

# THE

# MONOTYPE RECORDER

VOL. XXX NO. 239

MONOTYPE  
REGISTERED-BRITISH OWNED-BRITISH CONTROLLED  
TYPE-CASTING and COMPOSING MACHINE  
BUY BRITISH  
MONOTYPE CORPORATION LTD. 45 BETTER LANE, ECG

"MONOTYPE"

BRANCHES  
GLASGOW  
LONDON  
MANCHESTER  
BIRMINGHAM  
BRISTOL  
PARIS  
BERLIN  
BASEL  
AMSTERDAM  
BOMBAY  
KOLKATA  
MADRAS  
CALCUTTA  
SYDNEY  
CHENGDU  
SHANGHAI

WORKS  
REDFIELD  
SURREY

DIRECT MAIL  
SPECIAL NUMBER



THE FRONT AND BACK COVER ILLUSTRATIONS show the "MONOTYPE" stand at the British Industries Fair, Olympia, 1931. The front of the pavilion was constructed of triangular projecting slats painted black on one side and white on the other. Seen from the left, therefore, the word "Monotype" appeared in white on black; by crossing to the right the opposite effect was presented. This novel treatment was hailed by designers as "true modernism," in that it was dynamic rather than static. Mr. G. Stubbs, of our Technical Department, originated the design and supervised the construction of the stand. A very satisfactory number of orders and enquiries were received at Olympia for "the British-built, British-owned Composing Machine"

21314

# THE MONOTYPE RECORDER

A JOURNAL FOR USERS AND POTENTIAL USERS  
OF THE "MONOTYPE" AND ITS SUPPLIES

JAN.-FEB.-MARCH 1931 VOL. XXX No. 239

## DIRECT MAIL

### SPECIAL NUMBER

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LONDON

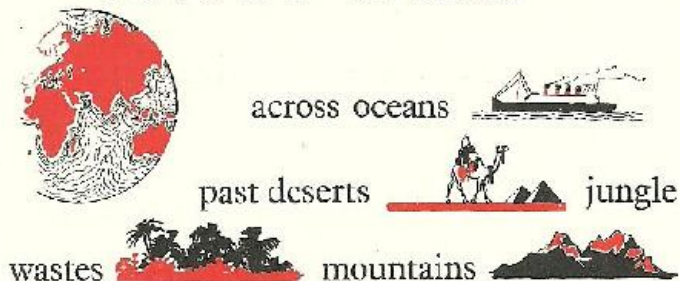
The Lanston Monotype Corporation Limited

43 Fetter Lane, London, E.C.4

MCMXXXI



# IT TRAVELLED OVER 10,000 MILES--



## FOR A PENNY-FARTHING

Yet that printed circular couldn't deliver its message across the **vital twelve inches**—from the customer's hand to his brain!



Why? It wasn't convincingly printed. It was shabbily dressed!

PAGE ONE OF  
A CIRCULAR TO  
PRINT-BUYERS  
RECENTLY ISSUED BY THE  
MONOTYPE CORPORATION  
[ORIGINAL IS IN THREE COLOURS]

"To build British prestige overseas, you must use the *authority of type*," the circular continues. "It's worth while knowing how to get the very best type-set printing at prices kept low by mechanical efficiency.

"The finest separate types, of exclusive design, are today set automatically at high speed by the 'Monotype.' There is no substitute for the *appeal* of 'Monotype'-set printing for only new, extra-hard type is used."

Page 4 of the circular gives a brief resumé of the particular advantages of the "Monotype" printer (new type, quicker corrections, time saved, better results).



# KEEP "POSTED"

A successful printer recently told us of an argument he used to good effect upon a customer whose orders had previously been restricted to occasional lots of stationery, yet who could have and eventually did profit by issuing a campaign of Specific Advertising.

"My customer," said our friend, "was a genial chap and a good sport in his private life, but very conservative in business affairs. He was the sort that would look upon with suspicion any advertising effort that involved the purchasing of one thousand penny stamps, and he would not lend his imagination to any suggestion that even if nine-tenths of these stamps produced no response, the piece could return a decided profit."

"As he was keenly interested in racing, I applied what the lawyers call a "change of venue" to the argument; I reported to him a tip that I had been given on a certain horse in an approaching race. I indicated vaguely that the information came from an authoritative source, and he promptly asked his secretary to telephone to his bookmaker and put on £5. While the call was coming through I then gave him the source of the information, which he recognised to be quite as valuable as any racing tip is likely to be. He forthwith called over to his Secretary to "make that ten pounds!"

"There you have proved my point," I said. "The more you know the more you will wager." He stared at me. "What's that got to do with advertising?" he asked.

"No advertising effort is any more of a certainty to begin with than any other form of investment," I replied, "whether you put your money on a horse, or on a gold-mine or into gilt-edge securities."

"The nearer you come to certainty the more you are willing to invest. The sort of advertising I am trying to do for you is the sort that keeps you supplied with information, not when it is too late to do anything about it, but well before you have

opened up the biggest guns. Advertising to-day differs from the old-fashioned kind, in being based upon knowledge rather than guess-work."

"Ordinary people do not always buy goods for the reasons which seem impelling to a clever advertising man. A questionnaire sent out to a few thousand consumers—including a private reply post-card—can open a manufacturer's eyes to the fact that people are buying his goods for entirely different reasons than those he eloquently puts forward in the press. You can try a new argument upon the public in the press and you will soon have some idea of whether or not it is succeeding; but try that same argument over a much more limited field, through posted circulars and reply forms, and you will know exactly, without any further trouble, how that particular argument strikes that particular section of the public."

"You use the press now to a certain extent, and with good results. That is, when you have an idea you think will make people buy your goods, you put your money on it—the money being the cost of a certain amount of space. Don't you realise that if you could be given a straight tip by an inexpensive postal campaign, that the idea really was a good one, you would increase your press space, just as you increased the sum you have just bet?"

The printer concerned reports that as a result of this racing analogy the customer did for himself what any good advertising agent would have done for him: he tested a selected portion of his market by a series of printed circulars ending up with a reply post-card, thereby discovering facts about his own goods which had never occurred to him before. Direct Mail won another convert and once more proved its extreme value as an adjunct to press publicity.

Advertising is no stronger than the research behind it, and the printer and the postman direct the laboratory of sales research.

# DIRECT MAIL!



# WHAT IS DIRECT MAIL ADVERTISING?

The phrase "Direct Mail" is an importation from a country where the postman has for some time shared with the news-boy the task of keeping the public informed about goods which are for sale. If a better term is to be found, for English ears, the method might well be called Specific Advertising, for its purpose is to convey an advertising message to specific people whose names are known—people chosen as being able to afford, and able to want, the goods for sale.

The term Specific Advertising would also prevent the inexpert from confusing this means of publicity with a means of selling direct, i.e., Mail Order. The latter dispenses with middlemen and makes it possible for the consumer to purchase through the post what he has chosen from a list or catalogue. The former may be bent to this end; but it is far more useful in the important relations between wholesaler and retailer, and can often be used to induce a consumer to enter the retailer's shop. Specific Advertising, or Direct Mail, is the sending by post to a given list of names any piece of advertising literature, whether it be an elaborate catalogue or a slip tucked in an envelope, a large circular in six colours or a form letter, an illustrated booklet or a monthly blotter. The point is that each advertisement is sent to people whose names are known.

