

THE MONOTYPE RECORDER

Need School Books be Dismal, Repellent?
"No!" says R. D. MORSS in our illustrated Leading Article, p. 3.

Of "Lawrence" Interest: First-hand Account of
the Printing of *The Seven Pillars*, hitherto unpublished, p. 29.

Recent Good Book Production: "50 Books"
p. 25; the Oxford Lectern Bible, p. 17; Children's Books, p. 14.

"The Leading Attachment is real News,"
says R. C. ELLIOTT (p. 30), indicating its many possibilities.

SUMMER 1935: OUR ANNUAL NUMBER DEVOTED TO

BOOKS

In this number of *The Monotype Recorder* we have reverted to our occasional practice of setting different articles in different type faces. The leading article by Mr. Morss is set in "Monotype" Baskerville, which still holds its leadership amongst contemporary British book faces. This article was set by R. & R. Clark, who printed most of the books from which the illustrations are taken. "Monotype" Caslon, one of the first fine book faces produced by The Corporation, is used for the following article on Children's Books, and "Monotype" Centaur was appropriately chosen for the notice of the Oxford Lectern Bible. "Monotype" Bembo, increasingly popular in book work to-day, appears in the review of the Clowes Specimen, and "Monotype" Bembo, which this year is the most popular face amongst the Fifty Books, is used for "Proof Positive". The interesting and hitherto unpublished account of the printing of the *Seven Pillars of Wisdom* is set in a new "Monotype" Bodoni, Series 288, recently cut for Continental customers, and "Monotype" Bell, one of the most delightfully English designs in the typographic repertory, appears in Mr. Elliott's important summary of the capabilities of the Automatic Leading Attachment. "Monotype" Plantin completes, in the final articles, this relatively small selection of faces suitable for book work, drawn from the immense typographic resources available to users of "Monotype" machines.

The striking new Titling capitals on our front cover form an advance showing of a new series No. 324, called Albertus.

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VOL. 34. NO. 2

THE MONOTYPE RECORDER

SUMMER 1935



THIS PICTURE OF BOOKS PUBLISHED BY GINN AND CO. LTD., LONDON, TOGETHER WITH THE ILLUSTRATIONS IN THE LEADING ARTICLE, IS EVIDENCE OF WHAT CAN BE DONE BY CONSIDERED ATTEMPTS TO IMPROVE THE APPEARANCE AND THE TYPOGRAPHY OF SCHOOL BOOKS

VOL. XXXIV

THE

NO. TWO

MONOTYPE RECORDER

A QUARTERLY JOURNAL FOR USERS AND PROSPECTIVE USERS
OF "MONOTYPE" MACHINES, MATRICES AND EQUIPMENT

SUMMER

ANNUAL BOOK NUMBER

1935

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

REGISTERED MONOTYPE TRADE MARK

CONTENTS

THE NEGLECTED SCHOOL BOOK, by R. D. Morss: with type-facsimile pages	p. 3
"Annual or Perennial?" (<i>Juvenile Books To-day</i>) ..	p. 14
The Book of the Year: <i>The Oxford Lectern Bible</i> , with a Sketch of its Designer, Mr. Bruce Rogers ..	p. 17
A New Standard in Type Books	p. 20
"Proof Positive"	p. 21
Early Proof-Reading: a <i>Valuable Book</i>	p. 24
The "50 Books" of 1934, with two illustrations ..	p. 25
An Interview with Mr. J. G. Wilson	p. 28
How <i>The Seven Pillars of Wisdom</i> was Printed: by H. J. Hodgson, the Pressman concerned ..	p. 29
The Automatic Leading Device, by R. C. Elliott ..	p. 30
An Important New Time Table Re-styling ..	p. 32
Questions of Interest, and their Answers	p. 33

EDITORIAL

● Every forward-looking printer is concerned with the problem of reforming the School Book. "As the twig is bent, the tree's inclined," and there is great danger in forming a strong association in a child's mind between "books" and "ugly dreariness", between "reading" and "an unpleasant task". A generation ago there were not so many rivals to Print. To-day, what with the Cinema and the Wireless, Sports and the new craze for model-building, it is easy enough for a child to grow up with the idea that reading is a tedious matter. But adults that are not "eye-minded" are the worst possible market for printed matter. Taste is something which has to be inculcated by a constant, *everyday* contact with what is good. Children who have the privilege of using first-rate school-books are far more likely, in later years, to recoil instinctively from the "cheap and nasty" offers of the low-class printer. Hence every printer should lend his influence (as a technical authority on type) to abolishing the worn-out and ugly school-book from local schools.

Correspondence in the local paper, and exhibited contrasts of good v. bad, can create a live public opinion in these matters, and incidental publicity for the printer who is thus campaigning for the eventual benefit of his craft.

● This is our Annual Book Number, and as usual we give a list of those "50 Books" which were set on "Monotype" machines. Note the wide choice of type faces this year. We were glad to see in this list Mr. Harold Curwen's admirable book on Graphic Reproduction.

● On May 8th The Monotype Corporation had the pleasure of entertaining the Home Counties Master Printers' Association on the occasion of their Annual Meeting. Parties of ten were taken through the Works during the morning, and were shewn all the fascinating

processes of making and testing machines and matrices. Lunch was served later in the large canteen, and was followed by short speeches by Sir Thomas Keens, Mr. W. H. Sessions, Mr. A. J. Bonwick and Mr. P. Fisher, President-Elect of the H.C.M.P.A. After the meeting the company gathered again for tea, the ladies having meanwhile toured the pleasant country around the Works.

● Our Autumn Number will deal chiefly with problems of the "General Printer", and the leading article will suggest new forms of advertising that do not incur great expense. . . . We also hope to reproduce some "type pictures" composed in ornament units or letters, with a hint on how this ingenious side-line of typography can be turned to practical use. Send us an example! . . . Racing forms will be dealt with in a technical note.

● It has become necessary to revise the mailing list of *The Recorder*, owing to the large increase of applications for it here and abroad. Copies can no longer be addressed to individuals at private addresses, save at the special request of Heads of Firms using "Monotype" machines. People who want *The Recorder* want it very much indeed, and generally embarrass us by offering to pay for it; back numbers are always in demand. On the other hand, there must be many offices in which our quarterly journal is classed as "advertising" and seldom read. The *Monotype News Letter* now offers us a chance of keeping in touch with these offices; so eventually *The Recorder* list will be composed only of Users and others known to be genuinely interested in its contents.

● The *News Letter* mailing list, compiled entirely from personal applications, has grown by leaps and bounds. Early back numbers, which soon went out of print, are very much in demand.

In connection with the account by Mr. Hodgson on p. 29, it is interesting to note that Messrs. Jonathan Cape Ltd. have just issued "The Seven Pillars of Wisdom," composed in "Monotype" Caslon 14 point.

The Neglected

SCHOOL BOOK

BY R. D. MORSS

IN the third of the J. M. Dent Memorial Lectures, John Johnson, printer to the University of Oxford, reminds the student that "printing is not so much an act of isolated artistry as an instrument of social service". I am glad he addressed that remark to "the student", for must we not all be students, those of us who contribute to the building of books—author, editor, publisher; typographer, printer, binder; paper-maker and artist-illustrator? And the result of our combined efforts and activities is, or should be, a perfect synthesis—a *book*; one of the subtlest of social instruments for good or evil in the modern world.

It is encouraging to note increasing public appreciation of the efforts of those publishers who, not content merely with merchandising books, study to blend harmoniously all the various elements which go to make the finished book so that it becomes a perfect expression of its content and purpose. That, I take it, was the aim of our early great craftsmen in book production. Their product in all its various technical details was often the expression of a single, broad and nicely balanced mind. They gave us books, the fitness to purpose of which made them perfect social instruments—works of art.

That books need not, even in these days of mass production, degenerate into things of ugliness imperfectly expressing their individual purposes is evidenced in any first-class book shop. But in those shops the school book is rarely to be found. Public taste, it seems, turns from the school book with a feeling of revulsion, and with a "Praise God, like castor oil and other juvenile afflictions, I can't have that again!" Even the organisers of the exhibition "Children's Books Past and Present,"

held recently at the Victoria and Albert Museum, warned exhibitors that no school books would be included. Can it be that we attempt to educate our masters, the children, with books so poor and distasteful that they are unworthy to be classed as children's books?

Fond parents, uncles and aunts *in extremis* frequently resort to children's books to solve a Christmas or birthday problem. Some choose them with great care, for their number and attractiveness increases every day. But for every gift book that moulds and influences the taste of one of these fortunate children there are hundreds of thousands of children for whom the school book is the only avenue of escape from sordid and drab surroundings to those fields of cultural imagination and instruction which should be the special province and delight of the growing child.

Childhood is an impressionable age. The impressions of childhood endure and are of the stuff that moulds later adult opinion. The school book is, perhaps, of all the many conflicting elements in this sadly jaundiced world one of the most potent constructive (or destructive) tools in modern society. No longer can we afford to neglect the school book.

Yet in almost every elementary school in the country are books so shabby and dirty through prolonged use that many a self-respecting housewife would throw them on the fire. In the interests of economy—the saving of a few pence a year—the books read by the children in our elementary schools are frequently kept in use until they literally fall to pieces. Small wonder that the generations rising from our elementary schools prefer the cinema, the radio—almost anything, as an alternative to reading a book! The mere thought of a book is unpleasant to many of these children. And yet we prate about education for leisure!

Don't blame the teacher. For years the progressive teacher has begged for more and better books for his pupils. His has been the unhappy experience of the conscientious craftsman forced to work with worn and blunted tools. An indifferent public opinion has permitted for more than 4,000,000 elementary school children an annual expenditure on books per child of a sum considerably less than the cost of "two-twenties" of cigarettes.*

School books for the most part are written by members of the scholastic profession to meet the current conception of education as held by the academic specialist. With a potential market limited to 1s. 7-9d. per child the publishers' reward on even the most successful school book will at best be comparatively modest. Rest assured he has not been inactive in his attempts to find the authors and the books best qualified to meet what he has been given to understand are the requirements of education.

Yet, the pleadings of teachers, the dislike of the school book which has bred public

* The Report of the Consultative Committee of the Board of Education, entitled *Books in Public Elementary Schools*, published in 1928, states that the average annual expenditure on books per pupil is approximately 1s. 7-9d. (Appendix IV.)

In its Summary of Principal Conclusions and Recommendations this Report gives as its considered opinion that "the expenditure on books is seriously insufficient, and that in consequence many schools are inadequately supplied with suitable books" (p. 107).

The Committee estimated that the amount of money spent on books is less than 1 per cent of the total expenditure on education in England and Wales, and recommended that steps be taken to ensure that additional sums are made available for books (pp. 69 and 107).

In the seven years since this Report was published, with rare exceptions, nothing has been done to give effect to these recommendations.

Mrs. Duck said,
"May I go, too?"

Mr. Sheep said,
"What can you do?"

And Big Fat Pig said,
"Yes, what can you do?"

And Mrs. Duck said,
"See my big bill.

I can get mud fo
with my big bill.

You will need mu
in your house."

Then Mr. Sheep
"You may come
And Big Fat Pig

■



Fig. 1

A page from the Beacon Infant Readers, Book Two, set in 18 pt. "Monotype" Century School Book type with wide spacing between lines and individual words in the line. One of the most difficult problems in building the infants' first book set in large type is to ensure that each line and each turnover corresponds with the sense of the reading matter. The illustrations have a double tint second colour which is omitted here.

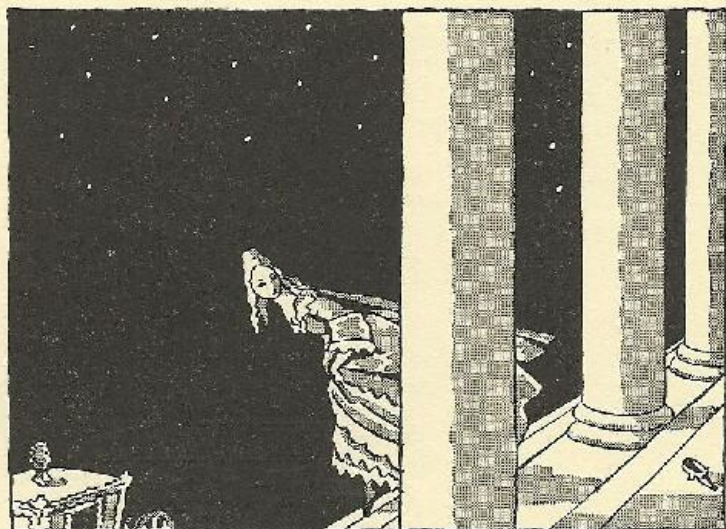


Fig. 2

A page from the Beacon Infant Readers, Book Five, set in 14 pt. Plantin Series 110, another clean clear type of admirable design suitable for the young reader who is strengthening his acquaintance with the printed page.

The illustration is from a simple black and white brush drawing with a (100) laid screen, giving a simpler and far more brilliant effect than can be had from a half-tone of a wash drawing.

Oh, what a change!

The rags tumbled to the floor.

