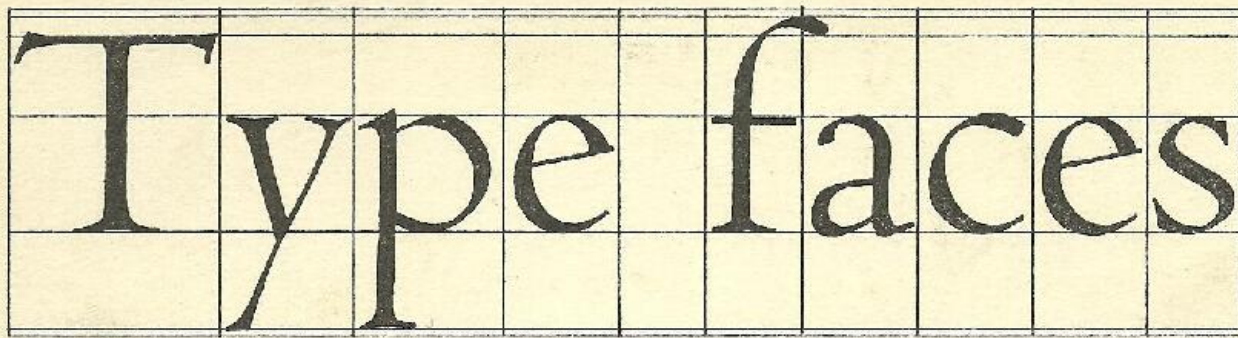


Charles L. Pickering

Duphanta



VOL. XXXII

SPECIAL NUMBER

NO. 1 (*New Series*)

OF THE

MONOTYPE RECORDER

COMMEMORATING THE

TWENTIETH ANNIVERSARY OF "IMPRINT"

AND THE

COMPLETION OF A TEN-YEAR PROGRAMME

for Restoring to the Modern Printer the Greatest Historical Faces

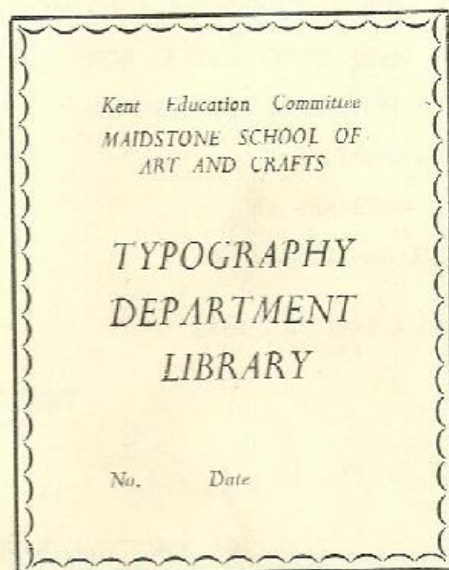
WITH SPECIMENS, ANALYSES FOR IDENTIFICATION, ETC.

THE MONOTYPE CORPORATION LIMITED

43 FETTER LANE, LONDON, E.C.4

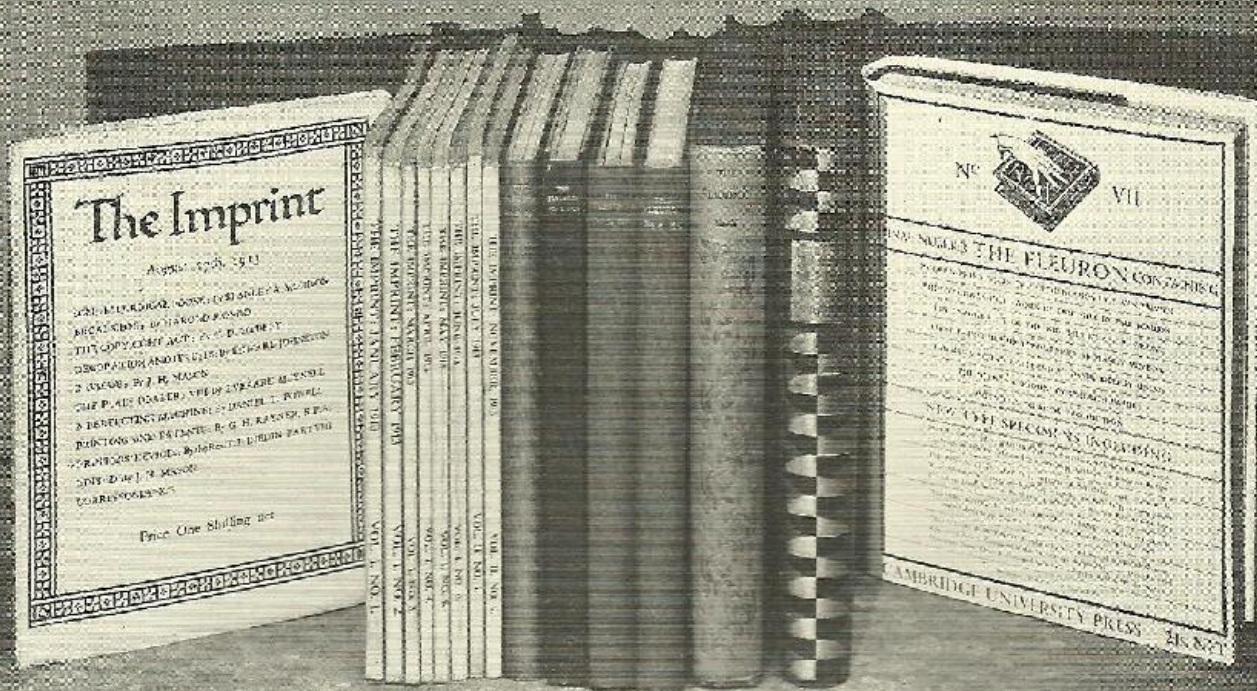
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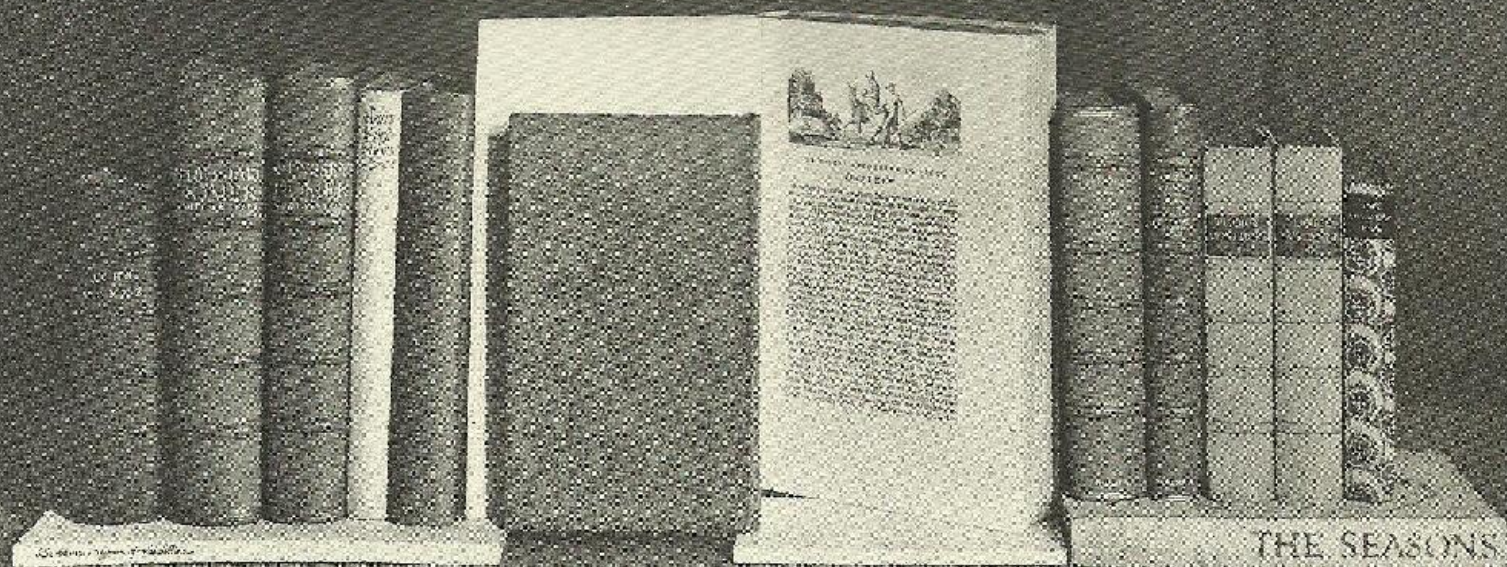


