

THE MONOTYPE RECORDER

Volume 41
Number 4

The completion of the
'Monotype' Walbaum
size-range. Walbaum's
early years in Goslar
and Weimar. Print—
a Voice of the Church.
Christianity in Print.

THE MONOTYPE CORPORATION LIMITED

This number of the *Monotype Recorder* is set in 'Monotype' Walbaum Series 374 with Walbaum Medium Series 375 and is printed by Partridge Printers (Leeds) Ltd

For the translation of Dr Bruchmann's article, and for help in securing its illustrative material, our thanks are extended to Dr S. H. Steinberg, Editor of *The Statesman's Yearbook* and author of *Five Hundred Years of Printing* (Faber and Faber, 1959)

The front cover of this Recorder is a typographic paraphrase of the jacket of Julius Rodenberg's *Grösse und Grenzen der Typographie* (Poeschel Verlag, Stuttgart, 1959)

A copy of the *Monotype Recorder* is sent gratis to every printing office equipped with 'Monotype' machines. Copies are on sale at two shillings and sixpence

May we remind our friends and the trade generally that the word 'Monotype' is our Registered Trade Mark and indicates that the goods to which it is applied are of our manufacture or merchandise

B8085
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THE MONOTYPE RECORDER

Volume 41 Number 4 1959



J. E. Walbaum.

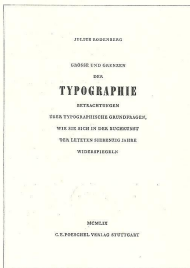
Justus Erich Walbaum: from a painting in the possession of the Berthold Foundry, Stuttgart.

WE HERE CELEBRATE
THE COMPLETION OF THE SIZE RANGE OF
'MONOTYPE' WALBAUM 374-375
FROM 6D TO THE RECENTLY CUT 72 POINT

WHEN a new type face appears in Didot point sizes, that is an indication that it has been cut primarily for the Continental market, where that system of mensuration predominates. To the English-speaking market, that face will need to have unusual appeal as a design, if it is to overcome its initial technical handicap, namely the fact that most of the sizes of composition and display matrices will have to be cast on the next-largest Anglo-American point size. Thus 12-point Didot matrices will require the use of a 15-point mould, which not every printing house possesses. And if (say) 9-point Didot matrices are cast on a 10-point body, the descenders of the cast type will not quite "use" all the available pointwise depth. The discrepancy in this case would amount to .0051", so that lines of the metal type set "solid" would have the appearance of having been "leaded" by approximately half a point.

To a book printer, working normally in measures wider than 22 ems, that minute amount of extra inter-linear space is no real disadvantage, since it is his practice in any event to set on a larger body so as to take the eye comfortably across the measure. But even in the great book houses of the United Kingdom, it may be said that a "face on Didot" is at least psychologically handicapped as a candidate for the type-book.

Hence when a face cut on that point-system *does* win acceptance by the great British houses, and is taken into the repertories of a number of the leading training



2 Walbaum is the text face of Dr Julius Rodenberg's important new survey (see also page 5).

Walbaum series 374

in its new

large
sizes

ABCD

abcde

PQR

xyz

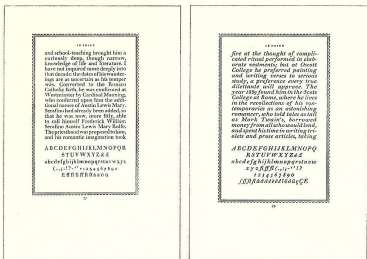
schools, one may infer that there is something in its character, as an achievement in *design*, which has strongly appealed to publishers; and that their reasons for wanting it have seemed sound to the printing houses that are being asked to invest capital on composition matrices of the face.

'Monotype' Walbaum Series 374 is the outstanding example of such an acceptance in Britain "despite the Didot handicap". Since the appearance of its first sizes in 1950 it has been adopted by 40 British printing offices as a book-face "classic", and its popularity among advertisers has so greatly increased in recent years as to justify the extension of its display-size range (and that of its semi-bold, Walbaum Medium 375) to the largest sizes for the Super Caster.

The English writer on typography may say with truth that Justus Erich Walbaum's charming roman and italic show a reflection in Germany of the typographic revolution that was started by the French at the time of their political Revolution — the one which forever banished the "long s" and introduced the vertically-stressed, rationalized style of type-cutting which even in our eclectic age is still called "modern". But the English word "Germany", until Bismarck's day, was not the name of a nation but a broader and sketchier term like "Araby" or "Faery". It meant that part of Europe where they spoke German — and wrote and printed in the distinctively "German" letter-forms of Fraktur, Schwabacher and script. But among the aristocracies and the intellectuals, reformist and "classical" influences were at work. Schiller and Wieland definitely preferred *Antiqua* (roman and italic) to Fraktur. The Duchy of Brunswick under Dukes Charles I (brother-in-law of Frederick the Great of Prussia) and Charles II, was a stronghold of "Enlightened Absolutism". Lessing was the ducal Librarian, 1770-81. The literature of the Age of Reason came into Germany clad in *Antiqua* type (which had always, since the fifteenth century, been a supra-national letter-form). Not for 150 years would it oust Fraktur; but in the Imperial City of Goslar, whose "sovereign" protection was extended to its printers who pirated foreign works, a market could be seen for the French-style letter of the day.

It is part of the charm of Walbaum's *Antiqua* that it speaks roman and italic with the barest trace of a foreign accent, much to its advantage in the eyes of those who find too icy a perfection in the Didot and Bodoni alphabets. It is the most *human* of the neo-classic faces, and the one most likely to arouse interest as to the personality of its designer. Dr Bruchmann's discoveries throw new and welcome light upon the start of J. E. Walbaum's career.

3 OPPOSITE: A page from Dr Rodenberg's *Grösse und Grenzen der Typographie* (C. E. Poeschel Verlag, Stuttgart) a richly illustrated scholarly review of book production over 70 years.



Aus dem Schriftprobenbuch der Curwen Press, Plaistow, London 1928. Walbaum-Antiqua (16 Punkt), Walbaum-Kurstiv (16 Punkt)

die Wissenschaftler festgelegt hatten, weil der Schriftschneider, dem der Schnitt übertragen wurde, viele in der Zeichnung vorgesehene Neuerungen zugunsten der alten Tradition veränderte. Aber es blieb doch sehr viel übrig, das zeigt, daß die Type sich im Gegensatz zur Renaissance-Form weiterentwickelt hatte. Neu sind vor allen Dingen die waagerechten Serifs anstelle der gekielten schrägen der Renaissance-Antiqua, charakteristisch sind das versale O und das gemeine o mit den vertikalen Anschwellungen statt der schrägen, auf der Handschrift beruhenden bei der Renaissance-Antiqua. Auch tritt gegenüber früher ein stärkerer Unterschied zwischen den dicken (fetten) und dünnen Grundlinien hervor. Das sind alles Züge, die dann bei der klassizistischen Antiqua, der *Didot*-, der *Bodoni*- und der *Walbaum-Antiqua* wieder erscheinen, aber hier eine bedeutende Steigerung erfahren.

Daß die Schriften des 18. Jahrhunderts auch vom Kupferstich beeinflusst wurden, sei hier nur vermerkt; es würde zu weit führen, wenn wir uns eingehender mit der interessanten Frage beschäftigten, welche Auswirkungen auf die Drucktype im besonderen der Kupferstich gehabt hat.

