

CONTAINING

An Article on

THE PRINTED CATALOGUE

Remarks on

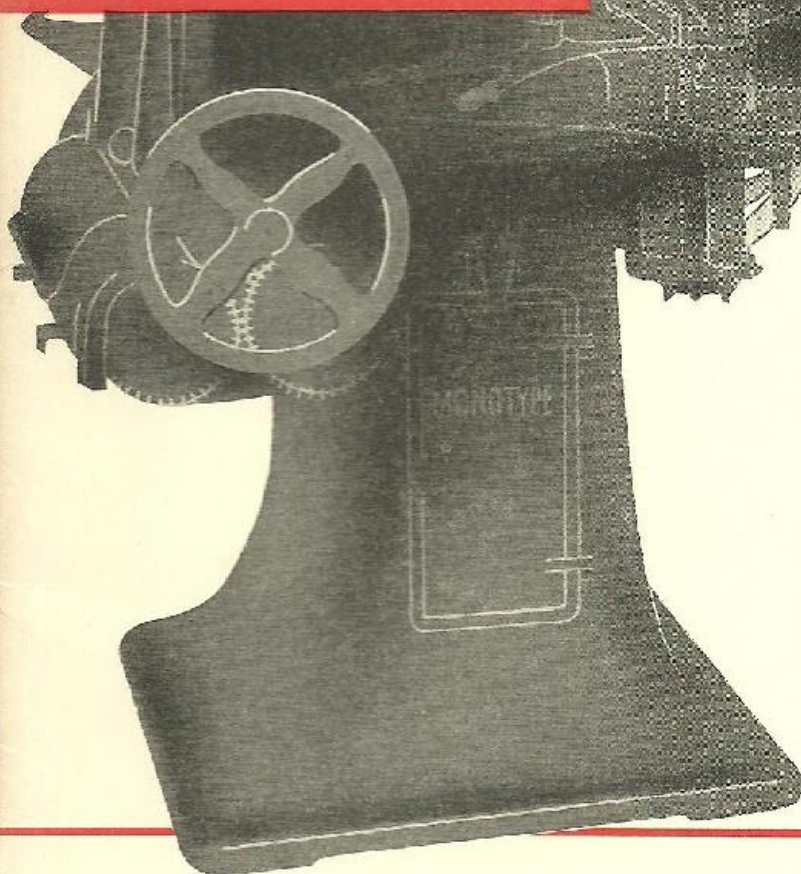
ADVERTISING CONVENTIONS

Answers to

TECHNICAL QUERIES

SET IN "MONOTYPE" WALBAUM

VOLUME 33, NO. 3
AUTUMN, 1934



THE MONOTYPE RECORDER

THE MONOTYPE CORPORATION LIMITED

43 FETTER LANE

LONDON, E.C.4

JT 3662

VOL. 33 NO. 5

THE MONOTYPE RECORDER

AUTUMN 1934

This number is set in
"MONOTYPE" WALBAUM

SERIES 574

20 pt.	..	..	p.	5
16 pt. composition	..	..	pp.	3-4
14 pt.	"	..	pp.	4-10
13 pt.	"	..	p.	19
11 pt.	"	..	p.	15-18
9 pt.	"	..	p.	21

WITH "MONOTYPE" WALBAUM MEDIUM 575

SEE SPECIMEN P. 21

THE TITLE PAGE SHOWS BODONI, SERIES 155

The Monotype Recorder

*A Quarterly Journal for Users and Potential Users of
"Monotype" Machines, Supplies and Matrices*

Volume 33

AUTUMN - 1934

Number 3

*Containing
a Special Article on
THE CATALOGUE*

London:

THE MONOTYPE CORPORATION LIMITED

43 FETTER LANE, LONDON, E.C.4

Registered MONOTYPE Trade Mark

Units	N	I	N	L	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
5	'	l	j	'	.	f	i	j	□	l	l	j	.	.	l	j			1
6	/	'	(	)	f	□	J	-	□	:	:	i	f	j	l	-			2
7	/	?	:	;	r	s	!	!	t	s	□	l	j	:	;	?	!		3
8	(	*	S	L	F	v	)	r	e	a	z	e	v	y	s	t			4
9	1	1	2	3	6	7	0	v	g	□	y	e	2	3	6	7	0		5
9	1	1	1	4	5	8	9	F	S	e	r	4	l	J	5	8	9		6
9	1	1	x	z	L	£	P	n	h	b	p	g	c	d	k	u	q		7
10	Y	Y	k	!	T	E	ll	fl	L	x	h	o	p	£	a	v	x		8
10	R	A	B	H		P	E	q	d	u	b	n	e	g	y	ll	X'		9
11	C	K	F	S	fl	k	b	d	u	T	B	o	n	h	p	q	x		10
12			Z	G	U	O	D	Q	R	V	Y	W	w	P	E	L	ff		11
13	/	-	£	X	H	N	&	C	A	□	K	Z	&	B	T	R	&		12
14	#	ff	m	X	W	D	G	w	U	H	C	V	K	Y	Z				13
15	M	O	M	N	O	m	-	A	D	G	w	N	U	O	H	Q	W		14
18	1	2	3	4	5	6	7	8	9	0	1/2	3/4	1/4	..	□	M	m		15

NI NL A B C D E F G H I J K L M N O
 *Add 5-unit high space *Add 7-unit high space
 *Add 6-unit high space *Add 12 units by letter-spacing

BELOW

A Seven-Alphabet Combination, 6 to 12 pt.
 Extended Matrix Case Arrangement No. 1886
 "Monotype" Plantin and Plantin Heavy
 Series No. 110 and 194
 ABCDEF...Z, ABCDEF...z & abcdef...zffil, etc.
 ABCDEF...Z & abcdef...zfffl, etc.
 ABCDEF...Z & abcdef...z, etc.
 roman and bold numerals, etc.

Units	N	I	N	L	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
5	f	l	i	'	:	i	□	l	i	.	.	.	.	.	.	.	.	.	1
6	J	I	s	f	J	[	t	□	f	)	(	j	l	i	:	:			2
7	s	r	e	-	r	s	f	□	t	J	I	)	(	!	:	:			3
8	x	w	e	s	I	q	b	g	e	J	l	e	a	c	z	s	-		4
9	v	B	A	v	f	k	g	o	v	1	2	3	1	2	3	4	z		5
9	x	R	C	h	a	p	d	x	□	6	5	4	7	6	5	e	r		6
9	P	T	L	x	k	y	u	n	v	7	8	9	0	0	9	6	c		7
10	Q	Y	U	o	ff	ff	p	h	n	u	fl	fl	£	o	v	k	x		8
10	K	G	D	ff	ff	X'	Q'	d	□	b	q	&	Q'	a	g	y	X'		9
11	N	H	ff	!	?	S	P	£	ff	n	u	h	d	p	b	q			10
12	Z	F	P	S	L	E	m	H	V	B	Z	&	F	L	S	Y	Z		11
13	M	B	C	T	R	m	Y	R	A	C	L	V	w	E	T	P	V		12
14	w	V	G	D	O	A	X	O	T	Q	w	A	N	R	B	C	K		13
15	K	Y	U	H	N	U	K	N	G	D	H	m	O	G	H	D	U		14
18	◆	x	=	%	&	W	M	W	□	M	..	-	m	W	M	ff	ff		15

NI NL A B C D E F G H I J K L M N O
 *Add 5-unit high space

Three Combination "Lays" for Catalogue Work

AT LEFT

The new layout for composing large figures along with 6 pt. Gill Sans.

The font includes

- ROMAN CAPS, roman lower-case, and points
- ITALIC CAPS, italic lower-case, and points
- BOLD CAPS, bold lower-case, and points
- Roman fractions, ligatures, and 16 large size price-figure characters.

BELOW

Another good Catalogue Combination, 6 to 12 pt.
 Matrix-Case Arrangement No. 2400
 "Monotype" Imprint and Imprint Heavy
 Series No. 101 and 410
 ABCDEF...Z, ABCDEF... abcdef...zfil, etc.
 ABCDEF...Z & abcdef...zffl, etc.
 ABCDEF...Z abcdef...z, etc.
 roman and bold numerals, etc.

