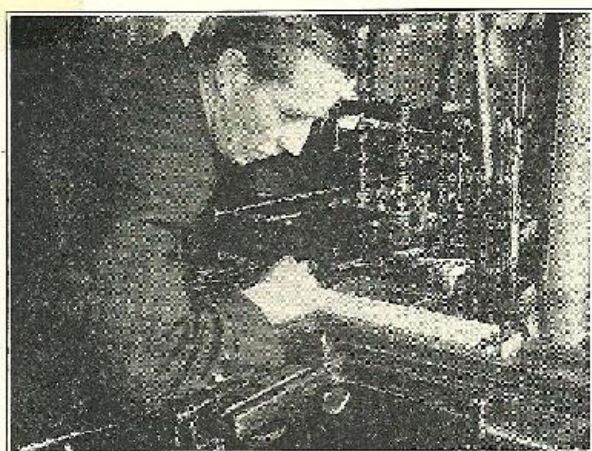


*Ed. Chiswick and*

# The Monotype RECORDER



*Illustration from "Push and Print," by kind permission of Messrs. J. W. Moore, Ltd. (see p. 21).*

JULY-AUGUST 1932

THE MONOTYPE CORPN. LTD.  
43 Fetter Lane, London, E.C.4

## FURTHER TOWARDS A NOMENCLATURE...

Mr. JOSEPH THORP, in our leading article, indicates new modifications suggested by our readers

## "... IN HIS PLACE"

Mr. CHARLES KNIGHTS tells how he, as an ambitious young Master Printer, would tackle "Business Building"

## "HOW WAS THIS COPY SET?"

Mr. U. D. S. DE SILVA shows you

## IN THIS NUMBER

NUMBER 246  
VOL. XXXI

**"MONOTYPE" SET**  
**IN BODONI SERIES**

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THE ILLUSTRATIONS ON P. 23  
ARE SET IN  
GILL SANS 231, 262 AND 275

VOLUME XXXI

NUMBER 246

# THE MONOTYPE RECORDER

A JOURNAL OF TYPOGRAPHY AND THE PRINTING CRAFTS, FOR  
USERS AND FUTURE USERS OF THE "MONOTYPE"  
TYPE COMPOSING AND CASTING MACHINE,  
ITS MATRICES AND SUPPLIES



LONDON  
THE MONOTYPE CORPORATION LIMITED  
43 Fetter Lane, London, E.C.4  
MCMXXXII

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and published by  
The Monotype Corporation Limited  
Fetter Lane, London, E.C.4*



# EXPERIMENTAL APPLICATION

OF A

## Nomenclature for Letter Forms

By JOSEPH THORP

### I

In the April-May issue of *THE MONOTYPE RECORDER* of last year the writer outlined a tentative nomenclature for letter forms. The object of this was to make possible precise and compact (as distinguished from vague and circumlocutory) verbal descriptions of characteristic letters of various designs, and of the distinguishing letters in alphabets of a given design.

I propose, in a later paper of this series, to test this nomenclature in the modified and, I think, improved form which has emerged from the suggestions of fellow-typographers and from my own critical reflections and revisions. And I venture to hope that this specific application of the suggested nomenclature may incite typographers and others interested, to further suggestions and protests, and may discover omissions, obscurities and unnecessary complications. I am, meanwhile, deeply grateful to Mr. Eric Gill, Mr. Stanley Morison, Mr. Paul Beaujon, Mr. Bernard Newdigate, Mr. H. J. Tempest and Mr. R. M. James for valuable help in this revision, and propose here to outline certain modifications which have resulted from their criticisms and my own.

It is extremely important in a venture of this kind to know where to leave off. A completely water-tight and comprehensive system would be too cumbersome. But it is of primary importance that at least definitions of the parts of letters and of the fundamental elements of their structure should be as complete and specific as possible.

Stems, bowls, ascenders, descenders; heads, feet, arms, tails, spurs; serifs (hair and slab, bracketed or unbracketed)—all these are either accepted already or are intrinsically acceptable in the senses defined in *Towards a Nomenclature*. I think, also, that the terms *base-line*, *mean-line* and *cap-line*;



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the naming of the four constituent parts of the lower-case *g*\* (bowl, link, loop and ear); and the distinction between the "closed" *bar* of the *H* and *e* and the "open" *cross-stroke* of *f* and *t* are so obviously useful as to deserve acceptance.

I feel satisfied that the generic term *beak* (with qualifying descriptions) is convenient for the endings of the serified arms of *C G E T S c s*, and that *sheared terminal* succinctly describes certain characteristic terminals which have no true serif formation. The terms *loop* and *double curve* seem also to justify themselves.

But certain other points need further consideration. I will first of all deal with the specific suggestions and criticisms received.

Mr. Bernard Newdigate objects to the term *maximum stress* and suggests the more simple and obvious *maximum thickness*. I should be prepared to accept that emendation except that I think that when one comes to distinguish, *e.g.*, the *O* of Pastonchi and the *O* of Poliphilus (which was the object in view) the terms *biased stress* and *horizontal stress* do this very neatly and compactly. I would suggest *biased emphasis*, *horizontal emphasis*, as a compromise.

Mr. Newdigate also points out that as the term *feet* is used by compositors and typesetters to describe the flat surface (one on each side of the groove) on which the type stands in the forme, it is unwise to use the term *feet* for the lower ends of stems as in my definitions. But the terms *head* and *foot* are so convenient and so obvious (and, moreover, so difficult to replace) that I hope it is not ungracious to plead for their retention against so eminent an authority. I submit that the context will always prevent any serious confusion.

Mr. H. J. Tempest puts his finger on an obscurity in my definitions of the darkened parts of these diagrams which I reproduce from my original essay.

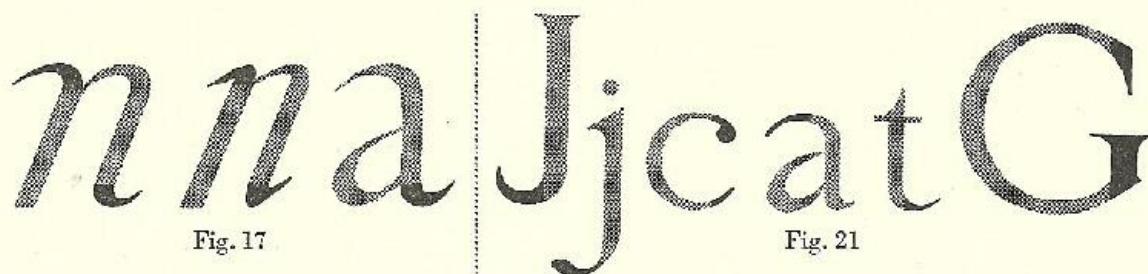


Fig. 17

Fig. 21

He asks if the darkened parts of the *n n* and *a* in *Fig. 17* which I have there called *hooked head* and *foot finials* are not "in the same boat" as the darkened

\* Lower-case *g* is commonly a definitely distinguishing letter in a given design of type. And this nomenclature is largely directed towards easily memorised summaries of the characteristic and distinguishing letters of a given family of type.



parts of the *a* and the *t* in *Fig. 21* which I have called *terminals*, according to my definition—*Terminals: ends or beginnings of strokes other than serified ends (or beginnings)*. They are, perhaps, in the same boat as the dark part of the *t* in *Fig. 21* which is the quite normal form for the lower (or foot) end of the lower-case *t*, subject to no other modification than the roundness or flatness or abruptness of its curve. And all these darkened parts of *n n a* in *Fig. 17* and of *t* in *Fig. 21* are obviously all either heads or feet. The term *pot-hooked feet* (or *heads*) would then cover these. The term *finial* can in any case be scrapped as superfluous and confusing.