WALBAUM'S EARLY YEARS IN GOSLAR AND WEIMAR

AN ACCOUNT BASED UPON HITHERTO UNPUBLISHED DOCUMENTS

BY KARL G. BRUCHMANN

ARCHIVIST TO THE CITY OF GOSLAR

THE Free and Imperial City of Goslar plays only a modest role in the history of printing. The last Bible in the Low German language came from the presses of the Goslar printer Vogt (1619). In 1650 there appeared the first issue of the *Bergkalender* (Miners' Almanac), the oldest calendar still existing; its printer, Nicolaus Duncker, is the ancestor of the Berlin house of Duncker and Humblot, the publishers of the historian Ranke. The first monograph on Albrecht Dürer, came out in Goslar in 1728. These are the highlights of Goslar printing until we come to Justus Erich Walbaum, who began his career as a typefounder during the last years of the old Imperial City.

The story of Walbaum's activities in Goslar can be reconstructed from the file entitled *Legal documents concerning the type foundry to be established in Goslar*, which is preserved in the town archives.⁽¹⁾ Fortunately the papers are not only concerned with the legal aspects, although these are quite interesting in themselves. For they show, implicitly and explicitly, the difficulties which beset the path of an enterprising artisan faced with the rigidity of a decaying social order. However, the man who gave his powerful support to young Walbaum, was himself free from the narrow-mindedness of the guilds which dominated the Goslar town council. Johann Georg Siemens (1748-1807) was an energetic personality who did his best to infuse fresh blood into his native town, "rotting beneath its privileges" as Goethe graphically described it. As the last reigning burgomaster of the Imperial City he was instrumental in incorporating it into Prussia (1802); the famous nineteenth-century engineers Werner von Siemens and Sir William Siemens were his collateral kinsmen. In 1796, when Walbaum went to Goslar, Siemens was the Speaker (*Worthalter*) of the town guilds, that is to say the most influential man after the burgomaster. It is not improbable that the whole idea of reviving the stagnant economy of Goslar by setting up a typefoundry originated in Siemens' fertile brain, for the "notoriously poorest imperial town",

as Goslar appeared to the Prussian statesmen, could hardly have attracted a forward-looking entrepreneur.

The first item in the file is a petition by Ernst Wilhelm Gottlieb Kircher, the Printer to the City Council. On 28th May 1796, he "submissively" addressed from Brunswick the following letter "to the Burgomasters and Council of the Free Imperial City of Goslar".

Most and right honourable, most prudent, most worthy and respected Sirs!

Ernst Wilhelm Gottlieb Kircher, printer, humbly supplicates for an exclusive privilege to set up a typefoundry.

Because of the partiality I, as a citizen and inhabitant, entertain for Goslar, and of the conviction that this town is particularly suitable, I have formed the resolution to set up a typefoundry there in this very year. As, however, this installation entails large expenses for which I can hope to be indemnified only in due course, I need the assurance that, during the lifetime of myself and mine, nobody else will be permitted to establish a second typefoundry in the city or transfer one from elsewhere. I therefore humbly petition you, most honourable and noble Sirs, to grant me, out of your kindness and without charge, an exclusive privilege for setting up a typefoundry.

As is well known, the welfare and prosperity of the town and of its every citizen is your sole concern. I therefore confidently hope that you will comply with my petition.

I have the honour to be, with respectful duty, Sirs,

Your obedient servant,

Ernst Wilh. Gottl. Kircher.

One can hardly fail to detect Siemens' influence in the prompt response to Kircher's petition. On the same day that the Small Council - the committee actually managing the city government - received it (2 June) the following "decree" was issued by the chancellery:

The petitioner has been granted the assurance that during his and his wife's lifetime nobody else will be granted a concession to set up a typefoundry here.

⁽¹⁾ Stadtarchiv Goslar, Repos. Abt. III, Fach 212, Acta 2804.

Walbaum's neat and acceptable engraving of sheet music. Here once again, he was self-taught for previously he did not know a single note and had no idea of music.

From this brief account you will see what kind of man I am recommending to you, my estimable friend, and that he deserves your assistance in supporting and promoting his new enterprise. You know that the first step is the hardest. He has little ready money. All he owns is the fruit of his hard toil, with no income – or practically none – accruing from his old father and his parents-in-law. Therefore, deal with the young man as gently as possible.

I need say nothing more but that he will certainly be a credit to your city and that his whole conduct will be in accordance with your expectations. He will be grateful to you all his life for what you are doing on his behalf, and honour you as the founder and patron of his prosperity; just as I shall regard all the kindness and favour you may show him as bestowed upon myself. I shall hold it my most sacred and pleasant duty, on similar occasions, to adduce proof of my zeal to serve you and of the unlimited devotion which I shall bear unto you all my life.

I am, Sir,

*Your humble servant,
Alers.*

Brunswick, 12 July 1796

The letter needs but few explanatory notes. According to the register of births and baptisms in the Lutheran parish of Steinlah, a few miles north of Goslar, Walbaum was born on 25 January 1768 as the son of the local vicar, Johann Erich Walbaum, and on 28 January christened Johann Gebhard Justus Erich, with four Lutheran pastors as his godfathers.⁽¹⁾ The subject of the portrait medallion cut by the 22-year old Walbaum was the Rev. Johann Friedrich Wilhelm Jerusalem (1709-89), famous for the important part he played in the establishment of the Collegium Carolinum, the Technical University, in Brunswick and known as the unhappy father of the prototype of Goethe's Werther. A medallion of him is in fact extant, of which the Town Museum of Brunswick has two copies cast in silver and iron respectively; although they bear no signature it is more than probable that they are Walbaum's work.⁽²⁾ The Johann Peter Spehr, referred to, was the owner of a flourishing music-printing and publishing firm in Brunswick which his widow carried on after his death in 1825.⁽³⁾

⁽¹⁾ For this information I am obliged to Herr Pastor Wandersleb, Haverlah, Kreis Goslar.

⁽²⁾ For this information I am indebted to Professor Wilhelm Jesse, sometime Director of the Brunswick Museum. Walbaum is mentioned in Heinrich Bolzental, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (Berlin 1840), but no specific pieces are attributed to him.

⁽³⁾ For this information I am obliged to the Director of the Town Archives of Brunswick.

Siemens must have been favourably impressed by Walbaum for he at once made him put down his request formally in writing. This Walbaum did in the following *Humble Memorandum to the Honourable Mr Speaker Siemens*:

My wishes which I humbly submitted yesterday are these:

- (i) *To obtain from the Most Honourable Council here the concession to establish a typefoundry here, to be granted to myself, my wife and children, with the proviso that IT WILL NOT BE GRANTED TO ANYBODY ELSE during the lifetime of myself and mine as long as any of us actually carries on typefoundry.*
- (ii) *To be received at once as a protected person or as a full citizen; I should very much prefer the latter as I am convinced that the Most Honourable Council will make it easy in every way for me as a young artist who has a valuable investment to offer.*
- (iii) *To obtain certain tangible privileges for the people I need for my typefoundry.*

Your obedient servants,

Goslar, 14 July 1796

J. E. Walbaum.

Perhaps even the night before Walbaum had penned this note, Siemens sent him to the Town Clerk (Syndikus), Johann August Stephan Giesecke, who would have to put through the legal formalities.

With your permission (Siemens wrote) *the typefounder Walbaum will call on you tonight.*

For the time being, the status of a protected person should be in order for him.

