THE MONOTYPE RECORDER

VOL. XXXII No. 2

SUMMER 1933

LONDON

THE MONOTYPE CORPORATION LIMITED

The text of this number is set in "MONOTYPE" BASKERVILLE, Series 169—14, 11, 10 and 8 point.

The headings are in 36, 30 and 12 point.

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The Monotype RECORDER

A QUARTERLY JOURNAL FOR USERS AND POTENTIAL USERS OF THE "MONOTYPE" TYPE-SETTING AND TYPE-CASTING MACHINE AND ITS SUPPLIES

VOL. XXXII *Summer 1933* No. 2 *(New Series)*

LONDON

The Monotype Corporation Limited, 43 Fetter Lane, E.C.4

A Sketch of the Origin &

THE VENERATION OF ANTIQUITY is implanted in no race more deeply than the English. Sure of our Norman blood, cognizant of the roots which link us to remote days, we have felt that Europe is our wash-pot and that over Asia we might cast our shoe. To that instinct I must appeal as the justification of the following pages. When the Federation of Master Printers assembled in conference at Scarborough they were within easy reach of that old city, brooded over by the famous Minster, in which Yorkshire printing first began. I hope to point out the lineage of our craft in the largest county and the worth of our forerunners. It may help us to realise how erroneous is the idea that a man who sets up business in a printing office should suffer, as so many do, from an inferiority complex when doing business with men of other trades.

Long before the invention of printing as we understand the word, York was filled with *scriptores*, *escriveners*, turnours, flourishers and limners, secular persons engaged in the production and embellishment of manuscript books. They had severe limitations upon the number allowed to carry on this trade for their personal profit; a strong Guild enforced their decrees. A dispute was in progress in 1495 concerning these restrictions when an Act of Richard III invited foreign printers and stationers to settle in this country.

Within a few months Frederick Freez emigrated from Holland and began business in York. No copies of his work are extant but he is supposed to have printed a proclamation on vellum in the reign of Henry VII. His brother, Gerard or Wanesford Freez, also came to York and commenced an extensive business in printed books. Both these men were personal friends of Wynkyn de Worde, and it is reasonable to assume that they had worked with him under both Faust and Caxton at Menz and Cologne. After his death there was a lengthy action in the York Consistory Court concerning the disposal of his large stock of books.

Hugo Goez next set up a press in York. He is the first printer whose work still survives. In 1509 he printed a Directorium Sacerdotum and copies are preserved in York Minster library and the Sidney Sussex College, Cambridge. He probably left York for Beverley, since a broadside owned by Mr. Thomas

Growth of the PRINTING Craft IN YORKSHIRE

By T. GREEN
Editor of "The Three Ridings Journal"

Martin of Norfolk bore the imprint "Emprynted at Beverlay in the Hye-gate by me Hewe Goes" and it also displayed his mark of a letter H and a goose. He used type from a fount once owned by de Worde.

In 1516 one Ursyn Milner was admitted a freeman of the city of York and moved his press to Blake Street, within the municipal jurisdiction. Within that area none but freemen might carry on any business. He is perhaps the Ursyn mentioned in the Privy Purse expenses of Henry VII in 1502 for work done. Two books of his are an Office of the Blessed Virgin (1513) and a Latin Syntax (1516). In both of these he employed the device of a shield hanging from a tree and supported by a bear and an ass. On the shield was a windmill, a playful allusion to his name, together with a sun.

About the same time John Gaschet conducted a publishing and bookselling business; there is strong evidence that he printed some of his many publications, mostly missals now highly prized by their owners for excellent qualities. Then began what, from the provincial point of view, were the dark ages of English printing. From the Reformation until well on in Elizabeth's reign the policy of Governments was to limit the circulation of books in the country and concentrate all the printing in London. In 1533 the Parliament of Henry VIII repealed the liberal Act of Richard III which had done so much to diffuse literary knowledge throughout the land during the past fifty years.

Injunctions issued in 1539 required that no person should print English books unless previously allowed by the Privy Council or authorised by the king. The Stationers' Company charter of 1556 provided that only members of the Company should set up presses in England unless they had a special royal licence. Elizabeth, soon after her accession, confirmed this monopoly. It applied to all books dealing with religion, policy and government, whether printed at home or abroad. It did not include profane works nor those commonly allowed in universities and schools. The powers of the Company were

MAIESTIES
ANSVVER
TO THE
DECLARATION
Of both Houſes of PARLIAMENT.

Concerning the Commiſsion of
ARRAY.

Of the firſt of *July*, 1642.

With his *MAJESTIES* Anſwer to the Declararation of the Lords and Commons in PARLIAMENT, for the raiſing of all Power and Force, as well Trained Bands as others, in ſeverall Counties of this Kingdome, to leed againſt all Traytours and their Adherents, &c.

YORKE,
Printed by ROBERT BARKER, and now reprinted at *London*, 1642.

TITLE PAGE OF THE PROTEST OF CHARLES I AGAINST THE COMMISSION OF ARRAY

used with rigour and some York booksellers had unauthorised books confiscated. The absence of works by Roman Catholic writers saved the booksellers their heads. Henceforth there was a great diminution in the book trade of York.

With the coming of James I the York booksellers took fresh courage. They were abetted in their enterprises by the Corporation, and the Fosters did a large trade within the cathedral precincts. This firm had strong competitors who also held large stocks. This helped to spread culture widely among the county families of the North. By a curious irony it was an autocratic monarch, Charles I, who once more brought the printing press, foremost engine of human liberty, into the northern parts of his kingdom. In his retinue, on the progress to Scotland, was Robert Barker, the king's printer, complete with press and type. Charles spent nearly a month at York and issued from thence his famous proclamation "for the suppression of various monopolies." It was probably printed in York by Barker.

When the king took the step that finally led to the scaffold he transferred his court from the metropolis to York. He took up residence in the house of Sir Robert Ingram. On the site stand to-day the deanery and the homes of the residentiary canons. The king's press was set up in the house of Sir Henry Jenkins, in close contact with the king, who could communicate quickly and unobservedly with his printer. This press was active during the whole of Charles's stay in the North. The paper he used bears the arms and name of the monarch and a replica of it is still manufactured. One of the last things printed was a proclamation made "this 12 of August, 1642" in which the king called all loyal citizens to Nottingham "where and when we intend to erect our standard royal in our just and necessary defence."

Stephen Bulkley, of whom nothing earlier is known, turned up in York a few weeks before the king removed his press. Thereafter Bulkley used his press exclusively on the royalist side. He printed many broadsides and documents. Finally, at the royal behest, he moved to Newcastle and printed political pamphlets in which Charles took a personal interest. After the king's surrender, this man continued for thirteen years as a printer in Newcastle and Gateshead.