Units	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
5	j	:	'	'	£	.	i	□	l	.	j	l	.	.	j
6	J	l	)	f	s	t	f	□	t	t	j	f	'	(	l
7	s	:	:	:	?	-	r	s	e	r	c	?	J	I	-
8	f	f	E	J	l	z	c	c	e	a	g	b	q	s	r
9	v	B	A	6	3	9	k	o	g	n	u	y	9	3	6
9	y	C	L	7	4	l	0	□	x	p	v	0	l	4	7
9	P	R	T	8	5	2	v	y	a	h	d	h	2	5	8
10	Q	Y	E	O	h	b	u	n	p	e	c	p	o	v	y
10	K	G	D	q	fl	fl	q	h	d	a	b	k	g	x	S
11	H	N	ff	Z	d	h	S	E	P	n	u	E	B	P	P
12	Z	F	F	B	E	X	w	S	P	L	T	L	C	V	Y
13	M	V	Y	C	H	L	A	w	m	R	T	A	R	R	C
14	w	K	V	X	Q	O	T	A	O	O	D	D	G	G	U
15	K	U	D	N	G	ll	w	m	N	H	N	H	U	K	Y
18	◆	-	ff	W	M	..	□	m	ff	W	M	M	W	ff	

A B C D E F G H I J K L M N O

FOUR ASPECTS OF
THE PRINTED CATALOGUE

READER : PUBLISHER : MASTER PRINTER : AND
COMPOSING ROOM

The Greeks, it appears, had a word for it: a word that runs as a connecting thread through all the different parts of a general discussion about *the Printed Catalogue*.

To be realistic and helpful, such a discussion must give the point of view of four different kinds of people: the user, the publisher, the master printer and the compositor. But nowhere can we stray far from the core of the subject if we remember that the root of the word "catalogue" is a Greek word meaning *to choose*.

A Catalogue is an opportunity to choose something out of a list. An ordinary advertisement generally concentrates on "selling" one thing: the catalogue, like a bazaar, invites you to come in and look about, to compare values, to exercise your own judgment. That is why seed catalogues are generally admitted to be amongst the most fascinating printed books in the world. That is why no worth-while catalogue has any need of "stunt typography", the constant nervous appeal for *Attention Please*. Its job is to lay before an already interested reader all the relevant facts about a whole group of articles, and to do

it in such a way that any item is easy to find, easy to compare with a related item, and—in the case of commercial catalogues—easy to order. Ease, tranquillity, clarity, order: those are the virtues of the printed catalogue, and all questions of its production have to wait upon the designer who lays it out with the user in mind.

The phrase "Our Catalogue" used by a manufacturing house generally means a descriptive list, with or without prices, but generally with some illustrations of all the different lines of goods offered by that house; or of all the lines within a distinct manufacturing group. One edition may suffice (with occasional supplementary folders) for several years; it may, like a Seed or Motor-car Catalogue, have to appear annually; or it may deal with things like textiles or garments, that require at least two catalogues a year to keep up with changes in style. Always, inevitably, it is an offer of help in *choosing something*.

I. THE READER'S POINT OF VIEW

However briefly we deal with the needs of the "user" of catalogues, those needs must come first because they are fundamental. There are two kinds of catalogue users: middlemen (such as booksellers, retail chemists, etc.) and ultimate consumers. Among the latter is the Mail Order public; those people who, removed perhaps from the great shopping centres, shop amongst the items of a printed catalogue. To shop does not mean to buy or to "be sold", but to compare values with a view to selecting something. Such a consumer asks of the catalogue just what he or she would ask of a retail store. Thus, if a store puts plenty of goods on display, with the minimum stored away out of sight; if it provides proper illumination and ventilation, and by planning makes it easy for the hurried shopper to find the right department while still tempting the leisurely to stroll about; if it has the sense to feature remarkable bargains while giving the impression that these are "typical", *then it will attract more shoppers and send each one away with more parcels.*

THE PRINTED CATALOGUE

Similarly, if the Mail Order Catalogue puts plenty of pictures of the goods before the "shopper's" eyes, with the minimum of items described by adjectives only; if it allows the printed page that exact equivalent of good lighting and fresh air which is clear presswork and a good type-face; if it is so laid out as to prevent fumbling about and yet so pleasantly ordered that one is tempted to glance through many pages; if it has the sense to give extra space to its best offers while implying editorially that these are "representative values", then the order-forms that come back will have more entries apiece, and the book itself is far more likely to be kept and consulted.

WHAT THE USER EXPECTS

The person who does keep and use a catalogue is doing a favour to the firm which issued it. Hence he deserves the compliment of a sturdily-bound catalogue which will not disgrace his shelf. He naturally wants the most realistic or detailed illustrations possible. Oddly enough, the wood-engraver's art has lingered on in the Mail Order Catalogue because it can give more definite details than many a photograph. A brilliant scratchboard illustration of a machine part has much to recommend it as against a heavily retouched photograph. From the typesetting he expects clarity and again clarity. It helps him to have the first identifying words picked out in bold; it helps still further to have the general description distinguished from the specific details or other reference matter. That is why the modern catalogue designer uses *italic*, bold, CAPS and lower-case and SMALL CAPS in catalogue work; it automatically simplifies reading. Finally, he has the right to expect that he will find it easy to order; that directions will be explicit and clearly displayed, that the order-form will not fall out and get lost, that he can prevent mistakes in dispatch.

Because he is already interested, he is willing to read entries in eight or ten point, and even captions, etc., in six point; a thing he would not bother to do in the case of ordinary advertising. If the text pages look cramped and hard to read, he may not necessarily assume that the goods must be cheap and inferior, but he has certainly been given a strong hint to that effect—and *that is all* he has been given; he cannot turn to the goods themselves and say: "What a contrast between these fine articles and that shoddy printing!" He is not a clairvoyant, he goes by what he sees.

It is the same with the retailer who receives the manufacturer's or wholesaler's catalogue. In deciding to stock a line, he has to go by what he sees—of the traveller and his samples, and of the catalogue that is left with him. What vitally interests him is whether the goods will sell fast enough to prevent overheads from eating up the profit. He knows perfectly well that

those goods will, or will not, sell according to whether the manufacturers are able to realise what the public wants. And if the producers of the catalogue have shown such lamentable ignorance of elementary psychology as to employ ugly types on a crowded page, why then it is unfortunate that no director or salesman can stand at his elbow and say: "Ah, but in our actual manufacturing, and in our advertising to the public, we *are* up-to-date".

UNCONSCIOUS DETECTIVE WORK

Every one of us is a detective when it comes to printed matter. We will draw conclusions that we were never meant to draw. We are sceptics beforehand in regard to a shabbily-printed statement, just as we are predisposed to believe what is said in "authoritative-looking" print. That is why Mr. John Prioleau, the motoring authority, said once that a good catalogue was the sure sign of a good car. He could not explain this fact; we can only suggest that a firm intelligent enough to give the public what it needs in a motor car will probably *know enough about the public*, and about distributors, to spend money and brains on the production of its catalogue.

II. THE COMPILER'S (PUBLISHER'S) VIEW

With these facts in mind, the compiler of the catalogue (the advertising or sales manager, or whoever is responsible for the whole production) gets down to his complicated task. Generally he has a pre-existing catalogue to work on. If he has to bring it up-to-date, he must consider first of all whether mere additions and revisions of standing formes will really produce an up-to-date catalogue. If not, a complete re-styling may repay the extra expense, especially if it is so logical and clear that the next edition *can* safely be a revised reprint. The amount of new matter is not half so important a guide in this case as the quality and modernity of the rival firm's catalogue. New aids to easy reading, new illustrations processes, new styles may have come along, and meanwhile the old formes may be looking "tired". On the other hand, he may be fortunate enough to have the bulk of the work "standing" at his printer's—and set in hard separate type so that his revisions can safely be done at the minimum expense.

Having inserted all the new entries (or in the case of a new firm, collected all the items and arranged their order), he should take a quiet hour to consider the *editorial* side of the projected book. Has enough attention been given to the General Introduction? Is there a good index and cross-index? Is the standard phrasology of the entries capable of being made clearer, less stereotyped? In other words, can the catalogue be made more "salesmanly" than it is now?

