

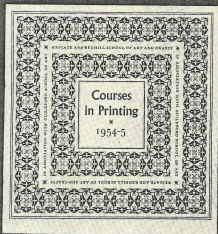
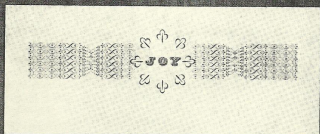
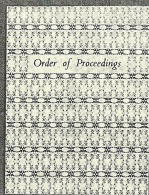
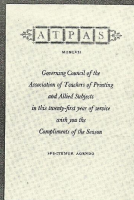
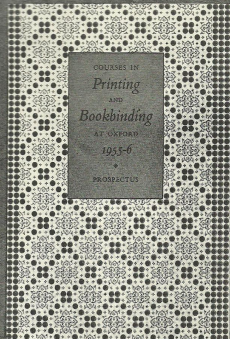


THE MONOTYPE RECORDER

VOLUME XLII · NUMBER 1 · SPRING 1960



THE MONOTYPE CORPORATION LIMITED



Some essays in border and pattern design by students and teachers at British printing schools.

Top row: Prospectus, greeting card and prizegiving programme produced at the Oxford College of Technology Department of Printing. *Below:* Prospectus, Reigate and Redhill School of Art and Crafts jointly with Guildford

School of Art, and invitation to a prizegiving, Nottingham Technical College Department of Printing. The "cracker" is from the Christmas card of Mr. F. Stanley, who is in charge of printing at Berkshire College of Art. All examples make intelligent use of colour-contrast.

See also page facing back cover.

INTRODUCTORY NOTE

ON THE POSSIBILITIES OF BORDER TYPES
AS MATERIAL FOR THE STUDY OF
PATTERN DESIGN



TYPOGRAPHIC puritanism – that design-mood in which the eye rejoices in dramatic concentrations of Plain White Space and abhors ornamentation as frivolous – still exercises a firm dictatorship over Continental jobbing style; but in Britain, in recent years, there has been a spirited uprising of the Cavaliers against the Roundheads. An invitation card to a festive occasion no longer has to look as if it were summoning the guest to a lecture on sanitary engineering. The hand of hospitality can now safely wear lace on its wrist; the card can be embellished, and its message functionally framed, by a discreetly decorative border.

Every collector of well-designed ephemeral printing has a selfish reason to rejoice at this change of attitude amongst British typographers, and even to hope that this may be yet another case, not the first since Baskerville's day, in which a coming change of aesthetic climate has been foretold first by sensitive British barometers. The selfish reason is obvious: variety is the spice of collecting. The albums and files are of practical value only in so far as they illustrate differences – between problems, or between possible approaches to the same problem. From a procession of pieces that were all designed in conscientious conformity to one set of ideological tenets, all he need choose for illustration is one good and one bad example of each class of job: the good one to typify the sort-of-thing, the bad one to show what happens when the principles are disregarded, and a revolutionary Manifesto is mistaken by some scatterbrained designer for a licence to do as he likes. Anyone who is working in a new "style" (way of doing things) with the hope that it will eventually become "the" reigning style, must do what he can to familiarize the public with that particular way of doing the job. When the result is a repetition of typographic mannerisms, the collector becomes restless.

THE TEACHER'S NEEDS

The word "collector" need not here raise the image of a hobbyist at play. There is one large group among the trained typographic designers in which every member is

duty-bound to snatch and preserve any sufficiently interesting card, menu, programme, displayed ad, or other printed piece that would otherwise soon vanish from the earth. The teachers of typography – in the graphic arts schools and above all in the printing trade schools – cannot afford to be without current outstanding examples of ephemeral printing. The teacher, in the nature of his work, is exempt from the scorn that the poet A. S. J. Tessimond poured upon the pundit who "knows what is up to, what is out of, date". The "date" that concerns a teacher lies some years ahead. He looks to the future; and as it is not humanly possible to see ahead, he does the next best thing, by analysing the visible past, with all its shifts and recurrences of mood and taste that bear upon present fashions. He must therefore, have some recourse to facsimile reproductions: but those he has two reasons to dislike. They look "historical", which to an ill-educated youth means "unimportant"; and, being reproductions, they take no account of presswork. His students pass with quickened interest to the sight of actual pieces by living men. The duty of showing such work in variety becomes far easier when the designer's first question is not what sort of age we are living in, but what that particular job is supposed to do: not how it can most clearly indicate its origin in a single school of thought, but how it can achieve freshness and unexpectedness through some new application of the magic wand of "Fitness for Purpose".

It is the teacher who most requires *bad* examples, too, from each camp. Sellars and Yeatman* spoke for most schoolboys in distinguishing the Roundheads ("Right and Repulsive") from the Cavaliers ("Wrong but Wromantic"). The puritanical approach to jobbing typography is by way of moral arguments: the heavy black rule, the sullen grot, are seen as "right" for the inhuman epoch in which we are supposed to be living, *even if* the job is a wine-list or Christmas-card. The unabashed Eclectic, on the other

* 1066 and All That. A Penguin edition (in association with Methuen) has recently appeared at 2s. 6d.

hand, to whom any "period" can be a starting-point for invention, may have to be told that the fun he had in constructing a successful programme-cover would be out of place on the cover of a scientific journal.