This intensive cultivation of known markets is comparatively recent in advertising practice. Formerly the printed word was used—as it still most decidedly should be used—for spreading knowledge of goods, and desire for them, amongst strangers. It was the duty of the salesman to "follow up" inquiries resulting from these advertisements. Now the salesman comes with a vanguard and rear-guard of printed advertising which, while it by no means replaces him, can often do things which are impossible to a human being.

A circular can, for example, slip through a door which is barred to travellers; it can occupy the complete and undivided attention of the reader as long as it can look interesting; it can show goods instead of merely describing them; it cannot forget a fact, have a bad cold, or pursue a red herring. A catalogue, well illustrated, can put a whole shop-window on the customer's breakfast-table. If a salesman called at a man's house and insisted on demonstrating the smart cut of a new mackintosh,

he would be considered offensive. A folder can call and perform the demonstration tactfully and persuasively by means of sketches or photographs, printed on suitable paper.

These facts are so rapidly and forcefully presenting themselves to advertisers that the modern commercial printer, whose "jobbing" work of twenty years ago was restricted to uninteresting and routine forms, stationery, broadsheets and other "throwaways," now finds before him a field limited only by his own ambition and capacity—an opportunity to create interesting and valuable salesmen for his customers, and a new and quickly-spreading reputation for himself. It is impossible not to conclude from reports gathered in the past six months that the most active British printers engaged in Specific Advertising work are being kept busier during the time of depression than any other particular group in the industry. This special number, therefore, is devoted to advertising sent through the post; to its advantages and opportunities, and to facts which would aid or warn the general printer who was considering the possibility of specializing along this line.

The word "good," wherever used in this number to describe a piece of advertising, must be taken to mean almost exactly what "good" means when applied to currency or a cheque. An engraving may be aesthetically good, or, if it represents some heroic action, morally good; but if it is a five-pound note, in Great Britain, that engraving is good for £5. Similarly, an advertisement may be beautiful, clever, inspiring or amusing; it may be the reverse of any of these qualities; but as an advertisement it is good—for just so many sales. It is well to keep in mind, in any general discussion of publicity, the one gauge of excellence: the proportion of resulting sales over and above the cost of the advertisement. It so happens that beauty, dignity and "style" almost always prove the least expensive way of purchasing attention and arousing desire. But the adroit advertiser must use beauty for a very different reason from that adduced by the artist. He must use it because it pays, and only as long as it pays.



# "BRING UP THE FLOODS!"

## COLOUR IN DISPLAY

It is a maxim of modern business that the use of colour increases sales. We are not referring exclusively to the use of the second and third colours in advertisements, although, as we shall see, that is becoming more important. The fact is that any commodity that can, as it were, be given a coat of bright paint appears more desirable to the public.

We city-dwellers live in a world from which bold colours are slowly ebbing. Our eyes meet a vista of grey streets under a grey sky, but something in us remembers the pleasant greenness of an April meadow and the always unexpected blush of the apple orchard. London is kind to its citizens in providing splashes of scarlet in pillar box and 'bus; but fashion, more dour, has long robbed us of the privilege of appearing in turquoise and amethyst costumes. It has been said that Bulwer-Lytton, the most fashionable novelist of his day, wrote that only a gentleman could carry off a simple black and white evening costume; the result of that epigram was that brilliant blue tail-coats and canary coloured waist-coats disappeared completely within a few years. There is every danger that Mr. Aldous Huxley, or one of his contemporaries, may make a similar remark about fashions for women, and still further fade the last traces of the rainbow. But all this makes us more grateful for such flashes of colour as the manufacturer does provide. In America, one hears, it is shockingly old fashioned not to have a full set of kitchen utensils in coloured enamel ware. The pastel tint of the bath-tub must be matched by towels as well as window curtains; portable typewriters are now finished in lacquer red and jade green; so are pocket Kodaks, overshoes, inexpensive motor cars, fountain pens!

The "colour-blind" manufacturer stands in danger of his rivals to-day, and the one who remembers how quickly the colour-starved public grasps at any good contradiction of the eternal black, white and grey, is opening up a new vision of sales.

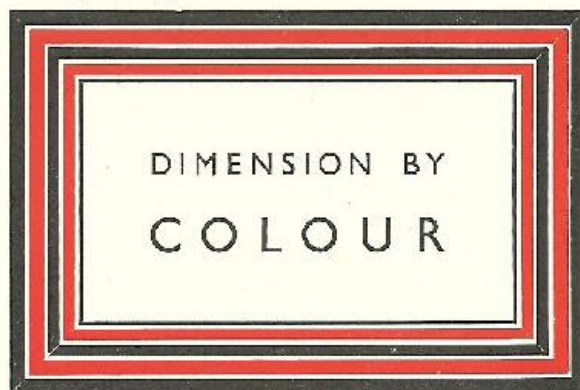
The difficulty comes in conveying to the public, by the classic advertisement means, the news that what is for sale is now available in the "latest fashionable shades."

The words *New! Vivid! Colourful!* form a recognised cliché in advertising circles though the third adjective is still looked upon here as an

Americanism. But there is not much point in the words alone if you cannot reproduce the shades in question in your advertising. Newspapers are not yet able to print two or more colours at high speed and the advertiser therefore uses coloured pages in periodicals—and Direct Mail.

The printer who is co-operating with the advertiser in "bringing up the floods" (as a theatrical producer would say of his blue and amber lights) must be a student of colour psychology, a matter that is not learned in one lesson. If it is necessary to indicate that the commodity—a line of bath towels or a fountain pen—is now being made in colour, it is far wiser to show the picture of the object in natural colour against a page of grey or black and white than to make the whole circular blaze.

Any practical printer is here at a distinct advantage over the expert who is not a printer, for he is in a position to advise at first hand about qualities and hues of ink which will produce exactly the right effect.



It has been said colour in printing can be compared to profanity in the stress of daily life: If it is used at all, it must be used with conviction, for a purpose, and without hesitation. Too often the second colour is allowed to serve a decorative purpose: a little rule at the top and bottom, a factotum initial, or worst of all, a mechanical tint around the margins or over the text. By this time



it is generally acknowledged that no colour other than black, and in very special cases red, is admissible for printing actual words in type. It is not so generally recognised that a single splash of vermillion can do five times the work of hesitant touches of scarlet, salmon or brown.



COLOUR "PUT ON" TIMIDLY

THIS IS EVEN WORSE

THIS WORKS BETTER

*Right: Experiments with the second colour*



Pastel-tinted paper is extremely useful for automatically differentiating business memoranda, but it has no advertising value when a rival circular appears on emerald green stock. Probably the most vivid paper in the world is that which we have been using in so much of our advertising on behalf of the "Monotype" printer. The brightest orange does not throw up type in such effective contrast as does the brightest yellow, and the dramatic value grows less through the shades of green, red, purple and blue.

In the past few weeks many printers may have looked with concern upon the frequent national advertisements urging advertisers to save forty and fifty per cent. of what they now spend on printing.\*

The emotions of a printer on reading this frank invitation may be imagined: but advertisers omit many interesting facts which it is not their duty but the printer's to put forward. Happy, to-day, is the printer who has been constantly telling his customer about the authority and prestige of clean accurate type printing. Happy, too, is the printer who has taken the trouble to arouse in his

customers that "colour hunger," that eagerness for mellow or brilliant hues that cannot be satisfied with the efforts of an amateur printing machine. Once a man realizes that process blocks, well registered, and the very finest inks for the purpose, can give his goods an advantage above all the dull-looking claims of his rivals, that man will seek out the professional printer as a matter of course.

