THE

MONOTYPE

RECORDER

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BRITISH

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THE MONOTYPE RECORDER

This Number of THE MONOTYPE RECORDER is set
in "Monotype" Bembo, Series No. 270

The cover demonstrates, by means of line block
second-colour treatment of Gill Sans-serif (Bold)
Series No. 275, the effect in large display and poster
work of a projected new display series of which trial
cuttings are shown below. The remainder of the
matrices will be cut if sufficient demand is found. The
opinion of our readers who are users of the Super
Caster will be attentively received.

The "Buy British" emblem on the cover is now
available in the form of 3-colour matrices to users of
the "Monotype" Super Caster.

THE MONOTYPE
RECORDER

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(ILLUSTRATED)

WITH SOME OBSERVATIONS ON

The present Demand for and Value of his Prints; the way to detect Modern Impressions from Worn-out Plates and to recognise Falsely-tinted Impressions; Deceptions attempted with Prints; Print Collecting, Judging, Handling, &c.; together with a List of upwards of 2,000—the most extensive record yet compiled—of the Great Engraver's Works.

Love & Fortune.

" Sous leurs heureuses mains le cuivre devient or."

VOL. I.

OLD-FACE TYPES IN THE VICTORIAN AGE

By A. F. JOHNSON

THE story of the slow revolution in our book typography from the modern faces of the nineteenth century back to the old faces has not been recorded in much detail. One receives the impression that the Chiswick Press was an outstanding exception and that the next event of importance in English typography was the founding of the Kelmscott Press. William Morris and his pupils certainly did much to raise the general level of printing, but as to the development of the book types used by the ordinary publishers they have nothing to do with the story. In 1840 our typography was without exception modern face. After that year the old faces crept in slowly, and their use gradually increased, year by year, until the picture is now reversed. This change over would have taken place if Morris had never printed, and was in fact ensured before his first type was cut. The following notes are an attempt to fill some of the gaps in that story.

An account of the actual revival of Caslon Old Face by the younger Charles Whittingham of the Chiswick Press may be read in the text books such as Reed's *Old English Letter Foundries* and Updike's *Printing Types*. The reader may, however, be reminded that the story as there given is not quite complete. The printing of *Lady Willoughby's Diary* in 1844, for Longmans, was not Whittingham's first experiment with the type. He had at the time several books in hand, to be set in Caslon, for William Pickering, and had already, from 1840, used Caslon capitals on title pages for that enterprising publisher. The details are given in Geoffrey Keynes' *Bibliography of William Pickering*. From 1844 the Chiswick Press frequently used the type. Of many successful volumes it is pleasant to recall that gayest of all school books, the Euclid of 1847, with its illustrations in colour.

At the Great Exhibition of 1851 Whittingham was one of the jurors for printing, and in his report, issued in 1852, he writes: "Mr. Whittingham at the suggestion of Mr. Pickering first reintroduced the old letters of Garamond and Jenson, and many of the London printers have since followed." The remark about the "many" London printers is somewhat surprising at that date, for it is only rarely that one comes across a book of the forties or early fifties set in an old face unless from the Chiswick Press. Whittingham's chief follower was a publisher and printer of religious books of the Anglo-Catholic school, Joseph Masters. In 1847 Masters

had a book, *A Short Account of Organs*, printed in Caslon at the Chiswick Press. In 1848 he himself printed two books in the same style and type, a *Book of Common Prayer*, and J. E. Millard's *Historical Notice of the Office of Choristers*. The *Common Prayer* he describes as being printed in the "Old Elzevir type". A third volume followed in 1849, *The Devout Chorister*, by T. F. Smith. Amongst a large number of books in modern face Masters continued to produce an occasional volume in Caslon, all charming little books not unworthy of Whittingham. In the sixties the devotional books which he printed for the Rev. Orby Shipley are among his best work. By 1860 Caslon had become a favourite type for books of that class; for example the *Pietas Privata*, 1859, was printed by J. Unwin for Ward & Co. in Caslon. A Catholic printer, John Philp, was yet another old-face enthusiast. A page from his edition of the *Garden of the Soul*, 1860, is shown in Mr. Morison's *Four Centuries of Fine Printing*. Another of Philp's publications, also of 1860, was a music book, a *Cantata on the Passion of Jesus Christ*, of Saint Alphonsus Maria de Liguora, in which the title page and preliminaries are handsomely set in Caslon, and a third, a *Life of St. Catherine of Sienna*, 1867.

Among early examples of Caslon-set books of a more general nature are R. A. Willmot's *Pleasures of Literature*, published by T. Bosworth in 1852, and an edition of Tupper's *Proverbial Philosophy*, printed in 1854 by Vizetelly for T. Hatchard. The Tupper belongs to a group of books in old faces produced for Christmas and described in the advertisements as "Elegant Presentation Books". In 1855 Clay printed for Sampson, Low & Co., editions of Keats' *Eve of St. Agnes*, Thomas Campbell's *Pleasures of Hope*, and Goldsmith's *Vicar of Wakefield*, all in old face types. Similar volumes followed each year and a particular style of binding is associated with these books. They are all in embossed cloth covers, gaudily decorated. The advertisements in *The Publisher's Circular* become of interest on this point. This periodical was issued by Sampson, Low & Co., who no doubt were responsible for the new illustrated display pages, chiefly of Christmas books, set in Caslon capitals. The first occurrence of this new style was in 1854, although the books so advertised in that year were themselves printed in modern face. In 1855 there are half a dozen of these Caslon-set advertisements, three in 1856, none in 1857 and fifteen in 1858, most of the books being printed in old faces.

The original Caslon was not the only eighteenth century type to be revived. The example of the Chiswick Press had led other founders to look over their old stock, and we find, for example, Vincent Figgins in a specimen book of the fifties showing a page of the original romans of the first Vincent Figgins, dated 1795. Another transitional type of the end of the eighteenth century was used by the Brothers Dalziel, the wood engravers, who started their own "Camden Press" in 1857. This type, possibly a Caslon of the 1790's, may be seen in Doyle and Planche's *The Old Fairy Tale*, 1865. The roman can be distinguished from the original Caslon by the A, with a pointed apex, the Q with the tail starting inside the counter

6

of the letter and the curly-tailed R. The italic has some unusual letters, the *b* and *p* for instance, and is not really an old face at all.

