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THE MONOTYPE RECORDER

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The Monotype Recorder

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

VOLUME XXIX

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THE LANSTON MONOTYPE CORPORATION LIMITED
43 FETTER LANE, LONDON, E.C.4

1930

The next number of THE MONOTYPE RECORDER will contain a description of our improved and re-built offices at 43 Fetter Lane, which our readers are cordially invited to inspect; an illustrated account of Punch, the international journal of humour, now "Monotype" set, and other features.

No. 238 of THE RECORDER, to be published in the autumn, will be devoted to the important subject of Direct Mail, and will compare in contents and illustration with our Special Advertising Number of 1928, which is now out of print. We shall welcome "Monotype"-set specimen jobs for reproduction or mention in this number.

No. 235 (the "Printing Industry" Number) received such wide and favourable mention in the Press that the edition is nearly exhausted, and no copies are available to those outside the printing and allied industries.

CRAFTSMANSHIP

BY FRANK RHODES

True craftsmanship is seldom obtrusive; its choicest refinements are visible only to the élite, although unconsciously the effect of fine finish and flawless workmanship may often produce the desired influence even upon the uninitiated. "You never can tell." That is perhaps why craftsmanship survives commercialism and smiles tolerantly in the face of the disparaging disdain of the modern "efficient" whose god is production. Craftsmanship is not art, nor is it creative ability, but rather the power of perfect execution and rightness of detail. And its possession is usually the hallmark of a fine, forceful and often fastidious personality.

Consider the authentic case of Southwood, who, thirty-five or forty years ago, worked as a picce-work compositor for one of the better-class book printers of the days when book composition was hand work. The book in hand was being set in Caslon Old Face, which, although not generally favoured in those days, was still recognized by the discerning as a type of pedigree; but there seems an unusual characteristic peculiar to the Caslon Old Face letter, and that is its inability to carry wide spaces between words. Very careful craftsmanship is required to give a good, clean balanced colour to a book format composed with this type, for, although the lines may be leaded with good effect, wide gaps between words produce the appearance of utter weakness—an aristocrat, may be, but one suffering from the effects of debility. This trait of the Old Face type was recognized later, and it found itself discarded in favour of the more robust "modern" and stronger, rounder "Old Style" types, but few realized—nor do they to-day—that excessive spacing destroys the essence of the Old Face, which can only be restored by the careful craftsmanship of the informed compositor who understands these types and their correct spacing.

To return to friend Southwood: he found himself one day confronted by the well-known dilemma of having his copy fall for five lines in succession with long words which must be divided and the five lines end with the hyphen; or else he must close-space the first line, create gaps in the second; close-space the third and open out excessively two succeeding lines. Either way the difficulty is overcome makes a very unsightly mess in class work, and in those days book composition

was finicky work, when the "rivers" and "hyphens" and gaps, so much in evidence in the work of the present-day slug composing machines, would have been quite intolerable.

The offending words at the line ends were: first line "fullness"; second "disinterested"; third "character"; fourth "appearance"; fifth "consideration"; and each of these words must divide at the line ends in succession, or alternatively submit to the evil of unsightly gaps in the spacing. Friend Southwood could not harden his heart, and so decided that the "ness" of the first word must go back into the previous line, which was a first line in the paragraph, and was already middle-spaced. To accomplish this seemingly impossible task, he rubbed down with file and emery the whole of the 48 characters of the line, and so with his skill and craftsmanship coaxed the surplus letters into the vital line, thus enabling the following words to fall into their place in a normal manner, without raggedness and without gaps. It cost him 50 minutes of unremunerated piece time, and when it was done, there was of course no single trace on his proof that any such difficulty had arisen, for good clean careful spacing was normal there. The incident would have been quite unknown even to his fellows but for the fact that the type in due course came into the hands of a young fellow as part of his quota of distribution, who, seeing what had been done, asked Southwood why on earth he should go to this trouble, especially on piece-work. Southwood quietly pointed out the peculiarity of the succeeding lines, and the mess that would have resulted had this unseen work not been done, then replied:

"My lad, I'm a Christian as well as a 'comp.' Things like that are credited to us in Heaven." Then, whimsically: "The fact that it was done at my own charge, and not the 'boss's,' adds to the credit."

Take off your hat. Southwood was a craftsman.

To-day it appears to be a fashion amongst *soi-disant* typographical experts who fabricate layouts to decry the craftsmanship of the compositor who possesses the skill to use an intricate machine as a tool of trade, and so multiplies the power of his fingers to assemble types rapidly and perfectly, rather than retain the slow cumbersome movements of the unaided hand. But consider! The machine, marvellous though it may be, is *per se* simply an inanimate tool of trade, and as such is entirely subservient to the directing brain of the craftsman who controls it. Even that living, working wonder, the "Monotype" Caster, which appears to be so self-controlled, so independent, so efficient, and so self-sufficient, is really completely

at the mercy of the brain controlling its movements through the keyboard. A fool at the keys will make a fool of the caster, notwithstanding all the skill of the mechanic who doctors it, or the arts of the type-casting expert who nurses it; or the strong, virile language of the overseer who condemns it; or the disparaging, cutting sarcasm of the proprietor who owns it; and a fool the machine remains so long as its destinies are controlled by a fool at the keys. But place a skilled, clever craftsman in control of the keys, and watch the immediate uplifting of the quality of the work of the machine in response to perfect direction through the keys. The Venus of Milo could not have been carved without tools, but the credit is not due to the mallet and chisel. Perhaps in these days the divine genius would have expressed itself by the aid of a pneumatic drill.

There came to hand some time ago, a really beautiful book, printed to the order of one of New York's prominent advertising men, whose taste in fine printing, though austere, is proverbial for its eclectic fastidiousness. The design, format and printing were placed in the care of one of New York's leading typographers, whose reputation for good work is world-wide. Both these gentlemen held strongly to the opinion that no composing machine could mechanically produce the work they had in mind, for their aim was the perfection of craftsmanship, with all the subtle refinements of individuality, which cost so much, show so little, and yet are so essential ere the connoisseur can be induced to pronounce the benedictory, "Here is perfect craftsmanship."

