

THE MONOTYPE RECORDER

VOLUME 43 NUMBER 3

STANLEY MORISON

1889-1967



LONDON

THE MONOTYPE CORPORATION LIMITED

A copy of *The Monotype Recorder* is sent gratis to every printing office with 'Monotype' machines. Copies of this number are on sale at five shillings each.

May we remind our friends and the trade generally that the words 'Monotype' and 'Monophoto' are our Registered Trade Marks and indicate that the goods to which they are applied are of our manufacture and merchandise.

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VOLUME 43 NUMBER 3 AUTUMN 1968

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BY
JAMES MORAN



THE MONOTYPE CORPORATION LIMITED

To Harold Malcolm Duncan, one of my predecessors as managing director of The Monotype Corporation Limited, I owe a double debt of gratitude. When he appointed Stanley Morison as an adviser in 1922, the Corporation acquired the services of the most remarkable typographer of our time; but Duncan also gained for himself, and for later managing directors, a friend whose knowledge, understanding and companionship became of immeasurable value.

James Moran has described here the special qualities which Morison applied so excellently to his partnership with the Corporation. There I came to know him well—and not just in my capacity as managing director: for I also count myself fortunate in having come to know him as a man.

Three main characteristics stand out in my memory of Morison. First, his instant and lively sense of humour; second, his considerable acumen in commercial affairs; last, and above all, his masterly use of the English language. To Morison, the purpose of the spoken, written or printed word was as a means of communication; and his use of the English language reflected the bite, the precision and the probing character of his great mind.

JACK MATSON

*By a typographer, I do not mean a printer, as
he is vulgarly accounted. By a typographer,
I mean such a one, who by his own judgement,
from solid reasoning within himself, can either
perform, or direct others to perform from the
beginning to the end, all the handy-works and
physical operations relating to typographie.*

JOSEPH MOXON



Pencil drawing of Morison by Sir William Rothenstein, 1923

22 Park Crescent, W. Dear Simon: It was
very good of you & your Mrs. (to
whom my regards & recollections -
still distinct through the mists of
time) to send me such a nice box
of Montrachet & apple-blossom
with your kind congratulations.

Gratefully yours
Stanley Morison

May 7 1939

Oliver Simon Esq



Stanley Morison died on 11 October 1967 at the age of 78. His unmatched contribution to the typographic arts was widely recognised by his contemporaries. But how should a man of Morison's multitudinous activities be described for the benefit of future generations? His own modest preference, 'typographical consultant' (or even, on one occasion, 'writer of technical memoranda'), is utterly inappropriate for a man who was not only a typographical and liturgical scholar, teacher, designer, editor, author, printer and publisher but who was also responsible for making available an unrivalled range of typefaces, both classic and contemporary. Furthermore, he was not only an historian of the press—he made press history. One might, therefore, with justification borrow and extend a former University of Oxford style and call him Architypographus to the world. For he was, according to one of Europe's finest printers, C. Volmer Nordlunde, the man to whom typographers of our own time owed most; and Dr John Johnson, former Printer to the University of Oxford, described him as 'the greatest figure in the last three centuries of the printing craft'.

How a youth with few, if any, material advantages advanced to this position and, at the same time, became an influence in what are popularly known as 'the corridors of power' is a complex and fascinating story. While Morison's forceful and persuasive personality played its part, it was reasoning power which produced those achievements which have assured him a unique place in the annals of printing. He never ceased to investigate, analyse and correct his own work; and never ceased to be curious about the aesthetic, technical, economic, social and political aspects of printing and typography.

Morison's desire for accuracy may sometimes have been embarrassing. The cost of corrections in the Poliphilus number of *The Monotype Recorder* exceeded that of the setting; and, for a paper *On Learned Presses*, presented to the Double Crown Club in 1955, no proofs were supplied to him in order to ensure that copies of the paper were ready in time for the dinner. This habit of amending and amplifying proofs earned him the soubriquet, 'The Printer's Friend', among the compositors of the former private printing-office of *The Times*, who were naturally pleased to augment their incomes with his corrections and revises. But Morison was the printer's friend in a much broader sense, in that the results of his labours enabled printers

all over the world to offer their customers a much richer and wider range of typographical treatment than had previously been possible.

The repertoire of typefaces available today would have been inconceivable half a century ago. The remarkable expansion of typographical resources was due, in part, to the emergence of mechanical typesetting systems which competed with the work of the type-foundries. But these alone would not have guaranteed the aesthetic quality of the typographical product had it not been for a relatively small band of printer-scholars, pre-eminent among whom was Morison. He arrived on the scene at the right time; and being that rare combination, a man of thought and action, he analysed what typefaces were needed and then saw to it that they were made.

Stanley Morison was born at Wanstead in Essex in 1889. In that year on the other side of the Atlantic, Tolbert Lanston was trying to devise a casting apparatus as ingenious as his 'Monotype' keyboard. Since both Lanston's machine and Morison's work were to exert such a profound influence upon printing during the next half century, it is relevant at this point to give a brief account of the state of typography at the end of the nineteenth century. In any case, Morison's contribution cannot be fully appreciated without some reference to what went before; and, since a man of his powerful intellect would have made his mark anywhere, there is also a fascination in contemplating the extraordinary series of seemingly chance events which brought him into the mainstream of typographical development.

THE TYPOGRAPHIC BACKGROUND

By 1889 mechanisation had made little headway in composing rooms, the majority of which hardly differed from those of 400 years earlier. The standard of typographical taste showed a slight improvement on that of a few decades earlier. With a few exceptions, text matter was set in debased forms of the 'modern' face, thin and attenuated, which were not helped by poor printing. Part of the improvement noticeable by 1889 arose from the interest of a few people in the typefaces used in the period before 'modern' had become dominant. The movement began in the 1840s when the Chiswick Press revived the 'old-face' types cut by William Caslon I. Nevertheless, 'old face' was considered suitable for certain classes

of work only—devotional books and those with a period flavour—and not for the ordinary run of printed matter. (This circumstance was not unconnected with the interest in good printing aroused in a youthful Stanley Morison.) The trend, however, sufficiently impressed a few typefounders in the 1860s. Some, as in the case of Figgins, began to revive their original romans; while others, such as Miller and Richard, cut adaptations known as 'old style'. But there they stopped. No effort was made by the big typefounders to investigate the origins of type or to consider typographical programmes.

An attempt to copy an early type design was made by the Chiswick Press in the 1850s with an adaptation of an early sixteenth-century face used by Johann Froben of Basle. Although not very successful, it did attract the attention of William Morris who had two books printed in it. Morris was fundamentally a medievalist and he subsequently developed the view that the only source for a roman typeface was fifteenth-century Venice: and in particular, the type of Nicolas Jenson, which served as a model for the Golden type used in his Kelmscott Press books. He was followed by other private press printers and their ideas were epitomised in the opinion, expressed by D. B. Updike in his *Printing Types*, that Jenson's roman face had never been equalled. In due course, it fell to Morison to challenge this attitude.

The printing trade, in general, paid little attention to the design of type. The ordinary printer of 1889 had three kinds of type—'modern', 'old style' and 'fancy'. The text face was designated by the name of the typefoundry and perhaps a number and a size. The 'fancy' types had names, and the one well-known type which was so differentiated, Clarendon, was used as a bold face. Some improvement in typographical taste in commercial printing was overdue, but the whole question of type origins needed investigation in order to determine which would be the most appropriate letter-forms to follow. Such investigations as did take place tended to be sketchy, and the design of typefaces which emerged was coloured by the archaism and typographical Pre-Raphaelitism of Morris and his followers.

INFLUENCE OF CALLIGRAPHY

At the end of the nineteenth century professional lettering had reached a debased state. John Ruskin had tried to stimulate interest in 'beautiful' writing and Morris had experimented and had studied medieval manuscripts, but it was left to Edward Johnston to revive the lost craft of calligraphy and to exert an immense influence on almost every form of lettering. Johnston had met W. R. Lethaby, principal of the Central School of Arts and Crafts, in 1898 and had so impressed him that Lethaby persuaded Johnston to start classes in lettering and illumination. The first class began in September 1899, with Eric Gill among the first seven students. The class grew, and in December a newly-ordained priest, Adrian Fortescue, enrolled: he was to become one of the great influences in Morison's life.

Morison met Johnston in 1913. He had been impressed by

Johnston's book, *Writing and Illuminating and Lettering*. Recognising that the chancery italic shown in it was the most rational and speedy of all the current humanistic scripts, he adapted it for his own personal use. Morison's script was at first idiosyncratic and painstaking, later becoming fast, legible and highly individual, recognisable at once to friends and correspondents. Contact with Johnston's book was also helpful ten years later when he was deep in the question of determining the appropriateness of various italics to accompany roman faces.

'MONOTYPE' MACHINES

After many trials the first marketable 'Monotype' machine was ready by 1897, the year in which the British company, the Lanston Monotype Corporation, was formed (the name was changed to The Monotype Corporation Ltd in 1931), to purchase all but the American rights. More experiments were necessary, however, and it was not until 1899 that machines were supplied to the British market. At first the impact was small, but prejudices were gradually overcome and by the end of the first decade of the twentieth century 'Monotype' machines had become accepted by printers and were considered as rivals by typefounders. The initiative of certain Americans—D. B. Updike, Frederick W. Goudy, Bruce Rogers and Henry Lewis Bullen—and the success of 'Monotype' machines roused some typefounders from their timid attitude to type design, but the Corporation's engineers were too preoccupied with improving the technical operation of the machine to devote much thought to the aesthetic aspects of its products. The earliest founts designed for 'Monotype' machines were merely copies of the Clarendons, grotesques, 'old faces' and 'moderns' issued to the trade by the typefounders.

Then the first small signs began to appear of the 'British' typographical revival. The Corporation's management had not yet appreciated its responsibility for initiating new type designs but, if an enlightened customer came along with a suggestion, it was prepared to co-operate. At the time the managing director was H. M. Duncan, an American with a personal interest in improving typefaces. He was a man of rapid decision and action. In 1911, when J. M. Dent requested a new roman and italic for his 'Everyman's Library', Duncan readily agreed it should be cut. Dent was not in any way opposed to mechanical composition but, as he could not bring himself to abandon the Morris doctrine completely, he asked the Corporation to cut Veronese from a heavy fifteenth-century original. This face is significant as marking a transition in type design from private press requirements to those of the world of commerce.

It was the cutting of Imprint, a typeface specially designed for 'Monotype' machines in 1913, which was one of the crucial events in printing history. As Beatrice Warde has written: 'After that it became possible to think of mechanical composition as an instrument of creative craftsmanship.' Imprint was designed for use in a periodical of that name, published

by Gerard Meynell of the Westminster Press. One of the pioneers of the printing revival before the first world war, Meynell, with a group which included J. H. Mason, decided to found *The Imprint* with the aim of improving commercial printing. As an up-to-date periodical it was to be set on 'Monotype' machines, but Mason did not like the idea of using a 'modern' face, preferring Caslon. Meynell consulted Duncan, who pointed out that Mason's requirement for a great primer face on an 18-point body was technically impossible. After discussion, Mason designed a new face modelled on Caslon, but with a larger x-height and with an italic which harmonised more closely with the roman. Imprint, the new face, was well received and made generally available to the trade.

In the same year appeared the Corporation's first original contribution to jobbing typography—Plantin. By this time British typesetters were following the fashion of issuing new typefaces with names, however incongruous, reflecting the typesetters' own curious version of history. P. M. Shanks & Company, c. 1910, brought out Plantin Old Style, which, whatever its merits (and the italic is particularly good), had more in common with Caslon's faces than with those of the famous Antwerp printer. The success of this type indicated to F. H. Pierpont, Monotype's works manager, that a chance could be taken on a face of this name, and so the Corporation for the first time took the initiative in making a new type design. Series 110 was based on a type preserved in the Plantin-Moretus Museum in Antwerp but never used in Plantin's lifetime. Its qualities have assured its continued use to the present day.

MORISON'S EARLY LIFE

It is now appropriate to look at Morison's own background to seek any influences which may have destined him to become the world's most distinguished typographical authority; and at the same time to trace the steps by which he entered the world of printing and publishing.

Morison was born in humble circumstances. The conditions under which his family lived were not helped by the improvident nature of the father, a not very successful traveller for a City firm of textile merchants. Consequently, the burden of caring for the family fell increasingly on the mother, who eventually ran a greengrocer's shop in Camden Town. Morison has been heard to say that he never ate so much fruit in his life as during that period.

It is a commonplace that when a father is negligent the influence of a mother is all the greater, and this was so in Morison's case. Of an intellectual nature, his mother encouraged the young Morison to read and study. His first education was at a board school. Morison was inclined to play up the 'board school' angle later in life, and it may have given the impression that he received only a primitive formal education at some kind of Dickensian charitable institution. More prosaically, board schools were elementary establishments, set up under the 1870 Education Act, which the bulk of the

nation's children attended—compulsorily after 1876. Moreover, Morison went on to a secondary school, governed by a City livery company, which would today be classed as a grammar school. He was able to do this because a number of scholarships, particularly for those with City connections, were available for boys whose families could not afford the fees. Here he stayed until he was 16, obtaining a sound basic education, and in his leisure time not only interesting himself in philately, railways and cricket but also reading widely.

There was little or nothing in his family background to foster an interest in printing and publishing. He did not sit beneath the table, like the young Francis Meynell, while his father and mother corrected proofs. The district in which he lived provided no particular inspiration. Despite its economic attractions for some painters, Camden Town remained a small, dreary manufacturing area, a desert through which publishers from Hampstead passed on their way to the oasis of Bloomsbury. Nor did Morison's school have any connection with the printed word. Those boys who did not go on to university were found jobs 'in business'—preferably in the City.

Occasionally it is possible to consider the work of a man without reference to other aspects of his life—his religious views, for instance. With Morison this separation cannot be maintained if one is to understand the well-springs of his actions. Not only did his adopted religion colour everything he did, but it was as a result of his conversion to Catholicism in 1909 that his interest in book production and printing was stimulated.

Morison's mother was a devoted adherent to the doctrines of Thomas Paine, and Morison followed in her footsteps for a time. Paine was a deist, but it was a short step from deism to rationalism and Morison began to read Bradlaugh, Huxley, Spencer and the German, Ernst Haeckel. He moved away from Paine's deism to agnosticism and then to Catholicism but continued to adhere to Paine's robust ideas of political democracy, his views always far to the left, arising from his reading and from the social inequalities he observed in pre-1914 London. He continued late in life to grow about the 'iniquities of capitalism', although he had come to terms with private enterprise and had benefited considerably from it.

Morison's conversion to Catholicism was gradual and arose from preliminary arguments with a Jesuit priest—a total stranger, smelling faintly of port, Morison would recall. He received instruction at the Jesuits' Farm Street headquarters and was baptised a Catholic. Morison had found rationalism an insufficient guide to life and, suspecting in himself an anarchical temperament, he felt a need for the discipline which Catholicism could provide. Nevertheless, the Catholics gained a distinctly odd recruit, who to the end remained a very 'English' Catholic. Quite early he was on the side of the 'modernists' and found the papal encyclical condemning modernism hard to swallow. An important influence came from the talented priest, Adrian Fortescue, who was not very popular with the ecclesiastical authorities because of his modernist views.

Morison's first job in 1905 was as a clerk with the British & Foreign Bible Society. Since Morison was then an agnostic he could not have been very interested in the work except that, to use his own words, it gave him an intimate knowledge of Protestant variations. Four years later, Morison told his employers that he had become a Catholic. This might not have mattered in the average commercial concern but it was embarrassing to a Protestant organisation, and a job was found for him in the City branch of a French bank. Morison was unhappy as a bank clerk. He continued his voracious reading, which now embraced an interest in the processes of printing, although as yet he had little opportunity to find out much about them.

It is improbable that Morison's interest in typography was aroused by his work for the British & Foreign Bible Society, whose productions at that time, like those of the average rationalist publication, lacked any typographical distinction or excitement. These books were in complete contrast with earlier rubricated books of plain-chant; and it is known that at some point during Morison's dull employment at the start of the century, he visited the Abbey of St André in Bruges, where he discovered what was to be a lifelong interest in plain-chant. Later he explained the difference such an outlook could make to an individual's attitude, when writing about the type-founder, Talbot Baines Reed: 'Industrialisation and the rising cost of metal made "fine" printing impossible, except for certain kinds of church work which the Chiswick Press was able to print upon commission in Caslon or other "old face", with Gregorian chant in red and black. Much of this class of work was accomplished in the 1870s and 1880s in a style intended to rival the best missals of Plantin. But it was the style of a pro-papist sect unknown, because obnoxious, to Reed, the needs of whose Congregationalist churches were met by a hymn book...' As a Catholic, Morison came across a richer style of book denied to Reed, the Congregationalist.

