

THE MONOTYPE RECORDER

TYPOGRAPHIC
TRANSFORMATIONS

VOLUME 39: NUMBER 4: SUMMER 1952

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PRINTED IN ENGLAND AT THE CURWEN PRESS

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THE MONOTYPE RECORDER

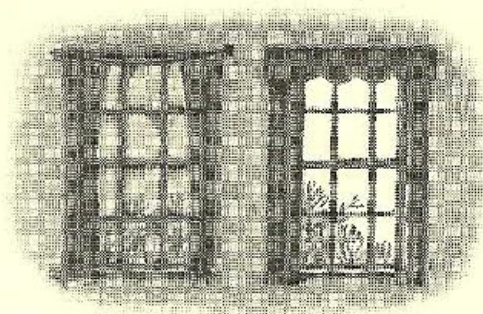
VOL. 39, NO. 4

SUMMER 1952

SPECIAL NUMBER OF

TYPOGRAPHIC TRANSFORMATIONS

AS EXEMPLIFIED IN A 'BEFORE AND AFTER' COLLECTION
OF RECENT BOOKS, PERIODICALS AND GENERAL PRINTING



*'... as if the same view were being
seen through two windows ...'*

LONDON

THE MONOTYPE CORPORATION LIMITED

1952

104.—**TYPOGRAPHY.**

Note in regard to the Intermediate Examination in England and Wales. When an examination in this subject at a stage corresponding to the Institute's Intermediate Examination is held by an Examining Union recognized by the Ministry of Education, a Local Education Authority which is a member of the Union will normally arrange that its students at that stage will take the corresponding examination of the Union. The City and Guilds of London Institute will accept for its Intermediate Examination a candidate or candidates from such a Local Education Authority only upon the specific request of the Chief Education Officer of the Authority for Higher Education confirming that the Authority, having considered the matter, desires the City and Guilds of London Institute to accept the candidate or candidates for the Intermediate Examination.

The following revised scheme of examinations in Typography has been prepared by the Institute's Advisory Committee and adopted by the Institute. The scheme is divided into two main branches, Compositors' Work and Machine and Press Work, and in each branch examinations will be held at the Intermediate and Final stages. Before proceeding to the Full Technological Certificate examination, which is common to both branches, the candidate is required to pass a qualifying examination in the branch in which he is not specializing.

Although English is not specifically included in the syllabuses, the importance of English as a subject of study for the printer can hardly be over-emphasized, and in the written examinations candidates will be expected in their answers to write simple, clear, grammatical English, to spell correctly and punctuate appropriately. Candidates should be encouraged to read widely, thereby enlarging their vocabulary, and at the same time increasing their appreciation of the great heritage of English literature which is preserved and transmitted by means of the printer's craft.

The importance of instruction in Colour and Design in the training of the printer has been increasingly recognized of recent years and added stress is given to this subject in the revised scheme. It is urged that students should be given opportunities of seeing great works in colour, whether pictures, pottery, fabrics, wall-papers or manuscripts. Where originals are inaccessible a collection of coloured reproductions is invaluable, and can be obtained cheaply as post-cards and in larger reproductions from the Victoria and Albert Museum, British Museum, Natural History Museum, National Gallery, Tate Gallery, and other sources. Any collection of good reproductions in colour is of value to students, who should be helped to appreciate and analyze them.

Students in the course of their training should be given some instruction in the work of allied departments and in allied processes, but they will not be expected to answer examination questions on

104A. *Typography*

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TYPOGRAPHIC TRANSFORMATIONS

§I: HOW THEY CAN BE SHOWN TO THE PUBLIC

THE new Exhibition and Lecture Room on the top floor of the Monotype School building was opened in February 1950 with an exhibition of typographic restyling, consisting of 150 representative pieces of printed matter—from books and periodicals to time-tables and leaflets—which had been transformed in appearance by intelligent layout and good type-faces. Each exhibit was flanked with an example of how that same piece looked before it was restyled. Some of the contrasts are shown in miniature on the following pages.

A selection of the 'befores and afters' from this exhibition has since been shown in thirteen American and five Continental cities, and in many parts of Britain. The contrast method has everywhere proved its value, and has been successfully used by other bodies, notably the Council of Industrial Design. It offers a solution of a problem which arises wherever there is need to show the general public what typographic design means, what importance it has as a branch of industrial design, and how it is working today in the service of every kind of organization that uses the printed word.

That problem has always been one of selection: and it is not so much an aesthetic as a moral problem. There are certain kinds of printed matter which are natural show-pieces—gaily coloured booklet covers, striking labels, experimental title-pages, impressive letterheads, and such 'fine editions' as have to justify their price by their exceptional beauty. A show consisting largely of such examples will undoubtedly serve what is,

after all, the very first purpose of any exhibition of good printing to the public, namely to draw the apathetic visitor across the threshold by the sight of something that looks interesting at any distance: and thereby to register on his mind that there *is* such a thing as Printing, that words and pictures do not hatch themselves on the page but have to be put there by human skill and teamwork—and that the business of putting them there calls for creative intelligence over and above mere technical ability.

But such a selection would give the public little or no idea of what typography, as distinct from printing in general, is achieving today—or even what its designers are trying to do.

Though the word 'typography' no longer means merely 'letterpress', it does still refer to the use of printers' type for the communication of messages. It is word-printing as distinct from picture-printing. The *art* of typography consists in using the right type in such a way as to convey the message or sense as clearly and pleasantly as possible. But it all starts with the decision to use the cast metal characters called type instead of calling in the calligrapher, hand-letterer or engraver. In 'display' work that decision may sometimes be arrived at reluctantly, merely on economic grounds. The designer of even the cleverest typographic letterhead may ruefully admit that a steel engraving, of equal merit as a design, would have been more impressive. The agency which has scoured Europe for something really new in the way of a display face may, after seeing that same face in a rival advertisement, wish that it had paid a brilliant letterer to think up something specially for that campaign. But when it comes to continuous reading-matter, or reference-matter, then the use of printers' type is justified on aesthetic grounds alone, quite apart from its cheapness and speed. If skilled calligraphers were ten-a-penny, the book reader would still prefer type, above all for its consistency. There is no slight human variation between one letter g and another to nag at his attention. He would also prefer type for its clarity and sharpness of detail over photographic reduction of either hand-lettering or typewriting. Hence it is in 'solid matter' that type is supreme as a medium. There, the typographic designer is at work on his own home ground, doing the very sort of thing which the decorative or pictorial artist is least able to do—namely to achieve 'transparency' in the printed page and to make reading matter look more readable.

But there the exhibitor is on the other horn of his dilemma, for a collection of 'pure typography' will have little in it to beckon the visitor from across the room. Those laymen who do come within reading distance will simply do what the

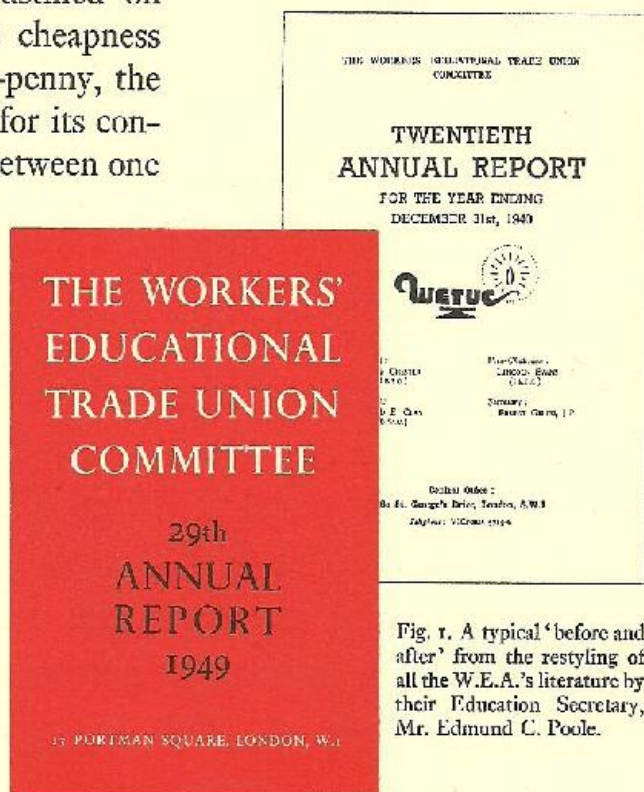


Fig. 1. A typical 'before and after' from the restyling of all the W.E.A.'s literature by their Education Secretary, Mr. Edmund C. Poole.

cunning typographer always intended them to do: they will *begin to read*, taking no more notice of the type and layout than they would take of polished window-panes between them and a view. When the 'view', the content, turns out to be uninteresting or even frightening to the man in the street—e.g. when the text sets forth some abstruse problem in physics—the visitor will turn his eyes away from it as soon as possible, without stopping to ask what there was about that page that made him think that it *might* be interesting. If on the other hand he finds himself looking into some literary or poetic scene that he can enjoy, he reads on, quite unconscious of the printer's part in enhancing that pleasure. What he is more likely to notice is the annoyance of not being able to reach into the case and turn the page! It is almost the test of good typography that it should tempt the hands as well as the eyes, and look pathetically out of place behind a pane of glass or mounted on a screen.

How then is the typographic 'story' to be told to the general public?

To the initiates it is an exciting story, for it has to do with great and widespread changes in the look of the printed word—in those fields where improvement was most needed. When a publisher of fine limited editions offers his highly critical public a book of the quality that they expected for their three guineas, that is a pleasant event but hardly a news event: it can never be as dramatic or significant as the appearance of (say) a school arithmetic in a typographic dress much more attractive than its too-tolerant public ever dared to expect. In that case some publisher has been led by conviction, or forced by competition, to abandon the notion that school-books ought to look dull and grim, that the sort of medicine which does you most good is that which tastes bad. That change of attitude is part of a general change which has also affected the architecture of school buildings, and the texts and methods of the teachers.

Again, it is not 'news' when a manufacturer puts out handsome printed literature, and when he lavishes care on his advertising brochures everyone knows that he does it because it pays. But when Her Majesty's Stationery Office calls in some of the best typographic talent of our day, and brilliantly restyles its whole vast range of publications, that is news. It means that 'official printing' is no longer being considered as something that can afford to look dreary. Today it must look worthy of the nation that produced it.

An exhibition of current typography should be, first and foremost, a report on the ways in which the typographic renaissance has changed and improved the 'look of the printed word' throughout the land. And there lies the way out of the exhibitor's dilemma, for it is only necessary to reveal the nature of the changes to give the whole show the dramatic value it needs.

From any distance, a set of 'before and after' exhibits beckons the layman. 'Look here upon this picture and on this' is one of the most famous theatrical devices in history—understandably, for it reaches deep into human psychology. Long before he has approached to reading distance the visitor has been automatically reminded, by the sight of the two versions of the same piece, that what he is being asked to look at now is not (for

Fig. 2. Before and after Messrs. Tillotson's restyling of *The Rules of Golf* for the Royal Insurance Co. (Perpetua with Bold.)

GENERAL AND THROUGH THE GREEN

RULE 20.

Playing Opponent's Ball.

(1) If a player play the opponent's ball his side shall lose the hole, unless—

(a) the opponent then play the player's ball, in which case the penalty is cancelled; or

(b) the mis-

formation of the

caddie, in which

case, if

before the stroke,

it should be

possible to

lay.

Playing Ball O

(2) If a player

make a mistake

before the

stroke, he shall

play the ball

as it lies.

For Stroke

Looking for Bs

(3) If a ball

is touched

by the player

or his caddie

before the

stroke, he shall

play the ball

as it lies.

In Sand.

(4) If a ball

is in a hole

and the player

moves it, he shall

play the ball

as it lies.

BALL FARTHER FROM THE HOLE PLAYED FIRST 19

1. GENERAL

(i) **Play in turn.** When the balls are "in play", the ball farther from the hole shall be played first.

Exception: Nearer ball interfering with play—Rules 23, 2 and 39, 3(i) and (ii).

(ii) **Balls equi-distant.** When the balls are equi-distant from the hole the option of playing first shall be decided by lot.

2. MATCH PLAY

If through the green or in a hazard a player play when his opponent should have done so, the opponent may require the player to replay the stroke, in which case the player shall drop a ball as near as possible to the spot from which his previous stroke was played, and play in correct order *without penalty*.

(For putting green—See Rule 39, 2(ii).)

3. STROKE PLAY

If a competitor by mistake play out of turn no penalty shall be incurred. The ball shall be played as it lies.

SECTION VI: THE BALL—OCCURRENCES IN COURSE OF PLAY

PLAYING THE WRONG BALL 20

The responsibility for playing his own ball rests with the player.


1. MATCH PLAY

(i) **Playing opponent's ball.** (a) If the player play the opponent's ball and the mistake be discovered and intimated to his opponent before the opponent has made a stroke at the player's ball or at a substituted ball brought into play, the player shall incur the *penalty of one stroke*, and shall then play his own ball. The

instance) simply a decent-looking parish magazine, but a piece of typographic evidence that someone has thought it worth while to take a parish magazine seriously as a problem in layout. The mere fact that the contrasted jobs are in effect 'the same thing' *as texts* makes it clear that the second is being shown *as good typography*. It is as if the same view were being seen through two windows, one perfectly polished and effectively framed and curtained, the other 'as it was' before the proud householder moved in. In such a case the beholder would still look first at the view, just as he looks first to see what the printed page is saying; but in doing so he would realize that 'the same view' was somehow not the same through grimy panes.

The most uninformed visitor will at least feel some curiosity when he finds himself challenged to tell good from less good; and though he may claim to know nothing about the mysteries of type and print he very soon realizes that at least he can 'see the difference' in this or that pair of examples—which is much better than knowing and caring nothing about the subject. The layman is actually the quickest to grasp the broader implications of a restyling. He is the parent whose children are getting those brighter schoolbooks; he is the parishioner who ought to feel responsible for the starveling look of his church paper; he is the taxpayer whose standards of taste have been so complimented by H.M.S.O. Let him but see—by contrast—what sort of thing has been happening to the printed words that he reads every day, and he will soon enough see what it has to do with *him*.