When General Lord Fairfax was military governor of York for the Roundheads he made a clean sweep of the opposing faction. For several years Thomas Broad made a profitable living by printing the sermons and other literary rarities of the puritan divines who filled the pulpit once occupied by

Ferne and Mossom. First in Stonegate and later in Coney Street, Broad turned out an amazing quantity of work. None is dated after 1650, the year after an Act had been passed granting to York the privilege of being the only place outside London, always excepting Oxford and Cambridge, in which printing might be carried on. There is some evidence that Alice Broad, who succeeded Thomas of that name, was his widow.

On the turn of the tide, the Restoration a *fait accompli*, Stephen Bulkley brought his press back to York from the Tyne. He was, indeed, indicted at the assizes but escaped condemnation; in 1664 he printed the first history of the city and its antiquities. Until his death in 1680 he issued sermons and miscellaneous works. He left his press between his daughter Elizabeth and his son John. The latter carried on the business with declining energy until his death fifteen years later.

Then came the reign of the White family. John White, of London, came to York in the year of Stephen Bulkley's death. He married Hannah, commonly reputed to be the daughter of Thomas and Alice Broad. The inducement of an established business may have tempted him to accept the bonds of matrimony after the middle period of life. Among his many books was one "shewing how to preserve the gums and teeth from all the Accidents they are subject to" as well as one in praise of Yorkshire Ale. At his death John White was the only printer in York; to his wife Grace he bequeathed one half of his tools and equipment for her use, these to revert to his grandson Charles Bourne, who also received the remaining half. His son John received his real estate.

The name of Grace White is held in honour by the people of York. She gave them their first newspaper.

> that map of busy life,
> its fluctuations and its vast concerns.

This was "*The York Mercury:* or a General View of the Affairs of Europe." It was a small quarto issued at three-halfpence per copy. The grandson, Charles Bourne, entered into the inheritance on Grace White's death, but lived only for one or two years.

Next came the man who has received wider notice than any other of York's many printers. Thomas Gent, a runaway apprentice from Ireland, had a long and adventurous life. His fame rests on the length and volume of his work rather than any intrinsic value. He combined in himself author, artist and engraver and printer. In none was he more than mediocre and often crude almost past belief. After some service in London he was tempted by a good offer from John White. His description of the first meeting with his future master has often been quoted: "The door was opened by the head-maiden, who is now my dear spouse. She ushered me into the chamber, where Mrs. White lay something ill in bed: but the old gentleman was at his dinner by the hearth sitting in a noble arm-chair, with a large pie before him, and made me partake heartily with him. I had a guinea in my shoe-lining, which I pulled out to ease my foot. At which the old gentleman smiled and pleasantly said it was more than he had ever seen a journeyman save before."

Later Gent worked for many London printers and undertook to finish for Mr. Woodfall a portion of the dictionary upon another section of which was engaged Mr. Samuel Richardson, a printer in Salisbury Court. This "ingenious Mr. Richardson" had not then put to lucrative use his gift for compiling love-letters for maidens which finally, through *Clarissa Harlowe* and *Sir Charles Grandison*, made him not only wealthy but the first English novelist.

Gent had meantime tried to overcome his passion for Alice Guy, the Whites' head-maiden who had tired of waiting and married Charles Bourne, the grandson of her master

in York. His struggles with his heart were evidently vain; he no sooner heard that she was a widow and in good circumstance than he hastened to York and married her. For the next fifty-four years his life in York was one long story of printing and quarrelling; he died in extreme poverty in 1778, within two years of reaching ninety.

John White, the second, who had been a flourishing printer in Newcastle for some years, was thus the uncle of Gent by marriage. He came back to York and started in opposition to Gent. One of his ventures was to begin *The York Courant*, a paper he later sold to Alexander Staples. This journal passed into the hands of Caesar Ward and Richard Chandler at a time when York was a scene of gaiety through the efforts of the vivacious Dr. Prebendary Sterne, the Laurence of witty memory. They printed for him the pamphlets which owe their immortality to his later work and which were occasioned by his support of the Dean of York in a quarrel. One of them, *a Political Romance*, he described as his first Shandean essay.

Ann Ward, widow of Caesar, continued the printing business for thirty years after her husband's death. She was assisted in producing the newspaper by David Russell. The press was moved from the Bagnio on one side of Coney Street to premises on the other side, the very building from which the *Yorkshire Herald* is published to-day.

The only person courageous enough to set up in business for himself during the lifetime of old John White was an apprentice of his, known as John Jackson, the Elder. Soon after the death of old John White, Jackson fell into evil repute. In 1716 two men were sentenced to death at York Assizes for highway robbery. Jackson was a witness for the prosecution and swore at the trial that they had extorted money by threats from a York tradesman named King. In a dying speech they protested their innocence and this was printed as a broadside by Grace White and Charles Bourne. Jackson sued them and obtained eighty pounds as damages for libel against Mrs. White. Bourne, being a minor, escaped any penalty. Despite this verdict, the imputation that he lived on "blood money" persisted; it was too much for Jackson and nothing further was heard of him.

However, he had a son who started a press in Grape Lane, a narrow thoroughfare adjoining the Coffee Yard. He soon exchanged these premises for some near the south gate of the Minster. Just as Gent dropped the *York Journal* this newcomer launched the *York Gazetteer*. Jackson was followed by his son Francis who carried on the business for twenty years without producing anything of note. His premises were later used by the Storrys and afterwards by William Sotheran, a grandson of the famous York bookseller of a century before.

When Thomas Gent removed from Coffee Yard, which had then been "a printing office above an hundred years" his premises were taken by John Gilfillan. When he was succeeded by Nicholas Nickson the famous press ceased to be under the patronage of the clerical Whigs. Nickson was a supporter of the Tories and was employed by Dr. Burton to print the great *Monasticon Eboracense*, published in the city in 1758. Dr. Burton's decision to have the work done locally shewed his faith in the city's printers to be greater than that of Drake twenty years before.

In 1770 York was the scene of a great experiment. Christopher Etherington, formerly a bookseller and publisher, began the publication of a weekly newspaper called *The York Chronicle*, from a press in Coppergate. He was a man of vast schemes. Fifteen thousand copies of a prospectus, accompanied by circular letters, were sent in parcels to all the principal towns in the counties of York, Lincoln and Durham. London received one thousand. Three thousand copies of the first paper were given away. Later numbers were sold at 2½d. each. At that time there was a government stamp of 1d. required on every newspaper of one sheet. Mr. Etherington therefore laid in a stock of no fewer than seventy thousand stamps.

His enterprise was poorly rewarded. He dared not print more than 1,650 copies of the third number, and it was only after nine months of life that the circulation rose to 2,500. In 1774 he altered the form but without increasing the sales. The circulation dropped and the proprietor was losing £2,500 when the stamp duty was advanced to 1½d. Etherington advised his advertisers that the inevitable advance in price would not affect the sales. But the inflexible rule prevailed. Before the end of 1776 the enterprising man was insolvent and the paper changed hands, being issued by William Blanchard & Co. until 1839. In that year it was amalgamated with the *Yorkshire Gazette*.

