

THE MONOTYPE RECORDER

*
FIFTY YEARS OF
TYPE-CUTTING
1900-1950
*

a b c d e f g h

VOLUME 39

NUMBER 2

AUTUMN 1950

COMPOSED IN 'MONOTYPE' TIMES WIDE 427
(MAIN TEXT, WITH LONG DESCENDERS)
TIMES NEW ROMAN 327, & BEMBO 270
PRINTED AND BOUND BY
R. & R. CLARK LTD., EDINBURGH
FOR
THE MONOTYPE CORPORATION LIMITED

THE MONOTYPE RECORDER
is issued gratis to printing offices equipped with
'Monotype' Machines
A number of copies will be available to the public at
2s. 6d.

The following back numbers of
THE MONOTYPE RECORDER
are required to complete a set in the Corporation's Library:
JUNE 1905
OCTOBER, NOVEMBER, & DECEMBER 1918 (small 8vo editions)

We shall be pleased to hear from any reader
who has copies and is willing to part with them

The MONOTYPE RECORDER

VOLUME 39: NUMBER 2

FIFTY YEARS OF TYPE-CUTTING

A POLICY REVIEWED AND RENEWED

FOR more than twenty years it has been the policy of The Monotype Corporation Limited to make available fine typographical material designed to serve all the multifarious requirements of the industry. Such designing as the Corporation had accomplished before 1922 was accidental and haphazard. It was related, reasonably enough in that period, to particular and immediate demands which the Corporation hoped would serve the general and future needs of its customers. This was an inevitable stage in the establishment and expansion of mechanical composing, by no means an easy and rapid success, as readers of the preceding issue of THE MONOTYPE RECORDER (which chronicled the history of the Corporation) are aware. In their pioneer days, all composing machine companies were compelled by the demands of their customers to copy the designs originated by the founders of movable type for hand-composition. Thus, at the date when 'Monotype' composing machines were introduced into this country the invention of

CUSHING (RUSSIAN), SERIES 17 (1907)

11 Point

АБВГДЕЖЗИКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯӨ
АБВГДЕЖЗИКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯӨ

абвгдежзніклмнопрстуфхцшщчъьѣюяей
1234567890 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦШЩЧЪЬѢЮЯЕИ

MODERN CONDENSED (RUSSIAN), SERIES 39 (1907)

11 Point

АБВГДЕЖЗИКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ
АБВГДЕЖЗИКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ

абвгдежзийклмнопрстуфхцчшщъыьэюяой аббгдеезйкклмнопрстущфцциччщъыьэюяой

1234567890 АБВГРСУФЪ 1234567890

ALBION (RUSSIAN), SERIES 42 (1907)

11 Point

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯЮЙ
абвгдежзийклмнопрстуфхцчшщъыьэюяюй 1234567890

GREEK, UPRIGHT, SERIES 90 (1910)

11 Point

[illegible]

FIGURE 2: THE FIRST RUSSIAN FACES, AND GREEK FACE CUT BY THE CORPORATION

editions for the pocket. DENT's "Temple Classics" and "Everyman's Library" are known the world over. The publisher was one of the first to see the importance of the mechanical principle and of bringing it into the service of fine design and high quality. In this connexion it is noteworthy that BEARDSLEY drew, on DENT's behalf, for zincographic reproduction. This was the opposite of the Kelmscott doctrine, which prescribed hand-cutting and hand-printing of wood-blocks, as a protest against the mechanization of art. Nevertheless, DENT made his obeisance to Kelmscott when he chose as the model of the face he required the Corporation to cut, a heavy Venetian fifteenth-century original. The Dent Veronese is undeniably Morrisian in style. It is colourful and vigorous, and though by no means a "limited edition" face it was rightly restricted to special kinds of work. It had too much "flavour" for the run-of-the-world demand and

TYPEWRITER, SERIES 82 (1911)

10 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
 £1234567890 Æœ

TYPEWRITER UNDERLINED, SERIES 82 (1911)

10 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
£1234567890 Æœ

BOLD FACE, SERIES 53 (1911)

10 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
 £1234567890 li ff fl ffi m Æœœœ

ITALIC DISPLAY, SERIES 54 (1911)

10 Point

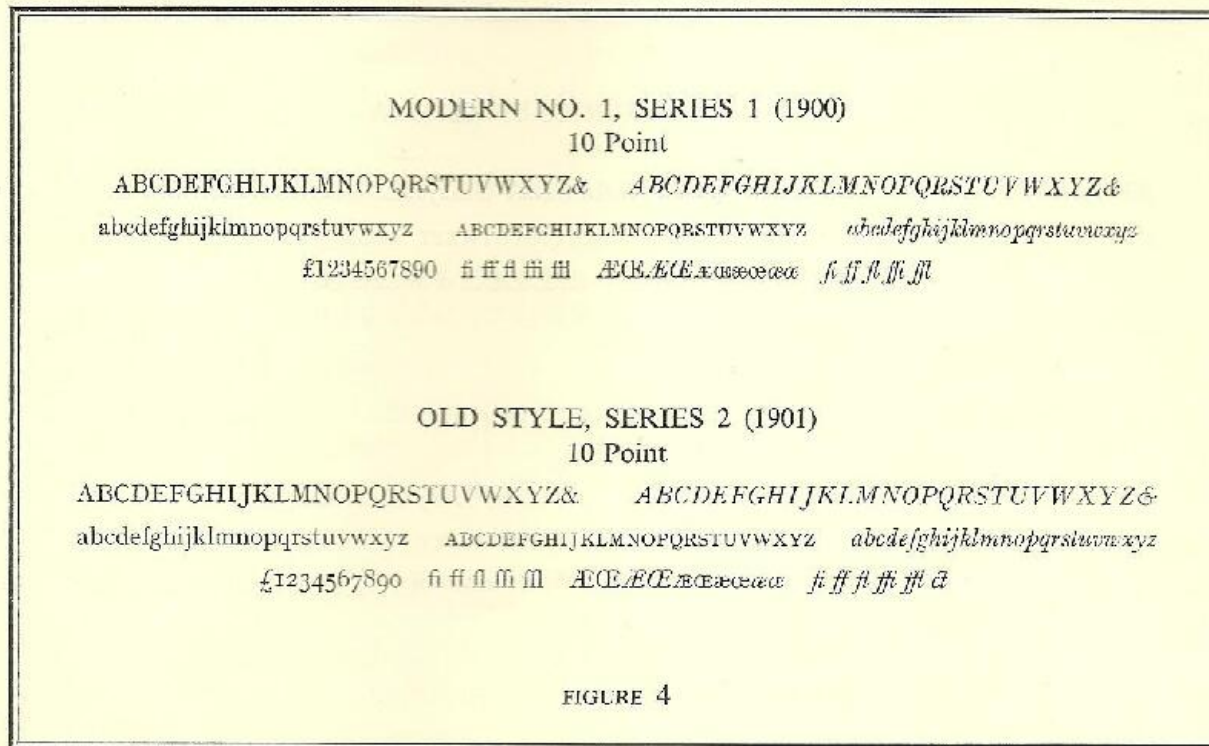
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
£1234567890 ß ff fl ffi ffi Æœœœ

FIGURE 3: THE FIRST TYPEWRITER, BOLD ROMAN, AND BOLD ITALIC CUT BY THE CORPORATION

was not shaped to secure for itself a long life as a book fount, though it is still found in current use. Like many other designs it is at its best in sizes below 11 point. In 8 point it is a very successful design.

But what the trade really wanted was a design less self-conscious and suitable for all the kinds of work that flow into the average printing office. The "all-purpose" design whose success set the Corporation on the right direction in the risky business of cutting original faces of fine quality, character, and of bread-and-butter utility, was Series 101, the Imprint face. It was cut by the Corporation to the specification of J. H. MASON and the late GERARD T. MEYNELL, for use in their new monthly review of the trade and the art of printing. The monthly, short-lived as it was, had a lasting influence on the art, for the fount created for its use is in constant use at the present day.

Next there came in 1913 Plantin, Series 110, a semi-bold on classical old face lines. It was the Corporation's first original contribution to jobbing typography, and was suggested by the late FRANK HINMAN PIERPONT, Manager of the Corporation's Works at Horley, and the creator, incidentally, of the punch-cutting

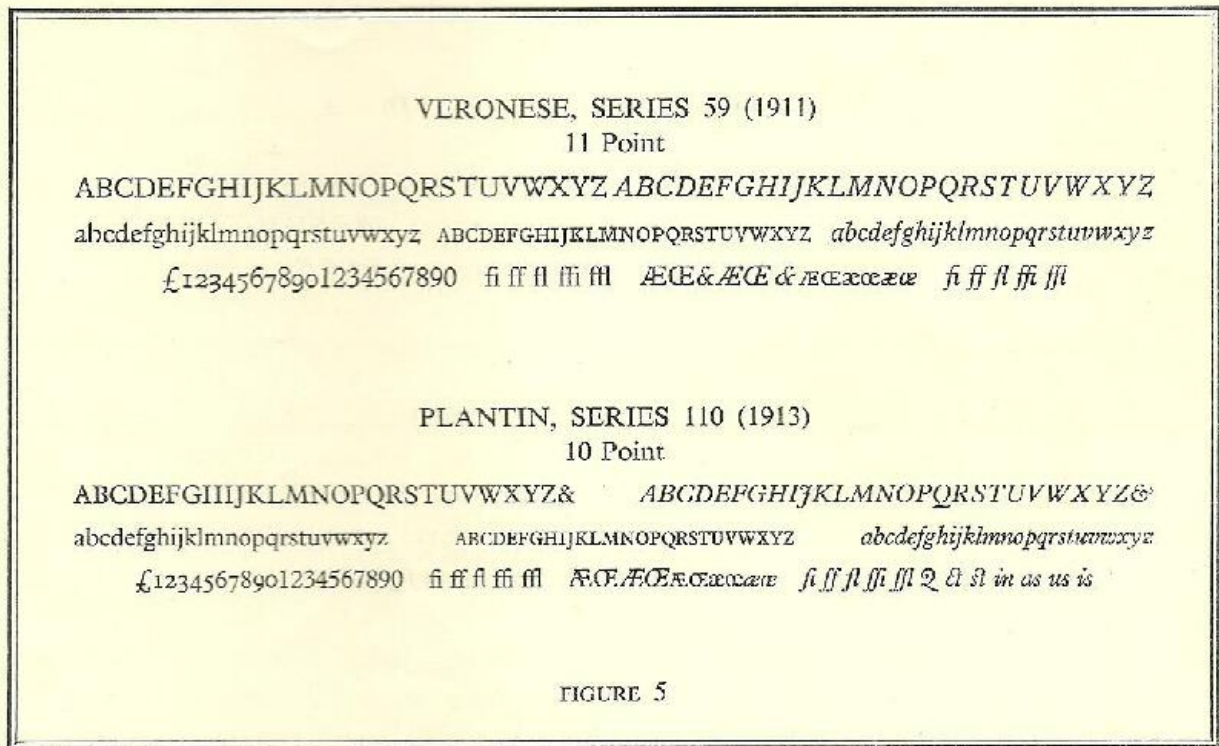


and matrix-stamping departments. This face, too (Fig. 5), is widely used at the present day. Thus the Corporation had to its credit, before the first world war, the originating of two faces of permanent value.

