

31833 #10

# THE MONOTYPE RECORDER

VOL. XL, NO. 2

SUMMER 1954

THE RECRUDESCENCE OF  
THE SMALL PRINTER



WILL CARTER  
DESCRIBES AND ILLUSTRATES HIS WORK  
AT THE RAMPANT LIONS PRESS



THE MONOTYPE CORPORATION LIMITED

REGISTERED MONOTYPE TRADE MARK



THIS NUMBER OF *THE MONOTYPE RECORDER* is set in 'MONOTYPE' VAN DIJCK, Series No. 203, the italic of which was cut directly from the historic material which has descended to the type-foundry of J. Enschedé en Zonen of Haarlem from the celebrated letter-cutter Christoffel Van Dijck.

The roman represents the masterly reconstitution, by Mr Jan van Krimpen, of the finest roman cut by the seventeenth-century master whose inspiration may be seen in the old-face pica of William Caslon I.

Van Dijck 203 will not serve the purposes of the catalogue and general printer until it has its related bold, but as a book face for use on any surface from m.f. to laid hand-made or mould-made, it can be looked upon as a masterpiece seldom rivalled and never surpassed.

The 7 point with shortened descenders (cast on 6D) is shown in this line.

The size range also includes 7 (7D), 8 (8D), 8 with shortened descenders (cast on 7D), 10 (10D), 10 with shortened descenders (cast on 8D), 11 (11D), 11 with shortened descenders (cast on 9D), 12 (12D), 13 (12D), 14 (14D), 16 and 18; also display in 16 point.



*With the compliments of*  
WILL CARTER

*The Rampant Lions Press*  
12 CHESTERTON ROAD CAMBRIDGE



# THE RECRUDESCENCE OF THE SMALL PRINTER

*Introducing a selection of examples produced by  
a distinguished 'one-man' printing office*

In the nineteenth century the word 'job' had the specific meaning, to the Trade, of a piece of printed matter that could be worked off complete on a single sheet or section of a sheet. The fly-bills and hand-bills which were so important in the days before displayed advertising had broken its way into the periodical press; the ornamental trade cards which opened doors to Victorian commercial travellers; the whole range of social-event printing (banquet menus, dance cards, etc.)—all these and hundreds of other recognizable printed things, for all their diversity of style and form, had this much in common: that they emerged from the press as whole things, and not as a succession of sheets to be collated and made into a physical entity by the binder. The printed job required little or none of that teamwork in the case-room which was required for bookwork. The long continuous copy of a book (or periodical) had to be parcelled out to a companionship of compositors, whose 'clicker' was responsible for maintaining consistency of style throughout the book. The short copy of a job could be entrusted to one compositor, a specialist who in time came to be known as an 'art comp', and not without reason. Such men came as near as any member of the printing trade has ever come to qualifying for the title of artist. Though the phrase 'work of art' is nowadays vaguely used

only as a term of praise, it still serves to distinguish any work—good or bad, pleasant or unpleasant to the beholder—which has obviously been made from start to finish by one man, with skill and with a certain degree of freedom. If the painters-in-oils have been allowed to pre-empt the title 'artist', that is doubtless because a painting is today, in our mechanized civilization, one of the few physical objects which still aggressively states that it was made by one man, working primarily to please himself. The art comp's freedom was only relative, and he shared the credit for the completed job with the pressman. But in comparison with the men working on book and periodical 'ships, he stands out as an artist amongst craftsmen.

It is no wonder then that jobbing and bookwork remained, through the nineteenth century, two widely separated sides of the Trade. Technological changes only served to widen the gulf between the two sorts of office. The book and periodical houses went over to power-driven printing machinery, grew bigger in consequence, and reached out for the larger-scale work, leaving to the little shop the bulk of that ephemeral work at which its men were acknowledged experts and specialists. The composing machine, when it arrived, was thought of solely as a means by which the larger offices



could speed up and cheapen the production of 'solid dig'. The job printing office reached its apogee in the 1880's and 1890's.

But times changed. The generation of print-buyers that admired the Victorian art comp's feats of skill gave way to one which saw more charm in simplicity. The Arts and Crafts movement backwashed into the jobbing office with aesthetically deplorable results. The intricate sort of thing which the art comp could do well ceased to be the smart sort of thing; fanciful jobbing founts yielded to romantic gothics which pitifully reflected, without any real understanding, the rich black romans and rotundas of the Private Press books.

The American Type Founders Company invented the new category 'publicity faces' to cover *not only* jobbing designs (i.e. faces which, irrespective of size, were too black or too fancy to be tolerable in continuous reading) but *also* such classic book faces as could well be cut in display sizes (i.e. sizes too large for continuous reading) for use in advertising and titles. The notion of a printed job became blurred; 'publicity printing' stretched all the way from the large illustrated catalogue or brochure to the blotter or envelope stuffer which might form part of the same direct mail campaign. The large-scale printers whose eyes were fixed upon the catalogue contract saw the point of paying respectful attention to any little order for a blotter which might serve as an introduction to an important new customer.