He is quite willing to pay the protection money, poll tax and defence contribution, all in all four imperial dollars per annum.

The answer to this missive which the Town Clerk sent to Siemens by return surprises by its warmth and shows that Walbaum must have built up a reputation for himself. This is what Giesecke wrote:

I congratulate Goslar upon Herr Walbaum's wish to become a protected person. Such a man deserves to be given at least a few tax-free years, even if it were not possible to give him the freedom of the city without charge.

Siemens was not the man to let grass grow under his feet. He at once drafted the privilege Walbaum was to be granted and forwarded it to Giesecke. But the Town Clerk now raised a number of legal objections which he embodied in a memorandum addressed to Siemens. No doubt in order to expedite the procedure, Siemens at once accepted the Town Clerk's suggestions. The final version of the privilege eventually took the form of Siemens's draft with the alterations made by Giesecke.

We Burgomasters and Council of the Free and Imperial City of Goslar of the Holy Roman Empire enact and ordain herewith:

Whereas Herr Walbaum, engraver, of Brunswick, has creditably proved that our Printer to the Council, Herr Kircher, has [in his, the engraver Walbaum's interest]⁽¹⁾ renounced the claim to the privilege recently granted to him, namely to set up a typefoundry here, and whereas at the same time the said Herr Walbaum has petitioned

- (i) *to regrant him the said privilege;*
- (ii) *to grant him the freedom of our city; and*
- (iii) *to permit [to grant] certain privileges to his workmen:*

We hereby and by virtue of our official power and authority, bestow without charge, upon Herr Walbaum, engraver, for himself, his wife and children the privilege to establish a typefoundry here in Goslar "before the end of the present year 1796".

And whereas Herr Walbaum, engraver, in view of this permission, may expect from us in general all and every reasonable support, above all however our official protection and patronage, we herewith assure him specifically:

- (i) *that "after he has established the typefoundry here" not only he himself but also his wife and children will be granted the freedom of our city without any charge whatsoever and that no payment to our treasury will be required; except that he shall disburse the [usual] small emoluments due from every new citizen to the commissioners of the treasury and the chancellery and to the public servants;*
- (ii) *that all and every workman whom he is going to employ in the proposed typefoundry and to attract here for that purpose shall [as long as they are employed by him] not only be accepted, free of charge, as protected persons together with their wives and children, but also be [and remain] entirely free of all public dues of whatever description "until the end of the year 1798";*
- (iii) *that, as long as he or his wife or any of his children will be carrying on the typefoundry to be established here, no one will be granted the concession for the establishment of a second typefoundry; [finally*
- (iv) *that, if he should find it convenient to retrocede the privilege to our printer, Herr Kircher, we shall not put any obstacles in his way on that count, and we shall furthermore consider ourselves bound towards Herr Kircher in respect of everything contained in this instrument.]*

In witness thereof we have appended the great seal of our city. Given at Goslar, the 18th of July 1796.

Giesecke expressly told Siemens that in view of his

⁽¹⁾ Giesecke's deletions have been enclosed in square brackets; his additions in double quotes.

"favourable disposition towards Walbaum" he had no hesitation in putting forth "some observations" on Siemens' draft privilege. These refer to the following points (and were, as we have seen, accepted by Siemens):

- (i) *Kircher has an indubitable right to relinquish the privilege granted to him. But, is he also entitled to do so for the benefit of a third party? Nothing of the kind is said in the decree [issued by the City Council on 2 June; see above], and it is by no means self-evident. I therefore suggest that Kircher's resignation should be accepted by a special Council decree, that the words "in his . . . interest" be omitted from Walbaum's privilege which should be granted as an act of grace.*
- (ii) *Nor must, in my opinion, the Council be restricted by Walbaum who therefore must not be permitted to resign in anybody else's favour. No; he, too, must resign absolutely. I do not apprehend any disadvantage from it. For, if Walbaum fails, everybody will fight shy and nobody will take the matter up. If he succeeds, well, I don't doubt that more than one competent typefounder will turn up who wants to obtain the job. The Council, if it is so minded, can choose the most suitable man, and the City at least does not run the risk of losing the trade through Walbaum's fault and precedent. If you agree, the whole clause (iv) should be deleted.*
- (iv) *I am heart and soul in favour of making things easy for a beginner, including tax-exemption, etc. for a definite time. But exemption from all public charges for an indefinite time will some day certainly cause difficulties. Although I have nothing to say against anything that is to be granted to Walbaum, I am rather doubtful about what is to be granted on these lines to his men, and that moreover on a permanent basis. These doubts, it is true, do not apply to unmarried workers, but they do to the married ones. Married journeymen in the building, carpentry and those other trades which are not only useful but even indispensable have to pay their dues. Why not the married typefounder journeymen, too? What complaints, what unrest might not arise when it becomes known that we differentiate between them? If, on the other hand, exemption will be granted only for the first two years, this can easily be justified and Walbaum will be obliged.*

It is clear from these notes that the Town Clerk, far from being obstructive, was guided by sound and consistent principles, though perhaps tinged by the lawyer's inveterate fear of inadvertently creating precedents which one day might be used in evidence against the real or imagined interests of his department.

All these documents were submitted to the Small Council at its very next meeting, on Monday 18 July 1796. The

minutes of the session make it clear that the Walbaum-Kircher items on the agenda were passed without discussion:

(v) *Mr Speaker Siemens reads privilege for the typefounder Walbaum. Passed and forwarded for engrossment to the Chancery.*

(vi) *The Printer to the Council, Kircher, submits declaration. Resignation of privilege for typefoundry accepted.*

Thus Justus Erich Walbaum was launched on his successful career as a typefounder. However, despite the favour shown him by the Imperial City, Goslar soon became too small for Walbaum's expanding energy. After all, not even Siemens could transform the stagnant backwater into a flowing stream. A few days before Goslar was incorporated in the Prussian monarchy (8 September 1802), Walbaum addressed himself "to his Serene Highness the Duke of Saxe-Weimar and Eisenach, my most gracious sovereign, at Weimar". Duke Charles Augustus had made his petty principality the intellectual centre of the German-speaking world: Wieland, Herder, Goethe, Schiller, Fichte, Schlegel, Schelling had been attracted by the court of Weimar or the university of Jena. If Weimar could not measure up to the economic importance of places such as Berlin, Hamburg, Frankfurt or Leipzig, it was unrivalled in the field of contemporary literature. It speaks for Walbaum's good sense that he chose Weimar as the seat of his business. This is the letter he wrote to the Duke.⁽¹⁾

Most Serene Highness,

Most gracious Prince and Sovereign,

Your Highness's well-known disposition towards furthering the arts and sciences and useful professions has awakened in me the desire and resolution to establish in the town of Weimar the typefoundry which I have hitherto been carrying on with good success here in Goslar. I am being moved to take this step in view of the fact that the typefoundry of Prillwitz in Jena cannot by itself serve the many printing offices in that region; because of the wishes of several of my customers in Saxony to be within reasonable distance; and above all because of the good custom which I have been given by the new printing office of the Ducal Saxon Court Landes-Industrie-Comptoir.

⁽¹⁾ The Weimar Acts of the Privy Council concerning the petition of the typefounder Walbaum [corrected from *Wallbrunn*] of Goslar for a concession to establish a typefoundry in this our town (Thuringian Land Archives, Weimar; pressmark B 7687) have kindly been placed at my disposal by the Director of the Archives, to whom I am also obliged for the permission to publish them.