And, what do you think! In their place was
a beautiful pink silk dress.

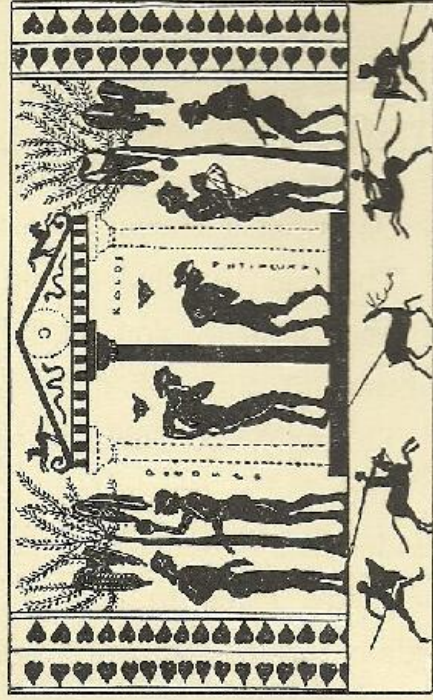
The ugly shoes fell off.

And, lo! a tiny pair of glass slippers were on
Cinderella's little feet.

"Now listen to what I say," said the fairy
godmother. "You must not stay after the clock
strikes twelve.

Chorion was ashamed. He did not want to say he had been playing instead of getting ready for his lessons.

It was now eleven o'clock. Chorion had been at school since seven. The school-



day began in the gymnasium or track. Here the boys learned to run, to ride a horse, to use a sword, and to dance. Here they learned to box and to wrestle. They learned exercises to keep their bodies strong.

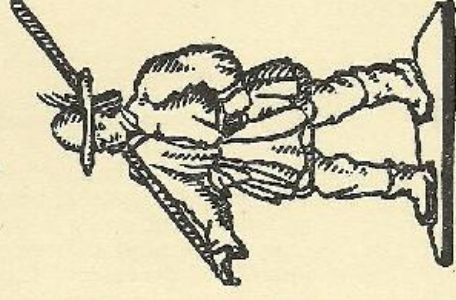
From the gymnasium they went to the Palaestra. In the Palaestra were rooms

Fig. 3

A page from "History: Junior Course, Book One". 18 pt. "Monotype" Baskerville Series 169, perhaps the best of all types for school book purposes. Its nice gradation in sizes makes it admirably suited to a progressive series of books for children of advancing ages. See adjoining illustration and also page 8. The Birmingham writing master has served his country well.

though the labourers wanted their strips they did not want to go back to the plan of working on the lord's land in return for them; they liked better to work for wages and to pay money rent.

But in the sixteenth century poor men suffered greatly. When Edward VI. was king the labourers in parts of the country, especially in Somersetshire and Norfolk, rebelled. They said that all Christian men ought to be free. They put landlords in prison, and they killed thousands of sheep. But soldiers were sent against them; they were beaten, and Robert Kett, the Norfolk leader, was hanged.



A workman

Chapter XI

Monks and poor people suffer

On the morning of July 7, 1549, when Edward VI. was king, there was excitement in Wymondham in Norfolk. It was the feast

Fig. 4

A page from "History: Junior Course, Book Four". 16 pt. "Monotype" Baskerville Series 169. Some teachers are under the false impression that the line drawing is "a cheap way out" for the publisher as compared with the half-tone illustration. Little do they realise that well-executed line drawings which interpret essentials for the child may be many times more costly than half-tones.

indifference, and the aversion to books which so many children take away with them from school, all suggest the need for better school books. Something seems to be seriously wrong with the school book. It is not carrying its weight as a socially constructive force.

Let me suggest that the trouble is fundamental, and that it lies in our present conception of what constitutes an education. Just so long as we accept the view that "education" can be satisfied by pumping masses of facts willy-nilly into the minds of bewildered children to be dumped out forthwith onto an examination paper (and thereafter mercifully forgotten), just so long will we continue to have the kind of school book that leaves behind it a trail of unpleasant memories. For far too long has the school book been valued largely in proportion to the amount of erudite academic matter that could be congealed between its covers, rather than as a tool of an education that aims at preparing the child for his life in the active modern world.

Fortunately, under the impetus of the "Hadow Report" our elementary schools are being reorganised, and with that reorganisation a lot of wholesome fresh air is being let into the academic cloisters. The teachers in these elementary schools are discovering that education is an *active process*. They are devoting an increasing amount of attention to the problem of the child who makes little response to formal book learning. They are regarding education not so much from the point of view of "how much do you know" as from that of "what use can you make of what you know". A new dawn is slowly breaking over the educational horizon. Some are even so bold as to hope that in time its rays may broaden the vision of university specialists who, through their control of examinations, have so largely divorced education from life.

Now, this new outlook on education as a preparation for the adventure of life is already beginning to create a demand for a new type of school book, a book that will be so interesting and attractive that the pupil, no matter how limited or unfortunate

Adequately leaded and spaced, these
GRADATIONS
 OF TYPE SIZE ARE APPROPRIATE
 for the reading matter of children aged

from 6 to 7 years

a clean clear open appearing type
 is both an invitation and an en-

from 7 to 8 years

a clean clear open appearing type
 is both an invitation and an en-

from 8 to 9 years

a clean clear open appearing type is
 both an invitation and an encourage-

from 10 to 12 years

a clean clear open appearing type is both
 an invitation and an encouragement to the
 young reader

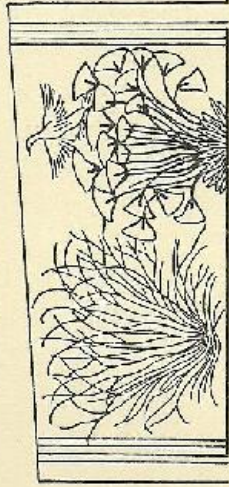
from 12 to 15 years

a clean clear open appearing type is both an
 invitation and an encouragement to the young

Fig. 5

on which the bather sits while a slave pours water over him from a big jar.

Before we leave the house we go up on to the roof to get a view of the city. Around us are other large houses, like Nekht's, with their gardens and their courtyards, and servants going busily to and fro. Between them

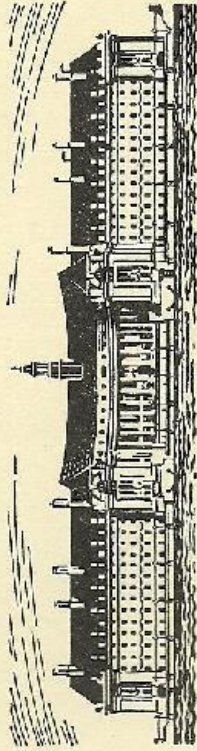


Paintings on the pavement

are smaller houses, huddled close together, each with its flat roof and its awning. The people of Egypt love the open air, and very often the women work and the children play on the roof.

In the distance is the palace of Akhnaton. It is built round two large courtyards, and we can see the sunlight gleaming on the pond in the inner one. One of Nekht's slaves tells us that the Pharaoh's house is built on the same plan as the *wazir's*, but there are more rooms and it is more beautifully painted with pictures of flowers and birds. There is even a wonderful painted pavement in the inner courtyard. On the opposite side of the road there are all the government offices where the *wazir* works, and the king's secretary and other officials.

took charge of public education. In 1930 they took the place of boards of guardians as poor law authorities. They have the general supervision of public health. They look after main roads and rivers and, with the justices, they provide and control the police. As the J.P. was the man-of-all-work for Tudor governments, so to-day the county councils, and councils for smaller areas which



County Hall, the headquarters of the London County Council

are subordinate to them, are councils-of-all-work, in which cabinets "place their special trust".

The county councils have power to raise rates and, within limits, to issue loans, and all the public work of their own county is controlled by them, outside the largest towns. Smaller towns which manage most of their own affairs have town or borough councils. Smaller towns still are included in divisions of counties called urban districts, and country villages are grouped in divisions of counties called rural districts, each district electing its council. In each village there is a parish council elected by the inhabitants, and in some there is a parish meeting of which all the adults of the village are members.

Fig. 6

Set in 14 pt. Baskerville Series 169

Note the gradation in type sizes and in leading in these illustrations and those on page six. The page in 18 pt. is intended for children of 7-8 years of age; that in 16 pt. for the ages 8-9; in 14 pt. for 10-12 year olds; and in 12 pt. for the age range 12-15. All these

Fig. 7

Pages from "History: Senior Course" Books Two and Four

Set in 12 pt. Baskerville Series 169

type sizes and arrangements are in harmony with the recommendations laid down in the British Association Report on 'The Influence of School Books on Eyesight', published in 1913. It is no small boon to the book builder that the Baskerville italic is as pleasing as the roman.

his home surroundings, will regard it with delight. These new school books, if they are to become effective instruments of social service, will be written and produced for the child, rather than to meet a formal examination requirement. Their success and effectiveness will be judged less by their arid academic content than by the active interest they arouse in the pupil. The teachers in our infant schools were the first to discover the secret. No longer do they say, "I like this book, it suits *me*". Rather do they say, "I must have that book, *the children* love it".

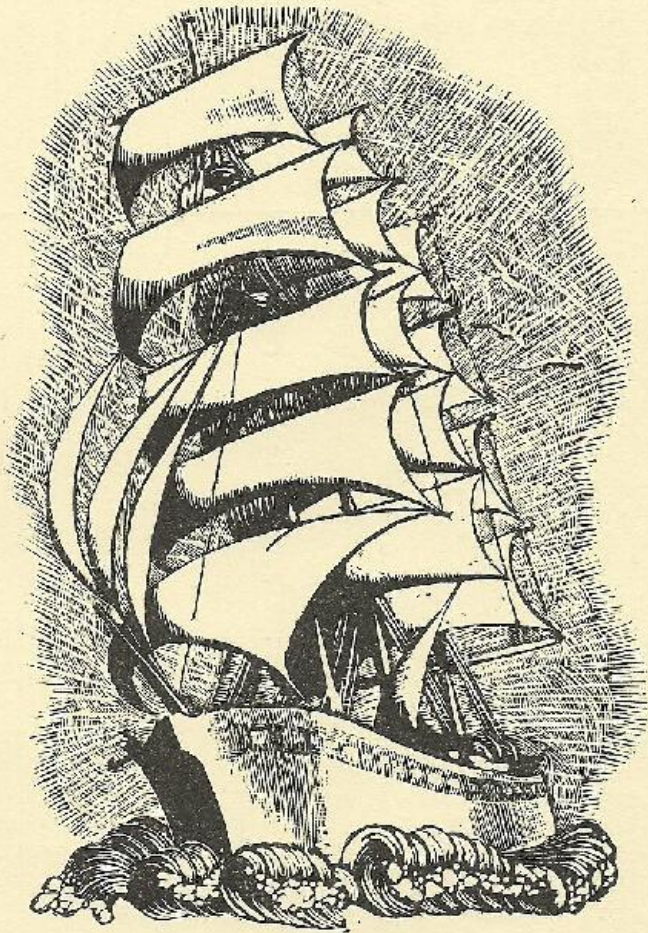
It is beyond the scope of this article to enter into detailed discussion of content and technique of presentation in these school books of the future. A compendium of academic facts *in vacuo*, no matter how skillfully compiled and compacted, will fail to meet our new educational objectives. Facts must be so presented that the child will understand and appreciate their significance, for in no other way will they arouse and hold his active interest. The authors of these books must be able to write a straightforward vivid style that will grip the child from start to finish, and send him away "thirsting for more".

So much for the author. What of those other experts who play a part in the building of a book—the typographer, printer, binder, paper-maker, artist-illustrator and publisher?

The first appeal of a book is its physical appeal. A carelessly or inappropriately clothed book holds out no promise to the potential reader, particularly if he be a young reader, that the author behind the printed page will be able to give him the instruction or entertainment he desires. These specialists in book production can contribute greatly towards making easy and friendly contact between author and reader through their combined efforts in producing a finished book which in all its technical details will be a perfect expression of its content. Much will depend on the skill with which they mould the new school book to its purpose.

Fig. 8

A woodcut illustration from "Good Adventure", being Book Five of the Beacon Literary Readers





Le coq est superbe : oh, oui, le coq est superbe !

La poule admire le coq. La grande poule admire le coq. La grande poule admire le grand coq.

Le poulet admire le coq.

Le petit poulet admire le coq.

Le petit poulet admire le grand coq.

La poule admire le coq. La poule blanche admire le coq rouge et jaune. Le poulet jaune admire le coq.

12

Regardez le grand coq, le coq rouge et jaune.

Regardez la grande poule, la poule blanche.

Regardez le petit poulet, le poulet jaune.

La grande poule regarde le coq, le coq rouge et jaune.

Le petit poulet regarde le coq, le coq rouge et jaune.

Le petit poulet regarde le grand coq, le grand coq rouge et jaune.

Oui, oui ! Le coq est grand : le coq est rouge : le coq est jaune.

Le coq est superbe !