It too often happens that buyers of printing, fully aware of the importance of taking more advantage of "colour hunger," form their own reference files of cover-papers and inks, and comb Europe for new material. When this happens it may be an indication that the printer is not consulted, as he should be, for the latest and best



An Invitation

("Monotype" Kino Series 305)

LIGHT

ideas on the material he handles. Colour is "news" to customers, as is anything else which increases attention by as much as forty per cent.

In summary it may be said that the use of colour process blocks in conjunction with effective typography is still a matter for professional skill rather than amateur experiment, and there is every reason why the printer who wishes to get most out of his typographic equipment should point out the psychological appeal of pictures in natural colour and, gazing upon the unlit stage of an advertising campaign, should shout to the manufacturer to "BRING UP THE FLOODS."

\* Embarrassing as these advertisements can be to the small jobbing printer, the argument has been advanced that the installation of duplicating machines has at least prevented certain large manufacturing concerns and municipalities from embarking on the perilous experiment of establishing private printing offices, and gaining first hand experience of what the printer already knows about scientific costing [see pp. 3 and 19]



# PUTTING THE SHOP "ON PARADE"

## BEFORE THE CUSTOMER

Last summer Selfridges had an exhibition of processes of manufacture in the more important trades. You could see clocks and fountain pens, chocolates and silk dresses, emerging from the raw material and being shaped by nimble machines. The large room devoted to this exhibition was always crowded with men and women, to say nothing of the conducted parties of boys and girls from the schools. But the thick of the crowd always concentrated on one corner of the room when the visitors heard the queerly exciting, rhythmical crash of the "Monotype" Caster.

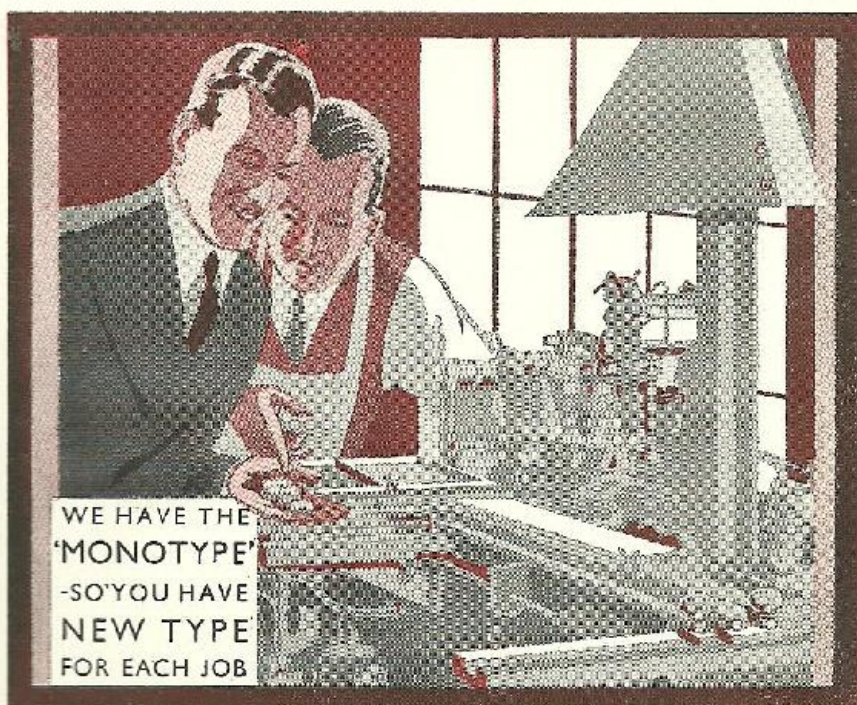
Selfridges had chosen the "Monotype" as its representative of the progress made by modern science in the printing world—and they tell us that it proved a "drawing card" from beginning to end. The sight of a machine setting type into words "all by itself" in obedience to a mysterious roll of blue paper, proved irresistible. The operator was plied with questions, but to the visitors who had ever commissioned printing there was no need to explain why the setting could be done so fast, nor why the corrections could be made without waiting or re-setting. A glance at the

actual types of a word in kerned italic showed another advantage of separate type. The pica quad on whose face was cast the entire text of the Lord's Prayer proved to hundreds who peered through the glass that "mass production" was no bar, in this case, to exquisite accuracy of detail.

Every year, in many sections of the country, there are exhibitions staged by Chambers of Trade or other bodies. They are the modern version of the mediæval Fair, which kept commerce circulating through the veins of western Europe. The manufacturers and others who exhibit their goods have their own sales organizations, but they know that one vital thing in selling is to make friends of strangers, and if possible to show how carefully and efficiently the goods are made: carefully, to prove

quality; efficiently, to prove that the price is not being kept high by makeshift, time-wasting processes.

Now every printer is a manufacturer, and it is to his advantage that the processes he uses are of definite, not to say romantic, interest to the layman. No machine ever invented by man can wear such a laurel wreath of quotations from celebrated authors as can the printing press. The laborious hand-press of Gutenberg's day made prudent men tremble at its power for good or evil: what of the Miller "High-Speed" with its 5,000 an hour, or the newspaper



*Reduced from a calendar issued by William Kidd & Sons, Dundee. The original was in eight colours*



press, looming as high as a house and ready to feed a million minds? And the composing machine is equally terrible in its might, for it produces not the things we eat or wear, use and abandon, but the things we think—the very stuff of our minds. The average layman, given a chance to visit any factory, will choose the print-factory in most cases.

Does it, after all, pay to make a mystery of the Black Art of Printing? Doctor Faustus (Fust, Gutenberg's partner) had to "exhibit the machine" to save himself from the stake, and even then his demonstration to the learned Parisian professors came too late to prevent his association in legend with Mephisto! A reputation for sorcery is almost as harmful to-day: for if people have been led to think of you as a wizard, rather than as a manufacturer and business man in charge of intricate technical tasks, they will naturally expect you to mutter "abracadabra" and produce printed sheets overnight and for next-to-nothing. Many a printer exists, in his customers' eyes, merely as a man who comes in and makes promises, which in some mysterious way either are or are not performed. If they are performed, he gets little credit; if they are not, it is too late to offer any technical excuse. One visit to a printing office, on the other hand, will mean the difference between forbearance and exasperation in the buyer's mind, should some unforeseen delay occur.

Practically all large printing offices find that it pays, in more ways than one, to have some intelligent and courteous clerk or official on the premises who can always be available to "show the visitors around." "Showing around" is rather a feat, if the layman is not to become confused or wearied. The secret is always to talk from the visitor's point of view. "This process saves so many minutes when you're in a hurry for the job." "By this process we save so much extra work, which means a lower price for you." "If you indicate a correction on the page proof, this is what has to be done," etc. After such handling, the customer goes away with much less desire to query the bill, and much more willingness to co-operate.

Many of the large printing houses do not stop with inviting the visitor to call. They send out

booklets about "What Happens to Your Printed Job—from MS. to Delivery." If possible these booklets should achieve the effect of a personal visit under the care of an intelligent guide. There should be a picture of the front door, by all means; and pictures (or word-pictures) of each stage of the job's development, ending with a triumphant one of the loaded van setting off "on the promised date!"

