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THE MONOTYPE RECORDER

VOL. XXIX — Jan.-Feb. 1930 — No. 234

Articles on
The Technique of the "Monotype"

WIDE AND NARROW SPACING
A MUSICIAN AT THE KEYBOARD
TECHNICAL PROBLEMS

Free blocks for "Monotype" Users



LONDON

Lanston Monotype Corporation Limited

43 Fetter Lane, London, E.C.4

MCMXXX

The Inset Desk-Motto

in this number shows a piece of propaganda which, in the form of a loose inset to *Business* and *The Efficiency Magazine*, has already been distributed amongst over

47,000

potential buyers of printing

The Monotype Recorder

A JOURNAL FOR USERS AND PROSPECTIVE
USERS OF THE "MONOTYPE" COMPOSING
MACHINE AND SUPPLIES

VOLUME XXIX

NUMBER 234

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Users)*
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*Too Many Faces?—An Opportunity for Designers—Printing and the
Press—Swiss Graphic Arts—Bringing the Penny Post Nearer—etc.*

Lanston Monotype Corporation Limited, 43 Fetter Lane

LONDON : 1930

The Type Faces

used in this number of THE MONOTYPE RECORDER are:

FOR THE TEXT

"Monotype" Imprint (Series No. 101), 8, 9, 10, 11 and 12 pt.

FOR DISPLAY LINES

"Monotype" Colonna (Series No. 225) 18, 24 and 36 pt.

BORDERS ON COVER

"Monotype" Borders, 12 pt. (Nos. 25, 29 and 33), and
Rule, 6 pt. (91RL and 40RL.)

A Musician at the Keyboard

*Finger Flexibility and Touch Present the Same Problem to Pianist and
"Monotype" Operator*

BY A PIANIST AND KEYBOARD OPERATOR

This is a remarkable article. The author, a working operator, is also a lecturer on music, and he here examines the fundamental technique of "virtuoso playing" on two of the most responsive instruments ever constructed: a fine modern pianoforte, and the "Monotype," both of which are so sensitive as to permit more than merely "adequate" operation. The joy of technical mastery comes after long practice, and this essay, with specially-posed photographs of the author's hands, will be of interest to the future Paderewskis of the keyboard.—ED.



A muscle-bound thumb slows down speed on any keyboard. The pianist's thumb must bend easily under the fingers to get uninterrupted scales; the operator's thumb must be flexible enough for the down and under movement to the space bar

[Fig. 1]

MUSIC, that wordless harmonious language, beautiful in form, mysterious and emotional by the secret pleasure of linked chords and vibration of rhythms, is one of the fine arts which appeals to humanity. It is the emotional quality of music which gives to it value, but the brain and muscles are the motive power whereby it is expressed on various instruments.

The pianoforte, the most popular of musical instruments, having an enormous variety of works specially composed for it, demands a good technique of all executants, combined with which, touch is a most important factor in lending colour and charm to a musical phrase. The fundamental basis, however, for efficient pianoforte playing is technique.

Technique may be defined as cultivating a close

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co-ordination between the brain and those particular muscles which must act to obtain the intended effect on the instrument. It is the complement to the emotional side of music. Every single action and the intensity of every muscular effort must be musically accounted for, and it is the capacity to keep under mental control these numerous exertions that constitutes the real technique. The actual acquiring of technique is within nearly every industrious person's power.

The one great method for acquiring complete independence of the fingers is by consistent and conscientious practice of the various technical studies and scales, the value of which cannot be over-estimated. It is obvious, however, that the *kind* of practice is very important, and it is essential that the correct method be observed, since the reproduction will be according to the pattern that is engraved upon the brain, just as the reproduction on a gramophone depends upon the value of the record placed on the machine. To obtain complete independence of

the fingers, particular care should be taken from the commencement to engrave a clear and accurate record on the brain, because the impression that is left in the delicate nerve-stuff of the brain is the essential—not the number of times the exercises are played. The correct impression can only be obtained by slow, concentrated practice. All musical passages should

be fingered correctly, and the muscles of the fingers respond to an impulse sent from the brain. The brain being the motive power controlling the fingers, it is disastrous if the fingers are ever allowed to control the brain, by "run-



The playing of chords requires perfectly supple muscles in the palm so that instant "reach"—comparable to the reach toward upper-case keys—may be acquired

[Fig. 2]

ning away" on the keyboard; the best method to avoid mistakes is to keep the brain pattern entirely free from inaccuracies. There should be constant telegraphy between the brain and finger tips, exercises never being played mechanically.

The thumb being the pivot of all technical difficulties, great care must be taken to give it the utmost facility in combinations with other

A MUSICIAN AT THE KEYBOARD

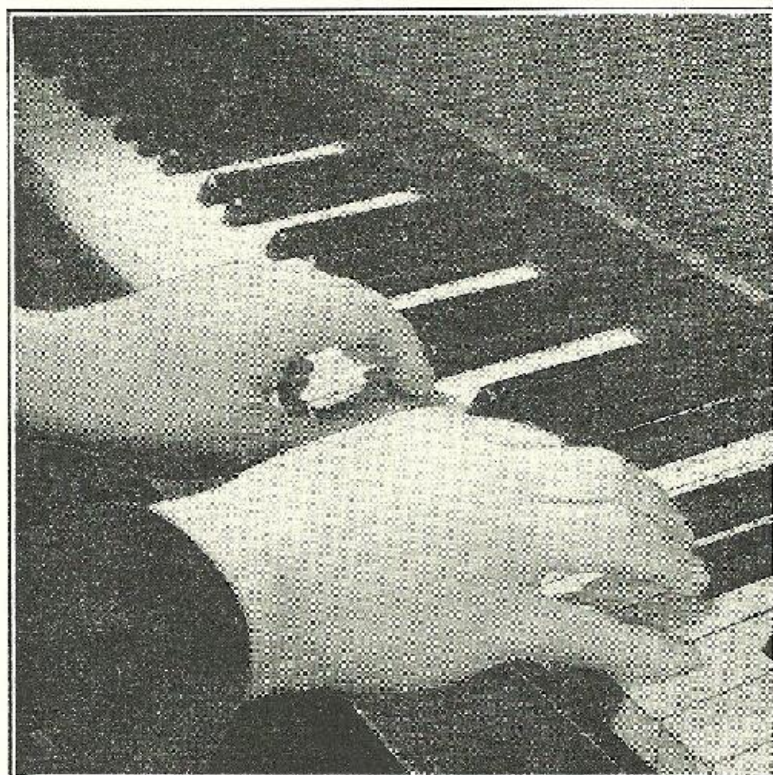
fingers. As shown in illustration No. 1, the thumb is depressed and acts as a pivot for the fingers, thus enabling the passage to be played smoothly and without a break. The wrist is held a little above the keyboard, and the sound is