13

Fig. 9

Set in 14 pt. (small face) Imprint Series 101. Why shouldn't we get some fun into our school books? The young reader who is first introduced to the French language through "Coquerico" will be hard to please if he doesn't get a "kick" out of Monsieur Le Coq—the conceited old bouncer—and the adoring Madame La Poule. Here is a job that would never have "come off" had not author, publisher, printer, artist and binder (see p. 9) co-operated. The illustrations in this book perform a definite function, they anticipate and interpret the text.—R.D.M.

The responsibility for effecting this synthesis rests squarely on the shoulders of the publisher; he it is who must design the bridge between author and reader, and he it is who calls to his aid these various craftsmen in book production. It is his job to see to it that, in all its related parts, they mould a perfect tool. There are teachers who round on the publisher because school books have not been what they might be. Even the much abused publisher cannot "make bricks without straw". Let him but discern the material which will give expression to the new outlook in education—material that is appetising as well as scholarly—and he will not be slow in calling the book craftsmen to his aid. The formal matter in our older school books gave them but little opportunity to show their skill.

Recent years have witnessed a gradual and almost universal change over from hand-set types to machine-set types, and with this change, thanks to the initiative of the typographers, there has become available an ever increasing variety of clean clear types in the various sizes suitable for use in school books. There are now so many good types that the question of the particular type to be used in a given school book is to-day much more an aesthetic problem than a problem of legibility. The art of the typographer is already at the service of the new school book.

The Oxford Printer is not alone among printers in regarding his craft as an instrument of social service. Many a valuable suggestion in the planning of an open inviting type page that will make a happy highway for the

Fig. 10

Even exercises, the bane of school books to young minds, can have a bit of life in them. Because so many school books have been packed and stodgy, don't jump to the idea that an open and inviting type page connotes a book the matter in which is superficial and unscholarly.—R.D.M.

EXERCICES

I

Exercice A

(Exemple : Où est le coq ? *Voici le coq.*)

1. Où est le coq ?
2. Où est la poule ?
3. Où est le poulet ?



II

Exercice A

(Exemple : Où est le grand coq ?
Voici le grand coq.)

1. Où est le grand coq ?
2. Où est la grande poule ?
3. Où est le petit poulet ?



Exercice B

1. Où est le grand coq rouge et jaune ?
2. Où est la grande poule blanche ?
3. Où est le petit poulet jaune ?



When a school book is intended for serious study, and not simply for use as a reader, it "works" more smoothly and saves confusion and irritation if all relevant matter is, in so far as possible, on the same or opposite (facing) page. Notes are now regarded as aids to interpretation and appreciation. They are intended for the pupil, not for the uninspired teacher to use as material for a "catching out" test.

The two pages here reproduced are from books set and printed by R. Maclehose & Co., at the University Press, Glasgow.

88 STORY OF THE ROTTEN APPLES [XIX]

Pueris^{1, 2} servus pōma dat. Exit servus. Exeunt Terentia et filiae.

Tum Flaccus pueris fābulam nārrat: "Carolus," inquit, "agricolae filius, bonus est puer, sed amīcōs malōs amat. Itaque agricola pucrō parvō calathum pōmōrum plēnum dat. Calathus bona pōma habet, sed pauca³ sunt putrida. Puer dōnum diligenter cūrat, sed pōma mala bona maculant, et mox mala sunt⁴ cūcta. Carolus adversam fortūnam plōrat. Tum agricola filium ita monet: 'Pōma mala maculant bona, certē malī amīcī maculābunt (*will spoil*) pucrum bonum.' "

169. Notes

1. Terentiae is the indirect object of dat, telling to whom the slave gives the apple. Pōmum is the direct object, telling what he gives. In Latin the direct object is expressed by the accusative case, and the indirect object is expressed by a special case called the *dative*. Dative is derived from dare, to give, and the dative case is so named because it occurs very commonly with the verb dare, or with some verb of similar meaning. The forms of the dative follow:

FIRST DECLENSION		SECOND DECLENSION	
Singular	Plural	Singular	Plural
puellae	puellis	servō, bellō	servīs, bellīs

Thus a noun ending in -ae may be genitive or dative singular or nominative plural. If you cannot decide at once which it is, you must hold all possible forms and ideas of the word in mind until something later in the sentence makes it clear.

2. What is the case of pueris? What idea is expressed by

MACDUFF. He did command me to call timely on him: I have almost slipp'd the hour.

MACBETH. I'll bring you to him.

MACDUFF. I know this is a joyful trouble to you; But yet 't is one. 35

MACBETH. The labour we delight in physics pain. 'This is the door.

MACDUFF. I'll make so bold to call, For 't is my limited service. [Exit]

LENNOX. Goes the king hence to-day?

MACBETH. He does; — he did appoint so.

LENNOX. The night has been unruly: where we lay, 40 Our chimneys were blown down; and, as they say, Lamentings heard i' the air, strange screams of death, And, prophesying with accents terrible Of dire combustion and confus'd events New hatch'd to th' woeful time, the obscure bird 45

ir'd the livelong night: some say, the earth verous and did shake.

BETH. 'T was a rough night.

Prose in Fl.
(iii) Exit Macduff Fl.
In 1 of four lines, ending
own, air, death.

44. combustion Fl. | combustions
45-47. New . . . shake | four lines
in Fl, ending time, night, feverous,
shake.

mitted: appointed. Cf. *Timon of Athens*, IV, iii, 431. Here we have a significant note of character. Macbeth catches in the utterance of a falsehood, which is something at odds nature and habitual feelings; and he starts back into a mend-is speech, as from a spontaneous impulse to be true. combustion. A common Elizabethan meaning was 'tumult.' obscure: darkness-haunting. Cf. *Julius Caesar*, I, iii, 26; *Titus Andronicus*, II, iii, 97. 'Obscure' as adjective is accented on the first in Shakespeare; as verb, on the second. See Abbott, § 492.

Fig. 12

Pages of mixed types are anathema to the aesthete in book production, but when there is conflict between clarity and typographic purity, clarity comes first in the school book. Where there are several different kinds of matter, each kind serving a different purpose, we can help the pupil to differentiate between them by using different types. But a page of mixed types can be planned not to look like a newspaper advertisement of the 'nineties.

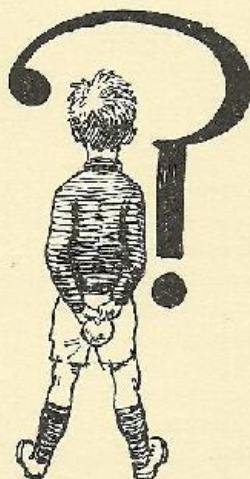
A page from "Latin for Today", in which the basal type is "Monotype" Old Style Series 2, 12 pt., the secondary type 11 pt. in the same Series and the heavy face Series 161 and 124.

traffic of ideas and inspiration that are to pass from author to reader awaits the publisher who takes the printer into his confidence as to the function and purpose of a projected book.

So, too, the binder, the paper-maker, and the illustrator *who really illustrates*, each has a contribution to make to the building of the school book that shall be a delight to the child and a perfect expression of its content and purpose.

The fresh air that is stirring the academic dust has at last revealed the child as the most important factor in education. The school book of the future will be *his* book. Not since education began in this country has there been such opportunity or necessity for the educationist, the publisher, and the craftsman who love the perfect book to come together and devise a better synthesis of the scholarly, the human, and the aesthetic qualities of the school book for the everlasting benefit of rising generations.

Will
they
do
it



All the illustrations to this article are from books published by MESSRS. GINN AND COMPANY LTD., London, of which Mr. Morss is a director.—ED.

ANNUAL OR PERENNIAL?

THE PROBLEM OF PRODUCING BOOKS FOR YOUNG READERS

Very slowly, one might almost say painfully, the British juvenile book is developing standards which will make it comparable with the best children's books of other lands. English publishers are fully aware of the new respect which the world has for children as human beings. But

in this country one tremendous handicap faces any publisher who attempts to create a juvenile department as serious and profitable as those maintained by the leading American houses. The "annual" has never struck root abroad. Here it flourishes with such fearful vigour as to choke out almost any other growth. The two attractions of the annual are bulk and cheapness; its literary content in most cases is negligible. No wonder, then, that first-class English "juveniles" are comparatively scarce in any international exhibition, though their rarity surprises those who rightly look upon the normal British commercial edition as the best bargain in book production in the modern world. It should be remembered, however, that England is also the country which has produced the supreme classics of children's literature. It would seem that educated British parents are willing to buy for their offspring books which they would read with great enjoyment themselves, and that the remainder of parents here will buy what they, arbitrarily, consider a good present for a child; but that the notion of consulting the child's own interests and creating a special literature for his needs as a future citizen is relatively disregarded.

There is, however, The Junior Book Club, whose quarterly "Young Opinion" is published at 6d. from the Club's offices at 15 Lower Grosvenor Place, London. The fact that this journal (printed in "Monotype" Baskerville) is now in its second volume shows that the annuals are not being allowed to supply the entire market among young people under 17. An examination of some of the books advertised shows that the general rise in standards of typography which has occurred during the past 10 years has affected the book for young people, but there have been only a few

sporadic attempts to solve the special typographic problem created by the optical specialists, who say that even up to the age of 16 a type size which is suitable for grown-ups is too small for children. It is a tragic thing that several of the great children's classics—*The Arabian Nights*, *Hans Andersen* and *Grimm*—should require close-packed 10-point to condense their matter into one volume, and that the Victorian novelists, Dumas, Dickens, Scott and others, equally crowd into small type reprints; for the fact that these optically disastrous works can be bought without protest by parents for children allows publishers to ignore the facts about those delicate muscles of the growing eye which, once pulled out of elasticity by prolonged concentration upon a difficult page, stay stretched like a tired rubber band and mean a life-time of myopia and spectacles. A man who deliberately broke a child's leg would be put in gaol, though the leg could be set and fully restored; the parents and publishers who are unwittingly responsible for thousands of incurable cases of shortsightedness and astigmatism are never brought to account for their sins! It would be very simple to spread the word widely that *no book printed in a size under 12-point is a suitable book for children*,² and that quality of press-work, taken so seriously by modern adult book buyers that it provably affects their purchase, is ten times more important where the growing child is concerned.

One English juvenile book of our own time deserves special mention, particularly as its recent re-issue in America has created considerable interest in that country as well. Sheed & Ward's *First Poetry Book* was first published at the end of 1931 under the title of *The Pink Book of Verse* and is

² For the older child, 11 point of the "large-x" faces such as "Monotype" Plantin, Baskerville, and Times New Roman, well leaded, should be quite safe.

ANNUAL OR PERENNIAL?

now available at 3s. 6d. under its present title. It was compiled by Augusta Monteith. It is in three parts, and in sizes dwindling as the age of the reader increases, from 24-point to 14-point. The type is "Monotype" Gill Sans. We do not agree with the principle on which it was decided to use the cursive forms of a and g. The compiler says: "In this type, as in the common script forms, the letters are reduced to their essential elements; but here there will be found a perfection of form which makes it the best possible model for children learning to write." But they are, also, and primarily, learning to *read*, and it seems a pity to familiarise them with a and g of a form they will not meet in normal roman, and in the case of a, in a form which is more coincident with o and e than the unmistakable lower-case a. This, however, is a minor point, whereas the choice of Gill Sans, at the time when it was made, was of major importance. Very little children see essentials to the exclusion of accidentals, and one of the tests of "mental age" is the ability to notice that there is anything wrong with a drawing of a man without arms. If the youngest children do not notice that, there is some reason to get down to essentials with

LARGE-SIZE COMPOSITION MATRICES OF FAMOUS FACES

- "Monotype" Baskerville 169: 14, 16, 18, 22 (roman) and 24 roman and italic
- "Monotype" Bodoni 135: 14, 16, 18 and 24 roman and italic
- "Monotype" Caslon 128: 14 small face, 18, 20, 24
- "Monotype" Fournier 185: 14 small face
- "Monotype" Garamond (see below) and Heavy 210: 14, 18, 24
- "Monotype" Imprint 101: 14 small face, 18, 24 roman and italic
- "Monotype" Centaur 252: 14, 16, 18, 22, 24 roman and italic
- "Monotype" Lutetia 255: 14n, 16n roman and italic, and 20n roman
- "Monotype" Plantin 110: 14 small face, 18 and 24 roman and italic
- "Monotype" Poliphilus and Blado 170 and 119: 16
- "Monotype" Veronese 59: 14, 18, 24 roman and italic
- "Monotype" Horley O.S. 199: 14 small face, 18, 24 roman and italic
- "Monotype" Gill Sans 262: 14 and 18 roman

ALSO THOSE SHOWN BELOW:

Large-size composition in "Monotype" Bembo: a magnificent face which can be keyboard-set in 24 point (as here), 18, 16 and 14 point

This is a keyboard-set line in "Monotype" Bembo 18 point

This is keyboard-set in "Monotype" Plantin Light 113. 24-point and 18-point roman and italic composition (.4" x .2" and .4" x .4") matrices are available for book setting

"Monotype" Garamond 156 can be keyboard-set in 24, 18, 16 and 14 point large-size composition

THE MONOTYPE RECORDER

their printed letter forms, remembering that serifs are chiefly an aid to speed and comfort in passing rapidly along a line.