Fitness for purpose! Under that irrepressible slogan, the gaiety of the printer's flower is no longer being despised as levity. The impulse to decorate, to embellish with rhythmic patterns, stems from deep psychological roots. Like dancing, or music-making, it is marginal to language but within the field of communication. Like dancing it can be taught: its immense range of possible steps and rhythms, its challenges to wit and ingenuity, can and ought to be opened-up to young minds. The type-cast border has special advantages as a medium for such practice. Its lace is not "imitation" but real. It is a *composition* in the most literal sense: an exercise in combination where every element can be distinguished and watched-at-work. In three respects it is modern. It calls for some of that awareness of relationship at which the mathematicians, the arbiters of our century, excel. It offers problems in the combination of mass-produced units of predetermined design, on a "modulus" expressed in points. And to a generation that has been trained to scorn anything "phoney", a type-set border has much the same advantage over a line-block that real lace has over "imitation". The zinc provides a shrunken mechanical-imitation of what the artist drew: the typographic border suffers no such diminution. The half-tone is an attempt to imitate, by optical illusion, what the artist washed with his brush: the cast metal type, whether letter or border, is doing to the paper just what it was intended to do.

If there were any doubt about the value of printers' borders, ancient and modern, as material for study and practice in the "grammar of ornament" it could easily be resolved by quotation from the letters which we have received from teachers of graphic design in many parts of the world, in acknowledgement of the series of broadsheets published in the Monotype News Letter, showing new and ingenious combinations, for modern use, of design-elements from this and the past four centuries. What has most clearly emerged from this correspondence is the fact that the most elementary principles of contrast and opposition, the simplest and most obvious steps in the "grammar" of

design-by-combination, now have to be taught. A period in which the whole notion of Ornament carried a sense of impropriety has left many young minds so unaware of geometrical possibilities that (as one writer put it) "one right-hand element of a four-part arabesque can be repeated rat-tat-tat around a rectangle without a shudder".

The broadsheets which have been so widely admired have been serving as "copy-books" and starting-points for many class exercises. But the discussion of their stimulating features has been handicapped by the absence of those aids which a "grammar" provides. One must have words, names, for the things one is talking about. Principles cannot be effectively brought out in terms of "this bit here" and "that other one", "this way up" and "other way round". And the main reason for such exercises is the chance they give to recognize principles of movement and combination which, once grasped, can be applied e.g. in terms of wall-paper and fabric design.

In this number the designer of our Border Broadsheets, Miss Sarah Clutton, has analysed and illustrated these principles of border-combination with special reference to the *economy of time* which this method of decoration permits when complicated spacing is eliminated. Hence for all their apparent complexity, these are "straight-ahead" combinations which could be set by any apprentice, using types and (where required) spaces of equal body and set size within the line. Beginners are too often tempted into intricate experiments with the stamping-pad* which promise headaches to the compositor by their demand for odd-size spacing; and the insistence upon such vagaries has been responsible for the notion in some quarters that borders must be difficult and expensive to compose. The following exercises in rationalization will show how little foundation there need be for any such assumption. By following these principles, the "typographic choreographer" will be able to enjoy the full astonishment of comparing costs and times as between the typeset border and any comparable product of artist and blockmaker.

* Stamping actual inked types is a much more satisfactory method than tracing or sketching the elements. We understand that there has been a widespread demand for the plastic box of "the 50 Best Type Flowers" (one type of each) which Messrs. Monotyping Service Ltd of Gough Square, London, now sell at 25s. the set, including a stamping-pad.



A GRAMMAR OF TYPE ORNAMENT

AN ANALYSIS AND CLASSIFICATION OF TYPOGRAPHIC
BORDER DESIGNS AND THEIR BEHAVIOUR IN USE



PART ONE: ANALYSIS AND CLASSIFICATION

MUCH designing for border setting at the present day is at once timid in conception and over complicated from the practical point of view (and therefore expensive). This analysis of the potentialities of different kinds of border unit has been written in the hope that a just appreciation of what can and cannot be done with a particular element of design will result in a more adventurous use of borders and at the same time a less complicated use of spacing material – a richer and cheaper product of the compositor's skill. In the examples which follow, where spacing material is used as part of the design, it has intentionally been limited to quads of the same shape and size as the border units with which it is assembled.

In order to make a logical approach to the working out of an ornamental design, it is helpful to make an analysis of all the different qualities of border designs. Both planning and composition can be greatly simplified if these qualities are fully understood. The qualities are of three kinds:

- I The shape and size of the body of the type
- II The class of design
- III The details of the design.

I The actual shape and size of the type naturally governs the way in which it can be arranged. The majority of borders are on square bodies – in some classes of design necessarily so. Apart from these the most usual proportions (and those easiest to work with) are 1:2, 1:3 or 1:4. Different body sizes used together are liable to call for complicated spacing – especially where there are few common factors numerically, e.g. 10, 12 and 14 point.

II The classes of design fall into six main divisions, some of which can be further sub-divided. A simple tint design is shown here with each class and to some extent summarizes its potentialities.

