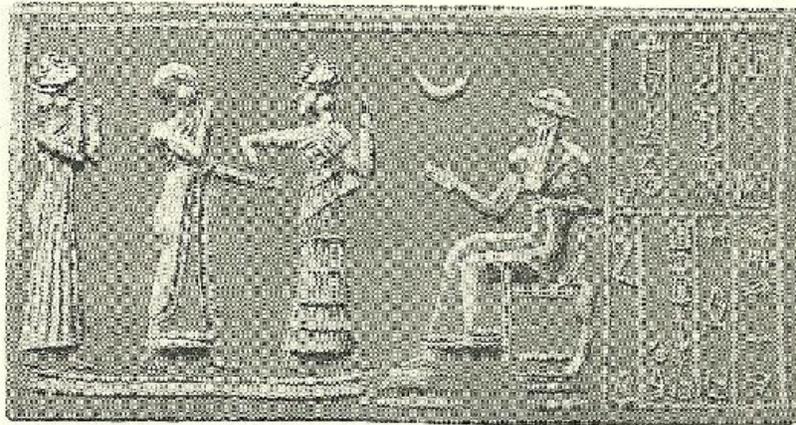


The Monotype RECORDER

VOLUME XXVIII NUMBER 233



HOW AN ANCIENT SUMERIAN KING PRINTED HIS
SIGNATURES FOUR THOUSAND YEARS AGO
A SEAL CYLINDER IN THE BRITISH MUSEUM
DRAWN BY CERI RICHARDS

London

The Lanston Monotype Corporation Limited

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

MCMXXIX

*Kent Education Committee
MAIDSTONE COLLEGE
OF ART*

*DEPARTMENT
OF PRINTING
LIBRARY*

No. Date

21300

The Monotype RECORDER

VOLUME XXVIII . NUMBER 233

*A Journal for Users
& Prospective Users of*
THE "MONOTYPE"
TYPE COMPOSING MACHINE
AND SUPPLIES

LONDON
THE LANSTON MONOTYPE CORPORATION LIMITED
43 & 44 Fetter Lane, London, E.C.4
MCMXXIX

CONTENTS

- TALKING IN PRINT p. 3
(With inset: a "Signature Blotter")
- THE "MONOTYPE" COMPOSING ROOM . . . p. 7
*The Case-Room of the Future; Views and Forecasts of a "Monotype"
Keyboard Operator. By Leonard Hacking*
- THE MODERN PRESS ADVERTISEMENT . . . p. 12
(A Review)

This number of the RECORDER is set in "Monotype" Garamond: the text in 16 point (the new composition size), 12, 10 and 8 point, the cover and title page in 60, 18, 14, 12, 10 and 8 point, and the article headings in 18, 14 and 10 point "Monotype" Garamond Heavy

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.

TALKING IN PRINT

In accordance with the RECORDER'S policy of issuing with each number a practical suggestion for printers' publicity, we are including in this issue an inexpensive signature blotter which is small enough to be used as an envelope filler and thus travel free with any business letter.

As in the case of the other numbers of the "J. W. Printer" campaign, the copy and layout may be used or adapted by any "Monotype" printer without charge or special permission.

As in the envelope stuffer, "Talk to Them," enclosed in the previous number of the RECORDER, this little piece of display takes advantage of the absolute flexibility of "Monotype" separate type-casting to give the informal effect known as "Talking in Print." This style is being so interestingly exploited by modern advertising designers that it may be useful to consider in this connection how type may be used in imitation of the effect of a persuasive salesman's voice.

WHAT IS PRINTING?