* * * *

The outbreak of war in 1914 suspended designing, and it was not until the period of reconstruction after the peace of Versailles that the Corporation found itself in the position to consider its matrix programme. The English Corporation had been twenty-five years in existence when, in 1922, an adult programme of matrix-cutting was authorized. It was a programme that fell into two parts. The first began in 1922 with the cutting of the Garamond series, and it was brought to a close in 1941, when the Head Office, No. 43 Fetter Lane, was completely destroyed by enemy action. The Corporation's Typographical Advisers were also involved in work of a different character. The loss of the

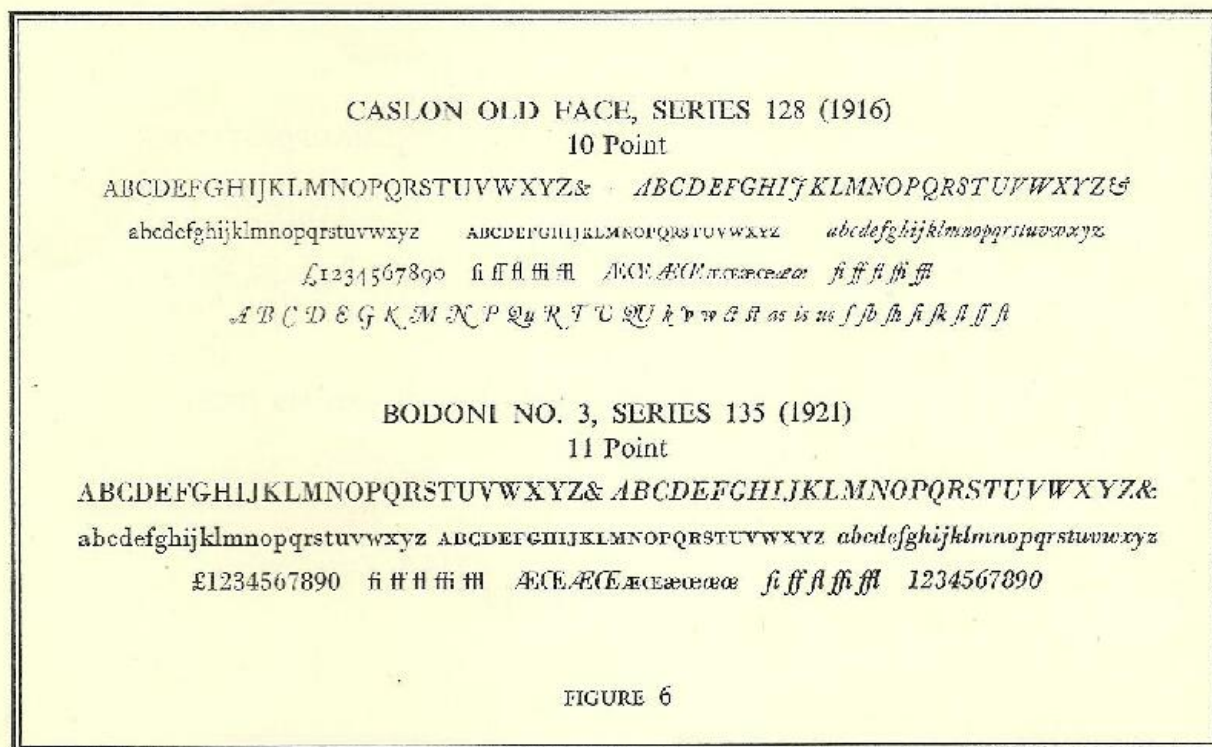
Office meant the destruction of the technical library and the dispersal of the staff. The necessity of pressing forward with the manufacture of war equipment was paramount. The death of W. I. BURCH (September 3rd, 1942) was a further setback. He had served the Corporation for forty-three years and died, in effect,



seven years before its fiftieth birthday. The Corporation's typographical programme, begun after the first European war, followed, in the main, the doctrine underlying the selection of the Imprint and Plantin series. The programme occupied some seventeen years of study and manufacture. Its inception took place some twenty-five years ago. The present, therefore, is a fitting time in which to comment on the work so far accomplished.

First it may be said without undue complacency, and without prejudice, that the 1922 typographical programme was a piece of private initiative and enterprise on the part of the Corporation. It was not forced upon the Corporation by the exigencies of competition, or by the impulse of the so-called "profit-motive". At the time there was no competition in the production of book faces, fine or otherwise. There is little nowadays. It is no easy matter to design a jobbing or display series having at least a chance of permanency in the printer's composing room. It is a more serious matter to design and establish a new book-type

for the use of the trade in the broad sense. In 1922 no attempt was being made either by the founders of movable type for hand-composition, or by the manufacturers of composing-machines for slug-setting, to originate designs calculated to raise the standards of book-production. Such a task is difficult; and, in the



case of all commercial businesses, including the Monotype Corporation, a considerable risk. The Corporation's responsibilities to the large section of the trade engaged in book-work were already great, for single-type mechanical composing had already become the method preferred by the most experienced book-houses.

Some idea of what is involved will be grasped by those outside the trade when it is explained that the cutting of the Garamond face in 1922, and the Baskerville in 1923 imposed upon the Corporation schedules of work that involved vastly more than the mere cutting of a range of capitals, small capitals, lower-case and italics, numerals and points. Book-work requires, in addition, a range of fractions, accented characters, geographical, astronomical, mathematical, linguistic, and other peculiarities. The number of sorts cut over and above the capitals, lower-case, etc. for service with Series 101 is high, as will be seen in Fig. 18. For the book sizes, i.e. 12 point and below, there have been cut

upwards of 8,000 punches of special sorts. This total, however, still does not satisfy the needs of the trade. The Corporation regularly receives demands for new sorts in addition to the 8,000 or more already cut. A similar task is discharged by the Corporation in connexion with other faces, notably Times New

GARAMOND, SERIES 156 (1922)

10 Point

*ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
f12345678901234567890 fi ff fl fh fi ABCECEAECEeCece fi ff ff fff 12345678901234567890
eA B C D E F G H I J K L M P T U Ex Na Ne Ni No Nu Ou Ra Re Ri Ro Ru
as d e f fr gg tg gy ij j k ky ll m n nt f fa fo fs fe fb fj ske jl so la fs ff fl fu fs ffa ffo ffe fl fflo ffu sp st tx tt us v z za*

POLIPHILUS AND BLADO ITALIC, SERIES 170 AND 119 (1923)

10 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ & ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
 £1234567890 ñ ñ ñ ñ ñ Æ Æ Æ Æ Æ æ æ æ æ fi ff fi ff fi £1234567890
 f fb fi fk fl fn fi fi fi is gg ei ei

FIGURE 7

Roman, Series No. 327. It is hardly necessary to mention the great number of decorations, decoration units, and ornaments that the Corporation has cut for use with Garamond and other Old Face types, or the ornament dashes and brackets used for, and in connexion with, the late eighteenth-century founts such as Baskerville and Bell. The programme set up by the Corporation twenty-five years ago comprised several designs, or rather, series of designs, some of which were recuttings of classical designs of which the Garamond, Bembo, Baskerville, and Fournier are examples; others were new creations, such as Gill Sans and Perpetua. The necessity of companion bold-faces was also foreseen. The performance as a whole implied an immense task requiring, incidentally, the double backing of sound design and sound learning. To initiate it required an act of faith in the taste and judgment of the trade.

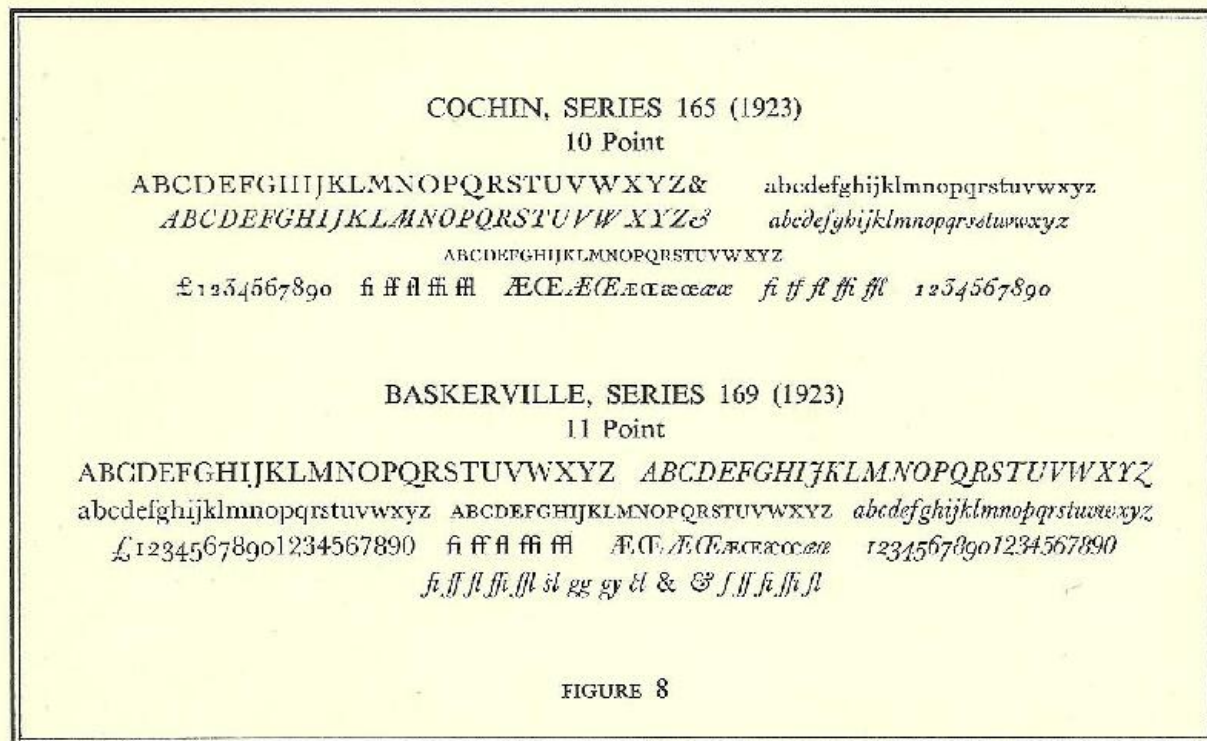
✻

*

*

3

It is appropriate here to recall the name of the late HAROLD MALCOLM DUNCAN, Managing Director of the Corporation from 1900 to 1924, who pledged the Corporation to the carrying out of this 1922 programme; and also, the name of WILLIAM ISAAC BURCH, his successor from 1924 to 1942, whose



period was further distinguished by the production of the Super Caster.