In the twentieth century the small jobbing office has been suffering from a dual erosion. The tide of mechanical progress, sweeping past

DESMOND  
BRIAN  
FERDINAND

*son of Robert and  
Renate Hirsch*

*wishes to announce  
his arrival on the  
28th April 1950*



10 ADAMS ROAD  
CAMBRIDGE

*A simple card set in Bembo,  
Series 270, 16 pt and 12 pt,  
with fleuron No. 548.*

its front door, has carried off to the larger houses much of the 'better-class' work which is just barely within the physical scope of an ambitious small house; and meanwhile, through the back door, much of its humbler sort of work has been trickling away into the bedrooms and dining-rooms of that astonishingly large number of people who have been persuaded to look upon printing as a Profitable Hobby. The leaders of the printing trade viewed this state of things with justifiable alarm. It is not at all a healthy thing for the Trade at large to have, anywhere

in its ranks, masters desperately intent on getting work at any price; and the new trade composition houses were holding out to the work-starved side-street printers the possibility of competing for work far beyond the scope of their case-rooms. It began to matter immensely to the big houses that the small general-jobbing firm should either make up its mind to grow through mechanization, and thus escape from the whole 'small-fry' class, or else resolve to stand more firmly and proudly on its own allotted ground as a small local office equipped to handle certain kinds of ephemeral printing. The composing-machine manufacturers, in their publicity to the small printer, naturally stressed the 'get out or go under' argument, and their propaganda must have played its part in dispiriting the Little Man who saw no way in the world of accumulating out of his scanty (and guess-reckoned) profits enough capital to meet the down-payment on a composing machine.



The far-sighted members of the Trade took a kindlier view of the small printer as such. His apprentices were beckoned toward the new schools of printing and classes in typography, where they could mingle on equal terms with lads from the bigger offices—and watch good instructors taking ‘little jobs’ seriously as problems in applied design. It is true that many of the success-stories told by the schools are, again, escape-stories. There was the firm which literally did drive a none-too-thriving trade in printing winkle-bags, until one of its lads brought back from the Birmingham School of Printing so many ideas about other possible kinds of small-jobbing work, and such practical notions for enhancing the *look* of those jobs, as to start his shop on the road to its present prosperity as a fairly large and well-equipped general printing office. Such instances can be multiplied, and they are always greeted with satisfaction by the bigger printers, who see no reason to worry over the occasional emergence of a properly equipped competitor who knows enough to calculate his costs. They are far more likely to worry about what is going on in those little shops which are *not* trying to climb out of the ‘small’ category. Are those shops, by and large, pulling their weight in the general effort to stress value, ‘money’s-worth’ as distinct from price, in the marketing of print? Are their apprentices allowed to show the benefit of their classroom training, or are they being snubbed back into old ways by dispirited older men? Is the little local printer carrying the benefits of the typographic renaissance all the way to that one section of the public which still most needs to be accustomed to the sight of decently designed print? Is he, in short, making the most—or making anything at all—of his potential advantages as a small-scale printer?

The *Monotype Recorder*, as a journal for ‘users and potential users’ of one form of mechanical composition, has paid little attention in the past to such questions as these—and would have no right to consider them now, were it not for the fact that the products of ‘Monotype’

# THE DESIGNER CRAFTSMEN

32 NEWNHAM ROAD  
CAMBRIDGE

*Now Open*

THE DESIGNER CRAFTSMEN

*Membership  
Card 1953*

32 NEWNHAM ROAD, CAMBRIDGE

*Two of a series designed to match, in Bembo, Series 270, and Walbaum, Series 374, with regency background made up with 6 pt rules. The originals were printed on toned card with rules in pale orange.*



machines, including founts of some of the finest type faces of this century, are now being made available through the trade-setting houses, and the new-style type-foundries, to the smallest print-shops in the land. This fact in itself is not at all distressing to the users of the machine; on the contrary, they have much to gain by any development, anywhere, which promises to shift the attention of the Littlest Men from a hypnotic concentration on price to a closer consideration of value. The wider availability of first-rate faces is such a development; the question is, how much it can do to help the typical small jobbing office to derive more *enjoyment* from its day's work. There is little use in preaching that 'an interest in better design *pays*' to a man who has not even begun to notice the much more obvious and easily provable fact that such an interest promises more fun and more pride to himself and his men.

That has always been the one great contribution which the amateur, or the private press printer (from Baskerville and William Morris down), has been able to make; the reminder that printing *can* be thought of as an enjoyable and adventurous occupation. But the real amateur, concentrating on his own amusement, never experiences the particular sort of excitement and adventure which provides the 'real' printer with some of his most enjoyable memories; the contacts with more different sorts and conditions of men than are ever likely to discuss their business and social affairs with any other known kind of tradesman or service industry.

No, if we are to have any interesting first-hand testimony of what small-scale jobbing work can attempt and achieve today we cannot ask it of any mere hobby-printer. It must come from a man who is earning his livelihood at the Trade and in fact serving customers; picking and choosing them admittedly, since not every print-buyer is worth the consultative time of a good printer, but at any rate playing the game of cost-finding and marketing as seriously, in his small domain, as it is played in the big

houses. The experience and observations of such a man must be of interest to larger firms. They bear upon that whole question of how far the standards of a printing-office are controlled by its size. The smaller the office, the more dramatic (to modern ears) can be any witness that it has to give as to the practical value of a reputation for good typography.