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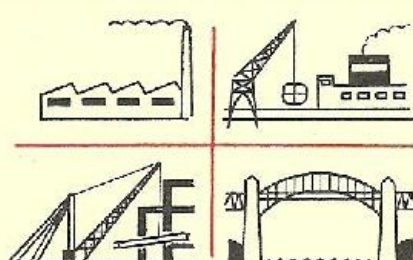
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Fig. 3. A restyling for H.M.S.O. The symbols denote the subjects dealt with in the particular issue.

§2: TYPOGRAPHIC RESTYLINGS
AS STUDY MATERIAL

It is not only in exhibitions to the lay public that 'before and after' examples of restyling are proving useful. Teachers of layout in printing schools are now eagerly collecting them as study material, because they give the student an opportunity to imagine himself in the position of a professional typographer faced with the problem of transforming a given job, or investing a series of jobs with a new look of consistency, ease and distinction. The student can ask why this and that thing was done,

and even why the whole was considered worth the sacrifice of standing formes. That is particularly good mental training for young people who are working in composing-rooms.

For five centuries the composing-room, 'the shop', has concentrated on teaching the apprentice *how* to do things, with the least possible reference to *why* they are done this way and not that way. When Aldus Manutius was in effect restyling book typography for Western Europe, his apprentices were probably treated like any other apprentices of that day from Michelangelo's down to the tinsmith's: that is, they were allowed the privilege of watching skilled men doing things 'the right way', and the privilege of being cuffed if they failed to observe and imitate their betters closely enough. The paternal

Fig. 4. An H.M.S.O. restyling to 'Monotype' Bembo, Series 270.

INDIA OFFICE

RULES FOR THE USE OF THE LIBRARY

(Approved L. 247/38, 14th June 1938.)

1. The use of the Library (including the Reading Room) is restricted to (a) members of the establishments of the India Office and of the Office of the High Commissioner for India, (b) persons named in the *India Office List*, (c) gazetted officers of the Indian Army or of the British Army in India, and (d) such other persons as have obtained tickets for that purpose.

2. Applications for tickets should be made in writing, on a form to be obtained from the Librarian.

3. Tickets may be granted or refused at the discretion of the Secretary of State. They will be granted only to readers recommended to the Secretary of State by persons of recognised position and may be cancelled at any time at the discretion of the Secretary of State. They will ordinarily be valid for three years from the date of issue, and may on application be renewed at the end of that period at the discretion of the Librarian. The use of a ticket by anyone other than the person to whom it was issued will entail its forfeiture.

4. Tickets must be shown on demand; and visitors to the Library will on each occasion be

INDIA OFFICE LIBRARY
COMMONWEALTH RELATIONS
OFFICE

Rules for the use of the Library

(Approved L. 151/49, September 1949)

1. The Library (including the Reading Room) may be used by (a) members of the establishments of the Commonwealth Relations Office, of the Office of the High Commissioner for India, and of the Office of the High Commissioner for Pakistan; (b) persons named in any issue of the *India Office List*; (c) officers and ex-officers of the Indian or Pakistan armed forces, or of the former British armed forces in India; and (d) such other persons as have obtained Readers' Tickets.

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cuffs, and the commands to sweep the floor and bring in the beer, were (and still are) based on the principle that human beings value and respect their treasures in proportion to what they paid for them, and that the price of Skill is sweat and humility. Aldus's apprentices, unlike most other lads of the time, had first of all to know how to spell: not merely mother-tongue but Latin, where spelling and orthography were no more flexible than they are today in English. From that day onwards apprentices were taught to follow copy 'even if it went out the window,' without asking questions. They were taught typographical style, or what we now call layout, by a similar method. 'This is how you set up a title-page . . . deal with a chapter-opening . . . compose a handbill . . . a timetable . . .' etc. The apprentice had no need to ask why. The reason was obvious enough then—and even today it holds good in principle. The first thing a customer demands of the

printer is that the job should be recognizable for the *kind* of thing that it is. A book must not look like a newspaper, an auction-catalogue must look like an auction-catalogue, and so on. All the typographic reformers and restylers from Aldus's day to our own have respected that cardinal principle that the book or job should be recognizable at a glance as the kind of book, or kind of job, that it is. But in the composing-room that principle was applied very literally by teaching apprentices to follow conventional styles. That was safe enough as long as the customer had a clear image of what a title-page or a handbill ought to look like, and trusted the printer to make it look like that. The printer did know, and saw to it that his apprentices knew.

But before the close of the last century, several things happened to undermine the printer's confidence in his traditional styles. First the advertisers asked why their newspaper spaces had to be set in agate, in what we now call 'small's' style. Displayed advertisements came in, and fought with each other to catch the reader's eye by differentness, novelty of setting. Then the newspaper proprietors began asking why their main headings should not stream across two or more columns. Then, much later, the book publishers and large-scale print-buyers began asking why they should stick to Modern No. 1

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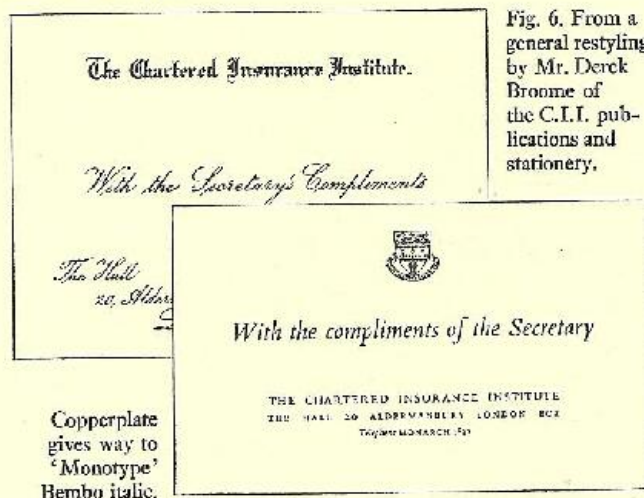
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Fig. 5. See pages 7, 8 and frontispiece. Note the disappearance of full points which have no grammatical significance.

and Old Style No. 2 for text faces, when better ones were becoming available on 'Monotype' machines. In 1880 any printer could have explained that the cases for his roman-up-to-pica took up a lot of floor space; that when antiquarian-minded publishers had insisted on his laying in an *alternative* roman in the 'old' style he had had to double the size of his case-room; and that he could never find room for a third series. Mechanical composition changed all that. The printer found that the customers' 'Why?' was a rhetorical question; they stayed not for an answer but told him what faces to put in. From every side, 'the shop' was badgered by that *Why?* which is the starting-point of all industrial design and styling; and its craftsmen had been indoctrinated for centuries not to ask why. The indoctrination had been no mere tyrannical whim of the masters. It was the printer's earliest customers—theologians, mathematicians, poets, lawyers and others—who made the composing-room a stronghold of conservatism.

So the duty of training the critical faculties fell upon the printing schools. In time it became the correct thing to 'teach the apprentice to think' about design and styling. As long as this meant only teaching future Art Comps to think up something better for jobbing than the Leicester Free Style of the nineties, 'the shop' saw no harm in it. But it was a different matter when the apprentices began to bring back from their evening classes layouts that seemed to question the sanctity of the prevailing styles of bookwork, tabular work and general commercial printing. Was the school training up young iconoclasts? If so, a corrective snub was in order. 'We don't do it that way here, my lad,' said a generation of oldsters. To this day, that phrase has bitter familiarity to teachers of layout classes. They know how important it still is to alert the students to current typographic reforms without sounding (to the shop) like wild-eyed reformers.

Here a collection of 'befores and afters' comes to the rescue of the teacher. A successful typographic restyling is a *fait accompli*. The teachers and students may use it to deduce just why each change was called for; but to the conservative senior craftsmen the point is that it *was* 'called for', and paid for, by some actual print-buyer. What the composing-room dreads is not a change of style, but changeableness and irresolution in the customer. As Mr. Stanley Morison has said, 'The printer wants the customer to make up his mind—and he wants him to have a mind to make up': in other words, the ability to reach sound decisions through reasoning. In analysing the whys-and-wherefores of a major restyling the student is not learning to be 'unconventional' in



his attitude to the printed word; he is rather learning what Convention really means in typography and why it is respected. A good restyling shows the result of a convention, a 'coming together', of customer, designer and printer to agree on certain principles of layout and type choice with constant reference to the ultimate reader; and the student has much to learn from asking all the different 'whys' that must have been asked by the different people involved—and deducing the answers.

Unfortunately it is none too easy to build up a good collection of 'befores and afters'. When, for example, the proprietors of a chain of hotels decide to make all their printed matter as inviting to the eye as their entrance-lobbies or dining-tables, and when they realize how well they have succeeded in doing so, they next wish that they had thought of it long before; at least they are not at all anxious to remind the public how recently they have had that change-of-heart! By the time the news has reached the collector of restylings, he will be lucky if his request for a 'before' produces even a tattered file copy—precious now for its rarity as well as for its usefulness as an object-lesson. The Monotype Corporation's own collection includes a number of 'befores' which are the only surviving copies of the job as it was—and therefore priceless as examples. The would-be collector must have a wide personal acquaintanceship amongst the typographic designers to get advance news of restylings—outside the periodical field, where changes of dress can easily be documented.

Fortunately for the teachers of layout in printing schools, they have all had a chance to acquire the Examination Syllabus pamphlets of the City and Guilds of London Institute before and after they were restyled in

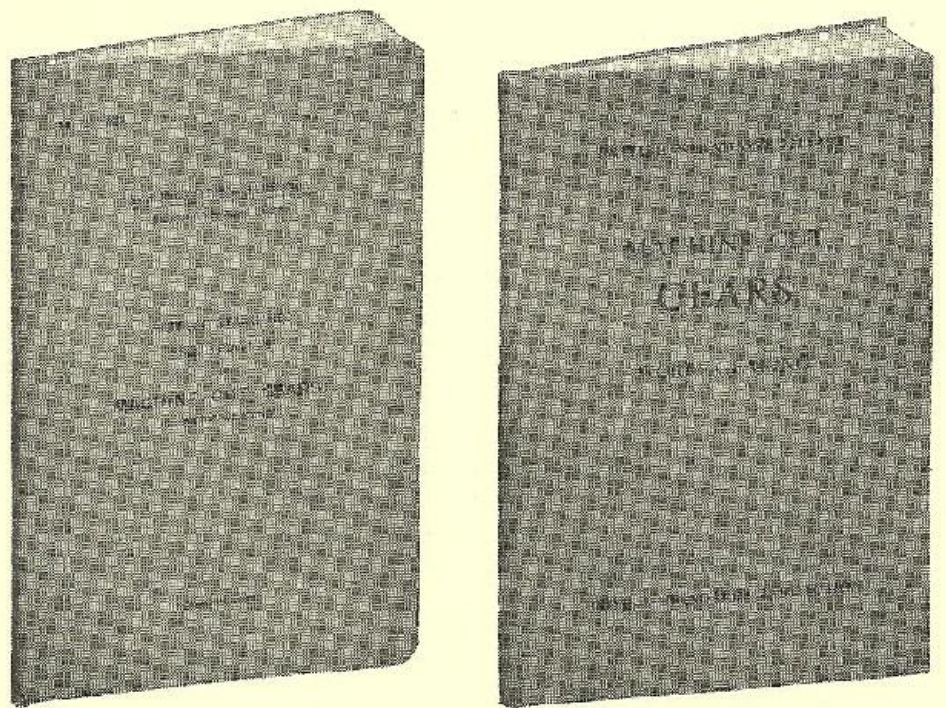
1948 by Mr. Charles Pickering (see frontispiece and Fig. 5). There could be no better starting point for a study of restyling, for two reasons.

In the first place, the nature of the job shows that this was a 'once and for all' change, in other words, one that had to be argued out in terms of the rights and wrongs of legibility, appropriateness, etc., without any reference to what happened to be fashionable at the moment. It is quite true to say that the earlier example looks 'out of date'; but that only means that certain practices (such as using a related bold instead of a clumsy Clarendon, or dropping the redundant full point after a heading) are now fairly wide-spread. But the designers who introduced them did so for sound reasons and not simply out of restlessness.

In the second place, this City and Guilds restyling shows the student what can be done simply by substituting a better combination of type-faces and improving the layout with no help from better-quality paper, a more impressive format, or any other factor that comes under the head of 'spend more and get more'. Here, both pieces are the work of the same printer, using the same machines and methods. It made not the slightest difference to the 'Monotype' casters whether the molten metal happened to be cast in a first-rate face or a mediocre one; nor was it any harder for the composing-room to follow clear pencil layouts and to interpret sound new directives than to look up the old models. The whole immense improvement can, therefore, be credited to those who alone could have taken the blame if it had failed; the Institute for having the sense to take its own medicine (it holds examinations in typography!) and the designer, for perceiving the basic intentions and working them out in typographic terms. Hence it is the kind of example which helps to clarify the distinction between what the printer means by 'improving the quality' of the job (with special emphasis on better materials and workmanship, which necessarily increases the cost) and what the designer means by 'making it more effective'—within a given limit of expenditure. The distinction can easily be blurred because there are so many jobs

which do genuinely need to be improved in 'quality' and it is part of the designer's general responsibility to argue for better materials whenever they are really justified. But both the student and the customer have the right to ask, first of all, what can be done in the way of making the thing more effective without increasing the cost. Once they are quite clear on that point, they will be that much more ready to see the possible advantages of a bigger outlay.

Figure 10 illustrates the restyling of a job which is not part of a standardized series. It shows what happened when Mr. E. Sydney, a distinguished librarian, restated the text of a leaflet about the Leyton Public Libraries, and then sent it to The Curwen Press, where it was typographically restated with admirable simplicity and directness. The contrast shows the ineffectiveness of rule underlines for emphasis and fussy decoration. Here the customer presumably 'paid more to get more'—not only better paper and a block, but all the special services that can be expected from a great printing house which is also a typographic centre; everything from sound advice on design through to impeccable machining. All the printed literature of this library has now been similarly transformed, and the results show how a free public library, the cultural centre of its community (and in wartime its maid-of-all-work) ought to look upon the printed word—as something important enough to be dressed with pride and distinction. The Public Libraries of Hornsey and



British Standards Institution
Incorporated by Royal Charter.