'THE TIMES' PRINTING SUPPLEMENT

A significant date in Morison's life was 10 September 1912. On that day, on his way home from the City, he bought at King's Cross Station a copy of *The Times*, containing a Printing Supplement. Morison considered it a 'spectacular' production, and after reading it he determined to study typography and type design. The contents of the 1912 Supplement are superior to those of the 1929 Supplement, which had an equally important influence on Morison's career. Its effects were: first, to provide him with some badly needed knowledge of the history of printing; and secondly, to enlighten him on every aspect of the printing and allied trades. It pointed the way forward for the young Morison. In a reference to William Morris there appeared the passage: 'New founts were wanted, and are still wanted, in order that there may be sufficient variety, each good of its kind, for every sort of book.' Morison was to provide that 'sufficient variety'.

The article on 'Calligraphy and Printing' must have been of vital interest, not least because of its concluding passage: 'We

may borrow a phrase in daily use by printers and urge that the hand printer or private printer shall "set the style" for the machine printer in the printing of today and tomorrow. Let him strive after the finest typefaces; for which purpose he shall either be a calligrapher himself, as Morris was, or at least in close association with a calligrapher; for, let us repeat, the designing of beautiful types can only come from the practice of calligraphy. The types from which he sets "at case" shall in turn serve as models of good lettering for the dies and matrices of the composing machine. Let him show, too, how letters and words shall be grouped and spaced; and then his pages shall give measures and margins for those of the machine-set books.'

The Supplement also provided him with the opportunity of viewing large reproductions of pages from Kelmscott and Ashendene books, which brought him in touch with the work of the great private presses. But his eye was also caught by an advertisement for the new periodical, *The Imprint*, soliciting subscriptions. He bought the first issue (13 January 1913) and saw the following: 'Note. We require at the offices of The Imprint the services of a young man of good education and preferably some experience in publishing and advertising. We prefer that applications should, in the first instance, be made by letter, addressed to the Business Editor, The Imprint, 11, Henrietta Street, Covent Garden, London.'

Morison's first article in *The Imprint*, No. 8, 1913

NOTES ON SOME LITURGICAL BOOKS: By STANLEY A. MORISON

OF the various classes of early printed books, none is more interesting or worthy of study than the books which were used in the services of the Church. It was upon these that the scribes and illuminators lavished their best skill and ornament. In the Middle Ages the art of calligraphy and of illumination and miniature painting were brought to perfection, and in MS. Liturgical books were those which the first printers had to equal in order to make a livelihood, their liturgical productions were objects of more than ordinary care. Liturgical books, however, are interesting, not merely on account of their beauty, but also for the sake of the relation which they had to the life of our forefathers. In the Middle Ages, when society was pervaded with the influence of the Church, these books were those most familiar to the people. Such books were often the treasured heirlooms of families—we learn from early wills that the library was a book very commonly bequeathed alike by parsons and layfolk.

The devotional expressions of Judaism—psalm-singing and lectures from sacred books—were continued by the early Christians, and the recitation of these at regular hours of the day is mentioned by St. John Chrysostom (347-404): "So ancient a custom," says Mr. Batiffol, "is it for Christians to consecrate by prayer the times we call *Texas*, *Sent* and *None*. Christian prayer associated the commemoration of Christian mysteries with three points of time which divided the day into three stages: at the third hour (9 a.m.) the commemoration of the condemnation of the Saviour; at the sixth (noon) His crucifixion; at the ninth of His death." (Pierre Batiffol, "History of the Roman Breviary," *Eng. tr.* Bayly, 1912, p. 13). Gradually what was the pious exercise of ascetics became obligatory on all the clergy, and a further development of this devotion or "office," as it is called, was reached in the sixth century, when St. Benedict wrote his *Rule*, in which "we have the oldest and most complete scheme of the canonical hours to be found in the history of the Church." (John Hudson, "The Roman Breviary," *Eng. tr.* 1922, p. 42). By the time of St. Gregory (540-604) the office was in need of revision, and "it was St. Gregory who collected the prayers and liturgical uses of his predecessors, and assigned to each its proper place in the daily liturgy over his personal form to him. The Liturgical Chant also bears his name, because it was through his means that it reached its highest development." (Stanley Bausser, "Hist. du Breviaire Romain," I, 289).

'THE IMPRINT'

Morison applied for the position, although he had had no experience in publishing and advertising. He made up for this deficiency by sufficiently impressing the publisher, Gerard Meynell, with his views on printing. Morison told Meynell he was tired of being a bank clerk, with which Meynell sympathised, having been one himself, and he offered Morison the job. *The Imprint* was short-lived but lasted long enough for Morison to become acquainted with the first typeface specially designed for mechanical composition and to learn more about the practical side of printing. Perhaps just as important, he was able to try his hand at writing. His first article, 'Notes on some Liturgical Books', confirms the fact that his introduction to good printing was through devotional books.

BURNS & OATES

Morison enhanced his knowledge of liturgical works in his next job. The change of employment became necessary when *The Imprint* failed. Fortunately, Gerard Meynell introduced Morison to his uncle, Wilfred Meynell, managing director of the Catholic publishing firm of Burns & Oates. While being a Catholic was an embarrassment at the British & Foreign Bible Society, it was a positive advantage at Burns & Oates. Morison was additionally fortunate in joining a firm run by a man who was no run-of-the-mill publisher and who was greatly interested in good printing. Meynell had placed his youngest son, Francis, at the age of 21, in charge of the design of books. Morison joined as his assistant.

The concatenation of circumstances, which is so prominent a feature in Morison's life, continued in the Burns & Oates period. Through Meynell Morison was able to meet Catholic authors and discuss liturgical matters with them, many years later recording his gratitude in *English Prayer Books*. He also met such figures as Eric Gill and Bernard Newdigate. Newdigate's Arden Press printed for Burns & Oates from 1905. When the press was moved to Letchworth in 1907, it was taken over by W. H. Smith & Son and Newdigate continued as adviser to the new proprietors.

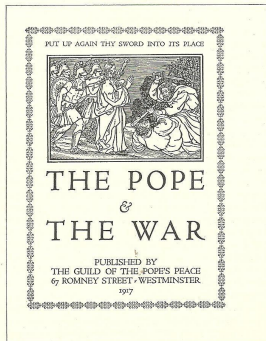
By coincidence, one of Meynell's authors, Adrian Fortescue, had been appointed as parish priest in Letchworth in the same year. He made friends with Newdigate and impressed on him the importance of calligraphy on good printing. Fortescue had become a calligrapher of some skill: he was also a competent artist, illustrating his own books and designing bookplates for friends. A highly individualistic person, he spoke in an authoritative, forceful way, disliking any subterfuge or illogical thinking on the part of others. Far from considering himself unorthodox, he believed it was others who were following unhistorical paths, whether they were fellow priests or officers of the College of Arms. Fortescue not only wrote for Burns & Oates but also designed some lettering, some of which is still used. According to Canon G. Vance, who knew both men well, Morison was captivated—heart, mind and spirit—by Fortescue. He was deeply impressed by Fortescue's learning

and skill in languages, and he absorbed as much as he could from him, even picking up a little Greek. He was influenced by Fortescue's mannerisms, his method of speaking, his clothes and even his wide-brimmed black hat—although it must be admitted that the wide 'anarchist's special' was also affected by left-wing politicians.

The two young men, Stanley Morison and Francis Meynell, worked harmoniously together and designed a number of books, some of which were printed at Oxford, in the Fell types, which Morison had first learned about in *The Times* Printing Supplement. They had other joint enthusiasms such as the rediscovery of printers' flowers: when they decided to embellish some books in what they called the 'florid manner', they found typefounders completely ignorant of this minor but charming aspect of typography. In 1915 Meynell persuaded the University Press at Oxford to let him have two cases of the Fell type in English size. A 'printing works' was set up in Meynell's small dining-room at 67 Romney Street, Westminster, and there Morison helped to compose some of the pages of Alice Meynell's *Ten Poems*.

The two young designers, Morison and Meynell, shared similar views on politics and religion. When conscription was introduced in the first world war, both became conscientious objectors. They decided to run their own Catholic organisation, called the Guild of the Pope's Peace, of which Meynell

A pamphlet issued by the Guild of the Pope's Peace, 1917



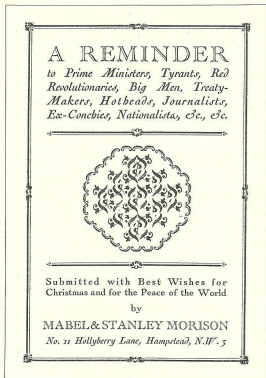
has commented: 'Seldom, I think, can a propaganda body have had such handsome printing! It had little else!' In 1916 Morison went to jail for a time, having been court-martialled at Aldershot as a war-resister. The doyen of the guard-room was the communist, R. Palme Dutt, who had successfully tripped up various preliminary stages of his court-martial on technical grounds. Palme Dutt found Morison, the only Catholic there, a delightfully companionable person with a sense of humour; and because of their differing views there was abundant scope for discussion. Morison was sent to Wakefield Gaol, where he met other political resisters, including Walter Holmes, to whom he taught a chancery writing hand, used at the head of Holmes's 'Worker's Notebook' in the *Daily Worker* for some years. Through Holmes Morison met Dona Torr, sometime librarian of the old *Herald*, who taught him German, a language he later found important in his researches.

THE PELICAN PRESS

Morison left prison in 1917. In the previous year, Francis Meynell had broken away from his father's firm because of political differences and had joined the *Herald* at the invitation of George Lansbury. He then got the backing of some Theosophical ladies to set up a printing department of the *Herald* called the Pelican Press, with the object of printing any new gospel which might emanate from Krishnamurti, the Indian boy believed by Mrs Annie Besant and friends to be the 'New Messiah'. In the absence of any gospels, other printing work was carried out, which made its mark not only on typographical history in general but also on that of advertisement typography in particular.

When Meynell took on more responsibilities at the *Herald* in 1919, he asked Morison to take over his position at the Pelican Press. Morison was now 30 and a married man with responsibilities. He had a cottage in Hollyberry Lane, Hampstead, among a small Catholic community and conveniently near the church of St Mary. The new position was his first with independent authority and he took it seriously. Connections were kept up—there was no falling out with Burns & Oates. One book printed for this firm, *Living Temples* by Bede Jarrett, bears Morison's name in the imprint.

The Pelican Press was an extraordinary printing firm. It was supposed to be a branch of the Victoria House Printing Company, printers of the *Herald*, but its style must have shaken some of the old-guard Labour men. For Morison the two years at the Press were valuable. He came into direct contact with printing and 'Monotype' machine setting. He learned about copywriting, layout and design, and managed to continue his studies of typography, often utilising them in a practical way. If he found some aspect of printing which interested him, he would try to write and publish something about it. In this way he wrote 'A Note on Rococo Printing' and printed it for Jonathan Cape's house organ, *Now and Then*. This small effort was enlarged when Morison wrote an historical dissertation on baroque, rococo and neo-rococo fleurons



Christmas card for 1920, printed at the Pelican Press

for the *Festschrift* produced in honour of E. R. Weiss's fiftieth birthday in 1925.

In considering Morison's contribution to typographical learning, this period is of importance because he produced for the Press his first study on typography: *The Craft of Printing: Notes on the History of Type Forms*. Morison is characteristically severe about this early effort: 'This item is pre-Updike and has only aesthetic value. It was, however, the writer's initial effort to outline for his own satisfaction the nature of the tools he was using as "layout artist" at the Pelican Press in succession to Francis Meynell; to determine the relation of Caslon and the Didots to Jenson and Aldus; and the connection between calligraphy and typography.' Nevertheless, the booklet reads well enough even today and is none the worse for ending in a paean to the Pelican Press and, in particular, to its magnificent type specimen ('for 5s., a price very much below cost').

The specimen sheet was a *tour de force*, superbly printed in black and red, and showing the 'unrivalled' collection of printers' flowers, initial letters and 'factotums', decorative borders and the range of typefaces held by the Press. It had a great impact on the publisher, Frank Sidgwick, who was to

prove a valuable customer and admirer of Morison's work. He contributed the first of the series 'Contemporary Printers' in the third number of *The Fleuron* (1925), taking Morison as his subject. While Morison would not perhaps have called himself a printer by then, clearly Sidgwick thought of him in that role.

THE CLOISTER PRESS

While Morison was working at the Pelican Press, Charles W. Hobson, a Manchester advertising agent, was contemplating the establishment of a printing firm, which would specialise in 'quality and atmosphere and style'. Morison and Hobson had met in 1917 and found that they shared a belief in the ineptitude of most people who handled type. By 1920 Hobson had taken his first steps by forming a company called the Cloister Press Ltd. After purchasing a site for a factory near Manchester, he engaged Walter Lewis, formerly of the Ballantyne Press and the Complete Press, as his manager.

Lewis had many contacts in the publishing world and, even before the factory was built, was writing to some of them telling them that he had engaged former Ballantyne craftsmen and that he wanted to produce work 'similar to the old private

presses'. In 1921 Hobson began to look for further staff. He had been a customer of the Pelican Press and had been impressed by Morison's work. He therefore asked Morison to join the new firm as 'typographical artist'. He recalled: 'My object was to lift him out of Fleet Street and transplant him into a daisy-sprinkled meadow at Heaton Mersey, some six miles south of Manchester. It was there I had planned to build the Cloister Press. And it was Morison I wanted to help the composing room in the good care of their P's and Q's, to give each page a happy face, in short to be Master of Good Manners in this new and better printing house.'

Morison reluctantly agreed, not liking the idea of living in the north of England. For despite the 'daisy-sprinkled meadow', he preferred paving stones, as he once told Eric Gill. One of the benefits of living near Manchester was that he could study the contents of the John Rylands Library, but after a while he began to pine for London. Life in the north was occasionally broken by scouting trips to the Continent with Hobson in search of type and paper, and on one occasion they went as far south as Fabriano in Italy. There in the mills of Pietro Miliani they saw the 'most lovely of all papers' being made, according to Hobson. Morison always retained a feeling for good quality papers, which he shared with his friend, Walter Lewis.

While at Heaton Mersey Morison designed a series of distinguished broadsheets. Much of the typographical material was the same as that used at the Pelican Press, but the contents of the broadsheets were a mixture of historical and commercial, aimed at the potential customers of the Press—book publishers as well as advertising managers. One of the broadsheets was devoted to the 'Garamond' type, which American Type Founders Company had cut in 1917. The Cloister Press imported three sizes of this type, which was thought to be a copy of one cut by Claude Garamond. Early in 1921 a small, four-page leaflet was distributed as a first showing of this typeface. On receiving his copy, Frank Sidgwick decided to have a book set in the 'Garamond' type and requested a note about its origins to accompany the book. Morison provided this in the form of a small leaflet, the contents, as he explained later, not being based on any independent knowledge but on the unchallengeable authorities at that time. The true origins of the type were not known and, in any case, this made no difference to the enthusiasm with which it was received once the publicity material had begun to circulate.

Other typesetters decided to follow the example of American Type Founders and add a 'Garamond' to their range of types. There was support for this from the printing trade. The late Eric Humphries, of Percy Lund, Humphries & Company, recalled that a small group of printers including himself, Harold Curwen and Oliver Simon, called on William Burch, Monotype's company secretary, to press the case for a machine version. Burch later called them into his office and said: 'I have decided to ruin the Corporation, and I am going to cut Garamond.'

At this time, the Lanston Monotype Corporation initiated a

A page from *The Distinguished Result in Printing*, 1921

Introducing the

Cloister Press to Publishers, Secretaries of Learned Societies, Schools, Churches, Universities, & all Kindred Bodies

The Cloister Press is newly established, but there are behind it several years of experience and endeavour in the art of fine printing. Its staff includes a managing director who has been for several years a designer of printing. As such he has produced a good deal of distinguished work, and has been included more than once in the small company of those who are thought to have raised the standard of modern printing in England. Associated with him is Mr. Stanley Morison, also widely known as a typographical artist. The manager of the Cloister Press is Mr. Walter Lewis, who was formerly with the Ballantyne Press and the Complete Press and has had a hand in much of the finest book production of recent times.

policy of having each number of *The Monotype Recorder* printed by a different customer. The issue of January/February 1922 was 'entrusted to the care of our customers, The Cloister Press, Manchester, who have earned quite an enviable reputation for high-class typography'. It contains the first of many articles which Morison wrote for it, entitled 'Old Face', an historical note introducing the 'Monotype' series of Caslon old face which was used to set the issue. The cutting of Caslon had been started in 1916 at the request of one of the Corporation's first big customers, William Maxwell, of the Edinburgh firm of R. & R. Clark, but the war had held up its progress. By 1922 the Corporation was able to offer its Caslon to the trade, and its successful debut finally put an end to the view that machine composition was inferior to hand-setting. In the course of his article, Morison deliberately mentioned Claude Garamond, because in the same issue of *The Monotype Recorder* it was announced that matrices on the model of Garamond were being cut by the Corporation and that 'no pains are being spared to secure a perfect reproduction of this classic letter'.

