

A PICTURE BOOK OF 'MONOTYPE'

COMPOSING AND CASTING MACHINES

Here is the 'record'
of the job,
a paper ribbon
perforated like a
pianola roll.

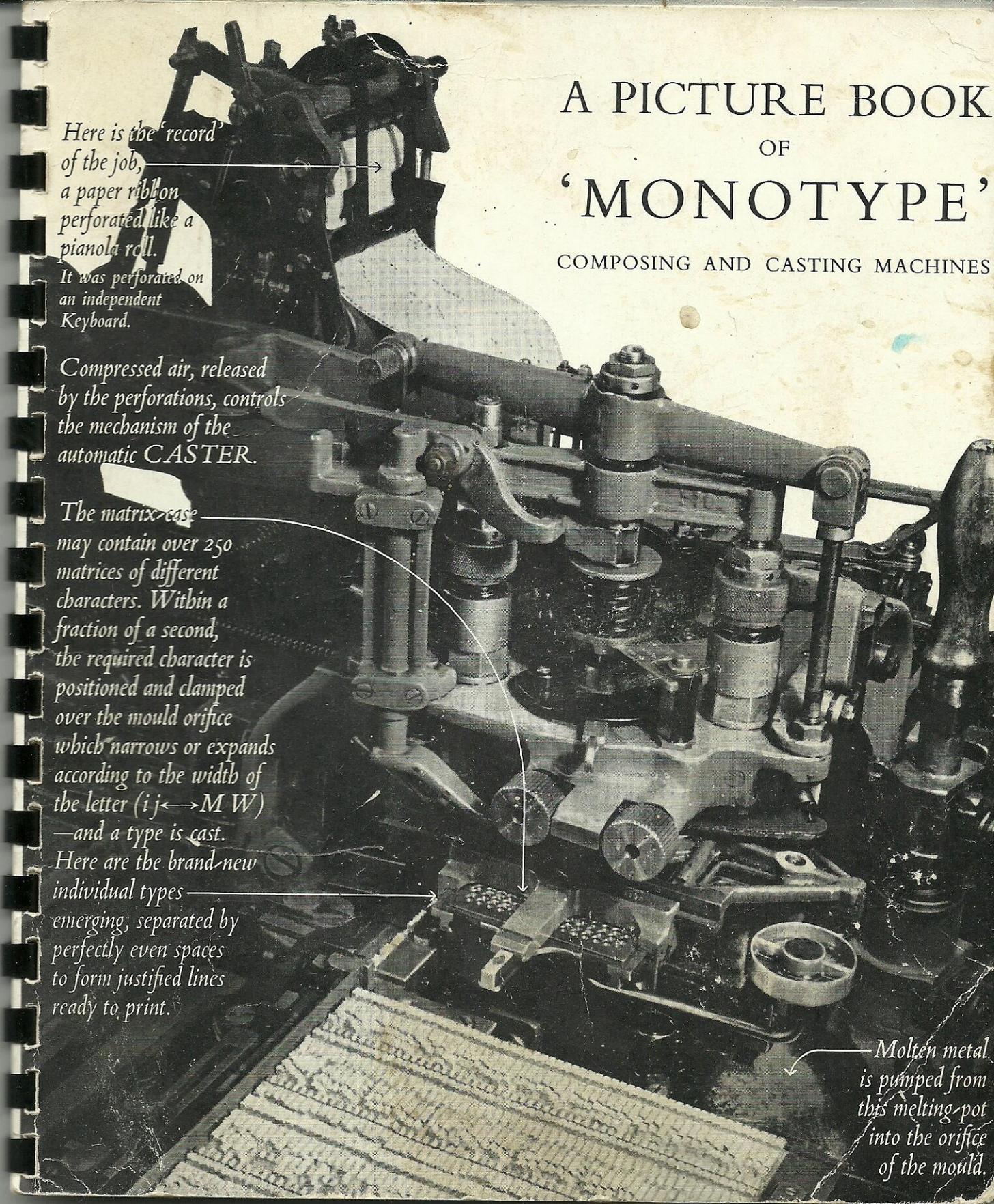
It was perforated on
an independent
Keyboard.

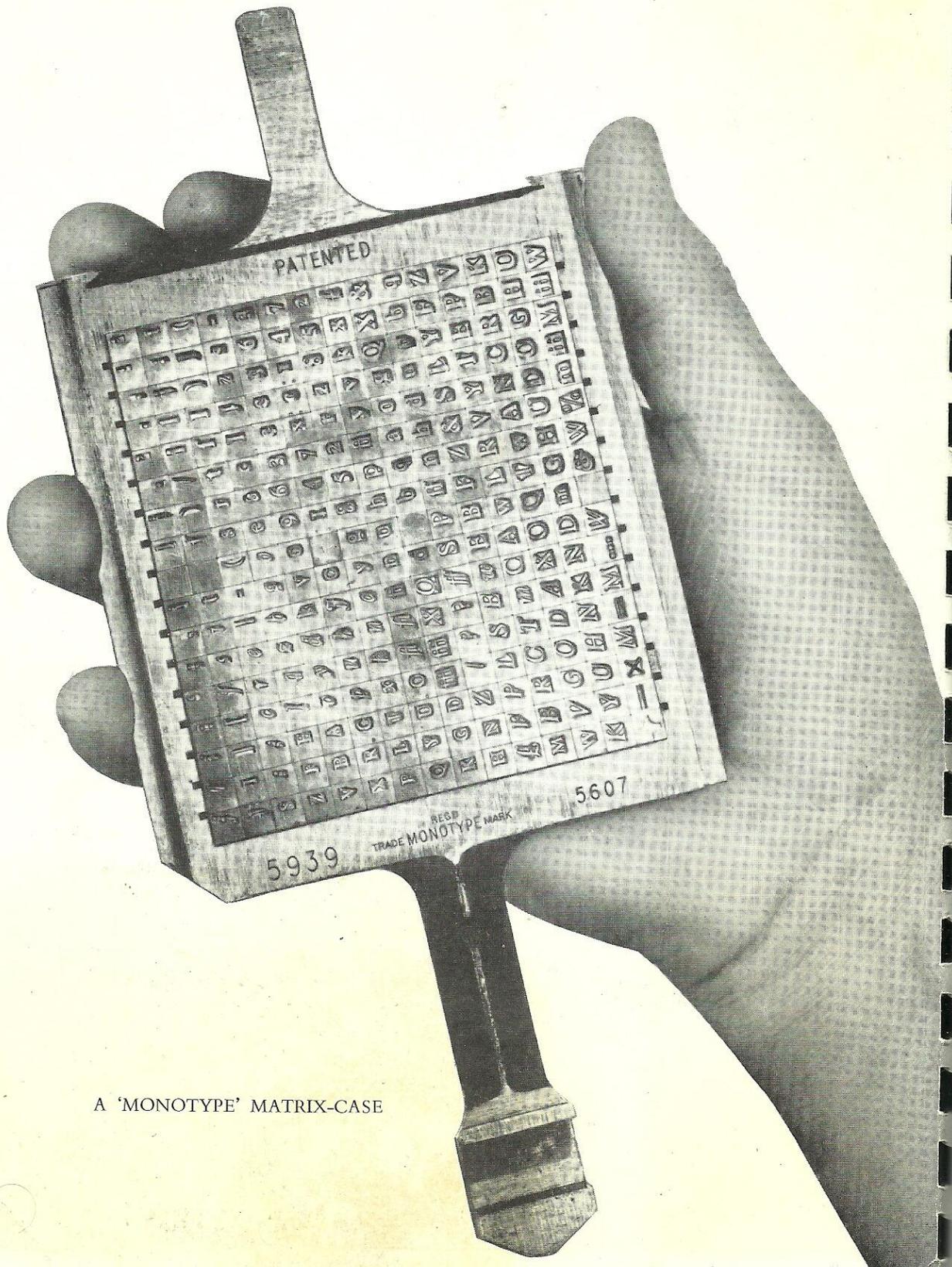
Compressed air, released
by the perforations, controls
the mechanism of the
automatic CASTER.

The matrix-case
may contain over 250
matrices of different
characters. Within a
fraction of a second,
the required character is
positioned and clamped
over the mould orifice
which narrows or expands
according to the width of
the letter (i j ← → M W)
—and a type is cast.

Here are the brand-new
individual types
emerging, separated by
perfectly even spaces
to form justified lines
ready to print.

Molten metal
is pumped from
this melting-pot
into the orifice
of the mould.





A 'MONOTYPE' MATRIX-CASE

PICTURES

THAT SHOW HOW

'MONOTYPE' MACHINES

ANSWER TWENTIETH-CENTURY NEEDS

IN AND BEYOND

THE COMPOSING ROOM

FROM UNRETOUCHED
IN MODERN



PHOTOGRAPHS TAKEN
PRINTING OFFICES

REGISTERED MONOTYPE TRADE MARK

LANSTON MONOTYPE COMPANY

3620 G STREET, PHILADELPHIA, PENNSYLVANIA 19134

Offices:

NEW YORK / CHICAGO / PHILADELPHIA / BOSTON

SAN FRANCISCO / LOS ANGELES

A 'MONOTYPE' KEYBOARD

One glance at this photograph shows clearly why a 'MONOTYPE' keyboard is in a class by itself for SPEED operation.

In the first place, notice that there are *different keys*, ready for instant tapping without shift or makeshift, for each of 255 different characters and spaces.

Now notice that this machine is an *independent* keyboard. No casting, metal or mould details can distract the operator at his skilled work of tapping.

A spool of paper unwinding—
on to another spool after perforation.

The perforations are made here by any one or (generally) two punches in a row of 31. Thus the depressing of a CHARACTER key may cause (say) the 7th and the 19th, or the 5th and the 21st punches to rise and perforate the ribbon. The combination of punches to perforate the paper changes with each character in the matrix-case.