Printing is only a formal and mechanical variety of writing, and writing in turn is a kind of delayed-action talking. It has many disadvantages as compared to the human voice—disadvantages which can be likened to those of a speaker through the wireless. When you are in an audience confronted by someone who is making a wearisome speech, courtesy, or the mere inconvenience of treading over your neighbour's feet, keeps you in your seat; alone in your sitting-room you have only to spin a dial and you can annihilate the prosy lecturer. The salesman who has once gained admittance to your desk cannot courteously be disregarded; before you have thought of an excuse to get rid of him he may have planted an idea or a special offer in your mind, and done something to sell his product. A printed salesman can expect no such

superficial courtesy, and a single glance may send it to the annihilation of the waste-paper basket. Printing cannot deal on the spot with objections. It cannot use the magnetism of the human voice, gesticulate, or ask you out to lunch.

On the other hand, writing and printing have special advantages of their own. A printed sheet will keep on saying a thing as long as you are willing to look at it; it will carry the same message to as many people as will look at it, and if it cannot meet objections, at the same time it can ignore interruptions and, if it is intelligently planned, give you something else to think about by hurrying your mind on towards the desired conclusion. It is not true, moreover, that none of the inflections of the voice, none of the gestures of the speaker, can be transferred to print. In the very simple little folder, "Talk to Them," which formed an inset to the previous issue of the RECORDER, you have an "inflection" of type from the equivalent of a loudly-spoken word to the equivalent of a normally pitched argumentative voice. You have the resonant gravity of a good salesman's enunciation reflected in the warm colour and sensible design of "Monotype" Plantin; you have what amounts to a finger pointing at an important phase, in the folded-back corner which at once acts as an arrow-head and produces the effect of a second colour on the first page. In the present inset, the calligraphic Blado italic echoes the idea of writing, and the 24-point size puts abrupt emphasis on the word of command.

"THIS MEANS YOU!"

There are two contradictory tendencies present in the reading of printed matter. One is to believe and trust anything which has been dignified by being put into type. Half our lives are ruled by statements we have "seen in print." The other is to think of printing, quite justifiably, as something sent broadcast, something not specially and personally directed to ourselves, so that any argument that induces us to do

something can seem to apply more to other readers than to ourselves. It is like the old joke about the man who was discovered behind the scenes in a theatre, the smoke of his cigarette rising before a large placard "No Smoking." When the watchman pointed to the sign the man said "It don't say 'this means you'!"

Is there no way of putting "This Means You" into the piece of printed publicity which offers real service to customers? We feel that an approach has been made on page 2 of "Talk to 'Them." The reader's objections have been rehearsed as if he had spoken them, and the words "this folder has done it in your case" meet all those objections at one stroke and bring the reader up sharp with a sense that he and he only is being addressed. The reader has been made to prove the advertiser's own point. Then the reader is reminded that he is already in a state of interest as to the further offers of this advertiser; but before he is led on to the all-important reply form, the moral is driven home by an appeal to his self-interest.

The "You" idea has been established; henceforward it is a personal message from advertiser to reader. The next step is to remind the reader that he too is an advertiser, that he too might well "get under the skin" of his readers and get actual replies; and that only a message which approximates plain talk by the honesty and simplicity of printer's type can get results for him.

Last of all comes the reply form, which is absolutely necessary for all the planned direct-mail advertising, as it gives an immediate indication of the pulling power of the particular attempt. It need not be stressed that few people will fill in and post a reply form unless they have something definite to get from it. A salesman's call is not anything that one writes to ask for in these busy days. But specimen jobs, especially those which demonstrate how other people's business has been added, useful blotters or calendars, a notebook or even a scratch pad, will make it

worth while to send back the reply form. And once a man has replied, he has gone seven-eighths of the way toward an order.

In the signature blotter enclosed there is no room for a reply form, so that the little specimen might well be enclosed in a folder of which pages 1 and 3 would look something like this:

How little it costs

to send a pleasantly printed sales aid like the enclosed to five thousand customers!

Not a penny for postage and even with the very finest materials, not more than () for five thousand to slip in business letters.

To J W PRINTER LTD
43 PRINT ST., ADVERTON

I might be able to use
..... of your signature blotters. Please send me a suggestion as to how I could use them.

NAME.....

FIRM

ADDRESS.....
.....

