

# THE MONOTYPE RECORDER

VOLUME XXVIII      NUMBER 231

“The Selling of Printing”

LONDON: THE LANSTON MONOTYPE CORPORATION LTD: 1929  
43 & 44 FETTER LANE, E.C.4

*Trade “MONOTYPE” Mark*

PRINTED IN GREAT BRITAIN  
AND PUBLISHED BY  
THE LANSTON MONOTYPE CORPORATION LIMITED  
FETTER LANE, LONDON, E.C.

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# THE SELLING OF PRINTING

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JULY-AUGUST  
1929

Suppose that a modern business man sitting down to his desk were to discover that every impression of printing type had vanished from the papers before him. At first sight it would seem that he could carry on; that he could still read and answer correspondence, use the telephone, interview callers. But a letter without a printed letter-head is like a caller without a visiting card; an invoice typed out on a piece of paper without a printed heading looks suspicious; and by the time our business man has struggled for half-an-hour with those inter-departmental memoranda and tabulations which printing makes so clear, he would find himself at a standstill. If you were to tell him that a very few centuries ago (as the world's history runs) people got on quite comfortably without printing, he would ask you, "How?"

It would seem, therefore, that printing is essential to modern industry. But if it is so obviously necessary, what is the need for printer's salesmen? Why should any printer take the trouble to advertise?

There are two answers to this obvious question. One has to do with filling a known want, the other has to do with creating a new want and then filling it.

## "NECESSARY" PRINTING

When there is one buyer who must have a certain commodity, it need not follow that there is only one man to sell it to him. If there were just enough work to go round, and it were equally shared, buyers of printing would need no sales argument. But, delightful as this sounds, it is quite obviously not the case. Some printing houses manage to keep their presses working overtime; others know the exasperation of watching a willing press deteriorating, of balancing the all-too-constant wage sheet with the all-too-slim order sheet. Unless a manufacturer owns his own printing plant, he knows for a certainty that he is giving to one printer an order which most of his neighbouring printers would have been very glad to secure. This being the case the buyer of printing finds it a tremendous temptation to put himself in the position of Tiberius presiding over the death battle of Roman gladiators. He cannot help hoping that the printers will come armed with sharp weapons, and that in the resulting clash costs will flow all over

the arena. He is willing to crown the exhausted victor with an order while his rivals are being carried out on stretchers.

It is perhaps a melodramatic symbol, but then bidding for an order on the basis of price alone is quite a melodramatic performance. It gives the printer something of the excitement which the surgeon has when he, too, cuts as far as he can, knowing that he may at any moment sever an important artery.

Now the buyer of printing can extract considerable amusement from playing Tiberius. He can sardonically reflect that it is not he who is cutting the printing costs to the bone; he has actually set craft-brother against brother. He, a comparative stranger, has induced two or more members of the same industry to battle for his precious order! What never occurs to him when he is in this blood-thirsty and imperial mood—what he is prevented from seeing by the dust of the battle—is that the little combat he has staged is not an affair of blows exchanged. The winning printer is the one who can deal *himself* the hardest strokes without falling—no matter how unsteadily he stands alone at the end. Our short-sighted would-be Tiberius may then remember that his purpose in staging the combat was to choose a man to run errands for him; to act as a herald, or a secretary, or a body-guard. Suppose that someone reminded the buyer at this point (strange that such a reminder should be necessary): “Can a gladiator come through a fight like that and still be a good servant? Perhaps that one which was carried off unconscious would have made a more literate secretary, a more persuasive ambassador? Perhaps the survivor is too exhausted to be much help to you?”

The printer who takes the trouble to bring those points to the buyer's attention *in advance* is a salesman. The more bargain-hunting buyers there are, the more such salesmanship is needed, even in the field of “bread-and-butter” printing. Which disposes of the idea that printing need not be advertised, campaigned for, sold, with as keen a competition—of brains—as any competition on price alone.

