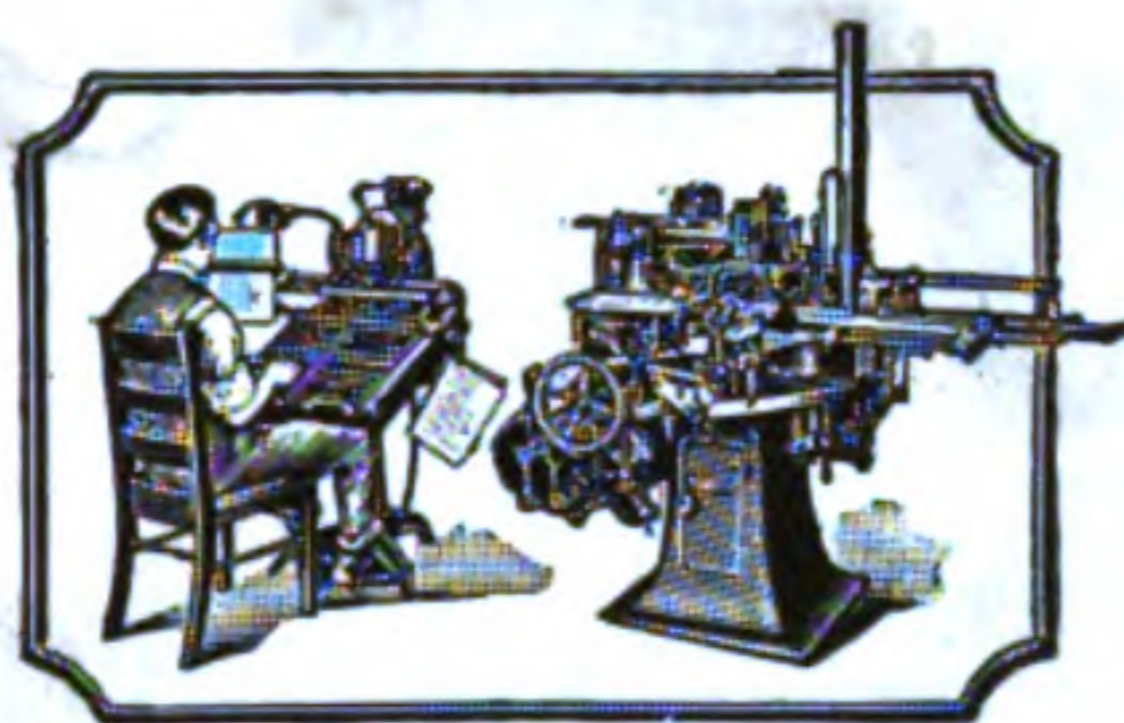


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Monotype

*A Journal of
Composing Room
Efficiency*



Volume 8 • Number 7
OCTOBER-NOVEMBER
1920

Lanston Monotype Machine Co.
Philadelphia, Pa.

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*Good Craftsmen
Express Their Ideals with
Monotype Composition*

ART in typography finds its highest expression in Monotype composition. For that reason the greater proportion of the finest book, periodical and commercial printing is Monotype set, or hand set with Monotype material.

In their design, close-fitting, legibility and paper-saving quality the Monotype faces express the highest ideals in printing; they create an atmosphere of achievement and form images in the mind of the reader that attract attention and stimulate interest in the message they carry.

Good craftsmen are not only keenly alive to the artistic value of Monotype composition, but also to the fact that the Monotype is an efficiency machine which supplies the means of making the composing-room more productive.

*The sterling value of Monotype material
is attested by enthusiastic users
of more than 9000
Monotypes*

MONOTYPE

A Journal of Composing Room Efficiency

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE—IT INCLUDES A COMPLETE SYSTEM OF COMPOSING ROOM EFFICIENCY, BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE AND RULE CASTER



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PUBLISHED BY THE LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

OCTOBER-NOVEMBER

1920

IT INCLUDES
WORK OF THE
RULE CASTER

ENCY

ARTS

), Peter Schoeffer (1465-1480), William Caxton (1400-1480), William Gensler (1450-1515), Christopher Plantin (1564-1622), Elzevir (1540-1617), Giambattista Bodoni (1713-1807); William Morris, John Galsworthy; and of the more recent masters of this art, L. DeVinne, W. Goudy, John G. Galsworthy, and others whose names have become household words. We know that the

ive, and the best of the printing press the world has ever known. Come back to you and your pleasure, not only to you but to the world. If you use an ordinary, ordinary printing press, you give it a beautiful appearance, it will come out as if you give it. In book-making, it is a great power, and you are supplying knowledge and a great power,