The ordinary publishers as yet certainly did not believe that the old faces were more legible. They were all right for books which might or might not be read, but they were not going to use them for sensible reading matter. We may note in passing that Caslon was re-introduced into the United States in 1858, bought by L. Johnson & Co., of Philadelphia. The English founders were in no hurry to copy, and the next experiment was made by Whittingham himself.

This was the type known as *Basle roman*, which was cut for the Chiswick Press by William Howard of Great Queen Street. Updike, referring to its use by William Morris in 1889, says that it was cut about fifty years before that date. I have found no example of its use earlier than 1854, but possibly Whittingham's report of 1852, with its reference to the letters of Jenson, is an indication that it was in existence by that date. In 1854 it was used for the text of the Rev. William Calvert's volume of religious verse entitled *The Wife's Manual*. There were later editions in 1856 and in 1861, both set in the same type. The title page was set in Caslon, as there appears to have been only one size of the Basle roman, 10-11 point, and no italic. William Howard was an ex-sailor, and from the account given of him in A. Warren's book on *The Charles Whittinghams*, 1896, seems to have been something of a character. He had a a small foundry in Great Queen Street from 1842 to 1859 (he died in 1864), and was much employed by Whittingham. He had a hand in the cutting of the Chiswick replica of one of Caxton's types.

Apart from experiments to reproduce Caxton's books in type-facsimile, the Basle roman was unique in this country as an attempt to copy an early design. The type is based on the kind of roman used in the early part of the sixteenth century by Johann Froben, of Basle. It is a pre-Garamond roman, what we should call a Venetian rather than an old face, such as was in use at Basle and at Lyons, down to about 1550. It is a heavy face, with an oblique stroke to the eye of the e, and other characteristics which ally it with fifteenth-century types. The stress is definitely diagonal, so much so that the o has an angular appearance. The old-fashioned long ſ

A
SHORT ACCOUNT OF
ORGANS
Built in *England* from the
Reign of *King CHARLES*
the Second to the present
Time.

LONDON:
*J. Masters, Aldersgate
Street.*

1847.
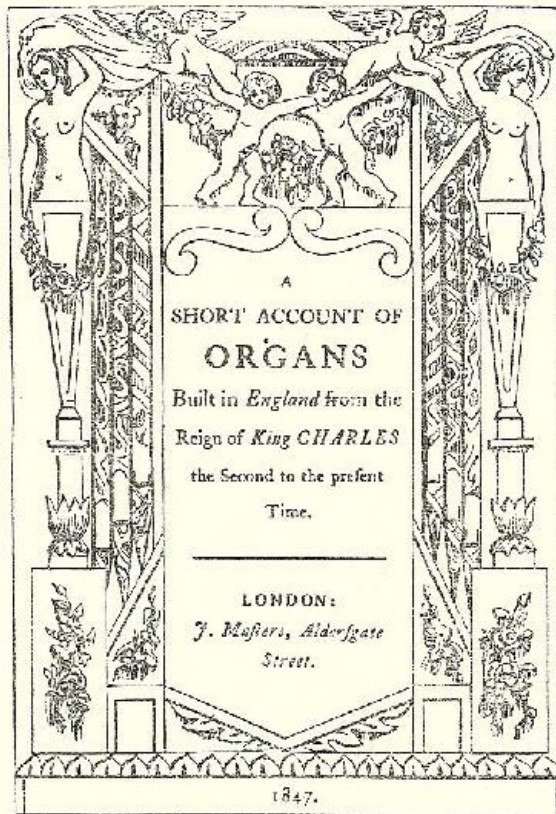
was used with the fount and the squarish terminals of this letter are conspicuous. The short s has a noticeably steep spine. An oblique stroke is used for the dot over the eye, another fifteenth-century characteristic.

This type was much too exotic to appeal to printers in general, but its antique flavour attracted William Morris. In 1889 he had his prose romance, *A Tale of the House of the Wolfings,* set in Basle roman. He dropped the long s, but on the other hand he had his pages set solid—the pages of *The Wife's Manual* were leaded—which

AN

Epistle of Jesus Christ

TO THE

Faithful Soul,

that is devoutly affected towards Him :

Wherein are contained certain divine inspirations teaching a man to know himself, and instructing him in the perfection of true Piety.

Written in *Latin* by the devout servant of Christ, JOANNES LANSPERGIUS, *a Charter-House Monk;*

and Translated into *English* by

LORD PHILIP, XIXTH EARL OF ARUNDEL.

(Reprinted from the Edition of 1610.)

Dedicated, by Permission, to
HIS GRACE THE DUKE OF NORFOLK,
Earl Marshal of England, &c., &c.

Second ...... *Thousand.*

LONDON :
JOHN PHILP, 7, *Orchard Street, Portman Square.*
1867.

emphasized the blackness of the face. The title is in Caslon capitals and the table of contents in an italic, which is presumably the Aldine italic of the Chiswick Press, another of their experiments in the reproduction of earlier designs. In another romance, *The Roots of the Mountains,* 1890 (the book actually appeared in 1889) Morris used the type again, but had a different e cut, one with the bar nearly, but not quite, horizontal. The only other books which I know of set in Basle roman, are three volumes of religious verse by the Rev. Orby Shipley, *Lyra Eucharistica,* 1863; *Lyra Messianica,* 1864; and *Lyra Mystica,* 1865.