ADVISER TO MONOTYPE

The atmosphere was favourable to typographical revival. The cutting of Caslon had shown what could be done technically, and the 'Garamond' type had proved popular. Morison had co-operated with the Corporation over *The Monotype Recorder* and the Corporation was aware of his interest in typographical history. The time was ripe for action. Morison began talks with Duncan in 1922, when he returned to London to establish an office for the Cloister Press at St Stephen's House, Westminster. He presented a 'programme of typographical design, rational, systematic, and corresponding effectively with the foreseeable needs of printing'. It involved the expenditure of a good deal of money and was an unprecedented step for a type-composing machine manufacturer to take. But Duncan was both typographically knowledgeable and commercially astute. He accepted the plan and appointed Morison as typographical adviser—'the Corporation didn't hire me, I hired them' was Morison's version—on the understanding that his matrix-cutting programme was to start immediately.

Unfortunately, Duncan was a sick man and unable to take much of an active part in the direction of the company, the burden of which fell increasingly on the shoulders of William Burch, his deputy and eventual successor. Burch's joke about ruining the Corporation with the cutting of Garamond had an element of seriousness in it. It is perhaps not realised today what a risk he was taking when he decided to endorse Duncan's decision and carry on with Morison's programme. Morison wrote: 'It would have been in perfect accord with precedent and prudence if Duncan's successor had thought twice before authorising the complete fulfilment of the plan accepted by his predecessor.' As it was, Burch confirmed Morison in the position of typographical adviser and gave him an office at the Corporation's headquarters in Fetter Lane.

Dear Mr. Caslow: I have seen proofs of Mr. Menut's Garamond and on the whole prefer the American version. For one thing, the original *Le Bé* has a beautiful kern but in the Belgout version there is a *f* like your Kennel's almost. Would it not be possible to recut some sorts if you had a concordat with Belgout? I very much want to have the cap J (this shd. be a descender like Caslon of) both roman and ital. cap Q, an original *L* and ampersand for the italic.

I enclose for your interest a proof of the first job in which the American letter has been used. But if I were a typefounder (and I wish I were) I think that as the American Typefounders have a Garamond and Menut has one and Goudy is to cut one for the Lancaster American Mono Company I should cut a face which was originated a little after Garamond's time by one of the *Le Bé*'s who succeeded him. It is very like the Garamond in many ways, yet the R is more perfect (both roman and ital.) Also I prefer *Le Bé*'s M with the trifling spreading legs in the smaller sizes, the general roundness of the italic as compared with that of Garamond (the original and the copy).

Part of a letter from Morison to the Caslon Letter Foundry, 1921

While the 'Garamond' was not strictly Morison's choice—he would have preferred a later fount cut by one of the *Le Bé*'s—it may be considered the beginning of the type-cutting programme. This face was copied from a contemporary print from the Imprimerie Nationale and was attributed to Garamond himself. It was not until Morison, as editor of *The Fleuron*, secured the services of Paul Beaujon (Mrs Beatrice Warde), that the real facts about the 'Garamond' were assembled. Paul Beaujon's article in *The Fleuron* no. 5 (1926) showed that the ascription to Garamond of the types called *caractères de l'Université* in the old inventories of the Imprimerie Nationale could not be sustained. They were excellent copies of authentic types cut by Jean Jannon.

The design of an italic to harmonise with a roman, which has been a typographical requirement since the end of the sixteenth century, is a difficult undertaking. Morison, though he still followed the accepted authorities on the attribution of Garamond, regarded the italic used at the Imprimerie Nationale in association with it as unctemporary in appearance and unequal to the quality of the roman. He therefore advised the use of an earlier italic as a model: a fount cut by Robert Granjon, c. 1530. This is a highly ligatured type, and from the manufacturing point of view the cutting was a remarkable achievement, as nothing like it before had been produced for mechanical composition.

BY LETTER POST FROM THE
PELICAN PRESS
TWO CARMELITE STREET E.C.
LONDON

TO Frank Sidgwick Esq
Messrs. Sidgwick & Jackson
3, Adam Street,
Adelphi



Envelope for the Pelican Press specimen sheet, addressed in Morison's hand

1515-1567

662-94

The choice of a suitable italic to accompany the reproduction of "Monotype" Poliphilus was not made without considerable research since it was only after the passing of a generation or two that italic and roman were designed as two constituents of one font. The present italic is based upon the finest of the letters used by the distinguished printer Antonio Blado who occupied the office of printer to the Holy See during the years 1515 to 1567. In all probability this printer's types were designed by the renowned calligrapher Ludovico Arrighi Vicentino who held the post of writer of apostolic briefs, and they were probably cut by the famous goldsmith of Perugia, Lattizio de Bartolomeo dei Rottelli. Blado's italic, now made available to "Monotype" machine users, possesses a very elegant line and a note of personality which cannot fail to fit it for employment in the finer kinds of advertising and bookwork. In conjunction with the Poliphilus roman, printers possess a series of great character and permanent interest. Extra sorts for use in various kinds of antiquarian printing have been cut and may be incorporated without trouble in the matrix case.

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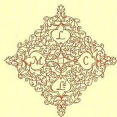
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659

Broadsheet: the italic of Antonio Blado

The Monotype Recorder

*A Journal for Users and Prospective Users of the
Monotype Composing and Casting Machine*



January & February, 1922

Vol. and No. 347



THE MONOTYPE RECORDER

A Journal for Users of the "Monotype"

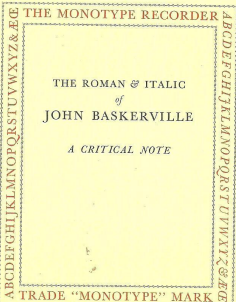
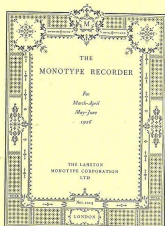
NOVEMBER AND DECEMBER

1922

A glance at this issue of *The Monotype Recorder* will reveal the consistent use of a new and highly distinguished face, the Garamond. This letter is the prototype of the Baskerville known to our old faces, and is therefore the ancestor of the very beautiful 16th century Dutch Fell types now confined to the Oxford University Press, and which were copied by the first William Caxton about 1730. Claude Garamond (1510-1561), pupil of the renowned Grafton Tory, artist, scholar and printer, worked as a typesetter in the office of Simon de Colines, successor to Robert Elzevir. When in 1539 a series of strikes resulted in the separation of type-founding from the craft of printing, Garamond established himself in business, working at home and abroad a number of designs, some of which he had been calling for Colines since at least 1535. About the year 1540 he cut the magnificent series of roman and italic of which The Lantion Monotype Corporation, Limited, have now made a perfect reproduction. At the present time the matrices for six sizes, 8 to 96 point, are available.

It is perhaps the chief virtue of the classic letter that it can

3



The Monotype Recorder: January/February 1922; November/December 1922;
March/June 1926; September/October 1927

Once installed in the Corporation's offices, Morison was able to make fuller use of the relatively unpublished treasures of the nearby St Bride Institute Technical Library. This contains a very large number of type specimens, many from the collections of the two typographical historians, Talbot Baines Reed and William Blades, to whom Morison owed much. A former librarian, W. Turner Berry, remembers Morison borrowing books and specimens 'by the car load', special permission having been granted by the Institute's governing body.

There was no immediate widespread acceptance of Morison's ideas throughout the printing and publishing trades. The Corporation's own engineers resented what they considered to be interference in their work by an outsider, and some printers felt that there were quite enough typefaces already and that 'typographical advisers' were an unnecessary luxury. Morison came up against this attitude at the St Bride Institute. Turner Berry, impressed by Morison's typographical knowledge, thought he would make an ideal governor of the Institute and urged the governing body to elect him. Opposition came from J. R. Riddell, principal of the printing school then attached to the Institute, who though not a member of the governing body influenced it strongly. He successfully blocked the election of Morison, whom he described as 'one of Berry's long-haired friends'. Riddell was later to be one of Morison's critics at the time when Gill Sans was launched. He and Bertram Evans, another critic, were not, however, representatives of the debased school of cheap printing, which had no conception of typography. On the contrary, they were both exponents of good printing and of classical typographical layout. To them a printer was genuinely a master of all aspects of his craft. They should have been Morison's allies but they could not stomach anything 'artistic' in relation to printing nor could they accept advice from someone whom they did not consider to be a printer. It was therefore more than a decade before Morison's influence began to be really felt. In time, his ideas spread as the younger generation of printers and the new race of typographers put them into practice.

TEA-SHOPS AND SOCIETIES

In the autumn of 1921, Oliver Simon (of the Curwen Press) and Morison were two members of a group which met to discuss publicity for the cause of good printing. Simon made contact with Morison over a cup of tea in a Lyons tea-shop and was regaled with some startling typographical opinions. The two saw each other only fitfully after this first meeting, because Morison was up at Heaton Mersey preparing a Printing Supplement for the *Manchester Guardian*. The Supplement was produced at the Cloister Press and, in Simon's words, 'was indeed a very fine affair and played a big part in quickening the tempo of typographical activities at the time'.

In the summer of the following year some printing enthusiasts met in Morison's office to consider a suggestion by Simon for forming a publishing society to produce a book a year, in order to show that machine-set books could be as

beautiful as the products of private presses. The group consisted of Francis Meynell, Holbrook Jackson, Bernard Newdigate, Morison and Simon. On a motion by Meynell they adopted the name of the Fleuron Society, but this was about the only item of agreement. Two stormy meetings were held, Newdigate upholding his belief in the superiority of the hand-set book. (It is important to notice that these meetings took place before the Corporation's programme had really got under way.) After a later meeting at which it was decided to liquidate the Society, Morison and Simon went off to another Lyons tea-shop to discuss whether they could launch a periodical devoted to typography.

By the autumn of 1922 the Cloister Press had run into financial difficulties and Morison was left without a regular job, apart from the part-time position of adviser to the Corporation. Simon and Morison therefore decided to launch their 'journal' (it was an annual, or supposed to be) under the name of *The Fleuron*. They optimistically hoped that the new publication would provide Morison with some extra income as well as with an office. So far as the income was concerned their optimism was not well-founded. Morison decided to take advantage of the lull in his affairs to visit Germany to continue his typographic studies in Berlin. Returning home he found Simon installed in the St Stephen's House office of the Curwen Press, with permission to use it as the publishing office of *The Fleuron*. Morison and Simon then shared the office until 1924.

Morison's life during the next three decades was so full that it is hard to keep to a strictly chronological order. Much of his activity was interrelated but he had a habit of keeping his personal contacts in compartments so that friends were never fully aware of what was going on. His circle of friends and his work took on a new importance when his marriage came to an end. There were no children and, after separation, he was free to spend his time on research, disputation and travel. Oliver Simon considered his relationship with Morison up to 1924 to be a sort of private university of printing, although 'the walls of our office were likely to reverberate at any moment to the sound of the voice of Morison on comparative religion, Catholicism, Judaism, or ethics'.

That the general feeling among the young typographical enthusiasts of the time was somewhat puritanical is indicated by their use of Lyons tea-shops. In years to come this might provide a thesis for some young scholar, 'Lyons tea-shops and the English typographical revival', in which it might be mentioned that Morison's famous black hat had a hole in the crown so that it could be firmly hung on a hat-peg and not be easily stolen. Our future thesis writer will note a deviation when *The Fleuron* moved to Great Russell Street, where a 'genteel' tea-shop known as the Plane Tree became their rendezvous. Morison would pontificate and tell his friends about the great writing masters of France and Venice; and he would dilate on the use of capitals, spacing, the unadorned use of small capitals and other typographical matters. While interested in his words, his friends were sometimes more concerned with the state of his health. They thought he was not

being looked after properly and plied him with eggs on toast and bowls of soup.

Later, in 1924, Morison became one of the founder members of the Double Crown Club, a dining club where people interested in the Arts of the Book could meet together, and attended the inaugural dinner at the Florence Restaurant on 31 October. Oliver Simon, in *Printer and Playground*, mentions the delight created by the display of oratory on the part of the members and their distinguished guests. 'Morison would slowly unwind his figure as if every muscle in his body were in revolt and, while momentarily appearing hesitant and short of words, would soon have his audience especially attentive, imparting criticism, knowledge and original and unusual points of view with a slow, halting, yet concise delivery.' For the occasion of the fortieth anniversary dinner in 1964, Morison recorded a speech in which he said: 'The Double Crown Club was a focus of discussion and it is a tribute to the even temper of everybody that, although these conflicting views were firmly held, the bringing together of publishers and designers (or typographers, as they came to be called) in one club for many years was a remarkable achievement; and it is one of the great tributes to our equanimity that we managed very easily, on the whole, to maintain for 40 years this keeping of the peace among ourselves while all of us had very vigorously and firmly held differences of opinion.' He thought a great deal of the Club and of its virtues as a forum, and, in consequence, until 1956 read more papers at its meetings than any other member.

'THE FLEURON' AND 'PENROSE'

What most impressed Oliver Simon's brother, Herbert, at this time was the remarkable emergence and acceptance of Morison as a typographical authority. During the ten previous years when Morison had been accumulating experience and knowledge, he was known to a limited but discriminating circle. It was to a large extent his work for *The Fleuron* which brought his name before a wider public. The first four numbers of *The Fleuron* (1923-5) were edited by Oliver Simon and printed at the Curwen Press. Morison's contributions included: 'Printer's Flowers and Arabesques', written with Meynell; 'Towards an Ideal Type', in which he criticised the Morris doctrine and revived the modern study of the Italian Renaissance writing masters to analyse the proper relationship between upper and lower case; 'The Chancery Types of Italy and France', written with A. F. Johnson; and 'On Script Types'.

Simon was helpful in suggesting other means of making an income. One of these was with the Bradford firm of Percy Lund, Humphries & Company, which had been one of the earliest users of 'Monotype' machines. Eric Humphries, its managing director, engaged Morison as an adviser in 1923. Morison designed some printing for the firm, including the managing director's own letterhead and a 36-page specimen book of types. More important was the fact that Humphries asked Morison to take charge of the design of what was then known as *Penrose's Annual*, edited by William Gamble. A

change in appearance is immediately apparent with the 1923 volume. Morison used a straightforward black binding with a plain front and simple gold blocking on the spine. It was set in 'Monotype' Garamond, and for the first time the typeface was actually mentioned along with the customary credits for the printing, binding, inks, paper, and cloth. Morison contributed a note on the type and an article on 'Printing in France', with special reference to the Imprimerie Royale. The 1924 volume followed much the same formula but it was set in a new 'Monotype' face—Baskerville.

THE BASKERVILLE TYPE

When the pendulum began to swing in favour of 'old face' in the previous century, Caslon's types had been favoured simply because supplies were still in some printer's cases. It was not until the 1890s that enthusiasm for Baskerville began to grow, and by the early part of the twentieth century Fry's imitations were once again being used. It only remained for the Corporation's recutting, started in 1923, to bring the face into popular use. The variations found in the 17 sizes of

Title-page of the first showing of 'Monotype' Baskerville, 1926

A SPECIMEN OF PRINTING LETTER DESIGNED BY *John Baskerville*

ABOUT THE YEAR MDCLXVII

RE CUT BY

THE LANSTON

MONOTYPE CORPORATION
LIMITED FOR USE ON THE

"MONOTYPE"



LONDON

43 AND 44 FETTER LANE E.C.4
MCMXXVI

Baskerville's type were not followed, the Corporation taking his great primer design as a model for the complete series. The result, according to Morison, was to prove of greater utility to the trade than any other of the types named after Baskerville. He did not think that Baskerville was more picturesque than Caslon, 'but its proportions are better, the face is clearer and the whole design, roman and italic, more efficient for present-day work'. He was less enthusiastic about the italic, which he described as having neatness, modesty and consistency but as lacking in nobility and character.