The Versatility of the Monotype

By ARTHUR C. GRUVER

MONO
TYPE

Volume 8
Number 6



COMPOSING room efficiency is a vital factor in the success of the present day printing plant, inasmuch as the product of the composing room is, to a certain degree, the determining element as to whether the job in question will be done at a profit, also leave the plant to the ultimate satisfaction of all parties. Furthermore, practical efficiency consists of having at the disposal of all the compositors at all times an adequate supply of leads and slugs, border rule—and sorts. This latter item is often overlooked, when speaking of the relative value of a composing machine, and the creating of a really efficient establishment.

In order to meet the requirements of a discriminating clientele, it is necessary to have at your disposal various rule borders, as well as a number of the more decorative designs. This can all be accomplished by the Monotype system. While the doctrine of simplicity is the keynote of modern type display, variety is likewise essential. In this respect, the Monotype system is the ideal composing room unit, for, aside from creating perfect type, it also becomes, as it were, a reservoir to supply all the various rule designs needed in any class of work, an unlimited supply of leads, slugs, spaces and quads, ornaments, and initial letters.

Many prospective buyers of a composing machine have been misinformed as to the merits of the Monotype for casting sorts and slugs. Quite recently I had the opportunity to check up on our Monotype department when one operator happened to be working on sorts and slugs. The following figures, therefore, do not represent a "speed contest," but are actual figures compiled without the knowledge of the operator:

32 pounds 6-point sorts in 4 hours.
148 pounds 6-point slugs in 3 hours.
12 pounds 8-point sorts in 64 minutes.
11 pounds 10-point sorts in 35 minutes.

Figure the value of the above with the prices charged by the type-founders, and it can readily be

seen that a composing machine such as the Monotype is the ideal machine, for the operator is enabled to keep all cases filled, and supply an unlimited amount of spacing material—all without interfering with the regular composition—a process impossible with any other composing machine.

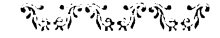
In the pressroom, production is generally the first item to be considered. With hour costs advancing steadily day by day, it is well to make a comparison of the operation of makeready. It is by this comparison that we again realize the advantages of the composing machine which casts individual characters; as, due to the perfected system of casting, whereby each character is the proper height to paper, there is greater uniformity than on the product of the slug-casting machine. I think the most enthusiastic boosters for the Monotype machine are those pressmen who produce the better grade of printing, are proud of their calling, and to whom the quality of the printed product means everything. I have known pressmen to make a change in positions for no other reason than that the new position assured them of absolute uniformity of type, new type for all jobs, and correct spacing material in all forms, on which their skill as craftsmen could be used to the best advantage.

The Monotype likewise gives the maximum number of words to the inch, which in turn assures practical economy of paper, presswork, and mailing. It is the only machine which will produce a normal and extended face from the same set of matrices; the Monotype user may combine almost any boldface with a roman face, consequently he does not have to "re-buy" his roman matrices whenever he wishes to use a new combination of boldface and roman. It will eliminate electrotyping, for if duplication is necessary, simply recast from the same ribbon.

Master printers and craftsmen alike are not only enthusiastic as to the merits of the Monotype product from an economic standpoint, but for that beauty and legibility of the product which rivals the efforts of the old masters who set single types. The Monotype is the nearest approach to their work, aside from its

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supplying know-
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great value in supplying all the needs of a modern composing room.

The slogan of the Monotype organization is indeed expressive as to the possibilities of this machine:

“The word Monotype means more than the name of a Machine—it includes a complete system of composing room efficiency, based on the work of the Monotype both as a composing machine and as a type and rule caster.”

—[MONOTYPE]—

“It Is All Right—But”

THERE are two kinds of criticism—constructive and destructive. Of the two, the former is more conspicuous by its absence. Now, very few people will object to criticism that is honest, fair and consistent—that is, constructive. If certain things about one’s work could be made better by a little change here or a slight alteration there, and the suggestions are made in a kindly spirit, the person so acting is entitled to all thanks.

Unfortunately, the word criticism has an ugly sound, because experience proves that most people, on the slightest pretext, delight in tearing to pieces the work of others. With such people, nothing that others do is just right. If a thing is so good as to be really above criticism, they “damn it with faint praise”—but usually their axe is out to hew ruthlessly at the fair tree of another’s growth.