Next comes the question of process. Here the "compiler" after consultation with the printers, may have to decide between the claims of letterpress, offset and gravure. If the illustrations are all-important, he may find that they look more impressive in velvety photogravure; but then he will not be able to count on those handy half-tone blocks which his customers may want to borrow, or which he could use again for smaller pieces. The deciding factor is the extent to which a given kind of illustration will HELP the reader to CHOOSE. He may decide to use letterpress (for maximum "sparkle" in the type matter) in conjunction with occasional plates. If for any reason he delegates a part of the work (such as the plates) to a second printer, he must "plan" the book with extra forethought.

In any event, the modern buyer of printing is unlikely to ask for an estimate on catalogue work from any printer who is not equipped to do the setting in his own plant with "Monotype" composing machines. So universal is the use of these machines in catalogue work that a printer not so equipped has had little experience of modern catalogue work. Unless he "sends out" the job he will have to tackle by other and more limited methods a whole set of problems which a "Monotype" composing machine solves with straightforward efficiency.

III. THE MASTER PRINTER'S VIEW

The Master Printer, called in to consult about a new or re-styled catalogue, may have to persuade the customer to postpone the question of estimates until the whole matter of process and format is re-considered. The customer cannot help being predisposed in favour of any printer who says "You are embarking on the one most important printed piece in your year's work, and a trifle more thought *now* on ways and means will repay you tenfold". For example: are there ways in which current smaller literature can be incorporated in the catalogue to save time—or made up later on by "running on" certain sheets from the larger book? Is the format convenient? Would index-tabs help? Is a revised reprint to be made within a given time? It may be that the customer fancies himself as a layout artist or a discoverer of novel type faces; it may be that, before the printer is called in at all, some outside "expert" has prepared an elaborate sketch-dummy. In that case all that is wanted from the printer is "your lowest price", absolute obedience, and a strict promise of delivery. In most cases, however, a non-printer's detailed specification offers one or more neat opportunities to the printer who does not relish this treatment. The amateur customer, however he may attempt to over-ride the "mere technician", cannot afford to turn a deaf ear to any cost-saving suggestion. Every successful master printer can remember instances where some constructive hint to the customer, at the very beginning,

Sir Thomas More

THE XII PROPERTIES OF A LOVER. Verses concerning the love of God on the analogy of human love. First Edition of 250 copies one of which was presented to His Holiness Pope Pius XI and is in the Vatican Library, 10s. 6d. Smaller Edition bound in green leather and canvas boards, 6s. Paper covers, 2s. 6d.
A GODLY MEDITATION AND TWO PRAYERS WRITTEN IN THE TOWER OF LONDON. 6d.

Père Henri-Dominique Noble, O.P.
THE LAY-BROTHER: a short account of the Life and Status of a Dominican Lay-Brother, 2s. 100 copies on handmade paper, 5s.

H. D. C. Pepler

PLAYS

PILATE: a Passion Play in verse. 1s. 6d. Edition on handmade paper, 3s. 6d.
SAINT DOMINIC, 2s. 6d.
THE THREE WISE MEN: a Nativity Play, 2s. 6d. 100 copies on handmade paper, 5s.

[6]

Library edition on handmade paper bound quarter leather, blue cloth boards, 30s.

SAINT JOAN OF ARC, 1s.

THE BURGLAR (including also "The Miser" and "Clementine"), 1s.

POETRY

IN PETRA: a small book of verse with wood-engravings by David Jones, 5s.

RE-ISSUE

SOCIOLOGY

THE DEVIL'S DEVICES: a sociological satire with incidental poems; also six woodcuts by Eric Gill. The original edition of 1916 in a new binding, 5s.

"It is good to have a re-issue of 'The Devil's Devices,' a book which summed up much of the pre-war protest against the coming of the Servile State; one notices after nearly twenty years how very little of the argument needs to be re-written, even how little there is to be added to it." G. K.'s WEEKLY, 5 April, 1934.

MISSIONS: an Essay on the Church and the Land. "More prophetic insight finds its place in this slender book than we have seen since Cobbett." FR. VINCENT McNABB, O.P.

PRINTING

THE HAND PRESS, 15s. and 25s. (see p. 3).

[7]

DISTINCTION BY SIZE

2. DISTINCTION BY WEIGHT

We reproduce, above, the bottom half of two facing pages from a beautifully-printed catalogue of Pepler & Sewell just issued by the SAINT DOMINIC'S PRESS. This is set by hand, as is all of Mr. Pepler's work. We have used part of the same text to perform a typographic experiment. The setting on the right shows what the book would have looked like if different weights of the same face (Gill Sans: 562 in the original, 262 and 275 on the right), in one size, had been set at one operation on a "Monotype" composing machine.

This is in no sense brought forward as an "improvement"; it is a "translation" into commercial terms!

H. D. C. PEPLER

PLAYS

Pilate: a Passion Play in verse, 1s. 6d. Edition on handmade paper, 3s. 6d.

The Three Wise Men: a Nativity Play, 2s. 6d. 100 copies on handmade paper, 5s.

POETRY

In Petra: a small book of verse with wood-engravings by DAVID JONES, 5s.

RE-ISSUE]

SOCIOLOGY

The Devil's Devices: a sociological satire with incidental poems; also six woodcuts by ERIC GILL. The original edition of 1916 in a new binding, 5s.

"It is good to have a re-issue of 'The Devil's Devices', a book which summed up much of the pre-war protest

THE PRINTED CATALOGUE

created such an atmosphere of co-operation that any subsequent queries were actual queries instead of recriminations.

SYMPATHY IN A CRISIS

It is perfectly certain that however calmly the user of printing approaches his other printing problems, he is going to be nervous and portentous about the catalogue. Other departments are sure to be badgering him, the salesman will have had their devastating say, time is creeping on, his biggest expenditure on printing is to be allocated. It may sound quaint, but what he really needs is *sympathy*: not a pat on the back, but the comfort of knowing that someone else understands the importance and difficulty of getting out a first-rate catalogue. "I see what you want", says the wise printer, and proves it by a few strokes on paper, and the customer, who has *not* seen precisely what he wanted until then, draws his first easy breath.

To take an obvious example, the modern customer generally realises that the choice of a type face for his catalogue is really an important matter. He expects the printer, not necessarily to offer him a tremendous choice of faces, but simply to share his own conviction that the right choice *is* important. If he suspects that "one face is much like another" to his printer, he may start to lay down the law; at all events he will lose that sense that the printer is altogether on his side, working for his own objective. It is then that a few words about the actual whys and wherefores of type choice are so useful.

CHOOSING THE FACE

There can be no talk about the face until the number and kind of illustrations are determined. For a gravure job, in which delicate serifs will thicken and blur, it is best to use an open face of great simplicity and even weight. "Monotype" Plantin, 110, is ideal for this purpose, and "Monotype" Gill Sans is a safe choice if no one entry contains much continuous reading matter. Fine screen half-tones call for a paper surface which manages to make an old-face like Caslon look anæmic. "Monotype" Imprint, Baskerville or Plantin are much safer. Incidentally, each of these faces has a good bold of

This is "Monotype" Times New Roman: eight point
This is "Monotype" Garamond: same size (8 point)

the same basic design, an all-important point. If it is necessary to use quite a small size, "Monotype" Times New Roman will manage to make eight-point look more like ten, and its inimitable italic will refresh the page. The printer who intends to make a profitable speciality of catalogue work has probably re-inforced his body type repertory in such a way that he can make the maximum number of honest claims (technical claims are better than æsthetic ones) for the minimum number of faces. He has foreseen the arguments and prepared his case. The customer may say: "You recommend that face because

you happen to have it", but he has the complete answer: "I happen to have that face because the needs of such jobs as yours will always recommend it."

The publisher's catalogue, of course, can strive for classic elegance by using indentions and small caps to replace bold-face, and thus any really good book face can be used. Any border pattern, used on page after page, is found to grow wearisome. Boxing with rules will single out special offers, but it is better to "frame" such copy with white space than to use worn odd lengths of rule or let inaccurate mitres speak of hurried work.