21338

THE MONOTYPE RECORDER
SPECIAL TYPE FACES NUMBER



SEE P. 22: "THREE ANNIVERSARIES" OF INTEREST TO TYPOGRAPHERS



THE MONOTYPE RECORDER

A QUARTERLY JOURNAL FOR USERS AND POTENTIAL
USERS OF THE "MONOTYPE" COMPOSING MACHINE
ITS SUPPLIES AND PRODUCTS

NEW SERIES: No. 1 SPRING 1933 VOLUME XXXII

Twenty Years of Typographic Progress 1913-1933

LONDON

THE MONOTYPE CORPORATION LIMITED

43 FETTER LANE

E.C.4

TO THE READER OF BOOKS

FINAL ARBITER OF TYPOGRAPHY

UNCONSCIOUS CENSOR

OF ALL LETTER-DESIGN THAT IS UNWORTHY OF HIS GENERAL
STANDARDS OF GOOD TASTE IN LIFE AND LITERATURE

STAUNCH SUPPORTER

DURING THE PAST TEN YEARS, OF ALL THOSE EFFORTS
WHICH HAVE BEEN MADE ON HIS BEHALF BY SCHOLARS, TYPE
DESIGNERS, PUBLISHERS, PRINTERS AND DESIGNERS OF BOOKS

THIS ISSUE OF THE MONOTYPE RECORDER

LIKE THE TYPE-CUTTING PROGRAMME IT COMMEMORATES

IS DEDICATED

BY HIS RESPECTFUL SERVANTS

THE MONOTYPE CORPORATION LIMITED

INTRODUCTION

This number of the *Recorder* is something in the nature of a quick tour through a famous art gallery. For the first time in the career of this periodical, different type faces have been used to set each article. The attempt has been to commemorate a decade just closing—a period which is in many ways without parallel in the history of book printing.

1923 was the year when fine typography smashed its "glass case" and began to be a vigorous movement of general application to all forms of printing. We are only now able to realize the profound influence of the establishment of the *Fleurbaey*, and the demonstration by the Nonesuch Press that exquisite book printing in fine separate type need not mean closely limited, expensive editions. But, as has been truly said, none of the amazing rise in standards of typographic design which began in that time could have taken place without the provision of a sound type repertory. Historians of book printing will very probably mark, as the one most important event affecting the æsthetic prestige of the craft in our time, the adoption by the Monotype Corporation Ltd. of a typographic policy which at first seemed quixotically idealistic. A few of the results of this policy may be seen on the following pages, and a brief summary of the "Monotype" typographic development is given on pages 22-26.

1922 contributed much to this decade of increasing "type consciousness". It was decidedly a year in which the typographic principles and "raw materials", developed through the preceding years, were applied on a larger scale, and in a more practical and dramatic form, than ever before. In commercial printing, it saw the completion by the London and North Eastern Railway of the largest type standardization of modern times; in a forthcoming number we hope to give due attention to the remarkable way in which this premier line has given individuality and dignity to its hundreds of varieties of printed literature, throughout its great and complex system, by the universal use of "Monotype" Gill Sans. Another event of this year which could not possibly have been prophesied in 1923 was the appearance of a daily newspaper in a really beautiful old face type. The story of *The Times* change of typography, and the part played in it by "Monotype" craftsmen, was told in a previous issue.

This and the next page are set in the LIGHT weight of PLANTIN, "MONOTYPE" Series No. 113. The normal weight of this letter is Series 110, PLANTIN, a "Monotype" origination (see p. 25, part 2) which has been adopted as the "one indispensable text face" by many leading advertising agencies in Gt. Britain. This PLANTIN design, not to be confused with non-"Mono" types of the same name, may be identified by the k, M and well-kerned italic letters v, y, &c.

THIS NOTE IS SET IN PLANTIN 110

THE MONOTYPE RECORDER

As a result of the intensified interest in fine type faces, and of the reputation which the Monotype Corporation now enjoy, we are very frequently requested by printers, publishers, lecturers and bibliographers to furnish historical and technical details in regard to specific "Monotype" faces. Special specimen booklets exist for most of our leading faces, and others are in hand for early issue, but we have until now had no single book to fill the gap between our complete but unwieldy specimen book and these single showings. Special numbers of the RECORDER which deal with any matter of type history go out of print, we discover, without delay. What is evidently wanted by the alert printer is a compendium of the particular faces, amongst many other fine "Monotype" designs, which have played a leading part in the typographic renaissance of our day.

The requests which we have received for this information are about equally divided between printers and all others who are not actually master printers. The chief demand of the first group is for a few descriptive paragraphs suitable for a printer's specimen book. As we have often pointed out in these columns, the print buyer, and any other layman, is quite incapable of *looking at* a well set page of printed type; read he must, and the better the setting and type, the more interest he will take in the copy. That is as it should be, but that also makes it a shocking waste of "reader interest" to use only one piece of copy throughout the book—unless there is a deliberate effort to make a line-for-line comparison of widths, etc. In this number we are going to include a few paragraphs about each face which would arouse the layman's interest in that face, and increase his respect for the subtle art of type cutting, if his eyes were to fall upon them in a printer's specimen book. Another frequent request from our readers is for similar material to be used in special brochures announcing the acquisition of a new series, or in one of those excellent house organs which can now be called the most efficient printer's representative.

From the non-printers the requests are for the same material, but for other purposes. For example, it is only now becoming evident to the publishing fraternity that if a book is set in a really distinguished type face (in the same "Mono" type, let us say, that has just been chosen for a fifteen-guinea limited edition) the mere fact that it is issued at 7/6 in an unlimited edition need not prevent it from bearing as proud a colophon as its more pretentious cousin. Some of the most exquisite privately printed books of our generation have been set in "Monotype" Bembo and have colophons boasting of that fact; yet it is something unusual when an unlimited edition at 7/6, also in Bembo, carries any colophonic note at all!

From ambitious students of printing schools we have other requests for summary histories of type

designs, and these we take very seriously, knowing that the seed of typographic enthusiasm can find good ground in even the youngest mind; even one confronted all day long by ugly Grots and Plate Gothics; even when the only opportunity for a mental excursion into the creative side of printing has to take place in an evening class after a hard day's work.