Let us therefore consider the case of Mr Will Carter, whose Rampant Lions Press in Cambridge is as small, in terms of personnel, as it can possibly be. The term 'one-man shop' is bound to raise grievous images of toy presses being operated in back bedrooms. They do not apply to this case. Mr Carter entered the Trade by the traditional door of apprenticeship and served at Messrs Unwin Bros., if not the full seven years of a future journeyman, at least a longer 'time' than is served by most future owners of printing businesses today. After a period of work with the Shenval Press, two advertising agencies in London, and Messrs Heffer in Cambridge, he felt ready to embark on his career as a self-supporting 'small jobbing printer'. Let it be said at once that his educational advantages were so exceptional as to throw little or no light upon the question of what chances a typical jobbing compositor would have in setting up shop today with the same capital investment but with no more background of knowledge of the machinery side, or of design, than he could have picked up in the typical shop and in a good printing school. It is unusual for such a man to find, for example, any opportunity to make himself as highly skilled at calligraphy and incised lettering as Mr Carter is—or even to be told what such arts have to offer in the way of advantages to the man who would achieve a 'quality' reputation in small-scale work for discriminating customers.

But the mere fact that such work can be done, and such a reputation achieved, on a sound economic basis, by one man who actually prefers to remain in the 'small' class, has some evidential interest to that middle-sized printing



*The Arts Council of Great Britain*

# TOULOUSE LAUTREC

*An exhibition of fine reproductions*

MARCH 28 - APRIL 13

*Regional Exhibition Room*

2 ALL SAINTS PASSAGE CAMBRIDGE

---

*Daily 10-5    Thursdays 10-1    Closed Sundays    Admission free*

*Set in Bembo, Series 270, and  
W'albaum, Series 374. The card  
originally had the black colour  
as a dark grey. The page on the  
right was an experiment on the  
lines of Eric Gill's 'equal spacing,  
no justification' theory, with  
questionable results.*

## FLOREAT BIBLIOMANIA

---

BOOK-COLLECTORS are the target for a good deal of barbed wit. Their foibles, gaily satirised by Lucian as early as the second century A.D., have to-day been mocked by Mr Harold Nicolson, & condemned by Mr E. M. Forster. To be thought a lunatic by one's fellow-men, however, is an insignificant price to pay for a lifetime's enjoyment, & it is natural enough that a subconscious defence mechanism should cause writers and critics of new books to view with suspicion those who are mainly concerned with old ones. To the non-collector, in fact, the activities of the collector must always appear perfectly incomprehensible. The reverse is also true, though less often stated. I am reminded of a West African who enlivened a party by a parlour-trick which



CHANGE OF ADDRESS

*Mr and Mrs Godfrey Carter  
are now at  
The Hollies, The Street, Effingham  
Surrey*

TELEPHONE BOOKHAM 43

*With the compliments of Arthur Dust*

23 BEDFORD SQUARE LONDON WC1

*Bembo and Walbaum again,  
touched up by pen-written  
lettering 'Scribners', originally  
printed in a pale chalky blue,  
and a drawn border below,  
originally printed in a  
holly green.*

An Exhibition of works by Edward Bawden, A.R.A., Cecil Collins,  
Lynton Lamb, John Nash, A.R.A., Rowland Suddaby, and others who are  
continuing the tradition of painting associated with East Anglia

*The  
East Anglian  
Scene*

JAN 30 - FEB 18

*Daily 10-5  
Sats. 10-1*

The Regional Exhibition Room  
2 All Saints Passage Cambridge

*Closed Sundays  
Admission free*



office which is in danger of doubting the very existence of such a creature as the Discriminating Customer—or the importance of good typographic design and first-rate faces in attracting more profitable work.

Mr Will Carter is one of a growing number of 'deliberately small' printers who feel that their type of office has its own human and inspirational part to play in the great work of the printing trade. If his work is here singled out for attention, that is partly because no selection from different sources could be as informative as one which indicates the variety of little jobs that can come to one house, and the versatility with which they have been handled. Mr Carter, moreover, may well rank as the spokesman of his group, ever since he startled the members of the Double Crown Club last year by his frank and detailed exposition of the small printer's problems and opportunities. That dining-club of eminent typographers and graphic artists is traditionally outspoken in its discussions, and the notion that the Rampant Lions Press actually procured its owner a livelihood did not, we understand, go without challenge, or get accepted without explicit verification. To many members of the Trade Mr Will Carter was better known as a typographic designer (e.g. of the Festival of Britain Guides) than as a printer, and some curiosity was felt as to what he had found to say about his chosen subject. But his 'little jobs' were very well known to those who knew of them at all; not many printing offices are so embarrassed as the Rampant Lions

Press must be by requests from collectors of 'fine' ephemeral printing, for specimen copies of its latest jobs.

So we have asked Mr Carter not only to select for the readers of the *Monotype Recorder* a number of small jobs that can be reproduced here, not always in their original colours, as examples of the sort of thing that he does at his Press, but to accompany them with his own observations on the possibilities of that sort of work, drawn from his personal experience. It is the experience of one who belongs to that now large group that can be called 'users at one remove' of Lanston's invention. It is by no means typical. No actual user (owner) of the machine need fear that the 'small jobs' which lend such variety and interest to his own work are about to drift away to the little jobbing firm around the corner. The sight of Mr Carter's work is much more likely to hasten the drift in the opposite direction, as more print-buyers come to realize what occasional printing can look like when it is handled with good taste and intelligence. The public is sensible enough to assume that those qualities are more likely to be encountered in the relatively tranquil atmosphere of a technically up-to-date office than in any struggling little shop. What Mr Carter and others are now dramatically proving on the tiny stage of the jobbing craftsman will redound to the benefit of all those who share the same sense of vocation, concern for decent typography, and vigilance for the general prestige of the Trade.