I therefore humbly request, in return for a modest annual charge, a gracious concession and Your Serene Highness's Sovereign protection for the exercise of my profession.

I hope to prove myself a loyal subject and useful citizen of Your Highness, and am, with assured confidence, looking forward to the most gracious granting of my petition.

With deepest respect, I remain,

*Your Serene Highness's most humble servant,
J. E. Walbaum.*

Goslar, 5 September 1802

On the same day, 2 October, when this letter was placed before him, Duke Charles Augustus advised the administration that he had granted the concession, that the annual charge should be fixed after consultation with the treasury, and that the necessary document should be made out. The administration reported on 15 November that the annual charge should be two imperial dollars, and submitted the document for the Duke's signature. The Duke signed it on 26 November and had it forwarded to Walbaum, who early in 1803 moved to Weimar.

Walbaum's typefoundry in Weimar soon became one of the most famous of its kind throughout Germany. But Walbaum's end of life was darkened by the death of his only son, Theodore (12 July 1836), who in 1828 had taken over the management of the firm. The father sold the business in October 1836 to F. A. Brockhaus, the great Leipzig publisher and printer. The typefoundry was moved to Leipzig in 1836 and eventually in 1918, sold to the firm of H. Berthold, who thus became the owners of Walbaum's original punches and matrices.

Justus Erich Walbaum died from a stroke, 69 years old, in Weimar on 21 June 1857.⁽²⁾

⁽²⁾ For this information I am indebted to the Church Consistory of the city of Weimar.

There is no monograph on Walbaum. Contributions to Walbaum's biography and achievements are to be found in various books of reference; they are, however, inconsistent among themselves and often misleading as to names and dates. See, for instance: K. Faulmann, *Illustrierte Geschichte der Buchdruckerkunst* (1882); A. Waldow, *Illustrierte Encyclopädie der graphischen Künste* (1884); F. Milkau and G. Leyh, *Handbuch der Bibliothekswissenschaft*, I (2nd ed., 1952); J. Kirchner, *Lexikon des Buchwesens*, II (1953); A. Kapr, *Deutsche Schriftkunst* (1955); Gustav Bohardt, *Von der Romain du Roi zu den Schriften J. G. Justus Erich Walbaums*, a handsome publication of the typefoundry of H. Berthold A.G., Berlin/Stuttgart, 1957.

198. *Certia.* (16 Punkte.)

Ego multos homines excellenti animo ac virtute fuisse, et sine doctrina, naturae ipsius habitu prope divino, per seipsum et moderatos, et graves ex-

Minimum 12 H. 7/8. H. 15. 7/8.

199. *Certia.* (16 Punkte.)

Ego multos homines excellenti animo ac virtute fuisse, et sine doctrina, naturae ipsius habitu prope divino, per seipsum et mod

Minimum 12 H. 7/8. H. 16. 7/8.

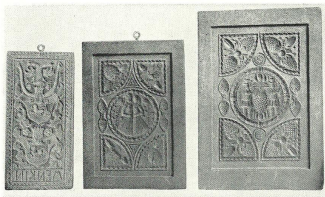


4 Walbaum's roman and italic as shown in the Brockhaus specimen book of 1846.

5 Walbaum's medallion of Abbot Jerusalem (Brunswick Museum).




6 Examples from the *Städtisches Museum* of Brunswick, of XVIII-century bakers' moulds such as Walbaum engraved with converted sword-blades.



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or,
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love a Dram!*

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never before Published.



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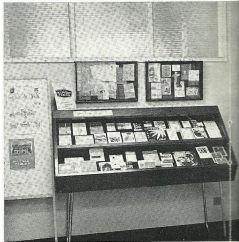
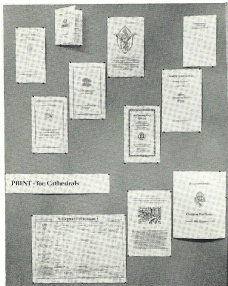
This Questionaire
is designed to help you to ascertain
which Christian Fellowship
Fellowship is best in the
right kind of values where you
should like to receive "you"

of Christian Fellowship & Fellowship

Before filling this in, ask yourself what is your standard. The Christian
is normally God in spirit and in truth, by the use of words, by his
body, by his Bible reading and meditation.
— Remember, however, whatever you do for the faith —

1. I am a member of the Church.
I would like to become a member of the Church.
I would like to share Church membership with the Master or an elder.
2. Believing that Public Worship is important, I shall continue to attend regularly.
(a) The Morning Service.
(b) The Evening Service.
(c) The Post-Communion Service.
3. I am in need of resources for Public Worship.
4. I am interested in the following public worship services:
(a) The Morning Service.
(b) The Evening Service.
(c) The Post-Communion Service.
5. I am in need of resources for Public Worship. I would like to receive
Communion in my home.
6. I am interested in the formation of a mid-week society:
(a) For Bible Study.
(b) For prayer.
(c) For prayer for the sick.
7. I would like to receive some Bible reading cards.

45, WINDHAM PLACE, LONDON, W.11



3 LEFT: Cathedral printing with the authority of well planned typography and 4 ABOVE: effectively designed pamphlets and posters from many denominations.

Print : a Voice of the Church

Churches and Print

The connection between worship and service is well-known. What service would you like to offer to God? Are you good with children and would like to work with them? Have you a special gift which could be used to beautify and decorate the church building and grounds? Can the Church and youth you so care for? Would you like to give "a helping hand" in some way? Would there be any special news which you could put at the Church's disposal?

In what way would YOU like to serve GOD?

- I am willing to help with the children's work if understood I shall be given any necessary training.
 - On Sundays.
 - At other times.
- I am willing to help the choir.
- I am willing to help with the women's work (e.g. Women's Missionary Association, Women's Home Church Association, Ladies' Guild, Young Ladies' Guild, etc.).
- I am willing to give "a helping hand" in some way in trouble (e.g. clothing, visiting, reading, singing).
- I am willing to help with our art.
 - On Sundays.
 - At other times.
- I am willing to help with Church catering.
 - On Sundays.
 - At other times.
- I would like to give and arrange the Church flowers, each year, for the Sunday service. (See)
- I am willing:
 - To help in the church garden.
 - To help on the Church lawn.
 - To help to clean and beautify the Church buildings.
- I am willing to give service as a member of the Fellowship of St. Paul (see p. 16 only).
- I am willing to be a member of a prayer circle, and will offer prayer for any special purpose, when asked upon to do so. (e.g. Typist, etc.)
- I have experience or skill as a:
 - Designer, Carpenter, etc. I am willing to help in this capacity.
- I would like to do the following:

ST. ANDREW'S PRESBYTERIAN CHURCH, WALTON-ON-THAMES

"A man comes seeking. What he has to build is eternally under God."

As a congregation we have three separate spiritual responsibilities:

- The building program of the Church.
- The payment for our new building.
- Our proper contribution to the Church's wider work.

No man can tell another where to lay his gift in Christ's Kingdom, but at the time of time it is a double blessing that we should ask God to give us the guidance in the stewardship of money. And in the Lord we understand our duty with His more blessings, so let us in faith be generous in our giving.

Widely Giving

Set of envelopes are available, dated for each Sunday in the year. By using these, we can make our offering in a regular and systematic way, even if we cannot always reach the Church.