Lecturers and journalists very frequently ask us for specimens and historical facts about "Monotype" faces. Advertising men also display great interest in the design of appropriate types and not infrequently ask us for the names of printers possessing a required series; these names, for obvious reasons, we do not regard ourselves as being entitled to divulge.

A final word in regard to the rather elementary devices for identifying these few "Monotype" faces which appear in this book. It is almost impossible for the professional typographer to cast back in his mind to the time when one type face "looked just like another", and yet with most of us that was once the case. Those of us who recognize a piece of 11-pt. Plantin 110 upside-down across a lunch table, by the mere "look" of it, will be as bewildered by this lay attitude as Alice was when Humpty Dumpty complained that she was "So exactly like other people". We point out, as she did, that "The face is what one goes by, generally", only to be met with the reasonable objection:

"That's just what I complain of," said Humpty Dumpty. "Your face is the same as everybody has—the two eyes, so—" (marking their places in the air with his thumb) "nose in the middle, mouth under. It's always the same. Now if you had the two eyes on the same side of the nose, for instance—or the mouth at the top—that would be some help."

It is safe to say that if there is anything in a face so obvious for identification by the perfectly uninstructed layman—if there is some character which makes a drastic departure from the fixed code of the alphabet—that face must be as offensive typographically as a human face with the mouth at the top. Our "ear mark" method is only a first aid to beginners. We shall be very glad to provide material supplementary to that which appears in these pages, articles, bibliographies, etc.; and we close this introductory note with a cordial invitation to every reader to visit our famous matrix-cutting department at Redhill, Surrey, and see for himself the scientific processes and the genuine craftsmanship that go to the making of a "Monotype" face.

ON THE CHOICE OF TYPE FACES

By PAUL BEAUJON

The legibility of a type face has an exact parallel in the audibility of a human voice. A lecturer must make every word audible and distinct; yet within the limits of audibility lie the whole range of speaking tones from a metallic monotonous drawl to the infinitely flexible and persuasive tones of the good speaker.

Type, the voice of the printed page, can be legible and dull, or legible and fascinating, according to its design and treatment. In other words, what the book-lover calls readability is not a synonym for what the optician calls legibility.

In choosing a type design for book printing the problem of ocular legibility has in most cases been solved in advance; that is, it is very unlikely that a type founder or composing machine manufacturer would produce and offer to good printers a face of which any two characters had a confusing similarity, or in which any one letter ignored the "code" which governs its design in roman or italic. The size must be chosen in view of whether the work is one of reference, that is, to be read

in short sections by people who are concentrating, or a novel to be read uninterruptedly by people who are enjoying themselves, or an educational book for young and reluctant eyes. Here again, the makers are not likely to cut a small size so small as to be "illegible"; though any size may be called "unreadable" when it is too small or even too large for a given purpose—a reader's, not an oculist's purpose.

The moment the question shifts to *readability*, however, these elementary precautions give way to endless and delightfully varied experiments no less effective in each minute difference than is a change of timbre in the speaking voice. Set a page in Fournier against another in Caslon and another in Plantin, and it is as if you heard three different people delivering the same discourse—each with impeccable pronunciation and clarity, yet each through the medium of a different personality. Perhaps the layman would not be able to tell one old-style setting from two others of the same group; yet he could not read the three pages in turn without at least a subconscious discrimination. The smallest variation in serif-construction is enormous compared to the extent to which a disc of metal, in a telephone receiver, vibrates to electric shocks produced by one voice and another; yet we find it easy to deduce from one such set of vibrations that an old friend is asking us to "guess who this is"!

PHYSICAL CONSIDERATIONS

The beginner in book typography is prone to import aesthetic sentimentality into what is first of all a matter of convenience. Baskerville and Fournier were both designed during the eighteenth century, and some people think that they represent in miniature, and in terms of their respective national cultures, the clarity and good manners of that age. But should you label an old or modern

author "*dix-huitième*" and start matching his words to what you consider a type of the era, it would be better first to remember that Baskerville, being relatively generous in set-width, will "drive out" the book; whilst Fournier, a neatly condensed face, will be more frugal of space. Thus the recent edition of *Pride and Prejudice*, produced by Peter Davies, Ltd., had a large amount of text to begin with, and not too many pages were to separate one illustration from the next: Fournier, in a beautifully legible small size, solved the problem. Baskerville, conversely, printed on bulky paper, has saved many a fine book from seeming to offer less than the money's worth. The typographer, whether he be connected with the printing or publishing office, should be able at a few minutes' notice to calculate ("cast off") how many pages the copy will come to in a given face, taking into account the point size, set width, number of lines and leading between the lines.

The word "set" which appears in our type specimen books means that an actual type of the widest letter in the fount (such as cap. M) will be as many points wide as the number given, and that the narrower letters will be proportionate to that width, if the type is cast on that indicated "set". Thus a fount like Baskerville, of which the 12 pt. is "12 set" is going to occupy more space, word for word, than Bodoni 135, 12 pt. which is $11\frac{3}{4}$ set; Centaur and Garamond 12 pt., which are $11\frac{1}{4}$ set, will take less space; and Fournier, which in 12 pt. is $10\frac{1}{4}$ set, will vary from the width of Baskerville by the proportion of $10\frac{1}{4}$ set to 12 set. (*cf.* page 28, part 2).

Some type faces are more successful in the sizes above 11 point than in those below it. The fine cut of Bodoni demands in justice exquisite printing for the 6 and 8 point. Caslon and Garamond seem to many to improve as the sizes increase. The new Bembo face, used on these pages, is one of the few old styles that preserves all its freshness and charm in the smallest sizes. Fournier and "Monotype" Plantin, for different reasons, are highly successful in the smallest settings as well as in and over the normal sizes. Centaur is a fine type in any size, but certain subtleties of cutting cannot be appreciated below 24 point, and these details go to make it as successful an upper and lower case for poster work as has ever been designed.

THE MONOTYPE RECORDER

If the quality of paper is known in advance—as it must be in most cases, and especially where illustrations are used—this will influence the choice of a type face. Old-face was not designed for calendered paper, which did not exist until Baskerville's experiments; the difficulty arises in the fact that a smooth-finished surface of paper takes the inked copy with such ease that little or no impression *into* the fabric of the paper is necessary, and, therefore, the only ink which comes off the type is that on the actual printing surface. In general, calendered or shiny surface ("art") paper needs such a face as "Monotype" Plantin, which is not noticeably thinned down by such treatment.

In the old days a printer had no reason such as these for stocking different type faces. He worked on one kind of paper: hand-made pure rag, with the corrugated surface left by the wires of the paper mould—a surface now known as antique. He had only one process by which pictures and type could be printed simultaneously. Nowadays he also has to be the master of a process as different from the old type printing as the "kiss" impression of thousands of shallow dots of metal on smooth paper is different from the pressure of a deep-cut type and wood blocks into damped paper. The modern printer is versatile as his ancestors never dreamed of being; he prints from a rotary as well as a flat surface, and often from rubber or copper cylinders. He has long recognised the necessity of using a special kind of paper for each process. Nowadays, if only to prevent set-off, he has learned to stock special inks for special papers. But some survival of craft tradition prevents many printers from realizing that a face, like an ink or a paper, can be suitable or unsuitable for a given process. There is still a widespread feeling amongst them that the typographers ought to settle on one perfect type, and thus eliminate the expense of stocking, not that one fount of 12 point which the old printer would call simply "our pica", but at least three or four different sets of 12 point composition matrices—chosen, be it noted, not for aesthetic reasons, as all can be "good" designs, but for as practical reasons as hold good in the paper stores. Quite apart from the survival of the "one face" tradition, there is the fact that a composition series costs money. It is therefore necessary for laymen, buyers of printing, to discipline their enthusiasm for new faces.

