUNDREDS OF CURRENT BOOKS  
DEMONSTRATED THE “GOOD BEHAVIOUR” OF TWENTY FINE FACES

On these pages we illustrate and describe some of the interesting features of the two exhibits of the Monotype Corporation at the Sixth Annual *Sunday Times* National Book Fair.

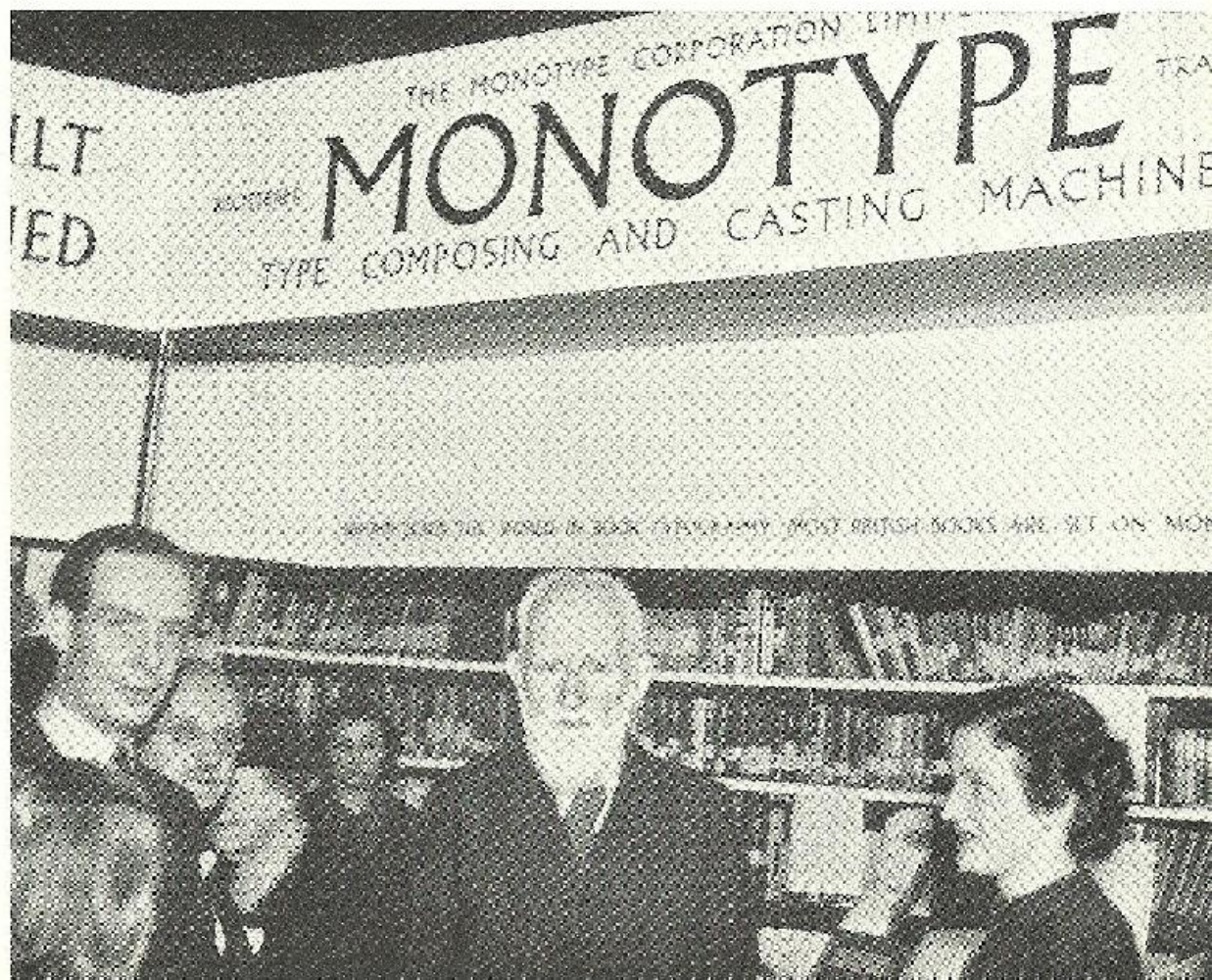
One of the exhibits was of actual composition on “Monotype” keyboards, and automatic casting on a “Monotype” composition caster. This was arranged by invitation of the Book Fair Committee, who have for some years realized the interest which the general public takes in viewing any sort of working machinery, very particularly when its mysteries can be shown to have some reference to the very books on exhibition at the Fair.

Round two sides of this working exhibition ran a low wall with show-cases, in which was arranged an exhibit of the methods of punch- and matrix-cutting

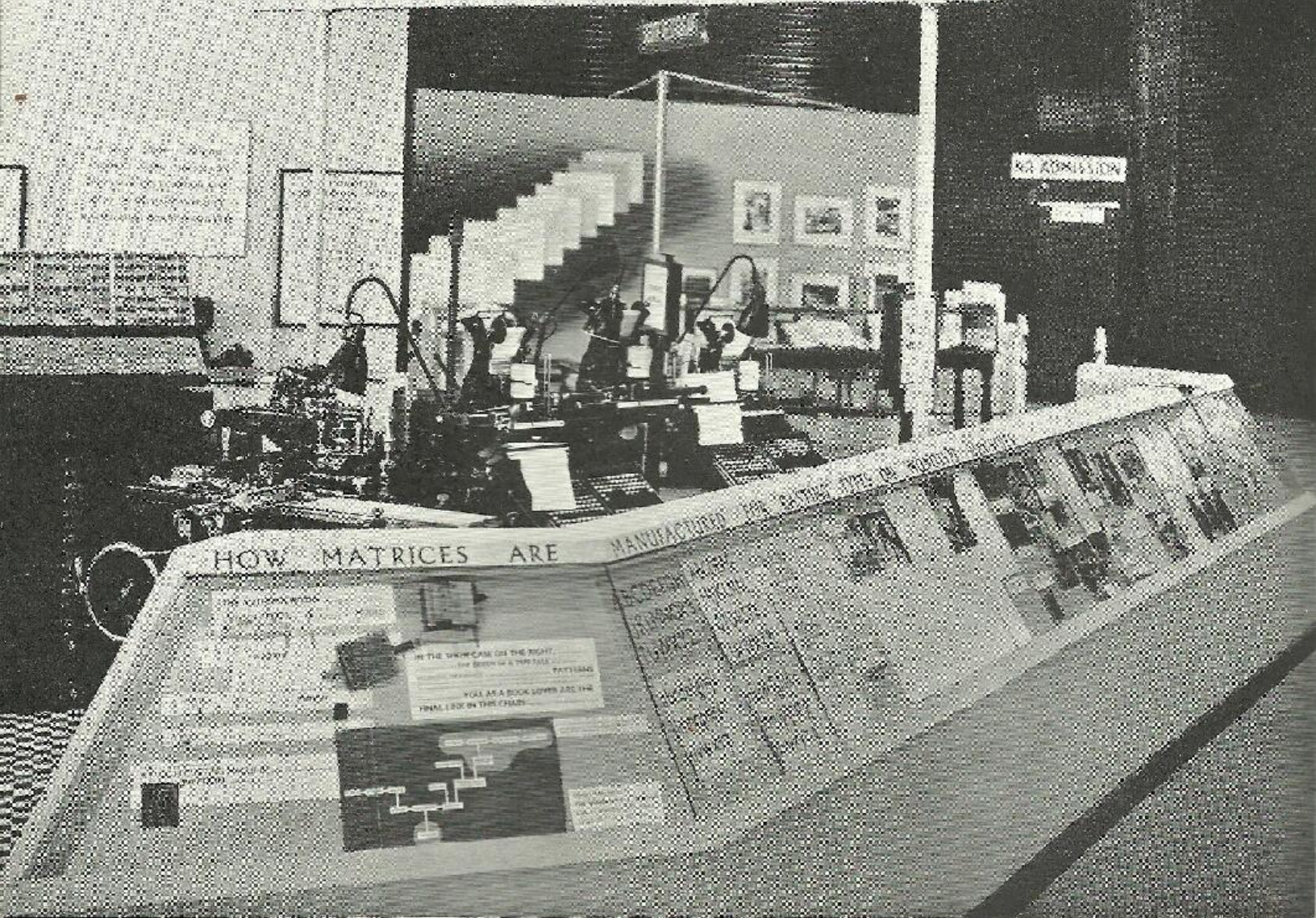
as used at the Monotype Corporation’s Works at Redhill in Surrey. No exhibit can of course equal in interest a visit to the Works and an inspection of actual processes; but it is nevertheless true that this particular exhibit has as much interest and value to typographers as any which has ever been shown to the public. For one thing, the “objects” used to supplement the photographs had in many cases great intrinsic value. Describing the three different sorts of “originals” with which the long and complex process of modern punch-cutting begins, the labels were able to refer in one case to actual types of John Bell, in another to a page from the Aldine *Hypnerotomachia Polifili* of 1499, and finally to two sets of drawings, either one of which would be the envy of any typographic museum: Eric Gill’s original alphabets for Gill

## “CELEBRATED FACES”

Mr. Bernard Shaw, during his visit, was able to point out to Mr. Bernard Watson, Mr. J. G. Wilson and Mrs. Shaw, typical volumes of his works set in different famous “Monotype” faces.



# TYPESETTING ON "MONOTYPE" MACHINES



The working exhibition stand of The Monotype Corporation at the *Sunday Times* Book Fair which attracted considerable attention. In addition to the "Monotype" keyboards and casters which were demonstrated to a continuous audience, the low front cases showed "how matrices are manufactured for casting types on 'Monotype' machines". This exhibit was fully illustrated by actual objects and photographs. In the foreground may be seen the original working drawings of Eric Gill and Bruce Rogers for the Gill Sans 262 series, and Centaur 252 series respectively. All the processes from the making of the pattern, the cutting of the steel punch, to the stamping and finishing of "Monotype" matrices were shown with descriptive captions.

## "MONOTYPE" MACHINES AT EARLS COURT

Sans, signed and dated, and Bruce Rogers' final drawings for Centaur. Of scarcely less documentary interest were the actual large-size tracings and measured drawings of typical characters from several famous faces, chosen to demonstrate interesting facts about letter design in the twentieth century. In response to suggestions received from typographic designers and others, before the exhibit was broken up and its chief treasures returned to the Monotype Works, a photographic record was made, and will be published with a descriptive text in the next issue of this journal.