POLIPHILUS AND BLADO

The next faces in Morison's programme were Poliphilus and Blado, also recut in 1923. The idea of reproducing the type of Aldus Manutius's *Hypnerotomachia Poliphili* (1499) came from Harry Lawrence, formerly of the publishing firm of Lawrence and Bullen. Technically the reproduction from the original was a success: in fact, Morison claimed it was possible to compose a page in 'Monotype' Poliphilus, place it side by side with the original, and find no difference except in paper. 'It was no longer to be doubted that the technical resources available guaranteed a reproduction, faithful to the point of pedantry, of an original, the revival of which had never been attempted.' Where Morison did have doubts was on the feasibility of creating a new and vital design by the same means.

The Cambridge University Press installed Poliphilus and used the 16-point size to set the text of Morison's first large folio, *Four Centuries of Fine Printing* (Ernest Benn, 1924). In 1953 Morison wrote critically of the type, regretting that due care had not been taken to find the best pages of the *Hypnerotomachia* for reproduction. 'The error was grave though not catastrophic, as the text of *Four Centuries* demonstrates,' he wrote, and judged it a moderate success only.

For the italic to accompany Poliphilus, Morison chose a type version of the Roman chancery script cut by Ludovico Arrighi and used by the printer, Antonio Blado. With a slight change to the slope, this served as a basis for Series 119 which was given the name of Blado. Here was the practical outcome of Morison's researches into calligraphy. The Venetian and Roman cursive hands differed: the first was a literary script and was adopted by Aldus because it was small, economic and familiar to scholars; the second was a more formal and generous cursive, used for diplomatic purposes by the papal chancery, and, in Morison's view, more suitable to serve as a basis for the italics to accompany such classic faces as Poliphilus, Centaur and Bembo.

The recutting of Poliphilus taught Morison a lesson which he turned to advantage when later he came to recut the types of Christoffel van Dijk. To establish the precise weight of line of the original design, a highly experienced punch-cutter in the employ of Enschedé en Zonen at Haarlem was set the task of cutting six trial punches, under the eye of Jan van Krimpen (of whom more later). It is no simple matter to determine in what degree the impression of a type upon a page of

handmade paper is distorted by the spread of ink or by the stretch of paper. To modify a pantographically engraved punch is no simple task; but it is an entirely different problem for a hand punch-cutter, who can make smoke proofs to check the progress of his handiwork, and who can easily make trifling modifications to his punch. The six trial punches were in due course sent to the Monotype Works at Salfords, where they provided an admirable yardstick to settle the numerous little decisions which had to be taken when the complete founts of 'Monotype' Van Dijk were cut. The results were among the most successful of all the revivals of historic typefaces made under Morison's guidance. If this series had not had the misfortune to appear on the market so shortly before the outbreak of the second world war, it might have enjoyed a far wider success.

FIRST VISIT TO AMERICA

In 1924 Morison paid the first of many visits to the United States of America, 'as a pilgrim' to meet Uppdike, whose work he greatly admired. Morison had first heard of him through A. W. Pollard of the British Museum and had determined to meet him after reading *Printing Types* in 1922. The two men were to meet and talk, mostly about religion, many times before Uppdike's death in 1941.

This first American visit also brought Morison in touch with Beatrice Warde, who was introduced to him in Uppdike's office, and later during the visit he went to the library of American Type Founders Company where she was acting-curator. Beatrice Warde came to Europe the following year and eventually became editor of *The Monotype Recorder* and publicity manager of The Monotype Corporation, in which capacity she was to stimulate interest in good typography and printing throughout the English-speaking world. Morison's scholarship in formidable combination with Beatrice Warde's publicity skills created a most remarkable 'public relations' programme long before that term came into general use.

CAMBRIDGE UNIVERSITY PRESS

While in later years the Corporation's typographical leadership was not only recognised but also welcomed by the printing and publishing trades, in the early 1920s it was hardly accepted even by the Corporation's own staff. The engineers and salesmen were accustomed to cutting faces to customer's requests but not in anticipation of trade demands. In order to overcome this resistance, it needed to be shown that there existed a customer demand for Morison's ideas. A customer—and an important one—was forthcoming.

The Syndics (the governing body) of the Cambridge University Press had been aware of the need for typographic reform since 1917, when Bruce Rogers produced a report on the paucity of good typefaces at the Press. But, until the composing machine manufacturers took some steps to issue new faces, Rogers's recommendations could not be implemented. In 1923 the Syndics appointed a practical printer, Walter Lewis, as University Printer. Lewis, who had been Morison's

G.D.'s
DIRECTIONS FOR WRITING
SET FORTH FOR THE BENEFIT OF POORE SCHOLLERS
NOW REPRINTED
FROM THE SOLE SURVIVING COPY PUBLISHED IN
LONDON A.D. 1656



CAMBRIDGE

Printed by W. LEWIS at the University Press for
Friends in the Printing and Publishing Trades
Christmas 1933

Title-page of the 1933 Christmas book of Walter Lewis, Printer at the University Press, Cambridge

old colleague at the Cloister Press, was a first-class printer, with an appreciation of good typography. A better choice from all points of view could not have been made.

Lewis proposed that the improvements inaugurated by Rogers should be carried further and that Morison would be the best man to give advice. During an interview with the Syndics, Morison was asked by the Chairman: 'I understand you would like to join us?'; he replied: 'Only if you are interested in good printing.' He was appointed typographic adviser to the Cambridge University Press on 1 January 1925.

The Corporation was aware of the capabilities of the new University Printer and asked him to print the January/February 1924 issue of *The Monotype Recorder*, devoted to Poliphilus, in which S. C. Roberts, Secretary to the Syndics, prophesied that under the direction of Mr Lewis the 'Monotype' machine work of the Press would continue to expand. The Corporation was not likely to take Lewis's word lightly. A situation developed whereby Morison, in one capacity, would suggest to Lewis that certain typographical material was desirable and, in his other capacity, assure the Corporation that at least one important customer required this material.

Morison had a long and happy connection with the University Press. It enabled him to widen his scholarship in a number of directions and gave him opportunities to exercise his talents as a designer. His collaboration with Lewis in the production

of the Printer's Christmas books on a variety of subjects was mutually helpful, and this relationship was to continue with Lewis's successor, Brooke Crutchley. Morison often seemed blessed by the people who worked with him, and he, in turn, was appreciative of good workmanship. He saw that the level of craftsmanship at the University Press was very high, and he was particularly fortunate to find in the composing room overseer, F. G. Nobbs, someone who was in sympathy with his ideas. Nobbs, as a young man in a period when his colleagues were suspicious or even contemptuous of mechanical composition, had on his own initiative taken a course at the Monotype School and eventually became a virtuoso on the keyboard, much to Morison's advantage.

FOURNIER AND BARBOU

An early master of type-cutting whose work Morison wanted to bring into his typographical programme was Pierre Simon Fournier. In 1922 a decision was made to proceed with the recutting for machine composition of a roman and italic characteristic of Fournier's earlier period. There was some doubt as to the best model, and two designs were cut. One became Series 185 and the other Series 178. Morison favoured the latter, but owing to some confusion during his absence in America Series 185 was approved and cut, the first size being completed in 1925. Fournier was and still is a popular typeface.

There remained Series 178, of which only one size of matrices was struck. These were acquired by the Cambridge University Press where the type was known as Barbou—after one of the members of the French printing family of that name who published works printed in founts by Fournier. It was not until 1959 that another size of Series 178 was cut, and in 1967 a full composition range of Barbou was made available. It is this face which has been used for the composition of this number of *The Monotype Recorder*.

EDITOR OF 'THE FLEURON'

It was no surprise that the printing of *The Fleuron* was transferred to Cambridge, when Morison succeeded Simon as editor. The fifth number appeared in 1926—a more substantial affair than the earlier issues—and it was printed in the Barbou type. In this number Morison continued his series on typefaces with an article entitled 'Towards an Ideal Italic'. He was feeling his way on the nature of italic and his conclusion called for a 'sloped roman' treatment for those italics used to accompany romans, and for the reservation of a fully cursive face to special occasions. Later, in the light of greater experience, he felt that the argument had been pressed too far.

The sixth number of *The Fleuron* appeared in 1928, and the seventh and final number in 1930. Much of the latter was devoted to Eric Gill and included the first printed specimen of

his Perpetua type. Also in this number was Morison's now famous and much reprinted 'First Principles of Typography', in which he defined typography 'as the art of rightly disposing printing material in accordance with specific purpose; of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text'.

Morison's postscript to the last number is worth repeating because it sums up the changes which took place in *The Fleuron* and provides some estimate of its influence. 'It has taken nearly eight years to bring *The Fleuron* to its scheduled end. Nobody ever made a penny profit from it. The staff has not at any time been more than one or two and a secretary; and, as the one member who has contributed an article and reviews to every number, I may be pardoned for congratulating myself upon release from a task which, originally light, made during the last five years heavy demands upon the editorial leisure and means. The increased bulk of numbers 5, 6 and 7, to some extent due to an acceptance of such moral discipline as was necessary to accomplish the job decently, had another cause in the increase of typographical material and activity both here and abroad. New types were being cut; new presses were being established; printing became "fine" printing; and printers, publishers and booksellers, between them, made typography fashionable. It would be unprofitable to enquire what responsibility, if any, attached to *The Fleuron* for this development—but some expansion of its pages necessarily resulted. There are signs that, due allowance being made for the speculative section of the book-buying classes, the residue of readers able to distinguish good from bad typography is now sufficiently large to exert an influence upon publishers who may consequently be expected to encourage their printers in maintaining a normally high standard of craftsmanship... The justification for the 1500 pages in which *The Fleuron* has discussed typography—that admittedly minor technicality of civilised life—is not the elaboration therein of any body of typographical doctrine, any simplification of the elements of arrangement, any precisising of the lessons of history, though these may have been attempted; but rather its disposition to enquire and its conviction that the teaching and example of its predecessors of the English private press left typography as *The Fleuron* leaves it, matter for further argument.'

One may smile at the complaint about the heaviness of the task, not because it was self-imposed, but because it was the editor himself, in another capacity, who was responsible for much of the new typographical material which expanded *The Fleuron's* pages. The seven numbers are virtually unobtainable now, but *The Fleuron's* influence on the development of good typography is incalculable.

LONG ISLAND

In 1927 Doubleday, Page & Company of New York acquired a controlling interest in the London publishing house of Heinemann. Morison's typography had come to the notice of

Title-page of the fifth volume of *The Fleuron*, 1926

THE FLEURON
A JOURNAL OF TYPOGRAPHY
EDITED
BY
STANLEY MORISON



Cambridge New York: Garden City
THE UNIVERSITY PRESS DOUBLEDAY PAGE & CO
1926

F.H. Doubleday, president of the American firm, and an invitation was soon sent asking Morison to work at Doubleday's press on Long Island, but without specifying his duties.

Both the production and advertising of Doubleday's books was then in the hands of Daniel Longwell, a junior who later took an important post with Time Life Incorporated. As Morison was at a loss to know what he should do, Longwell asked him to design jackets for the two-volume edition of *The Life and Letters of Woodrow Wilson*. After an interval of 40 years, we can now see in these jackets the origins of what later became known as the 'Gollancz' style.

Morison convinced Longwell of the desirability of standardisation in book production, particularly with regard to the lettering on bindings and to the layout of title-pages. According to Morison, standardisation of these two items would make it possible for the work to be entrusted to an office boy. And after Morison had helped Longwell to devise a standard format for a 'Crime Club' series, the saving on production costs was found to leave a bigger margin for advertising.

Longwell recalls that Morison was a very difficult person to Americanise. To him an elevator remained a lift; a street-car a tram; and he did not allow anybody to address him by his first name, shouting 'lay off my handle!' He particularly detested the Long Island railroad. In 1928, when Longwell visited London, he heard Morison in exasperation come as close as so religious a man could to swearing. His expletives were the names of the stations of the Long Island railroad. He would shout: 'Floral Park...Nassau Boulevard...Stewart Manor...Country Life Press!...and HEMPSTEAD!!!'

THE FANFARE PRESS

By now, Morison was meeting more people; tea-shops were giving way to foreign restaurants—and tea to champagne. He was always on the look-out for early printed books, particularly those which would make good originals from which to reproduce typefaces. Some of these he obtained from Graham Pollard, a bookseller, who also introduced him to a wider field of bibliography. Their acquaintance, which developed into a close friendship, arose initially when Morison was working on *The Calligraphic Models of Ludovico Degli Arrighi*, a facsimile of *La Operina* (1522) and *Il modo di temperare le penne* (1523). Morison and Pollard would visit Whitstable for the oyster festival (Morison had a Londoner's taste for oysters) and dine together regularly. Later Pollard was to call on Morison's typographical knowledge when he and John Carter began their uncovering of the Wise forgeries.

Soon after his appointment as typographical adviser to the Corporation, Morison had visited Giovanni Mardersteig at his Officina Bodoni, thus beginning a long and friendly relationship. It was Mardersteig who printed the Arrighi book for Frederic Warde, who had come to Europe in 1925 at the invitation of Charles Hobson. Before Hobson's advertising agency was transferred to London, the Fanfare Press was launched in March 1925 at 41 Bedford Square, both for the purpose of setting Hobson advertisements and leaflets, and

with the intention of producing some distinguished printing under the guidance of Morison and Warde. Various items were issued from the Press, including a limited edition of poems by Robert Bridges, set in the Arrighi type, and a specimen of the Fournier type.

The practical printer at the Press was Ernest Ingham, who was much encouraged and inspired by Morison and Warde. When Hobson sold the plant to the London Press Exchange in 1926, Ingham continued in charge and started a programme of his own for a certain amount of high quality printing in addition to advertisement setting. In this work Morison, as a mark of friendship, helped Ingham, although he remained aloof from any commercial arrangement with the London Press Exchange. Later, as a director of Victor Gollancz, he used the services of the Fanfare Press for printing some of his book-jacket designs.

ERIC GILL AND PERPETUA

It was Morison's intention to build up a corpus of decent classic typefaces before introducing modern designs. As he explained: 'It is necessary that the whole reading public should be given a novitiate period in which they can learn to take good printing type absolutely for granted, and to be sharply intolerant of a poor design without the slightest reference to whether it was made four centuries, or five years ago.' He looked upon his efforts in period reproduction as a sort of parallel to the *Meisterstück*, which was presented to the craft guild in the Middle Ages by a journeyman at the end of his apprenticeship, to support his claim to enter the guild as a master-craftsman.

A complicated task faced the Corporation when it came to cutting a book face designed by a living artist, an undertaking which Morison considered as soon as the commercial success of the revivals became apparent. He felt that no original from a drawing-board could be as satisfactory as a design adapted from existing type, and he looked for the engraved quality found in the work of a Griffo or a Fournier. An orthodox calligrapher might produce one of those calligraphic types, which Morison had already noted fell between two stools—neither script nor type. It followed that he would get the best result from a practitioner in lettering who was an engraver in either metal or stone—and Eric Gill seemed to be the man.

Morison began as early as 1925 to talk to him about an alphabet, and Gill produced some drawings. If they were to be successfully translated into type, why not commission a punch-cutter to engrave trial punches? Accordingly, Morison took Gill's alphabets to Paris and arranged for a series of hand-cut punches from Charles Malin, one of the last skilled artisan punch-cutters. The punches were struck in 1926 and trial matrices were made, from which type was cast. Corrections were carried out, and then all the punches were brought to England and used to assist in the processes of reproduction by the Corporation's engineers.

The first size of the upper and lower case roman was completed in August 1928. It was first shown in a private printing

of an English translation of 'The Passion of Perpetua and Felicity'—hence the names of Perpetua for the roman and of Felicity for the italic. Its first commercial use was for the composition of Gill's *Art-Nonsense*, published by Cassell in December 1929. As the italic had not then been completed, the author's emphasis is expressed by underlining. When the italic appeared it was slightly less monumental than anticipated and was the result of a number of compromises. Morison's ideas of a sloped roman had some influence, but the rejection of a non-cursive *f*, for example, showed that the calligraphic past of the italic was still potent. Morison prophesied that the titling capitals (Series 258) 'will be esteemed as long as the Latin alphabet remains the basis of western recorded civilisation', but he was less certain about the quality of the composition sizes. 'While the relations of the thick and thin and the serifs are perfectly judged, and all the essentials are present in correct balance, certain departures from the norm, set up by the centuries, distract and therefore estrange the reader, though only to a slight extent. . . This is a welcome innovation in the large sizes, but the same variations repeated, few though they are, in the small sizes, suffice to render the design "peculiar".' His final judgement was that in the small sizes Perpetua 'achieved the object of providing a distinguished form for a distinguished text; and, in the larger sizes, a noble, monumental appearance'.

