

*Children* by F. & M. Partington (Fountain Press, 10s.6d.) and two further mountain books by Poucher, *Highland Holiday* and *Lakeland Journey* (Chapman & Hall, 18s. and 21s.). Although, up to the end of the war, publishers were producing photographic books as fast as they could to meet the incessant demand, most of the later volumes were new editions or reprints of those already mentioned.

To confirm the view expressed at the beginning of this article, it is only necessary to look through *Photograms of the Year 1945*, *The Year's Photography* for 1945 or the pictorial section of the *B. J. Almanac* for the period to see that throughout the war years the British pictorial photographer maintained a high standard and sought emotional release and escape from war strain by picturing the countryside, the charm of pattern and texture, and by depicting character in portraiture. The realities of war were left to the news photographer and the photographic war correspondent whose high achievements are well known.

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## HERBERT SIMON

### THE BRITISH PUBLISHERS GUILD

AN outstanding act of co-operation in the British book world was the formation, in the late summer of 1940, of The British Publishers Guild. The founder members were Jonathan Cape, Cassell, Chatto & Windus, Dent, Faber & Faber, Harrap, Heinemann and Murray. Now twenty-six of Britain's leading publishers are united in the joint venture. To the original eight must be added the names of Allen & Unwin, Edward Arnold, Cambridge University Press, Chapman & Hall, Constable, Cresset Press, Peter Davies, Eyre & Spottiswoode, Robert Hale, Hamish Hamilton, Michael Joseph, John Lane, The Bodley Head, Longmans, Green, Lutterworth Press, Methuen, Frederick Muller, Oxford University Press and Secker & Warburg. The list is an impressive cross-section of an important trade.

Those who conceived the idea of a Publishers Guild were well informed of the economic condition of Britain; they must also have been aware of the desire of an ever increasing number of people to read good books. In Britain today, there is a substantial public which reads with discrimination. Their reading is often educational; but a great deal of it is for the mere

pleasure of reading. It was known by the leading publishers that there were relatively few people who could afford the 6s., 7s.6d. or 10s.6d. which is the average cost of a book on its first appearance in the bookshops. What could be done to provide for the large public who wanted to read and possess good books but who could not afford to do so? It was decided, after the ordinary cloth-bound edition had been offered to the libraries and 'higher income group' to reissue selected titles in simple format with paper covers at an average price of one shilling. To the elected Committee consisting of a member of the Guild and four of its publishers, any member of the Guild could offer any title on their list for reissue in the cheaper form. It is a rule of the Guild that only copyright work shall be issued, that is to say, work of which the author, or his assignee, possesses the copyright, this being the exclusive right, granted by law for a certain term of years, to print, publish and sell copies of his original work. This is a wise provision, for it ensures that there will always be available to a large and growing reading public the best of modern literature. The Guild does not attempt the older classics. Fielding, Charles Dickens or Jane Austen, for example, do not appear in its list: the emphasis is on contemporary or, at least, fairly recent literature. Already the list of volumes in the Guild library is substantial. As would be expected, the choice is a catholic one, but there is plenty of evidence that quality as much as popularity guides the Guild's Selection Committee. So far, 340 titles have appeared under the Guild imprint. Fiction, biography, travel and religion are all catered for, and have included such well-known titles as *Blenheim* by Winston Churchill, *The Life of the Ant* by Maurice Maeterlinck, *Benighted* by J. B. Priestley, *The Moon is Down* by John Steinbeck, *Strawberry Roan* by A. G. Street, *Adventures in Arabia* by W. B. Seabrook, *Riders to the Sea and Other Plays* by J. M. Synge, *The Art of Writing* by Sir Arthur Quiller-Couch, *Theatre* by W. Somerset Maugham, *The Miraculous Birth of Language* by R. A. Wilson (Preface by Bernard Shaw).

There is no doubt that the main objective of the British Publishers Guild is being steadily prosecuted. Good contemporary literature is being offered and eagerly accepted by an increasing number of people who want to read well if they can afford the money to do so. Of course, Guild books do not exclusively serve those who can afford only a modest sum for their books. The travelling public find them very convenient by reason of their slight bulk and light weight.