Twelve-point Caslon Old Face, thick leaded, 22 ems wide by 30 ems deep, was the format used, and the delicate care of the balanced, even spacing, which so enhances the dignity and purity of this classic letter, was beautiful. To achieve distinction many upper-case characters were mortised, as in "Tours," "Watch," "Yacht," etc. And in no less than ten distinct places the compositor had been faced with the dilemma of a succession of hyphens at line ends, or objectionable holes in the even colour of his type format, and had overcome the difficulty by a skilful distribution of two or three hair spaces, just preventing the vital lines forming one long portmanteau word; in one line no single space could be inserted, the whole line being run on without space, this being considered a lesser evil than ragged ends or gaps in the colour. Good craftsmanship, but very obvious.

Comment having been invited, it was pointed out that this almost perfect product of the old handicraft technique, like the perfect man of old, lacked just one thing; and that if the modern technique of the "Monotype" compositor's

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craftsmanship had been utilized, all these attributes of masterly individuality could have been so easily attained, and, in addition, the final subtle grace of perfect spacing. A detailed explanation of the easy and craftsmanly adjusting of spacing and even of the body width of types, which could have accomplished this object, unattainable by any other method, was the means of convincing and converting one good man, at least, to the almost unlimited possibilities of the "Monotype" machine craftsmanship. It would be well if more trained typographical experts, who direct styles and types, would master the possibilities of utilizing the craftsmanship of the men who control machine composition. It is now a truism to repeat that the "Monotype," at least, is capable of meeting all the demands of the most fastidious connoisseurs of typography, whose individuality will be enhanced by clear new type, perfectly composed in the manner and style specified.

THE DETERMINING FACTOR

"I have a feeling that where there are two journals covering the same area, one poorly printed but with a larger circulation than the other, the agent [advertiser] invariably chooses the better printed paper with the smaller circulation."—*From an article by "A Representative" in The World's Press News, July 3rd, 1930.*

The "Monotype" set journal cannot fail to draw extra advertising revenue on the strength of its "better printing"; this is no matter of typographical design, but the result of the more brilliant presswork that is guaranteed by the use of new separate types of extra hardness, cast from matrices of extra depth. Circulation and advertising managers cannot afford to overlook the "Monotype" as a definite and practical method of gaining readers and selling space.

EFFICIENCY IN THE "MONOTYPE" ROOM

Here are a few suggestions which it is hoped will be found helpful to those responsible for the maintenance of a "Monotype" Installation, and the quality and quantity of its product.

Keyboard.—It is desirable that the machine shall be installed in a suitable position. The site occupied by the Keyboard should ensure that a good light falls upon the copy, also that the operator will be reasonably free from interruption. Overcrowding lowers efficiency. A shelf should be provided for accommodating the justifying scales, tools, etc., and a drawer for holding copy, etc. These facilities are inexpensive, and will prevent wasted time with resultant loss.

In the case of exceptionally poor calligraphy and badly arranged copy, it will often be found profitable to have copy typewritten and placed in orderly condition rather than allow the time of a good operator to be absorbed in deciphering the copy and placing the text in order.

A label should be attached to each spool, upon which is written the name of the job, measure, set and any other required particulars.

Casting Machine.—The Caster should be placed on a reasonably firm floor where a good light will fall upon the galley; this will give the attendant every opportunity of reading and detecting any irregularity which may arise, thereby preventing the production of a quantity of imperfect matter.

It is advisable to cast the matter perforated as early as possible, rather than allow an accumulation of spools; any possible error is thereby quickly discovered and wasted effort eliminated.

The size of the 18-unit (em) quad should correspond exactly with that given on the Point Size Card. Should the line of "Monotype" matter so produced be short or long, as compared with the measure obtained from the use of the standard pica or 12 point in use in a given office, then units should be added or deducted accordingly at the keyboard. To increase or diminish the size of the 18-unit (or em) quad will result in an incorrect length of line.

The condition of the centring pin is highly important. A gauge is provided whereby to check any wear on the pin. By a reasonable use of this gauge damage or undue wear of matrices is prevented and correct alignment of type is secured and maintained.

The promiscuous distribution of type into cases should be rigidly forbidden; all cases should be replenished by type specially cast for the purpose. Correct alignment and height-to-paper will thereby be assured.

Where a number of casters are in use, one individual should be responsible for correct alignment and measure being maintained.

The pump is an important factor and should be cleaned of dross or other obstruction weekly; this will ensure the production of good type.

Metal.—Care should be exercised in re-melting metal, so as to ensure that no zincos, stereotypes, or other unsuitable material be mixed with the "Monotype" metal. When molten, the metal should be thoroughly mixed and immediately cast into ingot form, and not allowed to remain in the melting pot.

Moulds.—After use, and before replacing in the correct mould box, all water should be blown out of the mould. A piece of thick wrapping paper soaked with oil and placed in the bottom of the box will aid in the prevention of rust forming on the base of the mould.

Matrices.—A convenient method of storing matrix-cases is to use a wooden receptacle, made somewhat after the manner of a forme-rack; the designation of each set of matrices would appear over such matrix-case in the form of a small label; below the matrix-case would be an opening in which would be placed the set-wedge pertaining to such matrix-case. To provide these facilities would prove inexpensive; at the same time the equipment would be protected from damage, and be readily found when required.

Experience proves that in offices where valuable equipment is dumped anywhere, the cost of maintenance rises and efficiency is lowered; further, the operator will not efficiently superintend the plant placed in his charge if the conditions in which he and his machines are placed are not acceptable and satisfactory.

J. W. PRINTER DISCOVERS A PUBLICITY ASSET

An Explanation of this Month's Inset

It is the privilege of the Lanston Monotype Corporation to create fine new types. And in "J. W. Printer" we have endeavoured to create a printing "type" worthy of the progressive Monotype Users he represents. His imprint on the 17 pieces of Printers' Publicity we have issued means that any "Monotype" printer may use or adapt that copy or suggestion for his own advertising, without charge or special permission. Now and then one of his "reply forms" comes back in care of our office (for "Advertion" is unknown to the cartographers), and we are sometimes asked: "Is J. W. Printer a real man?"