If a "Monotype" user has four body composition faces, and each is well-designed and adapted to a particular printing process, and if the four designs are sufficiently different to convey four different "tones of voice" it would be inordinate to expect that man to increase his type repertory without very good reason. A customer can confer a great benefit upon a hitherto undistinguished printing office by clamouring for one fine composition face where there was none before; but on the other hand to wave aside Bembo and insist on Centaur or *vice versa*, is an ungrateful act. Besides, if there is a really defensible necessity for Bembo in that particular job, why not reward the master printer who, independently and of his own judgment, invested in that type without being prompted? In short, the man who wants a choice of good type faces must go where they are or else accept what he is offered—unless he is willing, in token of his sincerity, to go shares with his printer and help purchase that fount.

Let us leave this matter with the admonition that most old faces look anæmic on coated paper,

THE CHOICE OF TYPE FACES

that a few types like Plantin Light, 113, and (we suspect) the new Bell face, are adaptable to varying processes, and that no printer ought to put in a composition face except that a *number* of customers over a *number* of years may be advantageously served by it.

One other mechanical point in the choice of type faces has to do with combinations of different alphabets. Nowadays italic is thought of as a part of the whole fount loosely called "roman," but the appearance in a page, or even a long sentence, in italic would show why this form of letter, at least until the middle of the 16th century, was considered as an entirely separate alphabet. When italic was thought of as separate cursive a certain latitude and individuality was allowed to it. Garamond italic, for all its whimsical and charming irregularity of slope which lends piquancy to certain italicized words does not invite the effort of reading in entire poems or paragraphs as well as the disciplined Baskerville or Bell italics. The kind of cursive called Chancery, to which family Blado, Bembo, Arrighi and Lutetia italics belong, has such beauty in its own right as to justify its use in long passages or even whole books; and as far as combination is concerned, there seems to be a closer co-relation between the chancery letter and the essential form of roman old face than can otherwise be found before the 18th century. Another question in regard to combinations: Is an exotic fount to be used anywhere in the text? If so neither it nor the body roman must be too discrepant in weight, serif treatment, and general appearance. Perpetua is one of the few types which may be said to have "a greek" in the sense that most romans have "an italic"; in general one must do one's best to see that a warm renaissance letter like Poliphilus is mated either with New Hellenic (for colour) or the Aldine Greek, Series No. 283, rather than with a Greek cursive of the brilliance of Didot's. Even the extent to which capitals are used has some bearing on the choice of type faces. The almost superstitious regard for Caslon Old Face has been such that only a typographer of our own time has dared to point out that its capitals, especially the capital M, are so heavy in contrast to the lower case that very frequent use of them on a page creates a spotty effect.

* * *

And still we have not reached the really interesting part of choosing a type face. All this preliminary matter has consisted of a recognition of certain physical facts—which, if the craft is to maintain its touch with the real world, must always be considered first and foremost. But beyond all the questions of relative width, colour, suitability for certain processes, and optical legibility, lies the whole fascinating field in which the



skilled typographer is at home. We must perforce leave him at this point. Looking into the pages that follow he will improvise his own dogma as to the very delicate matter of suitability—a matter in which practically every canon of good taste and every detail of a cultural background and literary training are involved. We can offer only two generalizations to accompany him on his journey.

The first is that before any question of physical or literary suitability must come the question of whether the face itself is tolerable or intolerable as a version of the roman alphabet. If a single letter is warped, emphasized above its fellows, made grotesque (as in this ugly g) or snub (as in any non-kerning f); if the letters, however pretty in themselves, do not combine automatically into words; if the fourth consecutive page begins to dazzle and irk the eye, and in general if the pages cannot be read with subconscious but very genuine pleasure, that type is intolerable and that is all there is about it. It must be wiped out of the discussion. There are bad types and good types, and the whole science and art

THE MONOTYPE RECORDER

of typography begins after the first category has been set aside.

The second generalization is, briefly, that the thing is worth doing. It does genuinely matter that a designer should take trouble and take delight in his choice of type faces. The trouble and delight are taken not merely "for art's sake" but for the sake of something so subtly and intimately connected with all that is human that it can be described by no other phrase than "the humanities". If "the tone of voice" of a type face does not count, then nothing counts that distinguishes man from the other animals. The twinkle that softens a rebuke; the scorn that can lurk under civility; the martyr's super-logic and the child's intuition; the fact that a fragment of moss can pull back into the memory a whole forest; these are proofs that there is reality in the imponderable, and that not only notation but connotation is part of the proper study of mankind. The best part of typographic wisdom lies in this study of

connotation, the suitability of form to content. People who love ideas must have a love of words, and that means, given a chance, they will take a vivid interest in the clothes which words wear. The more they like to think, the more they will be shocked by any discrepancy between a lucid idea and a murky typesetting. They will become ritualists and dialecticians. They will use such technically indefensible words as "romantic", "chill", "jaunty", to describe different type faces. If they are wise, they will always admit that they are dealing with processes of the subconscious mind, mere deft servants of the goddess Literature. But just as the poet prefers that the wireless announcer at the reciting of his verse over the wireless, should choose neither a harsh nor a maudlin tone, but a sympathetic one, so will any author cock an anxious ear before the printing type that carries his words, and ask in his pride, neither for officious flattery nor harsh mistreatment, but for justice tempered with mercy.

PIETRO



BEMBO

SCHOLAR

POET

CARDINAL

1470-1546

ALDUS MANUTIUS

HUMANIST

PRINTER

PUBLISHER

1448-1515

CHARACTERISTICS OF BEMBO

I. ROMAN CAPITALS

[SPECIAL "EARMARKS" STARRED]

H O K^{*} C A J^{*} M

H square. Serifs: fine-slab, fine-bracketed.

O round: axis back-tilted.

K curved arm.

C flattened arms (esp. lower) with splayed sheared terminals and suggestion of spur.

A horizontal-sheared apex with scarce perceptible overlap.

J flattened foot. M splayed base.

A^{*} P G^{*}

A main stem slightly back-tilted.

P bowl unclosed.

G sharp spur to terminal of much flattened lower arm; spur continues line of the arm.

FACTS ABOUT BEMBO

"Monotype" Bembo roman was first cut in 1929 at the Works at Redhill, Surrey, from which so many celebrated type faces have emanated in the past decade. It has since been a favourite face amongst the printers of fine limited editions, and its adoption for commercial book printing has been unusually rapid.

Bembo is *light* in "colour" and free from peculiarities; the letters by which the face can be most easily identified have been chosen and described by Mr. Joseph Thorp on this page (see also his note on page 15), but all the differentiae are extremely subtle; it is only in the mass that one recognises the "personality" of this superb face.

For books that need a *relatively condensed* letter, this series (like Fournier) will be found to save space. Hence in large octavos or quartos a size can be used large enough for the necessarily longer line to be read in comfort, without thereby wasting space. A comparison of type faces for width and colour is given on page 28.