Then the ribbon moves forward automatically and the next letter is tapped.



Every letter has its proper width, which is expressed in "units" (18ths of the em quad) and the operator knows how much of his measure he has filled at any time, by a glance at this Scale.

As he nears the end of his line this Justifying Scale spins round and indicates two figures which will be found on these Justifying Keys. By depressing these two keys, the operator will cause all the redundant space to be distributed evenly through the line, i.e. word-spaces will be cast just the required amount thicker.

For casting details see pages 10 and 12.



The following is a list of the names of the persons who have been elected to the office of the Secretary of the Board of Directors of the American Telephone and Telegraph Company for the year ending December 31, 1911.

Mr. J. Edgar Hoover, Secretary of the Board of Directors, American Telephone and Telegraph Company, Washington, D. C.

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MONATYPE

A 'MONOTYPE' KEYBOARD

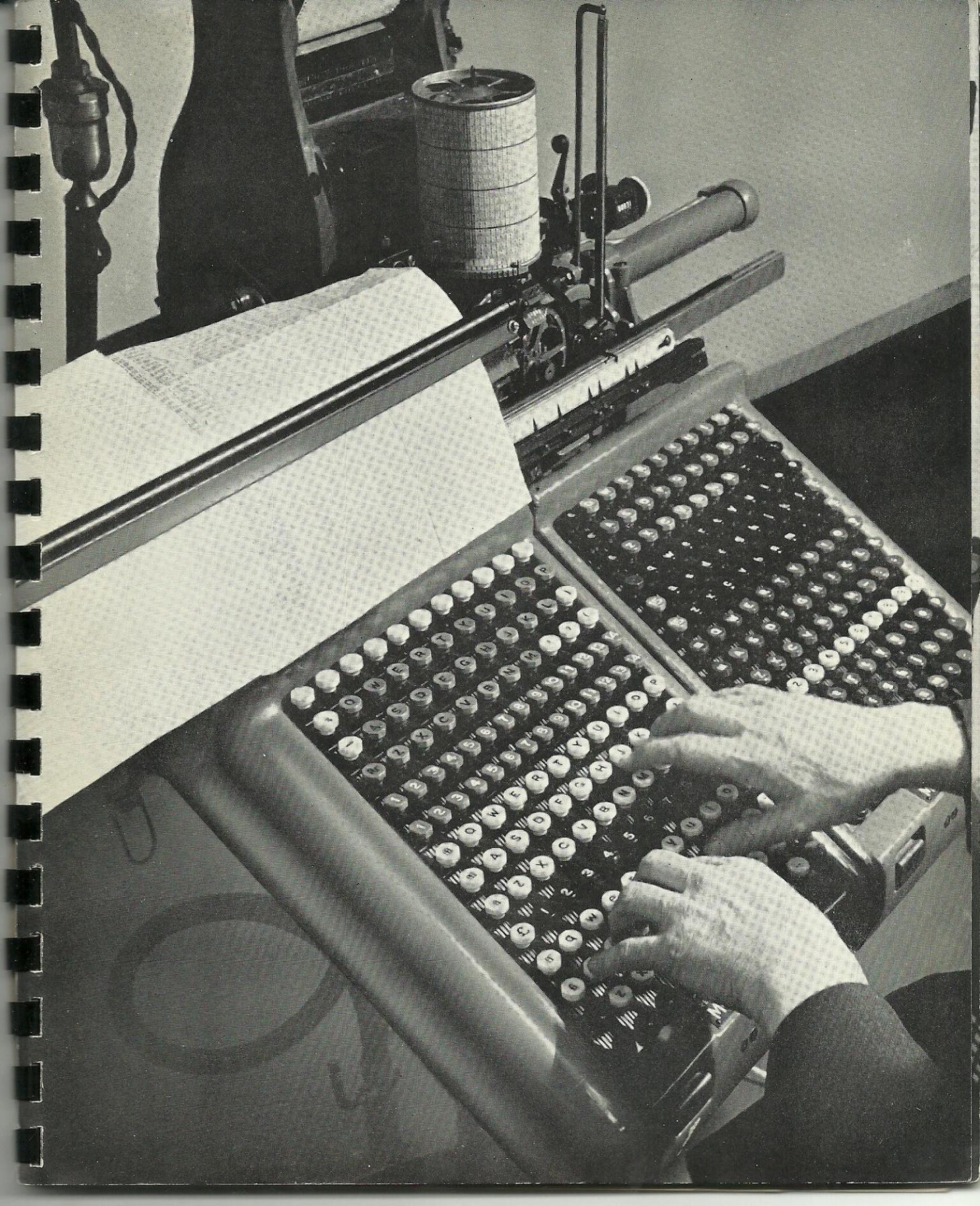
A "CLOSE-UP"

Note the "typewriter" arrangement.

No other composing machine keyboard has its keys arranged as they are on a typewriter—Q W E R T Y U, etc. This arrangement enables the operator to maintain high speed with accuracy, by the TOUCH SYSTEM.

Note the copy (wide measure): A tabular job is being easily set A C R O S S 60 EMS PICA—with MULTIPLE JUSTIFICATION—at "straight" speed—touch-system speed.

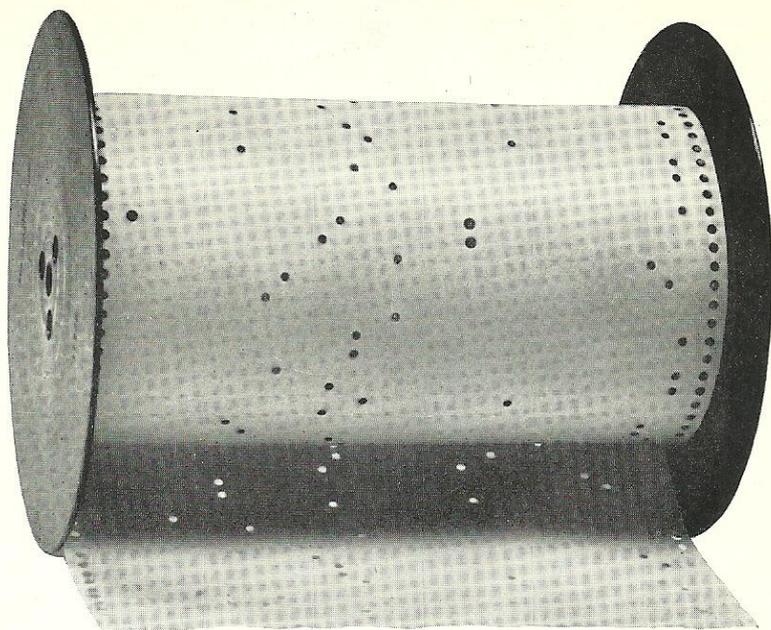
SPACING OUT THE LINES: In this photograph you can see the em scale more clearly. The pointer has been moving towards the right; it now shows the operator that he has only 14 ems of the size to tap before the pointer reaches zero ("line full").