Upwards of 50,000 booklovers made the journey to Earls Court between the 4th and 21st of November—an immense increase over former attendance records. Mr. and Mrs. Reader, with their relatives and children of all ages, paused to look at the "Monotype" machines chiefly because they made an exciting noise; they crowded closer to see how printing types and spaces, that moment cast, could form themselves into a regiment of glittering lines; they peered into the microscope for proof that the twelve-point types being issued as souvenirs really did have the entire text of the Lord's Prayer perfectly cast in raised letters on the face. And the whole astonishing business of "the machine that can spell out words" seemed very remote from the business of choosing books for Christmas presents, or hearing celebrated authors lecture—the two chief objects for which Mr. and Mrs. Reader had come.

And yet the connection was there, and it became more apparent when one passed on to the book-printers' stands. Messrs. Clowes

and Messrs. Hazell, Watson & Vincy flanked the principal entrance with two of the most interesting exhibits in the hall—exhibits which made the public realize the very great importance of virtues which are too easily overlooked: impeccable reading, good type faces in the wide range required by modern publishers, and craftsmanly machining. The part played by "Monotype" machines in present-day book-making was described and illustrated with particular clarity in Messrs. Hazell's exhibit.

### CREATING BOOK-OWNERS

The *British & Colonial Printer* commented on the intelligent demonstration at the Book Fair of "the part which the printer plays in making books more desirable material possessions" and remarked:

"One is glad to see that the publishing fraternity has not by any means underrated the importance of this service. The man who has once taken thought for the subtleties of good book production, and has ever admiringly held a handsome book in his hand or heard of the great debt he owes to the intelligent proof-reader, is very unlikely to be content with a few shelves of borrowed 'tripe'. His proprietary pride is stimulated. He takes his friends over to the bookshelves, and enjoys the opportunity which the borrower never has, of being able to lend or give away a cherished volume to a valued friend. Respect for books as physical objects means widespread buying of books (instead of cravats and tea-cosies) as Christmas presents; and respect for good printing is the first condition for such a result."

### THE UBIQUITY OF "MONOTYPE" FACES

Not far from the entrance, in a corner stand which rapidly became known as Typographers' Corner, the Monotype Corporation showed the public evidence to support the proud statement

### A ROYAL VISITOR:

H.R.H. the Duke of Kent made a detailed examination of "Leaves out of Books" during his visit on November 8th.



lettered on the back of the stand: BRITAIN LEADS THE WORLD IN BOOK TYPOGRAPHY: MOST BRITISH BOOKS ARE SET ON "MONOTYPE" MACHINES.

The word "most" did not, of course, do justice to the overwhelming majority concerned. It was possible to walk down several aisles of the Book Fair—stopping at the stalls of one celebrated publisher after another, and glancing into each exhibited book for the moment which it takes to recognize a type face—and actually fail to find a single book composed in anything but a well-known and distinguished "Monotype" face.

As to the world leadership in typography, that would be very difficult to deny, unless one took the pre-war attitude that a country's typography could be judged solely by its exceptional books—its "glass case" editions. It was felt, however, that some entirely new way could be found of demonstrating what can never be demonstrated in glass cases, namely the ubiquity of first-rate type faces in Great Britain: the fact that any bookshop (even, latterly, any railway bookstall) may reveal excellent uses of as many as a score of the finest type faces ever cut.

The best demonstration of that (because the largest in scale) was of course the Book Fair itself, with its thousands of normal-priced books set in famous designs of type. What the Monotype Corporation did on its "Type Faces" Stand was, first of all, to bring together on one set of shelves upwards of 400 current books that could be called *representative* in one way or another. Thus some 70 important publishers were represented, and text-books, scientific books and all the new re-styled Bibles were there along with "fiction and general" and "fine editions". On the spine of each book a strip-label announced the type face used.

#### THE GENESIS OF "LEAVES OUT OF BOOKS"

But the central feature of the stand, the most compact "body of evidence" of what "Monotype" machines have done for British typography, was the album *Leaves out of Books*, of which an illustration appears as our frontispiece. The compilers of this album began by making a survey of all the new books displayed at Messrs. Bumpus's bookshop early in October, 1938. Then they secured the privilege of an advance glimpse of what was to be recorded in Messrs. Simpkin, Marshall's admirable little journal, *Books of the Month*.

The object of such an extensive general view was to see which particular "Monotype" faces were in most general use. Notes were taken as to the types used in many hundreds of the most important books issued by the most important publishing firms during the season. From these notes a selection of books was made with every effort to achieve a fair cross-section of British "fiction and general" typography (leaving aside for the time being text-books and scientific works). Thus no one publisher, however famous for his brilliant use of "Monotype" faces, would be represented by more than a few books, as the books of no fewer than 44 different publishers were to be included. Similarly, no one book-printing

house, however rich its repertory of faces, could be represented disproportionately when books from no fewer than 37 different presses were selected. Also, no two books could be "alike". For example, the nine current books chosen to represent different uses of Bembo 270 include one each in the 10, 11, 14 and 16-point sizes, two in 13-point that are strikingly different in leading, tone, and surface of paper, etc., and three in 12-point, by three different publishers and three different printers, one of which is a charming little eighteen-penny Nelson Classic, whilst the other two offer an extraordinarily interesting contrast through differences in leading and tone of paper. It was also necessary to select from every different price-group, if the books were to be called "representative". Thus 31 of the chosen books were in the "cheap" category (under 7s. 6d.) and 14 of these were priced at or under half-a-crown. Only ten books were chosen from the "over 12s. 6d." group, and the largest group (41) consisted of "normal price" editions.

All but a few of these books contained more than 200 normal text pages, not counting prelims, plates, etc.—in other words, 100 *leaves*, any one of which would serve to show how a given size of a given face, set to a particular measure, solid or leaded, would look when printed (with good or cheap ink, as the case might be) on a given tone and quality of paper, in a particular format, with a given amount of margin, with or without running heads, etc.

#### EFFECT OF THE PAPER ON TYPE

Now certain of those "differences" (*i.e.*, between faces, sizes, measures, leadings), can be visualised by setting up a typical page in type facsimile and surrounding it with a dotted rule to indicate the margin. Our two successive volumes of "Pages from Books" were made up of reproductions of this order, but no such facsimile, printed on one uniform paper, can show (for example) how certain faces like Perpetua actually seem to take on an extra beauty when printed on very cheap paper; nor how the difference between a toned and a dead-white paper affects the apparent size of the type; nor how certain faces (notably Bodoni and Contant) seem sadly disheartened by less than perfect machining, thereby confessing their "private press" origins, whilst others, notably Bell, Fournier and the incomparable Bembo, manage to retain their distinctive personalities under all sorts of handicaps. To show such fascinating differences as that, *actual pages or printed leaves* alone will do.

So "Leaves out of Books" was compiled by making up 100 sets of leaves, each leaf cut out of a different current book from the selection we have mentioned. So far as we know, nothing like it has ever appeared before. Every publisher, and every book printer represented in the volume received a complimentary copy, as did the National Librarians; and the few copies remaining of the hundred were presented to certain extremely distinguished personages, in and out of literary circles, who had visited the stand.

Another hundred sets of "Leaves out of Books" have now been



prepared in response to urgent demand, and these are now on sale at 8s. 6d. a volume. We believe that students of typography will find "Leaves out of Books" in its handsome rhomboid cover, something of a bargain at this price, as it contains single typical leaves (recto and verso pages of continuous text) from over 80 different books, every one of which would be worth acquiring as an interesting example of a fine face "at work" in a given size on a given paper-surface. The 80 "actual leaves" are spirally bound in 20 different groups, according to face; there are seven leaves in Fournier, five in Bell, eight in Perpetua, six in Plantin 110, and so on\*. At the end are leaves from three of the most popular "Readers' Bibles" of recent times.

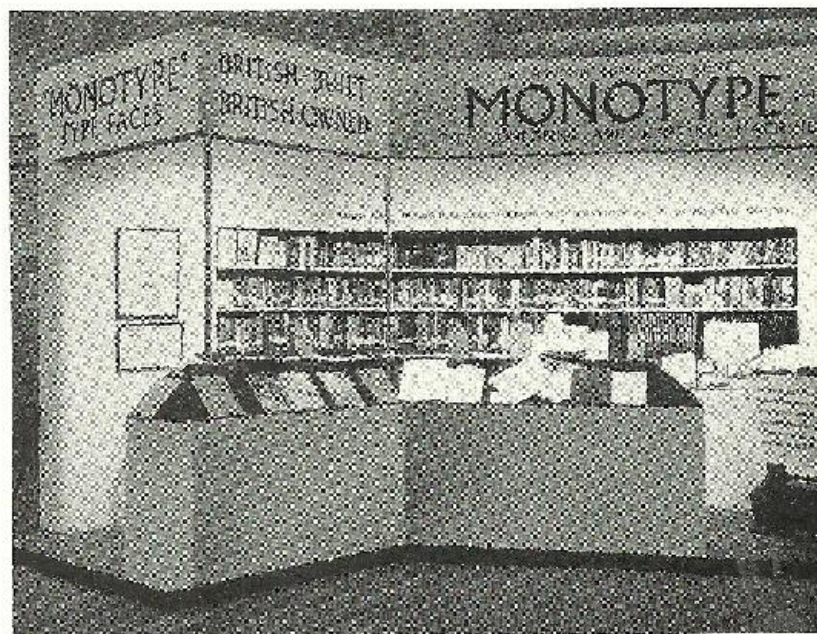
No complimentary copies of "Leaves out of Books" will be available to any individual, or to any firm other than those specializing in book printing or book publishing. Twenty-five albums have been set aside for libraries and training schools. Other albums will be issued in future, but this first selection will not be repeated. Anyone who wishes to have, in a handsome binding, one actual leaf from as many handsome books (in 20 magnificent faces) as would occupy more than eight feet of shelving, may do so for the price of a single biography—while the albums last.

