

M O N O T Y P E  
R E C O R D E R

A JOURNAL FOR USERS AND  
PROSPECTIVE USERS OF  
MONOTYPE MACHINERY  
AND SUPPLIES

MAY-JUNE 1922 VOL. XXI. No. 189



THE LANSTON MONOTYPE CORPORATION LTD.

43 & 44 Fetter Lane, London, E.C.4

THE LANSTON MONOTYPE CORPORATION  
HAVE BRANCHES, LOCAL REPRESENTATIVES, AND  
FOREIGN CONCESSIONNAIRES AT THE FOLLOWING  
PLACES THROUGHOUT THE WORLD



*BRANCHES:*

BRISTOL—British Dominions House, Tramways Centre  
BIRMINGHAM—King's Court, 115 Colmore Row  
DUBLIN—32 Lower Ormond Quay  
GLASGOW—65 Tassie Street, Shawlands  
MANCHESTER—6 St. Ann's Passage

*LOCAL REPRESENTATIVES:*

AUSTRALIA—G. S. Inman, 129 Birrell Street, Waverley,  
Sydney, N.S.W.  
NEW ZEALAND—C. J. Morrison, 210 Madras Street,  
Christchurch  
INDIA—W. J. Quixley, 27 Waterloo Street, Calcutta, and  
P.O. Box 305, Bombay  
HOLLAND—N. Th. Raulino, Prins Hendrikkade 131,  
Amsterdam

*FOREIGN CONCESSIONNAIRES:*

FRANCE & BELGIUM—Henry Garda, 68 Rue Réaumur,  
Paris  
FINLAND—Kirjateollisuusasioimisto, Osakeyhtio, Hel-  
singfors  
NORWAY—Olaf Gulowsen A/S, Stortingsgt, 4, Christiania  
SPAIN—G. Regondi, Valencia 266, Barcelona  
ITALY—Silvio Massini, Via Due Macelli 12, Rome  
SOUTH AFRICA—Allen Thompson, 12 Long Street,  
Cape Town  
CHINA—Arnhold Brothers & Co., Ltd., Shanghai



*We beg to remind our friends and the Trade generally that the name " Monotype " is our 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 kinds supplied by us bear the said Trade Mark, which is a guarantee that the same are genuine.*

65



# The Monotype Recorder

A JOURNAL FOR USERS AND PROSPECTIVE USERS OF THE  
MONOTYPE COMPOSING & CASTING MACHINE

May-June 1922 Vol. 21 No. 189



## SPECIALISATION

**S**PECIALISATION in manufacture is an outcome of scientific commercial management, and its aims are repetition and mass production.

The days are gone when a lad could receive an all-round apprenticeship in any trade, enabling him to start as a journeyman with the proud feeling that he had a reasonable theoretical and practical knowledge of the majority of branches of the trade upon which his future livelihood depended. The growth of incorporated industrial concerns specialising in the manufacture of a single or very limited number of articles, coupled with the inborn desire of youth to become associated with large cities and great firms of repute, has corresponded with a decline in the general knowledge of the average artisan. The small country printing office that specialises in nothing in particular, but undertakes to execute anything in general, has been the training ground for the majority of the successful managers and overseers of the great city concerns.

In large establishments a man may be either a compositor, a machine minder, or a stereotyper; in the small printing office in rural districts he would obtain a working knowledge of all these callings, with probably a certain amount of useful instruction in bookbinding, typefounding and kindred crafts. With the growth of specialisation in our industrial system men of all-round ability become scarcer, and this in turn feeds the demand for specialisation in industry. The workman himself becomes a specialist.

As an instance of this development of specialisation we might mention that we were turning over the pages of our American contemporary, *Printing*, and were struck by the number of firms advertising as "trade composition" concerns, there being more than a score of such advertisements.

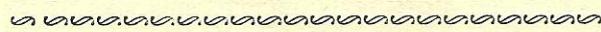
Within the last few years in America trade composition has become an established detached branch of the printing industry, and this suggests that the business must be profitable. Were it not so there would not be so many firms specialising in it.

Trade composition plants are supported from two sources: (1) from printers who occasionally obtain jobs, the composition of which is beyond their capacity of output; (2) from printers who have the needful equipment, but who do not obtain the proper production from their plant. To the former a trade composition plant may be a blessing. To the latter it should offer food for thought, for it is obvious that if a trade composition plant finds the work profitable the printer who contracts for the job should, by well-organised assistance, enjoy an increased benefit corresponding to the amount of the trade plant owner's profit, plus a charge for the duplicated overhead charges which would not

exist if the contracting printer had worked the job himself.

Time alone will prove if the trade composition business is to be as successful in this country as it appears to be in America; but the existence of this form of business certainly still further proves the triumph of specialisation over generalisation, for it stands to reason that a specialist in the organisation of machine composition would obtain a greater and more satisfactory output than would an overseer who possessed but superficial knowledge of a typesetting machine and who could not organise the output of his department to the advantage of his employer.

A Monotype installation is a complete composing department by itself, and owners of such would do well to see that it is organised as efficiently as a successful trade composition plant must necessarily be.



#### OBITUARY NOTICE

IT IS WITH deepest regret that we record the death of Mr. W. A. Gullick, Government Printer of New South Wales, Australia, which occurred suddenly on Thursday, April 27, 1922.

Mr. Gullick was in his 64th year and had been Government Printer for 26 years.

The deceased gentleman was very popular, and possessed a genial and very energetic personality. He was never idle. He was an enthusiastic philatelist, and was no less keenly interested in the collection of old coins. Of heraldry he was a keen student. Other hobbies, outside literature, were photography, especially colour photography (in which he conducted many experiments), carpentering, and fishing. It was all these things, in association naturally with an artistic temperament, that made the late Mr. Gullick one of the most delightful of companions. His versatility was seen also in his private workshop, for he was a mechanic of no mean order.

Mr. Gullick brought the printing establishment under his care to a state of high perfection; the equipment comprised eight "Monotype" casters and nine keyboards, including a lead and rule attachment and display type-casting unit. He commenced using "Monotypes" twenty years ago, and gave repeat orders on five occasions. In his constant fight for efficiency and good work Mr. Gullick made full use of our machines, the production of which he much appreciated and admired. His judgment in this direction has been endorsed all over the globe by practically every British and Foreign Government printer.

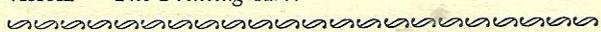
#### DA VINCI'S ROMAN CAPITALS

SEBASTIAN SERLIO in 1537, Albert Durer in 1525, and Geoffroy Tory in 1529, designed and published Roman capitals constructed by geometrical rules following order and method, but all three had been preceded by the great da Vinci, whose Roman alphabet appeared in 1509.

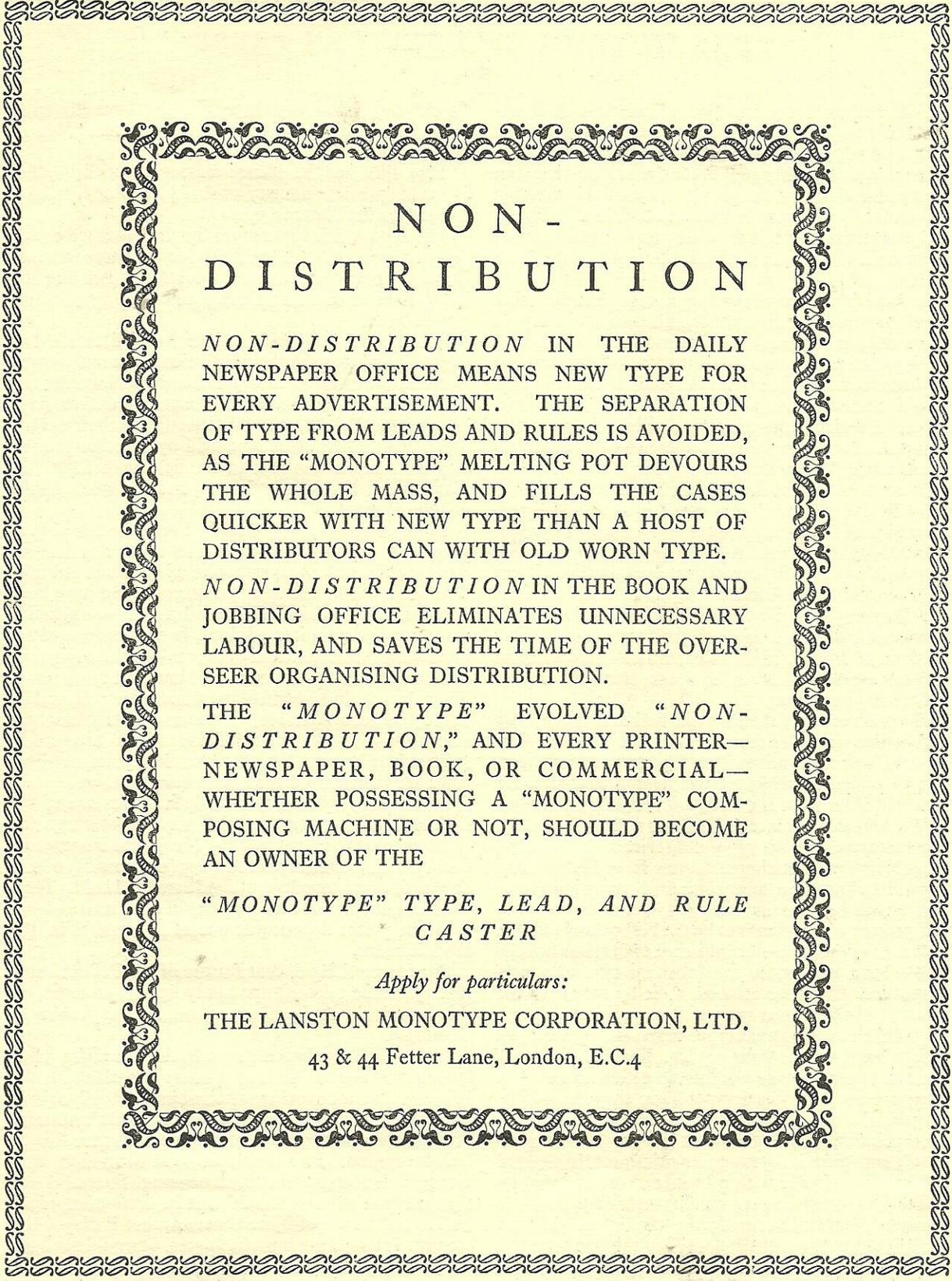
The magnificent Roman capitals of Leonardo da Vinci are the results of an attempt to apply to the letters of the alphabet certain basic geometric proportions. They were composed within squares, and were engraved on wood, with the lines and circles of projection also cut on the wood blocks, as models for constructing by almost purely mechanical methods an alphabet of letters in divine proportion. They are to be found in a treatise *Divina Proportione*, by Luca Pacioli, printed at Florence in 1509, and which existed in manuscript for some time previous.

The *Divina Proportione* is a strange mathematical compilation containing, in addition to the text and da Vinci's alphabet, many remarkable woodcuts of involved polyhedrons marvellously shown in perspective, for which da Vinci executed drawings. The text is a chaotic work expounding the magic formula of the Golden Section. Da Vinci's beautiful letters, which form the most precious part of the entire work, are printed in the middle of the book, one letter to a page, the back of the leaf being left blank. They are about three and three-quarter inches high, and stand out majestically on the page.

This da Vinci alphabet became widely celebrated in its day, and was admired by all his contemporaries. Geoffroy Tory, in his *Champfleury*, published in 1529, has recorded the following for our enlightenment: "Brother Lucas Pacioli de Bourg St. Sepulchre of the order of minor brothers and a theologian, who has written in Italian a book called *Divina Proportione*, and who wished to figure these Attic Letters, did not speak of them nor give a reason; and I am not astonished a bit because I have heard from some Italians that he has robbed these letters of their substance and taken from the late Leonardo da Vinci, who passed away at Amboise and was a very excellent philosopher and admirable painter and nearly another Archimedes. This brother Lucas has had these Attic letters printed as his own. . . . I have heard that all he has written he has taken secretly from the late Leonardo da Vinci, who was a great mathematician, painter, and a man of vision."—*The Printing Art*.



In this number of the MONOTYPE RECORDER the whole of the text and the display, with the solitary exception of the first line on page 1, are Monotype-produced—even the head pieces, borders and initials. The half-tones themselves are mounted on "Monotype" high quads. The type of the text is Plantin No. 110, 12-pt. and 10-pt. It is also available for composition in 8, 9, 14, 18 and 24-pt. Pages 2 and 3 of the cover are set in Imprint No. 101. The borders and ornaments are only a few of the many models available.



# NON - DISTRIBUTION

*NON-DISTRIBUTION* IN THE DAILY NEWSPAPER OFFICE MEANS NEW TYPE FOR EVERY ADVERTISEMENT. THE SEPARATION OF TYPE FROM LEADS AND RULES IS AVOIDED, AS THE "MONOTYPE" MELTING POT DEVOURS THE WHOLE MASS, AND FILLS THE CASES QUICKER WITH NEW TYPE THAN A HOST OF DISTRIBUTORS CAN WITH OLD WORN TYPE.

*NON-DISTRIBUTION* IN THE BOOK AND JOBBING OFFICE ELIMINATES UNNECESSARY LABOUR, AND SAVES THE TIME OF THE OVERSEER ORGANISING DISTRIBUTION.

THE "MONOTYPE" EVOLVED "*NON-DISTRIBUTION*," AND EVERY PRINTER—NEWSPAPER, BOOK, OR COMMERCIAL—WHETHER POSSESSING A "MONOTYPE" COMPOSING MACHINE OR NOT, SHOULD BECOME AN OWNER OF THE

"MONOTYPE" TYPE, LEAD, AND RULE  
CASTER

*Apply for particulars:*

THE LANSTON MONOTYPE CORPORATION, LTD.

43 & 44 Fetter Lane, London, E.C.4

## THE WORK OF THE PELICAN PRESS

THE Pelican Press has this peculiarity: it is undoubtedly addicted to manifestos. Quite regularly it puts upon paper a declaration of its æsthetic-utilitarian principles, a demonstration of its right to existence, an explanation of its plan and policy. It is a habit interesting and useful. It not merely shows to buyers of printing, and to appraisers of printing, the purpose and scope of its work: it clarifies, in addition, that issue to the Press itself.

In these days of overcrowding in every industry, that of printing no less than another, this conscious purpose is essential to success—to success either of pounds, shillings and pence, or of good work faithfully done for the benefit of clients in particular and of “the art” (as it used to be known) in general. To be just one more in the crowd seeking after the same orders is a prospect by no means alluring to the newcomer in a trade and by no means satisfactory to those already in the queue.

It can be said that the Pelican has never needed to stand in the queue. For it was distinguished by its possession of a definite programme even before it began its work—from the time when, only six years ago, Mr. Francis Meynell first proposed its organisation. It has since constantly stuck to the programme, and enlarged it without any loss of intensification, under the general managership of Mr. Atcheson Barrow and the immediate direction of Mr. A. H. Meaden, with Mr. Meynell in constant attendance as, so to speak, manifesto-maker and “architypographer.”

The programme of the Press can best be set out by way of quotations from these manifestos. For instance: “The Pelican Press exists primarily to produce the *finest printing for commerce* (which, it will be appreciated, is far removed from what is called ‘commercial printing’).”

“We do besides, it is true, books on vellum for Indian potentates; elaborate reports for learned societies; magnificent presentation addresses from Bishops to a Pope; fine but queer magazines for literary groups. . . But the fact remains that our main interest and purpose and present occupation is to be the best printers for the best men of business—*i.e.*, the men of best business.”

“We have attained to that position beyond a per-  
adventure. We have attained to it by means of the  
selective quality of our type equipment; by the chosen  
skill of our designers and compositors; and by the quick  
comprehensiveness of our service. For this our prices  
are not by any means the lowest within experience.  
They are not low, they are not high: they are *just*.”

Again, the Press set itself from its beginning to do “good printing for the daily, not the exceptional, purpose”; and “fine *i.e.* appropriate printing.” It pledged itself to do “Printing with a Purpose.” It declared its faith that “an artist is a man who knows his business.” It demanded “from all our customers the right to do good work,” often at the beginning a difficult programme, yet very tenaciously clung to. “Printers in love with their

work” they have always been; and they have striven to merit in its happy double sense the sub-title “Men of Letters.”