## Cambridge Contemporary Art Trust

President: S. G. CANTACUZINO

Treasurer: A. SALAAM

Secretary: J. THISTLETHWAITE

11 PARK TERRACE

### THE ENGLISH-SPEAKING UNION

37 CHARLES STREET, BERKELEY SQUARE, W 1

Tel. Mayfair 7400

*The Gardens Committee have pleasure in introducing*

*American Garden Club*

ANY COURTESIES YOU MAY BE ABLE TO EXTEND WILL  
BE GREATLY APPRECIATED

CHAIRMAN, GARDENS COMMITTEE

*Set in Bembo, Walbaum, and  
Lutetia italic, Series 255. In  
the example on the left the black  
was a dark grey, and, below, it  
was a dark bolly green.*

### PAINTINGS AND DRAWINGS BY HAROLD GILMAN

The Regional Director  
requests the pleasure of your company  
at a Festival Exhibition of

*paintings & drawings*

from the Collection of the

ARTS COUNCIL OF GREAT BRITAIN

Regional Exhibition Room

2 All Saints Passage Cambridge July 26 - Aug. 16

Open daily 10-5 Sats. 10-1 Closed Sundays & Bank Holidays

WALTER R. SICKERT · PAUL NASH · DAVID JONES

WILLIAM SCOTT · VANESSA BELL

EDWARD BAWDEN · IVON HITCHENS



# SOME OBSERVATIONS OF A SMALL PRINTER

BY WILL CARTER

Since the renaissance of printing in the twenties and early thirties there has grown up an increasing number of discerning people who know good types when they see them and who have come to insist on the highest standards of design and production in all their printed matter. These people generally 'know where to go' for work of the quality that they require. If it is a book, they can name at least a few of the book houses that are famous for the quality of their presswork and reading and the wealth of their typographic resources. If it is a catalogue or any piece of ephemeral printing they can think offhand of the names of certain general printing offices which could easily meet their very high requirements, both on the typographic and on the production side. Some of these are world-famous names, others are those of firms not yet as well known for the excellence of their typographic and other services as they some day will be.

This sort of print-buyer, difficult as he is to satisfy, is doing infinitely more for the Trade as a whole than any man who takes all responsibility for design away from the printer and hands it to some specialist. Hence it is well that these particular customers should become more numerous each year, as seems to be the case. Their wants deserve to be particularly studied. But such study reveals that these people often need 'short-run' small jobs—private letterheads, invitation cards, programmes, etc.—which do not represent particularly profitable orders to the large-scale printer. No

reputable firm of any size would refuse such work merely on that account: the point is that the larger offices cannot afford to seek out such small-scale jobs, or to look upon the time they spend upon them as anything much more than an investment in good-will.

But as the demand for that quality of small-jobbing increases, it reveals what a gap there is between the larger 'quality' houses which have the ability, but not always the time, to handle such work, and the small printer who has the time but very seldom the ability to turn it out.

There, I believe, is where the printer working on his own can contribute something vital to the Trade in the way of stimulus and single-mindedness. When I put this idea about some years ago, the general attitude of printers was that if I were fool enough to leave a safe job and spend my life printing invoices and whist-drive tickets I was heading for trouble and the poor-house. Competition, they said, was too keen and I could never make a living. I underlined my theory about the gap, and suggested that there was a wide market to be tapped here and that work of a certain kind was to be had for the asking. In almost every case it was those who knew about printing who cautioned No, and those who knew nothing but understood the idea who said Yes.

Here are some of the principles I began with and which are still basically the same. As regards type, it has always been my contention that printers should limit their type faces as far as possible to a minimum for basic work, and



MUSIC CAMP  
The Malthouse, Hampstead Norris, Berkshire



*Beethoven's*  
**FIDELIO**

Sunday 1st June and Monday 2nd June 1952  
at 5pm



CAST  
IN ORDER OF APPEARANCE

Jaquino	RICHARD GANDY
Marcellina	PAULINE TINSLEY
Rocco	JAMES ATKINS
Fidelio (Leonora)	ELISABETH ABERCROMBIE
Pizarro	ROBERT ROWELL
Florestan	MARC BONCQUET
Don Fernando	RICHARD WOOD



*Producer:* VERONICA SLATER  
*Conductor:* BERNARD ROBINSON  
*Leader of Orchestra:* BESSIE WINTON

*This programme cover is in Times New Roman and Walbaum  
with a decorated spread from Another Place*



upon that to build an interesting and not necessarily comprehensive selection of display faces. Not only do you thus contain your composing room within reasonable bounds and avoid excessive sinking of capital, but in this way you develop a style and get to know your types in such a way as to be able to get the best out of them, and to know by instinct what to use and when. Professor Rudolf Koch, who taught me this principle, carried things further and advocated an almost ascetic limitation of types. But he was fundamentally right. We now have a wide range of classic type faces from which to choose, and in this profusion of goodness it is not always easy to keep one's head. For the small printer two body faces are enough, an old face and a modern—and in this case I would classify Times Roman as a modern, though it is of course basically an old-face design, but sharpened-up. Two series, if they are good enough and versatile enough, should suffice for all body matter. I personally use 'Monotype' Times New Roman and Bembo, the latter without question the finest roman of them all. Upon these I built up a fairly complete series of 'Monotype' Walbaum, a face which mixes remarkably well with either Times or Bembo, and Bembo display. Then a few oddments like Fry's Ornamented (Stephenson Blake) and 'Monotype' Goudy Text, one of the better black letters, and a collection of Chancery italics, the latter stimulated by a passionate love for the Italian chancery hand. A carefully chosen group of border units and decorative spread rules virtually completes my composing room.