\* Other groups of leaves: Bembo, Times 327, Baskerville 169, Van Dyck, Centaur, Lutetia and Goudy Modern grouped as "long descender faces"; Poliphilus and Italian O.S. grouped with Plantin 110 as "fairly dark" faces; Garamond 156, Imprint 107, Caslon 128, Plantin Light 113, Walbaum 374, Bodoni 135 and Scotch Roman 46.

## "TYPOGRAPHERS' CORNER"

THE Stand had an inviting effect upon the passer-by for some reasons which were not superficially obvious. It was almost the only place in that vast acreage where one could see books "as on a book shelf", that is with the shrill and ephemeral dust jackets removed, and the pleasant glow of binders' cloth and gold-stamping creating the image of a favourite corner of a booklover's library.

The whole purpose of the Stand was to give typographers, whether printers or professional designers, the fullest possible opportunity to see the best modern book-faces at work under the widest range of conditions. Thus a particular type such as "Monotype" Bembo or Fournier could be studied on four or five tones and surfaces of paper; in almost all its sizes suitable for bookwork; in conjunction with different kinds of illustrations; in generously-leaded pages and in daringly solid columns. A band round each book showed from some distance away the name of the type face in which the book was printed.



The Literature stand of The Monotype Corporation at the Book Fair. On the right may be seen the Oxford Lectern Bible, set in "Monotype" Centaur; the books exhibited are those from which the "Leaves out of Books" pages were selected.

On the ledges and slopes certain books were kept open for inspection throughout the Exhibition, while others were similarly featured for a day or more for some topical reason. Thus on Bible Day the regular exhibit of the great Jubilee Bible on its lectern was supplemented by a copy of each of the famous recent "re-styled" Bibles, as well as the most celebrated of the recent literary editions, all of these having been set in handsome "Monotype" faces. On Children's Day place was given to some outstandingly handsome modern juveniles, including *Gay Company* (Witherby)—a Junior Book Club and *Time & Tide* choice set in "Monotype" Plantin 110; *The Land of Green Ginger* (Arthur Barker) set in Bembo; Messrs. Pitman's *Laugh Another Day* and *Hank* in "Monotype" Caslon, together with some attractive new school books from Messrs. Ginn, Basil Blackwell, Dent, Bell and the University Presses.

The occasion of Mr. Bernard Shaw's visit to the Stand (see photograph) was signaled by an exhibition of representative volumes of different editions of the great dramatist's works.

Mr. Shaw was interested in the various typographic formats of these editions which comprised: three volumes of the Limited Edition (1,025 copies) set in "Monotype" Caslon, three volumes of the Standard Edition in "Monotype" Fournier, the *Prefaces* in the same face, the *Complete Plays* in "Monotype" Scotch

THE MONOTYPE RECORDER

Roman, Series No. 137. *The Black Girl in Search for God* ("Monotype" Fournier, with wood engravings by Mr. John Farleigh) attracted particular attention from typographers.

WELL-DRESSED "BEST-SELLERS"

In most cases best-selling books were exhibited on the Stand on the days when their representative authors were lecturing. In this way special attention was drawn to *Science for the Million* (Allen & Unwin) set in Plantin TIO, *Guns or Butter* (Putnam) and *Laughing Diplomat* (John Murray) set in "Monotype" Bembo. Other books which for some reason or another were outstandingly interesting in themselves included *Charles Laughton & I* (Faber & Faber), *The Squire* (Heinemann) and *The Spirit of Paris* (Batsford) set in "Monotype" Garamond; *Out with Romany Again* (University of London Press) and *The Syrian Desert* (A. & C. Black) in "Monotype" Bembo; *I Know an Island* (Harrap) in "Monotype" Walbaum; *Bad Manners* (John Miles) in Fournier; *Wild Life in Southern County* (Nelson) set in the same face with shortened capitals; *Janus Weathercock* (Nelson) a Book Society choice—set in "Monotype" Baskerville. Cecil Beaton's *New York* (Batsford), *Green Fingers* (Herbert Jenkins) and *Wild Lane* (Eyre & Spottiswoode) were among the several attractive new books dressed in "Monotype" Poliphilus; it is interesting to note that this face is rapidly becoming a favourite for offset-printed books.

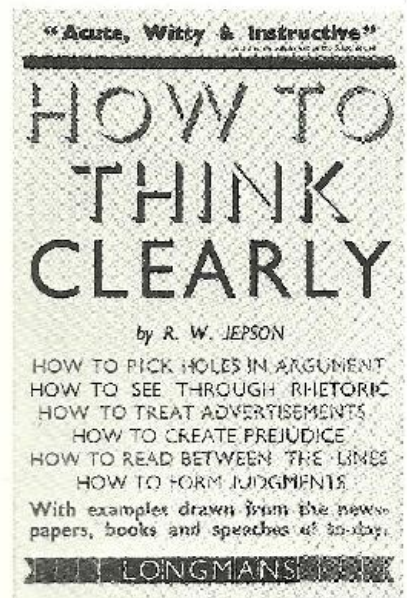
Pontana, cut by the Monotype Corporation for Messrs. Collins, could be inspected in a signed copy of *The British Character* by Pont of Punch. The latest Penguin and Pelican Specials, Mr. Wickham Steed's *The Press* ("Monotype" Times New Roman) and *Blue Angels & Whales*—a new departure for Penguin Ltd., for it is set in "Monotype" Perpetua—written and illustrated with wood engravings by Mr. Robert Gibbings, were on show the day after publication.

Books open for inspection through the Exhibition included (in addition to the Jubilee Bible already mentioned) the monumental

*French Dictionary* recently published by Messrs. Harrap and printed by the Pitman Press, Bath. A facsimile portion of a page (on page 17) gives some idea at once of the technical complexity and the aesthetic attractiveness of this remarkable work. Next to the French Dictionary was a copy of *The Oxford Companion to Music* in double-column "Monotype" Imprint with Bold. The three printed versions of the *Order of the Service at the Coronation of their Majesties King George VI and Queen Elizabeth* evoked many admiring murmurs; *The Nonesuch Century* was another permanent open exhibit, representing as it did a magnificent publishing achievement which would have been impossible without the wide range of classic book faces made available to users of "Monotype" machines during the last fifteen years.

Messrs. Longman's *How to Think Clearly* was exhibited for its cleverly-designed jacket in various Gill Sans series (see right). On the Stand was a large Album containing a variety of gay and distinctive wrappers, set in "Monotype" faces, each of which was identified by a yellow label. Typographers and other visitors passed from this to a collection of publishers' advertisements (with type faces similarly identified) which had appeared in the last three issues of the *Sunday Times*.

An effective book wrapper in various sizes of the Gill Sans group.



# TOWARDS THE IDEAL PRINTING SCHOOL YEAR-BOOK

PRESUMABLY a printing school year-book is composed for the most part of "by-products" of a year of instruction. Certain blocks and settings have had to be printed, as practice pieces for the apprentice machine-minders; it has not been sufficient in every case to go as far as the perfect proof. Certain student projects have evolved from good layouts to good settings, and the students deserve to see the best of them in the form of actual printed jobs. There is too little opportunity nowadays for compositors to "see the finished job". So in every good school there would be, in any event, a variety of printed projects in existence by the end of the term. It is only sound sense to collect the best and most representative of these and send them out to potential patrons of the school.

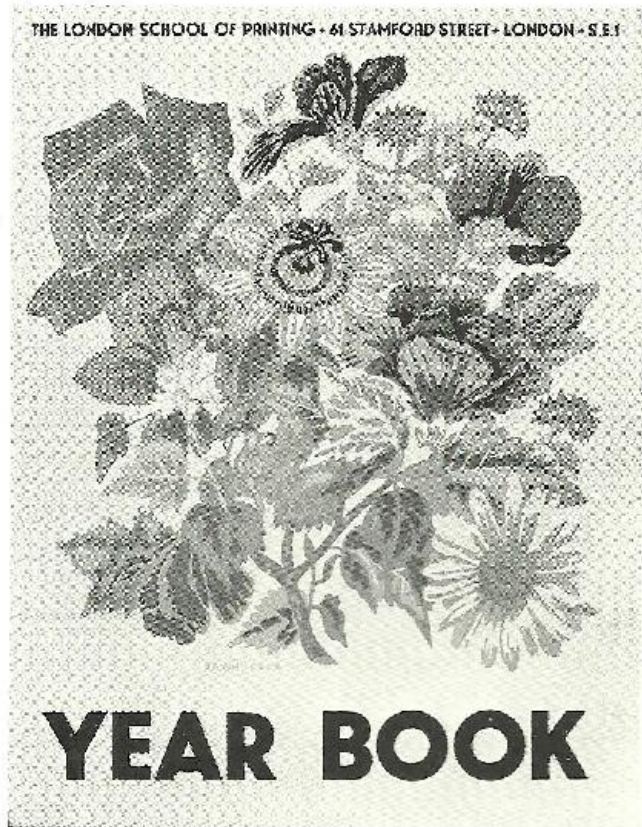
It is even more sensible, having the necessity for a year-book in mind, to exploit to the full its educational and propagandist advantages. This, we submit, has never been done, though the best schools may easily be excused for not being as clever "salesmen" as they might be—in view of the excellent progress they have made.

From the educational point of view, the *full* exploitation of a year-book would involve using it as a check upon the curriculum. For example, each instructor would be asked to write out, in a few paragraphs, *what constitutes skill* in the work which he is teaching; why, and in what particular ways, the students can learn more at the shop-plus-school than they could at the shop only; what they will be taught to do and not to do; what *branch* of that work is most familiar *in that locality*; and any other preliminary glimpses and warnings which a student deserves to be given at the very beginning of a course, in order that he can "see things coming", preserve his sense of balance, and check his own progress.

Those introductions or summaries by each head of a department would, of course, be most illuminating and welcome to the master printers and others who support the school, so they could well be set up and printed as the first simple practice-pieces of the term. Each one would form a preface to a particular section of the book, and each one would, of course, mention the chief *varieties of work* which the students were being prepared to handle. Then all the specimen jobs which followed would in effect illustrate the explanatory words.

The "check on the curriculum" would be made automatically: the instructor could hardly write down (for example) the chief kinds of problem that a jobbing compositor would have to be able to solve, without realizing that the "illustrations" ought to include at least ten very different *identified* jobs: not simply two-colour pieces unsuitable for news printing and vaguely described as "advertisements", but things planned as blotters, functional direct-mail folders, letterheads, invitations, menus, programmes, tickets, news ads. and counter displays. Without at least "one of each" of the foregoing varieties, the recipient of the book might be left to wonder whether the students had really received a practical, all-round education in jobbing design, from someone who knew the economics of typography.