Shortly before the death of Thomas Gent his old office in Coffee Yard was occupied by Walker and Pennington. In its short life the firm produced a folio edition of the Scriptures. Luke Pennington moved to Durham in 1792, and followed the calling of a printer for many years in that city. He was the last typographer to occupy the old printing-office in Coffee Yard "over against the Star in Stonegate" from whence had poured for 150 years an uninterrupted stream of printing.

The more one inspects the work of an age inclined to floreated designs and varicgated types, the more certain one becomes that good printing is always simple printing, depending on clean-cut and legible types constantly renewed, rather than upon a vast stock of faces kept to suit the whims of advertising agents with an eye for something new. On that hypothesis, the early days of Yorkshire printing were days of good printing. The public buildings of York contain many examples of tracts issued during the Civil War, numbers of them in the Old English Black Letter of the period. There are other specimens extant in various places, but nothing of an earlier year than 1641 is possessed by the municipal authorities.

Some idea of the limited materials with which they worked can be gained from a study of John White's will. The contents of his composing and printing room were:

	£	s.	d.
21 founts of printing letters of severall sorts besides capitals, at £5 per fount	105	0	0
18 cases of wooden cuts, small and larger	5	0	0
3 printing presses with iron cases and other materials belonging to ye same	15	0	0
2 iron vices and iron steddy, with other odd things in ye printing room ...	1	10	0
Cases for letters with frames for bearers, a grinding stone in frame, with 3 composing stones and other small matters	1	10	0
	£128	0	0

In ye Little Middle Warehouse he also had stored two hundred reams of printing paper, demy, lumber and pott valued at £60.

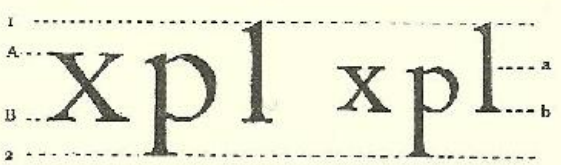
When we contrast that with the resources of even the humblest printer to-day, remembering that this represents probably the most important press outside London at the time, we can see how far we have gone. It also has a warning for us. From those humble beginnings sprang a trade which is now widespread in Yorkshire. Are we using our heritage wisely? In those days the printer was in close contact with his customers and respected by them. He walked the streets as one of importance, a man to be reckoned with in the affairs of life. Was he not, you could see by his manner, the means whereby scholars gained access to the wisdom of the ages? If he refused to print, no man might learn. He took his own time and the customer waited patiently at the door. With all our resources, there are times, with the telephone ringing incessantly and the "cutter" dogging our steps, with the cranky ideas of customers impatient of delay and asking for something "different" or cheap, when we feel sure that if it was bliss to be alive in such a time, to have been a printer must have been very heaven.

Some Typographic *Questions*

WITH MATERIAL FOR ARGUMENT

FROM the correspondence received, it is evident that the MONOTYPE RECORDER is read by many practising typographers who are extremely interested in such researches in typography as have a practical applicability to book and advertisement design. It is the purpose of this article to open a "discussion" amongst these and other readers on certain physical aids to what was referred to in our last number as "readability"—distinguishing the word from "legibility" by making pleasure and ease in continuous reading the criteria.

Our Type Faces number gave demonstration of the fact that type size, *e.g.* "12 pt." means nothing more than the amount of space, up and down the page, which a character or line will occupy. It is a one-dimensional measurement. To show how much variation in apparent size is possible within this point size, we show the same letter from seven founts in 12 pt. herewith. The first three are "dark" faces; the fourth and fifth are both "light." No. 1 has a short x-height and is narrow; Nos. 2 and 6 are large x-height and rather wide; but No. 4 has more x-height than No. 1 and yet is narrower. A diagram showing the optical effect of increasing the length of ascender and descender (or rather, to put things first, of increasing the x-height) is given in Fig. 2. The first question that arises here is, whether the phrase "large x" and "small x" can be used adjectivally to describe a fount, *e.g.* "Goudy Modern is a small-x narrow fount." This, of course, is only for purposes of general classification; in future researches we hope to make it possible to give mathematical and precise indications of the



(1) Ascender line. (2) Descender line
(A) x-Height of short-descender fount
(a) Same for long-descender fount
(B, b) Base-line of each

FIG. 2

1. ATONESadefghilnorstu*ETlate* . . . . . .
2. ATONESadefghilnorstu*ETlate* . . .
3. ATONESadefghilnorstu*ETlate* . . .
4. ATONESadefghilnorstu*ETlate* . . . . . .
5. ATONESadefghilnorstu*ETlate* . . . .
6. ATONESadefghilnorstu*ETlate*
7. ATONESadefghilnorstu*ETlate* . . . . .

(1) Goudy Modern, (2) Plantin 110, (3) Bodoni 135
(4) Centaur, (5) "Monotype" Caslon Old Face
(6) Scotch Roman 137, (7) Gill Sans

FIG. 1

qualities of each fount which will be called *average* widths, degree of colour, and x-height.

Another set of raw materials for discussion is given in Fig. 3. It concerns the length of line which would be ideally readable for any given size of any *particular face*, with special reference to the length of descender.

It is quite safe to say that the eye of a practised typographer can confidently gauge the exact measure to which the size of face chosen can be set, in order to eliminate any possibility of "doubling" or skipping a line as the eye travels back, and at the same time avoiding the necessity for moving the eyes backward to the left oftener than is convenient.

But to say this of skilled typographers is not to say that the principles behind the selection of a measure are obvious to every student of printing—or for that matter to every printer's customer. The trouble with trusting to instinctive judgment is this: that when some strong-minded person concocts a theory which is contradictory to the designer's own instincts, or simply develops a contrary instinct, it is quite impossible to defend the original idea in the opponent's own language. He is not interested in somebody's instincts; but practical and empirical reasons will give him pause. Hence, both for the training of a student's principles and for the purposes of disputation, experiments with the behaviour of type have their obvious uses.

It is certain that the line can be almost any length as long as there is only one line to be read. The difficulty comes in getting back to the next line—either too soon, as in a narrow column of 12 pt. or, when the measure is too wide, in finding the second line at all. So no dictum about width and measure has much significance without reference to the leading. It is literally the number of words that counts. So much is obvious: what is less obvious is that four lines of 12 pt. type of a fount which has long descenders comes to much the same thing optically as 11 pt. of a short descender face with a point lead between each line. There are after all only five descending lower-case letters, none of which is among the first twelve in order of frequency of occurrence in English; so the extra space allowed for descenders itself provides that channel of white space between the body line and the x-line of the characters underneath. Leading is a comparatively modern substitute for the long descender or a modern corrective to the over-long line. Functionally it may be said to be an improvement on the latter, but æsthetically there is much to be said for the way in which long ascenders and descenders weave the lines together here

and there. There is such a thing as over-use of leading, where the space between the lines is more conspicuous than the lines themselves.

