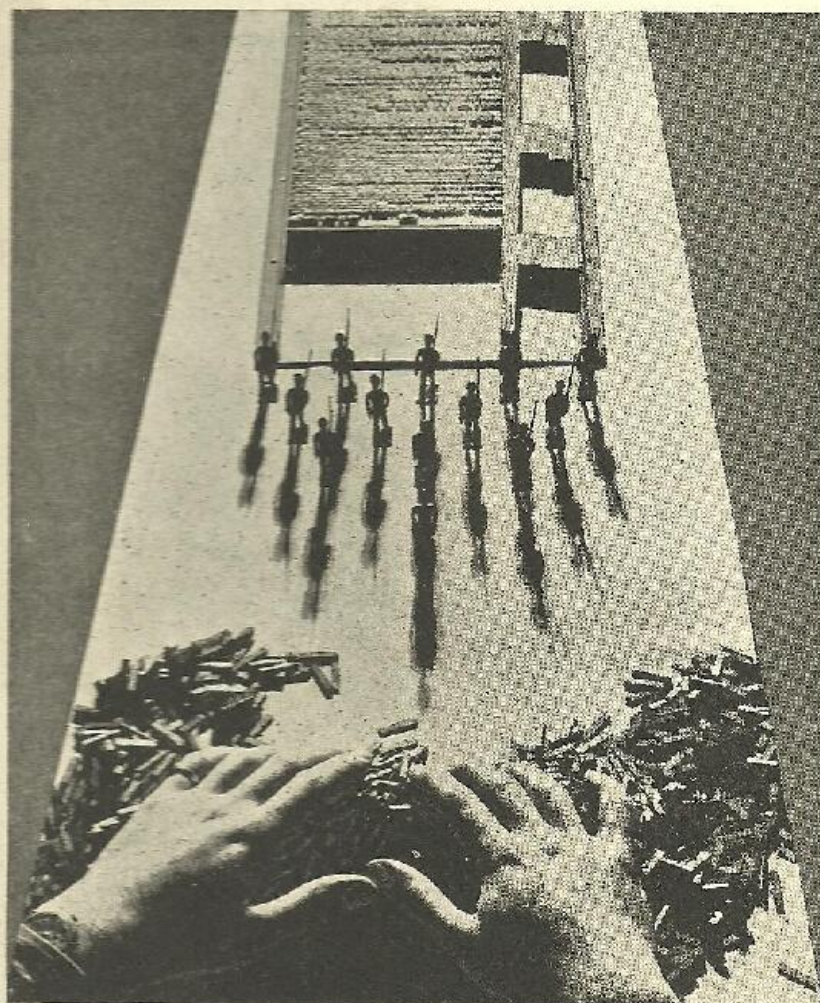


1822

# *The Monotype* RECORDER



VOLUME XXXI: NUMBER 245



*Charles Knights* ON  
THE LOCAL PRINTER AS  
PROPAGANDIST



TECHNICAL POINTERS



PLANTIN "SUPER SIZES"



THE PRINTER'S LIBRARY



*May-June*

1932

LONDON: THE MONOTYPE CORPORATION LIMITED, 43 FETTER LANE, E.C.4



THIS NUMBER IS COMPOSED IN SERIES 113

"MONOTYPE" PLANTIN LIGHT

10 & 12 POINT

WITH SERIES 128 ITALIC SWASH INITIALS

THE HEADINGS ARE IN 18 & 30 POINT

THE COVER

IS SET IN "SUPER"-CAST PLANTIN, 110, AND

PLANTIN LIGHT ITALIC

THE QUOTATION ON PAGE 8

IS SET IN (NEW) "MONOTYPE" GOUDY TEXT, 292

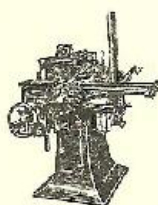
"Plantin Light" is a remarkably efficient face for periodical and book settings, as it retains all the simple, direct vigour of the famous 110 series, and is equally compact, yet does not present so heavy a colour in massed columns. Note the full kerns

# The Monotype RECORDER

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

*May-June 1932*

VOL. XXXI No. 245



LONDON

THE MONOTYPE CORPORATION LIMITED, 43 FETTER LANE, E.C.4

TELEPHONE: CENTRAL 8551-5

# MONEY

*is made to*

# GO ROUND

but don't send it round the world!  
The shorter the journey your shilling has to take, the quicker it will return to you.

By buying from local shops those things which you know are made locally, you are keeping money circulating in your immediate neighbourhood. You are creating local prosperity, relieving unemployment, performing the duty of a good citizen and lightening the burden of local rates.

---

**Support Local Industries**  
**Shop Locally**

---

*This leaflet has been produced and printed by The Blado Press, Market Square, Twelvetrees, and the cost borne in the interests of Local Trade by the*

**MORPHEUS**  
**MATTRESS COMPANY**  
*who employ 216 local men & women*  
**MORPHEUS WORKS**  
**OAKEND**

Fig. 1. A suggestion by Mr. Knights, to illustrate his article (p.3)



# The Local PRINTER as a PROPAGANDIST

BY CHARLES C. KNIGHTS

*THE* qualifying term in the title is used in no disparaging or belittling sense whatever. It is purely a recognition of the fact that the printer in a country town or suburban area must obtain the major part of his business from a circumscribed area. His prosperity is bound up with that of local industries and local retail distribution.