A number of other books have since been produced for children in "Monotype" Gill Sans, some of them important for their very cheapness and unpretentiousness. We were interested to see the imprint of Messrs. McCorquodale* on a number of amusing books in Swedish, consisting largely of bright, simple illustrations, but with captions in Gill italic large size composition. Methuen published last year *The Story of Edward* by John Weir, also in large composition Gill italic. In France the 18-point size of the "Monotype" Gill Sans roman with titles in 275 bold, has been used by Flammarion in the *Albums du Père Castor. Les Jeux en Images* of this series, with its striking colour illustrations by Nathalie Parain, shows the great advance which the French have made recently in illustrations for children. Fussy line drawings and the muddy hues of old-fashioned lithography are now entirely out of date on the Continent, and vivid tones with a broad flat treatment and extreme simplicity of massing have taken their place.

"Monotype" Baskerville and Garamond hold their popularity in the better English children's books, and Bembo makes a pleasant appearance in some recent works, such as *The Arthur Rackham Fairy Book* (Harrap, 8s. 6d.), printed by R. & R. Clark. Belloc's *New Cautionary Tales* (Duckworth, 5s.) is printed by the Camelot Press, partly in large-size Garamond. *Mary Poppins*, which seems destined to be a classic, is pleasantly set in Baskerville by Billing & Co. (Gerald Howe, 5s.). *The Story Atlas*, compiled by John Stirling, is a great bargain at 21s. for its 356 richly illustrated pages in double-column.

The conventional "gift book" is not doing well in the face of the new genuine interest in what children like. The book that requires a preliminary washing of hands will hardly instil in a youngster that sense of companionship which makes book-lovers! There is a very good reason for making

children's books as cheap as possible, and concentrating on "toughness" rather than elegance, so long as the typographic decencies are observed: children love best the books which *they* have shopped for and purchased out of a modest book allowance, and the family dog is not expected to put up with more rough-and-ready treatment than a book that is really one's own.

When the new idea in children's book production really takes hold of the imagination of parents in England there will be more work to put alongside masterpieces of simple, provocative illustration that are found in Russia; the enchantingly fresh and childlike picture books of certain German publishers; the new inexpensive French nursery books; and the photographically illustrated American books for the littlest children. Meanwhile it is well to remember that in recent years technical progress has equipped the printer and publisher with a perfect method of setting books for the youngest readers in type faces of genuine classic beauty. The Large Size Composition equipment on "Monotype" machines makes it unnecessary to resort to the use of worn type and hand-setting for a child's book in sizes large enough for unaccustomed eyes. The growth of publicity printing has greatly increased the amount of large size composition done, and at the request of printers here and abroad a large majority of the classic "Monotype" faces now possess 16 or 18 and 24-point composition matrices. It should incidentally be noted that the Variable Speed Regulator attached to the machine for this purpose also permits the casting of display type to 36 or 48-point, which is in itself an advantage of tremendous mechanical importance to the modern printer.

The time is most surely coming when the presentation of a book to a child will not be the careless and patronizing gesture that it so often is to-day. Sentimental illustrations, shabby or ugly type and careless presswork will seem monstrous in a juvenile book then. The printers of this country may well take this matter seriously, for unless the customer of the future not only likes but *is used to* good printing, the sacrifice of quality to price will be made all too easily.

* We recently discovered at Woolworth's a book in 24 point "Monotype" Plantin well printed by this firm.

The Book of the Year

We quote from the prospectus of the long-awaited Oxford Lectern Bible:

"Not since Baskerville printed his great Bible of 1763 has a practical folio volume been produced that challenged comparison with the early Bibles on the score of printing. Mr. Milford, therefore, has decided to add to his already large variety of Bibles one that shall at once fulfil the needs of practical use in churches and satisfy (if possible) the eye of the most exacting amateur of splendid printing.

"To this end Mr. Bruce Rogers has undertaken, in collaboration with the University Printer, to produce at the Oxford University Press a Lectern Bible which will be equally suitable for the church or for the library of the book-lover. Plans for this edition were begun in 1929. They involved experiments with many kinds and sizes of type; choice finally being made of a modification of the 22-point Centaur type, which had lately been produced by The Monotype Corporation from Mr. Rogers' own designs. To adapt it to a smaller body and closer setting, nearly all of the lower-case characters were re-cut, with the addition of suitable figures, initials and other special sorts. The type-page is severely simple, and the only decorative effect is obtained through the use of the larger sizes of ('Monotype') Centaur type for headings and the large initial letters.

"The text used throughout is that of the standard Authorized King James Version with the Apocrypha. It is in paragraphs and with the verses indicated by the sign ¶, and the usual numbers. The metrical portions are distinguished from the prose by breaking them into verses corresponding to the original Hebrew, as is done in the Revised Version. (This method seems not to have been followed with the King James Text since 1824.) 'The Translators to the Reader' is printed in full.

"There will be two editions, printed from the same type; one with small margins on Wolvercote paper, making a volume of 12×16 inches, with a thickness of 3½ inches, which will fit the usual church lectern; the other, on

English hand-made, linen-rag paper, 13×18½×4½ inches in size, for the larger lecterns of cathedrals, for memorial presents to churches, or for the collector of beautiful books.

"Of the hand-made paper edition 200 copies only will be printed; its price in uncut sheets, stitched into boards, will be fifty guineas net. Of the 200 copies printed, only 190 will be for sale."

Now for a word on the designer of this superb monument of fine printing.

The influence of Mr. Bruce Rogers on the contemporary book has been greater than is realized by collectors of the fine limited editions which bear his "thistle" or "BR" device in one of its many forms. It is true that his *Geoffrey Tory*, *The Centaur*, and other masterpieces are and were from the first collectors' items, featured entries in auction sales. It is even true that his unique gift of typographic subtlety, the creation of "atmosphere" in a book, requires the cost and care of limited-edition work; the *Odyssey*, in what everyone now knows to be the translation of "Lawrence of Arabia", is a case in point. The pages were composed in "Monotype" Centaur at the keyboard, the headpieces, drawn by Mr. Rogers in archaic Greek style were worked in seven successive printings to create a curious living red-gold surface that repaid, in effect, the innumerable experiments made by the designer. The mere passion for perfection is not what urges Mr. Rogers when he embarks on trial after trial in planning a book; he is not planning an original whole scheme so much as allowing

The Second Epistle General of PETER

CHAPTER I

SIMON Peter, a servant and an apostle of Jesus Christ, to them that have obtained like precious faith with us through the righteousness of God and our Saviour Jesus Christ: ¶2 Grace and peace be multiplied unto you through the knowledge of God, and of Jesus our Lord, ¶3 According as his divine power hath given unto us all things that pertain unto life and godliness, through the knowledge of him that hath called us to glory and virtue: ¶4 Whereby are given unto us exceeding great and precious promises: that by these ye might be partakers of the divine nature, having escaped the corruption that is in the world through lust. ¶5 And beside this, giving all diligence, add to your faith virtue; and to virtue knowledge; ¶6 And to knowledge temperance; and to temperance patience; and to patience godliness; ¶7 And to

followed cunningly devised fables, when we made known unto you the power and coming of our Lord Jesus Christ, but were eyewitnesses of his majesty. ¶17 For he received from God the Father honour and glory, when there came such a voice to him from the excellent glory, This is my beloved Son, in whom I am well pleased. ¶18 And this voice which came from heaven we heard, when we were with him in the holy mount. ¶19 We have also a more sure word of prophecy; whereunto ye do well that ye take heed, as unto a light that shineth in a dark place, until the day dawn, and the day star arise in your hearts: ¶20 Knowing this first, that no prophecy of the scripture is of any private interpretation, ¶21 For the prophecy came not in old time by the will of man: but holy men of God spake as they were moved by the Holy

THE BOOK OF THE YEAR

its unexpected possibilities to present themselves, and the result, however long in arriving, never has lost the bloom of spontaneousness. The production of "Monotype" Centaur from Mr. Rogers' own drawings involved dozens of re-cuttings to arrive at—not cold perfection, but the indescribable quality which makes 36-point Centaur (in the opinion of many) the loveliest 36-point in the whole range of type design. This ability to care greatly for minute details, not out of fussiness but out of æsthetic consistency, has given Mr. Rogers his great fame in that special field of book production which scarcely half-a-dozen contemporaries have conquered—the modern "fine book".

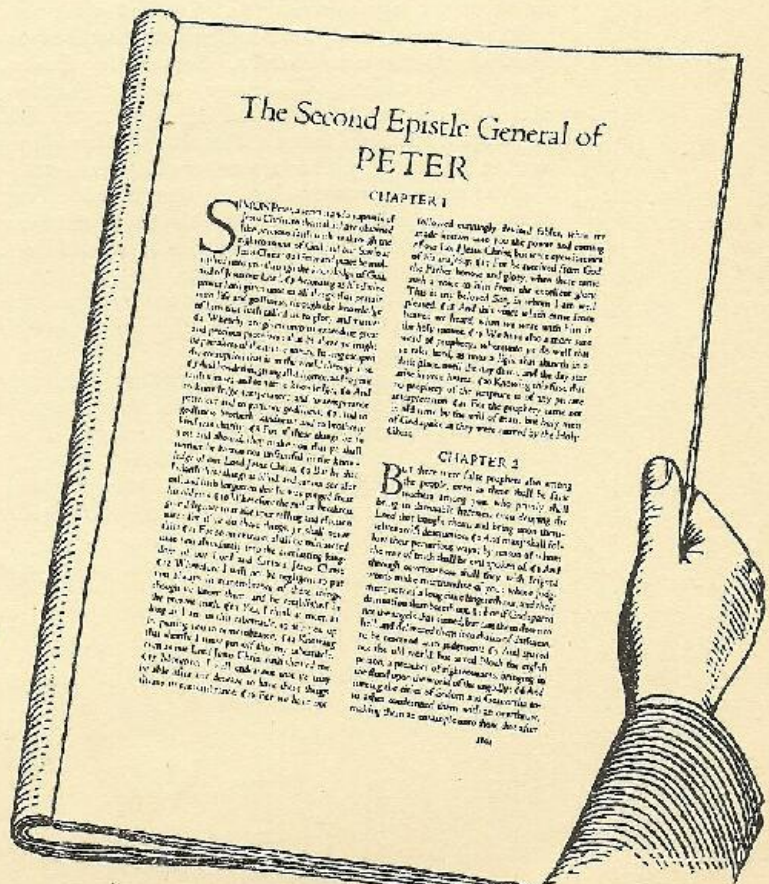
But to say only this would be to render unbalanced praise to a great designer. It must be remembered that Mr. Rogers, starting at Houghton Mifflin's Riverside Press at the beginning of the century, with the great revelation of the Kelmscott Press fresh in his mind, avoided from the first that temptation to be merely opulent which affected so much private press work of the time. The limited editions produced at the Riverside Press became the delight of collectors, but most of Houghton Mifflin's commercial editions also had the benefit of Mr. Rogers' supervision. An ancient fount of type found at Riverside was electrotyped to make the admired Brimmer fount in which so many of the Riverside Press editions were set; only a few years ago it was identified as the type of John Bell. Mr. Rogers was one of the very first, if not the first, great typographer to realise the ability of a "Monotype" machine to rise to the demands of fine book work. His original Centaur type was cut by hand in Chicago; in 1928 Mr. Rogers started to make several subtle improvements in the design, and there was great interest amongst connoisseurs as to what cutter or Company would have the honour of producing the new fount. As everyone knows, Mr. Rogers came to England for the purpose of entrusting the design to the craftsmen and famous machines at The Monotype Corporation's Works at

Redhill, and he spent a good part of each intervening year in England, engaged in several works of great interest to collectors. The foremost of these, until the appearance of the Oxford Bible, were the *Odyssey* and Mr. Morison's *Piccoli* (for the Grolier Club); less known are the inimitable little book-plates which he has produced here. One of these will be shown in our Autumn number.

Mr. Rogers has been for many years an amateur of ship models, which he constructs and collects; and in recent years his delight in the sea has led him to take several voyages on board windjammers of the Australian grain trade. Last winter he carved the figurehead of a splendid old Danish ship which had been re-christened "Joseph Conrad". It was Mr. Rogers' first piece of sculpture, and is a strikingly successful likeness of Conrad. The indefinable humanity, and one might almost say merri-ment, of all of Bruce Rogers' works, can be best understood when one meets him and recognizes in him a man who shuns the social lionizing he has been offered, and loves to give a hand with the ropes, or to spend many hours on some charming and humorous memento for a friend. He belongs now to both English-speaking countries; his work at the Cambridge University Press in the last years of the war will be long remembered, and though he will certainly produce other masterpieces in England and America, it is the sheer size and grandeur of his latest work that set it above all the rest. England cannot claim Mr. Rogers as entirely her own, but neither can America.

Opposite: Fragment of a page from the Oxford Lectern Bible prospectus in type facsimile. The sketch on the right is added to give a fairer idea of the actual size and margins, which are "cropped" in our actual-size fragment.

