

The Crying Evil.

ONE of the United States trade papers has an article under the above heading. The writer seeks the reason why financial results are not as great in printing as they are in other trades. Two reasons are given: 1. Lack of intelligence and prudence in estimating the cost of production. 2. The uncalled for expansion of printing plants and the facility with which printers' supplies can be obtained by those who have no financial standing. The printer is held individually responsible for the first of these reasons and indirectly responsible for the second as the remedy is in his own hands if he would but apply it. The writer finds press manufacturers the arch-violators of the business ethics which are necessary to the success of the printing trade as they sell machines on all sorts of ridiculous terms, thus encouraging the starting up of printing offices.

There is force in these contentions and established printers should not give their patronage to firms who make terms so lenient to new concerns that these are bolstered along by the capital of the supply house, thus creating undue competition. Recently several cases of this kind have come to our notice where parties without requisite capital after negotiating with us have secured their equipment where terms of payment are made to suit their impecuniosity. Hardly a week passes that this foundry does not refuse "orders" of this kind. We always protect our customers in these matters to the best of our ability and propose to continue doing so although our competitors with their old-fashioned worm-eaten stock appear willing to sell upon any terms regardless of the interest of those whom they ought to protect. This, however, will work its own cure in time as the making of bad debts cannot last forever. But it is unpleasant for the legitimate printer in the meantime and should restrain his hand when giving orders to such firms.

ELSEWHERE will be seen an announcement of the sale of the plant and machinery of James Murray & Co. IMPRINT readers who desire to purchase any of this second-hand material can have our services in inspecting and reporting upon its condition and value. We will negotiate purchases on the basis of 5% commission, and will obtain best possible value in each case. Those who are unable to inspect the machinery and material for themselves will do well to accept this offer.

What is the Point System?

Now and then some fellow asks this question and here goes for a brief answer. You know what Pica is? Well, Pica is the basis of the Point System and every other size of type is some exact part or multiple of Pica. For instance, Brevier (8 points) is eight-twelfths of Pica (12 points), and a three em quad of Brevier ($3 \times 8 = 24$) is exactly the same width as a two em quad of Pica ($2 \times 12 = 24$), and so on with all sizes. Sometimes one hears a printer of the old school say something like this: "No, I don't want any Bourgeois in my office; it is a bastard size." There is no such thing as a bastard size of type in the new system and Bourgeois (9 points) is one of the most useful as it is exactly a Nonpareil and a half—Nonpareil being 6 points—thus placing this size of type exactly midway between Nonpareil and Pica. The following table gives the sizes of the new system up to Double English:

1	Point = 12-to-Pica.
1½	" = 8 "
2	" = 6 "
3	" = 4 "
4	" = 3 "
4½	" = Diamond.
5	" = Pearl.
5½	" = Agate.
6	" = Nonpareil.
7	" = Minion.
8	" = Brevier.
9	" = Bourgeois.
10	" = 2-line Diamond.
11	" = 2-line Pearl.
12	" = 2-line Agate.
14	" = 2-line Pica.
16	" = 2-line Nonpareil.
18	" = 2-line English.
20	" = 2-line Minion.
22	" = 2-line Columbian.
24	" = 2-line Brevier.
26	" = 2-line Great Primer.
28	" = 2-line 3-line Nonpareil.
30	" = 2-line Bourgeois.
32	" = 2-line Paragon.
34	" = 2-line Long Primer.
36	" = 2-line Small Pica.
38	" = 2-line Pica.
40	" = 2-line English.

JOB composition in these days is a comparatively simple matter. The best work generally speaking is that which shows the least variety of faces. A nicely balanced job set entirely in one series of type is the present fashion. Where this cannot be done, through peculiarity of display or poverty in materials at hand, it is best to use type as nearly like in face as possible.