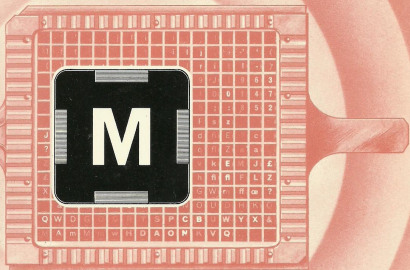


# THE MONOTYPE RECORDER

Volume 42, Number 2, Spring 1961

Special number  
dedicated  
to the users of



‘Monophoto’ Filmsetters

*This special number of  
The Monotype Recorder coincides with  
An Exhibition of Books, Periodicals and General Printing  
composed by 'Monophoto' Filmsetters, in many countries,  
to be held at Monotype House, London  
from 17th May to 2nd June, 1961*

The front cover, symbolising the versatility of SEPARATE MATRICES and the title page symbol were drawn by Colin Heath. The type face is 'Monophoto' Plantin Series 110, which has been used for the text pages of this number. These were filmset and printed by Offset Lithography by Brown Knight & Truscott Ltd. at their Dowgate Works in Tonbridge, Kent. *No metal type was used on any page or inset of this issue.*

The INTRODUCTION is set in 9 pt. with a 10 pt. line feed.

EXPLAINING FILM BY FILMS (p.3) is in 9 pt. with a 10 pt. line feed. The illustrations are from stills of the films.

Frank Smith's article THE QUALITY OF FILMSET TEXT (p.7) is set in 10 pt. with a 12 pt. line feed.

Anthony Brown's TELLING THE CUSTOMER (p.9) is in 10 pt. with a 12 pt. line feed.

**The articles and examples inset at this point were contributed by different users of 'Monophoto' Filmsetters in the U.K. and elsewhere in the world. Here users have been encouraged to "speak for themselves" with no editorial guidance or censorship apart from the reminder that the word 'Monophoto' is the Registered Trade Mark of The Monotype Corporation Ltd. for its Filmsetters and their**

**equipment. Letterpress (from powderless etched plates) and gravure as well as offset have been used in these insets.**

Eric Holt's report from AUSTRALIA (p.11) and that on BY-PASSING GUTENBERG IN KARACHI (p.13) are also set in 10 pt. with a 12 pt. line feed.

**THE FIRST SHOWING OF THE REPERTORY OF 'MONOPHOTO' FACES (pp.16 to 23) was filmset at Salfords and printed offset by B.K.T. Ltd.**

ARABIC IN ALL ITS GLORY is illustrated on p.24, and some possibilities of new ways with BORDERS AND RULES are shown by Sarah Clutton on pp.25 & 26.

This number is dedicated to the Pioneer Users of 'Monophoto' Filmsetters, and the article and pictures on pp.27 to 30 give glimpses of these plants in many countries of the world. The back cover photograph symbolises the way in which print-buyer, printer and technician are "seeing the light" of a truly epoch-making invention. This photograph, together with others used inside, was taken at Salfords by R. E. Burman. Every 'house' that is a customer of The Monotype Corporation Ltd. receives a copy of this issue gratis. Additional copies are available while the supply lasts at 2s. 6d.

# THE MONOTYPE RECORDER

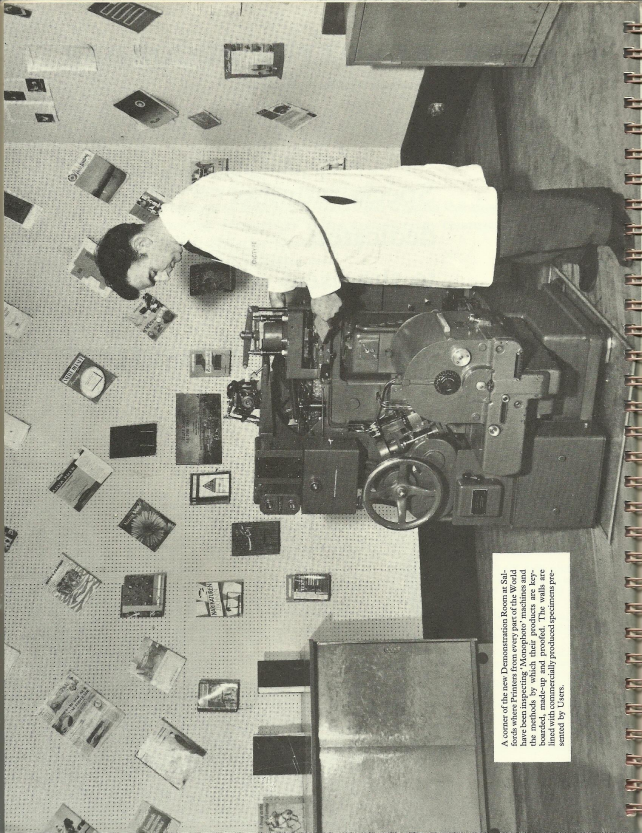
Volume 42, Number 2, Spring 1961

Special number  
dedicated  
to the users of

## 'Monophoto' Filmsetters



THE MONOTYPE CORPORATION LIMITED  
PICTORIAL MACHINERY LIMITED (a subsidiary)



A corner of the new Demonstration Room at Sal-fords where Printers from every part of the World have been inspecting "Monophoto" machines and the methods by which their produces are key-boarded, made-up and proofed. The walls are lined with commercially produced specimens presented by Users.

# Metal to Film: what is involved in the transition ?

Some three years ago the first public demonstration was held, at an international trade fair, of filmsetting on a 'Monophoto' machine equipped with separate matrices: that is, with the newly-perfected film matrix case in which any individual character matrix could be removed, repositioned or substituted as easily as the bronze matrices can be in a 'Monotype' matrix case - indeed, with even greater facility.

The machine itself was still a novelty to the majority of those who watched it at work on that exhibition-stand; but it was by no means a prototype or experimental model. All its technical problems had been solved, and the method of correction had already been recognized as an outstandingly successful solution of one of the major difficulties foreseen from the earliest attempts at composition by photographic means. As a machine it had so far "arrived" as to be at work on the floor of six different printing offices in different countries of the world.

The previous "master negative" had been unalterable, all its characters appearing on a single sheet of glass. The practical future of the whole invention lay in the possibility of achieving, by a feat of engineering precision, the manufacture of sets of individual matrices, absolutely light-proof and dust-proof. Only then could 'Monophoto' machines attain that same immense advantage which 'Monotype' composing machines hold out to the printer - that which is sometimes called "versatility": in other words, easy adaptability to a uniquely wide range of work.

But the problem had now been solved. The new-style matrices could be swiftly combined and assembled into whatever particular arrangement the text called for. The word "particular" has very practical meanings to the twentieth century printer, who can never tell when the key-men of that century - the scientists and the linguists - will come up with some new concept requiring a new special-character or symbol. The Filmsetter was ready for them.

The Monotype Corporation Ltd. promptly called-in all the earlier glass "master negatives" and replaced them without charge by the perfected film matrix case. Work on the repertory of type faces, hitherto tentative and experimental, now started on an ambitious scale. World-famous 'Monotype' faces were selected as models from which a basic range of film matrix designs could be derived. With some faces it was sufficient merely to make photographic copies of the existing type face, but for other faces, particularly those having fine lines and serifs, adroit paraphrasing has taken account of what happens to the image during and after filmsetting. The programme called for courage as well as mechanical resources. Its first fruits will be seen in a later section of this number.

With separate matrices a reality, the big programme could be tackled with confidence, for the way now lay open for an invention of incalculable importance to the printing trade. 'Monophoto' Filmsetters had not been the first to exemplify machine composition by cold film in place of hot metal. What was new and momentous in this particular

machine was its adaptability: not only to different character combinations and widths of measure, but in fact to the whole framework of the modern printing office - where the principle of "remote control" from a completely independent Keyboard machine had long been recognized as economical and adopted in the form of thousands of 'Monotype' Keyboards. Any user of those machines was now *already equipped*, to that extent, for the adaptation of his plant to filmsetting concurrently with hot-metal setting; for the same existing Keyboard, and its operator's full accumulation of skill-through-practice, could be used with equal efficiency for either end. In other words, though no one could deny the radical nature of the proposed change from the "three-dimensional world" of metal type to that of the practically "two-dimensional" image on film membrane, and although anyone could see how much re-thinking would have to be done on the far side of that technological chasm, it was now at least possible for a prosperous and busy master printer to look across that gulf - to focus his mental gaze for as much as five minutes on the possibilities that lay beyond it - in the knowledge that the transit from one side to the other would not necessarily represent a complete jump in the dark, an entire and sudden abandonment of familiar and time-tested methods in favour of others which would demand, for full critical comprehension, some initiation into the mysteries of optics, of the chemistry and physical behaviour of film, and even possibly of the highly specialized and intricate field of electrical engineering. It is safe to say that hundreds if not thousands of practical printers began for the first time to imagine themselves, however fleetingly and tentatively, as "going over to film", as the result of being able to envisage that transit as no mere catwalk across untried planks, but an orderly progress across a bridge of familiarity that was obviously solid enough at the start to allow their own 'Monotype' Keyboards to be taken across intact - and, beyond that, one on which the general mechanical principles of a 'Monotype' Composition Caster would be reassuringly recognizable in the new Filmsetter.

#### NEW PROMISES

Once the possibility of such a two-way viaduct had been accepted, it became easier to fix attention on the promises that filmsetting held out: e.g., the ability to store in one shallow box, or to slip into one airmail packet, the equivalent of tons of standing metal type. Film could be seen as eliminating that costly source of argument, the repro. proof. Other advantages loomed up. There was the chance to provide a full range of normal composition sizes (including the now increasingly demanded nine point) for no more outlay than is required for one film matrix case assembly . . . and at one and the same casting speed, with no such slowing-down of production speed as is necessitated when molten metal has to "freeze" into 24-point type. Hence there would be no extra gear-box required for large size composition; and the old joke about the raw layout man who

wanted "18-point small caps" would lose its point. New facilities could be seen for rule work, tabular work, "negative" (in the sense of white-on-black) composition, and catalogue work involving the combination of many small illustrations with descriptions and price figures. There were glimpses of new economies and freedoms in reprint work, where "standing files" of practically indestructible film would be able to provide, as no "standing formes" could, facilities for reprinting in a different face size if required - with the relatively small cost of film being "costed on the job", and no need to lock up the "capital cost" of metal.

It was a prospect sufficiently tempting to induce a number of printing houses, as we have seen, to install 'Monophoto' Filmsetters even before they had the advantage of separate matrices. These pioneer houses had the willing advice and help of the Corporation; but on one crucial matter they were "on their own", with little guidance from the manufacturers. Everything would depend on the answer to the vital question "What will it save, in costs and time?" The Corporation had rigorously abstained from any statement on that subject: it was far too important to be confused by theoretical figures. It was enough to know that the case was in the hands of an unbiased jury and that the "witnesses" would be realistic cost-sheets on work done under competitive conditions for important and critical customers. That court was well able to condemn or acquit a new method on the evidence of its immediate and long-term costs. The dust-cover - the Trade's equivalent of the judge's black cap - would certainly be brought out if the verdict went the wrong way. If that horrid symbol stayed in the store-cupboard, that mere fact would be enough to cite in discussion with interested printers. Specific figures were treated as the user's private concern.

#### RETHINKING FOR FILM

Today, with 'Monophoto' Filmsetters at work in sixteen different countries of the world, and many more plants impatiently awaiting their delivery, it seems strange that there was little immediate response to the personal letter which went out to all firms likely to be interested, announcing the availability of separate matrices. Yet that first hesitancy is easily explained. The extent of the economies and possibilities opened up by the new machine could not be fully perceived by anyone who was still thinking in terms of metal. This was not a case of "Forget everything you ever learned about typesetting and start anew with an entirely novel system." The relative familiarity of the mechanism meant that deliberate effort had to be made to eliminate from the mind and memory those parts of a 'Monotype' Composition Caster which have to do with metal: the melting pot and pump mechanism; the whole range of moulds; anything having to do with the great array of spacing material that metal type would have demanded; any type slip gauge or micrometer that would have been used for sizing-up metal type for measure or alignment. Even the familiar normal wedge has disappeared; its function is taken over by the "unit selector" which can, when required, be rearranged to suit a layout requiring a different unit apportionment. Absent too, and cheerfully forgettable, is any special equipment for setting languages such as Hebrew or Arabic which require reverse delivery to the galley.

The process of mental jettisoning only begins with the Filmsetter itself. The Keyboard operator can "forget" half that he has learned about centring lines, for normally there is no need to tap any spaces on the left-hand side of the words. At the other end of the process the whole notion of "formes", "furniture", "locking up" etc. has to be banished from the mind, along with such now-deceptive words

as "body", "leading" and "make-ready" in its current sense of accurately surfacing metal formes.

What makes all such words potentially confusing is not what they say but what they carry with them, in taken-for-granted associations, that must not be carried across the gulf between metal and film. The phrase "g-point", for instance, means to a print-buyer no more than a size of printed letter. To many a practical hot-metal printer, however, it is an "odd size" requiring the purchase of an extra mould as well as the matrices; and if he has been assuming that customers ought to be and can be satisfied with the choice between eight and ten point, he may not instantly appreciate the value of being able to approach them with a serene "Just say what size you want; we can set it."

#### THE ULTIMATE USER

The typographic designer, too, has to revise some of his previous assumptions. A panel or strip of white-on-black letters ("negative") no longer involves costly delays for the insertion of blocks. The ease with which the Filmsetter can be adjusted to this purpose may have a radical effect on layout style. "Piggyback" positioning of letters so that they actually touch or overlap presents no technical difficulty to the Filmsetter. Keyboard operators are indeed chuckling over the new possibility of actually obeying the layout which assigns to a neatly-drawn rectangle twenty more words than it could possibly accommodate in the specified size of metal type.

But such fantastic humour about "punishment by literal obedience" only serves to call attention to the major problem which confronts the layout man. As the insets to this number indicate, users of 'Monophoto' Filmsetters may take either of two very different lines in advising the customer about layouts. They may say in effect "Give us the copy and a rough indication of the kind of presentation you want, and leave the copyfitting and layout to us," or they may urge the customer toward new standards of precision and explicitness in layout, pointing out that the economies of filmsetting cannot be passed on to people who keep on having second thoughts. Either way, however, what they are saying first and foremost is what every printer tends to hammer into his customer's head: "MAKE UP YOUR MIND". Filmsetting, by dramatically underscoring that advice, will act as a kind of watershed in the history of the still-young profession of typographic designer. As the slang phrase goes, it "separates the men from the boys." The professional will go to work with T-square and grid, pica gauge and foresight; and his reward for undergoing the new discipline will include new freedom in incorporating illustrations or decorative "spots" in text, a new degree of control over the relative "colour" of the printed page (once he grasps the possibilities of the "grey scale"), fewer inhibitions about slant-wise panels, and - what he has perhaps not yet had time to notice - new ideas about the cost and time involved in combining hand-lettering with type. When a clever letterer can work direct on the developed film over the grid that offers him ready made guide-lines, and two minutes later have in his hand an Ozalid proof clear and crisp enough for a line-block, his further experiments may well have some effect on the market for the sort of jobbing faces that have never pretended to be more than imitation-hand-lettering.

But all the coming adventures in typography, and for that matter all the excitement of awaiting faces specially designed for film, will have to be earned, in the layout studios and editorial offices by collaboration between the man who needs printing, and the man who can give him what he wants with all the advantages of filmsetting . . . as long as he will make up his mind.

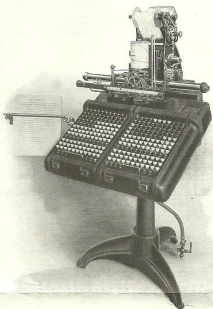
# PRIMER OF THE MONOTYPE

**MONOTYPE**—A keyboard that sets single types only in perfectly justified lines by means of a perforated paper ribbon that automatically controls the casting machine. Manufactured by Linston Monotype Machine Company, Philadelphia, New York, Chicago, Boston, Birmingham, Toronto; Monotype Co. of California, San Francisco.

**UNIVERSAL KEYS**—The standard arrangement of the modern typewriter. It contributes to high speed and correctness.

**PNEUMATIC**—The Monotype keyboard operator depresses the keys slightly, and air pressure operates the calculating mechanism, the punches and the paper feed. The touch is light.

**FREED**—Rid of that which confines, limits or embarrasses. Since the Monotype keyboard operator is not concerned with metal temperatures, casting problems, or any work of the casting machine, he devotes his entire attention to the composition of his copy.



**AUTOMATIC CONTROL**—The Monotype keyboard ribbon automatically controls the operation of the casting machine. The castor operator is a mechanic, and does not bother his head about copy, spelling, grammar or spacing.

**FLEXIBLE**—Capable of being adapted or modified. The Monotype keyboard will set a hundred characters in a line so rigidly that the whole line will not vary in the least from its correct length. But the same keyboard will take these characters, if necessary, and contract or expand them at will to accommodate the available space. Monotype is the only perfect method for setting type around irregular cuts.

**BARRETT**—A Portable Noiseless Adding, Listing and Calculating Machine that proves its own work and PRINTS the Proof. Made by the makers of the Monotype, and backed by the service and guarantee of the Monotype Company.

## LESSON IV

### *The Monotype Keyboard*

It has the universal keyboard arrangement, is pneumatic, and is the fastest keyboard in the world.

It is separated entirely from the casting machine, and the brain and hands of the operator are freed thereby for the attainment of speed and correctness.

It punches holes in a roll of paper. This paper roll automatically controls the casting machine, selecting the character and determining its body width.

It will compose, from one matrix case, roman, italic and boldface, the characters of each font being cast in their relatively proper widths.

The keyboard is so flexible, however, that these standard widths of the characters may be extended or condensed at will.

The Monotype Keyboard sets tabular work with the same ease as straight matter, and will place in one line any number of individually justified columns.

It will set type better than it can be set by hand, and faster than any other machine.

*This advertisement set in No. 242 series, Hess Old Style, an exclusive Monotype face, Monotype continuous strip rule No. 4225RL and border No. 165N*

## Challenge Imposing Surfaces



*Made With or Without  
Rabbeted Edge*

*Smooth, Level and Per-  
fectly Accurate*

**C**HALLENGE SEMI-STEEL IMPOSING SURFACES are made in our own foundries and shops of the highest quality of iron and steel, and are as smooth, level and accurate as the bed of a cylinder press. They are far superior to a marble surface, and as no coffin is required, the edges being evenly and accurately rabbeted, a considerably larger usable area is secured.

The rabbet around the edge is just the right depth and width for the end of the regulation steel or brass galley, and permits the rapid and safe transfer of type forms or pages from imposing surface to galley, with no chance for type or spacing material to work in between surface and coffin, as is common with the old-fashioned marble surface.

The under sides of these semi-steel surfaces are strongly reinforced by heavy ribs running both ways, and will not sag under the heaviest forms, assuring as perfect a lock-up as on the press bed itself.

MADE IN STANDARD SIZES—SOLD BY DEALERS—WRITE FOR PRICES OF SIZES WANTED

Manufactured by **The Challenge Machinery Co.** Grand Haven, Mich.  
Chicago—124 South Wells Street      New York—220 West 19th Street

## Algerian Cover

A popular-priced cover paper of character and distinction, with a soft suede-like texture and leathery feel, that is distinctly unique.

Made in a range of seven beautiful colors particularly adapted to high-grade catalog, brochure, folder and announcement forms.

*Write for samples and quotations  
TO-DAY*

**PARKER, THOMAS & TUCKER  
PAPER CO.**

520-526 South Canal St., Chicago  
Telephone: Wabash 2630

## Printing When You Want It

There was a time when printers' broken promises of delivery were proverbial. Today the alert printer knows that customers are driven away when they can't rely on the time work will be ready. Others are too easily found who keep their word if it be possible.

Our whole aim is to give perfection of service. How well we succeed you may learn upon inquiry and trial.

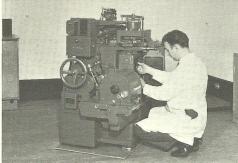


*Phone Harrison 6280. Private Exchange to all departments*

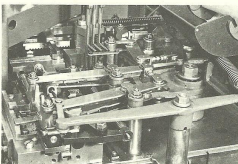
**Regan Printing House**  
523-531 Plymouth Court  
Chicago



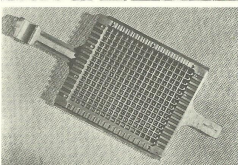
To be sent  
round the world  
in three languages?



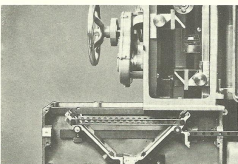
Many  
'Monophoto' components  
are the same as those  
of a 'Monotype'  
Composition Caster.



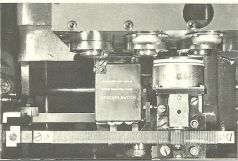
The underside of a  
film matrix case.



Prism box and (below)  
mirror casing with  
side cover removed.



The mirror bar rack  
and its driving pinion.



## Explaining Film by Films

It is no small undertaking to send a ton or so of intricate machinery and a qualified demonstrator on a world-tour of indefinite duration. To attempt such an enterprise with a 'Monophoto' Filmsetter would be impracticable, even apart from the expense. The solution to the problem lay in the making of a film which could, by diagrams and interior shots, as well as by showing what is normally visible, clarify the working of the machine, while the sound-track could carry explanation of what was being seen.

Having come to this decision, the Management of the Corporation entrusted the fulfilment of the plan to the Technical Literature Department, with the encouraging rider that it must, **MUST** and **MUST** be ready for showing at a Scottish Conference exactly eight weeks ahead. Fortunately, there were plenty of practical men within the Corporation who were both able and willing to give help with the general synopsis and with the arranging of details. Meanwhile the Departmental staff, never having had a comparable assignment previously, studied the probable art-requirements and the range of new equipment that would be needed for lighting and for the actual shooting.

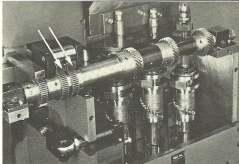
### ON FAMILIAR GROUND

The opening scene was planned to establish that a 'Monotype' product was about to be shown. A brief glimpse of a printed leaflet then appears, with the comment that the mechanism for filmsetting such a publication is to be the subject for study. Most audiences for a film of this nature will be familiar with 'Monotype' Keyboards, so there is only a brief reminder that a perforated paper ribbon is the first stage of production. When the spool is transferred to the Filmsetter, its initial action, the raising of air pins, is as familiar as the keyboarding, for the air tower is identical with that of a Composition Caster. Equally recognisable is the resulting action of the jaws and tongs in the positioning of the matrix case, but here the resemblance between the hot-metal machine and the Filmsetter ceases.

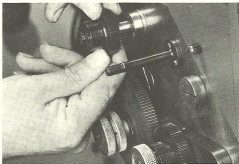
For all its 255 separate characters, the matrix case is unlike that of a Composition Caster. Its underside is provided with notches for accurate registration of the characters, as there is no centring pin, and the characters themselves appear as transparencies on otherwise opaque squares of film. Above the selected matrix is a source of light charged with the duty of producing an image of the character in precisely the right place on a film.

Here a diagram is presented, to show how the divergent light is first converted by a condenser lens into a parallel beam, illuminating all parts of the character equally. The light then passes - says the first diagram - through a focusing lens to give a sharp image of the character on the

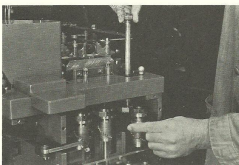
The arrows indicate the two justification racks.



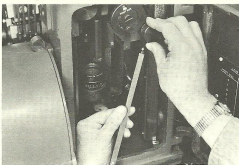
Changing the "set" gears.



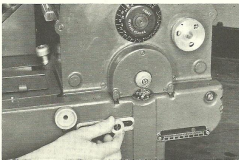
Unit selectors are changed according to Unit apportionments.