So the general notion of "12 words to the line" has to be qualified. Book printers will not have as much difficulty in this matter as printers of commercial catalogues and general advertising, who may have to set around and under blocks, or fill the whole width of a quarto page with 12-pt. lines, etc. The examples shown represent our opinion as to the length of measure most readable in 11 point respectively of (1) "Monotype" Plantin 110 and (2) "Monotype" Caslon O.F. Comments and criticisms will be very welcome.

(*a*) SOLID

It is certain that the line can be any length whatever as long as there is only one line to be read. The difficulty comes in getting back

It is certain that the line can be any length whatever as long as there is only one line to be read. The difficulty comes in getting back to the next

(*b*) 1 POINT LEADED

It is certain that the line can be any length whatever as long as there is only one line to be read. The difficulty comes in getting back to the next

It is certain that the line can be any length whatever as long as there is only one line to be read. The difficulty comes in getting back to the next line—either too soon,

(*c*) 1½ POINTS LEADED

line—either too soon, as in a narrow column of 12 pt. or, when the measure is too wide, in finding the second line

line—either too soon, as in a narrow column of 12 pt. or, when the measure is too wide, in finding the second line at

(*d*) 2 POINTS LEADED

at all. So no dictum about width and measure has much significance without reference to the leading. So much is obvious:

at all. So no dictum about width and measure has much significance without reference to the leading. So much is obvious: what is less

(*e*) 3 POINTS LEADED

what is less obvious is that four lines of 12-pt. type of a fount which has long descenders comes to much the same thing optically as 11 pt. of a short-descender face with a point lead between each line. There are after all only

(*f*) 6 POINTS LEADED

five descending lower-case letters, none of which is among the first twelve in order of frequency; so the extra space allowed for descenders itself provides that channel of white space between the body line and the x-line of the characters underneath. Leading is a comparatively modern substitute for the long descender. Functionally it may be said to be an improvement on the

FIG. 3

A third matter of great interest to the modern typographer is the combination of types for composition. The "Monotype" machine-equipped printer in English-speaking lands may well revel in the resources he has for helping the author to make his meaning clear. A keyboard with keys for 225 matrices has a range which every typographer feels necessary; and of course printed matter such as catalogues, text books, etc., must use this range as logically as possible, i.e., so that weight and form of letter may "analyse" the copy.

As Mr. Stanley Morison has pointed out, the use together in combination of roman, italics and small capitals, to say nothing of bold, is calculated to arouse envy in the mind of any German author whose meaning cannot be elucidated by the use of italics, or small capitals, or even capitals set as words, while the book is composed in Fraktur; for Gothic has no italic, and in strict truth has no capitals other than calligraphic initial letters which are incapable of being properly set apart from lower-case.

THE ENGLISH-SPEAKING "REPERTORY"

ITS FLEXIBILITY SHOWN

ROMAN CAPS; Roman Caps and lower case; CAPS AND SMALLS

ITALIC CAPS; Italic Caps and l.c.; Roman Caps; Italic l.c.

SMALL CAPS; Small Caps with Roman Lower Case (rare)

'Aldine' style: Smalls with Italic Lower Case

BOLD FACE, used as chief sectional heading, **CAPS** alone

Bold Face: Here used as in text books, for identifying paragraphs

Bold Italic, here used as secondary subdivision

Bold used for **emphasis;** for extra **EMPHASIS; used for *emphasis***

BOLD ITALIC used alone for ***emphasis*** (rare)

BOLD CAPS WITH SMALLS (*useful for special purposes*)

BOLD & NORMAL CAPS—*AND IN ITALIC*

ORDER (PRESUMABLE) OF CLASSIFICATION:

FIRST ***SECOND*** **Third** ***Fourth*** FIFTH *SIXTH* SEVENTH Eighth *Ninth*

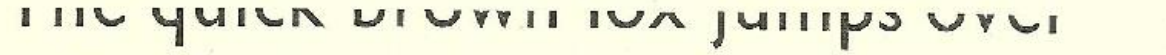
FIGURE 3

It is not to be wondered at therefore that such enthusiasm was given to Kleinschreibung in Germany. But this theory of dropping all capitals seems to us a definitely retrogressive one, and contrary to the essential spirit of type designing, which is to differentiate letters and avoid any possible confusion (see Fig. 4). As will be seen from Fig. 5, the eyes in reading travel along the "x-line" or top half, of the characters, the full point is below this line of maximum visibility, and there is no question that a capital following a full point gives a much clearer warning that the sentence is ended than the dot by itself. Hence for Kleinschreibung the full point would have to be about twice as large, and a page of short sentences would then look as if it had the measles.

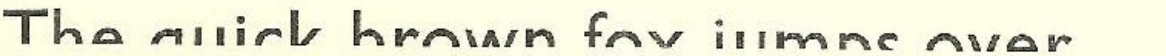
roman lower case used alone ("kleinschreibung"). note disadvantages: full stop (below optical centre) cannot *alone* "warn" in every case that sentence has ended; also confusion in printing "i gave john snow white paper" (John Snow, or snow white?)

but note: "i gave john snow white paper". better sense, but ugly

FIGURE 4



The lower half of the alphabet is difficult to read alone, because—



—the eyes are used to skimming along the *tops* of the letters

FIGURE 5

Those who dislike the inconsistency of the capital and lower-case designs sometimes suggest the abolition of lower-case as such, and the use of caps and small caps or, conceivably, capitals alone with bold letters substituted for "upper-case" usages. The trouble here is that lower-case happens to be the form of which we read the most characters, and it also has the before-mentioned advantage of separating itself from the next line by its descenders and ascenders. Hence the theorists should investigate the possibility of using upper-case letters which are simply enlargements of the lower-case. It will not do to use a size larger, as is shown in Fig. 6, for the weight is too great,

FIG. 6 Newly Part

the 48 point lower case gives, in a short descender fount, the approximate effect of a capital used with 36 point, but note that the extra *weight* of 48 pt. spoils the effect. *Below:* What "enlarged lower case as capitals" would look like. (A hypothetical 48 point):

FIG. 7 Newly found Part

EFFECT PRODUCED BY COMBINING LIGHT-FACE PLANTIN 113, 48 PT., WITH NORMAL WEIGHT PLANTIN 110, 36 PT.

but the theory can be given a very fair test in Fig. 7.

It will be seen that no extra legibility and very little extra consistency, has been achieved. There is a reason for everything in typographic practice.

In fact there are few if any meaningless survivals in letter design. Mr. Morison has suggested that the ear of lower-case g might not survive another century; and the dot over j is hardly more than a recognition of the fact that this letter is a terminal form of i. But one can see in a **minute** the reason for the dot over i. The humble serif has come in for criticism by the theorists in latter years, some of whom are under the mistaken impression that it is a mere imitation of pen lettering. The word "Illusion" is enough to indicate the discriminatory value of the serif; and apart from that, it is a stroke which helps to establish the regularity of the body line and helps to make vertical strokes *look* finished off.