No, he is a publicity fiction; and yet he is something more, by this time, than the John Doe of the printing world. The "personal angle" we have tried to instil into his advertising has invested the character himself with a personality. As a last touch of verisimilitude we present on p. 10 a portrait of Mr. John William Printer himself—posed by the Witherington Studio from a model whose face shows those qualities of shrewdness and creative imagination which we like to think belong to the imaginary original.

The camera, then, has caught Mr. Printer at an important moment, for he has just made a decision which will have excellent results. Let us eavesdrop upon his conversation with Mr. Jenkins, foreman-compositor of his "Monotype" room; and the result of that conversation you may see by turning to the inset included with this number.

"How's it going, Jenkins?"

"Just finished, sir."

"Good; then wait a bit, I want to tell you something . . . We have a new salesman on our staff."

"Oh?"

"You remember that advertising manager who went through the plant last Monday?"

"Rather! Had to tell him all about how the 'Monotype' worked. 'Uncanny' was what he called it . . . why, is he the new salesman?"

"Hardly. His job is to spend about ten thousand a year for his company, and that curiosity of his has landed him in a leading position. It's only the small men

who aren't interested in what they don't understand . . . No, Jenkins, you're the new salesman."

"Me?"

"That man rang me up this morning and ordered the catalogues. He said: 'Give my regards to Mr. Jenkins. It was he who showed me why you'll be able to let us have proofs before our representative sails, and why you'll give us a good job within the estimated time and price.'"

"Well, of course, I've had practice in explaining the machine. They all want me to tell them about it, the visitors, I mean. You'd think it was perfectly simple . . ."

"Ah, but there are certain kinds of machinery that every layman likes to know about. Locomotives, airplanes, motor-cars and printing machinery—they may be 'shop' to the men concerned, but they seem to fascinate the rest of the world. And a Little Knowledge isn't dangerous in this case. Boyce, who used to re-write the copy on the page proof, and Raglin, who'd send 200 words of copy for three square inches in twelve-point—they went through the shop and discovered that there wasn't an ounce of rubber type in the cases, and they've been quite reasonable since.

"The fact is," said Mr. Printer, warming to his argument, "that the old idea, 'advertise and hypnotize,' is out of date. Buyers of printing are used to hearing the flat statement: 'we do the best, fastest, cheapest printing.' Anybody can say that. Nowadays consumers want facts, reasons why. And the only facts at the disposal of many buyers have been the estimate figures. They're keen enough on those! But it takes just one experience to convince the print-buyer that an old-fashioned, ill-equipped plant may offer an attractive price but no guarantee that contract time will be respected. That something may go wrong, disastrously wrong, when out-of-date methods are employed.

"The thing to do is not to tell the customer, but to prove to him, that things must go right here. And a visit to the shop



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will soon show him that we've invested in accuracy, speed and quality instead of 'making do' and trusting to luck.

"Not all our prospective customers, however, can visit the shop. So that's where you come in."

"How's that, sir?"

"You must have that little explanation of the 'Monotype' down pat by this time, haven't you? I thought so. Well, I'm going to send my secretary in here, and you just pretend you're explaining the whole thing to some visitor (make it as simple as you can) while she writes it down. That will be better than any high-flown 'copy'—just straight talk from the man who knows, and is proud of the work he does. Then we'll take a picture of you demonstrating a machine, and send the whole thing out as a circular. The 'Monotype' has been our best investment, but we've never before capitalized its publicity value. That's up to you."

"Well . . . I'll do my best."

And Mr. Jenkins has done his best, as you will see from the inset, "Mr. Jenkins Explains," offered herewith as a suggestion for "Monotype" printers' publicity. Any of the illustrations, with their strong "human interest," can be obtained without charge in a half-tone block to 5-inch maximum width. The suggested circular may prove valuable to printers who wish to capitalize the prestige of the "Monotype" amongst buyers of printing.

HOW PRINTERS ARE CAPITALIZING "MONOTYPE" PRESTIGE

The collection of printers' publicity which is on view at the office of the *Monotype Recorder* interestingly demonstrates the new tendency in advertising commented upon in this issue by "J. W. Printer." It would take more space than is at our disposal to enumerate and quote from the many booklets, folders and other advertisements issued by progressive firms in which the advantages of the "Monotype" are pointed out to customers. Messrs. Kenrick & Jefferson, for example, make "news" of their fine plant equipment. This celebrated firm, founded in 1878, has published an illustrated history and account of its past and present activities. On page 23 is an illustration of "'Monotype' machines which make and 'compose,' i.e., arrange type automatically." The accompanying text says:

Clean perfect type in a most comprehensive range of styles and sizes is available, and machines are kept fully occupied in high speed, automatic composition, and in making new type for the use of the hand compositors . . . Very seldom is type used twice over by K. & J. On the completion of the "job" it is cleaned and melted down for re-casting, nearly a ton of type being dealt with in this manner every week. This ensures new and perfect type being used for every "job" and saves the operation of "distributing" the type back into the cases.

The Abbot Duplicator Book Company, in their very lively and stimulating little house organ, *The Printer's Prophet*, point out that although their prices represent great economy, efforts in this direction have never been allowed to influence quality. As an example, some attractive prices are quoted with the comment:

No matter how low the price of any line, every order is printed from brand new type, cast on the "Monotype."

It pays us hand over fist. Our customers are congratulated by their customers on the excellence of the printing, there is no picking and distribution to pay for, because every job when finished goes back into the pot and is melted down. Our compositors are *all the time* on productive work, whilst the saving in make-ready on the machines is really surprising . . .

Our "Monotype" installation has now been working for some considerable time and has given us no trouble; in fact, we will go so far as to say that without it we very much doubt whether we should have been able to introduce, and unfailingly maintain, the Abbot Seven-day Delivery Service.

HOW PRINTERS ARE CAPITALIZING "MONOTYPE" PRESTIGE

"Mr. Jenkins," of course, has already waved greetings from many intelligently designed pieces of printers' publicity. Messrs. Frank Jukes, Ltd., of Birmingham, reproduce him on their blotter with the legend:

URGENT? Right, Sir! The "Monotype" operator will set your copy as fast as a typist taps. Your job will be ready to time! But please note, this scientific method of composing means no sacrifice of *quality* to speed and economy. And it's *quality* by which your printing is judged. Let Frank Jukes, Ltd., produce effective printing FOR YOU.

