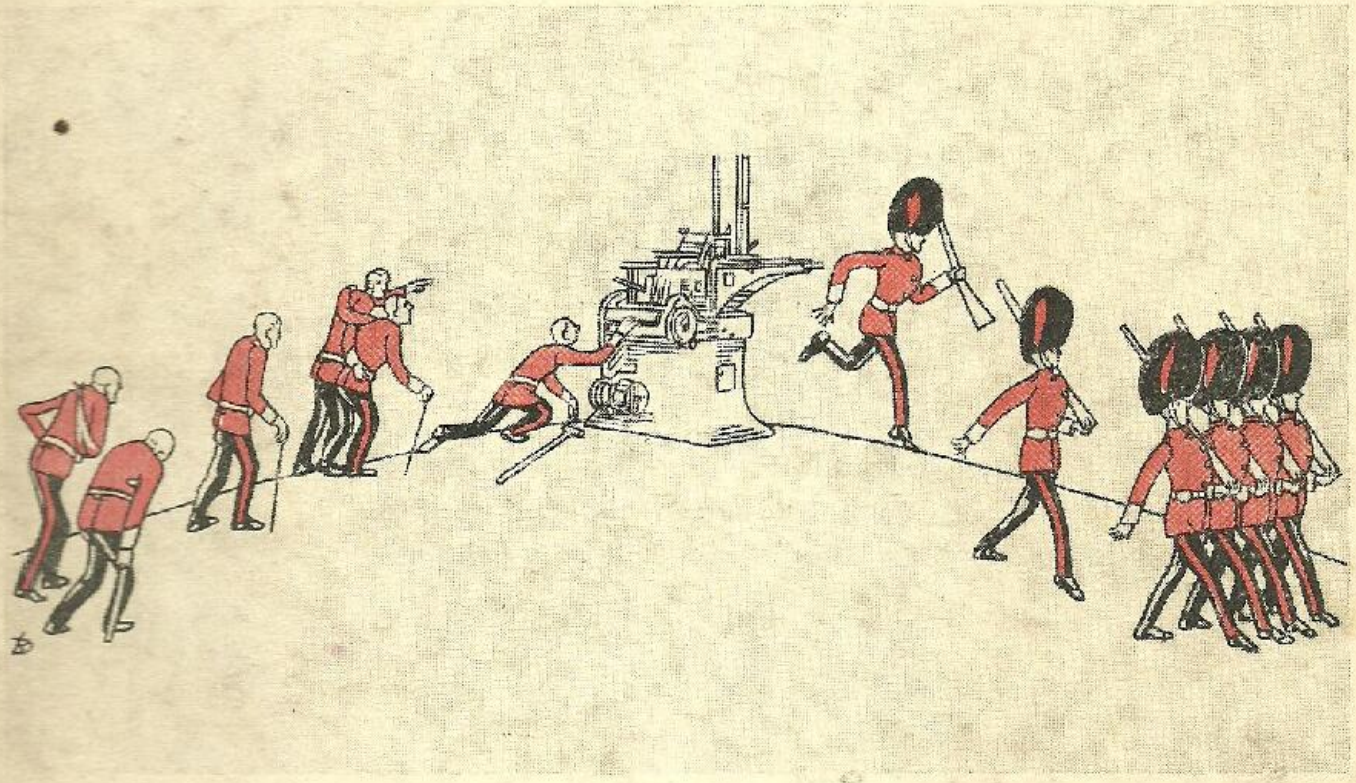
THE MONOTYPE RECORDER



VOL. XXIX No. 238

LANSTON MONOTYPE CORPORATION LIMITED

43 FETTER LANE, LONDON, E.C.4

This Number is composed in
"MONOTYPE" GOUDY MODERN
(Series 249)
The text in 12 and 10 point
The titles in 24 point

Further articles on Direct Mail will appear in the Special Number 239, now in preparation

The Monotype Recorder

A Journal for Users & Prospective Users of the "Monotype"
Type Casting & Composing Machine & Supplies

No. 238 VOL. XXIX OCT.-DEC. 1930

Cover Design, "The Rebirth of The Twenty-six Lead Soldiers," by Denis Tegetmeier

LONDON
The Lanston Monotype Corporation Limited
43 Fetter Lane, London, E.C.4
MCMXXXI

"For a Printer's Specimen Book"

A SONNET BY P. B.

(Half a thousand years ago began the first crude experiments in casting separate metal types, probably in sand moulds. The invention is attributed to Johann Gutenberg, of Mainz)

Hungrily, as a starving man breaks bread,
He broke the clumsy mould he'd formed of sand
And clutched the glistering morsel in his hand...
His vision's fast was over, and it fed
At last upon Achievement. You'd have said
He was an Alchemist, to see him stand
Beside his furnace, where he'd melted Land,
And Years, and Gold, transmuting them to Lead...

But Lead to form the Magic Flute, that pipes
Anacreon's shepherds back from ancient fields!
But Lead with wings! But Lead more rare than
Gold!
The world, that had but yesterday been old,
Fended itself from Time with PRINTERS' TYPES;
The years fell harmless on those Leaden shields...

THE LARGEST PRINTING HOUSE IN THE WORLD

With an Account of the work of Public Printer GEORGE H. CARTER

The pros and cons of a State Printing Office have exercised the printing industry for centuries. It is not the purpose of this article to examine the political implications of State ownership of a printing establishment, as Great Britain never has, and probably never will, produce anything similar to the *Imprimerie Nationale* of Paris or the United States Government Printing Office. One can, however, derive considerable interest from a study of either of these institutions, if only for the chance they afford of examining the methods employed in production and costing in producing vast quantities of varying work. The larger any factory is, the less can be left to chance and the personal element; the inefficiency which would hardly be noticed in a small office is magnified like a photograph of a microbe in a text book, with this further similarity, that the germ of inefficiency can be none the less dangerous if it is too small to be seen.