It is appropriate, also, to thank all those in the trade at home and abroad, who from time to time have given, and still give the Corporation the benefit of their experience and advice. If the choice and range of the faces selected for cutting by the Corporation between 1922 and 1942 have any title to be regarded as contributions to the art, the credit is due in the largest measure to DUNCAN, and after him, BURCH. The first realized the duty of the Corporation to provide the trade with typographical material of artistic value, and the second saw the business value of such an effort. The coming of the Super Caster in BURCH's period naturally made a great difference to the conception of design applied to publicity and advertising.

It was in January 1929 that the first Super Caster was installed. The new machine necessitated the designing of fresh display types, and the Corporation expanded the original Gill Sans (262) into a numerous family comprising extra

bold, bold, bold condensed, bold extra-condensed, light, shadow, and outline varieties of the basic 262. Thus came into existence an interrelated group of no fewer than 24 varieties of designs comprising 235 founts (or sizes) together constituting a range unique in the trade. The display branches of the trade,

FOURNIER OLD FACE, SERIES 185 (1925)

10 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ *abcdefghijklmnopqrstuvwxyz*

1234567890 ñ ñ ñ ñ ñ Æ Æ Æ Æ Æ Æ Æ Æ f f f f f f f f 1234567890

J f i U f f i f i t t f i Q u

NEW HELLENIC GREEK, SERIES 192 (1927)

10 Point

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩΣ ΑΗΩΨ αβγδεζηθικλμνξοπρσςτυφχψως

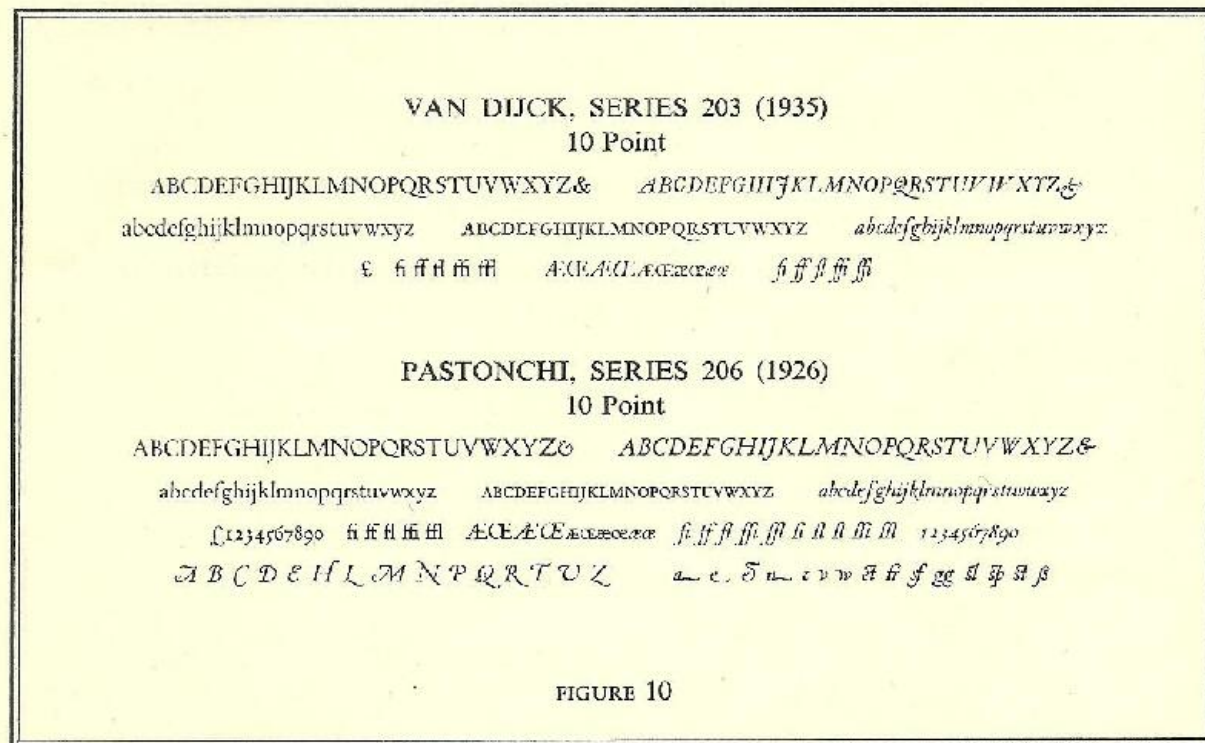
[illegible][illegible]

FIGURE 9

which had already bestowed a hearty welcome to the larger sizes of Garamond (156), Baskerville (169), Cochin (165), Poliphilus (170), Lutetia (255), Fournier (185), to mention a few of the text-types cut between 1922 and the appearance of the Super Caster, rightly accepted, among other completely new display faces, Albertus (481 etc.) and Matura (496, 528).

Historians and commentators at home and abroad who have dealt critically with the modern history of the art have been generous in their praise of the initiative taken by the Corporation when, as is recognized, it was less fashionable than it is now to press the claims of art upon industry. While it would be unbecoming for the Management of the Monotype Corporation to sound in the pages of its own RECORDER the praises of its own policy, it would be absurd to ignore the existence in the trade (using the term in the broader sense to include authors and publishers as well as engravers and printers) of an interest in the Corporation's future policy regarding artistic production.

THE MONOTYPE RECORDER is happy, therefore, to take the opportunity of informing those concerned that, in spite of disappointments, delays, shortages, and controls of every description, it is the intention of the Corporation to carry forward another instalment of typographical designing and redesigning to which



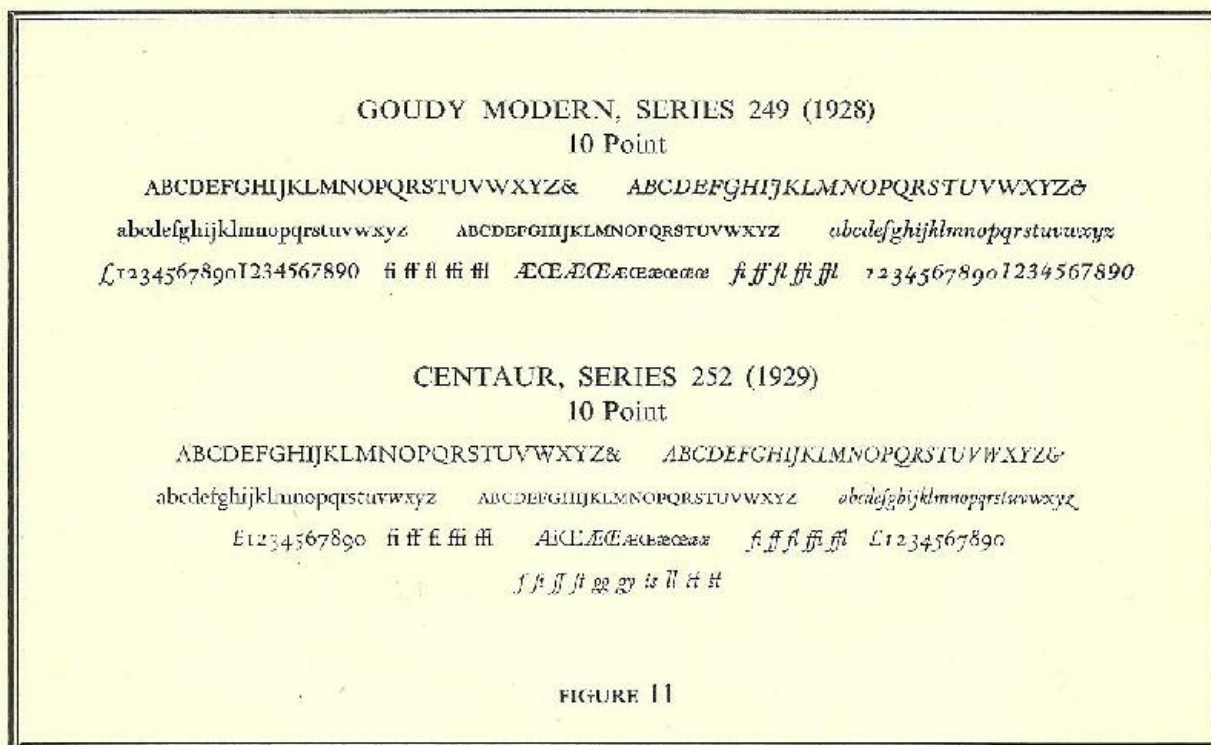
it first set its hand in the reconstruction period after the first world war.

* * * *

There were three major developments in the British trade during the past quarter of a century. They are noteworthy because they have become permanent. First is the increase of standardization which followed the adoption in 1913 of the sans-serif design made by the late EDWARD JOHNSTON for the Underground at the request of FRANK PICK. He was advised by GERARD MEYNELL, founder and editor of *The Imprint* and originator of the Imprint face mentioned above, to adopt a sans-serif based on classic proportions. The design was so successful that it was standardized for use on the buses, tubes, trains, and on station destination indicators. The whole experiment, the first of its kind in Britain, was so successful that in 1932 the L.N.E.R. standardized the sans-serif which the Corporation had commissioned from ERIC GILL.