That this was no phrase-making or spell-binding shows in the brief summary we shall give of the *particular* reasons for the Pelican’s position.

The types originally chosen for the Press were very fit—and *very few*. Even while the compositors were acquiring a new technique they could not fall into the common error of a vast massing and messing of incongruous faces.

But this original choice, since justified to the last degree in its exclusions and inclusions, was not allowed to settle down and go to sleep. As new and worthy designs have been produced, the Pelican Press faces have been augmented. It is a significant fact that the Press has *always* had in use some type held by no other printer. For instance, it was first in the field with CLOISTER, KENNERLEY, KENNERLEY ITALIC, and the whole family of French faces.

The care the Press has lavished upon its movable or “hand-set” types it has given also to its machine-set faces. That, indeed, is symbolic of its whole attitude. The spirit which a score of years ago would have been preoccupied with hand-setting, hand press-work, hand-made paper for limited editions, is now concerned far more with the magnificent opportunities the Monotype machine affords for the finest and soundest typesetting. Thus, by revising certain of the standard letters, and by adding various ligatures, it has made its Monotype composition in no whit inferior to its handiwork. Indeed it is better. For those special letters and ligatures are absent from the typefounders’ series.

Again, faced by the indisputable fact that none of the standard poster types was in all ways satisfactory, the Press succeeded in persuading Mr. Bruce Rogers, the finest printing craftsman of this day (and possibly of any day) to draw a letter elegant, condensed and bold. That, of course, is the exclusive property of the Press, and has made its poster department one of the busiest in the establishment.

But the most significant feature of the Pelican Press history can be touched upon only lightly, no more, on this occasion. *It is, of course, the Pelican fashion of decoration.*

When the Press began its work, the prevailing habit among the group of serious printers (by which, in the last resort, we mean printers honest intellectually as well as commercially, and capable) was for “plain” printing. Now this was not for love of plainness, but for fear of bad decoration. It is clear that good decoration, well managed, is a large part of ideal printing. So fearful was the time (not without reason) that its decoration might be bad and its use of it incompetent, that it played the coward. It would not burn its fingers. It would not light the torch. The Pelican Press revived, with a care and

study little short of painful, and research work so full of delightful surprises that it made more than amends—it revived the best of the printers' ornaments and borders known as "flowers." These flowers, which played so great a part in printing of the 16th, 17th, and 18th centuries, are not only of fine design, but they are in every way *appropriate*. That is the essence. They have grown up with printing. There are forms of them to match in colour every variety of type, old or new. *They are in fact types themselves*, designed, cast and set as such, and so of perfect sympathy with letters. Of these the Pelican Press has made a collection unrivalled in the world; but the influence of its revival has been felt the whole world over. There is everywhere in full bloom a cult, on the whole a good cult, of this kind of decoration. It is given to few people or businesses to have an appreciable effect in moulding a whole national style—even an international—into "something rich and strange." That has been the destiny of the Pelican Press.

It is on this account not a matter for surprise that abroad—and particularly in America—the work of the Pelican Press should be very much noticed. Those admirable trans-Atlantic magazines, the *Printing Art* and the *American Printer*, have reproduced specimens of its work regularly for the past four or five years; and (lest it be thought that a printer remains for ever without honour in his own country) the *Caxton Magazine*, in its July issue, has a considered and critical appreciation of the work of the Pelican Press which makes, perhaps, the finest of all the tributes which have come its way:

"An account of the work of the Pelican Press should not consist merely of a commentary on its products, for, although the Press is small judged from the standards of the large houses, it is important in the originality of its ideas.

"There is evidence in all the specimens of a strong personality directing the work along well-marked lines. Some of the productions, of course, would fill the average jobbing printer and his customers with most unholy horrors, but when the Pelican comes to earth and forgets for a time his soarings, he turns out a frankly commercial job or arranges advertisements conventionally, but yet with the spark of distinction which ensures success.

"At present the demand for printing which is out of the ordinary is growing fast, but there is not yet room for many to emulate the Pelican example. In the meantime the industry has reason to be grateful to these interesting people for their propaganda work for good printing, which will continue to have a far-reaching effect.

"The Pelican Press stands for a spirit of progress in typography and commercial printing generally. The style of the work may not be generally accepted, but that does not matter so much as the evidence which the Press brings of the growth of serious interest in our craft. Sometimes it is refreshing to turn from costing conferences and wages disputes to find that, after all, there are friends in business who are interested in the improvement of the standards of typography."

A typical half-dozen great enterprises for which the Pelican Press is privileged to do fine work would include such undertakings as: Armstrong Siddeley; Hall and Pickles; London's Underground; Shell-Mex; London Joint City & Midland Bank; Lever Brothers.

It is the pride of the Press to issue every now and then some remarkable piece of printing *about* printing. Copies of these have in several instances been solicited by Technical and Art Museums in America and Europe. Its specimen sheet of types (generally acknowledged to be the finest thing of its kind ever produced) hangs beside a page of Caxton and a page of William Morris on the walls of Mr. D. B. Updike's peerless printing establishment in Boston, U.S.A.

Has the Pelican policy paid? The answer is *yes*, from every point of view—its own, its customers', and that of the progress of printing. For instance, the "slump" was celebrated at 2 Carmelite Street by a record growth of business and a large increase of staff.

*Printer to Reader*

THE PRINTING of this leaflet illustrates (the Printer suggests) certain points of its arguments. ¶ THE TYPE is machine-set and machine cast, and therefore economical in working; but of a fine straight design which scores of hand-set types in no way equal. ¶ THE BORDER is made up of separate types, exactly as if it were made of letters. It is type, and it looks it. It is not "specially contributed" in an alien medium by an artist. The types of which it is built can be made up for every size of page and for varying purposes; it is therefore economical. It is of a tone to accord with that of the text. Borders too heavy for their text have to be reduced by printing in red or blue; your well-matched border saves this expense. Darker, it would detract from the type; lighter, it would not hold together and contain the text, so missing the pictorial function of a frame. ¶ THE HEADING on Page 1 is simple, and of a reasonable size. Why should it be assumed that it is necessary to print a heading in a size of type twelve times larger than that of the title of your favourite poem in your favourite anthology? Why assume that readers of this circular have eyes attuned only to hoardings and sky-signs? ¶ THE PAPER is none of your splendid but sometimes splendidly inappropriate and always splendidly expensive "hand-mades." It is the ordinary *newsprint* of your penny journal. A job can be good without extravagance. Almost you can say: A job can be better without extravagance.

Printed at the PELICAN PRESS  
2 Carmelite Street  
London, E.C.

*In a circular printed for the Design and Industries Association the Pelican Press was allowed to fill the fourth page with its own practical interpretation of the Association's policy. The original was crown 8vo, and of course Monotype set.*

## HALF-TONE AND ELECTRO PLATE-MOUNTING



THAT there is a growing need for improvement in half-tone and line plate-mounting is evidenced by occasional reference to the matter in various trade journals, and by the variety of suggestions offered to overcome the objections of the present system.

Printers regard mounted-block illustration work as more or less a nuisance. In composition it involves special attention, in forme lock-up it causes anxiety, and in the press room adds enormously to the time spent on "make-ready." These worries, in addition to the present organised high cost of half-tone block production, have of late brought illustrative work into considerable disfavour, and account much for the stagnation existing in the process-engraving trade.

It is a matter for marvel that a half-tone plate, which is a beautiful example of artistic production combined with accuracy of finish, should be permitted to suffer in the matter of its mounting, and its resultant cost considerably increased by the amount of preparation and attention necessary before it can be satisfactorily printed.

It is unfortunate that the block maker considers his work finished with the last touch given to the plate, and that he does not seem to have a care for his product after it leaves his hands. There exists co-operation with the Trade Union for the purpose of maintaining prices, but there is no organised effort for "boosting" the process-engraving business, which should include "after-service" to the half-tone block user.

Plates are often mounted on blocks so warped that the base depends on single-point suspension and the block rocks visibly as the cylinder passes over it, causing the whole forme to suffer a torsion conducive to anything but good print. A large open-border plate we recently purchased was mounted on a block which suggested the interior had been cut away by a boy scout with a hasp-knife. It was utterly impossible accurately to lock up type in it.

The Miller Saw Trimmer is an ideal tool for truing up block mounts either on the edges, face or foot, and blocks trued up by this precision tool eliminate springiness in the type-forme, and cause better printing of the half-tone on account of the absence of "rock." This tool is quite as handy and accurate for excavation or internal cutting as for external work.

In addition to mounting plates on accurate blocks, perfectly square and unwarped, it would be a boon if block makers worked their sizes as much as possible on the "point system." Blocks are made for printers, and for printers only, and the printer's standard of measurement should be considered. It is just as easy to make a block accurately to 12 ems  $\times$  24 ems as it is to make it an inaccurate 2 inches  $\times$  4 inches. A forme containing a mass of illustration blocks should be just as perfect a

piece of close-fitting composition as a forme consisting solely of type and space material, instead of the waving, springing, pigeon-holed mass it usually is.

Another much-needed reform should be the standardisation of plate thickness. Plates vary in thickness according to whether they are original half-tones, line, or electro plates, and in measuring a large number with a micrometer we could trace no attempt at maintenance of any accurate standard. The former two appeared to average 1/16th inch and the latter were possibly intended to measure 1/8th inch. We are uncertain about the latter, because often as we have been authoritatively informed that they are "a pica thick" our measurements showed variations from .122" to .130" (stereotype plates transgressed up to .137").

Very little is known in the printing trade as to what the standard plate thickness is or should be, but we have been authoritatively informed that half tone and line blocks have varied from 14 b.w.g. to 18 b.w.g., but present plates are generally 16 b.w.g. (.065") or 18 b.w.g. (.049"). With regard to stereo plates, these have been "understood" to be "one pica" thick, but some are used without being first planed to a definite standard thickness, and when they are planed no definite accurate standard thickness is either achieved or aimed at. The same haphazard method of planing applies to the preparation of electro plates, and the onus of producing reasonable printing from such plates is thrown upon the pressman; some printers use iron beds on their printing machines, which take electro and stereo plates "one long primer" thick, and this is the only definite standard aimed at for plate mounting. Even for these plates no precision in planing is guaranteed. That such a chaotic condition should exist produces a sense of profound amazement, for the resultant loss in the press-rooms of the country, due to wasted time in "make-ready" and idle printing machines, must be enormous.

Block mounts and fasteners of every description have been experimented with, and with the exception of a mount built up of separate units (such as Monotype quads) none has been satisfactory. As evidence of their imperfection one has only to inspect the back of a block-filled forme, and reflect upon the time absorbed by the decorator in papering and repapering to bring the blocks up to the printing plane.

Blocks mounted upon Monotype quads have the advantage of a mathematically correct base in every dimension, a base that is built true to point measurement in width and length and a base that will not rock in printing. Further, no matter how irregular a plate may be, the type may be composed close up to every outline of the plate. This is often impossible in the case of very irregularly-shaped plates on hacked wooden mounts, where it is very difficult to get the

forme to "lift" and letters are drawn out by the ink rollers of the printing press.

For "underlay" purposes a Monotype quad mount is ideal, as any portion of a plate printing light may be elevated by underlay without tilting the whole mount, as in the case of a solid wooden block.

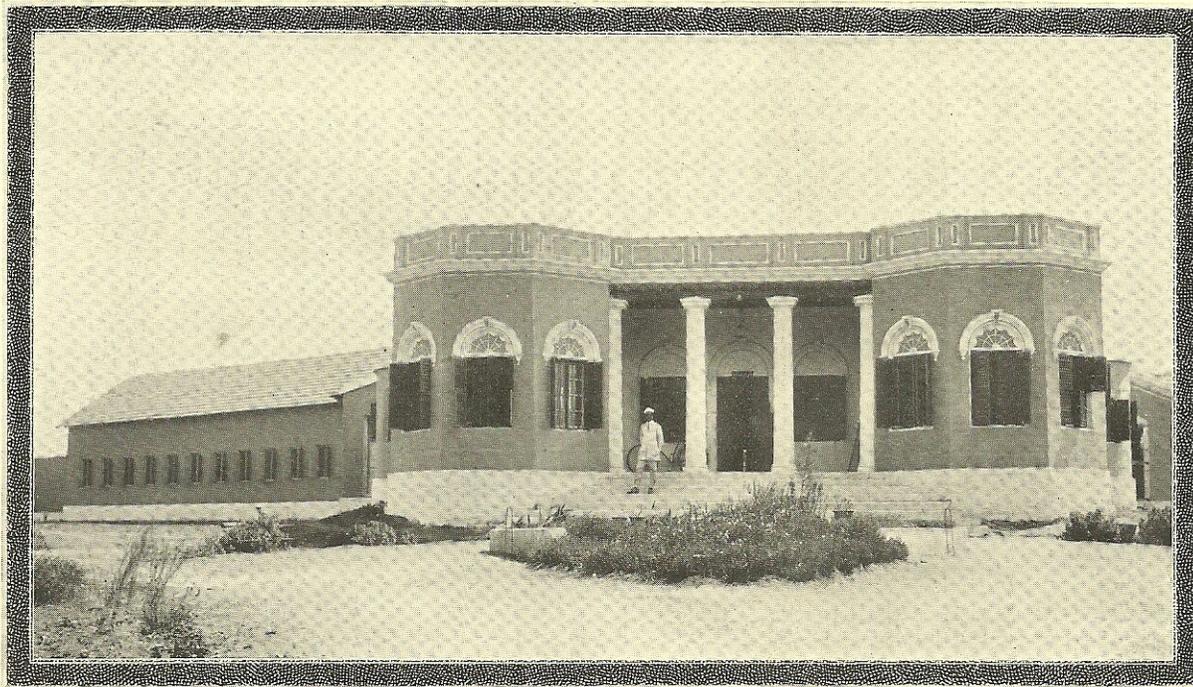
In the *Newspaper World* there has recently been an outcry against the existing margin on all blocks caused by the bevel on the edges provided for nailing the plate to the mount. This margin could be obviated by dispensing with the beard on the plates and glueing the plates to the mounts. Reliable glues are to be found; in aeroplane construction a glue is used that even defies boiling water.

For electro and stereo plate mounts the Monotype mould is provided with a low space blade for producing quads to accommodate plates 12 points (one pica) thick, and block mounts may be automatically cast to any point width or length; these, as mentioned, constitute the most perfect block mounts yet devised. But it is up to the printer to insist that all his plates

are supplied accurately finished to a 12-point standard thickness.

For original half-tone plates another problem presents itself inasmuch as some plates are .062" and some .050" thick, and Monotype high quads are less than type height by .050." A printer who uses many half-tone original blocks and is in possession of Monotypes, may specify for half-tone plates .050" thick and mount these on perfect blocks built up from high quads.

Printers who have adopted Monotype quads for the purpose of block mounts testify to their great superiority over every other system, as the time saved in forme make-up and printing press "make-ready" is very considerable, according to the number of blocks inserted in the forme. As an example of a block mounted in this manner, we call the reader's attention to the original half-tone block inserted below this article, which is mounted on a composite block of "Monotype" em quads.868" high. The block is from a photograph of one of our Indian Monotype users—The Bangalore Printing & Publishing Company, Bangalore.



WORKS OF THE BANGALORE PRINTING AND PUBLISHING COMPANY, BANGALORE

## APPRENTICESHIP

MR. MARTIN HEIR, a well-known American printer, has recently been touring the Continent of Europe, comparing printing office methods with those of his own country.

In *The Inland Printer* for June, Mr. Heir records some of his impressions regarding the apprenticeship system and methods of instruction. Mr. Heir's opening passage is worth quoting:

"Probably at no time in a man's career from the cradle to the grave is he at more disadvantage than when he is to choose among the multitude of trades and professions the one that is best suited to his temperament, his ambitions, and his ability. At that time he is without practical experience to guide him, either in the work he is to choose or in any other problem of life. Nor can he lean on the advice of his elders, for because of the limitations of man no one can look into the future and foretell which is the best or most suitable to choose. It is a blind guess to say the least."

Mr. Heir proceeds to describe the acquisition of knowledge as experienced by the average printing apprentice, who starts by learning how to stack up leads and slugs for the convenience of the compositor and casually acquires a knowledge of the "lay" of the case. No systematic instruction is given regarding the theoretical and æsthetic problems of the trade. Incidentally Mr. Heir notices that *instruction in typesetting machines is not so advanced on the Continent as in America.*

We agree that the average training of apprentices is not of that standard of excellence which is desirable, and have reasons for regretting that training in type-composing machinery is denied to a large proportion of youths apprenticed to the printing trade.