- | | | |
|---|----|---|
| ■ | 1 | Symmetrical about all axes, vertical, horizontal and diagonal |
| ■ | 2a | Symmetrical about vertical <i>and</i> horizontal axes |
| ▲ | 2b | Symmetrical about vertical <i>or</i> horizontal axis |
| ▲ | 3a | Symmetrical about <i>both</i> diagonal axes |
| ▲ | 3b | Symmetrical about <i>one</i> diagonal axis |

878/12

8542/18

8130/120

8102/12

8184/12

4 Twisted. These designs are based upon the same principles as many key patterns: identical motifs are turned round an axis, not, as they are in symmetrical designs, reflected as in a mirror

a Identical in all four quarters: i.e. the same motif is turned 90° in each quarter.

b Identical motifs are turned 180° about a vertical axis





c Identical motifs are turned 180° about a diagonal axis
(The twisted designs can actually be divided into identical halves in any direction, but in actual examples (see below) the structural framework is usually obvious)

5 Asymmetrical



6 Asymmetrical, with a mirror-image twin (described by Fournier as *le pendant d'une vignette*).





III The details of the design: these add up to something which determines the choice from various possible and practicable arrangements in patterns. There are visual qualities on the one hand and associations of the imagination on the other.

a Weight and its distribution, rhythm and flow of line, points at which the design touches, or almost touches, the edge of the body of the type etc.

b Its general "flavour", frivolous or dignified, rich or delicate; its historical or regional associations etc. Limitations may be imposed by the details of the design where no physical obstacle exists – for example where realism or symbolism seems to dictate a "right" way up, as with angel  book  flower  latin cross  or where the obvious intention of the designer of the ornament seems to impose a best way of arrangement. (As will be seen below, the way in which a design is clearly intended to be used does not always prevent it from being used successfully in another way; it is here that the discrimination of typographer or compositor comes into play.)

Of the six different classes of design described above, 1 and 4a may be called *one-aspect* or *simple*, i.e. they look the same when printed, whether the nick is up, down, to the right or to the left.* 2a, 3a, 4b and 4c may be called *two-aspect* or *dyadic*,† i.e. they have only two distinguishable printing positions: either with the nick up or down, or with the nick to the left or right. 2b, 3b, 5 and 6 may be called *four-aspect* or *tetradic*,† i.e. the image made by printing differs according to whether the nick is up, down, left or right. Of these, 2a, 2b, 4b, 5 and 6 need not necessarily be on square bodies, though they may be, and the proportions of those which are not may limit the ways in which they can be arranged without complicated spacing.

In the more detailed analysis which follows, it will be seen that dyadic or tetradic elements can be built into designs of another aspect-quantity, e.g. dyadic or tetradic designs in square groups of four can be made into simple, one-aspect patterns.   While so grouped they will follow the rules for simple designs.

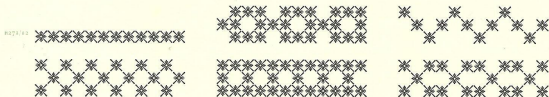
Certain pairs among the combinations used as illustrations will be described as *complementary*, i.e. one differs from the other in having the positions of the halves exactly reversed   and when repeated in line, the rhythmical effect is exactly the same in each.  

* Though the position of the nick is not significant ornamentally, it is advisable to keep it on the same side while the same image is being printed, as there may be a slight deviation from exact alignment where it is placed haphazardly.

† I am indebted to the Rev. John Wilkinson for suggesting these words to describe different aspect-quantities.

I DESIGNS SYMMETRICAL ABOUT ALL AXES

These cannot be varied except by staggering and the use of space. Some arrangements of 12 point border units with em quads is shown below.

**2A DESIGNS SYMMETRICAL VERTICALLY AND HORIZONTALLY**

Only six different combinations of four in a square are possible: excluding those which can also be made by altering the position of one of the six:

e.g. I in a different position.



When designing with such borders, simplicity of arrangement seems usually to produce the most pleasing results:



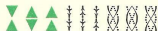
Space, or another border unit introduced at intervals to give a richer effect, is more successful than very elaborate arrangements:



Though there are not many of this class of design, they are often built up from two class 2b, or four class 3b or 6 designs.

2B DESIGNS VERTICALLY OR HORIZONTALLY SYMMETRICAL (BUT NOT BOTH)

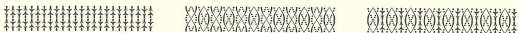
Whether they are on square bodies or not, the designs of this class can be arranged vertically or horizontally in pairs in three ways:



and either repeated:





or alternated:



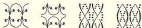
The ways in which vertical and horizontal can be combined depends upon the proportions of the body.






Where the body is square (or can be made into a square e.g. ) square groups of four can be made in eighty different ways. But only fourteen of these are at all significant from the design point of view.

Four are *simple twisted* patterns:  





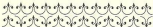

which conform to the rules of one-aspect or "simple" designs when so arranged.

Four are *dyadic* or two-aspect patterns, two of which are symmetrical: 

These can be alternated:  or turned 90°:  or both: 

Two are twisted  (and complementary):  These too can be turned 90°: 
(in either direction)

Of the possible *tetradic* or four-aspect arrangements, the following are the most useful ornamentally:



  
  
(three pairs of complementary designs)


It will be seen that the resulting arrangements are the same as, and spring more naturally from, an alternation of pairs.




3A DESIGNS SYMMETRICAL ABOUT BOTH DIAGONALS

There are six possible ways in which squares of four can be made:

two are simple (and complementary):  one tetradic and vertically symmetrical: 





and the remaining three diagonally symmetrical: one dyadic:  and two tetradic: 

The simple squares can be set in continuous sequence:  or alternately: 

The tetradic square, too, can be set either in continuous sequence:  alternately, turned 180°:  or sideways, turned 90°: 

The diagonally symmetrical squares combined produce designs of no great ornamental significance.