← 'Before' (original size as below) ↓ 'After' (type facsimile).

FORMED IN 1901 AS THE ENGINEERING STANDARDS INSTITUTION
INCORPORATED IN 1916 AS THE BRITISH ENGINEERING STANDARDS INSTITUTION

SECTIONAL LIST OF BRITISH STANDARDS
GAS & SOLID FUEL

DECEMBER, 1940.

B.S. No.	Part	Net.	See	B.S. No.	
10-1923	Part 1—1923.	Working Gas Pressure up to 10 lb. per Sq. Inch. Working Water Pressure up to 175 lb. per Sq. Inch.	2/-	2/3	11403-1930. 1 in 3 in Principle Dr. R. S. Dunnage
21-1938	Pipe Threads, Part 1. Dask Screws and Nuts.	...	2/-	2/3	11404-1930. 1 Coal for E
41-1908	Cast Iron Pipe or Smokes Pipes.	...	2/-	2/3	510-1931. Te
78-1917	Cast Iron Pipes (Vertically Cast) for Water, Gas and Sewage and Special Castings for use thereon. [Add. Nov., 1931.]	...	5/-	5/6	930-1931. 99 Coal for I
143-1938	Malleable Cast Iron and Cast Copper Alloy Pipe Fittings (Screwed B.S.P. Taper Thread) for Steam, Water, Gas and Air.	...	3/6	3/9	7453-1932. De Temperature Standard I
241-1931	Valve Fittings for Compressed Gas Cylinders [Add. June, 1939.]	Under Revision.			970-1932. M. Chemical Mobile
249-1932	Identification Colours for Gas Cylinders [Add. March, 1939.]	...	2/-	2/3	(Dot app. 175 lb. per
3480-1938	(Wall Chart) Identification Colours for Gas Cylinders.	...	3/6	4/-	441-1933. W and Plate Industrial
250-1936	Conversion Tables, Tables to Metric and Millimetric to Inches.	...	2/-	2/3	486-1933. So Coke [d
299-1930	"High Carbon" Steel Cylinders for "Permanent" Gases [Add. June, 1937 and May, 1939.]	...	2/-	2/3	502-1933. 8 Run-of-M
400-1931	"Low Carbon" Steel Cylinders for the Storage and Transport of "Permanent" Gases [Add. June, 1937 and May, 1939.]	...	2/-	2/3	525-1933. G. Value. [d 1934]
401-1931	Steel Cylinders for the Storage and Transport of "Liquefiable" Gases. [Add. June, 1939, Jan., 1937 and May, 1939.]	...	2/-	2/3	534-1934. S. Pipes and and Sewer

↑ French Translation available, 3s.
↓ German Translation available, 3s.

"Add." signifies that an Addendum or Corrigendum is

← Figs. 7 (half-tones) and 8 →
(line-block of 'before', type facsimile of 'after') from Mr. James Wright's re-styling of the B.S.I. publications.

C.F. 9291

JANUARY, 1942

(PW) 3

BRITISH STANDARDS INSTITUTION
INCORPORATED BY ROYAL CHARTER
SECTIONAL LIST OF BRITISH STANDARDS

PUBLIC WORKS,
ROAD ENGINEERING, &c.

PRICE 2s. NET, POST FREE 2s. 3d. PER COPY UNLESS OTHERWISE STATED

"Add." signifies that an Addendum is issued with this Standard.

B.S.	RAILWAY AND TRAMWAYS MATERIALS	B.S.	
2 : 1927	Tramway Rails and Fishplates, 5½, 5¼.	4a : 1934	Equal Angles, Unequal Angles and Tee Bars for Structural Purposes, Dimensions and Properties of. [Partly superseding No. 6 : 1924.]
8 : 1919	Steel Tubular Traction Poles (Circular Cross Section).	6 : 1924	(Extract from). Bull Angles, and Bulb Plates for Structural Purposes, Dimensions and Properties of. [See Nos. 4 and 4a.] 1½, 1½, [N.B. Approximate Formulae for all Sections are included in the Extract from No. 6 : 1924.]
9 : 1935	Bull Head Railway Rails. Add. March, 1941. 5½, 5¼.	12 : 1940	Ordinary Portland and Rapid-Hardening Portland Cement.
11 : 1936	Flat Bottom Railway Rails. Add. March, 1941. 5½, 5¼.	15 : 1936	Steel for Bridges, etc., and General Building Construction. Add. Feb., 1938 and Feb., 1941.
47 : 1928	Steel Fishplates, for Bull Head and Flat Bottom Railway Rails. Add. Sept., 1928 and Aug., 1931. 5½, 5¼.	51 : 1930	Wrought Iron for General Engineering Purposes (Grades A, B and C). Add. Nov., 1939.
64 : 1913	Fishbolts and Nuts for Railway Rails.	146 : 1941	Portland-Blastfurnace Cement.
79 : 1927	Special Trackwork for Tramways.	153 : Parts 1 and 2 : 1933 :	Girder Bridges: 1—Materials. Add. March, 1941. 2—Workmanship.
101 : 1929	Tramway Tyres.	153 : Parts 3, 4 and 5 : 1937 :	Girder Bridges: 3—Loads and Stresses. Add. Oct., 1938 and March, 1941. 4—Details of Construction. 5—Erection.
102 : 1930	Tramway Axles.	153 : Appendix No. 1 (1925):	Girder Bridges: Tables of British Standard Unit Loadings for Railway Girder Bridges and Highway Girder Bridges. Add. May, 1930.
105 : 1919	Light and Heavy Bridge Type Railway Rails, Sections of.	187 : 1934	Sand-Lime (Calcium Silicate) Bricks. Add. July, 1937.
149 : 1922	Wrought Iron Wheel Centres for Electric Tramway Cars.	275 : 1927	Dimensions of Rivets. Add. April, 1941.
*150 : 1922	Cast Steel Wheel Centres for Electric Tramway Cars. Under Revision.	321 : 1938	General Grey Iron Castings (Grades A and C).
376 : Part 1 : 1930	Railway Signalling Symbols: Schematic Symbols.	405 : 1930	Expanded Metal (Steel).
376 : Part 2 : 1933	Railway Signalling Symbols: Writing Symbols and Written Circuits.	449 : 1937	Use of Structural Steel in Building. Add. May, 1940.
484 : 1933	Rolled Steel Disc Wheel Centres for Electric Tramway Cars.	493 : 1933	Cast Iron Airbricks and Gratings (for use in Brickwork).
500 : 1933	Steel Railway Sleepers for Flat Bottom Rails.	497 : 1933	Cast Iron Manhole Covers and Frames (Light).
536 : 1934	Light Flat Bottom Railway Rails and Fishplates, 14 and 20 lb. per yard, and Portable Railway Track, 24 in. gauge. Types 1, 2 and 3. Add. April, 1934.		
607 : 1935	Reinforced Concrete Poles for Electrical Transmission and Traction Supports.		
751 : 1937	Steel Bearing Plates for Flat Bottom Railway Rails.		
*986 : 1941	Concrete Railway Sleepers. Add. Dec., 1941.		

STRUCTURES AND
STRUCTURAL MATERIALS

4 : 1932
Channels and Beams for Structural Purposes, Dimensions and Properties of. Add. April, 1934. [Partly superseding No. 6 : 1924.]

* Standards marked 'Under Revision' are not available.
† War emergency Standard.

Westminster (Fig. 28) offer further good sets of examples. There will be many more, now that an elementary study of typography is recognized as a door to professional advancement for librarians. Figures 7 and 8 show another 'institutional' restyling. The simplification of the booklet-covers (Fig. 7) reminds us that the typographer (in this case Mr. James W. Wright, Head of the Printing Department of the Camberwell School of Arts and Crafts) has exercised his right to criticize the 'wording' in the interests of quicker conveyance of the sense. That is the last thing that a printer or compositor would ever do. Any printer who asks whether the copy is in fact saying all (or only) what needs to be said in that particular area is thinking as a designer—and flouting five centuries of craft tradition. The proposed change of copy may or may not be accepted in the specific case, but it must at least be considered if there is any *prima facie* case for it, since restyling means

thinking-out the job afresh from the primary question, 'What is this printed thing supposed to be doing?'

The National Union of Teachers must have asked itself at some stage what its printed literature was supposed to be doing, apart from keeping its members and potential members informed about its services. If each piece also had the duty of representing the Union as a proud and intelligent body, and actually combating the image of teachers as people contented to be underpaid and reconciled to sparse living, then there was reason enough to call in as good a designer as Mr. Ruari McLean for an effective restyling (Fig. 12). The Workers' Educational Association provides an equally good instance of typography emphasizing the 'look of pride' (Fig. 1).

So far we have mentioned restylings which were each carried out by a single printing office. But some of the earliest large-scale reforms come under the head of

(continued on page 15)

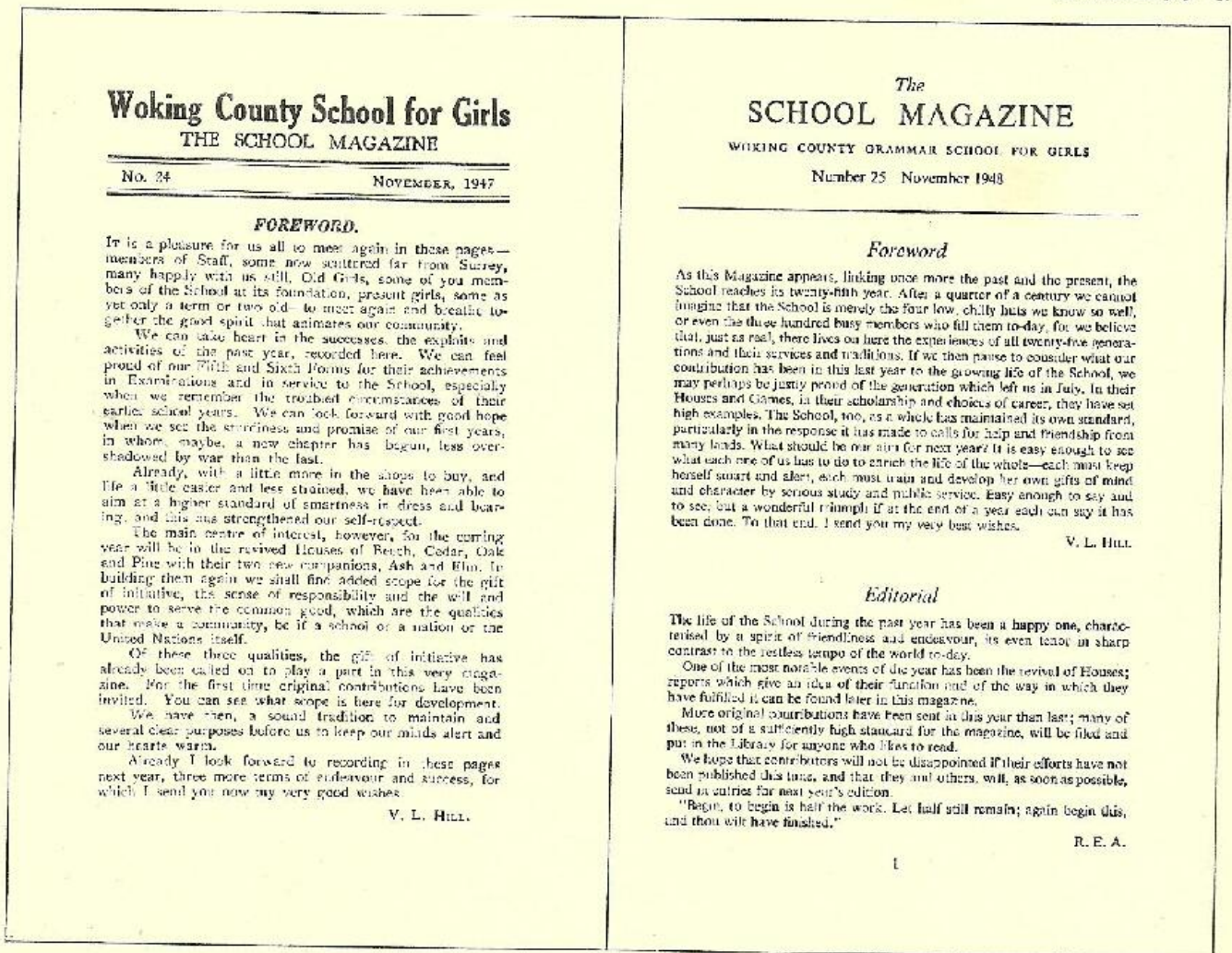


Fig. 9. How Messrs. Unwin Bros. of Woking transformed a typical School Magazine. The results were far-reaching.

LEYTON PUBLIC LIBRARIES.

THEY SERVE.

They are, therefore, the only in the Borough which bring the opportunity of the use of the public library to the door of every citizen. They are a means which cannot be over-estimated, which serve to enlighten the many people to the use of the public library, and to the advantage of the community and the welfare of the people.

The Librarian's Committee feels that it is a privilege to be able to do this, and to be able to do it in a way which is so helpful to the community.

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LEYTON PUBLIC LIBRARIES



THEY ARE THE ONLY in the Borough. These libraries are independent and are open for public use. They are a means which cannot be over-estimated, which serve to enlighten the many people to the use of the public library, and to the advantage of the community and the welfare of the people.

The Librarian's Committee feels that it is a privilege to be able to do this, and to be able to do it in a way which is so helpful to the community.