19



A New Standard in Type Books

The modern Type Book is a new phenomenon, showing the new spirit of aesthetic responsibility felt by the modern printer for his work. But nothing that has hitherto appeared has gone so far, in practicality, usefulness and completeness, as the new 430 page Specimen of William Clowes & Sons, Limited, of Beccles and London.

The title is "Book Types from Clowes, being Specimen Pages of 'Monotype' Faces, including Foreign Faces stocked by William Clowes & Sons, Limited, at Beccles, Suffolk". The first thing that the reader notices is that the press-work is admirable, and that suitable paper has been chosen for each face—a new departure of great importance. Noting with pleasure 38 introductory pages packed with information, one turns first to the specimens themselves. A single example will show with what care these have been prepared: "Monotype" Imprint, Series 101, occupies pages 97 to 120. Its sectional half-title in black and red carries a brief description of the face, whose typographic history is recounted in full on the 2 pages of 12-point *Song* facing one of 12 of 13 point; the latter two rightly set to a narrower measure. Following that is a half-page of 12-point Imprint, composed of bold, and the five following pages repeat this in smaller sizes. The section finishes with specimens of capitals in 18 to 36-point, and later in the book there is a separate section showing large type composition in Imprint, a page apiece for 24, 18 and 16-point both solid and appropriately leaded. One notes that the faces thus shown include: Bembo, Baskerville, Caslon, Centaur, Garamond, Gloucester, Imprint, Modern, Modern Extended, Modern Wide, Old Style, Old Style 151, Old Style Antique, Plantin 110, Ronaldson, Scotch Roman, as well as a number of exotics, etc.

Even more interesting than the wealth of fine faces displayed is the care taken to make the book genuinely helpful. A striking new feature is the Word Tables at the end, by which one can ascertain the approximate number of words to the page in any normal type page (related to standard paper sizes), either solid or with four different variations of leading.

One now turns to the preliminary matter, printed in "Monotype" Centaur (with very successful use of Plantin 110 for cross-heads), and finds a wealth of information. There is a short and interesting preface, in which we are delighted to find a spontaneous tribute to The Monotype Corporation for its enterprise in restoring many of the classic faces.

After the Table of Contents follows a General Introduction:

"The question now arises: Can the type specimen be raised above the level of mere publicity into the category of a reference book? We think it can. The renaissance in printing has tended to reverse the positions of printer and publisher. Hitherto it was the former to whom all questions of type style were addressed. But nowadays publishers and other buyers of printing are taking the lead in this matter.

"There are, however, many ways in which the printer can assist his customer, and it is to this end that this book is designed and the following pages written."

The Introduction then goes on to treat of the selection of type faces according to the nature of the book (historical works, fiction, etc., technical and legal works, and reference books), the quality and nature of the paper, with valuable remarks on the suitability of different designs, the proposed extent of the book (affecting the width of the type, affecting the face) and finally the number of copies to be printed from the type; here it is said that Modern and Old Style faces and Baskerville will usually "stand up" to a long run with the least sign of deterioration.

"Style should be definitely settled beforehand, either by arrangement or by a close examination of the specimen. The nature of footnote references (a) If initial letters are required, and if to be 'set flush'; (b) If interspacing of headings is desired; (c) The kind of margins required."

There follow paragraphs on placing initials, use of bold, and a number of definitions such as that of unit, point, etc.; notes on large type and foreign composition, borders, signs, etc. Following the Introduction is a Table of Book Types showing the point sizes available for each series, and this is in turn followed by an Index by Size, a very useful clarification for the publisher.

Enough has been said to indicate that this book sets a new standard in book printers' specimens, and will be treasured by its fortunate users as a reference volume. The preliminary matter, care in compilation and production, and above all the note of technical authority in the text, reveal the craft-proud printer actively lending his invaluable co-operation to the modern typographic reform.

In view of the fact that the text used for setting the specimens, and some of the historical matter, is extracted from the now famous Type Faces Number of *The Monotype Recorder*, and that a very gracious compliment has been paid to The Corporation in the Introduction, we would point out that our own Advisory Service in these matters was not called upon by Messrs. Clowes, and that the production was carried out entirely independently, and is therefore the more gratifying to us on that account.

"PROOF POSITIVE"

SHOULD PROOFS be submitted "without comment",

or can their presentation create goodwill and avoid later queries by applying psychological rules?

The word "nebulous" means clouded. When any agreement between buyer and seller has some aspect left "nebulous", the word can well stand for a large blue thunder-cloud, with the thunder produced, as always, by friction. In the selling of printing, a commodity which has to be precisely agreed upon *before* it comes into existence at all, it is possible to arrive at a clear understanding, in advance, as to the materials, types, size and estimated cost of the job. But it is also very easy to allow one element of the job to remain somewhat nebulous. In between the composing room, whose costs can be scientifically ascertained, and the machine room, whence it is all clear sailing, there is a "storm-breeder" where, possibly, more friction and animosity is created between printer and customer than anywhere else. From the moment that the proofs go out to the customer to the moment when the presses start there is an interval for which the costing clerk cannot make any scientific provision. The job has, to all intents and purposes, left the office. It will come back to-morrow . . . or Thursday; without alterations . . . or lamentably hacked about and re-written; with an encouraging word . . . or with the sort of query that shows the customer has lost confidence and has begun to nag. It is all very distressing, this fact that printing, instead of being the sole creation of a skilled organization, is the result of a collaboration between skilled printer and ignorant laymen. But it is the fact. The author (call him the copy-typewriter) is one of the people engaged in getting out a piece of print. Unfortunatelily he is generally the only one so engaged who cannot be subjected to the discipline of the office. He holds the money-bag, so he cannot be browbeaten. He must be educated. Above all he must be made into an active co-operator, for once the "author" is in the right state of mind in regard to the proofs he can easily be

shown how to play fair. If he is in the wrong state of mind it is little use to quote rules, regulations and agreements about correction charges. Nothing is so exasperating as to be proved wrong, or proved liable, on the strength of some clause printed in six-point. A man who knows he is in the right is generally willing to concede a point; a man whose conscience is hurting him will express his discomfort by savaging his victim. That is human nature—or one sorry side of it. But there are other aspects of human nature that offer more of a chance to the printer. The purpose of this article is not to dwell upon the *negative* side of "dealing with author's corrections"—the protective measures which may have to be taken after the fact—but rather to explore the positive and aggressive methods used by modern printers in order to eliminate, in advance, a good deal of difficulty with the proofs at each stage.

PROOFS: "THE HEART OF THE JOB"

The one best thing that can be said for type and printing is not that it is a way of multiplying thought rapidly and widely—the wireless wins there—or that it sets down words in perdurable and beautiful form, for a fine manuscript on vellum will outlast and outshine its mechanical rival. The greatest boast of the printer is that he enables you to be sure of the accuracy of ten thousand or more copies by merely being sure that one, the master-copy, the press proof, is correct. Had there been proof-sheets in classic and mediæval times, a number of literary and theological battles would never have been waged over "variant readings". Through all the five centuries since

THE MONOTYPE RECORDER

the invention of movable type, it has been recognized that "the better the printer, the better his reader". To-day, despite all the lay excitement about typographic design, a reputation for accuracy and intelligence with proofs will still create more good-will for an office than all the Creative Service that any salesman-designer can concoct. More than that, the shrewd customer soon learns to judge and "place" a printer once and for all by a glance at the proofs. When no duplicate sheets are sent he considers it a "bad sign" at the start. When he sees faults that will "come right with make-ready" he may agree, but he is disconcerted—particularly if he knows how much make-ready costs and what delay it causes. He sees the words "rough proof", but he also sees (perhaps subconsciously) that he is being asked to make allowances, to be charitable, to wait and hope, as one does at amateur theatricals, that it will be "all right on the night". It is far better for the printer if the customer is conscious of what is wrong and complains; for if his sense of dissatisfaction is subconscious and not "localized" it will find an outlet at any subsequent point in the job, particularly when a query can be made. The customer, seeing proofs which obviously require further work to make them right, is put in the mood to alter the copy. If a battered or low-to-paper letter has to come out anyway, he reasons, why should *he* not do some changing too?

NO "INVITATION TO TAMPER"

An advertising expert recently commented on the fact that a beautifully finished, inked layout was much less likely to be mauled about by the client than a pencil rough! Similarly, the customer who sees no obvious reason for proof correction in his slips has less temptation to think what he might have added half-way through a tight paragraph.

Proofs, therefore, must be "clean" literally as well as in the reader's special sense. It goes without saying that any obvious error of spelling or punctuation in the slips issued to the customer is an invitation to tamper with the

proofs. In offices where a misplaced comma means re-setting an entire rigid line at the keyboard, inserting the new line in the right place and re-reading the entire line, it is a temptation to say that a comma is a small thing. But the "author" is intent upon the sense, and he is far more alarmed by a punctuation error (which gives the reader no warning that it is wrong) than by an obvious mis-spelling or transposition. The ability to correct literals in single type at case is overwhelmingly important at the stage when the first galley pull is being read, for the operator is much less likely to leave out a whole word than he is to transpose two letters or mistake one numeral for another.

The whole object of furnishing "perfect" author's* proofs is to stave off the customer's red pencil, for once it has made a mark it is that much easier to start messing about. Hence there is a practical reason for not following the copy out of the window when it has been written by an ungrammatical or careless person. It may be read by the president or sales-manager, who may be a stickler for correct English. In our text-book "Operating a 'Monotype' Keyboard" several exercises are devoted to training operators in the automatic correction of MS. errors, both obvious and not-so-obvious. But the operator cannot double for the proof-reader without slowing down his output. In periodical work it is easy enough to have a clear understanding with editors, as was pointed out by Mr. Bates in our last issue. But the general printer may receive from a new customer a manuscript in illegible script, or a typescript done by a seemingly insane typist. Then it must be typed out or edited, and an extra cost goes on the job.

In some cases it would be a good idea to print, in typewriter type, two pages of copy for comparison. The first would be "wrong", in as many ways as possible: it would have a minimum left-hand and almost no right-hand margin, and be full of stylistic and other errors

* The practice of modern English book publishers is to submit *paged* proofs to authors. This saves time and cost. The author is of course advised in the contract as to the percentage of revision allowed.

PROOF POSITIVE

—which would be indicated by overprinted line-blocks in red, standing for the editorial pencil. The second would be typed to a much shorter measure, double-spaced and free from error; it would form a useful model in many an office.

The accompanying card, sent out to all prospective customers in the district, might be of some educational value :

WHAT NO PRINTER HAS EVER DONE:

No living printer has ever been able to send proofs as SOON to the person who sends in "bad copy" as to the wise print-buyer who sends in "good copy".

"GOOD COPY" is TYPEWRITTEN, or very legibly written, on one side of the sheet, with plenty of space between lines and generous side-margins. It can therefore be tapped off at high speed on our fast "Monotype" machines, *not slowly deciphered*. If the typewritten copy averages ten (5 letter) words to the line it aids calculation and is easier for the compositor to follow than a very long line.

"GOOD COPY" can be FOLLOWED EXACTLY, saving time-wasting queries and costly proof-corrections—or pre-editing. It is so easy to GET THE COPY RIGHT that almost all our customers do so; HENCE OUR LOW PRICES ARE BASED ON "GOOD COPY".

We may now presume that the office reader has gone through the first galley slips, and that proofs, whether in galley or page form, are ready to send to the customer—that layman, we remember, who "only sees what he sees" and has not enough knowledge to bring his subconscious impressions to the surface. There is a very good case for spending more time, and even a little more money, on the presentation of these proofs. There is always reason to spend thought on any dealing with a customer, but the reason for spending the cost of a *printed portfolio for holding proof-sheets* exists when the expense of say 2d. a time is compared to the total cost of misunderstandings and queries on author's corrections.

"Proof negative" is simply a good, clean proof with nothing obviously wrong about it.

"Proof positive" is that same excellent phenomenon aggressively exploited, on the principle that it takes banners and trumpets to make the ordinary man see what he otherwise takes for granted. The folder would have on its cover or "page 1" as many reassuring statements as possible, setting an atmosphere of good-will and co-operation :

THESE ARE YOUR PROOFS, set in brand-new single type. That means that we shall not have to waste precious hours in patching-up worn type. Naturally this "rough" printing will be perfected on our modern presses; but note the quality of even this proof!

And the fact that this is a *single-type* setting means a guarantee of letter-for-letter accuracy in minimum time.

On the inside left-hand page, where it would actually face the laid-in proofs, would be a succinct reminder that co-operation is a two-sided matter. This is the place for explaining why proofs must not be "held up", why the estimate cannot cover undue revisions, why locked-up formes cannot be altered as cheaply as galleys. The back page could as well carry text as go blank, and it offers a good opportunity for telling the fascinating story of how the matter actually was set in brand-new single types, and something of the other processes that supervene before the finished job comes back. The case for presenting paged proofs becomes stronger when the amount of matter on a given page is more or less fixed, as in catalogue or illustrated booklet work. When a careful layout has been sent, there is no need for the customer to snip and paste galleys unless he enjoys doing so. When no layout has been sent and the printer is being "trusted" to use his judgment, that is another argument for careful pre-editing and planning, and a paged-up "visualization" for the customer.