In 1931 an even more ambitious standardization took place: the Corporation

cut for *The Times* a series of designs, including a text-face, and a wide range of headline types for use in the newspaper. These designs were made in the office of the newspaper and swiftly established themselves in the esteem of the trade as a whole. They have been standardized by many other newspaper and periodi-

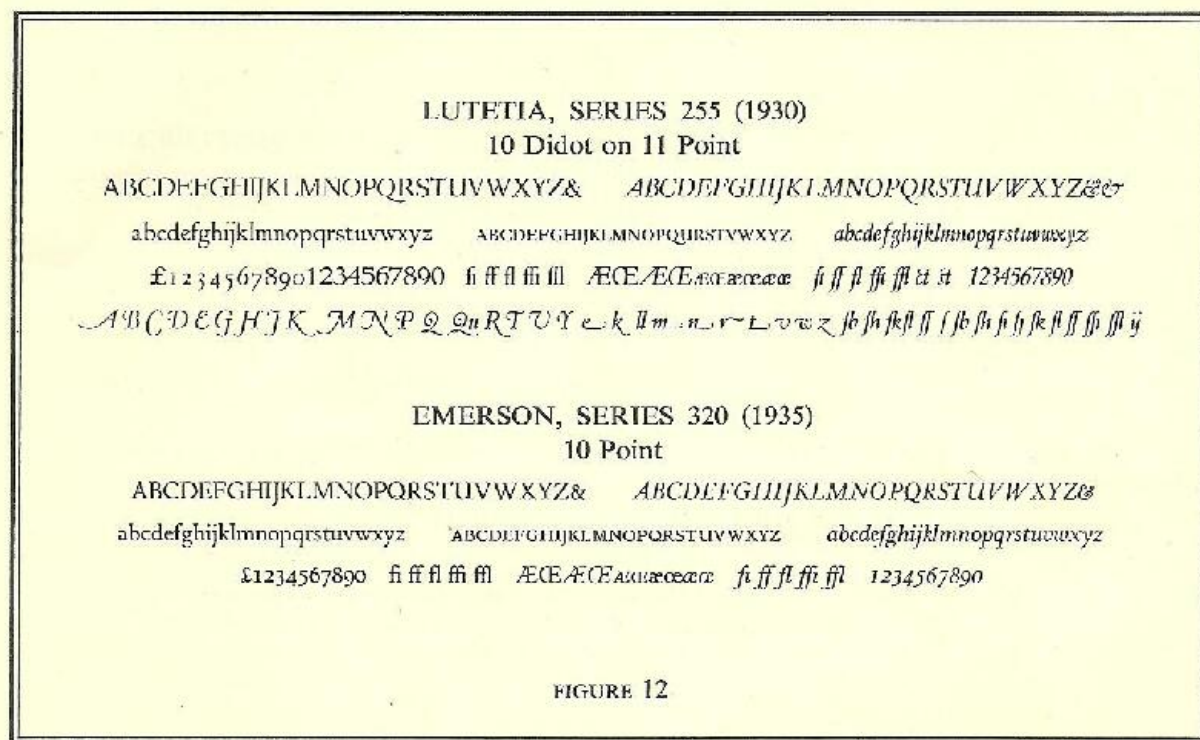


cal houses in Britain, on the Continent, and in the U.S.A. The expansion of the trade as a whole during the period 1925-35 gave the inherent advantages of both Gill Sans and Times New Roman 327 the opportunity of use immeasurably greater than had been reached by any previous faces designed for similar work.

A second major development has been the increased use of bold type, a practice long familiar in the Continental trade where the attitude to italic differs somewhat from the British custom. The two great standardizations mentioned above involve not only romans and italics but bold versions of both. These are related in line as well as design to the parent fount. A given 'Monotype' series is now envisaged in terms of related light, bold, and extra-bold.

A third major development is the increased use of large display types, also, it should be noted, designed in terms of light, bold and extra-bold, condensed and extra-condensed. When the range of the Super Caster was developed to cast 72 point, the Corporation was forced to consider designing in wholly new terms.

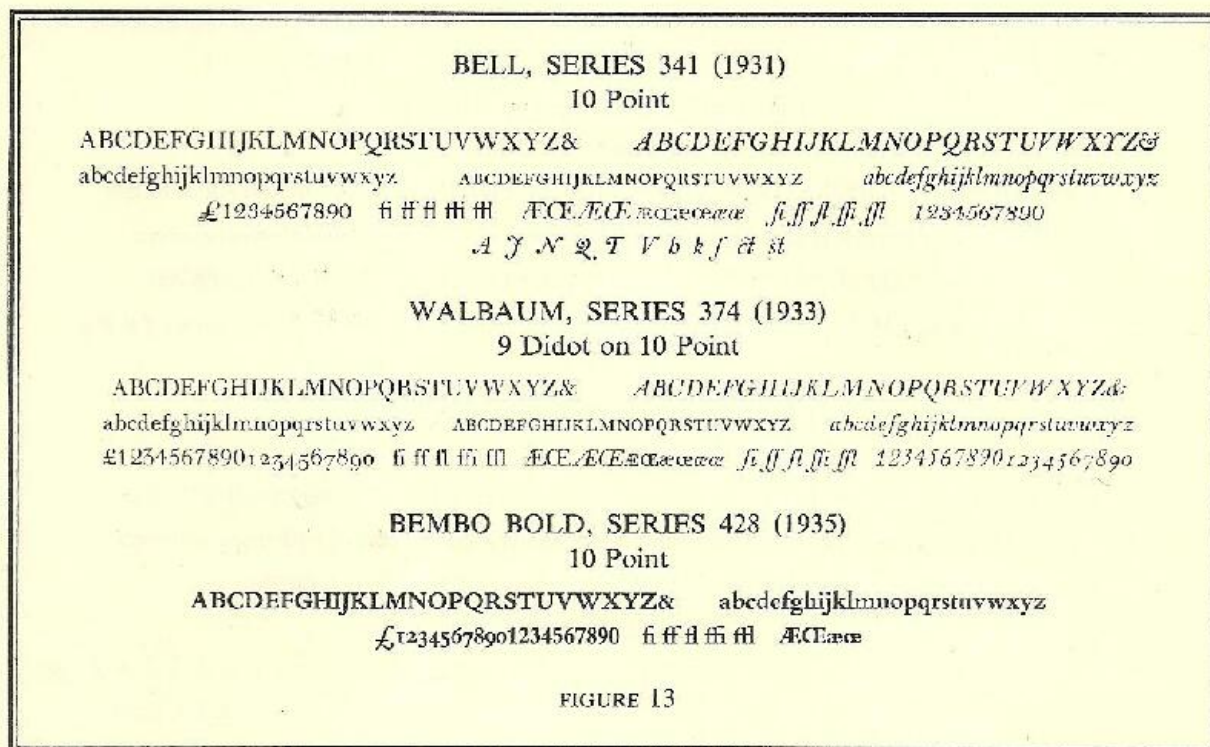
All these developments were influenced by, as they also contributed to, the new spirit in typographical work involving design that synchronized with the foundation of the Design and Industries Association, and other bodies representative of British manufacturing organizations interested in the application of



sound principles of design to industrial manufacture. The educational influence of these societies and of the instructional efforts of the Corporation extended the interest in typographical design beyond the trade and into certain sections of the general public.

From 1930 the Corporation found itself serving a class of customer that was new. Whereas from 1922-29 the Corporation's policy needed to be explained, from 1929-39 the trade voluntarily expected typographical leadership from the Corporation. The history of THE MONOTYPE RECORDER witnesses to the fact that after 1929 the periodical was welcomed by a trade that was educated to the use of fine design. In recent years the Government agency known as the Council of Industrial Design has carried forward the educational policy which the Corporation had initiated. It became evident that whether the Corporation wished it or not, the post-war trade would demand continuity with the 1922 and 1929 programme.

A new instalment, or second part, of the Corporation's programme, therefore, was due to begin with the return to peace. Unfortunately the Corporation in 1945 found itself beset with difficulties of labour and material and, at the same time, faced with the urgent demand for machines and matrices, not only from

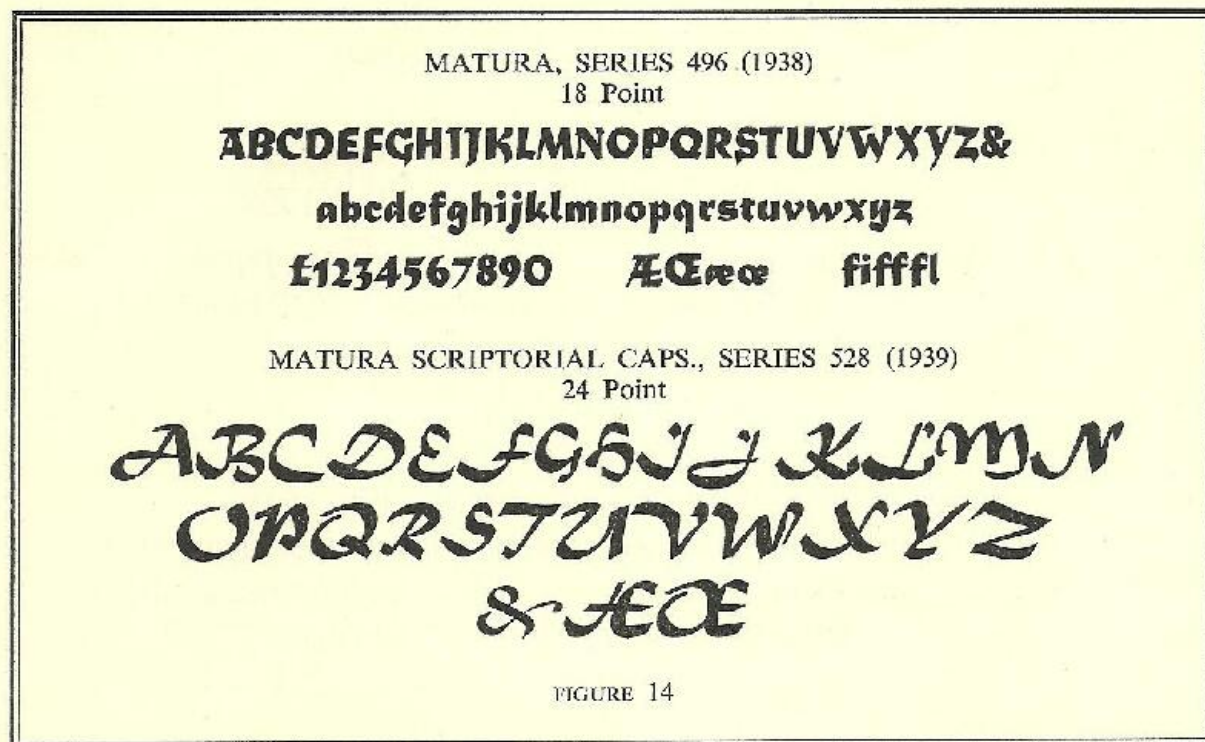


the Home market but also from abroad—in particular from allied and neutral countries that, during the war, had been unable to secure supplies.