To introduce the

To introduce

the

Borough of Leyton

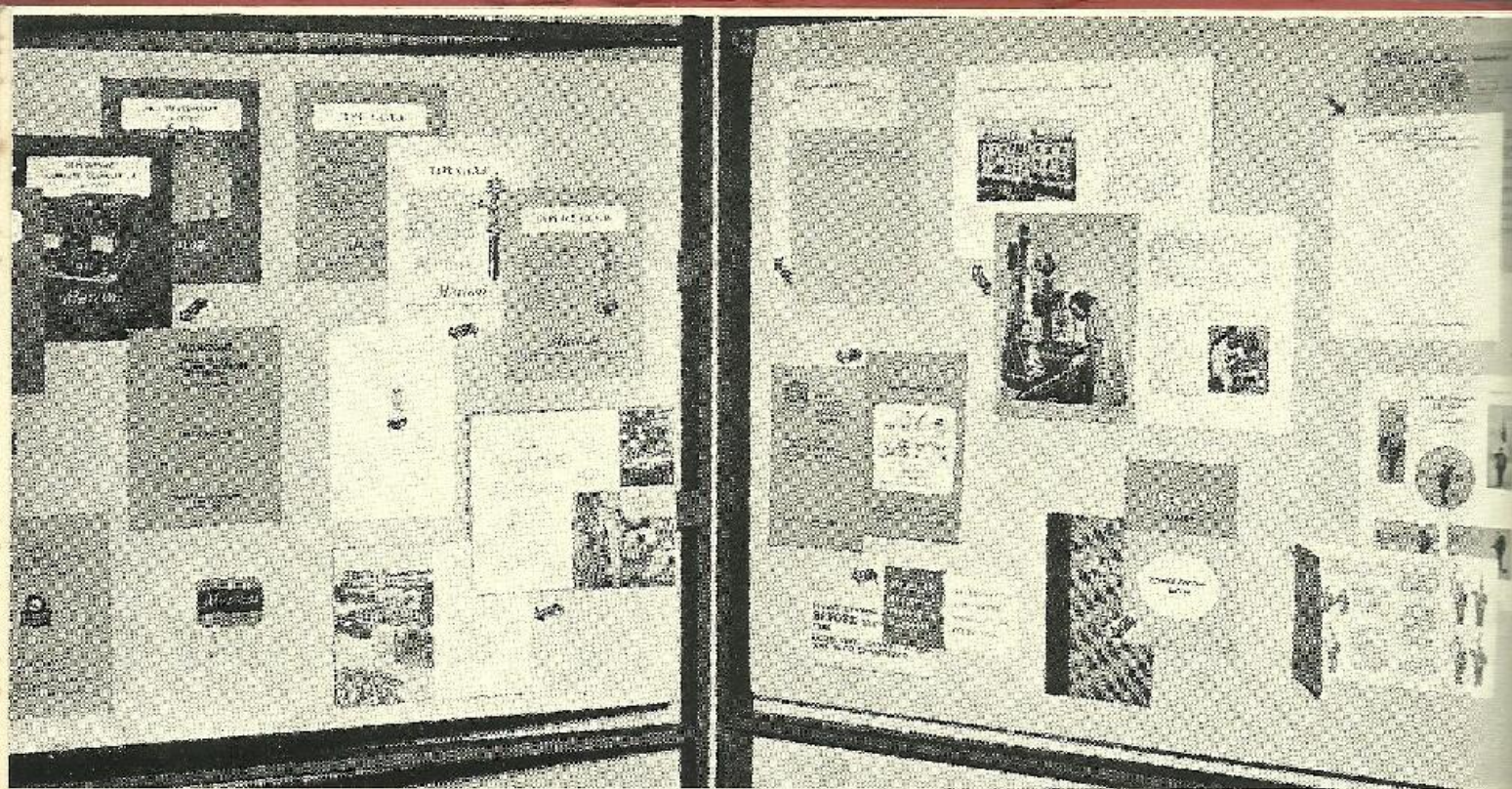
PUBLIC

LIBRARIES



LEYTON PUBLIC LIBRARIES

Fig. 10. Top: front cover and opening page of one of this Library's explanatory booklets before it and the other publications of the Library were revised by The Carwen Press. The 'before' cover shows the influence of the Modernistic school of the twenties. Lower left and right: the same pages, now revised by adroit design. 'Monotype' Baskerville is the text type, with Walbaum on the covers.



THE 'TYPOGRAPHIC RESTYLING' EXHIBITION AT 54 FETTER LANE ABOVE: Two of the screens in the exhibition, showing examples representing various large industrial restylings 'before and after'—in this case, the work of the London Typographical Designers Ltd. The exhibit in the lower right-hand corner is shown on a larger scale on the opposite page (British Legion leaflet).

LEFT: Mr. Joseph Thorp, who opened the exhibition, signs the Visitors' book. Mr. Thorp, author of the first text-book of typography ever addressed to the layman print-buyer (*Printing for Business*, 1918), was the first practising typographic designer in Britain. His suggestions for a precise nomenclature for type study, first published in *The Monotype Recorder*, have been widely adopted.

BELOW: Nearly all of the leading typographic designers of Great Britain attended the opening of the exhibition, as well as a number of younger designers of great promise. The screens in the background were devoted to typical 'before and after' examples of the massive H.M.S.O. typographic restyling.

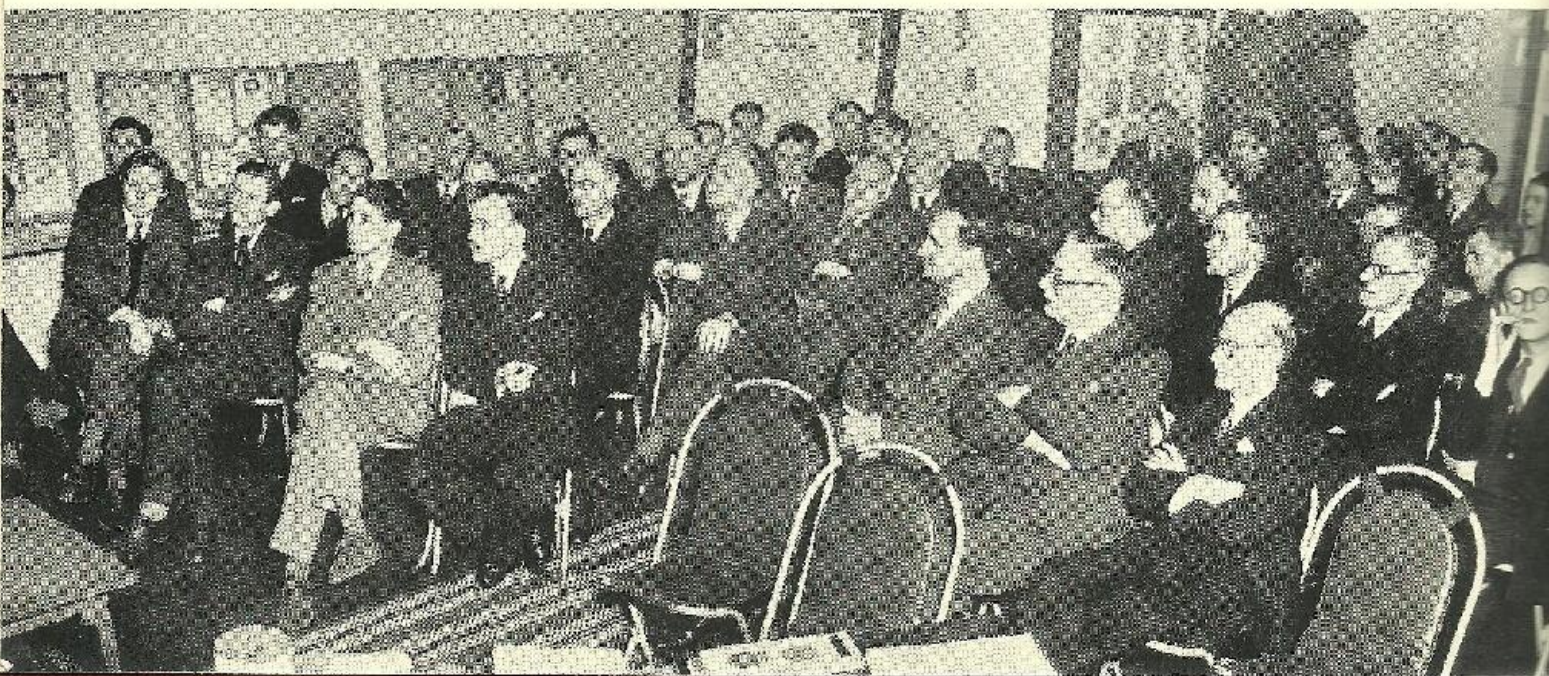
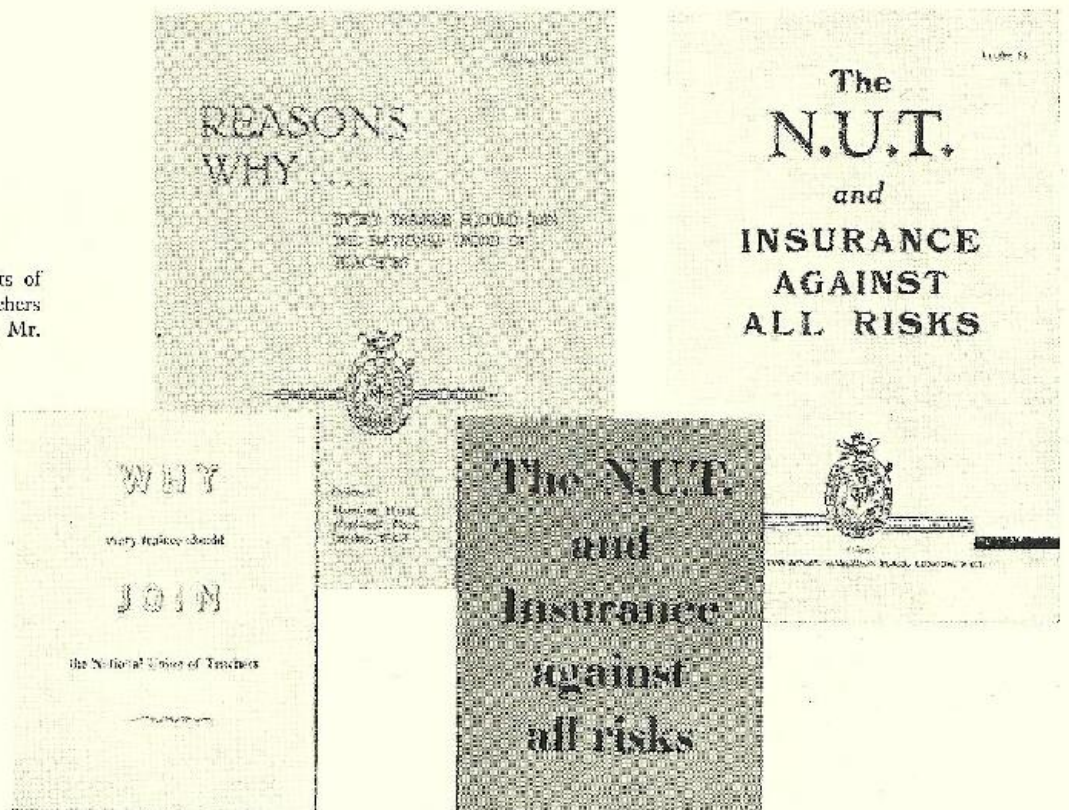




Fig. 11. Above at right and left, the two sides of the original British Legion leaflet, in one colour. Centre and below, the same text as transformed by T.T.D. Ltd. into a three-fold card in blue and black, ready to slip into the pocket.

Fig. 12. Above: typical leaflets of the National Union of Teachers before they were restyled by Mr. Ruari McLean.

Below: the same items as they now appear. Despite the reduction in size, the redesigned items look much more impressive, thanks to effective typography and paper of much better quality. Another case of 'spending more to get more' in prestige.



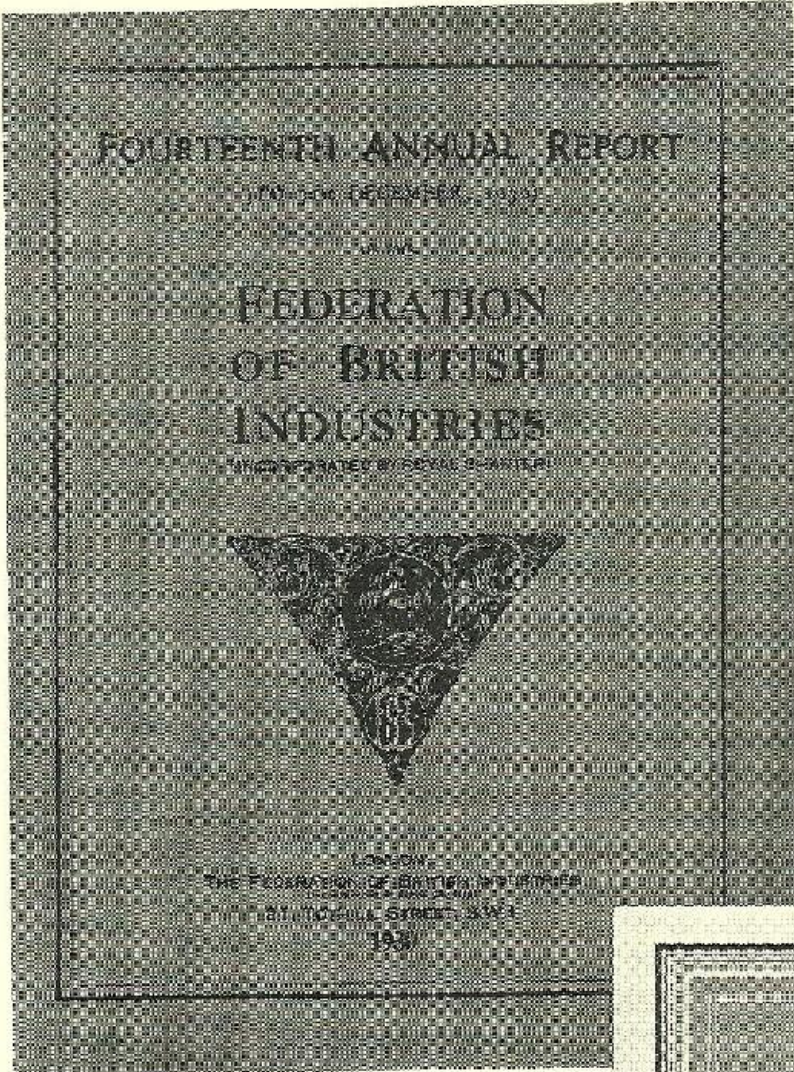


Fig. 13. Restyling by Mr. Stuart Rose. 'Monotype' Times New Roman with Perpetua for the cover.