NO "MISFITS"

Printing is as individual as fine tailoring; more so, for there has never been a printer's "sale of West End misfits"! The customer must have his *alterations* to make the job fit his purpose, but he cannot in honour refuse delivery if he has approved that "last fitting" which is the proof. Hence the wise printer goes

THE MONOTYPE RECORDER

a long way to create a positive sense of satisfaction before the job is delivered, and he stands apart from most other manufacturers in always judging his customers as individuals, as unique cases. One man had better have trial pages* for his job, for he is quite unable to visualise anything and may have quite the wrong idea of how the page will look. This other man is only after results, and will react far more favourably to proofs in page form than to slips. A third man is a notorious wrangler over corrections and a friendly personal interview or an invitation to the composing room may reform him; a fourth is careless with his O.K.'s but eagle-eyed after the job is

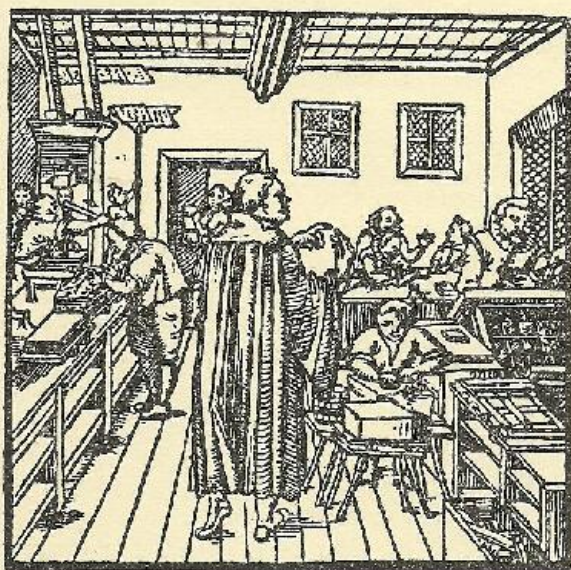
printed. Many customers would be grateful for immediate advice as to the cost of extra corrections they have asked for; a telephone call while the matter is vividly in mind may be better than painful reminders weeks later.

After all, collection letters (or letters or calls following queries of the bill) will come to at least 2d. each on the overheads. A certain amount of printed propaganda, for good copy and a fair attitude to proofs, also puts a charge on the overheads, but here the money is being spent on permanent education resulting in goodwill rather than on defensive measures, which do not in themselves act as an invitation to do further business.

* Every printer with a "Monotype" DID Keyboard knows the advantage of being able to submit two settings, simultaneously tapped off, in two different sizes.

Some of the suggestions in this article are based on a very successful proof-folder recently issued by Messrs. Raithby Lawrence. This leaves space for recording the cost of successive revises.—Ed.

OFFICINÆ TYPOGRAPHICÆ DELINEATIO.



"Showing the worries of the correctors, the business of the managers, and the parts played by reader and compositor", says the latin caption to this cut (1628) reproduced in the volume noticed in the adjoining column.

EARLY PROOF-READING

It is not often that one can recommend a book published at 45s. as a "tremendous bargain", but in the case of Mr. Percy Simpson's *Proof-Reading in the Sixteenth, Seventeenth and Eighteenth Centuries* (Oxford University Press) printers will agree that money so spent will purchase what is at once a beautiful specimen of printing, a fascinating record of an art which is the very cornerstone of printing prestige, and the source of decided inspiration for every house organ or human representative in the printing trade. This imperial octavo, with its 17 collotype plates, forms the first of the new series of "Oxford Books on Bibliography"; it is set in "Monotype" Bembo. Almost every page contains new and often astonishing facts about the history of proof-reading, and the relation of reader, author, master printer and compositor is illustrated with source material of extraordinary fascination. This is a book to keep in the front office, at the disposal alike of craftsmen, customers and salesmen. The speculator will be tempted to buy a second copy, in the assurance that any such attractive and basic contribution to the history of the typographic art will be in demand long after it is out of print.

THE FIFTY BOOKS—1934

The Exhibition by the First Edition Club of the Fifty Books of the Year (1934) was opened by the President of the Board of Trade, the Right Hon. Walter Runciman, M.P., on April 30th. The purpose of the Exhibition is to encourage good printing by giving recognition to worthy examples of the craft produced during the past year.

The selection is made by members of The First Edition Club who, by their training or interest, have acquired a particular insight into book production. This is the seventh year of the Exhibition and it may be presumed that the method of selection has not only been stabilized but also represents an experienced and universal standard of judgment.

The selection is interesting to compare with the Fifty Books selected by the American Institute of Graphic Arts, where the proportion of more expensive books, of limited editions, and privately issued books is appreciably higher. This seems to indicate that in America the general trade book is more influenced by publishers whose devices for selling books (thicker paper to make bulk, cheap bindings, etc.) tend to rule out many books from the "good book" category. Again only 10 books of the American Fifty cost the equivalent of 10s. 6d. or less as against 24 books in the English selection.

But the most significant fact about the "Fifty Books" in this Exhibition was stressed by the President of the Board of Trade in his Opening Address:

"The setting should be perfect . . . but I suppose even a 'Monotype' machine can make mistakes. It is wonderful how general is the use of 'Monotype' machines. I suppose it is more general in this country than in any other country in the world. The machine is among the marvels of modern science and its development is one of the greatest achievements in the world. Through the use of 'Monotype' machines we have types that are well cut."

This tribute from the distinguished possessor of a large library is amply substantiated by the number of different fine faces shown in the Exhibition. Forty-six of the books were actually set on "Monotype" machines, and one was composed by hand with types cast on a "Monotype" caster. The remaining three were set in foundry type, the design of which is in private hands. The types most used were Baskerville (7), Bembo (7), Centaur (5), Fournier (4), Plantin (4), Times

New Roman (4), Walbaum (4). Although Baskerville is generally considered to be the standard book face, Bembo is steadily gaining upon it. The advent of Times New Roman (which was one of the typographic events of the year), and of Walbaum, bring fresh rivals. Centaur appears as a favourite for "fine" editions, but it is generally popular.

The following books were set in types produced on "Monotype" machines:—

BILLING & SONS

- (2) THE WORKS OF WILLIAM SHAKESPEARE. SHAKESPEARE HEAD PRESS, 6/- "Monotype" Plantin.

CAMBRIDGE UNIVERSITY PRESS

- (3) MOUNTAINS AND MOLEHILLS, by Frances Cornford. CAMBRIDGE UNIVERSITY PRESS, 5/- "Monotype" Goudy Modern. Illustrated with woodcuts by Gwen Raverat.
(4) THROUGH SPACE AND TIME, by Sir James Jeans. CAMBRIDGE UNIVERSITY PRESS, 8/6 "Monotype" Bembo.
(5) A MATHEMATICAL TREATISE ON VIBRATIONS IN RAILWAY BRIDGES, by C. E. Inghis. CAMBRIDGE UNIVERSITY PRESS, 21/- "Monotype" Modern Extended.
(20) MAKE IT NEW, by Ezra Pound. FABER AND FABER, LTD., 12/6 "Monotype" Bembo and Perpetua.
(41) CHAPMAN, by Havelock Ellis. THE NONSUCH PRESS, 17/6 "Monotype" Centaur and Arrighi.

CAMELOT PRESS LTD.

- (29) THE MINOR PLEASURES OF LIFE, by Rose Macaulay. VICTOR GOLLANCZ, LTD., 7/6 "Monotype" Plantin.
(44) SEA SEQUEL TO THE WEEK-END BOOKS, edited by Marion Coates and the General Editors of the Week-End Book. THE NONSUCH PRESS, 6/- "Monotype" Plantin.

CLARK, R. & R., LTD.

- (1) THE STORY OF DAVID, reprinted from the Authorized Version. A. AND C. BLACK, LTD., 3/6 "Monotype" Fournier. Eleven wood engravings by John Farleigh.
(10) DOCTOR PARTIRIDGE'S ALMANAC FOR 1935. CHATTO AND WINDUS, 5/- "Monotype" Caslon.
(11) A CAREER FOR THE GENTLEMAN, by David Farrer. CHATTO AND WINDUS, 7/6 "Monotype" Imprint.
(13) DETERMINATIONS, by F. R. Leavis. CHATTO AND WINDUS, 7/6 "Monotype" Centaur.
(15) PREFACES, by Bernard Shaw. CONSTABLE AND CO., LTD., 12/6 "Monotype" Fournier.
(33) OF THE MAKING OF CXXV BOOKS, by Gerald Howe. GERALD HOWE, "Monotype" Bembo.
(34) MOSCOW EXCURSION, by P. T. Price. GERALD HOWE, "Monotype" Times New Roman.
(36) AUTHORS-AT-ARMS, by C. P. Hawkes. MACMILLAN AND CO., LTD., 7/6 "Monotype" Centaur and Arrighi. Seven illustrations by the Author.

THE MONOTYPE RECORDER

- (37) COLLECTED PLAYS, by W. B. Yeats. MACMILLAN AND CO., LTD., 15/-. "Monotype" *Centaur*. On J. Dickinson & Co., Ltd.'s St. Martin's Rag. Bound by J. Burn & Co., Ltd. Frontispiece portrait printed by Emery Walker, Ltd.
- (39) SWIFT: GULLIVER'S TRAVELS AND SELECTED WRITINGS, edited by John Hayward. THE NONESUCH PRESS, 10/6. "Monotype" *Times New Roman*.
- (42) MINNOW AMONG TRITONS, edited by Stephen Potter. THE NONESUCH PRESS, 16/-. "Monotype" *Times New Roman*.
- (43) THE DEVIL AND ALL, by John Collier. THE NONESUCH PRESS, 12/6. "Monotype" *Times New Roman*. Wood engravings by Blair Hughes-Stanton.

CONSTABLE, T. & A., LTD.

- (12) BEYOND THE MEXIQUE BAY, by Aldous Huxley. CHATTO AND WINDUS, 12/6. "Monotype" *Baskerville*.

CURWEN PRESS

- (6) POETICAL WORKS OF EDWARD DOWSON, edited by Desmond Flower. CASSELL AND CO., LTD. AND THE BODLEY HEAD LTD., 10/6. "Monotype" *Walbaum*.
- (7) THE QUEENEY LETTERS, edited by the Marquis of Lansdowne. CASSELL AND CO., LTD., 10/6. "Monotype" *Bembo*.
- (8) THE QUEST FOR CORVO, by A. J. A. Symons. CASSELL AND CO., LTD., 12/6. "Monotype" *Bembo*.
- (19) PROCESSES OF GRAPHIC REPRODUCTION IN PRINTING, by Harold Curwen. FABER AND FABER, LTD., 12/6. "Monotype" *Imprint*. Collotype inset by the Chiswick Press, photogravure inset by the Sun Engraving Co., and collographic inset by Collographic Art Printers, Ltd.
- (38) THE ORDERS, DECORATIONS AND MEDALS OF THE WORLD, by Captain Arthur Jocelyn. IVOR NICHOLSON AND WATSON, LTD. "Monotype" *Walbaum*. Fourteen plates in colour by the Sun Engraving Co., Ltd.
- (45) BEGINNER'S GUIDE TO WINES AND SPIRITS, by J. Irving Davis. STANLEY NOTT, LTD., 3/6. "Monotype" *Walbaum*.
- (49) THE THREE BOOKS OF THE POTTER'S ART, by Cavaliere Cipriano Piccolpasso. THE VICTORIA AND ALBERT MUSEUM, 30/-. "Monotype" *Baskerville and Walbaum*. Collotype illustrations by Waterlow & Sons, Ltd.
- (50) WINES AND LIQUEURS FROM A TO Z, by André Simon. THE WINE AND FOOD SOCIETY, 2/-. "Monotype" *Baskerville*.

THE EDINBURGH PRESS

- (9) RICOCHETS, by André Maurois. CASSELL AND CO., LTD. "Monotype" *Fournier*.

THE GOLDEN COCKEREL PRESS

- (25) THE CONSTANT MISTRESS, by Enid Clay. THE GOLDEN COCKEREL PRESS, 15/-. "Monotype" *Caslon*. Engravings by Eric Gill.
- (26) SERMONS BY ARTISTS. THE GOLDEN COCKEREL PRESS, 21/-. "Monotype" *Perpetua*. Decorations by E. Corsellis.

THE KYNOCH PRESS

- (40) LETTER TO A YOUNG LADY ON HER APPROACHING MARRIAGE, by Ambrose Hooping-ton. THE NONESUCH PRESS, 3/6. "Monotype" *Baskerville*.

GREGYNOG PRESS

- (30) ANNE BOLEYN AND OTHER POEMS, by Loyd Habery. THE GREGYNOG PRESS. "Monotype" *Bembo*.
- (31) THE LAMENTATIONS OF JEREMIAH. THE GREGYNOG PRESS. "Monotype" *Baskerville Italic* (Hand-set). Wood engravings by Blair Hughes-Stanton.