The tasks of resettlement and recruitment of staff, and of overtaking the arrears of manufacture, delayed the designing and engraving of new typographical material. When it was possible to undertake the cutting of new founts, demands from the East for new vernacular alphabets, accompanying the rise to nationhood of India and Pakistan, had to be given priority over roman and italic. The Arabic-speaking countries also needed new designs and, in the discharge of these obligations, the cutting of new display founts has necessarily been in abeyance.

In addition there have been difficulties arising out of the destruction in 1941 of the Corporation's headquarters, No. 43 Fetter Lane. Before the war it was customary for members of the trade, metropolitan, provincial, Continental, American, antipodean, and oriental, to visit Fetter Lane for the purpose of discussing typographical problems. The breadth of experience that the Corpora-

tion was thus enabled to share, represented a substantial contribution to the sound drafting of the Corporation's typographical programme. In this post-war period it has not been possible to rebuild on the site of No. 43 Fetter Lane the office that had achieved a place in the affection of the trade, and the Publicity and



Typographical departments have been accommodated above the School at No. 54 Fetter Lane since 1942.

At this address the endeavour is being made to restore some of the amenities that made 43 Fetter Lane a place of typographical resort. Accordingly, a large exhibition room on the top floor has been furnished; and there is being currently shown a selection of no fewer than 120 items collected by the Corporation, illustrating the use made of the faces that have been cut in recent years, to revise, and restyle, their appearance. The exhibits comprise not only the output of H.M. Stationery Office and that of the great University Presses, but also of the magazine printers, and jobbing houses. The exhibits illustrate the great improvement in style that has taken place during the past score years. It is believed that some of the credit of this improvement is due to the example and precept of the Monotype Corporation, and it is the confident hope of the Corporation that it may make in the future as significant a contribution as in the past

to the art in both book-types and display faces. That the Corporation's activities in this direction have been appreciated was proved by the welcome extended to its officials on the opening day of the Exhibition by a representative group of front rank printers, distinguished artists, designers and typographers.

ROMULUS, SERIES 458 (1936)

16 Didot

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz *abcdefghijklmnopqrstuvwxyz*

£1234567890 1234567890 1234567890 £1234567890

ÆCEÆCEæceæce

10 Didot Small Capitals

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ROMULUS BOLD, SERIES 520—10 Didot on 11 Point (1939)

ABCDEF GHIJ KLMNOP QRSTUV WXYZ& ABCDEF GHIJ KLMNOP QRSTUV WXYZ&

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ *abcdefghijklmnopqrstuvwxyz*

[illegible]

FIGURE 15

It was recognized that the continuance of a shortage-economy affecting labour and materials, as well as the paramount need to supply export orders for established series, render it impossible to make broad promises of new designs. The most that can be done at present is to assure those interested at home and abroad that it is the firm intention of the Directors to place at their disposal in course of time, designs of book and display faces no less advantageous to the printers of the world than those cut between 1922 and 1939. Accordingly the Corporation pledges itself to maintain in the future the leadership won in the past.

✱

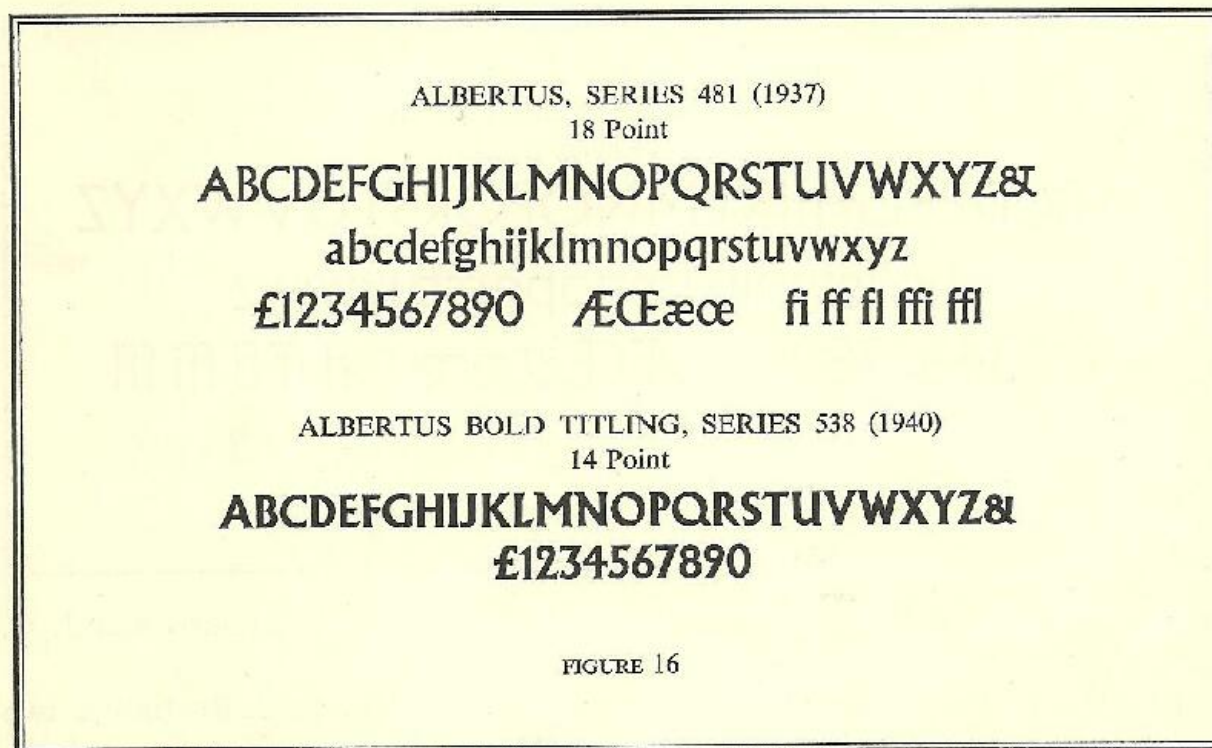
*

五

五

As has been said it was the pre-war policy of the Corporation, beside cutting the types both for book and display uses that have been mentioned, to provide publicity written and designed for the purpose of aiding the trade. It has long been part of the Corporation's activity to offer technical and artistic advice in

the use of the machines and materials that it supplied, so far as it may have suited the consumer, i.e. the printer, the publisher, and the reading public, to accept it. In pursuance, there have been issued from time to time publications of an educational character explaining the operation of 'Monotype' machines,



their functions and products, including the nature and purpose of the matrices supplied for use with these machines. These publications were written, for the most part, by qualified members of the staff; but from time to time outside contributors were also commissioned.

By this means it has been possible for the Corporation to make some contribution towards an orderly approach to the problems involved in a particularly difficult branch of art-criticism. These problems involved in the intelligent criticism of the art of typography are, in part, historical, as is natural in a conservative trade whose habits, whether manual, mental, or terminological, derive from past typographical history, and even its calligraphical antecedents. There are also problems arising out of technical advantages and limits, and in the description of what has finally been designed and produced for use on the printed page.

In 1927 a complete number of the RECORDER was devoted to the roman and

italic of John Baskerville, which the writer described as a "critical note". This "critical note" incidentally laid the basis for a description of typographical letter-forms more rational and precise than the old division of all designs into early Venetian, late Venetian, Old Style, Transitional, and Modern, or the

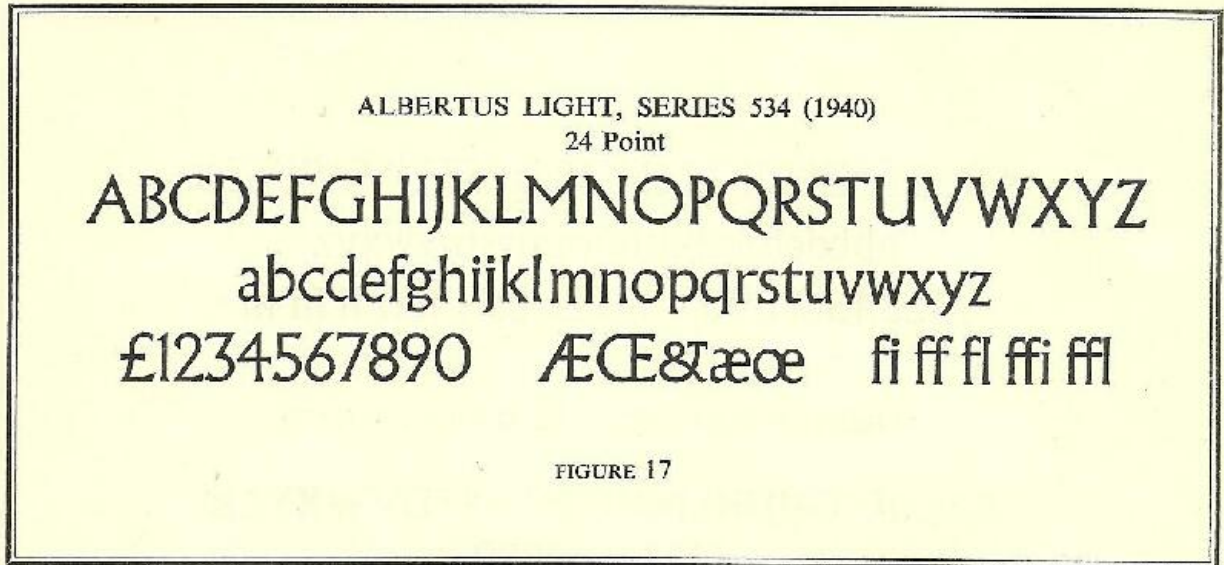


FIGURE 17

nomenclature used in that still indispensable work: L. A. LEGROS and J. C. GRANT, *Typographical Printing Surfaces* (London, 1916).