The operation of the "Monotype" composing machine has developed into an art by itself, and no apprentice can consider his technical education complete without he has a good average knowledge of the possibilities of this machine. It is insufficient to be able to compose a column of news or a page of a book; the apprentice must know how to make the machine produce every kind of tabular and jobbing work, with (when needed) the maximum of artistic merit.

So far, the expense and responsibility of educating apprentices and journeymen in typesetting machinery have been borne by the manufacturers, who, naturally, must limit expense in this direction. The average printer has probably not given sufficient thought to the enormous expense to which we have been put so that he shall receive the minimum of inconvenience. Further, there are many difficulties and outside inconveniences to be taken into consideration, such as the requirements of the Government Industrial Insurance scheme, Labour Exchange regulations, and Trade Union conditions. We agree with Mr. Heir that apprentices generally should have an opportunity of receiving more instruction in the "Monotype" and its general application to printing office methods than appears to have been given in the past.

## NON-DISTRIBUTION

BY a strange coincidence, we had scarcely finished penning our remarks about the observations of Mr. Francis Heir upon the apprenticeship system when that gentleman favoured us with a personal call, and gave us many of his impressions concerning usages in the printing trade, both in this country and on the Continent.

Outstanding amongst those items in which Mr. Heir considered Europe was behind the printers of the United States was the matter of "non-distribution."

In America "non-distribution" has been an accomplished fact for years, and all the leading daily and weekly newspapers have a "Monotype" department which maintains a full supply of heading and advertisement new type, as well as leads, clumps and rules cut to size, and column rules. Distribution is eliminated, the whole page being thrown into the scrap-metal box after the half-tones and other blocks have been removed. Distribution and the supply of new type are entirely dependent on the "Monotype."

If in England and on the Continent "non-distribution" has not made the same progress as in America, it is due to the conservatism of the Old World. Just as when a "Monotype" is first introduced into a printing office it comes as a shock to the proprietor and his foremen to see galley after galley of beautiful type thrown ruthlessly into the metal box instead of being "dissed," so does it first of all seem ruthless to the daily newspaper "stone" man when a whole page of a newspaper (including heading, column rules and other material) is thrown mercilessly into the metal truck.

The whole thing is mainly a matter of temperament, environment and practice. The American is educated from youth to understand that what can be done by machinery should never be done by hand. Here we rather depend upon machinery to assist manual methods; there the human element assists the machine. Between the two continents there is a big difference in the conception of the uses of machinery. Here the change must take place gradually; in America they welcome a change, provided it makes for economy and expedition.

However, "non-distribution" is gradually being recognised, and when its value and economies are fully appreciated by the newspaper and general printers here there will be quite as much enthusiasm for it as in America. The compositor should "comp"; he detests the wasteful and tedious practice of "dissing."

## LARGE TYPE COMPOSITION

THERE is a growing demand for our large type composition matrices, a specimen of which in 24-point is shown on another page. The reason for this demand is because the utility of the standard Monotype, without any alteration, is still further increased, the point-size limit of composition being doubled, and every machine becomes also a sorts caster up to 24-point. Although the demand for composition is greater in 14-point and 18-point sizes, the 24-point sizes are there when needed.

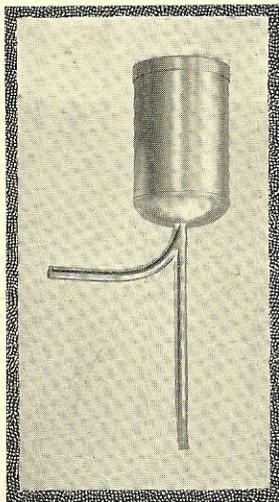
## MONOTYPE SERVICE

### A KEYBOARD CLEANER

EVERY attachment, accessory, or tool which tends to the greater efficiency of a machine, or which increases output by adding to the comfort of the operative, merits the consideration of the owner of such machine, with a view to the purchase of such article.

In this connection we have placed on the market a neat device for extracting the paper particles from the perforation cylinder of the keyboard, which is a time-saver and a great improvement over the hand method of removing this waste.

A length of rubber hose is attached to the air supply pipe of the keyboard and connected to the curved pipe of the device referred to (see illustration), and when the end of the straight pipe is passed over the paper particles the cylinder is instantly cleaned, without any of the paper dust getting into the mechanism of the keyboard or falling to the floor. The price of this cleaner is only 19s.

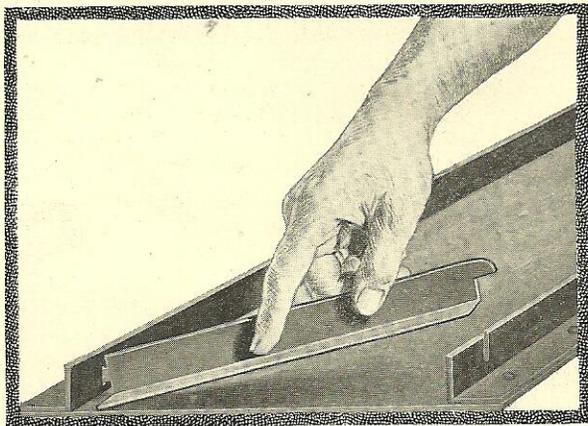


### OUR ENDEAVOUR

WE make it our duty to try to satisfy our customers immediately we know of their needs.

### MONOTYPE GALLEYS

IN order to reduce our stock of special Monotype galleys, which are made of rustless steel with transferable end pieces, for a limited period we are offering purchasers a special discount of 50 per cent. off listed prices. The widths of these galleys are:  $4\frac{1}{2}$ " , 5" ,  $5\frac{1}{2}$ " ,  $6\frac{3}{4}$ " ,  $7\frac{1}{2}$ " , 8" ,  $9\frac{1}{2}$ " , 11" .



### "HALF-WHITING" MATHEMATICAL FORMULÆ

BY HAROLD E. WAITE

IT IS agreed that the Monotype can be confidently relied upon to produce with great accuracy everything necessary in general type-setting. It is the proud boast of the operator who knows his business that his machine can do everything except "half-white," and in the matter of algebraical work a perfect solution has yet to be found which will accommodate itself to other classes of commercial printing.

When we come to small isolated mathematical workings, inserted here and there in the text of an otherwise ordinary article, the type and rules must be arranged as in hand composition. An illustration may help to make clear our meaning. The following specimen is taken from the columns of a technical weekly:—

$$V_1 = V_2 = \frac{9}{10} c \text{ we get } V = \frac{1.8 c}{1.81 c}$$

Should the type be small, say 6-point, it is permissible to make three distinct lines of these formulæ, using em rules for the dividing lines. This plan, however, is not desirable if the type is large, owing to the excess of white space appearing on each side of the rule. A piece of strip rule has therefore to be used, and the words centred in the two lines.

These workings have to be finished by hand. When the matter is cast in a type of even "set," the operation is similar to that of ordinary hand-set founders' type, as nut quads being exactly half the square point-wise two of them laid on their sides will justify the working, with the addition of a thin lead to make up for the rule.

It is when the "set" used is other than "even" (e.g.  $8\frac{3}{4}$ ,  $9\frac{1}{4}$ , etc.) that the special adaptability of the Monotype presents itself. The quickest method is to produce spaces, two of which when laid on their sides will fit exactly the difference of the odd line plus the rule.

Let us take a line of 9-point in  $9\frac{1}{4}$  set as an example. The space required has to include  $4\frac{1}{2}$  points plus  $\frac{3}{4}$  points (half the thickness of the rule) =  $5\frac{1}{4}$  points. The 4-unit space of  $9\frac{1}{4}$  set measures .0284" and is obtained by depressing justification keys 1—9. The thickness of space required to measure  $5\frac{1}{4}$  points = .0726", therefore .0442" must be added to 4-unit space to produce a  $5\frac{1}{4}$  point space. Dividing .0442" by .0075, and the remainder by .0005, we obtain the amount the justification wedges must be moved to produce the space thickness required. The answer obtained is 5—13, which, added to the 4-unit space figures (1—9), gives 7—7.

Spaces for "half-whiting" mathematical formulæ set in any size of type may be obtained in this manner, and as these include the dividing rule, much time is saved over the all-hand method, where packing must be resorted to to allow for the space occupied by the rule.

Printers possessing the Display Type Attachment may cast, in short strips, as much of this spacing material as they may need.

### CLEAN UP THE DEAD-STONE

IT seems strange that in so many offices boasting of "system," "regulation," and "good order," we should find room for the saying: "One thing thou lackest; clean up the dead-stone." Yet how true it is! Distribution is not kept up. Some foremen seem to have an idea that their men can set jobs as quickly from the dead-stone as they can from the case. They hand out copy as long as there is a job in sight, and never think of distributing until some dull period arrives. How often we have been given a job and started to set it up, when the first case we pulled out would reveal a few "q's," "x's," and, perchance, a ";" or maybe a cap "Z," and start out for "that dead-stone," tweezers in hand, and after spending ten or fifteen minutes looking for the desired letter find it pulled by some previous "hunter"! I have seen enough time lost in one month to buy a full series of any letter. Not only the wasted time; for of all the trying ordeals for a job man to pass through, looking for sorts from a 1-em rule to the last letter in the biggest fount of type in the shop is the worst.

It is poor economy to let dead matter accumulate for any length of time. A man of money, in order to make it earn him more money, keeps turning it—that is, when a lump of it comes in and is "dead," he places it again in circulation and does not allow it to lie idle for any length of time.

Type that has served its purpose in a job, the sooner it is back in the case the better—keep it moving. The longer it stands on the dead-stone the greater is its depreciation in value—also in quantity.

The foregoing remarks are taken from the *Printers' Register* of June 7, and once more brings home to the employing printer the terrible waste of time and consequent loss of profits in not supplying sufficient material to keep the jobbing compositor "comping."

To the jobbing printer who has not sufficient work to justify installing a "Monotype" Composing Machine, we would recommend the next best thing—the installation of a "Monotype" Type and Rule Caster, and thereby practically eliminate distribution.