The catalogue with few items, such as that of a line of motor-cars, will probably require full-page illustrations of some size. Too often this means that the text has to run to an uncomfortably wide measure. A suggestion for solving the problem without resorting to conventional "double column" is shown at the top of the opposite page, *fig. 1*.

WARNINGS AND RE-ASSURANCES

The Master Printer naturally warns his prospective customer that a promise of delivery has two sides to it. Will a schedule in the compilers' office, ensure that all the copy and photographs are ready in time? He may if necessary drop a hint to the effect that any customer who deals direct with the block-maker or other suppliers is *doing the printer's work for him*—and wasting his own time and nervous energy! Much can be found out in advance as to the probable nature and extent of corrections. The modern printer can, of course, assure the customer that he can have separate type corrections, so that a price-figure can be altered at the last minute without re-setting a whole line. And when the chief salesman is leaving for South America on the tenth and must have advance proofs to take with him, that matters enormously!

IV. THE COMPOSING ROOM'S VIEW

The estimate is accepted, the job goes to be set. The face and measure is known, the manuscript is marked for bold, italic, and "smalls"; the layout shows where the use of blocks will require a special measure—perhaps as wide as ten inches, perhaps very narrow or irregular (in which case a "Monotype" Unit Adding and Letter-spacing Attachment will be helpful).

The matrix-case to be used is equipped with that particular combination of characters which the job requires. If it is a draper's catalogue, the price-figures must loom large; special attention is called to the new combination of Gill Sans, 6-pt. with 18-pt. figures, which is now obtainable in one matrix-case, for setting without change-over. *See fig. 4, page 13.*

In the previous sections we have dealt with principles; in the composing room one is always considering a special problem. So the rest of this article will consist of a few examples, with such comment as seems required.

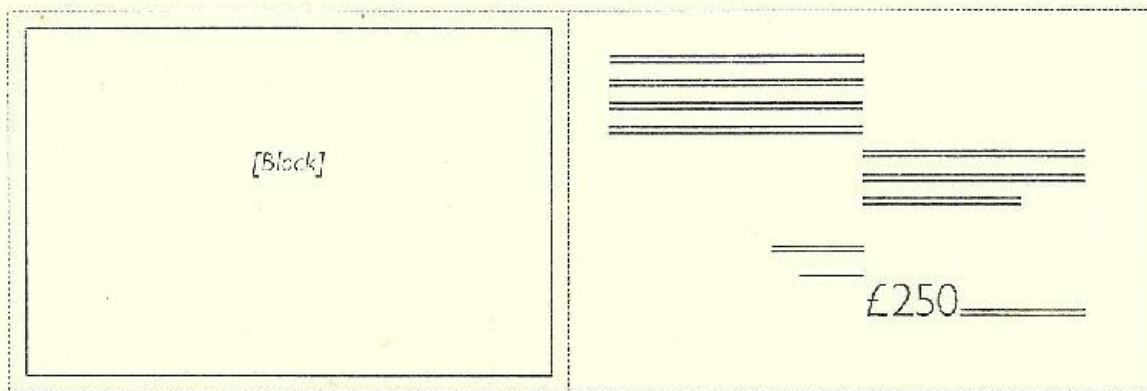


Fig. 1
(see p. 10)

RIGHT: Fig. 2

Page from a Cambridge University
Press Catalogue

A typical "DD Keyboard Job". In this case two sizes of the same face (i.e. same unit width and arrangement).

The overall measure is $23\frac{1}{2}$ picas. The measure on the left-hand side of the keyboard is made up to $8\frac{1}{2}$ set (8 pt.), and on the right-hand side to $9\frac{1}{2}$ set (10 pt.). The operator then sets his first line of 10 point, changes over his centre switch, and on the same keyboard, using the same keys, he sets the next lines in 8 point. Each paper ribbon is complete in itself, and each size can have the benefit of small caps and italic upper and lower-case—as long as both sizes used are on the same keybar arrangement.

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PUBLIC HEALTH

(See also DOMESTIC ECONOMY, p. 222, and MEDICINE, p. 166.)

JOURNALS

The Journal of Hygiene.

Ed. G. H. F. NUTTALL, M.D., PH.D., SC.D., F.R.S., Quarterly. Roy. 8vo.
The subscription price from Vol. XXXII, payable in advance, is 47s. 6d.
per vol. (post-free); single numbers, 12s. 6d.
The current volume is No. XXXII. Quotations can be given for back numbers and parts as well as for buckram binding cases.

The Journal of Hygiene. Reports on Plague Investigations in India.

Issued by the Advisory Committee appointed by the Secretary of State for India, the Royal Society, and the Lister Institute of Preventive Medicine.

Plague numbers: Vol. VI, no. 4, out of print; Vol. VII, nos. 3 and 6, Vol. VIII, no. 2, and Vol. X, no. 3, 6s. each.

A series of Plague Supplements has been issued; the first five of these contain Reports VI-X on Plague Investigations in India. They are, in pagination, completely independent of the Journal, although subscribers to the latter receive copies without extra cost. Plague Supplements i and ii, 7s. each; iii, 10s.; iv and v, 7s. each. Plague Supplements i, ii, iii can also be supplied bound in buckram, 20s. Further reports are in preparation.

GENERAL

- Hewitt, C. G., D.S.C.—House-Flies and How they Spread Disease.
(Cambridge Manuals.) Roy. 16mo. 20 illustrations. 2s. 6d.
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Moulded and Box Gutters



The above Sections kept in London Stock, in the following sizes: lengths 6 ft., 4 ft. and 3 ft. exclusive of socket.

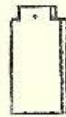
No.	Wide Deep	No.	Wide Deep	Nos.	Wide Deep
B L O	5 x 4 in.	18 R I	5 x 3½ in.	48 L I	4 x 3 in.
				48 R I	4 x 3 in.
				48 R I	5 x 4 in.
				48 L I	6 x 4 in.
				48 R I	6 x 4 in.

O—Outside Sockets.
I—Inside "

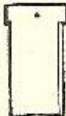
L—Left Hand.
R—Right "

Angles for above Sections are Stocked 90° and 135°.

For other Patterns and Sizes, See Pages 87, 88 & 89.



Plan of Socket of Gutters with inside Sockets.



Plan of Socket of Gutters with outside Sockets.

CURRENT PRICES WILL BE CHARGED OR QUOTED ON APPLICATION.

Price of Short Lengths of Gutters and Connections:	equal to 1 yard.
Up to 2 ft.	14 "
Above 2 ft. and up to 4 ft.	2 "
Above 4 ft. and up to 6 ft.	

Gutters laid out to plan at works, 5% extra.

Angles, Square and Obtuse, 135°, and Nozzles	equal to 1 yard of Gutter.
" to Special Degree, if one only	3 "
" " " if two or more, all same degree	2 "
Clips, Stops, and Drops cast on Bottom	1 "
Stop End Nozzles	1 "
Drops cast on Back	1 "
Return Ends	1 "

BOUNDARY WALL AND CENTRE GUTTER CONNECTIONS.

Angles, Square and Obtuse, 135°, and Nozzles	equal to 2 yards of Gutter.
Clips, Stops, and Drops cast on Bottom	1 "
Drops cast on Back	1 "
Return Ends	1 "

MADE TO PLAN.

Quotations for any of the preceding Gutters will be given on receipt of Plan, with full particulars, and can include Delivery within our Lorry Delivery Area or any Railway Station. Many more patterns than shown here are made, and quotations will be given for these, as well as any Special Made Sections, on receipt of particulars.

GALVANIZING.—Owing to the fluctuations in price of Spelter it is impossible to give a fixed price for Galvanizing Rain-water Goods, but current Market Prices will be charged. Quotations for Galvanized Pipes, Gutters and Connections given on receipt of specification.

Fig. 3, ABOVE: With the exception of the few words in "Monotype" Gill Extra Bold 521 at the top, this Catalogue page is keyboard set at one operation. Matrix-case Combination No. 2185 was used: "Monotype" Gill Sans 262 roman and italic and 275 bold. This shows how a mass of detailed information can be "digested" by (1) a range of different alphabets and (2) indentation and grouping.