A final query is concerned with the use of the words "modern" and "old face". It is easy enough to say that the second character in Fig. 8 is modern because the thickening is vertical and the serifs are angular; but the straightening-out of the interior curve, as shown in this letter, is not common to all modern faces. What is wanted is certain descriptive terms for these two (or possibly three) groups of faces which will mean what old face, transitional, and modern mean now, but which will more specifically indicate the qualities of the face which relate it to and distinguish it from others in the same group.

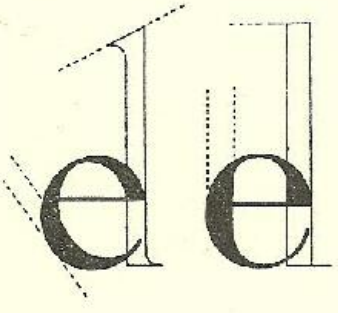


FIGURE 8

TECHNICAL QUERIES

And their Answers, by R. C. Elliott

Q.—Which is the best way of composing repetition book headings?

A.—Compose ten headings as follows:

000	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	111
222	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	333
444	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	555
666	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	777
888	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	999

The ribbon is then placed on the caster paper tower, and joined as a continuous strip, from which any number of repetitions may be cast. It is a simple matter to correct the folio numbers by hand, using discarded figures for correcting subsequent numbers. If the pages only run up to one hundred, two repeated figures need only be composed for each heading. To simplify casting from a continuous ribbon apply the "Monotype" Machine Line Repeating Device, particulars of which are given in an illustrated leaflet.

If it is desired to avoid hand corrections on the galley make use of two 9-unit blank positions in the matrix-case. These we will call "No. 1" and "No. 2" blanks.

Compose the ten headings as shown above, but compose "No. 1" blank for the hundreds figures, and "No. 2" blank for the tens figure, and compose the usual figures for the units. This produces:

□□0	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	□□1
□□2	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	□□3

and so on.

After ten lines have been cast place a spare figure 1 in "No. 2" blank position, and cast ten more lines thus:

□10	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	□11
□12	BEAUTIES OF ENGLISH SCENERY	
	BEAUTIES OF ENGLISH SCENERY	□13

After ten lines have been cast place a spare figure 2 in the "No. 2" blank position, and cast ten more lines. When page 199 has been reached place a spare figure 1 in the "No. 1" blank position, and restore the blank in "No. 2" blank position. Cast ten lines, and then place a figure 1 in "No. 2" blank position. Repeat as instructed above until page 199 has been reached, then insert figure 2 in "No. 1" blank position, and restore the blank to "No. 2" blank position, cast ten lines, and repeat the foregoing instructions. By this means the operator composes only ten lines, and thereby saves time and paper, and no correction by hand of the type is necessary. An expert caster attendant could change a matrix quicker than the type would be corrected by hand.

Q.—What lubricant is considered the best for the pump piston?

A.—We regret that oil manufacturing companies have devoted so little attention to the problem of discovering a satisfactory lubricant for pistons used for pumping molten metals, as in type-composing and type-casting machines. After trying many kinds of oil, tallows, and graphite, we have found that occasionally polishing the pistons with "Enameline" gives excellent results. This causes the piston and its bearing to become brightly enamelled, and appears to leave no gumming residue in the piston grooves. We also find it very useful when applied as a polish to screws and other parts which are immersed in the metal and which may occasionally have to be removed, such as the threads of the piston end screw (c17H11) and nut (a17H13); pump body lifting lever stud (26H1), nut (26H2), pin (a26H3), and nut (a26H4); pump body plug (23H4), pump lever connecting link pins (32H1), and pump body bearings. It is not suggested that the "Enameline" should be smeared on to the parts, but that the parts and threads of the screws should be polished with it. "Enameline" may be purchased in tins at any dry goods stores. We should be interested in users' experience concerning piston lubrication.

Q.—We have considerable composition the body of which is 10 point interspersed with 14-point headings and introductions. Can this not be composed in one operation on the "Monotype" machine?

A.—Matrix combinations of 14 point and 10 point can be made up in a single matrix-case, and the two may be composed and cast together. The set used would be the larger one, and the mould the smaller size. The 14 point would be leaded four points. There would be a 2-point overhang on the 14-point type, but this would be too slight to be affected in printing. If there is much 14 point to be leaded it would be profitable to apply the Automatic Leading Attachment. By setting the two sizes in one operation much time would be saved in make-up, and an increased speed of casting could be employed.

Q.—Can special moulds be made for the "Monotype" machine to cast quads only for mounting line and half-tone plates?

A. Yes. Some firms even use special machines and moulds of special height for casting quads only for plate mounting. This is very profitable and convenient for magazine work where stereos or electros have to be taken from the formes. The special quads are placed in position and the plates mounted on them. Many printers glue and tack the plates to the quads, and print direct in this manner. Quads cast on the "Monotype" machine are really the most efficient and economical plate mounts known. A good method of attaching plates to the quads is to apply a thin coating of shellac varnish to the surface of the quads, on this place a piece of tissue paper, then apply a thin coating of shellac varnish to the upper-side of the tissue paper and to the back of the plate and place the latter in position. Apply pressure for a short time. As a precaution a few brads may be driven through the plate edges.

Q.—Could not normal wedges be marked with the number of the stopbar case which must be used with the wedge?

A.—Yes; that is the present method of marking the normal wedges. For example, a normal wedge may be marked 27—8¼. This indicates that the stopbar case used would be No. 27, and the set 8¼. A further convenience is added by marking the unit value of the quad position, so that the caster attendant may be notified should the quad be 17, 18, 19, or any other unit value. This method has been in vogue for the past few months.

Q.—Are the moulds and normal wedges of the "Monotype" machine now made solely to the true "point" system? How are the matrices applied to meet the needs of Continental type measurements?

A.—Unless otherwise ordered all moulds and normal wedges used in England and the Colonies are based on the true point (12-point=·166″). Many printers still use the old English moulds: nonpareil, brevier, etc. Continental printers mainly use Didot measurements (12-point Didot=·1776″), and their normal wedges are based upon the old English point sizes (12-point=·1667″). Do not confuse "set" with "body" measurements.

Q.—What is the cause of the serif pulling up on the edge of a type when casting from display matrices on the Typecaster or the composition machine with the display attachment?

A. This is usually caused by the matrix holder positioning spring not being adjusted carefully. When the centring pin enters the cone hole there should not be any forward or backward movement of the positioning spring, as it is this movement that causes the matrix to drag on the side of the type as the centring pin leaves the cone hole.

Q.—What is the method now employed for marking display matrices?

A.—Display matrices used to be marked, for example, *7—4 or 7—4. The former marking of these examples indicated that the set width of the character was $7\frac{1}{2}$ points, and the latter $24\frac{1}{2}$ points, the absence of the asterisk adding 17 points to the marking. The display matrices are now marked in definite points or fractions of a point, such as $7\frac{1}{2}$, $24\frac{1}{2}$, etc.