In 1930 Gill drew a type for cutting by the Caslon typefoundry. With characteristic pugnacity, he proclaimed that his Joanna type 'was not designed to facilitate machine punch-cutting. Not at all. Machines can do practically anything. The question isn't what they can do but what they should. It is clear that machine products are best when they are plain. . . Joanna is an attempt to design a book face free from all fancy business.' So successful was the attempt that Gill's Joanna was acquired for use by the publishers, J. M. Dent, who later arranged for it to be cut by The Monotype Corporation for their exclusive use. It was released for general use in the printing trade in 1958.

GILL SANS

Gill was now called upon to provide a completely different kind of type—eventually known as Gill Sans. To understand its origin we must turn back to 1925, when Morison and Gill first began their discussions on type. In that year a young undergraduate, Douglas Cleverdon, decided to make book-selling a career and sent out his first catalogue to Morison. Morison was somewhat surprised at such precocity but was pleased to see Cleverdon when he turned up at 41 Bedford Square. Cleverdon came down from Oxford in 1926 and opened a bookshop in Bristol. His friendship with Morison flourished, so much so that Morison designed 'in about three minutes' the cover of Cleverdon's third catalogue. Cleverdon also knew Gill. During an attack of influenza which kept Gill house-bound in Bristol, he agreed to sketch letters in a book as models for the young bookseller to follow on labels and placards. Among the alphabets was one of 'block letters'.

When Cleverdon asked Gill to paint a fascia of his shop, Gill used these block or sanserif letters. This fascia, destroyed in 1940, has entered typographic history as being the origin of the famous Gill Sans type family, since it was as a consequence of seeing it that Morison asked Gill to supply an alphabet for a type.

Gill was opposed to modern industrial society and supported the ideas of those who wanted to return to a largely mythical golden age of handicrafts. He was not, therefore, predisposed to having his hand-drawn letters transformed by machines into types which would then be used to print from by other machines. Morison took a different view and argued that the monks in *scriptoria*, turning out as many copies of the gospel as they could by hand, would have welcomed a machine to help multiplication. He successfully won over Gill to this view—so successfully indeed that Gill, captivated by typography, began writing about it, had his own type made and set up as a commercial, and not as a private, printer.

One of the reasons for the Corporation's interest in a sanserif type was the fact that it was now entering the display type field in a big way, with the introduction of the 'Monotype' Super Caster. Consequently, the first trial to be cut was a titling face (Series 231), and it was this type which was used—together with the first version of Gill's printer's fist—on the front of the programme for a 'Publicity and Selling' Congress

A two-page leaflet, written by Morison for the BFMP Congress, 1928

THE 2 KINDS OF EFFECTIVENESS

The corrections of fine book-typography have been developed, accepted and obeyed for centuries. When a book is legible, pleasing to the eye, and above all unobtrusive, we say it is "effectively" printed.

But there is another kind of printing—historically a very recent kind, inevitably arising out of the industrialisation of our life and gathering greater and greater volume with the increasingly immense business composition of the present day—to which the familiar customs of fine book-typography cannot possibly be applied. An unobtrusive advertisement, a catalogue page, which only a connoisseur can distinguish from a piece of "classic" printing, might have caught the eye of the casual reader in the days when any advertisement was something of a novelty. Now it is eluded out of sight by displayed printing which is deliberately planned to catch attention and hold interest. It would be unthinkable to impose this calculated "attention appeal" upon book-printing. But it is no less dangerous to base all sales-promotion matter on the temperate conventions of classic printing.

Not only does everybody advertise in order to expand nowadays, but every progressive firm *must* advertise in order not to lose money to a livelier competitor. The result is that competition for attention has reached a point where the explosive, arousing force of novelty must be used as never before. The printer is a collaborator, and here is his opportunity. It is his task to expose his customer's copy with the utmost force. "Old-fashioned" is a word that never troubles the book printer. But it is a fatal word to the job printer who necessarily works in an atmosphere of high and increasing tension, and who, if he wants to maintain his position, must learn to appeal to the present day in the terms of the present day.

organised by the British Federation of Master Printers at Blackpool in May 1928. Morison gave an address at the congress on 'Robbing the Printer', which contained a prophetic warning to printers that they would increasingly lose business to the advertising and publicity agents.

It was not Morison's talk which stirred the greatest interest but the programme, which he had designed and had printed rather hurriedly. Following his speech, W. Howard Hazell asked him to point out the beauty in the programme—the programme with the red hand'. Morison said he could not answer the question, since what was *beautiful* was debatable. He added: 'I think my programme has its uses; I saw Mr Hazell kill a fly with his copy.' Morison and Hazell were at cross-purposes. The programme was not meant to be 'beautiful' but attention-catching, in which it fully succeeded. Hazell admitted later that it did attract attention and was original, but this did not satisfy the old-guard, one of whom wrote to say that the programme was 'an abomination that ought not to have seen the light of day'.

Despite the reaction of some members of the congress, Gill Sans got off to a good start. In due course the London & North Eastern Railway adopted it as a standard letter for its signs, timetables and other printed matter. Once accepted, some 90 printing establishments under contract to LNER had to install Gill Sans. As the standardisation process continued, the Gill Sans family grew to meet the various demands, and Gill cheerfully welcomed each successive test of the adaptability of his basic design. By the end of 1935 Gill Sans comprised the largest related series of types for modern composition and display ever based on a single design.

OTHER MODERN DESIGNS

Another experience of new design work was gained when Francesco Pastonchi, the Italian poet, wanted a new typeface for an edition of the Italian classics. A face named after him was designed by Eduardo Cottin and cut by the Corporation. A distinctive specimen book for the face was designed by Mardersteig and printed in Italy. 'Pastonchi' was not avowedly an interpretation of modern artistic ideas but was rather a return to classical writing and lettering. While Morison was the individual through whom the Corporation arranged the cutting, the typeface cannot be said to have been commissioned by him.

Morison also turned to America, the pioneer country in the design of new faces during the first years of the century, and to its most successful and versatile designer, Frederick William Goudy. Agreement was reached to recut Goudy Modern for machine composition in 1928. As a founder's type, first cut in 1918, it had been an asset to printers during a period when good typefaces were hard to come by. The roman of Goudy Modern appealed to Morison as a robust rendering of some of the letters used by eighteenth-century French engravers, whereas the italic is of English nineteenth-century inspiration. Morison did not regard it, strictly speaking, as a book type (although it has been used successfully in such limited editions

as the Nonesuch *Don Quixote* and the second Nonesuch Shakespeare), and felt that it was best employed 'in certain kinds of extra-literary composition as, for example, catalogues and prospectuses'. He was not uncritical of the result. He considered that the projectors were excessively long for the smaller sizes and the capitals excessively short, and he regretted reproducing these original eccentricities. Nevertheless, 'the type possesses much of the elegance of the fifteenth-century Italian script, the brilliance of eighteenth-century French engraving and the regularity of nineteenth-century English cutting'.

Another recutting of an American type occurred in 1929. This was Centaur, designed by Bruce Rogers, one of the most classic of all designs cut for mechanical composition. Rogers had acquired a copy of Jenson's *Eusebius* of 1470 and was struck by the crispness of the type. He had a page enlarged to five times the original size and worked over the letters with pen and brush for photographing. These served as models for the first cutting of Centaur in 1914 by Robert Wiebking of Chicago, who modified some of the designs in an effort to improve them. The Centaur type was private property and lay outside the 1922 programme, but Rogers made an offer of the composing machine rights to the Corporation because of his satisfaction with the system of composition on 'Monotype' machines. Morison considered Rogers's version of Jenson's face a free-hand emphasis of the calligraphic basis of the original and virtually an independent design. The great folio Oxford Lectern Bible, mechanically composed in 22 point Centaur, 'provides the most monumental impression ever given to a "Monotype" face', wrote Morison in 1953.

Followers of the Morris doctrine on Jenson had been at a loss when it came to creating an italic to suit their Jensonian romans. Rogers in 1914 ignored the problem, but for the Corporation's recutting he induced Frederic Ward to make a modified version of an italic used by Arrighi in 1524. In the recutting the capitals are inclined, whereas in the original they are upright as convention required before the mid-sixteenth century. Morison described it 'as free and as calligraphic as Rogers's roman' and considered it an ideal companion face.

The work of another fine American typographer also appealed to Morison—that of Joseph Blumenthal, designer of the Emerson type. Originally cut for him by the Bauer typefoundry at Frankfurt in 1930, matrices were recut mechanically by the Corporation and issued to the trade in 1935. When it was shown in *Signature*, Reynolds Stone commended it on the grounds that it 'avoided the rigidity of a modern face and preserved some of the virtues of the classic renaissance types'. These were virtues which were generally recognised by the mid-1930s, largely through the success of the series of revivals to which we now return.

BEMBO AND ITS ITALIC

The Bembo type which appeared in 1929 is perhaps the most popular and successful of all Morison's revivals. It derives

THE
intelligentsia
OF GREAT BRITAIN
BY DMITRI MIRSKY

(ci-devant Prince Mirsky)

including estimates of

Bernard Shaw

H. G. Wells

J. M. Keynes

G. K. Chesterton

Bertrand Russell

D. H. LAWRENCE

Aldous Huxley

Virginia Woolf

WYNDHAM LEWIS

Middleton Murry

Eddington

Jeans

Cole

E. M. FORSTER

Lytton Strachey

T. S. Eliot

Dean Inge

Laski

MALINOWSKY

&c. &c.

We (the publishers) ask our friends to forgive us:
we don't agree with **everything**

~~Prince~~ **MIRSKY** says. 



SCS ALBERTVS MAGNVS
SANCTITATE & DOCTRINA
CELEBER

QVEM PIVS PAPA XI
DOCTOREM VNIVERSALIS
ECCLESIAE DECLARAVIT
IPSE PRO NOBIS ORAT

ABCDEFGHIJKLMNO P Q
RSTUVWXYZ&MT

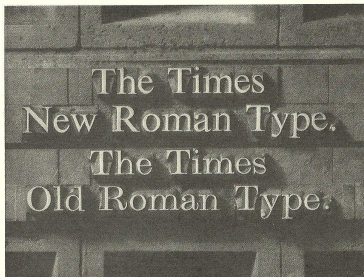
ALBERTVS

THIS FIRST SPECIMEN OF THE ALBERTUS CAPITALS DESIGNED BY BERTHOLD WOLFE IS PRESENTED
TO THE ALBERTVS MAGNVS AKADEMIE COLOGNE
BY THE ENGRAVERS THE MONOTYPE CORPORATION LIMITED AT 43 FETTER LANE IN LONDON

1937

THE MONOTYPE RECORDER

SPECIAL ISSUE DESCRIBING



LONDON
THE MONOTYPE CORPORATION LIMITED
43 FETTER LANE, E.C. 4

THE FORM AND
ORDER OF THE SERVICE



THAT IS TO BE PERFORMED
AND THE CEREMONIES THAT
ARE TO BE OBSERVED IN THE

CORONATION
OF THEIR MAJESTIES
KING GEORGE VI
&
QUEEN ELIZABETH

IN THE
Abbey Church of S. Peter
WESTMINSTER
ON WEDNESDAY
THE 12TH DAY OF MAY
1937

CAMBRIDGE UNIVERSITY PRESS

THE
FORM AND ORDER
OF THE SERVICE

THAT IS TO BE
PERFORMED

AND

THE CEREMONIES
THAT ARE TO BE
OBSERVED
IN THE



CORONATION
OF HER MAJESTY
QUEEN
ELIZABETH II

IN THE
Abbey Church of S. Peter
Westminster

ON TUESDAY
THE SECOND DAY OF JUNE
MCMXLIII

from the first roman type used by Aldus Manutius in the dialogue *De Aetna*, by Pietro Bembo, printed in Venice in 1495. The *De Aetna* and its type had to be studied in detail and, in comparison with other works of Aldus, Morison concluded that letter for letter the *Hypnerotomachia* of 1499 was in certain respects inferior to that of the *De Aetna*. But he did not appreciate the virtues of the Bembo type until after the Poliphilus had been cut, and he later came to feel that in the course of time Poliphilus would become obsolete. The wide use of Bembo throughout the world provides ample testimony of the quality of this remarkable design, which has had a lasting effect on the printing trade through the centuries. Morison has ascribed its success to the fact that 'it was inspired not by writing but by engraving; not script but sculpture'.

Despite the success of the Blado italic, much hesitation was felt when the question of an italic for Bembo was discussed. The accomplished scribe, Alfred Fairbank, desiring to design a typeface, had already drawn an italic for independent use. He was advised that this would not succeed on its own but could be used as an italic for a roman which the Corporation then had in production. He sold his drawings to the Corporation, who then altered some of the characters, which did not meet with his approval. In any case, it was found that the Fairbank italic looked happier on its own rather than in association with the Bembo roman. Another italic, possessing less personality, was found in a publication of a Venetian writing master, Giovantonio Tagliente. This italic had to be severely revised: the ascenders were serified and the roman capitals mechanically slanted. 'While not disagreeable, it is insipid,' was Morison's judgement: he considered the Blado italic a much superior achievement. The subsequent renaming of Fairbank's italic (Series 294) as Narrow Bembo Italic and then Bembo Condensed Italic brought forth the query from Fairbank: 'Condensed from what?'; and it would be better if his typeface were known simply as Fairbank Italic.

THE GOLLANCZ JACKETS

Morison was a friend of Victor Gollancz, although it is reported that he disliked the back-slapping approach and the use of his first name. While Gollancz worked at Ernest Benn, some very distinctive books by Morison were published by that firm, including *Four Centuries of Fine Printing* (1924), *Modern Fine Printing* (1925) and *The Art of the Printer* (1925). Morison supervised the typography of Benn's Julian Editions, giving particular care to a superb limited edition of *The Works of P. B. Shelley*. When Gollancz left to found his own firm in 1928, Morison became one of its directors and for ten years advised it on design and production. The only book of Morison's published by Gollancz was the large folio, *German Incunabula in the British Museum* (1928). Morison had never given up his study of black-letter, and this book was the first attempt on his part to explain the type's emergence. His fuller study of black-letter 14 years later was to be printed under dramatic circumstances.

Morison's connection with the Gollancz firm is, however,

best known for the famous yellow book-jackets which he devised in 1929. These are excellent examples of Morison's 'reasoning' approach. Potential readers had first to be compelled to look at a jacket and then induced to start reading at once. This combination demanded typographical audacity—a mixture of eye-catching display and more sober editorial setting. Morison began a discussion of the book's contents on the front of the jacket with the intention of making the reader turn to the flap and then to the book. To make sure that the book would stand out from others, black and red printing on bright yellow paper was used. Gill Sans was a valuable weapon in this battle of the bookstalls, but Morison used all the display types he could lay hands on, particularly the new bold faces being issued by German typefounders. These jackets were not welcomed by the book trade—publishers and booksellers—who thought them unfair.

The doctrine that a jacket is not just for protection but is an integral part of the selling apparatus has since been accepted, and it can be seen that Morison was among the first to conceive this doctrine. Furthermore, since the binding was not required to catch the eye, it could be extremely simple. Gollancz books thereupon assumed a dress of black cloth, undecorated except for the title and the author's and publisher's names on the spine. This simplicity saved Gollancz money as it had once done at Doubleday's. After a time Morison designed no more of the Gollancz jackets, but in the hands of Ernest Ingham of the Fanfare Press and his compositors the style continued.

To consider Morison solely as a book typographer would be an error, as is proved by his Gollancz jackets, which were basically publicity material. He was also a critic of advertising and considered that most copy and typography were too 'literary'. It may come as a surprise to some advertising men that, in an article on 'Advertisement Settings' in *Signature* (No. 3, July 1936), he demanded exactly the opposite of that which is required in book-work—more space after full points, less decoration, typographical diversions and (never mind the printer) the treatment of type as if it were made of rubber. It is an article which could still be studied with profit in advertising agencies.

AT 'THE TIMES'

Another aspect of printing which absorbed Morison was newspaper production and journalism. In time he was to become one of the greatest authorities on newspaper history and an influential figure in the newspaper world, initially as typographical adviser to *The Times* but eventually as 'the most active and effective backroom boy in Printing House Square', to quote *The Times* leader on his death.