Many years after Whittingham had shown an interest in Caslon Old Face, in 1857, it made its first re-appearance in a specimen book of the Caslon firm. In 1860 there appeared the first specimen of Miller & Richard's *Old Style,* a modernised old face. This was cut by their employee in Edinburgh, Alexander C. Phemister. In the specimen of 1860 eight sizes are shown, from Great Primer to Pearl. The founders state that it was intended to meet the growing demand for old faces and explain that "they have endeavoured to avoid the objectionable peculiarities, whilst retaining the distinctive characteristics of the mediæval letters". As to the word mediæval in this connection, it is but one more example of the odd vocabulary used by founders. Old faces are certainly nearer in time to the middle ages than the modern faces, but to call the roman of the Italian renaissance mediæval is to make hay of typographic history. An examination of the type will reveal what the founders understood by the "objectionable peculiarities" of the earlier letters. It has two of the chief characteristics of the old faces, the bracketed and inclined serifs and the gradual stress.* On the other hand the stress is vertical

* This is not so in all versions of Old Style; for example in Miller & Richard's No. 4 Old Style.

and there is a regularity and a certain sharpness of cut which are modern. The upper case is not unlike Caslon, but there is a uniformity of width about the letters which is a relic of the modern face. For example the H, M, and W are narrower, and the bowls of the P and R wider than in Caslon. The A has a flat top (in Caslon it is oblique). The curves of the C and G are more open, and the C has no lower serif, while the top serif is more spur-shaped. In the lower case the bowl of the a, and the eye of the e are larger, and the t is taller than in Caslon. These are no doubt the letters which appeared peculiar to type-designers trained in the modern-face school. Perhaps the letter which differs most from Caslon is the g. The tail or loop begins with a steep inclination, a form which is possibly a reminiscence of the French Old Style or Elzevir, a type which just preceded Miller & Richards' design. However that may be, this g is a most useful "spot" letter. The italic is steeply but more regularly inclined than Caslon. Note especially among the capitals the A, V and W. In the lower case there is one peculiarity that is easily remembered. The thin up-strokes take off from the very foot of the thick down-strokes. The main stem of the p is conspicuously tall.

This excellent face succeeded in certain quarters and found imitators before long. At least one may perhaps say "before long" on the subject of the slow moving history of typography. Phemister, cutter of the original design, went to the U.S.A. in 1861, and by 1863 had produced for the Dickinson Foundry, of Boston, another version known as *Franklin Old Style*. He died in the United States in 1894, after a busy career as a designer of types. Genzsch & Heyse, of Hamburg, in 1868, showed their *English Mediæval*, for which they said they had procured matrices from a leading firm of

THE
FOLLIES & FASHIONS
OF
OUR GRANDFATHERS.

EMBELLISHMENTS.

LADY HAMILTON AS *CASSANDRA*.

ACCORDING to the promise made last month we now present our readers with a beautiful print of Lady Hamilton as *Cassandra*, from a picture painted by Mr. Romney as a present for her mother. It is stated by competent judges to be the most beautiful and successful head yet painted of her.

A SNOW SCENE.

To those unfortunate enough to have been compelled to take a long journey by coach in the middle of winter, the memory of half frozen limbs and perhaps the entire stoppage of the journey through accumulations of snow, cannot be pleasant. A winter landscape has, however, beauties of its own, which those who study our engraving will readily allow.

FASHIONS FOR APRIL, 1807.

BEAUTIFULLY coloured Morning Dresses for Ladies and Gentlemen.

A

THE

Follies & Fashions

OF

Grandfathers

(1807)

EMBELLISHED

WITH

Thirty-seven whole-page Plates

INCLUDING

Ladies' and Gentlemen's Dress

(HAND-COLOURED AND HEIGHTENED WITH GOLD AND SILVER)

Sporting and Coaching Scenes

(HAND-COLOURED)

Fanciful Prints, Portraits of Celebrities, &c.

(MANY FROM ORIGINAL COPPER-PLATES)

BY

ANDREW W. TUER,

Author of " Bartolozzi and his Works," &c., &c.

" Thy hum'rous vein, thy pleasing *folly*,
Lies all neglected, all forgot."—*Prior.*

" And entertain a score or two of tailors
To study *fashions* to adorn my body."—*Shakespeare.*

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English founders, presumably Miller & Richard. In the meantime in the *Printers' Register* for 1866 four interesting advertisements are to be seen side by side. Miller & Richard announce the completion of their series of Old Style types, while the Caslon firm assert that their Old Face is "invariably selected by the *Literati* as the only genuine Old Face Type". In September, 1866, Stephenson, Blake & Co., of Sheffield, display their "New Series of Old Style Types", which differ in some small points from the original Old Style. The A has a pointed apex, the S a steeper spine, and the T spurs to its serifs. The angle of inclination of the italic is not so great. In October, 1866, Reed & Fox, the Fann Street Foundry, show their "New Series of Mediæval Founts", a close imitation of Miller & Richard; as to the name, if the original founders could refer to the old faces as mediæval, there is some excuse for Reed & Fox. In 1868 yet a third firm, the Patent Typefounding Company (afterwards Shanks), produced an Old Style.

It is evident then that by this time Old Style had been accepted and the fact can be illustrated from the printed books of the period. For example, John Payne Collier, one of the "Literati" of the day, a well-known Shakespearian scholar, published privately many reprints of tracts from early English literature. From 1862 onwards these are generally printed in Old Style. An Edinburgh firm—it will be remembered that Miller & Richard's foundry was in Edinburgh—W. P. Nimmo, used the new letter from the early sixties. John Philp, from about 1867, seems to have preferred Old Style to Caslon, for instance, in his edition of Joannes Lanspergius' *An Epistle of Jesus Christ to the Faithful Soul*, 1867, and many of his later books. He was however no longer his own printer, but generally employed J. Ogden. About the same time, before 1870, Hodder & Stoughton also

were issuing books of a religious nature in Old Style. Again the advertisements in the *Publishers' Circular* show that from 1864 Old Style began to rival Caslon in display.

Herbert Horne's *Hobby Horse* of 1888 has often been quoted as the classical example of the use of Old Style and as a pioneer volume in the abandonment of the modern face. A trial number of the *Hobby Horse* had been printed in 1884, in Caslon, and the first regular issues from 1886 were set in a small size of Old Style. The larger size, used from 1888, certainly displayed the

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HISTORICAL NOTICES

of

The Office of

CHORISTERS.

By the
REV. JAMES ELWIN MILLARD, B.A.
*Head Master of Magdalen College School,
Oxford.*

Imprinted by JOSEPH MASTERS, at his Dwelling House in *Aldersgate*, within the City of London : sold also at his Shop, 78, *New Bond Street*, in the City of Westminster.

m d ccc xlviii.