As to the darkened part of the *a* in *Fig. 21* this is something more than a simple *head*—and the various modifications of this stroke (with pear-headed, circular, pointed, sheared terminals) are valuable as distinguishing characteristics of various *a*'s. Similarly the lower endings of *J* and *j* vary considerably in form, and are useful in distinguishing families of type.

So that perhaps the simplest and best way to resolve this difficulty is to retain our definition of *terminal* and apply it to all the darkened parts of both *Fig. 17* and *Fig. 21*, but to allow, as convenient, the term *pot-hooked foot* (or *head*) to cover the darkened parts in the *n n* and *a* of *Fig. 17* and the *t* of *Fig. 21*, these *pot-hooked heads* and *feet* being, indeed, special varieties of *terminal*, but so obviously and recognizably feet and heads and so clearly subject to no serious variation that the terms *foot* and *head* are the obvious ones to use, the "pot-hooked" qualification giving all the differentiation necessary. I would, then, formally submit the above amended terminology for adoption in regard to terminals; the term *finial* to be withdrawn.

Mr. Eric Gill raises an objection against giving the same name, *ear*, to the two similarly, and sometimes identically, shaped strokes that spring to the right from the bowl of *g* and the stem of *r*, seeing how different in origin these strokes are—that to the *r* being the survival (after successive modifications) of the bowl and tail of the Latin uncial *R*; that of the *g* being (probably) no more than a vestigial serif from the upper arm of the Roman *G*. I would venture, however, to plead that in the present finally standardized forms, the convenience of giving these *de facto* similarly shaped parts the same name may reasonably be allowed to prevail.

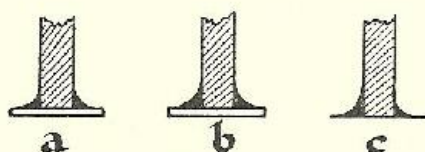


Fig. 15



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In the matter of descriptive terms for various kinds of serifs, Mr. R. M. James suggests a modification which I am naturally the more willing to accept as I had independently come to the same conclusion! I reproduce Fig. 15 from the original essay.

I there suggested for the description of the serif at the left side of c *bracketed-to-point, full*. Mr. James would prefer *hair-line, full-bracketed serif*, and I think that may well be accepted. The right-hand side of c would be described *hair-line fine-bracketed serif*.

This naturally implies modification of my descriptions in this reproduced Fig. 16b of which I wrote: "The four lower-case stem-forms, a b c and d,

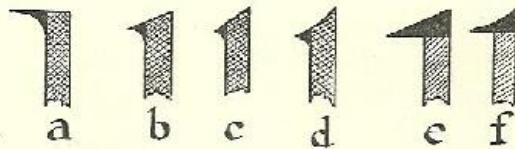


Fig. 16b

may be fairly described as *bracketed-to-point*. The forms e and f are obviously not bracketed; that is, the angle between the serif and the stem remains a right-angle: *wedge-serifs* is suggested for e and f." I should further call f *cupped-wedge-serif*.

But I am not entirely satisfied with my analysis in *Towards a Nomenclature* of these lower-case serif forms, and I would, therefore, withholding my own emendations, leave them here for comment. I do not myself feel that it would be worth while making the distinction suggested by Mr. James between semi-serifs and (full) serifs—serifs being finishing strokes right across the stems or strokes, semi-serifs on one side only. But I would like reasoned comment on this suggestion which he thinks may simplify the description of arm serifs and sundry *beaks*.

*Note.*—As the writer proposes, in a future issue of THE MONOTYPE RECORDER, to group the characteristic and identifying letters of various founts in roman and italic, capitals and lower-case, and apply the suggested nomenclature, it is requested that any comments be forwarded as soon as possible.



# PUT YOURSELF IN HIS PLACE

By CHARLES C. KNIGHTS, F.S.M.A.

*Mr. Knights combines a successful experience of creative salesmanship with a thorough technical knowledge of printing processes, so he is peculiarly fitted to answer the friendly challenge we sent to him recently.*

*"What would you do," we asked, "if you were a young master printer, who, in a few years will be in full charge of a small-to-medium 'Mono'-equipped printing office that has never, hitherto, bothered with salesmanship or publicity work? The hero of this problem is full of ideas and ambition, but knows more about costing and management than he does about typography, salesmanship, and the exploitation of new markets. Despite an epidemic of price-cutting, he determines to 'get out of the rut' and increase turnover. What would he read, what small-scale experiments would he begin with, and what dangers would he have to be warned against?"*

*We invite discussion from our readers of Mr. Knights' stimulating "one-year plan".—EDITOR.*

MANY years ago, when my reading was catholic enough to embrace soap wrappers and volumes on reincarnation, I gulped down a book with the title I have appropriated for this article. I did not realise then, as I know now, that this putting of oneself in the other man's place is one of the most fascinating games in the world—an adult form of make-belief of which we never tire. Hence the greedy alacrity with which I responded to the Editor's invitation to put myself in the place of that Young Master Printer. In truth, I am richly envious of him and his opportunity. . . .

To begin with, I would sit down and think, *hard*. Much later heartburning and waste of money would thereby be saved. The prime object of this thoughtful inauguration would be to produce a *plan*, because almost everything worth while that materializes in business is the result of cold-blooded planning. Haphazard endeavour gets nowhere.

## ESTABLISHING A DEFINITE OBJECTIVE

NEXT I would establish an objective. It is not enough to decide to go out for *some* new business, *some* new accounts, *some* increased turnover. One must have a definite sales target at which to aim.

It would be necessary to know how many active (as distinct from moribund) customers there were on the books. By dividing this number into the year's turnover one would learn the *average annual value* of a customer. The next step would be to discover the optimum output of the existing plant. By the optimum output is meant a sales figure it is reasonable to expect to do, the maximum output being all too often an unattainable ideal. It may be assumed that the actual sales figure falls some way short of the optimum figure, and still farther short of the maximum. It is the disparity between the actual sales figure and the



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optimum figure\* that it would be my endeavour to extinguish.

### HOW MANY NEW CUSTOMERS NEEDED

KNOWING the annual value of the typical customer, and also the difference between actual and optimum sales, a simple arithmetic effort tells me *how many* new customers I must secure, or lapsed customers I must resuscitate, in order to attain my objective.

What has been written above assumes that the aimed-for business is to be obtained from new or resuscitated customers. No allowance has been made for the fact that the sales figures may be improved by encouraging present active customers to buy a better grade of printing, or to place bigger orders (or both), the incentive being a better quality of service from the printer, and better results. This possibility is not overlooked, but as it is in the nature of things for one to get less than one aims for, I should scheme to get the whole of my additional turnover from new business, at the same time doing everything possible to develop trade with existing customers as a super-precaution against disappointment.