(a) I would like a set of envelopes.

(b) I have a set of envelopes.

Each week, I will give to the Lord

Monthly Fund

Many members have already made a special contribution to the cost of our Church extension and our new hall. If you feel you can make a special contribution please enter the amount here:

I will make a special gift of

Concessions

When available, the job should be done at the full rate, on part of their income can greatly increase the value of their giving by giving a paper Concession. (The Church is able to receive the full rate.)

Please send me a Concession form.

Please tell me more about Concessions.

Signed _____

Address _____

Note: This page, when completed, should be attached, and sealed in the post, addressed back to us at 16, St. Thomas. For the most complete and latest form of the form, see the large striped envelope, and please post before Good Friday.

ST. ANDREW'S PRESBYTERIAN CHURCH, WALTON-ON-THAMES

2 Questionnaire form for St Andrew's Presbyterian Church, Walton-on-Thames. Reduced from 5 1/2" x 12". Set and printed by Fosh and Cross in 'Monotype' Perpetua, with an effective use of Gouly Text 292.



5 A group of parish journals in which the Church Militant is not hesitating to fight fire with fire. Other and more tranquil examples are shown overleaf and on page 21.

PRINT: A VOICE OF THE CHURCH

"THIS is the most exciting typographic exhibition that I have ever seen," said a visitor to our Lecture Hall, with a backward glance at the screens and cases that had been showing the public, this June, how printing for religious publicity is today being transformed, and immensely enhanced in effectiveness, by intelligent design. *Print: a Voice of the Church*, which was opened on May 21st by the Rt Rev. and Rt Hon. J. W. C. Wand, drew more than a thousand visitors to Fetter Lane during the four weeks of its début there; was then transferred to Church House, Westminster, and is now travelling on what promises to be a long and far-flung tour.

That word "exciting" was often heard during those weeks, and with good reason. Here one could see, side by side on a screen, "before and after" examples of parish magazines, appeal-leaflets and other "Church jobbing" pieces, which offered the beholder much the same sort of thrill that moves an audience when the magic wand descends on the ash-grimed shoulder of the poor gentle girl who was left behind when her Ugly Sisters flounced off in their finery to the ball. The "befores" showed how far this particular kind of publicity-and-jobbing work could sink down among the typographic cinders of the "cheap jobbing printer's" shop. The companion piece, in almost every case, showed how much more efficiently and convincingly the same message could be projected into the reader's mind — with approximately the same outlay of money — by sensible planning and intelligent design. Such contrast-exhibits are always interesting; but these comparisons (and the other examples of transformed printing-for-religion) could fairly be called "exciting" for two reasons.

First of all these exhibited pieces were, in their nature, capable of exciting practically any visitor to *immediate action* in furtherance of an admirable idea. No one will ever come away from that show thinking "All very fine, but how do I come into it?" Every ordinary parishioner shares the responsibility of seeing to it that the parish magazine

and every other job down to the fête tickets and handbills, shall stop looking shabby-cheapjack and shall take on the typographic look of having emanated from a respectable and proud organization. Moral support from the Man in the Pew, and a common-sense agreement that publicity of any sort deserves a fair allocation, are vital to the success of such a re-styling, and it was heartening to hear a number of lay visitors resolving to "take a more helpful interest" henceforth in the Vicar's struggle to put more life and eye-appeal into the printed matter of the parish.

As for the clerical visitors, they came away well armed with practical, realistic suggestions for tackling that task immediately. The Rev. John Wilkinson, who originated the whole plan of the exhibition and shared with The Monotype Corporation's Exhibition Department the work of organizing and publicising it, was given generous leaves-of-absence from his duties as a curate of St Dunstan and All Saints, Stepney, to be present in an advisory capacity, and clerics of many denominations were glad of the chance to congratulate him and his colleagues on the success of *Step Aboy* (famous among the livelier parish journals) and to seek advice from so experienced a source.

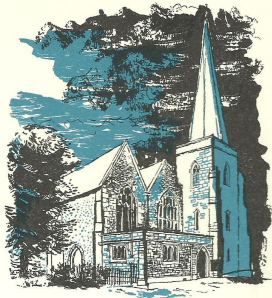
But visitors did not have to depend on oral help alone. A printed Keepsake had been prepared for distribution to all those attending. This slim pamphlet, devised and written

by Mr Wilkinson and charmingly illustrated by Mr Ronald Benham, explained *The Way to Buy Print* in terms of all the things that threatened to go wrong and waste money for "The Rev. Hugh Peel" from the moment when he "reaches for a piece of paper and begins to sketch out a circular" for the opening of the Youth Club, only a month ahead - and all the ways in which he was helped over those snags and saved time and needless expense, through the sensible advice of "Mr Sidestick the printer". Our facsimile page (fig. 10) shows two episodes in the adventure. Each page had its bit of narrative, its imaginative and its technical illustration, and lastly its "Moral" - e.g. under "the Second Check" - "the customer must be extra careful in checking as he is now responsible for all mistakes not detected". Just as Sidestick is about to begin printing, the Rev. H. P. remembers that the Opener of his Youth Club is also the local M.P. "Can Sidestick fit this in? See how the alteration affects the whole page."

Eventually the leaflet is printed. "Peel is pleased . . . Sidestick is pleased too, as Mr Peel has learned from his mistakes." And there, laid into the pamphlet, one sees the actual job on which they have been working in "informed co-operation" (see fig. 12).

In short, there was every reason for the visitors to feel the excitement of being able to translate an impressive row of items on a screen into the terms of "what we could do about it before this week is out".

That was one reason why visitors spoke of having been moved and stirred by this exhibition. There was another and deeper reason, which many of them expressed in their own different ways. One said: "It's not just showing how one brand of nail varnish competes in print with another - this is all about something that *matters* more than that". Another asked whether there had ever before been an exhibition of printing-for-religion that grouped its exhibits without reference to denomination, simply by the kind of printed message that each was delivering; and had let the selection depend upon the success with which each publishing church, whatever its creed, had risen to the need to give worthy outward and visible form to its printed matter. We have not heard of any precedent for this. The Church of England naturally bulked large on the screens; but one of the most admired items in the show



S. MARTIN'S CHURCH
SALISBURY
NEEDS YOUR HELP

THE church of S. Martin is in danger. Over the centuries its walls have been pushed outwards by the weight of the roof. In the past few years the condition of the masonry of the south wall has deteriorated so fast that the south aisle and the fifteenth-century nave may collapse. If they do collapse, S. Martin's will fall in ruins. At the moment part of the nave has been shored up with a timber support, but this is no more than the first phase of the complete restoration. The need for major structural repairs is urgent. If we are to save S. Martin's we must act now.

We need £17,000 to carry out these repairs. Naturally the parishioners will raise all they can. There are 260 on the electoral roll, and they are determined to raise as much as is necessary - no matter how many thousand pounds that may be - to make up the total. Further, we hope to obtain help from trusts interested in the preservation of historic churches - and this help depends largely upon our raising a substantial sum by our own

DEED OF COVENANT

PRINT: A VOICE OF THE CHURCH

I
of

HEREBY COVENANT with the RECTOR and CHURCHWARDENS
of SARUM S. MARTIN'S in the diocese of SALISBURY that for
a period of seven years from the date of this Deed or during my
life (whichever is the shorter period) I will pay annually to the
said RECTOR and CHURCHWARDENS from my general fund
of taxed income such a sum as will after the deduction of income
tax at the standard rate for the time being in force leave in the
hands of the said RECTOR and CHURCHWARDENS a net sum of
..... (£.....)

the first annual payment to be made on the day
of 19..... and subsequent annual payments
to be made on the day of
in each subsequent year.