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good qualities of the type, but by that date it had been used for more than twenty years and often effectively used. One printer in particular had not waited for the *Hobby Horse* to show the reading public what could be done with Old Style. This was Andrew White Tuer of the Leadenhall Press, a versatile printer and publisher whose work deserves to be better known.

Tuer (1838–1900) was born in Sunderland, educated at Newcastle-on-Tyne and York, and came to London as a medical student at Guy's Hospital. He never completed his course there, and in 1862 we find him established as a wholesale stationer at 136, The Minories. In the following year he was joined by Robert Field, the firm being known as Field & Tuer. About 1868 they moved to 50, Leadenhall Street, where they printed and published *The Paper and Printing Trades Journal,* the first number of which is dated December, 1872. This journal, one of the earliest of its kind, was published by Field & Tuer for nearly twenty years, being continued later by John Southward. From the first it was printed in Old Style with a display title, in the early numbers, in Old Style italic; after a few issues this titling was dropped and a block substituted. Some woodcut initials, generally reproductions from the sixteenth century examples, were used as decoration. There is little or nothing of lasting interest in the matter of the periodical, and the advertisements are not above the average of the day, that is to say they are very poor. Even Field & Tuer's own advertisements of their Japanese papers and their "Stickphast" are no exception.

In 1880 Tuer started another venture, which he called *The Printers' International Specimen Exchange,* consisting of examples of lay-outs, mostly of advertisements, contributed by compositors. The preliminaries were set in Caslon and the title in Lyons capitals. This upper case, originally cut in 1848 by the Lyons printer, Louis Perrin, represents the first step in France in that revival of earlier forms of lettering, which we are tracing in England. Perrin's design had been used for some years by the Chiswick Press and was shown in a specimen of their types issued in 1867. Tuer frequently employed it for titles. As to the specimens, they are but one more example of the general low level of the taste of the printing trade of that age. Amongst the few tolerable pages are those designed by men of the Leadenhall Press. The whole series looks like an attempt by Tuer to teach his competitors how to do their job, and an unsuccessful attempt, if one may judge by the latest volumes. Tuer published an annual volume down to 1887, and from 1888 the publication was taken over by *The British Printer.*

The most interesting part of Tuer's career begins in 1879 when his firm began to publish books, including a number of which Tuer himself was the author or compiler. His first book was an odd publication called *Luxurious Bathing,* in which a treatise on baths from a hygienic point of view was combined with twelve landscape etchings by Sutton Sharpe. The typography of the book was Caslon Old Face. Several other editions appeared with etchings from other hands, equally disconnected from the subject of Tuer's essay. The firm continued to publish down to Tuer's death in 1900, at first as Field & Tuer; in the course of the year 1890 Field's name dropped out and the imprint became The Leadenhall Press. Field, who died in 1891, appears to have been merely a sleeping partner or financial backer. The publishing house could boast of a fairly extensive and somewhat unusual list. A number of their books dealt with the fashions and manners of bygone days, many were reprints of earlier books illustrated by contemporary blocks, and others

reprints of early children's books. Among the authors on their list were Max Orell (Paul Blouet) and Jerome K. Jerome. A few of the books were printed in Caslon and a few in an old face which is not Caslon, but the great majority in Old Style. Only rarely did the Leadenhall Press think it desirable to use a modern face; one example is a lecture by Sir William Flinders Petrie printed in 1884. A few of the firm's earlier efforts might be described as "arty," but Tuer's taste seemed to improve rapidly and the failures were few. The books were well printed, on good paper, with interesting title pages, and decorated often with a daring quite exceptional at the time.

The most important of Tuer's own works was his life of the engraver Bartolozzi, which appeared in two large volumes in 1882; there was a smaller edition without the plates in 1885. Although it has nothing to do with our subject, a digression apropos of Ruskin and this book, illustrative of the manners of the great, may be permitted. Although Tuer's own tastes inclined to the eighteenth century and the Regency, he was however a great admirer of Ruskin and was continually quoting him. A copy of the Bartolozzi was sent to the great man, who after a considerable delay replied on the 16th December, 1884, in these terms: "The Bartolozzi has reached me safely, but I have no time to acknowledge books sent to me out of my line. I see it is rising in price, and when I come to it, with your good leave will return it, as it is of no use to me."

To return to the typography of the book itself, the text is in Old Style, the title in a bold italic of the old-face school and the running title in Old Style italic within rules. The title-page is well arranged and very full. Tuer never shrank from saying all that he wanted to say on the title page and would not have approved of

the anæmic fashion of the present day. The imprint is set in swash capitals, one of Tuer's failings; he was altogether too fond of these letters and his more usual imprint in lower-case Old Style italic is much to be preferred. The Bartolozzi is a large quarto, the size of the page being controlled by the plates, and Tuer is very successful with the help of ruled pages, in coping with the difficulties of a large page. Another volume on an ambitious scale is Hoppner's *Bygone Beauties,* ten portraits engraved by Charles Wilkins about 1803 and printed from the original plates. The title page shows a daring mixture of types; one line is in a large lower-case Old Face, one in Lyons Capitals, one in Outline capitals, and others in italic. The text pages are decorated with head and tail pieces and woodcut initials.

Tuer's best volume is perhaps *The Follies and Fashions of our Grandfathers,* published in 1886. The title is set in an Outline italic, the chapter headings in Outline roman capitals, and the text in Old Style. Some unusual small script initials are used at paragraph openings. The text consists of extracts from fashion and other journals of the year 1807, bearing on social life, with illustrations, printed, many of them, from contemporary plates. Tuer contrived to get hold of an extraordinary number of old copper-plates and made very good use of them. In an article in No. VI of *The Fleuron* Mr. Morison noted Tuer's use of Outline letters, and said that he was the only printer between Thorne and our own generation who used such letters. The roman capitals are possibly the Caslon Outline capitals dating from about 1790; the italic Outline letters may have been prepared at the Leadenhall Press by cutting away the centre of the strokes. Tuer was of an ingenious turn of mind and the use of the script initials we have mentioned was another of his tricks. The smaller

ones are simply the capitals of a fount of English Ronde, and the larger the capitals of one of the fancy types of the age, resembling the Caslon *Gutenberg* series. As detached thus by Tuer from their proper founts they are not unsatisfactory.