How a focusing bar is inverted.



Adjustment of the line feed. Above is the drum-casing.



film. But, to save space — as in the design of binoculars — the light-beam is "folded up" by a pair of reflecting prisms, which, being adjustable for position, as is also the lens, enable varying degrees of magnification to be obtained without loss of focus and without requiring alteration to the position of the matrix or the film receiving the image. This is shown in the second diagram.

But the images must appear, not superimposed, but in sequence. This is arranged by introducing a pair of mirrors, set at right angles to each other, at a fixed interval, both being capable of travelling in a direction parallel to the line being filmed. At this point, a simple animated model consisting principally of a fine chain, is used to demonstrate the geometrical fact that although the light-beam arrives from a constant point, and is reflected to a succession of points in a plane parallel to that of the mirror-motion, the length of the light path remains unaffected.

Moreover, the movement of the focal point is exactly double the distance travelled by the mirrors.

#### WHAT ABOUT THE "WEDGES" ?

It therefore becomes essential to move the mirrors, after each exposure, a distance equal to half the width of the character projected, a motion conferred by the "normal wedge". But, in the case of a 'Monophoto' Filmsetter, it is not a wedge, but a rack engaging with a pinion to act as the master-control of differential gearing, that effects the mirror motion. Justification spaces are produced in a similar manner, without any exposure being made. A further control is derived from gearing that can be very quickly changed, as required, to suit any "set"-characteristic of a fount.

As has already been indicated, provision for altering point size lies in the positioning of the focusing lens and prisms; all the characters in the film matrices are approximately 8 pt. in size, from which images ranging from 6 pt. to 24 pt. are projected. To secure high typographic fidelity, two (or, in a few cases, three) sets of film matrices are used to cover the full range of projected sizes. One sequence in the film shows how rapidly the machine can be changed for working at one size to working at another, the provision of focusing bars for the prisms and lens giving their correct locations with great accuracy and speed.

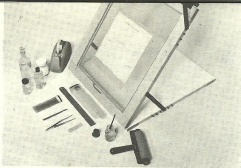
The film is carried on a rotatable drum which, at the conclusion of every line, turns by an amount predetermined by the point size of the characters and the amount of "leading" required, the increments being obtainable in  $\frac{1}{4}$  pt. steps. A light-proof casing encloses the drum and forms a detachable container which can be taken to the darkroom for the film to be removed and processed by the usual photographic routine.

#### FIRST RESULTS

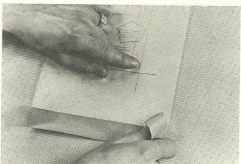
In view of their inexperience, it was understandable that the production team should encounter problems and perpetrate errors that older hands in the filming business would have avoided; on the other hand they enjoyed greater familiarity with 'Monophoto' Filmsetters than an outsider could have pretended to acquire, so that the explanations, both visual and in the commentary, are authoritative and sincere. Completion of the first showing copy was achieved just two days ahead of the Conference dead-line. The skilled demonstrator and his ton of equipment were compressed into a small round tin weighing less than 4 lb. complete.

Only for the French and German versions of the commentary had outside help to be obtained, as authentic

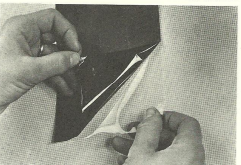
*Make-up table with grid and other accessories.*



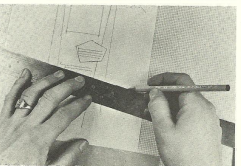
*Properly aligned, the lay-out is taped to the grid.*



*Separating the membrane of stripping film from its backing.*



*Marking the projections of the interior of the surround.*



*Membrane adhering to transfer sheet when backing is removed.*



accents and intonations were necessary if the film was to have the same impact in other countries as it quickly produced in various parts of Britain. Additional copies in English were also made for showing in various parts of the Commonwealth and the U.S.A.

During ensuing months, reports came in at intervals indicating that the showing of the film, in one language or another, was arousing considerable interest amongst the world's printers, and firm orders for Filmsetters proved beyond doubt that this form of presentation was effective.

#### PRINTERS PERPLEXED

It had been expected that printers' own craftsmen would evolve methods of making corrections and handling the requirements of make-up, but, in practice, it was soon found that the unaccustomed nature of the material — a thin gelatinous sheet in place of robust, 3-dimensional, metallic type — was a source of some bewilderment. It was therefore decided that the simple, basic procedure which had been evolved for our own demonstrations should, by further cinematography, be sent on a world-wide mission of additional instruction. From the outset, it was emphasised that our method should not be regarded as imperative — rather was it the simple application of a principle from which individual Operatives could develop their own specialised techniques, according to the dictates of their particular class of work.

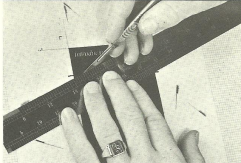
The earliest shots, therefore, show the essentials of a make-up table — a transparent surface with rear illumination from a diffused light. To this is attached a translucent grid, marked in 6 pt. (or 6 Didot) rulings and covering the whole working area of the table, so as to perform the functions of tee-square and set-square without encumbrance.

On top of this is secured the lay-out for the make-up. It, too, must be on a translucent substance, so that the grid-lines, visible through it, are accepted as the basis of alignment. Next is shown the composition of stripping film, consisting of a thin membrane, about .0005" (in which is the image-bearing emulsion), and a stable and more robust backing; with the aid of a scalpel, the two can be easily separated at a corner and then peeled apart.

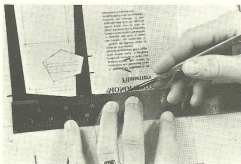
The layout for the demonstration calls for a surround-treatment in solid black. For this, the darkroom processing presents a solid rectangle of black, with white lettering. If this were immediately placed on top of the lay-out, it would obscure the indications of size and shape to which it will have to be trimmed, so extensions of all interior lines of the surround are marked, well clear of the design on the lay-out, and the ordinates of intersections also noted. At this stage, a third layer on the make-up table is formed by the transfer sheet, a piece of polished plasticised material, rather larger than the layout; on to this will be stripped — says the commentary — all the component pieces of the display, in their intended relative positions. This is irrespective of the positions in which, for convenience of keyboarding, they have been filmset.

The chemically-reversed film for the surround is now positioned, membrane-side downwards, over the transfer sheet so that the wording it carries registers exactly with the position allotted to it by the layout. When it has been pressed into contact, with a roller, the membrane will have formed a vacuum-adhesive attachment to the transfer sheet, and remains in position when the backing is peeled off.

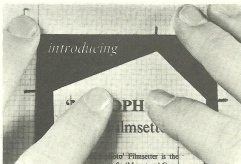
The membrane is cut away to provide the white panel.



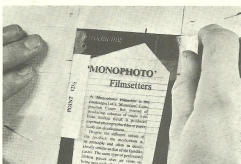
Panel ready to receive headlines and text.



The main headline is stripped accurately into position.



12½ pt. interlineal gauge being used for 25 pt. measurement.



Transfer strip and correction await removal of the faulty line.



#### SCALPEL-WORK

After instruction in how to hold the scalpel, the Operative is shown cutting away the excess black membrane that extends outside the layout. Then, by aligning his rule with the extension markings already mentioned, he is enabled to isolate, and then peel off, the central area, to reveal the white panel of the layout with its appropriations of space for the headlines and text.

Now attention can be turned to the positive film carrying the latter — the scalpel is first drawn horizontally across, to part off the headlines, bodymatter and foot-lines. Next, a headline is isolated by two vertical cuts, and the film is then laid, membrane-side downwards, over the transfer sheet so that the headline is exactly superimposed over the position appointed by the layout. Here, it is stripped into position by finger-pressure. A secondary headline, main body matter and subsidiary wording are, in turn, treated in the same way, and any air-bubbles eliminated.

The technique of adding rules and mitering their corners is clearly shown, before the complete make-up receives a plastic covering sheet to protect it from dust, scratches and any other accidental damage. As a further safeguard for what is now a master film, one or more sub-masters are prepared from it by a diazo printing machine, which subsequently prepares proofs on paper available in thicknesses from airmail standard to 2-sheet board, single- or double-sided.

#### CORRECTIONS

In the effecting of corrections, two useful procedures are clearly demonstrated as alternatives to the use of the standard Correction Device.

It is supposed that 3 pt. more white is needed between the headlines, requiring that the existing interval should first be measured with an interlineal gauge. When this distance has been ascertained, the headline is lifted out by means of a vacuum-adhesive transfer strip aided by small plastic contact breakers. The appropriate gauge is used to indicate the new alignment, and the free right-hand end of the gauge pressed into contact with a marginal area of the transfer sheet. The headline is now located in its new position, and the left-hand end of the transfer strip secured to the sheet. When the right-hand end of the strip is raised, the gauge can be withdrawn; on the strip being released, it carries the headline down to its revised position on the transfer sheet, where it is easily stripped in.

Corrections to text are made by re-tapping and film-setting the line, after which the membranes of both the faulty line and the replacement are isolated by scalpel cuts. The replacement is lifted by a transfer strip and laid precisely over the faulty line; then the left-hand end of the strip is secured to the transfer sheet, and the right-hand end raised. This gives access for a pair of forceps to pull out the faulty line. Again, release of the free end of the transfer strip ensures that the replacement line is accurately sited, for stripping in and, finally, removal of the transfer strip from the sheet.

It will be appreciated that, whereas the first film is intended to give an explanation of the working of an established and successful machine, the duty of the second is instruction in the application of knack and technique which are still in a stage of development, so it is natural for it to dwell at some length on the execution of small — apparently trivial — details. But, by such means, we are able to put even our distant users in touch with a method of handling filmset matter that we have found easy to adopt and, when adopted, fully effective. A. P. S.

# The Quality of Filmset Text

In a page of text, whether set in metal or on film, nothing looks so bad as lack of uniformity. Filmset text is usually uniform in weight, but this depends upon a photographic process which can vary and, if corrections are inserted amidst the main setting, they can – possibly – stand out like a sore thumb. It needs no more than a few tenths of a thousandth of an inch in the strokes of a character to produce a difference which is clearly visible to the naked eye.

In consequence, it is vitally important that the whole of every page of text, both main setting and corrections, shall precisely match.

It must be remembered that the main text may be set at one time and the corrections produced several days, or even weeks, later, because the proofs need to be corrected, and there are also author's corrections to be considered, which cannot arrive at the office until the author has received the proofs (probably by post), corrected and returned

taken from another batch which was slightly different in photographic speed from the original film.

2 The developer may not be identical, as a result of (a) making up a new solution, (b) using it at a slightly different temperature, (c) having kept it for a different time, or (d) it may already have been used to develop some film. The last point – using the developer more than once – is important, because in fact the solution behaves very slightly better if it has been “matured” by previous use, but the amount of variation in behaviour is difficult to forecast.

3 One must be exceptionally careful in checking the intensity of light received at the image plane and in making sure that all the optical system is scrupulously clean. Otherwise, the amount of light received by the film may have decreased slightly and this may be enough to affect the quality.

## THE STEP WEDGE

The specific device by which quality control of the final product is assured, all the way from the drawing board to the print which the reader sees, is known as a ‘Monophoto’ Test Negative (Fig. 1). It consists of two glass plates sealed together and

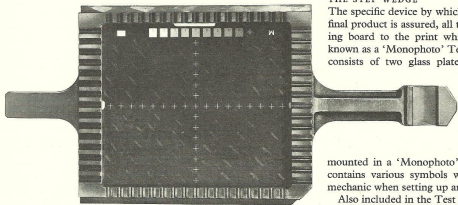


Figure 1

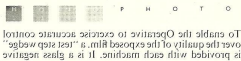
them. Again, it is already quite usual for filmsetting to be done in one country for another and proofs sent to the customer abroad for correction and checking, so that perhaps several weeks may elapse before the corrections are received. After such an interval, slight differences in the quality of the corrections may result from a number of causes:

1 The film used for the corrections may have been

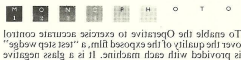
mounted in a ‘Monophoto’ film matrix case, and contains various symbols which are used by the mechanic when setting up and testing the machine.

Also included in the Test Negative are nine rectangular apertures, which are numbered. They vary from 1 (which is almost transparent), through steadily increasing degrees of darkness to 9 which is very dark. These are the “steps” of the “Test Step Wedge” which is sometimes also known as the “Grey Scale”. The object of the different densities of the steps of the wedge is to enable the craftsman who develops the film to know the precise moment when development should be stopped.

Examples of  
Trial Exposures



is provided with each machine. It is a glass negative over the details of the exposed film a "test step wedge" to enable the Operator to exercise accurate control



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As he develops the film, he sees, within about 45 seconds, the gradual, and then the more rapid, appearance of the No.1 square, which becomes very dark by the time that squares Nos.2 and 3 have appeared. By the time that the 3rd square is dark the 7th is just appearing and, for normal deep-etch litho plate making, the usual practice is to stop development when that square (No.7) is just becoming visible.

The decision as to which of the steps should be appearing when one stops developing depends upon the purpose for which the film will be required. For example, it is unlikely that positive text, filmset for making a lithographic plate by the "deep-etch reversal" technique, will require the same development as another piece of film which is to be chemically reversed (from positive to negative) and used for making wrap-around letterpress printing plates by the powderless etching process. Moreover, the numerous minor variations which can occur during the processes of producing a printing plate can cancel one another out. Consequently one firm might develop to one particular step of the wedge, and another firm may perhaps work to a different step, although the final printed result may be a precise match.

## WORKING TESTS

When a 'Monophoto' Filmsetter is first installed in a printing shop, the keyboard department punches a piece of control paper ribbon so that the machine can be caused to filmset the nine steps of the step-wedge. That ribbon is then retained and used every time a new piece of copy is filmset, for adding the step-wedge into the film for controlling its development.

In the initial tests, a paragraph of text is filmset, using a comparatively small lens aperture, and the step-wedge is exposed at the same setting. Then the paragraph and step-wedge are filmset again with a slightly larger aperture, and so on with increasing amounts of light, until the piece of film is filled with about ten different trial settings. The whole film is then developed very carefully, for the standard time, in the developer recommended by the film makers.

After the film is dried, printing plates are made from it by all the different processes that the firm uses. The plates are then printed in the firm's customary manner, and it is from the final results on paper that one decides at which step of the wedge one should stop development for any particular method of reproduction. The printer can then show his customers the results by the various processes, and they can decide, in the light of their aesthetic judgement, which result is required. The printer can guarantee to produce it because he knows the conditions under which the approved example was obtained.

## "LITH" PHOTOGRAPHIC EMULSIONS

Behind all this work lies the great advantage that 'Monophoto' Filmsetters have a lighting system sufficiently intense to provide enough exposure for the comparatively modern photographic material known as "lith". This emulsion is quite different from most others, and develops by a phenomenon known as "infectious development". It produces images that are extremely dense, and have very fine grain, in a practically transparent ground. It is ideal for filmsetting, because the images very slightly increase in thickness as development continues. It is only a matter of a few tenths of a "thou" in the strokes of a character but that is all that is needed for our purpose.

This property, controlled by the step-wedge technique, gives a thoroughly reliable and flexible means of obtaining precisely the 'weight' of character required to suit any particular printing process, ink or paper. It compensates for minor variations which are bound to be met and provides a simple, convenient and highly efficient way of doing the job under practical commercial conditions. F. H. S.

# Telling the Customer

A. W. Brown, *Joint Works Director, Brown Knight & Truscott Limited*

Any modern, highly-mechanized printing house can claim to be just as efficient as its customers will kindly permit it to be – in their own interests.

Every printer, for generations past, has known what spans the customer can throw into his well-oiled wheels by "second thoughts" induced by the sight of his copy in print on the proof-sheets. And since the early years of this century, when publicity and commercial printing began deserting standard styles for more adventurous ways of catching the eye, the customer has had an extra spanner to throw if he chooses to. He can also have second thoughts about the layout. That too, like the manuscript copy, can be suddenly seen as not quite what was wanted after all – once the too-indefinite intentions have been subjected to the attentions of the proofing press.

Still within living memory are the days when every job could be clearly and definitely "visualised" by the compositor at his frame, simply by reference to the one accepted style in which that sort of job would be set up in type. But those days are gone forever; and what troubles printers is not the idea of the "layout" itself (an indispensable aid to getting things clear in advance), but rather the slowness with which that instrument is still evolving from its infancy in the rough sketch to its perfection as a set of definite instructions that represent all the thoughts – first, second, or twenty-second thoughts as the case may have been, but at any rate definitive ones – about the most effective way of putting that message, with or without pictures, on the printed page.

The modern printer may receive, in the morning's mail, examples of all the different stages in that "evolution of the layout", from the casual pencilings that do no more than appeal for the help of

the staff designer, through to careful and accurate plans measured-out on the drawing boards of professional print-planners. These represent just so many steps toward the realization, on the part of those who pay money for print, that there are just two ways of getting a good bargain in the finished job. The layout must either be left to an expert or else undertaken with the precision and decision which are acquired in the course of becoming an expert. In between lies waste and delay.

From the moment that we at Brown Knight & Truscott Ltd. began to realize what savings of time and cost would be achieved with the installation of a 'Monophoto' Filmsetter, we realized that this new invention would demand a serious campaign of customer-education if those savings were to be passed on in the form of quicker deliveries and lower fair-prices. It was a chance to tell the old story of the costliness of second-thoughts in a new and dramatic way which would be particularly easy to understand. Anything as intriguing as the substitution of film for lead was bound to be intensely interesting to the man who buys printing. The mere novelty of the thing would arouse friendly curiosity. We planned from the beginning, therefore, ways of "telling the customer" that would not only interest him but also enlighten him, in a friendly and tactful way, as to what he stands to gain by "taking it all seriously" – in other words, by first being precise about what he wants, and then sticking to it without any of that boggling and change-of-mind which will continue to be his temptation while he remains human.

The Monotype Corporation's invaluable service of "information sheets" was taken as a model for one part of our educative effort. But we knew that it would not be enough to approach customers one by one, by personal interview or bulletin. What we had to spread, as widely and swiftly as possible, was not just information but a mental attitude, a "feeling" about the right and sensible way of doing something. So it called for "getting together", in a wider sense: bringing customers together in a pleasantly hospitable atmosphere, where they could not only learn as members of an audience, and look at actual specimens and other illustrative material, but also talk the whole thing over with each other in the light of their common problems. Who ever asked, in the course of a private interview, all the questions that he feels he ought to be asking? Often it is the other fellow's question that evokes the very bit of information that one was groping for.



Mr. Jantuahten Deputy High Commissioner of Ghana now Ambassador in Paris, having the advantages of pre-planning explained to him by Mr. H. G. Murrell of Brown Knight & Truscott.

The Filmsetter was in our Dowgate Works at Tonbridge. The "get-togethers" would be more convenient for the customers if they took place in London—but the Filmsetter had to be there too. So we asked The Monotype Corporation Ltd. to lend us the use of their capacious Lecture Hall, adjoining their Demonstration Room, for two afternoons—and then for a third, as the result of the undoubted success of the first two. The invited guests were sorted out with knowledge of the etiquette and problems involved. Advertising agents' production men have, today, a fairly high standard of copy and layout preparation; the typical print-buyer cannot be expected to have such standards. Nor does one embarrass one's good customers the agents by introducing them at a party to each others' clients. Each occasion was planned with care to provide the guests with the physical and mental refreshment they would want while they were keeping their ears and eyes open.

There was the conventional cocktail-bar, and some unconventional and highly stimulating explanations and reminders, particularly on the part of our expert, Mr. Goldthorp.

"Visual Aids" were invented and used. The Corporation's first explanatory film proved invaluable, and it was backed-up by mounted panels of explanatory material. The manufacturers had done their part in helping us to "tell the customer". We in turn did our part, above all at that point where the printer can best speak for himself. And that is where he says: "Here are savings. But they are not all of a kind that can be brought to you on a plate. To some extent you will have to reach out for them, just as we have done ourselves: by putting aside the temptation to wait and see what you ought to have done."

That temptation is just as much present inside the printing office as it is outside. Where the author waits to see how it looks to him in type, where the layout man takes a stab at it in 18 point Grot. with the lurking notion that he can always change it in the proof, the master printer and his representative have their own similar temptations to "let it go". The layout is apparently all right: the typescript looks as if it had been fair-copied with every attention to consistencies of style. So, too often, the instructions go straight to the Keyboard: "the operator will be able to spot any little inconsistencies". The Keyboard operator has his own temptations in turn. Realising that he has made a literal or trans-

position he thinks, perhaps: "Well, the compositor can correct that". The Caster operator who knows that he has a black Q on his fll may think in turn how easily the compositor can hook the black Q's out and put the ligatures in, and the thought might prevent him from taking out the matrix-case and checking the matrix forthwith. Certainly he is not likely to step all the way back from that problem and ask why in the world there should be any ligatures in filmsetting, now that kerned letters can touch or overlap without damaging each other. It will take a period of training for the operator's fingers not to reach automatically for those familiar keys.

And so it goes, all the way through the compositor who replaces a dropped letter with the comforting thought that "the reader will spot anything that's wrong about it"—and right on to the machine minder, who if he ever drops a spanner on a piece of type can fetch the compositor to put the matter right. And back to the compositor's temptation when he finds that the job is not perfectly lined-up or justified: "the machine man will put that right when he has the revise".

Rare and unusual temptations, you may say, in an efficient and good-tempered office where craftsmen take pride in pulling their own weight. But nobody says that temptations always win the day. They don't. It is the need to fight them that wastes time. When filmsetting comes in, the demon of "let-it-go" is exorcised, to everyone's relief and stimulation.

And from that ground-work of an even greater sense of responsibility and attentiveness within the walls of the House, one can go out to the print-buyer with a clear conscience and a good deal of pride and pleasure, and hold out the good news to him in a sensible and equally stimulating way. One can offer him a design service and all help from a minutely precise "Planning Department", and his copy can be "pre-read" by the House if he cannot attend to it himself. But no printer can hold out to him the full benefits of filmsetting without asking in return for the "permission to be efficient"—which is represented by instructions that make sense and are going to stay put, once the job is in hand. That is why we have gone to a good deal of effort to explain our 'Monophoto' Filmsetter and our film-handling techniques, to our customers. The effort has paid. They see the point, and we are delighted at the way that they are co-operating.

Nearing completion in Trinidad is the factory (here represented by Model) of Caribbean Printers Ltd., jointly owned by Hooper Bros., McConnell & Co. Ltd. and Brown Knight & Truscott Ltd. On the recommendation of B.K.T. Ltd., all typesetting in this new plant will be done by 'Monophoto' Filmsetter. No hot metal will be used in the new plant.





LEO TOLSTOY

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# WAR AND PEACE

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A NOVEL

*Translated from the Russian by*

CONSTANCE GARNETT

*With illustrations by*

JOHN GROTH



HEINEMANN

LONDON MELBOURNE TORONTO

Heinold	Shampoo	Pole and Make up	Lippenstift
	X		
	X		
	X		
	X		
	X	X	
		X	
		X	
			X
		X	
		X	
			X
			X

and 334 series.

The Filmsetter was in our Dowgate Works at Tonbridge. The "get-togethers" would be more convenient for the customers if they took place in London—but the Filmsetter had to be there too. So we asked The Monotype Corporation Ltd. to lend us the use of their capacity station Road, third, as the first two. I know the Advertising fairly high; the typical such stands customers to each other with care and mental were kept.

There was an unconventional reminder from Mr. Goldthorpe: "Visual Corporation's and it was a literary matter part in the helmsman printer can be said: "I a kind that some extra just as we lamentation done."