The slogan "Buy British" may be open to attack from the standpoint of world economics, but it is excellent business at this present juncture. Bluntly, it behoves us to keep our money at home, where it can circulate faster and do more good. Exactly the same principle can be applied to collections of individuals smaller than nations or empires. To complete the descent in one leap—"Shop Locally" is both sound sense and sound business.

Here, as we see it, is an excellent opportunity for the local printer to function as a propagandist. As mentioned above, it is definitely in the printer's interests to assist in the development of local industries, and to help build the prosperity of local shops. Surely it would pay a printer to issue at his own expense a short series of leaflets, each stressing some phase of the "Shop Locally" or "Support Local Industries" idea. These leaflets need be neither elaborate nor expensive—something neat and dignified and perfectly composed on the "Monotype" is obviously indicated.

Where a "live" Chamber of Commerce, Chamber of Trade or other retail association existed, co-operation of this might be sought. Again, the co-operation of a number of long-sighted local retailers might be obtained—especially those who are faced with the keen competition of chain-shop organizations. These latter concerns are most admirable units in

our economic system, but it cannot be said that they take any active interest in local affairs.

Possibly, the best procedure in launching the idea would be for the printer to produce and circulate one or two examples of the sort of thing suggested, and to state thereon that they were being put out in the interests of local trades and industries. The series could then be continued, each leaflet being "sponsored" (*i.e.* paid for) by a local manufacturer or retailer. A brief advertisement could be embodied. No difficulty should be experienced in getting the matter written, as a local journalist could almost certainly be found able and willing to lend assistance.

While this form of propaganda may seem distinctly of the "long range" variety, it has other features which should commend it to a go-ahead printer. In the first place, the best personal propaganda for a printer is a piece of print revealing imagination. Many printers use customers' pieces as examples, but a well-designed "Shop Locally" leaflet (or, better still, blotter) would serve equally well. Secondly, the printer would be certain to receive some credit for his ostensibly altruistic efforts on behalf of local trade, and prospective customers would be more favourably disposed towards him. Thirdly—and this is most important—in calling upon local traders to sell them on the idea of supporting the "Shop Locally" movement, the printer would have an almost ideal opportunity of selling *himself* as a printer with ideas.

To sum up, the printer who is searching for a peg upon which to hang some useful and un-hackneyed publicity might do a great deal worse than take up and push with energy and enthusiasm this idea of "Shop Locally."

\*  
Mr. Knights is the author of a new manual for Buyers of Printing and general students (see p. 12). His next article in the RECORDER will be entitled "If I were a Master Printer."  
\*



## ROBBING *the* RATEPAYER

**Y**OU would not dream of doing such a thing! But every time you send a pound away (we know how seductive those mail order advertisements can be) you are making it more difficult for some fellow-townsmen to pay his way.

By keeping your money circulating in the district, you are helping materially to mould local prosperity. A happy, progressive, flourishing locality means less unemployment, less distress, better trade, bigger and brighter shops and *lower rates*. Sound economics, like Charity, begin at home.

## SHOP LOCALLY

PRINTED AND PUBLISHED  
*in the interests of local trade by*

**THE BLADO PRESS**

*who create and produce*  
BUSINESS-BUILDING PRINT

THE  
MARKET  
SQUARE  
TWELVETREES

*Set  
throughout  
on the  
"MONOTYPE"*

Fig. 2. A further suggestion, written and designed by Mr. Knights



# Not So Long Ago THE PRINTER LIVED IN A VERY DIFFERENT WORLD!

**EIGHTEEN-SEVENTY-FIVE** is not so long ago, as the Printing Craft goes. A goodly number of our readers must be able to remember what printing processes were like in or shortly after that time. And yet to turn the leaves of Southward's *Dictionary of Typography*, the second edition of which was published in that year, is to have a glimpse of a world which seems incredibly remote in technique.

It was in many ways a craft-period of uncomfortable transition. The power press yawned hungrily for more type-pages than hand-setting could provide without strain and grinding fatigue or resort to the occasional extra comps ("grass-hands"), who formed a floating population in newspaper offices. Almost the only way of printing a picture typographically was to draw it upon a whitened block of boxwood and engrave away all but the lines on the surface, and generally a large block was cut into several pieces, parcelled out to as many engravers, and skilfully joined up again.

True, there was mention of "Anastatic printing" a process which was to develop the modern line-block, but Southward says:

This process for producing copies of manuscript, or printed documents, or engravings, that can with difficulty be detected from the originals, was invented by M. Baldermus, at Erfurt, about the year 1840. It was soon after made public, and Faraday explained the process at the Royal Institution on the 25th April, 1845. It has since transpired that a similar process had been employed in England some time before M. Baldermus's invention was made known. The invention was improved and extended by Strickland and Delamotte in 1848. The process is analogous to lithography, but a zinc plate is employed instead of a stone. A printed page, an engraving, or a bank note may be exactly copied by this invention. The printed paper being moistened with dilute phosphoric acid, it is laid downwards on a clean sheet of zinc, and put into a press for a short time. The acid of the unprinted parts etches the zinc beneath, while the printed part also sets-off on the zinc, and thus produces a reverse copy of the printing. The plate is washed with stone in lithographic printing; first damped and then rolled. The affinity of the ink to the letters already "set-off" on the plate, and the repulsion of the other parts of the plate cause the lines of

the device to take the ink, but the other parts remain clean; the printing then follows.