The concentration of distribution through the melting pot, the consequent plentitude of type, leads, and rules, and the saving of the compositor's time hunting and picking for sorts, soon repays an investment in this machine.

~~~~~

### THE "MONOTYPE" IN CHINA

THE gradual change of the Far East is evident by the photograph which we reproduce of a group of Monotype Operators in Shanghai, where we are represented by the well-known firm of Messrs. Arnhold Brothers, Ltd.

Progress in type-composing machinery in China must necessarily be slow until such time that Chinese adopt an alphabet, one of which was shown in our January-February MONOTYPE RECORDER. At present every word in Chinese is represented by a separate character, beautiful in design, and of which many thousands are in general use.

~

### THE IRISH LANGUAGE

ON another page we show specimens of "Monotype" founts of the revived Irish language, some of which we have been supplying for years.



GROUP OF CHINESE OPERATORS

Seo cum a céile iad a gur an beirt as raruad  
na n-uain, Domnall as iarraid iad do bainc de  
asur Seadán na leogad leir iad. Inr an traruad  
oib ir zairio gur euadar i rborhadab a'céile,  
asur im bora planncadar a céile so teit leir na  
oibne. Ir zairio so raib locain fola air fuaid  
an boair. Ní raib duine i zcuram na n-uain ir  
cuireadar an céim ruar oib. Zaid fear anuar  
o'n muileann asur braitlin lán de min coirce  
aige ar oim capall. Do euaid ré eatorra ir  
coram ré ar a céile iad. Uaid fear cuige trearna  
ir do fiarras ré de cad é fát na bhuigne, ir nior  
dein fear ancapall don blúire amáin acé teacé  
ar an mbraitlin asur i rgailead ir zac uile pios  
ram o'n min-coirce do leigint leir an adainn de  
oim an oioicid. Bain re cúpla croca ar an  
mbraitlin, cum ná fanad púinn de'n min coirce  
uirce. Bí mo figeadoir as féadaint ar an obair  
so leir, ir nior corruis re ar an áit so raib ré  
'na fearam ain fead na haimire.

“A bfeiceann tú an braitlin rin?” arsa fear  
a capall.

“Cím so dian maid,” ar an fear eile.

“Níor briu a bfuil de min coirce ar an  
mbraitlin, rin an cor ó cuir deire. Dá mbead  
ciall do, níor zábád oib a leitéro do beic  
amlaio,” arsa fear an capall.

Do tós an figeadoir á ceann nuair do euaid  
ré an fear ciallmair as caint, dar leir féin, ir do  
labair ré:

## INITIAL LETTERS

BY

FRED W. GOUDY

IN

"The Monotype"



TYPOGRAPHY to be good must be thoughtful, its beauty organic—a development of its construction, and not merely the result of adventitious aids. It requires even more than the tasteful use of ordinary materials. Good typography is usually simple in construction; it does not follow, however, that simplicity implies poverty of invention, but simplicity does imply the elimination of everything not necessary to the beauty of the result sought, or the fulfilment of its purpose. Nor does simplicity preclude the possible use of some highly elaborate detail that contributes to the beauty of the arrangement as a whole, such as an ornamented capital or line of lettering more decorative than prim types. These items are mere details of a scheme which in general may be simple in conception.

An initial letter is seldom absolutely *necessary* or essential to any piece of printing; it is an item that contributes merely to the appearance of the work. If its use adds materially to the beauty of the typography there can be no excuse for failing to take advantage of the opportunity to gain that additional beauty. The term "beauty" in general belongs to objects of sight as describing the quality of agreeableness, and depends only upon an act of vision; it is ultimate. There is, however, another form of beauty that arises from its use and destination, our nature seemingly relishing the appearance of anything that fulfils some good and useful purpose. Certain objects are beautiful in themselves because of the nobleness of their original purpose, or because their dignity enhances the pleasure we take in viewing them. But to add an ornamental capital, beautiful in itself, in no way insures greater beauty of the whole, unless it be congruous, that is, exhibits a proper relation between the typography, the subject treated, and its decoration. In making this assertion, a feeling of complete harmony between these items mentioned is meant, and not that the decoration itself need be in consonance with the *meaning* of the matter presented. For example, when William Morris was criticised for using a border of grapes and grape leaves, with a floriated initial, in the magnificent Kelmscott Chaucer, on that page beginning "Whan that Aprile with his shoures," he answered in substance that he was *decorating* a page and not illustrating a botany or book of nature, and because grapes are not an April fruit there was no reason why a decorative use of them should not be made, if in complete harmony with the typography; which in its turn we will assume was suited to the matter itself. Cobden-Sanderson has said, "Beauty is the aim of decoration, and not illustration, or the expression of ideas."

I think, however, that congruity does somewhat regulate the kind of ornament as well as its quantity, and it should take into account the nature of the subject presented, up to a common-sense point at least—an essay on war would more properly bear ornament relating to war rather than that relating to the arts of peace. On the other hand, an article on war with decorations in harmony with the typography would be correctly adorned although expressing no hint of war; it should, however, suggest no conscious thought of peace.

The use of an ornate initial in connection with any piece of typography in which type, decoration, proportion, etc., do not receive equally the most fastidious and scrupulous care and attention may be questioned, since properly it constitutes a mere detail of construction and may prove more important than the thing decorated. It alone receives the extra care and thought that belong equally to each of the several details making up the whole of which it is but a single part. No matter how beautiful, intrinsically, the initial may be, if so ornate, or so large, or so badly placed that it diverts the attention from the author's thought to it for its own sake, it is misused and out of place.

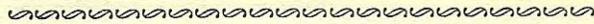
Passing from this brief inquiry into the ethics of the subject, a word or two on the early use of initials and the writer's own practice in designing them may not be out of place. The early printers did not employ printed initials, they possessed no engraved blocks for the purpose. To deceive their readers they attempted to make their books as nearly as possible like the manuscript books that preceded printing and upon which they patterned them. They left spaces in the printed text commensurate with the importance of the initials and versals required, later to be *painted* in by an artist, a member of a guild which made such work its particular craft. These painted letters were frequently rich with burnished gold and colour, making pages that rivalled even the illuminated manuscripts that were produced for years after the invention of movable types. Many printed books of the fifteenth century are extant in which the spaces for these ornamented capitals remain blank. As printing became more familiar to the ordinary readers, decorated capitals were engraved on metal blocks that could be printed with the text in the same colour. Occasionally these were lifted out of their places in the form while the text types were inked, the capitals themselves inked separately in another colour, and then carefully replaced in the form, thus enabling the pressman to secure register and a print in black and colour at one impression.

Ordinarily an initial—that is, the actual letter itself, irrespective of its ornament—should be of the same face as the type of the text; it should at least agree with it in style and character. It also should be large enough to hold its own, neither overriding the text nor in turn being robbed of its own importance. Its decoration should be so designed that it shows clearly it was made for that particular letter and that either letter or decoration would be incomplete alone; that is, it must not be merely a letter placed upon a decorated space, but letter and decoration should be properly related to each other.

Occasionally only, an initial may be pictorial. A picture demands attention for itself; conventional decoration gives an impression of agreeableness or pleasure without demanding specific attention, but it must meet and permit analysis as art even though it may not specifically invite such an analysis.

As to its form, the writer's personal preference is for the square; in any event, it ought, if not square, to conform to or echo the rectangularity of the page which bears it. This detail determined, the question of background arises: shall it be solid black, or stippled grey in tone, the letter itself in white; the decoration in outline, the letter in solid colour; the letter in the centre of the block, or in the upper right-hand corner; a line or lines as a border about the whole, or left irregular in outline?—questions that demand decision in quick succession. One requisite the writer insists upon—legibility, even here. There are times when the decorative quality of a line of lettering is of greater value than easy legibility; yet this should not be made an excuse to deform letters for the sake of expediency nor to draw any of unusual or unfamiliar shape.

Examine the use of initials found in the printing of today. What you will find will cause you the utmost astonishment.



### MONO-MANIA

ITS CAUSE, SYMPTOMS, EFFECTS AND CURE

By R. H. W.

THE writer was once present at an interview of candidates for a situation when he was faced with the query:—"How is it that you 'Mono' chaps are so enthusiastic about the machine?" The reply need not be quoted here, but its import was certainly an endorsement of the friendly impeachment sometimes made that "Monotype" operators are really "Mono-maniacs."

Are Monotype operators enthusiastic? I suppose it could not, perhaps, be said of all operators that their enthusiasm bordered on a mania; yet, speaking from a fairly lengthy experience, one is certainly struck with the fact that among those we have met who earn their daily bread by "punching the keys" or attending the caster, there are very, very few who can be absolved from the suspicion of being affected by this fell disease.

Some of us may remember our young and callow days when we were first initiated into the mysteries whose circle revolved between a starting handle (which during the first few days we usually hung on to like grim death) and that galley of type which other less favoured indi-

viduals gazed at open-mouthed as they saw it growing longer and longer. The jaws and cams, which probably we ourselves knew little about, were the truth only told, were a maze of complicated mechanism which gave us a kind of wander-lust into realms of literature bordered with mysterious spider-webs and symbols.

The disease had started, and from thence the condition has become chronic. Even if we no longer wake up at night with the sure and certain feeling that we have set the pump on with the die-case out, and covered the whole composing room with a beautiful silver-like sheet of metal, we are still in the throes of a disease for which there seems to be no cure. Our outlook has indeed broadened. We are no longer troubled with those minor ills which budding exponents on the "Mono" are heir to, but with each widening circle of experience we have become more and more deeply immersed in the theories surrounding unit equivalents and the thousand and one other things which go to produce the job that pleaseth the eye and meets with approbation from the powers that be.

#### CAUSE

Of the *Cause* one can only say that there must be something of the mysterious in the "Monotype" machine which forces its devotees to persist in worshipping at its shrine; something almost human in the facility with which it can be adapted to unusual needs and requirements, and something almost super-human in the results which can be obtained in consequence.

#### SYMPTOMS

Its *Symptoms* are many and varied. Sometimes it shows itself in attempted improvements in the machine itself, and pieces of string and pica reglets form component parts of weird and unorthodox contrivances evolved to assist the end in view. More often, perhaps (fortunately!—Ed.) it is seen in the elaboration of complex and mystifying "tables" and charts which look like so many problems in Euclid calculated to tax the intelligence of a master mathematician.

#### EFFECTS

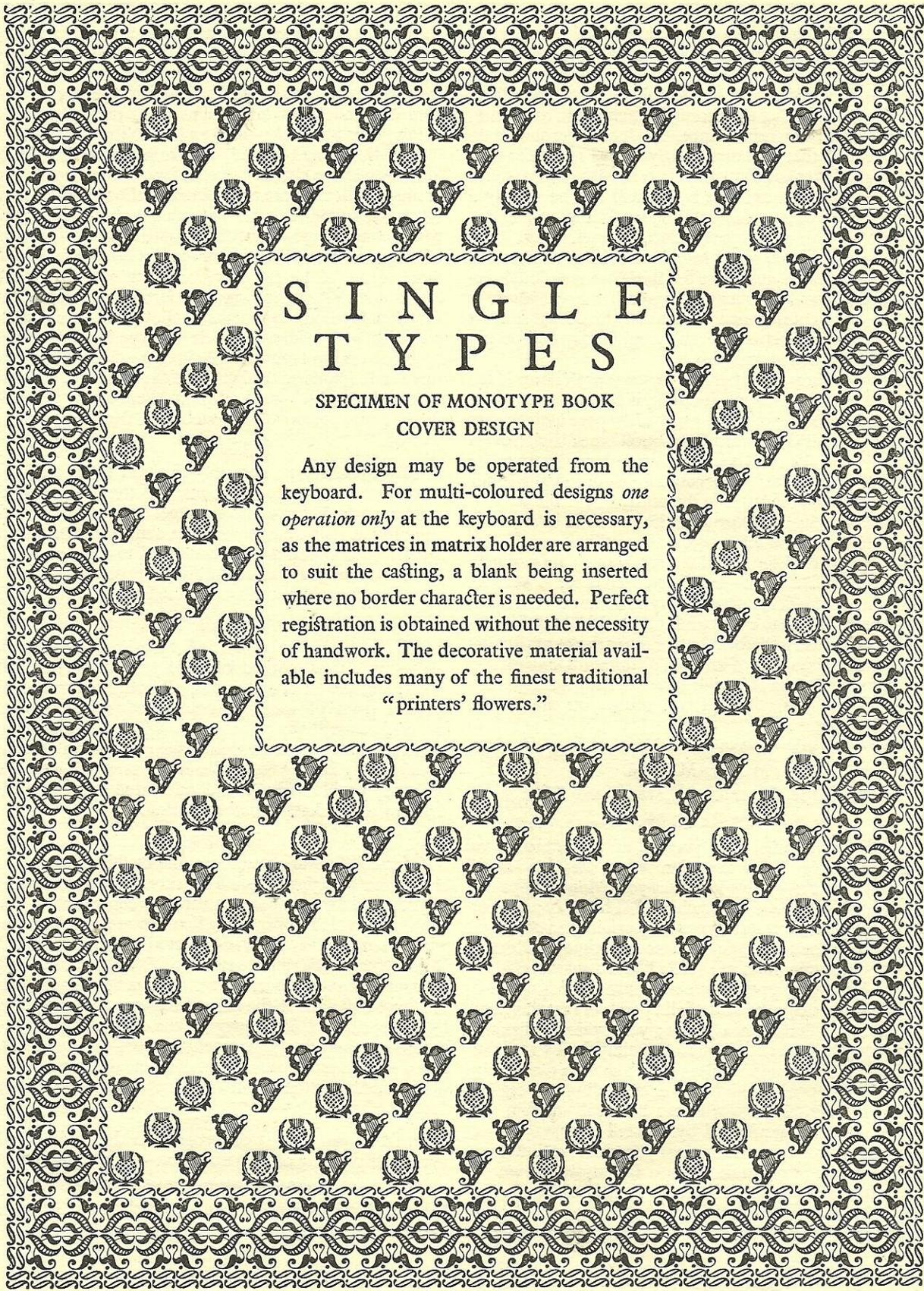
Of the *Effects* of the disease one could write a great deal. The "wangles" effected by it are such as can only be appreciated by the persons directly concerned. The ease with which apparent difficulties are overcome is, perhaps, not always laid to the credit of the "maniac." The tables which require no "faking" up, the rules just fitting to the required measure: the box headings which are "just so," and all the other incidentals which go to lessening the flow of language in the composing department—aye, and also in the machine-room—are, perhaps, taken as a matter of course, but are none the less a result of the man with the "Mono-maniac" disease, who only "taps the keys."

#### CURE

So far as the *Cure* is concerned: As the soldier said when complaining of his jam ration—"there ain't any."



¶ The "Monotype" gives quality, which is a solid basis upon which to build a successful business.



# S I N G L E T Y P E S

SPECIMEN OF MONOTYPE BOOK  
COVER DESIGN

Any design may be operated from the keyboard. For multi-coloured designs *one operation only* at the keyboard is necessary, as the matrices in matrix holder are arranged to suit the casting, a blank being inserted where no border character is needed. Perfect registration is obtained without the necessity of handwork. The decorative material available includes many of the finest traditional "printers' flowers."

## GOVERNMENT PRINTING

THE Report of the Committee appointed to consider and lay down rules regarding the type to be used and the method of display and composition to be adopted in the printing of Government work has been published, and may be purchased from the Stationery Office at the price of 4s. net. The report was accompanied by a *Note on the Legibility of Printing Matter*, by Mr. L. M. Legros, the price of which is 1s. 6d. net.

One statement in the Report reads: "A well-printed book is not only more legible but also more saleable than a book that is ill-printed," and another: "To set work in type of good design costs no more than to set it in type of poor design." The Report also refers to the improvement in the printing that has recently been effected, and as a large battery of "Monotypes" has, during the last few years, been employed at Harrow, we feel gratified at this unconscious compliment to the product of the "Monotype."

From many specimens submitted, the Committee selected for recommendation chiefly "old-face" or "old-style" types.

Much of Government printing is statistical work, therefore the Committee naturally devoted considerable discussion concerning the legibility of figures, and called attention to the difficulty frequently experienced in the past of distinguishing between 3 and 5 and 6 and 8, and the effect of a batter or blur upon these figures, which alters their character.

In regard to statistical work it was suggested that tabular matter should be set in carefully chosen modern or modernised old style figures; further, in body sizes up to 8-point, recourse should be had wherever possible to figures cast on the two-thick-space set.

It was laid down there should be adequate white space between each line of figures; and when rows of figures arranged in columns are to be read across the page, a white line should be left at every fifth row.

Also: it is particularly necessary in the case of table and tabular matter that special care should be given to the printing, to the suitability of paper and ink, to the condition of the type face, and in ordinary bookwork the figures should be those belonging to the particular fount used.

Type founders' type carry figures one em thick in "set," no matter whether the type be expanded, normal or condensed. Monotype figures are proportionate to the design of the face, the figures of an extended fount being "fatter" than the figures of a normal or condensed face. This accounts much for the improvement in legibility of Government statistical work. Further, in "Monotype" composition the practice of using special figures equal in thickness to two thick spaces has been long established, as for this purpose, when ordered, we supply figures upon a 12-unit "set" body, which is exactly two-thirds of a "Monotype" em quad.

It is surprising how the "Monotype" meets the most exacting demands of logical typography; it never lets the printer down.

## "PRODUCE MORE"

AS was to be expected, a certain amount of criticism from operators has been levelled against the article under the above caption which appeared in our March—April edition.