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Behind him stood the adjutants, the doctors, and the men-servants; the men and the women had separated as though they were in church. All were silently crossing themselves, nothing was audible but the reading of the service, the subdued, deep bass singing, and in the intervals of silence sighs could be heard and the shuffling of feet. With a significant air, which showed she knew what she was about, Anna Mihalovna walked right across the room to Pierre and gave him a candle. He lighted it, and absorbed in watching the people around him, he absent-mindedly crossed himself with the hand in which he held the candle. The youngest princess, Sophie, the rosy, laughing one with the mole, was looking at him. She smiled, hid her face in her handkerchief, and for a long while did not uncover it. But looking at Pierre again, again she laughed. She was apparently unable to look at him without laughing, but could not resist looking at him, and to be out of temptation, she softly moved behind a column. In the middle of the service the voices of the priests suddenly ceased, and they whispered something to one another. The old servant, who was holding the count's hand, got up and turned to the ladies. Anna Mihalovna stepped forward and, stooping over the sick man, she beckoned behind her back to Lorrain. The French doctor had been leaning against the column without a candle, in the respectful attitude of the foreigner, who would show that in spite of the difference of religion he comprehends all the solemnity of the ceremony and even approves of it. With the noiseless steps of a man in the full vigour of his age, he went up to the sick man. His delicate, white fingers lifted his disengaged hand from the quilt, and turning away, the doctor began feeling the pulse in absorbed attention. They gave the sick man some drink; there was a slight bustle around him, then all went back to their places and the service was continued. During this break in the proceedings Pierre noticed that Prince Vassily moved away from his chair-back, and with that same air of being quite sure of what he was about, and of its being so much the worse for others, if they failed to understand it, he did not go up to the sick man, but passed by him and joined the eldest princess. Then together they went away to the further end of the room to the high bedstead under the silk canopy. When they moved away from the bed the prince and princess disappeared together by the further door, but before the end of the service they returned one after the other to their places. Pierre paid no more attention to this circumstance than to all the rest, having once for all made up his mind that all that he saw taking place that evening must inevitably be as it was.

The sounds of the church singing ceased and the voice of the chief ecclesiastic was heard, respectfully congratulating the sick man on his reception of the mystery. Every one was moving about him, there was the sound of footsteps and of whispers, Anna Mihalovna's whisper rising above the rest.

Pierre heard her say: "Undoubtedly he must be moved on to the bed; it's impossible . . ."

The sick man was so surrounded by the doctors, the princesses and the servants, that Pierre could no longer see the reddish-yellow face with the grey mane, which he had never lost sight of for one instant during the ceremony, even though he had been watching other people too. Pierre guessed from the cautious movements of the people about the chair that they were lifting the dying man up and moving him.



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## WAR AND PEACE

### Filmsetting Details

'WAR AND PEACE', the largest complete work after the Bible, consisting of 1,146 pages, including 40 pages of illustrations printed on one side of the paper only, plus 6 pages of preliminary matter was photset on a 'Monophoto' Filmsetter by Filmset Limited of Crawley, Sussex, an associated Company of the Heinemann Publishing Group, who in conjunction with The Reprint Society produced a combined edition printed by offset lithography in Holland by Grafische Industrie, Haarlem, N.V.

The text including folios was set straight into page form in 10 to 12 point Baskerville to a 27 ems measure, having 47 lines to the normal page.

If this book had been set in metal, in page form or in galley, much expensive over-running to save or make lines would have been involved to eliminate ugly short lines appearing at the tops of pages, short lines of conversation excepted, this difficulty was automatically overcome by the keyboard operator who having set the normal 47 lines to a page then ascertained whether a short line, such as the end of a paragraph, would turn over on to the next page. If this was the case he included this short line in the page he had set, making 48 lines, marking the spool so as to indicate to the Filmsetter operator to filmset the 10 point type of this particular page on an 11½ point body instead of the 12 point body, this was done by the kind co-operation of the Monotype Corporation who altered the gearing of a standard film drum so as to move the film in increments of quarter points instead of the normal half points, the actual time taken to change the body size on the filmsetter being only a matter of seconds.

This operation would be possible on a 'Monotype' hot metal caster, provided a 11½ point mould was available, but it would be economically impracticable due to the time involved in changing over from one body size to another.

The two previous specimen pages show a 47 and a 48 line page and it is quite impossible to visually detect any difference in their leading, also there is less than half a point difference in their depth between the top and bottom lines of each page, therefore provided that the paper is sufficiently opaque so as to eliminate 'show-through' there can be no objection to backing 47 lines on 48 lines, taking into account the enormous amount of time saved without any detriment to the appearance of the book.

*War and Peace* amounting to approximately 3,710,000 ems was keyboarded by one operator at an average speed of 7,300 ems per hour and filmset at 8,000 ems per hour. The actual price of the film included in the setting cost was £104, if this book had been set by the conventional hot metal method over 4½ tons of metal would have been used, which represents a capital outlay at today's price of approximately £740 and a storage space for the made-up pages, of approximately 22 cubic feet. The film of the book packed for storage requires less than one-fifth of a cubic foot!

Without doubt filmsetting is the economic answer to book production, as once the book is set a perfect master print can be kept for all time, copies of which can be sent cheaply and quickly to any part of the world for reproduction purposes.

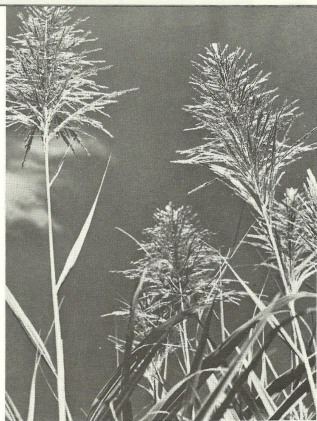
F. OLIVER BURRIDGE  
Managing Director of Filmset Limited



## Blütenöle und Parfümöle C. G. (Fortsetzung)

Produkt	DM p./kg	Extrakt	Eau de Cologne	Colonyflorale mit höchstwertigem Alkohol	Parfüm	Toilettenaroma	Geruchswasser	Rosenswasser	Haaröl	Haarcreme	Brilliantcreme	Handöl	Shampoo	Puder und Make up	Lippenstifte
Season Flower 51 858 „Elite“ Englischer Blütenyp.	64.—	×	×		×	×	×	×					×		
Season Flower 51 860	40.—	×	×		×	×	×	×							
Shampoo-parfüm 51 773 Concentrat —2 g pro 1 kg Fertigware. Besonders für Ei-Shampoo mit Cognacbouquet.	300.—												×		
Shampoo-parfüm 51 775 „Exelsior“ —10 g pro 1 kg Fertigware. Ei-Cognac-Typ.	40.—												×		
Shampoo-parfüm 51 991 „Alpha-P“ Blumiger Phantasieyp.	28.—												×		
Shampoo-parfüm 51 774 W 10—15 g pro 1 kg Fertigware. Wasserlöslich. Ei-Cognac-Typ.	24.—												×		
Shanghai 61 109 „Lipsia“ Preiswerter, zausere, moderat, würzige Crêpe-Komposition. Vielfältig verwendbar.	80.—	×	×		×	×	×	×		×			×	×	
Slalom 51 966 „Lipsia“ Ein moderat haltbarer Typ. In der Spitze hell, frisch. Im Fond leicht holzig, pudrig.	140.—	×	×		×	×	×	×						×	
Soir de Bagdad 51 067 Eines der bekanntesten und eingeführtesten Produkte unserer Zeit.	250.—	×	×		×	×				×				×	
Soir de Bagdad 51 192 „Lipsia“	120.—	×	×		×	×				×					
Soir de Bagdad 51 351 „Elite“	78.—	×	×		×	×				×					
Spice Bouquet 61 024 Die amerikanische Richtung, stark würzig.	320.—	×	×		×	×	×	×							
Spice Bouquet 51 977 „Lipsia“	140.—	×	×		×	×	×	×							
Sommernight 51 748 Sehr stark strahlend und haftend.	440.—	×	×		×	×	×	×							
Sommernight 51 898 „Lipsia“	140.—	×	×		×	×	×	×							
Tabaccana „Original C. G.“ Ein herbess Parfüm, welches die wirklich interessante und feine Korffnote guter Tabakparfüms besitzt.	1300.—	×	×		×	×	×	×		×				×	
Tabaccana 51 086	360.—	×	×		×	×	×	×		×					
Tabaccana 51 103 „Lipsia“	120.—	×	×		×	×	×	×							
Tabaccana 51 727 „Elite“	78.—	×	×		×	×	×	×							
Tabac 51 982	98.—									×					
Tagescremeparfüm 51 158 Auch bei kräftig blumig, mit pudrigem Einschlag. Auch für Sonnensprosscreme geeignet.	84.—								×						
Tartuferie 51 402 Das moderne Chypre-Parfüm mit pudriger Note.	540.—	×	×		×	×	×			×				×	
Tartuferie 51 500 „Lipsia“	140.—	×	×		×	×	×			×				×	
Teerose Siehe auch Deutsche Rose, Rose, Rote Rose, Weiße Rose.															

Oscar Brandstetter K. G., Wiesbaden, Germany: from a catalogue for Curt Georgi Products, Stuttgart, set in Times 727 and 334 series, rules were also filmed. Original catalogue was printed on coated paper as used for this specimen.



this our



The Filmsetter was in our Dowgate Works at Ton-

position he thinks, perhaps: "Well, the compositor can correct that." The *Caster* operator who knows

# 1 Port Natal

AN ENTERPRISING MAN WAS HENRY MILNER, partner in the firm of Milner Brothers, of Port Elizabeth in the Cape of Good Hope. As early as 1847 when Samuel Crookes was still a mere lad of eight years, Henry Milner's brig, the "Sarah Bell", began making regular sailings between Port Natal, or D'Urban as it was now called, and the lush green islands of Mauritius and Reunion. Isolated as they were and sparsely populated, these islands and the voyages of the "Sarah Bell" were later to prove of great significance to Samuel Crookes and to the many others who, like himself, followed in the wake of Edmund Morewood, pioneer of the South African sugar industry.

For amongst the cargo which the "Sarah Bell" brought back from Reunion were bundles of cane tops. During the next few years, with increasing consignments, Henry Milner established a nursery at Springfield. It was patronised by many a settler who experimented in the growing of cane, albeit dubiously at first and in a very small way. Despite their misgivings Henry Milner never looked back upon his first venture into what was to become a thriving industry. Little more than a decade later sugar had revolutionised the economy of the Natal Colony and entirely replaced, in the most spectacular and long-term manner, the weakly established efforts initially made to grow cotton there.

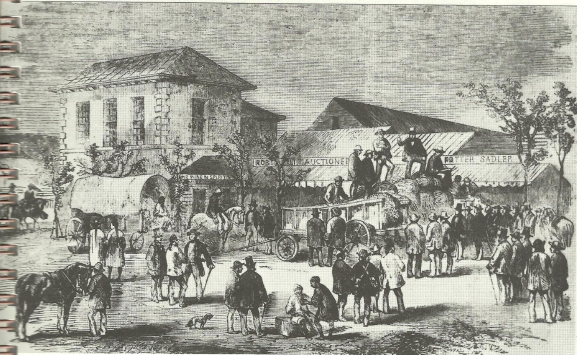
The foresight of Henry Milner, who thus commenced the first chapter of the story of the South African sugar industry, had its origin in the limited economic facilities of the settlement around Port Natal. Alert yet cautious in his business dealings, Henry Milner frowned upon speculation in land and trade. Yet such was the beginning in the 1820's of Port Natal. Remote from the Cape it nevertheless proved attractive as an outlet for men of property and commerce. They sought a quick profit from the uninitiated newcomer, without a thought to investment in the slow but ultimately more rewarding development of the hinterland, which men like Henry Milner could visualise and for which they were prepared to plan.

There were, it is true, quite a number of intrepid pioneers such as Isaacs, but they did little to make a settled colony. And perhaps they could hardly be blamed for Port Natal at that time possessed even fewer physical attractions than economic opportunities. The imme-



**Mpande, King of the Zulus, concluded a joint defence treaty with a white settlers' delegation against the murderous Dingaan**

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Three years later, in 1855, Robert Acutt conducted the first public sale of Natal sugar from the top of a wagon. Wearing a top hat for his important occasion, Acutt gave his services free. Afterwards, champagne was enjoyed by all.

of limited liability companies and the ordinance was repealed. Nevertheless the sugar industry, though young, was sturdy and it had advanced too far to be confined.

The twenty-third of June, 1855, was an important day for the infant Natal sugar industry. It was especially gratifying to the patient Henry Milner for it witnessed the first public sale of sugar in the market square of Durban. Three wagon-loads or thirty tons of sugar grown by the firm Milner and Miller, at Springfield, were offered and sold at an average price of thirty shillings per hundred-weight. The sale was conducted by the auctioneer, Robert Acutt, who gave his services free on this memorable occasion. At the end of the sale Henry Milner ordered a bucket of champagne in which all present toasted the health of the proprietors of Springfield Estate and success to the sugar enterprise.

Poor Edmund Morewood. There is bitter irony in the fact that he, the first to visualise this neglected corner of South Africa as a vastly fruitful land given over to the cultivation of "white gold" — sugar — went insolvent barely four years after he had manufactured his own original sugar crop. All he required was a small amount of capital and for the lack of it, he failed. At this point he disappears completely from the scene, for he gave up and emigrated to Brazil. It is pleasant to record that today, more than a century later, the



The Filmsetter was in our Dowgate Works at Tonbridge. The "set together" would be more conveni-

position he thinks, perhaps: "Well, the compositor can correct that". The Castor operator who knows

**THIS OUR HERITAGE**  
**credits and acknowledgements**

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# LE CINÉMA AU SERVICE DE L'AGRICULTURE...

*...Jusque là, chaque saison apportait quelques films nouveaux, produit d'une année de recherches, de mise au point et de travail patient.*

*Ce catalogue contient aujourd'hui quelques centaines de titres nouveaux, dont quelques-uns ont été incorporés à notre chapitre traditionnellement réservé aux films dits « de vulgarisation agricole ».*

*En supplément, et dans une 2<sup>e</sup> partie, vous trouverez de nombreux titres de films dits « récréatifs, documentaires ou culturels ».*

*En effet, l'accueil réservé par nos emprunteurs à nos films nous contraint agréablement à enrichir notre collection.*

*A cette fin, des accords d'échange ont été contractés avec divers pays dont les méthodes d'agriculture sont pour nous d'un intérêt immédiat ou propre à susciter notre curiosité (tels l'Allemagne, le Canada, l'U. R. S. S., les États-Unis...); dont les traditions et le mode de vie constituent un élément qu'il serait regrettable d'ignorer.*

## CONDITIONS ET MODALITÉS DES PRÊTS DE FILMS

### I. BÉNÉFICIAIRES DES PRÊTS

Les prêts de films — *entièrement gratuits* — sont réservés aux catégories d'emprunteurs suivantes :

*Catégorie 1.* Services extérieurs du Ministère de l'Agriculture, Directeurs des Services Agricoles et Vétérinaires, Écoles d'Agriculture et d'Enseignement Ménager Agricole, Services Forestier et du Génie rural, Services de la Protection des végétaux, etc. **EMPRUNTEURS PRIORITAIRES.**

*Catégorie 2.* Foyers Ruraux, Instituteurs chargés de cours post-scolaires agricoles, organisations professionnelles agricoles. **EMPRUNTEURS DE SECONDE PRIORITÉ.**

*Catégorie 3.* Tous animateurs d'associations, de groupements ou de clubs d'éducation, d'information ou de culture rurale ou non, dans la mesure des disponibilités en films.

Chaque emprunteur est — *après agrément* — répertorié sur un fichier spécial le classant dans une des catégories ci-dessus. Une lettre d'agrément est adressée, une fois pour toutes, aux emprunteurs des catégories 2 et 3 qui en feront la demande et qui rempliront les conditions générales de prêt et de projection.

Chaque demande d'agrément devra être revêtue, pour les catégories 2 et 3, de l'avis de M. l'Ingénieur en Chef, Directeur des Services Agricoles du département considéré.

### II. DEMANDES DE PRÊTS

Toutes les demandes de prêts seront établies sur des imprimés spéciaux mis à la disposition des emprunteurs par le Service Cinématographique ou par les Directions Départementales des Services Agricoles.

*Pour être satisfaites*, les demandes de prêts de films devront parvenir au Service cinématographique *quinze jours avant* la date prévue pour la ou les séances.

### III. RÉSERVATION, EXPÉDITION ET RETOUR DES FILMS

*Huit jours avant* la réception des films, l'emprunteur recevra un *avis de réservation* lui donnant la *liste* des films qui lui seront adressés ainsi que les *dates très précises de l'expédition* du colis et de son retour au Service Cinématographique.

Un *bordereau d'expédition* parviendra à l'emprunteur en même temps que les colis de films.

Il est rappelé à ce sujet que le Service Cinématographique dispose de la franchise postale avec tous les Services extérieurs et les Mairies des Communes.

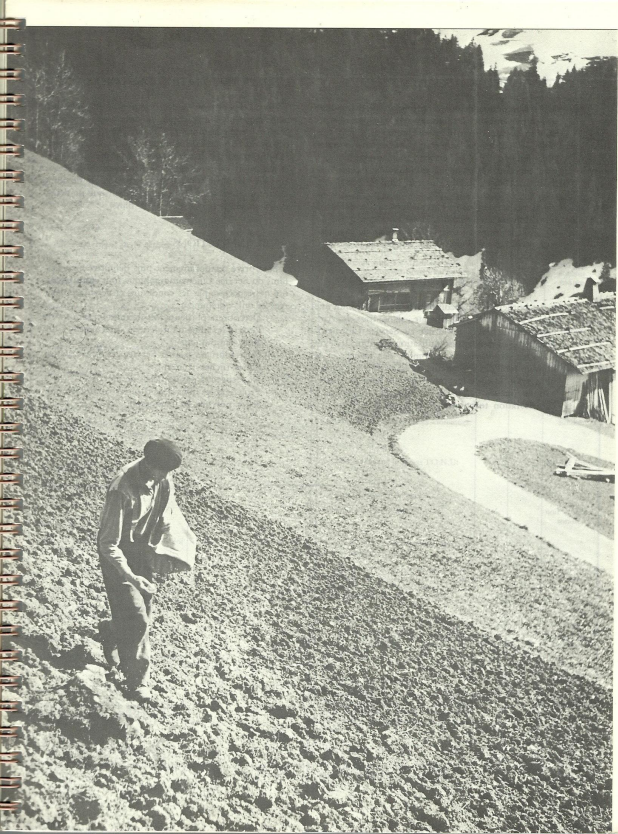
Les films devront être retournés par l'emprunteur dans les délais prescrits (et qu'il a d'ailleurs lui-même indiqués dans ses demandes de prêts), à l'aide d'une étiquette spéciale placée dans les boîtes qui lui permettra de bénéficier de la franchise, à condition que la réexpédition ait lieu par la *poste*.

*Les envois de films sont normalement suspendus du 15 juillet au 15 septembre, pour permettre l'inventaire, la remise en état ou le renouvellement des collections.*

### IV. DURÉE DES PRÊTS

Les prêts sont normalement consentis pour une durée de *six jours*, délais de routage non compris. Les emprunteurs prioritaires et, dans certains cas particuliers, les emprunteurs des autres catégories, pourront bénéficier de prêts plus longs, mais en aucun cas il ne pourra être fait dérogation à la durée du prêt après réception, par l'emprunteur, de l'avis de réservation des films.

Aucun envoi ne sera fait à un emprunteur qui détiendrait encore des films après le délai normalement consenti.



## V. PROJECTION DES FILMS

Il est recommandé aux emprunteurs de manipuler, projeter et emballer les films avec la plus grande précaution. Ils voudront bien tenir compte du prix très élevé des copies qui leur sont confiées ainsi que des soins apportés, par le Service Cinématographique, à leur expédier du matériel toujours en parfait état (bobines rouges, boîtes marron) qui ne doit être échangé en aucun cas.

Les séances au cours desquelles sont projetés les films doivent être *gratuites*. Il est notamment *interdit* d'utiliser les films au cours d'une séance de caractère commercial ayant donné lieu à une entrée payante.

## VI. COMPTE RENDU DES SÉANCES

Au dorureau d'expectation des films est jointe une *fiche d'appréciation* (jaune) que, dans tous les cas, l'emprunteur devra retourner au Service Cinématographique aussitôt après l'utilisation des films. Il devra y porter *obligatoirement* le nombre des séances et le nombre total des spectateurs. Il est *invité* à y noter les films selon le code recommandé et à faire ses observations ou ses *suggestions* en vue de contribuer à l'amélioration technique et artistique des films.

## VII. DÉTÉRIORATION DES COPIES

En cas de perte ou de détérioration totale ou seulement partielle d'une copie, le dommage sera à la charge de l'emprunteur. Chaque film, vérifié au départ du Service Cinématographique, contient, dans sa boîte, une fiche de vérification qui permet de définir la nature et le responsable de l'accident.

Il est vivement conseillé aux emprunteurs de contracter une *assurance films* contre tout risque de détérioration, de perte ou de vol de films.

## VIII. INTERACTIONS

Sera privé temporairement puis définitivement des films du Service Cinématographique tout emprunteur qui ne respecte pas, et qui, notamment :

- Détériorera plusieurs fois de suite un film ;
- Passera les films qu'il détient, directement à un autre emprunteur ;
- Ne retournera pas au Service les fiches statistiques (fiches jaunes) ;
- Ne respectera pas les délais de prêt ;
- Projetera les films dans d'autres conditions que celles prévues au paragraphe V.

## VIE POLITIQUE ET RELATIONS INTERNATIONALES

### *Candidats à la présidence*

Les élections présidentielles de 1956 et la campagne électorale des Républicains et des Démocrates, aux États-Unis.

20' noir et blanc sonore

### *Woodrow Wilson, porte-parole de l'avenir*

La vie politique de Wilson, Président des États-Unis lors de la première guerre mondiale et signataire du Traité de Versailles.

28' noir et blanc sonore

### *Destin hors série*

Les différentes étapes de la carrière du Président Eisenhower.

10' noir et blanc sonore

### *Le cordonnier et le chapelier*

Moralité du film : « Tous les pays du continent ne doivent former qu'un seul et même marché ».

18' dessin animé couleur sonore

### *Dwight Eisenhower, 34<sup>e</sup> Président des États-Unis*

Cérémonie d'investiture du Président Eisenhower, le 20 janvier 1953.

20' noir et blanc sonore

### *L'Ambassade de la Concorde*

L'Ambassade des États-Unis à Paris.

20' noir et blanc sonore

### *Président Eisenhower, seconde inauguration*

Le 20 janvier 1957.

20' couleur sonore

### *Préparer la paix*

La paix souhaitée par les citoyens américains.

20' noir et blanc sonore

### *Les femmes et la vie civique*

Les activités d'ordre politique, social et culturel d'un groupe de femmes américaines.

19' noir et blanc sonore

### *Plan pour la paix*

Le contrôle et la réduction des armements ; l'abolition des armes atomiques.

6' noir et blanc sonore

### *La liberté de la presse*

La Presse libre et responsable, aux États-Unis.

20' noir et blanc sonore

### *La voie de la paix*

Le rôle médiateur joué par l'O.N.U.

11' noir et blanc sonore

### *Naissance d'une loi*

Différentes phases d'élaboration d'une loi aux États-Unis.

20' noir et blanc sonore

### *Le prix Nobel de la paix*

Histoire du Prix Nobel.

20' noir et blanc sonore

### *Où élit son président*

Le premier mardi de novembre, jour d'élection aux États-Unis. Aperçu de l'organisation du gouvernement américain, de son système électoral.

20' noir et blanc sonore

### *Rapport des Nations-Unies sur les prisonniers de guerre*

Reportage sur un camp de prisonniers de guerre des Nations-Unies en Corée. Comment sont appliquées les clauses de la Convention de Genève de 1949.

20' noir et blanc sonore

### *Opinion publique et action politique*

Responsabilités d'un membre du Congrès des États-Unis.