not to overstrain the hand by too much extension. A chord must never be prepared in a stiff position, and various chord positions must be changed with the utmost smoothness, the wrist being absolutely supple all the time. All chords

must be, so to speak, hidden in the closed hand, which opens in falling for the desired position just at the moment of striking the keyboard. In addition to the practising of scales and studies to obtain flexibility and independence of the fingers, gymnastic movements may be used for the arms, wrists, and fingers, to impart a greater elasticity.

After acquiring complete flexibility of the fingers, the next important factor in pianoforte playing is touch. One of the most common criticisms heard concerning pianists is that so-and-so has a wonderful technique but a very poor touch, and is described as a "cold" player. Illustration No. 3 shows the hands in a position to obtain evenness of touch and beauty of sound. A great deal could be said about touch, but it will suffice here if a few methods are mentioned.

To obtain evenness of touch, the hands should rest on the keyboard as shown in illustration No. 3, and with the fingers curved each key should be depressed separately almost to the position where sound is produced, but without producing any sound. This should be continued throughout the various scale passages. In this way the touch will be equalized, as in all probability certain notes will be sounded



"Keep the wrists down," insists the piano pedagogue. The intricate muscles of wrist, palm and fingers should act more like interlocking levers and springs than all at once with a downward stabbing movement, as is unavoidable when the wrist and palm are not kept low [Fig. 3]

never to be produced by hitting the keys, but by an elastic fall on them from the root of the fingers, so that the weight of the arm is felt in the finger-tips without the slightest stiffness of the wrist.

In illustration No. 2, we have an example of chord playing. A good deal of flexibility is required for this action, great care being taken

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from time to time through the touch being uncultivated as regards balancing the weight of the key.

In the playing of legato passages, the fingers should be curved, as shown in illustration No.

3. The meaning of legato is that two or more notes must be played without a break of sound between each. To accomplish this it is necessary to keep each key depressed until the next note is played, so there will be no tendency to any staccato effects.

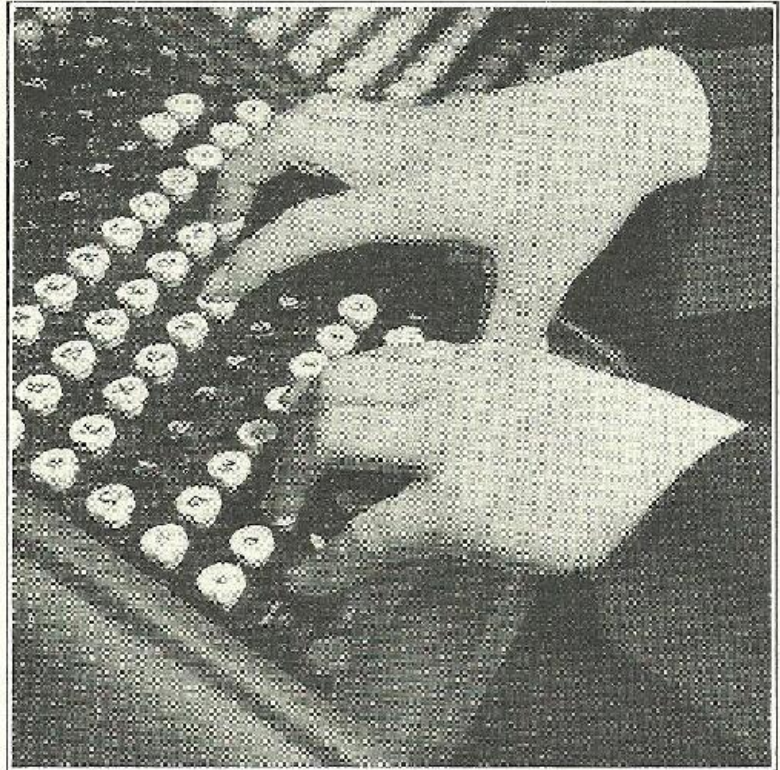
From the foregoing, it will be seen that flexibility and independence of fingers, in regard to technique and touch, are essential for efficiency in pianoforte playing, and a brain-controlled technique for the pianoforte keyboard is no less essential for the "Monotype" keyboard.

Although the "Monotype" keyboard differs greatly in construction from the pianoforte keyboard, it is very similar as regards finger technique. Both pianoforte playing and "Monotype" keyboard operating are very similar—a good technique is essential for brilliancy in setting.

As instructed in the "Monotype" text book on operating, it is essential that the habit be cultivated: "Always touch the same key with the same finger."

The exercises set out for the various fingers must be practised slowly and conscientiously, to engrave a clear and accurate record on the brain, to enable a true and faithful reproduction of a

"good record" when operating at high speed. The keys on the "Monotype" keyboard offer sufficient resistance for the fingers to rest lightly upon them. As shown in illustration No. 4, the value of this support to the fingers is enormous,



The photographs shown here do not, of course, illustrate the static or "home" position of the fingers, i.e., the eight fingers resting on the lower-case keys of a s d f j k l' and returning to them after any movement [Fig. 4

ensuring efficiency in rapid setting where the use of capitals and small capitals are in great demand.

The first essential is to learn the arrangement of the keys and the fingers controlling the different keys, and by slow and correct practice it will soon be possible to memorize the fingering, and so eliminate a good amount of the tedious

A MUSICIAN AT THE KEYBOARD

mechanical drill; having thus engraved the positions of the keys on the memory, the result will be surprising. The correct position of the fingers on the "Monotype" keyboard is similar to that of the fingers on the pianoforte keyboard

operating book, cannot be over-estimated for the acquiring of flexibility and independence of fingers. The muscles of the fingers must be cultivated, and made elastic in movement, so they will become independent, all wrist work

being eliminated. The fingers should always return to the guide keys, when practising "Monotype" studies, this being the necessary muscular training to become an efficient operator.