But there is no gainsaying this: that when a firm *must* have certain pieces of printing, it will buy mainly on price. One of the manufacturer's fundamental rules is to buy materials as cheaply as possible, and to buy only what is absolutely necessary. Suppose that he finds it necessary to send out a tabulated report to all his salesmen. He knows what that report should look like; all he wants is “the same as before, and the lowest price you can manage.” There is no use in trying to convince such a man that elegant-looking columns of figures on fine paper will have a better effect on his salesmen. It may be so; but such arguments weigh

very little against £ s. d. The old-fashioned printer knows in advance that if he competes with a "Monotype"-equipped man for this work, he will have to submit a price which means cost-suicide, though that same price would leave a comfortable margin of profit for the man whose compositor could tap off the most intricate tables in a few minutes. If a printer, for example, can figure on the effortless speed and efficiency of the "Monotype"; if he can handle sheets at 5,000 an hour on the Miller "High Speed," and stitch at 2,000 an hour on the multi-headed "Boston" Wire Stitcher, the competition which he puts up is almost irresistible. But it has no relation whatever to price-cutting in the sense of profit-cutting. He has invested money in fitness, and when he explains that high speed and an effective result cost no more, in his plant, than old-fashioned work, he begins to prove that the fittest survives. If he explains this by talking to his customers, and showing the figures, by making promises and keeping them, he is a salesman. If he puts genuine facts on paper and sends them out in the post, he is an advertiser, and his business will inevitably grow faster than it would by the unsupported word-of-mouth testimony of his customers; for when business men discover a good thing, they do not always trumpet into the ears of their rivals.

So far we have been talking only of the sort of printing which the buyer knows in advance he needs, and we have seen that even when printing is sold as a necessary commodity it needs salesmanship and advertising. Let us turn now to printing which is sold in order to help people sell goods.

#### BREAD v. CAKE

Advertising, up to hardly more than a generation ago, consisted of reminding people, *adverting* their attention, to some thing they already wanted. The word "best," so dog-cared by advertisers as to be useless to-day, implies: "if you want a certain commodity, this is the particular kind you want." It is very interesting to note that the word our modern advertisers are rubber-stamping is not "best," but "new." "New!" "Announcing—" and "Different," not to mention the 72 point "And Now—" could almost be issued as stereotype blocks for the use of advertising agencies. What has brought this about is the discovery by the super-salesman (himself a recent phenomenon) that filling known wants is not so profitable as creating new wants and then filling them, forstalling rather than fighting competition. It is quite true that our civilization can suddenly develop a want without coercion from any salesman. But it is also true that if ten people

begin genuinely to want a new kind of vehicle or food or style of decoration, ten thousand more can be made to want those things. A cynic might say that no popular desire to possess things can arise and spread nowadays unless men with something to sell are behind the movement, spurring it on.

It is dawning on the manufacturer to-day that while bread-and-butter is a necessity, cake-and-ices will sell just as fast, and often at a higher profit. People who think that a commodity of the latter class depends on a wealthy, "luxury" market should remember that more cakes are sold in the Whitechapel Road than in Bond Street. The vendor of ices can make a living in a community where the daily loaf and margarine are by no means taken for granted. The vendor uses constructive salesmanship; he wheels his cart toward the bread-eaters, and offers them something else. He advertises by ringing his bell, and they begin to want what he supplies.

No single luxury can be sold to-day simply as a luxury. People to-day have invented ways of spending money beside which a solution of pearls in wine ranks with soda-water, but the fact remains that every commodity is bought out of what may be loosely called necessity. Those things which merely keep us alive may rank as necessities to the economist in his study, but the salesman knows better. He knows that nothing is accomplished by bringing a man to the point of saying: "I should like to have a 'Speedo' eight-cylinder car." The sale is made when the man says: "I *must* have a 'Speedo'." That means that the salesman has convinced his customer that inability to travel at seventy miles an hour is practically the same thing as paralysis. Necessity knows no law of abstemiousness, and the salesman's task is to create and drive home hitherto unimagined necessities, whether or not the philosopher would think them justified.