IN WITNESS whereof I have hereunto set my hand and seal
this day of 19.....

(SIGNED)

SIGNED, SEALED AND DELIVERED by the above-
named COVENANTOR in the presence of

WITNESS { NAME
ADDRESS
OCCUPATION

BANKER'S ORDER

BANK Date 19.....
BRANCH

Please place to the credit of the RECTOR and CHURCHWARDENS
of SARUM S. MARTIN'S at LLOYD'S BANK, Salisbury, on 19.....

and on the same date in each year until further notice, the sum of
£.....

ADDRESS 2D.

SIGNATURE STAMP

*All completed forms, including banker's order, should be returned to
S. Martin's Rectory, Salisbury, Wilts.*

was the Questionary-folder of the St Andrew's Presbyterian Church, Walton-on-Thames (fig. 2); the Society of Friends had credit for the quiet elegance of so much of their typography; the R.C.s had distinguished representation; and among the stationery, that designed by the Rev. E. A. Gabb of Tooting Junction Baptist Church (himself once a printer) received special praise.

The real "division" which emerged was between what could almost be called Dignity and Impudence: e.g. between the successfully tranquil and harmoniously-designed parish magazine and some equally successful effort to fight fire with fire by the typographic shock-tactics of the popular daily paper. There is room enough for adventure along either line.

The screens which led up to the modern examples showed that this ability to court popular taste has never been absent from the Church in all the centuries since she nursed the invention of printing through its cradle days. The comic-strip approach (complete with "balloons") was brilliantly exploited in fifteenth-century woodcut prints, and among the nineteenth-century pennytracts visitors would chuckle at the witliness with which Hannah More offered the new literates of the working class "a Dram of the Real" (fig. 1).

But this tradition of appealing to the masses, and the parallel tradition of giving beautiful form to sacred words, do not represent two different and warring schools of thought. The men and women who are reforming the look of religious printing by appropriate typography are following the precept of the greatest of Christian missionaries in being "all things to all men". We could hardly adduce a more striking instance than that of the Rev. John Wilkinson himself, for here one finds that the same man who can startle-up attention with a "pop-style" periodical like *Step Ahoy* had, in his years at Oxford, earned a high international reputation for the delicacy and charm of the occasional work of the Capivard Press, of which he is still the private owner. Behind such adaptability to circumstance as that, one is sure to find the source-springs of genuine conviction. We have therefore asked Mr Wilkinson to tell our readers, in his own words, how he entered into his adventures with the printed word, and what put into his mind that possibility which was worked out so successfully in his Exhibition. His story begins on the page that follows.

Thinking it out

CHRISTIANITY IN PRINT

BY THE REV. J. D. WILKINSON

I FIRST became a printer's customer fourteen years ago. The only word I knew of his language was "Perpetua", and it was a good enough word to start with. But looking at the cover of that old magazine, I wish I had learned the word "Letter-spacing" as well.

Oxford is a city where you can learn anything. I chose classics and theology, rowing and printing, and became in five years a happy amateur of all four. As soon as term time came round I spent long afternoons in the Seacourt Press trying to make layouts that would work, and admiring the tolerance of its partners as they filled in my gaps.

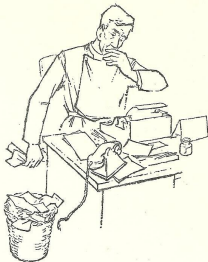
And so — I thought — I was learning to be a printer. I picked up a little of the language. I watched job after job as it went through the press, and I began to understand a little how it is that the words find their way onto a page. But in fact I was learning to be a printer's customer.

Very little time was wasted. Case, stone and machine worked with unanimity together, and the stacks of printed sheets would increase without interruption. Then, just as the routine was running at its smoothest, the shadow of a customer would fall across the doorway. Someone would have to put down his work and greet him. And then the difficulties began.

The customer may have an idea what he wants. But very often he cannot visualise his idea except as manuscript. The printer, on the other hand, does not know what the customer wants. He cannot visualise it either, until the customer has expressed it in words which make sense. As the clocks chimed the quarters, and the customers still hovered, I began to side with the printer. I worked in my corner and cursed the customer. And this was a fatal error.

No good printing is possible when printer and customer are in opposition. They need not be bosom friends nor even share very much in the way of typographical preferences. But they must learn enough to understand each other and communicate their needs. Otherwise co-operation cannot begin.

PRINT — a *Voice of the Church* began as a plea for co-operation. I believed in 1950, and I still believe that the printer's customer should learn a technique. The technique is simple enough. The facts are few, and the



Peel rings up the Treasurer after breakfast next day. He approves the idea, and leaves it to Peel to produce the circular, so long as no money is wasted. Time, of course, must be paid for by someone, and illegible writing can waste a good deal of time. Peel sets to work to type out his manuscript.

Peel's

CHRISTIANITY IN PRINT is the name that Christian has agreed for — St Vincent's Book Club Centre will open in the coming days.

On July 15th, at 10 o'clock Sir Arthur Anderson, B.M.B. 12 will arrive at the Centre at 11.30 p.m. You will see the first High Peak book for a day of the Centre made by a young member and he will open the Centre for the first time.

You will also receive a list of the articles opening evening, and refreshments. All enquiries will be there — except please not!

By the way I've been in England all my life! Do you like it — or not. Indeed, it'll be invited to the opening ceremony and he has requested our appeal to make the morning 45.00. His former membership has already presented to offer 10% for every £1 subscribed by anyone else. This is the first time for anything like!

How to your member. This is what Christian has always wanted. This is the name of a great deal of our future business. This is — you — good (CHRISTIANITY).

So you hope you will be in on that opening. As soon as your membership of 10% or more is completed at St Vincent's House, Claydon, you will receive your 10%.

So hope you will be there at the start. And we hope that this first visit to St Vincent's Book Club Centre will be the first of many.

By the way — if you want to see what Christian has always wanted, you will have to buy a book ring — or you must be working out a technique.

We look forward to seeing you on July 15th.

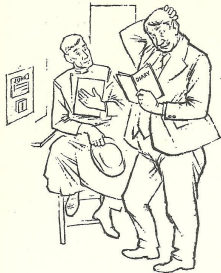
Friend, Father of Parliament for God's Kingdom.

MORAL—

Aim to give the Printer instructions he can read easily.

Time flies

CHRISTIANITY IN PRINT



Peel goes to call on Mr Sidestick, and asks if he can have his circular printed in a fortnight. Sidestick explains that he already has a regular commitment for that date, and asks if Peel would mind having the circular three days later. He also tells Peel when he may expect the proof.

JUNE	
MONDAY 16	Ship Henry Jonathan copies. Review magazine quarterly. Discussions Meet. - info.
TUESDAY 17	Rehearse Press, copy. Review magazine - church funds. Ship Henry - quarterly proof.
WEDNESDAY 18	Rehearse Press Review - September. Rehearse Press Review - check.
THURSDAY 19	Rehearse Press Review - September. Discussions Meet. - obligations.

MORAL—

Take the job to the printer as soon as you can. Expect to pay more if the printer must expedite delivery as you may have to pay for work done in overtime.

skills soon acquired. But without them both customer and printer will spend a great deal of their time together in translation. That time would be better spent in direct discussion of the job.