3B DESIGNS SYMMETRICAL ABOUT ONE DIAGONAL

As with class 2b there are four possible printing positions:  I  II  III  IV

i.e. the design is tetradic.

These can be built into 82 different squares of four, of which,

four are *simple* (one-aspect) designs:



one is a *diagonally symmetrical dyadic* (two-aspect) design:



one is a *vertically and horizontally symmetrical dyadic* design:



six are *vertically symmetrical tetradic* (four-aspect) designs:



six are *diagonally symmetrical tetradic* designs:



four are *twisted dyadic* designs:



The remainder are *asymmetrical*, and either complementary to one of the foregoing, or ornamentally not significant.

Symmetrical simple:



Twisted simple:



Diagonal dyadic:



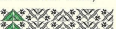
Vertical dyadic: (complementary to symmetrical simple, and only apparent when shown thus):



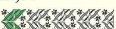
Vertically symmetrical tetradic: (complementary designs not shown separately)



Any of the above four can be alternated with 180° turns,



or turned 90°:



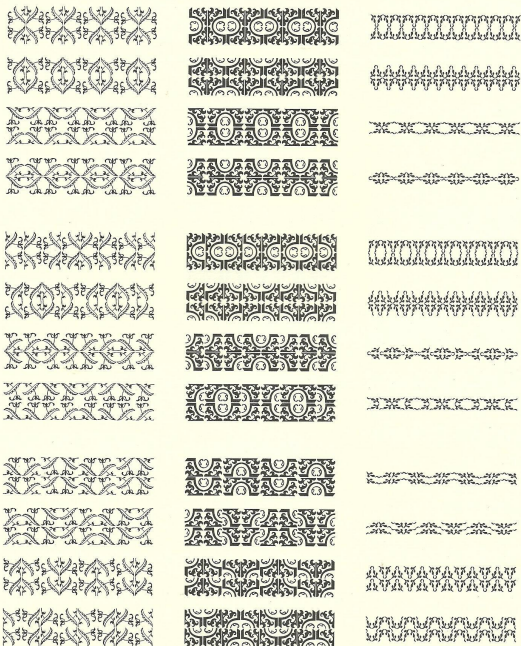
or both:

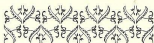
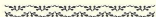
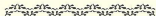


Twisted dyadic (complementary designs not shown separately):








The same routine of experiment has been followed with each of the three different pairs. The examples shown by no means exhaust the possibilities.





“PSEUDO”

There are a few designs which comply incompletely with the definition of the class in which it seems most natural to place them, usually on account of the fact that structurally they have a regular pattern which is not carried through in detail e.g.  and  which may most usefully be considered as belonging to classes 1 and 4b respectively, not 2 and 5 to which they correctly belong. Care must be taken however to avoid haphazard positioning.

The Amsterdam Typefoundry “Primula” ornaments include many whose underlying structure is symmetrical and traditional, but whose detail is seemingly free and casual:    *

PART TWO: SYMMETRY AND CORNERS

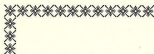
It is useful, when making a frame of type ornaments, to know:

- Whether an odd or even number of border units (or groups which form the basic design) is needed to make a symmetrical line.
- Whether a special corner is needed.

The preceding structural classification provides a basis for some guiding rules on these points.

1 SYMMETRICAL ABOUT ALL AXES

Designs of this kind, when set in a simple line, can be either odd or even in number, and are self-corning:



When built into patterns with space, corners are not difficult to devise. The number required to produce a symmetrical line varies with the pattern chosen, as the following examples demonstrate:

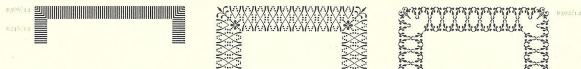


* Shown by kind permission of The Amsterdam Typefoundry.

THE MONOTYPE RECORDER

2A VERTICALLY AND HORIZONTALLY SYMMETRICAL

With designs of this kind, or combinations producing this kind of pattern, a special corner is needed,



unless, as can only sometimes be done successfully, they are set like this:

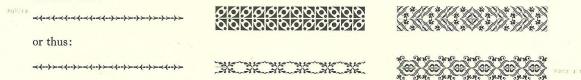


An odd or even number will make a symmetrical line unless two different designs (or the same design in its two positions) are alternated, in which case an odd number is needed:



2B VERTICALLY OR HORIZONTALLY SYMMETRICAL

Where the axis of symmetry is placed parallel to the line of border units (or groups), an even number will be needed to make a symmetrical line, whether thus:



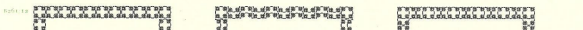
Where the axis of symmetry is at right-angles to the line of type and all are facing the same way, either an odd or even number will make a symmetrical line:



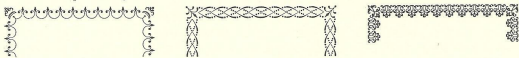
Where pattern-units face in alternate directions and at right-angles to the line, only an odd number will give symmetry:



With most vertically symmetrical designs, a special corner is needed. However there are a few which can be paired up into simple one-aspect designs which can be used at the corner whether thus:



Other vertically symmetrical designs need a special corner, either one designed for the purpose, or selected for a particular job:



or one built up from the same elements as were used to make the vertically symmetrical pattern:



3A DIAGONALLY SYMMETRICAL ON TWO AXES

Whether designed as an individual border unit   or built up from four of class 3b  these designs need to be even in number to make a symmetrical line,

whether set like this:



or like this:



Corners can be used either thus:



or thus:



The vertical lines in a frame can very well be asymmetrical, and a different corner-turn used at top and bottom:

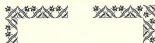


3B SYMMETRICAL ABOUT ONE DIAGONAL

Like the designs of the 3a group, these must be even in number for symmetry:



The corner can be used in many ways,
for instance thus:







or thus:



so that any border can be placed either way out:



4A SIMPLE TWISTED

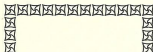
Whether it is a single border unit  or built up from any tetradic class:  (vertical)  (diagonal)  (asymmetrical)

the same rules apply to the simple twisted design as to the simple symmetrical, i.e. it cannot be varied by being turned into another position, and it makes its own corner. A completely symmetrical line cannot be made however, except where the design is a built-up one and right-hand and left-hand versions can be made (except with class 5).








Then an even number of designs is required.

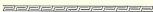
But the nature of the simple twisted design does not really call for symmetry, and a straightforward asymmetrical line is really more satisfactory. An odd or even number can be used.



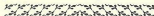
4B VERTICAL TWISTED

There are two kinds of vertical twisted design: those which have a mirror counterpart:   and those which have not:   

The former must be even in number to achieve a symmetrical line, the latter cannot be made symmetrical, but, like class 4a, make a very satisfactory asymmetrical border:



The best built-up designs come from the diagonal tetradic class, or the asymmetrical class. The former can be provided with built-up counterparts; the latter only where the asymmetrical design itself possesses such a counterpart:



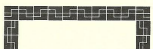
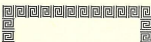
For all of these a corner is normally needed:

81075/6
Dp42/12



81076/100

but some can be abutted to make a satisfactory corner turn:



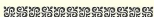
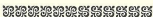
Those built up from diagonally symmetrical tetradic elements can have variously built-up corners:



81078/30

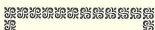
4C TWISTED DIAGONAL

Twisted designs with a diagonal stress can be treated much as those symmetrical on diagonals, i.e. an even number used to produce a pseudo-symmetrical line (true symmetry being impossible) either thus:



or thus:

Cornering presents no difficulty:



By kind permission of the NORTH WESTERN POLYTECHNIC Printing Department we here reproduce in type facsimile an interesting student exercise recently worked out there in terms of one border-unit (B186, 6 pt.) set by hand. The same effects can be obtained by keyboarding and automatic casting: our facsimile was so produced, using the four matrices B186 ▴, B187 ▲, B188 ▾, B189 ▼. Any combination can be automatically repeat-cast *ad lib*.

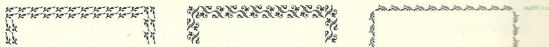
EXERCISE IN COMBINING A SINGLE UNIT BORDER

'MONOTYPE'  UNIT No. 186

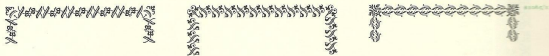


5 ASYMMETRICAL

The combination of single asymmetrical elements can only produce asymmetrical or twisted patterns, which cannot be used to make a symmetrical frame. An asymmetrical frame is perhaps the most difficult of any to design satisfactorily. Sometimes a corner can be made by abutting or omitting:



at others a special corner seems to be needed:



General rules cannot be applied, but each problem judged on the basis of the details of the border unit being used.

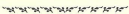
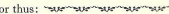
Though many asymmetrical border units can be used to produce a pleasingly informal effect in such designs as the above, they are mostly those which in fact possess mirror-counterparts. Those which have no such counterparts are usually not intended for use in combination (such as designs in the Renaissance Leaf tradition, whether old or new), or those intended to be used as a continuous garland, but which lack the formal logic of horizontal twisted units.

A special corner is usually needed for these.



6 ASYMMETRICAL PAIRS

It is self-evident that an even number will be needed to make a symmetrical line,

whether set thus:  or thus: 

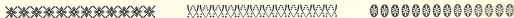
This type of design is not naturally self-corning, but sometimes the need for a special corner can be avoided by abutting or omitting:



TO SUM UP—AND SLIGHTLY TO OVER-SIMPLIFY

Odd or even for symmetry

1 *Either odd or even*: any pattern symmetrical vertically, if set in same position



2 *Odd*: any alternation whether of pattern or position, not making symmetrical pairs

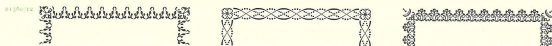


3 *Even*: any alternation, whether of pattern or position, making symmetrical pairs

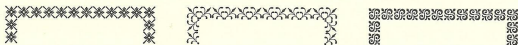


Corners

1 *Needed:* for any pattern not symmetrical (or twisted) about diagonal



2 *Not needed:* for any pattern symmetrical (or twisted) about diagonal



THE "PSEUDO" THEME

An interesting design can sometimes be developed by taking two border units similar in structure but quite different in treatment, and combining them:



PART THREE: MULTIPLE DESIGNS

So far nothing has been said about the combination of different classes in one design, but it will by now be obvious that the patterns so produced will belong to one or the other of the different classes described above and conform to its rules. The roles played by different classes in such multiple designs is to some extent predetermined; for example here is a simple symmetrical pattern composed of elements of classes 1, 2 and 3 in the positions into which they most naturally fall:



Probably the most important thing in planning a multiple-class design that is not elaborate to plan and set (though it may appear rich and complicated) is to establish common numerical factors between the size of the motif and the space to be filled, and, if more than one motif is to be used, between these. Otherwise any attempt to achieve symmetry and to turn corners easily and satisfactorily, becomes very complicated.