In illustration No. 5, the position of the fingers is shown on the guide row, with the thumb on the space bar, and the middle finger in the act of reaching to the figures. The hand is in a similar position to that shown in illustration No. 3, that is, the legato touch position. The legato touch is the only touch permissible on the "Monotype" keyboard, because it enables a smooth even stroke to be cultivated, and by working at a perfectly uniform speed, the result will be accuracy and clean proofs.

It will be clearly understood that flexibility of the fingers is the great essential factor in creating a



The above photograph may be taken more as an "action picture," illustrating light touch and flexible spread than as showing a strictly correct operating position. Note that leverage and spring are obtained from the curved fingers rather than from raised wrist or palm [Fig. 5]

when playing chords, shown in illustration No. 2. The finger-tips should be placed on the keys and slightly spread out, so they will rest on their respective keys, with the thumbs resting on the space bar. The wrists should be raised slightly, the keys being struck with the tips of the fingers. The value of correct practising of studies set out in the "Monotype" keyboard

technique necessary to become efficient in pianoforte playing and "Monotype" keyboard operating. There is a further similarity between the two instruments. In the manufacture of pianola rolls, the pianist must first play the composition on the pianoforte keyboard to perforate the holes in the roll for the purpose of automatic reproduction; in the manufacturing

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of "Monotype" rolls, the operator must first set the composition on the "Monotype" keyboard, after which it is automatically cast into type when desired.

The proof of the pudding is in the eating. It depends on the kind of technique the pianist has whether the tune he plays will be a work of art or otherwise. Likewise, it depends on the technique of the "Monotype" keyboard operator whether the "tune" played on the caster will be a work of art or otherwise. It is asserted that all noises of machinery having a definite purpose are "musical."

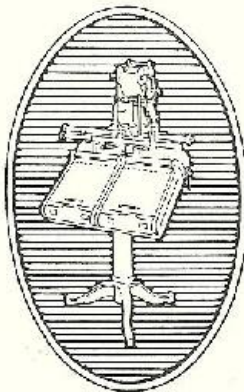
It is a fact, however, that the operator with brain-controlled flexible fingers is the only operator in possession of the necessary essentials to make the music of the casting machine rhythmical and melodious. L. H.

NOTE.—Stiff or cold fingers will not easily obey the brain. Just as an aviator "exercises," and warms up his motor before taking off, some operators find it helpful to begin the day by little exercises, such as inter-locking the outstretched fingers, palms down, and then forcing them back; placing the hands palms down, flat on a table, then lifting the palms as far as possible without disturbing the fingers, and so forth. Such movements limber the muscles and aid the circulation of blood in the fingers.

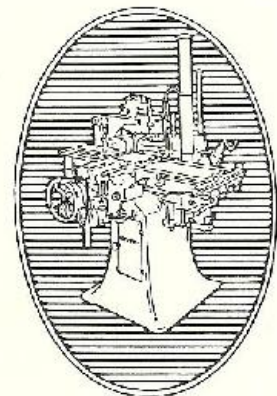
BLOCKS

of the illustrations on this and on pp. 6 and 7 of this number may be obtained without charge for use in publicity by "Monotype" Users.

See p. 13



B6



C6

These line blocks will be specially made to size indicated: minimum $\frac{3}{4}$ " deep; maximum 2" deep

Letter Spacing and Unit Adding in "Monotype" Composition

BY R. C. ELLIOTT

THE advance made in "Monotype" composition since the machine was placed on the market is nothing less than remarkable. When the designers of the machine applied the ingenious and simple mechanism for enabling multiple-column composition to be set with practically the same speed as straight copy, they seem to have felt that they had finished their task, and that no further fields were left to be conquered.

The "old hands" of the Lanston Monotype Corporation "talk shop" with all the enthusiasm that "shop" is talked by craftsmen and artists of other callings, and in that talk they often compare the intricate jobs produced to-day with the simple news and book composition that thirty years ago was considered a triumph for mechanical composition.

Year by year, almost month by month, since the "Monotype" entered into the working life of the printer, improvements in mechanism and gains in knowledge have been made, until to-day there is no job brought into any composing room which cannot be quickly and economically composed on this machine.

If one were asked to state the greatest contributing factor to this remarkable development the reply would most probably have reference, in one connection or another, to two basic principles of "Monotype" composition; they are the application of a standard unit-measurement to type as far as the widths of type are concerned, and the ability to increase those type measurements at will by the application of the "Monotype" method of line justification.

The matrices of a "Monotype" matrix-case are arranged in rows, and all the characters on these matrices in any row are of the same width.

At first glance the suggestion would occur that because a row in the matrix-case is designed to carry, for example, characters of 10-unit width it is not possible to include in that row characters of 8-unit or 11-unit width, or any other unit of thickness within reason. But the most progressive compositors are always being deceived by the achievements of "Monotype" operators.

In German composition, especially where Fraktur types are used, it is a traditional custom to letter space words upon which emphasis must be placed.

Before mechanical composition could be considered acceptable to German printers it was necessary to apply means for producing letter-spaced copy. On slug machines this is accomplished by placing by hand thin blank matrices between each letter of a word, and permitting these to fall into a pi-bowl before the matrices are conveyed to the magazine. On the "Monotype" the extra space is composed in just the same manner as ordinary copy, and the usual spaces of two units per character are automatically added and cast.