But is the smaller printer debarred from such publicity because of the cost of a booklet like this? It should not be so, for he can treat the job as a real investment in good-will. One "Monotype" keyboard makes as interesting a picture as do twenty at long range. One "Monotype" caster shown in action is quite enough to prove that you offer "new type every time." The shop-front may be too unpretentious to justify a view of the whole building, but what about a picture of the Master himself at the front door, saying, "Come in for a few minutes and see for yourself why we do printing so well and so reasonably"? Would not the most unimaginative print-buyer, seeing that on the cover of a leaflet, turn the page and thus "come in" to a brief description of the plant, stressing the magic speed of the "Monotype." Would not the preparation of such a miniature "Guide-book to the Wonders of Printing" provide better material for the presses in slack times (being a genuine investment) than a cut-price order that showed no profit?

We can only offer these tentative suggestions to such printers as believe in "making friends with the customer." Any local photographer can supplement the free blocks of the "Monotype" which we provide to advertising printers, and "Monotype" users who also profit by the high speed of the "Miller" Presses, the Boston Wire Stitcher, the Mentges Folder and other of our supplies may obtain special descriptions of these machines that save time and money.\* The rest is in the hands of the printer who believes in advertising and is using it himself; who knows that he is engaged in a romantic task, and is not above capitalizing that fact.

\* Half-tone blocks of the "Miller," "Boston" and the "Mentges" machines are available on loan to users, for advertising purposes.



# THE PRINTER SELLS MISTAKE INSURANCE AT A VERY LOW PREMIUM

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The question of how much a mistake costs is very like the question about the length of a piece of string. Here are two cases that have recently been recounted to us.

Ten thousand booklets were wanted by an advertising agency on a certain day. "Of course," said our informant, "they didn't allow enough time, but they were quite definite about the uselessness of the booklets to them if delivery couldn't be made on that date. The job was bound outside. We'd have had the job in the customer's hands right enough, for the binder strained every nerve to do it in time. But he didn't know that an addressing clerk of his had put "S.W." instead of "E.C." on the label. Only a few hours' delay resulted—but they were the few hours that marked 'failed' against our name."

"Our customer lived in Hendon," another printer told us. "The proofs—wanted because of an important conference—were sent to Hendon. But the omission of "N.W.4" on the label sent them to the post office at Hendon, Yorks. We weren't allowed to forget that little geographical point!"

Every business house has at some time or another paid the penalty of carelessness, and whether that penalty has been light or heavy is entirely a matter of luck. In fact, the more urgent and important a consignment is, the more flurry and hurry is liable to creep into the final details like addressing. Every firm that sends out an order which has to be filled promptly and despatched accurately needs a special type of gummed label, clipped on to the order form. The label should be trimmed small enough to be pasted down on the blank portion of any ordinary advertising label of the firm that ships the goods, so that there need be no confusion as to the origin of the parcel; but anything from minutes to hours can be saved by trusting to "type, the final authority."

Here is another case:

Some piece of news affecting the routine or production of a firm is issued. Later an irate departmental head insists that he heard nothing about it; that there has been confusion; that he'd like to know why departments can't work together a little better, etc. The Advertising Manager wants to know why he was never told about the first order received from an important new firm. A complaint or query addressed to another department never reached the Sales or Research head-

quarters. It is appalling to try to estimate the amount of time wasted in the average business office to-day through not having *the right specific printed form for every occasion*. A generation or two ago the President of a concern knew most of the staff intimately, and the volume of business had not reached the point where a hundred vital matters had to be remembered and recorded in one morning, by one department. Nowadays the modern office is as intricate a machine as a watch; and the failure of one cogwheel to engage another is equally disastrous. A study of what might be called the technique of office efficiency will give many printers all the necessary information for selling to a given firm a scientifically complete set of inter-office memoranda and statistics forms on different tints of paper. And once these forms have proved their usefulness, the printer who introduced them will have proved himself an outside partner in a very real sense of the word.

Printing clarifies thought. If you are in possession of certain forms you use them; if not, you tend to forget the very purpose for which they should be there. For example, it is absolutely essential that periodical news memoranda should be exchanged between the Sales and Advertising departments of every firm. The necessity of filling out such a form has put more useful facts into the right hands than any sporadic general memoranda could do. Again: a "round-robin" memorandum must have a special form to avoid miscarriages and misunderstandings. Printers have every reason to propagandize this means of making sure that every departmental head has noted the contents of the memorandum.

Printing is the ideal form of Mistake Insurance. It is that little investment in advance that makes things clearer, more specific. Few printers have made all the profits that are waiting for them in their capacity as insurance brokers guarding against the depredations of carelessness.



TELEPHONE: A.D. 4214

**F. X.**  
**HIGGINBOTHAM**  
**& FLOWERDEW LIMITED**

TELEGRAMS: "HIGDEW"

YOUR  
REFERENCE

OUR  
REFERENCE

78 ROYAL HIGHWAY, ADVERTON

John Smith, Esq.  
229 Forsythe Terrace  
Adverton

April 2, 1931

Dear Sir

Telephone Adver. 1234 : Telegrams "Cravatly, Adverton"

**Tarberry and Harbinger Limited**  
**294 Laconia Street**  
**Adverton**

TELEPHONE:  
ADVER. 4567

*J. W. Printer*  
*& N. Graver*

"NEW TYPE FOR  
EVERY JOB"

*Effective Printing and Illustration Work of Every Kind*

*43 Print St., Adverton, March 3rd, 1932*

Dear Sir,

FIG. 1 [ABOVE]: *Gill Sans, Series No. 262.*

FIG. 2 [MIDDLE]: *Braggadocio and Garamond Heavy*

FIG. 3: *Blado combined with a script name block (by Alfred Fairbank) in similar style. Note date line*



# PROBLEMS OF THE LETTER HEADING

## LONG NAMES AND OLD PREJUDICES

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It is said that one of the most baffling problems that can confront the human mind is that of naming a cat. A kitten cannot play an anonymous part in the familiar circle while you wait for the inspiration of a name; so in a few hours one must find something which is at once easy to call, suitable, and yet so unhackneyed that it will not betray your unoriginality whenever a visitor admires the cat. The things by which we are judged are those things which we have most often around us; one's "type" is established in the eyes of casual acquaintances by such details as the shape of a pipe, the colour of the dining-room window curtains, and in the case of a firm, its letter-head.

Yet it is precisely these revealing and familiar things which are apt to be chosen all in a moment, without due care, precisely because, being close at hand, they are as meaningless to the daily user as they are significant to the stranger. Many a man of what might be called the Watson type smokes the kind of pipe associated with Mr. Sherlock Holmes, for no better reason than that the first pipe of the series was presented to him in his formative years by an admired uncle. Many a business house has started with a letter-head positively offensive in its bad taste and cheap appearance, only to find that the monstrosity had become so associated with the firm that a change for the better might create confusion. Pride in the firm and the callousness of familiarity will blind the directors to the deplorable bad taste they are exhibiting, just as vanity and carelessness will make a man scribble a note in ill-formed letters; but strangers have an embarrassing habit of reading character from handwriting which was not meant to convey anything but the writer's thoughts, and potential customers have an equally embarrassing way of finding out what the letter-head says before they read the contents of the letter. It is now generally assumed by the more energetic and far-seeing type of business man that communications headed by a steel engraving of the factory, surrounded by a weird mixture of letters and the words "established 1883," or some such date, emanate from a firm whose executives are apt to be a little stiff-necked in an argument, and very slow to grasp new ideas. It is certain that the letter which does not "crackle" convincingly as it is pulled out of the envelope loses authority and

makes the contents seem as limp as the sheet on which they are written.