Even more interesting is the brief definition of "Stigmatypy" as "Printing with points; the arrangement of points of various thicknesses to produce a picture." Just that! But though it would be unwise to ask a block-maker today for an example of "stigmatypic" printing, the principle of the half-tone has been of inestimable benefit to practically every branch of the trade.

After a long article on Composing comes this curt dismissal of a then-fantastic notion:—

**COMPOSING MACHINES.**—Machines for setting types without manual labour. Many ingenious inventions for this purpose have been produced in Great Britain, France and in the United States. Almost all of them, however, have been found to be of no real economy in the composition of general matter.

It is to be feared that many an apprentice and journeyman in present-day chapels would be puzzled by the current craft-terms of '75. Are they still "jerried" when they come "out of their time"? Has "washing" become obsolete? *Vide* Hansard (the author, not the Parliamentary record) as quoted by Southward:

An old custom peculiar to printing-offices is termed Washing, and during the keeping up of which ceremony, if persons happen to reside in the neighbourhood of the office, whose nerves are not made of stern stuff indeed, they will hardly fail of getting them shivered.

The occasion was generally one of congratulation to an apprentice "upon the hour having arrived that brings his emancipation from the shackles of his subordinate station":

Every man and boy attached to the department of the office to which the person to be washed belongs, is bound in honour, upon a given signal, to make in the room as much noise as he possibly can. . . . A rattling of poker, tongs, shovel, and other irons, is harmoniously accompanied with running reglet across the bars of the cases, shaking up of the quoin drawers, rolling of mallets on the stone, playing the musical quadrangle by chases and crosses: and in the press-room, slapping the brayers upon the ink-blocks, a knocking together of ball-stocks, hammering the checks of the press with sheep's feet, &c. . . .



and then the whole is wound up with a *finale* of three monstrous huzzas.

Do you know what the "Shoe" was? And under what sad circumstances a compositor could be said to be "horsing it"? Is the Overseer still called the "cap. O"? Have manners so improved that in a modern printing dictionary the word "chaff" would not need to be followed by this?

A word belonging to the slang dictionary, but too frequently heard in the printing-office, when one compositor teases another as regards his work, habits, disposition, etc. It is often a source of unpleasantness and bad feeling among otherwise agreeable companions; but it is essentially a bad practice, to which no gentleman is ever addicted.

The "good old days" had fine imagery in their phrases, but too many words unconsciously call up pictures of conditions which would be called distressing today. Let us not forget the implications of the appeal made in 1843 by Charles Dickens, when he first served as Chairman of the P.P.C.:

From the very nature of his occupation, the condition of the Printer is comparatively unknown to the community at large. Immured as he is, in a close and confined place of business, from an early to a late hour, and frequently throughout the night, breathing little else than a tainted atmosphere, it is no wonder that he should display a cadaverous countenance, and altogether an emaciated appearance. Independently of the confinement his employment necessarily entails upon him, he is subject to various complaints almost inseparable from the nature of his occupation. It is true that much that was obnoxious has been removed, yet . . . the compositor is the individual who endures all that does remain which is hurtful to his health. The matter of which the types are made not

unfrequently exerts a pernicious influence upon him, particularly when he is obliged to dry his type by the fire for the purpose of expedition . . . But the most serious of all the calamities to which he is subject is loss of sight. It is no uncommon circumstance that a member of the art of printing becomes blind, or his sight so much impaired that it is of no real value to him who, in his younger days, or when he first came to the business, was blest with the nicest discriminating powers that that sense could display. Frequently before he arrives at the age of manhood, his sight, instead of being stronger, becomes weaker, and before he arrives to the middle age of his allotted term he is obliged to seek aid from artificial means; and when he yet further arrives beyond that period of life, he is surrounded by a complication of maladies, which never leave him until he is consigned to the silence of the grave.

Even as late as 1864 it was possible for Dickens to say of the compositor:

His labour is of a nature calling for the sympathy of all. Often labouring under an avalanche of work, extended sometimes through the whole night, working in an unwholesome atmosphere produced by artificial light, and exposed to sudden changes from heat to cold, the journeyman Printer is rendered peculiarly liable to pulmonary complaints, blindness, and other serious diseases. The afflicted Printer who has lost his sight in the service, sitting through long days in his own room, the pleasures of reading—his great source of entertainment—being denied him. His daughter or his wife might read to him, but the cause of his misfortune would invade even that small solace of his dark seclusion, for the types from which that very book was printed he might have assisted to set up.

Say what you will of the glories of hand craftsmanship, you cannot but be glad that the solace of literature is no longer bought at so terrible a price as often *was* paid, "not so very long ago," by the compositor whose weary fingers had to keep pace with the "steam press."