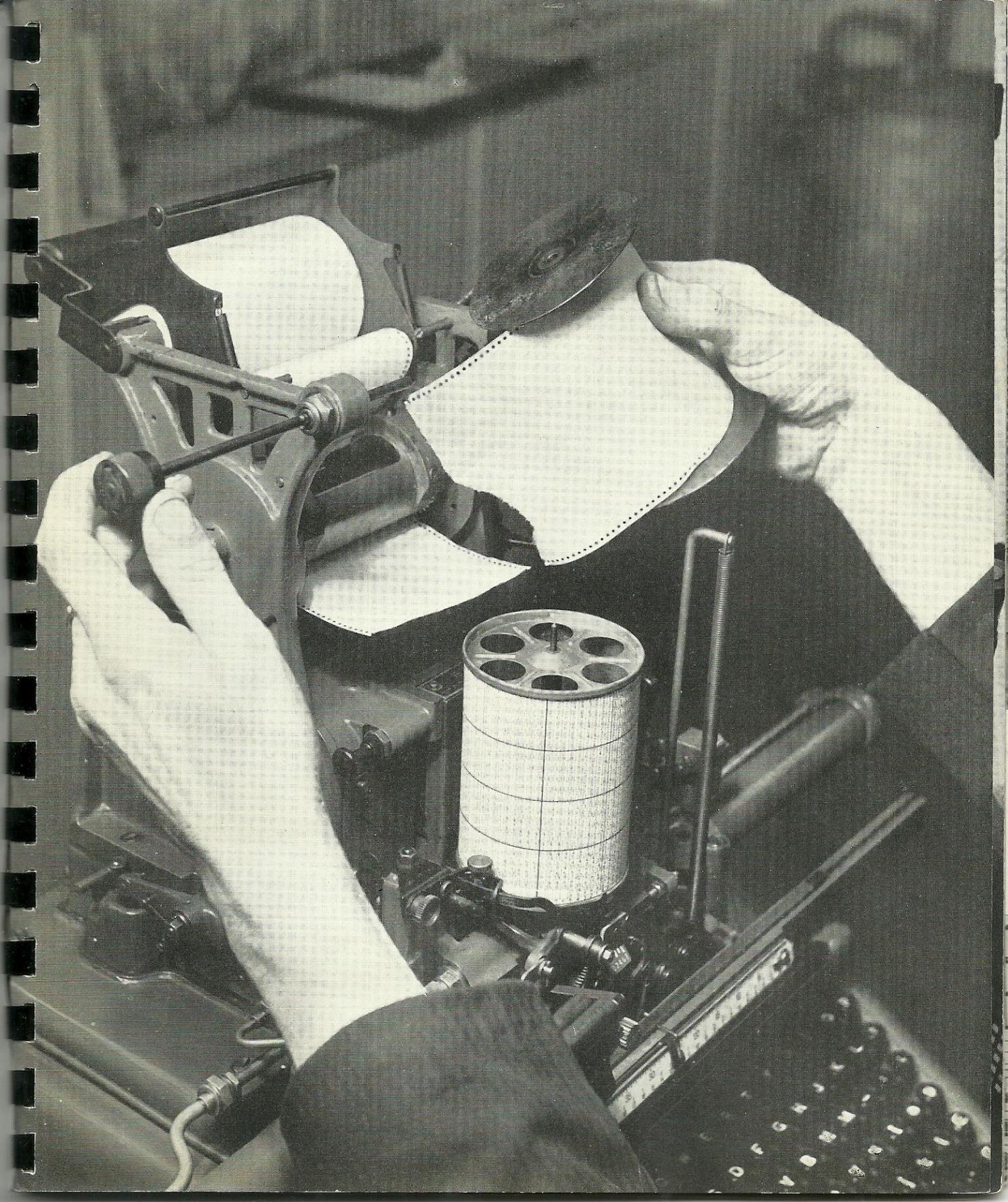


A PAPER
RIBBON,
perforated by

depressing the keys on a 'MONOTYPE' keyboard, forms a permanent RECORD of the setting. Here the operator is just taking off a perforated spool, containing part of the record of two hours' tapping (at a keyboard with NO SPEED LIMIT); and this will be transferred to the independent caster, so that the actual casting and setting of the new single types will be AUTOMATIC.

Speeds of over 10,000 ens an hour are acquired with training. This machine CANNOT be "speed-jammed" at three times 10,000 taps an hour.





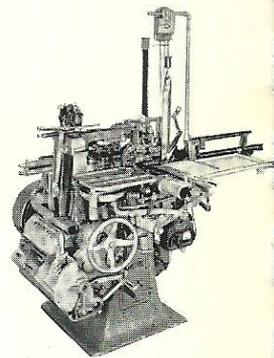
COMPOSITION CASTER

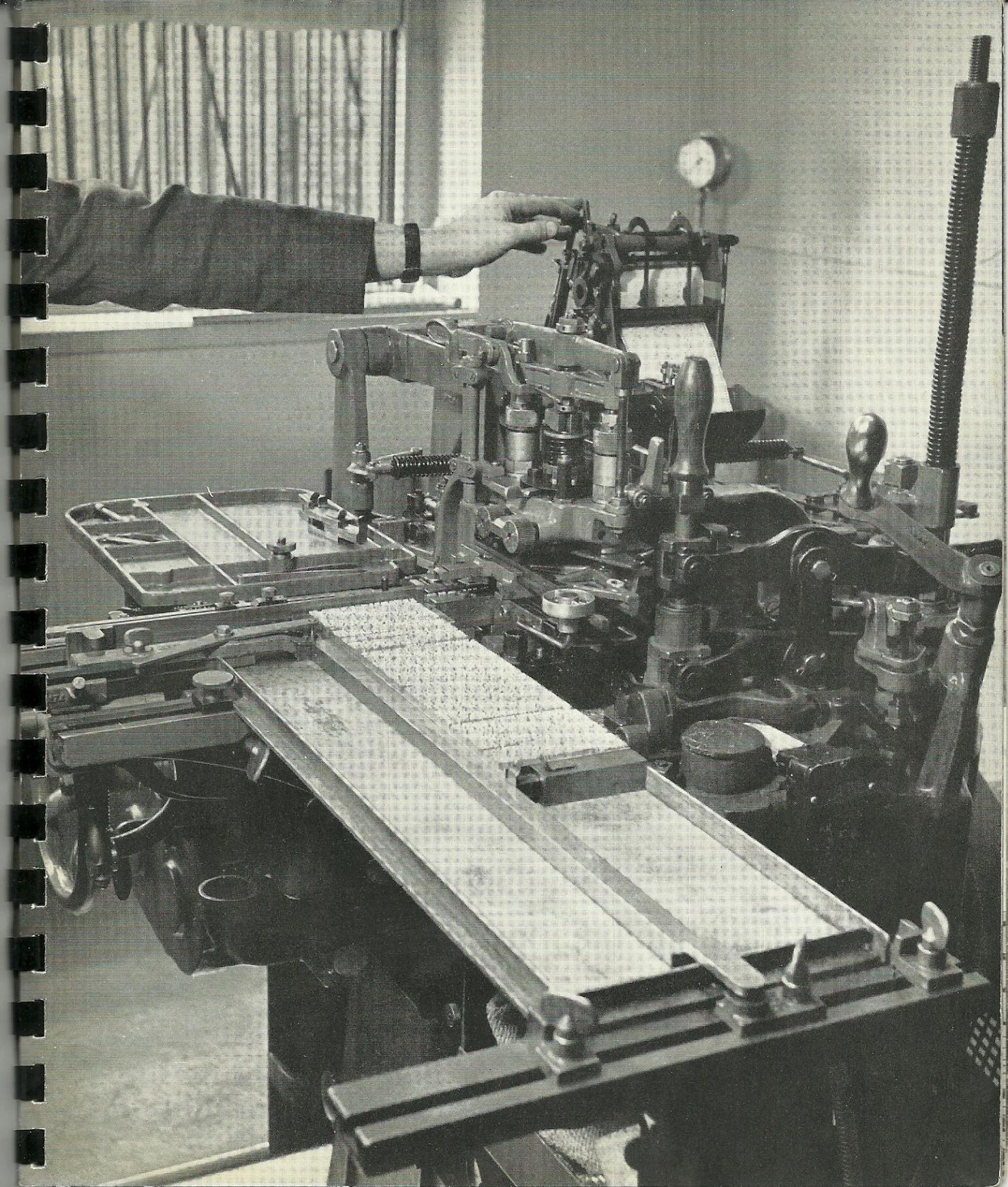
[FOR A PICTURE OF THE TYPE EMERGING, SEE THE FRONT COVER]

The attendant has just come back to the caster, which has automatically cast and set the galley of new type that you see there. It needs a human hand to take away the galley to be proofed.

This type is SINGLE TYPE, hard and true-aligned and properly kerned and proportioned; it is deep cut; it will make a good IMPRESSION.

Absolutely EVEN SPACING is a 'MONOTYPE' machine advantage. Every word-space in the line is precisely the same width. This obviates "rivers" of white space.

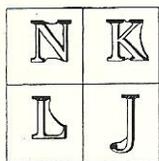




NEW SINGLE TYPE FOR EACH JOB!

As every single type or space emerges from a 'MONOTYPE' COMPOSITION CASTER it has *that second* been cast—in metal of "single type" quality. There is no substitute for brand-new type. Notice the molten metal into which the attendant is feeding an ingot. As soon as this setting has been printed, it will be MELTED—not used again as worn type.

You can see part of the MATRIX-CASE thrusting out toward the galley. The "underneath" side of the matrix-case is shown in our frontispiece.



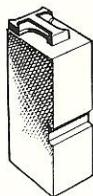
Here is a *line drawing* of some matrices showing the letter sunk into bronze (to a depth of precisely .05").

You cannot see in the

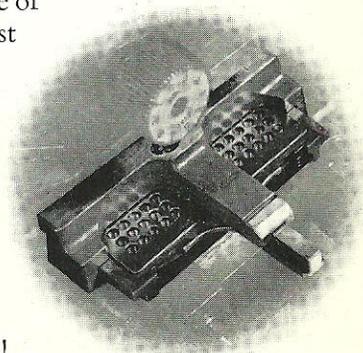
↑ TWICE ACTUAL SIZE 12 PT. MATRICES

photograph opposite (because of the glitter of the newly-cast metal), how marvellously sharp-cut the types are.

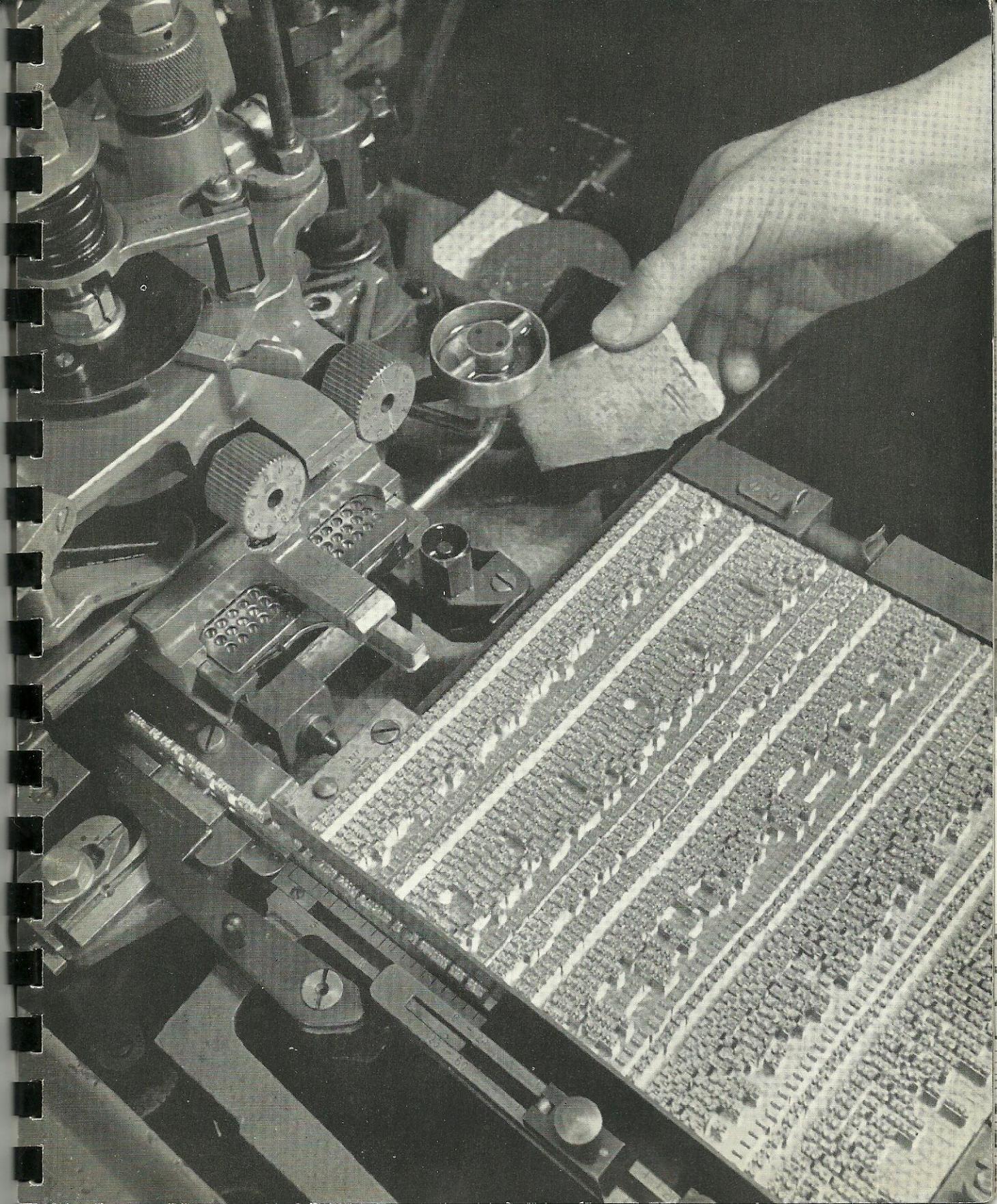
↓ This gives you a better idea of the "face".