Instruction in keyboard operation, whether "Monotype" machine or slug, is harder to demonstrate by printed examples, though good word-spacing reveals much. Hence it is all the more important that there should be some statement in the book as to methods of verifying progress and eliminating bad fingering habits. One could not adequately describe a course of instruction at a "Monotype" keyboard without mentioning the subjects of tabular and combination



THE COVER OF THE SEVENTEENTH ANNUAL YEAR BOOK  
OF THE LONDON SCHOOL OF PRINTING

setting; and to prove that an "all-round" education was offered, the illustrative examples would have to include not only straight pages and columns, but also typical portions of a twentieth-century catalogue, price-list, time-table, table of statistics, etc.

The block section, too, deserves its full share of attention. What each illustration taught the students who printed it, and what craftsmanly precepts were kept before them.

In short, students, instructors and patrons would all be clearer in their own minds about the value of the school and its service to the trade, if a great deal less were left to the imagination of those concerned with the book—as compilers or as recipients. At least there would be no chance for the latter to assume that they were looking at spectacular "show pieces" designed by instructors to impress their fellow instructors in

other schools. The whole institution would be explaining and defending its claim to moral and financial support from the trade—not by random evidence, but by considered, authoritative *words* and very deliberately chosen examples of student projects.

No printing school year-book has yet gone to this amount of trouble to conciliate the unconvinced members of the trade in its locality. But every year there is evidence that the hard-working heads of schools have been doing their best to edit their year-books so as to present a well-balanced picture of the school's activities as a whole.

The most noteworthy advance made by any year-book this year was made by the most famous of them all. The London School of Printing is one of the two greatest institutions for printers in the world. Hitherto its year-book has all too clearly revealed the school's preoccupation with technique, to the exclusion of any serious effort to rank as a centre of typographic design. The 1938 issue sets a new and definitely higher standard. In place of the cut-and-dried "bouquets" culled from reviews, there is a sensible and stimulating Foreword, admirably set and printed. The Sententious Wall Motto has not yet vanished, but the vast majority of the imaginary jobs look reassuringly geared to the nineteen-thirties. Two very handsome pamphlets, likely to become collectors' items, are included in this impressive harvest of student work, and the cover of the Year Book demands a special word of praise.

The North-Western Polytechnic Printing Classes can always be counted upon for a distinguished-looking year-book. This year as usual, there is evidence that future "Monotype" machine operators are being shown the wider possibilities of the machine.

The Bristol School of Printing points out, in the introduction to its 1937-8 book, that "an attempt has been made to show much more of the book-production work which has for so long been a feature of the School". The specimen pages from books are rather

on the sumptuous side, but there is no harm in that. The L.C.C. Central School, and its spiritual child and grandchild at Birmingham and Bristol respectively, stand up for the idea that every good craftsman has the moral right to have co-operated, at least once in his life, on a master-work which anyone in the world would admire as "fine" printing.

The Printing Year Book of University College of Nottingham, has the courage to group together its examples of mechanical setting, single type and slug, labelling each one. These are well chosen. The jobbing examples show somewhat nervous approaches to modernism, and the lettering on the cover takes very severe liberties with the roman alphabet. The Foreword is well set in "Monotype" Pastonchi.

An illustrated article on "Early English Printers" makes an interesting item in the Year Book of the Hull Municipal Technical College School of Printing. The standard of display in this book is remarkably uneven, and again we find signwriters' lettering on the cover. There is a bold and effective use of colour throughout the book.

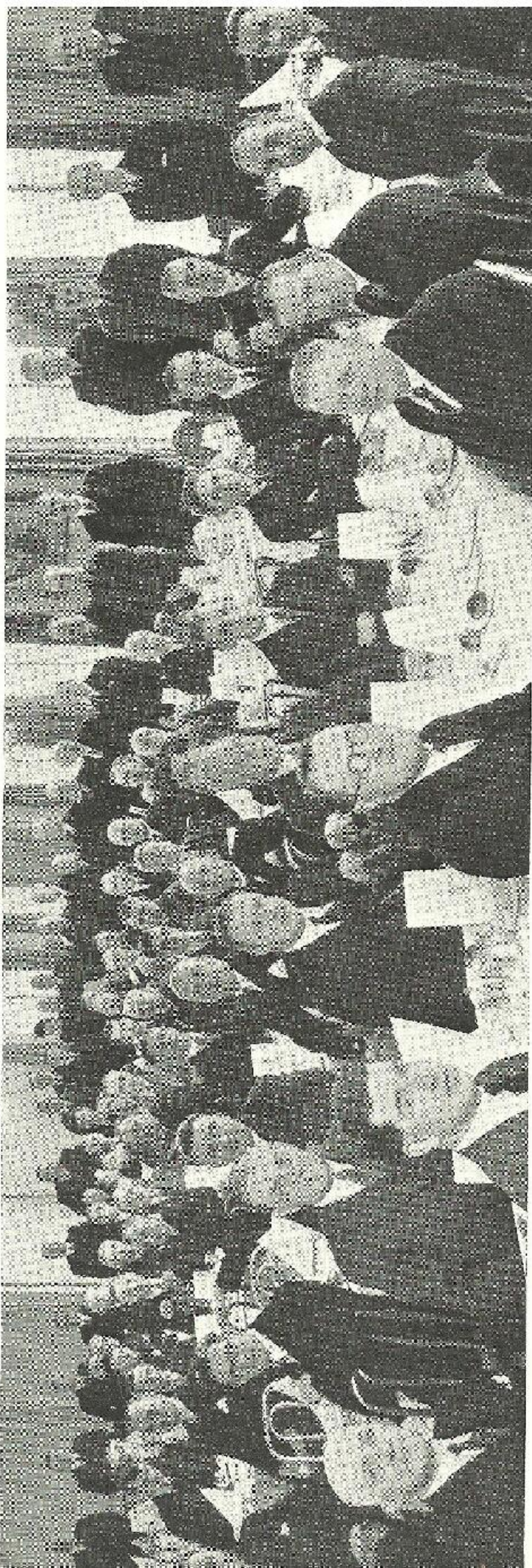
The Watford School of Printing once more demonstrates that its layout instructor has a realistic eye upon the problems that confront jobbing printers.

All the books take it for granted that the specimen

jobs will be "self-explanatory", once they are grouped in some rough classification. But the time will surely come when such books will feel bound to comment editorially on every specimen shown. Surely if it was worth selecting as a practice piece to begin with, and if it was worth printing and binding into the year-book, it must have been chosen because it *typified a problem*. It must in some way depart from normal shop practice. It must test the student's skill in some special way, whether by a rule mitre or a "break for sense". It must be one of several related jobs which were worked out, but for which there was not room in the book. It need not be signed by any particular student, but it does deserve to be "annotated" in detail. These projects are not snatched up at random by instructors as the course proceeds; they are chosen from the start because they will present illuminating problems. Why should it be taken for granted that every supporter of the school can recognize at first glance why this and that particular project was chosen, and what it "stands for" as a combination of technical skill and imagination work to the benefit of the local training school, and the student apprentices are not the only people to whom things have to be explained as well as shown.

# M.U.A. LUNCHEON

AT THE MIDLAND HOTEL, MANCHESTER, THURSDAY, NOVEMBER 3rd



THERE was a large attendance at the Luncheon given to users of "Monotype" machines in the Northern Counties, where the Managing Director of the Corporation presided. Many prominent users of "Monotype" machines were present and among the guests were Mr. F. H. Bisset (Director of the British Federation of Master Printers), Capt. C. W. Stephenson (President of the Lancashire & Cheshire Master Printers' Alliance), Mr. J. D. Nash (President of the Manchester Master Printers' Association), Mr. W. George White (Secretary of the Lancashire & Cheshire Master Printers' Alliance), Mr. Richard Bates (President of the Northern Counties Monotype Users' Association) and Mr. Rigby Fisher of St. Albans.

Mr. Burch paid an eloquent tribute to a notable absentee, the late

Mr. J. A. Stemberge, and asked the company to honour his memory by standing in silence for a few moments.

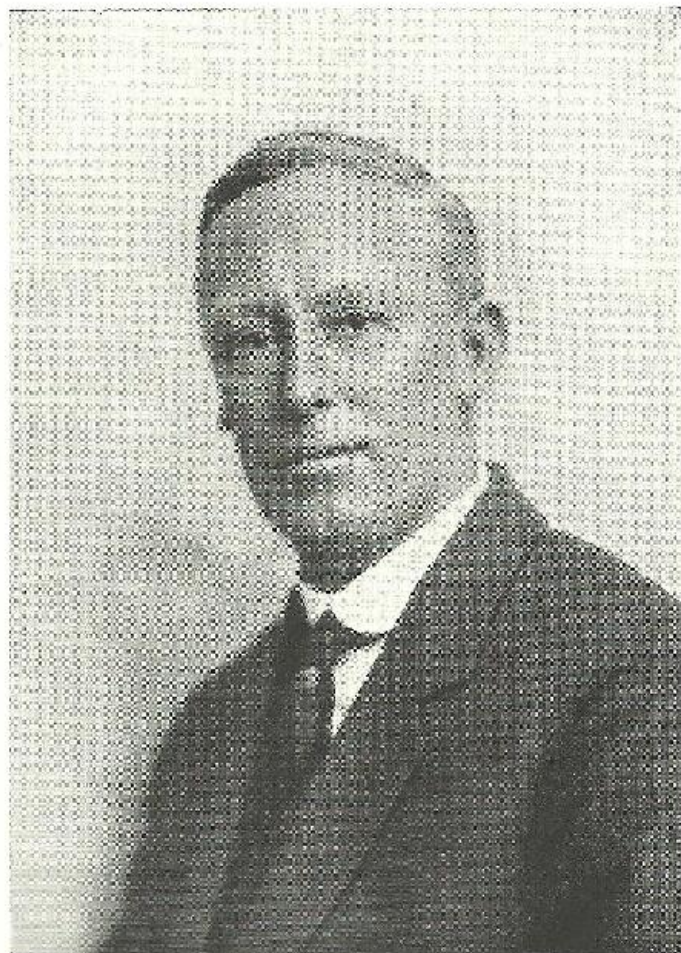
In a vote of thanks to the Monotype Corporation, Mr. Richard Bates said that it was a privilege to be associated with Mr. Burch and the Corporation that he represented. He knew, from more than thirty years' experience, the interest that Mr. Burch took in the business and personal welfare of all users of "Monotype" machines. He hoped that this pleasant association would be continued in the years to come. The toast was honoured with enthusiasm.