### PLANNING FOR A YEAR

HAVING set my objective, the next step would be to impose a time limit. The essence of a plan is that its accomplishment shall be timed. Otherwise the plan is an insubstantial dream. Assuming that a year's campaign seemed to be indicated by the formidability of the task, I would graduate my aimed-for extra turnover. It would be simplest to work to the cash value of the envisaged additional business, and one would spread this in monthly percentages over the year, so:

January	3 per cent.	July	9 per cent.
February	4 " "	August	10 " "
March	5 " "	September	11 " "
April	6 " "	October	12 " "
May	7 " "	November	12 " "
June	8 " "	December	13 " "
	<u>33</u>		<u>67</u>

\* As progress is made, the optimum figure is raised until it coincides with the maximum figure, when it is high time to think of extending the plant.

The reason for the gradation is that, as one progresses, one has the cumulative weight of the previous effort behind one. As will be seen, it is planned to obtain approximately one-third of the new business in the first six months, and two-thirds in the second six months. It should be twice as easy to get business in the second half of the year, when six months' active campaigning has been done.

### GENERAL AND SPECIFIC SALES EFFORTS

HAVING thus discovered *what* we are aiming to do, the next step is to determine *how* we are going to do it. The whole question of sales promotion would resolve itself into—

(a) General sales efforts,—and

(b) Specific sales efforts;

the first having to do with efforts directed to actual and prospective customers as a body, and the second to individual customers.

From the standpoint of time, I should be disposed to pay first attention to the general means, and here my "shock troops" would come into action, those shock troops being the great variety of beautiful work, yet relatively inexpensive, it is possible to do on the "Monotype".

Right at the outset I should realise that, although the "Monotype" system is a great time-, and therefore money-saver, I should not endeavour to meet my price-cutting competitors on their own ground. Price-cutting is either a form of vicious philanthropy, which sooner or later puts the price-cutter out of the business, or it is a system of steadily subtracting from quality until the limit of shoddy ineffectiveness is passed and the customer revolts in disgust.

### THE TRUE TEST OF VALUE

RATHER would I aim in everything I did to demonstrate that it is what you *get* for your money that determines value, not what you *pay*. Above all, I should endeavour to give practical effect to one of my invincible beliefs

that in printing it is infinitely preferable to have less and better than more and cheaper. So many concerns spend the money which would buy them a beautiful folder on purchasing a cheap booklet, or a sum which would secure a little gem of a mailing card on a cheap and nasty folder, and so on. Exactly the same



## PUT YOURSELF IN HIS PLACE

applies to quantity. Far better is it to have 2,500 perfectly produced booklets that are closely studied, than 7,500 badly produced ones which go straight into the fire or waste paper basket.

Two broad classes of printing exist—that to which the purchaser looks to increase his own sales, and that which he uses in the internal conduct of his business. While not neglecting the latter, it is the former on which I should concentrate. I know that if I can show a man how to *make more sales* I shall get his business, in spite of the price-cutters.

### A MONTHLY MAILING PIECE

BECAUSE I believe that persistent effort is better than sporadic effort, I should publish a modest monthly mailing piece. But I should practise “continuity in variety”, changing the format each time. One month it would take the form of a small booklet, the next month a little novelty folder, the third a simple blotter, the fourth a mail card, the fifth an illustrated sales letter, on so on. The actual size and nature would be governed by the amount of customers’ work being put through, *i.e.*, in a slack month my mailing piece would be a booklet printed in perhaps three flat colours, while in a “rush” month it might be nothing more elaborate than a small blotter. During a slack month I might print two pieces and put one into “cold storage” against a very busy period.

Each month, moreover, I would endeavour to illustrate a theme or typographical style. One month I would choose Dignity, the next Femininity, the third Modernity, the fourth Humour, and so on. First, last and all the time I would aim to win for myself the description of “a printer with ideas”.

### MEETING THE COST

Of course, this would all cost money—but so does everything one uses in business. Every printer knows the demoralising effect—upon himself and his operatives—of idle machines. That is one reason why price-cutting is so rife. But is it not far better to invest money in publicity matter for oneself than to make a present of it to a price-cutting customer? In the one instance you have a distinct chance of recovering your outlay, but in the other you have not

only lost money, but by price-cutting you have damaged the craft of printing and made a rod for your own back. You have created yet one more uneconomic price precedent. One is constructive, the other destructive.

Let us illustrate the point specifically. You are slack, and are very anxious that the wheels shall be kept turning. You quote £95 for a catalogue, but learn that it is going elsewhere for £70, an obviously “under cost” quotation. You are offered the job at that price if you care to have it. Against one side of your better judgment, at least, you take it. The effect is that, assuming you can save the odd £5 by paring down quality, you are making your customer a present of £20—just as surely as if you had written him a cheque for that amount. How much better would it be to spend that £20 on a piece of print for yourself! Think what you could do at cost price for £20.

### THE HAND-PICKED MAILING LIST

THAT monthly mailing piece I would make the main plank of my general sales effort. Because I should be constantly preaching the gospel of Direct Mail, I should need to be a confirmed and consistent user of the post myself. But my mailing list would be “hand-picked”. Better a 1,000 shots—or even 500—that hit, than 5,000 that miss. Another thing I would certainly do as part of my general sales promotion would be to change my letter-heading frequently; and I should not have the orthodox heading, peppered all over with telegraphic addresses, codes, remarks about “customer’s risk” and so on. My sales letter-headings, on which the business-getting correspondence would be conducted, would be really SALES letter headings. I should want at least six changes a year in that heading. My object would be literally to make my correspondents “sit up and take notice”.

In all this, my “Monotype” equipment would, of course, play a vital part. I should not be afraid of putting “Monotype” set on everything. An advertisement for the “Monotype”, admitted, but a better one for my taste and enterprise. It is a *selling point*, incalculably better than the sort of space-wasting statement one sees, such as “Bookbinding Executed at the Shortest Notice”. What local printer



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ever kept himself in shoe laces with the casual bookbinding business he did?

### LETTING THEM SEE HOW IT WORKS

BELIEVING that the public are intensely interested these days in things mechanical, I should, if it were at all possible, put my "Monotype" Keyboard and Caster in the window, where they would be seen in operation. Down one side of the window I would paste a strip of the paper roll with an explanatory card:

The Perforations in this Strip  
represent the words:

JOHN JONES & SONS

Who Print with Ink and Brains

7 The Market Square  
Deepminster

Suitably displayed would be a few faultless examples of work done on the "Monotype". These would be changed daily.

### THE MATTER OF TYPE FACES

IN the selection of my type faces I should certainly give effect to my conviction (which I share with many others), that a few good faces are infinitely to be preferred to a host of poor ones. I should not keep a lot of case type in composition sizes, preferring to cast new type for each job as far as ever possible. My two "safety first" faces, for the general run of work, would be "Monotype" Caslon Old Face, and the Plantin series. For matter with a feminine tendency I should provide Garamond—Roman and Italic, of course. For print in the modern manner I should certainly have the Gill Sans series. Business literature of a more formal kind would be catered for with Bodoni, my beau ideal of a beautiful type face. (It used to be said that "you can't tell a lie in Caslon". I would add "you can't be banal in Bodoni".) If I felt I could allow myself one more composition face, it would be either Baskerville, of never-failing charm, or Cochin. I should go outside the all-British "Monotype" range for only one face—the graceful Bernhard Cursive, otherwise known as Madonna Ronde\*, which I should want in the most useful display sizes.