Antimony and tin, the hardening and toughening elements, can be generously admixed when it's *single type*!



Note the MEASURE of that setting. No other composing machine can set to that measure.



WHAT IS HAPPENING HERE

happens in the flash of an eye: types are being cast as fast as you can count them . . .

For the more technically-minded, here is an elementary description.

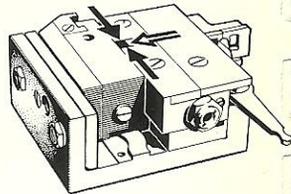
The *perforated ribbon* (1), advancing step by step. At the top of the paper tower, compressed air is trying to escape through a row of 31 vents, all in a line. The paper ribbon clamps down and seals those vents, *except* where a perforation occurs. There the air escapes. That causes a *stop pin* (2) to rise in one of two stop-pin blocks. You see only one of these, the one that is concerned with checking the thrust of the *matrix-case* (3) towards you. This matrix-case slides forward in a grooved frame; but it also, simultaneously, moves *frame and all* towards the right—until it is stopped by another pin which has simultaneously risen in the other stop-pin block (not visible here).

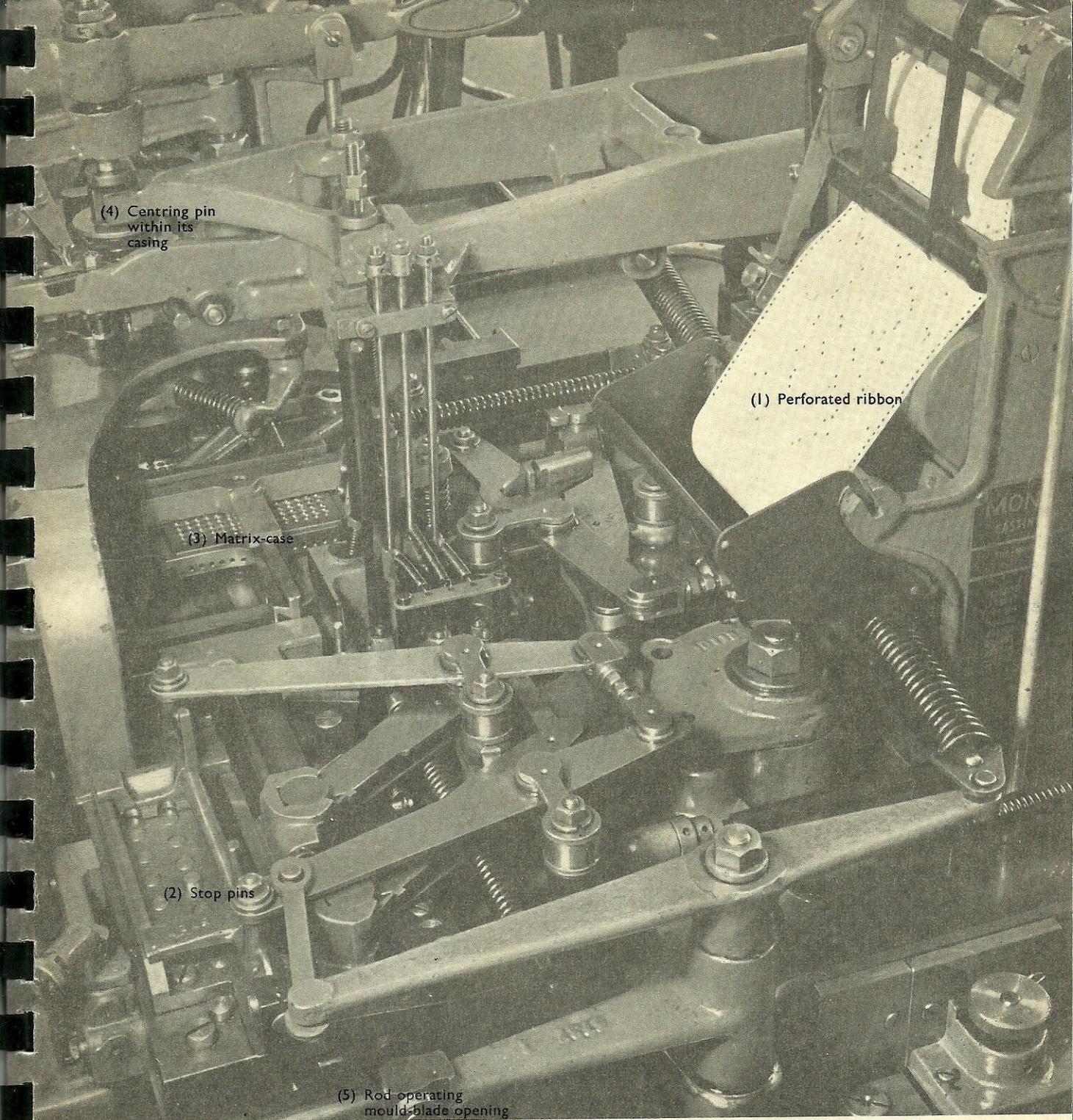
So you see why there are two perforations: one positions the matrix-case so that any required ROW OF MATRICES is in line with the orifice of the mould; the other decides which of 15 (or 17) different

“POSITIONS”, *in* any row, will be over the casting orifice.

In that position there is the particular matrix that corresponds to the letter the operator depressed on the keyboard. This matrix has a cone drilled in its upper surface. The *centring pin* (4) descends into this cone and thus the matrix is clamped metal-tight over the orifice of the mould, for the instant it takes for molten metal to be pumped from below into that adjustable cavity. It “freezes” in that moment—and “a type is born”.

This illustration shows a MOULD of a ‘Monotype’ Composition Caster, attention being directed by three arrows to the orifice of the mould opening. The point size of the type is determined by the fixed walls which are indicated by the two solid black arrows. The arrow in outline points to the movable dual-purpose mould blade. One function is to limit the “set,” or width, of the type, the other is to eject the type after casting.