The Luncheon was followed by the Annual General Meeting of the Northern Counties Monotype Users' Association.

## John Arthur Stenbridge

1880-1938

PAST PRESIDENT OF THE BRITISH FEDERATION OF MASTER PRINTERS; CHAIRMAN OF THE NATIONAL MONOTYPE USERS' ASSOCIATION; DIRECTOR OF JOHN WADINGTON, LTD., LEEDS; VICE-PRESIDENT OF THE LEEDS CHAMBER OF COMMERCE.



THERE can be few readers of this journal who are so detached from the interests of the printing industry of Great Britain, or so ignorant of its recent history as not to have heard of the untimely death of J. A. Stenbridge. Every master printer who has ever attended an annual meeting of his Federation has been able to understand the sense of sharp personal bereavement which could be felt in all the public and private tributes from Mr. Stenbridge's colleagues and fellow workers for the progress—industrial, technical and social—of the craft.

Let these few words therefore do no more than present to our readers a visual memory of the shrewd and pleasant face of a man who will be remembered as a great master printer in every sense of that term. He had won his craft freedom in the time-honoured way. He had grasped, early in the century, fundamental points of technique and management in the machine age which made him first a successful and prosperous business man, and soon an invaluable adviser and exemplar to his colleagues, and an understanding and level-headed negotiator to those in whose ranks he had served.

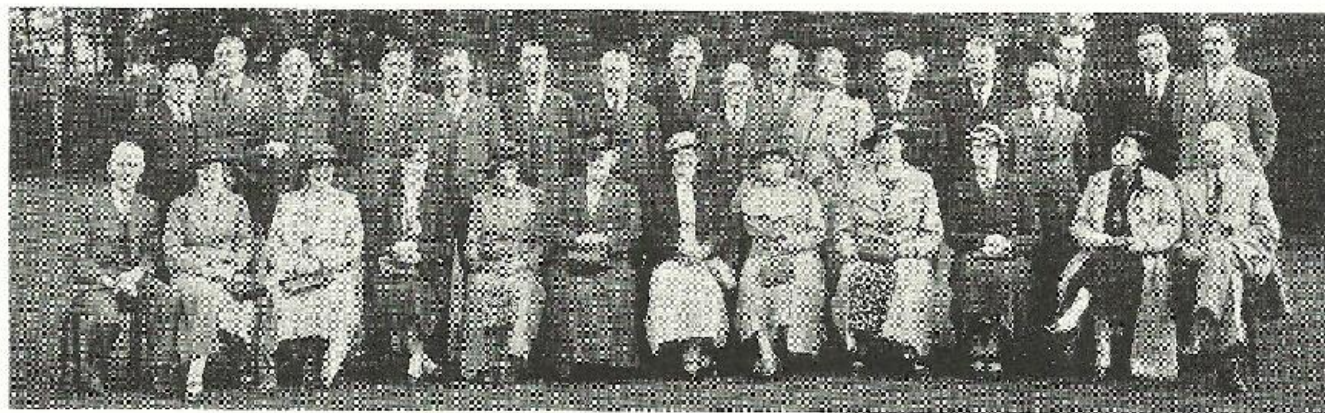
Members of the Monotype Users' Associations mourn the loss of the chairman of their National Committee. It is safe to say that so long as anyone survives who has worked with J. A. Stenbridge or studied under him, so long will his personality remain alive; and by the time the youths whom he so well taught and helped have become old men, the historians will have recorded the ways in which printers of Great Britain adjusted themselves to such immense changes as were brought by mechanical composition in the early twentieth century. Going through the documents of the period, the craft historian will doubtless become aware of this personality: forceful, incorruptible and absolutely unafraid.

## RECENT VISITS TO THE "MONOTYPE" WORKS

ON Wednesday, September 28th, a party of members and ladies of The North London and East and North-East London Association of Master Printers, under the

approval of what they had seen and expressed their thanks for the excellent organization of the visit.

On Tuesday, November 8th, 27 members of another



MEMBERS AND LADIES OF THE NORTH, EAST, AND NORTH-EAST LONDON MASTER PRINTERS' ASSOCIATION ON THEIR VISIT TO THE WORKS ON WEDNESDAY, SEPTEMBER 28TH.

leadership of Mr. W. W. Curtis, one of the Representatives of the Corporation, left London by coach on a visit to the Monotype Corporation's Works. They were welcomed by Mr. E. Quick, Sales Manager, and entertained at luncheon. The party of 31 members then visited the different departments to inspect the various operations in the manufacture of "Monotype" machines and matrices. At tea Messrs. Shaw, Sparkes and Neill, the respective presidents, voiced their

London Association of Master Printers, the South-East, visited the Works, and after luncheon inspected the various workshops to examine the processes of punch-cutting, matrix-making and other operations. Particular interest was taken in the new M-H Photo-Lithographic Plate-making Equipment, for which the Corporation is now acting as agents in this country.

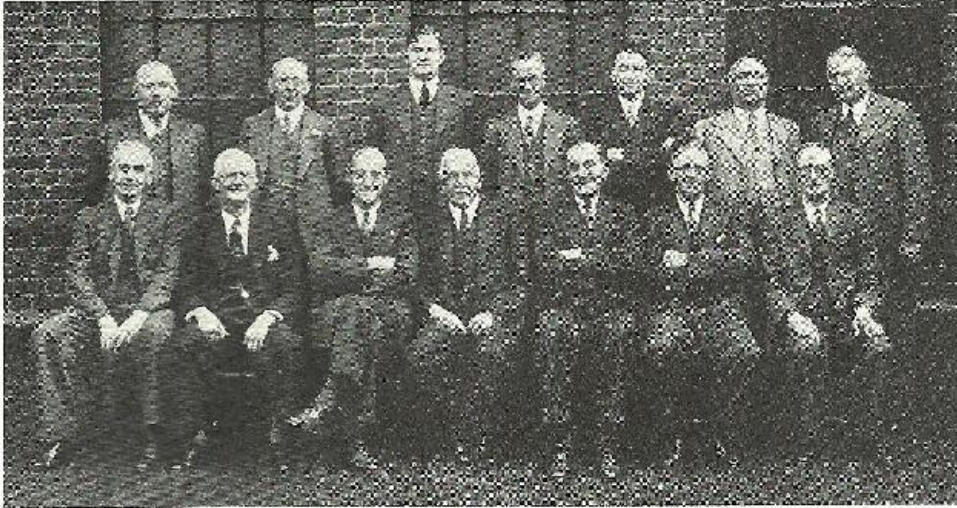
Other recent visits included the officials and executive committee of The Typographical Association,



MEMBERS OF THE SOUTHEAST LONDON MASTER PRINTERS' ASSOCIATION AT THE "MONOTYPE" WORKS ON TUESDAY, NOVEMBER 8TH.



## VISITS TO THE "MONOTYPE" WORKS

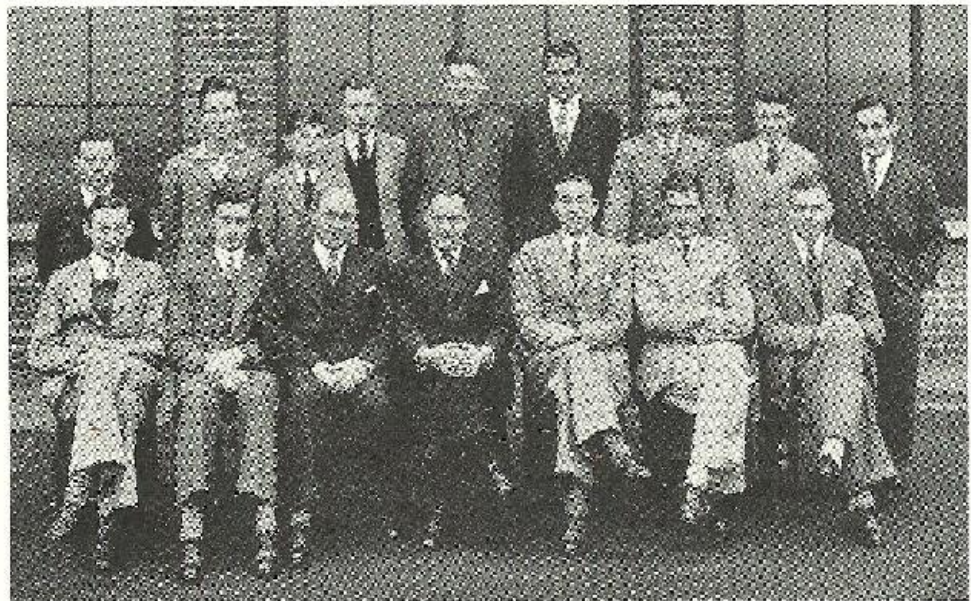


OFFICIALS AND EXECUTIVE  
COMMITTEE OF THE TYPO-  
GRAPHICAL ASSOCIATION AT  
THE WORKS ON  
SEPTEMBER 12TH.

on September 12th; and the students of the Brighton School of Art Printing Class, on Tuesday, November 15th. The keen admiration and enjoyment shown by visitors exhibits a lively interest in the service and manufacture of "Monotype" machines and their equipment. Whether the visitors to the Works at Redhill see the factory through the eyes of the expert or whether they are quite uninformed as to the technique of engineering, chemistry, or metallurgy,

their interest invariably centres around the intricacies of punch-cutting and matrix-making. The recent interest in the exhibition at the *Sunday Times* Book Fair indicates that this interest is very wide and for that reason the story that lies behind this modern miracle of letter-cutting and matrix production will be published in the next issue of this journal.

Each visitor to the Works was presented with a souvenir in the form of a descriptive pamphlet.



THE STUDENTS OF THE  
BRIGHTON SCHOOL OF ART  
PRINTING CLASSES ON THEIR  
VISIT TO THE WORKS ON  
TUESDAY, NOVEMBER 15TH.