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Secretary: **MRS. A. PARSONS** Esq. J.P.
General Secretary: **MRS. A. PARSONS** Esq. J.P.

ABOVE: As it used to look. Original size, 11" x 8 1/2".

THE THIRTY-SECOND ANNUAL REPORT
of the
FEDERATION OF BRITISH INDUSTRIES
for the year ending 31 December 1948

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The thirty-second
ANNUAL REPORT
1948
The Federation of British Industries

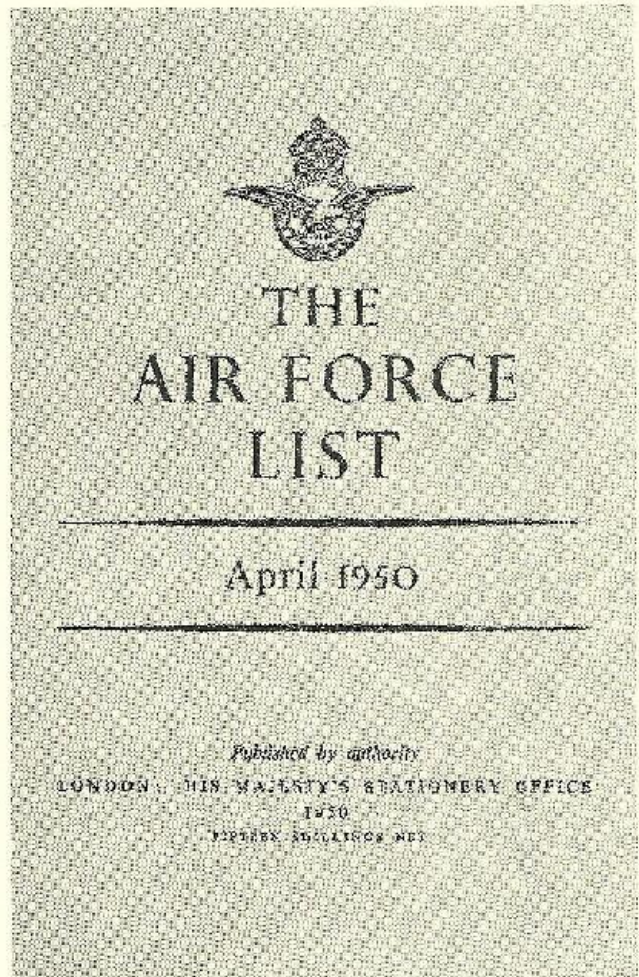
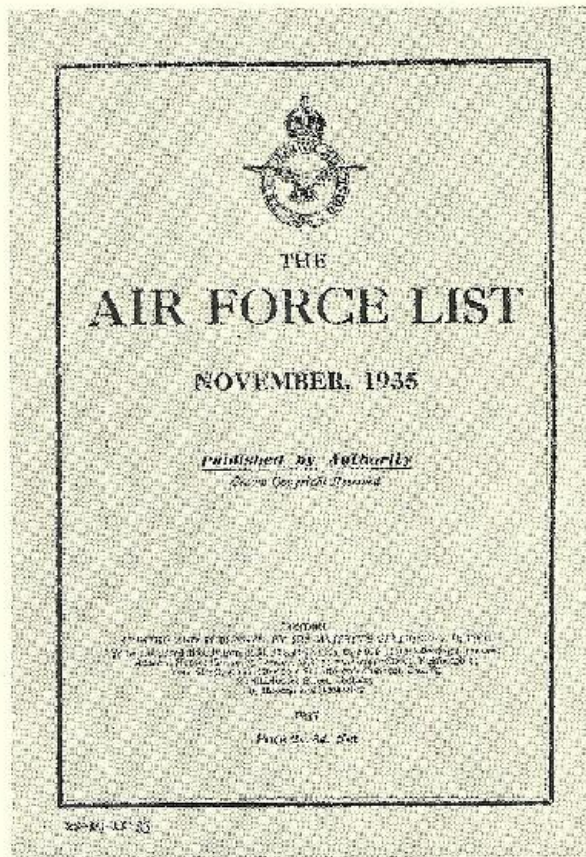


Fig. 14. Perpetua Titling gives dignity and ease to this H.M.S.O. restyling of a booklet cover.

(continued from page 10)

'typographic standardizations': that is, rules as to the choice and use of type laid down by the customer for the guidance of any number of contract printers in different parts of the country. The general style evolved by the London and North Eastern Railway, and the traditional Victorian style which it replaced, have already been illustrated in *The Monotype Recorder*. The change affected ninety printing contracts; it was largely responsible for the development of 'monotype' Gill Sans from its original titling and roman lower case into a 'family' of twenty-four related series. This may be taken as an extreme example of the customer exercising his responsibility for design, not in terms of what Messrs. X (the best printers he can think of) are willing and able to do, but rather in terms of what he can force even Messrs. Y and Z to do under pain of losing the contract. That wary and perhaps cynical attitude may have some bearing on the popularity of Gill Sans, as an almost foolproof type-face—and on the whole movement toward stark simplicity which characterized jobbing typography reforms in the 'thirties.

The restyling movement has, as we have seen, tended to reveal the master printer as a man who *cannot be blamed* if he has not bothered to tell the customer that there are much better types available today, and better ways of using them, than there were in 1908. But the customer who makes that discovery is in the mood to blame somebody, if only himself, for not having noticed it before. Sometimes the printer suffers a sudden loss of contract. That is unfair. But when the customer does take the blame himself he thereby takes the credit for any improvement, and then the whole Trade suffers a loss of prestige. Certain printers, thinking as typographers, have been far from willing to get clear of any blame (and credit) on matters of design. Figure 2 shows how one printer (Messrs. Tillotson), getting discontented with the look of a popular pocket reference-booklet, transformed it after some technical experiment into a charming job in Perpetua with its Bold. There are many similar instances, including a most interesting group or chain of restylings by Messrs. Unwin Bros. of Woking—a 'chain reaction'

(continued on page 20)

ROYAL LONDON CERAMICS

General Note: A large amount of pipe has been made since the war and is of a much better quality than the old pipe.

DOULTON'S
SALT-GLAZED STONEWARE
PIPES,
BENDS, ETC.

Best type of material high tensile strength. Salt Glazed. Made in England. Made in London, E.C.3.

Price List (approximate) - See page 100

1/2" Dia. 10' Length 1.000
1/2" Dia. 10' Length 1.000
1/2" Dia. 10' Length 1.000

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9" Dia. 10' Length 1.000
9" Dia. 10' Length 1.000

10" Dia. 10' Length 1.000
10" Dia. 10' Length 1.000
10" Dia. 10' Length 1.000

DOULTON'S
SALT-GLAZED
STONEWARE PIPES
JUNCTIONS
BENDS, ETC.

ROYAL
Boulton
LONDON

SECTION No. 20

DOULTON'S
SALT-GLAZED STONEWARE JUNCTIONS

SPECIAL JUNCTIONS

Fig. 24
CUPPED END VIEW

Fig. 25
CORNER OR SIDE VIEW

Fig. 26
DOUBLE TEE VIEW

DOULTON'S PATENT ELECTRICAL FOR GLAZING BRASS - SEE PAGE 100

DOULTON'S PATENT ELECTRICAL FOR GLAZING BRASS - SEE PAGE 100

TUMBLING-BAY JUNCTIONS

Fig. 27
SIDE VIEW

Fig. 28
CORNER OR SIDE VIEW

Fig. 29
SIDE VIEW

Fig. 30
CORNER OR SIDE VIEW

DOULTON'S PATENT ELECTRICAL FOR GLAZING BRASS - SEE PAGE 100

SALT-GLAZED STONEWARE JUNCTIONS - continued

SPECIAL JUNCTIONS

Fig. 24
CUPPED END VIEW

Fig. 25
CORNER OR SIDE VIEW

Fig. 26
DOUBLE TEE VIEW

TUMBLING-BAY JUNCTIONS

Fig. 27
SIDE VIEW

Fig. 28
CORNER OR SIDE VIEW

Fig. 29
SIDE VIEW

Fig. 30
CORNER OR SIDE VIEW

DOULTON'S PATENT ELECTRICAL FOR GLAZING BRASS - SEE PAGE 100

Fig. 15. Mark-up, and result, of a restyling by The Curwen Press. Actual size 7 1/4" x 4 1/4".

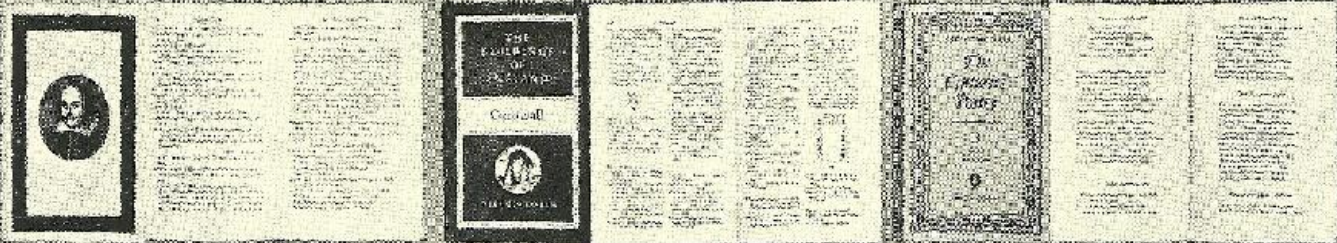
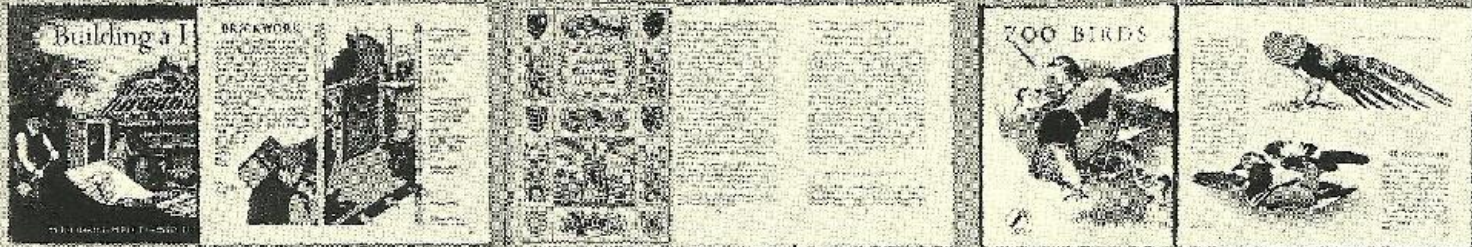
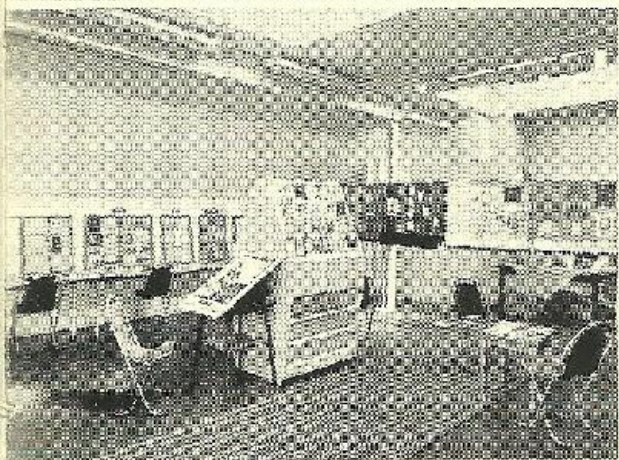


ABOVE: Some 'cheap books' of the past 450 years, including an Aldine pocket edition, provided the historical background for the **EXHIBITION OF PENGUIN BOOK TYPOGRAPHY** held in the Corporation's Lecture Room, 1951.

LEFT: The frames held 27 Penguin books, each one set in a different type face, each face a 'Monotype' classic of distinction. 99 per cent of all Penguin books have been set on 'Monotype' composing machines.

RIGHT: Sir Allen Lane (centre) with Mr. Hans Schmoller, typographic designer, and Mrs. Schmoller.

BELOW: Some recent Penguin, Pelican, Puffin and related editions, each identified by characteristics, style and formats.



AMO FRANÇAIS ANGLAIS ANÉ

AMO FRANÇAIS ANGLAIS ANÉ
Amusement [amuz'ma:z] amusement
Amusez-vous [amuz'vuz] amuse yourself
Amuser [amuz] to amuse

Words common to both languages are given in the French division only.

