Although American industrial designers have commenced operations in Great Britain in the past — Raymond Loewy for example had offices in London before the war — this is the first time a British industrial design house has thought of taking British design to the United States, where several aircraft companies have shown an interest in Mr. Lansdale-Hanks' work...

RICHARD LONSDALE-HANKS AND ASSOCIATES are employed in Great Britain by British Overseas Airways Corporation; Guinness- British Film Corporation; J. Lyons & Co., Ltd.; A. C. Cooze, Ltd.; Mordish & Drew, Ltd.; Southall's (Birmingham) Ltd.; H. F. Sains, Ltd.; F. W. Hampshires & Co., Ltd.; Mogetti & Zambon and many other large manufacturers.

BOOK REVIEW

OLIVER SIMON: INTRODUCTION TO TYPOGRAPHY. Faber & Faber, 1945 (2nd edition 1946) pp. XCVI + 130.

Mr. Simon has for many years been accepted as the most eminent typographer in England, and one of the leading exponents of his craft in the world. He is not a printer who lives to express his theories on paper; rather he has preferred to let his work speak for itself and to teach the lessons which he has to offer by example. He has chosen the present time to publish what is probably the only book he will ever write in order that the principles which have guided him may be available for all to study and follow in the expected renaissance of English printing after years of war conditions and their aftermath. This volume is designed primarily for young printers and publishers, many returning from military service, who are beginning or resuming the study of their craft. But its lucidity and commonsense are so admirable that it is a book which should find a place of honour as well in the library of every craftsman.

Beginning with the receipt of the MS. and ending with the binding and jacket, Mr. Simon deals with every phase of a book's production and gives what he considers the logical and correct solution to every problem. The section in which he considers the particular merits of each of the typefaces most frequently used at present in England will be found especially interesting and valuable. This is a book which its purchaser may read in a short time, but to which he will find himself referring again and again in years to come.


When after the liberation of Paris the first G.I.'s appeared in the art exhibitions and atelier, it was refreshing to observe how many of them were familiar with the problems, names and facts of modern art, and how clearly and readily they were able to formulate their criticism or support their views with examples from life.

The same living contact between art problems and the everyday experience of applied art is confirmed in the art books which have lately reached us from the U.S.A., among which the book named above indubitably fills a position of special importance.

It is a pleasure to direct the attention of the readers of this journal—who are mostly not merely observers but active exponents of art—to Language of Vision, for in it Gyorgy Kepes compares the problems of modern art and the designing problems which the commercial artist constantly encounters in his daily work. This undertaking cannot be too highly commended. Modern art is carried out of the confined atmosphere of the museum into everyday life. The author's extensive analysis of the structure and function of graphic expression in painting, photography and advertising is dedicated