From the murky February day when I first telephoned Mrs Wardle to the summer evening when the exhibition was complete, my belief was put to the test. The thousand-odd specimens which were lent us have confirmed it.

The most surprising thing I discovered was that there are many customers who are proud – not to say complacent – with printing which is thoroughly second-rate. They regard the printer as an enemy in a strong position. Every job they have printed is a victory for the customer against odds. The maze of machines, the strange rulers without inches, the queer little marks they make on proofs – this is a kingdom they have invaded. The inhabitants must be reduced, and made slaves.

No one can blame a printer who reacts badly to being conquered and enslaved. But the vast majority of work sent to us for exhibition has been produced by the cordial alliance of printer and customer.

Some of the good work owes much to interpreters. Neither clergy nor printers have time to throw away. If the customer thinks in words and the printer in type, they may ally themselves with a man who can express himself in both. Thus there has been a good deal of successful work which has been handled by the Advertising Christian Group, or the Christian Publicity Organisation, Worthing. Both are voluntary associations of Christians who can advise Churches about the production of printed publicity. Many more examples have been produced by individual experts who, being church members, have devoted their special knowledge to the service of the Christian community to which they belong.

Some of the best work sent to Monotype House for this exhibition has been the result of direct control. Ultimately the customer must be the judge of what he buys. The ideal combination has occurred when the customer sees the importance of buying good printing, and has taken pains to see that he can explain what he wants in all necessary details. In such an alliance both customer and printer preserve their independence and mutual respect. Thus each can contribute his particular virtues to the finished job.

What, for the Church, is the importance of buying good printing? The numerous arts discussed in the *Monotype Recorder* do not as a rule include Theology. But Theology gives a special force to the argument.

The first and great commandment is that the Church

19

10 Two pages (actual size) from *The Way to Buy Print*, the Keepsake issued to visitors attending the Exhibition.

THE MONOTYPE RECORDER

should love God and pray to him. Printed prayers should be the zenith of typography. There is no higher use for type than to print the words of the Holy Scriptures and the liturgy of the Church at worship. The first reason why the Church should produce good printing is that she must offer God the best.

The second is like unto it, Thou shalt love thy neighbour as thyself. For a Christian the love of his neighbours will include some effort to introduce them to the priceless secret of the Christian faith. If Christians understand this duty, they will see most of their printing as an attempt to fulfil it. The poster, the magazine, the invitation – all are samples of the work of a community which must speak of God. Is the Church as dead as some of her printing would suggest? Is the religion she offers a cramping strait-jacket? How does she react to the world today – or does she forget it as she turns the pages of divines long dead?

These are questions which some non-Christians may be inclined to answer, not after reading much Church literature, but simply upon first glance at its outward form. The

sight of perfunctory and shabby typography may suggest to them that those charged with its dissemination can have little belief in its matter, if they are content to set it forth in such form. Christians who maintain that their News is Good must make it look the part.

11a



12

Opening at last

**The club you have
watched going up**

13

Christian Teamwork

Industrial Life

Conference

Christians and Industrial Life

11 a and b The Rev. E. A. Gabb, once a practising printer redesigned the gift envelope for the Tooting Junction Baptist Church (a). The "before" is shown below (b).

12 The leaflet (size $7\frac{1}{2} \times 5$ ") enclosed with the Keepsake.

13 Gordon Stowell designed this effective cover, using Mercurius 584, for the society Christian Teamwork.

11b

MY GIFT

I thank God for—

THANK-OFFERING

DAY

Tuesday, March 27th

Tooting Junction
Baptist Church

14

The Peace of the World

A Daily Prayer

O God, who hast made of one blood all nations of men, mercifully receive the prayers that we offer for our countries and troubled world. Send Thy light into our darkness, and guide the nations as one family into the ways of peace.

Take away all prejudices and hatred and fear. Strengthen us in day by day the will to understand and to forgive. And to those who by their conduct lead the peoples of the earth, grant a right judgment, that so through them and as they will be done. Through Jesus Christ our Lord. Amen.

The Work of Our Hands

OUR FRIDAY AFTERNOONS have provided plenty of work throughout the last two sessions, for not only have we had quite a few useful orders, but we have been fortunate in finding willing donors for two good parcels of clothing, blankets, etc. The first large parcel goes to the Khasi Mission at Patnongoi, Umrovel, which we see not only had the privilege of visiting last year, but is the native Miss. Shell, who is the missionary in charge there, came on leave. She met the members of our Work Party and interested in all still further not only by speaking of the work that is done there but by producing the most graphic pictures. She was very pleased to be able to select personally from our store the clothing, haberdashery, etc., that will be of real use for the coming African winter, where it can be even colder than here. In contrast, the other parcel goes to the School for the Deaf at Palanmattah, where the need is for the common clothing possible. That all provide warmly in our land work. We received a letter of warm thanks from a little girl at the school at Nasseroh, and hope to get another parcel of goods of their land.

As postage to Korea is now very heavy it was thought better to send our old friend, Father Choi Hwal, a gift of money through the Mission Treasurer so that he could spend it to the benefit of his flock; he wrote back full of gratitude. His great wish is to own a coat which he might be able to use for ten years and then his son William for maybe forty!

Take this opportunity to thank known and unknown friends who have provided gifts in kind and cash, including the 'best' penance, which help us to carry on without overhead expenses to very wonderfully. We will need more workers for, also, faith and ideas here

15

14 Bembo lends its luminous charm to the parish magazine of St Mary Abbott's, Kensington. 15 The invitation card for the *Print: a Voice of the Church* Exhibition (here reduced from $7\frac{1}{2} \times 14\frac{1}{2}$ ") uses the display sizes of Walbaum Medium 375 and Walbaum 574. It unfolds into this small broadsheet.

An Exhibition
of Printed Christian Publicity

PRINT

a Voice of the Church

Monotype House

45 Fetter Lane, London E.C.4

Friday 22 May to Saturday 20 June 1959

Weekdays 10 am to 5.30 pm

Thursdays until 7.30 pm; Saturdays until 12.30 pm

ADMISSION FREE



By the Tenor of these Presents, *We*, *by Divine Permission*
Bishop of *do make it known unto all Men, that*
on *the* *day of*
in the year of Our Lord One thousand nine hundred and *We, the Bishop before mentioned,*
solemnly administering Holy Orders under the Protection of the Almighty, in
-
did admit our beloved in Christ

(of whose virtuous and pious life and conversation, and competent learning and knowledge in the Holy Scriptures, we were well assured) into the Holy Order of *, according to the*
manner and form prescribed and used by the Church of England; and him the said
- *did then and there rightly and Canonically ordain*
He having first in our presence made and subscribed such Declaration, and taken and subscribed such Oaths as are
by Law in such case required.

In Testimony whereof We have caused our Episcopal Seal to be hereunto affixed the day and year above written, and in the *Year of our*

16 One of the most interesting "before and after" contrasts in the *Print: a Voice of the Church* exhibition: ABOVE: A general printed form in workaday legalistic style, presumably for the use of any Bishop in any diocese, was in this instance replaced by — BELOW: an authoritative statement by the Bishop concerned, set in a style worthy of its great significance to the recipient. The words EDWARD, DEACON and IN TESTIMONY are in red. Original size 8½" × 10½". Designed by S. M. and printed by the Cambridge University Press. 'Monotype' Plantin with Perpetua Titling.