The article dealt with the subject in a general manner, without affecting to take sides, and the general purport was that the output from typesetting machines, both "Monotype" and slug, should be greater than is generally the case.

The "Monotype" operators express a certain amount of dissatisfaction regarding their position, and assert that they carry the brunt of work in the average composing room, being called upon to relieve the hand compositor not only of all straightforward composition, but of every possible kind of tabular work, and to give every possible help in jobbing work. They further complain that often the hand compositors, rather than undertake some small tedious piece of composition, will "hang about" until such time as it can be done on the "Mono."

One operator instanced the case of the production of a very heavily-set technical weekly, printed by a firm with a generous equipment of both "Monotypes" and slug machines, but only the straightforward matter is given to the latter. A very large quantity of tabular work is included in the composition of the journal, but all that is carefully deleted from the general copy, and passed to the "Monotype" department.

Looking over these tables we notice that in the single-column articles are included tables with as many as seven columns under "box" headings, and many tables containing 22 columns run across the three-column pages, all with "box" headings and sub-headings, divided by "down" and "cross" rules. There was also a table set in the style of a "pedigree" giving the composition of a certain brand of steel. The "Monotype" operators naturally do not feel gratified at being given all the uninteresting work, whilst their fellow-workmen on the slug machines have all the straightforward interesting copy and are on "piece-work."

In such cases we sympathise with operators of our machine. Odds and ends of composition and tabular work of every description is restricted to the "Monotype," and when a comparison of output is made with machines of other make the product of our machine is calculated on the usual "straightforward" composition basis, and no allowance made for the smaller type, the time taken to "cast-off" the column widths, or the difficulty of the "headings." It is a case of the willing horse getting most of the work and the unwilling animal most of the oats.

¶ A type at a time in time saves time.

¶ We have marketed and popularised the only machine that sets single types, and that makes as a by-product for the cases type, rules, borders, leads and slugs.

¶ The "Monotype" will continue to set and make more and more single types, so long as there is a demand for good printing.

BELOW we print a specimen of 24-point composition. This face is produced in continuance of our intention to make it possible to compose and cast on our standard machine from any of our series of matrices up to 24-point. The specimen given is that of Series 110, 24-set, and is an ideal face for children's books and for all classes of large print where perfect legibility is needed, combined with classic distinction.

FROM A CARDIFF PRINTER

“ In confirming our order to you for Jobbing Attachment, we think it would interest you to know the efficient service that we have had from our ‘Monotype’ Installation. As you know, our plant (a single installation) was put down to get out a weekly paper. We have had it for ten years, and during the whole of that time it has never failed us once, and has produced every stamp used in the paper besides being of invaluable service in our Jobbing Department. We might also say that our operators had had no previous experience of the machines.”

*The above order and testimonial came on May 26 last from Messrs. Napiers, Ltd., of 7 Neville Street, Cardiff, who, we feel certain, will excuse us in reminding them of the great difficulty we had ten years ago in inducing them to install.*

THE purpose of a Type-Composing Machine should be the quicker and cheaper production of every class of work possible by hand composition.

THE attributes of hand composition are (1) unlimited scope in design, (2) maximum quality of printing surface when new types are used, and (3) a great variety of material to draw upon.

THE Monotype, which is both a mechanical Compositor and a Type Founder, with the flexibility of both, is the only device that can fulfil these conditions: the speed of the Machine—the scope of the artisan—the quality, variety and newness of its products.

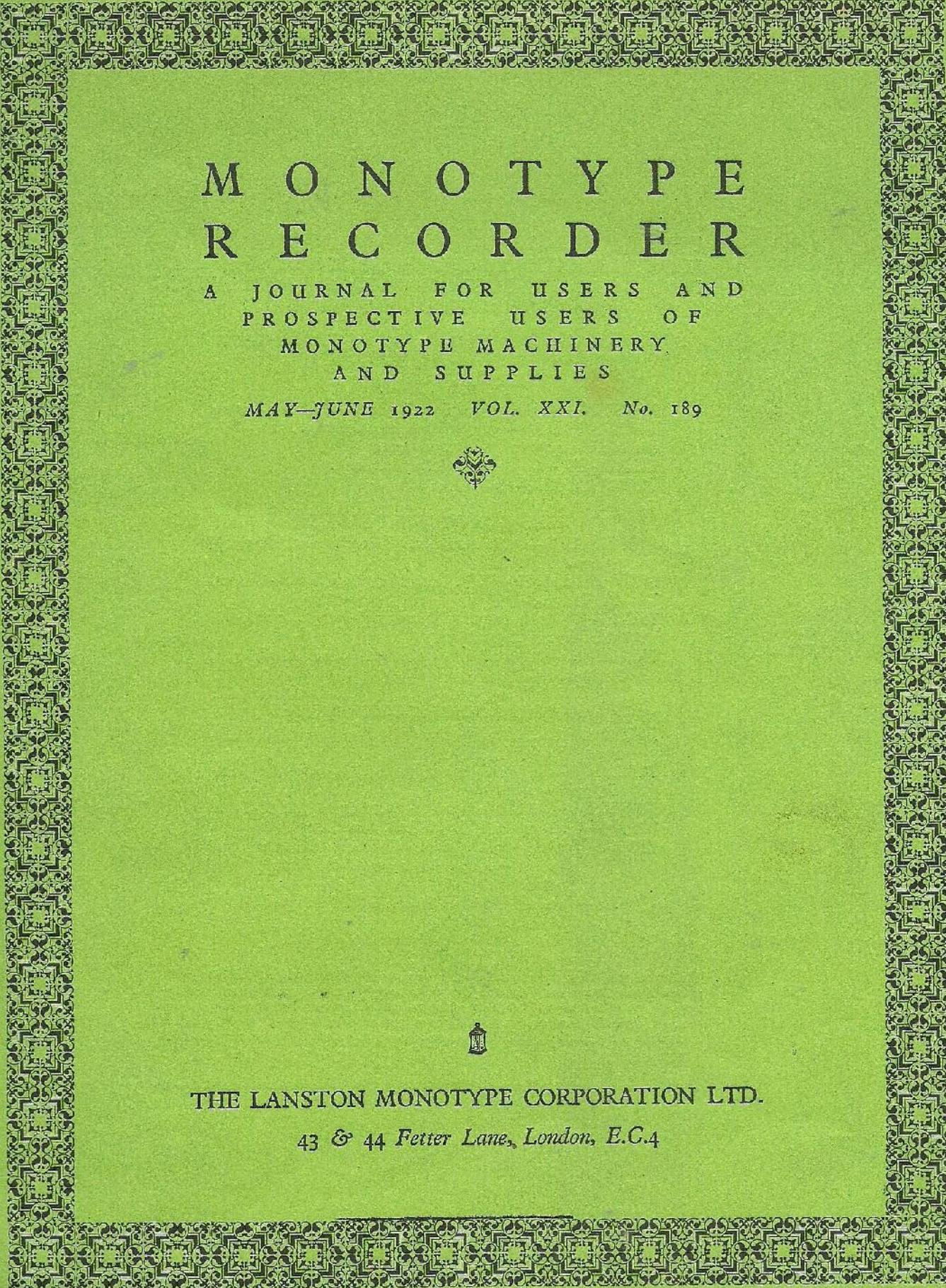
THE  
LANSTON MONOTYPE CORPORATION, LTD.

43 & 44 FETTER LANE, LONDON, E.C.4



THIS NUMBER OF THE MONOTYPE  
RECORDER (BUT NOT ITS LOOSE  
SUPPLEMENT) WAS PRINTED  
AT THE PELICAN PRESS  
2 CARMELITE STREET  
LONDON, E.C.





MONOTYPE  
RECORDER

A JOURNAL FOR USERS AND  
PROSPECTIVE USERS OF  
MONOTYPE MACHINERY  
AND SUPPLIES

MAY-JUNE 1922 VOL. XXI. No. 189



THE LANSTON MONOTYPE CORPORATION LTD.

43 & 44 Fetter Lane, London, E.C.4

THE LANSTON MONOTYPE CORPORATION  
HAVE BRANCHES, LOCAL REPRESENTATIVES, AND  
FOREIGN CONCESSIONNAIRES AT THE FOLLOWING  
PLACES THROUGHOUT THE WORLD



*BRANCHES:*

BRISTOL—British Dominions House, Tramways Centre  
BIRMINGHAM—King's Court, 115 Colmore Row  
DUBLIN—32 Lower Ormond Quay  
GLASGOW—65 Tassie Street, Shawlands  
MANCHESTER—6 St. Ann's Passage

*LOCAL REPRESENTATIVES:*

AUSTRALIA—G. S. Inman, 129 Birrell Street, Waverley,  
Sydney, N.S.W.  
NEW ZEALAND—C. J. Morrison, 210 Madras Street,  
Christchurch  
INDIA—W. J. Quixley, 27 Waterloo Street, Calcutta, and  
P.O. Box 395, Bombay  
HOLLAND—N. Th. Raulino, Prins Hendrikkade 131,  
Amsterdam

*FOREIGN CONCESSIONNAIRES:*

FRANCE & BELGIUM—Henry Garda, 68 Rue Réaumur,  
Paris  
FINLAND—Kirjateollisuusasioimisto, Osakeyhtiö, Helsingfors  
NORWAY—Olaf Gulowsen A/S, Stortingsgt, 4, Christiania  
SPAIN—G. Rogondi, Valencia 266, Barcelona  
ITALY—Silvio Massini, Via Due Macelli 12, Rome  
SOUTH AFRICA—Allen Thompson, 12 Long Street,  
Cape Town  
CHINA—Arnhold Brothers & Co., Ltd., Shanghai



*We beg to remind our friends and the Trade generally that the name "Monotype" is our 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 kinds supplied by us bear the said Trade Mark, which is a guarantee that the same are genuine.*



# The Monotype Recorder

A JOURNAL FOR USERS AND PROSPECTIVE USERS OF THE  
MONOTYPE COMPOSING & CASTING MACHINE

May-June 1922 Vol. 21 No. 189



## SPECIALISATION

**S**PECIALISATION in manufacture is an outcome of scientific commercial management, and its aims are repetition and mass production.

The days are gone when a lad could receive an all-round apprenticeship in any trade, enabling him to start as a journeyman with the proud feeling that he had a reasonable theoretical and practical knowledge of the majority of branches of the trade upon which his future livelihood depended. The growth of incorporated industrial concerns specialising in the manufacture of a single or very limited number of articles, coupled with the inborn desire of youth to become associated with large cities and great firms of repute, has corresponded with a decline in the general knowledge of the average artisan. The small country printing office that specialises in nothing in particular, but undertakes to execute anything in general, has been the training ground for the majority of the successful managers and overseers of the great city concerns.

In large establishments a man may be either a compositor, a machine minder, or a stereotyper; in the small printing office in rural districts he would obtain a working knowledge of all these callings, with probably a certain amount of useful instruction in bookbinding, typefounding and kindred crafts. With the growth of specialisation in our industrial system men of all-round ability become scarcer, and this in turn feeds the demand for specialisation in industry. The workman himself becomes a specialist.

As an instance of this development of specialisation we might mention that we were turning over the pages of our American contemporary, *Printing*, and were struck by the number of firms advertising as "trade composition" concerns, there being more than a score of such advertisements.

Within the last few years in America trade composition has become an established detached branch of the printing industry, and this suggests that the business must be profitable. Were it not so there would not be so many firms specialising in it.

Trade composition plants are supported from two sources: (1) from printers who occasionally obtain jobs, the composition of which is beyond their capacity of output; (2) from printers who have the needful equipment, but who do not obtain the proper production from their plant. To the former a trade composition plant may be a blessing. To the latter it should offer food for thought, for it is obvious that if a trade composition plant finds the work profitable the printer who contracts for the job should, by well-organised assistance, enjoy an increased benefit corresponding to the amount of the trade plant owner's profit, plus a charge for the duplicated overhead charges which would not

exist if the contracting printer had worked the job himself.

Time alone will prove if the trade composition business is to be as successful in this country as it appears to be in America; but the existence of this form of business certainly still further proves the triumph of specialisation over generalisation, for it stands to reason that a specialist in the organisation of machine composition would obtain a greater and more satisfactory output than would an overseer who possessed but superficial knowledge of a typesetting machine and who could not organise the output of his department to the advantage of his employer.

A Monotype installation is a complete composing department by itself, and owners of such would do well to see that it is organised as efficiently as a successful trade composition plant must necessarily be.

OBITUARY NOTICE

IT IS WITH deepest regret that we record the death of Mr. W. A. Gullick, Government Printer of New South Wales, Australia, which occurred suddenly on Thursday, April 27, 1922.

Mr. Gullick was in his 64th year and had been Government Printer for 26 years.

The deceased gentleman was very popular, and possessed a genial and very energetic personality. He was never idle. He was an enthusiastic philatelist, and was no less keenly interested in the collection of old coins. Of heraldry he was a keen student. Other hobbies, outside literature, were photography, especially colour photography (in which he conducted many experiments), carpentering, and fishing. It was all these things, in association naturally with an artistic temperament, that made the late Mr. Gullick one of the most delightful of companions. His versatility was seen also in his private workshop, for he was a mechanic of no mean order.

Mr. Gullick brought the printing establishment under his care to a state of high perfection; the equipment comprised eight "Monotype" casters and nine keyboards, including a lead and rule attachment and display type-casting unit. He commenced using "Monotypes" twenty years ago, and gave repeat orders on five occasions. In his constant fight for efficiency and good work Mr. Gullick made full use of our machines, the production of which he much appreciated and admired. His judgment in this direction has been endorsed all over the globe by practically every British and Foreign Government printer.

DA VINCI'S ROMAN CAPITALS

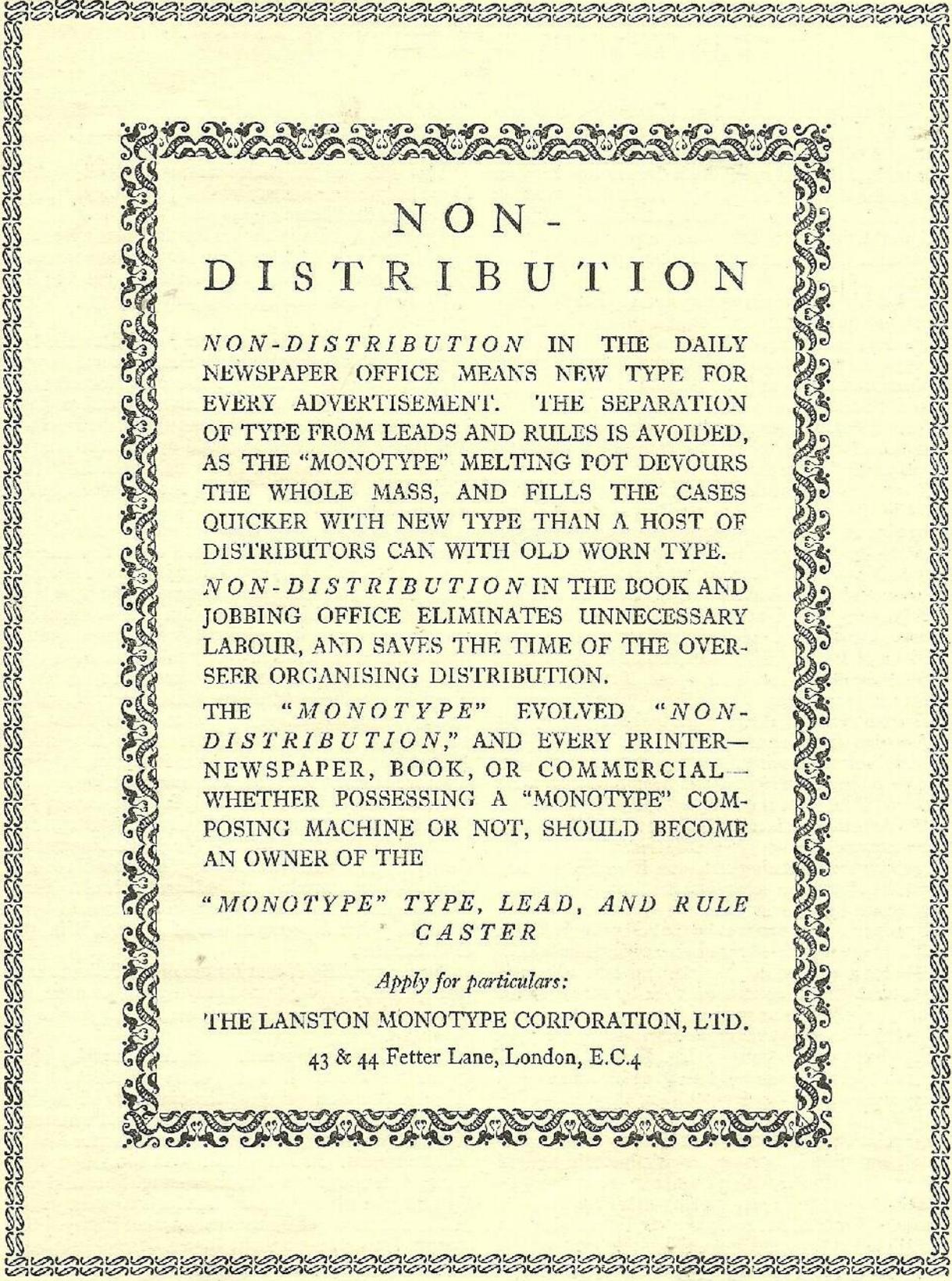
SEBASTIAN SERLIO in 1537, Albert Durer in 1525, and Geoffroy Tory in 1529, designed and published Roman capitals constructed by geometrical rules following order and method, but all three had been preceded by the great da Vinci, whose Roman alphabet appeared in 1509.

The magnificent Roman capitals of Leonardo da Vinci are the results of an attempt to apply to the letters of the alphabet certain basic geometric proportions. They were composed within squares, and were engraved on wood, with the lines and circles of projection also cut on the wood blocks, as models for constructing by almost purely mechanical methods an alphabet of letters in divine proportion. They are to be found in a treatise *Divina Proportione*, by Luca Pacioli, printed at Florence in 1509, and which existed in manuscript for some time previous.

The *Divina Proportione* is a strange mathematical compilation containing, in addition to the text and da Vinci's alphabet, many remarkable woodcuts of involved polyhedrons marvellously shown in perspective, for which da Vinci executed drawings. The text is a chaotic work expounding the magic formula of the Golden Section. Da Vinci's beautiful letters, which form the most precious part of the entire work, are printed in the middle of the book, one letter to a page, the back of the leaf being left blank. They are about three and three-quarter inches high, and stand out majestically on the page.

This da Vinci alphabet became widely celebrated in its day, and was admired by all his contemporaries. Geoffroy Tory, in his *Champfleury*, published in 1529, has recorded the following for our enlightenment: "Brother Lucas Pacioli de Bourg St. Sepulchre of the order of minor brothers and a theologian, who has written in Italian a book called *Divina Proportione*, and who wished to figure these Attic Letters, did not speak of them nor give a reason; and I am not astonished a bit because I have heard from some Italians that he has robbed these letters of their substance and taken from the late Leonardo da Vinci, who passed away at Amboise and was a very excellent philosopher and admirable painter and nearly another Archimedes. This brother Lucas has had these Attic letters printed as his own. . . . I have heard that all he has written he has taken secretly from the late Leonardo da Vinci, who was a great mathematician, painter, and a man of vision."—*The Printing Art*.

In this number of the MONOTYPE RECORDER the whole of the text and the display, with the solitary exception of the first line on page 1, are Monotype-produced—even the head pieces, borders and initials. The half-tones themselves are mounted on "Monotype" high quads. The type of the text is Plantin No. 110, 12-pt. and 10-pt. It is also available for composition in 8, 9, 14, 18 and 24-pt. Pages 2 and 3 of the cover are set in Imprint No. 101. The borders and ornaments are only a few of the many models available.



## NON - DISTRIBUTION

*NON-DISTRIBUTION* IN THE DAILY NEWSPAPER OFFICE MEANS NEW TYPE FOR EVERY ADVERTISEMENT. THE SEPARATION OF TYPE FROM LEADS AND RULES IS AVOIDED, AS THE "MONOTYPE" MELTING POT DEVOURS THE WHOLE MASS, AND FILLS THE CASES QUICKER WITH NEW TYPE THAN A HOST OF DISTRIBUTORS CAN WITH OLD WORN TYPE.

*NON-DISTRIBUTION* IN THE BOOK AND JOBBING OFFICE ELIMINATES UNNECESSARY LABOUR, AND SAVES THE TIME OF THE OVERSEER ORGANISING DISTRIBUTION.

THE "MONOTYPE" EVOLVED "*NON-DISTRIBUTION*," AND EVERY PRINTER—NEWSPAPER, BOOK, OR COMMERCIAL—WHETHER POSSESSING A "MONOTYPE" COMPOSING MACHINE OR NOT, SHOULD BECOME AN OWNER OF THE

"MONOTYPE" TYPE, LEAD, AND RULE  
CASTER

*Apply for particulars:*

THE LANSTON MONOTYPE CORPORATION, LTD.

43 & 44 Fetter Lane, London, E.C.4

## THE WORK OF THE PELICAN PRESS

THE Pelican Press has this peculiarity: it is undoubtedly addicted to manifestos. Quite regularly it puts upon paper a declaration of its æsthetic-utilitarian principles, a demonstration of its right to existence, an explanation of its plan and policy. It is a habit interesting and useful. It not merely shows to buyers of printing, and to appraisers of printing, the purpose and scope of its work: it clarifies, in addition, that issue to the Press itself.

In these days of overcrowding in every industry, that of printing no less than another, this conscious purpose is essential to success—to success either of pounds, shillings and pence, or of good work faithfully done for the benefit of clients in particular and of “the art” (as it used to be known) in general. To be just one more in the crowd seeking after the same orders is a prospect by no means alluring to the newcomer in a trade and by no means satisfactory to those already in the queue.

It can be said that the Pelican has never needed to stand in the queue. For it was distinguished by its possession of a definite programme even before it began its work—from the time when, only six years ago, Mr. Francis Meynell first proposed its organisation. It has since constantly stuck to the programme, and enlarged it without any loss of intensification, under the general managership of Mr. Atcheson Barrow and the immediate direction of Mr. A. H. Mcaden, with Mr. Meynell in constant attendance as, so to speak, manifesto-maker and “architypographer.”

The programme of the Press can best be set out by way of quotations from these manifestos. For instance: “The Pelican Press exists primarily to produce the *finest printing for commerce* (which, it will be appreciated, is far removed from what is called ‘commercial printing’).”