Designs filling the same space (a frame $54 \times 42 \times 8$ pica) are shown below: it will be seen how the common factors (threes for the first two, twos and fours for the second two) simplify their arrangement. The title page design is an arrangement of 12 point border units in pairs and 8 point units in threes; the cover design consists of 18 point ornaments with an outer pattern built from 6 point designs.

What is true of a simple line of elements of a single class is true also of the more elaborate multiple-class design – a better understanding of the capabilities of different kinds of pattern and their suitability for shapes of particular measurements (odd or even for example), will make unnecessary the frustration which accompanies the attempt to force a square peg into a round hole.

s.c.



36 point unit, class 2b



Four 18 point units (two pairs of class 6) making a 36 point class 2a design.



One 12 point, class 1 unit; four 12 point, class 2b units; four 12 point, class 3b units; making a 36 point, class 1 design.



12 point class 4b with corner 3b.

Four 18 point units (two pairs of class 6) making a 36 point class 2b design.

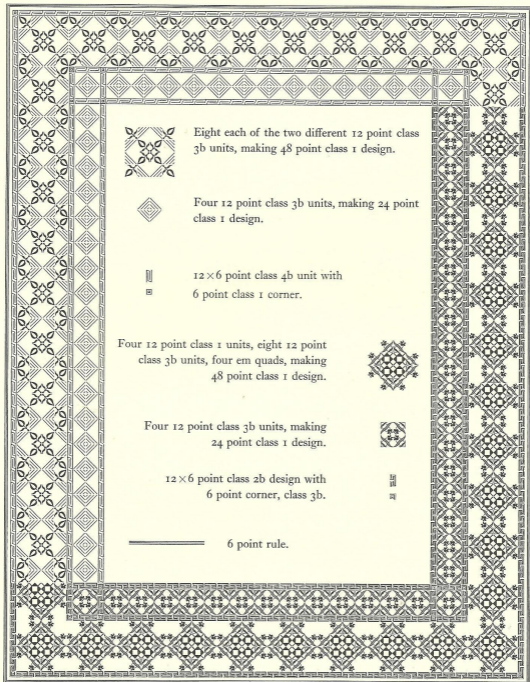


One 12 point class 4a unit, four 12 point class 3b units, four pairs of class 6 units 12 x 6 point, making a 36 point class 1 design.



12 point class 4b with corner class 1





Eight each of the two different 12 point class 3b units, making 48 point class 1 design.



Four 12 point class 3b units, making 24 point class 1 design.



12 x 6 point class 4b unit with



6 point class 1 corner.

Four 12 point class 1 units, eight 12 point class 3b units, four em quads, making 48 point class 1 design.



Four 12 point class 3b units, making 24 point class 1 design.



12 x 6 point class 2b design with 6 point corner, class 3b.



6 point rule.

12x6
12x6

A NEW INSCRIPTION

FOR THE PRINTING SCHOOL

THE history of any great printing school begins in the Dark Ages of technical education, when ambitious apprentices were being permitted, as a favour, to "attend classes" in their own evening time if they were sufficiently determined to acquire more knowledge of their newly mechanized trade than they could pick up in the Shop. The "classes" – to which the pioneer generation of printing teachers generously dedicated their own free time as craftsmen – made up in enthusiasm for the deficiencies of their second-hand equipment, and turned out not only better-skilled men and better potential managers, but also the first generation of professional instructors: men who knew what they could safely promise the Trade, and the rate-payers and taxpayers, in return for adequate recognition, in the form of better equipment and ampler premises, and – in due course – the daylight hours for teaching which would best of all signify that the movement was no longer being merely tolerated as a Night School sort of thing.

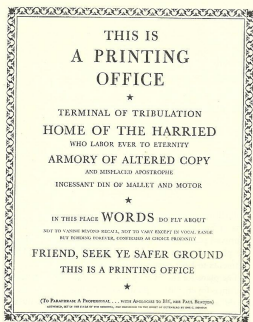
The promise was made and amply fulfilled, and the years since the Second World War have been an epoch of reward and encouragement for the training schools. What Day Release signifies in the way of moral support has been and is still being physically symbolized by the erection throughout the world of adequate and in some cases resplendent New Buildings, or at least large New Wings, for technical and graphic-arts training centres. In Melbourne, last year, one of the few "monotechnic" schools of printing in the world was opened by the Governor of the State of Victoria with a ceremony worthy of a magnificent building. The New York School of Printing has recently blossomed-out into a vast seven-storey edifice that is a model of sound planning and equipment. The Birmingham School of Printing will this spring move into its impressive new quarters. The greatest of all the "monotechnics", the London School of Printing and Graphic Arts, is looking forward to the day when its students, numbering nearly 7,000, and the 320 full- and part-time instructors of its eight Departments, no longer need suffer the handicaps of

divided premises. And at long last the School of Graphic Arts of Sydney (N.S.W.) Technical College has seen the approved plans for the fine New Building which will take the place of one which had to expand into many Army hutments to keep pace with its growth.