The development in Germany of this form of "Monotype" composition led to its application to other forms of work, for it was obvious that if a type could be cast with a space upon its body a wider character could also be used, so that, say, a 12-unit character could be cast upon a 10-unit body enlarged by two units just

Weshalb ist die Arbeit des Segers noch immer die alte geblieben, und wovon erklärt sich, daß es so lange dauerte, bis Segemaschinen tatsächliche Brauchbarkeit erlangten? Das liegt daran, daß die Segerarbeit, obgleich scheinbar ein ganz einfacher Vorgang, in Wirklichkeit das gerade Gegenteil ist; die Haupterfordernisse

The above lines illustrate how words in German composition are accentuated by letter-spacing

THE MEMOIRS OF SAMUEL PEPYS
THE MEMOIRS OF SAMUEL PEPYS
THE MEMOIRS OF SAMUEL PEPYS
THE MEMOIRS OF SAMUEL PEPYS

These lines illustrate the effect of letter-spacing. The first line is composed solid, the second line is letter-spaced one unit between the characters, the third line is letter-spaced two units, and the fourth line is letter-spaced three units

	9-UNIT ROMAN	9-UNIT ITALIC	12-UNIT ON 5-UNIT	15-UNIT ON 7-UNIT
England.....	524306	54127	1529	3742
Scotland.....	147218	56293	1416	2697
Wales.....	108142	23412	1272	1328
Ireland.....	59379	8725	437	749

As indicated in the headings, the figures in the two last columns are wider than their unit rows in the matrix-case. The figures are cast to their correct width by letter-spacing the type bodies

BROAD STREET.....dep.	825	855	915	9	55	1025	1055	1125	1155	1225	1	0	125	155	210	225	—	240	255	310	320	330	340	350	4	0	410	420	430	440	450	5	0	510	520	530	540	550	
Dalston Junction.....	829	859	929	9	59	1029	1059	1129	1159	1229	1	0	129	159	214	229	—	244	259	314	324	334	344	354	4	0	414	424	434	444	454	5	0	514	524	534	544	554	
Cannibury.....	831	8	931	10	0	1031	11	1	1131	12	1	1231	1	3	131	2	1215	232	—	246	3	321	331	341	351	4	1	411	421	431	441	451	5	1	511	521	531	541	551
Highbury.....	833	9	933	10	3	1033	11	3	1133	12	3	1233	1	4	133	2	216	233	—	248	3	323	333	343	353	4	1	412	422	432	442	452	5	2	512	522	532	542	552
Caledonian Road.....	835	9	935	10	5	1035	11	5	1135	12	5	1235	1	5	135	2	220	235	—	252	3	325	335	345	355	4	2	412	422	432	442	452	5	2	512	522	532	542	552
CAMPDEN TOWN.....	836	9	836	10	8	1036	11	8	1138	12	8	1238	1	8	136	2	223	235	—	253	3	326	336	346	356	4	3	413	423	433	443	453	5	3	513	523	533	543	553
Chalk Farm.....	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		

BROAD STREET.....dep.	825	855	915	9	55	1025	1055	1125	1155	1225	1	0	125	155	210	225	—	240	255	310	320	330	340	350	4	0	410	420	430	440	450	5	0	510	520	530	540	550	
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Cannibury.....	831	8	931	10	0	1031	11	1	1131	12	1	1231	1	3	131	2	1215	232	—	246	3	321	331	341	351	4	1	411	421	431	441	451	5	1	511	521	531	541	551
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Caledonian Road.....	835	9	935	10	5	1035	11	5	1135	12	5	1235	1	5	135	2	220	235	—	252	3	325	335	345	355	4	2	412	422	432	442	452	5	2	512	522	532	542	552
CAMPDEN TOWN.....	836	9	836	10	8	1036	11	8	1138	12	8	1238	1	8	136	2	223	235	—	253	3	326	336	346	356	4	3	413	423	433	443	453	5	3	513	523	533	543	553
Chalk Farm.....	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		

The upper portion of this table required another column to be added, but the width was not to be exceeded. By casting each type body a shade thinner the extra column was included. This was done automatically by the letter-spacing method

Stand or Hf-Std	Dwarf	NAME and date of introduction	Habit of Growth	DESCRIPTION
s. d.	s. d.			
—	1 0	ADMIRAL DEWEY (1899).....	vig.	A silvery pink sport from Caroline Testout, a good rose. The delight of the gardener.
—	1 0	*ALICE GRAHAM (1904).....	vig.	Ivory-white tinted salmon, variable; large and good form; fine for exhibition.
—	1 0	*ALICE LINDSELL (1902).....	vig.	Creamy white with pink centre, large, full, and well formed; a good exhibition variety. Gold Medal.

In this example the names are letter-spaced two units between the characters

ALL WOOL HIMALAYA FLEECE for Sports Coats and Wraps. Light in weight and heavy in texture, this splendid fabric is now generally worth 7/12 per yard. In shades of Tan, Fawn, White, Sand and Cinnamon. Special Price. **5/11**¹/₄

PURE BOTANY WOOL ROUBAIX REPP. Woven from only the finest yarns, this cloth is the ideal fabric for smart suits. Fawn, Tan, Nigger, Navy and Black. Note the width. Actual value 10/11 per yard. Special Price. **6/11**³/₄

ALL PURE WOOL GABERDINE, especially suited for Costumes, Coat Frocks, School wear. Navy and Black. Price repeat to-day **3/11**³/₄. The Navy in this cloth is guaranteed to be an absolutely fast colour.

These full-faced 12-point figures are composed in one operation with the 6-point type

M57. Small Mushroom Shape in velvet with short back. Smartly trimmed cord ribbon and sports mount. Very becoming. May be had in squirrel, beaver, tan, navy, leucaria, silver, flame, almond, cedar, black, brown, grey, quaker or royal red.
Box & Postage 1/3 Sale price 10/11



No. 3. Large Selection of all the Latest Summer Models

M55. Becoming Mushroom Shape in velvet with mottled crown and bound edge. Smartly trimmed ribbon at side gives a pleasant effect and finish. Slightly ruffled on face. May be had in black, tan, squirrel, beaver, silver, havana, navy, almond, flame, cedar, brown, quaker, grey, green, fuchsia, corse, mox or royal.
Box & Postage 1/3 Sale price 14/11



No. 4. All orders by post for millinery must include extra cost of box and postage, irrespective of total value of order



M62. Smart Shape, in velveteen, finely pleated ribbon forming the front of the upturned brim, very soft and becoming. In navy, squirrel, black, green, red tan, almond, beaver havana, pink or red.
Box & Postage 1/3 Sale price 8/11

M62. Smart Shape in velvet. The brim is slightly rolled and has a corded ribbon, trimmed in black, grey, beaver, tan, royal, green, almond, or royal red.
Box & Postage 1/3 Sale price 25/9

M62. The Latest Shape, in velvet, narrow brim, slightly rolled on face, small filling, finished cord ribbon. In tan, black, red, green, squirrel, cedar or grey.
Box & Postage 1/3 Sale price 10/11

In this case the 12-point figures are composed in one operation with the 6-point type, and cast letter-spaced to their full width. The zincos are mounted on high quads

Date

SPECIAL ARRANGEMENTS.