25' noir et blanc sonore

### *Edith Sampson*

La vie, la carrière, l'activité d'un délégué suppléant à l'Assemblée Générale des Nations-Unies.

10' noir et blanc sonore

### *La petite ville*

Madison, une petite ville des États-Unis, composée en grande partie d'Européens de tout pays.

10' noir et blanc sonore

### *Les forces de la paix*

Comment les nations occidentales déposèrent les armes à la fin de la seconde guerre mondiale, puis furent amenées à réarmer dans le but commun de garantir la paix.

14' noir et blanc sonore

### *Une nation élit son président*

Divers aspects d'une élection aux États-Unis.

10' noir et blanc sonore

### *Alliance pour la paix*

L'Organisation du Pacte Nord Atlantique. Ses objectifs, ses réalisations.

20' noir et blanc sonore

<i>Aoutour d'une table</i>				<i>Europe, humaine aventure</i>		
Organisation et fonctionnement de l'O.T.A.N.	20'	noir et blanc sonore		Évolution de l'Europe à travers les âges, de la Grèce antique à nos jours. Plus de 2.000 ans d'histoire.	64'	noir et blanc sonore
<i>Soldats de la liberté</i>				<i>Communauté européenne</i>		
Stage d'entraînement d'officiers venus de différents pays membres de l'O.T.A.N.	20'	noir et blanc sonore		Traité de la Communauté Européenne du Charbon et de l'Acier.	10'	couleur sonore
<i>Promotion Atlantique</i>				<i>Conseil de l'Europe</i>		
Cours de perfectionnement à l'intention des officiers appartenant aux différentes armées groupées au sein de l'O.T.A.N.	20'	noir et blanc sonore		Une journée de travail au Parlement de l'Europe à Strasbourg.	20'	noir et blanc sonore
<i>À votre service</i>				<i>Histoire d'un traité</i>		
Les forces de l'O.T.A.N. stationnées en Europe.	10'	noir et blanc sonore		Une rétrospective des événements qui ont marqué l'établissement de la Communauté du Charbon et de l'Acier.	10'	noir et blanc sonore
<i>Le 10<sup>e</sup> anniversaire de l'O.T.A.N.</i>				<i>Flotte sans frontière</i>		
Le travail accompli par cet organisme au cours des dix années de son existence.	22'	noir et blanc sonore		Deux capitaines de péniches, un Français et un Allemand, soulignent l'importance de la navigation rhénane dans l'économie intereuropéenne.	20'	noir et blanc sonore
<i>Les années décisives</i>				<i>La frontière</i>		
L'aide américaine aux pays européens éprouvés par la guerre. Résultats obtenus en dix ans.	21'	noir et blanc sonore		Le « no man's land » entre l'Allemagne de l'Ouest, l'Allemagne de l'Est et la Tchécoslovaquie. Exemples de problèmes qui se posent aux frontaliers.	10'	noir et blanc sonore
<i>Le grand espoir :</i>				<i>Nonis et les autres</i>		
Série de six films sur les plus importants efforts réalisés en Europe après-guerre.		couleur sonore		La nécessité de resserrer les liens internationaux et d'élargir les accords commerciaux entre les pays de l'Europe occidentale.	18'	noir et blanc sonore
— Bâtir.	16'			<i>Voies libres sur l'Europe</i>		
— Croisade pour la santé.	20'			Comment les chemins de fer européens contribuent au rapprochement international en facilitant le passage des frontières et les échanges entre pays.	10'	noir et blanc sonore
— Force et lumière.	20'			<i>Administration d'un comté américain</i>		
— Mains et machines.	18'			Un exemple d'administration démocratique, par les citoyens habitant le comté.	25'	noir et blanc sonore
— Sans visa ni frontière.	19'			<i>À quoi tient nos rêves</i>		
— Trois cent millions d'invités.	16'			Comment grâce aux efforts de son adolescence, Ralph J. Bunche a pu devenir aujourd'hui un homme politique important.	21'	noir et blanc sonore
<i>L'histoire d'un sauvetage</i>						
Les éléments essentiels du relèvement économique européen. Dessins du caricaturiste Maurice Henry.	16'	dessin animé couleur sonore				
<i>À nous de choisir</i>						
Le choix de l'Europe entre le totalitarisme et la démocratie.	15'	dessin animé couleur sonore				
<i>L'Europe devant son destin</i>						
Le relèvement économique de l'Europe occidentale et les buts qu'elle espère atteindre.	19'	noir et blanc sonore				

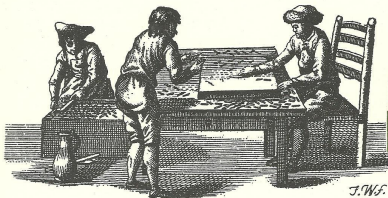
## VIE PROFESSIONNELLE ET SOCIALE

<p><i>Les Américaines au travail</i></p> <p>Dix-sept millions de femmes travaillant dans les usines, les bureaux, les laboratoires et les magasins des États-Unis.</p>	17'	noir et blanc sonore	<p><i>Simplification du travail de bureau</i></p> <p>Simplification de toutes les opérations de bureau : de la dactylographie au classement.</p>	17'	noir et blanc sonore
<p><i>Les chemins de la vie</i></p> <p>Un touriste analyse la vie sociale américaine.</p>	30'	noir et blanc sonore	<p><i>Emploi des ouvriers aveugles dans l'industrie</i></p> <p>Le rôle du spécialiste pour le placement des ouvriers aveugles.</p>	17'	noir et blanc sonore
<p><i>Le docteur</i></p> <p>La vie du docteur dans une petite ville des États-Unis. Ses multiples occupations ne l'empêchent pas de se tenir au courant de la thérapeutique moderne.</p>	20'	noir et blanc sonore	<p><i>Emploi des ouvriers infirmes dans l'industrie</i></p> <p>Quelques exemples vécus prouvant que des personnes mutilées peuvent accomplir avec habileté de nombreux travaux industriels.</p>	25'	noir et blanc sonore
<p><i>Jours ouvrier syndiqué</i></p> <p>Les rapports entre un ouvrier américain et son syndicat.</p>	20'	noir et blanc sonore	<p><i>Instruction pratique des infirmes en atelier.</i></p> <p>La rééducation professionnelle d'un ouvrier invalide.</p>	14'	noir et blanc sonore
<p><i>Un journal de petite ville</i></p> <p>Le journal hebdomadaire d'une petite ville américaine. Activités du directeur-rédacteur.</p>	20'	noir et blanc sonore	<p><i>Rééducation des aveugles</i></p> <p>Réadaptation physique, morale et professionnelle.</p>	10'	noir et blanc sonore
<p><i>Dans les laboratoires de Washington</i></p> <p>Recherche, au moyen d'analyses, des causes provoquant des intoxications ou des maladies graves parmi les ouvriers d'industries employant des produits chimiques.</p>	20'	noir et blanc sonore	<p><i>Service municipal d'assistance et orientation professionnelle</i></p> <p>La solution des problèmes de réadaptation de travailleurs de tout genre.</p>	25'	noir et blanc sonore
<p><i>Le laveur de carreaux</i></p> <p>Il a commencé comme tous par laver les vitrines des boutiques au ras du sol, et maintenant, il lave les vitres de l'Empire State Building à 250 mètres au-dessus des rues de New York.</p>	8'	noir et blanc sonore	<p><i>Avec ces mains-là</i></p> <p>L'histoire du Syndicat des Ouvriers de la Confection en Amérique.</p>	50'	noir et blanc sonore
<p><i>Le mécanicien</i></p> <p>La vie d'un mécanicien aux États-Unis.</p>	18'	noir et blanc sonore	<p><i>Office national des relations du travail</i></p> <p>Des travailleurs américains, non syndiqués, forment une association et, par des discussions collectives, parviennent à obtenir des avantages. Le rôle de l'Office dans le règlement des différends entre employeurs et salariés.</p>	20'	noir et blanc sonore
<p><i>Un travailleur de l'automobile à Detroit</i></p> <p>La vie d'un ouvrier spécialisé de l'industrie automobile aux États-Unis.</p>	22'	noir et blanc sonore	<p><i>Section syndicale ouvrière aux États-Unis</i></p> <p>Compte rendu et description des activités de l'organisation syndicale des ouvriers de la métallurgie dans une petite ville des États-Unis.</p>	25'	noir et blanc sonore
<p><i>La vallée des tisserands</i></p> <p>Le développement de l'industrie du tissage à la main, principale ressource des habitants de la vallée d'Otavalo (Equateur). Vie et traditions des Indiens de cette région.</p>	26'	couleur sonore	<p><i>Les syndicats et la communauté</i></p> <p>But et activités d'un comité de service social créé au sein d'un syndicat ouvrier américain.</p>	19'	noir et blanc sonore



<i>Activité communautaire</i>				<i>Village international d'enfants</i>		
La Maison Sociale d'un quartier populaire américain.	22'	noir et blanc sonore		Le premier village international d'enfants aux Etats-Unis qui réunit, pendant un mois, cinquante-cinq enfants appartenant à neuf nationalités et parlant sept langues différentes.	20'	noir et blanc sonore
<i>La Chambre de Commerce des jeunes</i>				<i>Une place au soleil</i>		
Origines et création du premier de ces groupements s'attachant à résoudre certains problèmes sociaux de leur communauté.	20'	noir et blanc sonore		Les efforts faits pour soustraire les enfants parapalégiques à l'existence triste et fermée à laquelle ils semblaient condamnés.	25'	noir et blanc sonore
<i>Équipe S.O.S.</i>				<i>Rééducation des grands blessés</i>		
Une équipe de 96 volontaires qui, dans une petite ville américaine, sont prêts à répondre au premier appel de la sirène d'alarme.	20'	noir et blanc sonore		Un hôpital pour parapalégiques. Les soins aux malades, la gymnastique spéciale qui leur permettra de retrouver l'indépendance de leurs mouvements.	28'	noir et blanc sonore
<i>Le grand monde des petites gens</i>				<i>Maintenant, nous sommes libres</i>		
Le riche patrimoine commun des peuples de l'Europe occidentale.	16'	noir et blanc sonore		L'histoire d'une famille de réfugiés hongrois qui s'installe, pour une nouvelle vie en Amérique.	20'	noir et blanc sonore
<i>Aide aux jeunes dans le choix d'une carrière</i>				<i>Une nouvelle patrie</i>		
Comment les membres d'un « club civique » aux États-Unis se sont organisés pour aider les jeunes étudiants de leur ville dans le choix d'une carrière.	22'	noir et blanc sonore		Les Kalmouks, derniers descendants de Genghis Kahn, aujourd'hui parfaitement intégrés à la vie américaine ont pourtant conservé leurs coutumes traditionnelles et leur religion, le bouddhisme.	20'	noir et blanc sonore
<i>Garç des villes</i>				<i>Les réfugiés hongrois</i>		
Les « clubs » ouverts dans chaque ville américaine à l'intention des jeunes.	10'	noir et blanc sonore		L'exode des réfugiés hongrois vers tous les pays d'Europe, du Proche-Orient ou d'Amérique.	18'	noir et blanc sonore
<i>Les écoles de jeux</i>				<i>Experts-conseils</i>		
L'organisation des loisirs des enfants des villes qui, laissés à eux-mêmes, s'ennuient où jouent à des jeux dangereux.	20'	noir et blanc sonore		Comment les pays qui se sont spécialisés dans une industrie, comme le Danemark, doivent faire profiter de leur expérience les autres pays.	17'	noir et blanc sonore
<i>La Fondation Burroughs pour les jeunes vendeurs de journaux</i>				<i>Face à l'inondation</i>		
La Fondation « Burroughs » s'occupe des loisirs des jeunes crieurs de journaux, au soir de leur journée de travail comme au temps de leurs vacances.	10'	noir et blanc sonore		L'inondation qui ravage la ville de Manhattan, dans le Kansas, aux États-Unis. Les mesures prises pour secourir les sinistrés, les héberger et ensuite les aider à reconstruire leur foyer détruit.	17'	noir et blanc sonore
<i>Villages d'enfants</i>						
Un Centre pour jeunes inadaptés en Amérique. Organisation de ce village gouverné par les garçons eux-mêmes sous la surveillance d'adultes compétents.	19'	noir et blanc sonore				

# VISION IN A VILLAGE



## The History

A village is a hard mistress, easy and at the same time, dangerous to live with, a paradox.

Easy, because she presents her own apathies, the hypnosis of the seasons, the watching for rain, all the old primitive lullabies that end with sleep.

Dangerous, because of that, because her people do what is expected of them, they live up to their name.

It is difficult to write of any village without the colour of preconceptions, mythical or legendary. It can be 'pretty', 'friendly', 'charming' or 'remote'. Nothing else will do for it, nothing at all. So, armed with these pictures, we sit down and let our imagination spread, image upon image of duckponds and policemen, thick boots and sanitation, rose and thatch. We see the inhabitants as vague archetypes, full of dreadful innocence, ignorant of the Fall. We see them dancing in meadows, covered with ribbons and bells. At the best, they curl up with a good book, look after wealthy relatives or retire, dumb and florid, at sixty, clad in a maelstrom of tweed. It is all there in the mind and nothing will move it until England herself is concreted over.

## VISION IN A VILLAGE

Most of these phantoms, of course, are imaginary but there are many real dangers to be faced if one lives and works in an isolated community. Creation needs stimulus, the constant rubbing against new minds and ideas. Villages get only their visitors. Creation must unify, but, contrary to belief, villages often exist in a state of submerged chaos, a private limbo whose attacks, gossips and intrigues are conditioned by centuries of similar behaviour. Their causes may have been medieval, but the game is just as fresh today as it ever was.

This, then, is the preamble to a short history, the story of a small print shop in a tiny village and may help to show how, in spite of its environment, it tried to keep its head clear and its eyes open. It is the story of a kind of vision, not earth-shaking perhaps, but indomitable: it implies the constant struggle to balance experience against capital and it may, in the last resort, give the flicker of courage to those larger enterprises who have considered print only as a fixed inexhaustible media, solid as Abraham and changeless as the hills.

There is a corner of Hampshire, where it nudges Wiltshire, which is known as Hazlitt country and about villages, he said . . . . . never mind what he said, we have made it confusing enough as it is. The firm we speak of, lives here and the village it pinpoints is Wallop. You see what we are up against?

As if that were not enough, one has only to admit that it was the birthplace of Lady Godiva and the comic undertones become enormous. People ask why she left, holding their sides. They retreat to corners and discuss her later career, shaking their heads sadly over the second-rate publicists of today.

But leave she did, for her own good reasons and gave the world another kind of vision, humorous on one level, but in its true depth, a public humility, irrevocably modest.

Wallop itself runs with an upper stream of the River Test, from Over to Middle to Nether, all Wallops, a long skein cut into the Downs, inhabited since the Bronze Age. There, the chalk sucks water all the year and what it is given, it keeps, Saxon and spear, bone and iron preserved, upright in the white soil.

In this unlikely outpost and undeterred by its tribal memories, Gordon C. Gunn founded BAS

Printers Limited, twelve years ago. His object at that time was simple and direct, the designing and printing of firework labels. Fireworks? Wallop? Ah, well.

The search for the techniques necessary to give easy reproduction to free design, inevitably led him to the camera and one day he stood, (rather like Cortez?) and discovered offset-lithography.

Re-discovered, of course, but that step has brought BAS all the way to photo-composition and that is a hell of a long way further than some.

During those twelve years, an unwritten precept has been established. It is the theory that no idea has ever been fully exploited. By extensive reading, by making comparison against the high Continental and American print standard and by the natural intercourse of men who want to talk about their trade, new ideas are caught and held. They are discussed and rejected, resurrected and fought over. Their very existence is doubted. Out of this argument, a kind of inverse logic is born. In effect, someone will say, 'Yes, it runs pretty well, this way. Now I wonder - if we reversed it . . .'

Silly, of course, but you never know.

This sort of resolution has no dogma, but its empiricism can be equally ruthless. BAS feel, not quite like Ford, that history is bunk unless you continue to make it.

In the pursuit of this, they have shot from offset to letterpress and back again, pausing only to put in their own camera, colour-separating, plate-making and artwork departments on the way. Their letterpress still thrives and their typography, always seen as their *raison d'être*, has already shown its teeth. They did make one small, rather sad, foray into the mystique of silk screen printing but this was stopped, by general consent, because the pulley squealed. There is, after all, a limit to the adaptability of man.

BAS have always felt that insufficient is being done to give the smaller print consumer attractive and economically-produced literature. To reach this end, they have trained their own personnel and fought their own way.

Revolution starts in small and private places. With photo-composition, they have aided and abetted it. It was not bloodless, it needed commemoration and Mrs Beatrice Warde went down to see this justice done. She confronted them with the charming juxtaposition of a gay hat and the drive of an Archbishop. They in turn, showed her the metabolism of positive turned negative and back again, an infinity of mirrors. She stood and admired, as woman should in front of any glass.

When she had gone, BAS breathed a deep breath and then got on with it. They began to feel that perhaps they had arrived.

### Set in Times New Roman 327

COMPOSED ON A 'MONOPHOTO' FILMSETTER  
AND SET IN 14 ON 17 POINT AND 10 ON 11 POINT.



## VISION IN A VILLAGE

In a jobbing office, such as BAS, there is always a multiplicity of customers and their demands can be exotic, precise, or incoherent. To shuffle them into their hearts' desire called for a method of typographical imposition that would

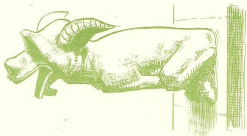


be both fluid and stable, strong and delicate. Membrane is delicate, but compositors seldom are, thank God, they sometimes work in windy corridors and curse their trade. It was felt that, in their gradual but inevitable metamorphosis

from metal to film composition they might welcome an additional technique, one that could almost be ignored as they worked with it.

An answer was found in thin-base film. 3-thou. thick, it is stable and it handles well. In all ways it seemed an admirable material, one that could be held in the hand, like metal. But there is all the world between turning out galleys of this film on a filmsetter and reading a final one-piece positive or negative, ready for printing-down. In between lie the mechanics of correction, the vagaries of authors, and the extrapolation of typographers, good, bad or indifferent. So a parallel was drawn between all known methods of make-up and in every case the same analogy was found. One sets in galley, the pieces are broken down, shaped and reformed, and the fragments are re-imposed into a single master, clean and ready for the vacuum frame. I say 'clean', because, quite reasonably, plate makers have uneven tempers.

Again, a transfer or contact seemed always to be needed to make the parts whole. This is true of stripping film and true again where the final



product must be a negative, suitable for surface plates. Finally, there were two other factors, one self-evident and one proved by experience, to be remembered. The first, that it is more pleasing and more accurate to work in positive form with the image right-reading to the eye. The second, that it is always better to have a final master positive or negative that is wrong-reading as seen through the emulsion side, and that if a contact has to be made, it should always be emulsion to emulsion. So the product needed from a 'Monophoto' filmsetter would by this appear to be thin-based and would have to be right-reading. Unfortunately, BAS had asked for, and got, a wrong-reading master negative assembly and the problem caused the usual metaphorical scratch-

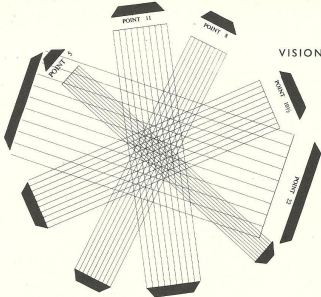


ing of heads. In the end it was quite simple, really. One had only to look at a 'Monophoto' machine and see it for what it was. A camera, beautifully animated. So they used a camera procedure, got some Ilford Formalith G3.71 D film and photo-composed through its base. It worked perfectly, on the right shutter and iris settings, no halation or irradiation, a full density range and the characters so exposed, clear and definitive enough to pass the highest subsequent scrutiny.

A product had been achieved. Its manipulation needs perhaps a few more paragraphs.

### Set in Grotesque 215

Composed on a 'Monophoto' filmsetter and set  
14 on 18 point and 10 on 12 point.



## LIMBS

THE compositor accepts his envelope of film, thin-base, right-reading. No furniture, white space is free if you photo-compose. How does he make it up? Most of the matter is of course, pre-planned; sizes, leading and spacing-out already calculated, density and product (positive — negative — emulsion side), allowed for, according to the final dictates of machining. He may have a layout, or a paste-up for bigger jobs, dye-line galley proofs cut and roughly pasted to imposition. Or he may, more generally, be offered only the fly size, number of folios and possible margins.

At BAS this is normally considered quite sufficient to work on, there is enough fluidity in the medium to allow second thoughts, or even second to a power of thought.

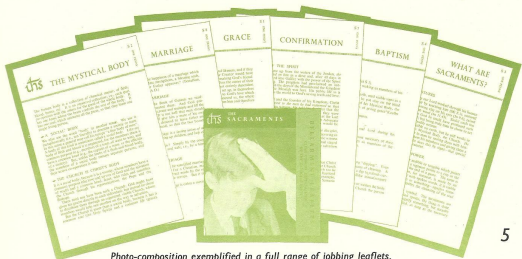


Photo-composition exemplified in a full range of jobbing leaflets.

## VISION IN A VILLAGE

So he makes a key sheet, showing margin and trim, on acetate film, using a yellow pencil to allow show-through of grid lines. He mounts this on a grid, incremented in six point squares. The grid is placed in a glass frame with a light behind it, anglepoise, or tubular. Over the grid and key sheets he fixes two sheets of 'Vybak' laminated together by simple rolling. They are laminated to give extra rigidity, because the photo-composed film is on thin-base rather than membrane and with only one 'Vybak' sheet, the film tends to 'spring'.

The 'Vybak' is cleaned thoroughly with anti-static paste, which incidentally increases adhesion, and is now ready to take the type-film.

The compositor makes-up his type. He uses his eye, his style and his grid. Where he puts his film, there it stays, by atmospheric pressure. If he wants to stand it on its head (and some do), he stands it on its head. Thin-base is tough. It can be moved indefinitely, the whole job can be completely re-imposed right up to press. In this freedom lies an escape from the mathematically-precise layout sheet. The compositor can do the 'roughage' and the chief comp or typographer can adjust its finesse, or ten in a line, at one walk-round. One might say that the forme is always unlocked. Asymmetrical design becomes practicable as well as fashionable.

Corrections are no real problem, no more than they ever will be. They are set in galley and in line, preferably, to give more face surface to the 'Vybak' or vacuum-sheet. They are pre-trimmed, one by one, with a simple hand-guillotine cutting close to the serifs, and the fault lines are cut from the body in the same way, or by scissors if the comp. has had a bad night. One replaces the other, and BAS have made their own transfer strips, using 'Monotype' verniers, incremented in half points from six to twenty-four backed with pure PVC and laminated together with somebody's home wringer. The correction line is positioned on a strip of appropriate body size, it adheres, is picked up and transferred to the job (vernier lines mated to existing type foot lines), the transfer strip is rolled off and the correction line is left exactly in position. And if the grey scale is matched to the original, no-one will ever know, except perhaps the compositor, who dreams bad dreams of authors anyway.

The imposition is completed to any multiple of pages, the number being governed only by the size of the frame. With a big light table, sixty-four folios are perfectly feasible. When it is ready the compositor has, in effect, a hundred or a thousand pieces of type-film held together by the vacuum sheet. He has broken down the galleys and reformed and it is time to contact into a one-piece master ready to print-down, to send away or to store. So it goes to the darkroom for processing.

If the final job has a short run and therefore calls only for a surface pre-sensitized or albumen plate, the make-up is contacted with point-source light, emulsion to emulsion, either to a translucent paper or film negative, depending on the register required. For half-tones, 'windows' of exposed film cut to size, are placed in the original positive make-up. They show as white on the negative and the half-tone negatives are flapped to them on the emulsion side. The finished negative is printed-down to the plate.