In 1931-32 the Corporation published in THE MONOTYPE RECORDER two articles commissioned from Mr. JOSEPH THORP. These carried forward the attempt to analyse and rationalize the distinctions that exist between the same parts of letters in a wide range of book and display founts. The terms recommended in these two articles have been adopted by the Corporation's Type Drawing Office, and have won recognition elsewhere. Accordingly, they are used in the descriptions accompanying the specimens of four of the most important series cut by the Corporation between 1928 and 1938, i.e. Gill Sans, Series 262 (1928), Perpetua, Series 239 (1929), Times New Roman, Series 327 (1931), and Ehrhardt, Series 453 (1938), which it is the purpose of this issue of THE MONOTYPE RECORDER, by way of conclusion, to display.

IMPRINT, SERIES 101 (1912)

10 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

f i j k l m n o p q r s t u v w x y z

$\dots\dots\dots$

STANDARD ACCENTS

A A Ä É È Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ù Ú Û Ü Ç Ñ

AAAAEEEEIIIOOOUUUÇÑ

á à â ã é ê ċ ĉ ĺ ĩ ĭ ō ó ô õ ú û ü ç ñ á â ã ä é ê ė ĭ ï í î ó ò ô õ ú û ü ç ñ

Á Â Ã Ä É Ê Ë Ì Í Î Ï Ó Ò Ô Õ Ù Ú Û Ü Ç Ñ

SOME OF THE PECULIARS AVAILABLE IN THIS SIZE

ROMAN

[illegible]

ITALIC

[illegible]

PHONETIC, &c.

o x q g g h f n p y p r r l r r f s S S y X z z z Z Z Z

B B 3 3

ε ε̇ ε̈ ε̃ ε̄ ε̅ ε̆ ε̇ ε̈ ε̉ ε̊ ε̋ ε̌ ε̍ ε̎ ε̏ ε̐ ε̑ ε̒ ἐ ἑ ε̕ ε̖ ε̗ ε̘ ε̙ ε̚ ε̛ ε̜ ε̝ ε̞ ε̟ ε̠ ε̡ ε̢ ε̣ ε̤ ε̥ ε̦ ε̧ ε̨ ε̩ ε̪ ε̫ ε̬ ε̭ ε̮ ε̯ ε̰ ε̱ ε̲ ε̳ ε̴ ε̵ ε̶ ε̷ ε̸ ε̹ ε̺ ε̻ ε̼ ε̽ ε̾ ε̿ ε̺ ε̻ ε̼ ε̽ ε̾ ε̿ Θ ο

Б В Г

FIGURE 18

TIMES NEW ROMAN, SERIES 327 (1931)

10 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
£\$1234567890 ñ ff fl fr fr AEAEAEAEææææ fi ffi ffi ffi £\$1234567890
.,;!?"'—./\□*†‡\$...% :;<!?"
“ ” , ‘ ’ „ “ ” ‹ › « » | ¡ ¢ £

$$0 \ 1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8 \ 9 \ 10 \ 11 \ 12 \ \frac{1}{4} \ \frac{1}{2} \ \frac{3}{32} \ \frac{13}{16} \ \frac{3}{16} \ \frac{5}{16} \ \frac{7}{16} \ \frac{9}{16} \ \frac{15}{16} \ \frac{1}{8} \ \frac{5}{8} \ \frac{7}{8} \ \frac{1}{8} \ \frac{5}{8} \ \frac{1}{2} \ \frac{3}{4} \ \frac{1}{2} \ \frac{1}{3}$$

$$0 \ 1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8 \ 9 \ 16 \ 32 \ 64 \ 0 \ 1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8 \ 9$$

STANDARD ACCENTS

AAAAEEEEIIIIIOOOOUUUUÇN
 AAAAEEEEIIIIIOOOOUUUUÇN
 aaaaaeeeeiilliooooouuuuuüçñāāāāēēēēiillioooooūūūūüçñ
 AAAAEEEEIIIIIOOOOUUUUÇN

SOME OF THE PECULIARS AVAILABLE IN THIS SIZE

ROMAN

A A Ä Å Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ Ž ž Š š Š Š Š Š Š Š Š Š Ţ ţ Ĥ ĥ Ħ ħ Ũ ũ Ū ū Ŵ ŵ Ŷ ŷ Ÿ Ź ź Ż ż Ž ž &
ß β γ θ σ Ε ε

ITALIC

A A Ā ā Q q A a Q q ā B C Č č Ć ć Ĉ ĉ D Đ d đ E Ě ě Ğ ğ F f G Ġ ġ H Ĥ ĥ I i J j K k L l M m N n Ņ ņ O Ő ő P p R ř S s Š š T t U ů V v W w X x Y y Z z Ž ž

β , ζ ζ ζ ζ ζ ζ ζ δ

FIGURE 19

Gill Sans first appeared as a type design in June 1928, as a set of Titling Capitals, Series 231. A lower-case alphabet was cut to mate with the caps. to form Series 262. Display and composition sizes of the latter are shown below.

GILL SANS

H almost square; O circular; h almost monotone line.

ROMAN: A flat head; C vertically sheared arms (also G S); E F equal arms; C G O Q circular; M high centre; R curved tail; a sheared headstroke; f kered; g horizontal ear, circular upper bowl; j obliquely sheared foot; o circular; t bracketed crossbar; w uncrossed. £ curved foot stroke. Figures: lining.

ITALIC: sloped roman, 8°. Narrow caps. C flat upper arm; E lowest arm longest; Q curved foot ending in point; f descending tail, well kered; g as roman; p grace stroke; t unbracketed crossbar. Figures: lining.

SERIES 231—14 POINT TITLING, DISPLAY (1928)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&
£1234567890

SERIES 262—24 POINT DISPLAY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzæ&fi ffl ffi ffl
£1234567890 Æ&

SERIES 262—12 POINT COMPOSITION, WITH ITALIC (1933)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz
£1234567890 fi ffl ffi ffl Æ&Æ&æ&æ fi ffl ffi ffl £1234567890

FIGURE 20

Further Gill series were cut later in other weights—Bold 275, Light 362, etc.—which were followed by display faces. A few, Camco 233, Shadow 406, and Bold Condensed Titling No. 1, Series 373, are set out below.

SERIES 275—18 POINT BOLD, DISPLAY (1929)

ABCDEFGHIJKLMNOPQRSTUVWXYZ Æ&
abcdefghijklmnopqrstuvwxyz æœfiffflffiffi
£1234567890

SERIES 362—18 POINT LIGHT, DISPLAY (1930)

ABCDEFGHIJKLMNOPQRSTUVWXYZ Æ&
abcdefghijklmnopqrstuvwxyz æœfiffflffiffi
£1234567890

SERIES 233—24 POINT CAMCO, DISPLAY (1934)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZÆ& £1234567890

SERIES 406—24 POINT SHADOW, DISPLAY (1936)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZÆ& £1234567890

SERIES 373—14 POINT BOLD CONDENSED TITLING NO. 1, DISPLAY (1933)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&
£1234567890

FIGURE 21

Perpetua 239, designed by ERIC GILL, was first cut by the Corporation in a 13 point size. Most of the other sizes now available were added within two or three years of the first cutting, though the 72 point did not appear until 1938.

PERPETUA

H hair-line full bracketed horizontal serifs; O round, vertical stress; h as capital serifs; almost horizontal in lower-case heads.

ROMAN: A flat top; E almost equal arms; M splayed; S flattened arms; W uncrossed; a sharp hooked head; c barbed sheared head terminal; f widely splayed obliquely sheared head, cross-stroke pointed on left; g horizontal ear level with top of bowl; J j pointed foot; q flat top [d flat foot]; r flourished lip. Figures: non-lining. 2 rises; 5 long upper stroke, small lower bowl; 7 curved foot; 6 9 small bowl; 4 long bar; o monotone and circular.

ITALIC: 11° sloped roman. Full bracketed slightly oblique serifs; narrow caps. B P R D flourished head strokes; a open; f splayed sheared head and foot; g double storied; J j pointed foot; p q upturned foot to right only; & descending tail, turned in initial stroke. Figures: non-lining.

SERIES 239—24 POINT DISPLAY (1929)

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyzæœfiffiffiffiÆŒ
£1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ&
abcdefghijklmnopqrstuvwxyzæœfiffiffiffi
£1234567890

FIGURE 22

A companion Bold 461 to Perpetua 239 was made available in 1936, at first only in the 10 and 12 point sizes. Of the Titlings in this design, after the normal weight (which was cut as early as 1928), the Bold 200 version was completed in 1935 and the Light 480, in 1937 (Fig. 23).

SERIES 239 AND 461 (BOLD), 13 POINT COMPOSITION

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

£1234567890 fi ff fl ffi ffi ÆŒÆŒÆŒææ fi ff fl ffi ffi 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz

£1234567890 fi ff fl ffi ffi ÆŒææ

SERIES 258—24 POINT TITLING, DISPLAY (1928)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

£1234567890 WXYZÆŒ&

SERIES 480 24 POINT LIGHT TITLING, DISPLAY (1937)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

£1234567890 WXYZÆŒ

SERIES 200—14 POINT BOLD TITLING, DISPLAY (1935)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

£1234567890

FIGURE 23

An account of the cutting of the Times New Roman family was the subject of a special MONOTYPE RECORDER, published shortly after the completion of the task in 1931. Matrices of this face became available in October 1933, when the proprietors of *The Times* released the design for general use (Fig. 24).

TIMES NEW ROMAN

H fine bracketed serifs; O almost circular; h fine bracketed serifs, oblique in lower-case heads. [Biased stress.]