To be arranged by

Dec.

24..... 10.35 p.m. London (Marylebone) to High Wycombe to return Empty train. Mr. Thompson, High Wycombe

26..... 8.2 a.m. Quainton Road to Verney Junc. to start from Aylesbury at 7.47 a.m., calling at Waddesdon at 7.57 a.m. This trip and the 8.50 a.m. Verney Junction to Aylesbury to be worked by engine of 11.45 a.m. ex Aylesbury. Mr. Rogers, Aylesbury

This is a specimen of two different faces composed at one operation

OSBORNE HOTEL, 4, Rue Saint Roch (TUILERIES). Entirely reconstructed. All rooms with private bath.

MEURICE HTL & RESTAURANT RUE DE RIVOLI (Overlooking Tuileries Gardens).

BLANKENBERGHE CONTINENTAL PALACE HOTEL. Facing sea. Leading. Hot and cold water in all rooms.

CANFORD CLIFFS HOTEL. BOURNEMOUTH. Beautifully appointed Hotel on own cliffs.

HILL-STREET, KNIGHTSBRIDGE.—A delightful CORNER HOUSE, light, airy, and in excellent decorative repair; five bed, bath, two reception rooms, etc.; electric heating; hot water to bed rooms. Lease 15½ years. Nominal ground rent.—Apply DUNCAN B. GRAY and PARTNERS, 129, Mount Street, W.

PRICE £2,800.

HIPOTHETATRE, LONDON.

TWICE DAILY, at 2 and 7.45.

THE WYLLIE-TATE PRODUCTION,

ALADDIN.

PHYLLIS DARE.

ELSIE PRINCE. NELLIE WALLACE

ALBERT DARNLEY WALLACE LUPINO

STANLEY TURNBULL LILLIAN GILBERT

RUTH FRERNCH and RICHARD NORTON

LUPINO LANE.

ALL SEATS NOW BOOKABLE, including AMPHITHEATRE.

ART EXHIBITIONS

R.B.A. ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk-street, Pall-mall, S.W.1 163rd EXHIBITION. Daily, 10-6. 1s.

ARTHUR TOOTH & SONS, Ltd.

Pictures of Irish Life by JACK B. YEATS. (LAST WEEK) 155, New Bond-street, W.1

GROSVENOR GALLERIES.

P. and D. Colnaghi and Co., 144-146, New Bond-st., W.

ETCHINGS by ALBERT BESNARD

All these advertisements were composed at one operation at the keyboard

Kentish Town.....	8 40	9 10	8 40	10 10	10 40	11 10	11 40	12 10	12 40	1 10	1 40	2 10
Hampstead Heath.....	8 41	9 14	8 44	10 14	10 44	11 14	11 44	12 14	12 44	1 14	1 44	2 14
Finchley Road.....	8 43	9 16	8 40	10 16	10 46	11 16	11 46	12 16	12 46	1 16	1 46	2 16
West End Lane.....	8 47	9 17	8 47	10 17	10 47	11 17	11 47	12 17	12 47	1 17	1 47	2 17
Brondesbury Park.....	8 50	9 20	8 50	10 20	10 50	11 20	11 50	12 20	12 50	1 20	1 50	2 20
WILLESDEN JUNCTION..	8 55	9 25	8 55	10 25	10 55	11 25	11 55	12 25	12 55	1 25	1 55	2 25

This table shows matter composed with figures in a variety of faces and different thicknesses

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as easily as a 10-unit character could be cast with a 2-unit space upon its body.

In recent years English operators have become much interested in this practice, and a study of the subject has enabled "Monotype" operators to produce composition that carries not the slightest stiffness or other characteristic associated with some forms of mechanical composition. To encourage development in this direction the Lanston Monotype Corporation is shortly issuing a very exhaustive treatise on the subject of letter spacing and unit adding, which will be appreciated by every "Monotype" operator, whether novice or otherwise.

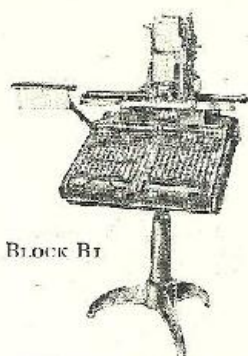
We do not here wish to go into all the technicalities of the subject, as the explanation of a process is often more involved than the process itself, but we feel sure we shall be pardoned for giving just a few simple examples of the composition that is possible by letter spacing and unit adding.

Letter spacing has many uses, but its application should not be used to defile good typography. The letter spacing of lower case text matter should not be resorted to, as it breaks

the precision and continuity of well-designed type, and has an unpleasant effect upon the reader. This is often the case in narrow workings around blocks, where frequently one notices only a part of a word widely letter spaced, and the remainder composed solid.

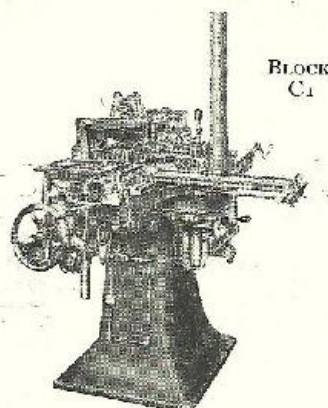
In such cases "Monotype" operators would distribute the whole of the line shortage over the whole word, and consequently with much more pleasing effect. In text matter, even when working around blocks, wide spacing is preferable to letter spacing, and when letter spacing cannot be avoided the word spacing should always be proportionately wider than usual. Small capitals lend themselves to letter spacing, whether in title pages, headings of pages, or in text matter. Capitals also are in certain circumstances much improved by letter spacing.