In the field of printing, particularly, there is abundant opportunity to preach the gospel of constructive criticism. Nowadays, thanks to the educational effort of our printing journals, good typography and fair presswork are not by any means as scarce as they used to be. Much that is seen could be put in Class A by the addition of some simple element or the rearrangement or elimination of an apparently trivial item.

To form the constructive habit requires a real effort of the will. Disparagement or condemnation seems almost like second nature.

If you don’t believe this, try to talk constructively for a whole day.

Mr. Goudy Becomes Monotype Art Director

ON the first of October Mr. Frederic W. Goudy became art director of the Monotype Company, a position for which he is eminently fitted. This is an event of such far reaching importance to the printing industry in general, and to the legion of high-grade printers in particular, that it may well mark the beginning of an epoch in typographic progress.

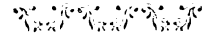
The combination of the rare genius of Mr. Goudy and the only composing machine casting the single types that are inseparable from and essential to good typography is sure to exert a large influence upon the printing of the future—an alliance that is as natural as it is full of promise.

There is probably no man of this generation who has done more to nurture and direct the growing aspiration now apparent in the printing world than this new member of the Monotype organization.

It will be remembered that one of the earliest important typefaces designed by Mr. Goudy was the one that is known as our No. 38. The users of Monotype product will now have the benefit of his acknowledged skill in typography and art; he will be employed in further extending and improving the wide range of Monotype faces and exhibiting their correct use in composition. In this larger field of endeavor his influence undoubtedly will be felt everywhere that good printing is appreciated.

IF YOU FIND HAPPINESS IN THE
WORK WHICH YOU ARE DOING
YOU HAVE DISCOVERED THE
MOST PROFOUND SECRET OF LIFE

IT INCLUDES
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RULE CASTER



ENCY

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ive, and the best printing press the time back to you and pleasure, not who uses it. If you ; ordinary, ordi- u give it a beau- ons, it will come hat you give it. in book-making, c to you. supplying know- s a great power,

Did You Ever Try This?

I AM going to tell you a real secret. When you meet some one who is afflicted with swelled head—something likely to happen to you any day—just advise him to take his swelled head to some crowded street or public meeting, and ask himself these questions:

“How many present know me? How many have ever heard of me and my work? If I should get killed right now, how many in the crowd would miss me? My work is so important to me that I haven’t time to be neighborly. I wonder if it is of such importance that all these people would be thrown out of their stride if I should drop?”

There is nothing like it. I know. I’ve used it myself. It certainly works.—*Thomas Dreier.*

—[MONOTYPE]—

Craftsmanship

THE study of beautiful things has a tendency to beget in one a desire to create the beautiful. As printed matter is the medium for conveying information, it is highly important that the message be conveyed in the most pleasing fashion and in such a way as to make the most lasting impression.

Just as your true artist never adds a useless or an unnecessary stroke to his picture, so a simple definition of art as applied to the printed page might be said to be “suggesting the most with the fewest touches.” Elaboration of treatment is costly and is liable to do more harm than good. Simplicity is inexpensive and effective, if the proper precautions are taken. Printing which is careful to maintain the correct proportions between the type page and the paper area is much more likely to convey the message than a job that is overbalanced with ornamentation or that offends with bizarre effects.

—[MONOTYPE]—

Oh, work is what we all admire,
As earnestly we view it,
Especially when we can hire
Some other chap to do it.

MONO
TYPE

Volume 8
Number 6



The New York Keyboard School

THIS school is now equipped with nine keyboards and is teaching capacity classes. That it is getting results is shown by the following extracts from letters from New York printers who have availed themselves of the opportunities it affords for improving their operators:

Braunworth & Company

When we first heard that the Lanston Company were going to start a school for Keyboard operators and turn them out on the market in two to three months, it sounded funny and real amusing, but when the call came that the school was ready, to send pupils along, we were right on the job and sent two of our compositors immediately.

Within a month our eyes were opened to the wonderful progress these operators were making, and when two months had passed by we had them at our keyboard producing work. The fine way they handle straight matter and intricate work shows what good instructions and careful grooming they have had.

We now have a third man attending the school, and when the next opportunity offers itself to send more, we will not hesitate a moment in sending them.

We want to thank the Monotype Company for the fine work they have done in relieving the shortage of labor on the market.