# LOOKING UP THE TRAIN

WE reproduce herewith, by permission of the respective publishers, pages from two world-famous Railway Guides.

"The A.B.C. or Alphabetical Railway Guide" has been re-styled in "Monotype" Gill Sans. The station of departure is now singled out in Bold, and there is an interesting use of indentation. The time-tables and fare-tables which occupy the last 100 pages of this 738-page 2s. volume, are attractively clear and of technical interest to all users and operators of "Monotype" machines. A good range of "Monotype" faces is evidently available to the hotels and others who advertise in this periodical.

For some years Bradshaw's International Air Guide has been admired as one of the best pieces of "functional typography" to which the modern designer could point. The original "Bradshaw" (Bradshaw's Railway, Shipping and Hotel Guide for Great Britain & Ireland) has been famous since the very earliest days of railway transportation, and the proprietors of the Guide, Messrs. Henry Blacklock & Co. Ltd., have found considerable demand amongst railway enthusiasts for the early editions, some as much as 90 years old, of which they offer a few copies for sale at special prices. The current edition contains 1138 pages plus 73 hotel advertisements, many index and prefatory pages, and a large folding map.

During the past few months Bradshaw has been changed over from a hand-set periodical to one composed on a "Monotype" keyboard. Several series of faces have been cut in 5-point and other sizes by The Monotype Corporation for this special use. Changes

in such a vast combination necessarily had to be gradual and piece-meal, hence readers who were aware of the change in method had an opportunity of comparing the legibility and "crispness" of the settings in different sections.

THE A.B.C. OR ALPHABETICAL RAILWAY GUIDE  
RESTYLED IN "MONOTYPE" GILL SANS

501

**SHIREOAKS (Notts)**  
Miles 14½. Map Sq. 12. Clos. day Thur.  
From Marylebone via Sheffield.  
1st cl.—Single 52/7, Mth. Ret. 39/5.  
3rd cl.—Single 12/6, Mth. Ret. 25/3.  
See table to Sheffield, thence 12 Weeks  
day, 7 Sunday trains, 22 min.  
Journey.  
From King's Cross via Retford.  
Same time.  
See table to Worksop, thence 10 Week-  
day, 2 Sunday trains, 5 min. journey.

**SHIRLEY (Warwick)**  
Miles 11½. Map Sq. 17. Clos. day Wed.  
From Paddington via Birmingham.  
1st cl.—Single 23/2, Mth. Ret. 26/5.  
3rd cl.—Single 12/11, Mth. Ret. 13/8.  
Served by trains to Henley in Arden.  
20 min. shorter journey.  
Best facilities. From Birmingham, Bull  
Ring, to Shirley village, 1 m. from  
station, frequent, 23 mins. journey.

**SHOEBURYNESS (Essex)**  
Miles 29½. Map Sq. 26.  
Pop. 6,772. Clos. day Wed.  
From Fenchurch Street.  
1st cl.—Single 6/9, Mth. Ret. 8/3.  
Day Return 4/5.  
2nd cl.—Single 4/5, Mth. Ret. 5/4.  
Day Return 4/5.

Fen. St.	Shoe.	Shoe.	Fen. St.
12 20	1 42	9	6 40
4 25	6 7	6 5	7 34
5 0	6 53	6 31	8 4
5 37	8 1	6 56	8 16
6 15	8 8	7 8	8 28
6 45	9 1	7 22	8 40
7 42	9 14	7 38	8 52
7 58	9 45	7 55	9 8
8 24	8 53	8 10	9 24
8 48	10 16	8 27	9 48
9 4	11 9	8 50	10 4
9 12	11 18	9 10	10 35
9 50	11 45	9 32	11 3
8 40	11 45	10 16	11 40
10 13	11 45	11 7	12 22
10 45	12 5	11 7	12 44
11 25s	12 37	11 15	1 22
11 56s	1 0	11 15s	1 40
12 0s	1 9	—	—

**SHOLING (Hants)**  
Miles 7½. Map Sq. 25. Clos. day Wed.  
From Waterloo via St. Denis.  
1st cl.—Single 17/6, Mth. Ret. 21/3.  
3rd cl.—Single 10/6, Mth. Ret. 14/2.  
See table to St. Denis, thence 13  
Weekday trains, 12 min. Journey.  
From Waterloo via Southampton Central.  
1st cl.—Single 18/3, Mth. Ret. 22/5.  
2nd cl.—Single 11/5, Mth. Ret. 14/8.  
See table to Southampton Central,  
thence 6 Weekday trains, 19 min.  
Journey.

**SHOREDITCH (London)**  
Miles 2. Map Sq. 61. Pop. 57,088.  
From Broad Street.  
1st cl.—Single 4/2.  
Day R. from 9.30, any train Sun. 4/3.  
Day R. from 9.30, any train Sun. 4/3.  
Also served by Metro. line.  
See Suburban tables 39-81.

**SHOREHAM (Kent)**  
Miles 24. Map Sq. 76.  
Pop. 1,238. Clos. day Wed.  
From Victoria, Maltorna Viaduct or  
Blackfriars.  
1st class. . . . . 2/10 2/10 2/10  
Single. . . . . 5/6 5/6 5/6  
Monthly Return. . . . . 7/6 7/6 7/6  
Weekend Return. . . . . 6/6 6/6 6/6  
Day Return. . . . . 4/6 4/6 4/6  
2nd class. . . . . 2/10 2/10 2/10  
Single. . . . . 5/6 5/6 5/6  
Monthly Return. . . . . 7/6 7/6 7/6  
Weekend Return. . . . . 6/6 6/6 6/6  
Day Return. . . . . 4/6 4/6 4/6  
See Suburban table 33.

**SHOEBURYNESS**  
—continued—

Fen. St.	Shoe.	Shoe.	Fen. St.
8 15e	10 41	—	—
9 29s	10 55	—	—
10 30	11 47	—	—
10 55	12 52	—	—
11 25	12 52	—	—
11 47	1 25	—	—

**Sunday Trains.**

a.m.	a.m.	a.m.	a.m.
12 20	1 42	7 30	9 7
8 40	10 29	8 5	10 18
9 20	10 50	9 50	11 18
9 55	11 49	11 39	1 13
10 20	12 39	—	—
10 50	12 39	p.m.	—
11 7	12 39	2 1	3 47
11 45	1 15	4 3	6 0
—	—	5 13	7 45
—	—	5 23	7 45
—	—	6 43	8 0
—	—	7 25	9 0
—	—	7 25	9 28
—	—	7 8	10 40
—	—	8 0	10 58
—	—	8 52	—
—	—	10 4	—
—	—	10 58	—
—	—	11 37	—
—	—	12 7	—
—	—	12 7	—

**SHOREHAM AIRPORT (Sussex)**  
Miles 57½. Map Sq. 28.  
Banglow Town Halt.  
From Victoria or London Bridge via  
Hove.  
1st cl.—Single 12/5, Mth. Ret. 15/5.  
2nd cl.—Single 7/5, Mth. Ret. 10/5.  
See table to Shoreham-by-Sea, thence  
frequent Weekday and Sunday  
trains, 1 min. journey.

**SHOREHAM-BY-SEA (Sussex)**  
Miles 55. Map Sq. 28.  
Pop. 3,757. Clos. day Wed.  
From Victoria or London Bridge via  
Hove.  
1st cl.—Single 12/2, Mth. Ret. 15/5.  
Day R., Mon. to Fri. before 11.0 11/5.  
2nd cl.—Single 7/4, Mth. Ret. 10/5.  
Day R., Mon. to Fri. before 11.0 7/7.  
Cheap Fares. See advt. pages 45.

Vicr.	Lon. B.	Shoreham
a.m.	a.m.	a.m.
5 20	5 25	7 35
—	6 16	8 11
—	7 0	8 50
6 48	7 20	9 20
—	7 58	9 41
8 0	8 18	9 57
8 28	8 18	9 57
9 0p	—	10 20
—	9 0	10 34
9 25p	9 18s	10 40
9 25er	9 18e	10 40
9 28	—	10 57
10 0p	—	11 20
—	10 0	11 27
10 25p	10 15	11 40
10 28	—	11 57
10 48	11 0	12 34
11 0m	—	12 20
11 25p	11 18	12 40
11 28	—	12 57
12 0p	—	1 20
—	12 0e	1 34
—	—	—
p.m.	p.m.	p.m.
12 25sp	12 5s	1 06
12 25ep	12 18e	1 40
12 28e	—	1 57
12 30sp	—	2 4
—	12 30s	2 20
—	—	2 33
—	—	2 37
1 15s	1 24sp	2 40
1 25ep	1 18e	2 40
1 28e	—	2 57
1 28s	—	3 4
2 0p	—	3 20
—	2 0	3 34
2 25sp	2 18e	3 40
2 25er	2 18e	3 40
2 28	—	3 57
2 40	3 0	4 39
3 0m	—	4 20
3 25p	3 18	4 40
3 28	—	4 57
4 0p	—	5 20
—	4 0	5 34
4 25sp	4 18e	5 40
4 28ep	—	5 58
4 28s	—	6 20
5 0p	—	6 50
—	5 0s	6 28
4 45e	3 6er	6 19
5 25sp	5 20s	6 40
5 25ep	—	6 44
5 28s	—	6 57
5 35sp	5 30e	6 41
—	5 45er	6 55
6 0sp	—	7 20
6 0sp	—	7 24
—	6 0s	7 33
—	6 0ep	7 16
6 4e	—	7 40