\* Supplied by Messrs. Stephenson & Blake, of Sheffield.

### HIRING DISPLAY MATRICES

FOR display faces I should, of course, hire matrices. If I were making a clean sweep and starting again, I should hire matrices of the following faces to provide my nucleus—Gill Sans, Gill Light, Gill Shadowline, Bold Sans, Plantin, Plantin Heavy, Garamond, Garamond Heavy, Goudy Heavy, Bodoni and Bodoni Bold. I should pay the closest attention to choosing the most useful sizes. My subsequent procedure would be to hire in a suitable range of sizes, the matrices of at least one new display face each month. In this way I would add Colonna, Braggadocio, Broadway and Gallia. By a careful analysis of work done, I should gradually eliminate unwanted sizes and faces that had lost the charm of novelty, so that I should not have too much metal on hand.

### WORKING THE PLAN

To turn now to the specific side of my sales plans, here my precise line of endeavour would be governed by local conditions. But again I would evolve a plan and then stick to it. Operating on the safe system that one would have to "contact" twenty concerns to secure one new account, I should multiply the number of new accounts I wanted in any month by twenty, and then proceed to write or call upon (or both) that number in the four weeks. Division by four would give the weekly figure, and by five again the daily figure of prospective customers to be approached. The number to be "contacted" (please grant me the use of that expressive Americanism) daily is not great—it may be three or four only—but it is the steady persistence that matters, making it a point of honour with yourself never to fall behind on your quota.

For the smaller fry among my prospects, I would carry innumerable little specimens specially produced on the "Monotype". My examples would always be simple, fresh and spotlessly clean. I should specialise at first in small pieces, printed in unusual and vivid second colours, and on good patterned stock. So far as the more important prospects were concerned, I would realise the necessity of selling ideas rather than exhibiting specimens. I should be cognizant of the pitfalls which



## PUT YOURSELF IN HIS PLACE

beset the path of the printer who aims to render a creative service, and I should regard it as a measure of elementary business prudence not in any circumstances to leave behind any original ideas created for that prospect, in the form of sketches, layouts, settings or copy. Show them, certainly, return with them at a later date, with pleasure, but leave them—with all possible respect, no!

Because every business of any size uses letter-headings and business stationery, and because many firms are deplorably out of date in this connection, I should almost invariably choose this weak spot in the prospect's armour for my initial attack. Deliberately I would encourage my prospects to discuss their sales problems with me. All the time I would combat the idea that I was a printer only to be sent for when the idea had been captured and imprisoned on paper, and all that remained was to quote for the printing. I should not, of course, be averse from quoting on such jobs, but would always have my eyes open for them.

### ORGANISING A CREATIVE SERVICE

I should advertise for free-lance advertisement writers and artists, and would organise a creative service, because—in spite of the pitfalls—I believe that a printer should be a creator as well as a producer of business print. This would not cost me a lot of money, because I should select promising youngsters who were prepared to do a certain amount of work on "roughs" as a speculation, or in return for a nominal sum. In return, I would teach them how to think in terms of print. These writers and artists would help me with my own propaganda, for which they would be paid their agreed rates. I might also purchase a few good sketches of a symbolic and decorative nature from which to make my own "stock blocks".

### NOURISHMENT FOR THE MIND

ALL the time I was preparing my plan and putting it into execution I should be nourishing and refreshing my mind with ideas, regarding no cramping boundaries, but roaming thirstily over the entire field of Salesmanship, Sales Management, Advertising—especially Direct

Mail—Art, Layout and, perhaps most important of all, Typography. Books like Stanley Morison's *The Art of the Printer*, and *Type Designs, Past and Present*; Francis Meynell's *The Typography of Newspaper Advertisements*, and the same author's *Typography*, I should regard as indispensable to my library. From France I should glean Tolmer's stimulating *Mise-en-Scene* (either in the original French or the English translation, published by *The Studio*), while America would contribute *Advertising Layout* and *Modern Advertising Art*, both by Frank H. Young. If I could get hold of a copy of Benjamin Sherbow's pithy little handbook, *Making Type Work*, this also would I treasure. From H.M. Stationery Office I should get a copy of *A Note on the Legibility of Type Matter*, by Le Gros. On the management side, I should want Cunliffe L. Bolling's *Commercial Management and Sales Management*, and, of course, the F.M.P. volume on *Costing*. If I could possibly afford it, I should purchase the entire *Library of Advertising*, published in 10 volumes by Butterworth & Co., Ltd. In any case, I should want Max Rittenburg's *Direct Mail and Mail Order*, from this Library. Because it would be my object to provide a creative service for my customers, I should make a study of the King's English. Professor W. T. Brewster's *The Writing of English* would find a permanent home on my bookshelf, along with Fowler's *Modern English Usage* (indispensable, this), and Roget's *Thesaurus of English Words and Phrases*, in its new and improved form. Any bugbear in regard to punctuation would be removed by Max Crombie's *Correct Punctuation*, an inexpensive and readable little handbook. My dictionary would be the *Concise Oxford*, and it would rub shoulders with Collins' *Authors' and Printers' Dictionary*. For light relief I would dip into Ernest Weekley's *Saxo Grammaticus*, and J. Y. T. Creig's *Breaking Priscian's Head*.

### PERIODICALS

I am not going to be trapped into saying which periodicals dealing with Print and Advertising I would subscribe to, and those which I would endeavour to see, if only at the local library, but I should like through my hands each issue



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of the standard British periodicals of Printing and Publicity.\*

### DANGERS AND DIFFICULTIES

ONE phase remains . . . what dangers would my Young Master Printer need to be warned against? The dangers and difficulties of the spirit—the others do not matter. Not to lose

\* See Inset with this issue.

heart in the face of inevitable disappointment, not to be wounded by the "I told you so" of after-wise critics, not to be afraid of seeking advice humbly from men who know, whatever their position, never to be afraid or ashamed of high ideals, or of confessing to a deep love of beauty, and—above all—never to lose that self-faith which, wedded to knowledge, begets self-confidence. These are the things that matter.

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## NEWS AND VIEWS

It is unfortunate that our article on "Pocket Fine Printing," in the March-April number of THE MONOTYPE RECORDER, went to press just too soon to include, amongst its appreciations of the many well-designed Reprint Libraries now available to British readers, a new series which is amongst the most interesting of all. Messrs. Jonathan Cape, whose *Traveller's Library*, published at 3s. 6d., is a model of its kind, have now brought out the *Florin Books* at an even lower price, and the venture would seem to be very successful. The open and readable "Monotype" Baskerville demonstrates its utility on cheap but stout paper, and the first thing one notices is the impressively simple treatment of the dust jacket, standardized to "Monotype" Gill Sans. The binding is of a pleasant coarse canvas.