(Signed) ARTHUR F. BRAUNWORTH

Eastern Printing Company

No doubt you will be interested to know that out of the three students we sent to the Monotype School here in New York we feel that within a few days we will have three good operators to add to our permanent keyboard force.

One man finished his course about five weeks ago and has been operating on the machine daily since that time and is now as good as any of the operators we have.

The other two men have advanced much more rapidly than we had expected and during our recent

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to you.
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s a great power,



tariff rush we were able to use them on the keyboards many times to great advantage.

I cannot recommend too highly the thorough training that your instructor, Mr. Wells, is giving these students. It only remains for the employers who are sending these students to the School to cooperate to the fullest extent in seeing that these men are kept on the keyboard after they have finished their course. This you may count upon us to do.

(Signed) H. B. EVANS, *Manager*

—[MONOTYPE]—

THE HIGH COST OF CABBAGE

Ode: "The Old Oaken Bucket"

How dear to my heart is the five-cent cigar,
As fond recollection presents it to view;
Down my cheek a tear trickles, for it costs me three
nickels,
Or I hand out a quarter, perhaps, and get two.

—[MONOTYPE]—

China Printing Pioneer

THOSE who believe printing to have been invented in Europe during the Fifteenth Century may have been surprised to read of Cambridge University having acquired "the works of the Chinese philosopher, Liu Tsung Yuan, printed in 1167."

China has been credited with anticipating not a few modern inventions, but her claim to have discovered the art of printing centuries before its adoption in Europe is beyond dispute.

An edition of most of the Chinese classics was printed by means of wood blocks in 922 A. D., and movable type is said to have been devised by a blacksmith, Pi Shing, in the Eleventh Century.

—[MONOTYPE]—

ONE THING THAT
DISTINGUISHES AMERICAN
BUSINESS FROM ALL OTHERS IS ITS
DEPENDENCE ON ADVERTISING—THE MAN WHO
THINKS HIS BUSINESS DOESN'T NEED ADVERTISING
WILL ERE LONG FIND HIMSELF WITH
NO BUSINESS TO
ADVERTISE

The Tricky Art of Spacing

By ELLSWORTH GEIST

IT IS a very common thing for designers and layout men to send beautiful layouts into composing-rooms, only to receive proofs that exhibit but little resemblance to the designers' original sketches. For, even though a layout bears complete instructions regarding type faces and sizes, and even though the types are set in accordance with those instructions, lack of care in spacing will mar the beauty of a well-planned page.

The difference that exists between an ordinary typesetter and a good layout man is in direct proportion to the difference in their knowledge regarding spacing, and their keenness in discerning errors in spacing.

One of the most important things that a student of lettering is required to learn is the art of spacing his letters so that irregularities in the letters themselves can be equalized in the space that shows between them. See Plate A.

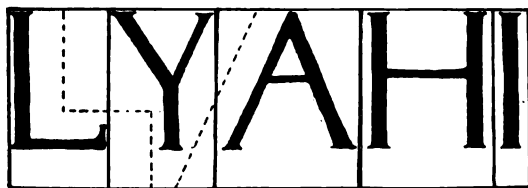


PLATE A

This diagram shows why letter-spacing and mortising are necessary when capital letters are assembled into lines. The L, Y, and A do not fill their bodies and appear to be much farther from each other than do the H and I. So, to equalize the space between all of these letters and make them appear to be the same distance apart, the first three letters must be mortised as shown by the dotted line between L and Y, or mitered as shown by the dotted line between Y and A. The H and I must be separated by thin spaces.

A good compositor or layout man must learn the same lesson. Letters such as H, O, M and N fill their type-bodies and fit snugly together when they are set in a stick. A, V, W, L and T, on the other

nine

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hand, slope away from the sides of their bodies, and when they are set together, gaps of white space appear between them.

Take for example the word "ANNUALLY" shown in Plate I. The first N fits snugly against its brother, and the U fits close to the N. The slope of the A, however, is responsible for a bit of white space between the letters on each side of it. There is also a large gap of space between the L and the Y, because neither of these letters fills its body.

Plate II shows the same word correctly spaced. Letter-spacing has been inserted between the first and second N and also between the N and the U, and this letter-spacing equalizes the gap of space caused by the slope of the A. The L and the Y have been mitered so that the excessive space between them might be reduced.

ANNUALLY

[PLATE I]

ANNUALLY

[PLATE II]

Lower-case types fit together very snugly and need no letter-spacing.