“We do besides, it is true, books on vellum for Indian potentates; elaborate reports for learned societies; magnificent presentation addresses from Bishops to a Pope; fine but queer magazines for literary groups. . . But the fact remains that our main interest and purpose and present occupation is to be the best printers for the best men of business—*i.e.*, the men of best business.”

“We have attained to that position beyond a peradventure. We have attained to it by means of the selective quality of our type equipment; by the chosen skill of our designers and compositors; and by the quick comprehensiveness of our service. For this our prices are not by any means the lowest within experience. They are not low, they are not high: they are *just*.”

Again, the Press set itself from its beginning to do “good printing for the daily, not the exceptional, purpose”; and “fine *i.e.* appropriate printing.” It pledged itself to do “Printing with a Purpose.” It declared its faith that “an artist is a man who knows his business.” It demanded “from all our customers the right to do good work,” often at the beginning a difficult programme, yet very tenaciously clung to. “Printers in love with their

work” they have always been; and they have striven to merit in its happy double sense the sub-title “Men of Letters.”

That this was no phrase-making or spell-binding shows in the brief summary we shall give of the particular reasons for the Pelican’s position.

The types originally chosen for the Press were very fit—and very few. Even while the compositors were acquiring a new technique they could not fall into the common error of a vast massing and messing of incongruous faces.

But this original choice, since justified to the last degree in its exclusions and inclusions, was not allowed to settle down and go to sleep. As new and worthy designs have been produced, the Pelican Press faces have been augmented. It is a significant fact that the Press has always had in use some type held by no other printer. For instance, it was first in the field with CLOISTER, KENNERLEY, KENNERLEY ITALIC, and the whole family of French faces.

The care the Press has lavished upon its movable or “hand-set” types it has given also to its machine-set faces. That, indeed, is symbolic of its whole attitude. The spirit which a score of years ago would have been preoccupied with hand-setting, hand press-work, hand-made paper for limited editions, is now concerned far more with the magnificent opportunities the Monotype machine affords for the finest and soundest typesetting. Thus, by revising certain of the standard letters, and by adding various ligatures, it has made its Monotype composition in no whit inferior to its handiwork. Indeed it is better. For those special letters and ligatures are absent from the typefounders’ series.

Again, faced by the indisputable fact that none of the standard poster types was in all ways satisfactory, the Press succeeded in persuading Mr. Bruce Rogers, the finest printing craftsman of this day (and possibly of any day) to draw a letter elegant, condensed and bold. That, of course, is the exclusive property of the Press, and has made its poster department one of the busiest in the establishment.

But the most significant feature of the Pelican Press history can be touched upon only lightly, no more, on this occasion. *It is, of course, the Pelican fashion of decoration.*

When the Press began its work, the prevailing habit among the group of serious printers (by which, in the last resort, we mean printers honest intellectually as well as commercially, and capable) was for “plain” printing. Now this was not for love of plainness, but for fear of bad decoration. It is clear that good decoration, well managed, is a large part of ideal printing. So fearful was the time (not without reason) that its decoration might be bad and its use of it incompetent, that it played the coward. It would not burn its fingers. It would not light the torch. The Pelican Press revived, with a care and

study little short of painful, and research work so full of delightful surprises that it made more than amends—it revived the best of the printers' ornaments and borders known as "flowers." These flowers, which played so great a part in printing of the 16th, 17th, and 18th centuries, are not only of fine design, but they are in every way *appropriate*. That is the essence. They have grown up with printing. There are forms of them to match in colour every variety of type, old or new. *They are in fact types themselves*, designed, cast and set as such, and so of perfect sympathy with letters. Of these the Pelican Press has made a collection unrivalled in the world; but the influence of its revival has been felt the whole world over. There is everywhere in full bloom a cult, on the whole a good cult, of this kind of decoration. It is given to few people or businesses to have an appreciable effect in moulding a whole national style—even an international—into "something rich and strange." That has been the destiny of the Pelican Press.

It is on this account not a matter for surprise that abroad—and particularly in America—the work of the Pelican Press should be very much noticed. Those admirable trans-Atlantic magazines, the *Printing Art* and the *American Printer*, have reproduced specimens of its work regularly for the past four or five years; and (lest it be thought that a printer remains for ever without honour in his own country) the *Caxton Magazine*, in its July issue, has a considered and critical appreciation of the work of the Pelican Press which makes, perhaps, the finest of all the tributes which have come its way:

"An account of the work of the Pelican Press should not consist merely of a commentary on its products, for, although the Press is small judged from the standards of the large houses, it is important in the originality of its ideas.

"There is evidence in all the specimens of a strong personality directing the work along well-marked lines. Some of the productions, of course, would fill the average jobbing printer and his customers with most unholy horrors, but when the Pelican comes to earth and forgets for a time his soarings, he turns out a frankly commercial job or arranges advertisements conventionally, but yet with the spark of distinction which ensures success.

"At present the demand for printing which is out of the ordinary is growing fast, but there is not yet room for many to emulate the Pelican example. In the meantime the industry has reason to be grateful to these interesting people for their propaganda work for good printing, which will continue to have a far-reaching effect.

"The Pelican Press stands for a spirit of progress in typography and commercial printing generally. The style of the work may not be generally accepted, but that does not matter so much as the evidence which the Press brings of the growth of serious interest in our craft. Sometimes it is refreshing to turn from costing conferences and wages disputes to find that, after all, there are friends in business who are interested in the improvement of the standards of typography."

A typical half-dozen great enterprises for which the Pelican Press is privileged to do fine work would include such undertakings as: Armstrong Siddeley; Hall and Pickles; London's Underground; Shell-Mex; London Joint City & Midland Bank; Lever Brothers.

It is the pride of the Press to issue every now and then some remarkable piece of printing *about* printing. Copies of these have in several instances been solicited by Technical and Art Museums in America and Europe. Its specimen sheet of types (generally acknowledged to be the finest thing of its kind ever produced) hangs beside a page of Caxton and a page of William Morris on the walls of Mr. D. B. Updike's peerless printing establishment in Boston, U.S.A.

Has the Pelican policy paid? The answer is *yes*, from every point of view—its own, its customers', and that of the progress of printing. For instance, the "slump" was celebrated at 2 Carmelite Street by a record growth of business and a large increase of staff.

*Printer to Reader*

THE PRINTING of this leaflet illustrates (the Printer suggests) certain points of its arguments. ¶ THE TYPE is machine-set and machine cast, and therefore economical in working; but of a fine straight design which scores of hand-set types in no way equal. ¶ THE BORDER is made up of separate types, exactly as if it were made of letters. It is type, and it looks it. It is not "specially contributed" in an alien medium by an artist. The types of which it is built can be made up for every size of page and for varying purposes; it is therefore economical. It is of a tone to accord with that of the text. Borders too heavy for their text have to be reduced by printing in red or blue; your well-matched border saves this expense. Darker, it would detract from the type; lighter, it would not hold together and contain the text, so missing the pictorial function of a frame. ¶ THE HEADING on Page 1 is simple, and of a reasonable size. Why should it be assumed that it is necessary to print a heading in a size of type twelve times larger than that of the title of your favourite poem in your favourite anthology? Why assume that readers of this circular have eyes attuned only to hoardings and sky-signs? ¶ THE PAPER is none of your splendid but sometimes splendidly inappropriate and always splendidly expensive "hand-mades." It is the ordinary *newsprint* of your penny journal. A job can be good without extravagance. Almost you can say: A job can be better without extravagance.

Printed at the PELICAN PRESS  
2 Carmelite Street  
London, E.C.

*In a circular printed for the Design and Industries Association the Pelican Press was allowed to fill the fourth page with its own practical interpretation of the Association's policy. The original was crown 8vo, and of course Monotype set.*

## HALF-TONE AND ELECTRO PLATE-MOUNTING



THAT there is a growing need for improvement in half-tone and line plate-mounting is evidenced by occasional reference to the matter in various trade journals, and by the variety of suggestions offered to overcome the objections of the present system.

Printers regard mounted-block illustration work as more or less a nuisance. In composition it involves special attention, in forme lock-up it causes anxiety, and in the press room adds enormously to the time spent on "make-ready." These worries, in addition to the present organised high cost of half-tone block production, have of late brought illustrative work into considerable disfavour, and account much for the stagnation existing in the process-engraving trade.

It is a matter for marvel that a half-tone plate, which is a beautiful example of artistic production combined with accuracy of finish, should be permitted to suffer in the matter of its mounting, and its resultant cost considerably increased by the amount of preparation and attention necessary before it can be satisfactorily printed.

It is unfortunate that the block maker considers his work finished with the last touch given to the plate, and that he does not seem to have a care for his product after it leaves his hands. There exists co-operation with the Trade Union for the purpose of maintaining prices, but there is no organised effort for "boosting" the process-engraving business, which should include "after-service" to the half-tone block user.

Plates are often mounted on blocks so warped that the base depends on single-point suspension and the block rocks visibly as the cylinder passes over it, causing the whole forme to suffer a torsion conducive to anything but good print. A large open-border plate we recently purchased was mounted on a block which suggested the interior had been cut away by a boy scout with a hasp-knife. It was utterly impossible accurately to lock up type in it.

The Miller Saw Trimmer is an ideal tool for truing up block mounts either on the edges, face or foot, and blocks trued up by this precision tool eliminate springiness in the type-forme, and cause better printing of the half-tone on account of the absence of "rock." This tool is quite as handy and accurate for excavation or internal cutting as for external work.

In addition to mounting plates on accurate blocks, perfectly square and unwarped, it would be a boon if block makers worked their sizes as much as possible on the "point system." Blocks are made for printers, and for printers only, and the printer's standard of measurement should be considered. It is just as easy to make a block accurately to 12 ems  $\times$  24 ems as it is to make it an inaccurate 2 inches  $\times$  4 inches. A forme containing a mass of illustration blocks should be just as perfect a

piece of close-fitting composition as a forme consisting solely of type and space material, instead of the waving, springing, pigeon-holed mass it usually is.

Another much-needed reform should be the standardisation of plate thickness. Plates vary in thickness according to whether they are original half-tones, line, or electro plates, and in measuring a large number with a micrometer we could trace no attempt at maintenance of any accurate standard. The former two appeared to average 1/16th inch and the latter were possibly intended to measure 1/8th inch. We are uncertain about the latter, because often as we have been authoritatively informed that they are "a pica thick" our measurements showed variations from .122" to .130" (stereotype plates transgressed up to .137").

Very little is known in the printing trade as to what the standard plate thickness is or should be, but we have been authoritatively informed that half tone and line blocks have varied from 14 b.w.g. to 18 b.w.g., but present plates are generally 16 b.w.g. (.065") or 18 b.w.g. (.049"). With regard to stereo plates, these have been "understood" to be "one pica" thick, but some are used without being first planed to a definite standard thickness, and when they are planed no definite accurate standard thickness is either achieved or aimed at. The same haphazard method of planing applies to the preparation of electro plates, and the onus of producing reasonable printing from such plates is thrown upon the pressman; some printers use iron beds on their printing machines, which take electro and stereo plates "one long primer" thick, and this is the only definite standard aimed at for plate mounting. Even for these plates no precision in planing is guaranteed. That such a chaotic condition should exist produces a sense of profound amazement, for the resultant loss in the press-rooms of the country, due to wasted time in "make-ready" and idle printing machines, must be enormous.

Block mounts and fasteners of every description have been experimented with, and with the exception of a mount built up of separate units (such as Monotype quads) none has been satisfactory. As evidence of their imperfection one has only to inspect the back of a block-filled forme, and reflect upon the time absorbed by the decorator in papering and repapering to bring the blocks up to the printing plane.

Blocks mounted upon Monotype quads have the advantage of a mathematically correct base in every dimension, a base that is built true to point measurement in width and length and a base that will not rock in printing. Further, no matter how irregular a plate may be, the type may be composed close up to every outline of the plate. This is often impossible in the case of very irregularly-shaped plates on hacked wooden mounts, where it is very difficult to get the

forme to "lift" and letters are drawn out by the ink rollers of the printing press.

For "underlay" purposes a Monotype quad mount is ideal, as any portion of a plate printing light may be elevated by underlay without tilting the whole mount, as in the case of a solid wooden block.

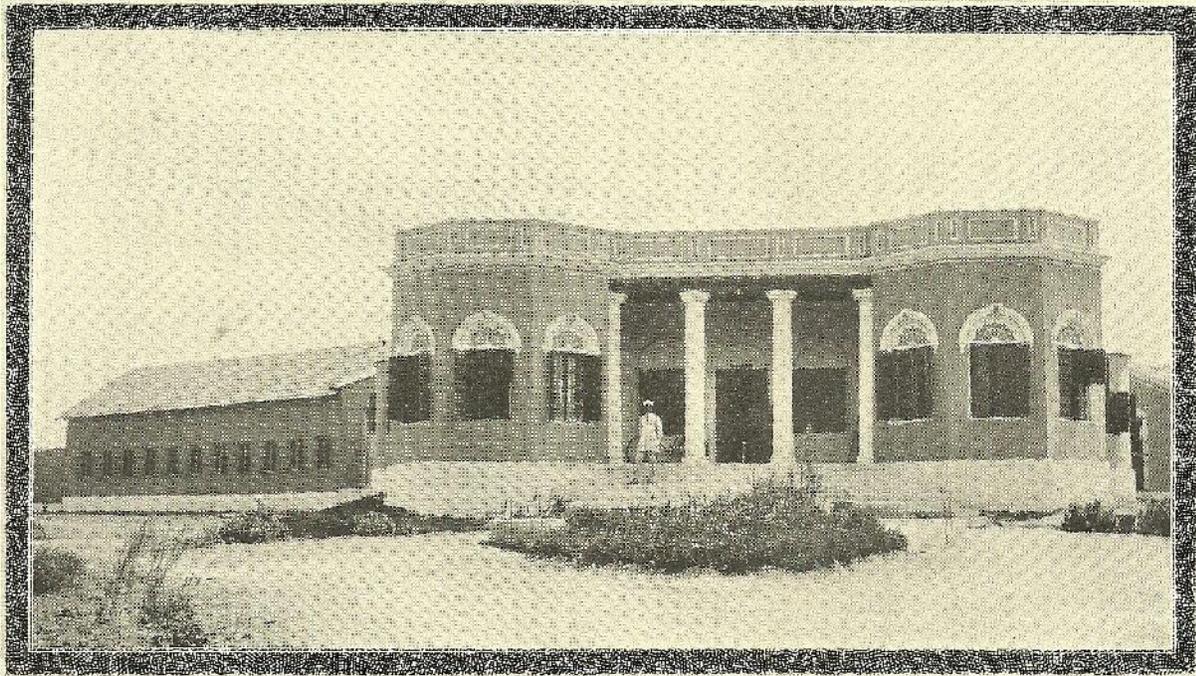
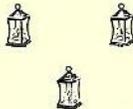
In the *Newspaper World* there has recently been an outcry against the existing margin on all blocks caused by the bevel on the edges provided for nailing the plate to the mount. This margin could be obviated by dispensing with the beard on the plates and glueing the plates to the mounts. Reliable glues are to be found; in aeroplane construction a glue is used that even defies boiling water.

For electro and stereo plate mounts the Monotype mould is provided with a low space blade for producing quads to accommodate plates 12 points (one pica) thick, and block mounts may be automatically cast to any point width or length; these, as mentioned, constitute the most perfect block mounts yet devised. But it is up to the printer to insist that all his plates

are supplied accurately finished to a 12-point standard thickness.

For original half-tone plates another problem presents itself inasmuch as some plates are .062" and some .050" thick, and Monotype high quads are less than type height by .050". A printer who uses many half-tone original blocks and is in possession of Monotypes, may specify for half-tone plates .050" thick and mount these on perfect blocks built up from high quads.