Of Tuer's other books two are similar in content to the *Follies of our Grandfathers,* and again have illustrations from original plates; they are *London Cries,* 1882, and *The First Year of a Silken Reign,* 1887, written with C. F. Egan and dealing with the year 1837. Three later volumes form a notable contribution to the history of children's books: *The History of the Horn Book,* 1896, *Pages from Forgotten Children's Books,* 1898, and, his last book, *Stories from Old-Fashioned Children's Books,* 1900. Another compilation, entitled *1,000 Quaint Cuts from Books of Other Days,* 1886, displays the initials, factotums, head- and tail-pieces and devices, cut for the Leadenhall Press, together with wood-cuts from old chapbooks, cuts of the school of Bewick, and some modern cuts by Joseph Crawhall.

Besides Tuer's own books his Press published many other books of interest from the typographical side as well as from their subject matter. In particular we may single out a little series of four numbers called *The Leadenhall Press Sixteenpenny Series, Illustrated Gleanings from the Classics,* 1886–88. The "Gleanings" were from Samuel Richardson, Sterne's *Tristram Shandy,* Thomson's *Seasons* and Solomon Gessner. They were illustrated from original copper-plates of dates from 1778 to 1820, and decorated with the Outline capitals, tail-pieces and natural flower forms. The price of these charming little books is extraordinary. The natural flower forms had appeared in and were presumably cut for F. G. Heath's *Tree Gossip,* 1885 (1884), one of the most pleasing of the small books issued by the Press.

Before Tuer's career came to an end, Caslon Old Face and Old Style had ceased to be exceptional in our typography. Yet so conservative are English printers that there was no demand for any further experiments either in the reproduction of early designs or in types of any originality. In the United States Franklin Old Style was soon followed by Ronaldson and a number of types of the same school. It is a striking fact that in this country, apart from the privately owned faces of the Kelmscott, Doves and other presses, the first acceptable book type to be cut after the Old Style of 1860 was the "Monotype" Imprint of 1913. In view of this conservatism it is perhaps not so surprising to find that today more books are actually set in Old Style than in any other type. But these are no longer the choicest books. Old Style has become the poor relation in typographical society. It is left for the cheapest kind of books, often ill-used, impressed on the wrong sort of paper, and seldom given a chance to show its best qualities. It has had its day, and in its day has played a role of some importance.

TECHNICAL QUERIES

Q.—In the case of leaded matter which is better practice: to cast type on a larger body or to use leads? Is there any device for automatically leading "Monotype" composition?

A.—Of the two methods, that of casting the type on a larger body has been more frequently followed, being more direct. Where much composition is cast on a larger body, to give the effect of leading, this method has the disadvantage of causing two different matrix wearing positions on the mould surface. Therefore, to maintain clean casting between the junction of the matrix and mould it is preferable to use the "Monotype" leading device, which enables leads of any thickness up to and including 6-point, and of any length up to 48 ems, to be automatically inserted, either between every line cast, or only at the ends of paragraphs or sections of the composition as desired.

Q.—What is the best way of finding direct the measures, especially of tabular columns, in ems and ens of the "set" of the type to be used?

A.— We supply a set of rules for this purpose. The instrument consists of six blades, 4½ inches long, hinged in a metal handle. Each blade carries four scales, the complete group giving ems and ens in every set from 6 Set to 12 Set. Blades and holder are made of rustless steel, and sold in a leather case, post free for the cost price of 5s. 6d. each. A very useful pocket scale for every printer and operator.

Q.—When a keyboard has not been used for some considerable time we find that the pistons become fixed by the congealed oil. What should be done to make the pistons free?

A.—As a solvent for congealed oil we recommend applying a few drops of Duckham's Easing Oil. This instantly eases the pistons, and makes them operate freely.

Q.—Where the composition demands the use of more than 225 characters and spaces is it more economical to leave out characters and to rectify the composition by hand or to apply one of the extended matrix-case devices?

A.—Corrections, whether done by hand or machine, are a source of loss in both time and money, and although hand corrections are more cheaply made than machine corrections, they should be obviated wherever possible. To avoid much hand correction where such an unusual number of characters cannot be accommodated in the standard "225" matrix-case, an "extended" matrix-case attachment, of which there are two forms, should be applied. One attachment includes a matrix-case of 15 by 17 rows (255 matrices); the other contains 16 by 17 rows (272 matrices). These attachments enable a greater number of alphabets to be included in the matrix-case, as well as a greater number of extraneous sorts; at the same time a great saving is made in handling the type after proofing.

Q.—Why do block makers prefer to work to inches instead of pica ems?

A.—We cannot answer this question beyond saying it must be due to an indifference on the part of the blockmakers to the working conditions of the composing room.

9 pt Преимущества наборной машины „Монотип" перед всеми остальными системами заключаются еще в следующем: Машина „Монотип" единственная в Мире, которая в любое время и без всякой перестановки механизмов, даст возможность набирать? буквами: обыкновенными и смешанными шрифтами, цифрами и украшениями, и отливать их с математической точностью, во всем сходныя со шрифтами лучших словолитен, на высоту букв, установленнаго в России размера. Все корректурныя исправления ошибок, перебор строк, верстка и переверстка всего готоваго набора, производится обычным путем, т.е. также как при ручном наборе. Помимо гладкаго и смешаннаго набора для газет, журналов, книг и брошюр, машина „Монотип" набирает и отливает, с той же быстротой, все сложные наборы: как то: всякого рода таблицы, формулы, вывода, словари, путеводители, прейс-куранты и тому подобныя работы, на все размеры, шириною до квадратов и на все кегли, от кегль 5 до кегль 24 включительно.