Incidentally the printer's salesman never had a better aid to booking orders for direct-mail advertising than a little bundle of actual results in the shape of reply forms returned. There is no need to show the names, and enquirers would hardly like to be put on record in this fashion. But there is something irresistible in showing first the item as it is sent out, and then a pile of answers: "All these were received within a week of posting."

THE "MONOTYPE" COMPOSING ROOM THE CASE ROOM OF THE FUTURE

Views and Forecasts of a "Monotype" Keyboard Operator

BY LEONARD HACKING

"Science alone," says M. Camille Flammarion, the famous French astronomer, "can really enlighten humanity." Whilst we are being enlightened, however, as to the true facts and fundamental theories concerning the universe, the beauty of simplicity which accompanies a great amount of classical Greek mythology cannot be ignored. We admire those clever people of old in their attempt to classify the various phenomena of nature, and to-day the signs of the zodiac still retain the names given them of ancient date—those of animals or objects which the constellations, forming the signs, were supposed to resemble. There is still a great amount of research work to be done concerning other worlds, but humanity, in the twentieth century, is greatly enlightened and advanced in its knowledge of the solar and planetary systems. Of the six planets visible to the naked eye, Saturn alone is surrounded by a double ring, very thin and broad, whilst there are eight moons or satellites which serve to reflect the light of the Sun upon this planet.

This, by way of introduction, leads to the main theme—the scientific enlightenment in the world of print. The one great planet in the printing world (which, like the planet Saturn, is different from all other planets by reason of his rings) is the planet "Monotype"—the one great star which is everlastingly shining in the composing department, and is ever becoming brighter by reason of continued scientific discoveries adding new and valuable "satellites." For years, the chief "satellites" of the "Monotype" were the keyboard and caster, accompanied by a

THE MONOTYPE RECORDER

host of "constellations" in the form of useful attachments—tabular device, line canceller, lead and rule, display—to mention but a few. The latest "satellite," making the planet "Monotype" more brilliant than ever is the Super Caster, hence the "Monotype" increases its versatility and superiority in mechanical composing machinery, because it is something more than a mere type-setting plant, and not just a "section" of the composing department, being, in fact, the very essence and principal feature of it. To aspire to the plane of prosperity, printing offices must be equipped with this great planet to guide them with potential radiance along the avenue of financial success. With the advent of this new "satellite," the Super Caster, it can truly be said that here "science alone HAS really enlightened the way for the printer."

The "Monotype" in its entirety is the only type-setting plant serving the every need of all printing offices, and it is indeed a very true maxim that "Every printer should instal the 'Monotype'." The following brief comments on the "Monotype" in all case rooms—News, Book and Magazine, and General Commercial—will vouch for its absolute efficiency.

NEWSPAPER OFFICE

The principal feature in the newspaper office is speed in typesetting. It has been proved by various tests with other typesetting machines, that an advance in speed of a few thousand cns per hour can be obtained on the "Monotype." Apart from speed in setting, the public get what they like—legibility. Legibility even with the smallest type faces, and good type faces, too. The newspaper, then, which presents the clear, sharp-cut, clean appearance, is going to be a favourite with the people, and a boon to the proprietor. There is no dirty "sluggish" appearance with a "Monotype"-set newspaper. There is, also, an enormous saving in time at case, when all small advertisements can be set with large initials in one operation. With the Super Caster supplying all the leads, rules,

THE "MONOTYPE" COMPOSING ROOM

clumps, furniture and display type of all sizes up to 72-point, there you have the ideal and practical newspaper case room complete.

BOOK AND MAGAZINE OFFICE

Here again, speed in typesetting is the important factor. Combined with speed, however, the beautiful "Monotype" book-faces (to mention two, Baskerville and Garamond roman and italic) make reading a positive joy, because they have earned the name of "good print." Very often a story, article or treatise has to be published in large and small book form. With the aid of the "DD" keyboard the setting of the matter for both large and small editions can be set at one operation. What a saving of time and money! The Super Caster, of course, supplies all the "making-up" material: leads, rules, clumps, furniture and display type for title pages—so there is the ideal book and magazine case-room complete.