The man who set the whole process in motion was Edmund Hopkinson, later an advertisement manager at *The Times*. When another Printing Supplement was planned early in 1929, Hopkinson asked if The Monotype Corporation would again take a full-page advertisement as in 1912. Before making a decision, Burch asked for an opinion from Morison, who

startled Hopkinson by saying quite bluntly that he would rather pay *The Times* £1000 to keep their hands off a Monotype advertisement. Morison went on to give Hopkinson a short lecture on the bad printing and out-of-date typography of his newspaper. These strictures were reported to the Manager of *The Times* (William Lints-Smith), who, in turn, asked Morison to explain what he thought should be done to improve the newspaper. A complete reform of the entire typography of *The Times* was then proposed by Morison. Impressed by the force and insight with which Morison argued his case, Lints-Smith secured his appointment as typographical adviser to the newspaper, and shortly afterwards arranged a small party at the Devonshire Club for Morison to meet some of the senior staff. Among those present was Sir Patrick Bishop, who recalls how astonished they were at the freedom and violence of Morison's criticisms. After the lunch the Manager remarked: 'Well, Morison, I hope that when you come to know us better, you will like us a little more.'

Morison contributed an article to the Printing Supplement on 'Newspaper Types', in which he traced the origin of the types then in use at *The Times*. His concluding remarks were: 'The question of an ideal type is, indeed, one of the greatest difficulty, complexity, and risk for any newspaper, and whatever the final result of recently conducted experiments, the type of this present Printing Number remains that of its predecessor of 17 years ago.' The experiments to which Morison referred included the setting of trial pages of *The Times* in various typefaces, including Baskerville, Plantin, Imprint and Ionic. An experimental cutting of Perpetua, with shortened ascenders and descenders, was also tried. The object was to determine the behaviour of various typefaces when printed from a curved stereo plate.

So that the Chief Proprietor, Major John Astor (now Lord Astor of Hever), should have some idea of the historical background to the typography of his newspaper, Morison, early in 1930, prepared *The Typography of The Times*, a large folio set in specially-cut 24 point Bembo. The edition consisted of one copy, which was presented to the Chief Proprietor by the staff of *The Times*.

As a result of the experiments, Morison decided that a completely new typeface was needed. The Manager therefore appointed a committee to consider 'the desirability of making an alteration in the present editorial and heading founts'. Among members of the committee was the assistant editor, R. M. Barrington-Ward, a supporter of the change. Geoffrey Dawson, the editor, was a little detached and preferred to leave details to others. Another committee member was Harold Child, a journalist and fellow-member with Morison of the Double Crown Club, and an enthusiast for good printing. Sir Patrick Bishop also served on the committee and recalls that it contributed very little, since Morison was the mainspring of the whole operation from its inception to its final conclusion.

This is confirmed by the fact that Morison went ahead with his ideas for a new type without reference to the committee.

Specimens were seen by the committee for the first time at its meeting on 26 November 1930. For its guidance, Morison had prepared a 34-page report, *The Memorandum on a Proposal to Revise the Typography of The Times*. Of the 25 copies printed, 11 were circulated and the rest pulped by an over-zealous warehouseman.

The Memorandum was exhaustive and subjected the committee to what was, in effect, a short course in typography. The historical portion was taken from Morison's *Type Designs of Past and Present* (*The Monotype Recorder*, September/December 1925). The Memorandum began by defining the nature of typography and the readership of *The Times*, going on to describe the printing trade of the day and the lack of correspondence between the book and newspaper sections. The reasons for the low standards of newspapers were investigated and the desirability of reforms stressed. There followed a discussion on the question of legibility and a summary of considerations raised by any proposals to change the typography of *The Times*. The object was to provide a clear case for the revision of that typography. '*The Times* will not be recommended to introduce anything remotely resembling the aesthetic faces of the private press movement of the nineteenth century, nor one of the mass production faces which American newspaper men have recently brought out,' wrote Morison, but rather '... by articulating the problem of a new type with relevant detail of past and present practice, to assist the Committee towards the adoption of a fount which shall be English in its basic tradition, new, though free from conscious archaism or conscious art, losing no scintilla of that "legibility", which rests upon fundamental ocular laws, or that of "readability", which rests upon age-long customs of the eye.'

TIMES NEW ROMAN

The face scrutinised by the Committee was known as 'Times New Roman' to differentiate it from the previously used 'Times Old Roman'. The steps which led to the first drawing of this type are obscure, and some odd theories have been produced as to its origins, including one American suggestion that it was based on De Vinne roman. Morison himself did not help by writing in 1953 that he pencilled a set of drawings and handed them to the late Victor Lardent, of *The Times* publicity department, and that Lardent made a first-class set of finished drawings out of the pencilled patterns. Lardent recalled that it was a much lengthier process and that no pencilled patterns were involved. He said that initially Morison handed him a photographic copy of a page from a book printed by Plantin to use as a basis. Lardent then drew alphabets, and Morison indicated alterations to letters until they reached a stage which satisfied him. The face which evolved was therefore the result of step-by-step reasoning. For Morison wanted a face which achieved maximum legibility with a minimum waste of space, and yet having the richness and character of the best book faces as opposed to the mechanical appearance of the Ionics of the day.

In a record of the changes, entitled *Printing The Times*, Morison wrote: 'The new designs, controlled by the specific requirements of the case, differ from the text and heading founts of every other press, or newspaper, or book printer in the world.' 'The Times New Roman' (as it is called) is new; but while it is an innovation, it is also something of a reaction. The "modern" type characteristic of the English newspapers is, as has been said, a version of the design which, invented between 1780 and 1790, came to a full development between 1800 and 1820. By the time Queen Victoria ascended the throne it had completely supplanted, whether in books or newspapers, the early Georgian "old face" cut by William Caslon and used in *The Times* until November 1799. Caslon's design stems directly through Garamond to a roman first used by Aldus in 1495. "The Times New Roman" possesses many structural features to be found in this distinguished archetype. Nevertheless, it is not exactly an "old face", for its sharp serifs are tokens of "modern face". It is a newspaper type—and hardly a book type—for it is strictly appointed for use in short lines—i.e., in columns. A modified design will be cut for book-work. Typographical pundits will probably classify the design as a "modernised old face". Ordinary readers, for whom a type is what it does, will be pleased to leave them to analyse the spirit of the letter. If "*The Times New Roman*" is successful it is because its designers regarded their task as a problem in proportion and legibility.'

It was one thing to prepare drawings but another to translate them into type, and in this situation Morison's connection with The Monotype Corporation—with its experienced staff of skilled designers and craftsmen—was invaluable. Here was a customer, *The Times*, requiring a type of its own, and the Corporation put its services at its disposal. By April 1931 the 9-point size of Times New Roman had been cut. Columns of the newspaper were set up to determine the word count of the new design as compared with the old one. After space considerations were found to be satisfactory, members of the committee, an ophthalmic authority and Morison examined the type and read the pages. No fewer than 1,075 punches were corrected in one detail or another. The final result from the Monotype Works was a total of 38 founts, aggregating 5,973 punches.

When *The Times* appeared in its new dress on 3 October 1932, the thoroughness of the revision was unique in the history of newspapers. For a year Times New Roman was the exclusive property of *The Times*, although, by special permission of the proprietors, the September/October 1932 issue of *The Monotype Recorder* was composed in the type. In 1933 Times New Roman was freed from control and was cut for other composing machines as well as for foundry type. Despite its origin as a newspaper face, it was found to be suitable for an immensely wide range of work, including books and magazines; and for many years it has proved to be, and still is, by far the most popular series in the repertoire of The Monotype Corporation. Its great utility has been increased with the addition of a number of related series. These include

several titling faces, a wide version for bookwork, a semi-bold designed for prayer-book and Bible printing, and a mathematical series. Various characters have been redesigned to produce special series for French and German, and it has also served as a basis for the design of Greek and Cyrillic founts.

HISTORIAN AND JOURNALIST

The typographical adviser himself soon became the historian of *The Times* and adviser on much wider issues than typography. Morison gained the confidence of the Chief Proprietor and the board of directors, his great strength being the ability to crystallise a solution to a problem while others were still groping. He was very helpful to Barrington-Ward, who had succeeded Dawson as editor, and the period when his influence was greatest came between the death of Barrington-Ward and the appointment of Sir William Haley as editor. Morison was the main author of the five-volume *History of The Times*, which he planned and edited. He immersed himself in the work, for he was fascinated not only in the way the newspaper was run but also in the power it wielded. He increasingly advised on appointments, including that of the editor of *The Times Literary Supplement*.

Morison had been a critic of the way in which the *Supplement* had been run. When its editor, D. L. Murray, resigned in 1945, it was agreed that the best way of meeting Morison's criticisms was to assign him the task of finding the right solution. Accordingly he was appointed editor of *The Times Literary Supplement* and occupied the post for three years. By his decision to abandon insularity and to notice books from other than English-speaking parts of the world; by raising the standards of contributions; by utilising the services of well-known scholars; by dropping obituaries and the crossword puzzle; and by reinstating the major front-page article; the *T.L.S.* under Morison's direction, began to achieve its present international eminence. During his editorship the sales reached their highest-ever figures.

THE BELL TYPE

Morison's growing interest in journalism and newspapers resulted in a lengthy monograph on John Bell, whose types were recut for the range of 'Monotype' book faces. Bell's contributions to type design were hardly known before this time, and the interest stimulated by Morison's book, together with an exhibition put on by the First Edition Club, brought recognition to this pioneer of the English 'modern' face. Bell's roman had been cut for him by Richard Austin, and the type, cast at the British Type Foundry, was a fine piece of work. It does not seem to have been much used in England except in Bell's newspaper, *The Oracle*, described by Morison as 'the most elegant sheet ever published'.

Bell's foundry was dissolved in 1797 and the first English 'modern' type forgotten. But in 1864 a set of Bell's types, cast from the original punches and matrices, which had descended by purchase to Stephenson, Blake & Company, were taken to America. At the Riverside Press the types were known as

JOHN BELL, 1745-1831

BOOKSELLER, PRINTER, PUBLISHER,
TYPEFOUNDER, JOURNALIST, &c.

Founder or Part-proprietor of
The Morning Post
The World
The Oracle or Bell's New World
Bell's Weekly Messenger
La Belle Assemblée
&c. &c.

Original Proprietor of
The British Library
Bell's British Letter Foundry
Bell's British Theatre
Bell's Poets of Great Britain
Bell's Edition of Shakespeare

BY
STANLEY MORISON

PRINTED for the AUTHOR
AT THE UNIVERSITY PRESS
CAMBRIDGE
1990

Title-page of Morison's *John Bell* 1930

'Brimmer', after a well-known writer. Updike admired 'Brimmer' and obtained strikes for his own casting, naming the new fount Mountjoye. Chance research at the Bibliothèque Nationale in 1926 had revealed a unique copy of 'Address to the World by Mr Bell, British-Library, Strand, London', set in the Brimmer or Mountjoye types. Thus their true origin became known for the first time since 1788. Through the Corporation's recutting the printing trade was presented with a compact, legible, beautiful type, of which Morison wrote: 'For sheer brilliance of cutting, that is to say, fineness of serif, it is comparable only with Eric Gill's Perpetua.' Bell was first used to set Morison's *The English Newspaper* (1932), an extended version of the Sandars lectures in bibliography, which Morison had given at Cambridge in 1931-2.

NEWSPAPER DESIGN

Interest in journalism had been increased when Morison discovered the diary of Ichabod Dawks, lost since the eighteenth century. His *Ichabod Dawks and his News-Letter* was published

in 1931, some of Dawks's script type being cast specially for the purpose. Captain Edward Topham (1751-1820), conductor of *The World and Fashionable Advertiser*, was the subject of one of the Cambridge University Printer's presentation books, as also was Thomas Barnes, editor of *The Times* (1817-41). Immersed now in the history of the press, Morison wrote a brief typographical history for the *Jewish Chronicle* when it went over to Times New Roman on 12 November 1937. Morison must have been one of the few men to bridge the gap between the noisy and erratic world of London journalism and the quieter world of scholarship—and to be at home in both.

One aspect of newspapers which Morison thought most needed reform was the title-piece. He waited until *The Times* was well committed to the general principle of a typographical change before explaining that he wanted to alter the allegedly traditional 'gothick' title-piece of the paper. John Walter V, descendant of the founder, was particularly opposed to any interference with the title-piece, but Morison could be very persuasive. In his 'Supplement to the Memorandum' (1931) he showed that a plain roman heading, which he wanted, was in fact traditional; that the title-piece of the first issue of the renamed *The Times* was in roman lettering; and that the adoption of the 'trick gothick' had merely been to keep up with fashion. Although he also showed that the Royal Arms were used without authority, he nevertheless suggested their continued use, although redrawn and corrected.

Earlier, in 1930, he had persuaded Eric Gill to cut in wood a bold sans-serif titling for the *Daily Worker*. A hammer and sickle were superimposed on a proof and a stereo made of the whole, the design being used for two years. Morison designed one of the better of the numerous *Daily Herald* title-pieces, and those of the *Continental Daily Mail*, *Financial Times*, *Reynolds News* and *Daily Express*.

DAILY HERALD REYNOLDS NEWS DAILY EXPRESS

As a result of Morison's enthusiasm, newspaper typography was now scrutinised for the first time, and the Spring 1936 issue of *The Monotype Recorder* was devoted to the theme of 'The Changing Newspaper' (set of course in Times New Roman). Morison contributed 'The Editorial Text: Standardisation and the Text Type', and readers were able to compare specimens of Times New Roman with other newspaper types. 'The Problems of Editorial Display' were dealt with by Allen Hutt, who had successfully revised the typography of *Reynolds News*.

To return to the Corporation's programme, one contemporary designer to whom Morison turned was Jan van Krimpen. Morison had first contacted him in 1926 to thank him for a Dutch review of *The Fleuron*, and, as a result of this, Van Krimpen, a superb calligrapher, designed the binding of the special edition of *The Fleuron*, no. 7. Van Krimpen was first asked to design a typeface by Enschedé en Zonen of Haarlem in 1923: two years later one size was ready to be used for a book on the Dutch exhibit at the Paris exhibition of that year (the type was named Lutetia after the Latin name for Paris). Morison wrote to say how much he liked it, and two years later the Corporation began to cut it for machine composition. Morison was unstinting in his praise for Lutetia. In the catalogue for the Enschedé exhibition held in London in 1929, he wrote: 'Lutetia is so handsomely proportioned and finely fashioned, possesses so happily that combination of originality and familiarity necessary to reading (lacking in the ninety-and-nine other original types at hand) that it may be fairly described as the best independent type design made for a score of years. The italic deserves special praise since it is the first found designed on the Continent to depart from the tradition of Aldus, Garamond and Caslon, and to follow Arrighi and Blado in its adoption of that easy and uniform slope which makes it comfortable reading, not merely in extract but in mass.'

Morison's liking for the Arrighi-style italic was not followed when Van Krimpen designed Romulus, cut by the Corporation in 1936. Its italic applied Morison's theoretical ideas in his essay, 'Towards an Ideal Italic', where he had urged that the only function of the italic was to support the main roman letter. Romulus italic was therefore a sloped roman, but the result was not a happy one for the reader. As A. F. Johnson observed: 'This may be logical, but results in a stiff and monotonous letter.' Both Morison and Van Krimpen later considered the experiment to be wrong in principle.

DISPLAY TYPES

It must be remembered that Morison had the dual responsibility of proposing types suitable for mechanical composition and for display casting on the 'Monotype' Super Caster. So far this record has concentrated on his provision of text types for the Composition Caster. It would, however, be quite wrong to assume that Morison had no interest in display faces. His early work at the Pelican Press and the Cloister Press had brought him into contact with quite exceptionally rich collections of display types from American, Continental and British sources. His hotly debated inauguration of Gill Sans showed that his taste for display types had not been lost in his enthusiasm for text types. And his dazzling use of the latest and most fashionable faces upon his Gollancz jackets was further evidence of his interest in display types.

Display types seldom enjoy anything more than a fleeting success. Fashion implies the substitution of one style for another contrasting style, and few of yesterday's favourites

STANLEY MORISON

RATIONALISM

AND

THE **NOVELTY**

APPROPRIATE IN
DISPLAY

ADVERTISING

A PAPER READ TO
THE CREATIVE ADVERTISING CIRCLE

LONDON

PRINTED FOR THE ADVERTISING CREATIVE CIRCLE
AT THE OFFICE OF "THE TIMES"
PRINTING HOUSE SQUARE

Reprint of a paper read to the Advertising Creative Circle, 1954

come back into vogue. Nevertheless amongst the many display types initiated by Morison, two families still remain much in evidence—those of Gill Sans and of Albertus, the latter designed by Berthold Wolpe.