#### SELLING SALESMEN

Fortunately all but the most ascetic philosopher are on the side of the man who has something to sell. They hold that while "keeping alive" is one of the prime needs of man—others being the need for development and expansion of his activities and the enjoyment of life—there are few things sold which cannot be justified under one or the other of these heads. The printer of books, for example, can produce a beautiful limited edition of a work which is already on sale at a shilling, and he will find buyers, because while most people "must" read, some people "must" enjoy reading. But it is the necessity for expansion which opens

up the best market for the printer who is seeking for profits outside the line of "bread-and-butter" work.

A factory is an organization of workers, all producing or helping to produce something. The manufacturer knows that only those workers and their machines are essential to that production. Yet should he, by way of eliminating a "luxury," dismiss his sales force, he would be in an awkward position. Why, then, should there be in this country to-day thousands of manufacturers and retailers who have dismissed battalions of printed salesmen with a wave of the hand? Five thousand circulars can address an entire community within a single day; they can penetrate where a living salesman is refused entry; they deliver their argument without stammering or forgetting, and forestall objections without talking back or becoming confused; they offer an opportunity for making inquiries without committing the buyer too far. And they fight against other sales forces launched by rival sellers.

The printer, then, is justified in telling the man who has something to sell that printed advertising is, without exaggeration, necessary. When Hatmakers, Ltd., discover that another firm's hats are being sold well through the use of an effective direct-mail campaign, there is no question of saying: "We ought to use more printing." They say: "We *must* use more printing,"—and some printer gets an order.

But who gets the order? It is easy enough to "Sell Printing." It is possible for a man to listen for twelve months to arguments about the advantages of silent salesmanship, and then give his order, not to the man who has had the initiative to plead with him, but to the man round the corner who has saved his breath in order to talk price. To the man who is just beginning to use printed publicity, one printer differs from another only in what he charges, and how soon he delivers the goods. The printer who finally convinces a man that he will Sell More if he Prints More, and does not follow up that fact with any specific arguments about his own services, has only good fortune to thank if the order goes to himself and not to his competitor. "Print More, Sell More" is a *general* slogan which can be used by any firm which puts type to paper. It is right, therefore, that it should have been issued by a general organization speaking for the whole craft. But when the individual printer uses it he must do more than contribute propaganda for "any" printer. He must say specifically why clients of J. W. Printer Ltd. will have more sales when they use more printing.

Again: the slogan "Better Printing, Better Sales" which the Lanston Monotype Corporation has recently been drumming into the minds of print buyers is one of general, although not universal, application. It is designed to give the buyer something else than price to think about, and to give every "Monotype" printer a flying start when he explains, as he should, that he is prepared to do the job well. But this outside and educative assistance is no more than a preliminary pathfinding for the printer who is trying to sell salesmen—printed salesmen.

#### THE SPECIFIC CAMPAIGN

When it comes to advertising his own services in competition with those of others, the printer stands alone. He can count only on his own brains, whether those brains are in his own head or in the head of someone to whom he pays a salary. He surveys his market.

He finds three kinds of customers awaiting his services. First, there is the man who ought to be using printing and is not. Second, there is the man who is using ineffective printing and not getting the right results. When this man relapses into the first class he will be the hardest of all to convince; but just now there is the chance of showing him how much a well-dressed printed salesman differs from a shabby one. Finally, there is the man who uses plenty of effective printing—but has never heard of J. W. Printer Ltd. Now, although the attacks upon these different markets may vary slightly in points of emphasis, it is fortunately true that one main argument will suffice for all three kinds of buyer, *i. e.*, "My particular work will enable you to sell more goods in proportion to the amount you spend on selling them."