## REPLY-GUARANTEED POSTAGE IS HERE!

*ADVERTISING* through the post—a form of publicity which is particularly favourable to the general jobbing printer, in the small as well as large centres—will receive a decided stimulus from the welcome decision of the Postmaster General regarding “business reply envelopes.” The credit for bringing forward the advantage to trade of guaranteed return postage on replies must be given to the British Direct Mail Advertising Association, which thus puts every printer in its debt. It is certain that manufacturers who are just experimenting with advertising on a small scale will be encouraged to use direct mail because of this innovation. More replies can be expected when a stamped envelope is enclosed with the circular or booklet; but the advertiser has previously been in this quandary: should he send 5,000 *unstamped* reply cards or envelopes, save the cost of 5,000 stamps, and get a smaller rate of response; or should he get the larger number of replies and waste from 50 to 90 per cent. of his stamps? For no matter how attractive his proposal a certain proportion of people will not reply. By guaranteeing to the post office that he will pay for every unstamped reply accepted

on a properly registered form, he knows in advance that he would merely “pay for what he gets,” and he is very likely to cast a wider net in consequence.

With praiseworthy initiative the firm of John Dickenson & Co., Ltd., have begun to prepare for the new system in advance. It is obvious that when an expensive illustrated mail order catalogue or direct mail booklet is sent out, practically all its immediate “result value” is wasted if either the reply envelope or the order form are accidentally left out of the bound volume, or if one or the other of these pieces is mislaid or overlooked by the recipient. Yet collation is done by human beings, and human recipients have a way of filling out order forms, finding they have mislaid the envelope, and putting the order itself aside to be lost in turn! The Dickenson “Boomerang” is made by machinery and delivered folded complete ready for insertion in the catalogue, and it is all in one piece, the front of the envelope being continued as the order form, which is detached, filled out and inserted, a gummed flap being brought over and sealed.

### SEND FOR G.P.O. LEAFLET P. 36G.

This leaflet gives the essential conditions of the new system, and prints a specimen envelope to show the position of the three blocks of copy which must appear; the two broad vertical lines which must be printed near the right-hand edge, etc. A licence must be applied for, and a deposit

made sufficient to cover the probable amount of one week's or month's charges. A fee of  $\frac{1}{2}$ d. will be charged on each card or envelope returned by post to the licensee, in addition to the normal postage: *e.g.*, a  $1\frac{1}{2}$ d. letter will be charged 2d., a 1d. post card,  $1\frac{1}{2}$ d.



## FRANK RHODES, CRAFTSMAN

**I**N July, 1930, there appeared in *THE MONO-TYPE RECORDER* an article on *Craftsmanship*, written by one who quite evidently understood the dual nature of the printer's task—the maintenance of craftworthy standards in an age of mechanical production. Several readers sent appreciative letters on this article, and in the ensuing correspondence the author, FRANK RHODES, explained that he had to write by dictating; a rheumatic complaint had left him bedridden, almost completely paralysed.

We have just learnt, with great regret, of the passing of this gallant compositor-craftsman, at the age of 52, at his home in Conway, North Wales. Like another of our contributors, Mr. Leonard Hacking, Mr. Rhodes took delight in music as well as in fine composition; but total

deafness from the age of 25 forced him to forgo that pleasure and made him a more avid reader. Though an enthusiast for the "Monotype" since his days as a display comp. at Waterlow's, Pitman's and Butler & Tanner's, Mr. Rhodes first learnt the actual operating and mechanical details of the machine when he went to Conway, and was in charge of the "Monotype" installation at the *Weekly News* office there until his illness. His training at the keyboard took place at our Fetter Lane school in 1915, and he studied the caster here in 1918.

Mr. Rhodes contributed to the *British Printer* and other journals. We know of no more fitting epitaph than may be found in his own words, in the article we have mentioned:—

**Craftsmanship is not art, nor is it creative ability, but rather the power of perfect execution and rightness of detail. And its possession is usually the hallmark of a fine, forceful and often fastidious personality.**

**FRANK RHODES**



# Making up the COMPOSING STICK

## *to a given Measure*

BY U. D. S. DA SILVA

*THE* various slightly different methods that are generally adopted for making up the composing stick to a required measure can be classified under the following three groups: (1) The measure is set to the same number of 12 point m's placed sideways and fastening the slide to these. (2) The larger unit quads are set up to the required measure and the slide is fastened, after making allowance of the thickness of a piece of paper or thin card—the slight widening of width varies with different compositors. (3) A number of large quotations or single lengths of leads, rules, clumps, and spacing furniture cut to exact size are used—the gauge being set not quite tight. There are many who say that this last precaution is not necessary, while others advocate a “half-point play.”

Whatever method is employed the spacing out materials, leads, rules and clumps are, at the present time, cut to exact size. The first method, often designated in the composing room as “the old-time method,” is gradually going out of practice and is more generally used only by the older, more experienced and conservative craftsmen in the trade. The third method is the one most in fashion now and is highly appreciated and advocated by some instructors in trade schools and by text book writers. It is generally practised, especially by the younger craftsmen, in trade houses.