It must not, however, be imagined that the plans of the British Publishers Guild which were initiated in 1940 were insulated from the effects of war: they suffered early from the acute shortage of paper and delays in printing and binding. The supply of paper diminished so rapidly that the members of the Guild soon found it impossible to appropriate any of their small ration to the substantial tonnages required for large popular editions. A halt had to be

called and the publishing plans of the Guild put into cold storage. As things turned out, it was not to be a period of idleness. It was soon realized that the British Publishers Guild had an important part to play in the great effort of the nation at war. The Guild set out to make more enjoyable the leisure hours of hundreds of thousands of men and women in the national services. It issued a large selection of its books, specially printed as a 'Services Edition', which were sold at sixpence and distributed by the Services Central Book Depot. The following titles give some idea of the range of the selection: *Elizabeth and Essex* by Lytton Strachey, *Brave New World* by Aldous Huxley, *High Wind in Jamaica* by Richard Hughes, *Some Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle, *The Innocence of Father Brown* by G. K. Chesterton, *The Moon and Sixpence* by W. Somerset Maugham, *The Poacher* by H. E. Bates, *Letters from Syria* by Freya Stark, *U.S. Foreign Policy* by Walter Lippmann, *Keeping Cool and Other Essays* by J. B. S. Haldane, *My South Seas Adventures* by Jack McLaren, *One World* by Wendell L. Willkie, *The Curtain Rises* by Quentin Reynolds, *Talking of Jane Austen* by Sheila Kaye-Smith and G. B. Stern, *Why Was I Killed?* by Rex Warner. *Confidential Agent* by Graham Greene.

Now the Services Edition has passed into Guild history. Once more the task ahead is the carrying out of the original objective. The present need is to provide good books at a modest price to a nation, and indeed a world, which is crying out for the best in modern literature. The task is by no means easy. There is still a shortage of paper, and delays in printing and binding persist. But the Guild books are appearing again, and what at the moment may appear to be a trickle will soon become a spate. The demand for good books at a low cost is immense; it is a demand which is likely to increase like a snowball rolled over freshly fallen snow. An era of full employment and the development of a fuller national educational system will inevitably add to the ranks of critical readers. There are signs, too, that the Guild books will commend themselves to many readers overseas and thirty-three per cent of the copies produced by the Guild are reserved for export. There is a world-wide interest in English literature, greater than ever before, and the British Publishers Guild can, in meeting this demand, give substantial aid towards better international understanding.

Guild books are a convenient size for the pocket, and care has been taken to make them comfortably legible. When better paper can be used, ease of reading will be still greater. The new and attractive cover design, first introduced at the beginning of 1947 (see illustration, facing p. 68) has two contrasting panels of flat colour, the lower panel bearing a lion originally engraved on wood by Reynolds Stone. The type is Times Heavy Titling and is printed in black. The signs of sound production and care for detail are abundantly evident.

In the near future, the British Publishers Guild hopes to present the cream of the titles from the lists of the publishers represented in the Guild. Four titles were published in January 1947: *Lark Rise* by Flora Thompson, *Conan Doyle* by Hesketh Pearson, *The Bending Sickle* by Gerald Bullett and *Miss Mole* by E. H. Young. Further titles include: *Elizabeth Fry* by Janet Whitney, *Baghdad Sketches* by Freya Stark, *The World Christ Knew* by Canon Anthony Deane, *The Sampler* by Richard Church, *On the Art of Reading* by Sir Arthur Quiller-Couch, *Aaron's Rod* by D. H. Lawrence, *Dubliners* by James Joyce, *Heaven's My Destination* by Thornton Wilder and *Riceyman Steps* by Arnold Bennett.

The address of the British Publishers Guild is 182 High Holborn, London, W.C.1; they are represented overseas by George G. Harrap & Co. Ltd.

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AGNES LOTHIAN

PHARMACEUTICAL LITERATURE

1939—1946

OFFICIAL PUBLICATIONS.—The outbreak of hostilities with Germany and the subsequent occupation of several countries led to many usual sources of drug supply being cut off. Since 1939 British manufacturers have made extensive use of the emergency legislation relating to patents, and in 1940 the Association of British Chemical Manufacturers published a *List of British Equivalents and Alternatives to Foreign Proprietary Products*. Arising from this position the General Medical Council brought out a *Third Addendum to the British Pharmacopœia* (Constable, 3s.6d.), containing monographs dealing with important drugs not formerly made in this country. Seven *Addenda* have now been published, the last in 1945. Non-proprietary names were devised for these chemicals by the British Pharmacopœial Commission to avoid confusion resulting from the existence of trade names for the same compound.

A *National War Formulary* (H.M. Stationery Office, 6d.) was published in 1941 (second edition 1943) at the direction of the Minister of Health for use in wartime by medical practitioners, pharmacists, hospitals and others concerned with the prescribing and dispensing of medicines. The Medical Research Council issued *War Memorandum No. 3: Economy in the Use of Drugs in Wartime* (1944, H.M. Stationery Office, 3d.). Supplements 1–7 to the *British Pharmaceutical Codex* (Pharmaceutical Press, 21s.) have also been published