A special word of praise should be given to the display material issued by this house to aid booksellers in selling the new series. The poster and smaller hanging sign are models of simple effectiveness, the cool decisiveness of Gill Sans Titling combining with an almost heraldic treatment of the jacket designs in colours.

In this connection we should like to call the attention of our readers to the fact that the National Book Council has issued a hand list of 3s. 6d. reprints, for the use of booksellers, which reveals at a glance that a shelf of well-dressed literary friends can be purchased at very little expense. Oddly enough, the confining

of the list to books at 3s. 6d. eliminates mention of the most famous series of all, Dent's *Everyman's Library*; the most beautifully printed of all, the Oxford University Press *World's Classics*; and other admirable libraries including the one we mention above.

\* \* \*

WE have received an attractive folder, set in the fine "Monotype" Centaur face, announcing the formation of the Commercial Artists Association of Great Britain. Typographers, advertisement designers and photographers as well as commercial illustrators are eligible for membership. Amongst the aims and objects set forth are these: "To unify the diverse interests representing Art in Commerce, and to provide means by which those interests may become articulate and work in co-operation with bodies representing other interests; and, to work for a better recognition of the immensely important part to be played by Art in the rehabilitation of British trade throughout the world."

It is no longer considered "hard-headed" in commercial circles to ignore the vital importance of good design in the manufacture, packaging, and advertising of goods. Designers in forward-looking printing offices would be well advised to link themselves with a movement which cannot fail to have a stimulating effect upon its members.

[continued on page 21]



# **"HOW WAS THIS COPY SET?"**

By U. D. S. de SILVA, F.R.M.S.

The quality of printed text matter depends on a number of conditions including the characteristic design of the type, the degree of craftsmanship employed throughout the different operations, the kind of materials—paper and ink—used, and the particular method employed for setting the type. It is obvious that to get the highest possible results the best of each one of these has to be employed. Before a commodity is sub-divided into various grades of utility and beauty, ranging by certain marked steps from the highest to the lowest, it will generally be found necessary before we can establish any differences to classify it under various headings—the nature of these variations whether in colour, size, form, hardness, permanency, aesthetic qualities, etc., depending on the kind of commodity. In the case of type faces, craftsmanship, paper and ink, the various grades from highest to lowest are widely known; but when it is a question of the method of setting it is generally remarked that there is nothing in the print by which anyone can distinguish the method employed.

A recent number of a certain trade paper of very high standing, while making the same statement, reproduced a mixed setting, by movable and slug methods, as a test for the reader. The writer's differentiation of the different methods of setting in that specimen, by a casual examination with the naked eye only, was acknowledged by the editor of that paper to be correct. The intention in this short article is to show briefly that the method of setting is visible in the print and also to state a few facts that may be useful to those who wish to interpret the visible characteristics with a view to positive identification of the process employed.

## **THE CUSTOMER'S POINT OF VIEW**

When a printer's customer is shown the prints of the same illustration done by a number of different reproductive processes (say, letterpress, direct drawing on stone, offset photo-litho, photogravure, collotype), he generally appreciates the differences and prefers the one that appeals to him according to his taste and intelligence—if he can afford the difference in cost. It is a similar case when we consider the question of printed text matter. Assuming all other conditions of type design, craftsmanship and materials are of the



## THE MONOTYPE RECORDER

same nature and standard, he sees in print the methods employed for setting. The average customer does not care to know how it is done, whether it is hand-set or set on any particular machine; but he sees at a glance the combined effect (produced by the various distinguishing features and the minute characteristics, however small they may be, of the particular method of setting) and prefers to have his work done like the chosen specimen that pleased him.

Though many customers do not bother to give reasons for their favourite method of setting (for instance, like the constant demand for movable type—founders' type or "Monotype", depending on the extent of the matter to be set), there are others who often point out to the printer the differences in similar type faces (perhaps copied from the same original); characteristic differences like natural letter spacing, regular or irregular; nature of kerns; curvature and dimensional variations; nature of italics; etc. The writer has heard of an instance in London where a customer has returned to the printer some thousands of copies of a book which he required as an exact facsimile reprint because it had been, perhaps inadvertently, set by a method different from that of the original. While the printer or the person responsible for it in the works failed to identify the method of setting, the customer did not!

## DIFFERENCES NOT "UNEXPLAINABLE"

The method of setting is always reflected in the print and the different methods of setting involving widely different systems of working show the conglomeration of efficiencies or deficiencies, as the case may be, of the particular method employed. To the general reader of average taste who recognizes what is beautiful, one not versed in the technicalities of various composing systems, a particular method of setting will mean an additional unexplainable beauty, legibility and restfulness to the eyes in one print over the same qualities shown to a lesser degree in another print from a different method of setting. The type faces may be assumed to be similar in design, or as some put it "faithful copies" from the same original, say, Caslon founts of the 18th Century.

To the informed printer it means something more. He understands that the cause of the "unexplainable something" of the general user of print lies in the method of setting. The identification of the mode of setting is not so difficult as most people think. In most cases it stares one in the face and in the remaining cases a fair knowledge of the technicalities generally provide the clues. In the so-called difficult cases, including the specimens of mixed settings which have been specially prepared to evade detection (in keeping



with the tentative opinion of some printers that "there is nothing in the printed copy to distinguish the method of setting"), all that the reader need consider to reach correct conclusions are a few points of the following nature:—The general tone of the print; word spacing; the natural space distances between letters and their related questions; the curvature and dimensional variations, if any, in the repeated letters and the degrees and character of such variations; the general shape and form of letters especially at the ends and sides, and also any attempt at unnecessary cramping and controlling of the freeness of certain parts of letters; the vertical and horizontal alignment of letters—inferences drawn from them and their related characteristics; the presence, or absence, of regular, natural kerns; the nature of any italic characters in the print.

The carefully thought out and skilfully designed type faces are expected, at all times, under average good conditions to reproduce the same perfect identity in curvature, form, relative dimensions of strokes (thick and thin), and constancy in size in the print as in the original design. But unfortunately this is not the case. In a number of well-printed papers it has been observed—and confirmed under careful examination—that variations in curvature, dimensions, general form, etc., do often appear especially noticeable in the same letters and characters appearing at different intervals. These variations are not of the nature that could be put down to bad printing, nature of paper and ink, wrong founts, etc. In the writer's opinion the slug systems of setting provide the most interesting material in showing these variations in different degrees, often reaching such heights as to distract the attention of the general user of print. Similar variations but of a far lesser degree, and, too, often only of a microscopic nature, have been at times noticed in prints from movable type—both founders type and "Monotype"—but they are difficult to find and see, even by a trained observer.

The foregoing conclusions are not mere tentative opinions but are the results of careful studies into this question. Anyone sufficiently interested in this question can prove to himself the truth of these facts by examining all kinds of printed matter picked up at random. In the case of slug setting the use of the naked eye alone will be sufficient, but in movable type the far slighter and fewer variations being more difficult to find and see will generally necessitate the use of a corrected magnifying glass and sometimes a low power microscope.