Berthold Wolpe, a distinguished pupil of Rudolf Koch at the Arts and Crafts School of Offenbach, came to England in 1932 with a letter of introduction to Morison. Wolpe's work as an inscriptional engraver, particularly in metal, was familiar to Morison from reproductions in various articles. Wolpe specialised in inscriptions in bronze and stone, and this fact assumed some importance when Morison commissioned a new titling face. When Albertus appeared in one size in 1936, it was seen to be a distinguished face derived from letters which were cut rather than drawn. Issued in 1937, with a lower case and in a range of sizes, it became very popular, and it was followed by Albertus Bold Titling and Albertus Light in 1940. As was to be expected, Morison, with his special interest in black-letter, took the opportunity of commissioning such a face from Wolpe. The result was an excellent condensed face,

Monotype Recorder

for Spring, 1937: Published by The
Monotype Corporation Ltd. London



The Organisation of a "Monotype"
Machine: Department: Mr. C. E.
Bany's Address to the M.U.A., p. 17

Frank Humeau Pierpont, A Memoir
and a Tribute, p. 13

Technical Article: Maintenance of
Temperature of Metal and Moulds,
p. 22; Technical Questions, p. 27

Alexander Mackie and his Rotary
Steam Composing Machine, p. 24

Black Letter: its Origin & Current Use, p. 1

43 FETTER LANE, LONDON, E.C.4 REGISTERED TRADE MARK MONOTYPE

The Monotype Recorder with Morison's Black Letter article, 1937

Sachsenwald, in sizes from 14 to 72 point, and it was shown in the Spring 1937 issue of *The Monotype Recorder*, which contained Morison's 'Black Letter: its Origin and Current Use'.

Gill's and Wolpe's were not the only talents to be engaged by Morison to create new display types. The brilliant advertising designer, Ashley Havinden, was commissioned to provide two varieties of a new design, both of which included the name of the advertising agency which he helped to make famous. Ashley Crawford (plain and outline) has now passed from fashion, but, after the war, Ashley Script was made on Morison's suggestion, thereby making available in typographical form an elegant brush script, which had caught the public's fancy when used for Crawford's advertisements and for the written signs in Simpson's of Piccadilly.

As a designer of scripts, Imre Reiner exceeded Havinden's output and equalled his stylishness. Matura (1938) was followed by Mercurius and Pepita in the post-war period. Reiner's designs have enjoyed greater popularity on the Continent, whilst Havinden's had more success in England. This difficulty of satisfying not only the whims of fashion but also the vagaries of national prejudices led Morison to authorise some very run display designs, such as Grock and Braggadocio. Others such as Rockwell and Figaro were done without his own personal enthusiasm, but with the full realisation that the

provision of an adequate supply of display faces demanded a wide variety of styles. While Morison remained in the 'corridors of power' at *The Times*, display types in the editorial columns were kept under close control. Cochran (one of the first faces of his 1922 programme and one which he had used at the Pelican Press in the Peignot foundry version) was permitted for the headings on the women's page, but elsewhere the only departure from the bespoke set of Times New Roman founts was Perpetua. Indeed, of all the display types created during his period of office at the Corporation, he remained unshaken in his belief that the display sizes of Perpetua were unique in being assured of a lasting place in public esteem.

THE EHRHARDT TYPE

During his researches Morison had become aware of the rise of Leipzig as a centre of the book trade in the seventeenth century, a trend not unconnected with the increase of composition in German over that in Latin. A natural result was the development of a native school of typesetting and the emergence of 'Fraktur', a descendant of the Gothic 'Textura', as the dominant type. Fraktur is, as Morison has pointed out, space-saving both in width and depth: the roman types developed in Leipzig were also made relatively narrow and close-fitting to compete successfully with Fraktur.

Among the first punch-cutters to design letters of this kind in Germany was Anton Janson, a Dutchman, who printed a specimen in 1672. His work was copied and improved on, and one particular design of a graded series of 14 sizes appeared in an undated specimen sheet of the Ehrhardt foundry. The precise origin of these founts is uncertain but it has been suggested that most of them were cut by Nicholas Kis, a Hungarian, who left them for sale in Leipzig in 1689. At Morison's suggestion in 1938 the Corporation produced a regularised version of one of the romans in the Ehrhardt specimen and named it after the foundry. It is a narrow and closely-fitting letter, rather bold and fairly large on the body, so that it saves space without any loss of legibility. Its first showing was in *The Monotype Recorder* (volume XXXVII, no. 2, 1938), and it has since proved to be a popular face with book designers.

During the 1930s, the Corporation revived another type which had long been popular in Germany. Morison was never greatly attracted by the types of Justus Erich Walbaum, whose typefoundry was started at Goslar in 1798. He nevertheless recognised that Walbaum's founts were still in favour in Germany, where they could be obtained from the Berthold typefoundry in Berlin. Their recutting by the Corporation provided Oliver Simon with a range of types which he had already helped to make popular in England by his jobbing printing at the Curwen Press. With the same designs available for mechanical composition in two weights, light and medium, Walbaum's types became more widely used.

GUTENBERG EXHIBITION AND THE WAR

The year 1940 was commonly regarded as marking the fifth centenary of the invention of printing. When the war put paid

to the exhibitions which had been planned for various European cities, Brooke Crutchley decided to arrange one at the Fitzwilliam Museum, Cambridge. Despite the possibilities of war, preparations for the exhibition went ahead. It was designed to portray the uses to which printing from movable type had been put since the days of Gutenberg and his associates. Scheduled to last from 6 May to 23 June 1940, it was closed after only ten days because of the invasion of the Low Countries, but the catalogue was in such demand that a reprint was issued in July. Morison, who contributed the notes in the catalogue for the section entitled 'The Progress of Journalism', was keenly interested in this attempt to show the finished results of man's use of type. He kept the idea at the back of his mind for when the time might again be ripe for a similar exhibition. More than 20 years were to pass before this came about.

The war brought a halt to the Corporation's type-cutting programme, but Morison was as busy as ever, particularly at *The Times*. A special number of *The Monotype Recorder* (September 1940) celebrated the fifth centennial of the invention of typography: this was the work of Morison, Beatrice Warde and S. H. Steinberg. Morison was involved in much correspondence about the war, which he supported, but many of his papers were destroyed in the great air raid of 9-10 May 1941. His rooms and library at 22 Park Crescent suffered the same fate, together with a typescript of selected calligraphical and typographical studies ready for publication by Harvard University Press. He was, however, able to rescue from the burning work-table a paper on black-letter and another on early humanistic script. He was persuaded by Ellic Howe to publish the former, and accordingly it was printed for him by Cambridge University Press in an edition of 100 copies in 1942. The preface, describing the air raid, provides a vivid account of the effect of warfare on the civilian population. The paper on humanistic script found its way into *The Library* (June/September 1943).

Two years before the outbreak of war, a group of people interested in type specimens had begun to index every sheet they could trace, and in *The Library* (March 1942) they published a list of specimens issued before 1800. The note was signed by Harry Carter, Ellic Howe, A. F. Johnson, Stanley Morison and Graham Pollard. The intention was that they should collaborate in publishing the type specimens with commentaries. Morison was never a good committee man and his interest lagged until shortly after the war, when John Dreyfus stimulated it again.

POST-WAR TYPE PROGRAMME

Morison was able to inform Meynell on 1 September 1943 that he had received information through the Dutch Red Cross that Van Krimpen and his family were well. Further news of Van Krimpen reached him in 1945 through an English friend serving with the army near Haarlem. It came from John Dreyfus, who, returning on leave, brought Morison smoke proofs of a new type on which Van Krimpen had been working

during the war. It had originally been designed for a Bible to be published by the Spectrum publishing house in Utrecht. Disappointed by the cancellation of this plan, Van Krimpen was eager to have the type cut for general use. After consultations between Enschedé en Zonen and the Corporation, the type was jointly manufactured by the two firms under the title of Spectrum. It was used with great distinction by Van Krimpen in a number of books printed to his own design at Haarlem, and it was subsequently acquired by printers in neighbouring countries.

Contact with the liberated countries of Europe opened up further possibilities for cutting new types. In Verona, Giovanni Mardersteig had long been at work on a new type named Dante. Morison had been friendly with him since the early 1920s and had been in touch with him during Mardersteig's stay in Glasgow, where he had been invited in 1935 to advise Collins Cleartype Press. On finding that there was no such thing as a 'clear type' in the possession of that press, Mardersteig had designed for it a type, named Fontana after the fountain device of the press's colophon, and based on a fount cut by Alexander Wilson of the Glasgow Letter Foundry c. 1760. This type was cut by the Corporation for the exclusive use of Collins in 1936 and released for general use 25 years later.

By contrast, the design of Dante was entirely original and resulted from a long, close and happy collaboration between Mardersteig and the French punch-cutter, Charles Malin. Dante was recut by the Corporation in 1957 and rapidly became popular far beyond Verona. C. Volmer Nordlunde acquired it for his printing house in Copenhagen and declares it to be his favourite type. It has been used with great elegance in Germany, France and England, and it is admired in the United States. After Malin's death, it was decided by the Corporation that a semi-bold should be made for this design. Some trial punches were cut by Matthew Carter in accordance with Mardersteig's sketches, and these were used as the basis for the complete semi-bold founts subsequently manufactured by the Corporation.

Whereas Morison was not responsible for the names given to either Spectrum or Dante, the same is not true of Sabon, the last new text type to be made with his co-operation before his death. The type was the result of a demand made in Germany for an economical text face to be manufactured in identical form for composition on 'Monotype' and 'Linotype' machines, and with foundry's type. Jan Tschichold provided magnificent drawings, but the name was suggested by Morison. Sabon had been a typefounder in Frankfurt, where Tschichold's design was manufactured, and as he had also acquired funds of Garamond's types, upon which Tschichold based his roman design, the name seemed appropriate. The type was used for the text of the 1968 *Penrose Annual* and has already excited much favourable comment.

The capacity of the Corporation to produce roman types in the post-war period was considerably reduced by the need to manufacture new 'exotics'—the name given by printers to

oriental founts which are now so urgently required to advance literacy in the newly-developing countries of the world. Morison's scholarly interests extended to several of these scripts, and he sought expert advice to ensure that the calligraphic qualities of these scripts were preserved.

At home, a new display type was commissioned from Will Carter, whose Klang type added a distinctive pen-drawn letter to the Corporation's repertory. The same designer collaborated with David Kindersley in the design of Octavian, a type originally intended for Carter's private press in Cambridge. New ornaments were made from the designs of David Bethel, whose remarkably flexible Glint became a favourite with jobbing printers. Elizabeth Friedlander made some delightful printers' flowers, and a successful open titling named Castellar was the first of several designs to be made for the Corporation by John Peters.

Display typography on the Continent came increasingly under the influence of the Swiss school. This was exerted not only from Basel and Zurich but also from Paris, where two Swiss designers, Adrian Frutiger and Albert Hollenstein, rapidly assumed positions of commanding importance. In common with many of his compatriots, Frutiger was dissatisfied with the limited palette provided by most series of sans-serifs or grotesques: he also found that such varieties as already existed lacked some essential qualities of style and consistency. Morison had at first intended to correct and develop Series 215 and 216, two varieties of grotesque which he had introduced without any great enthusiasm before the war. On being presented by John Dreyfus with a proposal to make the entire range of Frutiger's Univers designs, he was quick to recognise their quality. The production of the 20 varieties of Univers in a large range of sizes further diminished the capacities of the Corporation to issue a large quantity of new types, but the cutting of the Univers series proved to be the most successful of all the new work initiated after the war.

Frutiger's transfer to Paris and his opportunity to design Univers were both the result of Charles Peignot's patronage and encouragement. Typefounding was in Peignot's blood, but with managerial responsibility for Deberny & Peignot in his hands, he realised that he could not afford to ignore the importance of filmsetting. He therefore entered into an agreement to promote in Europe the French invention of the Lumitype machine (or Photon, as it is known in America). Frutiger gained valuable experience in adapting existing type designs for the Lumitype and also in creating some new faces for that machine. He was therefore an obvious choice of designer for the first face to be made specifically for 'Monophoto' filmsetters. Users of the new filmsetting systems have been as slow as the first users of mechanical composition to demand new types for their machines, but those few who have so far employed Frutiger's Apollo on their 'Monophoto' machines will have discovered its inherent fitness for purpose and its adaptability to provide letters of satisfactory proportion in a large variety of sizes all from one single set of film matrices.

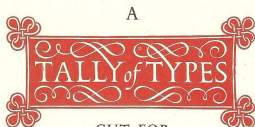
Charles Peignot also had the foresight to see what dangers lay ahead if type designers could not count upon effective international protection for their creations. The public as well as the printers had to acquire a better appreciation of typography if the problems were to be resolved, for it was useless to expect protection for a branch of creativity which the public could not even distinguish, let alone appreciate. Peignot therefore decided to launch the Association Typographique Internationale in 1957 and asked Morison to become its first honorary president. At the inaugural meeting, Morison took the chair and addressed the assembly in a form of French which would have rejoiced Winston Churchill. Morison, whose work in *The Fleuron* and elsewhere testified to his desire to achieve a greater understanding and respect for typography, took his honorary presidential duties with great seriousness, and his authority enhanced the work of the new Association.

TRAVELS ABROAD

After the war Morison was able to resume his visits abroad, particularly to the United States. Among the Americans he had met in London during the 1920s had been Pierce Butler, first custodian of the Newberry Library's Wing Foundation, which contains a remarkable collection of writing books. Morison also collected these books. Another American collector, C. L. Ricketts, asked Morison to visit him and use his library, which Morison did while writing the Calligraphy entry for the fourteenth edition of the *Encyclopaedia Britannica* (1929), to which he also contributed the sections on Printing Type and Typography. Morison's visits to Chicago began in the 1920s when he went to see both Ricketts and the Newberry Library, which acquired the Ricketts collection in 1941.

From 1948 to 1962 Morison paid almost annual visits to Chicago as a Newberry Fellow. At the time the fellowship consisted simply of a research grant for readers who wished to work in the Library collections. After 1962, although he continued to visit the Library, he had become a member of the *Encyclopaedia Britannica* Board of Editors and visited Chicago on business two or three times a year. From his fellowship resulted articles on Italian and American calligraphy, an edition of *Verini's Luminario* (with A. F. Johnson) and a monograph on *Byzantine Elements in Humanistic Script*. In the autumn of 1959 the Library honoured Morison by mounting an exhibition of his work in printing, typography, palaeography, design, liturgiology and history.

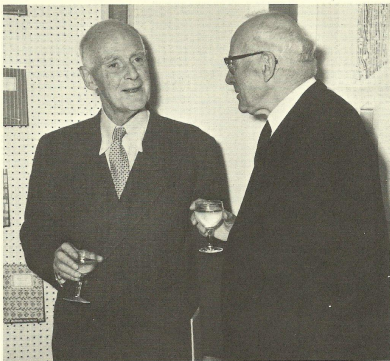
Morison also visited the countries of Europe regularly—Italy, Switzerland, France, Holland and particularly Germany, where possibly his oldest friend was Peter Jessen, whom he had met at the Berlin Kunstgewerbe Museum in 1922. Other friends included Gustav Mori, Rudolf Koch, Julius Rodenberg, Anna Simons, C. E. Poeschel and E. R. Weiss. In the 1930s he visited Russia, possibly in connection with the desire of *Pravda* and *Izvestia* to use a 'Monotype' Super Caster. While in Moscow he took the opportunity of attending Mass at a church in the Nevsky Prospekt.



CUT FOR
MACHINE COMPOSITION
AND
INTRODUCED AT
THE UNIVERSITY PRESS
CAMBRIDGE



CAMBRIDGE
PRIVATELY PRINTED
1953



Morison with Sir Francis Meynell, 1961



Morison looking at the grave of Karl Marx in Highgate Cemetery, 1952

Morison very much enjoyed his visits to Switzerland and particularly to Geneva, which he loved as a city full of history. André Tschan, Berne manager of The Monotype Corporation, recalls an occasion when he and Morison visited the Bibliothèque et Musée de la Réformation at the time of the quarter-century celebrations of Calvin's founding of the present University of Geneva. 'We sat in front of the famous Mur des Réformateurs listening to and watching the spectacle "Son et Lumière". Everybody and everything was dead quiet when our friend, in a typically Morisonian way, suddenly got hold of my arm and exclaimed loudly: "Listen, Tschan, what if Calvin had become THE Pope instead of a reformer... The face of Europe, the face of the world would have been changed."'