It is impossible to sell publicity printing until someone else, not a printer, wants to sell something else, not printing. This seems a flatly obvious statement, but it is an easy one to overlook. Suppose that a retailer receives in his morning post a blotter advertising the services of a printer. Unless he is a man of imagination he will not at once think: "I might have sent out a blotter like that, and it might at this moment be on the desks of 5,000 of *my* customers. Obviously my name would be before a large market. Let me see whether this blotter is so printed that it would most effectively convince *my* customers that they should trade with me." Instead, he is likely to say: "Oh yes; I must remember J. W. Printer when I next happen to need something." That blotter ought to convince him at once that he needs to send out blotters; that J. W. Printer Ltd. is not patiently waiting

for the next big illustrated catalogue which may fail to come along, but is offering an immediate method of putting up sales through a very inexpensive medium. It is the same with every form of advertising which the printer sends out. His envelope filler should remind the prospective customer that he, too, could drive home a slogan or a special message by this means. Even the humble invoice heading is a sample as well, and there is nothing to prevent the printer from adding to it a note: "Are your Bills as neatly printed and as inescapable as this one? Do they advertise your products? Are they delivered within forty-eight hours at little cost?"

If J. W. Printer actually specialises in illustrated catalogues, it will cost him less in the end to send out occasional portfolios of pages from good jobs, or even to incorporate them in a house-organ, than it would to use blotters which talked about catalogues!

For the fact is that every piece of printed advertising which the printer sends is more than an advertisement: it is a free sample of his wares. There is hardly another type of manufacturer in the world who can afford to give away free samples as widely as can the printer. It costs him less, broadly speaking, to run his own folder through his own presses, and get new orders, than to let the presses stay idle for a moment. The human salesman is lost without his sample case. He can argue for an hour, but what clinches the order is when he lets the buyer handle and feel a commodity. Similarly the printer's salesman can talk long about the power of print, but nothing convinces the buyer so much as first to see what printing his rival is using, and second, to have something just as good, or better, all out of an envelope, and offer itself to him.

The printer is in a unique position with regard to issuing samples, for every advertisement which he sends out is at the same time a sample of what he can do. It is therefore a waste of potential efficiency not to drive this fact home, and it can be driven home by a business application of the Golden Rule. "Suppose this were Yours" is a phrase which could safely be introduced into every piece of advertising printing sent out by a printing house. "You have been impressed by the clear, attractive printing on this blotter. Suppose it were yours; your customers in turn would be impressed, attracted, *convinced*."

In selling an article, the question of relative costs is generally not as important as that of actual lump expenditure. A man will spend thought and exercise his best judgment on the purchase of a grand piano, but he is willing to take a chance

on the purchase of a sixpenny novelty. The big stores realise this in going after new accounts; they display and advertise articles which do not involve a serious outlay of cash, knowing that when the customer is satisfied by the service and quality of what he has bought, he will come back as a matter of course when he needs the grand piano. Many a man knows that his firm needs a good illustrated catalogue, yet has never been able to bring himself to invest in that expense, lacking first-hand experience of the power of type and illustration to bring in results. £50 or £100 thus invested may double his business in the course of time, but, lacking any immediate assurance, it simply sounds like a large sum of money.

“START WITH SOMETHING INEXPENSIVE”

For firms which are only hesitantly beginning to advertise, it has therefore proved best to offer some inexpensive piece of printing where immediate results can be noted; and probably the most spectacularly successful printed salesman of this kind is the envelope filler, which can be slipped into every business letter or invoice sent out by a firm. A slip like this can often be printed from trimmings or odd quantities of brilliantly coloured cover stock; it costs nothing for postage, for practically no letter occupies the full two ounces paid for by a 1½d. stamp; and, as its message must be short and crisp, not much type-setting is required. The price, therefore, can be very attractive, even for the most obviously high-grade production, and very often the idea will have the additional advantage of being a novelty to the buyer and not having to face competition. Another valuable point about the envelope filler is that if it takes the form of a four-page folder, it can incorporate a reply form on the fourth page; and many firms to-day are testifying to the fact that if the typography is sufficiently compelling, and the argument leads the prospect skilfully into a desire to know more, it is possible to get a considerable and immediate response through this medium.