The reason put forward for this is that with the introduction and adoption of the Point System there is no necessity to waste time in setting up a single line of 12 point m's (sideways) equivalent to the required measure. The intention in these brief notes is to show the weakness of this statement, the disadvantages of the method recommended, compared with the advantages of that which is being slowly discarded. The often

spoken of waste of time is infinitesimally small compared with the time likely to be lost by adopting other methods. The writer also hopes to prove the more practical and scientific nature of “the old-time practice.”

It is common knowledge, even to first year apprentices in the Composing Section, that the lines of type when taken out of the stick and locked up do change by slight diminutions, varying from about one-eighth of a point to 2 or 3 points, depending on the size of type and length of lines. This is due to the fact that under sufficient pressure in correct lock up, the type bodies are brought into closer contact with one another than when they are in the stick and just tight enough so as not to fall out. It is not suggested that compositors give, or could give—with the present devices of locking up, using either wood or different mechanical quoins—any immense pressure that would elongate the type or otherwise damage it. Another fact that plays an important part in this question is that, owing to the almost universal adoption of mechanical methods of setting solid matter of any extent, the hand setting operations are reserved for work of a limited nature, usually called “Display Work”, and requires spacing out with leads, clumps, metal furniture, quotations, etc.—either cut or cast, as the case may be, to exact sizes.

When the third method is employed to set the stick, the measure will be made—by using the exact length occupied by nicked single leads, rules, clumps, or a number of large quotations—either quite tight, “just tight,” or with “half-point play”. The lines set “quite tight” or “just tight” are, as pointed out above, invariably worked with leads, clumps, quotations, metal furniture, etc. for whiting or spacing out. Under



these conditions, the always inherent characteristics of loose type when locked up and the resultant troubles and the hours of precious time wasted are too glaring to need any comments. The "half-point play" advocated in text books, although an improvement, answers only in the case of a few particular measures, depending on the size of type. It does not completely help either the compositor, the stonehand, the foundry man or the machine minder out of his sad plight.

An outcome of the Point System is perfect accuracy and exactness, not only in terms of points, half-points and quarter-points, but in still smaller fractions as well—at any rate this is the general claim. This is all the more reason why a compositor should not be encouraged to play with a "half-point play" when the necessary correction in any particular case is a definite, determinable quantity, lying somewhere between the approximate limits of say,  $\frac{1}{8}$  point and 2 points—depending on the size of type and measure. The measures generally employed range from 6 ems of 12 point to 42 ems of 12 point by regular increments of 1 em of 12 point. The size of type may be 6, 8, 9, 10, 12, 14 or 16 point. Theoretically speaking, under these specified conditions, the least number of correction adjustments is over 250. In practice it would be necessary to have at least 25 correction pieces, accurately made and capable of being handled. A thoroughly unpractical proposition! These would have to be used in conjunction with a specially arranged table to show the required allowance for each particular case of measure and size of type.

The result of expecting the single "half-point play" to do all this multitudinous work is seen in the hours wasted when formes of hand-set matter lock up loose. The compositor, when faced with this trouble, examines the whole of the forme to find the fault. The next thing he does is to

unlock the forme and he tries to locate the fault as being due to any mixing up of spacing out material of different foundries. The process of locking up and unlocking is generally repeated a number of times. He has not finished yet! He begins to blame the leads, furniture, quoins, sidesticks, chases and everything else in the department! If the type happens to be "Monotype" cast, the trouble is alluded to as due to faults of "Monotype" methods! After wasting a good hour or more, he ends this unpleasant business by using bodkins, pieces of paper and card, uneven locking up with extra pressure near weak places, and a number of other slipshod methods which often start the trouble over again in the machine department. After the loss of further time there, the work is somehow pushed through. A few of the many defects seen in the resultant bad print are: risen spaces and quads; battered and broken letters; letters missed; bad horizontal and vertical alignments of letters, words, groups of words and lines.

The fact that the stick has been incorrectly set throughout is overlooked. The exact correction, necessary for the closer contact the type bodies are put into under lock up, has not been allowed.

In contrast to all these above-mentioned deficiencies, inherent in the new style of making up the stick, it remains to be pointed out that the few minutes occupied in bringing together (sideways) a number of 12 point m's when using the "old time practice" eliminates hours of time wasted. It is obvious that owing to the use of single units of 12 point m's the correction factor does not come into any prominence. Whatever amount occurs in the stick is cancelled by an equivalent amount in lock up.

Matter set by this old time style will lock up perfectly true when worked with leads, clumps, quotations, metal furniture—cut or cast to size, as the case may be.



## ONE WEEK *from* MS. *to* PUBLICATION

ON May 10th, 1932, a London printer received a telegram. That in itself is nothing astonishing, for some such message as "Most urgent absolutely essential we have revises tomorrow" has a way of humming over the wires whenever an important job is in hand. But this telegram said only this: "Congratulations on a marvellous performance."

The performance certainly deserved a tribute, and we pass on this account of the making of a very handsome book in exactly one week's time.