Again, BAS are finding more and more demands from trade houses for negatives as such, due to the increasing use of surface pre-sensitized plates by these houses. Finally, there is of course, the call for negatives where photo-composition is being used for letterpress wrap-around plates, powderless-etched, or Dycril photopolymer. In all these cases, the negative is made by contact from the positive make-up, as it is not considered really efficient to compose in negative form originally. One has to correct and mask out spare white, an elaborate operation when added to the difficulties of alignment.

For deep etch plates, a wrong-reading positive is essential. The problem has always lain in the transfer of the composite make-up to a unified master. One way, where the type is on stripping film, is to transfer it to clear acetate or membrane by heat welding or glue. BAS, who favour the heavier, thin-base film, have preferred to use the new Ozalid materials. In short, they contact their make-up directly to black-line Ozalid, emulsion to emulsion, under ultra-violet arcs. This gives them, in effect, an auto-positive, wrong-reading, ready for printing-down. By angling the arcs, they lose 90%, or all of the background, and any residual butt lines are scraped, easily and quickly. There is thus no stopping-out. Ozalid is only a quarter the cost of camera film, it is dry-developed in daylight and BAS say that it appears to possess something of the stability of Turkish armour-plate.

For repro work, they use Ozalux, either working directly from positive type-film or, if necessary, correcting and using an Ozalid sub-master as a between-stage.

When a job is completed the make-up goes back to the comp. room. The 'Vybak' is stripped clean for further use, and the film sorts are classified and stored. On thin-base, they can be used indefinitely for correction or display and BAS have delicate visions of seeing the equivalent of a hundred tons of type, hanging in little envelopes on the wall.

### B. A. S. say:

- ◆ Don't buy a right-reading master negative assembly. You can get all you want with a wrong-reading.
- ◆ Check your grey scales all the way through. Black lines can be murder.
- ◆ On big jobs use proofs pasted-up from galleys. The comp. has a rough master to work from and he makes up corrections *with* text. It is cleaner and quicker that way.
- ◆ Keep your 'Vybak' clean and polished, thus maintaining a full vacuum. Nature may abhor it, but no-body else should.

## Set in Ehrhardt 453 & 573

Composed on a 'Monophoto' filmsetter and set 14 on 10 point and 9 on 10 point.

LES  
FORMES  
DANS

L'ŒIL

*The child sits blind in the day  
And hears no terror.  
The elements of air and water sing  
And Man the tiger  
Moves not his imagining.*

*This was my generation,  
Who fought and forgot – some died,  
Some looked for other kingdoms – they dream  
Of galaxies like smoke about a sun.*

*And Malin?  
Ah, he was old when we were young,  
Sold nothing that we could buy,  
Only the hand's hard pleasure.  
The shape of matter turned  
In the dark figurehead of the eye.*

*To the child then, shall this be given;  
That he may go from the womb's night  
Among the voices of his earth  
And the language of his heaven.*



of Ringwood was made recording the services due from the customary  
They paid 59 rillage, a form of taxation abolished in the 14th  
service, carting the hay, and making a rick. They were  
the houses within the court. (John Willis, Esq.,  
those three acres of Meadow ground in a Meadow calf  
the Town of Ringwood").  
days, the feudal system was at its height. No man ac-  
every occupier held it in fee from the Lord and divided  
of "manors" like large self-supporting farms, at the  
supreme lord and sole landowner. England was divided  
the lord, and under him the seneschal (presiding  
court), the bailiff, and the reeve, or mayor. Peasants we  
the freeman was not bound to the soil, but had to  
for villeins. The freeman was not bound to the soil, but had to  
and cattle for the land he tilled. The villein had to work  
of menial services.  
Everyone lived in the village, each in his small one-room  
roosting up among the hanging bams. The poorer houses  
"run up anyhow", and built either of split logs or of  
with mud filling in the oaken framework; sometimes  
The hole in the roof which let out the smoke rendered  
and even in the houses of the well-to-do glass w  
labourer's fire was in the middle of the house; he s  
buddled round it, sometimes grovelling in the s  
flinging themselves down upon the straw which



# The Form

WE have given a short history of BAS and we have described some of the processes they have developed, especially in the new and bloody arena of photo-composition. The whole thing is, of course, only an incident in the history of print, but then Man himself is an incident, although, he believes, an exciting one. He has always first imagined his problems, economic, political or social-religious, then solved them.

Today he equates fission-fusion then lies awake wondering how to escape from it. Tomorrow, if he survives at all, he will discover the schism that is forming in his own personality, the drift of his technology from his art, the war between his body and his soul. In print there lies at least a doubtful marriage, there is technology in its conception, but art in its form.

BAS have, perhaps unconsciously, realised this, so that their contribution, now and in the future, cannot be called unimportant. In their little village they make a microcosm that is typical in most ways, they work hard and sometimes late, they look at the posters in the Underground, they support families and football teams. In a firm of their size and limited capital, it would have been natural for them to imitate, to progress by inches and still to prosper in a mild, market-town sort of way. Instead, they have recognised that print communicates by the word, and gave it the impetus of 'Monophoto' filmsetting, thus marrying machinery to design.

Why a 'Monophoto' filmsetter particularly? Well, as they put it, you don't need an electrician with a bag of screwdrivers.

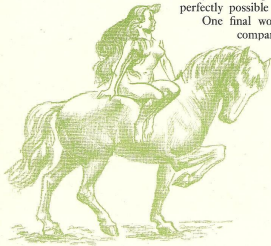
To get the typographic results they want and still enable their people to work under no constraint, they have developed certain processes or tools. Their contribution to mechanics has been to realise that if a tool is made, someone will use it.

Their gift to metaphysics has been the knowledge that one day it will be perfectly possible to live happily, even with a seven-storey computer.

One final word. B.A.S. PRINTERS LIMITED have formed another company, MONOLITH PLATE

trade typesetters in photo-composition and will try to specialize in illustrated educational and childrens' books, using the larger type sizes.

I hope that this small, energetic firm will get the kind and quantity of work that its ambition deserves.



*Designed and Set by  
Headish Plate Limited  
Over Walley, Hampshire.*



*Printed offset-lithography by  
B.A.S. Printers Limited  
Over Walley, Hampshire.*

Filmsetting . . . a personal point of view

Filmsetting  
Filmsetting  
Filmsetting

Filmsetting

Filmsetting  
Filmsetting

# Filmsetting

a personal point of view

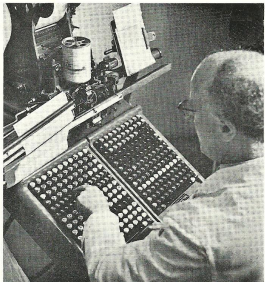
In 1960 production facilities at our Westerham factory became inadequate, and it was therefore decided to open another factory at neighbouring Biggin Hill. This was partly to increase production facilities and partly to obtain experience for a major new factory planned for erection in the Spring of 1962. It was decided that this interim new factory should depend for its supply of 'type' on a Filmsetter. Filmsetting itself is not a new invention, a perfectly practical Filmsetter having been patented by Friese Greene in 1895. Filmsetting has now reached such efficiency in production that the days of hot metal must surely be numbered.

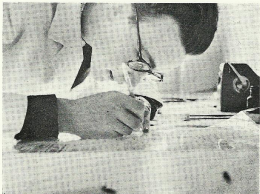
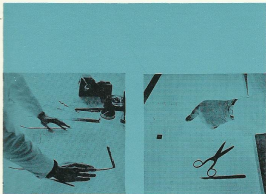
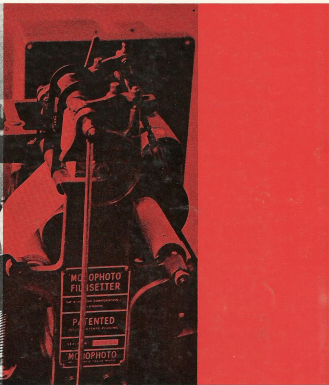
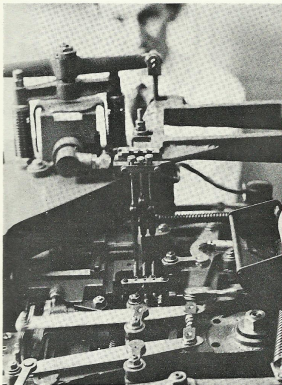
It is sensible for a Letterpress printer to obtain considerable experience in the handling of film before installing Filmsetting equipment, since producing the film is a relatively simple problem. There are many difficulties thereafter since Filmsetting calls for completely new composing room practices and changes in technique. It will be appreciated that putting in a Filmsetter before a film make-up department is equivalent to installing a hot metal caster with no composing room.

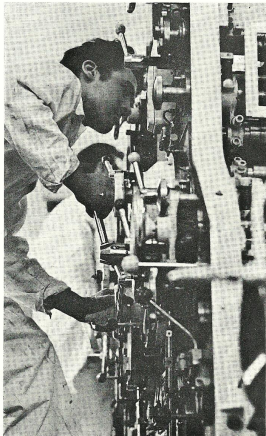
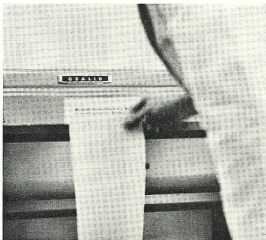
We ourselves had considerable experience in handling film at Westerham in our letterpress factory and had, for the previous three years, been running an improvised film make-up department using trade set material from different types of Filmsetter. We had, therefore, available to us at this new factory, compositors with the ability to visualise the make-up, and who staff the film make-up department. Working with film, light boxes replace frames and some system of grids or lining-up devices must be employed to check the made up position before platemaking.

Proofs can be pulled with ease by means of a special machine. This machine gives two kinds of proof - one could be called galley and the other is superior to that of a reproduction proof by letterpress. Both proofs compare very favourably with traditional methods in quality and cost.

After most careful consideration we therefore installed a 'Monophoto' Filmsetter at Biggin Hill. This we felt enabled us to double up, with minor modifications, on our existing keyboard equipment and meant that we had plant with which our existing 'Monotype' staff had some experience and possibility of understanding. We also felt that a 'Monophoto' Filmsetter was a tried machine in production in England. Furthermore, a machine which it was possible for us to maintain and service without venturing too far at this stage into the realms of electronics. This has, in fact, proved the case, the results so far having exceeded our wildest expectations. The first







major problem that we met with on our 'Monophoto' machine was the question of corrections, which of course applies to all Filmsetters. The problem of corrections is often held up as a grave disadvantage with film, but surely does not this also apply to 'hot metal' setting? How many young compositors are employed on making galley corrections to type from the caster. Errors which should never have been introduced in the first case? Filmsetting undoubtedly highlights the necessity for getting clean copy off the Filmsetter. There is a vital need for the most urgent keyboard development. It is essential with the Filmsetter and probably with a hot metal keyboard if one thinks about it. One should be able to read the material as it is set before it is cast or filmset. Then, providing one has some means of identifying the positions of the various words and lines the corrections can be quite easily spliced in the appropriate position into the paper roll. By this means the product of the Filmsetter would always be clean and corrected.

At this stage no doubt the question of author's corrections will be raised. The education of print buyers to supply corrected copy and desist from the practice of writing material when they see a proof is outside the province of this article, but it is an aspect which cannot be ignored if print production is to take advantage of the facilities now available.

We consider that the application of an automatic developer to filmsetting serves a very useful purpose. Especially if more than one Filmsetter is in use. This ensures constant quality and is fully automatic in operation.

Design opportunities for Filmsetters are not in themselves immediately apparent. One assumes that the designer designs and that the printer's job is to reproduce it. As far as that goes the Filmsetter is merely a vehicle and a means of reproducing the designer's requirements. Theoretically it should not matter over-much to the designer whether his work is printed by one means or another, provided the result is what is required. However, when one comes to the question of type design for the Filmsetter completely new vistas are opened up. Surely it will be possible to produce a type design appropriate to the age in which we live.

Only one set of matrices are required, giving a complete range of sizes, and with the application of distorting lenses and mirrors it is possible to produce from one letter form an expanded, condensed or sloping version of the design. This will offer great possibilities to the designer and will remove printing from the realms of 'Bankers Georgian' where it has languished far too long.

The economics of Filmsetting are obvious. The absence of metal, the increase in productivity, with much cleaner working conditions add up to major changes in the structure of the printing industry.

The Filmset pages you are reading here were printed letterpress on Heidelberg Cylinders from 'Lithotex' plates supplied by Pictorial Machinery Limited.

توانبخشیرای احمد . . .	۵۱۰۰۶	تقی نیا پرویز - تجریش - شهراه فخرآباد	۸۴۲۷۶
توانگرورد حسین - بوذرجمهری سرای امید	۲۶۸۹۹	تقی نیا جعفر . . . اول لاله زار	۳۷۸۸۸
توتوبی عباس - شهر ری - مغناطیسی ۲۲	۲۸۱۷۱	تقی نیا جعفر . . . خیابان بزرگمهر کاشی ۴۰	۴۴۳۰۵
توتوبی عباس - شهر ری - مغناطیسی ۷۹	۲۸۱۷۱	تقی نیا جعفر . . . تجریش - باغ فردوس	۴۴۳۰۵
توتوبی عباس - شهر ری - مغناطیسی ۹۶	۲۸۱۷۱	تقی نیا جعفر . . . اول لاله زار	۳۷۷۲۷
توتوبی علی اسفر - شهر ری - مغناطیسی ۳۰	۲۸۱۷۱	تکبیری حاج حسن . . . . . باناسار	۵۰۱۵۹
توتوبی محمد . . . . . خیابان نوابشاهی	۶۸۴۶۸	تقدردشتی علی . . . . . خیابان اسرآباد	۴۲۸۹۱
توتوبی محمد . . . . . مقابل وزارت دارائی	۵۱۱۶۹	تکف علاءالدین . . . . . خیابان شهناز	۳۱۳۲۵
توتوبی محمدسید . . . . . سرای شکری	۴۶۱۵۰	تکبان گالوت - سبزیدان حاج رحیمخان	۲۳۷۷۹
توتوبی محمد . . . . . شهناز خیابان منا	۳۰۳۴۳	تکبان گالوت - شاهرضا بنیست البرز	۴۶۶۹۷
توتوبیاج حسن . . . . . پشت مسجد شهسوار	۳۸۱۱۵	تکین علی محمد . . . . . خیابان قوام السلطنه	۳۵۰۹۰
توتوبیاجان روزا . . . . . فردوسی کاشی ۲۰۸	۴۴۰۹۱	تکین علی محمد . . . . . میدان فوزیه	۳۱۲۵۴
توتوبی حاج علی اکبر . . . . . سرای هیوس	۲۹۳۲۰	تکین علی محمد - خیابان شیران اولی	۳۵۳۰۶
توتوبی حاج غلام . . . . . بوذرجمهری - عزیزان	۲۹۳۲۰	تکاس محمود . . . . . اسیریه مقابل شهرت	۴۶۶۵۱
توتوبی حاج غلامحسین . . . . . هیوس	۲۹۳۲۰	تکبیری سیدمحمد . . . . . خیابان شیران	۳۴۸۱۳
توتوبی حاج غلامحسین . . . . . کوی نوروزخان	۲۶۴۹۵	تتمن خلیل . . . . . خیابان نهران	۶۹۲۰۲
توتوبی حاج غلامحسین . . . . . انتظام السلطنه	۵۱۳۴۱	تتمن خلیل - آکیانان مقابل شرکت نفت	۳۳۴۲۱
توتوبی حاج محمد . . . . . بازار ابن السلفان	۲۷۱۷۱	تتمن علی اسفر . . . . . شاهآباد - ظهیرالاسلام	۳۱۸۹۸
توتوبی حاج نصرالله . . . . . خیابان مولوی	۵۲۰۴۵	تتمن علی اسفر . . . . . خیابان غافق	۳۹۲۲۱
توتوبی حاج نصرالله . . . . . بازار سرای حاج حسن	۳۰۱۲۳	تتمن علی اسفر . . . . . قلفک فقام الدوله	۸۱۸۰۳
توتوبی حاج محمد . . . . . خیابان ژاله آبسردار	۳۰۳۲۳	تتمن خراسانی علی . . . . . بزرگمهر ۲۹۲	۲۱۸۹۳
توتوبی الکساندر . . . . . پشت باغشاه	۲۲۷۰۹	تتمنی احمد . . . . . شمال کارخانه برق	۳۱۳۵۱
توتوبیان محمدحسین . . . . . سرای ممدزاده	۲۷۸۱۲	تتمنی بازار مارگار . . . . . خیابان باغ	۶۶۶۰۰
توتوبیان محمدحافظ . . . . . سرای محمدیه	۲۰۸۵۱	تجریش سیدمحمد . . . . . لاله زار - زرقاش	۳۳۸۲۷
توتیا اسدالله . . . . . خیابان قزوین	۲۶۰۸	تمهدی حاج حسن . . . . . خیابان شیخ هادی	۶۷۷۱۵
توتیا ماسدالله . . . . . میدان شاه - نوق دیوان	۲۳۳۴۲	تمهدی حاج علی اکبر . . . . . تیمچه حاج الدوله	۳۳۲۸۷
توتیا ناصر . . . . . بازار عباس آباد	۲۳۲۸۷	تمهدی کاظم . . . . . بازار دلال ابن السلک	۲۹۵۸۷
توبیه مهدی - خیابان هیوس سرای توبیه	۳۳۳۲۵	تمیز احمد . . . . . خیابان نغاشیه	۵۱۳۴۳
توملی قلم . . . . . دروازه شیران	۳۰۲۰۸	تمیز احمد . . . . . خیابان لاله زار - کوی میران	۳۷۱۶۶
تومیلو احمدعلی . . . . . خیابان منی علیشاه	۳۰۲۰۸	تمیز کارفانر حسین . . . . . بیرون دروازه ری	۲۵۱۰۲
توحیدی حسین . . . . . اسرآباد نصرت شرقی	۵۵۳۵۲	تمیزی عبدالرزاق . . . . . خیابان شیروان شاه	۳۳۶۹۹
توحیدی محمد . . . . . شاهرضا پنج شیران	۴۲۲۷۷	تمیزی حسین . . . . . خیابان کاش شامی	۹۰۹۳۷
توحیدی محمد . . . . . شاهرضا پنج شیران	۳۳۸۱۵	تمیزی علی . . . . . سلسلیق - چهاربولوق	۲۹۵۰۶
توحیدی حاجی محمدتقی . . . . . قلفک زرگنده	۸۱۶۴۰	تاتوش جمال - خیابان سعدی کوی میران	۳۳۶۸۶
توحیدی حاجی محمدتقی . . . . . حاجب الدوله	۵۵۰۷۰	تاوایی چشمیه - خیابان گرگان کوی شیران	۳۱۵۰۸
توحیدی حاجی محمدتقی . . . . . خیابان مولوی	۲۷۳۱۵	تتیا کوچهی حسین . . . . . خیابان سعدی	۳۱۲۶۰
توحیدی حاجی محمدتقی . . . . . خیابان پاستور	۶۷۱۰۳	تتیا کوچهی محمود . . . . . گذر نوروزخان	۳۱۲۶۹
توحیدی شهزادکامیار - اسرکیر - باناسار	۵۱۳۴۳	تتیا کوسازان عباس . . . . . دروازه قزوین	۲۱۴۲۳
توحیدی یور اولیاسوف . . . . . خیابان لزهو	۳۰۹۰۶	تندری پرویز . . . . . قلفک کوی شندان	۸۱۳۲۱
توحیدی نصیری حسین - شاهرضا - درختی	۳۴۵۶۶	تندری پرویز . . . . . جاده عباس آباد	۸۱۵۰۸
تودمش علی اکبر . . . . . خیابان زین نعل	۳۳۷۵۰	تنگانی سیدمحمد . . . . . بازار به قوام الدوله	۲۱۰۲۳
تودهیللی غلامحسین . . . . . شیروان غلامحسین	۳۳۹۰۰	تنگانی سیدمحمدعلی . . . . . خیابان ناسرئوز	۵۱۵۵۴
توران محمدحسین . . . . . اسرکیر - باناسار	۵۰۲۰۰	تنگانی غلامحسین - بوذرجمهری - چالمنهار	۳۷۰۵۸
توسکی سیدحسن . . . . . شهراه ابن حضور	۴۲۰۰۰	تنگانی احمد . . . . . شاهرضا مقابل درختی	۳۰۴۵۸
توسکی میرزا . . . . . خیابان شیران کوی ملک	۵۳۷۰۹	تنگانی محمدحافظ . . . . . خاتمه کوی سعدی	۵۵۵۱۰
توسیل پرویز . . . . . خیابان ساسان	۶۸۶۲۳	تنگان غلامحسین - بوذرجمهری - چالمنهار	۵۵۵۷۰
توسیل محمدابراهیم . . . . . چهاربوق بزرگ	۲۹۴۴۴	توتانا اقصی . . . . . خیابان رودسر	۴۶۶۵۹
توسیل اسدالله - بازار سرای حاجی حسن	۳۳۸۹۹	توتانا هندیسجلال . . . . . خیابان منی علیشاه	۳۷۷۵۱
توسلی تقی . . . . . خیابان سیه مقابل موزه	۳۰۷۰۷	توتانا عنایت . . . . . لاله زار چهاربوق کنت	۳۰۳۸۱
توسلی جواد . . . . . ری - انتهای کوی شرقی	۵۱۹۵۷	توتانا هندیسحمود . . . . . تجریش رشائیه	۸۳۶۱۶
توسلی حسن . . . . . خیابان ری میدان شاه	۵۷۶۳۳	توتانی قلمه . . . . . شهناز کوی شمیدی	۳۰۲۲۳
توسلی حاجی حسین - اسیریه مقابل دلیخواه	۲۶۶۵۱	توتانلیدی میران . . . . . میدان کاخ اول اینچاق	۶۳۵۸۷
توسلی حاجی حسن - بازار - تیمچه فیصره	۲۶۶۵۱	توتانلیان حسین . . . . . تیمچه حاجب الدوله	۲۰۵۱۸
		توتانزار امیر . . . . . خیابان شاهآباد	۳۰۴۵۲