The letter-head is another inexpensive wedge. It is not difficult to convince the buyer that a letter-head is essential to him, and the printer who offers new-cast “Monotype” types of pleasant design can often educate his customer into a realization that practically the only way a stranger has of judging the prestige of an organization is by its letter-head. No salesman would dream of putting an engraved portrait of himself on his visiting-card; yet many fine firms are still in the dark held by the impression that no letter is complete without an engraved picture of the factory—looking, of course, like any other factory.

The memorandum-pad is likewise a way of keeping sales arguments, every day and all day long, in front of the prospective customer, always with the reminder that his customer, too, would be able to listen to what he had to say.

“MERE COPY”—OR COPY?

The circular containing specimens of types is perhaps the classic form of the printer's advertisement. It should be extended, when the need justifies, into a complete specimen book worthy of a permanent place on the print-user's shelves. Here it need only be pointed out that the man who has not a technical knowledge of printing is never put in such a mood for using print by mere “pieces of copy” showing the various sizes, etc., as he is from displays in which he can see his own needs reflected. The printer is apt to think of copy as copy, wherein he differs from the plain man to whom type is something to be read. A well-known designer of typography always has dummies and specimen pages set up in a foreign language, having had experience of the fact that the customer will begin reading whatever text has been used, and comment upon it! This tendency can be put to good use; there is no reason why the print buyer should not read every type specimen, and learn something from it, even if it is only a piece of copy repeated ten times; if the copy consists of a readable story, continuing through all the various sizes of text faces, and if the single lines of large faces are composed in words suitable to the particular type, the specimen will not only *display*, but *persuade*. In this connection the “Monotype” printer will find it helpful to refer to back numbers of THE MONOTYPE RECORDER for pieces of copy describing special types, or even descriptive of the advantages of good salesmanly printing.

The booklet is capable of several novel treatments. To begin with, a booklet is not a throw-away—hence, if inexpensive printed advertising is wanted, it is better to confine activities to blotters, small calendars, envelope stuffers, form-letters, etc. For a booklet to have longer life than a mere throw-away it must look like something worth keeping and referring to. If it does *not* have this look, money has been wasted, however little was spent on its production. What makes a printer's advertising booklet a work of reference? It becomes one if a few specimen jobs are either reproduced or tipped in, if a few specimens of new types are shown, even if there is some clear and interesting explanation of the fascinating processes of modern printing, well illustrated with half-tones.

INITIATING THE BUYER

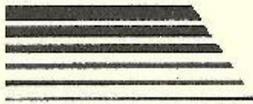
Undeniably, printing is one of those mysteries in which every layman is interested, having a peculiar intermediary ground between the service of mechanics and all the experiences of the human mind and hand. Once a man has been taken through a printing office, heard the thunder of presses and the rapid rhythm of "Monotypes," seen for himself what make-ready means, how his last-minute corrections are being dealt with, and found out why it is less expensive and quicker to specify in standard sizes, he is far more willing to listen to reason when the bill comes in. Not every executive will take the time to make a pilgrimage to his printer's office; but a good description of that office will produce almost as vivid an impression. The photographic illustrations of various processes lose much of their force by being too carefully re-touched, and by trying to show a whole roomful of machines instead of showing characteristic glimpses involving real human beings at work. On page 21, for example, is a suggestion for one way in which it may be pointed out that mechanical efficiency—which after all is within the power of any printer with "Monotypes"—is backed up by personal craftsmanship in the office of Mr. J. W. Printer. The buyer might just as well say "there are skilled and enthusiastic compositors in every printing office," but what he thinks in this instance is "at J. W. Printer's I can not only count on the performance of the "Monotype," but I know that their compositors will give me real service."

The invoice which the printer sends out is also, as we have pointed out, a medium for advertising. On the opposite page we are reproducing a suggested invoice heading which, as in the case of all our publicity, any "Monotype" printer is welcome to use or adapt. In such a case it should be pointed out to the buyer that "the man who O.K.'s the last bill will give the next order," and that the cold figures of the amount he must pay might very well be offset by a succinct reminder at the bottom of the page that the sum is for *value* received. A high-class furniture dealer, for example, may have persuaded his customer that it was better to invest in the sort of dining-room suite that could be handed on as an heirloom than to buy a bargain which was unrepresentative of his taste; yet when the bill comes in the customer may have forgotten that good argument, thinking only that "so-and-so's prices are a bit stiff." A well-set billhead, with a line or two of copy, may restore his confidence in the house. Stores which depend largely upon regular accounts would do well to incorporate on their bills

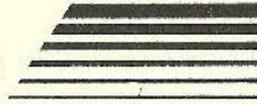
"Better Printing means Better Sales"

No.