Преимущества наборной машины „Монотип" 11 pt перед всеми остальными системами заключаются еще в следующем: Машина „Монотип" единственная в Мире, которая в любое время и без всякой перестановки механизмов, дает возможность набирать? буквами: обыкновенными и смешанными шрифтами, цифрами и украшениями, и отливать их с математической точностью, во всем сходныя со шрифтами лучших словолитен, на высоту букв, установленнаго в России размера. Все корректурныя исправления ошибок, перебор строк, верстка и переверстка всего готоваго набора, производится обычным путем, т.е. также как при ручном наборе. Помимо гладкаго и смешаннаго набора для газет, журналов, книг и брошюр, машина „Монотип" набирает и отливает, с той же быстротой, все сложные наборы: как то: всякого рода таблицы, формулы, вывода, словари, путеводители, прейс-куранты и тому подобныя работы, на все размеры,

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№ѣ.,-„":;!?" 1234567890

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A NEW RUSSIAN BASKERVILLE

By H. G. CARTER

It is claimed for this new face that it is an improvement on the ordinary Didot-style Russians both as regards legibility and strength.

It owes its existence to a demand for "Monotype" Russian to be used with one or other of the old-face types that are generally used by English printers. Designed with a special eye to legibility, the characters have their distinctive features stressed as much as was thought compatible with the need for homogeneity in the whole.

The "Sorbonne" Russian type of Messrs. Berthold, showed the advantages, particularly to foreign readers, of an old-face Russian over the Didot design. The fine hair-lines and excessive regimentation of 19th century types are far more hampering to the reader in the Russian than they are in the roman alphabet. A word like пишущий for example, presents to the eye a succession of emphasized vertical strokes with but slight indications of the horizontal or oblique lines that link them into letters. In the new face пишущий is much more easily broken up into its component characters. It is true that to a quick reader, familiar with the letter-groups in such words as this, the advantages of the new type are not so considerable, but even he must be saved from a good deal of misreading and eye-strain by having the characteristic features of the letters made more evident. To slow readers, and more particularly to non-readers of Russian such as most English compositors, the benefits of being able to distinguish easily between шшшшш among other symbols, are appreciable and will contribute a good deal towards speed and accuracy in typesetting.

Although this type will probably be set chiefly by non-Russians, it will be read by Russians, and therefore there must be no radical departure from the normal. It is doubtful whether the forms шш will be acceptable to the majority of Russian readers. They are preferable on the score of distinguishing the letters from others like them, but, although they were to be found in a number of types produced in Russia during the early years of this century, they have not won general acceptance. For this reason more orthodox forms are being cut as alternative characters for this series.

In the same way there is a choice between Рр and Рр. There is really nothing to urge in favour of Рр except that they are historically in keeping with the forms of the other letters.

Matrices for this new type are obtainable for mechanical composition in two sizes: the smaller can be cast on 9 point English or 8 point Didot body, and the larger on 11 point English or 10 point Didot. Capitals only are made in 18, 24 and 36 point (English), to be cast on the "Monotype" machine and set by hand. If the demand warrants it, other sizes and an italic will be cut later.

involved—*e.g.* " Trio for pianoforte, horn and violin," " Quartet for two violins, viola and 'cello " (the usual " string quartet "), and so forth.

Thirdly, " a Symphony " is again a piece of similar dimensions and construction composed for full orchestra.

Therefore, in heading this section " The Symphonic Form," what is indicated is a *brief* outline of the structure commonly found in the several movements of a classical Symphony ; from what has been said above, it will be understood that the structural outline of a sonata, trio, quartet, etc., is precisely the same. The word " brief " is purposely emphasised ; there is no room here to enter into the thousand and one little devices and expedients by which this form is endowed with almost inexhaustible variety.

The first movement. This is commonly in so-called sonata-form—an immensely amplified " ternary " type, in which distribution of key is carefully planned so as to emphasise at first the contrast between the principal themes, whilst paving the way later for a reconciliation. The three limbs of the structure are known as :—

(1) Exposition (sometimes preceded by a slow Introduction).
(2) Development.
(3) Recapitulation—a repetition of the Exposition, with certain modifications, and rounded off by a Coda.

The details of the analysis are as follows :—

Exposition

(1) Announcement of principal subject in tonic key. Modulations in this section are of a transitory nature ; it is the tonic that must first be strongly asserted.

(2) Transitional (or " bridge ") section, in which the influence of the tonic is gradually weakened, until finally some new key (not, however, too remote from the tonic)[1] is established.

(3) Announcement of secondary subject (or more accurately, group of subjects) in the new key, which thenceforward prevails until the end of the exposition. (In the earlier symphonies the exposition closes with a double bar and repeat ; later, it passes without break into the development.)

Development (also known as " free fantasia " or " working-out section ")

The themes already announced are " developed " in various ways—*i.e.* characteristic rhythmic or melodic features are presented in various new guises and combinations, according to the fancy and ingenuity of the composer. Modulation is frequent and remote keys are often reached. There is no sort of rule as to the order of presentation ; in the first movement of Beethoven's 8th Symphony, for example, the development is concise and based entirely on one single figure, taken from the principal subject ; in the *Eroica* practically the whole of the thematic material is

[1] In the earlier symphonists—Haydn, Mozart, and at first Beethoven—the new key is almost invariably the dominant or (if the original key was minor) the relative major. Subsequently Beethoven allowed himself a wider range of secondary keys, and later nineteenth-century symphonists followed his example.

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A page from the "Outline of Modern Knowledge" (London, Gollancz, 1931). See p. 19

500,000 WORDS: 8/6

AN AMAZING BOOK which we venture to think is a tribute to "Monotype" composition, *An Outline of Modern Knowledge*, edited by Dr. William Rose, was published on September 28th. The first public advertisement of the book did not appear until 24 hours before publication. Within three days of publication orders had been received for 20,000 copies. As the first printing consisted of 30,000 copies (printed from type), and as a stream of telegraphed and telephoned orders continued to come in, a second issue of 20,000 copies was immediately put in hand and arrangements were made for a total of 75,000 copies, 50,000 printed from type. It must be remembered that practically all these orders were from booksellers, not from circulating libraries.