(4) Centring pin
within its
casing

(1) Perforated ribbon

(3) Matrix-case

(2) Stop pins

(5) Rod operating
mould-blade opening

“HOW IT WORKS”: A BACK VIEW OF A ‘MONOTYPE’ COMPOSITION CASTER

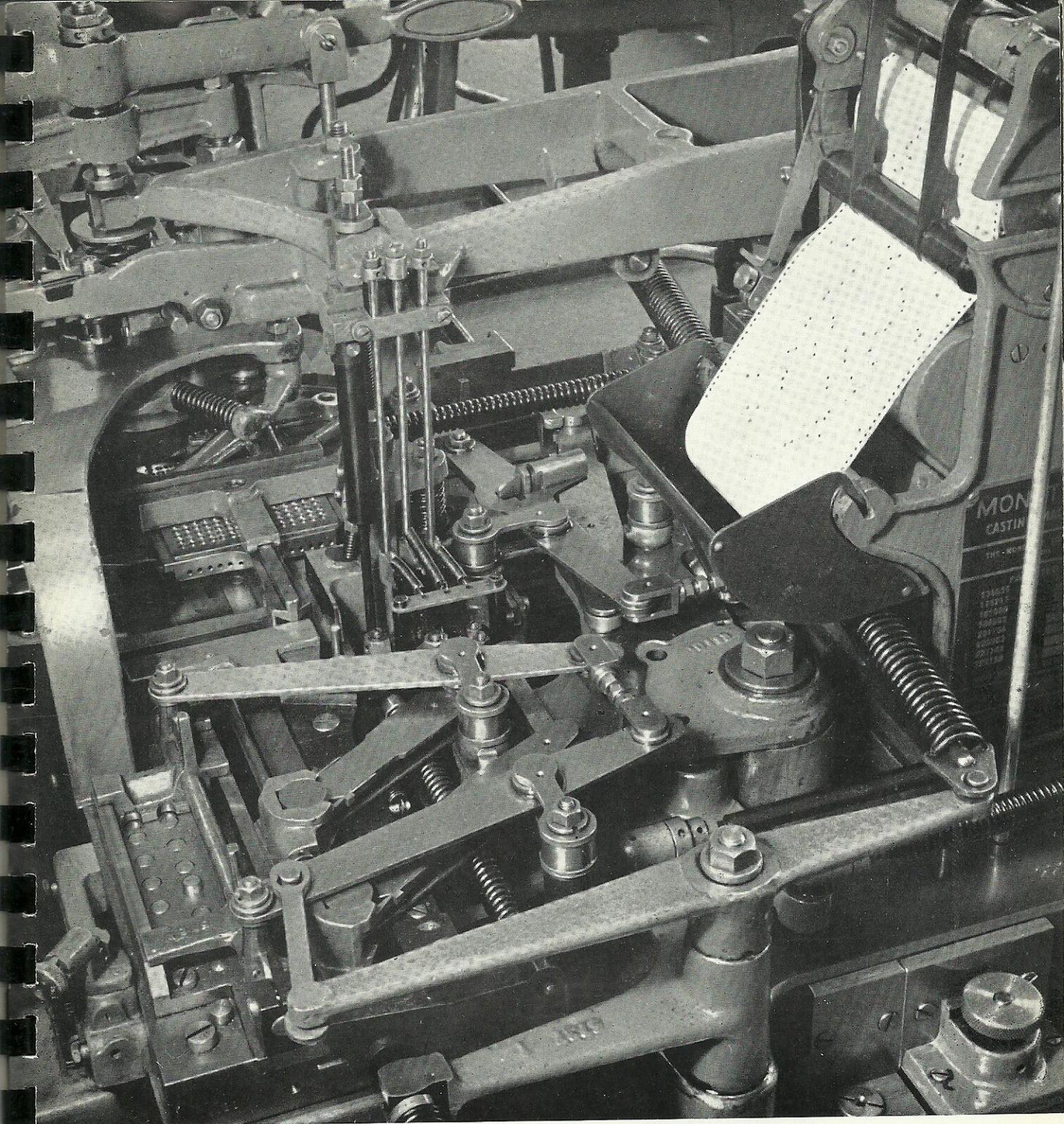
(4) Centring pin
within its
casing

(1) Perforated ribbon

(3) Matrix-case

(2) Stop pins

(5) Rod operating
mould-blade opening



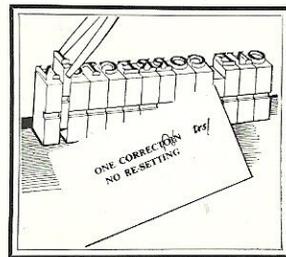
"HOW IT WORKS": A BACK VIEW OF A 'MONOTYPE' COMPOSITION CASTER

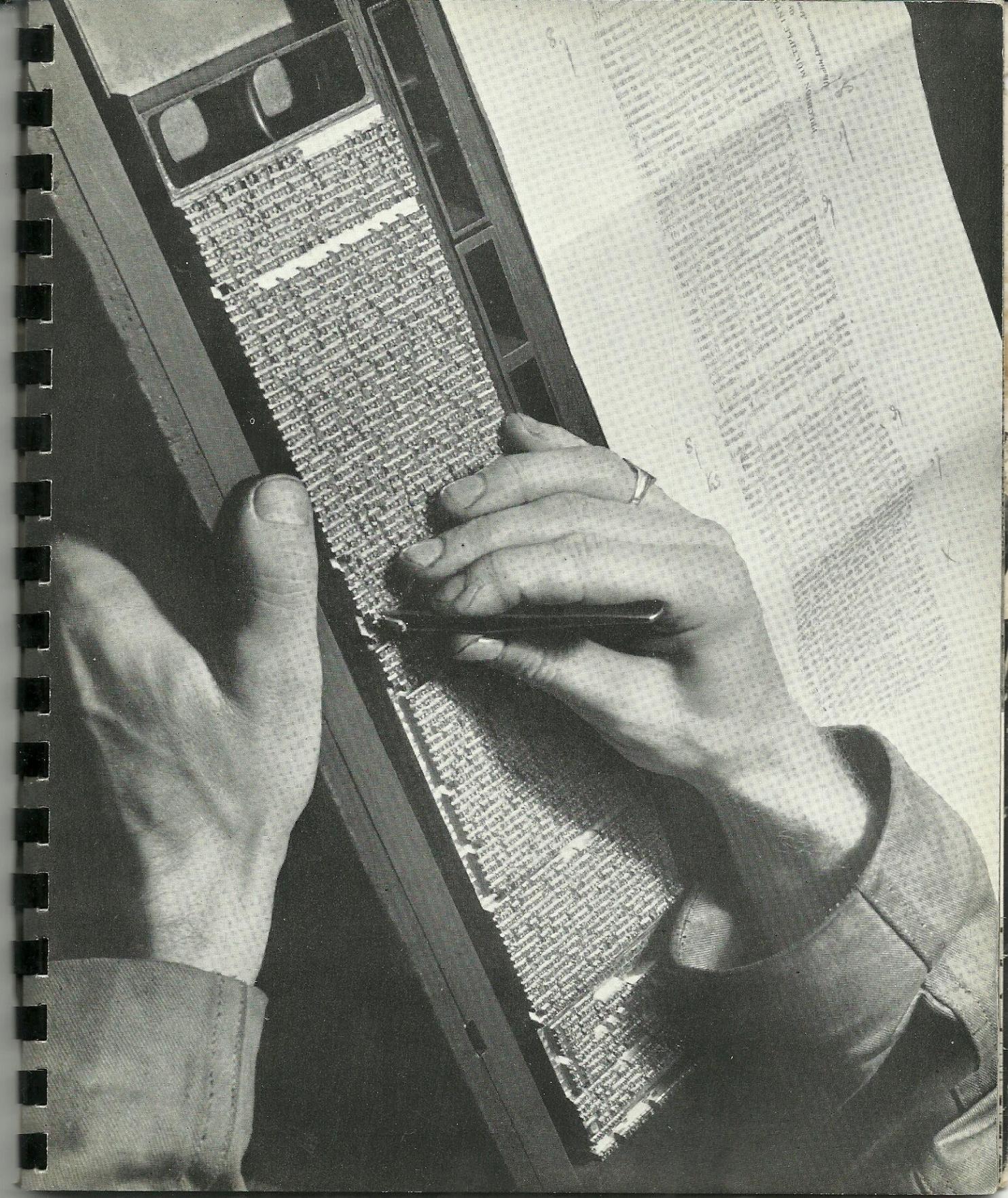
CORRECTION COSTS LESS IN SINGLE TYPE:

GALLEY SLIPS: The vast majority of first proof corrections are literals. Single-type matter set on 'MONOTYPE' machines can be corrected letter for letter at once.

AUTHORS' REVISES: The author has transposed a comma in a long line that is otherwise O.K. *No need to re-set the line and re-read it.* Simply transpose the comma—it's 'MONOTYPE' type!

KEYBOARDS BUSY on good copy; "rush" revises come in. Keyboards keep busy with good copy, corrections are handled at case—for it's 'MONOTYPE' type.





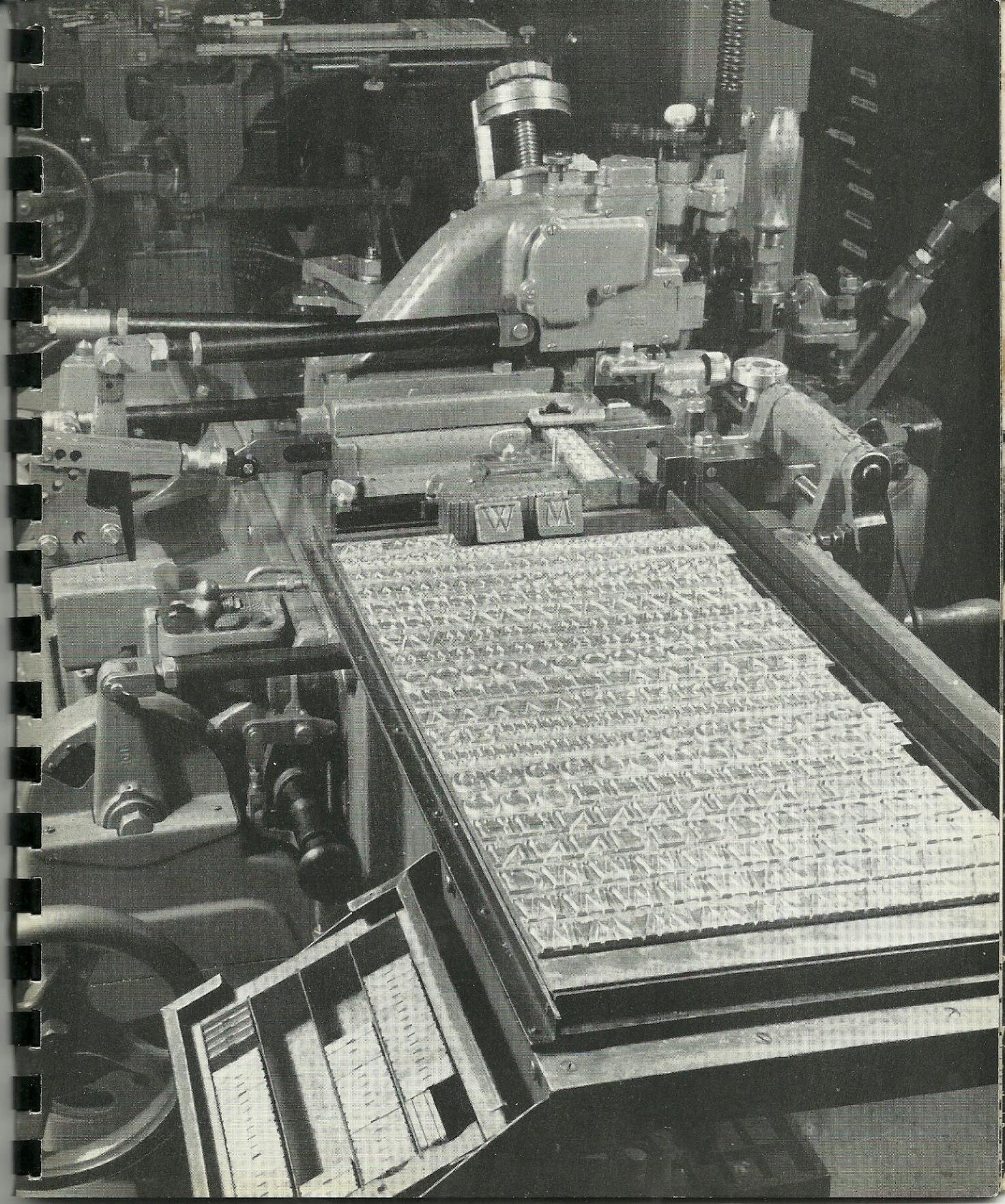
A 'MONOTYPE' SUPER CASTER

Large display foundry type can be bought by the pound—but it's costly. Too costly to use only once; *twice as costly if you keep using it over and over.*

The MODERN way is for the printer to cast up his own display type in hard metal—so cheaply that he can afford to melt it at the first sign of wear.