"Monotype" Bembo (exclusive to the "Monotype") is available in 10, 11, 12, 13, 14, 16 and 24-pt. composition, roman and italic, and titling capitals are cut for 18 (comp.), 30 and 36-pt. display casting (see opposite page).

Bembo 12 point is 10½ set. This "page" is set in 11-pt., with 2-pt. leading.

THE HISTORY OF "MONOTYPE" BEMBO OLD FACE

With "Monotype" Bembo, the MONOTYPE CORPORATION LTD restores to the printer's typographic heritage the very earliest, and undoubtedly the most beautiful, "old face" design in the history of typography. It was first used by ALDUS MANUTIUS in a tract by the humanist poet and scholar PIETRO BEMBO. On this design was based the type used by Aldus for one of the most famous of illustrated books of all times, the *Hypnerotomachia Poliphili*. The Aldine letter, which has been unaccountably neglected by scholars, was discovered in 1925 by Mr. Stanley Morison to be the original model upon which the French punch cutters of the 16th century based their designs. As the Dutch founders adapted the faces of the great French masters, and as William Caslon, of England, used the Dutch letter as his inspiration, thus the old face letter—a more compact and more legible character than the Jensonian faces which preceded it—may be traced back to its first appearance in Rome in 1495, in the Press of the greatest printer-publisher of all time.

The face was cut by Francesco Griffo, Bembo's tract was printed with a delicacy of press work not to be found in Aldus's other book, and an astonishing number of variant cuttings of the different lower-case characters, coupled with this remarkable *clarity of impression*, makes it seem possible that the book itself was a typographic experiment, an elaborate kind of "trial proof". At all events, the problem which so often arises in making a *facsimile* of a 15th century type, namely that of deciding how much of the impression must be discounted as the result of over-inking, did not arise here.

The Aldine italic, which was not designed for use in combination with roman, was unsuitable as *the italic* of the Bembo roman; a fine "chancery" italic was therefore cut.

12 PT.

DISTINGUISHING LETTERS (CONTINUED)

II. LOWER-CASE

b d t g^{*} a

b no point or serif to foot (cf. also Cochin b, Perpetua b, Poliphilus b, and Plantin b).

d upturned foot.

t long heavy cross-stroke.

g large loop, heavy wedge ear.

a sheared head-terminal; small flattened sloped bowl (cf. Centaur a).

y r s g

General character of italic:

angular bowls, sloping plain

light slab serifs to stem heads, pothook foot to a but sharp angled feet to d m n u t k

There have been two major discoveries in typographic scholarship in the past decade, and each of them has led to the cutting of a type face of remarkable beauty. But while it is easy to see how the exquisite Aldine roman, the first and finest old face, had to await its due recognition for over four centuries, it seems almost incredible that the design of JOHN BELL, cut only 144 years ago, could have been so neglected by students of the art of typography.

For this is the earliest English "modern face," and one of extraordinary dignity and charm. It was no antiquarian interest, but appreciation of a masterly type that led Mr. BRUCE ROGERS to save from the melting-pot an old fount of unknown origin and to use in some of his most beautiful *Riverside Press* books the face (cast from electro-typed matrices) which he called *Brimmer*. Now, thanks to the researches of Mr. MORISON, we know that this ancient fount was cast at the *British Letter Foundry* by JOHN BELL, in 1789, and that the original punches are still in the possession of Messrs. STEPHENSON & BLAKE, of Sheffield. By arrangement with this foundry Bell was carefully reproduced in 1931-2 as "Monotype" Series No. 341.

Mr. Morison's monograph on *John Bell*, richly illustrated, was published by the Cambridge University Press in 1930.*

*The first book set in "Monotype" Bell was *The English Newspaper*, by the same author from the same press, 1932.

12 PT. 2 PT. LEADED

h e k t

h fine-line, long, elegant, horizontal head serifs, very full-bracketed.

e large loop.

k double curved tail struck from the arm, not the junction of arm and tail (with alternative k). Note also the inconsistent sloped serif.

t notably cupped head, and long flat pothooked foot.

h b i p

h pothooked head and foot of second stem.

b alternative ball-pointed foot turned inwards.

i narrow pothooked head and foot.

p long double-curved grace stroke to head of stem (alternative form with grace stroke cutting the stem-head in smaller sizes).

H O Q Q R K K

H slightly condensed; full weight; fine-line, fine-bracketed serifs.

O axis vertical.

Q curly scythe-tail.

Q alternative, unusual form of tail, double curved and making a loop within the bowl.

R double curved tail (alternative R)

K high-arched curved tail (alternative K).

H O

H slope about 15°. Serif harmonizes with the serif of the roman.

O normally condensed.

FACTS ABOUT BELL

JOHN BELL was the leading journalist and newspaper proprietor, the most courageous bookseller, almost the only publisher of important *editions de luxe*, and the most influential typographer of his period—which was a formative period in each of those professions. He was the first to abolish the long s [ſ] from English printing. As founder or part-proprietor of *The Morning Post*, the *World*, the *Oracle*, and other papers he created the general typographic scheme of the English newspaper; as publisher of BELL's *British Theatre*, BELL's *Poets of Great Britain*, &c., he alone can be compared with the great French publishers of 18th century illustrated books.

Bell was born in 1745 and died in 1831. His son, John Brown Bell, was the founder of the *News of the World*.

The engraver of the punches for BELL's type was Richard Austin, and the first specimen of the British Letter Foundry appeared in 1789.

"MONOTYPE" BELL, Series No. 341, is available for composition in 8, 10, 11, 12 and 14-pt. roman and italic, also for display casting in 18, 24 & 30-pt. roman and italic [upper and lower-case]. It has somewhat less width than the not dissimilar Baskerville face, and has slightly less colour and more sharpness in serif treatment.

The face adapts itself well to varying surfaces of paper and degrees of inking.

THE ADVANTAGES OF PRINTING FROM TYPE

"Economy alone would be sufficient reason for printing books direct from type and moulding, if necessary, after the first 3,000 or 5,000; but over and above the saving, you must not forget that type-printing has a look about it that can't be imitated in plates. That counts too."

The speaker is Mr. Walter Lewis, controller of one of the most influential book printing houses in England, a house which is also one of the two most renowned University Presses in the world. Before becoming Printer to Cambridge University Mr. Lewis had spent several years with the great book house of Ballantyne. Learned authors and new apprentices alike recognize in Mr. Lewis a man of unusually wide technical experience. His answer to a technical question comes with authority. We asked Mr. Lewis if there is any point in plating the average book.

"In the first place," replied Mr. Lewis, "the first printing of a book seldom runs to more than 5,000, and 2,000 is a safer number for the ordinary run of novels and general literature. Now there is no point in treating the majority of books as if they were all going to have a huge sale. The thing is to be *ready* for a long run of reprints if it comes—but not to take it for granted. And that means, take moulds after the first printing.

"Moulds—not electro plates, for you have no reason to spend six times more per square inch for electros and then destroy your wax impression in making the plate. Unless you have gone to the extra expense of making a master plate (from which you will never print) you must re-set when the plate is worn out—or go to great expense in keeping formes standing. From a stereo mould you can cast more than once.