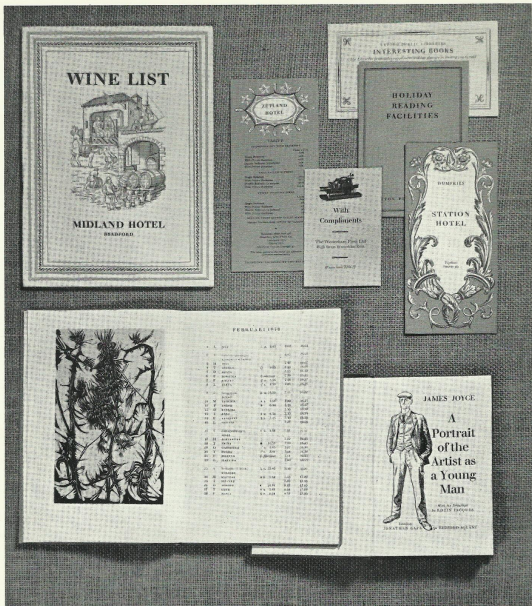
EDWARD BY DIVINE PERMISSION BISHOP OF ELY
TO ALL FAITHFUL CHRISTIAN PEOPLE GREETING
KNOW YE by the Tenour of these Presents, that on *the* *day of*
in the year of Our Lord One thousand nine hundred and *and in the*
year of our Consecration *WE*, the said Bishop, solemnly administering Holy Orders
under the protection of the Almighty, in Our Cathedral Church of the Holy and Undivided
Trinity at Ely, did admit Our beloved in Christ

(of whose virtuous and pious life and conversation, and competent learning and knowledge in the Holy Scriptures, We were well assured) into the Holy Order of DEACONS,
according to the manner and form prescribed and used by the Church of England; and him
the said
did then and there rightly and canonically ordain DEACON, he having first in our presence
made and subscribed such Declaration, and taken and subscribed such Oath as are by Law in
such case required.
IN TESTIMONY whereof We have caused our Episcopal Seal to be hereunto affixed the
day and year above written.



'Monotype' Walbaum in action:

Top left and below right: pages from one of the most effective type presentations ever produced by a printing house (Stämpfli & Cie., Berne). The original measures 11½" × 8½" and blazes with colour. Below: the catalogue of the Austrian "50 Books" selection, 1958 (Brüder Rosenbaum, Vienna), together with three jobs from The Curwen Press (Top right and centre).



'Monotype' Walbaum in action:

The standard design for the Wine Lists of the British Transport Commission's hotels (Curwen Press); some examples of ephemeral printing from our large collection; the 1958 edition of the famous Almanack of Almqvist & Wiksells' printing office; the admired edition of James Joyce's book from Jonathan Cape (Alden Press).

The Monotype Corporation Limited

Registered Office Monotype House, 45 Fetter Lane, London E.C.4. Fleet Street 8351

Head Office and Works Salford, Redhill, Surrey, England. Redhill 4641

BRANCHES

Birmingham	Legal & General Buildings, 8 Waterloo Street. Midland 1968
Bristol	West India House, 54 Baldwin Street. Bristol 24452
Dublin	59 Lower Ormond Quay. Dublin 74667
Edinburgh	45 Hanover Street. Edinburgh 32660
Harrogate	12-14 West Park, The Strays. Harrogate 6459-60

OVERSEAS ADDRESSES

Australia	The Monotype Corporation of Australia Pty. Limited, 519 Castlereagh Street, Sydney, N.S.W. 567 Little Bourke Street, Melbourne, Victoria
Burma	S. Oppenheimer & Co. Limited, 550-2 Merchant Street, Rangoon
Ceylon	The Monotype Corporation Limited, 55 Flower Road, Colombo 7
Egypt	The Joseph Lindell Company, 25 Sh. Abdel Khalek Sarwat, Cairo; 4 Rue Colucci, Alexandria
Far East	The Monotype Corporation (Far East) Limited, 507-9 Marina House, Queen's Road Central, Hong Kong; Lendrum (Pacific) Limited, Yusen Building, 20, 2-chome, Marunouchi, Chiyoda-ku, Tokyo; Lendrum (Eastern) Limited, Crosby House, Robinson Road, Singapore; Wiggins Teape (Malaya) Limited, 75 Ampang Road, Kuala Lumpur, Malaya
India	The Monotype Corporation Limited, 8 Mission Row Extension, Calcutta 1; India House, Opp. G.P.O., Bombay 1; 18 Second Line Beach, Madras 1; Vohra House, 25 Asaf Ali Road, New Delhi 1; Medina House, 22 Residency Road, Bangalore; 25 Edmonstone Road, Allahabad
Indonesia	N.V. Machinehandel Maher, Djalan Nusanara Tiga 5, Djakarta
Israel	Palewo Limited, 20 Hamashbir Street, Tel Aviv
Lebanon and Syria	R. Kachan (Representative), B.P. 1119, Beyrouth, Lebanon
New Zealand	Morrison & Morrison Limited, 208-10 Madras Street, Christchurch
Pakistan	The Monotype Corporation Limited, 15 Mumtaz Street, Off Durand Road, Lahore; Haji Building, Jhadomal Khushal Das Road, Off McLeod Road, Karachi 1; 8 Puzana Paltan, Dacca
South Africa	Monotype Machinery (S.A.) Limited, Monotype House, 58 Siemert Road, New Doornfontein, Johannesburg; 84-6 Buitengracht Street, Cape Town
Thailand	Thai Watana Panich, 599 Nitrichit Road, Bangkok
West Africa	The Monotype Corporation Limited, Monotype House, 60 Campbell Street, Lagos, Nigeria

CONTINENTAL ADDRESSES

Austria	L. A. Rode, Zentgasse 22, Vienna 5
Belgium and Luxembourg	The Monotype Marketing Co. Ltd., 29 Rue du Commerce, Brussels V
Denmark	Hugo V. Larsen, Vester Voldgade 115, Copenhagen V
Finland	Kirjateollisuusosasto Osakeyhtiö, Kalevankatu 13, Helsinki
France	Société Anonyme Monotype, 85 Avenue Denfert-Rochereau, Paris 14e
Germany	Setzmaschinen-Fabrik Monotype G.m.b.H., Arnburgerstrasse 68-70, Frankfurt am Main Lahnstrasse 10, Berlin-Neukölln
Greece	Electrotype Trading & Technical Co. Ltd., Kanigos Street 6, Athens
Holland	The Monotype Corporation Limited, Keizersgracht 142, Amsterdam C
Iceland	Snehjörn Jónsson, 7 Hollegata, Reykjavik
Italy	Agenzia Generale Italiana Macchine Monotype, Corso Matteotti 19, Turin; Via Labicana 92, Rome
Norway	Olaf Gulowesen A.S., Grensen 5-7, Oslo
Portugal	Monotype Portuguesa Lda, Rua dos Lusíadas 8a, Lisbon 5
Spain	F. Lozano Navarro, Paseo Doctor Esquerdo, 16, Madrid
Sweden	A.B. Maskinfirmen Monotype, Linnégatan 8, Stockholm, Ö
Switzerland	The Monotype Corporation Limited, Aarbergergasse 56, Berne
Turkey	Burkhard Gantenbein & Co., Ich Han No. 2; 25-8, (PK 1176) Galata-Istanbul

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