In a previous number we gave a description of the French National Printing Office, and indicated how its activities extended from the production of match books and telephone directories to that of exquisite limited editions. The U.S. Government Printing Office may be of less interest to the historian and amateur of typography, but, quite apart from its colossal size, it is worthy of a longer article than the present one.

"The largest printing plant in the world" might very well be an intimidating title to claim, were it not that the institution which claims it has managed to overcome not only the handicap of sheer bulk, but also the trade-prejudice so often associated with a State-owned plant. Despite the overwhelming effect of figures of acreage, output, etc., in a country which deals in stupendous figures, a personality emerges from the U.S. Government Printing Office; the personality of Public Printer George H. Carter, who can claim the personal friendship and gratitude of all the leading American printers, and whose visits to these shores are always seized upon by his many British friends as opportunities for the expression of admiration and well-earned respect.

To give some glimpse of Public Printer Carter's responsibilities, we present the following facts, kindly supplied by the American Lanston Monotype Machine Company Inc. The financial figures have been approximated in English currency:

In February, 1861, just prior to the Civil War, the first appropriation was made by Congress for the establishment of a plant in which printing for the Government should be done. The sum of £27,000 made available a private printing plant, located at H and North Capitol Streets, Washington, D.C., which was purchased upon approval of the Joint Committee on Printing. Possession was taken on March 4th, 1861. The original structure was 243 by 61½ feet, four stories high, and subsequently, up to 1876, at different times additions were made to the building. At the time of its purchase the plant employed between 300 and 400 persons, and was, for its day, quite complete in its equipment.

The main building which now houses the Government Printing Office was begun in 1899 on a site adjacent the old structure. The total floor space occupied is more than 22 acres. Wages paid to employees total £2,000,000 annually,

and the sums spent for outside purchases of materials and stock used in printing totals £900,000. The total volume of business transacted amounts to over fourteen million dollars yearly—and the Government Printing Office sells its product to Uncle Sam at cost.

Compare these figures with the first specific appropriation made for printing by the Government in 1794, when an expenditure of £2,000 was authorised by Congress for "firewood, stationery, and printing!" The figures are in themselves indicative of the enormous expansion of Governmental operations during the past 133 years.

The size of the printing plant and scope of its operations and product can perhaps best be told by citing from its 1930 records.

SOME PERTINENT FACTS

More than 4,500 employees are required to handle the work.

Fifteen tons of metal are used daily on typesetting machines.

One single printed job required 323,000,000 copies made up into 646,000 tablets.

One hundred and seventy thousand formes of type and plates are sent to press each year.

More than 11,000 octavo pages of proofs in many languages are read and revised each day.

Deliveries are made by means of thirty motor vehicles of 1 to 5½ tons' capacity, and two motorcycles.

Paper used in 1930 cost £641,800.

A complete laboratory is maintained for the testing of all stock, materials, and supplies purchased.

One billion eight hundred million post cards were printed and delivered direct to postal agencies.

In the apprentice school established by the present Public Printer about 200 young men annually receive intensive training in printing and all of its related trades.

Exclusive of postal cards and money orders amounting to billions, the printing from press operation in 1930 was 2,340,000,000 chargeable impressions.

Set in equivalent ems of standard newspaper type, the yearly product of its typesetting machines would produce 7,800 8-column all-reading-matter newspapers of 12 pages each.

The Public Printer is the world's largest bookseller. He distributes over 60,000,000 publications yearly and maintains a stock of 30,000,000, which includes almost every subject of human interest.

On the morning of each legislative day of Congress printed copies of all proceedings incidental to the previous day's sessions are on the desks of the Members. This includes bills, resolutions, reports, hearings, documents, etc., and the Congressional Record. The Record consists of from 8 to 192 or more pages, averaging about 83 pages, and 34,500 copies are printed daily. It made 12 volumes of over 1,000 pages each in 1930, and cost £116,000.

In one year 12,450,000 square inches of electrotype and stereotype plates were made. On one occasion 140 pages of Congressional Record were cast into stereotype plates in 128 minutes.

The Photo-engraving Section produced 670,000 square inches of half-tone and line-cut work in a single year.

In the printing and binding of 400,000 copies of one annual publication, the Agriculture Yearbook, 1,200,000 pounds of paper, 170,000 pounds of binders' boards, 50,000 yards of vellum, and 580 spools of thread are used.

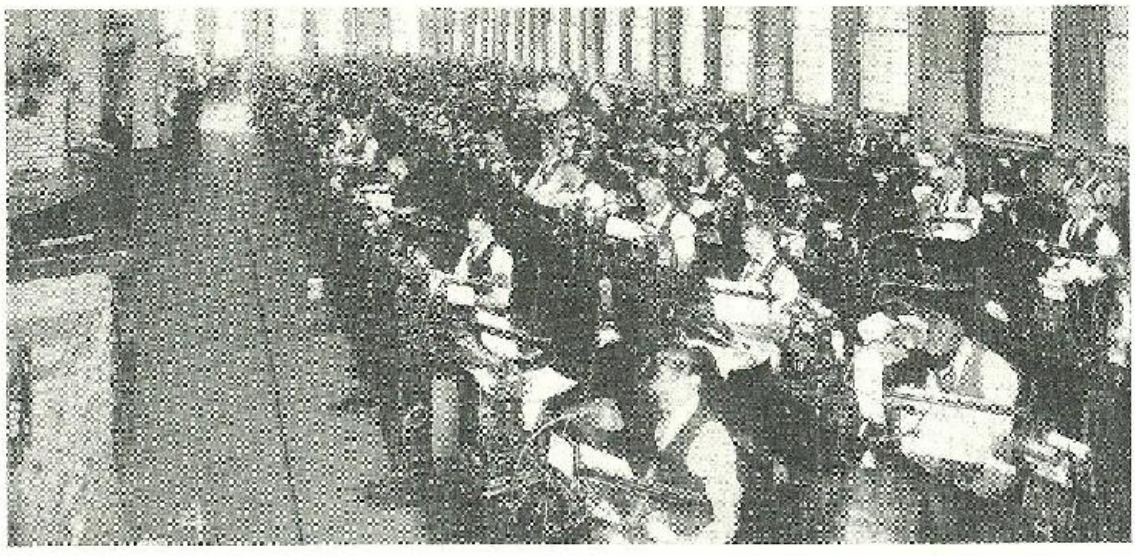
MATERIALS AND SUPPLIES

Included in the materials and supplies used in one year's operations are 50,000,000 pounds of paper and 178,000 pounds of ink made on the premises and used.