"In book printing in this country it is customary to print from the type and to mould after printing. With 'Monotype' if your metal is of good standard, say 70—20—10* there is no difficulty in getting good moulds after 5,000 copies have been printed with careful make-ready from the type. If a larger first and succeeding

* Percentages of lead, antimony and tin respectively. Tin is the toughening element.

THE MONOTYPE RECORDER

editions are anticipated it is advisable to take moulds first and then to print the former from type till they show signs of wear, when plates can be cast from existing moulds for further editions. To plate before printing, especially electro plate, is to my mind uneconomical. Then again plate work can never give the same result, the same value to the type. It lacks the 'bite' of type printing. In any process of plate making, either stereo or electro, there must of a necessity be some slight thickening of the type which destroys the effect desired by the designer.

"One advantage of stereotyping over electrotyping is that one can take a fresh set of plates from existing moulds should the first set show signs of wear. Again a crown 8vo children's book set, say, in 18 point, can be set at a cheaper price than the cost of an electro, so why plate?

"I have in mind one book of which a large edition was expected where we moulded before printing. We printed 70,000 from type before finding it necessary to cast plates from the new moulds, and that 70,000 consisted of four separate reprints—a very different thing to printing 70,000 off one make-ready. With careful choice of type and paper I see no reason why 120,000 or more could not be printed from 'Monotype' metal of a standard which I have mentioned. So why take plates?

"It may be argued that plate printing on 'Art' paper is as good as type printing. That is possibly true as with the sympathetic nature of 'Art' paper less impression and ink is required, but I am speaking for the book printers' point of view whose general run of paper is from Bulky Antique Woves, M.F. printing to Super-Calendered and in these types of papers printing from type is in every way desirable."

We told our visitor how "Thy Servant a Dog", by

Rudyard Kipling, had so swiftly caught and so long held the public's fancy that one reprint after another was demanded from Messrs. R. & R. Clark, and how well the original type setting looked after its 110,000 impressions. "That," agreed Mr. Lewis, "is an exceptional case which reflects credit on all concerned. But it is true that the tendency in this country, where practically all the good book work is 'Monotype' set, is to get all one can out of the original type. I can remember when it was considered phenomenal to print 65,000 copies of a periodical direct from type."

BELL 341: ABCDEFGHIJKLMNOP
 abcdefghijklmnopqrstuvwxyz *abcdefghijkl*
 1234567890?()□(h)?!1234567890£
Above, 30 pt. This is 24 point IKLMN&QRPQRS

EXPERIMENTAL APPLICATION OF A NOMENCLATURE FOR LETTER FORMS

BY JOSEPH THORP

II

This issue of the *Monotype Recorder*, being devoted to the description and illustration of various book types, offers an occasion for a tentative interim application of the nomenclature adumbrated in previous issues—in lieu of further theorising. The characteristic distinguishing letters of Aldine Bembo, Bell, Centaur (with Arrighi) Baskerville, and Fournier are described on pp. 11, 12, 20 and 27 of this number. Four other faces are described in the following section.

The nomenclature will, I think, be found in practice to allow in many instances brief and explicit, as against long and circumlocutory descriptions, and certainly the use of explicit terms does help one to memorise the distinguishing letters of a given type. It will allow of much more elaborate descriptions of any particular letter, or of the general characteristics of a family of letters than I have here attempted. Here I have dealt only with details and differences which can be appreciated by the naked eye in type of small sizes—say from 14 pt. downwards. Where the magnifying glass is used, or where large sizes are under discussion, many refinements of differentiation (e.g. the structure of lower-case serifs) could be successfully specified; and for professionals—type-designers, letter-carvers, sign-writers, bibliographers—this should be useful.

No doubt the attempt to secure brevity may have left in the terms certain obscurities to be made clear by context. For instance I have described the Baskerville Roman cap. O as “Round: axis vertical.” There are obviously in theory an infinite or indefinite number of axes in a circle. But I think

“axis vertical” for Baskerville O and “axis back-tilted” for Bembo O are, if not strictly accurate, sufficiently intelligible in the context, and give a readier picture to the mind than the originally suggested terms of “horizontal stress” and “biassed stress”. One uses “axis” in fact in the sense of a line dividing a figure into two symmetrical parts, and of the two lines which fulfil that definition the axis that is vertical, or nearly vertical, is obviously the one indicated.

The ready mental picture is important if the nomenclature is to be of use in conversation or lecture, in letter or printed text; especially in the absence of any model of the letter described.

In the appendices to sections referred to and the descriptions on the following pages, the asterisks denote *specially* characteristic, sometimes unique, formations.

Readers would render a service by pointing out obscurities or illogicalities, and/or suggesting clearer terms and sending them to the writer c/o The Monotype Corporation.

THE MONOTYPE RECORDER

I. PLANTIN, 110. See p. 23 (2)

Cut by "Monotype" in 1914 after prints supplied by the Musée Plantin, Antwerp, of types used by Christopher Plantin, 1561.

QUICK BROWN FOX JUMPS OVER THE LAZY DOG; quick brown fox jumps over the lazy dog.

QUICK BROWN FOX JUMPS OVER THE LAZY DOG; quick brown fox jumps over the lazy dog.

Characteristic Letters:

P A C a

Q N P v y

Roman:

H heavy weight, slightly condensed: thick-line full-bracketed serifs.

O slightly condensed, axis slightly sloped back.

* P unclosed bowl.

A main stem overlaps, horizontal-sheared apex.

* C splayed vertical-sheared arm-terminals.

h head-serifs heavy, short, straight-bracketed, uncupped.

* a square-sheared head.

j short pointed foot (similar to *Centaur*, *Fournier* and *Garamond*).

Note disposition of thickest part of curve of bowl, low in c e d g, high in b p.

Italic:

H normal slope and condensing.

O normal slope and condensing.

* Q very flat scythe-form tail.

* N second stem overlaps at foot of third.

h very slightly sloped unbracketed serifs.

* v heads of stems almost meet.

* y almost horizontal tail and *apparently* extra-long first stem.

NOMENCLATURE FOR LETTER FORMS

II. GARAMOND, 156. *See p. 24 (4)*

Designed by Jean Jannon, Sedan, 1621. Cut by "Monotype" in 1922. (*See p. 2.*)

QUICK BROWN FOX JUMPS OVER THE LAZY DOG; quick brown fox jumps over the lazy dog.

QUICK BROWN FOX JUMPS OVER THE LAZY DOG; quick brown fox jumps over the lazy dog (x y). *et st as is th ll st 1234567890*

Characteristic Letters: T D G : m a z e : q A V : Q : C G D : c g p k w x

Roman: H medium line, very fine-bracketed serif, slightly cupped.

O round: vertical axis.

*T left arm-serif points outwards, right arm-serif is vertical.

*D the curve of the bowl springs slightly upward from head of stem.

*G splayed sheated terminal to upper arm; long inside serif to lower arm terminal.

*m note deep cupped head of first stem (as also r).

*a narrow, with very small bowl and long terminal to head.

*z spurred upper arm.

*c very shallow loop.

*q note long pointed head of the stem (unique).

Italic: A exceptionally wide, main stem vertical.

V exceptionally wide, main stem vertical.

Q scythe-form tail with loop.

C G D note characteristic flattened curve at top of C and G and bottom of D.

c exceptionally narrow.

g very narrow bowl, triangular loop.

*p long, almost horizontal, introductory stroke to bowl.

*k long loop (long axis almost horizontal), and tail turned back on itself with ball terminal.