The plans for the Sydney school included an impressive entrance-foyer, with a plinth on which some inscription might suitably remind visitors of the reasons why the printing industry, and the educational Authority, no longer grudge the immense expenditure required for such a building. The new Head of the Printing School, Mr. B. Montgomery, gave early consideration to the choice of a suitable inscription, and saw as one possibility the use of our now famous "This is a Printing Office". On the chance that it might be selected, we were asked for permission to reproduce it.

There was however one fundamental objection to such a choice of text, for such a building. The whole justification for the printing school might be said to rest upon the fact that it is *not* a "shop" – in other words, not a place where the clock face is constantly signalling *Hurry*, both to the apprentice and to the busy men from whom he is expected to "pick up" his knowledge.

As long as the printing trade abides by the apprenticeship system, every printing office has to be thought of, incidentally, as a school or training-centre for its future craftsmen. It was no fault of the printers that their traditional methods of "schooling" by imitation were rendered inadequate by the new needs of a newly mechanized industry. The pioneers of modern technical education were not trying to supplant the system of indenturing or "learn as you earn"; they merely objected to its being looked upon, or taken for granted, as the sole and sufficient way of preparing an entrant for the greater responsibilities, and the need for wider technical knowledge, that mechanization has introduced. But this meant a constant insistence upon such handicaps as the change had imposed upon the shop as a training centre; and the prechments on that subject



1 A student of Rochester (N.Y.) Institute of Technology's School of Printing, C. Denman, wrote and designed this admirable parody

may have contributed to the tensions which still unhappily exist in some quarters between "school" and "shop". It takes a good deal of tact to clarify, without offence, the distinction between the two. "This is *not*, thank goodness, a Printing Office" has been the private murmur of many a head and instructor, on looking about tranquil rooms in which the ambitious young can be "taught to think" without any danger of having cogitation rebuked as idleness, and where the initial steps of learning can be, for some hours of the week, taken without interruption by the pressures of earning. But such negative distinctions, useful as they were in the days when the training-school movement was having to fight for recognition, have now given way to confident positive assertions of the school's ability and duty to supplement what the shop can teach.


Hence the new inscription which was first drafted as a suggestion to the Sydney School of Printing – and first recited by its author in the magnificent Assembly Hall of the New York School of Printing as the training-school counterpart to that Inscription for a Printing Office which had been projected on a screen and impressively recited by Mr. Ferdy J. Tagle, Principal of the N.Y.S.P. A first edition of 100 copies on hand-made paper, set in "Monotype" Castellar, Series 600, 60 and 36 point, has been printed as a 23" x 18½" broadsheet for presentation to

schools. A reduced facsimile appears on p.25. The small size of the edition is an indication that the text, though copyright in its present form, is still open to any improving suggestions that its recipients may wish to volunteer.

Permission to reproduce the text (with or without minor alterations) will be extended only to schools to which the words apply, i.e. to recognized Schools of Printing – and only upon request in writing, with the undertaking that a copy of the reproduction shall be sent to us for our information. Had we insisted upon those courteous formalities in the case of the earlier "This is a Printing Office", it would now be less difficult to make even the roughest reckoning of the number of times that it has been reprinted, painted, carved in stone or otherwise given new leases of life in different countries of the world, in the twenty-nine years since it first appeared as a broadsheet specimen of our Perpetua Titling, Series 258. It stands in bronze at the entrance to the largest printing office in the world, that of the United States Government; and as a printed broadsheet hangs framed in many waiting-rooms, notably that of *The Times* newspaper. Its appearance outside a printing office in Ghana has twice brought forth surprised comments from writers unaware of its origin.* Some years ago the Governor-General of Australia, Field Marshal Sir William Slim, quoted the words in addressing the Printing and Allied Trades Employers' Federation of Australia, and in celebration of the occasion the text was reprinted in a broadsheet designed by Mr. Douglas Dunstan of Adelaide, for distribution to all member houses. Variant readings abound, some as the result of conscious efforts at improvement (e.g. a presentation edition by Messrs. Kurt Volk in New York started off "This is a Printing Shop"), but others stem from hurried miscopyings into notebooks of words seen by visitors in a printer's window or waiting-room. It has been translated into twenty-eight other languages and at least twice into Latin, the second time in a sensitive version by Mr. Christopher Bradshaw of the Chiswick Press. An admirable parody, by a student of the Rochester, N.Y., Institute of Technology (fig. 1), widely reprinted by the trade press, now hangs in many composing-rooms in Australia and South Africa.

The editor would welcome any information from readers of this journal as to editions and forms in which the earlier "Inscription for a Printing Office" has appeared, and any proposals for the improvement of this new one (textually or typographically) before its definitive edition appears.


* In the *New York Editor and Publisher* of December 21st, 1957, Mr. Robert St. John, author of "Foreign Correspondent", quoted the words from the sign which he had found hanging over the door of the Ashanti *Pioneer*, and commented "I defy many of our people to put the case for the printed word any better!" On January 27th of this year, in the *Sunday Times* (London), Mr. Robert Targett, reporting from a stage in the Prime Minister's African journey, quoted the same sign with the comment: "With sentiments so grand, can one doubt that Ghana and Nigeria alike will flourish?"