Printers who have adopted Monotype quads for the purpose of block mounts testify to their great superiority over every other system, as the time saved in forme make-up and printing press "make-ready" is very considerable, according to the number of blocks inserted in the forme. As an example of a block mounted in this manner, we call the reader's attention to the original half-tone block inserted below this article, which is mounted on a composite block of "Monotype" em quads.868" high. The block is from a photograph of one of our Indian Monotype users—The Bangalore Printing & Publishing Company, Bangalore.



WORKS OF THE BANGALORE PRINTING AND PUBLISHING COMPANY, BANGALORE

## APPRENTICESHIP

MR. MARTIN HEIR, a well-known American printer, has recently been touring the Continent of Europe, comparing printing office methods with those of his own country.

In *The Inland Printer* for June, Mr. Heir records some of his impressions regarding the apprenticeship system and methods of instruction. Mr. Heir's opening passage is worth quoting:

"Probably at no time in a man's career from the cradle to the grave is he at more disadvantage than when he is to choose among the multitude of trades and professions the one that is best suited to his temperament, his ambitions, and his ability. At that time he is without practical experience to guide him, either in the work he is to choose or in any other problem of life. Nor can he lean on the advice of his elders, for because of the limitations of man no one can look into the future and foretell which is the best or most suitable to choose. It is a blind guess to say the least."

Mr. Heir proceeds to describe the acquisition of knowledge as experienced by the average printing apprentice, who starts by learning how to stack up leads and slugs for the convenience of the compositor and casually acquires a knowledge of the "lay" of the case. No systematic instruction is given regarding the theoretical and æsthetic problems of the trade. Incidentally Mr. Heir notices that *instruction in typesetting machines is not so advanced on the Continent as in America.*

We agree that the average training of apprentices is not of that standard of excellence which is desirable, and have reasons for regretting that training in type-composing machinery is denied to a large proportion of youths apprenticed to the printing trade.

The operation of the "Monotype" composing machine has developed into an art by itself, and no apprentice can consider his technical education complete without he has a good average knowledge of the possibilities of this machine. It is insufficient to be able to compose a column of news or a page of a book; the apprentice must know how to make the machine produce every kind of tabular and jobbing work, with (when needed) the maximum of artistic merit.

So far, the expense and responsibility of educating apprentices and journeymen in typesetting machinery have been borne by the manufacturers, who, naturally, must limit expense in this direction. The average printer has probably not given sufficient thought to the enormous expense to which we have been put so that he shall receive the minimum of inconvenience. Further, there are many difficulties and outside inconveniences to be taken into consideration, such as the requirements of the Government Industrial Insurance scheme, Labour Exchange regulations, and Trade Union conditions. We agree with Mr. Heir that apprentices generally should have an opportunity of receiving more instruction in the "Monotype" and its general application to printing office methods than appears to have been given in the past.

## NON-DISTRIBUTION

BY a strange coincidence, we had scarcely finished penning our remarks about the observations of Mr. Francis Heir upon the apprenticeship system when that gentleman favoured us with a personal call, and gave us many of his impressions concerning usages in the printing trade, both in this country and on the Continent.

Outstanding amongst those items in which Mr. Heir considered Europe was behind the printers of the United States was the matter of "non-distribution."

In America "non-distribution" has been an accomplished fact for years, and all the leading daily and weekly newspapers have a "Monotype" department which maintains a full supply of heading and advertisement new type, as well as leads, clumps and rules cut to size, and column rules. Distribution is eliminated, the whole page being thrown into the scrap-metal box after the half-tones and other blocks have been removed. Distribution and the supply of new type are entirely dependent on the "Monotype."

If in England and on the Continent "non-distribution" has not made the same progress as in America, it is due to the conservatism of the Old World. Just as when a "Monotype" is first introduced into a printing office it comes as a shock to the proprietor and his foremen to see galley after galley of beautiful type thrown ruthlessly into the metal box instead of being "dissed," so does it first of all seem ruthless to the daily newspaper "stone" man when a whole page of a newspaper (including heading, column rules and other material) is thrown mercilessly into the metal truck.

The whole thing is mainly a matter of temperament, environment and practice. The American is educated from youth to understand that what can be done by machinery should never be done by hand. Here we rather depend upon machinery to assist manual methods; there the human element assists the machine. Between the two continents there is a big difference in the conception of the uses of machinery. Here the change must take place gradually; in America they welcome a change, provided it makes for economy and expedition.

However, "non-distribution" is gradually being recognised, and when its value and economies are fully appreciated by the newspaper and general printers here there will be quite as much enthusiasm for it as in America. The compositor should "comp"; he detests the wasteful and tedious practice of "dissing."

## LARGE TYPE COMPOSITION

THERE is a growing demand for our large type composition matrices, a specimen of which in 24-point is shown on another page. The reason for this demand is because the utility of the standard Monotype, without any alteration, is still further increased, the point-size limit of composition being doubled, and every machine becomes also a sorts caster up to 24-point. Although the demand for composition is greater in 14-point and 18-point sizes, the 24-point sizes are there when needed.

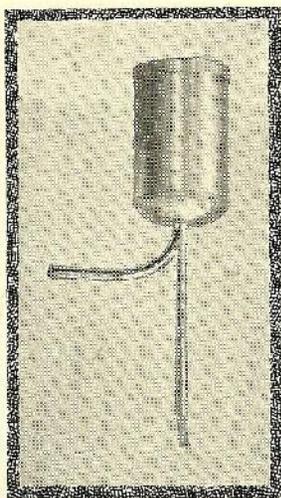
## MONOTYPE SERVICE

### A KEYBOARD CLEANER

EVERY attachment, accessory, or tool which tends to the greater efficiency of a machine, or which increases output by adding to the comfort of the operative, merits the consideration of the owner of such machine, with a view to the purchase of such article.

In this connection we have placed on the market a neat device for extracting the paper particles from the perforation cylinder of the keyboard, which is a time-saver and a great improvement over the hand method of removing this waste.

A length of rubber hose is attached to the air supply pipe of the keyboard and connected to the curved pipe of the device referred to (see illustration), and when the end of the straight pipe is passed over the paper particles the cylinder is instantly cleaned, without any of the paper dust getting into the mechanism of the keyboard or falling to the floor. The price of this cleaner is only 19s.

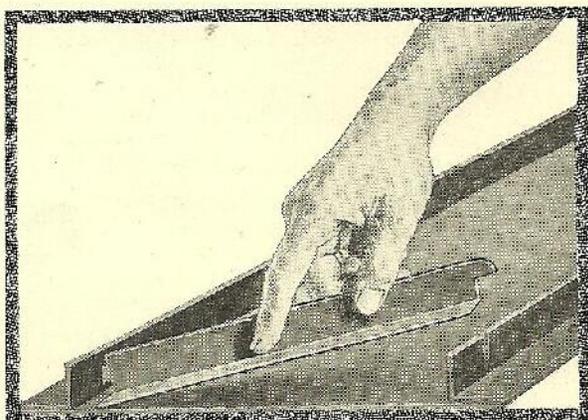


### OUR ENDEAVOUR

WE make it our duty to try to satisfy our customers immediately we know of their needs.

### MONOTYPE GALLEYS

IN order to reduce our stock of special Monotype galleys, which are made of rustless steel with transferable end pieces, for a limited period we are offering purchasers a special discount of 50 per cent. off listed prices. The widths of these galleys are: 4½", 5", 5½", 6¾", 7½", 8", 9½", 11".



### "HALF-WHITING" MATHEMATICAL FORMULÆ

BY HAROLD E. WAITE

IT IS agreed that the Monotype can be confidently relied upon to produce with great accuracy everything necessary in general type-setting. It is the proud boast of the operator who knows his business that his machine can do everything except "half-white," and in the matter of algebraical work a perfect solution has yet to be found which will accommodate itself to other classes of commercial printing.

When we come to small isolated mathematical workings, inserted here and there in the text of an otherwise ordinary article, the type and rules must be arranged as in hand composition. An illustration may help to make clear our meaning. The following specimen is taken from the columns of a technical weekly:—

$$V_1 = V_2 = \frac{9}{10} c \text{ we get } V = \frac{1.8 c}{1.81 c}$$

Should the type be small, say 6-point, it is permissible to make three distinct lines of these formulæ, using em rules for the dividing lines. This plan, however, is not desirable if the type is large, owing to the excess of white space appearing on each side of the rule. A piece of strip rule has therefore to be used, and the words centred in the two lines.

These workings have to be finished by hand. When the matter is cast in a type of even "set," the operation is similar to that of ordinary hand-set foundry type, as nut quads being exactly half the square point-wise two of them laid on their sides will justify the working, with the addition of a thin lead to make up for the rule.

It is when the "set" used is other than "even" (e.g. 8¾, 9½, etc.) that the special adaptability of the Monotype presents itself. The quickest method is to produce spaces, two of which when laid on their sides will fit exactly the difference of the odd line plus the rule.

Let us take a line of 9-point in 9¼ set as an example. The space required has to include 4½ points plus ¾ points (half the thickness of the rule) = 5¼ points. The 4-unit space of 9¼ set measures .0284" and is obtained by depressing justification keys 1—9. The thickness of space required to measure 5¼ points = .0726", therefore .0442" must be added to 4-unit space to produce a 5½ point space. Dividing .0442" by .0075, and the remainder by .0005, we obtain the amount the justification wedges must be moved to produce the space thickness required. The answer obtained is 5—13, which, added to the 4-unit space figures (1—9), gives 7—7.

Spaces for "half-whiting" mathematical formulæ set in any size of type may be obtained in this manner, and as these include the dividing rule, much time is saved over the all-hand method, where packing must be resorted to to allow for the space occupied by the rule.

Printers possessing the Display Type Attachment may cast, in short strips, as much of this spacing material as they may need.

### CLEAN UP THE DEAD-STONE

IT seems strange that in so many offices boasting of "system," "regulation," and "good order," we should find room for the saying: "One thing thou lackest; clean up the dead-stone." Yet how true it is! Distribution is not kept up. Some foremen seem to have an idea that their men can set jobs as quickly from the dead-stone as they can from the case. They hand out copy as long as there is a job in sight, and never think of distributing until some dull period arrives. How often we have been given a job and started to set it up, when the first case we pulled out would reveal a few "q's," "x's," and, perchance, a ";" or maybe a cap "Z," and start out for "that dead-stone," tweezers in hand, and after spending ten or fifteen minutes looking for the desired letter find it pulled by some previous "hunter"! I have seen enough time lost in one month to buy a full series of any letter. Not only the wasted time; for of all the trying ordeals for a job man to pass through, looking for sorts from a 1-em rule to the last letter in the biggest fount of type in the shop is the worst.

It is poor economy to let dead matter accumulate for any length of time. A man of money, in order to make it earn him more money, keeps turning it—that is, when a lump of it comes in and is "dead," he places it again in circulation and does not allow it to lie idle for any length of time.

Type that has served its purpose in a job, the sooner it is back in the case the better—keep it moving. The longer it stands on the dead-stone the greater is its depreciation in value—also in quantity.

The foregoing remarks are taken from the *Printers' Register* of June 7, and once more brings home to the employing printer the terrible waste of time and consequent loss of profits in not supplying sufficient material to keep the jobbing compositor "comping."

To the jobbing printer who has not sufficient work to justify installing a "Monotype" Composing Machine, we would recommend the next best thing—the installation of a "Monotype" Type and Rule Caster, and thereby practically eliminate distribution.

The concentration of distribution through the melting pot, the consequent plentitude of type, leads, and rules, and the saving of the compositor's time hunting and picking for sorts, soon repays an investment in this machine.

### THE "MONOTYPE" IN CHINA

THE gradual change of the Far East is evident by the photograph which we reproduce of a group of Monotype Operators in Shanghai, where we are represented by the well-known firm of Messrs. Arnhold Brothers, Ltd.

Progress in type-composing machinery in China must necessarily be slow until such time that Chinese adopt an alphabet, one of which was shown in our January-February MONOTYPE RECORDER. At present every word in Chinese is represented by a separate character, beautiful in design, and of which many thousands are in general use.

### THE IRISH LANGUAGE

ON another page we show specimens of "Monotype" founts of the revived Irish language, some of which we have been supplying for years.



GROUP OF CHINESE OPERATORS

Seo cum a céile iad agus an beirt as rannúad na n-uain, Domnall as iarraidh iad do baint de agus Seán na leosraó leir iad. Inr an trannúad údib ir zairro zur euadar i rannúad a' céile, agus im bóra planneadar a céile zo teit leir na údinne. Ir zairro zo raib loáin fola air fuaid an bótar. Ní raib tuine i zúrnam na n-uain ir cuireadar an céim ruar díob. Zaid fear anuar ó'n muileann agus braitlín lán de mín coirce aige ar úrom capall. Do euaid ré eatorra ir coram ré ar a céile iad. Úaid fear cuige trearna ir do rannúais ré de cad é fáct na braitlínne, ir nior úein fear ancapall don blúine amáin acé teacé ar an mbraitlín agus i rannúad ir zac uile ríoc nam ó'n mín-coirce do leigint leir an adáinn de úruim an úroicé. Úain re cúpla croca ar an mbraitlín, cum ná rannúad rúinn de'n mín coirce uirce. Úi mo rannúad agus réacaint ar an obair zo leir, ir nior corruis re ar an áit zo raib ré 'na fearam ain fear na haimirre.

“A bpreceann tú an braitlín rin?” arsa fear a capall.

“Cim zo dian máit,” ar an fear eile.

“Nior bpiu a bpuil de mín coirce ar an mbraitlín, rin an cor ó tuir deire. Dá mbead ciall do, nior zábáó údib a leitéro do beit amáiró,” arsa fear an capall.

Do tós an rannúad a ceann nuair do euaid ré an fear ciallmair agus caint, dar leir féin, ir do labair ré:

## INITIAL LETTERS

BY

FRED W. GOUDY

IN

"The Monotype"



TYPOGRAPHY to be good must be thoughtful, its beauty organic—a development of its construction, and not merely the result of adventitious aids. It requires even more than the tasteful use of ordinary materials. Good typography is usually simple in construction; it does not follow, however, that simplicity implies poverty of invention, but simplicity does imply the elimination of everything not necessary to the beauty of the result sought, or the fulfilment of its purpose. Nor does simplicity preclude the possible use of some highly elaborate detail that contributes to the beauty of the arrangement as a whole, such as an ornamented capital or line of lettering more decorative than prim types. These items are mere details of a scheme which in general may be simple in conception.

An initial letter is seldom absolutely *necessary* or essential to any piece of printing; it is an item that contributes merely to the appearance of the work. If its use adds materially to the beauty of the typography there can be no excuse for failing to take advantage of the opportunity to gain that additional beauty. The term "beauty" in general belongs to objects of sight as describing the quality of agreeableness, and depends only upon an act of vision; it is ultimate. There is, however, another form of beauty that arises from its use and destination, our nature seemingly relishing the appearance of anything that fulfils some good and useful purpose. Certain objects are beautiful in themselves because of the nobleness of their original purpose, or because their dignity enhances the pleasure we take in viewing them. But to add an ornamental capital, beautiful in itself, in no way insures greater beauty of the whole, unless it be congruous, that is, exhibits a proper relation between the typography, the subject treated, and its decoration. In making this assertion, a feeling of complete harmony between these items mentioned is meant, and not that the decoration itself need be in consonance with the *meaning* of the matter presented. For example, when William Morris was criticised for using a border of grapes and grape leaves, with a floriated initial, in the magnificent Kelmscott Chaucer, on that page beginning "Whan that Aprile with his shoures," he answered in substance that he was *decorating* a page and not illustrating a botany or book of nature, and because grapes are not an April fruit there was no reason why a decorative use of them should not be made, if in complete harmony with the typography; which in its turn we will assume was suited to the matter itself. Cobden-Sanderson has said, "Beauty is the aim of decoration, and not illustration, or the expression of ideas."