The quality of the paper is the first thing to be settled in choosing business correspondence, and considering that the letter-head constitutes the only printed advertisement which will be sent out daily and universally, it is difficult to over-stress the importance and prestige of really good paper. Then comes the question of whether the letter-head shall be printed or engraved.

For quiet good taste, and an opportunity to solve difficult problems economically, nothing can match the letter-head printed in a really good type-face, with all the crisp cleanness of separate type. But many firms cling to the notion that an engraved heading is somehow a protection against forgery, and that, as in a visiting card, there must be something to catch the enquiring thumb as it passes over the paper. On the other hand, the number of engravers who understand the right shaping of letters is pitifully low, and the ability to cramp or extend letters at will, or to imitate handwriting, proves a deadly temptation. It is safer, in designing the sort of letter-head that will be a true representative of a reputable firm to have the whole thing engraved (if it is to be engraved) to follow a type-printed original, set in some standard face like Garamond, Poliphilus or Gill Sans, according to the kind of impression to be made.

Coming down to the actual designs, the first problem is that of any other form of display, how to put first things first. In other words, how to concentrate as much attention as possible on the name of the firm of which the letter-head is an "advertisement," both in the Shakespearian and in the modern sense of the word. The happy instances when a short word like JONES serves for the concentration point are all too few. What is the designer to do with the firm name of "F. X. HIGGINBOTHAM & FLOWERDEW LIMITED"?



If the firm name often comes before the public, the problem has been practically solved already. The housewife will tell her friends that she has been shopping at "Higginbotham's." You never hear anyone speak of having gone shopping at "G. W. Selfridge & Co., Ltd.," though to thousands "Selfridges" is a household word. The name which people use should be the chief displayed name on the letter-head, whatever else follows it in smaller type (see fig. 1).

If, on the other hand, an established firm of wholesalers has the misfortune to be named "TARBERRY & HARBIGER LIMITED," you cannot descend to 14 point in order to centre that name on the page in one line. But by using the full width of the paper a not unpleasant effect can be produced (see fig. 2).

Suppose that Messrs. T. & H. manufacture a famous brand of cravats. No self-conscious Briton is going to enter a haberdasher's and reel off a name of that length when he is ordering a cravat, so the line has been named "TARCUT" CRAVATS. That provides a "feature line" for the heading, and TARBERRY & HARBIGER, LTD., MANU-

FACTURERS OF—can go above the emphasized line and subside into 14-point capitals with good grace.

The thing sold becomes the thing advertised on the heading. The problem of the long name is at all events not settled by resorting to cramped and elongated type.

Script in imitation of handwriting on a letter-head presents another serious problem. Left to himself, the engraver is apt to produce the sort of copybook calligraphy which has neither the personality of the signature nor the familiarity of the roman letter to excuse it. A careful study of the Blado italic in its 24-point size, even a tracing made with a sharp square-pointed pencil over this beautiful letter, will soon show a young designer what possibilities there are in the Chancery hand, and how vastly it improves upon the monotonous copper plate of our immediate ancestors. As we show on page 10, Mr. J. W. Printer, who in order to tackle the long name problem, has combined for the nonce with another firm, contributes his suggestion for a letter sent out with the aim of building up a speciality in letter-head design and printing.

## EDUCATION IN TYPOGRAPHY

THE year books of many of the Printing Schools, not only maintain the good technical standard but show remarkable improvements of originality and taste of the young designers. The book work of the Birmingham School of Printing is too famous amongst collectors here and abroad to need extended comment here, save for the remark that many book-sellers are trying unsuccessfully to obtain complete sets of the widely differing but always happy experiments of Mr. Leonard Jay's students; but it may be noted that the

examples of job printing and display now being done are quite up to the standard of work in the leading national advertising agencies. The London School of Printing has issued another of those magnificently comprised year books, one which is worthy of an Institution of its size and importance.

The Northampton School of Arts and Crafts year book of the practical classes is composed throughout "Monotype", and indicates that the ordinary logic of good typography is being impressed upon the students.



EVERY printing house must have some book or portfolio to show customers what type-faces are available. It is unfortunate that any haphazard collection of sheets will, strictly speaking, serve the purpose so long as it gives a complete inventory of those founts and sizes which form the printer's stock-in-trade; for the temptation too often is to let the types speak for themselves, and to forget that the specimen book at its best is a monument and symbol of the printing office it represents. And in the construction of a monument "good enough" is, so to speak, not nearly good enough; for where pure utility leaves off, craft- and shop-pride may well step in to make the book a permanent advertisement.

We have lately received the new specimen book of Messrs. Balding & Mansell, of Wisbech and London, which is in every way worthy of that firm. Mr. Vincent Steer is responsible for its design. The quarto size allows for either the proper showing of a display face or a neat double-column arrangement of text sizes; the paper employed is admirably suitable both in surface and tone; a discreet use of borders and a second colour enlivens the pages; and the texts used are all on typographic subjects. This last point is important, because lay customers will never acquire the printer's knack of looking at a line of type as type without reading it; read they will, and so they might as well be given some interesting information about the type-face that is meeting their eyes!

But, like every other piece of printing, a type specimen book is no better than the types it displays. The beautiful paper and production would not have saved *Ars Typographica* (as this book is entitled) had the book embodied a collection of warped and fattened and old-fashioned letters. Instead, it has such beautiful and popular designs to show as Garamond, Goudy Modern, Gill Sans, "Monotype" Plantin, Ashley Crawford, and many other of the most famous "Monotype" faces. Advertising men, publishers and other customers who are presented with copies of such a book as this will not think of the extra care and expense given to its production, nor will they realize the difficulty of compiling page after page of text matter suitable for each face. But it is safe to say that they will be very favourably impressed with the good taste and wide range of Messrs. Balding & Mansell's type equipment. And now that almost every customer flatters himself that he knows something about type, and in these days, when interest in typography is by no means restricted to professional circles, an extra effort which was dictated merely by proper pride generally turns out to be a very sound investment indeed.