This SUPER CASTER is THE LATEST successful invention for saving costs and time in the composing room.

A SUPER CASTER PRODUCES TYPE TO 72 POINT; LEADS, RULES, STRIP BORDERS, HOLLOW-CORED FURNITURE, QUADS, BLOCK-MOUNTING MATERIAL, FOUNDRY FURNITURE, QUOTATIONS TO 72 POINT.

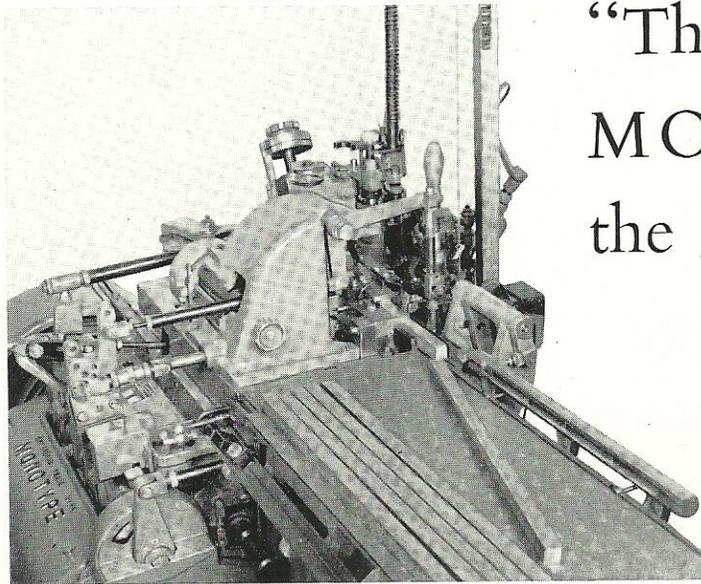


A 'MONOTYPE' SUPER CASTER

II: A "CLOSE-UP"

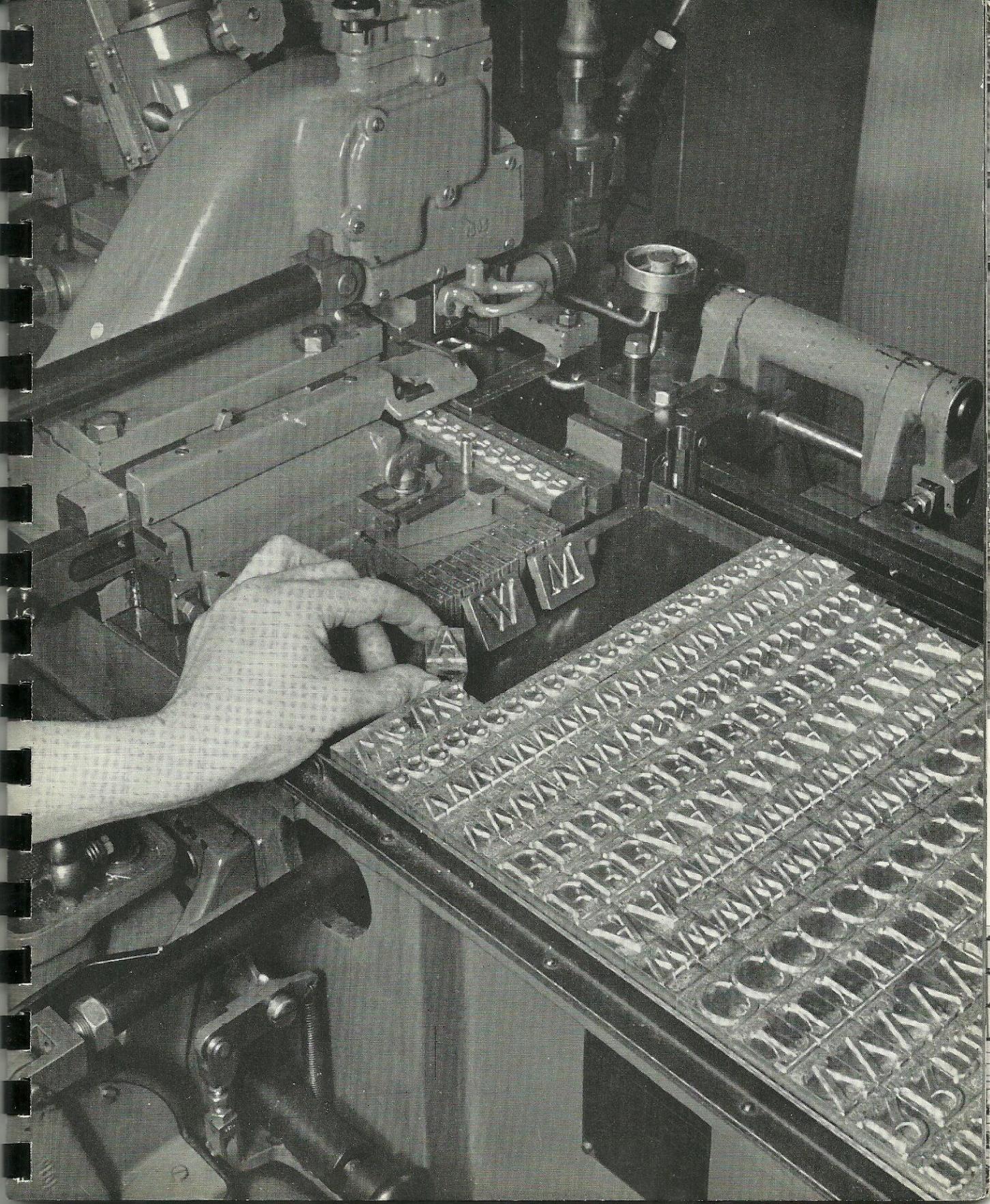
Old-fashioned printers have to be "type-misers". And they seldom have *enough* leads and rules of the right length—*furniture*—*quads*—*borders*.

Old-fashioned printers *can't picture* the advantages of a SUPER CASTER. But once printers have used it and noticed the COST-SAVING, they say:



"This is a picture of
MODERNITY—
the kind that *pays*."

LEFT:
LENGTHS OF FURNITURE
EMERGING FROM A SUPER
CASTER AT ROCK-BOTTOM
COST. A SUPER CASTER
NEED NEVER BE IDLE.