تهرانان هنرستان کترتی . . . . .	۳۱۰۵	توسلی رضا . . . . .	۲۷۲۵	تهرانجی علی اصغر . . . . .	۲۶۳۲
تهرانان حسینی - ایرکیر پاساژ کوشنپور	۵۲۴۰۱	توسلی عباس . . . . .	۳۷۷۸۱	تهرانجی غلامحسین . . . . .	۳۱۲۸۸
تهرانان حسینی - پاساژ سوی امین ابدوله	۵۲۰۰۷	توسلی عباس . . . . .	۳۷۸۹۹	تهرانجی غلامرضا . . . . .	۳۵۱۱۵
تهرانان عبدالصن . . . . .	۲۳۴۳۶	توسلی حاج میرزا عبدالله . . . . .	۳۵۳۶۰	تهرانجی حاج محمدباقر . . . . .	۳۳۰۳۹۱
تهرانان عبدالصن . . . . .	۸۱۳۴۵	توسلی حاجی . . . . .	۲۷۳۸۸	تهرانجی محمدتقی . . . . .	۳۳۹۶۷
تهرانان محمدصادق . . . . .	۳۵۱۳۲	توسلی دکتر علی اکبر . . . . .	۳۱۷۶۵	تهرانجی محدثا . . . . .	۳۸۳۹۳
تهرانان محمدصادق - لالهزار پاساژ نو	۳۸۰۱۰	توسلی غلامحسین . . . . .	۵۲۰۶۶	تهرانجی محدثا . . . . .	۳۱۸۰۸
تهرانان محمدصادق . . . . .	۸۱۴۰۷	توسلی غلامرضا . . . . .	۳۱۵۰۵	تهرانجی محدثا - ایرکیر - سردان تخت	۳۱۲۸۹
تهرانان محمدعلی . . . . .	۲۴۶۹۳	توسلی محمد ابراهیم . . . . .	۲۱۶۵۳	تهرانجی محدثا . . . . .	۳۸۹۰۳
تهرانان محمدصادق . . . . .	۳۴۳۳۵	توسلی محمدعلی . . . . .	۳۰۳۹۳	تهرانجی محمدعلی . . . . .	۵۱۷۳۰
تهرانان محمود . . . . .	۵۸۲۷۴	توسلی حاجی محمدتقی . . . . .	۵۲۴۳۰	تهرانجی محمدعلی . . . . .	۳۳۳۸۰
تهرانان محمود . . . . .	۳۰۲۷۹	توسلی محمود . . . . .	۲۰۷۱۹	تهرانجی محمدعلی - اول خیابان فردوسی	۳۰۷۲۹۱
تهرانان وادار . . . . .	۳۰۷۵۹	توسلی حاج محمدحسن . . . . .	۳۰۹۲۶	تهرانجی محمدعلی - سیه مقابل اداوستان	۳۰۳۶۱
تهرانان زاده مهدی . . . . .	۲۴۳۸۳	توسلی حاج محمدعلی . . . . .	۳۰۳۸۸	تهرانجی محمدعلی - سیه چنبر کثرت کثنت	۳۰۳۶۲
تهرانان زاده محمدتقی فردا . . . . .	۲۲۹۸۳	توسلی عابد . . . . .	۵۰۵۱۵	تهرانجی پور مجید . . . . .	۳۰۳۵۵
تهرانان زاده کوزان محمدصادق . . . . .	۳۴۳۳۳	توسلیان حاج محمدحسن . . . . .	۳۰۹۲۶	تهرانجی پور سعید . . . . .	۳۴۳۵۵
تهرانان عاصی حاج میرزا احمد . . . . .	۳۸۲۹۰	توسلیان حاج محمدعلی . . . . .	۳۰۳۳۳	تهرانجی یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان عاصی حاج میرزا احمد . . . . .	۴۳۵۳۸	توسلی خواجه وحیدی . . . . .	۳۰۳۱۱	تهرانان ابوالقاسم . . . . .	۳۴۳۶۱
تهرانان علی . . . . .	۵۲۵۷۵	توسلی خواجه جمالی . . . . .	۳۰۳۱۹	تهرانان محمدعلی . . . . .	۳۰۳۶۸
تهرانان علیرضا محمدحسن . . . . .	۲۹۹۰۲	توسلی علی محمد . . . . .	۳۰۳۱۵	تهرانان محمدعلی . . . . .	۳۰۳۶۸
تهرانان وفا عبدالله . . . . .	۳۴۹۸۸	توسلی نیا محسن . . . . .	۳۷۷۰۶	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان وفا عبدالله . . . . .	۳۸۹۸۸	توسلی خواجه جمالی . . . . .	۳۰۳۱۹	تهرانان ابوالقاسم . . . . .	۳۴۳۶۱
تهرانان وادار . . . . .	۳۴۵۲۷	توسلی خواجه جمالی . . . . .	۳۰۳۱۵	تهرانان محمدعلی . . . . .	۳۰۳۶۸
تهرانان علی - ایرکیر کوی کبلی / ۱	۴۶۷۸۲	توسلی نیا محسن . . . . .	۳۷۷۰۶	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان زاده ایراد ایراد . . . . .	۲۱۶۶۵	توسلی خواجه جمالی . . . . .	۳۰۳۱۹	تهرانان ابوالقاسم . . . . .	۳۴۳۶۱
تهرانان زاده مجید . . . . .	۲۱۶۶۵	توسلی علی محمد . . . . .	۳۰۳۱۵	تهرانان محمدعلی . . . . .	۳۰۳۶۸
تهرانان نوچه . . . . .	۵۷۲۲۴	توسلی حسن . . . . .	۳۸۱۹۴	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان فریدون . . . . .	۳۸۱۶۶	توسلی اسحق . . . . .	۸۱۷۵۵	تهرانان ابوالقاسم . . . . .	۳۴۳۶۱
تهرانان کبیرسو . . . . .	۴۵۵۵۶	توسلی خلیل . . . . .	۳۷۷۰۶	تهرانان محمدعلی . . . . .	۳۰۳۶۸
تهرانان مهدی - لالهزار پاساژ خواجهبدر	۳۷۳۵۰	توسلی وقت . . . . .	۳۱۵۵۵	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان دکتر اسمعیل - خیابان چمنشیداد	۳۷۳۰۲	توسلی عزیزالله . . . . .	۳۷۵۶۴	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان دکتر مرصع - یوسفآباد / ۵۷	۴۶۱۹۱	توسلی عزیزالله . . . . .	۳۷۵۶۴	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان زاده عبدالله . . . . .	۳۰۴۷۸	توسلی مرتضی علی . . . . .	۳۴۵۵۷	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان داود . . . . .	۳۷۳۲۳	توسلی فتحعلی . . . . .	۳۴۳۸۵	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان شکرالله . . . . .	۳۸۲۵۴	توسلی فرخنده . . . . .	۳۷۳۵۷	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان یوسف . . . . .	۱۲۹۹۱	توسلی فضل الله . . . . .	۳۷۲۱۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان یوسف . . . . .	۳۵۵۶۶	توسلی فضل الله . . . . .	۳۷۲۱۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان یوسف . . . . .	۴۶۳۴۵	توسلی نوچه . . . . .	۳۴۹۱۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان زاده حسن . . . . .	۳۲۵۰۱	تهرانان فتح . . . . .	۳۸۱۰۲	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان هرمزدار . . . . .	۳۴۳۸۱	تهرانان شیخ علی . . . . .	۳۷۳۸۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان هرمزدار . . . . .	۴۶۹۱۰	تهرانان حاج سیدعلی . . . . .	۳۴۳۸۸	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان عبدالله . . . . .	۴۵۲۷۴	تهرانان غلامرضا . . . . .	۳۴۳۸۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان محمدعلی . . . . .	۴۵۲۶۱	تهرانان محمد . . . . .	۳۴۳۸۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان ایرمهرتک . . . . .	۸۱۵۵۵	تهرانان حاجی محمدصادق . . . . .	۳۴۳۹۶	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۳۰۳۵۵	تهرانان حاجی محمدصادق . . . . .	۳۰۳۶۶	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۳۰۳۵۶	تهرانان حاجی محمدصادق . . . . .	۳۰۳۶۶	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۵۵۷۲۹	تهرانان محدثا . . . . .	۳۰۳۶۶	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۴۸۰۳۸	تهرانان محمود . . . . .	۳۷۳۵۵	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۴۵۲۶۲	تهرانان محمدعلی . . . . .	۳۰۳۶۶	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۳۳۸۰۰	تهرانان شاهرور گلر وزیر دفتر	۳۳۸۰۰	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۴۵۲۶۸	تهرانان احمد . . . . .	۳۴۳۸۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۳۴۳۸۱	تهرانان احمدی احمد . . . . .	۳۴۳۸۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۲۱۵۹۳	تهرانان احمد . . . . .	۳۴۳۸۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳
تهرانان سیدعلی . . . . .	۴۶۸۵۷	تهرانان احمد . . . . .	۳۴۳۸۱	تهرانان یوسف - ایرکیر - میرزا محمود	۵۲۳۳۳

## NOMBRE DE MEMBRES :

Automobilistes	145.000
Motocyclistes	15.000
de famille	18.750
Total	178.750

## Ne perdez pas de vue :

DE L'APPARITION D'UNE FLECHE VERTE LUMINEUSE AUTORISE LE BRANCHEMENT DU FEU ROUGE AU CARREFOUR, POUR LES CONDUCTEURS QUI DESIRENT SE RENDRE DANS LA DIRECTION INDIQUEE PAR CETTE FLECHE.

BEAUCOUP D'USAGERS IGNORENT ENCORE LA SIGNIFICATION DE CETTE SIGNALISATION NOUVELLE QUI SE REPRODRA DE PLUS EN PLUS.



BULLETIN BIMENSUEL D'INFORMATION DE TOURISME

(ASSOCIATION SANS BUT LUCRATIF PLACÉE SOUS LE HAUT PATRONAGE DE S.M. LE ROI ET SOUS L'EGIDE DU TOURING CLUB BELGE)

REDACTION : 44, RUE DE LA LOI, BRUXELLES 4 - TEL. : 11.65.60 - C

(Admis à l'Association des Journalistes Périodiques Belges et Etrangères - Union Professionnelle reconnue.)

# M. LILAR, MINISTRE DE LA JUSTICE nous dit

Les automobilistes n'éprouvent qu'une sympathie toute relative à l'endroit de la chose judiciaire. C'est parfaitement leur droit et il y a cela de sérieuses raisons. L'emploi abusif du télétachymètre, par exemple, n'a pas arrangé les choses.

Au demeurant, on conviendra que certains conducteurs font fi de toute réglementation, mettant ainsi en danger les autres usagers de la route. Dans ce cas, la répression devient une pénible et inévitable nécessité.

Que comptent faire les autorités pour réduire le nombre des accidents de la route ? Quelle est la politique actuellement pratiquée en matière de circulation ? Autant de questions auxquelles a bien voulu répondre M. Albert Lilar, Ministre de la Justice.

Nous vous livrons ci-après le texte de cette interview qui met en lumière les préoccupations de l'autorité.

R. — Depuis octobre 1957, une section spéciale héberge à la prison de Malines les condamnés du chef de délits non-intentionnels (consistant presque exclusivement en délits de roulage) ayant encore au moins deux mois d'emprisonnement à subir. Sa population actuelle est d'une trentaine d'hommes.

Le but unique de la création de cette section est de séparer les délinquants non-intentionnels des condamnés ordinaires. Il a été constaté, en effet, que leur mentalité est restée saine et qu'il y a intérêt à leur éviter la promiscuité avec les détenus de droit commun.

L'admission d'un condamné à la section spéciale fait l'objet d'une sélection (absence d'antécédents graves) ce qui, joint à la nouveauté de cette réalisation, explique que 131 condamnés seulement ont été admis à Malines entre le 1<sup>er</sup> octobre

1957 et le 31 octobre 1957. On s'agit en ce qui concerne la section spéciale de core limités de répressions reproduites par le code pénal.

La rééducation de cette catégorie de détenus se fait par les entreprises suivantes :  
1. — Les tuteurs ont été nommés pour les détenus ayant des condamnations ne dépassant pas la limite de la section spéciale de la loi du 15 avril 1958 a, pour les peines sanctionnant le délit de roulage et le fait de conduire en état d'ivresse. Elle a, en outre, été appliquée en infraction le jour de la condamnation après avoir consommé des boissons alcooliques en quantité telle que le taux d'alcool dans le sang est d'au moins 1,5 gr. pour mille.

Par conséquent, la discipline est

## INTERVIEW EXCLUSIVE

Q. — Pouvez-vous nous dire, Monsieur le Ministre, si le système répressif s'avère rentable pour la sécurité de la circulation ?

R. — Il n'y a aucun doute sur la crainte des sanctions sévères incite les conducteurs à connaître et à respecter les règles de la circulation.

C'est la raison pour laquelle la loi du 27 mai 1957 a aggravé les peines prévues en cas d'infraction au code de la route.

La loi du 15 avril 1958 a, d'autre part, augmenté les peines sanctionnant le délit de roulage et le fait de conduire en état d'ivresse. Elle a, en outre, été appliquée en infraction le jour de la condamnation après avoir consommé des boissons alcooliques en quantité telle que le taux d'alcool dans le sang est d'au moins 1,5 gr. pour mille.

Q. — Existe-t-il une politique préventive en matière de circulation ?

Ceci a amené les gouvernements successifs à rechercher les moyens d'accroître la sécurité de la circulation par une action tant préventive que répressive.

Parmi les moyens préventifs, dont la mise en œuvre dépend de divers départements, on peut citer :

1) l'amélioration du réseau routier et de la signalisation routière dans les agglomérations comme en dehors des agglomérations;

2) l'aménagement de passages souterrains pour les piétons;

3) le contrôle technique obligatoire pour les véhicules comptant cinq années depuis leur mise en circulation;

4) l'amélioration de notre code de la route;

5) la limitation de vitesse. D'autres mesures importantes sont encore envisagées :

— l'assistance aux blessés de la route;

— la formation des usagers de

Q. — Existe-t-il en Belgique un article du code pénal punissant la non-intervention en cas de danger de mort (abstentions coupables) ?

R. — Notre législation pénale vient d'être complétée sur ce point et vos lecteurs ont pu être les premiers à lire les commentaires judiciaires de votre service juridique sur cette question.

Q. — Le régime pénitentiaire prévoit-il la rééducation des détenus condamnés pour délit de roulage ?

## ROUTES DE FLAN

Dans notre précédente édition, nous vous avons fait part de la synthèse de la conférence de presse du Ministre des Travaux Publics sur les travaux en cours ou à réaliser en Wallonie.

Dans un deuxième exposé devant la presse, M. Vanaudenhove a dressé le plan routier qui sera développé dans la partie flamande du pays.

Il interressera tous nos lecteurs de le connaître dans ses grandes lignes.

Les travaux d'amélioration du réseau routier, qui ont été toujours de cette situation, ont déclaré le ministre, ont été de 4 milliards de francs en 1957 et de 4 milliards de francs en 1958.

LA ROUTE



# ACCIDENTS

## est au coin de chaque rue



### Touring-Secours vous offre une ASSURANCE INDIVIDUELLE DE 25.000 F

### RÈGLEMENT GÉNÉRAL SUR L'ASSURANCE « ACCIDENTS MORTELS DE LA CIRCULATION »

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Consu-  
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dressé pour vous, et vous serez  
étonnés de ce qu'il peut froide-  
ment révéler.

Clauses du règlement régissant le con-  
trat dont bénéficient tous nos membres  
des le moment où ils ont payé leur coti-  
sation.

I. — ASSURÉS. — Sont réputés « assu-  
rés » au sens du présent contrat, tous  
les membres de TOURING-SECOURS,  
quelle que soit la catégorie à laquelle  
ils appartiennent.

II. — OBJET ET EXTENDE DE L'ASSU-  
RANCE. — La garantie de la police est  
limitée à « assurés » s'ils sont victimes  
d'accidents alors qu'ils sont :  
1) au point de la victime, non séparé  
judiciairement de corps et de biens;  
2) avant de conjoint remplissant en  
tant qu'enfants de la victime, les  
devoirs d'entretien.

survenus en état de perte de connais-  
sance, de vertige, de crampes, de  
paralysie.

#### IV. — GARANTIES.

A. — Indemnité en cas de décès.  
Pouf autant que le décès accidenté de  
l'assuré résulte directement d'un sinistre  
couvert par le présent règlement, et qu'il  
ait été porté à la connaissance de l'Asso-  
ciation sans but lucratif TOURING-  
SECOURS dans les trois mois de sa sur-  
venance, un capital de F. 25.000, —  
(VINGT-CINQ MILLE FRANCS) sera  
payé :

1) au conjoint de la victime, non séparé  
judiciairement de corps et de biens;  
2) avant de conjoint remplissant en  
tant qu'enfants de la victime, les  
devoirs d'entretien.

Il s'agit donc uniquement d'une  
indemnité au profit d'un seul affilié. Toute  
indemnité intégralement à charge des  
membres qui, le cas échéant, auront  
à exercer eux-mêmes tous recours et  
actions de leurs responsables.

V. — CUMUL. — Le cumul des pen-  
sions au profit d'un même affilié n'est  
pas autorisé. Toutefois, l'indemnité de  
viens, au sein d'une même association,  
peut être cumulée avec celle d'une autre  
association, ce qui est important, car affi-  
lé s'il est également membre du Touring  
Club, ou il bénéficie déjà de cet avan-  
tage pourra cumuler les deux indemnités.

#### VI. — DECLARATIONS.

1) Il est convenu et agréé que si l'as-  
suré est titulaire de plusieurs autres  
membres :

- a) l'Association sans but lucratif TOURING-SECOURS n'est tenue de payer de décès accidenté dit assuré, qu'au paiement d'une seule indemnité de F. 25.000.
- b) cet affilié peut cependant, avant que survienne un sinistre, désigner valablement un assureur différent de chaque carte de membre autre que la sienne propre, sous qu'il est tenu de faire la déclaration à l'Association sans but lucratif TOURING-SECOURS, que l'assuré, s'il désigné, s'inscrit volontairement sur la carte de membre.
- 2) Les personnes civiles ou morales affiliées (sociétés, firmes, administrations, etc.), doivent nous désigner une déclaration spéciale à nos services, sur papier à firme, et préalablement à l'accident, les noms, prénoms et adresse d'une personne physique, à raison d'une par affiliation, cette personne physique ayant alors qualité d'assuré.
- 3) L'assurance est valable partout en Europe, à l'exception de l'Allemagne, l'Allemagne de l'Est, la Bulgarie, la Hongrie, la Pologne, la Roumanie, la Tchécoslovaquie et l'Union des Républiques Socialistes Soviétiques.
- 4) L'Association sans but lucratif TOURING-SECOURS attribue à ses bénéficiaires de l'assurance tous recours qu'ils seraient en droit d'exercer contre les tiers auteurs ou co-auteurs responsables de l'accident.
- 5) Aucune indemnité n'est due si le sinistre survient plus d'un an après l'accident.
- 6) Aucune somme reconnue payable par l'Association sans but lucratif TOURING-SECOURS, en vertu de cartes d'intérêts, quelles que soient les raisons qui puissent donner sa naissance.
- 7) Aucune carte de membre n'est valable pour les bénéficiaires de l'assurance ont fait lors d'un accident, des déclarations fausses ou mensongères ou ont fourni des documents ou certificats médicaux.
- 8) Toute action en paiement, d'une indemnité en cas de décès de l'Association sans but lucratif TOURING-SECOURS est prescrite par son contrat à partir de la notification de ce refus.

Extract from "Journal Touring-Secours" — an information bulletin published in French and Flemish every fortnight.

— No of copies : 150,000.  
— Size : 27,5 x 35,5 cm.  
— No of pages : 16.

— Text composed entirely on a "Monophoto" Filmsetter in Times New Roman Series 327 and 334. The headings are set on an Hdedago machine.

— Printed offset by Imprimerie H. Wauters, s.p.r.l., chaussée de Jette, 591, Brussels.

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Augmentation annuelle des garanties.  
Le capital de F. 25.000, — couvert sur  
le titre de chacun des assurés est auto-  
matiquement et gratuitement majoré  
de 1.000, — à l'expiration de chaque  
année consecutive et entiere d'as-  
surance, à la condition « sine qua non »  
que l'assuré ait payé avant la date  
annuelle de la cotisation pour les deux  
mois suivants.

Il est précisé que ces majorations  
successives de F. 1.000, — cesseront dès  
que le capital assuré aura atteint F. 30.000.  
Cette majoration entre en vigueur  
le 1<sup>er</sup> janvier 1961, de telle sorte que  
le capital garanti sera porté à F. 26.000, —  
à partir de la prochaine date d'échéance  
annuelle de la cotisation pour les assurés  
qui auront réglé leur cotisation de l'année  
d'affiliation débutant en 1960, et celle  
suivante (en 1961) avant sa date  
d'échéance. Les augmentations ultérieures  
s'acquiescent suivant la même règle.  
Au cas où un membre n'effectue le paie-  
ment de sa cotisation qu'après sa date

de décès par accident de la circulation  
mort à l'ancienneté des membres.  
intervalle 1<sup>er</sup> janvier - 30 octobre 1960.

TOURING-SECOURS		
Club		
Nombre des décès en %	Ancienneté des affiliations	Nombre des décès en %
16	Moins de 1 an	28,86
8	1 an	8,88
8	2 ans	4,44
4	3 ans	8,88
4	4 ans	6,66
4	5 ans	6,66

LOCATION DE VOITURE  
SANS CHAUFFEUR

# FIVE HUNDRED

Since the installation of our first 'Monophoto' Filmsetter in Basildon, many people have enquired the reasons for such a bold step being taken by a relatively small Company. Also, many have said, "You are at least five years too early with such a venture".

The basic reasons for installing 'Monophoto' plant instead of the more conventional "hot-metal" typesetting equipment are as follows:

1 We had no mechanical typesetting machinery at the time, and it seemed better to consider completely new methods rather than to tag along behind our "big brothers" in the industry and mimic their old and tried methods which are now obsolescent.

2 A method of reproduction of the printed word was required which could be adapted for use with any form of printing process without uneconomic use of labour or materials. Also, we sought a medium containing the possibility of improvements in quality and the ability to provide a better service to print-users.

However, we do not wish to be regarded as a small firm just deciding to "Have a go" with a novel idea in the hope that it might prove, by mere chance, to be a "Klondike".

Some seven or eight years ago, there were high-level discussions between some of the heads of large firms concerning the future of the industry, and the use of Filmsetting, in conjunction with offset and gravure printing. Word of this seeped through to us, although, at the time, our main business was the production of small items of general and office printing and stationery. Photoprint Plates Ltd., had not been formed at that time and our associated company, H. & G. Farmer, Ltd., had only a diminutive plant consisting of two 50-year-old small letterpress machines and a F'Cap Folio office offset machine.

The "sellers' market" for print was beginning to fade and it was obvious that, if the business was to be developed under competitive conditions, some radical changes would have to be made.

The following considerations were therefore reviewed:

- 1 Offset printing appeared to be on the increase, due to its economy and speed.
- 2 Gravure printing seemed uneconomic for all but a few very long runs of periodical and similar work, and its installation involved colossal amounts of capital.
- 3 Letterpress printing appeared to be wasteful of labour, capital and working space, except for certain short-run work, such as periodicals up to circulations of about 5,000 printed in black, with few illustrations, if any.
- 4 The advent of colour photography, full-colour cinema films and the possibility of colour television in the not-too-distant future, pointed to a growing demand for 4-colour process printing.

We decided that the best way of expanding our business would be to concentrate on the production of printed matter by offset-litho and to build up our plant to produce general jobbing work, while keeping in mind such

# YEARS AFTER

To those who have said that we are premature with Filmsetting, we reply that the printing industry in this country is, generally speaking, some years behind its overseas competitors; there are, of course, a few notable exceptions. This time-lag is due, to some extent, to the tendency of the industry to coagulate into a few Groups so large that decisions affecting the modernisation of their printing plants require prolonged, not to say tortuous, consideration.

It is only the smaller companies which remain in a position to make quick decisions involving expenditure of capital on new equipment.

# GUTENBERG

H. R. FARMER, FRSA  
Managing Director  
Photoprint Plates Ltd.

markets as books and periodicals with runs from 3,000 copies up to 250,000 copies.

With regard to these last two items, it was already realised that sheet-fed offset Perfector machines for black and white work such as books, and reel-fed multi-colour offset machines for full-colour periodicals, would soon be available and would prove to be the most economical for those types of work.

Being a small firm, we could not possibly embark on the installation of such plant with our existing resources. Even if we could have raised sufficient capital, there was little point in doing so until the reproduction and plate-making side of the business was sufficiently equipped and manned to produce the printing plates necessary for such a venture.

Therefore, we began with the installation of small high-speed offset presses, but soon it was evident that further progress demanded satisfactory reproduction facilities of our own.

As a result, our plans were changed and the further expansion of actual printing production was stopped. Instead, Photoprint Plates Ltd., was formed, to provide a comprehensive reproduction and plate-making service for our larger erstwhile competitors, who were in a better position to provide capital for the installation of large and expensive offset presses.

Firstly, we set out to produce small offset plates of a simple nature and then gradually expanded the scope of our work until, at the beginning of 1968, we were producing plates up to Quad Demy size.

In February of that year, we became the first firm in Europe to install 'Monophoto' Filmsetting equipment and, within weeks of this event we had also acquired an electronic scanning camera for producing colour-separated and colour-corrected negatives for 4-colour process half-tone work.