*w first and third stems much hollowed.

*x long descending tail turned back on itself (cf. k).

THE MONOTYPE RECORDER

III. PERPETUA Roman and *FELICITY italic*, 239. See p. 25 (6)

Cut by "Monotype" after designs by Eric Gill in 1932.

QUICK BROWN FOX JUMPS OVER THE LAZY DOG; quick brown fox jumps over the lazy dog.

QUICK BROWN FOX JUMPS OVER THE LAZY DOG; quick brown fox jumps over the lazy dog.

Qu Qu gy U U J 1234567890

The brilliance of *Perpetua* is due to the relative fineness of its hair lines. Though highly individual it has not, because of the very consistency and logical harmony of the design, and its classic simplicity, many outstanding letter forms. The consistency is particularly shown in the general correspondence of the forms of the curves of the feet of J j j j t, the head of a and the tail of Q; and, again, of the barbed terminals of C G S and c.

In the *Italic* (*Felicity*) too there is a general and characteristic correspondence in the angular junctions of the stems and the upper curve of the bowls in *a d g q* and of the stems and lower curve of the bowls in *b p*.

Characteristic Letters: E S : a c f r

The lower case letters extend above the cap line.

Roman: II hair-line, full-bracketed, *horizontal* serifs.

O round; axis vertical.

** E three arms equal.

S flattened arms.

h horizontal, hair-line full bracketed serifs (cf. Bell).

** a pothooked head.

* c barbed terminal to upper arm.

f head terminal widely splayed and sheared along line which meets the end of the cross-stroke.

r note unusual little flourish upstroke at end of lug.

Note alternative U U and y y.

Italic: * BDPR note rising grace stroke to heads.

h fine-line, sloped, fine-bracketed serifs.

* p q note upturned feet.

* g full x-height bowl, long straight stem, and large closed link.

Note alternative y y.

NOMENCLATURE FOR LETTER FORMS

IV. POLIPHILUS Roman, 170, and BLADO Italic, 119. See p. 25 (5)

Cut by "Monotype" in 1923 from sheets of the original *Hypnerotomachia Poliphili*, Venice, Aldus, 1499. The Blado italic cut in the same year from patterns taken from works printed by Antonio Blado, Rome, 1520.

QUICK BROWN FOX JUMPS OVER THE LAZY DOG; quick brown fox
jumps over the lazy dog R Y QU Qu qu f fi ffi ff ft & st 1234567890

QUICK BROWN FOX JUMPS OVER THE LAZY DOG; quick brown fox jumps
over the lazy dog Y QU fi fi ft ffi fff gg & 1234567890

Characteristic Letters: QCG:acqs EJK:QCG:bogy

Roman: H wide; medium line, slightly cupped, light-bracketed serifs.

- O full round; vertical axis.
- *Q straight vertical-sheared tail.
- *C unique straight upward sloping terminal to lower arm.
- **C flattened lower arm; with unusually short vertical stroke to the terminal with its serif diminished inside extended outside and small spur continuing line of the arm.
- x x-height relatively small.
- h very short "clumpy" head-serif.
- *a narrow; very small bowl; blunt pointed head.
- **c very narrow; very small loop.
- **q foot serif on left of stem only.
- **s unusual unserifed and unsplayed terminal to lower arm.

Italic: H slope only about 12°. O wide. J long flat foot (like Bembo J).
E Three nearly equal arms. *K tail descends slightly below line.

QCG follow the Roman closely except that the *terminal of lower arm of C is spurred*.

- **b head serif short, sloped and relatively heavy, the second stem is *unusually pointed at the top*.
- o bowl (and in b d p q) narrow and almost pointed at head and foot.
- *g very narrow bowl, triangular loop, small blunt ear.
- *y horizontal tail serif (as in Bembo y, but with straighter second stem).

BRUCE ROGERS' WORK IN ENGLAND

The most famous American book designer, Mr. BRUCE ROGERS, was the first contemporary typographer to have the honour of being the subject of a paper read before the Bibliographical Society, and this recognition (by Mr. A. W. Pollard) made his work at the Riverside Press familiar to all English book collectors. In 1916 Mr. Rogers came to England and for several years supervised the typography of the *Cambridge University Press*. Some charming little books from this period are prized by "B.R." collectors.

And it was on a later visit, made with the purpose of supervising the re-cutting (with certain improvements) of his CENTAUR type at the works of the MONOTYPE CORPORATION LTD, that Mr. Rogers began and carried out two of his most important books. The first of these, a translation by T. E. Lawrence of *The Odyssey*, was produced by Mr. Rogers and Mr. Emery Walker in 16-pt. Centaur, with head-pieces drawn by Mr. Rogers.

The second monumental book is the Oxford *Bible* in Centaur, which is now in progress. When the technical problems of its large double column page are realized, it will be seen that few more searching tests have ever been made of the full æsthetic possibilities of the "Monotype".

14 PT.

Q G T I P a g^{*} o v w

Q bowl unclosed.

T, I, P, notable extension of foot serifs to right of the stems.

g very long link, no lug.

o angular form, almost pointed head and foot.

CHARACTERISTICS OF SERIES 252

"MONOTYPE" CENTAUR & ARRIGHI

J O T^{*} G B g e y^{*} j a

O axis sloped notably backwards.

J short angular foot, small bulb terminal.

T both arm serifs spurred and sloped to left.

g note sharp angle of link, blunt sheared lug.

e narrow, with upward sloping bar.

y tail-end splayed and horizontal-sheared.

j short angular foot with unique curved toe.

cf. Garamond g, Fournier j.

FACTS ABOUT CENTAUR

CENTAUR was first cut in 1914 to the designs of Mr. Bruce Rogers by Robert Wiebking, of Chicago. The basis for the design is the roman letter used in 1470 by Nicolas Jenson. Mr. Rogers drew with a broad pen over enlarged photographs of these letters, thus capturing the spirit of a noble type while avoiding some of the intrinsically awkward features of Jenson's fount. The complete fount (14 point) was first used in a book in 1916: a translation of Maurice Guérin's *The Centaur*, privately printed by Mr. Rogers.

When the MONOTYPE CORPORATION was entrusted with the task of re-cutting this face and thus putting it at the disposal of all publishers, Mr. Rogers took the opportunity of altering several of the characters, so that the "Monotype" version, after many trial cuttings, is the finally perfected form of Centaur preferred by the designer to his first privately-owned fount.

At this time (1928-30) an italic, drawn by Mr. Frederic Warde after the "chancery" type of *Ludovico degli Arrighi*, was cut to accompany Centaur.

Centaur and Arrighi are "Monotype" Series 252; the face has long descenders, thus obviating extra leading, but the relatively small x-height means that the 12 pt. (shown here) is apparently no larger than 11-pt. Baskerville on a 12-pt. body. An extremely effective lower-case roman for larger display (24 to 72 pt.).

TYPE DESIGN: A LIVING ART

THE Twentieth Century has produced its own fine type designs. In England, Mr. Eric Gill's work for the Monotype Corporation has given us the delicate but incisive Perpetua* roman and italic, as well as the one sans-serif face which can be described as a normal "serif-less roman". Holland has produced, in Mr. Jan van Krimpen's Lutetia, a very important book face with one of the most charming italics ever cut (see p. 26).