LATIMER, TREND & CO.

- (17) A THING OF NOUGHT, by Hilda Vaughan. LOVAT DICKSON AND THOMPSON, LTD., 2/6. "Monotype" *Bembo and Perpetua*. Decorations by Lee-Elliott.
- (18) FARMER'S GLORY, by A. G. Street. FABER AND FABER, LTD., 8/6. "Monotype" *Bembo and Perpetua*. Wood engravings by Gwen Raverat.

MacLEHOSE & CO., LTD.

- (21) LISZT, by Sacheverell Sitwell. FABER AND FABER, LTD., 15/-. "Monotype" *Fournier*. Collographic illustrations by Collographic Art Printers, Ltd.
- (22) THE ECCENTRIC LIFE OF ALEXANDER CRUDEN, by Edith Olivier. FABER AND FABER, LTD., 12/6. "Monotype" *Baskerville*. Collotype illustrations by Collographic Art Printers, Ltd.
- (23) GOOD SAVOURIES, by Ambrose Heath. FABER AND FABER, LTD., 2/6. "Monotype" *Garamond*.
- (32) SHERBORNE, OXFORD AND CAMBRIDGE, Recollections of Mrs. Ernest Stewart Roberts. MARTIN HOPKINSON, LTD., 7/6. "Monotype" *Bodoni*.

OXFORD UNIVERSITY PRESS

- (35) THE EXPEDITION OF THE FLORENTINES TO GHIOS, edited by Philip P. Argenti. JOHN LANE, THE BODLEY HEAD, LTD., 12/6. "Monotype" *Baskerville*.
- (46) MENDELSSOHN AND HIS FRIENDS IN KENSINGTON, Edited by Rosamund Brunel Gatch. OXFORD UNIVERSITY PRESS, 12/6. "Monotype" *Bell*.
- (47) IN THE SHADOW OF ISRAEL, by R. H. Malloch. SIMPKIN, MARSHALL, LTD., 5/-. "Monotype" *Centaur*.

REIACH, HERBERT, LTD.

- (48) PICTURE MAKING BY CHILDREN, by R. R. Tomlinson. THE STUDIO, LTD., 10/6. "Monotype" *Plantin*, with "Monotype" *Gill Sans* captions. Illustrations by the Text Printers and by the Nickeloid Electrotype.

SHENVAL PRESS

- (14) LADY HESTER STANHOPE, by Joan Haslip. COBDEN-SANDERSON, LTD., 10/6. "Monotype" *Centaur*. Illustrations in collotype by the Collographic Art Printers, Ltd.

PUBLISHERS

A. & C. Black, Ltd.: No. 1. Basil Blackwell & Mott, Ltd.: No. 2. Cambridge University Press: Nos. 3, 4, 5. Cassell & Co., Ltd.: Nos. 6, 7, 8, 9. Chatto & Windus: Nos. 10, 11, 12, 13. Cobden-Sanderson, Ltd.: No. 14. Constable & Co., Ltd.: No. 15. Lovat Dickson & Thompson, Ltd.: Nos. 16, 17, 18, 19, 20, 21, 22, 23. The Golden Cockerel Press: Nos. 25, 26, 27. Victor Gollancz, Ltd.: No. 29. The Gregynog Press: Nos. 30, 31. Martin Hopkinson, Ltd.: No. 32. Gerald Howe: Nos. 33, 34. John Lane, The Bodley Head, Ltd.: No. 35. Macmillan & Co., Ltd.: No. 36. Ivor Nicholson & Watson, Ltd.: No. 38. The Nonesuch Press: Nos. 39, 40, 41, 42, 43, 44. Stanley Nott, Ltd.: No. 45. Oxford University Press: No. 46. Simpkin, Marshall, Ltd.: No. 47. The Studio, Ltd.: No. 48. Victoria & Albert Museum: No. 49. Wine and Food Society: No. 50.

PHOTOGRAPHIC REPRODUCTION

Under this general head come practically all the rest of the methods of reproduction used in the printing crafts. Each may be used in one colour only or in many, and one process may sometimes be used in conjunction with another.

(A) LINE METHODS

DRAWING FOR LINE BLOCKS WITH PEN AND BRUSH

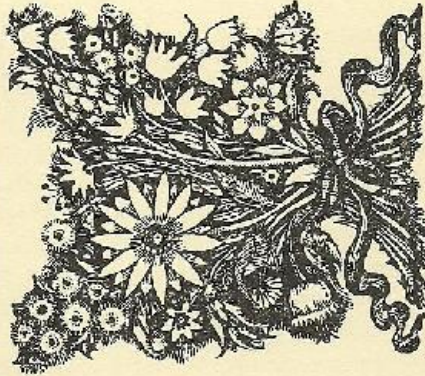
First comes the simple 'line block', or relief zinc printing block etched through a photographic acid-resist. This may be made from any subject that is entirely free from gradation of tone (77). Such a plate, when made, is mounted type-high (the height of a shilling) (78) and printed like a wood-engraving in a letterpress machine. This machine is described fully on a later page.

In the following pages it is assumed in all cases that the artist wishes to make his own working drawings. To enable this to be done, a brief list of the principal materials and tools required is here given :

A drawing board

T-square and set-square

*All these, and many other useful materials, are supplied by Messrs. L. Cornhillson & Sons, 22 Great Queen Street, W.C.2.



77. A pen drawing for line block reproduction.

PART IV.

A VOYAGE TO THE COUNTRY OF THE HOUYHNHNMS.

CHAPTER I.

THE AUTHOR SETS OUT AS CAPTAIN OF A SHIP. HIS MEN CONSPIRE AGAINST HIM, CONFINING HIM A LONG TIME TO HIS CABIN, SET HIM ON SHORE IN AN UNKNOWN LAND. HE TRAVELS UP INTO THE COUNTRY. THE YAHOO, A STRANGE SORT OF ANIMAL, DESCRIBED. THE AUTHOR MEETS TWO HOUYHNHNMS.

I CONTINUED at home with my Wife and Children about five Months in a very happy Condition, if I could have learned the Lesson of knowing when I was well. I left my poor Wife big with Child, and accepted an advantageous Offer made me to be Captain of the *Adventure*, a stout Merchant-man of 350 Tuns: For I understood Navigation well, and being grown weary of a Surgeon's Employment at Sea, which however I could exercise upon Occasion, I took a skilful young Man of that Calling, one *Robert Parefoy*, into my Ship. We set sail from *Portsmouth* upon the 7th Day of *September*, 1710; on the 14th we met with Captain *Pocock* of *Bristol*, at *Tenariff*, who was going to the Bay of *Campuchy*, to cut *Logwood*. On the 16th he was parted from us by a Storm: I heard since my Return, that his Ship foundered, and none escaped, but one Cabin-Boy. He was an honest Man, and a good Sailor, but a little too positive in his own Opinions, which was the Cause of his Destruction, as it hath been of several others. For if he had followed my Advice, he might at this Time

215

AN INTERVIEW WITH MR. J. G. WILSON

The West End is crowded, and the creation of a new street is doubtless a good idea: but when it is driven through Bumpus's bookshop it seems as if Progress had never

studied the map of the Republic of Letters. For what book-lover who has ever been to England, what author, collector, illustrator, publisher has not browsed in the famous shop at 350 Oxford Street, or attended the wonderful special exhibitions held there? Many of these exhibitions rendered great though indirect service to the printing industry. Famous authors and social celebrities poring over examples of modern fine printing, do not rush out and "buy more print" but their influence on the general public is such that when they decide that there is a lot in this matter of good "book-making" the prestige of the craft benefits.

It was therefore with sorrow that we passed the levelled site of Bumpus's former shop, on our way to the firm's new quarters at 477 Oxford Street. Once there, however, the old atmosphere is regained; for the more limited space has not prevented the tempting display of books, the "Children's Own Bookshop" occupies nearly a floor, and presiding over all is Mr. J. G. Wilson, one of the canniest and one of the most idealistic booksellers in the history of that delightful trade.

We found Mr. Wilson superintending the dispatch of two copies of that most coveted edition of modern times, *The Seven Pillars of Wisdom*. Some facts about this book are fairly well known to collectors, who eagerly offer £300 for a good copy; its rarity, its invaluable treasure of source material not carried over to *Revolt in the Desert*, and the fact that it was produced by "Lawrence of Arabia" at his own expense. The bulky volume is set in "Monotype" Caslon, and the story of its manufacture was told us by Mr. Wilson, who promptly paid an immense compliment to *The Monotype Recorder* by offering us a hitherto unpublished manuscript account of the printing of *The Seven Pillars* which, with the added permission of the author, we reproduce on the following page.

"Modern book production is certainly at a very high level", said Mr. Wilson in answer to our query, "but there is for that reason very little of sensational interest to report in your Book Number — always excepting the big Oxford Bible. One very fine new series is the Bibliothèque de la Pléiade

published by the Nouvelle Revue Française." He showed us a typical volume of 1,045 pages of "Monotype" Garamond, printed by Coulouma on thin paper, beautifully bound, selling at 15s. or so. It is proposed to bring out a vast library of French classics, at frequent intervals, in this series. Among the recent English publications there are many first-rate travel books, particularly the Batsford Series (*English Parish Churches*, etc.) with their enchanting dust wrappers, clear "Monotype" type, and wealth of fine half-tone illustrations.

PRODUCTION COUNTS AS "VALUE"

We told Mr. Wilson that a visitor reported to us, after five weeks' close co-operation in a large Book Department, he was convinced that production, and typography in particular, had a decisive effect upon the casual book-shopper. Our informant had entered the shop a cynic and come out (into the publishing business) with a confirmed respect for the qualities of single type—quite apart from face design—as a salesman of books. Mr. Wilson agreed in part: "I can only say that it is negatively true to my certain knowledge; that is, the badly produced book puts them off, for nowadays they notice what is bad and feel they are being offered a poor bargain. On the positive side, there is the fact that when the salesman calls attention to the excellent printing of a book the customer immediately recognises it, and very often that sense of 'a good bargain' decides a doubtful purchaser. The man or woman who makes great use of lending libraries is likely to be very discriminating in the choice of 'books to own', and that may be why the cheapest pocket classic in this country has to be well printed. But then, there is so much good stuff about that the bad shows up."

At that point a famous publisher and a transatlantic bookseller simultaneously applied for admission to Mr. Wilson's book-lined office, so we withdrew, satisfied that the solution of a traffic problem has not seriously affected travel along one of the most famous Highways of Literature. In fact, on our way out we saw a recent omnibus rapidly moving off a shelf.

How *The Seven Pillars of Wisdom* was Printed

BY H. J. HODGSON

Those who know of *The Seven Pillars of Wisdom*, by T. E. Lawrence, might care to know something of how the book was printed and produced. It was my share as pressman to do the text and decorations.

My introduction to the book came about in this way. I was idle at the time, when I was invited to go and see Mr. Manning Pike, who had undertaken to print the book. It was a very pleasant encounter. After we had discussed various things we agreed to make a start as soon as possible on the book.

Our Press was a small shop consisting of a single room, equipped with one hand press used for proofing, one small Platen machine, on which the actual printing of the book was done, and two composing frames. The type* was set on "Monotype" machines by a firm outside. We did our own paging and correcting. The author being away in the army most of the orders came from him by post, as did the proofs, etc. This made Mr. Pike's responsibility of printing considerable, since he had to decide what would best suit the author. The small machine only allowed us to do the job in folio—two pages at a time, and the hand-made paper of a rough and hard texture had to be damped down in between interleaving sheets to soften the paper and give a rich impression of the type.

I had been working on the book for about three months when a letter came to tell us that the author was coming home on leave and was coming to see us. You can imagine how anxious I was to meet him for the first time. Reading his story as I handled the sheets of his book, from a soldier's point of view, gave his first visit added interest for me. I imagined Colonel Lawrence to be the army colonel type of my own regiment. Much to my surprise there came a man of slight build in Royal Tank Corps uniform, not even holding an officer's rank. He spoke quietly, but yet there was something about him that commanded attention. When I got to know him better I could understand something of the Arabs' esteem for him. I asked him what he would like for lunch, as Mr. Pike and myself used to have just a midday snack. The

plain fare suited the author admirably. So we sat down in the midst of paper and printing ink. We discussed the book that later was to cause such a stir in the book world.

After we had completed the text we began to print the decorations in a second working. We had to submit proofs first of all the woodcuts to the different artists, and also the author. A second printing meant that the paper had to be re-damped again. Some of the engravings having varying degrees of lights and shades, "overlays" had to be cut to suit each one. Proofs of each woodcut were taken on three or four sheets of thin, smooth paper. On the first sheet the lightest parts were cut out. On the second the solid or very dark parts were cut out. These were pasted on the solid parts of the first sheet. On the third sheet the lightest and medium shades were cut out and what was left of the sheet was pasted on the first sheet. This constitutes a three-ply overlay. This was pasted in position on the platen machine beneath the sheet of paper to be printed and exactly where the impression of the engraved block would come. The small coloured plate or decoration in the front part of the book was printed in three colours.