After a brief interval for experimentation and the training of skilled staff in the new methods involved, we were ready to go into full production with both of these additions to our plant.

Then followed a long period of almost heart-breaking hard work, trying to convince clients of the usefulness of these innovations.

Although we completed filmsetting a paperback novel in the Autumn of 1968 and then commenced the regular monthly filmsetting and reproduction of "The Small Offset User", it was not until the middle of 1969 that we were getting enough jobs to do on our 'Monophoto' Filmsetter to keep it fully occupied.

Then work flooded in and the Filmsetter was soon operating 24 hours a day. Even this did not enable us to keep up with the demand, so a second unit was installed in July, 1969.

We were then turning out an average of four or five books, of various kinds, each month. However, the pressure slackened off early in 1969, due to one of our major customers reducing the flow of work to us through his not having sufficient to keep his own "hot-metal" typesetting plant fully occupied. This position is now righting itself however, and we antic-

pate that our Filmsetting plant will again be operating "twice round the clock" before long.

Although the hesitation of many printers to take up this new method of producing typesetter can be explained, to some extent, we cannot understand why publishers hesitate to suggest that their work should be produced in this way, since they would have immediate benefit in reduction of costs, and, in the offset printing of illustrated books, improvement of quality. Also, there are such considerations as the saving on reprints and type rental.

One of the largest filmsetting jobs we have done is "Family World Geography" which consists of 480 pp Demy 4to., of typesetter set in 8 on 9 pt. Plantin, in 14 ems measure, three columns to a page. This work was very heavily corrected in both galley and page-proof stages. In two colours throughout, it was printed in Holland by the well-known firm of Messrs. Van Leer & Co. Ltd. In the future, they are unlikely to attempt to reproduce such important works of this nature, where quality is important, by the outmoded method of setting in "hot-metal", pulling repro and then photographing. *In spite of the heavy author's corrections already mentioned, the work was produced at a price on which no other method could have improved.*

It is now almost certain that Messrs. Van Leer will be influenced by their customers' gratification with the improvement, which is so strikingly evident, gained from 'Monophoto' Filmsetting.

Perhaps we are "five years too early", but could it prove to be that many printers (and publishers) might wake up in five years' time to find that they are that much too late?

The publishing and printing of books becomes more of an international business as the years go by and it appears that, at the present time, the firms concerned in this country do seem to be "letting the grass grow under their feet". Has there ever before been such a spate of cheap reprintings (of poor quality) of foreign titles in this country? Is it really cheaper to print and publish in North America than here? Or can it be that the majority of our population are looking for a "fast easy Buck" with no risk of suffering from brainfag or calloused hands?

Having fully exercised our brains, and hardened our own hands, we are not now afraid of "sticking out our necks". Given the capital, we'd install twenty more 'Monophoto' Filmsetters tomorrow, and a battery of offset Perfectors, sheet-fed and reel-fed multi-colour machines, and really show the way modern printing ought to be turned out. Even web-fed rotary letterpress will one day come into its own again, when someone can supply good material for cheap photo-polymer plates!

Perhaps, after all, 'Monotype', George Mann, Crabtree and all the other up-to-date manufacturers of modern machinery should wait another 500 years to "sell" their wares to the majority of their potential customers in this country who remain satisfied to continue "doing what Grandfather did"!!

*This inset was set on a 'Monophoto' Filmsetter in Ionic, Series 342, and printed in England by Clarke and Sherwell Ltd. using the photogavure process.*

# With a 'Monophoto' Filmsetter — the Sky's the Limit by Eric Holt

*How the pioneer user in Australia is proving by practical experience that his Filmsetter is a profitable approach to printing by any process*

G. W. Hall & Co. of Chatswood, near Sydney, has always been an unusually progressive print shop. Established in the heart of an extremely busy suburban commercial centre, the company has devel-

oped its general and job printing service to a high degree, invariably meeting short delivery notice, and coping with the endless variations in printing requirements inevitable in such a business.

The present general manager, Alex Lennox, represents the third generation of his family to control the business, which was established in 1915. It is still a family partnership.

Realizing that satisfactory profits can only be guaranteed when all production delays are eliminated, Lennox set about building up a full complement of efficient, modern equipment, not only in the printing department, but in ancillary departments as well. He was determined that, apart from engraving, the company should be self-contained, with its own composing equipment and bindery.

He made a close study of the various systems of mechanical composition and found that 'Monotype' machines appealed to him most strongly. The quality of the product was one of the deciding factors, for G. W. Hall & Co. had a proud tradition for quality printing. The wide range of production also made a strong appeal to a company whose work includes tabular, display and other settings which go beyond the routine demands of straight text.

In 1952, therefore, having trained and qualified as a Keyboard operator, he invested in a 'Monotype' Keyboard and Composition Caster capable of display casting up to 36 points, and installed the equipment in a corner of the Chatswood print shop. Space was certainly tight, but he has never had to grudge it for such a purpose.

Production at G. W. Hall & Co. varies widely in character — ranging from business stationery for local shops and offices to book and magazine work for such exacting clients as the South Pacific Commission. All are set on 'Monotype' machines, and the manager points with justifiable pride to such complex publications as *Gorden's Air Guide* and the *N.R.M.A. Hotel Guide* among the works that are set, printed and bound wholly within his establishment.

Creative design has been taken seriously by the firm as a service to even the smallest customers. Situated as it is north of Sydney harbour and beyond the city proper, the house is in great demand for local printing work, and this includes numbers of

## MONOTYPE — IN AUSTRALIA —

THE PRACTICE OF TYPOGRAPHY IS A BROAD AND ENLARGING EMPLOYMENT WHICH IS PROSPEROUS INDEED AND WILL PERPETUALLY OFFER NEW HORIZONS TO OUR FEET AND NEW OPPORTUNITIES TO OUR MINDS.—GARDNER

NUMBER  
3  
NOVEMBER 1953

### New Production Techniques Used to Produce this Issue

The publication of this issue finds here possible an excellent opportunity to demonstrate the versatility and efficiency of Monotype's composing designed for commercial enterprise printing.

The 'Monotype' FLEXITYPE is now standard equipment in lithographic houses, enabling the lithographer to dispense with the costly labor of producing transparencies from reproduction process. But it is only since the development of the photolitho cast process that its benefits have been realized in the letterpress printer. Indeed, there are several letterpress printing plants and combined litho-letterpress houses overseas which today have become completely self-sufficient by the installation of composing equipment and production aids which are providing the same quality type as paper-setters in positions for insertion of lithographic process.

#### New Composing Techniques

The switch from hot metal to cold composition naturally requires new composing techniques. Here the typographer designs (sets) an composing piece. For instance in the production of this issue, about 5000 lines were prepared by the designer together with photographs. After carefully setting up type, setting down photographs and selecting type requirements for sets, an accurate layout was prepared. From this, the 'Monotype' Keyboard operator was able to set the entire

text in single and double column sets, providing space for illustrations to be set up at a later stage. When the setting was completed the galleys were transferred on the 'Monotype' Financier which then precisely and accurately produced camera-ready copy for the printer.

Composition was then completed, and the negative film was passed over to the register with the substitution photographs and the layout.

Working on the general size indicated on the layout, registers were produced of the characters, type ornaments and decorative borders and set up into full page blocks by printing down on pre-registered plates.

After printing, each plate was quickly re-set in a Drais portable set machine and an end-to-end metal base which had been cut and placed to accurate length to integrate automatically on the press.

**The Economic Factor**  
It is apparent that these production aids save money prior to setting, photo-setting and printing, and it is this economy which holds a decided attraction to production men and cold metal base which had been cut and placed to accurate length to integrate automatically on the press.



However, in considering the economic aspects of Monotyping, it must be borne in mind that the general economies result from the utilization of expensive equipment, facilities for the handling and storage of metal type and the high speed rate of type proof.

The operation of the 'Monotype' Filmsetter presents no problems whatsoever. It is a keyboard machine by any experienced 'Monotype' Keyboard operator.

**TOP PHOTO:**  
A complete page table of this issue is seen in the above photograph. The original base has been cut and placed to accurate length to integrate automatically on the press.

**LEFT PHOTO:**  
The first machine set up in the production of this issue is the setting up of a register. From the monotype film is cut and placed to accurate length to integrate automatically on the press.



The first machine set up in the production of this issue is the setting up of a register. From the monotype film is cut and placed to accurate length to integrate automatically on the press.

school magazines. Alex Lennox has developed a special attitude towards school magazines. "Generally speaking," he says, "these publications illustrate how *not* to tackle a printing job; and wherever I am permitted, I endeavour to improve their design and layout. Fortunately, this can be done very simply, by first of all introducing some of the better and more appropriate 'Monotype' faces. The difference has been noted, even by laymen."

With this background of successful industrial adventure it is not particularly surprising that Alex Lennox of G. W. Hall & Co. was the first Australian not simply to perceive in theory, but to reach out and grasp, the opportunities opened up by filmsetting. And as 'Monotype' machines had but strengthened his clear convictions as to the importance of quality-value and wide range in composition, it is not at all surprising that he chose a 'Monophoto' Filmsetter to carry those advantages forward into the new world of film.

Little over a year ago, a 'Monophoto' Filmsetter was installed alongside his 'Monotype' Keyboard, and Alex Lennox was in the filmsetting business.

... But of course it was not quite as simple as that. He had indeed crossed the threshold, into what was to prove a most successful and profitable adventure. But what he was facing at the start was something very new, to which the precedents and experiences of a general printing house provided no easy and automatic guide. The arrival and installation of Australia's first 'Monophoto' Filmsetter was an exciting moment; but that early-bird had not brought with it any such ample help in the way of instructional manuals, training facilities and long-experienced advice as can be counted upon in the installation of any machine that is firmly established and widely used. A certain amount of experimental work was inevitable before smooth commercial work could be expected.

With his sound technical background and his boundless enthusiasm, Lennox was able to make the fullest use of the assistance given by The Monotype Corporation of Australia Pty. Ltd., in setting up the Filmsetter and seeing it through its "running-in" period. It was a highly informative and valuable experience in which all concerned learned a great deal about the refinements of the machine and its extraordinary scope.

The problems of make-up had to be worked out experimentally with the dogged courage of the pioneer, thousands of miles away from that centre in Salfords where film-handling methods were still being evolved and tested. But it has always taken courage to be the first in any field, and here in Sydney - as even earlier in Pretoria and Johannesburg - creative ingenuity made up for what was then lacking in the way of ready-made, time-tested guidance in "handling" techniques.



*The Filmsetter at Phototype Composition Pty. Ltd. Alex Lennox, general manager, (rear left), with one of his assistants.*

Lennox is certainly in the filmsetting business today. He has formed a second company specifically for that purpose, and Phototype Composition Pty. Ltd. is rapidly becoming a force in the printing and publishing world of Sydney. Its latest achievement is a full-scale book bearing the imprint of Australia's largest book publishers. Other successful products have been a cookery book, several children's books, guide books (including tourist maps), instruction books issued by educational authorities, and a large number of advertising booklets.

Recently, the company has been engaged on the setting by 'Monophoto' machine of the text of No. 3 of MONOTYPE IN AUSTRALIA, the handsomely-designed illustrated house journal of The Monotype Corporation of Australia Pty. Ltd. It was the first newspaper to be filmset in Australia. It was printed letterpress from plates made on a 'Lithotex' Powderless Etcher. (The illustration on the previous page is reduced from the 14½" x 10" actual size.)

Now completely at grips with his new machine and its operation, Alex Lennox is positively exultant about its possibilities. Asked what particular type of work he considered it was "best suited for", he swept aside the implication in that question that its profitable fields might be limited. For his confident reply was: "This 'Monophoto' Filmsetter is good for anything and twice as good for most. There is now *no* printing job in the calendar on which we would hesitate to quote!"

# STOP PRESS

“BY-PASSING GUTENBERG” IN KARACHI (pages 13 and 14)

A specimen of ‘Monophoto’ Urdu Series 549, in which the daily newspaper *Jang* is to be filmset, is shown below.

The same matrices that were used to set the first line in 24 didot were used to set the last four lines in 12 didot.

یہ مونوفوٹو اردو سیریز ۵۴۹-۲۴ ڈیڈو کا نمونہ ہے۔

مندرجہ بالا ۲۴ ڈیڈو کے لئے جو ڈائی کیس استعمال  
کی گئی تھی یہاں وہی ڈائی کیس ۱۲ پوائنٹ کے لئے  
استعمال کی گئی ہے۔ اس طرح ۱۰ پوائنٹ سے ۲۴  
ڈیڈو تک ایک ہی ڈائی کیس استعمال ہوتی ہے۔



has been the universal practice for Urdu newspapers to be hand-written by professional scribes, column by column, and printed by "direct litho". No two calligraphers ever write in precisely the same style, however sedulously they try to achieve uniformity; and with twenty or thirty of them at work on the same newspaper, the printed result is bound to show such variations from one column to another as are perceptible in the same-size fragment shown

یہ مونوفوٹو اردو سیریز ۷۰-۶ ڈیڈو کا نمونہ ہے۔

مندرجہ بالا ۶۶ ڈیڈو کے لئے جو ڈائی - کس استعمال کی گئی تھی وہی ڈائی - کس ۱۲ بوائٹس کے لئے استعمال کی گئی ہے۔ اس طرح ۱۲ بوائٹس سے ۲۴ ڈیڈو تک ایک ہی ڈائی - کس استعمال ہوتی ہے۔

'Monophoto' Urdu Series 507.

on p.13. Corrections are of course extremely difficult to make, so it is common practice for them to be inserted as footnotes at the bottom of the page.

Similarly, since a direct transfer process is normally used, it is very difficult to use the halftone process for illustrations. The usual procedure is to have an artist sketch a likeness of those personalities most in the news, direct, in reverse, on to the transfer sheet.

An additional problem is that there is a considerable basic dissimilarity between the calligraphed style of writing Urdu and that of Urdu type. The difference is analogous to that between English hand-written script and roman characters. The calligraphed style known as "Nastiliq" is almost impossible to reproduce adequately in type because Urdu, based on the Arabic script, has four forms for each letter. One form is used when the letter stands on its own, without connection to any other character. Another, "initial", form is used when the character is to be joined to another letter falling at its left (Urdu, in common with Arabic, being read from right to left). There is also a "medial" form used when the character is to be joined to other letters on both sides, and a "final" form for when the character is to be the last (left hand) character of a group, joined to a character on its right.

In the Arabic style, these combinations of characters are written more or less horizontally and there is therefore no great difficulty in reproducing them in type, but in the "Nastiliq" based on the ancient Persian design, the groups of characters are written in a descending direction, from right to left, in a series of steps. "Nastiliq", in fact, means steps. Hence to reproduce this form of script exactly in type it would be necessary to

produce three or four different alignments of each intermediate character - a multiplicity of matrices beyond the powers of any composing machine today.

It was therefore necessary to use the Arabic, horizontal, form of design for Urdu and its related languages, despite the fact that the ordinary man in the street in this part of the world is accustomed to reading newspapers and books in the "Nastiliq" script. Fortunately the Government of Pakistan appreciates that the disadvantages of introducing a new style are far outweighed by the benefits of using type (as against calligraphy); and, slowly, the new style of printing is making headway in Pakistan. A very large number of books, Government publications and other works have already been set in 'Monotype' Urdu Series 507 (a film version of which is shown on this page) and 549, and the proportion so produced increases year by year.

Newspaper proprietors, however, have hitherto been reluctant to adopt this style - understandably, since the average newspaper reader resents any radical change in the look of his paper. One attempt, about ten years ago, to go over to type had ended disastrously; the method of composition used sorely handicapped the design of the face, and the reaction of readers was such that the production of the paper was suspended for good after about a week. That was a major set-back to the adoption of letterpress for Urdu newspaper composition; and it says a great deal for the determination of Mr. Khaleel-ur-Rahman, the Editor and Managing Director of *Jang*, that he has been willing to take the risk - even with the immense advantage of being able, in this case, to use a face that has become familiar to book readers, and one that need fear no criticism on aesthetic grounds.

*Jang* has, in fact, included a folio of type-set matter, composed in 'Monotype' Urdu 507, in many of its editions over the past two years, with the object of getting its reading public used to the new style of printing. This has been increasingly appreciated by the readers of *Jang*, and every encouragement has been given by officials of the Pakistan Government, including its President, Field Marshal Mahomed Ayub Khan.

The new film matrices for 'Monophoto' Urdu 549, with its related Bold 649, are on their way to Pakistan. When they arrive, the ceremony of inaugurating the momentous change - from the scribe's pen direct to filmsetting, by-passing Gutenberg's invention of metal type - will be honoured by the presence of distinguished guests. Copies of *Jang* in its old and new dresses will be covetously awaited by those who collect "befores and afters" of restyling; and they are bound to serve as dramatic illustrations of what 'Monophoto' Filmsetters can do internationally, to raise typographic standards.



# The design of faces for 'Monophoto' Film Matrices

*An Introductory Note to the First Showing (on the following pages)  
of the Repertory of Series now available*

The 39 Series of faces that are already (May 1961) available as individual film matrices for 'Monophoto' machines are shown in this section, and a further 44 Series are announced as in active preparation. Official specimen sheets will be issued in due course.

So far, only one Series ('Monophoto' Bembo 270) exists in three differently-proportioned sets of matrices - that is, with a "C" set in which the letters are specially proportioned for optical consistency in sizes from 14 to 24 point, as well as with a "B" set, designed with special reference to the normal text sizes 8 to 12 point, and an "A" set in which the proportions and detail of the letters are so adjusted as to preserve the harmony of the design in 6 and 7 point while enhancing legibility-for-size.

On the recto page overleaf, 'Monophoto' Bembo is shown in a sufficient range of sizes to give the expert eye a chance to see how its letters have been re-proportioned for each main size-group; and on the verso facing page there are opportunities to compare the effects of using different sets of matrices *not* specifically designed for those size-groups. This is possibly the first time that such data have been provided for those who are finding it necessary to argue-out the aesthetics of face-design for film.

We appreciate that some of our customers are making use of one set of matrices and by adjusting set sizes are obtaining results more acceptable than those shown on page 16. Whilst accepting this fact, we would still prefer customers to make use of the correct set of matrices and it is for this reason we show how a face such as Bembo can be distorted by the use of an incorrect set of matrices.

The rest of the faces shown in this First Specimen have been deliberately put to the harshest possible test, that of an abrupt descent from 24 point to 10 point without any change of film matrices. The results should be reassuring to those who have been tempted to condemn filmsetting on aesthetic grounds without sufficient sight of the evidence.

All typographic experts will be interested to learn that M. Adrian Frutiger, the designer of the already famous "Univers", is now at work upon a

'Monophoto' Series which has been specifically designed for filmsetting.

Copyfitting calculations are now available for all existing 'Monophoto' faces in all their possible sizes, and this information has been included, along with that for 'Monotype' faces, in the latest edition of the manual *Scientific Copyfitting*. As there is a variation between the set sizes of 'Monotype' and 'Monophoto' faces, amateur layout men may have to be warned never to depend upon their familiar 'Monotype' specimen sheets, tracing sheets or copy-calculations for aid in making even the roughest visualizations or cast-offs for filmsetting on 'Monophoto' machines.

The specimens shown here have all been developed to the same point on the "grey scale", and all therefore show the effect of that particular degree of opacity, as well as the effect of one particular process, offset lithography. It would need a fairly stout loose-leaf portfolio to show all the variations possible with any one face, in all its print-sizes, printed by the three different processes, and with such slight but perceptible intensifications or lightenings of "colour", as can be deliberately produced according to the time allowed for developing the image on the film. But from these brief showings it will at least be evident that a fair range of designs already exists, and that the wide size-range opened up by a single set of film matrices has been achieved without any unpleasant departure from the standards set by the "parent" designs.

The Trade has sensibly demanded equivalents in film of the world-famous 'Monotype' faces, just as it was sensibly demanding, at the beginning of this century, equivalents in hot metal composition for the standard foundry faces of that epoch. In any period of technical transition, "recognizability" is of great practical importance to the innovators, who will be hearing the stern question "Is this as good as what we now have?" long before they hear any tentative enquiry about new departures. But already one finds these new film faces being judged and liked on their own merits, without point-for-point reference to their metal "parents"; and it is from that unprejudiced point of view that the public for filmsetting will eventually be looking out for new designs specially created for the Filmsetter.

Here, instead of using the 'C' set of film matrices  
 24 pt. ('B') as designed for 14 to 24 point sizes of

22 pt. ('B') 'Monophoto' BEMBO Series 270, we have  
 used the 'B' set. Compare the effects.

20 pt. ('B') These lines from 'B' matrices

18 pt. ('B') naturally look larger than

16 pt. ('B') those in the examples opposite.

14 pt. ('B') Here for purposes of comparison we show the effect of using the 'B' set  
 of film matrices (designed for sizes 8 to 12 point) to set lines  
 in FOURTEEN point - instead of using the 'C' set. Compare  
 with 'C' set lines on facing page. Note that both these four-  
 teen point examples are set without extra interlinear space.

Here for purposes of comparison we show how TWELVE point lines would look,  
 if instead of using the 'B' set of matrices designed for the 8 to 12  
 point sizes, you were to use the 'C' set which was designed for  
 use in larger sizes.

AND HERE for purposes of comparison we show  
 the effect of using the 'B' (8 to 12 point) set of film  
 matrices in composing seven point.

And this is how a footnote in six point would look if  
 instead of using the appropriate 'A' set of film matrices,  
 (as opposed) you were to use the 'B' set which is  
 proportioned for normal reading sizes 8 to 12 point.

'Monophoto' BEMBO Series 270: for which there are three sets of size-range film matrices. The

24 pt. ('C')

22 pt. ('C')

20 pt. ('C')

18 pt. ('C')

16 pt. ('C')

14 pt. ('C')

settings, down to the double cross-rule, use the 'C' set of matrices (designed for sizes from 14

point up to 24 point). Roman and italic u. and l.c., and SMALL CAPS can be combined with **Bold 428**.

This eighteen point size was produced using the 'C' set of film matrices as used for the larger sizes shown above.

This sixteen point size was produced with the same 'C' set of film matrices as was used for the 24, 22, 20, 18 and 14 point sizes.

Here you see the fourteen point size of 'Monophoto' Bembo Series 270. For purposes of comparison we are showing on the opposite page the effect of using the 'B' set for sizes larger than those for which it was designed, and of using the 'C' set for sizes below this 14 point, which is the smallest of the sizes for which these characters here were specifically proportioned.

THE 'B' SET OF FILM MATRICES FOR 'MONOPHOTO' BEMBO SERIES NO. 270 IS FOR FILMSETTING IN SIZES FROM 8 TO 12 POINT.

Here you see the largest of the sizes for which the 'B' set of 'Monophoto' BEMBO 270 film matrices was designed. This is TWELVE point, set without interlinear spacing to a measure of 20 picas.

Here is the ELEVEN point size of 'Monophoto' Bembo, using the same 'B' set of film matrices designed for the eight to twelve point range of type sizes.

A swift adjustment of a 'MONOPHOTO' Filmsetter enables the same 'B' set of film matrices to produce this TEN point of 'Monophoto' Bembo Series 270.

Here is the NINE point, using the same 'B' set of 'Monophoto' Bembo 270 film matrices.

And the same 'B' set was used for this filmsetting in EIGHT point.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
WXYZ & Æ Æ  
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ Æ  
abcdefghijklmnopqrstuvwxyzæ  
ffiffi  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
WXYZ & Æ Æ  
abcdefghijklmnopqrstuvwxyzæffiffi

THE 'A' SET OF 'MONOPHOTO' FILM MATRICES FOR BEMBO 270 IS CORRECTLY PROPORTIONED FOR 6 AND 7 POINT:

Here is a specimen of 'Monophoto' Bembo 270 in which the 'A' set of film matrices has been used to produce these lines in SEVEN point. The related Bold is Series 428.