It was necessary to bring out a very important book on the position of the coal industry. If it could not appear by Monday, May 16th, its chief object could not be accomplished; but subsequently the printer was told that as the Coal Mines Bill was to be dealt with in the House on Thursday, May 12th, it was desirable that the book should be in the possession of certain people by May 11th (five days sooner than was originally intended). The manuscript was delivered on the afternoon of Friday, April 29th.

The Sales Manager of the printing office, having assured the author that a good result within that time limit was "very doubtful," took home the manuscript on Saturday and read, punctuated and made the style for the various units.

On Monday, May 2nd, at 11 a.m., copy went to the "Monotype" keyboard and the first tapping began. The first proofs were received in London from the country works at 4.30 p.m. on the Tuesday, and the balance of proofs by 5 p.m. on the Wednesday.

Meanwhile, on Monday, there had been interviews with carton makers, case makers (in regard to the cloth and style of the binding) and the artist who was to make a large number of illustrative

diagrams and symbolic cuts. The paper was selected and ordered, and a rough design for the dust jacket submitted. On May 3rd the art work on the dust jacket was finished (it is a striking drawing by Hendy on yellow paper with good use of Gill Sans bold) and on May 4th the dust jacket went to press. On the same day all sketches for the diagrammatic pages, title page and label were received, line blocks were made, and eight stereos were made of the tasteful border which was to surround the tabular pages, and the whole lot, with press proofs for make-up, was sent off that night.

On Thursday a few final corrections were made. On Saturday, May 7th, sheets of the complete book were received at 11 a.m. and sent to the binders; one copy bound in paper covers was sent to the author.

On the morning of Monday, May 9th, exactly one week from the beginning of the keyboarding, 100 copies were received from the binder; and at 11.30 a.m. one copy, complete, with dust wrapper and carton (black, with a bold yellow label and yellow tape) was handed to the directors of the printing house. During that day complete copies were posted to the most important recipients.

The book consists of 112 pages, *entirely "Monotype" set*; one word on the title page is a line block enlarged from 72 point Baskerville capitals. The text is in "Monotype" Baskerville, and a very pleasant effect is achieved by setting the tabular pages in Gill Sans figures. The jacket is in Gill Sans and 275 series.

The book (price 5s.) was printed by Messrs. Spottiswoode, Ballantyne & Co., Ltd., under the personal supervision of Mr. W. G. Tucker.

Its title is *I Fight for Coal*, by H. H. Merrett.



# THE PRINTER'S LIBRARY

**PRINTING: REPRODUCTIVE MEANS AND MATERIALS.** By CHARLES C. KNIGHTS. Published by Butterworth & Co., Ltd. Price 12s. 6d. net.

If this book were meant to teach would-be printers how to print, its 370 pages would be insufficient to make even the beginning of an impossible task, for there can never be a text book on the craft to take the place of indentures, long years of risk and experiment, and the education by hand and ear which is the soul of craftsmanship. But it must be understood that Mr. Knights has not tried to produce a text book of printing, but something far more important and useful to the printing industry, namely, a manual which will convert the ignorant buyer of printing into an intelligent friend of the master printer. It will also come into the hands of such printers' customers as make too much of their little inaccurate knowledge of printing technique, and by weird specifications create more delay and expense than they would by simply saying, "Take this and get it printed."

The book is No. 8 of Messrs. Butterworth & Co.'s library of advertising, and the author is well-known as a lecturer on reproduction at the City of London College, and as a writer on layout and problems of printed salesmanship. We expect therefore that the book will be primarily addressed to the man who wants to buy printing in order to advertise his goods—in other words, the man who offers the best creative market for the modern general printer who wants to stand clear of price cutting.

If printing were not such a fascinating subject to the layman, there would be less half-knowledge amongst its users. But as it is many a printer will be glad to lend this book to a customer instead of yielding to the temptation to say, "Why don't you find out what you are talking about?" After an explanation of the basic printing processes and two chapters on letterpress printing, there are nine chapters on various illustrative processes and three on letterpress, lithographic and photogravure machines respectively, with a further chapter on the suitability of the various processes. There follow chapters on water-colour and stencil printing, embossing, etc.; printing inks and the theory of colour; and the first section ends with a chapter entitled, "How to Buy Printing," to which we shall return.

The second section devotes fourteen chapters to process engraving, gives some lucid illustrations, and tells how to order and save on blocks. Section 3 deals with type and typography, gives the buyer some hints on how to avoid many possible difficulties in specification, and touches without too much theorizing on the principles of effective titling.

The fourth section deals with paper: kinds, choice, and a glossary of paper terms. The book ends with a short bibliography and a careful index; there are 28 illustrations, 4 insets and 8 plates showing examples of various processes.

In the chapter on "How to Buy Printing," Mr. Knights does not defeat his own purpose by adopting the attitude "Never mind the cost," but he is able to illustrate in practical and convincing language the importance of considering the value of results, the dangers of dealing with the notorious price cutter, etc. He deals sanely with the complicated problem of service printing, with some remarks on the protection of the printer's original work from underhand copying. The following sentences deserve to be quoted:—

When the print buyer has any reason whatever to doubt the suitability of the firm in question to produce a particular class of work for which he is at the moment in the market, he should ask to see specimens of similar work *recently executed*.