19

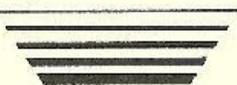


Dr. to



# J W Printer Ltd

43 PRINT ST.



ADVERTON

*Speedy "Monotype" composition in fine faces*



FOR PRINTING THAT AIDS YOUR SALES

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— an investment in —

## Results

A SUGGESTION FOR MAKING THE INVOICE A SALESMAN FOR THE NEXT ORDER

and statements a tactful word or two explaining why prompt payments mean lower prices. Any printer with a knowledge of how to handle good, simple type-faces can re-design a bad billhead and often create new business in this way.

#### WHAT THE PRINTER MUST OFFER

So much for the sample which any printer can send out to advertise the work which he is doing. A word should now be said about the degree of advertising skill which the printer himself should have, and the general tenor which his argument should hold. Unless the printer knows for a certainty that his customers will seek him out, he must offer some reason for their buying printing from his office. These reasons are three, though they may be intermingled. Either the printer is able and willing to execute any order exactly as his customer specifies, or he stands ready to provide new ideas—noticeably effective and “different” work, or he simply offers the cheapest printing in town. If the price is to be the argument there is no point in offering anything but the very lowest price. The first qualification does well for work produced for advertising agents and businesses large enough to maintain specialists in layout and illustration as well as copy writers. It depends upon a very well-equipped plant, high-speed presses, a varying stock of paper, and any type-faces which the advertiser happens to want. The “Monotype” printer is well equipped to make such an offer, as professional advertising men well know the value of fresh-cast hard type, and the advantages of having a whole library of display matrices which the printer can hire at low rates from the “Monotype” headquarters without tedious waiting, or the heavy expense of laying in a permanent stock of type. The third class, the house which offers the lowest price, is of course sailing closest to the wind, though it is not necessarily courting disaster if the printer can multiply his productivity six to ten times by installing the “Monotype.” But it is in the intermediate field—the field of original work, involving a certain amount of advertising sense—in which most printing offices are at present extending their markets.

It would be idle to assume that every master printer engaged in publicity work and jobbing should be able to write copy, or that he should keep a good illustrator on his staff, to make specimen illustrations on speculation. The enterprise of a business man are simply the brains which he has at his disposal, whether permanently or temporarily, whether they happen to be in his own or in the head of any other man whose services he can buy. The question is simply how far it pays

the printer to throw in brains and advertising skill when he asks for an order. Testimony varies on this score. Some master printers have found that by going to an artist and obtaining a rough sketch, they are able to secure an important order. Other printers have had the bitter experience of finding their good idea appropriated, and the work handed to a copyist. This, however, is a state of things which will naturally become impossible as fraternalism in the craft increases. On the whole, it is safe to say that adventurous initiative pays; as for one buyer who resents being given suggestions, there are ten buyers who are only too glad to be shown some definite way in which they can achieve better sales. The whole tendency of modern industry goes to confirm this; the old-fashioned business man is giving way inevitably to the executive with the flexible mind. It is within the power of the forward-looking printer to make himself the outside partner of the modern business man.

Every advertisement sent out by a printer should talk and argue. This means that it must be written by someone who can handle words simply and convincingly. There should be someone in the office capable of writing a few lines, such as would be spoken aloud by a man who knows that his goods are satisfactory. Copy writing is not an inborn gift. It has to be learned, and it can be very easily learned by anyone who has an interest in economy, a certain enthusiasm for the power of words. The staff copy writer will seldom find a full-time job. His ability may be needed only twice or thrice in a week.