Nothing fills a copy-writer with such a healthy sense of inferiority as to find his work improved and invigorated by another hand. The author of the Mr. Jenkins copy and of the article *Can a Machine Think?* offered as part of our free publicity service in No. 232 of the *Recorder*, offers homage to the progressive firm of William Strain & Sons, Limited, who, in that always attractive house organ, *The Monthly Statement*, have combined the Jenkins motive with the descriptive "copy" in inimitable style.

The cheery Mr. Jenkins beckons from the front cover, and in the article combines instruction about the "Monotype" with random philosophy. The lay reader, asking only that his printing shall be good, speedily produced, and economical because of production efficiency, gathers from this lively discourse that William Strain & Sons offer the service of interested, enthusiastic craftsmen as well as the matchless efficiency of "Monotype" composition.

It pays to explain—and to use human interest!

THE PERENNIAL PRINTER

BY I. A. BARTLETT

There are several thousand of the smaller printers throughout the country who never advertise. Perhaps that is why they remain small. Perhaps that is why they find it difficult to convince their customers that to "Print More" means to "Sell More." These printers don't take their own medicine.

Yet no trade has a finer or more convincing appeal. None can so honestly claim to provide the business community with the means whereby existing goodwill can be strengthened, and new business obtained.

Now no argument in favour of the wider use of print can be more convincing than that of example—the practising of what is preached. Printers, therefore, must advertise more. Their own literature must set an example and a standard to all the other trades.

It stands to reason that a business man who is considering print will get into touch more readily with a printer who has shown some ability in advertising himself, than with one of the "may-we-have-the-pleasure-of-quoting" variety.

It is because the advertising agent and the "office" printer (with no plant but plenty of ideas) have realised all this, that they remain so strongly entrenched.

Perhaps it can be argued with justice that the smaller printer has neither the time, the specialised knowledge, nor the money necessary to the production of compelling sales literature for himself.

Even if this is so, there remains much that can be done. In its November issue the *Advertising World* suggested a scheme for Corporate Publicity in the industry. It is worthy of the interest and the support of every printer, no matter how small, for is it not apparent that the busier the trade as a whole becomes, the better it must be for every individual member of it?

The first thing, then, is to get together—and do not let there be too much concern as to which particular printer or class of printers is likely to receive the most benefit from joint efforts; or impatience if results are not forthcoming *immediately*. Rome was not built in a day—nor is big business either.

There is another wide and economical field for self-advertising available to the trade, and one which is not utilised nearly sufficiently.

THE PERENNIAL PRINTER

Manufacturers of specialities handled generally by the trade issue, from time to time, leaflets and folders dealing with their lines, and these have a space provided for inserting the printer's name and address. Advantage should be taken of every possible opportunity of using them for, invariably, they are produced in a first-class manner, which does credit to the printer whose name appears on them.

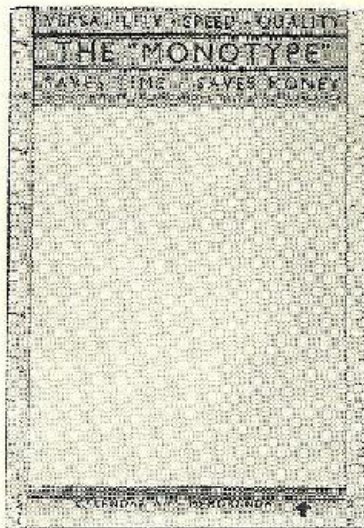
To the present writer it doesn't seem to matter whether these folders deal with duplicate books, loose-leaf ledgers, tags or envelopes. They all help to advertise the printer himself. Even if they don't make a sale for the particular goods they deal with (which is hard lines on the manufacturer) they do, undoubtedly, keep the printer's name before his clients, and they do it in a manner which would cost the individual printer, in designs and blocks, a great deal more than he might be prepared to pay.

Here then is one way of making your potential customers familiar with your name—use it to the utmost.

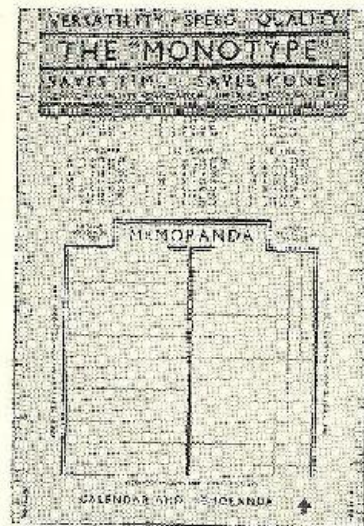
The florists urge us to "say it with flowers." You, as a printer, must "say it with print" and so encourage your clients to do the same. Logically, if you expect them to blossom out in print, you must first blossom out yourself—and keep in bloom!

Become a Perennial Printer.

A USEFUL FREE SOUVENIR



This Scribbling Block (actual size $8 \times 5\frac{1}{2}$ ins.) is of good smooth paper, perforated for a clean tear-off. Inch and pica scales down each side; there is a ruled Memo form, a Calendar, and on the back a Blotter. A copy will be sent without charge to any reader of *The Monotype Recorder*. Such a souvenir is typical of the long-lasting publicity value of Direct Mail Advertising



TECHNICAL QUERIES ON "MONOTYPE" OPERATION

Query.—On the casting machine which I have, there is a tendency for the metal to squirt between the mould base and the nozzle. Could you tell me how to rectify this?

Answer.—The nozzle has not been adjusted accurately in relation to the mould. The nozzle should, when at rest, be perfectly central with the hole in the mould base, otherwise the nozzle as it is raised will have to glide into position. This in time causes a flat to wear on one side of the nozzle point. The pump body bearing (23H1) is so constructed that there is plenty of room for it to be moved around the pump body lifting lever pin (a26J3). When the nozzle is seated in the mould base the side of the bearing (23H1) should nowhere touch the side of the pin (a26H3). This ensures that the nozzle point is fitting firmly and accurately in its bearing in the mould.