**I HAVE MATERIAL READY.**—Not only should the print buyer take care to have all the material ready before embarking upon printing work, and thus save delay, and repeated handlings, which may easily add to the ultimate cost, but he should take special care to see that the copy and sketches are absolutely in order before the work is commenced. The writer has known instances where three or four sets of proofs have been submitted, and when each set has been returned it has been found that the copy has been more or less re-written. There is no excuse for this sort of thing. Again, jobs about to go to the machine have to be held up while new sketches and blocks were made to embody alterations insisted upon by some high-up individual. No printer can possibly put up with this sort of thing without making more or less heavy surcharges to his original estimate, and the final price may easily work out very substantially higher than the original estimate.

**KNOW WHAT YOU WANT.**—The remarks in the preceding paragraph refer to cases where the print buyer is directly or indirectly responsible for the creation of the matter. Where the printer is producing ideas to the order of his customer, it is perfectly obvious that he cannot go on producing rough sketches, fresh ideas and repeated revisions, without the cost of this work being ultimately charged up against the job and included in the estimate. It therefore behoves the print buyer in the cause of economy to know exactly what he wants before he approaches a printer to produce suggestions and ideas. Unfortunately, many buyers of print seem to have a very clear idea of what they do not want, but no idea at all as to what they do want. It is not until they appear to realise what it is they cannot possibly accept until just that very idea is created and laid before them.

It will be seen that Mr. Knights' book is not calculated to make a customer into a suspicious "know-it-all," but rather into one who need not take refuge from the reproach of ignorance by insisting upon the only thing the ignorant purchaser *does* understand, which is figures on the estimate. This autumn is going to be very difficult for the reckless price slasher, whose margin against depreciation is getting perilously small; and Mr. Knights' book will make his difficulties greater than ever!

**HOW TO MAKE ADVERTISING PAY.** By HERBERT N. CASSON. Published by the Efficiency Magazine, 87 Regent Street, London. Price 5s.

THIS is one of those books which are read aloud, borrowed, quoted from and in general used as brain-tonics. Its 138 pages look as if they could be read at a sitting, but they cannot. Some sentence will buttonhole the reader and insist on being brought out and discussed. In spite of the trans-atlantic "snappiness" or informality of the text, the book is far from being a treatise on "How the



Americans do it", as is proved by this very noteworthy passage:

Another fact that has been discovered by Market Research is that every country must develop its own type of advertising. What suits one country will not suit another. This fact is often forgotten by American firms trying to sell in England, and by English firms trying to sell in America.

Americans have developed a whole set of national characteristics of their own. They think, act, and speak in their own way. They are neither superior nor inferior to us. They are different—that is the point I want to make. They are moved by different motives. They are influenced by different methods of persuasion.

The advertisement that brings 10,000 replies in the *Saturday Evening Post* would not bring 1,000, very likely, if you put it on the front page of a London daily paper, and *vice versa*.

The American people do everything *en masse*. They love to be stampeded by a campaign of full-page advertising. They surrender to clamour. An American city is like Jericho—its walls fall down at the blast of the advertising trumpets.

The British people, on the contrary, are individualistic. They refuse to be stampeded. They resist pressure. They refuse to be shoved. They have acquired the habit, through centuries of self-government, of making up their minds. Americans love extremes. Britishers love moderation. There you have a vital difference between the two peoples.

If I were advertising a cough cure in New York, I should say—"This cough-killer has massacred millions of coughs." But if I were advertising it in London, I would say "Always relieves and often cures."

Any master printers—and all young-minded printers—who are aware of the actual conservatism of the printing craft and want to talk the advertising language, can well afford to put this book on their shelves.

**DIRECT MAIL ADVERTISING FOR THE RETAIL TRADER.** By HERBERT DENNETT. Published by Sir Isaac Pitman & Sons, Ltd. Price 7s. 6d. net.

MR. DENNETT'S book offers this exasperation to the general jobbing printer, that it seems to assume that direct mail advertising consists of selling by sales letters. To limit the subject in this way impinges upon frankly "mail order" selling and neglects that very important field of catalogues, booklets, folders, blotters, house organs and other printed literature which is the ground on which the personal representative and the national press advertiser can alone meet. But although this present volume will tempt some firms to put in "amateur printing machines," the printer will find in it many a hint which he can adapt to his own purposes. Under the caption "Say it in Saxon," Mr. Dennett says, "All our emotions are expressed in Anglo-Saxon words, for the slightest emergency instantly makes us forget our stilted latinisms." He asks the reader to compare the sentence "examine these elegant and beautiful fabrics; observe their delicate texture" with this: "look at the gloss and shimmer of these lovely silks; how soft and yielding they are to the hand." There are few copy writers who will not blush at such a reminder of "elegance," and the wise ones will spend a further half-hour with that arch-disciplinarian—Fowler, whose *Modern English Usage* generally has the effect of destroying the reader's confidence and paralysing his writing hand for several days—after which he returns to the job chastened and improved.