Fig. 4, OPPOSITE PAGE: A new "combination lay" for a "Monotype" matrix-case is the one used in this Catalogue Page. The large figures, as well as the "Monotype" Gill Sans 6-point alphabets, were all cast and set automatically on a "Monotype" Composition Gaster. Extended Matrix-case Combination No. 2482. See p. 2.

VISIT OUR HARDWARE AND ELECTRICAL DEPTS.

Thousands of customers have expressed astonishment at the enormous variety and the extremely competitive prices of the hardware sold in our Great Household and Electrical Departments on the Lower Ground Floor. It is a magnificent floor and we can safely promise you that the prices are, without doubt, sufficiently low to repay you for your visit.

[Block]

AN AMAZING BARGAIN IN WHITEWOOD KITCHEN CABINETS

Nowhere else will you find such a Bargain as this "Wonder" Kitchen Cabinet. It is definitely the finest unit of its kind on the market. Strong, roomy, yet compact. Finished in selected White-wood, fitted with drop flap table covered with porcelain enamelled plate. Note the spacious double cupboard, fitted with ventilators; also large cutlery drawer. Soundly constructed and ready for staining. Height 6 ft. Width 30 ins. Depth 18 ins. Usually 57/6 **SALE PRICE 37/6**

Carr. outside our van delivery area 3/6 extra in England and Wales.

[Block]

PORCELAIN ENAMEL TOP COMBINATION TABLE CUPBOARD

This useful piece of kitchen furniture has three drawers, and cupboard with shelf. Dimensions: size of top 30 ins. by 18 ins., height 29 ins. Usually 29/6 Carriage 2/6 Size 36 in. by 18 in. 24/6 **SALE PRICE 21/-**

[Block]

SPECIAL PURCHASE OF FITTED WHITEWOOD WARDROBES

This is a very exceptional Sale Bargain, well made of clean selected Whitewood ready for staining or painting. Size 6 ft. high, 3 ft. wide, 17 ins. deep. Fitted with nickel plated pull-out rail for hangers; shoe rack in base and set of useful shelves down one side. Note the large cupboard space at top for hats, etc. **USUAL VALUE 42/-** **SALE PRICE 29/6**

Part Carr. 3/6 outside our van delivery area

[Block]

HANDY KITCHEN CABINETTE

This useful piece of kitchen furniture possesses all essentials, such as Porcelain Enamel Top Table, large Cutlery Drawer and Gauze panelled Meat Safe at the top. Well made of Whitewood. When the table is not in use it folds up flush with the rest of the Cabinet. **USUAL VALUE 45/6** **SALE PRICE 39/6**

Height 6 ft.
Width 3 ft.
Depth 2 ft. (closed)

Carr. outside our free van delivery area 2/6 extra in England and Wales.

[Block]

FOUR FOLD SCREEN FRAME

This well-made White wood frame is 66 ins. high: overall width 60 ins. When covered with your own furnishing fabric you have the equivalent of an expensive screen at a fraction of the cost. Usual value 8/6 **SALE PRICE 5/11**

Part Carr. and Packing 1/-

PEDESTAL & SLIP MATS

500 Pairs only. These mats are made of best quality rubber, and can be supplied in Black and White, Blue and White, Green and White, Beige and White. Made to sell at 7/6 a pair. Please give second choice of colour. **SALE PRICE PER PAIR 3/6**

Post 6d.

[Block]

GLAVES "NEW OXFORD" SUPER KITCHEN CABINET

This Cabinet is very soundly constructed and finished dark Oak. The upper section is fitted with flour bin, egg rack and five 1/2 lb. and four 2 lb. cereal jars. The upper section of the cabinet is finished White enamel. The cabinet also has a porcelain enamel pull-out top table. Height 72 in., width 35 in., depth 22 in. **SALE PRICE 79/6**

Eight monthly payments of 10/6

Fully Worth £5 5 0 **SALE PRICE 79/6**

Carriage outside delivery area 3/6

[Block]

CEILING CLOTHES AIRER

Fit one of these in your kitchen and ensure your clothes being thoroughly aired. A real sturdy job and excellent value at this price. 6 ft. airer, complete with 4 rails, japanned brackets, set of pulleys, hold-fast and rope. **SALE PRICE Complete 2/9**

Carriage 1/- 8 ft. size, 3/3 Usually 4/6

Fig. 4 (see p. 12) Showing a new combination layout for Gill Sans with large numerals in matrix-case

	£	s.	d.
1161 LEMPERTZ (H.). Bilder-Hefte zur Geschichte des Bücherhandels und der mit demselben verwandten Künste und Gewerbe. Folio, with 65 plates, including several of bookbindings, some of which are in gold and colours; boards Cologne, 1853-65	4	4	0
1162 LEON PINELO (A. de L.). Epitome de la Bibliotheca Oriental, y Occidental, Nautica y Geografica de Don Antonio de Leon Pinelo . . . añadido, y enmendado nuevamente, en que se contienen los Escritores de los Indias Orientales, y Occidentales, y Reinos convecinos China, Tartaria, Japon, Persia, Armenia, Etiopia y otras partes . . . Por mano del Marques de Torre-Nueva. 3 vols. in 1, sm. folio, apart from a few slight tears a fine clean copy in half morocco, gilt top, other edges uncut Madrid, 1737-38	20	0	0
VERY SCARCЕ; a work upon which extraordinary labour was bestowed both by its first author, and by the editor of this augmented edition. The first edition comprises the first American Bibliography ever printed.			
1163 ——— another copy. 3 vols., folio, LARGE AND THICK PAPER; half vellum ib., 1737-8	25	0	0
The preliminary leaves in vol. I have been stabbed but this does not seriously affect the text. A few leaves are waterstained.			
1164 LETTERS from the Dead to the Dead collected and arranged with Notes, Comments and a Glossary. By Oliver Lector. Sm. 4to., with reproductions of Emblems by Jacob de Bruch and Bornhius; cloth 1905	0	6	0
1165 LIBRARIES. Report from the Select Committee on Public Libraries; together with the Proceedings of the Committee, Minutes of Evidence, with Appendix. Folio, with 13 maps; half morocco Printed by Order of the House of Commons, 1849	1	5	0
An Index to this report, published separately, is bound up with this copy.			
1166 LIBRI (G.). Monumens inédits ou peu connus, faisant partie de Cabinet de Guillaume Libri et que se rapportent à l'Histoire des Arts du Dessin considérés dans leur Applications à l'Ornement des Livres. Roy. folio, 60 plates, the majority of which are in gold and colours, exhibiting specimens of early Bookbindings, facsimiles of MSS., etc., with text in English and French; half morocco, gilt edges London, 1864	8	8	0
1167 ——— the same. Seconde édition, augmentée de plusieurs Planches. Roy. folio, 65 plates, the majority of which are in gold and colours, exhibiting specimens of early Book-Binding, facsimiles of MSS. etc., with descriptive text in English and French; morocco extra, gilt edges ib., 1864	12	12	0
1168 LIBRI (G.). Mémoire sur la Persécution qu'on fait souffrir en France à M. Libri; par M. Ranieri Lamporecchi. Seconde Edition. Svo., sewed London, 1850	0	7	6
1169 LIVRE (Le) À LA MODE. Printed in green ink LE LIVRE À LA MODE. Nouvelle édition, marquetée, polie & vernissée. Printed in red ink The 2 parts in 1 vol., 12 mo., half bound [Paris], 1759	1	5	0
1170 LIVRE (L'E) DE QUATRE COULEURS. 12mo., printed in sections in four different coloured inks; half bound [Paris], 1757	1	0	0
1171 LOWNDES (W. T.). The Bibliographer's Manual of English Literature. 4 vols., an interleaved copy, bound in 6 vols., roy. 8vo., with numerous emendations and corrections (by T. Thorpe, the bookseller?) and by a later owner; half bound 1834	7	7	0
1172 ——— another edition . . . by H. G. Bohm. 6 vols., 8vo., LARGE PAPER; roxburghe, gilt tops 1869	4	4	0
Mr. J. E. Harting's copy with a large number of additions and corrections in his handwriting; many cuttings from catalogues are neatly pasted in.			