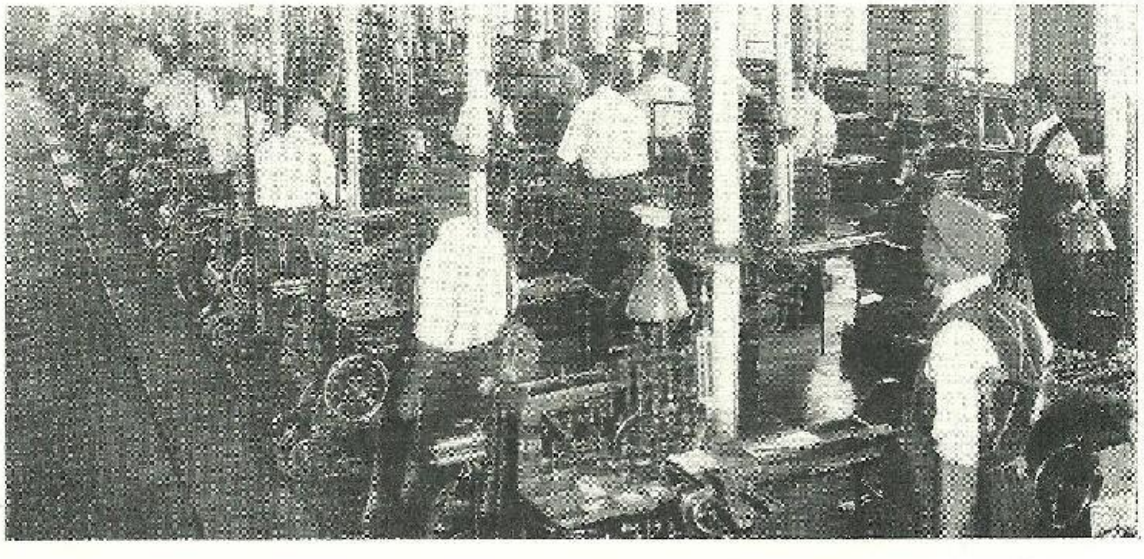
2,500 composition rollers, all made in the plant, are required for the presses.

12,000,000 yards of wire, 100,000 pounds of glue, 200,000 yards of binding cloth, 22,000,000 square inches of gold leaf and other stamping materials, 28,000,000 yards of sewing thread, and 100,000 square feet of leather were used in binding books and pamphlets.

The Hon. George H. Carter, Public Printer, United States Government Printing Office, Washington, D.C.



The "Monotype" Keyboard Room at the United States Government Printing Office, Washington, D.C.



The "Monotype" Casting Machine Room at the United States Printing Office, Washington, D.C.

THE MAN AT THE HELM

After such figures as these the uninformed reader may well wonder at the statement that this vast institution not only enjoys the favour of American printing industry, but has a real personality of its own. It must be remembered, however, that the Public Printer, George H. Carter, has taken his responsibilities in a spirit of true idealism. Every fact about production, efficient handling, materials, standardisation, etc., which is discovered by incessant research under the Governmental wing, is immediately put at the disposition of the printing world, and, as a result, there exists a scientific standard, laboratory tested, for paper, glue, roller composition, type metals, inks, etc. Here is a Research Bureau with a vengeance! Wasteful practice, duplication and any form of inefficiency are eliminated (when found) in the full glare of the limelight, and no investigator from the executive branch of the Government can claim a greater intentness upon economy and efficiency than Public Printer Carter himself.

Yet the very material savings have never been attained at the expense of the staff. On the contrary, Public Printer Carter has been particularly active in making the Government Printing Office attractive as a place of employment. Under his regime the eighth floor of the building was remodelled and raised to provide room for a cafeteria, for Harding Hall, recreation rooms, rest rooms, and bowling alleys. Numerous changes in the building to facilitate work and improve working conditions were also made.

The cafeteria is under the ownership and direction of employees. It seats 700 people and serves nearly 3,000 meals daily, at prices which are placed at approximate cost. Harding Hall, seating 1,800, is devoted to social activities of employees. It is used for motion picture exhibits, as a ballroom, a theatre, and for recreational purposes. Recreational activities include an orchestra, choral society, baseball clubs, bowling, dances, lectures, excursions, and similar affairs. A complete emergency hospital, with a medical staff, is maintained to promote the health of employees. It is one of the finest of its kind in the country. Wards for both men and women are maintained.

In 1908 George H. Carter was news editor of the *Tribune*, Sioux City, Iowa. His experience before that had included typesetting and the operation of a hand-press, proof-reading and reporting. His rise in the journalistic world was rapid, and in 1910 he was appointed Assistant Secretary, and later Secretary, of the Printing Investigation Committee. From 1911 until 1921 he was clerk of the Joint Committee on Printing, and in the latter year was appointed Public Printer. He is also Chairman of the Permanent Conference on Printing composed of representatives of every department and establishment of the U.S. Government—a Conference which was organised as the result of a suggestion made to the President by Mr. Carter.