As far as composition of any length is concerned, I never hand set if I can possibly avoid it because it simply is not economic, but make use of the excellent composition services which various users of 'Monotype' machines provide for small printers.

I started off in business with a small guillotine, and an old demy folio platen which at first was treadled and only after six months was fitted with a motor. It printed as well as when it was new, and I humbly raise my hat to the

engineers who built printing machines fifty years ago, because they must have known something about castings. But it soon became evident that things were going to get oppressive unless I got some sort of automatic. As I could not afford to buy the one I wanted, the price of machinery being very high at the time, I bought a small offset-litho rotary of which I had had previous experience and which promised to fill the fearful gap. If these machines tend to be looked upon with distrust by letterpress printers and with scorn by litho printers, that may be partly because they have been put forward by their manufacturers primarily as office duplicators. So they are, but they can also be very adequate small-scale machines and can be used as auxiliary letterpress machines or as offset machines proper. With this machine I have increased the scope of my work considerably. Not only is it invaluable for a certain class of stationery, but original drawings can be done direct on to the plates, thus opening up a huge field of decoration. You can have a lot of fun in this way, and economically it works out very well because it takes no longer to do a drawing direct on to a plate than on a Bristol board for photographic reproduction, and the cost of the plate is only a few shillings.

The machine was paid for inside twelve months and I began longing again for an Autovic to replace the platen. This machine is without equal for a small printer in that it can be used either for hand- or self-feeding, gives good impression, and has a superb inking system. I was fortunate in finding a pre-war German-built model some nine months later, and after it was installed I had half-an-hour's instruction on working, after which I was left to tackle this monster and find out its moods. This did not take too long, and it was soon running smoothly and doing everything I had hoped it would.

With this equipment I found I was capable of producing anything up a Demy 8vo booklet; even book-jackets have been successfully printed. By concentrating on good design, colour,



A. E. G. DAVY  
*Director of Research and Development*

NEWMAN NEAME LTD  
29 PERCY STREET LONDON W1 MUSEUM 2109

WITH THE COMPLIMENTS OF

*Geoffrey Neame*

50 FITZROY STREET LONDON W1  
EUSTON 1617-18-19



*Guy and Helen Lee announce  
with joy that Anthony, now  
nine months old, joined the  
family on June 29th 1953, and  
will be legally adopted by them  
as soon as possible*

*6a Pembroke Street, Cambridge*

*Variations of Bembo. The card  
on the right was exhibited on the  
South Bank in 1951: the wood  
engraving was by Reynolds Stone,  
one of his throw-outs,  
and was printed in pale grey.*

The Arts Council of Great Britain  
announces a selection from

*The Society of*  
**WOOD ENGRAVERS**

*1949 Exhibition*

February 27 - March 18

AT THE

Daily 10-5  
Sats. 10-1

Regional Exhibition Room  
2 All Saints Passage Cambridge

Closed Sundays  
Admission free



paper and, above all, on good presswork, it was possible to by-pass altogether the whist-drive ticket category.

Presswork is of immense importance. All too often compositors, keen to try their hand at private enterprise, have broken away and started small shops of their own, not realizing that presswork is as highly skilled as composing and is not an easy matter of 'bashing the stuff out'. One of the reasons why so many printers turn out shoddy work is their choice of inks. To my mind only the best quality will do, and it is amazing how long a tin of good ink will last. As stiff an ink as possible is a good thing to aim at, for only thus can you get a crisp impression with a vivid colour and sparkle. 'Jobbing Blacks', as they are called, tend to be too thin and, though they can be left longer on the machine without drying, they give a washy impression.

The colour of inks is a subject all too often neglected. The inks you buy in a tin are usually hard colours, so, with one or two exceptions, I never use colour as it is supplied. Regular experiments have given me a pleasant range of colours which can be varied at will by adding a touch of this or that. Even grey, a colour I use a great deal as relief to the starkness of black, can be given an almost limitless range of tones by the introduction of other hues. By using these grey inks instead of black, small jobs can be set in larger display types without appearing too heavy. This attitude towards colour alone offers endless scope for variety in design, or for building up a distinctive personal style.

The economics of an organization as small as this present quite a puzzle. It is virtually impossible to calculate any sort of hourly rate by standard procedure. One can only do this by assessing one's standard of living—a flexible yard-stick—at so much per week, i.e. of so many productive hours. In course of time one gets a few useful guides as to prices, and I find it easy to compete fairly with the larger house on price, and with the smaller shop on quality

and even time. It may seem ludicrous to refer to the study and planning of movement in a small office like mine, but, in fact, nothing is more vital. With only one pair of hands to do everything, it is essential that equipment be positioned and spaced to facilitate speedy and economic movement. By such planning, a dangerous threat to production—limitation of space—has become a tremendous asset.