**PAPER AND PRINT.** Published by Stonhill & Gillis, Ltd., 58 Shoe Lane, E.C.4. Price 1s. quarterly.

THAT this quarterly should have improved its typographic style was only to be expected in view of the very remarkable rise in printing trade-paper standards which has been noted in the last two years. But in this case the improvement is nothing short of sensational. One first notices a more convenient format, a neat green on gold cover, and nearly 90 pages of beautifully-printed text in "Monotype" Garamond, with well-designed headings in Gill Sans, interspersed with many inset samples of paper, processes, etc. But even these insets have been vastly improved; and now not only show *what* they are showing, but also make the product seem attractive and necessary for a given purpose. There has been editorial intelligence at work in the design and informative interest of the insets, and the quality of the editorial matter is high. *Paper and Print* will be welcome on the desks of printers and advertisers alike, and can be sent with pride to printing craftsmen in other lands.

**THE ADVERTISER'S ANNUAL.** Published by Business Publications, Ltd., London. Price 15s.

WE have received the 1932 edition of this "Annual Data Book, Technical Record, and Directory for all Engaged in Advertising and Selling." It is a book which belongs in every printer's reference library along with the Master Printers' Annual, that admirable and worthily produced representative of the craft.

The 15 main sections include Sectional Directories and Index to British Publications; an index of British Advertising Agents, Consultants, etc.; Poster Advertising and Outdoor Publicity section, and others listing printers, engravers and block makers, carton manufacturers, commercial art, window display and advertising novelties. There is a list of British national advertisers and one of advertising agents and their clients, with a directory of British Advertising and Printers' Clubs. The volume is supplemented by directories of Empire publications and foreign publications with London offices. The book is "Monotype" set, and we note that a considerable number of the numerous advertisers have chosen the Gill Sans face to convey their message.

THE *School of Printing Year Book*, from the Merchant Venturers' Technical College, Bristol, indicates that the students have been given the benefit of typographic training to equip them to undertake the best sort of commercial setting with real intelligence. Mr. Bernard Rogers, head of the School of Printing, was formerly connected with the Birmingham School of Printing, and one notes the same freedom from vulgar and meaningless display which has always been notable in the Birmingham year books. "Monotype" Gill Sans, Plantin, Garamond, and other faces are put to good use in a pleasantly varied selection of examples.



# **‘Super<sup>★</sup>-Sizes’** *of the famous* **‘Mono’ Plantin** *are now available:*

Plantin 110—called “the one indispensable advertising face”—now exists in 72, 60, 48 and 42 pt. roman. There is a new 22 pt. display rom. & ital.

Plantin Light, 113, now in 72, 60, 48 and 42 pt. roman *and italic*.

Plantin Heavy, 194, now in roman *and italic*. 72, 60, 48 and 42 pt. There is also a new 22 pt. roman and italic display size.

Plantin Heavy Condensed, 236, a very useful variant, is now ready in: 6½, 9, 10, 11, 13, 14, 18, 22, 24, 30, 36, 42, 48, 60 and 72 point roman.

★ The “Monotype” Super Caster can produce type in any size up to 72 point. The “Monotype” Composition Caster fitted with Display Attachment casts to 36 point or 48 point, depending upon its equipment. For the latest news about “Monotype” faces and additional sizes, consult our Monthly News-Letter.



## THE MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4

Telephone: Central 8551-5

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

### PROVINCIAL BRANCHES

BRISTOL	West India House, 54 Baldwin Street. <i>Bristol</i> 24452
BIRMINGHAM	King's Court, 115 Colmore Row. <i>Birmingham Central</i> 1205
DUBLIN	39 Lower Ormond Quay. <i>Dublin</i> 44667
GLASGOW	Castle Chambers, 55 West Regent Street, C.2. <i>Douglas</i> 3934
MANCHESTER	6 St. Ann's Passage. <i>Manchester Blackfriars</i> 4880

### OVERSEAS BRANCHES AND MANAGERS

AUSTRALIA	G. S. Inman, 117 Birrell Street, Waverley, Sydney, N.S.W.
CHINA	The Monotype Corporation Ltd., 17 The Bund, Shanghai
INDIA	The 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., Kodak House, Shortmarket and Loop Streets, P.O. Box 1680, Cape Town

### FOREIGN CONCESSIONNAIRES

#### CONTINENTAL EUROPE

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

<i>Amsterdam</i>	Continental Monotype Trading Company Ltd., Keizersgracht 142
<i>Berlin</i>	Monotype-Setzmaschinen-Vertriebsgesellschaft m.b.H., Kreuzberg Strasse 30, S.W.61
<i>Brussels</i>	3 Quai au Bois de Construction
<i>Paris</i>	Compagnie Française d'Importation "Monotype," 85 Rue Denfert-Rochereau
<i>Rome</i>	Silvio Massini, Via due Macelli 12
<i>Helsingfors</i>	Kirjateollisuusasioimisto Osakeyhtiö, Kalevankatu 13 (Agents)
<i>Oslo</i>	Olaf Gulowsen, Akersgaten 49 (Agents)

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



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THE MONOTYPE CORPORATION LIMITED  
FETTER LANE, LONDON, E.C.4



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

12 PT. SCALE

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