On the "Monotype," however, the possibility of being able to letter space is taken advantage of for the purpose of not only printing words with the characters spaced apart but of casting wider characters upon the increased body thicknesses, as the specimens on pages 10 and 11 clearly illustrate.



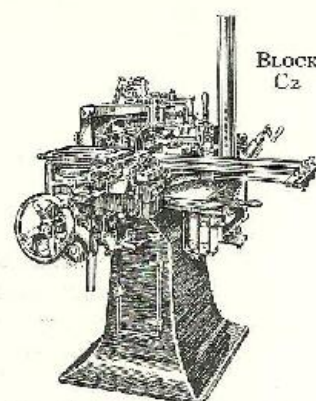
BLOCK B1

Half-tone of D Keyboard
Maximum size: $2\frac{1}{2}$ " wide



BLOCK
C1

Half-tone of Composition Caster
Maximum size: $2\frac{1}{2}$ " wide



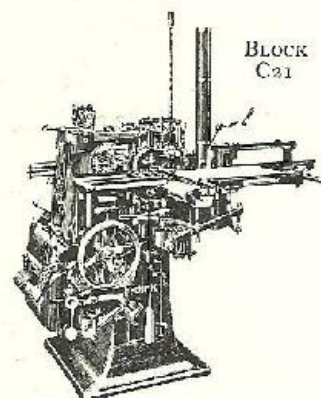
BLOCK
C2

Line Cut of Composition Caster
Maximum size: $2\frac{1}{2}$ " wide

Pictures of the "Monotype"

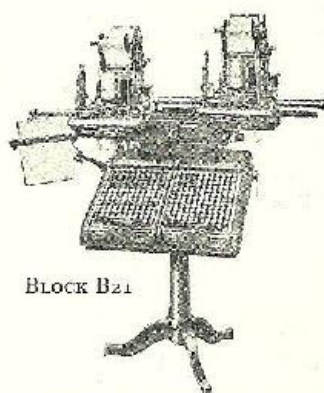
We show on this page several illustrations of the "Monotype" keyboard and caster, of which line or half-tone blocks will be sent without charge to any "Monotype" User. They will prove useful in publicity which takes advantage of the print-buyer's knowledge that better and quicker printing is possible with the *versatile* type-composing machine.

As blocks in all cases will be specially made, kindly state exact size required, and in the case of half-tones, number of screen. The cost of manufacture will not permit the making of blocks larger than the maximum size mentioned in each case, but blocks of larger area can be obtained at special rates. All reference should be by the number given on this sheet



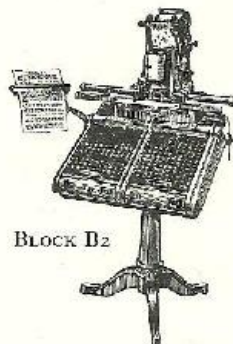
BLOCK
C21

Line Cut of Caster with
Attachments
Maximum size: $2\frac{1}{2}$ " wide



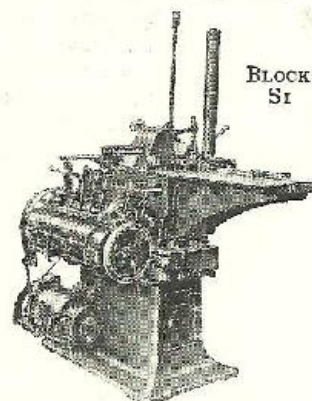
BLOCK B21

Half-tone of DD Keyboard
Maximum size: $2\frac{1}{2}$ " wide



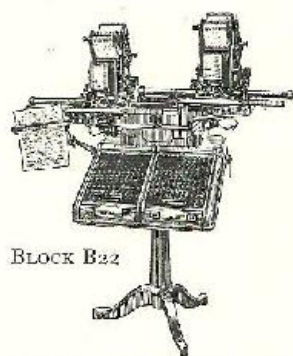
BLOCK B2

Line Cut of D Keyboard
Maximum size: $2\frac{1}{2}$ " wide



BLOCK
S1

Half-tone of Super Caster
Maximum size: $2\frac{1}{2}$ " wide

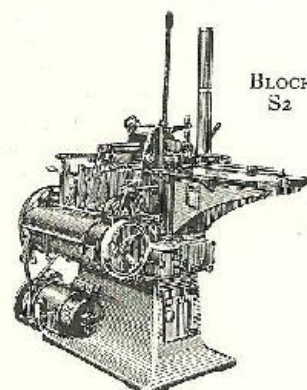


BLOCK B22

Line Cut of DD Keyboard
Maximum size: $2\frac{1}{2}$ " wide



BLOCK A2
Maximum size: 5" wide



BLOCK
S2

Line Cut of Super Caster
Maximum size: $2\frac{1}{2}$ " wide

Helping the Operator

WE often receive letters from operators and caster attendants asking for advice upon technical matters in connection with their machines. Many operators have also suggested that if we devoted a page in THE MONOTYPE RECORDER answering these queries it would be of general interest. We gladly accede to this suggestion, and hope operators will take advantage of it. This month we give a few queries we have received and the answers to them so as to serve as a guide to the kind of problems to which this page will be devoted.

Query.—I am engaged on the "Monotype" keyboard as an apprentice and have to supplement my knowledge by reading whatever books I can get on the machine. I should be pleased if you could tell me how the justification at the end of the line is worked out to give the necessary figures on the justifying scales.

Answer.—The justifying scale does not come into operation until after the bell rings, which is four ems from the end of the line. We will suggest for a demonstration that we are engaged upon 8½ set type and have 3 ems 8 units at the end to complete the line.

Reduce the deficiency of 3 ems 8 units to inch measurement: this is .4049". Divide this by the number of spaces in the line; we will assume there are six spaces. Therefore .4049" divided by 6— .0674" to be added to each space. As the coarse justification wedge adds .0075" per shift to the left and the fine justification wedge adds .0005" per shift, we must first divide .0674" by .0075". This produces 8, with a remainder of .0074". We divide the remainder .0074" by .0005", and this produces 14, with a remainder of .0004". As the remainder of .0004" is more than half of .0005", the second answer ranks as 15. We have thus 8 to add to the upper constant figure on the justifying scale, and 15 to the lower constant figures. The constant of 8½ set justifying scale is 1 12; the answer is therefore 10-12. Refer to justification scale, and upon the 6-space row at 3 ems 8 units from constant the figures 10-12 appear. To save working out the figures by arithmetic it is quicker to refer to the table on page 171 of the Caster Instruction Book. There it will be seen that the justification figures

for the nearest measurement to .0674" is 8-15. These figures advance in multiples of .0005".