VARIOUS PUBLICATIONS OF THE 1950S

In connection with Morison's sixtieth birthday in 1949 *A Handlist of the Writings of Stanley Morison* was compiled by John Carter, with indexes by Graham Pollard. It was printed for private circulation by Brooke Crutchley at Cambridge and contained 141 items. This useful record of Morison's works, including notes by himself, was supplemented ten years later by Miss P. M. Handover in the periodical *Motif*, when the opportunity was taken of including additions and corrections, bringing the total of items up to 172.

Relieved of some of the more detailed work at the Corporation by the appointment of John Dreyfus to assist him as typographical adviser, Morison was able to deal in his writings with wider aspects of calligraphy and palaeography, although he retained his interest in all that was going on in book and newspaper typography. He informed Allen Hutt in 1960 that his mind was engrossed with the political, ideological interpretation of the Carolingian minuscule. His religious studies also continued to absorb him.

Two important additions to the typographical studies had been issued earlier. The first of these, produced in Morison's favourite large folio size, was the magnificent *Printing The Times since 1785*, planned, edited and for the most part written by Morison. The second important work, *A Tally of Types* (the Cambridge University Printer's Christmas book for 1953), represents one of the vital source books to Morison's work. Elegantly produced, with wood-engravings and binding design by Reynolds Stone, the book contains a preface and postscript by Brooke Crutchley, but consists mainly of Morison's own notes on those types in the Monotype programme which were introduced at the University Press.

By May 1957 Morison was able to deliver his Lyell lectures at Oxford, under the title 'Aspects of Authority and Freedom in relation to Graeco-Latin Script, Inscription and Type, sixth century B.C. to twentieth century A.D.', a profound work which could only have been written by a man who had studied politics and who was capable of analysing their relationship with writing and printing. Such knowledge was not entirely theoretical, since Morison had for years been in an influential position and may well be said to have helped make

policy himself. His influence at *The Times*, after Hitler invaded Russia in 1941, is held by some to have been particularly important. His old friend, T. F. Burns, editor of *The Tablet*, wrote in an obituary: 'He was in fact, always interested in the corridors of power, and not least when they led to the dining room.'

LORD BEAVERBROOK

This explains what some might have thought an odd friendship with Lord Beaverbrook, arch-priest of private enterprise and Empire, royalist and Presbyterian. Both men were influential behind the scenes, although Beaverbrook had emerged into the limelight at a crucial moment in national history. They met aboard the *Queen Mary* in June 1948. Beaverbrook was curious to meet the man who looked like a 'clergyman': Morison to meet a press lord, who had known Northcliffe. Formal notes were exchanged and Morison met Beaverbrook for his first talk on the sun deck. Apart from the mutual attraction which arose, they found a basis for collaboration in their writings of recent history. Morison wanted to learn more from the Lloyd George papers, which Beaverbrook eventually bought; Beaverbrook more about Northcliffe's ownership of *The Times* and other matters, including the attitude of *The Times* to the Abdication.

The next year, 1949, Morison wrote to Beaverbrook with some queries, with the reminder that he was the 'clergyman' with whom Beaverbrook had discussed Northcliffe's letters on the *Queen Mary*. From then on the friendship grew and with it their correspondence. The salutations of the letters, which, on Morison's part had begun with the very formal 'My Lord' and on Beaverbrook's with 'Dear Mr Morison', progressed to 'Dear Beaverbrook' and 'Dear Morison'. When the Presbyterian Beaverbrook changed to 'Dear Friend', Morison replied in the old trade union style with 'Dear Brother'. This did not last long, and finally it was 'Dear Max' and 'Dear Stanley'. The Canadian peer was permitted to use his 'handle'.

Beaverbrook used *The Times* history as the basis of two talks. In the first, televised on 14 May 1952, he said: 'The responsible writer is Mr Stanley Morison. He is 63 years of age. He is an authority on Karl Marx, on John Calvin, and he thinks he knows something about John Knox, but he does not. I asked him to show me the grave of Karl Marx, in Highgate Cemetery. I took the precaution, of course, of having a cameraman there. And here is the picture. But he is not a hero worshipper of Marx or Calvin or Knox. He was converted to the Roman Catholic faith at the age of 22. From Atheism not Presbyterianism. He likes to be called a Papist. He dresses like a Jesuit; always in black and wears a black clerical hat half a size too small for his head. You would like Morison. His laugh is infectious. Ringing out loudly at his neighbour's jokes, and also his own. He does not make the mistake of pouring old wine into new bottles. If the wine is old and really good, he has another use for it. Morison's fame will grow.'

The two men became very close, Morison reading the proofs

of Beaverbrook's books and visiting his home in the West Indies. Much of their talk was on history, particularly on Northcliffe and on the first world war; but also on religion. Beaverbrook, as a Presbyterian, sometimes tried to interest his staff in the affairs of this denomination but without much success. Morison, on the other hand, was genuinely interested in Presbyterian forms of worship and was able to discuss them intelligently with Beaverbrook.

One of Morison's last ventures into the outside world before his death was to attend the opening of the Beaverbrook Library in St Bride Street, London, on 25 May 1967. Almost blind and confined to a wheel-chair, he had insisted on attending and was very moved by the ceremony.

PHOTOTYPESETTING

With the development of phototypesetting techniques, it might be thought that Morison would gradually lose interest in typography. The contrary was the case. He kept closely in touch with George Westover, inventor of the Rotofoto, and rewrote a work on *The Geneva Bible* in 1955 for use as a specimen pamphlet composed on the Rotofoto and printed at the London School of Printing and Graphic Arts. Subsequently, he arranged for the Cambridge edition of his *First Principles of Typography* to be set on a 'Monophoto' machine in Bembo 12 point. In May 1958 he gave a paper on photo-composition to the Art Workers Guild. While much of the paper was devoted to the idea that a book cannot be considered a work of art unless the type used in it was the product of a hand-cut punch, he nevertheless maintained that there was virtually no difference between composition in metal and film; and he could see a virtue in photo-composition if governed by order and consistency.

THE 'FELL' BOOK

By the time of Morison's seventieth birthday, which was celebrated more abroad than in Britain, one of his greatest works was on its way—one which he saw through the press just before he died—*John Fell: The University Press and the 'Fell' Types*. His interest in the Fell types went back to 1912, and he and Meynell were among the few who had actually used them outside the University Press at Oxford. In 1925 Morison agreed to investigate the origins of the types. The first printed result appeared in 1930—five broadsheet specimens with an explanatory text—but the project lagged until 1953 when he visited the Plantin-Moretus Museum in Antwerp. There he decided that an examination of Plantin's typographical material would reveal the pedigree of many of the Fell types. The examination was carried out by Harry Carter, who later experimented at Oxford with castings with material from Antwerp. Work began on the manuscript in 1958 and the book was finally published in 1967.

It is a folio (15 x 10½ inches), a size to please Morison, and its 278 pages were set by hand in the Fell types—the whole qualifying, by Morison's definition, as a 'work of art'. *John Fell* is a magisterial account of Fell's benefaction and of his

life, a Herculean task in which Morison was assisted by Harry Carter and J. S. G. Simmons. Carter, Archivist of the Oxford University Press, had this to say of Morison during his Lyell lectures of 1968: 'Typographers of my generation learned largely from him, and if typographical history is considered in this country as worthy of academic interest it is owing mostly to him. So that it is difficult in discussing the history of type or lettering of any kind not to feel overwhelmed by his authority and to escape from seeing things through his eyes.'

'PRINTING AND THE MIND OF MAN'

Morison had not forgotten the short-lived Cambridge exhibition of printing in 1940. When discussions began on the desirability of a cultural exhibit to accompany the international exhibition of printing machinery (IPEX) to be held at Olympia in 1963, Morison used his great influence to make it one of the finest displays ever to show the results of printing in communicating man's ideas. Two years of preparation produced 'Printing and the Mind of Man', an immensely impressive collection of books and equipment. Morison was fortunate in that the president of the sponsoring body was Jack Matson, managing director of The Monotype Corporation, who conveyed his enthusiasm to his associates. Nothing was spared to make the exhibit a success and the result gave a great fillip to British prestige. It was widely regretted that 'Printing and the Mind of Man' could not be retained as a permanent display, but this was impossible as exhibits had been sent on loan from all parts of the world. The catalogue of the exhibition will long be cherished as booksellers' and collectors' guides; and a larger and more distinguished volume, *Printing and the Mind of Man*, edited by John Carter and Percy H. Muir, will outlast the memories of those who were fortunate enough to visit the actual exhibition.

The year of 'Printing and the Mind of Man' also saw the results of another project. John Dreyfus had persuaded the pre-war members of the type-specimen group to consider the possibility of publication. With their encouragement he assumed the duties of general editor, and in 1963 the first 15 facsimiles were published with commentaries. Those who were wise enough to purchase this volume received a bonus in the form of a 34,000-word 'essay' by Morison 'On the Classification of Typographical Variations'. Modestly described as a 'sketch', it traced the steps by which knowledge of typographical variations, and the reasons for them, have been accumulated since 1467.

MORISON AS 'TYPOGRAPHER'

Morison achieved great prestige as an historian and scholar but he never forgot his old love of practical typography. John Dreyfus gave reasons why Morison should be granted the Moxonian title of 'Typographer' in *Signature* no. 3 (March 1947), and it will be apparent from this present narrative that Morison could achieve splendid typographical results even if his layouts were simpler and rougher than those made in design studios today. Printed matter bearing Morison's name

as designer is rare, although one small book produced in wartime for the National Book Council carries an imprint which begins: 'Designed by Stanley Morison in conformity with the authorised economy standards'. It shows how neatly Morison could design a small book, just as well as those 'lapidary' works he liked so much.

He was at his most felicitous when co-operating with a wood engraver, such as Reynolds Stone. Stone began his working life at the Cambridge University Press, where he inevitably came under Morison's influence. His first calligraphical engravings were made for book labels. Later he engraved title-pages in folio size, and his pictorial and decorative talents have brought him international fame. Five publications on *Lapidaria*, by John Sparrow, were appropriately designed by Morison and ornamented by Stone with title-pages and colophons (in Latin). Another distinctive publication—a 'Kalendar of Principal Events in the Early and Middle Life of William Benton'—was printed in an edition of 25 copies for Senator Benton to commemorate his sixty-fifth birthday in 1965. Morison planned the production and commissioned from Stone a set of wood-engravings, each of which ingeniously depicted some aspect of the Senator's life.

Through Benton Morison met Henry Luce on a Mediterranean cruise, and out of the meeting came the first tentative use of Times New Roman in *Time* magazine, where it later became a fixture. *Fortune* magazine also used the type and *Life* magazine followed suit, thus achieving one of Daniel Longwell's ambitions after he had retired from the Time-Life group.

MORISON THE MAN

Morison had the deepest respect for men of learning and especially for those, such as Fortescue, who were able to speak languages fluently and without apparent effort. Canon John G. Vance recalls Morison telling him that he had to pick his languages up 'at night schools, Guvnor! You had it all on velvet'. He also respected those who excelled him in a knowledge of railways, particularly such ecclesiastics as Canon Reginald Fellows, who knew all the English timetables, and the Bishop of Brentwood, Mgr Bernard Ward, who was an expert not only on 'Bradshaw' but also on Continental timetables. Morison used railway terminology when he told Canon Vance: 'You know, Guvnor, I started life on the footplate of an engine.' This was a reference to his lowly origins, and, while it is true that Morison had a hard time before reaching an eminent position, it may be equally true that he would never have achieved what he did if he had come from a comfortable background and had received an orthodox university education. No university in the world could have taught him what he taught himself. The practical advantage of working in the harsher world of business is now apparent in the shape of the wide range of typographical treatment he made available. No sheltered palaeographer could have provided this wealth. Canon Vance was right when he said that Morison was both diffident and defiant: diffident about philosophy and literature, defiant about typography, newspapers and lettering.

When Canon Vance made a suggestion about *The Times*, he was told, 'You, Guvnor, don't know what you are talking about'.

Morison's views inhibited him from accepting decorations or titles from the State, yet this 'Prince of auto-didacts' (to use Dr Finberg's description), with his respect for scholarship, was delighted to be honoured by learned bodies. He achieved an unusual 'double' by receiving the gold medals of both the Bibliographical Society and the American Institute of Graphic Arts; and during the 1950s he was awarded honorary doctorates by the Universities of Cambridge and Birmingham and the Jesuit University of Marquette. He was elected a Fellow of the British Academy in 1954, and in 1960 was made a Royal Designer for Industry. This latter distinction had been offered him 20 years before, but he had objected to the word 'Royal'. In his mellow years he agreed to swallow the prefix and accept. His republicanism seemingly did not stand in the way of his designing the Form and Order of the Coronation Service for the Cambridge University Press, both in 1937 and 1953.

Morison told an *Evening Standard* reporter on his seventy-fifth birthday that he had no recollection of ever having felt young—'so that age makes no difference'. In a way, perhaps the opposite was the case, and that he remained permanently young, in the sense that he was always curious about what was going on, was a merry companion and was sometimes school-boyish in his pranks—which, no doubt, he would have spelled 'pranx' (several correspondents have letters expressing his 'thanx'). While he never actually took a notebook to join the boys taking down the numbers of railway engines at main termini, he kept up his interest in this form of transport. A journey on the original 'Flying Scotsman' from London to Cambridge on 24 August 1938 with his learned friend, Canon Fellows, was the subject of the University Printer's Christmas book of that year.

Morison's austerity of dress—always black—did not reflect his jovial manner. With his friends in *The Times* companionship, at his clubs (the Garrick and the Athenaeum), or in a somewhat different atmosphere in El Vino in Fleet Street, he could be the wittiest of raconteurs. But he also liked to shock—*épater les bourgeois*. On one occasion a lady at dinner, impressed by his erudition, asked him where he had gained all his knowledge. He replied: 'In HM Prison, ma'am.' At times he was positively impish. At the fortieth anniversary dinner of the Double Crown Club his speech was recorded because he said he was on business in Chicago; but, in fact, he was dining with a lady one floor below in Kettner's restaurant and was seen by a number of members. There was no deception; he just felt like pulling their legs. He could not stand bores, and at a dinner inaugurating the IPEX exhibition he walked out on a speaker who went on a trifle too long.

One of Morison's oldest friends was Professor H. P. R. Finberg. They had first met when Morison was advising Ernest Benn, and Finberg worked with a subsidiary firm. Finberg went on to become a printer and publisher, and then a professor at Leicester University. As a printer he was a

customer of The Monotype Corporation and he corresponded regularly with Morison. They met often and held an annual celebration luncheon on 6 May, Morison's birthday and the feast day of St John ante portam Latinam, patron saint of scribes and printers. They even founded a guild of Catholic printers but it languished.

Morison extracted a promise from Finberg that he would make sure to enlighten those people attending his funeral as to what was going on, since many of them would not be Catholics. Eventually the Catholic church decided to use the vernacular, so that, when Finberg saw Morison on his deathbed, he was able to tell him that he had translated the Requiem Mass from Latin into English to meet his wish that everybody should understand. It was characteristic of Morison to think of his friends to the end. He planned his own funeral carefully with Bernard Dunne, of Burns & Oates, there being no relatives living. For the Solemn Mass of Requiem in Westminster Cathedral on 18 October 1967, Dunne saw through the press a booklet which contained the liturgies in both Latin and English (provided by Finberg). At a suitable point Canon

F. J. Bartlett explained the service to those who were not fully aware of its significance. 'Our custom at a Mass of Requiem is to preach either a panegyric at the end of the Mass or a homily after the reading of the Gospel. Stanley Morison was concerned that at his Requiem the nature of the service should be in some way explained. As a liturgiologist he would surely prefer the homily to the panegyric. He was pre-eminently a man of letters, yet he has been quoted as saying, "I am not interested in literature; I want information."'

These words sum up the man: 'I want information.' In return he gave information—liberally—which will guide those who plan communication by the printed word in the new era ahead. Almost his last task was to write a Postscript for the 1967 edition of *First Principles of Typography*, in which he argued that experience and reason are the only 'traditional' factors in *First Principles*. 'Tradition', he concluded, 'is another word for unanimity about fundamentals which has been brought into being by the trials, errors and corrections of many centuries. *Experientia docet*.' Morison's experience is available to teach generations to come.

EXPLICIT



Wood engraving by Eric Gill for the final volume of *The Fleur-de-lis*; wood engravings on the title-page and page 5 by Reynolds Stone

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