The reasons that lie behind one of the most dramatic publishing successes of recent years are evident to anyone who glances at the book, and become more evident in the light of what eminent authorities have said in approving it. Here is a book of over 1,000 pages of text, beautifully designed and printed in that excellent reading face "Monotype" Plantin; every word in the book is specially written for the volume by some acknowledged expert in a special subject; 24 branches of modern knowledge are treated thoroughly and constructively. As the publisher, Mr. Victor Gollancz, says in an interview in the *Observer*, October 4th: "Although we have attempted to deal with twenty-four subjects in one volume, none has been treated, I hope, in a superficial manner. That was a danger which I think it can be claimed has been avoided. No essay is less than 20,000 words and one at least—Mr. Roger Fry's masterly outline of painting and sculpture—is half the length of an average novel."

The sentences in praise of the book cited in the advertisements are a striking chorus of tribute from famous names, but what particularly concerns us here is that most of the critics have remarked on the admirable appearance of the book, and almost all of them have expressed amazement at the price.

For the price of this well-produced, well-bound book of 500,000 words, printed from separate type of "Monotype" quality, is eight shillings and sixpence.

This price is of course based upon the well-justified expectation of a large quantity of sales. But how, without the economy of "Monotype" composition, could such a selling price per quality even have been imagined in any quantity? Think of the importance of author's corrections in pages where a scientific reputation can be affected by a misprint*; then think of the cost of re-setting entire lines when each scrupulous author has revised a few small words or literals on almost every page! Think of the cost and trouble of taking successive stereos, for lack of type cast as hard as only the "Monotype" can cast it. If at the end of 50,000 impressions plates are to be made, they can either be made from the type, or, if revisions or a new type setting are required, they can be made without sending half a million words back to the keyboard. How else, possibly, could a book of this size be composed at the highest speed and at the lowest cost, and yet make use of such a classic face as "Monotype" Plantin, with its properly kerning roman and italic? And when we realise that mathematical equations, tabular matter, etc., had to be set under the same conditions, we realise that the book had to be "Monotype"-set.

THE MONOTYPE RECORDER is not a journal of literary criticism, nor does it often mention a book on other than a typographic subject. But in this case we can refer the reader to the opinions of such men as General Smuts, Sir Arthur Keith, Lord d'Abernon†, Mr. Julian Huxley and others, should he be anxious to find out what the modern search for knowledge has revealed and what it has discarded during our own lifetime; merely adding our own reminder to the general reader of what part has been played in this extraordinary "bargain-sale of knowledge" by the all-British "Monotype".

The American edition, printed from English plates, has been commended as a distinguished piece of setting.

* Or by the use of some reference or statistic which has become obsolete since the article was written—so rapidly does Science march!

† Who says "Even the learned will be dismayed at the divergence between what they know and what can be learned for 8s. 6d."
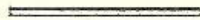
"MONOTYPE"

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"HUNDREDS OF HOURS SAVED"

To advance the statement that hundreds of hours were saved on one job through "Monotype" interchangeability might seem an absurd exaggeration, but the fact remains, as this article will show, that they were saved. It was all so amazingly simple! The versatility of the "Monotype" system stands out clearly once again. While many clever operations can be done mechanically and with the aid of the various labour-saving attachments which can now be incorporated on the keyboard, an endeavour to acquire an understanding of the "Monotype" basic unit system, its relationships, its interchangeability, is time well spent. There is still an ever-widening field of exploration for the interested operator. Where the equipment is moderate in size and a big job has to be tackled, an operator who is both theoretical and practical may be in a position to save much time and labour. Such an opportunity presented itself to the writer in the form of a code book comprising approximately 1,500 pages. The method he describes can be made adaptable to numerous jobs of a similar repetitional character.

To the ordinary person a code word seems an incomprehensible jumble of letters. A careful examination of most codes, however, will reveal that they are based upon some definite principle of letter interchangeability. The adaptation of this interchangeability to the basic principles of the "Monotype" unit system enabled the writer to save hundreds of hours and considerably expedite what would otherwise have been a very lengthy job.

The type used was 10 point Bold Face capitals and 8 point on 10 point body Bold Face figures. The code words consisted of five letters and the figures were six in number—from 000000 to over 300000—in numerical order. The whole of these code words were completed before the phrases were added. From the foregoing it will be seen that the job was one of considerable magnitude and would have extended an equipment much larger than the one actually used.

The copy was simply a large post quarto sheet upon which had been typewritten a series of capital letters in columnar form and divided into three parts. The first part consisted of single-letter symbols, the second part of two-letter symbols, and the third part of 130 two-letter symbols. The third two-letter symbols remained the same throughout the code book. Illustration No. 1 will give some idea of the code method. The small figures beneath the letters denote the unit values of the different symbols. These figures should be noted; the symbols (or letters) themselves, other than to provide a key number, were of no concern.

The interchangeability of the "Monotype" unit system had supplanted that of the code system and the whole job became one of figure calculations.

First Symbols	A	B	C	D	E	F	G	H	I	J
	14	14	13	14	13	12	15	15	8	12
Second Symbols	KG	HI	LK	LM	NO	PQ	RS	TU	VW	XY
	29	23	24	30	30	27	26	29	31	27
Third Symbols	CB	DE	BA	FH	PR	ST	YW	MN	PO	DI

(No unit values required)

Illustration No. 1

The procedure was as follows: the first symbol (A) was joined on to the second symbol (KG), forming the three-letter symbol AKG. This in its turn was coupled with the third symbol (CB), resulting in the complete five-letter code word AKGCB. The second code word would be AKGDE, the third AKGBA, the fourth AKGFH, and so on until the completion of the whole of the 130 third symbols. Then the next two-letter symbol (HI) was taken and the same process repeated. When the whole of the second symbols had been completed, then the next first symbol (B) came into operation and went through the same process as the A symbol. Thus this "war of attrition" went on until the whole of the first symbols had been absorbed.

The skilful, yet withal simple, manner in which the copy had been planned seemed to lend itself to the conviction that there were just as simple and labour-saving methods the "Monotype" way. To set these hundreds of thousands of code words in the ordinary way was an appalling proposition to confront any operator—enough to unnerve him! The substitution of "Monotype" units for the code letters was the solution.