I think, however, that congruity does somewhat regulate the kind of ornament as well as its quantity, and it should take into account the nature of the subject presented, up to a common-sense point at least—an essay on war would more properly bear ornament relating to war rather than that relating to the arts of peace. On the other hand, an article on war with decorations in harmony with the typography would be correctly adorned although expressing no hint of war; it should, however, suggest no conscious thought of peace.

The use of an ornate initial in connection with any piece of typography in which type, decoration, proportion, etc., do not receive equally the most fastidious and scrupulous care and attention may be questioned, since properly it constitutes a mere detail of construction and may prove more important than the thing decorated. It alone receives the extra care and thought that belong equally to each of the several details making up the whole of which it is but a single part. No matter how beautiful, intrinsically, the initial may be, if so ornate, or so large, or so badly placed that it diverts the attention from the author's thought to it for its own sake, it is misused and out of place.

Passing from this brief inquiry into the ethics of the subject, a word or two on the early use of initials and the writer's own practice in designing them may not be out of place. The early printers did not employ printed initials, they possessed no engraved blocks for the purpose. To deceive their readers they attempted to make their books as nearly as possible like the manuscript books that preceded printing and upon which they patterned them. They left spaces in the printed text commensurate with the importance of the initials and versals required, later to be *painted* in by an artist, a member of a guild which made such work its particular craft. These painted letters were frequently rich with burnished gold and colour, making pages that rivalled even the illuminated manuscripts that were produced for years after the invention of movable types. Many printed books of the fifteenth century are extant in which the spaces for these ornamented capitals remain blank. As printing became more familiar to the ordinary readers, decorated capitals were engraved on metal blocks that could be printed with the text in the same colour. Occasionally these were lifted out of their places in the form while the text types were inked, the capitals themselves inked separately in another colour, and then carefully replaced in the form, thus enabling the pressman to secure register and a print in black and colour at one impression.

Ordinarily an initial—that is, the actual letter itself, irrespective of its ornament—should be of the same face as the type of the text; it should at least agree with it in style and character. It also should be large enough to hold its own, neither overriding the text nor in turn being robbed of its own importance. Its decoration should be so designed that it shows clearly it was made for that particular letter and that either letter or decoration would be incomplete alone; that is, it must not be merely a letter placed upon a decorated space, but letter and decoration should be properly related to each other.

Occasionally only, an initial may be pictorial. A picture demands attention for itself; conventional decoration gives an impression of agreeableness or pleasure without demanding specific attention, but it must meet and permit analysis as art even though it may not specifically invite such an analysis.

As to its form, the writer's personal preference is for the square; in any event, it ought, if not square, to conform to or echo the rectangularity of the page which bears it. This detail determined, the question of background arises: shall it be solid black, or stippled grey in tone, the letter itself in white; the decoration in outline, the letter in solid colour; the letter in the centre of the block, or in the upper right-hand corner; a line or lines as a border about the whole, or left irregular in outline?—questions that demand decision in quick succession. One requisite the writer insists upon—legibility, even here. There are times when the decorative quality of a line of lettering is of greater value than easy legibility; yet this should not be made an excuse to deform letters for the sake of expediency nor to draw any of unusual or unfamiliar shape.

Examine the use of initials found in the printing of today. What you will find will cause you the utmost astonishment.

### MONO-MANIA

#### ITS CAUSE, SYMPTOMS, EFFECTS AND CURE

By R. H. W.

THE writer was once present at an interview of candidates for a situation when he was faced with the query:—"How is it that you 'Mono' chaps are so enthusiastic about the machine?" The reply need not be quoted here, but its import was certainly an endorsement of the friendly impeachment sometimes made that "Monotype" operators are really "Mono-maniacs."

Are Monotype operators enthusiastic? I suppose it could not, perhaps, be said of all operators that their enthusiasm bordered on a mania; yet, speaking from a fairly lengthy experience, one is certainly struck with the fact that among those we have met who earn their daily bread by "punching the keys" or attending the caster, there are very, very few who can be absolved from the suspicion of being affected by this fell disease.

Some of us may remember our young and callow days when we were first initiated into the mysteries whose circle revolved between a starting handle (which during the first few days we usually hung on to like grim death) and that galley of type which other less favoured indi-

viduals gazed at open-mouthed as they saw it growing longer and longer. The jaws and cams, which probably we ourselves knew little about, were the truth only told, were a maze of complicated mechanism which gave us a kind of wander-lust into realms of literature bordered with mysterious spider-webs and symbols.

The disease had started, and from thence the condition has become chronic. Even if we no longer wake up at night with the sure and certain feeling that we have set the pump on with the die-case out, and covered the whole composing room with a beautiful silver-like sheet of metal, we are still in the throes of a disease for which there seems to be no cure. Our outlook has indeed broadened. We are no longer troubled with those minor ills which budding exponents on the "Mono" are heir to, but with each widening circle of experience we have become more and more deeply immersed in the theories surrounding unit equivalents and the thousand and one other things which go to produce the job that pleaseth the eye and meets with approbation from the powers that be.

#### CAUSE

Of the *Cause* one can only say that there must be something of the mysterious in the "Monotype" machine which forces its devotees to persist in worshipping at its shrine; something almost human in the facility with which it can be adapted to unusual needs and requirements, and something almost super-human in the results which can be obtained in consequence.

#### SYMPTOMS

Its *Symptoms* are many and varied. Sometimes it shows itself in attempted improvements in the machine itself, and pieces of string and pica reglets form component parts of weird and unorthodox contrivances evolved to assist the end in view. More often, perhaps (fortunately!—Ed.) it is seen in the elaboration of complex and mystifying "tables" and charts which look like so many problems in Euclid calculated to tax the intelligence of a master mathematician.

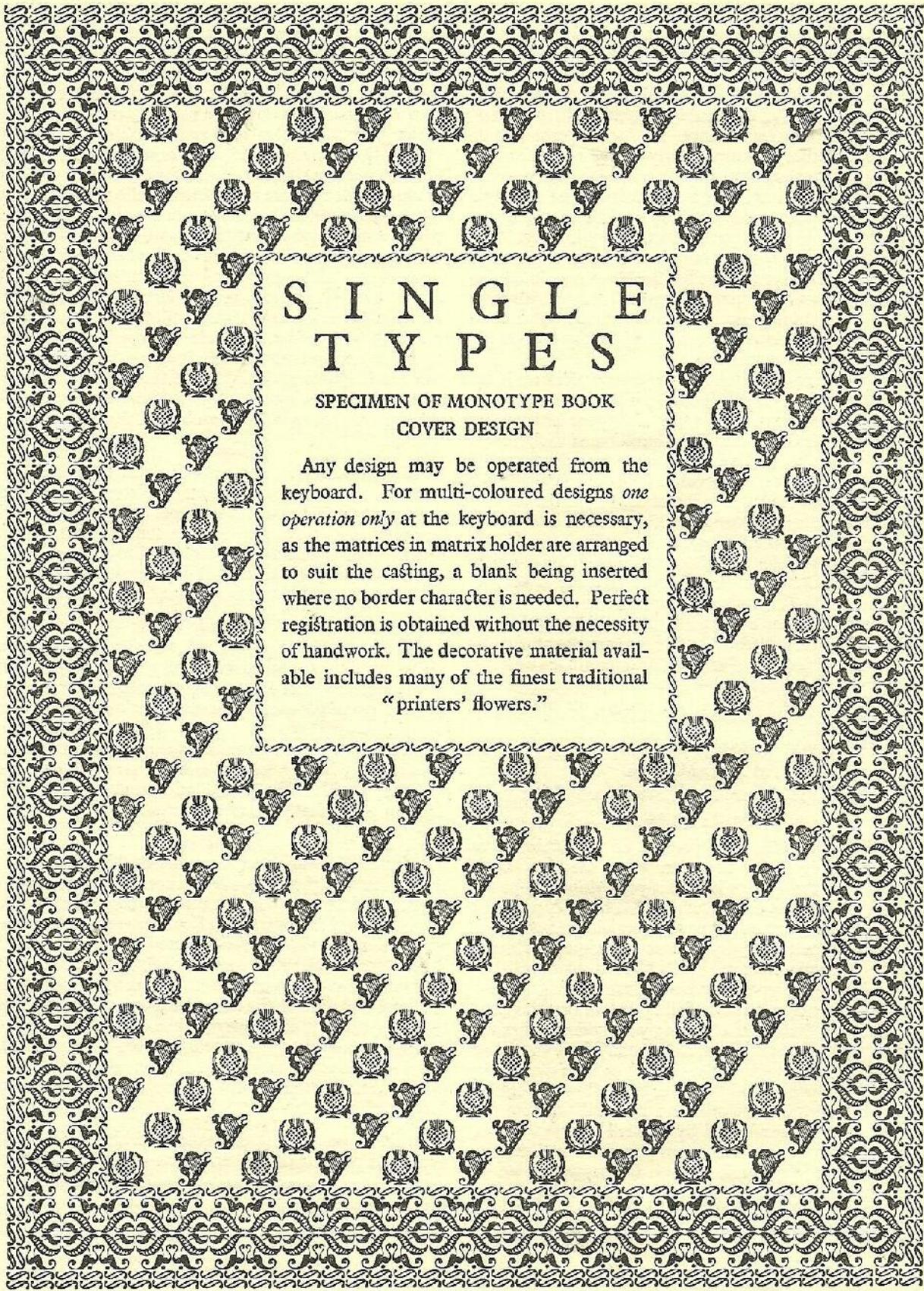
#### EFFECTS

Of the *Effects* of the disease one could write a great deal. The "wangles" effected by it are such as can only be appreciated by the persons directly concerned. The case with which apparent difficulties are overcome is, perhaps, not always laid to the credit of the "maniac." The tables which require no "faking" up, the rules just fitting to the required measure: the box headings which are "just so," and all the other incidentals which go to lessening the flow of language in the composing department—aye, and also in the machine-room—are, perhaps, taken as a matter of course, but are none the less a result of the man with the "Mono-maniac" disease, who only "taps the keys."

#### CURE

So far as the *Cure* is concerned: As the soldier said when complaining of his jam ration—"there ain't any."

¶ The "Monotype" gives quality, which is a solid basis upon which to build a successful business.



# SINGLE TYPES

## SPECIMEN OF MONOTYPE BOOK COVER DESIGN

Any design may be operated from the keyboard. For multi-coloured designs *one operation only* at the keyboard is necessary, as the matrices in matrix holder are arranged to suit the casting, a blank being inserted where no border character is needed. Perfect registration is obtained without the necessity of handwork. The decorative material available includes many of the finest traditional "printers' flowers."

## GOVERNMENT PRINTING

THE Report of the Committee appointed to consider and lay down rules regarding the type to be used and the method of display and composition to be adopted in the printing of Government work has been published, and may be purchased from the Stationery Office at the price of 4s. net. The report was accompanied by a *Note on the Legibility of Printing Matter*, by Mr. L. M. Legros, the price of which is 1s. 6d. net.

One statement in the Report reads: "A well-printed book is not only more legible but also more saleable than a book that is ill-printed," and another: "To set work in type of good design costs no more than to set it in type of poor design." The Report also refers to the improvement in the printing that has recently been effected, and as a large battery of "Monotypes" has, during the last few years, been employed at Harrow, we feel gratified at this unconscious compliment to the product of the "Monotype."

From many specimens submitted, the Committee selected for recommendation chiefly "old-face" or "old-style" types.

Much of Government printing is statistical work, therefore the Committee naturally devoted considerable discussion concerning the legibility of figures, and called attention to the difficulty frequently experienced in the past of distinguishing between 3 and 5 and 6 and 8, and the effect of a batter or blur upon these figures, which alters their character.

In regard to statistical work it was suggested that tabular matter should be set in carefully chosen modern or modernised old style figures; further, in body sizes up to 8-point, recourse should be had wherever possible to figures cast on the two-thick-space set.

It was laid down there should be adequate white space between each line of figures; and when rows of figures arranged in columns are to be read across the page, a white line should be left at every fifth row.

Also: it is particularly necessary in the case of table and tabular matter that special care should be given to the printing, to the suitability of paper and ink, to the condition of the type face, and in ordinary bookwork the figures should be those belonging to the particular fount used.

Type founders' type carry figures one em thick in "set," no matter whether the type be expanded, normal or condensed. Monotype figures are proportionate to the design of the face, the figures of an extended fount being "fatter" than the figures of a normal or condensed face. This accounts much for the improvement in legibility of Government statistical work. Further, in "Monotype" composition the practice of using special figures equal in thickness to two thick spaces has been long established, as for this purpose, when ordered, we supply figures upon a 12-unit "set" body, which is exactly two-thirds of a "Monotype" em quad.

It is surprising how the "Monotype" meets the most exacting demands of logical typography; it never lets the printer down.

## "PRODUCE MORE"

AS was to be expected, a certain amount of criticism from operators has been levelled against the article under the above caption which appeared in our March—April edition.

The article dealt with the subject in a general manner, without affecting to take sides, and the general purport was that the output from typesetting machines, both "Monotype" and slug, should be greater than is generally the case.

The "Monotype" operators express a certain amount of dissatisfaction regarding their position, and assert that they carry the brunt of work in the average composing room, being called upon to relieve the hand compositor not only of all straightforward composition, but of every possible kind of tabular work, and to give every possible help in jobbing work. They further complain that often the hand compositors, rather than undertake some small tedious piece of composition, will "hang about" until such time as it can be done on the "Mono."

One operator instanced the case of the production of a very heavily-set technical weekly, printed by a firm with a generous equipment of both "Monotypes" and slug machines, but only the straightforward matter is given to the latter. A very large quantity of tabular work is included in the composition of the journal, but all that is carefully deleted from the general copy, and passed to the "Monotype" department.

Looking over these tables we notice that in the single-column articles are included tables with as many as seven columns under "box" headings, and many tables containing 22 columns run across the three-column pages, all with "box" headings and sub-headings, divided by "down" and "cross" rules. There was also a table set in the style of a "pedigree" giving the composition of a certain brand of steel. The "Monotype" operators naturally do not feel gratified at being given all the uninteresting work, whilst their fellow-workmen on the slug machines have all the straightforward interesting copy and are on "piece-work."

In such cases we sympathise with operators of our machine. Odds and ends of composition and tabular work of every description is restricted to the "Monotype," and when a comparison of output is made with machines of other make the product of our machine is calculated on the usual "straightforward" composition basis, and no allowance made for the smaller type, the time taken to "cast-off" the column widths, or the difficulty of the "headings." It is a case of the willing horse getting most of the work and the unwilling animal most of the oats.

☞ A type at a time in time saves time.

☞ We have marketed and popularised the only machine that sets single types, and that makes as a by-product for the cases type, rules, borders, leads and slugs.

☞ The "Monotype" will continue to set and make more and more single types, so long as there is a demand for good printing.

BELOW we print a specimen of 24-point composition. This face is produced in continuance of our intention to make it possible to compose and cast on our standard machine from any of our series of matrices up to 24-point. The specimen given is that of Series 110, 24-set, and is an ideal face for children's books and for all classes of large print where perfect legibility is needed, combined with classic distinction.

FROM A CARDIFF PRINTER

“ In confirming our order to you for Jobbing Attachment, we think it would interest you to know the efficient service that we have had from our ‘Monotype’ Installation. As you know, our plant (a single installation) was put down to get out a weekly paper. We have had it for ten years, and during the whole of that time it has never failed us once, and has produced every stamp used in the paper besides being of invaluable service in our Jobbing Department. We might also say that our operators had had no previous experience of the machines.”

*The above order and testimonial came on May 26 last from Messrs. Napiers, Ltd., of 7 Neville Street, Cardiff, who, we feel certain, will excuse us in reminding them of the great difficulty we had ten years ago in inducing them to install.*

THE purpose of a Type-Composing Machine should be the quicker and cheaper production of every class of work possible by hand composition.

THE attributes of hand composition are (1) unlimited scope in design, (2) maximum quality of printing surface when new types are used, and (3) a great variety of material to draw upon.

THE Monotype, which is both a mechanical Compositor and a Type Founder, with the flexibility of both, is the only device that can fulfil these conditions: the speed of the Machine—the scope of the artisan—the quality, variety and newness of its products.

THE  
LANSTON MONOTYPE CORPORATION, LTD.

43 & 44 FETTER LANE, LONDON, E.C.4



THIS NUMBER OF THE MONOTYPE  
RECORDER (BUT NOT ITS LOOSE  
SUPPLEMENT) WAS PRINTED  
AT THE PELICAN PRESS  
2 CARMELITE STREET  
LONDON, E.C.