GAL FRANÇAIS-ANGLAIS GAN

GALERIE gallery [d'one mine] leve [lar' smax]
amit [a: un meuble] cornice [puzage] arcade
[V. Gallery 2a] loggers-on [pl] [prensive]
[shéat] Dress-circle [Dressime, troisième]
Upper boxes [pl] [Dlig] Hard line of a
GALERIE [V. ent de ...] 'Nor'-wester
GALET pebble [gros] boulder [pépe] shingle
[tech] friction roller; bowl; slide
GALETAS garnet [Vrai] irregular den
GALETTE cake [S] biscuit [craie] but [vulg.]
argent 'tin' S [charbon] small lumps
GATEUX -euse, [chien] many [mouton] scab-
by [fruit] rough [brebis] S, black sheep
[ère] ... [pers] To have the itch
GALCAL eclair; luminous
GALH-AUBANS [S, pl] back stays
GALIBOT [hau] team-boy
GALIMATRES stew; lush
GALIMATIAS gibberish; nonsense
GALITOTE galley ... A bomb, Bomb-lach
GALLPETTE gambol caper
GALLIE [de chéna] ear-apple [Noto de ...]
[pl] Nutgalla
Gallican -e a. - French [Cath. Church, etc.]
GALLOCANISME doctrine and practice of the
French Cath. Ch. opposed to ultramontanism
GALLOISME -ism; French idiom
GALLINACÉS [pl] gallinacés
GALLOIS -W Welshman, Welshwoman -W boy,
W girl [a. S. langue] Welsh
GALLONNE galosh [Amer.] rubber [sem. en bois]
elog [S] openatchet-bluck [Menton de ...]
Nut cracker chin

GALON lace [X] stripes | Quand on prend
de ... on s'en ennuie trop prendre. You can't
have too much of a good thing
---mer' va. to cover ... with lace [on stripes]
GALOP [pe, gal] gallop 2a; hot haste [pépi-
ments] 'moving-up' | Au ... At a G. Grand
--- Fall G | Au grand ... At full G | Petit ...
Center | Un temps de ... A short G
GALOPADE galloping; gallop
Galopade n. to gallop [lar] to run lighter and
lither [course] to hunt after
GALOPIN* e-and-boy [Dressime part] scamp
[cos] guide-pully
Galvanique n. [S] GALVANISME -ism
Galvaniser va. to galvanize
GALVANO [typ] electro' [typing]
GALVANOMETRE -ter PLASTIE electro-
Galvaniser va. to injure; to 'make a mess of'
Gambader va. [or. Faire des GAMBAGES]
to gambol
Gambiller v. [S] to gybe; to shift over
GAMBIT [de nasal] [gamba-tit]
GAMBLES bowl; mass-tin [papas] mess [Ga-
marade de ...] Mass-mate
GAMIN* boy; street boy; 'street arab'; 'young
monkey' [maux] 'small' 'little blackguard'
GAMINAGE boy's trick; on nonsense
GAMIN gamut; scale | majore variantes,
Ascending major scale | Changeur de ... To
alter one's tone [ou 'time]
GAMACHE lower jaw [paravane] regular old
GANDIN* 'sandy'; 'swell' [woman]
GANGA 'des sables' sand grease

GAL ENGLISH-FRENCH GAN

GALAXY -s; étoile laotée [S] constellation
GALA DAY [phé le del] jour de fête
--- NIGHT soirée de gala
GALÉ [ahé] vent; tempête [rent] terms
GALL [a. o dans sort] dial [sont] écorchure
[no] écorcher [fig] piquer | BLADDER vési-
cule biliaire | S note de galle
GALL'AN* [S] V. Fore Main, etc.
Gallant [pe, gal-le-ant] a. brave; noble;
gallant | 'Hon and ... member' [en par-
lent d'un député qui est officier]
Gallantly ad. vaillamment
Gallant a. galant [to après de]
Gallant'y ad. galamment
GALL'ANTLY [gal-le-ant] valeur; nob-
lesse [attentions] galanterie
GALL'ERY galerie [art ...] musée | To play
to the ... Poser pour la G | Reporters' ...
Tribune de la Presse | Whisping ... Vozie
acoustique; écho
GALL'RY galère [trou] outsize [typog] galée
---PROOF épreuve en pluzard | --- PRESS
presse à caractes | SLAVE galérien
Gall'ic a. [hist] gallois [acid] gallique
Gall'ican [se-ss] a.
Galling [a. o dans sort] a. piquant [V. Gall]
GALLIOT gaieté
GALLI'POT pot
GALLON [gal'lon] quatre litres et demi [4
quarts equal 4.5348 litres] [V. Table 91]
GALLONN -ghe-lain] galon

GALL'OP [gal'op] galop 2a
--- V galoper; to aller au galop | --- off [ou
Gally] [périr] au galop | ---ing a. galopant
GALL'OWS [hes] gaitées | -BITS gaitées
GALOSHES [pl] galoches [V. Galoshes]
Galvanize vt. galvaniser | --- a. galvanisé
Gam'ble va. jouer | --- away, perdre au jeu
GAMBLER joueur
GAMBLING [de] jeu [de] ... de jeu
GAMBOLÉ [gamb'olé] genuine galle
GAMBOL gambade [va.] faire des gambades
GAMME jeu; partie [animal] gibier [Game,
dans ce sens, n'a pas de plur.] [un] jouer
A --- of tennis. Une partie [not un jeu] de T
Drawn ---, Partie nulle | Little --- [fam]
Picote | His old --- [tricks] Des vieilles
To die --- Mourir en jouant | To make ---
of, Se moquer de ... | Ground, Winged ---
Gibier à poil, G à plumes | BAG carrier;
carnassiers | ---COCK can de contact
---KEEPER garde-classe | ---LAWS lois sur la
classe | GAME-STER joueur
GAM'ING jeu [a.] ... de jeu
GAM'ING TISSUE gaze à pansements
GAMMON [gam] [ol] unco] quartier [de lard]
This's all --- [vulg] Quelle blague!
Gammon [gam] va. [vulg] blaguer; se
ficher de ... mettre ... dedans; 'confondre'
GAMMONING [gam-m] [ol] bowspire] fière
GAMP* 'pépin'; 'ribbard'
GAMUT [gam] gamme | GANDER jax

A point (S) means silent, or GN' LU' L' liquid; two points (S') no liaison. [215]

Fig. 16.

'BEFORE' (LINE-BLOCKS) ... AND

The first edition of John Bellows's French-English Dictionary was published in 1873. It measured 4 1/2 by 2 1/2 inches and contained about 340,000 words. It was, of course, composed by hand in a 4-point type specially cut and cast for the purpose. The entire edition was printed on hand presses in two colours and required seventy successive impressions. Three years later John Bellows scrapped the original setting and the whole work was reset, again by hand, in a slightly larger format.

In 1910 the pocket edition was supplemented by a Crown 8vo edition, the style of which (represented by the line-block on the left) remained constant until 1950. Both the early examples on this page show an ingenious use of different styles of type to 'signal' distinct categories: an aid to reference and incidentally a way of saving space by eliminating such labels as subs., vb., adj., masc., etc. But the resort to an unrelated 'grot' type marred the general typographic effect of the page.

Fig. 17. 'Before' ...

(continued from page 15)

set off by the success of their redressing of a school magazine (Figs. 9 and 19). In Fig. 19 (below), the 'before' is itself better than many of the programmes printed for local Dramatic Societies, but its 'jobbing style' and cheap paper put it in contrast to the 'after' in which 'Monotype' Bembo has been deployed with the same thought and skill that would have gone to a far more profitable large-scale publication.


The one most resounding event in typographic reform during the past twenty years was the complete redressing of *The Times* in a composition series which has had world-wide acclaim, and a range of brilliant titlings, bolds, etc. The story has been told in this journal and elsewhere¹. Meanwhile periodical restyling has proceeded apace. When the Corporation's collection was being shown in America, one 'before and after' aroused special interest because it showed how a little parish

magazine (Figs. 20 and 21) had been revived by the Vicar (the Rev. Guy Daniel) with the help of Mr. Ruari McLean. Incidentally, its tiny circulation was more than doubled despite a well-justified increase of the price to 4d. In Mr. J. Blair-Fish's book *Better Parish Magazines* (Church Assembly) and in the vigorous articles and work of Mr. Toye Vise, one may see that the phrase 'parish magazine' is no longer necessarily a term of contempt amongst typographers.

No one pair of examples can begin to indicate the scope and complexity of the H.M.S.O. restyling of official publications, of which the most significant 'befores and afters' were shown for the first time in the Corporation's exhibition, through the kindness of Mr. H. G. Carter, the typographer most responsible for carrying out the general principles laid down by the Committee headed by Sir Francis Meynell. *The Penrose Annual* for 1950, in an article by Mr. Charles Batey, gave particulars and illustrations of great value to students. Figures 3, 4 and 14 are characteristic of the change and the new attitude to 'official printing' which it reveals.

¹ Notably in a travelling exhibition (the first ever devoted to a type-face as an event in the history of Industrial Design) organized by the British Council for exhibition abroad. The latest development in the story of the Times New Roman is shown in this footnote, set (by permission of *The Times*) in the new 'Claritas' size of Series 327, whereby the paper accommodates an extra thirty lines to every column of its 'classifieds', and makes other very timely adjustments to the newspaper shortage.

Fig. 19. Below: 1951.

<p style="text-align: center;"><i>The Central Players</i></p> <p style="text-align: center;">present</p> <p style="text-align: center;"> </p> <p style="text-align: center;"><i>The Shop at Sly Corner</i></p> <p style="text-align: center;">by Edward Selig</p> <p style="text-align: center;"> </p> <p style="text-align: center;">Produced by Phil Connors</p>	<p style="text-align: center;">HORLEY CENTRAL PLAYERS</p> <p style="text-align: center;">FOUNDED: R. W. WESTCOTT</p> <p style="text-align: center;"></p> <p style="text-align: center;">A</p> <p style="text-align: center;"><i>MIDSUMMER NIGHT'S</i></p> <p style="text-align: center;"><i>DREAM</i></p> <p style="text-align: center;">By WILLIAM SHAKESPEARE</p> <p style="text-align: center;">WITH ORATIONS FROM THE MUSICAL SCORE</p> <p style="text-align: center;">By MENDELSSOHN</p> <p style="text-align: center;">FIFTIETH PRODUCTION</p> <hr/> <p style="text-align: center;">PRESENTED IN MARCH 1951</p>	<p style="text-align: center;">HORLEY CENTRAL PLAYERS</p> <p style="text-align: center;">FOUNDED: R. W. WESTCOTT</p> <p style="text-align: center;">Present</p> <p style="text-align: center;"><i>A Midsummer Night's</i></p> <p style="text-align: center;"><i>Dream</i></p> <p style="text-align: center;">WILLIAM SHAKESPEARE</p> <p style="text-align: center;">*</p> <p style="text-align: center;"><small>"A Midsummer Night's Dream was probably first presented in the last world in modern circumstances at the wedding of the Earl of Southampton in 1596. It seems to us that it is a wonder to even, and for this reason we are treating it not as a period piece, but in the costume of our own time. Tokens of better have been added by Margaret Leighton wherever limited stage space has allowed." J. R.</small></p> <p style="text-align: center;">*</p> <p style="text-align: center;">PRESENTED IN THE CONSTITUTIONAL HALL, HORLEY</p>
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Left and below: 1952. Restyled by Unwin Bros.


DECEMBER, 1944.

VOLUME III New Series No. 12 Price 2d By Post 3/- per year

COLNBROOK Parish Magazine

The Vicar: THE REV. WILLIAM S. PORTER, B.A., The Vicarage, Colnbrook, Tel.: Colnbrook 156.
Churchwardens: Messrs. W. C. WILSON (Vicar's) and A. H. DAVIS (Parish)

The
**Colnbrook
Chronicle**



No. 44 Price 2d April 1952

Fig. 21. A later cover (Albertus display).

SUNDAY SERVICES

FIRST SUNDAY IN THE MONTH.
8 a.m., HOLY COMMUNION
9 a.m., HOLY COMMUNION
11 a.m., Matins

OTHER SUNDAYS.
8 a.m. (on 2nd & 4th)
9 a.m. (on 3rd & 5th)
10 a.m., Matins
10-30 a.m., SONG
EVERY SUNDAY
2-30 p.m., Sunday
3-50 p.m., Evensong


WEEK
See Notices Board

HOLY BAPTISM.
2nd Sunday in 3 months by arrangement
(Please get application form three days before)

CHURCHINGS, COF.
Any week-day at 11

CHRIST
My dear People,
I wish you for happiness which the world was meant. Christian happiness, but some pretend which the world was not meant. But to have have Him, we must remember how wise

**THE
COLNBROOK
CHRONICLE**




King John's Palace, Colnbrook

No. 33 Price 2d September 1949

Fig. 20. How a parish magazine was transformed by Mr. Ruari McLean. The price was doubled, the circulation hounded, the periodical began to pay its way.

Fig. 22. Right: the Vicar's notes are now set in 'Monotype' Times New Roman, legible even in this line-block miniature.

NOTES AND VIEWS



Medical Guides
Golfers have published a number of guides to Britain this year on behalf of the Festival of Britain Office under the general editorship of Geoffrey Gimson. There are fourteen volumes altogether, covering the whole of Great Britain and Northern Ireland, and they are published at the remarkably low price of 6s. 6d. each. They are of some use not only to the readers of *The Colnbrook Chronicle* because the Production Editor for the guides was Mr. Keith Vickers who was responsible for the cover design which decorates the front of *The Colnbrook Chronicle*. Furthermore, the coloured title pages in two of the guides are by artists who have done drawings for the insets on the covers of *The Chronicle*. Miss Sheila Robinson, who has done the title page for the fifth in the series of guide books—*Guides to Wiltshire*, does "Poyle Road" which appeared on the cover of *The Chronicle* in April of this year. Mr. F. W. Fenner has done the title page for the third guide in the series, that of *The Loose Coupler*. His drawing of "King John's Palace" appears on the cover this month, and his full page drawing of the centre of the Village appeared on the cover throughout 1950 and will appear again next year.

Silver Wedding
Our congratulations and best wishes to Mr. and Mrs. Jack May of The Bakery, High Street, who celebrate their Silver Wedding on Sunday August 25 1951.

Holidays
I shall be away on holiday from Saturday July 23 to Sunday August 11. The services on the two Sundays I am away will be at the usual times. Holy Communion is being taken by the Reverend R. Ross, late Vicar of Hornsworth, Matins and Evensong on Sunday July 25 will be taken by Mr. H. F. H. Hamilton, a Lay Reader from Beaconsfield, who took the services while I was away last year. Matins on Sunday August 2 will also be taken by Mr. Hamilton who, however, is already engaged elsewhere for Bovingdon on that Sunday, so he is making arrangements for someone else to take it. I am very grateful to these gentlemen for helping me.

GUY DUNN

Dr. Edwards also reportedly announced that I should not worry, despite all the reminiscences that had been made, that Colnbrook would have a resident District Nurse in the future.

A POSTSCRIPT ON THE STYLIST AND THE CRAFTSMAN

DURING the past two years the Monotype Corporation's 'Before and After' collection has been drawn upon as illustrative material for over fifty lectures by members of the Corporation and others. These lectures have generally been given to mixed audiences of members of the Trade, their customers, and the professional designers who are increasingly their go-betweens. Typographic design is perhaps the one common ground on which all three elements of such an audience can carry on a useful discussion, and the chance to see a succession of sharp typographic comparisons in the form of actual jobs always sets off lively cross-talk. What emerges most clearly from such discussions (and this seems equally true from Chicago to Copenhagen) is that the Printing Trade has not yet wholly made up its mind, or at least has not yet clearly stated, what it wants from the professional typographic designer. It is no use saying that it wants him abolished; nor, at the other extreme, is it true to say that the Trade is passively accepting the intervention of the designer who is outside its walls, on the principle that the customer is always right, even when he chooses to talk through a go-between. The Trade is by no means hostile to the Outsider who draws up the typographic specifications; but it does ask that he should be a genuine expert and not a fumbler; and that he should show the diplomacy which is proper in dealing with men of high skill and old tradition. The importance of their demand becomes clearer when we remember

what is involved in any radical restyling.