Every 15 added to the lower figures of the justifying scale adds 1 to the upper row.

Query.—On account of varying kinds of work we are called upon to do in our office, frequently I get a spool with tables set entirely by the unit wheel intermingled with lines justified ordinarily. There is at times a discrepancy between these sections. I should very much like your advice on the matter.

Reply.—"Unit-wheel" composition would all be cast with the type-transfer wedge in operation, whereas the spaces in ordinary composition are cast with the space-transfer wedge in operation. A variation in the justification would indicate that the space-transfer wedge was not correctly adjusted or that it was not being drawn freely against the micrometer wedge.

Query.—Having been many years a caster operator and having to make a lot of changes in the various jobs we have to do on the "Monotype," I find more time is required to make the necessary changes to the die-case, unless I revert to the old method of leaving the side bars out. Does this do any harm?

Reply.—Yes. It shortens the life of the side-milled matrix. It also causes the centring pin slightly to bend the matrix, thus producing bad alignment and other defects.

If you have spare matrices, such as accents, etc., of the old pattern of matrix, these should be returned to our Works to be side-milled. Matrices of the two designs should not be used in the same matrix-case.

Query. Could you inform me what are the best proportions of lead, antimony and tin for good "Monotype" metal?

Reply.—This question is too vague and involved to be answered here, as no two persons seem to agree upon this subject. Some printers prefer to use the best metal procurable; others for reasons of economy use a low-grade quality. Some printers who have very long runs prefer to use a reasonably hard metal and print direct from type, whereas others with a stereotyping equipment might use soft metal and print from plates. In cases where a reprint is likely to be required the latter is economical in storage. Recipes for suitable metals are given on page 57 of Caster Instruction Book. Consult the metal suppliers.

News and Reviews

TOO MANY FACES

THIS journal has on several occasions attempted to point out the mutual dependence of the advertising contractor and the printer. But as things are, there may be too heavy a penalty attached to genuine service offered by the printer, when this service takes the form of finding and stocking many of the latest advertising types on hardly more grounds than the expectation of one possible order. The advertiser in newspapers needs every element of novelty that he can get to lure the reader's eyes away from competing space: his demand for the latest fashionable type is not based on whim, but on grim necessity. Yet too wide a field of choice with overlapping designs may mean much wasted effort, as is pointed out by the *Advertising World*, February, 1930:

In recent numbers of the *Deutscher Drucker* (a magazine which, like the *British Printer*, the *American Printer*, the *Inland Printer* and other technical journals ought to be on every advertising man's desk, if only for the early showing of new type faces), there appeared a series of articles entitled "Type-founding—A Dying Industry?" The fact that no fewer than three thousand different type designs are obtainable from German foundries alone will arouse a sympathetic twinge in any British printer. It is undeniable that there are too many type designs at present to make display setting for advertisers either convenient or profitable to the ambitious printer. The system of hiring "Monotype" display matrices has eased the situation to a notable extent, but when the young layout man, determined upon novelty, can demand any one of three or four thousand designs from his printer, mostly of foreign origin, there is going to be trouble. The solution of forcing the type foundries to limit novelty productions is not so practicable as is that of educating the designer to such a point that mere novelty is not the only criterion of effectiveness. There should be in the first place more group activity among typographers in encouraging good designs and letting bad ones alone; and there should be more consultation between representative printers and layout men and typefounders, so that every design which appears can find a niche waiting for it. There is no hope, as some printers seem to think there is, of bringing about a moratorium on type designs. There is, however, every hope of concentrated production of such faces as are inevitable to typographic development.

AN OPPORTUNITY FOR DESIGNERS

Commercial Art is in its recent numbers taking on a greater interest for printers than that of being as beautifully dressed a periodical as a shilling can purchase in this country. "Monotype" Baskerville, Colonna and other "Monotype" display faces combine with fine paper and a wealth of good illustrations to give prestige to the magazine, and the printer will find in the Notes and Reviews at the end many abstracts from articles which he might otherwise have missed. In the February number there is a note pointing out that March 31st is the latest date for receiving specimens submitted for the forthcoming edition of *Posters & Publicity*. Fine press advertisements, booklets, folders, labels, etc., should be sent bearing the names of the advertiser, designer and agent or other producer to The Editors, *Posters & Publicity*, 44 Leicester Square, London, W.C.2.

* * *

PRINTING AND THE PRESS

The *World's Press News* has managed, during its first months of activity, to publish so many provocative articles on journalistic, advertising and printing topics that its circulation has kept a steep curve upwards. Its department for printers is now being enlarged, and supplemented with hints for getting new orders. The lively appearance of this new journal for newsmen and advertisers is largely owing to the fact that it is "Monotype"-set.

* * *

The *Newspaper World* runs, as many printers know, an excellent Queries Department for technical problems which has for many years helped to overcome inefficient production.

* * *

The *Archiv für Buchgewerbe* is worthy of a place in every printing office, and the special double number which completes the 66th yearly volume deserves special attention for the quality and variety of its illustrations.

The special number ("Monotype"-set) is devoted to the Swiss book and commercial printing, and was printed by the Gebr. Fretz A.G. of Zürich. The articles include richly illustrated reviews of

THE MONOTYPE RECORDER

the Swiss graphic arts, an account by Dr. Rudolf Bernoulli of the Swiss State Collection of graphic art, with a fine reproduction in colour of an ancient xylographic print, and illustrated note on the General Technical School at Basle by the director, Dr. Kiczle, and many reproductions of posters and other advertising material which are new and provocative.