In 1920 he took the degree of Bachelor of Laws at Washington University. The United Typothetæ of America, as well as almost every other printing organisation in the States, look to Mr. Carter as a valuable working member, urgent in his activities for the betterment of the craft, and generous of his time. His employees owe to him not only the additional amenities mentioned, but a general increase of salaries and wages and the adoption of a 50 per cent. extra scale for overtime work, in place of the 20 per cent. which was limited to certain hours.

He can claim the entire membership of Congress amongst his personal friends and admirers, and it is not the least of his laurels that the United States Senate immediately confirmed his nomination by President Harding without referring it to a Committee.

It may be doubted whether any American member of the printing industry has a keener knowledge of, or interest in, foreign printing methods and conditions than Public Printer Carter. His visits are by no means "State progresses" for he is alert for new ideas and completely free from complacency and solipsism.

His arrival in England in the past year was the occasion of a dinner given by some warm

personal friends which marked the cordiality of their welcome to an eminent public man by whose friendship they are honoured.

THE LARGEST "MONOTYPE" BATTERY

"Monotype" users will be interested to hear that no fewer than 126 "Monotype" composition and typecasters and 91 "Monotype" keyboards are in use at the U.S. Government Printing Office; as well as two "Monotype" material-making machines, one American "Monotype" giant caster and one English "Monotype" Super Caster. A second Super Caster is now on its way to Washington.

In no other printing plant in the world is there such a diversity of work done on type-setting machines. The quantity of technical matter constantly going through the plant is enormous, much of it being such that only the "Monotype" can produce it. It embraces scientific work of all kinds—mathematical, pharmaceutical, botanical, medical, work in foreign languages, etc. all very difficult to set and requiring countless special signs, figures, symbols and characters of every kind and description. All typesetting of a technical or intricate nature is given to the "Monotype" department, to keyboard and cast.

Straight tabular work, rule-and-figure work, and combinations of technical and tabular work are set on the "Monotype" typesetting machines, also work requiring the use of leaders. The "Monotype" produces each month many millions of ems of congressional and departmental straight-matter reports and documents.

Thirty-six composition casters are regularly kept at work on 6 point alone, from eighteen to twenty on 8 point, and twenty-two casters on 10 point. The range of the "Monotype" plant in the Government Printing Office is from 4 to 12 point, inclusive. Thirty-two machines are kept busy on sorts casting.

The "Monotype" keyboards are manned by ninety-three journeyman operators and eight keyboard apprentices. These one hundred and one keyboard operators require 13,000,000 feet of "Monotype" keyboard ribbon each year.

"Monotype" keyboard operators increased their average to 7,214 ems per hour for the year, a gain of 2,686 ems per hour (59 per cent.) over the 1920 average.

The job and hand composition and make-up sections are on a non-distribution basis, and "Monotypes" are used to cast type in all sizes up to 72 point and to make borders, rules, leads, slugs, and metal furniture up to 72 point.

More than 15 tons of metal are needed on composition and typecasting machines every day. A considerable portion of this metal is used on the "Monotypes."

The number and variety of type faces and type combinations necessary for "Monotype" machine typesetting may be judged from the fact that over 1,000 matrix-cases are in use, all so classified, catalogued and stored as to be immediately available when needed.

The "Monotype" mould equipment in the Government Printing Office is the most complete in the world, about 600 moulds being stocked.

It takes 32 "Monotype" typecasting machines to produce the type, in sizes up to 72 point, used in hand composition and for sorts used in correcting standing jobs.

Sixty-one day castermen and ten working at night, 18 machinists and 17 helpers operate "Monotype" casting units required to meet the demand for "Monotype"-cast type and material, and 160 compositors, day and night, are busily engaged in make-up and making authors' alterations, etc.

TYPE AND MATERIAL STORAGE

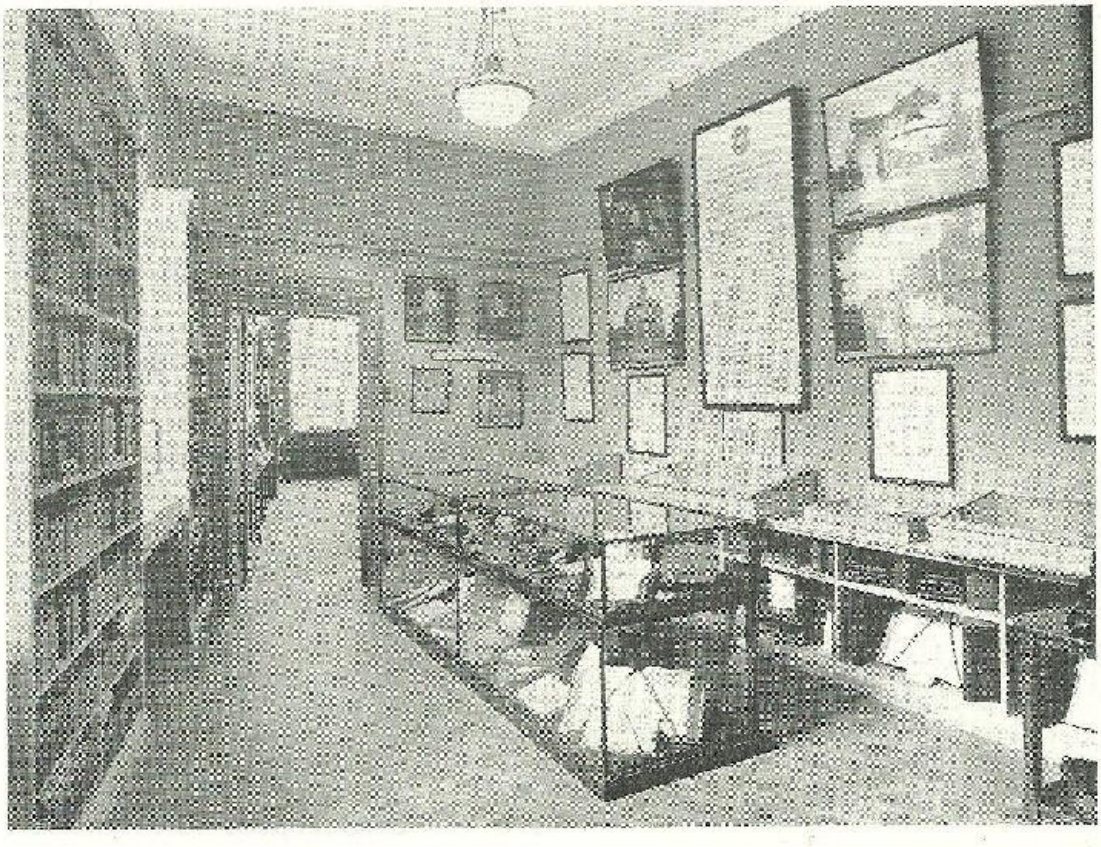
A recent addition to the composition facilities at the Government Printing Office is the type and material storage room. In this room—as big as many commercial plants—is stored for use tons and tons of "Monotype"-cast type, spaces, sorts, borders, rules, leads, slugs, and Giant Caster type and cored metal furniture. The stock is drawn as needed and a good reserve is kept. It takes a ton of metal a day to replenish supplies drawn out.