Then came the job of packing up all the sheets we had printed, as we were moving to larger premises. That certainly made a change from printing. Everything had to be dismantled and packed into the removing van. It was a worrying time until everything was safely installed into the new apartments. When we had got fixed up again we went on to finish the first part of the book. The decorated end papers with wood engravings were printed on the hand press as they were too heavy to print on the platen machine. It was rather slow work as we had to stop for each impression.

It was about 10.30 p.m. on a certain day when Mr. Pike and myself shook hands over the last printed sheet, satisfied to know that at last we had completed the printing. The author paid us another visit and helped us in the final work of making up the books and dispatching to the binders. And so ended three years' work of unusual interest. This was our first attempt at a complete book and considering the difficulties we had in our small equipment, also the fact that the author visited us only about three times, I believe that the result pleased the readers of the book.

* "Monotype" Caslon 14 point. Lawrence was a typographic connoisseur, and, like Bernard Shaw, was quite willing to re-write the text if a short line or break threatened to mar the page. His letters to Mr. Bruce Rogers (privately printed) are classic tributes of a great writer to a great typographer.—En.

The Automatic

LEADING ATTACHMENT

The introduction of a "Monotype" Automatic Leading Attachment has led to considerable thought being concentrated upon the subject of leading in general.

The introduction of the composing machine made it a practicable and economical process to cast a type face upon a body larger than that for which the type is designed, and this has stood, in a way, as a substitute for leading. This practice has one very particular advantage—the abolition of leads for the line-spacing of solid matter. On the other hand certain inconveniences arise, as if in confirmation of the theory that something cannot be gained for nothing. For instance, if in cases where matter has been set spaced between the lines the author prefers to have solid type the whole book must be re-set. There is also the fact that many modern books run quoted matter solid in with leaded normal text, instead of using a smaller size.

In the case of slug composition, where type lines are cast upon bodies larger than the type, corrections and alterations must be made by similar slugs.

So with a "Monotype" composing machine; the composition may be cast on any body size larger than the type face. This necessitates the storage in case of bastard founts, such as 8-point on 9-point, and 10-point, or even larger if much composition is on hand requiring very widely spaced make-up.

It will thus be seen that, in very large composing rooms, a great number of cases is necessary to store all these bastard type founts in roman, italic, and boldface.

By applying the automatic leading attachment the whole of these additional type cases would be unnecessary, and the composing room equipment would be correspondingly simplified. If leading was required it could be done automatically, and the leads (being so cheaply cast and cut automatically to length) would be remelted with the type in accordance with present-day non-distribution procedure. This alone justifies the application of the automatic leading attachment to a printer's "Monotype" composing machines.

Whilst dealing with the advantages of automatic leading, as compared with casting the type on larger bodies to obtain the same effect, it has been proved in practice that it is preferable that matrices should be used on moulds of the same body size as that of the matrix face, as the consequent uniformity of wear on the mould surface is less damaging to the matrix face than when the wear is irregular. The latter may become apparent when a mould has been kept continuously for a very long period casting (for example) 12-point on a 12-point body, and then casting upon the same mould from 10-point matrices. A diminished sharpness at the upper corners of the type body would be an indication that the 10-point matrices do not seat quite so perfectly as did the 12-point. All things considered, for this class of work it is better to cast the type on its correct body and to lead the lines automatically as they are placed in the galley, especially as it conduces to so much economy of space in the composing room.

Another use to which the automatic leading attachment may be applied is in connection with the composition of headings to articles, where the headings are cast in a size larger than the text type, such as 8-point text with 10-point headings.

There are several methods of doing this, such as:

1. Finding positions in the matrix-case so that all the headline characters must be cast two or three units larger (by use of the unit-adding attachment).
2. Finding suitable positions in the matrix-case, as just mentioned, and increasing the thickness of the characters to the required width by uniform letter-spacing.

LEADING ATTACHMENT

3. If a very extended face is chosen for the headings, the letters may be cast to the units of the smaller size, preceded by a 5-unit high space to support the slight overhang of the character.

Method No. 1 is the best, and an illustration of this class of work was given on page 26 of our previous (Spring) number.

When type lines of a body size larger than the text are composed in this manner, it is necessary to place a lead each side of the headline to compensate for the slight overhanging of the type heads, and this is done automatically by the leading attachment, as the keyboard operator in these cases simply depresses a key, causing a perforation combination to dictate to the attachment on the caster.

Another use for the automatic leading attachment is the speeding up of the casting of large type composition, as it is understood that for sizes above 12-point the composition must be cast at a reduced speed, to give the larger types more time to cool in the mould.

Large type faces can very well stand as much as a 2-point overhang of the type head, so that a 14-point face may be cast on a 12-point body, or an 18-point face on a 14-point body, and in these respective cases a 2-point or 4-point lead would be automatically dropped between the lines on the galley.

By this method the increase possible in the speed of casting is very considerable, and although it is against the principle already debated that types should not be cast on bastard bodies, the

comparatively small amount of composition done in sizes above 12-point justifies this deviation from the rule.

The automatic leading attachment may also be used for inserting strip rules between lines of quads, as in the composition of ruled forms the down lines of which may be composed from vertical rules.

For the composition of odd point sizes the automatic leading attachment is eminently useful. A printer wished to reduce a 12-point book by half-a-point a line, and took the risk of casting it on a 10-point mould and automatically leaded the matter one-and-a-half points. Fortunately the drive of the 12-point matrices had so little angle that the heads of the type did not make contact with adjacent lines. The use of the attachment in this manner is not to be recommended, as a general practice, and a printer resorts to it at his own risk, but it indicates how a little intelligence regarding the application of material at one's command may be turned to profitable account. However, the leading attachment is certainly useful in avoiding the necessity of purchasing moulds of odd point sizes, such as 10½-point, 11½-point, etc., or for leading composition where necessary on account of the presence of many accented capitals which overhang the body.

Sufficient has been said here to prove that there are many advantages to be derived from the application of this useful attachment, chief amongst which is the economy of type cases and space in the composing room.

R. C. ELLIOTT

"TAUCHNITZ" BLOSSOMS OUT

In one of our former book numbers we gave some interesting details of the formation and typographic policy of the now-famous Albatross Editions of Continental reprints of English and American modern books. We have been glad to see in the intervening time that events have fully justified the decision of Mr. Holroyd Reece to make these inexpensive paper-back volumes as attractive typographically as they could be. For reasons of economy alone setting on "Monotype" machines would have been chosen; but by the wise choice of some of the most famous "Monotype" book faces economy was made to go hand in hand with simple typographic distinction. It is certain that no less able and constructive treatment of design would have produced the desired effect of giving the new editions a personality of their own in the face of a market of continental travellers and others to whom the word Tauchnitz is almost a synonym for "paper-backed Continental reprints".

We now learn that the ancient firm of Tauchnitz has been bought by Messrs. Brandstetter, and that a fusion of the Albatross and Tauchnitz editions has taken place, which has already led to a most interesting and noticeable improvement in the typographic dress of the books bearing the older imprint. The design of the new cover presented many special problems; whereas Albatross had exploited its modernity and novelty, the complimentary advantage to be exploited in the case of Tauchnitz was an advantage of long-standing reputation. Many experimental designs were produced, until a simple and striking concept by Mr. Holroyd Reece and Herr Heinz Böttger, worked upon by Dr. Hans Mardersteig and cut by that superlative German engraver, Herr Bruno Rollitz, was adopted for the series.

We feel sure that the typographic effect made possible by superb "Monotype" faces and single type printing quality will prove an undoubted stimulus to the sales of Tauchnitz editions on the Continent.

An important addition to our article on this subject in the Spring Number

The principal consideration in redesigning Green Line Time-tables has been to obtain clear horizontal reading of the time schedules. This has been obtained principally by two means: firstly by wasting no width in the columns, but packing them up side by side to a standard number of points (in this case 16 points, including the 2-point brass rule). The two wide blank columns containing the words THEN AT—MINUTES PAST EACH HOUR UNTIL have been closed up by redrafting the wording and turning it sideways so that these columns could conform to the standard width and give the eye less distance to jump. Secondly, clear horizontal reading has been helped by introducing a 2-point horizontal leading after every fifth line. This bears similarity in practice to music, where there are five lines to the staff, which number makes it very easy to spot any particular line.

Horizontal reading has further been helped by the adoption of smaller minute figures which are different from the full size figures used for the A.M. and P.M. hours.

As for the Fare Schedules, the station names have been brought to the two long sides of the usual triangular tabulation, so that here again the eye does not have to be carried over a gap, and in these tables, the light and dark figures have again been used to obtain easy horizontal reading by using light figures for single fares and dark for return.

Where irregular white spaces of any appreciable size have been left over, a suitable subject decoration has sometimes been introduced with relevance to the route being dealt with.

Esom Marquis of Granby	10/6	...	...	...	...	...
Ashted Rectory Lane	40/-	10/6	...	...	...	...
Leatherhead Linden Road or Church Road, Dorking Road.....	44/-	40/-	...	...	...	...
Burford Bridge Hotel	12/6	11/6	10/6	...	...	...
Dorking London Transport Garage	47/6	44/-	40/-	...	...	...
	14/-	13/6	11/6	10/6	...	...
	53/6	51/6	44/-	40/-	...	...
	14/-	14/-	12/6	10/6	10/6	10/6
	53/6	53/6	47/6	40/-	40/-	40/-
Weekly—light figures 10/6						
4-Weekly—dark figures 57/-						

ABOVE: Fragment of table before the change.
RIGHT: Section of a folder as re-planned to attain far greater legibility.

[illegible]

THE MONOTYPE RECORDER

Q.—I am told that, by depressing the variable space and (while it is still depressed) depressing the 5-unit space key, then justifying by the constant figure of the set in use, I can obtain a 3-unit space, though the minimum space ordinarily given by the variable space is 4 units. Will you please tell me how, by the depression of the 5-unit space key with the variable, the caster converts the variable into the 3-unit space?

A.—The inclusion of the "S" perforation in combination with the perforations for any space or character causes on the caster the space transfer wedge and justification wedges to come into operation, so that if the justification wedges are in the positions indicated by the justification scale "constant", 2 units of set will be deducted from the space or type body to be cast. That is how a 6-unit space position becomes converted to a 4-unit space. If the "S" perforation is included with the 5-unit space perforation, the justification scale constant converts the 5-unit into a 3-unit body, or a 9-unit into a 7-unit, and so on. It must be observed at the keyboard that the unit wheel registers 2 units less than the unit row in which the required matrix is positioned.

Q.—If the heading to a table is set in a smaller body size than the subsequent matter of the table, the various sections of the heading may, for convenience, have to be set to a measure equivalent to even ems of the larger size. These various measures may consist of uneven amounts. For instance: 10 ems of 9 $\frac{3}{4}$ set = 13 ems and 8 units of 7 $\frac{1}{4}$ set. The setting of these odd measures along the heading would apparently involve much calculation and vernier reading. What is the most convenient way of setting it?

A. The measure of any heading to be set in type smaller than the main column must contain ems and units that will be equivalent in actual length to the ems and units of the larger set. A book of measures is issued to all users of "Monotype" machines showing the equivalent (in ems and units

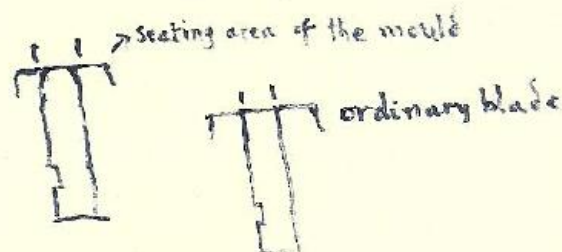
of any other set) of every measure, advancing by one unit, from 1 unit to 60 ems of 6-set.

Q.—Our work consists largely of various kinds of tabular matter. Many of the simpler varieties, such as lists of subscriptions, and certain kinds of catalogues, can be set either with positive spacing throughout, or with variable spacing. Has either method any advantage over the other?

A.—In much of the simpler kinds of tabular composition there is no difference in the time taken by either the positive or variable method of spacing. In the case of quadded lines the appearance of the print is improved by having equal spacing between all the words in every line, such as by using a 6-unit space; the quadding of these lines may be interspersed with variable spaces and justified in the usual manner, or the unit wheel pawl may be got on to an em line and the rest of the line quadded out. If much tabular composition is done, especially with different column measures and turn-over justified lines, it is quicker and simpler for the operator to apply the Tabular Attachment to the keyboard.

Q. We have recently added a 14-point size to our equipment, and I notice that the shoulder of the type is slightly bevelled. This seems peculiar to the 14-point, and does not occur in the smaller or larger (display) sizes. What is the reason?

A.—The reason for the 14-point composition mould blade being bevelled inwards is to allow an increased seating area of the matrix on the mould. A matrix is .2" wide, and 14-point measures .1937"; the difference is .0063". The matrix therefore would overlap the mould blade by only .003" at each side, so by bevelling the top of the mould blade inwards a secure seating is made for the matrix. The slight undercutting on the ascending and descending types produced by this bevel does not impair the printing qualities of the 14-point type.



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