Considerable shaking of heads has resulted from my contention that in such a small shop it pays all along the line to use automatic machines. The customary attitude towards machines is that they should work so many productive hours per week in order to pay their way, and to keep a machine standing for days at a stretch is lunacy. It depends so much on one's attitude towards machines. I tend to treat them as very reliable men, whose only financial demands are those of interest and depreciation on capital; they do not fall sick, nor do they suffer from discontent; and they work overtime when required to do so, even Sundays if necessary, without extra pay. So far as machines are concerned, I plan to employ them as far as economically possible—even to running two at once when the type of work permits.

As my business consists not only of jobbing printing and outside typographical work, but includes also a flourishing side-line of letter cutting on wood and stone, it is not easy to gauge the percentage of profit on printing work alone. My account books show enough, however, to prove that by applying the essential ability for success—the capacity to work hard and fast—it pays well.

The reader may fairly ask why it was I came to choose printing—and, in particular, this special approach to it—as a means of livelihood and self-expression! It began by a chance meeting at Oxford with the great University printer, John Johnson, when I was but 12 years of age. It was, perhaps, not so much the meeting as the kind gesture which made him send to me afterwards a small packet of type to toy with, that set my feet on the path. I have always preferred



to work with my own hands in any medium, rather than plan for others to do it, and there can be no doubt that it was this inborn desire to do things myself—a desire which can be frustrated so often in industry today—that found such fascination in assembling the metal types into carefully spaced letters and words. There have been times when it has been extremely difficult for me to have to rely on others to do jobs that I would prefer to do myself.

Succeeding years gave me the opportunity to acquire a sound training in printing and factory techniques, as well as that knowledge of the historical background to printing which is so necessary to the fullest appreciation of letter forms and the arrangement of words—to say nothing of the use of decorative material.

Today, I rarely find it necessary to draw anything out on paper for my own work; I find that constant handling and study of my types has built such an understanding of them that copy seems to fall into shape almost on the first reading.

It is strange how fascinating it is to work actually in the medium, as it were, to mould the very types themselves instead of drawing it all carefully on paper for someone else to interpret. No one can indicate on paper the niceties of spacing that one demands, and which the eye cannot always see.

Working with one's hands teaches quicker than anything else that lesson which typographers frequently never learn—to figure out exactly how the job is going to be produced before they start designing it. All very well to say that it is the printer's job to look after that side of the business—so it is, up to a point. But to design a piece of printing that is impractical to produce is something that happens all too often. I say deliberately *unpractical* rather than *not practical* because this covers so many of the mistakes made in not considering the practical limitations of typesetting. A job of printing has obviously got to be done economically, and to do this involves great care in avoiding any-

thing which may cause a slowing down or even the stoppage of the machine. The printing industry is a well-oiled machine which it must be everyone's aim to keep running smoothly, and if typographers have to be called in to help, as they must be, it is essential that they should help rather than hinder that smooth running. I had occasion recently to stress this point at an art school at the end of a course for typographers, and found afterwards, when judging the work done during the course, that quite half of them had offended in some way, and designed something which could not conveniently be produced.

If you work in a small way you tend to limit your production to the simplest form for ease of handling, and to avoid complicated setting and presswork if a simple form will be equally effective. Working with a few types makes for simplicity of style because ideas of design follow along a preconceived channel, but, in any case, variety for variety's sake is almost always a mistake; it is far better to concentrate on one style, and to try to perfect it. The main opportunity for introducing variety into such work lies in frequent and subtle adjustments of the colours of inks, the qualities and sizes of paper, and by the use of different display types. Constant interchanging of these elements of design provides ample scope for producing an interesting range of jobs within the larger framework of an individual house-style.

One or two points about style may prove interesting at this point if only because they have been evolved as a result of close working with type. Small caps should always be hair-spaced. I have had all my small caps cast with the extra shoulder on them so that actual hair-spacing—always a tedious business—is cut out altogether.

A rational approach to line justification has convinced me that in jobbing work it is a mistake to square-up arbitrarily any panel of type under four lines in depth. The equal spacing of the words seems to me much more important than having the lines themselves justified, and I make



*The Arts Council of Great Britain*

# Picasso in Provence

*new  
paintings  
lithographs  
ceramics  
and  
bronzes*

FITZWILLIAM MUSEUM  
*Cambridge*

*Oct 7 - Nov 5      DAILY 10-4*

*Sundays 2-4    Closed Wednesday Nov. 1*

*Set in Bembo and Walbaum.  
The card on the left was printed  
with a lino-cut in a bright  
yellow chrome, and the second  
colour of the card below was  
green. Much simple solid  
decoration can be done with lino,  
or smooth rubber flooring.*

CAMBRIDGE SUMMER FESTIVAL 1950

*The Arts Council of Great Britain*

*presents*

*An Exhibition of Printed*

## CHINESE LETTER PAPERS

*July 26 - August 12*

REGIONAL EXHIBITION ROOM

*2 All Saints Passage, Cambridge*

*Daily 10-5 including Saturday. Thursday 10-1. Closed on Sundays. Admission free*