The same 'A' set has here been used to set these lines in SIX point. These two smallest sizes have special need to be re-proportioned for optical consistency.

## 'Monophoto' BASKERVILLE *Ser. 169, 24 point*

The same matrices that were used to set the line in 24 point above were used here for *this paragraph* in TEN POINT. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE THE 'A' SET OF MATRICES.  
Here is a specimen of Series 169 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt. The related Bold is Series 312.

'Monophoto' BEMBO *Series 270, see pages 16 and 17. The related Bold is Series 428*

## 'Monophoto' BODONI *Series 135, 24 point*

The same matrices that were used to set the line in 24 point above were used here for *this paragraph* in TEN POINT. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE THE 'A' SET OF MATRICES.  
Here is a specimen of Series 135 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt. The related Bold is Series 266.

## 'Monophoto' EHRHARDT *Series 453, 24 point*

The same matrices that were used to set the line in 24 point above were used here for *this paragraph* in TEN POINT. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE THE 'A' SET OF MATRICES.  
Here is a specimen of Series 453 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt. The related Bold is Series 572.

## 'Monophoto' GARAMOND *Series 156, 24 point*

The same matrices that were used to set the line in 24 point above were used here for *this paragraph* in TEN POINT. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE THE 'A' SET OF MATRICES.  
Here is a specimen of Series 156 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt. The related Bold is Series 202.

## 'Monophoto' GARAMOND *Italic Series 174, 24 pt.*

The same matrices that were used to set the line in 24 point above were used here for *this paragraph* in ten point. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE THE 'A' SET OF MATRICES.  
Here is a specimen of Series 174 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.

## 'Monophoto' GILL SANS Light 362, 24 point

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 362 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.  
The related Bold is Series 275.

## 'Monophoto' GILL SANS Series 262, 24 point

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 262 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.  
The related Bold is Series 275.

## 'Monophoto' GILL SANS Bold 275, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 275 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.

## 'Monophoto' Gill Sans Ex. Bold 321, 24

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 321 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.

## 'Monophoto' GILL SANS Bold Condensed 343, 24

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 343 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.

## 'Monophoto' GROTESQUE LIGHT 126, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 126 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.  
The related Bold is Series 216

## 'Monophoto' GROTESQUE Series 215, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 215 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.  
The related Bold is Series 216

## 'Monophoto' GROTESQUE Bold 216, 24

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 216 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.

## 'Monophoto' GROtesque Lt. Condensed Ser. 274, 24 point

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 274 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.  
The related Bold is Series 316.

## 'Monophoto' HEADLINE BOLD Series 595, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 595 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.

## 'Monophoto' IMPRINT Series 101, 24 point

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in TEN POINT*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 101 in the  
six point size, produced with the 'A' set of  
matrices which can also be used for 7 pt.  
The related Bold is Series 416.

## 'Monophoto' OLD STYLE Series 2, 24 point

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in TEN POINT*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 2 in the  
six point size, produced with the 'A' set of  
matrices which can also be used for 7 pt.  
The related Bold is Series 544.

## 'Monophoto' PLANTIN Series 110, 24 point

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in TEN POINT*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 110 in the  
six point size, produced with the 'A' set of  
matrices which can also be used for 7 pt.  
The related Bold is Series 194.

## 'Monophoto' ROCKWELL LIGHT 390, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 390 in the  
six point size, produced with the 'A' set of  
matrices which can also be used for 7 pt.  
The related Bold is Series 391.

## 'Monophoto' ROCKWELL Series 371, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 371 in the  
six point size, produced with the 'A' set of  
matrices which can also be used for 7 pt.  
The related Bold is Series 391.

## 'Monophoto' ROCKWELL Bold 391, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 391 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.

## 'Monophoto' TIMES New Roman 327, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 327 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt. The related Bold is Series 334.

## 'Monophoto' TIMES Semi-Bold 421, 24 pt.

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in TEN POINT*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 421 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.

## 'Monophoto' TIMES Light Caps 727, 24 point

The same matrices that were used to set the line in 24 point above were used here for *this paragraph in ten point*. This same 'B' set of film matrices can be used for any size from 8 up to 22 and 24 point.

FOR THE 7 AND 6 POINT SIZES, USE  
THE 'A' SET OF MATRICES  
Here is a specimen of Series 727 in the six point size, produced with the 'A' set of matrices which can also be used for 7 pt.



# And still they come . . .

- 'MONOPHOTO' SPARTAN LIGHT SERIES 139, 12 POINT (SIZE 1)
  - 'MONOPHOTO' SPARTAN LIGHT SERIES 139, 12 POINT (SIZE 2)
  - 'MONOPHOTO' SPARTAN LIGHT SERIES 139, 12 POINT (SIZE 3)
  - 'MONOPHOTO' SPARTAN LIGHT SERIES 139, 12 POINT (SIZE 4)
- 

- 'MONOPHOTO' SPARTAN BOLD SERIES 141, 12 POINT (SIZE 1)
  - 'MONOPHOTO' SPARTAN BOLD SERIES 141, 12 POINT (SIZE 2)
  - 'MONOPHOTO' SPARTAN BOLD SERIES 141, 12 POINT (SIZE 3)
  - 'MONOPHOTO' SPARTAN BOLD SERIES 141, 12 POINT (SIZE 4)
- 

- 'MONOPHOTO' SPARTAN LIGHT CONDENSED SERIES 142, 12 POINT (SIZE 1)
  - 'MONOPHOTO' SPARTAN LIGHT CONDENSED SERIES 142, 12 POINT (SIZE 2)
  - 'MONOPHOTO' SPARTAN LIGHT CONDENSED SERIES 142, 12 POINT (SIZE 3)
  - 'MONOPHOTO' SPARTAN LIGHT CONDENSED SERIES 142, 12 POINT (SIZE 4)
- 

- 'MONOPHOTO' SPARTAN CONDENSED SERIES 143, 12 POINT (SIZE 1)
- 'MONOPHOTO' SPARTAN CONDENSED SERIES 143, 12 POINT (SIZE 2)
- 'MONOPHOTO' SPARTAN CONDENSED SERIES 143, 12 POINT (SIZE 3)
- 'MONOPHOTO' SPARTAN CONDENSED SERIES 143, 12 POINT (SIZE 4)

NOTE: 6 point sizes are obtained from 'A' set of film matrices; 12, 18 and 24 point from the 'B' set.

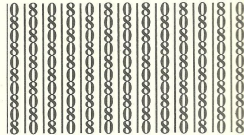
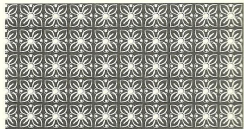
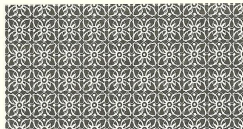
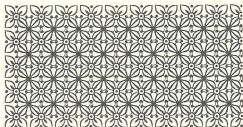
*Since the foregoing pages were printed, matrices have also become available for the following basic series:*

- \* Arabic Naskh Series 549, 10 to 24 pt.
- \* Arabic Naskh Bold Series 649, 10 to 24 pt.
- Baskerville Bold (Italic) Series 312, 8 to 24 pt.
- Bembo Bold (Italic) Series 428, 8 to 12 pt.
- Century Series 227, 8 to 24 pt.
- Clarendon Series 12, 8 to 24 pt.
- Gill Sans (Roman) Series 349, 5 pt.
- Gill Sans Condensed Series 485, 12 to 24 pt.
- Goudy Modern Series 249, 8 to 24 pt.
- Imprint Bold (Italic) Series 410, 8 to 24 pt.
- Ionic Series 342, 8 to 24 pt. (See "500 Years" Inset)
- Klang Series 593, 14 to 24 pt.
- Plantin Shortened Descenders Series 110/194, 8 to 24 pt.
- Plantin Light Series 113, 8 to 24 pt.
- Porson Greek (Caps and lower case) Series 106, 8 to 24 pt.
- Rockwell Condensed Series 414, 12 to 24 pt.
- Times Bold (Italic) Series 334, 8 to 24 pt.
- Times New Roman (Cyrillic) Series 327, 8 to 24 pt.
- Times Bold (Cyrillic) Series 334, 8 to 24 pt.

\* Additional characters are available for this fount to make it suitable for the composition of Urdu.







# 'Monophoto' Filmsetters at work around the world

At Monotype House in London, for the three weeks beginning 17th May, an Exhibition will be held of books, periodicals and general commercial printing composed on 'Monophoto' Filmsetters by printing houses in many parts of the world. It will be opened by Mr. Vivian Ridler, The Printer to the University of Oxford - himself a distinguished "user" of the Filmsetter, which has been at work for some months at the OXFORD UNIVERSITY PRESS (Fig. 1). The insets to this number of the *Monotype Recorder* will give some idea of the variety of the work to be exhibited at Fetter Lane, and the range of processes open to filmsetting printers. The Corporation acknowledges with gratitude the generosity of its customers in providing - in many cases at short notice following a very recent installation - the "realistic evidence" of day-by-day successes under competitive conditions which is now for the first time being brought together for public exhibition.

By no means all of the most recent or most distant installations will be represented by examples. But the number that are, will undoubtedly be a revelation in itself to some visitors. In fact this Special Number of our journal, and the Exhibition which accompanies it, may be said to mark the end of that short and exciting period in which every new purchaser of the Filmsetter could fairly rank himself among the Pioneer Users of the machine. That proud title must be reserved for those who backed their judgement before the present wealth of confirming evidence was revealed in this spring of 1961.

'Monophoto' Filmsetters, which are of course entirely British-made under British control, were at work in South Africa, in America, and in France before they appeared in any plant in the United Kingdom. In the GOVERNMENT PRINTING & STATIONERY DEPARTMENT in Pretoria a Filmsetter has for more than four years been living up to the high standards maintained by Mr. S.A. Myburgh, the Government Printer, (third from left in Fig. 2), and his staff. Almost four years ago the Editor of this journal, during a lecture tour in South Africa, was gaily assured at the KEARTLAND PRESS PTY. LTD. of Johannesburg (Fig. 3) that the Monotype Corporation Ltd. had hardly begun to appreciate the possibilities of its own invention! In Philadelphia, U.S.A., the

famous composing house of WESTCOTT & THOMSON INC. were among the first in the world to install a 'Monophoto' Filmsetter, and are now operating two of them. LOGAN SQUARE TYPOGRAPHERS INC. of Chicago (whose fine new building was recently opened) were also among the earliest users in the days before "separate matrices" were available. So was the great establishment of CLICHÉS UNION in Paris, who are represented by an inset in this number. PHOTOPRINT PLATES LTD. of Basildon had the first installation in England and have since repeated their order. Mr. H. R. Farmer, their Managing Director, contributes some brisk observations to this number.

Other British users "speak for themselves" between these covers. Mr. Oliver Burridge of FILMSET LTD., Crawley, gives some impressive facts and figures

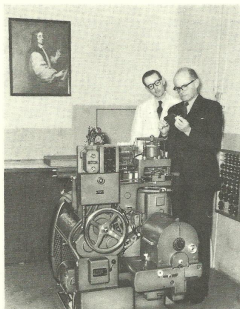


Fig. 1 Dr. John Fall (1625-1686), principal Benefactor of the Oxford University Press, looks down with approval while Mr. Vivian Ridler, The Printer to the University, discusses a 'Monophoto' film matrix case with Mr. K. Beckley, the operator, at the University Press.

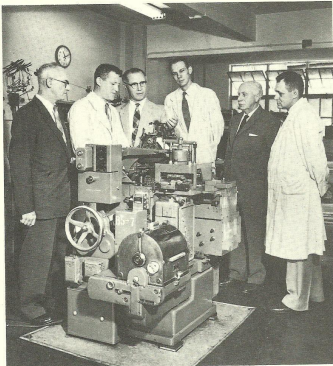


Fig.2 At the Government Printing and Stationery Department, Pretoria.

about the production by film of that giant of novels, Tolstoy's *War and Peace*, and the inset which he has kindly provided shows a remarkable instance of the Filmsetter's capabilities. B.A.S.PRINTERS LTD. of Over Wallop, near Stockbridge, have entertainingly but practically explained their working methods in the eight pages they wrote and produced for this number. Mr. Rowley Atterbury contributes a spirited account of the welcome given to the machine at the WESTERHAM PRESS LTD. Mr. Anthony Brown of BROWN KNIGHT & TRUSCOTT LTD. (who filmset and printed the text pages of this number) speaks for all users in "telling the customer" how to make the most of what the machine offers them.

The firm of SIVITER SMITH & CO. LTD. of Birmingham, pioneers in the use of powderless etching, drew attention to its recent installation of a 'Monophoto' Filmsetter in the March 1961 number of the *British Printer*, in one of the handsome and informative advertisements which this house has been issuing. In Glasgow, TYPESETTING SERVICES LTD. are now undertaking trade filmsetting for a rapidly growing clientele. From Mr. G.H.Dunmore, Technical Manager, of the celebrated firm of LAMSON PARAGON LTD., comes assurance that they are "very pleased" with the adaptability of their 'Monophoto' Filmsetter to a highly specialized and intricate problem in composition.

The Filmsetter has played its part in one of the most spectacular success stories of the modern printing industry, that of the UNION PROCESS ENGRAVING

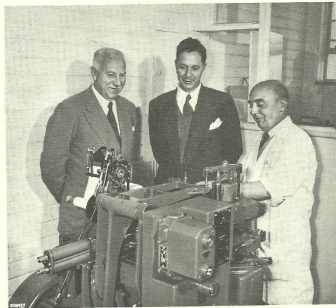


Fig.3 Mr. H. Kearthland (centre) is Managing Director of the Kearthland Press Pty. Ltd. Johannesburg.

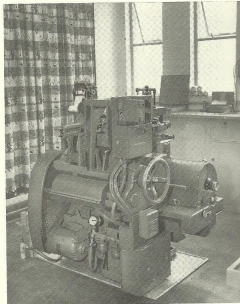


Fig.4 At Filmset Ltd. Cranley: one of the earliest installations in the U.K.

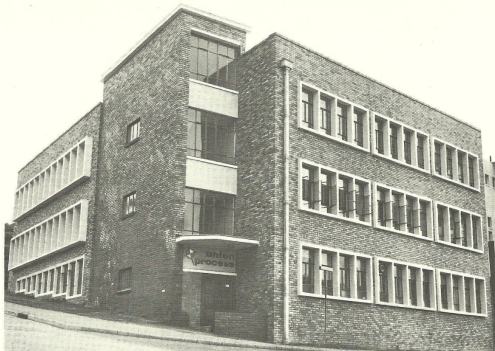


Fig.5 The Union Process Engraving Co's new building in Cape Town. (Photograph reproduced by courtesy of J.N.Hardwick, Cape Town)

& STEREO CO. (1940) PTY., LTD., of Cape Town, which this year celebrates its 21st anniversary. At the end of 1945 the staff numbered but 12 and a period of re-organization was then commenced. Grave difficulties were met but experience is a great teacher and courageous replanning, foresight and hard team-work made it possible to re-invest nearly £30,000 in new plant within six years. The 18,000 square feet of the new building (Fig.5) already requires further extensions. Mr. Norman Barrett, general manager since 1946 and governing director since the death of his father, P.N.Barrett, in 1957, believes that the future should see remarkable developments in the combination of 'Monophoto' Filmsetters and powderless-etched curved plates on rotary letterpress machines. "Success in the printing trade", he says, "will be the prize of those firms who have a specialized plan for the future, not accepting the conventional as the inevitable."

The success of the Filmsetter at PHOTYPE COMPOSITION PTY. LTD. of Sydney, described on pp.11 and 12 by Eric Holt, must be partly responsible for the number of machines now on order for other houses in Australia; and earlier South African successes must have helped to confirm the judgement of the PHOTOGRAPHIC TYPESETTING GUILD PTY. LTD. of Johannesburg, where a machine is now in full production (Fig.9). Certainly the "wholly film" plant now rising in Trinidad of CARIBBEAN PRINTERS LTD.

owes its equipment with a 'Monophoto' machine to the advice of experienced users in England (see p.10).

Two quite separate houses in Tehran, each large and prosperous, independently realized the advantages of the Filmsetter for work in the Arabic script [THE OFFSET PRESS INC. (Fig.6) and BANK MELLI PRESS



Fig.6 H.I.M. The Shah of Persia inspects the Filmsetter at the Offset Press Inc., Tehran.

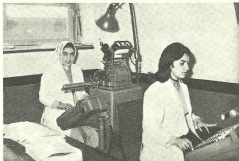


Fig. 7—Setting the new Telephone Directory in 'Monophoto' Iranian Series 507 at the Bank Melli Press, Tehran.

(Fig. 7)); examples of their work, and of that of the JAVED PRESS of Karachi, will undoubtedly attract special interest at the Exhibition. So will the examples from some celebrated Continental houses, including those of IMP. HENRI WAUTERS of Brussels, where two 'Monophoto' Filmsetters (Fig. 8) handle such a wide range of periodical and general work, and O. BRANDSTETTER of Wiesbaden, whose distinguished use of the machine in catalogue work is represented here by an inset. The firm of MONOSET, Kastrup, was the first in Denmark to install a Filmsetter and is making important use of it in complex scientific settings. The world-famous AKADEMIE FÜR DAS GRAPHISCHE GEWERBE in Munich now possesses its 'Monophoto' Filmsetter, and its first examples are awaited with keen interest. Other recent instal-

lations have been made in Czechoslovakia (SVOBODA ZAVODI, Prague) and Hungary (ATHENAEUM NYOMDA, Budapest) where a considerable amount of work is printed by the Photogravure process.

For beauty and grandeur, it will be hard for any other item to match the illustrated Bible of 1,222 quarto pages that has recently been filmset in 9 point 'Monophoto' Times New Roman by the house of H. VEENMAN & ZONEN of Wageningen, Holland. It will stand among the principal "incunabula" of the new epoch of film.

Many more names could be mentioned, of firms that are even now accepting, or still eagerly awaiting, delivery of a 'Monophoto' Filmsetter. Those whom we have mentioned here, including some whose examples must await the inspection of visitors to the Exhibition, are recorded as the earliest of what promises to be a long and very widespread list of users of the machine. The Corporation shared with some of these pioneers the anxieties and triumphs of the period, in which make-up problems were not yet so easily solved as they are today in the light of films and instructional literature derived from much initial experiment. As in the case of any new invention, the manufacturers had much to learn from the reports of the men who were risking their judgement in working plants. This wholly film-set number of the *Monotype Recorder* is dedicated, in gratitude and friendship, to those First Users throughout the world whose advice, creative criticisms and freely shared experience played such a formative part in the destiny of the Filmsetter.

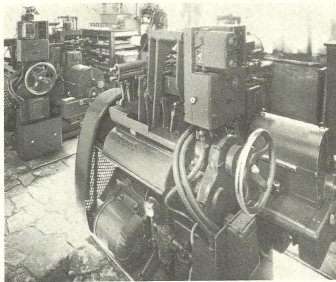


Fig. 8 The two Filmsetters at Imp. Henri Wauters, Brussels.

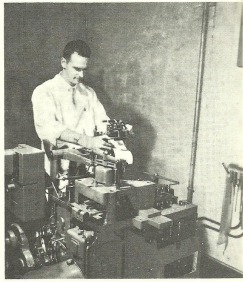


Fig. 9 As the Photographic Typesetting Guild Pty. Ltd., Johannesburg, Mr. L. Upfold is Keyboard and Filmsetter Operator.



# The Monotype Corporation Limited

## Pictorial Machinery Limited a subsidiary

The Monotype Corporation Limited Registered Office: 43 Fetter Lane, London E.C.4. Fleet Street 8351

Head Office and Works: Salfords, Redhill, Surrey. Redhill 4641

Pictorial Machinery Limited: Kelvin Way, Manor Royal, Crawley, Sussex. Crawley 1520

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**Birmingham** Legal and General Buildings,  
8 Waterloo Street. Midland 1968

**Bristol** West India House, 54 Baldwin Street. Bristol 24452

**Dublin** 39 Lower Ormond Quay. Dublin 74667

**Edinburgh** 45 Hanover Street. Caledonian 2909

**Harrgate** 12B-14 West Park. Harrgate 6459

### OVERSEAS ADDRESSES

**Argentina** Wiggins Teape Argentina S.A.,  
Maipú 924, Buenos Aires

**Australia** The Monotype Corporation of Australia Pty.  
Limited, 100-14 Chalmers Street, Sydney, N.S.W.;

567 Little Bourke Street, Melbourne, Victoria

**Brazil** Companhia Lanston do Brasil S.A.

Rua Santos Rodrigues 190, Rio de Janeiro

**Burma** S. Oppenheimer & Company Limited,

550-2 Merchant Street, Rangoon

**Canada** Monotype Company of Canada Limited,

263 Adelaide Street West, Toronto 1, Ontario

**Ceylon** The Monotype Corporation Limited,

53 Flower Road, Colombo 7

**Chile** Juan Markiewicz Munter, Casilla 3328, Santiago

**Colombia** Miguel Joseph & Cia. Ltda.,

Apartado Aereo No. 5375, Bogota

**Egypt** Mr. Joseph Lindell,

(P.O. Box 1010) 23 Sh. Abdel Khalek Sarwat, Cairo

**Far East** The Monotype Corporation (Far East) Limited,

307-9 Marina House, Queen's Road Central, Hong Kong;

Lendrum (Pacific) Limited,

Yusen Building, 20, 2-chome Marunouchi, Chiyoda-ku, Tokyo;

Lendrum (Eastern) Limited,

Crosby House, Robinson Road, Singapore;

Wiggins Teape (Malaya) Limited,

73 Ampang Road, Kuala Lumpur, Malaya

**India** The Monotype Corporation Limited, 8 Mission Row

Extension, Calcutta 1; India House, Opp. G.P.O., Bombay 1;

18 Second Line Beach, Madras 1; Vohra House, 25 Asaf

Ali Road, New Delhi 1; Medina House, 22 Residency Road,

Bangalore; 23 Edmonstone Road, Allahabad

**Indonesia** P. T. Upigrafin,

Djalan Nusantara Tiga 3, Terompolo 113, Djakarta

**Israel** Palewco Limited, 20 Hanashbir Street, Tel Aviv

**Lebanon** R. Kachan (Representative), B.P. 1119, Beyrouth

**New Zealand** Morrison & Morrison Limited,

208-10 Madras Street, Christchurch

**Pakistan** The Monotype Corporation Limited,

13 Mumtaz Street, Off Durand Road, Lahore; Haji

Building, Jhadomal Khushal Das Road, Off McLeod Road,

Karachi 1; 8 Purana Palatan, Dacca

**Peru** Sadolin & Stimmann S.A., Apartado No. 159, Lima

**South Africa** Monotype Machinery (S.A.) Limited,

Monotype House, 58 Siemert Road, New Doornfontein,

Johannesburg; 84-6 Buitengracht Street, Cape Town

**Thailand** Thai Watana Panich, 599 Mittrichit Road, Bangkok

**United States of America** Lanston Industries Inc.,

Lanston Monotype Division, Monotype House 'G' Street,

below Erie Avenue, Philadelphia 34, Pa.; 630 - 2nd Avenue,

New York 17, N.Y.; Room 1150, Transportation Building,

608 South Dearborn Street, Chicago, Ill.; 1362 Spring Street,

N.W., Atlanta, Ga.; 115 New Montgomery Street,

San Francisco 5, California

**Uruguay** José Castiglioni (h) S.A.,

Itzaingo 1533, Montevideo

**West Africa** The Monotype Corporation Limited,

Monotype House, 60 Campbell Street, Lagos, Nigeria

### CONTINENTAL ADDRESSES

**Austria** L. A. Rode, Zostgasse 22, Vienna V

**Belgium and Luxembourg** The Monotype Marketing

Company Limited, 29 Rue du Commerce, Brussels IV

**Denmark** Hugo V. Larsen,

Vester Voldgade 115, Copenhagen V

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