Fig. 5. This page from a Catalogue issued by Messrs. Quaritch shows the value of small caps in dignified pages.

A REMARK ON ADVERTISING CONVENTIONS

CONTRIBUTED BY P. B.

*to which is appended an American report
of the Printing Session of the Advertising Convention
at Leicester, 1934*

THE Advertising Convention meets annually for at least two reasons. One reason is not officially quoted, so it requires no public comment: it is the fact that news stories about advertising (such as reports of speeches) are helpful to the whole profession. People who pay, or induce others to pay, for space by the square inch are naturally pleased when advertising itself receives free and favourable treatment in columns which are "not for sale". The dictate "if you want to *be* news, you must *create* news" is honestly followed by the Advertising Association each year, and everyone hopes that bulging scrap-books of editorial will crown each annual effort.

I feel that no apology is necessary for putting so practical a *raison d'être* at the head of the list, though it may thus receive more prominence than it need be given in the various circulars which invite the whole British advertising world to gather in conclave once a year.

The other chief reason for holding the Convention is that the all too sectionalized advertising "industry" may have one opportunity during the year to discuss *advertising itself*. It is always stimulating to realize that one is not the only pebble on the beach; even, that one's particular beach is part of a whole coast-line on the map. Quite apart from "making fresh contacts", the ambitious advertising man can get a fresh light on some problem of his own by hearing how it has been met in a different set of circumstances. And the actual user of space, sites and printed matter, can go to such a meeting with the feeling that he will hear more than one side. To him, even more than to the agency, it is necessary to *see the connection* between one sort of advertising effort and another. There are other examples of this need to link up knowledge. The commercial artists have every reason to listen to the printers, on whose

technical adroitness their very livelihood depends; the poster people have to know what the press people are saying. Above all, a general problem, or abuse, or challenge, which has to be met by *advertisers* as a whole has to be met by them in *general* session.

This being the case, it seems remarkable that the Annual Convention of the A.A. should ever confront the delegate with the exasperating necessity of choosing whether to attend one or another session devoted to special forms of advertising, each of which he would like to attend. When he has made his choice, he is very likely to find himself listening to three or four papers on different aspects of the same subject; and very minute aspects they may seem to him. Each speaker repeats much of what the other speakers have said, and the general discussion afterwards, which ought to be the most valuable part of the Session, often turns into a hair-splitting debate between various people who obviously know all about the special subject of that Session, and who are as technical and intolerant as only the specialist can be.

Can it be that the reason first quoted, the desirability of getting plenty of editorial mention, has at least helped to blind the A.A. to the disadvantages of many conflicting sessions? If fifteen speeches are delivered on the same morning in different sessions, a great deal more copy will go to the *Press* than if only three or four speakers are reported. That is true; but it does not follow that editors are going to give as much space to the remarks of several "unknown celebrities" in little-known branches of advertising as they would give to one important man who had something new to say on a more general topic.

But the worst influence exerted by that "first reason" is the perfunctory atmosphere that comes over a session

when everybody in the room knows perfectly well that everything the speakers are going to say has already been delivered to the Press. A speech to an audience is a living thing, a matter of give and take—or else it is as lifeless as a gramophone record. If the speech is not delivered word for word as it was written down (over a week beforehand, and without the stimulus of the Convention atmosphere), the newspaper reports will not be true reports. The audience knows this, and knows where it can find all the speeches in print afterwards. Why does a third-rate comedian in the variety hall receive more laughter, and ten times more applause, than a comic shadow on the screen? Because the audience always knows subconsciously that nothing it can do will make the faintest difference to the unwinding roll of celluloid. The speaker whose message is already in print may have an inspiration on his feet, he may realise that the audience wants the subject attacked along quite a different line. But he must keep on, like the unfortunate who has got well away with an after-dinner story which is bound to make fun of his host's religion.

One foresees a time when the Advertising Convention will have to adopt the excellent policy of the British Federation of Master Printers at their annual gathering. People who intend, anyway, to spend the afternoon at golf, or those other diversions which are often called "the best thing one can get out of a Convention", will not have to feel apologetic as they pass the Conference hall and see the devoted few sending up blue smoke-wreaths inside. Three mornings, or perhaps four, will be devoted to general sessions on chosen topics which allow a wide range of contribution—the understanding being that if smaller groups or organizations wish to hold their annual meetings and issue their propaganda in the favourable circumstances of a Convention, they can sacrifice an afternoon to that purpose. This succession of general sessions would, of course, mean that each sub-section of the "advertising industry" that counted for anything would have an opportunity to put up one man—its leader, or at least its most coherent and forcible speaker; and that this man would say in effect for the printers (or the poster men, or the press representatives, or whoever it might be), "this much information will be relatively new to outsiders; we have this or this *warning* or *exhortation* to give to all advertisers, especially those with whom we come in contact; and in regard to the general subject under discussion, *we think* thus and so." Then there would be every reason in the world for writing out the speech in advance and having it carefully scrutinized, not only by the group speaking through that mouth-piece, but by the A.A. itself, in order that misunderstandings and repetitions could be avoided in advance. We should not have the Printing Session luring the audience away from the Commercial Artists'

Session, or vice versa, as happened at Leicester last year. Instead of a sectional chairman tapping his forehead to find out *what else* can be said to fill out the whole afternoon's session, a real premium would be put on brevity and the delivery of provocative facts. Instead of Mr. A's hearing what his rival Mr. B was willing to say to a small group of other rivals, he would hear his case put to the whole body of advertisers.

The printers have always taken an attitude towards the A.A. convention which may seem more naïve than wily. They have tried to make their session interesting and informative to the user of print, and a number of their principal speakers in recent years have probably assumed that any report of their speeches would be taken down in session; at least they have not droned through page after page of what might very well be a mimeographed copy of their remarks. And yet as things are, the speech from rough notes is as much of a handicap to the printed report as it is an advantage to the audience. Let us hope that it will not be the printers who have to change their attitude in future, and that "what was said" will have a better chance against "what was handed out."

The printers gave a hint to all conventions, last spring at Leicester, when they abandoned the usual "papers" for a lively dramatic sketch on a topic which was sure to stir up discussion. Even if the session had not been honoured by an address by Lord Ebbisham, President of the A.A. and a distinguished master printer, an exceptionally large audience would have been attracted, for the promise of "a play" is intriguing.

Wherever there is a complicated subject to discuss, specific instances are priceless. If the "characters" in a dialogue are sufficiently typical, and their argument is over a sufficiently representative problem, the subject will never be lost amid generalities.

"Livelier conventions" are the alternative to cynical conventions. It is not every session which has the advantage of such a bombshell as was launched by Mr. Stanley Morison at Blackpool in 1928. That speech, on "Robbing the Printer", contained statements which have become commonplaces in the intervening years. The real danger of allowing the customer to snatch all responsibility for creative design is now appreciated, and real progress has been made. But at the time those remarks, in conjunction with a programme actually set in sans-serif, created a storm—to the immense delight of the late Alfred Langley, who knew the value of "starting something". As he lamented afterwards, such "splendid rows" are not easy to stir up. But the convention that fails to start anything need not have started itself.

A play recently produced in America extracted rich

satire from an advertising convention. The characters, delegates with axes to grind, would have cordially agreed that "it's the new contacts that make it worth while". Will the time come when delegates need only drop in to the Press Committee's rooms and note, from the bulletin

board, what "remarks" have been "released" to the Press that morning? It would leave more time for that spontaneous give-and-take of personal discussion which is still the chief reason why people go to the trouble of meeting, instead of airing their views in print.

AN AMERICAN TRADE PAPER'S COMMENT ON THE APPROPRIATION METHOD

Suppose a prospect said, "I've got \$500 [£100] to spend. What is the most you can give me for it in printing?" If three different printers received a message like that by phone or mail, how would they go about answering it? The sharp, cut-price printer would be absolutely bamboozled right away—it would be a foreign language to him. The slow-going, unimaginative fellow, with before-the-war ideas and equipment, would sit and ponder just what it meant. But to the up-and-coming man, whose brain and plant were alive, it would be one of the most welcome sounds he ever had heard—his opportunity to prove his ingenuity, knowledge, and capacity.