The word 'style' comes from the Latin 'stylus'. The pencil with which an author of ancient Rome wrote down his thoughts on his wax-covered tablets was taken as a metaphor for his literary style, or the manner of expressing ideas in words which characterizes a writer or school of writers. Such phrases as 'a style of architecture', 'stylish costume' or 'in fine style' show how far the metaphor has been stretched in modern times to cover almost any reference to a recognizable and characteristic way of doing things.

But in typography the word 'style' has a two-fold association with the modern equivalent of the ancient *stylus*. The proof-reader's red pencil and

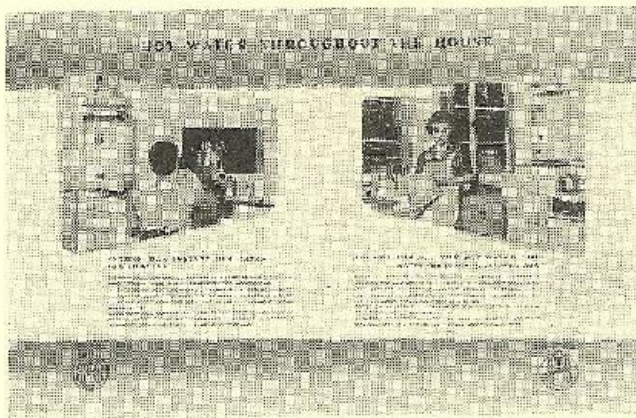


Fig. 24. Prize-winning visualization layout by an apprentice, from the 1952 Gold Medal Layout Competition (B.F.M.P.).

the editorial blue pencil pounce upon inconsistencies or departures from the orthographic 'style of the house',¹ that would have nagged at the reader's subconscious mind. The layout man's graphite pencil also hunts down inconsistencies. In a restyling it ploughs across the page that was set in a combination of spindly Old Style with coarse Clarendon, and substitutes faces designed to work together; or, where a booklet title-page has brought together seven unrelated jobbing faces including Engraver's Gothic, it shows the more consistent effect of using one good face in different sizes.

The layout pencil, however, is a relatively new implement; and until the etiquette of its use is better established it will continue to cause havoc in the Trade. The master printer has seen it thrusting like a wedge between him and his customer; and to the craftsman-compositor its hard point may feel like a very thorn in the flesh. The master printers have had to seek and encourage layout talent amongst their own men. How well they have succeeded may be seen in the thirty-five best entries to the current Gold Medal Layout Competition held by the British Federation of Master Printers. Most of these layouts are at least as good as anything one could expect from a provincial advertising agency. When each printing office has discovered its one most talented man, and has invested him with the layout pencil and drawing-board, the agent or free-lance typotect will have to retreat to his own proper ground—press advertising and large-scale stylings for firms that use many different printers.

That would be a triumph for the Trade as a whole. But the ordinary compositors, those who were *not* singled out to be set down at the drawing-board, then might even be in a more servile state (as craftsmen) than they are now. As things are, they can at least get some sour amusement from most of the beautifully sketched layouts that leave, or mean to leave, nothing to their judgement and discretion. It is the amusement of noticing that the outsider, who has never touched type, has sadly

¹ The phrase 'style of the House' refers both to *orthographic* style (e.g. punctuation) and to *typographic* style, at least in so far as it concerns consistent practices in spacing, initial-fitting, etc. But because the latter term may also refer to the general design of the job (e.g. 'Leicester Free Style', 'off-centre style' etc.) it is safer to use the phrase *composing* style for matters concerning normal 'House' practice.

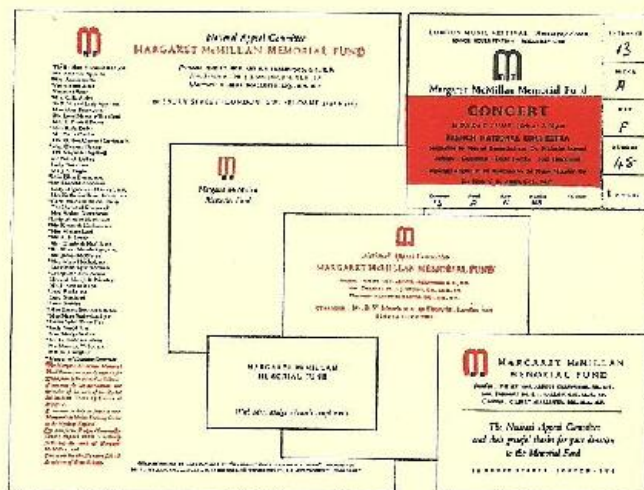


Fig. 25. Printing on suite (London Typographic Designers Ltd.).

miscalculated the number of words that will go into the areas so neatly indicated by parallel rules. The blunder wastes the craftsman's time, but at least it gives him that little sense of superiority, and that sense of having something to contribute, which from the beginning of time has been essential to the enjoyment of a skilled trade. The layout man who *has* touched type might deny him even that sardonic comfort.

Men still living remember a time when the precise working layout would have been an unheard-of insult to the craftsmen, and when it was even unnecessary to pencil a 'visualization' of how the job ought to look. That was because everyone concerned then knew perfectly well how the job (i.e. any job of that *kind*) ought to look. Conventional styles gave the compositor a clear mental image; variations in the copy (e.g. an abnormally long displayed word) gave some play to his judgement. Only when the customer ceased to be sure how the job ought to look did the layout pencil come in.

Even today a compositor can produce a highly satisfactory design with no help from the pencil—if (a) he has had sound training in design, (b) the customer has asked the printer simply to 'make a good-looking job of it' without specifying how, and (c) if it is a single job such as a banquet menu, not a series or suite of things. But when any one of those three conditions is altered the pencil intervenes. If for example what is wanted is a whole equipment of printed matter for a firm—letter-head, label, envelope, etc.—then that is no longer a problem of simple 'designing', but one of 'styling' in the specific sense: giving consistency to a series of things so that they shall seem to belong together. In such a case the customer, the man who places the printing order, has

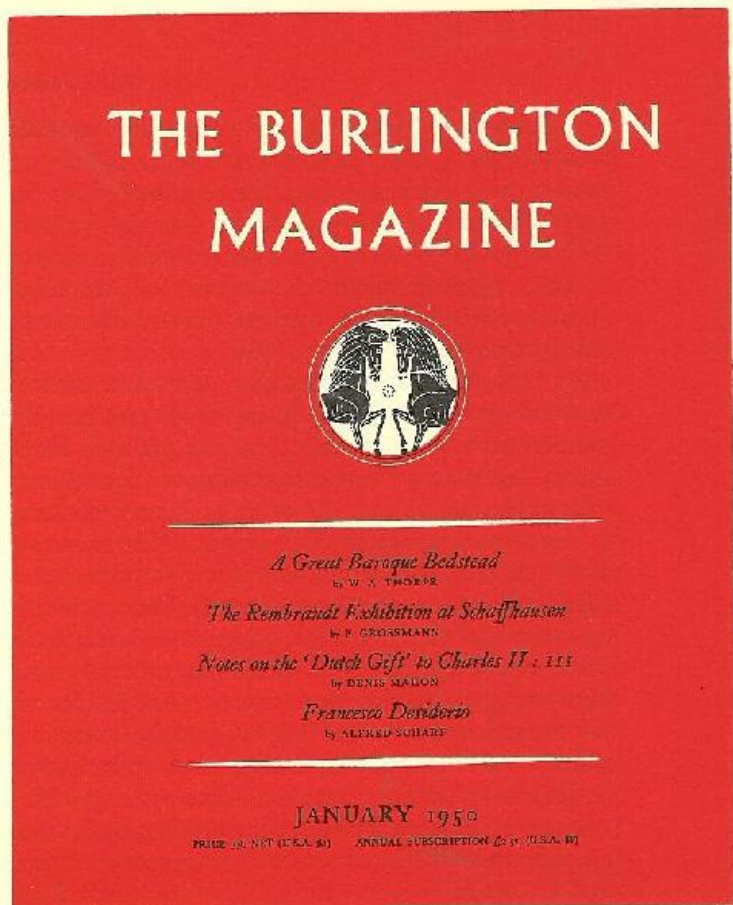
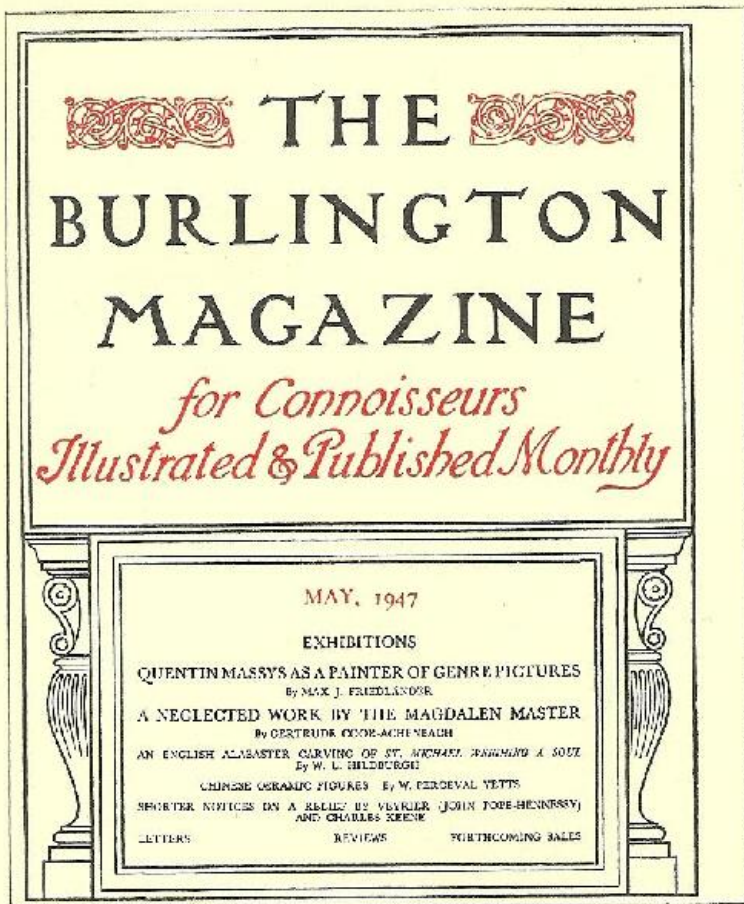


Fig. 26. Above: before and after the restyling, by Mr. Vivian Ridler, of a famous periodical.

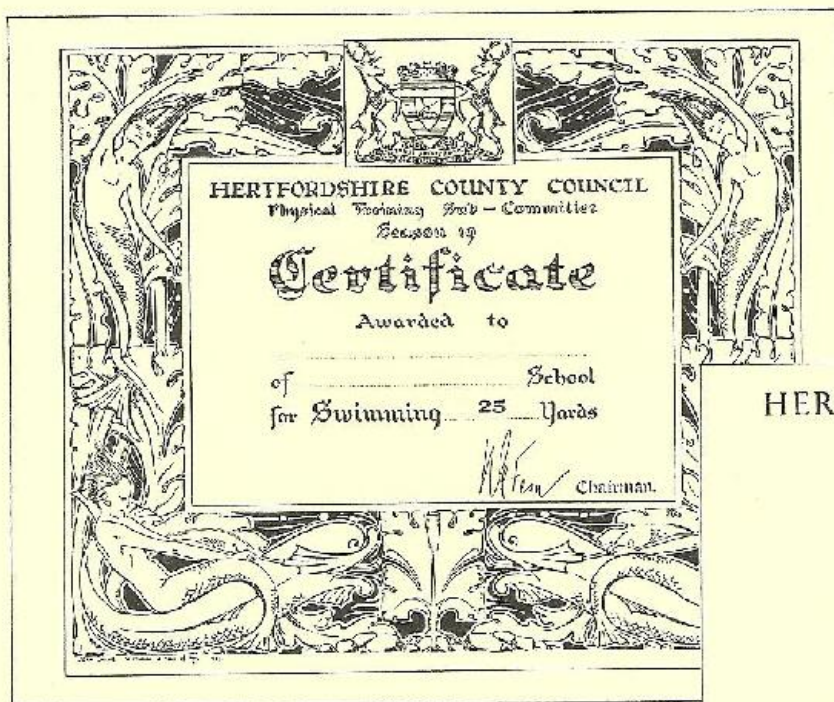


Fig. 27. Certificates and diplomas often remain in stock long after their design has ceased to represent the aesthetic standards of the institution that awards them. The restyling here is by the Shenval Press: the new County Coat of Arms by Mr. Reynolds Stone. The Titling is Perpetua.

no business to sit back and ask merely for 'something good-looking'. The question is, what *style* of good-looking print will best convey the character of his firm? Suave dignity or brisk modernity? Gaiety or sobriety? He is supposed to care. To help him (and his directors) to make up their minds, the creative printer submits alternative sketch layouts. Why not proofs? Because pencilling is the more courteous way of inviting criticism.

Or suppose that the customer was never from the start willing to leave the designing to his printers. Then he must show what he wants, and the pencil is his only means. And here is where the problem of etiquette arises.

Everyone knows that the outsider has a perfect right to 'show what he means' by a layout. What is not sufficiently realized is that whereas it is always proper and helpful to show a craftsman *what effect* one wants, it is improper and thoroughly bad manners to offer to show him *how to obtain* that effect. It is a discourtesy to assume that one's grandmother has never yet learned the right way to suck eggs. Even if half the grandmothers in the country were suspected of using the wrong method, the Efficiency Eggspert would still have to approach the subject very diplomatically. The working layout which indicates just where to put the hair spaces in a line of caps for optically even spacing, just how much leading to put here and there, just what point size to use, and so on, assumes that the compositor has not yet learned the rudiments of good composing style and must be told as a child is told, specifically to do this and that Because Nurse Says So.