GENERAL COMMERCIAL OFFICE

The value of the "Monotype" cannot be over-estimated in the general commercial printing office. The brilliance with which it fulfils all requirements in the case-room with such variety of work makes it the "star type-setting-typefoundry which can never be eclipsed." All compositors' worries are ended in the "Monotype" composing-room. The speed and pleasure of making-up tabular work is almost incredible. The keyboard and caster in conjunction produce perfect tabular work, and the lead and rule attachment or Super Caster perfect rule. What a delight for the compositor in making-up now the weary searching for "good rule" in "pied" rule cases is ended. In the making-up of invoice forms and similar work requiring a good amount of metal furniture, the Super Caster is just the machine. Perfect and beyond criticism is "Monotype" metal furniture. There are no more rules like "dogs' legs" in formes made up with "Monotype" material. The American Point

System has been a wonderful improvement in the case room, but metal furniture, leads and clumps deteriorate in time, and new material bought from the typefounder (though point material) will not correspond with the old, consequently formes will not lift and rules will not join and lock up straight. The Super Caster eliminates all worry and inferior work, and the eternal struggle of making rules join is ended since "Monotype" rule, leads and clumps can be cast to any length and cut and mitred without waste.

Compositors can work with "Monotype" material throughout on any class of work from a small label set in 5-point, to a window bill demanding lines in 72-point. It must be recognized, then, that the case room of the future is essentially the "Monotype" case room. Whilst every printer realises that the "Monotype" constitutes the ideal case room, the layout man and display compositor can make the word "Monotype" a household word in all industries. Circulars, catalogues, show-cards and every class of printed matter giving publicity to merchandise are "shop windows" and foundation stones for all successful business houses. It is the work of the display compositor to set attractive "shop windows," and the "Monotype" case room alone can provide the really efficient material with effective selling properties for every business.

It is understood in the display section of the composing department that simplicity in style, the judicious use of ornaments and the use of appropriate type-faces in accordance with the nature of the work in hand, are the chief essentials for attraction. The business man who wishes to receive the best value out of his printing would be wise to leave the laying out of the job to the layout man. I once had a four-page circular to set on the "Monotype," advertising bacon and ham slicing machines. There was copy for the first two pages, the other two pages were blank, the customer having written: "Will the printer please

THE "MONOTYPE" COMPOSING ROOM

supply suitable wording?" The overseer of the department left it to my discretion to supply suitable matter.

It would be a good idea if all circulars and catalogues set in "Monotype" had a short paragraph inserted at the foot of the last page concerning the type-faces used in relation to the goods advertised. For example, take the circular advertising the bacon and ham slicing machines. The types used in this particular circular were "Monotype" Old Style Antique for the text matter and "Monotype" Bold Face for display lines. A line under the imprint could have been inserted to the following effect:

THE TYPE-FACES USED IN THIS CIRCULAR ARE MONOTYPE OLD STYLE ANTIQUE AND MONOTYPE BOLD ; BOTH STRONG AND EFFECTIVE.
OUR PRESSES, TOO, ARE EQUALLY AS STRONG AND EFFECTIVE IN THEIR OWN CAPACITY.

I am confident that the case-room of the future, the "non-picking-non-distributing case-room," will be built entirely on "Monotype" material, and by its unequalled merits not only the printing trade but all trades will be enthusiastic about this wonderful planet of the printing world. When, through continued scientific enlightenment, we are in communication with other planets, all printing offices thereon will instantly scrap their existing typesetting machines and instal the "Monotype," for has not the "Monotype" risen like a great Phœnix from the ashes of the ages to proclaim its superiority in the world of print?