\* \* \*

IN this connection we are glad to mention also the Supplement just issued by Messrs. Henderson &

Spalding, of Camberwell, to their delightful specimen book, "Some Practical Considerations About Good Printing," previously reviewed in this journal. The Supplement, entitled "Other Types," is very thoughtfully and effectively produced. Among the new "Monotype" faces shown are Bodoni, Gill Tittling, several additional sizes of Garamond, Imprint and Plantin, and a good range of Baskerville. As all the specimens use texts describing the letter, the printers have risen to the opportunity of introducing such a classic face as "Monotype" Baskerville by composing the following critique, which we reproduce by permission. Those who have experienced the difficulty of describing a type-face in non-technical terms so as to give at once an accurate account of what it does, an explanation of why it is so attractive, will applaud the competence of the writer:

Of revived Book Types, recently with great enterprise made available by the Monotype Company, Baskerville is certainly one of the most successful and the most faithful to the original design. Its characteristics are legibility in all sizes and a beautifully even colour, so that the capitals never strike or tire the eye in a solid page of text. Half close the eyes, and look thus at a well-set page of Baskerville, and no appreciable break will be seen at beginning of sentences or proper nouns. Yet the capitals are distinctive in character, as the C, with its lower serif, and the W show well; an even better example being the charm and usefulness of the Small Caps. For page-headings, half-titles, etc., the italic capitals are most graceful, with enough decoration for charm and variety and not too much for simplicity, standing, as well, at a most pleasing angle. Unlike many book types, the larger sizes of Baskerville are excellent for display purposes, and particularly effective when used with the smaller sizes, as for drop initials and title pages of a book. They are not startling indeed, and make no pretence to "pop"; instead, they offer dignity, simplicity, and quiet legibility—qualities too often neglected in display, where shouting tends to become so loud as to be inaudible. The round and generous proportions of Baskerville are a testimony to the goods advertised. To a spacious page the fourteen point size gives a fine and dignified appearance, less sharp than Caslon perhaps, but also less dark than Imprint. Baskerville is always useful—an excellent substitute for the lighter and less firm "Old Style," now gradually being forgotten in favour of the finer faces available to-day at the best printers. Baskerville looks well with occasional fleurons and delicate ornaments. A fine, quiet type for books and display. Baskerville is to be remembered for good book and display work.

\* \* \*

"IN character, in manners, in style, in all things, the supreme excellence is simplicity." The American poet



## THE MONOTYPE RECORDER

Longfellow wrote this sentence, which might well serve the purposes of printers with customers beginning to ask for involved layouts and for every new grotesque type face that can be imported. Once a customer has made up his mind to have anything, it is a matter of great tact to attempt to alter his decision; but discreet preliminary advertising, bringing home the point that real fine classic type faces and simple logic of arrangement create the best publicity, might well prevent many false starts.

\* \* \*

AN enthusiastic user of the Miller "Simplex" reports that upon changing over card to 12 lb. bank paper the automatic feeder responded perfectly without any trouble, and with less adjustment than he would have thought credible.

\* \* \*

THE February Number of "Sales Management" ought not to be missed by any printer who wants to know how his customers are being instructed in co-operation. Mr. E. E. Preston, in an article on "Cutting Out Waste in Printing," says:

### GIVE THE PRINTER A CHANCE

If you submit ideas for working out, it is well that you should allow the printer to make some suggestions if he feels disposed. It is often a case of theory versus practicability, and some idea which seems to you to be unique and really striking may prove to be unnecessary or impossible to carry out in practice. The best plan is to co-operate with the printer at the very earliest stages of the work, and in this way waste will be kept to a minimum.

Mr. Wallace Heaton writes on the "Photograph in Advertising" as opposed to expensive art work.

Mr. Desmond Hoyle contributes an article on following up an effort at the British Industries Fair:

In the writer's experience, it is a good plan, just after the Fair, to use Direct Mail. A brief, well-worded letter, possibly signed by the managing director of the exhibiting firm, might be mailed to every enquirer . . . a friendly sort of letter, which will reach the recipient before he has a chance of forgetting that little conversation at the Fair stand. Accompanying the letter, there should be either a catalogue or a small folder dealing with those goods in which interest was expressed. Following this, the call from the representative.

A short article by Mr. F. G. Groves on the "House Organ" deserves careful study by printers who have begun to realise the enormous publicity value of this medium.

Mr. A. Leonard Morris continued his excellent "A Short Course in Sales Typography" with an article on the preparation of booklets, indicating ways of better co-operation for the printer. The entire

article deserves reprinting, as will be seen from the two extracts we give:

### INCORRECT USE OF THE TYPE-BOOK

Here I must warn you against incorrect use of the type-book. You must never forget that it is not a little bit possible to look at a line of type in a type-book and then definitely decide that this is the face to be used.

I have many times discovered that types which looked to me very poor in appearance when I saw them in the type-book could be used to produce wonderful settings in the right atmosphere, and with the right sense of display. You can only acquire this sense of what to use and what to discard by a system of trial and error, and by keeping your eye persistently on the successful productions of advertising men, noting their methods of display and the types which they employ.

### THE ADVANTAGES OF MECHANICAL COMPOSITION

The outstanding advantage of mechanical composition is that you have brand-new, unworn type for every job. The stocks of faces which the printer carries in his cases are bound to become worn as they are used over and over again. Mechanically-composed type ensures clean, crisp printing, freedom from battered and worn letters, and guarantees a better job of print.

When producing a booklet, you require several pages set in the same type. Now, your printer may probably find he is short of that particular type. Your "copy" may carry a large quantity of certain individual letters, and so cause delay in obtaining fresh supplies. Or the printer may have another big job in the same type on his machines, which might mean that your booklet would have to wait before being set. Type founts are very expensive to buy, and you cannot expect your printer to purchase expensive founts for your benefit alone.

So many printers' customers are continually demanding fresh founts merely to gratify whims, forgetting that the continual installations of new founts eat up printers' profits very considerably.

Of course, I do not for a moment suggest that a printer should never buy new types—that would be sheer nonsense. Every printer worthy of the name keeps his type-range up to date, but you cannot expect him to have every face under the sun. I hope my exact meaning is clear.

### SAVING TROUBLE AND EXPENSE IN SETTING

Mechanical setting eliminates all these troubles. The printer who has installed mechanical composing possesses an unlimited source of supply—he can never be troubled with a scarcity of any letters in his mechanical type selection, or with "shortage of sorts," as this trouble is technically termed. Apart from these vital advantages machine setting for booklets and catalogues costs less.

Finally, as if to drive the outstanding points home, comes the inset on brilliant yellow paper entitled, "Does your name spell trouble to your friend the Printer?" In this inset the Lanston Monotype Corporation explains why last-minute corrections, freakish specifications and disregard for standard sizes and qualities of paper can all cause unnecessary inconvenience; it shows why the "Monotype"-equipped printer offers unusually quick and satisfactory service to his customers.

A copy of this "Monotype" inset addressed to buyers of printing may be obtained on application to us.



"It is a good thing," said a printer friend of ours recently, "that there is such a wide choice of fine faces on the 'Monotype': for when you come right down to it, the face makes or mars the appearance of the job. If you're going to make a silk purse, it's easiest to make it out of silk." Many of the advertisements we have recently received from printers show a shrewd ability to make the most of famous type designs, faces which are themselves "salesmen of printing." Alfred Tacey, of Leicester, follows his very tasteful circular about Gill Sans, Poliphilus and Blado with a booklet on Centaur, which cannot fail to create a very favourable impression. J. W. Moore, Ltd., of North Shields and Newcastle, continues to bring out that sparkling

little house organ, *Push and Print*, in Plantin and Gill, etc.; this house understands the "service idea" and has acquired a distinct personality. Adams Brothers & Shardlow, of London and Leicester, are doing some clever creative work, including large-size settings in Gill Sans. "K. & J." of West Bromwich, have scored, it is said, one of the greatest Direct-Mail triumphs of the year with a brilliant letter-head campaign. It is something that many printers are advertising to-day; it is more important to realize that the standards of printers' advertising have very greatly risen. Risen, perhaps, to the occasion—the new demand for Direct Mail.