Finally it is absurd to say that the printer should never "talk price." The price is, and always will be, one of his chief ways of selling printing. But he should talk as they do in Lombard Street; he should discuss investments. Every shilling which a business man spends is thrown out of the office with a string tied to it. The printer can demonstrate that every sovereign sent his way to be turned into printed salesmen will eventually come back with other sovereigns clinging to it.

What makes a folder "pull?"

This is a question every progressive printer frequently asks himself, and the answer is as little easy to give as the length of a piece of string, or the name of the Derby winner, or what makes a play successful.

Of course, there are certain rules and axioms to follow when designing a folder or brochure by which to obtain maximum results. The type, for instance, must be crisp and legible; the lay-out "clean" and inviting; there must be some sort of eye-catcher instantly to arrest the attention of the prospect. Paper also plays a large part. These things are known generally—but not always followed—and even when they are one is as far off an answer to the question as before.

Sometimes, however, a folder achieves results out of the ordinary and out of proportion to the amount expended on it, and an examination into the possible causes of this success is sometimes of great value to those who would obtain results as satisfactory. A case where more than £300 worth of new business was obtained from a folder costing only some twelve guineas in all may be considered a happy example, I think, and appropriately cited here.

Until a month or so ago the editorial policy of *Advertising Display* had been the reproduction of new forms of display advertising, in type, in lay-out, in design—in printing, in posters and in the press. This policy had met with astonishing success, but it was decided to amplify it by a series of articles directed to converting manufacturers who advertise not at all or too little to the idea that right advertising pays.

The June issue was to be the medium of the first great missionary effort. Articles by foremost authorities advocating the benefits of the main kinds of advertising were prepared and every effort was made to make this number the most powerful advocate for advertising that had ever been put forward.

It was essential that advertisers were made aware of the exceptional opportunities for advertising offered by this number and of the fact also that a prominent and powerful trade organ was taking up the cudgels on their behalf. The majority of the firms to whom this folder had to appeal—printers, publishers, poster agents, engravers and studios—are deluged with promotion matter of all kinds, and it was necessary that this folder should attract and hold their attention

against the fiercest competition. It was hit and no "miss." An unusual folder was demanded—but the allocation was small.

In view of the importance of the "tale to be told," it was thought that a stark, unadorned statement of facts would be most effective and sincere. Simplicity was to be the keynote. The folder was therefore made a straightforward four-page one, but of an uncommon size—14 $\frac{3}{4}$  by 9 $\frac{1}{2}$  inches. Grosvenor Chater's dead-white, hammer finished, Royal Cornwall was chosen for the stock and the printing was in black only. Page 1 was devoted to a "teaser" title, "Who will be the advertisers of 1930?" hand-lettered in a sort of ultra-Bodoni. Pages 2 and 3 carried a bald recital of the facts and the advantages of such a number to advertisers and potential advertisers. The text was set in "Monotype" Bodoni, well leaded and well paragraphed. The only ornament or relief was a very large initial "I", also hand-drawn. The back page was used for advertisement rates and such particulars as the screen for half-tones, the second colour available and other like information. With the exceptions of two French dashes, there was not one rule or ornament. There was not one illustration. It was starkly simple.

A carefully multigraphed letter, individually signed, and with the prospect's name filled in, was enclosed with the folder. To avoid folding it was inserted in a deed envelope in which a reservation card was also enclosed. On the day prior to despatch another multigraphed letter was sent to every prospect addressed personally where that privilege was possible, but in every case filled in, stating that the folder had been sent and asking that special consideration might be given to it. It was hoped by this simple and inexpensive means to arouse the prospect's curiosity.

The trick—and the folder—succeeded. The result was astonishing. By return of post a number of order cards were received definitely reserving space, and a batch of letters commenting most favourably on the idea put forward and, in many cases, on the folder itself. Orders were even telephoned. Later posts brought the same happy results.

In the end, definite orders for that one issue alone, directly traceable to the folder, amounted to considerably more than £300 and literally dozens of letters had arrived. An appreciable amount of business had obviously been influenced by the folder, but this has not been taken into account.