The writer divides kerns into two classes—the natural kerns of single letters and the attempt at kerns by using logotypes. An example of the latter variety is seen in the f combination logotypes. Here the curvature and the form of the top portion, and the dimensions of the crossing stroke of f, where used as



# THE MONOTYPE RECORDER

single letters, differ from those of the f combination logotypes. The f's of the logotypes differ among themselves in the same essentials in an irregular manner, depending on the curvature, the nature of serifs and the general shape of the letters that follow it. In certain cases the letters that follow the f appear in words as either too close or too distant. In italics the logotype (*f*) is in danger of being too varied from the ordinary *f*.

For the f combination alone the least number of logotypes that are necessary for general use is about two dozen.

f ligatures needed in any kerned separate type as well as in slug setting:

flame	affront	afflict	fix	affix	
<i>flame</i>	<i>affront</i>	<i>afflict</i>	<i>fix</i>	<i>affix</i>	= 10

f combinations possible only with special ligatures in line-casting mechanical composition, but not requiring logotypes with separate kerned type:

far	fell	for	from	after	full	chiefs	defy	of	of	of
<i>far</i>	<i>fell</i>	<i>for</i>	<i>from</i>	<i>after</i>	<i>full</i>	<i>chiefs</i>	<i>defy</i>	<i>of</i>	<i>of</i>	<i>of</i>
affair	effete	afford	suffrage	suffuse	cuffs	tariff	stuffy	puff		
<i>affair</i>	<i>effete</i>	<i>afford</i>	<i>suffrage</i>	<i>suffuse</i>	<i>cuffs</i>	<i>tariff</i>	<i>stuffy</i>	<i>puff</i>		

Total 50

Some important italic kerns over the *preceding* letter (separate type):

*after of, etc; lay toy, etc; dog enjoy import acquaint, etc*

It appears that in the line-casting system the attempt at kerns has been confined to f only. If it is extended to some of the other letters as well, then a few lines printed from a slug setting would appear obtrusive to the reader. The logotype combination of each letter, showing irregularities among themselves, will make the print look as if it is set from many different founts. Of course the mechanical disadvantages, sorts, storing troubles and operators' difficulties are obvious.

It is claimed by type founders, "Monotype", Linotype, Ludlow manufacturers and, perhaps, by others, that each one of them has produced a "faithful copy" of Caslon's original punches. Suppose we imagine that by some ingenious method, involving much money and time, all the movable type and slug systems are employed to prepare a mixed setting of the various Caslon faces—the mixtures occurring not only in separate lines but in groups of words and in single words as well—for an identification test. A person of average intelligence, who is able to appreciate differences that could not very



"HOW WAS THIS COPY SET?"

well be measured with a carpenter's rule that is graduated in inches only, and, perhaps, with a fair knowledge of the adaptabilities of certain methods of setting and the limitations of the others, will be able without much difficulty to pick out each letter and identify it as the result of a particular method of setting—i.e. founders' Caslon, "Monotype" Caslon, Linotype Caslon, etc. Of course, if the person is not familiar with all these different faces then other genuine standards for comparison (one of each) are essential to allow him to reach correct scientific conclusions. All criminologists and consulting experts on questioned handwriting and kindred subjects will agree with the methods mentioned, if they are shown the true nature of the problem.

The writer is connected with an office which had installed about thirty years ago the "Monotype" machines with, of course, many repeated later additions. It may be of interest to "Monotype" users when he states that the machines of about the same age are still producing some of the finest work that goes out of this office and so far there is no necessity for them to be scrapped. A small quantity of founders' type is used and the Linotype system was installed about six years ago as an additional asset. As comparisons are odious, the writer would say that all methods of setting have their special features, uses, adaptabilities and, in certain cases, well-defined limitations. The "Monotype"—called by the makers "The Versatile Machine" has special adaptabilities, in addition to being an invaluable asset to printers producing high-class work. From what has been seen, there is one thing that can always be said of movable type, whether it is founders' type or "Monotype": under equal conditions of craftsmanship (right through all the operations) and materials—paper and ink—movable type produces results far ahead of those from other systems.



# WHY "LOOK UP LAST YEAR'S"?

By WALTER EASTON, Jr.

I wonder how many printing offices there are up and down the country where that is the constant cry? When a job comes in, the foreman says to the second-in-command, "Look up last year's; it's on the file"; when that three-column advertisement for Messrs. Stingem & Freesample's Great Annual Sale comes round again—well, the natural thing to do is to "see how it was done last time"; and even the Editor of the paper himself may not be entirely free from the blight—for blight it is. "By the way, Thomson," we can imagine the Great Man saying to the sub., "I suppose you heard about the Provost's death last night. If I remember rightly, we had a beautiful obituary notice for old Provost Gasbracket away back in '05. Better set the boy on looking it up and just follow the style"—!

We all know about the woefully-misnamed "good old days"—the sixteen-founts-in-a-quarto-circular epoch, the days when by patient rule-twisting there were evolved weird arrangements dimly reminiscent of three-valve circuits—and no really progressive printer will deny that this phase of typographical development is not quite dead. He will also readily admit that what keeps it from becoming definitely a thing of the past is just this policy of "look up last year's." For last year, the previous year's copy had, in its turn, proved a mine of inspiration, and so, in due course, we get back to the days when the point system was just "another daft American dodge," and the "Monotype" had yet to be born.

And it is rather surprising to find this dependence on even the recent past in these days of simplicity and purity of style, of dependence on typographical appeal rather than on a profusion of Victorian "ornaments", on carefully-planned colour schemes in sharp contradistinction to the crude experimentalism of the antimacassar age. At that time, the purchase of a new fount was almost unknown in many of the smaller offices, with auction sales providing practically all the fresh material that

arrived, and work produced by a plant assembled in this way could hardly fail to have a haphazard and dingy look to the modern eye, whatever it seemed at the time. While giving credit where it is due—and some of the old-time craftsmen worked wonders—it will not be denied that we live in a more enlightened age. The drudgery of "dis" has been largely banished, and, in offices where the "Monotype" reigns, the question of the latest type-faces is automatically solved, for all that is required is to hire the necessary matrix equipment and run off on the caster enough type to last for a long time in advance—till the new fount of that class comes out, in fact. With this in view, why trouble to "look up last year's" and remain a slave to the conventions of a bygone age? Every year fresh type faces appear, and that vague, evanescent something that we call style takes a fresh twist, and we printers must, above all things, keep abreast of the times. Progress is only assured by each one thinking out his problems in the light of modern knowledge and development. Let us, then, begin by consigning this outworn slogan to the limbo of the past. Never mind last year's! Get on with this year's job, and make it express the spirit of 1932!