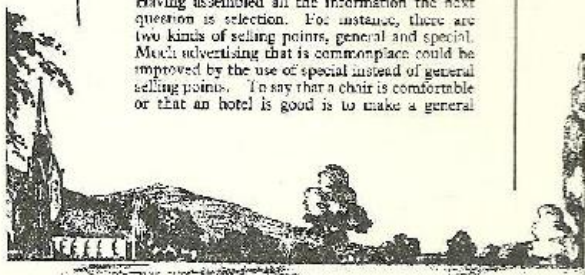
## PRINTERS' PUBLICITY. "MONOTYPE"-SET

ON  
ADVERTISING

*The second of a series of brief articles*

THEIR is no more important word in advertising science than "analysis." It is a law which must operate at every stage and especially in the genesis. It cannot be too strongly emphasized that effective advertising demands first a searching study of the article. Its history, every process of production or assembly from the raw materials, their origin, the makers, their policy, their methods of testing, their scheme of marketing, and a dozen other questions which arise. Only by perfect equipment on such points can you understand the problem and in no other way can you deal with it. This seems such common-sense that everybody accepts it and, like so much else that is common-sense, very few practise it. The analysis must go much further than the article, however—the market conditions, distribution, get-up, dealer, consumer, etc., all important factors which must be considered and their probable reactions to the product investigated.

Having assembled all the information the next question is selection. For instance, there are two kinds of selling points, general and special. Much advertising that is commonplace could be improved by the use of special instead of general selling points. To say that a chair is comfortable or that an hotel is good is to make a general



A page from *PUSH AND PRINT*. The original is in blue, black and yellow, and measures 7" x 5"

him to increase his stock of bristle at a time when business was usually very slow. A folder about a new lubricant took the advertiser 'out in one' by bringing back over 50% of enquiries. It is in writing, designing and printing such advertising matter that we go 'out in one.' We were one of the first to build an advertising service organization to sell our product, not just as good printing but as potential sales. The selling of our work depends upon its efficiency in selling yours, in its ability to reduce your selling and distribution costs, by increasing sales through advertising effectiveness. We submit roughs, designed in the light of what you tell us you want your printing to do. We will do that without obligation beyond that of your serious consideration. We shall much appreciate it if you will take us at our word.

ADAMS BROS.  
& SHARDLOW LTD.

The Creative Printers,

72, CHISWELL STREET, E.C.1

Telephone: 1012 CLERKENWELL (5 Lines)

Wired:  
LONDON AND LEICESTER

Page 3 from *OUT IN ONE*. The original measures 11½" x 9", and is printed in Gill Sans on bright green paper (French fold)



## FORMING & GROOMING

Before a line is written or a layout made for the first circular or other printed advertisement that is to be sent by post, certain questions have to be put and answered by those in charge of the campaign. The first question of all is: "To whom is the piece to be sent?"

The mailing-list must be vividly in the mind of the advertiser, or much of his effort will be wasted. It is the people on the list—their incomes, their standard of living—that determine his approach. His double problem is to find more names that should be on the list, and to eliminate those which, for one reason or another, only incur a waste of printed matter and postage. To gain new names from which he can make a choice of "targets" for a cumulative campaign, he naturally counts upon the classic method of advertising.

### USING THE PRESS

The Press is always first aid to the user of Specific Advertising. It is bad waste of good material to issue a catalogue or even an informative circular without asking people through the Press to send for it. The advertiser must here choose his medium according to the kind rather than the quantity of people he wishes to reach. This is not because the "quality" newspapers and journals have by any means the monopoly of the wealthy and fastidious readers; it is merely for the reason that it is difficult to refuse a catalogue to an applicant who can never afford to purchase the commodity, and the papers of limited and high-class circulation have a smaller proportion of "catalogue collectors" amongst their readers.

"Fill up the coupon" too often heads a small triangle on which a signature and an address can only be squeezed into complete illegibility. We disagree with Mr. Francis Meynell when he says that coupons are never justifiable; they are one of the most scientific ways of getting a proportion of response from any given circulation, and though it is most unwise to write upon newspaper with a fountain pen, a sufficiently large reply coupon, placed so that the advertiser does not seem to be ashamed of it, can be filled up legibly with a black pencil.

### THE INSET

But there is another form of Press advertising which is invaluable in rejuvenating the mailing list. This is an inset in magazines. An inset with

## THE LIST

its convenient tear-off reply card, its opportunity for using pictures, colour and novel typography, and its commanding way of protruding from the magazine, is first cousin to the circular that goes through the post. There is in fact no reason why the first mailing piece of a Specific Advertising campaign could not be used without change as an inset in a magazine; we ourselves have drawn a very high percentage of immediate response by this method, when bright-coloured paper was used; and a contributor has drawn our attention to the excellent insets by which the Linguaphone Company gets new names for its postal campaign. This reporter sent in a reply post-card in order to study the technique of the direct mail campaign which he had thus evoked; it proved to be so successfully written and illustrated that he purchased a set of the records in question and thus is not yet able to say how long the company would have persisted with him!

It is most unwise to issue an inset for a journal without being fully acquainted with the postal regulations in the "Post Office Guide" under the headings "Private papers and Commercial papers" and "Samples". In any case of doubt, a specimen of the sample advertisement sent to the post-office authorities may save many regrets.

### POINTS FOR PRINTERS

For national advertising, and in certain localities, lists of classified names are available. These are helpful in retail selling but every wholesaler knows or should know the names of every retailer in a given locality.

It is a practice of many business firms to specify that all communications should be addressed to the firm and not to individuals. It is the practice of wise advertisers to accede to this request when it is made, and then to prevent a miscarriage of the mailing piece by adding "for the attention of Mr. ——" or an indication of the department with whom they are concerned.

The noting of specified names plays an important part in the grooming of a mailing list. The more expensive a Specific Advertising campaign is, the less point there is in posting it to every person who might be conceivably interested



in the product. One or often two "feelers" should be sent out if possible. A directory of local addresses is an excellent indication of the social groups into which people form themselves, or a post-office list makes an excellent basis for such preliminary action. A circular letter can be sent, enclosing a printed folder which serves the double purpose of proving the authority of type and the interest of an illustration and of supplying a reply card ready to hand (preferably stamped) which recipients can return.

The official index cards of the modern business office which overlap in drawers so that all important information appears at a glance should form part of the business equipment of every printer who means to take an active part in Specific Advertising. It is by no means a waste of time and money to acquire one's own classified lists and to keep them up to date, even when these lists are not those of buyers of printing. It is just as important for the creator of specific advertising to offer his customers "coverage" of particular groups and

classes, as it is for the advertising manager of a newspaper.

In wholesale selling, it is obviously part of the local traveller's duty to keep the mailing list for his territory absolutely alive and complete. Unfortunately, this very important co-operation must too often be asked of salesmen who cannot afford to give much time to anything but selling. When a man's commission depends on the number of orders he can book in a day, he cannot be expected to take as much trouble as he should in advising the retailer about window and counter displays, seeing that throw-away circulars have the proper distribution, etc. Large manufacturing firms are coming to realise the necessity for a new type of executive, who will preside over that no-man's land between the sales and advertising departments. The "dealer fields-man" as he is called will be able to help and advise the retailer in many ways; and one of his greatest services to his own company will be definite information as to the efficiency of the mailing list.