The German manner of strong modernity and brilliance has influenced contemporary Swiss work, but western influences have brought about great versatility of style, both in typography and in illustration. The influence of the "Monotype," the Continental headquarters of which are situated in Basle, can be particularly noted, and however great the reputation of Switzerland in the field of poster design, it is the technical proficiency of her printers which lends special interest to this special number of the *Archiv*.

* * *

Sir Alfred W. Tyler, J.P., upon whom a Knighthood was conferred in the New Year Honours List, since 1889 has been manager of the London Co-operative Printing Society, and has long been vice-chairman of the Institute of Printing and Kindred Trades. He was mainly responsible for the inauguration of the Co-operative Building Society, of which he is still a Director. He is a freeman of the City of London and a liveryman of the Worshipful Company of Stationers and Spectacle Makers. We tender to him our sincere congratulations on the honour conferred upon him, and we hope he and Lady Tyler have many years of good health in store for them during which they will enjoy this distinguished honour.

* * *

BRINGING THE PENNY POST NEARER

Postal Reform is one of the primary objects of the British Direct Mail Advertising Association, and for this if for no other reason its membership should be swelled by the names of progressive Master Printers. At a luncheon meeting on February 4th, Sir Robert Donald pointed out the lines along which business organization in the Post Office could proceed, as it would do in any profit-making concern, so as to make possible a return to the penny post. His forceful attack on bureaucratic methods was well received by the audience, which included several leading executives of the Federation of Master Printers.

The campaign for the penny post must, if it is to succeed, take advantage of the very thing it is designed to foster—advertising. This country does not yet recruit the bulk of its officials and leaders from the business world, and unhappily for industry, the average University man who is without commercial experience tends to think of the vast machinery of buying and selling as being built on the laws of "natural" supply and demand; of unstimulated demand and production which kept leisurely pace with it—as it did in the days before it was necessary to keep elaborate, specialized plants constantly at work. The "British merchant," sitting in his counting-house and being advertised by contented customers, is more at home in a Dickens novel than in a modern office. "Salesmanship" is a word which legislators are beginning to understand; but "advertising" as a term is now paying the penalty for a generation of clever frivolity, silly rhyming slogans, funny pictures and all the usual apologies for catching attention with which it came into notice in the 'eighties and 'nineties. Only now is the advertiser learning that he need not apologize for offering some commodity which has a genuine use and value. A few years of dignified, well-dressed, *reasoning* advertising will, indirectly, bring the penny post much nearer by making itself felt as an integral part of business. But a return to crowded, jumbled displays, and too great a proportion of jocosity, would increase the general suspicion that advertising is simply a way of disposing of excess profits. What the layman does not realize is that where advertising initiative is penalized and over-taxed, there is little hope to-day of *any* profits.

* * *

We thank the many readers of THE MONOTYPE RECORDER who have recently sent us compliments on the appearance and contents of the journal. That it is read we have no doubt; for when a number of copies of the last issue were posted late owing to a mistake at the bindery, a large proportion of those whose copies were delayed wrote expressing anxiety lest they should miss the number, with its offer of special copy and illustration service to "Monotype" users. Many requests for blocks illustrating the "Monotype," and for the Specimen Blotter Pad, have been received. Those who wish to take advantage of this free service are referred to page 13, where further blocks are shown. The identifying number and desired size and screen of blocks should be specified.

The Lanston Monotype Corporation

LIMITED

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

Telephone: Central 8551-5

PROVINCIAL BRANCHES

BRISTOL	British Dominions House, Tramways Centre
BIRMINGHAM	King's Court, 115 Colmore Row
DUBLIN	39 Lower Ormond Quay
GLASGOW	Castle Chambers, 55 West Regent Street, C.2
MANCHESTER	6 St. Ann's Passage

OVERSEAS BRANCHES AND MANAGERS

AUSTRALIA	G. S. Inman, 117 Birrell Street, Waverley, Sydney, N.S.W.
CHINA	Lanston Monotype Corporation, Ltd., 17 The Bund, Shanghai
INDIA	Lanston Monotype Corporation, Ltd., 27/5 Waterloo Street, Calcutta; P.O. Box 305, Bombay; P.O. Box 336 Mount Road, Madras
NEW ZEALAND	C. J. Morrison, 210 Madras Street, Christchurch
SOUTH AFRICA	Monotype Machinery (S.A.) Ltd., 12 Long Street, Cape Town

FOREIGN CONCESSIONNAIRES

CONTINENTAL EUROPE

Continental Monotype Trading Company Ltd., Basle, their subsidiary Companies and Agents:

Amsterdam—Continental Monotype Trading Company Ltd., Heerengracht 125

Berlin—Monotype-Setzmaschinen-Vertriebsgesellschaft m.b.H., Kreuzberg Strasse 30, S.W.61

Brussels—3 Quai au Bois de Construction

Paris—Compagnie Française d'Importation "Monotype" 85 Rue Denfert-Rochereau

Rome—Silvio Massini, Via due Macelli 12

Helsingfors—Kirjatoimistojen Osakeyhtiö,
Vladimirsgatan 13

Oslo—Olaf Gulowsen, Akersgaten 49

} Agents of the
Continental Monotype
Trading Company Ltd

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

Trade Mark, which is a guarantee that the same are genuine.

**LET US
HAVE IT
IN
PRINT!**

A DESK MOTTO WITH A MEANING

A good salesman is—and should be—a bit of a hypnotist. Typists are only human. Amateur printing devices are as fallible as—amateurs.

The professional printer sends you proofs. You verify and correct *facts* (the best sales agents), and people thereafter read and believe what you have taken pains to PUT IN TYPE.

The “Monotype” printer, incidentally, assures accuracy by instantly correcting “literals”—not by re-setting. His work is as quick and accurate as it is good looking, thanks to the scientifically efficient “Monotype” type composing machine.

LANSTON MONOTYPE CORPORATION LTD

ALL-BRITISH MAKERS OF THE

“MONOTYPE”

43 Fetter Lane, London, E.C.4

“MONOTYPE” SET

This advertisement has reached 47,000 readers of business magazines—
potential print-buyers

PRINTED IN GREAT BRITAIN
AND PUBLISHED BY
THE LANSTON MONOTYPE CORPORATION LIMITED
FETTER LANE, LONDON, E.C.4