The hand section handles practically all imposition of the books, pamphlets, reports, etc., printed for the Government. Literally hundreds of thousands of pages are produced annually. Among these are a great many standing jobs, set in "Monotype," on which corrections are made by hand. The number of pages standing in the Government Printing Office frequently runs as high as 185,000.

The volume of job work produced each year for the governmental departments is so great that a large job section is operated for this purpose. Here all of the job work, posters, ruled forms, etc., are produced. The job section is operated on a strictly non-distribution basis, most of the type used being cast on "Monotypes."

The Tests and Technical Control Division was established in January, 1921. The section inspects and tests all materials used, prepares standard specifications, and exercises technical control over the quality and production of materials.

Any English printer visiting America and wishing to inspect the Government Printing Office at Washington will receive a hearty welcome from Mr. Carter, and every facility will be accorded him.



Treasures of the Oxford University Press on view at Messrs. J. & E. Bumpus', during the recent Exhibition of Oxford Printing *(see p. 14)*

THE "STUART METHOD" OF DIRECT MAIL

If there were some Count Keyserling of advertising who could travel over the world studying national points of view, he would probably have come to the conclusion by now that the American public can be bullied and terrorized by adroit publicity; that you can ram home an idea into the German mind by the sheer force of massive display; but that Britons never, never will be customers of the firm that loses its sense of humour when it advertises.

Not in this country will you read of the young lady who was jilted because she thought (not having read a certain book of etiquette) that "*filet mignon* was fish." The national spirit which insisted upon taking the word *Schrecklichkeit* as a joke, and extracted vast amusement from the picture of an enemy family having its "Daily Hate" at the breakfast table, is not the sort of country in which you may expect to sell goods by heading your advertisement with a half-tone of a frowning photographer's model in the act of telling you to Refuse Substitutes—or Take The Consequences. Spurred by trans-Atlantic successes, many a firm has tried these methods, and each has failed. It is quite clear at the moment that if you want to win the confidence of "the people who count" in this island your advertising must be genuinely witty and genuinely well-bred, and that if you want to sell goods to the rank and file you are safe if you can strike a note of genuine humour.

It is as simple as all that: and if "to be simple" were the same thing as "to be easy," much merchandise would be sold, and there would be no advertising men, for each manufacturer would write his own copy. Unfortunately the fact is that it is difficult enough to be really, successfully witty or humorous under any circumstances, for true wit depends upon the rarer elements of good breeding, and true humour bloweth where it listeth. Until the present generation, selling things was not one of the recognized occupations of a gentleman, so advertising rarely achieved wit. And you cannot blow as you list in approaching a customer; you must stalk him from the beginning, though it may rob your humour of spontaneity! These are the difficulties; but they may be overcome.

The "literary tradition" of English advertising began about fifty years before there was any such thing as displayed space in the newspapers, with the quaint and humorous poems in praise of Rowland's Macassar Oil. That the British took this sort of thing to its heart, we may call Lewis Carroll and a host of Victorian authors to witness. With the coming of the illustrated magazine, and hence of displayed and illustrated advertisements, a heavy and more stentorian note was heard. In the 'nineties, Pears' Soap became a household word, and brought a revival of humour; but the failure of subsequent imitators may be attributed to the fact that a smile is but the column erected on the foundation of good taste and real understanding of human nature.

After the war, however, a new school of advertisers came around from the Tradesman's Entrance and began ringing at the front door. To do so, they had first of all to dress their callers in such a way as to inspire confidence, to make use of the sort of type, the sort of illustration, which intelligent readers would associate with the kind of reading we really welcome—a well-produced book. Nowadays there is a group of intelligent advertisers who write and design (if one may say

so) *as* gentlemen; there is a sort of Royal Family amongst them who can afford to joke with the public, knowing that well-dressed and well-worded advertising can do things which would rank as impudence in clumsier hands; and in the field of Direct Mail Advertising at least we find certain pieces (imprinted "Stuart's") of such brilliance that we may surmise that future generations, hunting in the sale-rooms for a complete collection of Fortnum and Mason *Commentaries* (as we hunt for broadsheets or fifteenth century xylographic prints), will refer to ours as the Stuart Period of British advertising.