It's the Appropriation Method of Buying Printing, based on the buyer finding out in advance what he can afford, setting that price himself, and then letting several printers compete on *money's worth* at the fixed price.

The British Federation of Master Printers is aggressively and constructively promoting the idea. At the conference of the British Advertising Association held at Leicester, England, on June 12, an entire session was given over to the Printers' Federation.

Believing that dramatization would be far superior to any form of address or speech, a group of the master printers there presented the Appropriation Method in a playlet, "Episodes in the Life of a Buyer of Printing". The success of the act proved their judgement correct.

The customer (played by C. C. Knights, managing director, Marshall Hardy, Limited, Bradford) was seen first during the throes of designing his layout, which the printer would have to follow in every detail and specification. He was going to get competitive estimates, and he knew well that any loophole in the specification would be a temptation to the price-cutter to substitute inferior materials.

The modern printer (T. N. Hill, of Bristol), glancing at the layout, at once draws attention to five or six amateurish mistakes and startles the customer by proving that the latter has devoted hours of time, at a big-executive salary, to work that could have been done by a printer who would have earned that salary.

In the preceding article our contributor mentioned the "play" given at the Printers' Session of the Advertising Convention at Leicester. Our readers may be interested in the report on that session, and the critique of its general theme, which appeared in the September "Inland Printer", written by

JOHN CLAYTON

The customer realizes he has been wasting time, but he is not yet ready to trust the printer. So he hires a freelance advertising typographer to do the work he is afraid to trust to his printer.

The next episode showed what might happen if this man were called away and the customer were compelled to contact the printer direct. (This episode caused some flutterings among representatives of the smaller advertising agencies.) The customer sees that the use of a middle-

man has certain inherent drawbacks, but still feels that he can't trust the designing and specifying to the printer—because he still is thinking from the competitive-estimate point of view. Thus he asks the printer to return later, after he, the printing buyer, has had time to consider everything.

At the moment, his wife (portrayed by Mrs. Beatrice L. Warde, the advertising manager of the Monotype Corporation Limited, of London, England) hurries into the office and starts telephoning her dressmaker. First of all she settles what the dress must cost—more would exceed her dress allowance, less would not get her the dress she wants. She indicates the sort of occasion the dress is wanted for, and finds out what the dressmaker, with her superior knowledge of materials and cuttings, can give her as the best money's worth for the stated sum.

The customer is so impressed by the simplicity and the directness of his wife's methods that he abandons everything he has done, figures out what results the projected folder is expected to bring, works out maximum cost of the piece, and finally the exact cost a copy when he has settled the number he needs printed. Then he checks the whole against his yearly printing appropriation, and calls the printer over the phone to submit suggestions for what he, the printer, would consider the best investment of the money.

In the final episode, the printer calls with a number of rough sketches and tells customer that many elements of the work, such as proper design, choice of suitable type, and so on, are included in the price, yet would add to the cost of the work.

discussing the suggested layout, he brings in various economics which only he, the printer, would be likely to know.

The customer is gratified by the cooperation he is getting and reassured by the knowledge that he will not have to pay a penny more than he knows he can afford. His final words are: "I have begun to realize that if I don't know what I can afford to spend on a piece of printing, I don't know enough about my business to be using printing."

During the ensuing discussion, a few buyers of printing said they already were utilizing the Appropriation Method with satisfactory results, while others declared they would be willing to give the plan a fair trial. What all liked about it was the fact that it was just as "hard-boiled" as estimate buying, even more so. Under this plan, there is no emotional appeal to the printer to stop cutting prices—neither is there any attempt to rebuke the printing-buyer for getting the best possible bargain.

Let us assume that all printing were bought under the Appropriation Method. What would happen? We'll take our three printers again—Price Cutter, Slow Poke, and Up-and-Coming. Each receives the phone call, "I've got [so-much] to spend. What is the most printing you can give for it?"

Price-Cutter's brain simply refuses to function. He can't comprehend the message—just can't "get" it. So used is he to dissecting specifications, cutting out the heart to put low price in its place, that his mentality is shot full of holes at receiving such a call.

But to Up and Coming, it's the Big Opportunity! He knows engraving, he's conversant with paper, colours and their correct combinations have been his hobby for years. Typography—how to get the most out of type both from the artistic and the selling angle—has been his constant study. The value of layouts he's proved over and over again. He has all modern equipment, and he knows to the last cent what his costs are. And he knows, too, most important of all, that the production costs don't by any means decide whether the folder will look dead or alive.

So he sails in and gets the order. The customer pays precisely what his carefully figured appropriation tells him he should pay for the folder—the printer gets a price which enables him to make the right profit on every operation. The customer gets correct engraving, paper, colour combination, choice of type faces, with an attractive "selling" set-up, good ink, expert make-ready and careful running—the printer has added to his reserve fund (enabling him to keep every department of his plant modern) and has cut another notch in the gun of Reputation.

So simple yet undeniable is the Appropriation Method that, like other obviously plain and logical plans, it is almost entirely ignored by the average printing buyer. Here is the idea:

Unless every printer's customer knows *why* he needs any given piece of printing he has no business to be using printing.

The moment he knows why he wants the piece, he either knows how much he can afford to spend on it—or else knows so little about his own business and market that he might as well retire.

When he has settled what he can afford to spend on that piece, he starts looking for the maximum value for his money. He knows, if he knows anything about printing, that: As far as materials, labour, and so on are concerned "you get what you pay for" in any printshop, and the quality of materials and workmanship does affect the "money's worth" of the piece; other factors that increase the "money's worth" need not add a penny to its cost. Appropriate design, logically handled, the effective instead of ugly type faces, are among these factors.

If he appropriates a definite sum for that piece of printing he has guarded himself against being "swindled" (from his point of view) in two possible ways: By having to pay more than he knows he can afford; by getting sidetracked from his real purpose by the offer of something he doesn't want, at a lower price. The offer of perhaps half the money's worth of his original appropriation, at one-third the price, has lost all its appeal.

Having secured these two elementary safeguards, he is then free to put the order out to the keenest possible sort of competition. "Price" competition is never keen. It's blunt, with jagged edges, and it blunts any mind it dominates. The man who uses the Appropriation Method of buying his printing can benefit from the sort of competition that any good printer longs to engage in—the battle of ingenuity, skill, trade and craft wisdom against the handicaps of the price limit. No runner enjoys a race more than a good printer enjoys the chance to save some needless production cost—and to put that saving toward, say, better paper to improve the quality.

Literally millions of pieces of printing are gathering dust on the shelves to-day because they were too cheap to resist—and too cheap looking to send out with any enthusiasm. They are tragedies! Is there any real use in a piece of printing that is not steadily, even rapidly, being used up?

Of course, the Appropriation Method is regarded as "unfair" by the printer who makes a practice of under-quoting "at all costs". His best argument is lost.

This type of printer has been handing back to his customers the profit-margin that would have: Guarded against obsolescence in the plant; secured the right kind of skilled help in composing room, pressroom, and bindery. These profits, so grudgingly handed back, would moreover have given the printer an incentive to take part in idea competition; to pit his technical knowledge against his rivals or the "expert" handler. Under this method, he will find himself absolutely unprepared to compete for an order, the price of which has been appropriated in advance.

But the Appropriation Method of Buying Printing slowly but surely is gaining ground. Certainly it offers one solution of how to make money in the printing business for oneself—and for the other fellow.

MR. G. C. NATARAJAN: A Welcome Visitor

"The printers of this country have reduced their costs, reduced the time necessary to perform every sort of work, and reduced even floor-space by efficient planning and modern equipment. But the quality of their work has not been reduced; it is far superior to-day."

The speaker is Mr. G. C. Natarajan, Superintendent of the Government Press at Nagpur, from whom the Editor of the MONOTYPE RECORDER obtained an interview during a visit paid by this distinguished printer to the Headquarters of The Monotype Corporation Limited, at Fetter Lane. Mr. Natarajan, though visiting England for the first time, has met many friends and correspondents during his extended tour of printing works and factories here, for his keen interest in modern printing technique and management has kept him in close touch with the latest developments in England.