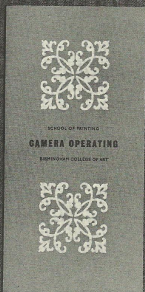
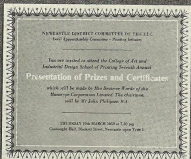
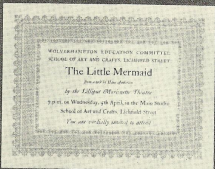
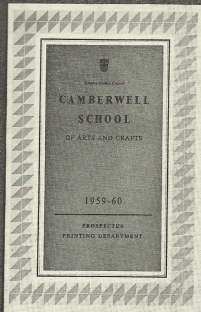


HERE WE HAVE BUILT
A SCHOOL OF PRINTING

WITHIN THESE STRONG WALLS
THERE SHALL BE TIME TO THINK
TIME TO LEARN
TIME TO PERFECT INVALUABLE SKILLS
AND TO EXPLORE NEW TECHNIQS

ACROSS THIS THRESHOLD
YOUNG MEN SHALL CONFIDENTLY STRIDE
TO MEET THE CHALLENGING YEARS AHEAD
ARMED WITH SOUND TRAINING
STRANGER, BID THEM GODSPEED
ALONG THAT SUNLIT ROAD





More student exercises in ornamentation:
 Camberwell's Printing Department prospectus surrounds
 its blue panel with a grey border of B186, 24 point: a
 playing card back in Glint (B1309, B1310) with B1038, from
 Coventry; an invitation in blue and grey from Wolver-
 hampton; three exercises in Glint from Newcastle; and one
 of a series of leaflets from Birmingham in which enlarged
 flowers aid identification.

Below right: example of how experiments in combination
 can be visualized with the help of a stamping pad.

Some of the most interesting examples in our collection
 of School project-work must await inspection by visitors to
 Monotype House: monochrome halftone would not fairly
 represent what they offer as experiments in colour effects
 or subtle optical illusions.

The Monotype Corporation Limited

Registered Office Monotype House, 43 Fetter Lane, London E.C.4. *Fleet Street 8357*

Head Office and Works Salfords, Redhill, Surrey, England. *Redhill 4647*

BRANCHES

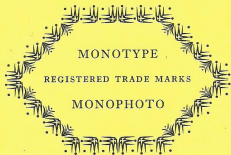
Birmingham	Legal & General Buildings, 8 Waterloo Street. <i>Midland 1968</i>
Bristol	West India House, 54 Baldwin Street. <i>Bristol 24452</i>
Dublin	39 Lower Ormond Quay. <i>Dublin 74567</i>
Edinburgh	45 Hanover Street. <i>Caledonian 2909</i>
Harrogate	12a-14 West Park. <i>Harrogate 6459</i>

OVERSEAS ADDRESSES

Australia	The Monotype Corporation of Australia Pty. Limited, 319 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, 53 Flower Road, Colombo 7
Egypt	Mr. Joseph Lindell, 23 Sh. Abdel Khalek Sarwat, Cairo
Far East	The Monotype Corporation (Far East) Limited, 307-9 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, 73 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; 23 Edmonstone Road, Allahabad
Indonesia	P. T. Upigrafra, Djalan, Nusantara Tiga 3, Teromolpos 113, Djakarta
Israel	Palewco Limited, 20 Hamashbir Street, Tel Aviv
Lebanon	R. Kachan (<i>Representative</i>), B.P. 1119, Beyrouth, Lebanon
New Zealand	Morrison & Morrison Limited, 208-10 Madras Street, Christchurch
Pakistan	The Monotype Corporation Limited, 13 Mumtaz Street, Off Durand Road, Lahore; Haji Building, Jhadomal Khushal Das Road, Off McLeod Road, Karachi 1; 8 Purana 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 Mitrichit 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 IV
Denmark	Hugo V. Larsen, Vester Voldgade 115, Copenhagen V
Finland	Kirjateollisuusosioimisto Osakeyhtiö, Kalevankatu 13, Helsinki
France	Société Anonyme Monotype, 85 Avenue Denfert-Rochereau, Paris 14e
Germany	Setzmaschinen-Fabrik Monotype G.m.b.H., Arnsburgerstrasse 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	Snæbjörn Jónsson, 7 Holtsgata, Reykjavik
Italy	Agenzia Generale Italiana Macchine Monotype, Corso Matteotti 19, Turin; Via Laticana 92, Rome
Norway	Olaf Gulowsen A.S., Grensen 5-7, Oslo
Portugal	Monotype Portuguesa Lda, Rua dos Lusíadas 8a, Lisbon 3
Spain	F. Lozano Navarro, Doctor Esquerdo, 16, Madrid
Sweden	A.B. Maskinfirman Monotype, Fogdevägen 108, Stockholm, Johanneshov
Switzerland	The Monotype Corporation Limited, Aarbergergasse 56, Berne
Turkey	Burkhard Gantenbein & Co., Ich Han No. 2, 23-8, (P.O.B. 176) Galata-Istanbul



PRINTED IN ENGLAND