Two years ago we made some reference to these occasional catalogues of groceries, the most attractive continuous campaign of Direct Mail advertising that the Anglo-Saxon world has produced. We pointed out then that if a flood of vulgar and cheap-looking circulars exacerbated the consumer to the point when an "Indoor Scapa Society" could put forward an appeal against all advertising by post, the chief opposition would come from the recipients of the *Commentaries*, and of any other literature equally well and wittily produced. Now it is too late in the day to devote this article entirely to the literary contents of the *Commentary*, or to give the world much news about their author and originator, Mr. Stuart Menzies. Mr. Bernard Shaw, invited by Harrod's to write copy for their firm, devoted the full page put at his disposal by most of the London newspapers to a polite refusal, in which he publicly handed over the palm for this type of literary effort to the author of the *Commentaries*. Articles on Mr. Menzies were not slow to appear in the advertising press here and abroad. So our own interview with the head of Stuarts' Advertising Agency found us able to respect Mr. Menzies' personal modesty and to concentrate on the technical side of the *Commentaries*, their production, and the reason why they have always been so felicitously printed.

Interviewing Mr. Menzies is the harder in prospect, and the easier in fact, for his having himself been an interviewer on a Fleet Street paper. One could not fall back on that first-aid query: "Do you compose with a pencil or a fountain-pen?" But there *was* the question, to begin with, of what direct response had come from the public. The number of direct orders so stimulated is not to be revealed; but did these highly personal fantasias on the human palate evoke any personal replies from customers?

"We have literally thousands of letters," said Mr. Menzies. "At first we kept the best of them in portfolios" —he pointed to some stout volumes —"but now there are too many for that. Every letter is read, however, and you would be surprised at the number of distinguished people who send us kind words and even ideas for the *Commentaries*. A well-known peer sent us a notion (about the mystical devotion of young turtles destined for soup), which proved eminently useful; the headmaster of one of the most famous public schools composes Personal Column advertisements in Latin hexameters for Fortnum and Mason, as a lark. Our list, not only of friendly correspondents, but of amateur contributors, tends to sound like a selection from *Who's Who* not to say *Burke*!"

On the financial, as distinct from the goodwill, side of the *Commentaries*, it may be sufficient to mention (without drawing too many conclusions) that the *Commentaries* were begun in 1924, when Fortnum & Mason's shares were quoted at 18/6, and that they now sell around 89/-. The new building in Piccadilly could not have risen had not this firm maintained the standard of produce that made it a household word in the days of Jane Carlyle; but few advertising men—few high-class printers, for that matter—can pass the magnificent new building without a salute to the efficacy of their craft. So our next question had to do with the relation between the advertising man and the goods he had to sell.

"I can't talk with enthusiasm by any other means than that of passing on whatever thrill I've had," said the man who has applied the lyric adjective to Cheshire Cheese. "First of all, I go about opening bottles and things, tasting, enjoying everything I'm to write about. The

treatment may then be as facetious as you like, but the thrill is genuine—and personal.

"The reason why so much advertising copy sounds 'dead' and conventional is that the best inspirations have to be subjected (quite properly) to the man who pays the bill; but too often it is not one man with vision, but twenty business men all afraid of the public, who do the criticising. What chance has the unexpected flash under that bushel? I was unusually, almost incredibly, fortunate in being able to submit the idea for the *Commentaries* to one man, Colonel Charles Wyld, who said something that few advertising men hear oftener than once in a lifetime: 'Go ahead, work out the idea, and we'll try it.' "

We asked if some of the "magnificent impudences" of the Commentator and his spirited Illustrator had ever evoked the sort of rebuke from Rural Deans that haunts the slumbers of most copy-writers who try to be bright. That analogy by which the use of lemon-juice on a certain kind of caviare was deprecated: it had set the West End chuckling, but what were the reactions of Aunt Tabitha?

"Only delight," replied Mr. Menzies, "though we *had* rather wondered about that one. One thing is sure: they will read the purple passages, and vivid words stay in the memory when the time comes to write an order. Of course, the limit is set by good taste."

Good taste! A quaintly appropriate phrase for copy that has set a standard for toothsomeness, and a typographic dress so tasteful as to be almost tasty. That is important, and well the Commentator knows it. The heroine of *Pygmalion* acquired a very cultured accent before she altered her East End phraseology, and the readers of Shaw's play will remember how Society accepted and applauded as smart her exquisitely-pronounced account of how someone had Done the Old Man In. There is no use being roguish in Chelt Bold; it takes a well-tailored man, or a beautifully-set page, to launch the *quip pro quo* that does not recoil on the head of the jester. Be earnest in any old type, if you mean to shout about bargains. But mannerly copy must be well-dressed.

We are indebted to Mr. Menzies and to his typographical collaborators for the details which we present herewith, knowing that they will be of interest to readers, and especially to "Monotype" users.

The text of the *Commentaries* has been "Monotype" set, in all but two hand-set issues, from the beginning six years ago. Although the demand for each successive issue has increased, the printing order now averages about fifty thousand. Every page is printed direct from type on uncoated paper—in itself a remarkable proof of the wearing qualities of the "Monotype" product. "Monotype" Garamond was extensively used in the earlier numbers, and "Monotype" Caslon, Baskerville, Plantin, and now Bembo with Colonna, have also been ingeniously used. Two extra colours have been used in all but the very first number, and the successive typographers have obtained a very flexible and informal effect by splashes of colour on other parts of the page beside the illustration head and tail pieces.

The production of a pamphlet of this character for free distribution in such large quantities involves some very interesting problems of manufacture. Messrs. Spottiswoode, Ballantyne & Co., Ltd., in conjunction with Mr. Menzies and his agency, Stuart's, have been responsible for the production from the earliest number. The fact that most of the copies have to be posted, and that a certain number must inevitably fall into the hands of those who are not immediate purchasers, means that a really cheap quality of paper had to be used. This in turn meant far greater care in press-work, registration and typographical design. The coloured ink used is of a high grade; half the charm of the first impression would have been lost had the printers used muddy or half-hearted colours instead of the bold primary hues employed in such clever contrasts. The processes by which the *Commentary* is carried through from the original typescript and rough drawings to the finished copy may be understood by reference to the accompanying inset produced especially for this number by

Messrs. Spottiswoode, Ballantyne & Co., Ltd., by kind permission of Mr. Stuart Menzies and Messrs. Fortnum & Mason. This inset was originally designed to be type-printed, but the unusual beauty of the layout led us to the conclusion that a reproduction of the whole in the form of a layout would be of even greater interest to our readers.