ROMAN: C no lower arm serif; J non-descending; M unsplayed; Q central claw tail; O biased; P lower bowl rises; S vertically splayed and sheared head and foot serifs; W uncrossed; g straight ear without bulb; b d q p strongly biased; t narrow; j bulbed terminal. Figures: lining; 7 monotone mainstroke.

ITALIC: regular. 16°. *f* and ligatures bracketed cross-stroke on left; *g* horizontal ear without bulb; *k* serified upper right arm; *r* deeply cleft; *t* narrow; *v w* bulbed terminals. Figures: lining, regular.

SERIES 327—18 POINT TIMES NEW ROMAN, DISPLAY (1931)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&
 abcdefghijklmnopqrstuvwxyz æœfißflßflßfl
 £1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&
abcdefghijklmnopqrstuvwxyz æœfißflßflßfl
£1234567890

SERIES 327—10 POINT COMPOSITION, WITH ITALIC (1931)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz
 £1234567890 fi fl ff flß flß £1234567890

FIGURE 24

The cutting of 327 Series and the accompanying Bold 334 and various Titlings—Heavy 328, Normal 329, Bold 332, and Extended 339—were all completed for the re-dressing of *The Times* in October 1932. The Semi-Bold 421 was a further variant added by the Monotype Corporation in 1935 (Fig. 25).

SERIES 421—18 POINT TIMES SEMI-BOLD, DISPLAY (1935)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
 abcdefghijklmnopqrstuvwxyz æœfiffiffiffi&
 £1234567890

SERIES 334—18 POINT TIMES BOLD, DISPLAY (1931)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ&
 abcdefghijklmnopqrstuvwxyz æœfiffiffiffi
 £1234567890

SERIES 328—24 POINT TIMES HEAVY TITLING, DISPLAY (1931)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 £1234567890 ÆŒ

SERIES 329—24 POINT TIMES TITLING, DISPLAY (1931)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 £1234567890 ÆŒ

SERIES 332—24 POINT TIMES BOLD TITLING, DISPLAY (1932)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 £1234567890 ÆŒ

SERIES 339—18 POINT TIMES EXTENDED TITLING, DISPLAY (1931)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 £1234567890 YZÆŒ&

FIGURE 25

Matrices for the first sizes of Ehrhardt 453 were completed in 1938. An 8 point, cut in 1947, brought the number of composition sizes available up to five (8, 10, 11, 12, 14). Display sizes are 18 and 24 point. The preceding issue of THE MONOTYPE RECORDER was set in Ehrhardt (Fig. 26).

EHRHARDT

H flat almost unbracketed (fairly bracketed) serifs; O condensing; h oblique triangular serif, full bracketed. [Biased stress.]

ROMAN: A flat top, curved bar; B equal bowls, curved link; C both arms seriffed; G high bar; J descending, bulbed terminal; M splayed; P upward tilting bowl; Q generous tail; R narrowish, narrow waisted; W uncrossed; & lower than cap. height; b rounded base, unfooted; f cross stroke bracketed on left; g obliquely disposed lower bowl, generously bulbed ear; j pointed foot (see cap.); t generous crossbar; æ sloped bars; o slightly biased. Figures: non-lining, regular. 7 swells at foot; o monotone. ITALIC: narrow 17° slope. C both arms seriffed; J head stroke and cross bar; Q swirled tail; h k m n r y deeply crotched (cleft); g condensed upper bowl; p grace stroke; v round; w joined head strokes; z bulbed head and foot; note æ. Figures: as roman.

SERIES 453—24 POINT EHRHARDT, DISPLAY (1938)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZÆ&abcdefghijklmnopqrstuvwxyzæ
£1234567890 ffffff

SERIES 453—12 POINT COMPOSITION, WITH ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMN OPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMN OPQRSTUVWXYZ
£1234567890 fi ff fl fn m Æ Ç È É Ê Ë Ì Í Î Ï

FIGURE 26

TABLES OF COMPARISONS

A: WIDTHS OF ROMAN L.C. ALPHABETS IN POINTS; B: X-HEIGHTS IN THOUSANDTHS OF AN INCH				EIGHT POINT		TEN POINT		ELEVEN POINT		TWELVE POINT	
				A	B	A	B	A	B	A	B
PERPETUA 239	..	..	..	93	40.6	105	46.5	118	52.0	129	57.2
EHRHARDT 453	..	..	..	97	47.8	115	58.3	125	63.3	137	69.7
GILL SANS 262	..	..	..	104	49.7	123	61.2	133	66.4	144	73.0
TIMES NEW ROMAN 327	..	..	..	105	51.8	124	62.0	132	67.4	152	77.0
IMPRINT 101	..	..	..	106	46.5	118	55.4	128	60.0	146	69.2
* MODERN 7	..	..	..	109	44.7	125	56.2	135	60.0	154	68.5

NUMBER OF ROMAN L.C. CHARACTERS AND SPACES IN A LINE OF GIVEN MEASURE										
				TEN POINT			ELEVEN POINT			
				15 ems	18 ems	21 ems	18 ems	21 ems	23 ems	30 ems
				21 ems	25 ems	30 ems	21 ems	25 ems	30 ems	
PERPETUA 239	..	..	..	46.1	55.3	63.6	50.0	58.3	63.8	83.2
EHRHARDT 453	..	..	..	42.8	51.4	60.0	48.0	56.0	61.3	80.0
GILL SANS 262	..	..	..	36.5	43.9	51.2	40.4	47.1	51.6	67.4
TIMES N.R. 327	..	..	..	40.0	48.0	56.0	45.0	52.5	57.5	75.0
IMPRINT 101	..	..	..	41.6	50.0	58.3	46.7	54.5	59.7	77.9
* MODERN 7	..	..	..	40.0	48.0	56.0	44.4	51.8	56.7	74.0

* THE FULL TITLE OF THIS FACE IS MODERN EXTENDED NO. 1, SERIES 7

*** As this issue was going to press, the Editor received an advance copy of the *Notes on the Choice of Type Faces for Scientific Periodicals*, by the Royal Society's Consultative Committee for Co-operation with Printing Organizations, under the chairmanship of Dr. S. ZUCKERMAN. Societies and Institutes proposing to start new journals or to restyle existing ones are "strongly recommended" to use one or other of three 'Monotype' faces which are already well supplied with special sorts. These are 'Monotype' Modern No. 7 (for which over 600 mathematical sorts have been cut), Imprint (Fig. 18) and Times New Roman (Fig. 19).

SPECIMEN BOOKS AND TYPE SHEETS

&c.

AVAILABLE TO 'MONOTYPE' MACHINE USERS AND OTHERS

Two of the most recognizable features of the Corporation's Type Specimen Pages have for many years been the double-rule border and accompanying heading set in ruled panel. To those who have regarded these as adornments to the sheet, the new format, shown on pages 31 and 32 and on page iii of the cover, may appear austere. The change has been made out of consideration for many requirements, principally the great increase in the number of sizes that have been cut, and the necessity for compression.

It has been found necessary, also, to add to the technical information (set, line, unit arrangement, etc.) which has always been shown for the benefit of printers and 'Monotype' machine operators. An endeavour has been made, in the new format, to meet the need of typographers by showing in every point size, as far as is possible in the space available, full alphabets of roman capitals, small capitals and lower-case, and italic capitals and lower-case (see p. 31 *et seq.*).

A further innovation is the centre panel of text which, whilst giving some information on the history or design of the type face provides, also, a sufficiently large body of text from which printers and others may visualize the appearance of a book, or similar, page set in the type.

Issue of the first re-designed sheet ('Monotype' Bembo, Series No. 270) will not be made until stocks of the present sheet become exhausted. By that time it is hoped that other sheets will have been re-dressed in the same style, and they, too, will be circulated in their turn. It must be said, however, that the new sheets will only be printed in restricted numbers, and must therefore be distributed, in the first place, to those holders of the 'Monotype' general

Type Specimen Book, or Desk Book, who obtained their copy direct from the Corporation.

The general Type Specimen Book (costing 2 guineas), is reserved for customers owning 'Monotype' machines and matrices.

The Desk Book, consisting of approximately 80 series of the more popular designs, selected from the near-600 which comprise the general Type Specimen Book, has a wider circulation than the latter. By careful regulation of the available supply it is usually possible to meet the more urgent needs of those Agencies, Publishers, and others concerned with the production of printing, though it is not yet possible to accede to the requests of all those who may be prepared to forward the ten shillings, which is the nominal charge for a copy of the Desk Book.

For those needing type specimens who cannot be sent either the general Type Specimen Book or the Desk Book, there are numerous Sheets showing the alphabets of many famous 'Monotype' type faces. These are available gratis upon request. These sheets show complete, or near-complete, alphabets in display sizes of 14 point upwards.

In an effort to help satisfy the vastly increased demand for type specimens, from printing students, student-librarians, and other type-conscious laymen, the Monotype Corporation placed alphabets of some world-famous type faces like Perpetua, Centaur, etc., in the spaces normally occupied by advertisements in the trade and technical journals. The popularity of this step was instantaneous and, in response to an overwhelming number of requests, these alphabets were reprinted as separate sheets and suitably backed up with further sizes, or a variant (bold, light version, etc.), of the same design.

The demand for these Alphabet Sheets was so great and continuous that stocks of many of the sheets became exhausted. It became obvious, too, that the Printing Department, already working to capacity, could not cope with the demand for further reprints. Hence, it became necessary to notify students, asking as individuals for specimens, that their requests must be made through the instructors at their local technical or art schools.

This reluctant decision led a number of schools throughout the country, taking advantage of the enthusiasm of their students, to print their own alphabet sheets.

Meanwhile, although the Corporation's stock of specimens is low compared with the demands made, it is hoped to be able to send *bona fide* enquirers copies of the leaflets, broadsheets, etc. which are published from time to time.