See overleaf

LONDON, SURBITON, WOKING, and GUILDFORD.																														
Down.			Week Days																											
Stn.	Time	Days	S	W	T	Th	F	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
Waterloo	dep.		8.15	8.45	9.15	9.45	10.15	10.45	11.15	11.45	12.15	12.45	1.15	1.45	2.15	2.45	3.15	3.45	4.15	4.45	5.15	5.45	6.15	6.45	7.15	7.45	8.15	8.45	9.15	
Surbiton	arr.		8.25	8.55	9.25	9.55	10.25	10.55	11.25	11.55	12.25	12.55	1.25	1.55	2.25	2.55	3.25	3.55	4.25	4.55	5.25	5.55	6.25	6.55	7.25	7.55	8.25	8.55	9.25	
Essex, for Sandown Park	arr.		8.30	9.00	9.30	10.00	10.30	11.00	11.30	12.00	12.30	1.00	1.30	2.00	2.30	3.00	3.30	4.00	4.30	5.00	5.30	6.00	6.30	7.00	7.30	8.00	8.30	9.00	9.30	
Hertham	arr.		8.45	9.15	9.45	10.15	10.45	11.15	11.45	12.15	12.45	1.15	1.45	2.15	2.45	3.15	3.45	4.15	4.45	5.15	5.45	6.15	6.45	7.15	7.45	8.15	8.45	9.15		
Walton-on-Thames	arr.		8.55	9.25	9.55	10.25	10.55	11.25	11.55	12.25	12.55	1.25	1.55	2.25	2.55	3.25	3.55	4.25	4.55	5.25	5.55	6.25	6.55	7.25	7.55	8.25	8.55	9.25		
Weybridge A	arr.		9.10	9.40	10.10	10.40	11.10	11.40	12.10	12.40	1.10	1.40	2.10	2.40	3.10	3.40	4.10	4.40	5.10	5.40	6.10	6.40	7.10	7.40	8.10	8.40	9.10	9.40		
West Weybridge	arr.		9.20	9.50	10.20	10.50	11.20	11.50	12.20	12.50	1.20	1.50	2.20	2.50	3.20	3.50	4.20	4.50	5.20	5.50	6.20	6.50	7.20	7.50	8.20	8.50	9.20	9.50		
Byfleet B	arr.	11.52	9.35	10.05	10.35	11.05	11.35	12.05	12.35	1.05	1.35	2.05	2.35	3.05	3.35	4.05	4.35	5.05	5.35	6.05	6.35	7.05	7.35	8.05	8.35	9.05	9.35	9.65		
Woking C 1.54, 1.54a, 1.54b	arr.		9.45	10.15	10.45	11.15	11.45	12.15	12.45	1.15	1.45	2.15	2.45	3.15	3.45	4.15	4.45	5.15	5.45	6.15	6.45	7.15	7.45	8.15	8.45	9.15	9.45	9.75		
Worplesdon 1.30, 2.32	arr.		9.55	10.25	10.55	11.25	11.55	12.25	12.55	1.25	1.55	2.25	2.55	3.25	3.55	4.25	4.55	5.25	5.55	6.25	6.55	7.25	7.55	8.25	8.55	9.25	9.55	10.25		
Guildford 1.80, 2.71, arr	arr.		10.00	10.30	11.00	11.30	12.00	12.30	1.00	1.30	2.00	2.30	3.00	3.30	4.00	4.30	5.00	5.30	6.00	6.30	7.00	7.30	8.00	8.30	9.00	9.30	10.00	10.30		

VERSO PAGE OF  
BRADSHAW'S RAILWAY,  
SHIPPING AND HOTEL  
GUIDE FOR GREAT  
BRITAIN AND IRELAND

"MONOTYPE" MACHINES SET THIS  
ALREADY-FAMOUS DICTIONARY

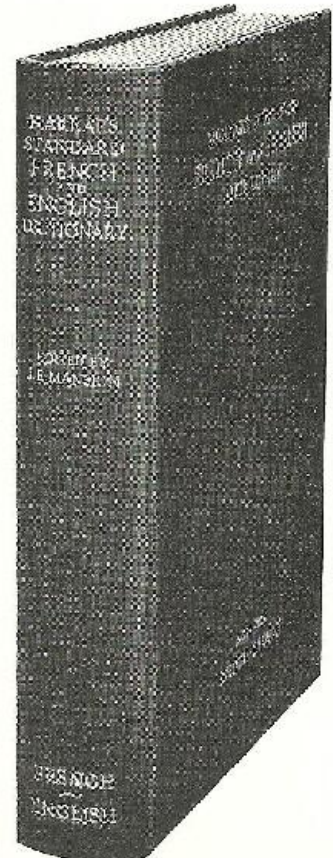
BELOW: PART OF A PAGE FROM HARRAT'S STANDARD  
FRENCH AND ENGLISH DICTIONARY, PRINTED AT THE  
ELMAN TRUSS, BATH

médulleux]

529

**médulleux, -euse** [medyly, -euz], *a. Bot.*: Medullated, medullary.  
**médullite** [medylyt], *s.f. Med.*: Medullitis.  
**médusaire** [medyzaire], *a. & s.m. Col.*: Medusan.  
**Méduse** [medyz], *1. Pr.n.f. Gr.Médyt.*: Medusa. *F.*: C'est la tête de Méduse, it is paralyzing in its effect. *2. s.f. Col.*: Medusa, jelly-fish; *Nau.*: *F.*: blubber.  
**méduser** [medyz], *v.tr. F.*: To petrify; to paralyse, stupefy, with fear or astonishment.  
**meeting** [mitiŋ, -æg], *s.m. Pol. Sp.*: Meeting.  
**méfaire** [mefair], *v.n.* (Hardly used except in inf.) To do ill, to do wrong.  
**méfait** [mefi], *s.m.*: Misdeed, ill deed, malefaction, mispractices. *Méfait d'un orage*, damage wrought by a storm. *Se déclarer l'auteur du m.*, to own up to the deed.  
**méfiance** [mefjãs], *s.f.*: Distrust, mistrust. *Avoir de la m. envers, à l'égard de, qn*, to distrust s.o. *Regarder qn avec méfiance*, to eye s.o. distrustfully, suspiciously; to look askance at s.o.  
**méfiant** [mefjã], *a.*: Distrustful, mistrustful, suspicious (*à l'égard de, à l'endroit de, of*). *D'un air méfiant*, with *aces méfiance*.  
**méfier** (se) [smezje], *v.pr. (p.d. & p.sub. n.n.)*: mafflons, v.v. (melliez) (a) *Se m. de qn*, to distrust, mistrust s.o. *Méfiez-vous des voleurs*, beware of pickpockets. (b) *Als.*: To be on one's guard.  
**még(a)** [mega, meç], *pref. Meg(a)-*: Mégacère, megacærous. *Mégascope*, megascope. *Mégohm*, megohm.  
**mégadyne** [megadin], *s.f. Mec. Méas.*: Megadyne, a million dynes.  
**mégafarad** [megafarad], *s.m. ÉI. Méas.*: Megafarad.  
**mégagraphic** [megagrap], *s.m. É.*: Enlarging board.  
**mégajoule** [megajul], *s.m. ÉI. Méas.*: A million joules.  
**mégalthie** [megalti], *s.m.*: Megalith.  
**mégalthique** [megaltik], *a.*: Megalithic (monument).  
**mégalo-** [megalo], *pref. Mega-*: *Mégalomanie*, megalomania.  
**mégalocephale** [megalocephal], *a. & s.*: Megalocephalic, megalcephalous.  
**mégalocephalie** [megalocephali], *s.f.*: Megalocephaly.  
**mégalomane** [megaloman], *s.m.*: Megalomanic.  
**mégalomaneie** [megaloman], *s.f.*: Megalomania.  
**mégalozaire** [megalozaire], *s.m.*: Megalozairus.  
**mégaphone** [megasfon], *s.m.*: Megaphone.  
**mégapode** [megasod], *s.m. Orn.*: *Mégapode* (c), mound-bird, mound-

ness. *M. tyroniæna*, Byronic gl.  
**mélancolie**, to be always merry and  
**mélancolieux, -euse** [melãkãlje  
 choly; tinged with melancholy.  
**mélancolique** [melãkãlik], *a. I.*  
 mournful. *Ne vous pas méfiez e*  
 me not in mournful doubts.  
**mélancoliquement** [melãkãlikam  
 ally, gloomily.  
**Mélanésie** [melãnez], *Pr.n.f. Geo.*  
**mélansien, -ienne** [melãnezje, -  
**mélange** [melãz], *s.m.*: 1. Mixture;  
 (of breeds); mingling. *Chambre* Sh  
 mixing chamber. *Cin.*: Appareil  
 remouant studio). 2. Mixture; b  
 (of breeds, etc.); mix (of cement), i  
 unmixed, unalloyed, unadulterated  
*charge*, explosive mixture. *F.*: *Mé*  
 of all kinds of people. *Un Méla*  
 (in catalogue) *Mélanges*, miscel  
 miscellanist.  
**mélanger** [melãz], *v.tr.* (to mélan  
 to mix; to blend (teas, wires, e  
**se mélangier**, (of liquids, etc.)  
**mélange, a.**: Mixed (society).  
*Étoffe mélangée*, mixture, union (of  
**mélangeoir** [melãzoar], *s.m.*:  
**mélangeuse** [melãzoaz], *s.f.*  
**Mélangeur de sons**, mixing panel.  
**Mélanie** [melãni], *Pr.n.f.*: Melani.  
**mélanique** [melãnik], *a.*: *Med.*: N  
**mélantisme** [melãnizm], *s.m.*: *Phys*  
**mélanite** [melãnit], *s.f. Minér.*: N  
**mélanoze** [melãnoz], *s.f. Med.*: A  
**mélasse** [melãs], *s.f.*: Molasses,  
 syrup. *Enduire de m.*, to treat.  
 to be in a fix, to be in the soup, (ii) to be i  
**melchior** [melçior], *s.m. Métall.*:  
**Melchisédech** [melçisadç], *Pr.*  
 chizedak.



# NOTES ON COMBINED SPACING

## FOR CASTER ATTENDANTS

There seems to be no limit to the expansion in the range of product from "Monotype" composing machines, and this expansion is further exemplified by the development of "combined spacing", in which composition the word-space is cast in one piece with the first character of a word.

To make this possible it has been necessary to give a wider movement to the mould blade, so that the widest characters in a fount (such as a capital W or M) may be cast in one piece with the widest space provided in the composition.

This extension of mould blade movement has in turn made possible an extension in the range of "letter-spacing", which formerly was limited to a mould blade movement of 12 points. Letter-spacing and unit-adding is now possible to the fullest extent in any composition from 12-set and under, and with slight limitations in sets above 12-set up to 14-set inclusive.