The measure of the code word column was 5 ems of 9½ set, equalling 90 units. The following system was worked out:

The first symbol "A" equalled – 14 units
The second symbol "KG" equalled – 29 units
———
Total value of three-letter symbol 43 units
———

This left 47 units (90 minus 43) for the third symbol. The measure on the keyboard scale was set to 2½ plus 2 and the 130 third symbols keyed three up and duplicated on the DD keyboard. The duplication was for the purpose of instantly replacing a worn spool. Illustration No. 2 shows the effect of this.

CB	CB	CB
DE	DE	DE
BA	BA	BA
FH	FH	FH
PR	PR	PR
ST	ST	ST
YW	YW	YW
MN	MN	MN
PO	PO	PO
DI	DI	DI

Illustration No. 2

It now became necessary to ascertain the number of these spools which would be required to meet the differing unit values of the various

three-letter symbols. Since at no time would the maximum total of 90 units be reached, the number was therefore restricted in its scope; the lowest unit value of a symbol was 34 units and the highest was 50 units. It was found that about twenty-one spools would be required; "Monotype" flexibility enabled this number to be reduced to ten by means of a plus and minus system, *i.e.* using the spool with the nearest total of units to the three-letter symbol concerned and adding or deducting, as the case might be, one unit to that total and casting the quad one unit over or under its correct size (actually, the symbols being three-up, it was plus/minus three units). The number of spools could have been further reduced, but this would have entailed frequent spool replacements.

These ten spools formed the basis of the system and were keyed as shown in illustration No. 2. With these spools completed, the third symbols ceased to be a factor in the job and were ignored. They were lettered from A to J in the following manner:—

A equals 34 units			F equals 42 units		
B	„	36 „	G	„	43 „
C	„	38 „	H	„	46 „
D	„	40 „	I	„	48 „
E	„	41 „	J	„	50 „

Illustration No. 3

The job had now narrowed itself to the three-letter symbols and the manipulation of the ten spools. These symbols were divided into tens, keyed in one line, repeated thirteen times and

cast ten times, making 130 lines in all. With the object of bringing the first symbol at the end of the line, and more accessible to the compositor, for the purpose of adding the third symbol, they were keyed the reverse way to that shown in illustration No. 1. In the illustration below the last column shows how the third symbol (see illustration No. 2) was added by the compositor.

Earlier in this article it was mentioned that the symbols themselves had no bearing on the job other than to provide key numbers. The table on the next page shows how the "Monotype" unit system operated; illustration No. 1 is to be taken as the code key.

Spool replacements were very few and far between. Bearing in mind the enormous number of times these spools were run and re-run through the casting machines, this is a tribute to the quality of the "Monotype" perforating paper. It would be interesting to calculate the quantity of paper saved by this method of doing a job!

The system was practically foolproof, inasmuch as the code numbers and symbol spools were each 130 lines and complete in themselves, an omission or a "double" was instantly detected in any column. The numbering of the code words in numerical order made this an advantage of first importance.

The adoption of this system enabled three casting machines to be kept working at night and two during the day on the code words

AXY	AVW	ATU	ARS	APQ	ANO	ALM	AJZ	AHI	AKGCB
AXY	AVW	ATU	ARS	APQ	ANO	ALM	AJZ	AHI	AKGDE
AXY	AVW	ATU	ARS	APQ	ANO	ALM	AJZ	AHI	AKGBA
AXY	AVW	ATU	ARS	APQ	ANO	ALM	AJZ	AHI	AKGFH
AXY	AVW	ATU	ARS	APQ	ANO	ALM	AJZ	AII	AKGPR
41	45	43	40	41	44	44	38	37	43+47=90 units

Illustration No. 4

WITHOUT TOUCHING THE KEY-BOARDS, thus releasing the keyboards for other work. The enormous production of code words unexpectedly created another problem—that of the supply of figures. To cope with the output of galleys per day from the composing room, a minimum of 6,000 code numerals per night was required. Two keyboards were delegated entirely to the production of these figures throughout the night, relieved occasionally by the setting of a worn spool or new symbols. By this means the supply of figures was maintained.

No copy was required for the code numbers; the three lower figures of the "Veeder" line counter on the keyboard were set to correspond with the last three figures of the code number to be keyed and the sequence was automatically registered. The spool was broken upon the completion of each 130 lines. The writer tried to evolve a system of dealing with these figures but was unsuccessful. If any operator knows of a method, having for its object the reduction of the work on the keyboard, without unduly increasing the work of the compositor, he would be very pleased to have particulars through the medium of THE MONOTYPE RECORDER.

Written instructions were left for the guidance of the caster attendants on the nightshift to correspond with the symbols in use. The spools were laid out and indicated in the following way:—

A normal, cast 3	D plus 1, cast 2
B minus 1, cast 2	C normal, cast 4
H normal, cast 5	E normal, cast 1

and so on.

One complete three-letter symbol (representing thousands of code words) was always in advance; the job resolved itself into the simple one of feeding these symbols with the third symbol and figures.

The remark of a proofreader who came after the completion of the code word section of the job is worthy of recording. He said "I should not have cared to set all these code words." In actual fact the code words were *not* keyed at all, they were simply *cast* and casting machines are —speechless!

An acknowledgement must be made to the compositor who had charge of the job. He quickly grasped the method and did his share towards perfecting it. He had a valuable asset—one which all compositors should endeavour to obtain—a knowledge of the "Monotype" unit system. With a little knowledge of the system, the way is paved for the saving of considerable labour and unnecessary effort.

B. W.

SYNOPSIS OF "MONOTYPE" SYSTEM

SECTION	UNIT VALUES AND TOTALS										KEYBOARD TIME
Rotation of Setting	10	9	8	7	6	5	4	3	2	1	
First Symbol ..	14	14	14	14	14	14	14	14	14	14	10 mins.
Second Symbol ..	27	31	29	26	27	30	30	24	23	29	(13 lines)
Three-letter Symbol	41	45	43	40	41	44	44	38	37	43	
Third Symbol spool	E	H+1	G	D	E	G-1	G-1	C	C+1	G	*NIL*

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THE MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4

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