"Unless Science makes some sudden new advance—and I see no indication of that at present—we have now reached a time of stability which gives us the chance to achieve all-round efficiency," continued Mr. Natarajan. "The British printer (and I am proud to say that I speak as a Britisher) strives for perfection. He will not be satisfied with anything less than perfection, whether it be in the function of a machine or in the finished impression. The 'visitor' has much to learn here in England."

Our visitor, speaking of the 250 different dialects in use in India to-day, indicated the importance to that country of the new Devanagari, with its choice of characters for special uses. Indian printing, he said, was advancing rapidly along lines of Occidental progress, and trade papers and other informatory literature had a widening audience of interested technicians.

"I first saw a 'Monotype' machine as long ago as 1909, in Calcutta," said Mr. Natarajan. "It was an untried innovation to us then. In the intervening years its range and efficiency have very greatly increased. The first

machines which we installed, in 1930, proved ideal for the many complicated jobs which occur in Governmental work, and led us to double the size of the battery this year."

Mr. Natarajan's forthcoming volume of "Machine Room Hints" will be published with a foreword by the Editor of *The British Printer*. Its practical paragraphs confirm the impression one has upon meeting the author, of an experienced mind that has remained young and alert.



TECHNICAL QUERIES

ANSWERED BY R. C. ELLIOTT

Q.—We would like to know definitely if there is any advantage in casting strip and spacing material from special metal, softer than that used for casting type.

A.—It is a question of circumstances appertaining to each individual composing room. Where an enormous quantity of strip and spacing material is used it is undoubtedly more economical to use a slightly softer grade of metal than that used for casting type, but in small offices no advantage is gained by the differentiation, on account of the time and labour involved in keeping the two qualities of metal separate, changing the metal in the pot, etc.

Q.—A display card recently issued by the Monotype Corporation shows settings of newspaper headings in various sizes and faces of type. Were these composed and cast on a "Monotype" machine, or hand-set? If the former, how were the matrices arranged in the matrix-case?

A.—The headline composition referred to was demonstrated last year at the Advertising Exhibition at Olympia in setting the daily newspaper produced at the exhibition. The headline matrices in various sizes up to 24 point are based on one common set; in this instance 18 set, the unit of which is one point. Where several matrix-cases have to be used the same matrix-case unit row arrangement is used throughout, to avoid having to change the normal wedge and stopbar-case. If the matrix-case has to be changed at the end of any line during casting of composition the keyboard operator includes several justification perforations to indicate to the caster attendant that the matrix-case must be changed. The mould used depends upon the style of heading. If much spacing between the lines is the style an 18-point mould would be used; if close spacing a 14-point would be used. Overhanging lines, such as 18-point on 14-point body, would be made up with leads. By this method any number of different faces and sizes may be used, the operator on the casting machine merely changing the matrix-cases as desired—a matter of a few seconds. Justification of every line is perfect, which cannot be said of the usual hand-justified lines. This method is profitably used in composing broadsides, such as railway time table posters, which include several sizes of type in roman, italic, and boldface. If only three different type body sizes or faces are used they may be composed from the left-hand

keybank; if more than three then the right-hand keybank can be brought into use.

Q.—Is "Monotype" Walbaum a new design?

A.—No! It was first produced about 1810. It embodies characteristics of Firmin Didot's type. It was one of the pioneer "modern" style of type faces. The Monotype Corporation's production promises to be much appreciated, if judged by the number of enquiries concerning it. It has been reproduced by an arrangement with Messrs. H. Berthold, of Berlin, to whom the original punches and matrices descended. See full specimen on facing page.

Q.—Which is the best method of composing 2-line and 3-line figure columns in catalogues?

A.—There are three methods. One is to place the 2-line or 3-line matrices in a given unit row of the matrix-case, and to support any side overhanging upon a high space of the requisite thickness composed before the figures. Another method, where the large figures come at the end of a line, either alone or in columns, is to justify the preceding portion of the line in advance of the figures, and then to add the necessary amount to the figures by "letter-spacing". The third method is to apply the unit adding attachment, where definite increments of two or three units of set may be automatically added to the figures. Preferably these large figure matrices are positioned in the 18-unit row. The upper mould blade must not be opened to more than 12-points if the matrices are 2" wide. A special type channel block (fixed) X51F25F must be applied to the caster when casting 2-line or 3-line letters which overhang on the nick side of the type.

Q.—What is the most satisfactory amount of adjustment for the loose-ended piston.

A.—The loose-ended piston usually works best with about 1-32nd inch vertical movement between its upward and downward stops, but no definite measurement can be given, as the adjustment depends upon various circumstances, such as the closeness of fitting of the piston to pump body bearing, the nature of the metal, the speed of casting, etc. When once the most suitable adjustment has been arrived at it is found that no change of adjustment is necessary for a long time for any type size from 6 to 18-point.

A SPECIMEN OF "MONOTYPE" WALBAUM

ANTIQUA—SERIES 374 MEDIUM—SERIES 375

The supersession of the design of type inherited from Aldus and known in the printing vernacular as old face, by the later design known as *modern*, was not only gradual but slow. The first *modern* type was shown in Paris in 1702, but for at least a generation founts of the old cut were used in France. Fournier made a compromise in the narrow-bodied romans which he cut during the 1740's. Only forty years afterwards, when François Ambroise Didot borrowed from Baskerville the idea of using a smooth wove paper, and cut a set of new types with which to create novel and brilliant effect, was the interest of all printers outside France aroused. In a few years the first English modern type, obviously owing inspiration to Firmin Didot, was cut for John Bell. At the turn of the century a face more closely modelled upon the same example was cut for Germany by

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Justus Walbaum. The Walbaum face is so faithful to the original that its elegance may still be said to be characteristically French. In effect, the continent of Europe followed very closely the founts of Didot and Walbaum while the English standard was that of John Bell. Both the Bell and the Walbaum founts have now been re-cut for the convenience of users of "Monotype" machines.

An opportunity is now afforded by the new large display sizes of "Monotype" Walbaum, Series No. 374, to appreciate the subtleties and charming characteristics of the design, which do not prevent it from being pleasantly readable. The range now includes 20 point Didot roman and italic display, 16 point Didot composition roman and italic, 14p, 14i, 12p, 10p, 9p and 8p.

The "Monotype" Walbaum Series exists in two varieties: Antiqua and Medium, Series 374 and 375 respectively. This interesting type design proves to be an admirable letter in display and will serve as a valuable adjunct to the smaller body sizes on those occasions where a large size is often desirable, such as, for instance, chapter headings and title pages. The Walbaum types are a development of those well-known designs of Firmin Didot I. They were originally cut by Justus Walbaum, of Goslar and Weimar, in Germany, about the years 1805 and 1828. The type has a beautifully legible italic which is reminiscent of both Didot's and Bodoni's designs. It is carefully modelled and brilliantly cut, which makes it particularly suitable for certain kinds of bookwork and display. Both roman and italic may be generously spaced.

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A TWENTY-POINT DIDOT DISPLAY SIZE IS NOW CUT
The Walbaum Medium is Series No. 375 and is a little heavier face than Series 374. It should prove a delightful letter for combination with the Walbaum Antiqua in commercial work where emphasis and analysis of the copy matter is essential. In common with most "modern" type designs, such as Bell and Bodoni, this letter may be loaded generously, a practice which helps to show off the brilliance of its cutting.

The term "modern" is used in a unique sense as a description of a type face. No one would call a style or design "modern" which was first made fashionable at the commencement of the eighteenth century. But the art of printing is now nearing the completion of its fifth century. For three of these centuries, from 1495 onwards, the "old face" design held the field, and in view of this long period, the term "modern" is not altogether inaptly applied. In the last century, many exaggerated versions of the "modern" design were used. Many of the present-day moderns are also unsatisfactory.

THE MONOTYPE CORPORATION LIMITED

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Representatives of The Monotype Corporation stand ready at any time to advise on methods of increasing output, special operations, etc., of "Monotype" machines and supplies, and to furnish specimens, trial settings and advice on new type faces

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<i>Manchester</i>	6 St. Ann's Passage. <i>Blackfriars</i> 4880
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