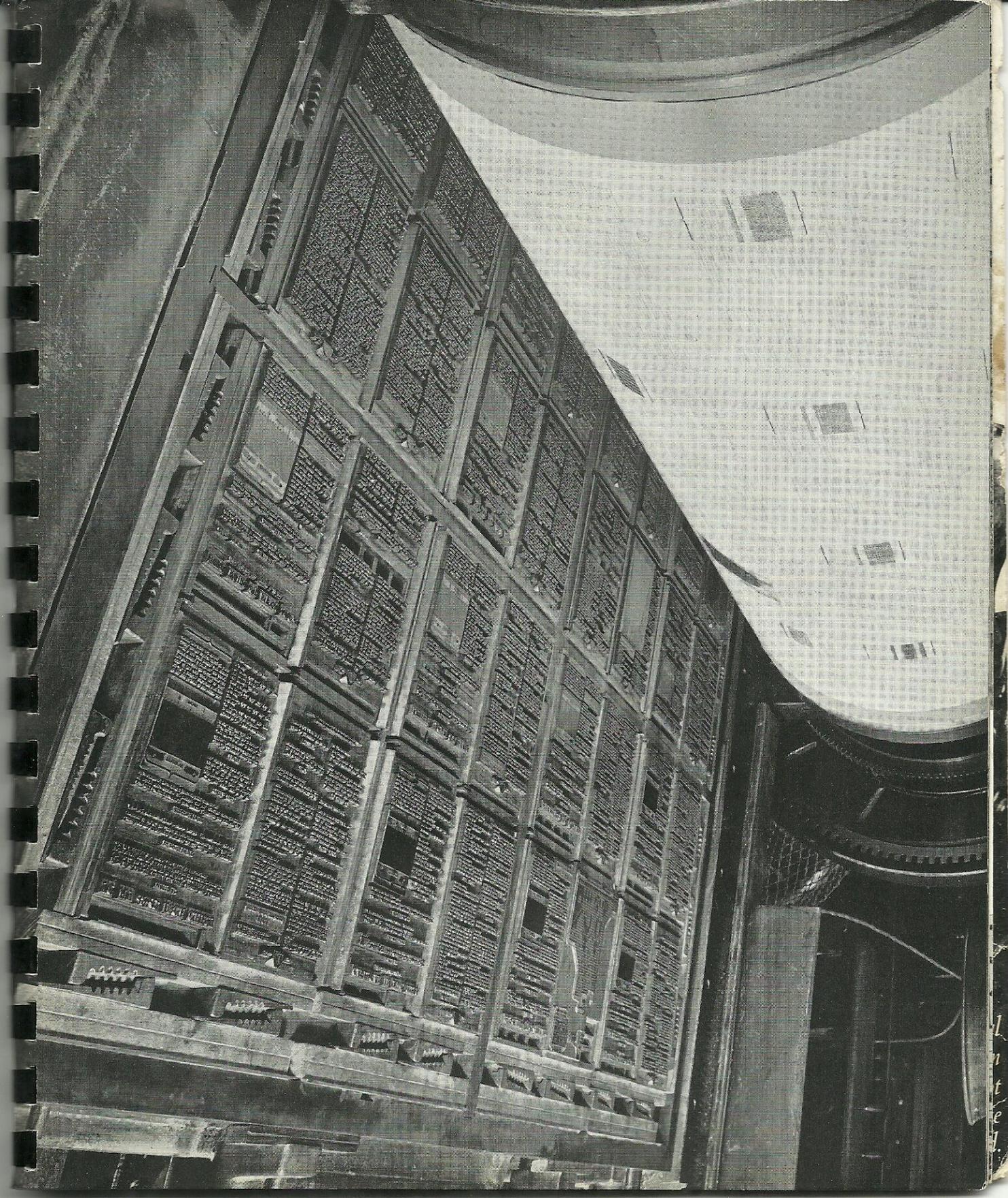
EVEN ON THE PRESS,

'MONOTYPE' type and materials still keep on saving the printer money.

Well-cast new single type saves extra make-ready—a non-chargeable cost.

Accurate block-mounting material—new rules that don't need the extra make-ready for pieced rules—plenty of accurate furniture ready to hand: no wonder the machine room saves time and money in the plant that has 'MONOTYPE' machines!

"A RUSH" LITERAL CORRECTION CAN BE MADE ON THE PRESS, IF THE
MATTER IS IN 'MONOTYPE' TYPE



STRAIGHT TO THE BIN!

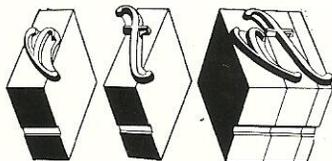
How long would it take to distribute the type you see here? *A long time.*

How soon would that worn type double its first cost in make-ready? *Very soon.*

So the modern printer sets the job on 'MONOTYPE' machines and cuts costs while he offers the extra value of "BRAND NEW SINGLE TYPE FOR EVERY JOB".

REASONS WHY TYPOGRAPHIC DESIGNERS PREFER 'MONOTYPE' MACHINE SETTINGS:

1. The face or design of the character makes or mars the final effect of the printed job. It is not enough to say that 'Monotype' faces are world-renowned for their beauty and typographic efficiency. The point is that single-type casting has *unique* and *exclusive* advantages when it comes to producing perfectly-proportioned romans and italics with normal "kerns" (overhanging parts that rest on the shoulder of the adjacent type). THE REPERTORY of 'Monotype' faces includes scores of world-famous book and jobbing founts as well as distinguished exotics (Arabic, Greek, Cyrillic, etc.).



2. The machine is singularly well adapted to the twentieth-century layout man's requirements. It permits amazingly accurate copy-calculation. Light and bold weights of the same design can be composed together at one simple operation, along with small caps, as required: such a specification on the layout would not demand any extra operation or loss of speed.

Much modern layout work requires setting to extra wide measures, or to narrow variable measures around blocks. Only with 'Monotype' machines can such specifications be carried out at speed, with ease.

3. The "look" of the finished job is distinctly more crisp and attractive when new single type has been used. Harder and deeper-cut types can be cast singly. To the typographer this means *extra quality at no extra cost.*



“I CALL THAT GOOD!”

Print buyers don't always know *why* one printer produces a better-looking job than another—and does it faster, at no more cost.

But printers know that when a job is composed in brand-new single type, with unit-system accuracy, at the high speed which independent 'MONOTYPE' keyboards and casters make possible—

THEN THE JOB OFFERS A BETTER
“MONEY'S-WORTH”



All over the world,
you will find 'Monotype'
machines at work, on every variety of setting.

The smallest printing office may have a "twentieth-century composing room"—in which case it will grow bigger and give its Young Master Printer the prospect of a successful career.

And the greatest ones, too—Government Printing Offices in every country in the world, for instance—use 'MONOTYPE' machines: because they cannot afford ever to waste time, or correction costs.

Opposite we show, by permission, part of the immense battery of 'MONOTYPE' composing machines in the office of Britain's leading daily paper, *The Times*.



NOW "PICTURE" ALL THESE ADVANTAGES

UNITED IN THE MODERN COMPOSING ROOM

SINGLE type: for correction economy, flexibility, roman - italic proportioning, normal kerns, *single matrices*, "single-type printing quality".

NEW type for each job: independent, automatic casting to wide measures, with internal justification. *No limit to keyboard speed.*

UNIT SYSTEM: for accuracy. Absolutely even line-spacing; accurate cast-offs; flexibility.

The privilege of HIRING DISPLAY MATRICES by the day, at a nominal charge.

THESE ARE REASONS WHY THE PRINTER WHO USES
'MONOTYPE' MACHINES
IS BEST EQUIPPED TO SATISFY MODERN PRINT-BUYERS

ALBERTUS & A. BOLD TITLING IS
Albertus upper & lower case *\$8t

'Monotype' Baskerville and its *italic*; & **Bold**

Bracadocio for weight

'Monotype' BELL, a gracious book face. ABC

BELL Italic, a type of the eighteenth cen

BEMBO: A Classic roman and its *Italic*

'Monotype' BODONI 135, a modern face abcde

This is Bodoni 260, **Bold Weight**. ABCDEF

'Monotype' BODONI **Bold CONDENSED** abcdefgh

Bodoni ULTRA BOLD & its italic

Another Bodoni **Bold** is this Series 195 ab

Blado: a 16th century calligraphic face

Centaur: a type face designed by Bruce Rogers

Cochin: of 18th century *French origin*

COLONNA on occasions of

CONDENSA: The quick brown fox jumps

EHRHARDT: a modern *Book face* ABCDEFGHI

EMERSON roman and its *italic*: Legibility and a

Falstaff for Emphasis!

FIGARO: Circus comes to town Ser. 536

Fournier: a slightly condensed *text letter*

Garamond, *Italic*, **Bold with its italic**

REGISTERED TRADE MARK

SOME OF THE FAMOUS
FACES

MONOTYPE

CUT BY THE MONOTYPE CORPORATION LIMITED FURTHER SPECIMENS OVERLEAF
DISPLAY MATRICES (14 POINT UPWARDS) MAY BE HIRED BY THE DAY AT NOMINAL RENTAL FEES

324, 169, 156,
38/14 481/18 312/14 278/18 341/14 341/18 270/18 135/14 260/14 529/18 120/14 195/14 119/24 252/18 165/18 225/24 511/18 453/14 320/14 323/18 536/24 185/18 201/18

GILL SANS. A 'Monotype' face of a
GILL BOLD and *Gill Bold Italic*

GILL BOLD CONDENSED an attractive

Gill Sans **CONDENSED** Series No. 485 is a real saving

GILL SANS *Light and Italic* ABab

GILL SANS Extra Bold ABAb

GILL BOLD CONDENSED TITLING NO. 1

Gill Sans *Shadow* Line for unique dis

GILL SHADOW 406

GILL ULTRA Bold abcdefgi

This is 'Monotype' Gill Sans **Bold EXTRA CONDENSED** abcdefghij

GILL CAMEO !? " -

GILL SANS 231 TITLING CAPITA

Goudy Old Style, a most open face

Goudy Modern and also its *Italic*

GOUDY Bold gets attention &

GOUDY Catalogue and its *italic*

GOUDY Extra Bold bcefgihl

Goudy Text & Lombardic Caps P P 292-3

'Monotype' **IMPRINT** with *Italic* and **Bold**

Imprint SHADOW also its *italic*: 190 Ser

MATURA: A face that attracts the
 Menhart Roman: *Menhart Italic with*
OTHELLO FOR BOLDNESS IN THE
 Pastonchi and *Italic* named after a poet
 'Monotype' Perpetua and *italic* by Eric Gill
 Perpetua Bold for selective catalogue lines
 PERPETUA LIGHT TITLING:
 PERPETUA TITLING: BCD FHJKMO
 PERPETUA BOLD TITLING 14
 PLACARD Condensed, and also *Placard Light EXTRA Condensed*
PLACARD Bold Condensed No. 1 abcdef
 'Monotype' PLANTIN, *favourite*
 Plantin Light, *with its italic*, which
Plantin Bold also with italic;
Plantin Bold Condensed — for economy
 'Monotype' ROCKWELL *Abcd*
 ROCKWELL Light: ABCDEFGHijklmno
ROCKWELL Bold and italic
ROCKWELL Bold Condensed. AB abcd
 ROCKWELL Condensed abcdefghijklmnpqrstvwxyz
ROCKWELL SHADOW 18

496/18 397/18D 246/14 206/16D 239/18 461/14 480/18 258/14 200/14 505/16D 506/16D 110/18 113/18 194/18 236/18 371/18 390/14 391/18 359/18 414/18 175/18

304/36 375/14 374/14 203/14 555/18 421/18 427/18 334/18 327/18 339/14 329/14 328/18 455/16D 276/18 475/24 493/18 351/18 322/18 137/18 520/12D

458.
 FOUR AND A QUARTER POINT
 'Monotype' Times New Roman
 Series No. 327

The 93 series shown on these two pages indicate the variety of designs available for advertising and general jobbing work. A few famous book faces are also shown; but designs intended primarily for continuous reading in sizes under 14 pt. cannot be properly judged in this style of specimen. The repository of faces cut for 'Monotype' composition and display casting comprises nearly 600 series, including many distinguished exotics.