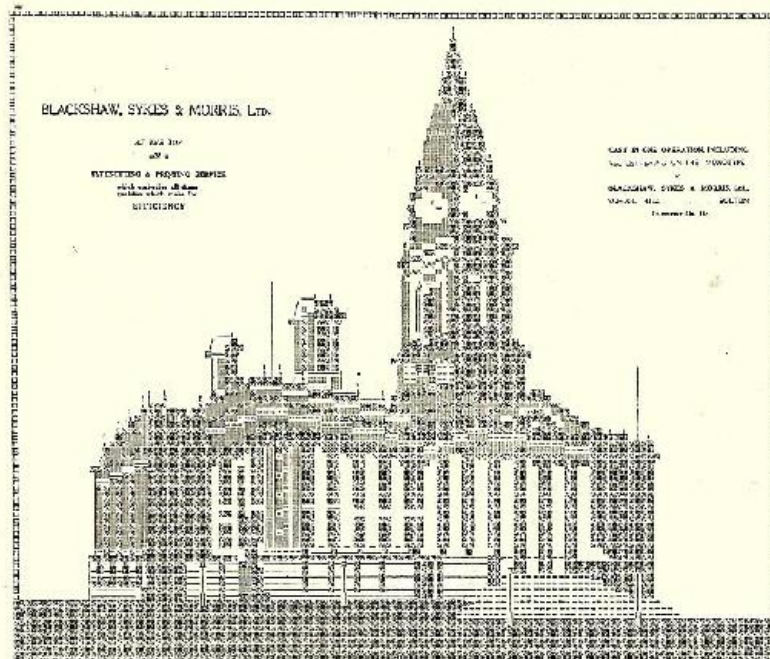
## ANOTHER "TYPE PICTURE"

This line-block is a reduction, by kind permission of Messrs. Blackshaw, Sykes & Morris, Ltd., Bolton, of a type-setting 10 inches wide, one of the most ingenious pieces of "Monotype" virtuosity which we have seen for some time.

The modern painter has discovered that it is possible to put down a scene vividly and in surprising detail merely by stippling flecks of paint on the canvas. For thousands of years the oriental weaver of carpets has known that although he could not execute continuous lines with his unit of design, the single knot or tuft of wool, he could group these units so as to provide the human eye with conventionalized pictures. It is not to be wondered at that skilled keyboard operators have found amusement and exercise for the wits in working out not only complicated patterns but actual pictures (sometimes of remarkable realism) on the completely responsive "Monotype" keyboard.

The operator has taken as his "canvas" the full 60 picas width which the "Monotype" can automatically compose, and he has tapped off on his keyboard this picture of the Bolton Town Hall. Not one type was added or altered by hand, and the whole picture came out of the type caster and ranged itself complete in the galley in new separate type.

But Messrs. Blackshaw, Sykes & Morris have not rested with producing an interesting "stunt". They wish to drive home the moral



that the "Monotype" is not only the most versatile but the most productive and efficient machine, that enables them to give really valuable service to their customers. They have accordingly printed the type picture on the inner broadside of a french-fold circular, attractively produced, of which the two facing pages give photographs of the "Monotype" keyboard and caster respectively. The copy in Gill Sans points out that in the printing trade "Old ideas have to be given up and old methods have to be scrapped to make place for the new," and that "Up-to-date Machinery is the only certain way of obtaining the increased production essential to the altered circumstances most Master Printers have to face to-day." It is for this reason, says the circular, that the house has installed the "Monotype" complete with display type casting attachment.



## OUR "BUSINESS REPLY CARD"

Our Publicity Department reports that its latest experiment with Direct Mail Advertising was almost embarrassingly successful. Had we rightly estimated the extent of the response, we should have applied an important rule of postal publicity: avoid "avalanches" by sending out, on successive days, only as many mailing pieces as suffice to bring in an easily handled response. A newspaper advertisement must address its thousands simultaneously; a mailing piece need not.

At all events, we did send to our entire mailing-list of printers in Great Britain, on July 21st, a folder no taller than a postcard. Gill Extra-Bold and Garamond Heavy, without pictures or decoration, were used in this inexpensive piece, which called attention to the new Postal Regulation about "Business Reply Cards." An actual card, ready to be torn off and returned to us unstamped, bore on its back a short list of items which could be obtained on request. To users of the "Monotype," we offered details of our Publicity Service, a copy of the new edition of the Pocket Information Book, and an extra copy of the Type News-Letter. Non-users were invited to send for literature about the machine and specimens of its product.

The interesting thing to remember is that details about the free copy and block service had often been given in the MONOTYPE RECORDER and in the Trade Press; most of our customers knew that they could call upon us for "write-ups" of the machine that always fascinates laymen, and could obtain illustrations to go with such material. But it is one thing to know that the material is available for an interesting brochure or house-organ article, and another thing to have under one's hand the means of getting it by merely checking and signing a card. The first post on Saturday, July 23rd, brought us 110 cards

from "Monotype" Users, and the total now stands at 253. The response from Non-users was unexpectedly large. No fewer than 42 printers asked for details about the machine, specimens to show its all-round usefulness in the general office, etc.

It is possible—probable, even—that this latter group would have been smaller if the reply-card itself had not been so tempting. Had the folder merely said "send for specimens," the response would have been negligible from non-"Monotype" printers; for few old-fashioned firms, in these days, will court the temptation to make any capital investment! But with all allowances made, a point remains which should interest our readers.

It is interesting because there is a close parallel between our relation to our customers (and potential customers), and the relation of the printer to buyers of printing. "Monotypes" are not "made to order" as printed sheets always must be; but neither are they sold through a chain of wholesalers and retailers, with an advertising agency busying itself in the background. Our Head Office is able to take a personal interest in every sale; to advise and to argue in terms of the customer's particular situation, markets and ambitions. The same is true of the printer's own interest in what each specific *user of print* wants and needs. This man can be induced to use better-quality folders; that man thinks only of the price, but his son takes an interest in faces!

Now for our point: when the printer invites his customer to "send for" a new portfolio of specimens, a brochure about the Works, or even an attractive souvenir, the familiar reaction may be: "Take the trouble to send for something that will make me spend money? Oh dear no." But when "replying" has been made as easy as the G.P.O. has made it, and the literature lies on the customer's desk by



## OUR "BUSINESS REPLY CARD"

invitation—then it is no longer a case of blind reaction. A contact has been made. At the very least, the printer's name is no longer un-

familiar. At best, the literature includes something which, once *handled*, arouses the appetite to have "something like that one ourselves."

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### NEWS AND VIEWS—continued from page 12

WE have received another copy of that very stimulating house organ, *Push and Print*, issued by J. W. Moore, Ltd., the printers and advertising counsellors of North Shields. A note on page 16, says:

Our titles this month are set in Gill Sans and our body type is Gill Sans Extra Light. This type face is as thoroughly English as its designer, Eric Gill, who is equally well-known as an artist and an architect. Miss Saxon Mills, who has charge of Kelvinator advertising, and is an authority on typography, goes so far as to say, "Gill Sans is fifty per cent. more easily read than any other type in existence."

The leading article is an excellently "personalized" account of:

... that most amazing of machines, the "Monotype," which swallows up your copy and brings it forth again as type, new-minted, set out in fair and proper form. How far we have travelled since everything was hand-set, and how much better the work we are able to do for you because of the "Monotype." ...

There follows a non-technical description of the way in which the keyboards and casters are operated, and the article continues:

And so type is born, each letter separate, but ready set in words and lines. The accompanying photograph shows a page of type new-minted from the caster. Not only is "Monotype" setting quicker and cheaper, but it is also better, in that it provides new type for every job, and a larger variety of types for your choice. The impression of new type is sharper, cleaner, and more uniform than type that has been used before, and so, in every way, the "Monotype" is your very useful servant.