Query.—How is it that the decimals for type sizes vary on different type measurement cards, and how is it that different results are obtainable when working out justifying scale figures?

Answer.—Perhaps your perplexity may be due to using cards the figures of which are based upon the old pica measurement of $\cdot 1667$ " instead of the standard 12-point measurement of $\cdot 166$ ". Or you may be referring to the loss due to the influence of the recurring decimal. In the table of type sizes on page 173 of the *Caster Instruction Book* the 12-point measurement of $\cdot 166$ " has been divided by 12 to bring it to the em of 1 point, and then by 18 to get down to the "Monotype" basic unit. The decimals are carried to the 8th position, but in multiplying this base unit back again we obtain $\cdot 16599$ " as the measurement of 18 units of 12

point. We thought it would be less confusing to the student to leave the figures thus than to restore the lost infinitesimal decimal.

Query.—Heads of type breaking off. Our proofs are sometimes marked with letters missing, and on looking at the galley we find the letter portions of some of the types have broken off. What is the cause?

Answer.—This can be caused by several reasons such as damaged matrices, an imperfectly fitting centring pin, inferior metal, or to draw rods being incorrectly set. One of the chief causes of matrices becoming damaged is due to the operator dipping them into the molten metal. This softens the matrix and the character recess becomes liable to be closed in by the frequent contact of matrix with mould. When this happens the head of the type gets pulled off as the matrix leaves the mould. The correct way to clean a matrix of metal that may be left in it is to cast it out. First bring the two justification wedges to the 18-unit position, then bring the matrix-case to the required position by means of perforations in the paper ribbon, hold the transfer wedge shifter lever arm rod (57D4) into engagement with the centring pin lever, and then cast a few types. Bringing the space transfer wedge into operation, with the justification wedges in the 15-15 position, causes the mould blade to open wider and the enlarged type body that is cast causes the obstruction in the matrix to be melted out.

Query.—I have seen many different methods of adjusting the space transfer wedge. Can you tell me the best method, and is the use of a micrometer necessary?

Answer.—The most accurate method is to place the $\cdot 0075$ " justification wedge in the

TECHNICAL QUERIES ON "MONOTYPE" OPERATION

third position, and the "0005" wedge in the eighth position. Then cast a line of characters with the type transfer wedge in operation and then a similar line of the same characters, holding the space transfer wedge shifter rod (57D4) into engagement with the centring pin lever. The two lines should be exactly the same length; if they are not re-adjust the space transfer wedge. This produces a more accurate result than is possible by the use of the micrometer, as the slightest error becomes multiplied by the number of types in the line. So many operators now make use of justified letter spacing that it is essential that the space transfer wedge should be correctly adjusted, otherwise imperfect justification will result.

Query.—Can type be cast on the "Monotype" Typecaster from composition matrices without the composition machine normal wedge?

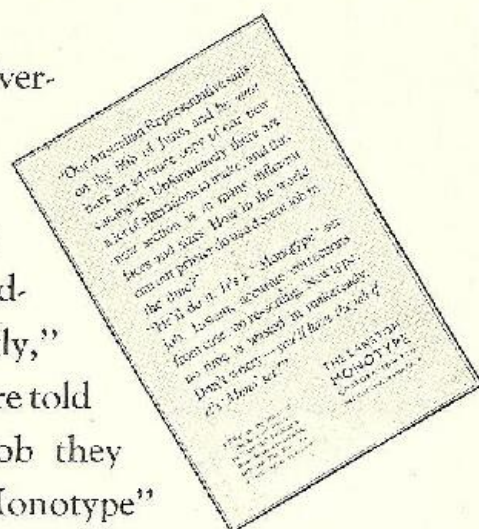
Answer.—Yes. Use the Typecaster normal wedge in conjunction with the two justification

wedges 10D and 11D. Refer to pages 135 and 176 of Caster Instruction Book.

Query.—Cannot the Lanston Monotype Corporation produce a typewriter face, the characters of which are cut to units similar to ordinary type faces and not all to one width as in the case of characters on a typewriter?

Answer.—There would be no difficulty in cutting such a face; it is simply a matter of demand on the part of our customers. If we felt that a reasonable demand existed for such a face we should not hesitate to produce it. Years ago the Maskelyne typewriter was placed on the market, and this machine had characters proportionate to ordinary type characters. The effect was pleasant, when compared with the usual typewriter print, but the necessary additional mechanism probably militated against the success of the machine. These difficulties would not present themselves in the case of a similar face if produced on the "Monotype."

Most of the Advertisers in this country have seen these back covers of the "Advertiser's Weekly," in which they are told of the better job they get from the "Monotype" Printer.



NEWS AND VIEWS

The *Manchester Guardian Commercial*, in publishing its annual review of 1929, included a section on Printing. There is an article upon the recent efforts towards closer co-operation between paper-makers and printers, both for general standardization of size and for a series of standard grades. From an article on *New Opportunities for the Printer*, we quote the following:

During the last few years a field of opportunity has opened up for the average printer of which the importance can hardly be over-estimated. Book and newspaper publishing have passed out of the printer's hands, leaving him only the technical work to be done at the order of outside executives, and display advertising for periodicals has followed this course to such an extent that it is difficult for a printer to put his most original, studied work into the kind of hastily written advertising, wanted quickly and at a low price, which almost alone is left to his discretion, now that large national advertising agencies have taken over so much of the planning and filling of displayed space.

But direct-mail advertising . . . can still be originated and sold by any printer knowing the specific needs of his local customers, without competition from outside specialists. And direct-mail is, in this country, still in its infancy . . .

The printer, in fact, is for once at a distinct advantage in selling this kind of work. He is known to have first-hand technical knowledge which the agent can only promise because he relies upon the printer. He can choose the right paper and the right process for illustrations that are almost as effective as actual samples of the goods; he can choose and intelligently handle type, effect economies in production, and deal directly with the personal wishes of a customer in a way which obviously saves time and effort. Just as the book publisher, the newspaper proprietor, and the press advertising agency have in turn differentiated themselves from the group of master printers to whom they once belonged, so in time there may spring up a considerable body of specialists in the planning, execution, and distribution of direct-mail advertising with the printer in the background as the mere executant.