6 PT. (6D) 6½ SET U.A. 91
LINE T-0652 M-1237

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY, MARGINS OF ERROR WIDEN
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon factual, rather than
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon factual, rather than
BUY A FEW OLD PRINTS, CH

7 PT. (6D) 6½ SET U.A. 91
LINE T-0652 M-1237

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY, MARGINS OF ERROR WIDEN
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon factual, rather than
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon factual, rather than
BUY A FEW OLD PRINTS, CH

* Matrices are stamped 6D

8 PT. (8D) 7½ SET U.A. 91
LINE T-0796 M-1243

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY, MARGINS OF ERROR WIDEN
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
BY A QUICK JUDGMENT

9 PT. (8D) 8½ SET U.A. 91
LINE T-0892 M-1270

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY, MARGINS OF ERROR WIDEN
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
MUCH DESIGN OF LAT

13 PT. (12D) 11 SET U.A. 91

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY,
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
WORK BY VAN DIJCK EQUALS THE

14 PT. (14D) 11½ SET U.A. 91

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY,
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
WORK BY VAN DIJCK EQUALS TH

14 PT. (14D) 11½ SET U.A. 91

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY,
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
WORK BY VAN DIJCK EQUALS TH

24 PT. (24D) 19½ SET U.A. 168

When jobs have type in
SIZES FIXED QUI

Combinable with Bembo Bold, Series No. 428

12 PT. (12D) 10½ SET U.A. 91

It is very difficult to realize from the "up-to-date" appearance of BEMBO 270 that this old face design was not only cut before 1500 but is the first of its illustrious line! In the year of founding his press at Venice in 1495, ALDUS MANUTIUS ROMANUS printed a small 36 pp. tract, *Petri Bembi de Aetna ad Angelum Chabrielem liber*, written by the young humanist poet PIETRO BEMBO (later Cardinal, and secretary to Pope Leo X), using a new design of type which differed considerably from that of Jenson's. The punches were cut by FRANCESCO GRITTO of Bologna, the designer responsible, six years later, for the first italic types. A second roman face followed in 1499 and this type design, based on the first, and used to print the famous illustrated *Hypnerotomachia Poliphili*, was the one which, after adaptation by Garamond, Voskens and others, resulted finally in Caslon Old Face WORK BY VAN DIJCK EQUALS THE G

SYNOPSIS IN 10 POINT

ABCDEFGHIJKLMN OPQRSTUVWXYZÆ&C

ABCDEFGHIJKLMN OPQRSTUVWXYZÆ&C

Qu abcdefghijklmnopqrstuvwxyzæ QU

ABCDEFGHIJKLMN OPQRSTUVWXYZÆ&C

1234567890 abcdefghijklmnopqrstuvwxyzæ 1234567890

F537 SOME SELECTED ALTERNATIVE CHARACTERS F538

1234567890 203R 145M 22-R 1234567890

16 PT. (16D) 13½ SET U.A. 163

When jobs have type sizes fixed quickly,
margins of error widen unless the determining calculations are based upon the factual.
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
MAKE WORD SPACING BOTH EQU

16 PT. (16D) 13½ SET U.A. 164

When jobs have type sizes fixed quickly,
margins of error widen unless the determining calculations are based upon the factual.
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
MAKE WORD SPACING BOTH EQU

18 PT. (18D) 14½ SET U.A. 169

When jobs have type sizes fixed quickly,
margins of error widen unless the determining calculations are based upon the factual.
When jobs have type sizes fixed quickly, margins of error widen unless the determining calculations are based upon the factual.
MAKE WORD SPACING BOTH EQ

24 PT. (24D) 19½ SET U.A. 169

When jobs have type sizes fixed
QUICKLY, MARGINS OF E

14 PT.

DISPLAY MATRICES

LINE T-1344

16 PT.

DISPLAY MATRICES

LINE T-1559

Dexterity in the vocation of type setting may
be acquired by judicious and zealous workers
Expect equal workings of demy size jobs to have
EQUAL DEMY SIZE JOB WORKINGS

The bank recognizes this claim as quite
valid and just so we expect full payment
A few mixed, varying size blocks pique the j
& MANY BIG CHAPTERS WOULD

18 PT.

DISPLAY MATRICES

LINE T-1725

Far too often people read books and just lay them down without ever realizing
the diversity, quality, and the exactness of the processes of their production
Become expert in the vocation of typesetting by quiet, judicious and zealous work
I HAVE EQUALIZED MY JOBS FOR WORK EXCEPTING A

22 ON 24 PT.

DISPLAY MATRICES

LINE T-2104

Far too often people read books and just lay them down never
realizing the exactness and excellent quality of their production
The six documents taking prizes were judged to be of very high quality
ZEAL FOR A TYPE DESIGN JOB, & MUCH KNOWLE

24 PT.

DISPLAY MATRICES

LINE T-2302

Wherever civilization extends, the services of expert and
judicious typographers must always be quickly required
Of documents judged six, having quality, will be taking prizes
ZEAL FOR A TYPE DESIGN JOB, & MUCH KNO

30 PT.

DISPLAY MATRICES

LINE T-2824

In the vocation of typesetting, dexterity must
be gained by quiet, judicious and zealous work
I have equalized my jobs for work excepting that one
WORK BY VAN DIJCK EQUALS THE

36 PT.

DISPLAY MATRICES

LINE T-3444

Type with quads form blocks giving j
Type with quads form even blocks juxtap
JUDGE TYPE, BLOCKS & MANY

48 PT.

DISPLAY MATRICES

LINE T-4648

A B C D E F G H J K M N O P R S
I 2 3 4 5 T U V W X Y Z 6 7 8 9 0
a b c d e f g h j k m o p q r s t u v w x y z

60 PT.

DISPLAY MATRICES

LINE T-5821

A B C D E G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h j k m o p r s t u x y

72 PT.

DISPLAY MATRICES

LINE T-6900

A B C D E F G H J K L
M N O R S T U V W X
a b c d e f g h j k m o p q r s
I 2 3 4 5 t u v x y 6 7 8 9 0

THE MONOTYPE CORPORATION LIMITED

Head Office and Works: SALFORDS, NEAR REDHILL, SURREY. *Phone:* Redhill 711

Registered Office: 55-56 LINCOLNS INN FIELDS, LONDON, W.C.2. *Phone:* Chancery 5308

BRANCHES

<i>Birmingham</i>	Legal & General Buildings, 8 Waterloo Street. <i>Midland</i> 1968
<i>Bristol</i>	West India House, 54 Baldwin Street. <i>Bristol</i> 24452
<i>Dublin</i>	39 Lower Ormond Quay. <i>Dublin</i> 74667
<i>Edinburgh</i>	45 Hanover Street. <i>Edinburgh</i> 32660
<i>Leeds</i>	3 Stansfeld Chambers, Gt. George Street. <i>Leeds</i> 21355
<i>Manchester</i>	6 St. Ann's Passage. <i>Blackfriars</i> 4880

OVERSEAS BRANCHES

<i>Australia</i>	THE MONOTYPE CORPORATION LTD., 319 Castlereagh Street, Sydney, N.S.W.; 473 Bourke Street, Melbourne C.1, Victoria
<i>New Zealand</i>	MORRISON & MORRISON LTD., 208-210 Madras Street, Christchurch
<i>China</i>	THE MONOTYPE CORPORATION LTD., 17 The Bund, Shanghai
<i>Egypt</i>	JOSEPH LINDELL (Representative), P.O. Box 1010, 23 Sh. El Malika-Farida, Cairo; P.O. Box 1780, 4 Colucci Pasha Street, Alexandria
<i>Ceylon</i>	THE MONOTYPE CORPORATION LTD., H. & C. Mills Buildings, 330 Darley Road, Colombo, 10
<i>India</i>	THE MONOTYPE CORPORATION LTD., 8 Waterloo Street, Calcutta; P.O. Box 305, Raja Terrace, Lamington Road, Bombay; P.O. Box 1295, Mercantile Buildings, First Line Beach, Madras; Krishna Niket, Delhi Gate, Delhi
<i>Pakistan</i>	THE MONOTYPE CORPORATION LTD., 61 Pakistan Merchants Association Building, Nicol Road, Karachi
<i>South Africa</i>	MONOTYPE MACHINERY (S.A.) LTD., 2 Ussher Street, Selby, Johannesburg; P.O. Box 1680, 84-86 Buitengracht Street, Cape Town

CONTINENTAL ADDRESSES

<i>Austria</i>	THE MONOTYPE CORPORATION LTD., 7a Laupenstrasse, Berne
<i>Belgium and Luxembourg</i>	THE MONOTYPE MARKETING CO., LTD., 29 Rue du Commerce, Brussels
<i>Denmark</i>	HARRY LÖHR, 4 Fælledvej, Copenhagen N
<i>Finland</i>	KIRJATEOLLISUUSASIOIMISTO OSAKEYHTIÖ, Kalevankatu 13, Helsinki
<i>France</i>	SOCIÉTÉ ANONYME MONOTYPE, 85 Avenue Denfert-Rochereau, Paris 14e
<i>Germany</i>	SETZMASCHINEN-FABRIK MONOTYPE G.m.b.H., Arnsburgerstrasse 68-70, Frankfurt am Main SETZMASCHINEN-FABRIK MONOTYPE G.m.b.H., Lahnstrasse 10, Berlin-Neukölln
<i>Greece</i>	ELECTROTYPE TRADING & TECHNICAL COMPANY LTD., Kanigos Street 6, Athens
<i>Holland</i>	THE MONOTYPE CORPORATION LTD., Keizersgracht 142, Amsterdam C
<i>Iceland</i>	SNÆBJÖRN JÓNSSON, 7 Holtsgata, Reykjavik
<i>Italy</i>	AGENZIA GENERALE ITALIANA MACCHINE MONOTYPE, Corso Matteotti 19, Turin; Via Labicana 92, Rome
<i>Norway</i>	OLAF GULOWSEN A.S., Grensen 5-7, Oslo
<i>Portugal</i>	ATILERS LINDLEY LDA, Rua do Ferregal de Baixo 33-2º, Lisbon
<i>Spain</i>	MAQUINAS MONOTYPE (P. E. GOODALL), Lagasca 70, Madrid
<i>Sweden</i>	MASKINFIRMAN MONOTYPE (A. RYDBERG), Linnégatan 8, Stockholm
<i>Switzerland</i>	THE MONOTYPE CORPORATION LTD., 7a Laupenstrasse, Berne
<i>Turkey</i>	M. L. BENNAHMAS, 2ci Vakif Han No. 2, Istanbul
<i>Czechoslovakia, Hungary, Poland, Roumania:</i>	All enquiries to THE MONOTYPE CORPORATION LTD., Salfords, nr. Redhill, Surrey.

REGISTERED MONOTYPE TRADE MARK