CAMBRIDGESHIRE  
COUNTY COUNCIL


OPENING  
CEREMONY  
OF THE  
WATERBEACH  
SCHOOL

BY THE RIGHT HON.  
FLORENCE HORSBRUGH M.P.  
MINISTER OF EDUCATION

*Set in Bembo and Walhaum.  
The card below was printed with  
the block, originally made from  
an old print for a title page,  
in a very pale green, and the  
type in a red-brown. The word  
'Cocktails' is set in Fry's  
Ornamented (Stephenson Blake).*

APRIL 1953

*Audrey Bosworth*  
*invites you to*  
**COCKTAILS**  
*chez les Carters at 6 pm*  
*Saturday 6th June*



R.S.V.P. 12 CHESTERTON ROAD



it a practice to centre the final turn-over whenever possible. A fault frequently made in setting italic is that of spacing the words too widely. Italic should always be set closer than roman, and I find it convenient to have thin spaces in the usual thick space box in all my italic cases. It would be something of an achievement if this could be made a common practice. Experience in cutting letters in stone has led to a fresh approach to the problem of letter-spacing caps, and there is no doubt that this should be settled entirely with the eye. The simplest way is to find the widest natural space between two letters and adjust the others to conform with this. So much could be said about this that it must be left until some other opportunity offers to enlarge upon it. Meantime, when I think of how the Curwen Press and the Cambridge University Press, using a few carefully chosen type faces with superb skill and taste, have succeeded in producing work that is recognized (and recognizable for style) throughout the world for unequalled quality and craftsmanship, I am spurred to continue my own efforts to develop the same theme on a small scale.

Here, then, is the germ of an idea, a pilot venture if you like, in which the artist craftsman—a term I do not much care for because it smells of earthenware pots and weaving, but it is the only term which describes this individual—in which the artist craftsman comes into his own, in which he can use his particular talents to produce good work at a reasonable price; work for which there seems to be considerable demand. The venture therefore is sound in that it stands on its own feet and does not need artificial support like so many other crafts.

But, you will say, where do you go from here? Any business which does not slide backwards and decay must press on and expand. What happens when one pair of hands can no longer

handle the amount of work coming in? What happens when the business increases so much that you have to take someone else in to help? Well, that is a question that needs an answer and at present I'm not too sure I can answer it. At the moment there is quite a bit of slack to be taken up, and the addition of a power guillotine would help considerably. There are also a few more hours in the day that can be stolen if necessary. But when the time comes that machines will no longer fill the gap, there are one or two possibilities. The obvious way of setting a limit to the volume of work is to raise one's prices. Another line of thought is to consider the thing as a sort of laboratory, where the initial experimental work is done, for instance, on jobs involving a five- or six-figure run, where the composition is done for a long run by offset or gravure. There are various lines of development open, but I plan to avoid employing labour, except the casual and secretarial, because I believe that the personal touch is the mainstay of the venture.

The illustrations accompanying this article are all jobs done in the ordinary run of business and have not been set up for the occasion. One or two adjustments have been made in the colours, as indicated in the captions, in order to bring the printing of the illustrations within practical limits.

To conclude, here is an idea reduced to a practical reality, founded on the relationship between the artist and the craftsman, but stripped of such medieval clutter as the hand press and damped hand-made paper. The precision machine is a good thing because it fulfils the essential demands of the printed word, reproduction in quantity, and has the added advantage of quality if properly handled. The combination of the artist craftsman working with good machines and type, and sound factory procedure is not new, but I have tried it, *and it works.*



ARTS COUNCIL OF GREAT BRITAIN

*The Regional Director  
requests the pleasure of your company at  
an exhibition of*

*Designs for a  
University Theatre*

*May 4 - 23*

2 ALL SAINTS PASSAGE . CAMBRIDGE

DAILY (EXCEPT SUNDAYS) 10-5 . SAT. 10-1 . ADMISSION FREE

JOSHUA TAYLOR

*presents his*

*Autumn Parade of Fashion*

*in the*

*Dorothy Ballroom*

(SIDNEY STREET ENTRANCE)

*on Tuesday September 25th*

*at 8.30 pm*

ENGLISH

*Mr J. Mascaró, M.A., M.R.S.L.  
with experience of supervision in English,  
is willing to read with honours  
or pass candidates*

*Downing College, Cambridge*

*'The Retreat,' Camberton, Cambridge. Tel. Camberton 324*



THE ARTS COUNCIL OF GREAT BRITAIN  
requests the pleasure of your company at a Private View of the Exhibition

# FOUR CONTEMPORARIES

*Edward Bawden «» Prunella Clough «» Cecil Collins «» Michael Rothenstein*

at the Exhibition Room, 2 All Saints Passage, Cambridge  
on Thursday, 15th May 1952, from 5.45 to 7.0 pm

*Admit Two*

*Sherry*

*Note the way Walbaum display worked in with  
Times New Roman above, and Bembo below. The second  
colour above was a dark green, which matched up in colour  
scheme with the catalogue done for the same exhibition.  
Bembo and Centaur bottom right.*

The Arts Council of Great Britain  
announces an exhibition

## *Notes & Sketches by* **SICKERT**

An intimate collection of drawings,  
studies and memoranda covering  
the whole of the artist's life.