Many of the orders came from firms who had not advertised in *Advertising Display* before, some from firms who had not before advertised in any advertising

journal, and some from advertisers whose fortress for years past had been stormed from every angle with no result. And when it is considered that the mailing list included only five hundred names, it will be agreed that this achievement is a wonderful testimonial to the value of printed advertising—rightly used.

As has been said, the expenditure was a trifle over twelve guineas. This included the cost of composing and printing, of paper, of blocks, of the hand-lettering, and of the reservation cards enclosed. Postage and the cost of multi-graphing the letters is not included in this figure. The charge for composing and printing was only £4 15s. 6d.

The moral, of course, is that a good idea or a good product well presented will always get results. What, perhaps, is not recognised generally is that an effectively-printed folder need be neither elaborate nor expensive to return a very handsome dividend on capital expended. This experience has proved, possibly, that when a prospect is surfeited with folders of every shape, colour and size, with sophisticated folders on which advertising experts, copy geniuses, eminent typographers and temperamental artists have had their way—or not, as the case may be—a simple one-colour piece of good printing of unusual but not freakish appearance will arrest attention long enough for the sales message to be read and the order signed.

There may be more good ideas untold in the printers' case-room than are dreamed of in the philosophy of those to whom a printing abortion or Cheltenham Bold are the only paths along which buyers can be led to the purchasing point.

## The Types

used in this number of THE MONOTYPE RECORDER are:

### BODONI

Series No. 135, in 8, 10, 12, 14, 18, 30, 36, 42, 48 and 60 point

### BODONI BOLD

Series No. 195, in 24 and 30 point

### BODONI HEAVY

Series No. 260, in 10 point

# THE LANSTON MONOTYPE CORPORATION

LIMITED

43 & 44 Fetter Lane, London, E.C.4

Telephone: Central 3551-5

## PROVINCIAL BRANCHES

BRISTOL	British Dominions House, Tramways Centre
BIRMINGHAM	King's Court, 115 Colmore Row
DUBLIN	39 Lower Ormond Quay
GLASGOW	Castle Chambers, 55 West Regent Street, C.2
MANCHESTER	6 St. Ann's Passage

## OVERSEAS BRANCHES AND MANAGERS

AUSTRALIA	C. S. Inman, 117 Birrell Street, Waverley, Sydney, N.S.W.
CHINA	Lanston Monotype Corporation Ltd., 17 The Bund, Shanghai
INDIA	Lanston Monotype Corporation Ltd., 27/5 Waterloo Street, Calcutta; P. O. Box 305, Bombay; P. O. Box 336 Mount Road, Madras
NEW ZEALAND	C. J. Morrison, 210 Madras Street, Christchurch
SOUTH AFRICA	Monotype Machinery (S.A.) Ltd., 12 Long Street, Cape Town

## FOREIGN CONCESSIONNAIRES

### CONTINENTAL EUROPE

Continental Monotype Trading Company Ltd., Basle, their subsidiary Companies and Agents:

*Amsterdam*—Continental Monotype Trading Company Ltd., Heeren-gracht 125

*Berlin*—Monotype - Setzmaschinen - Vertriebsgesellschaft m.b.H., Kreuzberg Strasse 30, S.W.61

*Brussels*—3 Quai au Bois de Construction

*Paris*—Compagnie Française d'Importation "Monotype" 85 Rue Denfert-Rochereau

*Helsingfors*—Kirjateollisuusasioimisto Osakeyh-tio, Vladimirgatan 13

*Oslo*—Olaf Gulowsen, Akersgaten 49

} Agents of the  
Continental Monotype  
Trading Company Ltd

We beg to remind our friends and the Trade generally that the name "Monotype" is our Registered Trade Mark and indicates (in this country) that the goods to which it is applied are of our manufacture or merchandise. Customers are requested to see that all keyboards, casters, accessories, paper, and other goods of the kind supplied by us bear the said Registered Trade Mark, which is a guarantee that the same are genuine.