The craftsmen photographed with these machines are also your servants. They are Walter (the avuncular guardian of the keyboard), and Herbert, the caster. Both are specialists, and, returning to our first word, craftsmen—than which there is no better description, and no worthier praise. They are units "typifying" the whole organization of J. W. Moore, Ltd., and—your servants.

By permission of Messrs. Moore, we reproduce one of these interesting pictures on our cover; and in this connection we should like to refer our readers to a recent article in *Printing Review*, "Your Plant Sells Your Product." This points out the double importance of photographing the craftsman with the machine: not only for the "human" interest which the photograph thus takes on, but as one of those gestures of appreciation which means so much to a printing office which is more than a mere factory. Even if there were no visitors to the plant (and there should be a constant stream of them), there would still be the highest justification for covering the walls of the waiting room with photographs of the chief operatives in each department together with their machines—symbols of that combination of human skill and inhuman efficiency, which should be the proudest boast of the modern printing office.

\* \* \*

Has the David Allen Printing Company, of London, produced the ideal letter-head for a printing shop? Our letter-head critic seems to think so. In the first place, it is printed from type, which is only consistent. Red, black and blue Gill Sans give all relevant details with great economy of space. The left-hand margin is ruled off; at the top of the narrow column thus formed is a striking lithographed symbol, two pieces of separate type and the prints from them; and the column sets forth an itemized list of processes and jobs which the firm is prepared to handle. The result is an effect which any astute office should aim for: namely, that no money has been wasted in producing an attractive job.



## "NEW USES FOR PRINT"

WE were impressed with the practicality of the idea launched by Mr. Charles Knights in the last number of THE MONOTYPE RECORDER ("The Local Printer as a Propagandist"), but we had hardly expected so quick and enthusiastic a response as we have received. One printer put through a trunk call to our office immediately after reading the article, to assure himself that the idea and copy could be freely used by any "Monotype" owner, and several similar requests came in by the first post. It is certain that the printing office of a town is the natural focus of any movement which inspires people to spend money in that locality.

The idea may be developed along several lines. For example, few of us need be reminded that a town is not simply a group of streets and houses; it is a corporate thing, with a spirit and personality of its own. The more activity and occupation there is in that town, the happier will it be as a place to live in, so that money spent at home is in the larger sense spent upon oneself.

We offer herewith another suggestion which seems to have possibilities for the local printer, and at all events would not be an expensive experiment in "good-will" publicity.

There is no hamlet in the land in which the "Buy British" propaganda has not spread. Its only weak point is at the counter, when so many attractive goods confront the eye that the country of origin can easily be forgotten. There are few women (and women constitute the bulk of shoppers in every country) who cast up the month's accounts with a very definite idea of what proportion of the money has been kept in or sent out of the country, and yet there are very many who would like to have some means of keeping track of their expenditure along these lines.

The local printer could issue pocket-size "Budget and Shopping Lists" in a stout stiff cover with refills sent out each month. These refills would be in the form of a budget, that is, each page would have space for expenditure

on a particular group of commodities; but instead of one cash column there would be two. One would be headed "Spent on British Goods", the other "Spent on Foreign Goods". The owner of the book would have the opportunity—so often neglected, simply for lack of the proper printed forms—to make some rough or detailed proportionment of the month's income, amount to be saved, etc. Then, as each purchase is made, the amount would be entered on the right page within the right column, and the end of the month would bring a clear realization of what proportion of the income was going to the support of British industry and trade.

It would greatly enhance the propaganda value of such a booklet if, at the bottom of each page, some Board of Trade figures could be given as to *the total number of men employed, in this country, by industries manufacturing that group of commodities*. There would, of course, be room for small advertisements, and no local grocer or wine merchant would scorn the opportunity of inserting his name on the Budget and Shopping List devoted to "Food and Drink."

The first two monthly refills should be sent broadcast, the second with a reply postcard inset, and thereafter the refills should be sent only to applicants.

In any case, the budget-form is an advertising medium not to be overlooked by the astute local printer. Even if it takes the form of a cheap tear-off pad, it is a really useable advertising souvenir, for practically every family has at some time said "we could economize if we could only keep to a budget", and has discovered later that the back of an envelope and an improvised list of possible expenses are not the most scientific way of going about it! "Printing never forgets."

Another small job for a printer-stationer is a triple pad of printed sheets bound in gay paper with the title "Have I packed it?" The first of these pads would contain a list of the



## “NEW USES FOR PRINT”

**LOCAL OR BRITISH  
GOODS**

**CLOTHING**  
AND HOUSE FURNISHING

[illegible]

GRAND TOTAL, OCT. 31, 1932

- ★NORIP GLOVES are made in Adverton by 259 of our townsfolk.
- ★The cleverest MILLINER in town is TOINETTE, 15 High Street.
- ★Shop in comfort at BLAYNE'S, Adverton's leading Scores.
- ★Your tailoring is done by craftsmen at C. T. Fox & Son's 124 High Street.

LOCAL OR BRITISH  
GOODS

NON-LOCAL OR  
FOREIGN GOODS

## FOOD & DRINK

£	s.	d.		£	s.	d.
			MEAT .....			
			FISH.....			
			EGGS .....			

**‘Have I packed it?’**

## I. A SUMMER WEEK-END

DRESSING GOWN      DINNER FROCK  
 EVENING KIT      WRAP      NEGLIGÉE  
 TENNIS TOGS      SPORTS FROCKS  
 SLIPPERS      CAP      GLOVES  
 PULL-ON      SPORTS SHOES      SPORTS COAT  
 SOCKS      MENDING KIT      STOCKINGS  
 RACQUETS      BALLS      EYESHADE      SUN GLASSES  
 SWIMMING COSTUME, SHOES AND KIT  
 TOOTHBRUSH      SOAP, ETC.      MIDGE LOTION  
 COLD CREAM      TALCUM POWDER  
 SHAVING TACKLE      MANICURE SET  
 SHIRTS      UNDERLINEN      FROCKS  
 HANDKERCHIEFS      ASPIRIN  
 FIELD GLASS      MAPS★      GUIDE BOOK★  
 BOOKS★      STATIONERY★      MAGAZINES★

★The best place to find these is at  
F. J. James, Printer and Stationer  
194 High Street

necessary things for a week end, the second for a seaside holiday or short motoring trip, while the third would be a check list of essentials for a longer journey. Each pad could be kept in the valise or trunk appropriate to the length of journey. As it is, one must scrawl out such a list in pencil, and even then it is astonishing what can be forgotten in the bustle of packing. Such lists would have a sale amongst gift shops, and would make excellent

advertising souvenirs for general stores. The idea could be adopted for general provisioners as a pad of reminders about the picnic hamper. On the back of each pad the astute printer would display the phrase, "PRINTING NEVER FORGETS: OUR PRINTING IS WORTH REMEMBERING." For many potential customers have packing and picnic crises like the rest of us—and they remember any "unusual" gift that offered them a service.



## 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> 4808

### 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., Krenzberg 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 Osakeyhtio, Kalevankatu 13 (Agents)
<i>Oslo</i>	Olaf Culowson, Akersgaten 49 (Agents)

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