'Mr. X, you're making hod-carriers of us,' said the foreman of the composing-room at the Cloister Press in 1922, to a young typographic designer who had been drawing up detailed, fool-proof layouts. The friendly rebuke was taken to heart; thenceforth that designer reserved the working-layout for those rare occasions when it would be genuinely needed: e.g. standardizations of forms, etc. to be set by different printing houses with different house-styles. Where only one printer was concerned, it would always be possible first to establish or confirm principles of good composing-style, not as 'what I must have', but as 'what is sensible and right', and then to draw up rough sketch layouts with no officious little pencil-strokes for every detail. The keeping of that vow can hardly be thought to have handicapped the career of one who became the most influential typographer of our time. The intellectual powers which make a good stylist are actually stimulated when he stops thinking like an artist (one who wants to do the whole thing himself) and concentrates on clarifying principles to be interpreted by skilled men.

But how is the Trade as a whole to warn layout men in general not to 'make hod-carriers' of craftsmen? Authors and learned men can instantly see the point of not reducing the compositor to that state in which any fault of judgement seems to be excused by the cry 'I never had any instructions about that'. The conventional retort, 'Why didn't you use your head?' must never lose its sting—as it is bound to do when everyone knows that the speaker never meant to give the craftsman the slightest opportunity to 'use his head'. Writers know this; graphic artists are less conscious of the danger. But a vivid imagination is part of every designer's stock in trade. He can be made to picture the faces of the craftsmen who have just received a minutely marked layout from some unknown expert who evidently intends to have his own way down to the last hair space. He can be made to see the face of the apprentice, too, as the lad asks himself whether he should bother to attend his layout class that night. Who's going to care what he thinks about layout? Or should he attend after all, study as never before, and hope to climb out of the Trade into an advertising agency?

Such pictures may stir the conscience of the designer. But the Trade is not fond of preaching morals and manners to its customers; it would rather find some way of making it easier for the outsider to dispense with the insultingly precise layout. The sure way would be to

establish and publish a canon of 'good style' (orthographic and typographic, since the two interlock) for the country as a whole, to which every printing

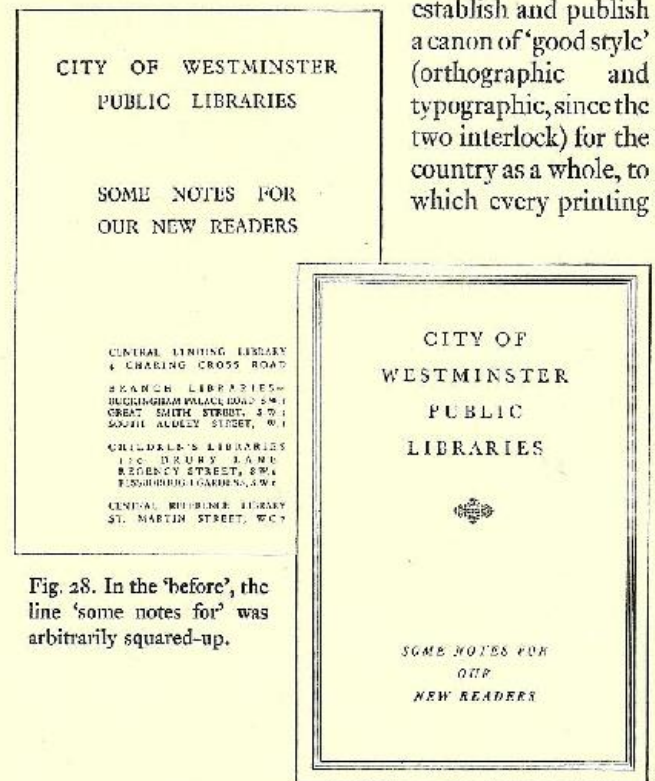


Fig. 28. In the 'before', the line 'some notes for' was arbitrarily squared-up.

office could, if it wished, make its house-style conform. It is of course wholly impossible to set up such a canon. The preliminary conferences between the Trade and the publishers would break down at once on such elementary questions as the priority of single or double quotes, and the optimum space after the full point; they would never get as far as the fiery debate on whether a $\frac{3}{4}$ -em dash, set off by thin spaces, is better than a hyphen set off by mids. But the mere gesture of holding such conferences would have a doubly beneficial effect. All the craft-proud printing offices would see the point of issuing impressive, thought-out style books. And more and more print-buyers would be induced *either* to seek out printers whom they respected as arbiters of style, *or* to draw up their own style-instructions, but at any rate to abandon the habit of saying it all on the layout.

The proposal to standardize style would cause consternation in high quarters, for it would offer the debating platform to a number of would-be reformers, some of them cranks. What book publisher wants to argue with a man who can see nothing funny in printing O.B.E. as 'OBE', M.A. as 'MA', and M.S.I.A. as something that looks, without its full-points, like 'messiah'? And yet the refusal to argue such matters might leave the tiro under the impression that they were matters of taste, *non disputandum*, and not what they are, matters affecting the sense. Silence seems to give consent. The fastidious silence of the literate man when confronted with a list

of proper names set entirely in lower-case is being misinterpreted as acquiescence by many fledgeling designers in provincial printing schools.

It is, in fact, only that special tolerance which readers extend to advertisers as a race apart. If a manufacturer wants to appear as 'john green, of reading', it is his funeral and not the grammarian's if his surname turns into an adjective and the town of Reading into a participle. That sort of clowning is permissible in the paid spaces, where it is not a style but a flouting-of-style for the sake of being 'different'. But if the literates were ever to be forced, by some faction of aesthetic theorists, to give five minutes' serious thought to 'l.c. only' as a style, then they would give tongue with a vengeance. They would not deign to argue the matter but they would at least inquire into the motives, and ultimate aims, of those who wished to abolish the dual-alphabet system. The sight of such a phrase as *god save the queen* all in the minuscule form (which has never been more than a second and secondary alphabet form) could never be dismissed as a simple illiteracy. The need to look deeper than that would help to clarify the one basic axiom of all typographic design, namely that Sense and Connotation must have priority over any purely aesthetic consideration.

* * *

It is important to remember that the 'befores and afters' illustrated on these pages are in no case contrasts between good and bad *printing*. Very often the same printer executed both jobs; almost always the 'before' is a credit to the technical competence of its printer. All that has happened is that the design and style of the job and the choice of faces have been thought out afresh, in order to make the most effective possible use of the now frighteningly expensive reams of paper. Easily four-fifths of the most striking improvements are the work of 'printers who are also typographers', and in those cases at least we may feel sure that everyone concerned with the change, from the customer and the 'man with the pencil' through to the men at the keyboard and case, had a chance to contribute something to the result—and now looks back upon it with pride, as a concrete instance of the general movement toward better industrial design. The printer is the ideal missionary for good design, for his help goes out to every art, trade, industry and profession. A successful typographic restyling is one way of reminding manufacturers that the look of the finished product can no more be taken for granted than can its world markets.

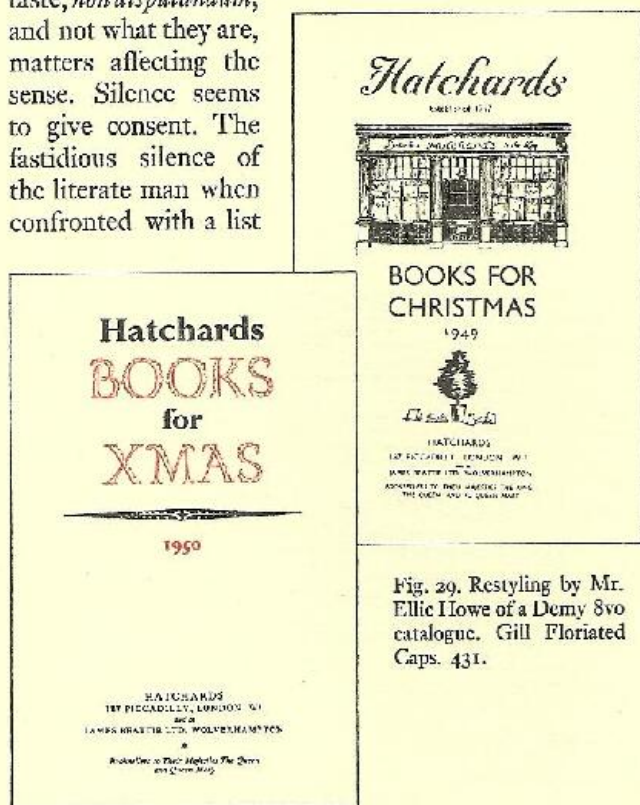


Fig. 29. Restyling by Mr. Ellic Howe of a Demy 8vo catalogue. Gill Floriated Caps. 431.

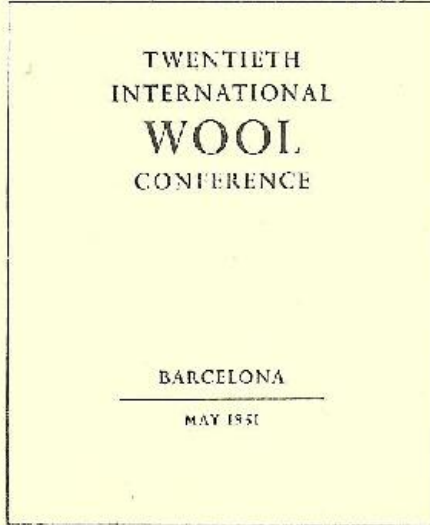
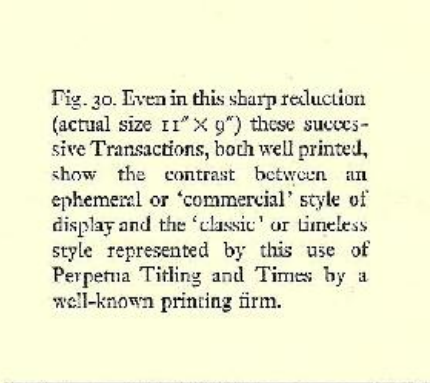


Fig. 31. Below: A competent booklet-page in one colour, and the equivalent page (actual size 10 1/2" x 8 1/2") of a later edition restyled by Messrs. Newman Neame Ltd.

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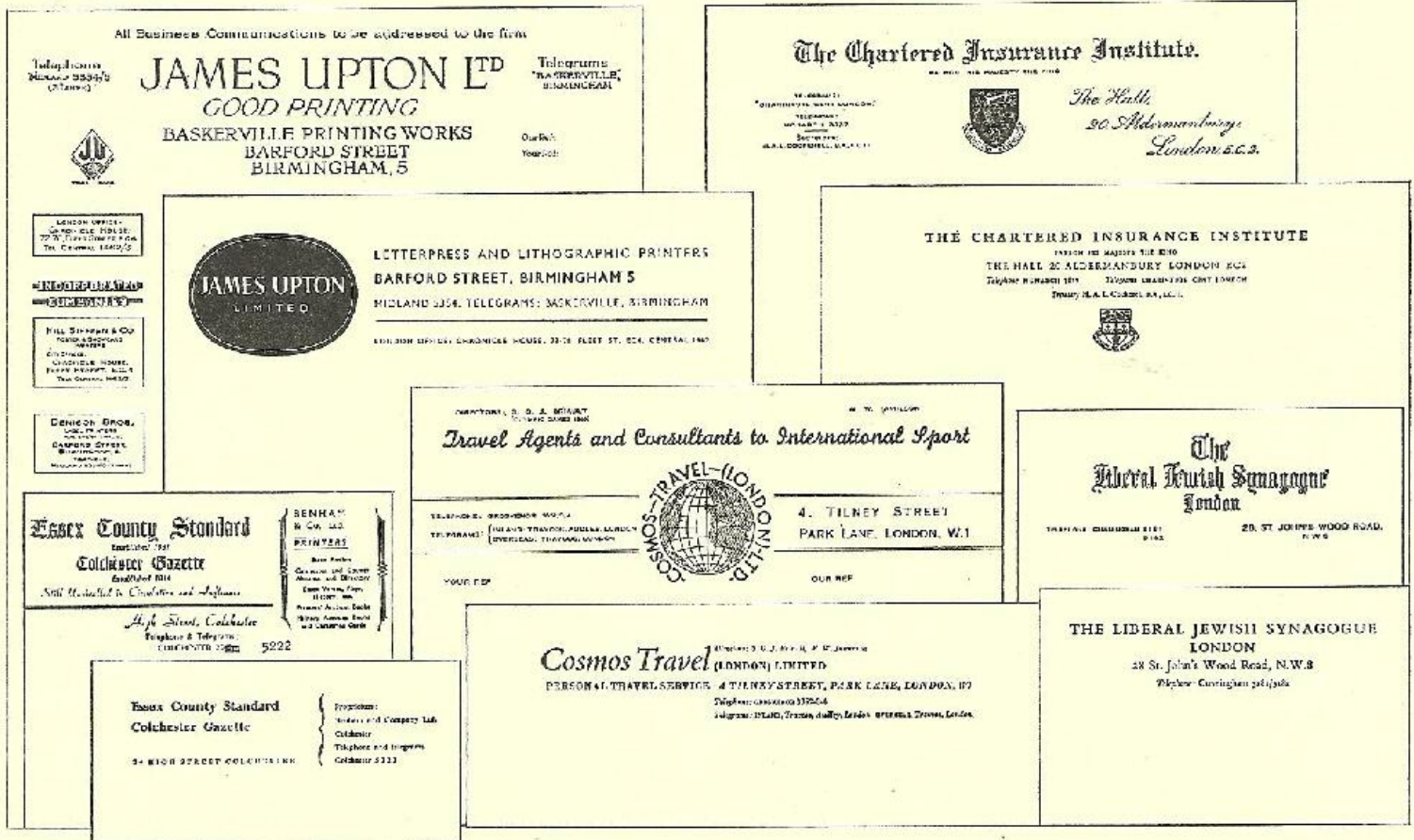
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Lower left: a NEWSPAPER letterhead simplified and clarified. Titles now in Perpetua Bold.

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