A PUBLICITY QUID PRO QUO

Suggested by

CHARLES C. KNIGHTS, F.S.M.A.

This is a true story. A few years ago two young men in a big business secretly formed a "mutual admiration society" of two. The idea was delightfully simple. Each pledged himself to lose no opportunity of singing the praises of the other fellow. Within a short time both had obtained promotion and substantially increased salaries. Cause and effect? One cannot tell, but the facts are there.

Reciprocal advertising is like that. Again the idea is extremely simple. **You find someone whose sales story runs parallel to your own** (but without overlapping) **and you give mutual support in your advertising.** For example, a toilet soap and a face cloth are "tied up" in this way. On the soap carton one finds a brief mention of the face cloth. On the face cloth is a woven tab mentioning the soap. Each gives the other valuable publicity at negligible cost.

This idea is definitely applicable to local trade. The local baker does not sell butter or cheese; nor does the grocer (usually) sell bread. Why not render mutual support? It would seem that there is nothing to be lost, but everything to be gained by such a move. Frankly, petty jealousy and narrow-minded self-interest would need to be jettisoned pretty thoroughly. But given two or three retailers prepared to work together in this way, there is quite a lot they could do.

The printer is the obvious liaison officer between them. Fig. 1 is a (reduced) example of a simple slip in which a baker and a grocer have co-operated. The obvious means of distribution is for each retailer to use the slip as a parcel enclosure. The idea will be supported if each retailer displays a sample of the other's wares, with an appropriate card. A rather more ambitious effort might take the form of a leaflet, each retailer occupying one side.

It may be argued that this sort of thing would be more accurately described as co-operative than reciprocal advertising. But it is the *idea* that matters, not the label. Our point is that the printer with a "Monotype" machine is ideally fitted to produce these pieces of "double-barrelled" print in an attractive and distinctive

Bread & Butter

Not counted among the luxuries of life—deemed rather ordinary. And yet . . . really nice bread and butter, daintily served, is the foundation of many a good meal.

There are few things as satisfying as golden crusted, well baked bread generously spread with dew-fresh dairy-made butter. But . . .

The Bread should be BURKE'S famous farmhouse LOAF,

and the Butter . . . DEACOCK'S "DAIRYMAID"

Fresh or Slightly Salted

FIG. 1

FISH —firm, white and sweet, with the clean tang of the North Sea! One of Nature's finest foods for body and brain. Only the best fish, warranted freshly caught, is sold by

J. CROSS & SONS, 333 HIGH STREET

CHIPS —the perfect complement to a golden-brown cutlet of fish. You can't make really nice chips from any but the best potatoes. That means that you must get them from

TOM SMITH, 128-130 HIGH STREET

AND A CUP OF TEA

Some say you shouldn't drink tea with meat, but all agree that "a dish of fish" tastes to perfection when accompanied by a cup of Burton's "Little Leaf" Tea

BURTON'S, 29-31 CASCADE STREET

SHOP LOCALLY

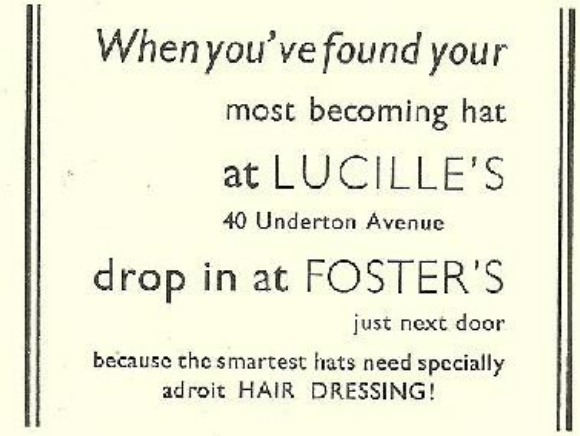
Get the best value and support Local Enterprise

FIG. 2

manner. In Fig. 2 we illustrate a leaflet the cost of which is equally defrayed by the three retailers concerned. Either the cost of an individual effort of such a nature may be divided by three, or three times the number may be distributed.

Again, blotters are excellent sources of publicity (it is claimed for them that they give most *visual* impressions per *printed* impression) and Burke the Baker and Grimm the Grocer might issue a blotter every month for a year. One month Burke the Baker occupies four-fifths of the space, Grimm occupying the remainder with a brief "tie-up" to the principal message. The next month, of course, relative positions would be reversed.

There is certainly something in the idea.



AN INVITATION

What are the Germans up to now in colour printing? And the French? How are American advertisers meeting the depression? What are the latest dodges in direct-mail, the latest cover stocks and inks? What fine new examples are there of book printing, both in limited and unlimited editions? How do the new type faces work in practice?

The head of our publicity department gave a talk at the annual conference of the Advertising Association at Glasgow last year on new methods and materials in direct-mail, and incidentally mentioned a group of printing and advertising magazines from all over the world which were in themselves reference files of the very latest ideas by which an ambitious firm can forge ahead into new markets.

The letters of enquiry about such magazines were unexpectedly numerous, and there was definite indication that both printers and buyers of printing were extremely alert for the latest information. For this reason we should like to bring forward to the attention of our readers that in our own publicity department there is a full and extensive file of modern British and foreign printing and advertising periodicals, a representative collection of modern direct-mail and other good commercial printing, and a good collection of modern fine printed books ranging from the most luxurious limited edition to interesting and inexpensive reprints. While it is impossible to give a full list of these reference books, examples, etc., we extend to readers of the RECORDER a cordial invitation to drop in and browse through our publicity shelves whenever they are in the vicinity of Fetter Lane. The more one is able to keep in actual touch with foreign developments in typography, the more patent does it become that the position of the British printer is one of enviable prestige in the world. It is often the case that designers and others, having an unusual amount of work to handle, find mental refreshment in glancing through new material which they would never copy, but which seems to start them off on new lines; and many a compositor and layout man has taken a "busman's holiday" in the library of our publicity department.

"*Aggressive* BUYERSHIP"

A POSSIBLE NEW DEVELOPMENT WITH *a resultant new Market for Print*

To find a new word is to find a new idea, and there is no surer sign of "hardening of the brain arteries" than the ability to stop reading the dictionary when one has verified a particular word.

But far more fascinating than discovering an unfamiliar idea by means of an unfamiliar word, is the discovery of a gap in the dictionary where one suspects there should be a word. Humanly speaking a thing cannot *be* until it can be described and eventually named, but modern life makes us all Adams in the industrial Eden, and keeps presenting new creatures and concepts to be given an identity and a label.

Hardly had industrialism brought supply up to the level of demand when a whole idea came alive in people's minds as the word "salesmanship". To find out what the word means one must examine its attendant words—a complicated jargon mostly of transatlantic origin. Practically all of them have some analogy with war. To "sales *resistance*" there is opposed the selling *attack*, based on a sales *campaign* the whole invigorated by a *slogan*, an old word meaning nothing more than a rallying-cry in the heat of battle. One need not attend a course of lectures on salesmanship, one need only glance at the business magazines, to see how seriously this idea of a wily, determined and gallant attack upon an entrenched and resentful enemy is accepted by the most respected authorities on selling. The books on this martial science would make a sizeable library. More are appearing every week.