MONOTYPE

REGISTERED TRADE MARK

ROMULUS, roman and *italic* and Bold abcdbcdabcd
 Scotch Roman No. 2 and *its fine italic*
 'Monotype' Script Bold abcdefghijk
 Script Manoline 351 abcdefghijklmno
 'Monotype' Script Grosvenor in eighteen point;
 Script Series 475 twenty-four pt.
 'Monotype' SOLUS: an Eric Gill design
 Script Temple: the Quick Brown fox jum
TIMES BOLD TITLING NO. 2 ACF
 TIMES TITLING FOR HEADLINES AND
TIMES EXTENDED TITLING &
TIMES New Roman & fine italic;
also Times BOLD: space-saving &
 Times Roman Wide for bookwork
Times Semi-Bold: a useful weight
TIMES HEVER TITLING ABC
 'Monotype' VAN DIJK & *its historic Italic* abcabc
 'Monotype' WALBAUM *with its Italic* abcabc
 'Monotype' WALBAUM Medium abcdefgh
MONOTYPE

REGISTERED TRADE MARK OF THE MONOTYPE CORPORATION LIMITED
 Registered Office: 55-56 Lincolns Inn Fields, London, W.C.2
 Head Office and Works: Salfords, Redhill, Surrey

THE MONOTYPE CORPORATION LTD

REGISTERED OFFICE: 55-56 LINCOLNS INN FIELDS, LONDON, W.C.2

TELEPHONE: CHANCERY 5308 TELEGRAMS: MONOTYPE, HOLB., LONDON

HEAD OFFICE AND WORKS: SALFORDS, REDHILL, SURREY

TELEPHONE: REDHILL 4641

BRANCH OFFICES

BIRMINGHAM: Legal & General Buildings, 8 Waterloo Street. *Midland* 1968

BRISTOL: West India House, 54 Baldwin Street. *Bristol* 24452

DUBLIN: 39 Lower Ormond Quay. *Dublin* 74667

EDINBURGH: 45 Hanover Street. *Edinburgh* 32660

LEEDS: 3 Stansfeld Chambers, Great George Street. *Leeds* 21355

MANCHESTER: 6 St. Ann's Passage. *Blackfriars* 4880

OVERSEAS BRANCHES

AUSTRALIA: The Monotype Corporation Ltd., 319 Castlereagh Street, Sydney, N.S.W.
473 Bourke Street, Melbourne C.I., Victoria

BURMA: *S. Oppenheimer & Co., Ltd.*, 550-552 Merchant Street, P.O. Box 82, Rangoon

CEYLON: The Monotype Corporation Ltd., H. & C. Mills Buildings, 330 Darley Road, Colombo, 10

EGYPT: *Joseph Lindell (Representative)*, P.O. Box 1010, 23 Sh. Sarwat Pasha, Cairo
P.O. Box 1780, 4 Colucci Pasha Street, Alexandria

FAR EAST: The Monotype Corporation Ltd., 54 Kennedy Road, Hong Kong

INDIA: The Monotype Corporation Ltd., 8 Waterloo Street, Calcutta. Krishna Niket, Delhi Gate, Delhi
P.O. Box 305, Raja Terrace, Lamington Road, Bombay. P.O. Box 1295, Mercantile Buildings, First Line Beach, Madras

ISRAEL: *Palewco Ltd.*, 20 Hamashbir Street, Tel Aviv

NEW ZEALAND: *Morrison & Morrison Ltd.*, 208-210 Madras Street, Christchurch

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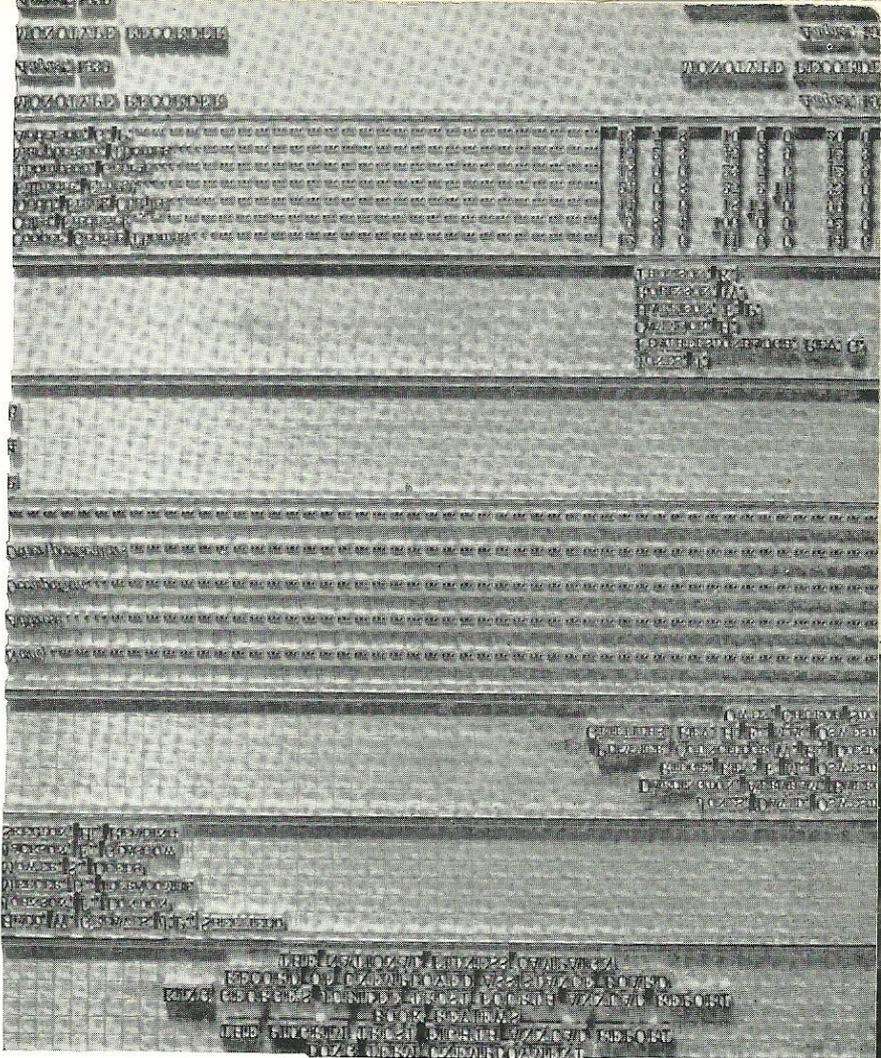
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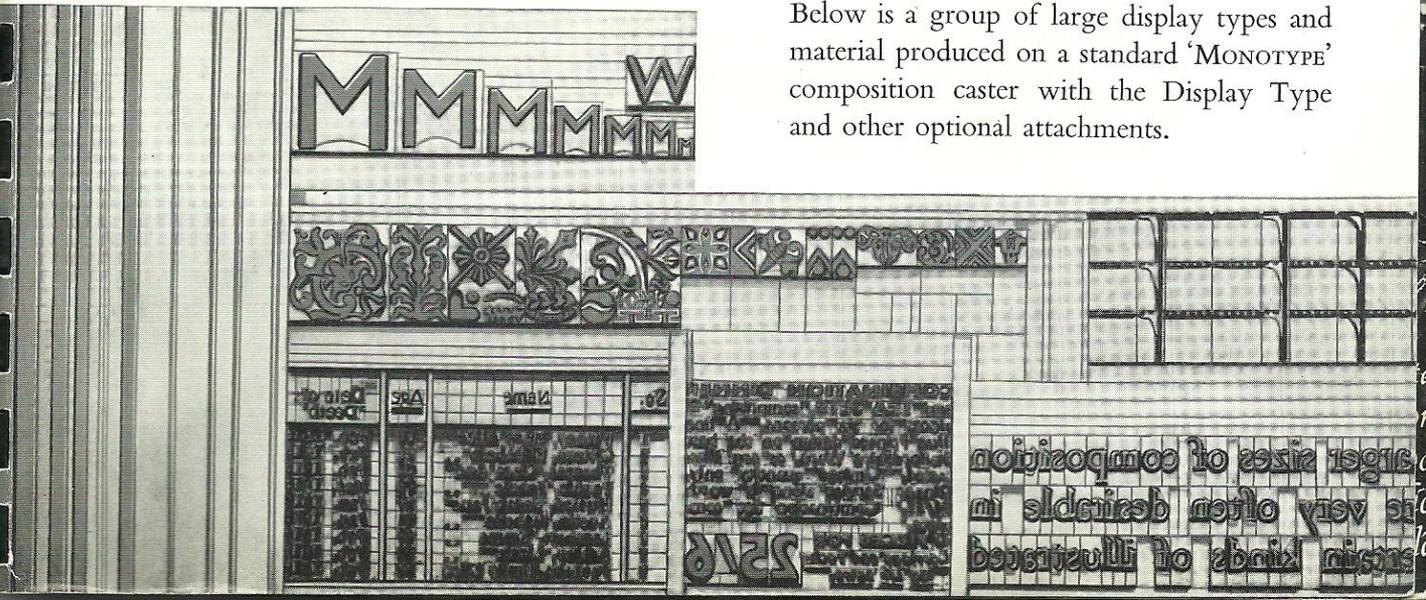
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