But this time has not yet come. At the moment a profitable speciality in direct-mail can be built up by any printer with a progressive interest in his customers' sales. This, however, can only be done if the printer himself is willing to practise what he preaches—in other words, to send out publicity about his own services of the quality and effectiveness of that which he is prepared to do for his customer. The growing interest in technical education and research has led, on the one hand, to a projected institute for scientific research into the printing industry in which the benefits are bound to be enormous; on the other side, it has led to a broadening of the educational field to include study of advertising technique, new movements in typography, and the ability to plan as well as to execute an advertising campaign. The printer of the future will

be either a mere specialist in machinery, working to other men's orders, or he will be one of the men whose originality and universal abilities in salesmanship provide an ever-strengthening bulwark for industry against seasonal depressions and a downward curve of production.

MODERN ART AT BATH—Readers of eighteenth and nineteenth century fiction, and even antiquarians for that matter, are apt to think of Bath as the faded shrine of past glories. But as long as the healthful waters remain, Bath will continue to be the social and cultural centre it was when smart Roman colonists exchanged their gossip there, or when Beau Nash lorded it over the fashionable. The fortnight from March 20th to April 5th this year found Bath again a particular magnet for the intelligentsia, for in the historic Pump Room was gathered a really remarkable exhibition of modern fine and applied art, and music and dancing united to complete a "Festival of Contemporary Arts" which must have given new vision to those whose eyes are too firmly fixed upon the romantic past. No one could examine the exhibition or attend the concerts (including a notable performance of that modern classic *Façade* by William Walton and Edith Sitwell) without realising that England holds a high place in the present renaissance of the arts.

The directors of the Festival and their printer, the Ralph Allen Press, Bath, may be congratulated upon having issued a catalogue and programme which was not only worthy of that occasion, but in a way added something to it, for the type featured in this catalogue was Gill Sans, the modern design of a modern sculptor whose work was otherwise represented in the exhibition. A canary-yellow cover, contrasting with a jade-green seal band, brought out the dignity and simplicity of the type, and the advertisements in the inner pages gained dignity and cohesion by the use of this fine letter. Though the catalogue was produced in a remarkably short time, it is worthy to stand as a permanent record of a noteworthy occasion.

NATPROBAN—To a long and distinguished list of "Monotype"-set periodicals which are distinguished examples of British periodical typography, there should be added the *Natproban*, the official organ of the National Provincial Bank Staff Association, of which the Spring quarterly number has just come to hand. The periodical contains 112 pages, with many illustrations in half-tone and photo-gravure, and the studied design in "Monotype" Garamond reflects as much credit upon the producers as do the interesting articles upon the editorial staff. The *Natproban* is printed by Messrs. Percy Lund, Humphries & Co., Ltd.

CENTAUR, the new "Monotype" book-face, has received a remarkable welcome from the critics, and judging from the interest which advertisers are taking in it, will also play its part in commercial printing. Mr. Bruce Rogers, designer of the face, and the most famous American typographer, came to England especially to supervise the cutting of this fount at the "Monotype" works in Horley—a tribute to British craftsmanship, which may be thought justified by the distinguished result.

In the March issue of the *London Mercury*, Mr. Bernard Newdigate says:

Of all the new or revived type-faces which the enterprise of the Lanston Monotype Corporation has put within reach of the discriminating printer, none is so beautiful or so entirely satisfactory as the new Centaur type, designed for use with the "Monotype" machine by Mr. Bruce Rogers. Cut many years since for his own use, it has now been modified and recut in all the regular sizes from 10-point up to 72-point, with one or two less usual sizes, such as 16-point and 22-point, thrown in. One might conceive a fastidious printer choosing to equip his office with Centaur type in various sizes, with or without its kindred Arrighi italic, to the exclusion of any other: if his skill were as good as his type, he would be able to produce books in every variety of size and shape as beautiful as type and fine printing could make them. Like so many other types of the revival, the Centaur is based on Jenson's famous roman; but Jenson's letter has been so refined in its lines, and especially in its scrifs, that a page set in it would be more likely to suggest the work of one of the great French printers of the sixteenth century—Simon de Colines, for instance, or Robert Estienne—than that of Jenson himself. The specimen here shown—an extract from the pamphlet issued by the Lanston Monotype Corporation, in which Dr. A. W. Pollard describes the new type and the aims and work of its designer—shows it in the 16-point size. In this size it ranges almost line for line with Jenson's, but is a little smaller in the face and lighter in weight, even allowing for the apparent thickening which Jenson's letter received from the spread of the ink in course of printing. It is quite safe to predict that a very large proportion of the fine books of this and future years will be printed in Centaur type.

AND NOW WE COME TO THE MOVEMENT OF WHICH WILLIAM MORRIS WAS THE LEADER, WHICH I PLACED TO THE CREDIT OF ENGLISH TYPOGRAPHY SOME OF THE finest books the world has ever seen. Morris must be classed as an amateur, and his press as a private press, because he printed to please himself, and no offer of money, however great, would have induced him to print anything he really disliked. We must not, however, allow the private income which enabled Morris to carry out his ideas without worrying over cash-returns, or the fact that he sold most of his books by means of circulars from a private house instead of over the counter, or any other consideration, to blind us to the fact that he was one of the world's greatest craftsmen, and certainly, if we consider his versatility, his sureness of touch and his imagination, the finest that the British Isles have ever produced. If he had had the largest printing

THE MONOTYPE RECORDER

"GOOD ADVERTISING"—The notabilities of Cardiff, including the Lord Mayor, were present at a luncheon given by Messrs. William Lewis (Printers), Ltd., of that city on the occasion of the opening of an exhibition of printing designed and produced by that well-known firm. Practically all of those present were business men and representative advertisers, so that the occasion warranted propaganda on behalf of better and more effective printing for the stimulation of British industry. Invited to address this gathering, the editor of the *Monotype Recorder* pointed out that advertising was probably the most highly speculative investment in the world, and that the proportion of direct results to expenditure was probably higher in direct-mail advertising than in any other field:

It would be a waste to advertise a sixpenny article by direct-mail. On the other hand, it would be a serious waste for a manufacturer or retailer of many inexpensive articles not to use this medium to get the constant patronage of customers. Remember that direct-mail puts the buyer to no trouble with coupon-clipping, and gives him no excuse for overlooking your offer. A stamped reply-form is the surest method ever devised of getting immediate specific responses to a good offer.