The man who sells is called a salesman, and the art with which he sells is called salesmanship. The man who stands at the other end of the bargain is called the buyer. And the art he exercises?

Is there such a word as BUYERSHIP?

If so we have not seen it in print. The buyer is an individual one knows about; that is, the salesman is taught how to deal with his prejudices, and possibly how to flatter his vanity and distract his mind from objections. All these things the spies from the enemy side have reported in their manuals. But the idea that buying is exactly one half of the thing called bargaining is so unexplored that it has never received that label which would make it into a true mental concept.

"BEING SOLD" *v.* "BUYING"

Notice how the buyer is accepted as a "passive resister" in most salesmen's talk. It is not only in America that the traveller will say enthusiastically "I sold him", "I think he is thoroughly sold". In the old days what was sold was the goods, and any buyer who admitted that he was "thoroughly sold" would have done so ruefully. Nowadays he has been relegated to a sort of permanent dative case, with the salesman very much the subject of

the sentence! And that, in the long run, may prove a very bad thing indeed for modern business.

One may say here that aggressive salesmanship, so called, only begins in the printing industry when the printer's salesman is approaching his customer—and it by no means always begins there. It may safely be assumed that no master printer invests in a "Monotype" machine until he can no longer offer himself any sound excuse for abstaining from that purchase; and once the cost sheet has told its story, that man could not be prevented from repeating his order for a machine that multiplies his profits. But a great many of the world's commodities to-day are dependent upon the salesmanship which is at the best highly persuasive and at the worst practically hypnotic. It becomes an endurance contest between Ariel and Caliban, the buyer having only obstinacy and impenetrability as his defences against "being sold". And it is not necessary to point out that the more reluctantly a purchaser parts from his money, and the more energy has had to be put into that bargain, the more danger there is of an industrial "morning after" in which the salesman's glamorous talk has died away and nothing remains but the consignment and the bill.

The time may come when the situation we have been describing will sound far more absurd than the busy life of an oriental market in which buyer and seller happily haggled all the morning over a sack of wheat and called upon their ancestors to witness how they were being robbed. For in that case there was at least a definite give and take. In this case, all the sueing is done by the seller, all the *favour* is granted by the man who has the money—and we draw the obvious conclusion that so many pounds of currency are worth more effort than so many pounds of goods, *i.e.*, that there is not a true balance of values. The time ought to be near when values will be so well adjusted that the salesman need not grovel and the buyer need not patronize; when the latter will be more eager for a "good thing", and the former more reluctant to let it out of his hands for less than a "good price". Before that time there must be many basic changes in our economic system, but such betterment as has come about has indubitably come through the use of the printing press.

PRINTING AND THE SALESMAN

Already many firms have had the good sense to relegate to the printed word much of the effort which would be wasted if carried out by a high-priced human salesman. It is known, for example, that the despatching of a small and entertaining house organ to customers and potential customers once every month or two months will shorten the time that the salesman has to wait in the outer office, and will produce a far more friendly attitude at the buyer's desk. It is known again that although human memory is short as regards a "sales talk", an illustrated leaflet left on the desk will *keep on* reminding the buyer of the essential points about the goods. All these things have been recognised, so far, as mere ways of mechanizing salesmanship, by the use of that excellent labour-saving machine, the printing press. *But the larger implications of this mechanized salesmanship have yet to be explored.*

If one starts to think about it, one sees that it is definitely a compliment to a busy man to interview him at exactly the moment that he selects instead of at the moment that the salesman happens to be there. It is a compliment, again, to give him a chance of examining all the essential facts, instead of spoon-feeding him with this and the other fact. These things printing does; and the more *buyership* there is in modern industry, the more such compliments will be expected from the house that has something to sell.

There are too many "hand-made sales" in modern business, and so ubiquitous is the salesman that a conscientious man, part of whose duty consists in buying goods, would have to scamp his other duties very severely in order to afford all the requested interviews.

It is inevitable that sooner or later some such system will come into force as the one we are going to outline. We do not put it forward with any enthusiasm, and we recognize that it would be most drastic in its effects upon the old-fashioned salesman, but it is coming as surely as Christmas.

"ACTIVE BUYERSHIP" AND PRINT

The salesman calls in the general office and asks to see Mr. X, who is in a position to buy his goods. Instead of being shown into Mr. X's office, or being allowed to cool his heels for half-an-hour, he is handed a printed card signed by Mr. X as head of that Department. The card contains a *bona fide* offer: "Let us have, *in writing or in print*, the chief reasons why we should buy your goods and also the price of those goods. In return for this courtesy we promise to read your letter or literature and acknowledge its receipt. We also promise that if any points arise which can be settled only by personal interview, you will be afforded that interview, and your time will not be wasted, because we will go immediately into those points." Such a system denies (as it is only dignified to deny) that there is any mysterious secret about the goods which can only be whispered while a good cigar is being lit. It implies—and quite rightly—that the price is a known factor. And the only thing which is lost by the system is that thing called the "work up" to sales, which has many fantastic forms, all of which waste a very great deal of time.

The old-fashioned salesman, who was quite hypnotic in argument but could never marshal his ideas constructively enough to write a good business letter, will be bewildered and appalled by this change in tactics. The firm which has never bothered to equip itself with direct-mail literature and printed "selling aids" will be put to a great deal of expense without the check of experience. It is always so when the hand craftsman is confronted with the inexorable machine: there are always sentimental wailings. There is the undoubted danger that some buyers will attempt to deal directly with the head office, with danger to the commission. But all these things come under the head of *caveat vendilor*, and they are not likely to count a button against the saving of the business man's time, which is worth just so much a minute.

So the literature prepared by the alert manufacturer or retailer in order to save his salesman trouble in getting into an office, trouble in starting off an interview, and trouble in maintaining contacts, will in the course of time be of more service than this. It will carry that firm through the time when sales are no longer "entirely hand-made"—when the printed preliminary to the signing of an order is not only expected but *stipulated*.

Converts to "aggressive buyership" may order on the strength of the printed facts alone (as in mail order) or, after due study of those facts, allow the sale to be "finished by hand" in one interview by a human representative. But if manufacturers and other sellers continue to create interest, to foster desire, to forestall objections and to get the order entirely by human voice, that is, by personal interview only, it will be because "buyership" has never come into its own, and people prefer "being sold" to buying. And there is some indication in the "wise spending" movement that buying is being recognized as a conscious act of the will. The printer will find his orders vastly increased by the resulting demand for "all the relevant facts in print, please before the interview!"