THE MODERN PRESS ADVERTISEMENT

There are, strictly speaking, no rules in advertising. A rule is a line of action or conduct laid down and supposedly enforced because the action concerned is not so obviously natural that we can take it for granted. Nothing is more regular than our normal breathing, yet we do not breathe by rule. And the man who is designing advertisements soon discovers that the only limits set by his job are obvious ones such as the fact that if the copy is very difficult to read, very few people will read it. It follows, therefore, that any book on the technique and practice of advertising will gain by stimulating the imagination and removing the pre-conceived ideas of the reader rather than by pretending that all knowledge of publicity design can be written down and learned, and that to break any given set of dicta would result in disaster. Herein lies the value of Mr. Meynell's work on the *Typography of Newspaper Advertisements*,* for it concentrates on "reasons why" and allows the "reasons why not" to follow as a matter of course. It offers, moreover, specimens chosen as real points of departure for those who can seize upon a new idea and use it.

Type and the use of type take up the bulk of the book, as is only necessary, for after the picture or displayed heading has caught the eye of the reader and led his attention and favourable interest to the copy, he is still only ready to be convinced. It is in the few lines of legible lower-case that the sale can be made or the reader's enthusiasm stimulated to the point of demanding the product. The designers of advertisements must therefore know the difference between one type-face and

another not only by the superficial appearance but by discovering just what psychological effect the different faces, colours and sizes of type have in relation to a given space and a given purpose. Too often the study of actual type design is thought of as a mysterious business depending on vague psychological principles. It is, in fact, an exact science arising from a minute study of reading habits, comparative legibility and the behaviour of type metal, paper and ink. Mr. Meynell shows the

* *The Typography of Newspaper Advertisements*, by Francis Meynell, London, Ernest Benn, Ltd., 1929

fundamental simplicity of the canons of legibility: a thing could exist apart from the purpose of being read:

Legibility. A letter is a definite code to which is assigned a definite meaning when it is linked with other letters in a word. That meaning will be obscured if the letter is of a shape so "quaint" or fantastic as not to be immediately recognisable for what it is. A red light stands for warning, a green light for all clear; no railway would introduce mauve or peacock variations to please the aesthetic sense of its engine drivers. An A must have its "A-ness" undisturbed. The cross-bar must not (for instance) be so low that the letter looks like a picture of a pyramid; nor so high that it looks like an insertion mark. It should—this is where the display printer and his advertising task-master so constantly go wrong—be shaped in the proportion and style of the letters to which people are most accustomed, according to which they learnt to read, and have read ever since. It may be that the code could be simplified by modifying certain letter shapes; but the advertiser pays to sell his goods, not alphabetical forms. Simplified spelling also may be a brain-saver theoretically, but to people who have learnt normal spelling it is slow and tedious and confusing.

Again, for the sake of legibility, nearly all much bethickened letters are to be avoided. Thickening a letter involves a distortion of its external and internal proportions—a departure from the code. It must be remembered that the interior white in a R or B is as much a part of the code as the external lines; therefore the over-thickened R or B is a poor signal. The thicker the letter the more like it is to other letters; it is bound to have a greater proportion of what is common to the letter before and after it, more blackness, and less distinguishing outline and inline.

Having stated the case for legibility, the author does not retract his definition by speaking of beauty in type-faces, as if such

A legible type, a type fit for its purpose, is a beautiful type. What makes type more or less legible, and so, in that measure, beautiful, is the degree in which it conforms in its proportions to the letters of those great artificers who made the Roman inscriptions and inspired the letter-designing geniuses of all succeeding centuries; the artificers who made the code we daily use and made it technically perfect. That is as regards the proportion of letters. Besides, sharpness of impression, cleanness of curves and joins, infinitesimal accuracy and firmness, a due regard for eye distortions (the eye always lowers the true centre of anything, and this has to be allowed for), a care (this is both important and difficult) that the letters will "set" happily together, moulding into the word, and a sense of what is due to the medium in which the letter is shown—metal, stone, ink—and to the tool which made it—all these are practical tests for a judgment as to whether this type or that is a technically perfect signal, and so, in our present definition, "beautiful."