One last word of warning: in direct-mail advertising, as in everything else, you get what you pay for, and by spending just a little more than the bare minimum, you can not only save yourself from disaster, but produce unexpected increases of sales. Your printer, gentlemen, knows his costs. The costing system of the Federation of Master Printers has put the printer in his position as a scientific business man rather than a cheap-jack magician. When you shave pennies on his bill, you may be shaving pounds off your returns—and it is you who will pay, your business prestige which will suffer from printing which has not been given its chance to exert its enormous power of salesmanship. It is by effective typography and illustration that printed advertising, especially direct-mail printed advertising, will bring new life to British industries.

From the *Irish Printer* for January, 1930, we reprint a pleasant tribute:

That the Lanston Monotype Corporation not only preaches to large audiences of pleased patrons, but effectively practises what it preaches, is abundantly demonstrated by a reference to the best literature of the day, in which whole-page advertisements, very attractively displayed, but even more effectively written, tell judicious readers, and those who are interested in the all-important question of Printing for Profit, how they can secure the best results with the smallest outlay,

in proportion to the value of the service rendered by securing remunerative returns.

Quite recently the "Monotype" people had a series of very attractive advertisements, proving not only that they believe in effective and systematic advertising, but that they also exercise judicious discretion in the medium chosen to convey their message to probable purchasers. And here another very important lesson is taught. "Anything" won't do, unless the advertiser is only concerned about contributing to a convenient waste-paper basket. That is why the "Monotype" people themselves have been so successful. They have put on the market a marvellous machine for the production and setting of types at such a rate as to revolutionize the practice of print, and have thus made it possible for patrons to secure beautiful results, which not only look well, but attract the reader's attention, and this, in turn, inevitably leads to increased turnover.

MR. T. A. STEMBRIDGE on the need for scientific estimating (in his paper read at the F.M.P. Conference):

Some time ago a friend of mine was writing a book on "Remarkable Machinery," and he instanced the "Monotype" as being one of the most remarkable machines in the printing trade. To show what the machine could do he quoted figures of output and speeds, stating that an average production on the keyboard by a good operator was 12,000 ens per hour, and that the caster could be run at 9,000 revolutions per hour. These figures were included in the copy, and to his surprise a few weeks later he received a letter from the publisher stating that the printer of the book had returned the copy of the article on the "Monotype" with the comment that the figures of production were so utterly false that they thought the best thing to do was to return them to the publisher for correction. They stated that it was not possible to get an output of more than 5,000 ens per hour on the keyboard, and that their engineer assured them that if the caster was run at much more than 5,000 revolutions per hour the machine would fall to pieces.

I know that we run our "Monotype" casters at 10,000 revolutions per hour, and they are still in good shape, and that the winner of a recent competition for apprentices on the keyboards recorded 16,000 ens per hour corrected.

I give you this as an instance of the continued and needless loss of production in one office only, through lack of standard production records . . .

Make-ready time on the machines may be consistently higher than it should be. On investigation it might be found that it was owing to the poor face of the type cast on the "Monotypes." "Nothing like the old foundry type," you might say, and forthwith become very excited and condemn the machine and its inventor in general and your own operator in particular. When peace was restored, you might remember the words of your caster attendant, who had repeatedly, but unsuccessfully, asked for new matrices, and new this and new that, and particularly new reviving metal. You find in the end the fault for the loss of production was probably your own.

SEASIDE RESORTS—A correspondent reminds us that a market awaits the printer's "creative salesman" at the seaside. By the time this number appears, certain printers will have booked profitable orders for direct mail literature designed to bring visitors to hotels and boarding houses at popular coast resorts. The family conference on "where shall we go this summer?" takes place during the first warm days of spring, and in planning next year's campaign it is well to remember that a brightly illustrated little folder, which can be tucked away for reference, proves the best investment for the advertiser.

Boarding house keepers face a complicated problem, and they need only be approached with understanding and definite advice, to realize how vital advertising is to their needs. It is easy enough to fill a house during a few weeks of "the season," when there are hardly enough rooms to go round. But advertising even then means the certainty of attracting "nice people" rather than any casual arrival.

But the great thing which direct mail advertising does for the seaside resort is done before and after the rush season. The printer's salesman could remind hotel and boarding house keepers that there are sunny weeks and week-ends in September and October, when rooms stay vacant for lack of cheery reminders that "it is still summer at Sunnyside."

The family that spent a happy fortnight or month at Rose Cottage in August could be sent a folder or even a special picture postcard with a message on the back to say that a long week-end by the sea in the autumn is the best health bulwark against the rigours of the coming winter. Here are a few captions which, worked out with very simple copy and photographic illustrations, etc., are calculated to spread out custom over a longer period.

DON'T BELIEVE THE CALENDAR
when it says Holiday-time is over. A long
week-end at Sunnyside will do you a world
of good.

**THE ZEST OF AN AUTUMN
HOLIDAY**

sends you back keen and ready to resist
winter's blast.

and for pre-visitors:

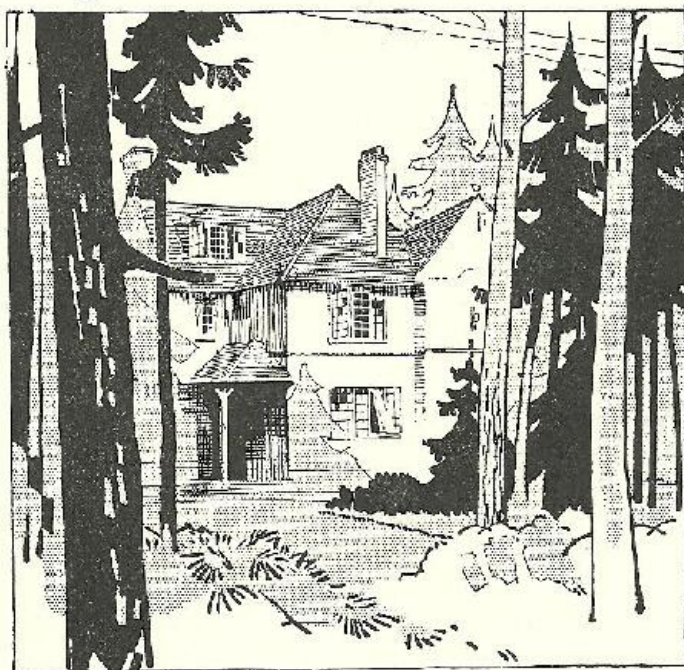
ONE MORE DIP!