The practice of letter-spacing lower-case type is a bad one, and a type man who is striving for *good* typography should never be guilty of such slovenly composition. There are times when a line of text matter will run short and need to be spaced widely, but the space should be put between the words and *not* between letters. If the space between words is excessive, perhaps a word can be carried over from the next line.

PRINTING IN KOREA

Back in the beginning of the fifteenth century, the Korean printer sat cross-legged in front of a "form" and "pulled proofs." And even in that far off day he used metal type not so very different from the type used now. The strange Oriental characters stood out from the upper surface of each piece of type, and the lower surface was curved so that it would cling firmly to the bed of beeswax into which it was sunk. The printer inked the type, laid the paper on it, and gently brushed the paper with a piece of felt. Thus he pulled the proofs at the rate of 1,500 a day.

PLATE III

Some of the best printers have abandoned the use of the em quad between sentences, because the use of em quads breaks up the tone of a page, and causes white streaks, or "gutters."

And so, in order to avoid these "gutters" or "rivers of white," these printers are reducing the space between words and using very thin spaces after the commas, and regular three-to-em or en spaces between sentences. In other words, they are striving for compact spacing.

Plate III shows the effect of careless spacing. See the "gutters" or "rivers of white." Plate IV shows the same matter properly spaced, so that the tone of the mass is not marred by any white streaks.

PRINTING IN KOREA

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PLATE IV

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MANY of the men who watch the finances of business houses turn a portion of their surplus profits into a reserve fund (generally investing it in securities of a gilt-edge nature) as a precautionary measure toward meeting and overcoming any future financial emergencies that might be encountered.

No one questions the logic of this, as every business house and each individual is hoping, praying, and working to put something away for a rainy day, when it may be needed.

PLATE V

Many instructive articles have been written about the spacing of initial letters, but initial letters are constantly mishandled nevertheless. Initial letters should be carefully fitted into position so that the space on the side and the bottom is equal. And an initial should line at top and bottom with the type.

Plate V shows a type initial which has been handled incorrectly, and Plate VI shows the same initial properly spaced. When type initials are used it is often necessary to trim the shoulder off, so that the bottom of the letter will line with the type.

The works of all the master designers of printing show a consistent observance of the rules of spacing, and the printer who refuses to space properly will produce inferior printing.

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No one questions the logic of this, as every business house and each individual is hoping, praying, and working to put something away for a rainy day, when it may be needed.

PLATE VI

In the days when type was set by hand, spacing received careful attention; but the introduction of slug-casting devices, which cast numerous words on one piece of metal, made it practically impossible for the printer to vary the space between capital letters and between words where necessary—and in consequence the quality of the work suffered.

*OF all attainable liberties, then,
be sure to first strive to be useful.
Independence you had better cease
to talk of, for you are dependent
not only on every act of people of
whom you never heard, but on every
act of what has been dust a thou-
sand years.* —JOHN RUSKIN

Some Smart Stuff

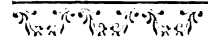
A STORY is told of a printer who supplied a customer with a quantity of bill-heads. The price charged for the job was so absurdly inadequate that a fellow printer in another city who learned of the incident was emboldened to ask questions.

“Why,” he said, “your price wouldn’t pay for the stock, let alone the printing of it.”

“Well,” replied the printer, “since you think you know so much, let me tell you something. The stock cost nothing—it was dead stock which I had had on hand for two years. Neither did the composition cost me anything, for my daughter did it. So you see you are not so goldarned smart, after all.”

—Ben Franklin Witness

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nary type, you give it a beau-
tiful appearance, it will come
out what you give it.
In book-making,
it is to you.
In supplying know-
ledge with great power,



Laughter and Love

There is pleasure in remembering that verse of Hilaire Belloc's which Rupert Brooks was so fond of quoting:

*"From quiet homes and first beginning,
Out to the undiscovered ends,
There's nothing worth the wear of winning,
But laughter and the love of friends."*

—[MONOTYPE]—

The Price

The world knows but little of failures, and cares less. The world only watches the successes.

Stop worrying over things that can't be helped, and go and do things that can be done.

Few people care a continental for your failure. Few, if any, will help.

You may sit and magnify your mistakes, mourn and go mad over your blunders, but men will only smile that cynical smile and say of you: "He's no good."

Self-pity, sympathy-soliciting, wish and wailing, will only let you down lower.

Brace up. Brush up. Think up. And you will get up. Think down. Look down. Act down. And you will stay down.