TYPE CHOICE

As regards suitability of subject matter, Mr. Meynell points out that there are perhaps 25 different type-faces which would pass all his tests of beauty and legibility, and among these aristocrats the choice can be made either for vigour or delicacy, or for classic sobriety, according to the individual need:

For instance, the obvious French fantasy of the Fournier¹ and Cochin² faces will naturally suit the dressmaker who wants to suggest the chic of Paris; the publisher can do no better than Caslon³ (the classical book-type for better books) or Imprint⁴—its great-grandchild, of a sturdier constitution. Plantin⁵ (particularly

¹ Fournier (exclusive to the "Monotype") is Series No. 185.

² Cochin (recut for the "Monotype" by special arrangement) is Series No. 165. It is now available in 18 and 24 point roman and italic.

³ "Monotype" Caslon is Series No. 128.

⁴ Imprint (exclusive to the "Monotype") is Series No. 101.

⁵ "Monotype" Plantin is an exclusive origination bearing no relation to other designs of this name. Series Nos. 113 (light), 110 (medium), 194 (heavy).

the "Monotype" face) declares in its strength and straightness that it stands for the machine-seller; Goudy Bold⁶ and Cloister Bold,⁷ keeping a true form, despite their strong colour, offer an attractive service to the draper's sale; and so on.

The mechanics of type study are again referred to in the author's reminder that no type should be selected until it is known exactly what kind of paper will be used for the job, owing to the alterations in colour produced by different surfaces, and processes of stereotyping and rotary press work.

"MODERN" DISPLAY

In considering fashions of display the contrast is noted between "static" and "dynamic" forms. The one calls for attention first of all because it is a pattern, a piece of printing which, long before it is read, promises pleasure in reading by virtue of its logic, beauty or elegance; the other more modern method of display is less self-conscious. It reproduces the effect of actual talk, and its intention is to carry a message directly to the mind, either by flattering or intriguing the reader. The discussion of this new form is particularly valuable in pointing out that layouts which depart from the classic balance and centring, are in danger of falling into monotony by the very means they take to get away from it. Psychological balance and true movement depend more than ever upon an understanding of the technique of composition; there must be twice as much method in what seems at first sight, to the more conservative typographer, to be madness. A designer or compositor who has suspected that modernistic layouts can

be produced by setting the copy at one angle and the heading at another would do well to read the very serious analysis of dynamic display in Mr. Meynell's book, and to make copious notes of the following pages in which the anatomy of a displayed advertisement is discussed in detail, with excursions into questions like letter-spacing or mitreing capitals, keeping swash italics in their place, and using indentations intelligently.

Many printers would do well to pass on to some of their advertising customers the "Three Don'ts" which Mr. Meynell rightly thinks worthy of mention:

"Don't wreck the work of your typography by requiring the underlining of certain words. . . . If a man cannot express himself without a brass rule he is not fit to write copy; and if these words are the essence of your message, they should be taken out into your headline."

The "Don't" against the constant use of italics for emphasis is closely related to this bad practice, and both these exhortations will be easier to pass on than Mr. Meynell's final warning:

"Don't, if you can possibly avoid it, don't I beg you, print coupons, triangular and asymmetrical, in your advertisements. It is impossible to make them look nice; and if the rest of your display is good, or the paper you advertise in is of decent quality and interest, the nicer-minded of your readers will not commit the vandalism of cutting the coupon out. I am convinced that for the better (quantitatively and qualitatively) part of advertisements

⁶ Goudy Bold (exclusive to the "Monotype") is Series No. 214.

⁷ Cloister Bold (now being cut for the "Monotype" by special arrangement) is Series No. 271.

the coupon is based on (a) bad psychology and (b) an unduly optimistic view of the properties of wood pulp as writing material."