October 24 – November 12

---

Regional Exhibition Room, 2 All Saints  
Passage, Cambridge. Weekdays 10 – 5  
Saturdays 10 – 1 Closed on Sundays  
Admission free

## THOMAS SEBASTIAN

BORN 20th FEBRUARY  
TO

WILL & BARBARA  
CARTER

OF  
AUDLEY COTTAGE  
CHESTERTON ROAD  
CAMBRIDGE



Local Handmade Pottery  
now in production at  
the  
**CROSS KEYS POTTERY**  
Magdalene Street  
Cambridge

*Table and kitchen ware . Slipware oven dishes . Lampstands  
Christening mugs . Vases . Bulb bowls and garden pottery  
University crested mugs, tankards and pitchers  
Cups and saucers*

Visitors are welcomed at the workshops  
opposite the main entrance of Magdalene College

*Cambridgeshire Local History Council*

7 HILLS ROAD, CAMBRIDGE TEL. 4666

**MEMBERSHIP CARD**

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

*Bembo and Walbaum mixed, with  
the headline, left, in Lutetia italic.*



**GREETINGS**

*from*

*Will and Barbara Carter*

---



# THE MONOTYPE CORPORATION LIMITED

REGISTERED OFFICE: 55-56 LINCOLNS INN FIELDS, LONDON, W.C.2. CHANCERY 5308

HEAD OFFICE AND WORKS: SALFORDS, REDHILL, SURREY. REDHILL 4641

## BRANCHES

BIRMINGHAM: Legal & General Buildings, 8 Waterloo Street. MIDLAND 1968

BRISTOL: West India House, 54 Baldwin Street. BRISTOL 24452

DUBLIN: 39 Lower Ormond Quay. DUBLIN 74667

EDINBURGH: 45 Hanover Street. EDINBURGH 32660

LEEDS: 3 Stansfield Chambers, Gt. George Street. LEEDS 21355

MANCHESTER: 6 St. Ann's Passage. BLACKFRIARS 4880

## OVERSEAS ADDRESSES

AUSTRALIA	The Monotype Corporation Limited	319 Castlereagh Street, Sydney, N.S.W. 473 Bourke Street, Melbourne C.1, Victoria 550-2 Merchant Street, Rangoon 53 Flower Road, Colombo
BURMA	S. Oppenheimer & Co. Ltd.	23 Sh. Sarwat Pasha, Cairo
CEYLON	The Monotype Corporation Limited	4 Colucci Pasha Street, Alexandria
EGYPT	Joseph Lindell ( <i>Representative</i> )	54 Kennedy Road, Hong Kong
FAR EAST	The Monotype Corporation Limited	8 Mission Row Extension, Calcutta 1
INDIA	The Monotype Corporation Limited	India House, Opp. G.P.O., Bombay 1 18 Second Line Beach, Madras Vobra House near Kamla Market, New Delhi 1 20 Hamashbir Street, Tel Aviv
ISRAEL	Palewco Limited	208-10 Madras Street, Christchurch
NEW ZEALAND	Morrison & Morrison Limited	2 Gulbarg Colony, Lahore
PAKISTAN	The Monotype Corporation Limited	Haji Building, Jhadomal Khushal Das Road, Off McLeod Rd., 70-1 Narinda Road, Dacca, East Bengal [Karachi 1 2 Ussher Street, Selby, Johannesburg 84-6 Buitengracht Street, Cape Town
SOUTH AFRICA	Monotype Machinery (S.A.) Limited	

## CONTINENTAL ADDRESSES

AUSTRIA	L. A. Rode	Zentagasse 26, Vienna V
BELGIUM AND LUXEMBOURG	The Monotype Marketing Co. Ltd.	29 Rue du Commerce, Brussels
DENMARK	Harry Løhr	4 Fælledvej, Copenhagen N
FINLAND	Kirjatoimisto Osakeyhtiö	Kalevankatu 13, Helsinki
FRANCE	Société Anonyme Monotype	85 Avenue Denfert-Rochereau, Paris 14e
GERMANY	Setzmaschinen-Fabrik Monotype G.m.b.H.	Arnsburgerstrasse 68-70, Frankfurt am Main Lahnstrasse 10, Berlin-Neukölln
GREECE	Electrotype Trading & Technical Co. Ltd.	Kamigos Street 6, Athens
HOLLAND	The Monotype Corporation Limited	Keizersgracht 142, Amsterdam C
ICELAND	Snæbjörn Jónsson	7 Holtsgata, Reykjavik
ITALY	Agenzia Generale Italiana Macchine Monotype	Corso Matteotti 19, Turin Via Labicana 92, Rome
NORWAY	Olaf Gulowsen A.S.	Grensen 5-7, Oslo
PORTUGAL	Ahlers, Lindley, Lda	Rua do Ferregal de Baixo 33-2°, Lisbon C
SPAIN	F. Lozano Navarro	Lagasca 70, Madrid
SWEDEN	Maskinfirman Monotype ( <i>A. Rydberg</i> )	Linnégatan 8, Stockholm
SWITZERLAND	The Monotype Corporation Limited	Laupenstrasse 7a, Berne
TURKEY	Burkhard Gantenbein & Co.	Büyüktünclü Han Nos. 23-8 (P.K. 1176), Galata-Istanbul

BULGARIA, CZECHOSLOVAKIA, HUNGARY, POLAND, ROUMANIA, U.S.S.R., YUGOSLAVIA

All inquiries to The Monotype Corporation Limited, Salfords, Redhill, Surrey



*Printed in England*

AT THE CAMBRIDGE UNIVERSITY PRESS

*for*

THE MONOTYPE CORPORATION LIMITED