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## A TACTFUL AMBASSADOR

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Printing has certain advantages over the human talker, and one of these advantages counts particularly in Great Britain: the fact that it cannot continue to irritate or interrupt people. The circular that arrives on one's breakfast-table says in effect: "If I am boring you, throw me away." This very helplessness of the printed thing secures for it the "interview" which would not, perhaps, be accorded to the pushful salesman.

Hypnotic persuasion is a matter for the human eye and voice, and typography can only mirror these things. But any *explanation* is better printed than spoken. A line on a theatre programme requesting ladies to remove their hats can prevent any number of officious and irritating personal requests to the same effect. A statement or suggestion made far enough in advance, and with the cool authority of type, is far more effective than a hasty explanation made on the spur of the moment.

Many printers complain nowadays of the inordinate demands of customers for freakish foreign type-faces, for speeds impossible to any

machine, and for services not mentioned in the order. Few of these complaints come from the printers who send the most tactful of ambassadors to their customers—the illustrated house-organ. An eight-page "magazine" of pocket size can make statements about the value of "few and good type faces," about the cost of unnecessary corrections, and about the time that given processes take, which are far more effective than any rejoinder that can be orally made to an impatient customer. The one explanation goes out in advance, with dignity, without offence; the other comes out under the very sharp spur of the moment, and puts the printer on the defensive. It does not do to remind a customer that only a low-grade mentality could have been responsible for a given specification. But to remind him of an explanatory article on that very subject in a recent number of the house-organ at once vests the speaker with *the authority of type*. "We believe what we see in print," all the more so because printing, of its very nature, cannot be officious and must be, to some extent, impersonal.



# A CHANCE FOR THE SMALL ADVERTISER

## YOU CAN CO-OPERATE!

Few printers nowadays have in their hands the direction of national advertising campaigns which use the press. The printer to-day has the task of "feeding" small businesses with ever-growing success in Direct Mail until such confidence in advertising is established that the business in question can face the bold investments necessary to make an impression on newspaper and magazine readers. It must always be remembered that £10 represents a serious sum of money to the man who has never advertised; he wants to see a definite return from it before he invests further. £10 properly spent in Direct Mail can show very heartening results; the same sum only paves the way in press advertising, however much more response the latter may eventually bring.

Every printer, therefore, must be interested in any project which makes it easier for the small advertiser to take that first, minimum risk which may start him on the road to nation-wide fame.

One cannot do business with conservative small manufacturers or shop owners without realising that one of the greatest deterrents to Direct Mail efforts is the question of sending out reply-prepaid cards or envelopes. True, one would gladly pay twice or thrice the postage for an enquiry; but anyone who has seen stamps steamed off un-used envelopes realises that to the average man *stamps are money*. To send out 2,000 postcards bearing 1d. stamps may be a very profitable investment of £8 6s. 8d., but the hesitant advertiser cannot look beyond the gesture of "tossing 2,000 pennies into the postbox!"

Imagine, however, offering such a man the opportunity of paying reply postage only on the replies received. It would mean that if he got a ten per cent. response, on which he paid double return postage, he would save eighty per cent. of the cost of stamps.

This system has been in force in the United States for a long enough time to prove its practicality in the post office and to leave no doubt as to its beneficial effect upon trade. The possibility of introducing the system of guaranteed reply

postage in this country was brought forward by Mr. John Mitchell of the *Encyclopædia Britannica*, and discussed in many aspects, at a recent meeting of the British Direct Mail Advertising Association. Mr. L. J. Cumner spoke for the printers (who are largely and vigorously represented in the Association) and other speakers suggested methods by which this very important innovation could be brought to the notice of the Government and the Legislature.

The scheme is one which definitely promises a much needed aid to industry in general, and one which would obviously be of specific and immediate benefit to the printing industry. It is hoped, therefore, that all possible publicity will be given to the representations which are to be made to the Postmaster General, and local printing organizations will naturally consider the problem with particular attention.

The British Direct Mail Advertising Association, which is this year under the chairmanship of a Master Printer well known in Federation circles, Colonel W. H. Barrell, is, as we have previously pointed out, one to which progressive printers have every reason to affiliate themselves. Postal reform is but one aim of the Association, which is doing most energetic work in compiling statistics of results, information as to methods and materials, and many other facts calculated to bring about a closer co-operation between the man who wishes to advertise economically and specifically and the man who knows exactly how to help him in that effort.

Enquiries and applications for membership in the B.D.M.A.A. should be addressed to the Secretary, Mr. Stanley Talbot, 110 Great Russell Street, London, W.C.1.



# How much of your business routine is of the period — “BEFORE GUTENBERG”?

Johann Gutenberg invented Printing from movable metal type half-a-thousand years ago. Since then there has been no substitute for TYPE, that crisp, accurate *way of authority*.

Yet Business is still running up a bill for inefficiency, lacking full knowledge of what the professional printer can give in the way of “mistake insurance.”

*For example . . .*

## “MISTAKE INSURANCE”

1  
A retail packing clerk misread a shipping order — a consignment, promised on a certain day, went astray . . . A gummed label, TYPE PRINTED FOR ACCURACY and enclosed with the order, would have prevented disaster.

2  
Instructions were issued to salesmen about new lines. But they didn't look like instructions; they looked like what they were, amateur imitations of printing. CRISP TYPE would have spadded authority . . .

3  
“Why wasn't I told?” Two departments are at loggerheads because the firm never realised that there is a specific memo form for every business routine, and that the lack of it wastes valuable executive time and invites mistakes.

SEPARATE-TYPE PRINTING, CAPABLE OF ACCURATE CORRECTION, FUNCTIONS AS “MISTAKE INSURANCE”

## “SALES STIMULI”

1  
How many orders are booked during the first call? Your printer, using the crisp, pleasant authority of TYPE, can break down the prejudices of customers who “never heard of your goods.”

2  
Your customers go to the movies and read books and magazines. Why not use that fact? A dramatic photograph and clear, new type speak to them in a familiar, interesting language . . .

3  
People are “colour-hungry” nowadays. Only the professional printer knows how to make the “colour appeal” in selling, without wasteful experiments and disappointments. Colour and new-cast type are triumphant salesmen.

PEOPLE BELIEVE WHAT THEY SEE IN TYPE AND TO GET NEW, CLEAR TYPE-SETTING AT LOW COST —

SET BY  
“MONOTYPE”  
[ORIENTAL TYPE WORKS]

ABOVE: PAGE 1  
BELOW: REDUCED FACSIMILE  
OF PAGES 2-3 OF AN INSET  
WIDELY CIRCULATED IN THE  
ADVERTISING AND BUSINESS  
JOURNALS

Page 4 reads: “It is worth your while to go to the printer who offers you ‘new type for each job’ . . . Let your modern printer win you better sales.”

Issued in the interests of “Monotype”-equipped printers by the Lanston Monotype Corporation, Limited.



# LANSTON MONOTYPE CORPORATION

LIMITED

43 Fetter Lane, London, E.C.4

Telephone: Central 8551-5

## PROVINCIAL BRANCHES

BRISTOL	West India House, 54 Baldwin Street
BIRMINGHAM	King's Court, 115 Colmore Row
DUBLIN	39 Lower Ormond Quay
GLASGOW	Castle Chambers, 55 West Regent Street, C.2
MANCHESTER	6 St. Ann's Passage

## OVERSEAS BRANCHES AND MANAGERS

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

## FOREIGN CONCESSIONNAIRES

### CONTINENTAL EUROPE

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

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