Signor SILVIO MASSINI: *30 years*

A PLEASANT ceremony of commemoration took place on Friday, July 7th, when a number of the Monotype Company's officials, headed by the Managing Director, Mr. W. I. Burch, gathered to compliment Signor Silvio Massini, of Rome, on the completion of his thirtieth year of continuous service to the cause of the "Monotype" machine. Signor Massini, during half of that long period, has been sole concessionaire for the "Monotype" machine in Italy, and in that capacity has watched, and helped to bring about, the swift rise of the machine from an untried novelty to what it is to-day: the trusted producer of beautiful as well as inexpensive books in every important town in the peninsula.* Formerly he had as an associate the late Constanzo Chauvet, proprietor of the *Popolo Romano*. Signor Massini possesses abundantly that vivid enthusiasm which can easily be recognized in the international "family" of those who direct the fortunes of the only separate-type composing machine; and even those present, whose felicitations in Italian consisted of faltering fragments of Dante or Puccini, were able in a short while to prove that the pleasures of typography and engineering were appreciable in more than one tongue. The Hotel de Paris, at Bray, was the pleasant scene of the ceremony. In proposing the health of the

* To mention but a few famous firms in Italy, the "Monotype" machine is at work in ROME in the printing offices of the Poliglotta Vaticana, Senato del Regno, Camera Dei Deputati, Societa Anonima Grafica, Carte Valori, and the printing houses of Comm. Giuseppe Cecchini, Orestano-Travaglia and Stabilimento Poligrafico; in BERGAMO, Istituto Italiano d'Arti Grafiche; in FLORENCE and FOLIGNO, in the office of Attilio Vallecchi and of F. Campitelli respectively; in MILAN the Unione Tipografica, and Tipographia Sociale and firms such as: in SPOLETO, Panetto & Petrelli; in TURIN, in the Societa Editrice Internazionale, Tipografia Sociale Torinese and the printing office of Signor Vincenzo Bona, whose son was a welcome guest at the above dinner.

The Officine Grafiche Libraria Edit of TRIESTE, and the Casa Editrice A. Mondadori of VERONA are also firms which have been mentioned in this connection.

honoured guests, Mr. Burch presented to them, on behalf of the Corporation, a monogrammed silver coffee service, with the following remarks:

"Ladies and Gentlemen,

"We are met to-day on a very pleasing occasion, and that is, to tender to Signor Massini our very hearty and sincere congratulations on his having completed thirty years' connection with the 'Monotype' business in Italy, and during a great many years of this period he has held the sole concession for the sale of the machines in that country. We congratulate him upon the success which he has achieved, and we hope that what he has achieved in the past will be nothing as compared with the achievements he may make in the future.

"As some slight token of the appreciation of the Monotype Corporation, I ask him to accept this coffee service, which I hope will be a memento of many pleasant recollections during the long period of service which he has rendered, and which I hope he and his wife and family will find many occasions to use with pleasure.

"I hope that he and Madame Massini (and in this connection I must not omit to mention his daughter, Miss Massini, who is now taking quite a part in the organization in Italy) will be blessed with good health, happiness and prosperity for many years to come.

"I hope they have enjoyed their short stay in London, and that the recollection of their visit will be happy memories for the future.

"Ladies and gentlemen, I give you in all sincerity the toast of the health of Signor, Signora el Signorina Massini."

Mr. Burch then repeated his remarks in Italian:

"Signore e Signori,

"Mi è grata l'occasione che ci riunisce quest'oggi di presentare al Signor Massini le nostre più cordiali e più sincere congratulazioni per la sua lunga collaborazione colla 'Monotype'. Per trent'anni, il Signor Massini è stato intimamente connesso ai nostri affari in Italia, avendo avuto da numerosi anni il solo diritto di vendita delle nostre macchine in detto paese.

"Lo felicitiamo per il di lui successo ottenuto. Abbiamo fiducia che ciò che egli ha compiuto fin'ora venga sorpassato dai successi che gli sarà dato di ottenire nel futuro.

"In modesto segno di stima e d'apprezzamento da parte della Monotype Corporation, prego il signor Massini di voler accettare questo servizio da caffè, sperando che sarà per lui un 'memento' di numerosi piacenti ricordi del lungo periodo di servizii da lui renditi alla 'Monotype'.

"M'auguro che sia il Signor Massini, sia la Sua gentilissima Signora e la loro famiglia troveranno molte occasioni di usarlo con piacere.

"Spero anche che lui e l'egregia Signora Massini (non dimenticando qui la loro figlia, la gentile Signorina Massini, la quale oggi collabora attivamente nell'organizzazione della 'Monotype' in Italia) saranno favoriti per altri numerosi anni da buona salute, felicità e prosperità.

"Oso credere che hanno goduto del loro breve soggiorno a Londra e che la loro visita rimanrà un piacevole ricordo.

"Signore e Signori, mi è grato brindare in onore del Signor Massini, della gentilissima Signora e della Signorina Massini."

After the presentation service had been inspected, amid applause, Signor Massini replied:

"Signore e Signori,

"Non essendomi possibile parlare in inglese, dò incarico al mio caro amico Mr. Stubbs, che conosco da ben trenta anni, di esprimere tutta la mia gioia, il compiacimento e la riconoscenza nel vedermi onorato da un così eletto numero di persone.

"La mia commozione è però così forte che se anche potessi esprimermi nella vostra lingua, sono certo che non potrei manifestare nella loro pienezza i sentimenti che io provo in questo momento.

"Mi rivolgo quindi a Mr. Stubbs per pregarlo di interpretare il mio pensiero e di ringraziare vivamente Mr. Burch ed i suoi validi collaboratori per aver organizzato questa bella e lieta riunione, che noi tutti vediamo quale tappa brillante sul cammino glorioso della 'Monotype.' Da parte mia assicuro che continuerò a servire fedelmente e sempre con maggiore entusiasmo la Corporation, alla quale sono attaccato come alla una famiglia. Alzo nuovamente il bicchiere, brindando e ringraziando di gran cuore Mr. Burch e tutti i gentili convenuti."

Mr. G. O. J. Stubbs, who was called upon by Signor Massini to express the pleasure and the emotion with which the latter received the testimony of esteem, did so by translating the above remarks, in which Signor Massini expressed the loyalty with which he would serve the Corporation to which he was attached as to a family.

We hope in a future number of the MONOTYPE RECORDER to include an account by our visitor of the progress of fine typography in a land where the character of beautiful book printing was first shaped and confirmed, and where some of the noblest book faces which we owe to Italy, from Jenson and Aldus to Bodoni, are now once more enhancing the beauty of Italian books, thanks to the "Monotype" machine.

THE MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4

Telephone: Central 8551-5

Representatives of The Monotype Corporation stand ready at any time to advise on methods of increasing output, special operations, etc., of the "Monotype" machine and its supplies, and to furnish specimens, trial settings and advice on new type faces

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SET AND PRINTED IN ENGLAND
BY
THE MONOTYPE CORPORATION LIMITED
43 FETTER LANE
LONDON