It's still summer at Sunnyside and there's a
quiet room, a wonderful view and delicious
meals awaiting you at Rose Cottage. The
terms are even lower during autumn holiday
time.

Every boarding house should have its own picture postcard, preferably printed in colours and with a cheery advertising message. Given away free to the residents, these are sent all over the country and constitute personal testimonials; for nine out of ten people will write: "This is where we are staying. Having a wonderful time. Wish you were here." If every hotel realised the enormous publicity value of an illustrated and well-printed letter-head and souvenir postcard, more rooms would be filled and hundreds of printers would book new orders. The resort industry is a considerable one; but it needs the help of the printers.

"HUSH!"—So widely has the "Monotype" replaced hand composition in the most exquisitely reproduced editions from private presses where expense is of practically no importance, and only quality matters, that it is as well now and then to recognize the fact that "the versatile machine" lends its services also to the productions where the very strictest economy must rule. Every printer knows of the full-length sixpenny books produced by the Greycaine Company, marvels of cheapness, but, thanks to the "Monotype," well printed. And such of our readers as succumb to the fascination of detective shockers will be interested to see the new magazine edited by Mr. Edgar Wallace with the felicitous title of *Hush!* Despite a large number of line illustrations, and little displayed advertising, this bulky companion of railway journeys sells for sixpence. It is "Monotype"-set by Messrs. William Collins, Sons & Co., Glasgow.

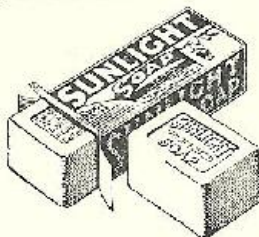
Half hidden in a pinewood in Surrey



*... this house attracted me more
than any I had seen**

IT was such a beautiful spot this, with the tall pine trees rising sheer from one side of the road and the open hillside dropping away beyond, that any house but this particular one would have been out of place. When the door was opened I found Mrs. P. and her two children just starting out for a picnic in the woods, so that I could only ask her a few quick questions. But brief as our conversation was, Mrs. P. told me all her chief rules in house managements. "Use Sunlight Soap," she said, "for washing. Use it for linen. Use it for all clothes, dainty or heavy. Use Sunlight for scrubbing. Use Sunlight for everything and anything you can. If you do that you will have a place to be proud of, and hands you can be proud of too."

A
LEVER
PRODUCT



*Miss Jean Gordon of "The Ideal Home" has just conducted another of our personal investigations into modern housekeeping methods.

Jean Gordon.

S 704 172

THE "MONOTYPE" GALLERY OF ADVERTISEMENTS

(2) Sunlight Soap. "Monotype" Garamond

By permission of Messrs. Lincolns, Ltd.

AS WE GO TO PRESS—

We have just received the Catalogue of "Fifty Best Books of the Year," chosen by the Selection Committee of the First Edition Club and now on exhibition at 17 Bedford Square. Of the fifty books chosen as the finest British productions of the year (value for price being taken into consideration) no fewer than *forty-four* were set on the "Monotype"; the remainder were hand-set

Every publisher and book printer will wish to see this internationally famous exhibition. A detailed review will appear in our next number

THE LANSTON MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4

Telephone: Central 8551-5

PROVINCIAL BRANCHES

| | |
|-------------------|---|
| <i>Bristol</i> | West India House, 54 Baldwin Street |
| <i>Birmingham</i> | King's Court, 115 Colmore Row |
| <i>Dublin</i> | 39 Lower Ormond Quay |
| <i>Glasgow</i> | Castle Chambers, 55 West Regent Street, C.2 |
| <i>Manchester</i> | 6 St. Ann's Passage |

OVERSEAS BRANCHES AND MANAGERS

| | |
|---------------------|--|
| <i>Australia</i> | G. S. Inman, 117 Birrell Street, Waverley, Sydney, N.S.W. |
| <i>China</i> | Lanston Monotype Corporation, Ltd., 17 The Bund, Shanghai |
| <i>India</i> | Lanston Monotype Corporation, Ltd., 27/5 Waterloo Street, Calcutta; P.O. Box 305, Bombay; P.O. Box 336 Mount Road, Madras |
| <i>New Zealand</i> | C. J. Morrison, 210 Madras Street, Christchurch |
| <i>South Africa</i> | 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., Keizersgracht 142

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

Brussels—3 Quai au Bois de Construction

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

Rome—Silvio Massini, Via due Macelli 12

Helsingfors—Kirjatoimittajien Osakeyhtiö, Vladimirsgatan 13 (Agents)

Oslo—Olaf Gulowsen, Akersgaten 49 (Agents)

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.

"MONOTYPE"

Goudy Catalogue (*Series 268*)

is used for the text and head-lines of
this number of

THE MONOTYPE RECORDER

It is available, with italic, in 36 (above), 30 (above), 24, 18 and 14 pt. *in display matrices*; and in 12, 10, 8 and 6 pt. composition matrices. The cover is set in Super-cast "Monotype" Imprint Shadow 60 pt. The "J. W. Printer" inset is printed in "Monotype" Plantin with Gill Sans-Serif

PRINTED IN GREAT BRITAIN
AND PUBLISHED BY
THE LANSTON MONOTYPE CORPORATION LTD
43 FETTER LANE, LONDON, E.C.4
PHONE: CENTRAL 8551-5

THE "MONOTYPE" SETS TYPE TO THE WIDTH OF SIXTY EMS PICA

12 PT. SCALE

5

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15

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45

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60