Page 2 of the inset shows a typical "idea" sketch as it came from Mr. Menzies, together with his characteristically detailed instructions to the artist. With these sketches comes the manuscript of the copy, details of prices, etc. Page 3 of the inset shows how this material has shaped under the hands of the typographer and artist into the finished layout, which is submitted to Mr. Menzies, who in turn obtains the approval of Messrs. Fortnum & Mason. It may be noted that the copy here has been accurately cast off so that every line represents an actual line of words, as can be seen by reference to the finished page of the *Commentary* enclosed with this number. The artist's sketch, while it is in pencil and still capable of alteration, is yet sufficiently finished to give a good idea of the effect. The second colour is indicated on this layout only in the portion which is to be type-set.

The advantage of a really beautiful layout, closely approximating the effect of a type-printed page, instead of the usual hasty indication, is that the finished booklet in layout form can go unaccompanied before a board of laymen customers. It inevitably creates confidence in the printer's skill.

When the approved layout returns to the printers, it is sent with the copy to the "Monotype" compositor, after the drawings have been detached and given to the artist to be executed in colours. Page 4 shows the interesting manner in which slip proofs of all the pages are returned from the composing-room in three sets, all pulled from the same galleys, in this case one in red, one in green and one in black. Meanwhile the colour sketches, drawn to scale, have been approved by the customers, sent to the block-makers, and colour proofs are pulled. Then, instead of proofing to register different colours in different formes, a final paste-up is prepared by pasting and arranging together the pulls in each separate colour. It is not until the whole 12-page paste-up, which represents the last proof submitted to the customer for final O.K. before printing, has been returned approved, that the types for the various colours are taken out of the galleys and imposed in separate formes. It is of course a mark of confidence in the printer that there should be no further official inspection of the job after the colour paste-up is approved; but confidence such as this would reward any buyer of printing for having entrusted his work to a firm which delights to take responsibility for, and pride in, the work which it executes.

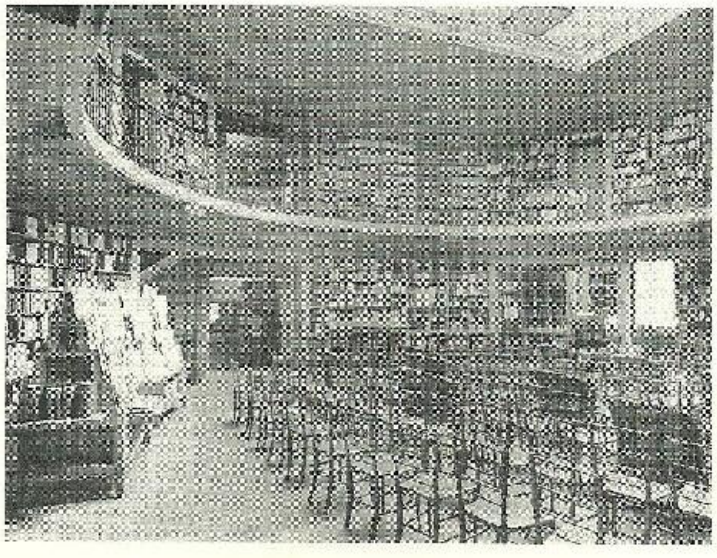
As will be seen by the finished copy, the usual broadside and order form are enclosed with the *Commentary*. The order form always strikes some irresistibly informal note which makes it a matter of heroic difficulty not to fill out the blank lines. The specimen copy enclosed shows that the job has been "Monotype" set from beginning to end, in Colonna Display and the exquisite new Bembo roman and italic which is receiving such flattering commendation from the critics.

The earlier issues of the *Commentaries* have recently made their appearance in book form, and the pleasure they will give to amateurs of literature will not make up to the collector of *typographica* for the fact that some of the individuality of each number has been lost through their not having been reproduced in type-facsimile.

In the *Commentary* enclosed with this number of the *Recorder* it will be seen that the last seven thousand impressions from a run of nearly eighty thousand from "Monotype" material throughout has not dulled the beauty of the type. Should we ever reach the point of civilization when production and marketing are so plotted as to dispense with the artificial stimulation of advertising; should our successors ever look back upon this age as one in which publicity played havoc with all the known laws of economics, at least

there will be collectors in those days who will swallow their concentrated vitamin pills with more appetite for having read these colourful dithyrambics on food, and who will admit that the capitalistic advertisings of the old days did at least bring forth some witty and attractive *pièces d'occasion* for their typographic collections.

A REMARKABLE EXHIBITION



Every British printer may well feel indebted to the Oxford University Press and to Messrs. J. & E. Bumpus Limited, booksellers, for their joint efforts in bringing about the exhibition of printed books, documents and other material illustrating the history of the Oxford University Press from its beginning in the fifteenth century. Any exhibition which so dramatically demonstrates the honour and glory of the printer's craft, and the intimate connection between a learned press and the greatest scholars and writers of the land for century after century, has done a very great service to the printing craft in general.

The gathering of celebrities which applauded the opening, both of this historical treasury and of the new exhibition rooms of Messrs. Bumpus, were all people of vast influence, however indirect, upon the printing industry. They saw and admired the most ancient punches, matrices and actual types that exist in England: they saw unique documents proving how the Oxford University Press has collaborated with generations of scholars in actually forming and crystallizing the English language: and they and the many others who followed them also had an intimate glimpse of printing technique of the past and present, in the form of many fascinating memorials, conscious and unconscious, of the craftsmen whose work makes our civilisation possible.