There are two forms of combined spacing; one in which four units are registered for each justifying space, the other in which no units are registered for each justifying space. In the former case the minimum thickness of space cast on the first character of a word will be four units of set; in the latter case the minimum is nothing, the full amount of spacing being decided by the justifying scale. The paper hold-up is done automatically, and the same applies to the hold-up of the unit-wheel when no unit-registration is needed. The saving in paper used is about 16 per cent.

On the casting machine when producing combined spacing composition the only alteration is in the space transfer wedge adjustment. To save the time of doing this it is strongly recommended to keep special space transfer wedges ready adjusted for *each machine*, so

that when once adjusted no further adjustment will be needed when changing to or from this form of composition.

For the benefit of caster attendants we give the following instructions regarding the adjustment of the space transfer wedge for the three forms of composition: standard, standard combined spacing, and close combined spacing.

*Standard Composition.*—In this composition, when the justification wedges are in the justifying scale "constant" positions they reduce the normal wedge unit sizes by two units.

Place the justification wedges in the  $\frac{3}{8}$  positions and adjust the space transfer wedge so that a line of type cast with the space transfer wedge in operation is exactly the same length as when cast with the type transfer wedge in operation.

*Standard Combined Spacing.*—The minimum justifying space must be four units of set.

Place the justification wedges in the positions indicated by the justifying scale constant of the set in use, and adjust the space transfer wedge so that a line of 14-unit characters cast with the space transfer wedge in operation will be exactly the same length as a similar number of 18-unit characters cast with the type transfer wedge in operation.

*Close Combined Spacing.*—The minimum justifying space starts from nothing, and no units are registered on the keyboard when a justifying space key is struck.

Place the justification wedges in the positions indicated by the justifying space constant of the set in use, and adjust the space transfer wedge so that a line of 18-unit characters cast with the space transfer

wedge in operation will be exactly the same length as a similar number of 18-unit characters cast with the type transfer wedge in operation.

*Composition above 12 set.*—When casting these sets the adjustments of the space transfer wedge remain as described.

STANDARD SPACING\*

The story of the printed book is the story of one of man's greatest triumphs of ingenuity, craftsmanship, and creative genius. The book beautiful of to-day is the product of a tradition which extends to remote times when monks devoted themselves, "counting not the hours or the labour", to the arduous task of writing and illuminating sacred texts. Ever since the invention of printing in Europe in the fifteenth century (it is strange, to-day, to think that the art was practised in China centuries before) printers have dreamed of the perfect book and their ideal has been the written work of these monks. Almost at one stride the new invention achieved its greatest excellence. It is doubtful whether, with all the devices, machinery, etc., at their disposal, modern printers excel the earliest printers in the aesthetic quality of their

CLOSE SPACING (COMBINED)

The story of the printed book is the story of one of man's greatest triumphs of ingenuity, craftsmanship, and creative genius. The book beautiful of to-day is the product of a tradition which extends to remote times when monks devoted themselves, "counting not the hours or the labour", to the arduous task of writing and illuminating sacred texts. Ever since the invention of printing in Europe in the fifteenth century (it is strange, to-day, to think that the art was practised in China centuries before) printers have dreamed of the perfect book and their ideal has been the written work of these monks. Almost at one stride the new invention achieved its greatest excellence. It is doubtful whether, with all the devices, machinery, etc., at their disposal, modern printers excel the earliest printers in the aesthetic quality of their work. Historically the masters of typography have gone back to

STANDARD SPACING (COMBINED)†

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\* † These two are identical in appearance although produced differently.

## TECHNICAL QUERIES

ANSWERED BY R. C. ELLIOTT

*Q.—Owing to the restrictions in certain countries on Jewish trading, there will probably be less printing in the Hebrew language in those countries. As there may be an increased demand for this kind of work in England, I should like to know whether it is possible to compose perfect Hebrew on a "Monotype" Machine?*

A.—We have several series of good Hebrew matrices, but the demand for these has so far been unimportant. We have continued our experiments, however, and are now in a position to supply the necessary attachment to the caster, including matrices and mould, for casting perfect accented Hebrew, delivered in the galley in correct line order to read from right to left, with accents and breathers above and below the main characters. The result is pure Hebrew composition, and not the bare "outline" variety. The output per hour is considerably more than ten times that of hand

composition, the type for which is very expensive; there is also no distribution.

*Q.—Our "Pica Equivalents" and "Type Sizes" cards become badly soiled, and the corners become frayed; could these be surfaced with celluloid?*

A.—We deliver these cards varnished and edge-bound, and with reasonable handling they should last a long time. New cards are provided free on application.

*Q.—Is the estimate that four square inches of type is equivalent to one pound weight a reliable one? Does this estimate hold good for strip rule cast in type metal?*

A.—The estimate is only approximate. Four square inches of strip rule in type metal weighs over one pound.

*Q.—Can you recommend any suitable oil other than castor oil for lubricating strip moulds, as castor oil is liable to give off unpleasant odours?*

A.—Many and prolonged experiments have been made by us and by oil companies to find a straight or blended mineral oil which would be as satisfactory as castor oil, but so far none has been found. The objectionable smell from castor oil is caused by over lubrication, which causes the surplus oil to find its way to the metal pot. If this is prevented there is no odour resulting from the use of castor oil.

*Q.—Does the solidity of type depend in any degree upon the speed at which it is cast? If so, what is the best average casting speed?*

A.—This is too big a question to be answered fully here. There is a casting-speed limit for every point size and every unit size at which best results are obtained, and this in turn depends upon the condition of mould, pump, metal and temperatures. Naturally, in composition only an average speed can be maintained, irrespectively of the cubic content of any type, which varies from four units to eighteen or more in width.

In casting display type for case, however, the expert attendant can regulate his speeds to produce the best results according to prevailing conditions of machine and metal. On the Super Caster, for example, it has been proved that, up to certain size limits, type equal to, and even better than, the best typefounders' type in regard to solidity and quality of face can be obtained at speeds and metal temperatures rather lower than that of composition, in which perfectly solid type has no particular advantage and is consequently unnecessary.

*Q.—In composing voters' lists, is it more profitable to set the columns separately or to compose the lines right across?*

A.—This is a matter for the printer to decide. Our opinion is unreservedly in favour of the right-across method, as the saving in time of make-up is considerable and there is no risk of getting names, addresses, etc., out of alignment. Remarkably high outputs in the composition of voters' lists have been obtained by the aid of a "Monotype" quadding and centring attachment.

## TWO NEW IMPORTANT ATTACHMENTS FOR "MONOTYPE" MACHINES

(1)

### QUADDING & CENTRING ATTACHMENT

- For right-hand quadding.
- For left-hand quadding.
- For centring, etc., etc.
- For increased keyboard output.

(2)

### COMBINED SPACING ATTACHMENT

- For abolishing separate word spaces.
- For saving paper ribbon.
- For increasing caster output by 16 per cent.

*Apply for particulars*

# THE MONOTYPE CORPORATION LIMITED

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

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

## BRANCHES

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<i>Birmingham</i>	King's Court, 115 Colmore Row. <i>Central</i> 1205
<i>Edinburgh</i>	45 Hanover Street. <i>Edinburgh</i> 32660
<i>Manchester</i>	6 St. Ann's Passage. <i>Blackfriars</i> 4880
<i>Dublin</i>	39 Lower Ormond Quay. <i>Dublin</i> 44667
<i>Leeds</i>	3 Stansfeld Chambers, Great George Street. <i>Leeds</i> 21355

## OVERSEAS BRANCHES

<i>China</i>	The Monotype Corporation Ltd., 17 The Bund, Shanghai
<i>India</i>	The Monotype Corporation Ltd., 8 Waterloo Street, Calcutta: P.O. Box 305, Bombay: P.O. Box 336, Mount Road, Madras
<i>South Africa</i>	Monotype Machinery (S.A.) Ltd., 6 and 7 Boston House, Strand Street, P.O. Box 1680, Cape Town
<i>Australia</i>	The Monotype Corporation Ltd., 319 Castlereagh Street, Sydney, N.S.W.
<i>New Zealand</i>	210 Madras Street, Christchurch. (Representative) C. J. Morrison

## CONTINENTAL ADDRESSES

<i>France</i>	Société Anonyme Monotype, 85 Rue Denfert-Rochereau, Paris (XIVe)
<i>Germany</i>	Setzmaschinen-Fabrik Monotype G.m.b.H., Berlin SW68, Dresdenerstrasse 41/42
<i>Holland</i>	The Monotype Corporation Ltd., 142 Keizersgracht, Amsterdam
<i>Switzerland</i>	The Monotype Corporation Ltd., 63a Nauenstrasse, Basle
<i>Belgium and Luxembourg</i>	T. Roegiers, 28 Rue Archimède, Bruxelles (Belgium)
<i>Czechoslovakia</i>	Ing. Robert Jockel, Kostelni ul. 10, Prague VII
<i>Denmark</i>	Harry Løhr, Amagertorv 29, Copenhagen
<i>Finland, Estonia and Latvia</i>	Kirjateollisuusasioimisto Osakeyhtiö, Kalevankatu 13, Helsingfors (Finland)
<i>Hungary</i>	Offenberger Miksa, Dalmady Gyözö Ucca 7, Budapest IV
<i>Italy</i>	Silvio Massini, Via Due Macelli 6, Roma
<i>Norway</i>	Olaf Gulowsen A/S, Grensen 5/7, Oslo
<i>Poland</i>	Interprint Bronislaw S. Szczepski, ul. Królewska 23, Warszawa
<i>Roumania</i>	Henry & Emanuel Fränkel, Strada Smârdan 4, Bukarest I
<i>Sweden</i>	Maskinfirman Monotype, Harald Pettersson, Jakobsbergsgatan 28 II, Stockholm
<i>Portugal</i>	Ahlers, Lindley Lda, 13 Rua Bernardino Costa, Lisbon

We beg to remind our friends and the Trade generally that the word MONOTYPE is our Registered Trade Mark, and indicates (in this country) that the goods to which it is applied are of our manufacture or merchandise. Customers are requested to see that all keyboards, casters, accessories, paper, and other goods of the kind supplied by us, bear the Registered Trade Mark in guarantee that these are genuine.

Every book that is worth printing at all deserves to be printed attractively.

The cheapest book cannot have the advantages of fine paper, fine ink and perfect machining: but it can be set in a renowned 'Monotype' face, and in new, specially-cast single type to give its pages dignity & readability.