Paint your face with a smile. Advertise that you are a success. Then think and work for it.

Whatever you think you are is the price they will pay.—*The Silent Partner.*

SUCCESS IS NOT MADE BY LYING
AWAKE AT NIGHT, BUT BY KEEPING
AWAKE IN THE DAYTIME

Italic

THE study of words is interesting, because words themselves are interesting. Sometimes the interest consists in the story of the derivation. Such a word is the word *italic*. Literally the word means "relating to Italy or its people." Typographically, as we of course know, it is applied to a kind of type in which the letters slope toward the right.

According to Reed's "History of the Old English Letter Foundries," italic type was introduced by Aldus Manutius of Venice for the purpose of printing his projected small editions of the Classics. The inventor copied it after the writing of his friend Petrarch, who wrote a hand like copperplate—somewhat after the style of our own Thomas Edison.

The cutting of italic was entrusted to Francesco da Bologna. As originally cast, the font is a lower case only, the capitals being roman in form. It contains a large number of tied letters, to imitate handwriting, but is quite free from contractions and ligatures. It was first used in the "*Vergil*" of 1500. Aldus produced six different sizes between 1501 and 1558.

The type was counterfeited almost immediately in Italy, at Lyons and elsewhere. Originally it was called Venetian or Aldine, but subsequently italic type, except in Germany and Holland, where it is called "cursive."

Italic type was at first intended and used for the entire text of classical works. When it became more general, it was employed to distinguish portions of a book not properly belonging to the work itself, such as introductions, prefaces, and indexes, the text itself being in roman. Nowadays, italic is seldom used for complete books—these exceptions being for the most part limited editions of small books of poetry and other imitations of the older style of use. The largest late book we know of printed throughout in italic is "A Roycroft Anthology," a book of some 200 pages, printed by The Roycrofters in 1917. The type used is Monotype series No. 381—12 pt. for the text and 18 pt. caps and lower case for the head letter.

The use of italic is now practically restricted to

IT INCLUDES
WORK OF THE
RULE CASTER

ENCY

ARTS

), Peter Schoeffer
1465-1480), William
Caxton (1450-1515),
Johannes Gensfleisch
(1465-1659), Chris-
topher Plantin (1540-
1622), Giambattista
Vergara (1713-1876);
William Morris,
Frederick Goudy, and
John D. Voynich; and
of the more modern
L. De Vinne, W. Goudy,
John D. Voynich, and
others. The names of
these masters have
become known to the
world.

ive, and the best
printing press the
one back to you
and pleasure, not
who uses it. If you
; ordinary, ordi-
u give it a beau-
ons, it will come
hat you give it.
in book-making,
k to you.
supplying know-
s a great power,



running titles, the headings of tables, subheadings, sideheads, and for the clearer marking of words and phrases that require emphasis or distinction.

The following rules for the use of italic are adapted from Orcutt's "Writer's Desk Book":

1. Italic is often used *instead* of roman-quoted for the titles of books, magazines, newspapers, and names of ships.

2. Signatures or credits are often placed in italic at the end of an article.

3. Foreign words and phrases are often required to be set in italic, but there are many such which are now so familiar to English readers that they are kept in the ordinary text.

4. Italic is generally used (*a*) for the names of plaintiff and defendant in legal citations; (*b*) in algebraic, geometric, and similar matter to designate unknown quantities, lines, etc.; (*c*) for *s.* and *d.* (*shillings* and *pence*) following the figures, as *1s. 6d.*; (*d*) for scientific names of genera and species in zoological and botanical, and for geological matter (in medical matter, roman is used instead of italic for scientific terms); (*e*) for names of stars or constellations in astronomical matter; (*f*) in resolutions for the word *Resolved*.

As applied to type, the words italic and roman are now usually lower-cased; but if the copy calls for their capitalization, "follow copy." One line drawn underneath any written word is understood as a direction to put that word in italic.

Regarding the use of italic for emphasis, De Vinne says, in his "Correct Composition":

"The free use, or even the moderate use, of italic for emphasis in a text is now regarded as an exhibition of bad taste on the part of the writer and a needless affront to the intelligence of the reader. For this reason, the compositor should not servilely follow copy in its markings for italic. The undisciplined writer usually regrets profuse italicizings when he sees their effect in the proof. In case of doubt, special instructions either to follow or to change overmarked italic should be obtained from the foreman or the proof-reader."