The Oxford University Press has actually made printing history in this country: like *The Times*, it has fostered every new invention: but above all it was able to spread before the visitor tangible evidences of the vital part which printing has played in our national life.

The Oxford University Press is one of the very few examples of the complete printing office as it existed in old days, before publishing, bookselling and even typefounding broke off into specialised crafts. Yet, for all this, the press, with its huge publishing establishment, is to-day a model of efficiency and modernity.

Not the least interesting item of the exhibition to printers was an actual "Monotype" keyboard in operation, providing a contrast with the composing sticks and typefounding apparatus of the past. We learn that Her Majesty the Queen evinced a great interest in the uncanny "Monotype" and was pleased to accept a special, printed souvenir of the occasion, tapped off on the "Monotype."

The printing world will long remember this most distinguished exhibition, so capably organised, grouped and described by Mr. John Johnson, printer to the University of Oxford.

TECHNICAL QUERIES AND ANSWERS

Query.—What is the cause of type heads breaking off, or sometimes becoming elongated so that these types are higher than others?

Answer.—This is due to the hammering effect of the matrices upon the mould, which causes the corners of the matrix around the punching recess to become closed in. The type is thus cast with the head keyed to the matrix, causing the head to be stretched or broken off as the matrix withdraws from the mould. If there is only a slight burr on the matrix this may be scraped off carefully, otherwise it is better to purchase a new matrix.

Query.—Is it fair that "Monotype" operators' output should be estimated by "set" ems, whereas in other forms of composition, mechanical or hand, the output is estimated by "point" ems irrespective of whether the type face is normal, fat, or condensed?

Answer.—It is believed that it is the custom to estimate by "point" ems, and the method is bound by agreements with the trade unions. By the official method so many lines constitute "1,000 ems," irrespective of the design of the type face. In estimating for book jobs it is becoming the custom to take into consideration the design of type, as a fat-faced type will cover more paper than a condensed type, and this is a consideration where a large number of copies has to be printed. In a given job there are the same number of characters and spaces to be composed, no matter whether the type face be condensed or fat, but officially the latter will contain a greater number of "1,000 ems," as there will be a greater number of lines.

Query.—Why do the latest pattern of "Monotype" moulds wear better and maintain for a longer period a correct height to paper?

Answer.—This is due to those faces of the mould surface (upon which the matrix seats) being finished off with a very hard metal. This metal is known as stellite, and it is so hard that it must be fused to the mould and mould upper blade surfaces by oxy-acetylene welding, and then ground true by special grinding wheels. At a small extra cost we are prepared to incorporate in moulds of earlier design all the main features of the present composition mould, including this stellite treatment of the matrix seatings.

Query.—Why is a charge made for "Monotype" technical literature, when some firms give it away free of charge?

Answer.—"Monotyping" is a trade and must be learned in the same manner as plumbing, engineering, joinery and other trades. Time and money must be devoted to the learning of any trade, and anything that is worth having or worth acquiring should be paid for. Technical literature is very expensive to produce, and experience has taught us that when this is given away merely for the asking it is applied for indiscriminately, often by persons who can never make use of it, and wasted just as freely. All "Monotype" users are provided with free copies of all our technical literature, so that keyboard operators and caster attendants are kept informed of the latest attachments and methods of operating. Students of the "Monotype" at any of the technical schools throughout the country, or at our own schools, may obtain any of our technical books and pamphlets at half price.

Query. In operating the "Monotype" keyboard is it correct to compose an em space after the full-point? Also, should the "quotes" be close up?

Answer. Fashions change in print as in every other occupation. In recent years it has become the fashion to compose a justifying space after the period, so that the spacing throughout the line is uniform. The use of the em after the period causes the composition to have too many "windows." Regarding the "quotes" some typographers prefer the second inverted comma close up to the first letter of the sentence, whereas others prefer a little space. The smallest positive space cast on the "Monotype" is five units. This is rather too much, and for this reason additional quotation matrices may be included in the matrix-case, so that only two units of space may appear between the quotation sign and the following character.

Query.—Is the "set" mark or the reversed em dash the correct method for aligning before starting to cast? I prefer the em dash method as any error shows itself doubled.

Answer.—The "set" mark is made specially for this purpose, and some founts are designed so that the em dash is not central upon the type body, and therefore cannot be used for alignment purposes.

Query.—Could not the "Monotype" caster be run faster than is generally the case?

Answer.—A question like this is always inclined to invoke a vague answer. The speed of running depends upon circumstances, such as the size of type being cast, the nature of the composition, the quality of the metal, etc. Wishing always to identify ourselves with a "safety first" policy, and to provide against contingencies necessitating a slowing down in running, we have advocated speeds varying from 130 per minute for 12-point type to 150 per minute for 6-point. Many caster attendants improve upon these speeds by 20 per cent., which gives 156 r.p.m. for 12 point and 180 for 6 point. It is mainly a question as to whether the higher output compensates for the extra wear and tear. We think it does, and with very considerable profit to the printer, but we do not wish to be accused of encouraging wear and tear.

LANSTON MONOTYPE CORPORATION

LIMITED

43 Fetter Lane, London, E.C.4

Telephone: Central 8551-5

PROVINCIAL BRANCHES

Bristol	West India House, 54 Baldwin Street
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

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Berlin	Monotype-Setzmaschinen-Vertriebsgesellschaft m.b.H., Kreuzberg Strasse 30, S.W.61
Brussels	3 Quai au Bois de Construction
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Helsingfors	Kirjateollisuusasioimisto Osakeyhtio, Vladimirsgatan 13 (Agents)
Oslo	Olaf Gulowsen, Akersgaten 49 (Agents)

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