The section immediately following is devoted to specimens of types for display and text which are among those suitable for the rigorous conditions of newspaper reproduction. "Monotype" users will be pleased to notice that no fewer than 16 of the famous "Monotype" publicity faces are shown as specimens. The largest number shown by any other firm is nine from the justly celebrated typefoundry of Gebr. Klingspor in Germany. The "Monotype" types shown in specimens include Baskerville, Bodoni, Caslon, Fournier, Garamond, Garamond Heavy, Gill Sans-serif, Imprint, Imprint Shadow, Ionic, Italian Old Style, Plantin Light, Plantin Medium, Plantin Heavy, Poliphilus and Blado.

After the specimens of type comes a series of valuable tables of measurements showing, for the benefit of calculators, the letter spaces in one line of pica ems to various body sizes between 12 and 24.

Perhaps the most provocative and interesting portion of the book, as far as the student is concerned, is the gallery of advertisements occupying the last section of the book. These have sensibly been printed upon actual newspaper stock, so that every test may be given to the suitability of illustration processes and type-faces used.

The balance is kept between the classic and sober beauty of such advertisements as those of the Westminster Bank and the Underground, and some of the daring, attractive new advertisements emanating from the Crawford or L.P.E. advertising agencies. The vogue for sans-serif has so recently swept across the advertising world that it is not to be wondered at that his book, which necessitated many special arrangements in advance, has not reflected it to any great extent. Some of the most interesting advertisements from the printer's point of view are in the publishers' advertisements at the very end, including an intricate problem in layout by the Cambridge University Press, an astonishing three-dimensional border design for the Nonesuch Press, and a book advertisement by Victor Gollancz Ltd., making a new and remarkably effective use of varying sizes of type within the same line for emphasis—a fashion for which one can predict a wide popularity.

The Typography of Newspaper Advertisements is set in "Monotype" Bodoni by Messrs. R. & R. Clark Ltd., of Edinburgh, and is enclosed in a sober binding with a very dashing and effective dust jacket. The price is £2 2s. nett, and the book thus represents no light investment to the average printer or technical student; but to the serious student it will offer new ideas and definite inspiration.

LANSTON MONOTYPE CORPORATION

LIMITED

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

Telephone: Central 8551-5

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	G. 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—Monotypc-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, Vladimirsgatan 13

Oslo—Olaf Gulowsen, Akersgaten 49

} Agents of the
Continental Monotype
Trading Company Ltd

THE TRUTH ABOUT PRINTING COSTS

No advertiser can afford to circulate literature which looks as if he couldn't afford *well-printed* literature! Appearances count for too much these days. The printed salesman who is well-dressed by an intelligent printer is an asset. The ineffective, cheap-looking folder or letter-head is a liability. *It tells tales!*

The modern printer uses a scientific costing system. His prices vary according to (a) the time it takes to do your job, and (b) the quality of the raw materials you want. When you ask for "something cheaper" you are asking for cheaper paper, cheaper ink, less telling methods of illustration, etc.; you are not asking him to present you with the very small margin of profit on the job which enables him to keep in business!

The advantage of choosing a "Monotype" printer is that his composing machine produces the highest quality of work at the low costs made possible by absolute production efficiency. You know

in advance that a printer with a "Monotype"* will give you that sparkling press-work and beautiful typography that are to printing what fine cloth is to a tailor. You know in advance that it is impossible by any other method to get such good composition at so low a price. You know that the efficient "Monotype" printer knows his costs. It is for you to decide, however, whether the completed job will or will not have the attention value of fine paper, careful design, and all the details which say "prestige" to your customer—details which you can never assure by thinking of print purchasing as bargain hunting.

The printer with a "Monotype" can show you why effective printing, done speedily and economically, sells more goods

LANSTON MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4

*THE "MONOTYPE" IS THE ALL-BRITISH TYPE COMPOSING
MACHINE. IT SETS NEW, HARD TYPES FOR EACH JOB, SPEEDILY
AND ECONOMICALLY

*Printed in Great Britain
and Published by
The Lanston Monotype Corporation Limited
Fetter Lane, London, E.C.*

THE "MONOTYPE" SETS TYPE TO THE WIDTH OF SIXTY EMS PICA