From America we have had the widely-useful designs of Mr. F. W. Goudy, Art Director of the independent but allied Lanston Monotype Machine Co., of Philadelphia; and the greatest American book designer, Mr. Bruce Rogers, has enriched the modern printer's repertory with the noble CENTAUR type shown on this and the opposite page.

Curiously enough Centaur is almost the only "private press" type that has been received into the canon of modern type design. So famous did this type become, and so many were the offers made to Mr. Rogers for the right to reproduce it, that it may be considered a great compliment to British letter-cutting that the designer should offer this face to the Monotype Corporation Ltd., and come to England specially to supervise the cutting and revision of the punches.

Those who would discover national or temporal characteristics in new type designs may have a case where ephemeral publicity faces are concerned; but a really good book face is one which was, is, and will be a good book face *wherever—and as long as—books are read.*

* Perpetua is shown on pp. 18 and 25. The remarkably legible Gill Sans-Serif appears on p. 3 of our cover.

THREE ANNIVERSARIES

Twenty years ago the "Imprint" began its short but influential career. Its appearance marked the transference of interest, on the part of British lovers of fine printing, from the "hand-made book" of private (limited edition) presses to the wider field of what is called "commercial", i.e., economically justified, printing.

Ten years ago the "Fleurion" first appeared. Its seven superb volumes contain a wealth of typographical research and constructive criticism of book and type design, and the wide practical influence of its policy is only now fully apparent.

This year the Nonesuch Press can celebrate its decennial year of publishing fine books "for collectors who also like to read", and who, incidentally, like to buy beautiful books at the low prices possible with mechanical composition.*

A history of the "Monotype" programme which made possible these and other forward steps, is given in the following "Pages of Typographic History".

*All but a few of the Nonesuch books are machine-set; all but one of these are "Monotype"-set.

CHAPTER ONE

THE cutting of the first size of the Imprint type exactly twenty years ago is an incident of such importance to the printing craft of this country that it ought not to pass without some commemoration, at least in the MONOTYPE REORDER.

The *Imprint* was a trade paper, and more than a trade paper; just as printing is more than the product of a composing machine and a printing machine, the *Imprint*, while giving its attention to both these, also attended to those details of planning and construction which are, for the want of a better word, described as the "artistic" element. Thus, the *Imprint* endeavoured, by dealing with the printing trade in its complete range of cost of material and method of production, to create a body of printers able to produce printing with an idea in it, and a body of customers able to realise this and willing to pay for it. The broad commonsense of the undertaking was fitly symbolised in the type specially cut for the composition of the *Imprint*. Mr. GERARD MEYNELL, the founder and general editor of the paper, was inspired to produce his first number, of course under commercial conditions, but in better style than even the highest level of periodical printing of the time.

Mr. Meynell persuaded the Monotype Corporation to cut the design in which these words are set. It is English-looking; fundamentally a smoother and rounder Caslon, admirably calculated to sustain the large 4to page of the *Imprint*, and looking equally well in smaller sizes for 8vo formats.

The Imprint Old Face was first cut in December, 1912.

THE BREAKING OF NEW GROUND

It is the first original book type cut for the English market since Miller & Richard's modernised Old Style was brought out in 1850. For the first score of years in its history the "Monotype" had perforce been compelled to follow rather than lead the type-founding and type-designing industry, but after the successful cutting of the Imprint type, the Corporation saw that "Monotype" might, if circumstances were favourable, later create an independent movement to improve the standard of English typographical design. It had already revolutionized the composing room, but it had made only a small contribution to the appearance of printed matter. The "Monotype" had, indeed, enabled printers to equal, by mechanical composition, the high standards of hand-setting, but it remained for the machine to surpass the finest composition achieved by any other method, and to rival the best examples of work of such eminent artists as William Morris and Mr. St. John Hornby.

The following year (May, 1913) the Corporation cut the first size of Plantin, an Old Style deliberately based upon one of the founts which later research proves to have been cut originally either by Garamond or Granjon. The Plantin is a face which has had a greater success in advertising and job typography than in books. And this is no accident, for the face was chosen as a bold face.*

During 1913 and 1914 other sizes of Imprint and Plantin were cut, but the war necessarily postponed any extension of such activities.

* The use of Plantin 110 in the new historic Printing Number of the *Manchester Guardian* (1922) and its adoption as a "foundation type" by the influential Pelican and Clodier Presses, revealed the value of 110 to advertisers. For Plantin Light 113, see p. 3.

LEFT: SERIES 101
"MONOTYPE" IMPRINT
11 pt. on 12 pt. body
104 Set Line - 1325
"Earmark" Letters: Chiefly
as in "Monotype" Caslon,
but with greater x-height
Note Q K k C g

RIGHT: SERIES 110
"MONOTYPE" PLANTIN
11 pt. on 12 pt. body
104 Set Line - 1336
with 8 pt.
See Page 16

CHAPTER TWO

The typographic responsibility of the "Monotype" becomes evident, and after the war a courageous policy is adopted

A NEWER and truer cutting of Caslon Old Face was begun in 1915, and the series steadily completed.* A considerable number of bread-and-butter jobbing faces—Grotesques, Egyptians, Cheltenham—were completed in various widths and weights.

Only in 1922 was the Corporation able to take up once more the task of providing the printing trade with a range of faces which should equal, in design and in practicability, the admittedly finer faces cut by the typefounders of England, Germany and America. At this time the Corporation appointed Mr. STANLEY MORISON as typographical adviser, and, with his assistance, arranged a programme calculated to provide "Monotype" customers with a range of founts which should combine beauty and usefulness with novelty. With the single exception of the Garamond, the first fount to be cut under the programme, these new faces were not duplications of any typefounders' material. It would indeed have been idle to have confined the endeavour to copying such first-rate book faces as were then available for hand composition, for there were too few of these in existence to offer a

* This "Monotype" Series (cut at the suggestion of Mr. William Maxwell) is of historic interest in being the first to use "4" x "2" matrices to eliminate the last remaining difficulty in casting *normally kerned* types in certain "Monotype" composition sizes

"Monotype" CASLON 128 : ABCDEFGHIJK
LMNOPQRSTUWV abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKL abcdefghijklmnopqrstuvwxyz

LEFT: SERIES 128
"MONOTYPE" CASLON
12 point
1½ Sec Line - 1326
with 10 pt.

A C T K s g
S A W E h k

RIGHT: SERIES 156
"MONOTYPE" GARAMOND
12 point
1½ Sec Line - 1338
with 10 pt.
See Page 17

MONOTYPE RECORDER
PAGE 24

programme worthy of the name. Almost the whole treasury of type designs of the past lay unopened; and it was to those fine and neglected masterpieces that the Monotype Corporation first turned, in order to lay down the foundation of a repertory which should be of acknowledged beauty and irreplaceable taste. In the case of the Garamond itself, the face, though cut in the same year as the first revival of the design by the American Typefounders Company, is an independent design made direct from the original material. A glance at the charming italic of this face will indicate very clearly why the "Monotype", alone, was able to embark on this ambitious programme of restoring the classics of typesetting to the printer who composes by machine. *Separate type* (which, of course, all the great printers of the past had taken for granted) *allows the freedom of normal kerns*—projections which rest on the "shoulder" of the adjacent type. The face was a pronounced success and is still a best seller.

The Baskerville which followed in June, 1923, is also a best seller. Like its successor, Fournier (1925), Baskerville is a face for a purpose. It was not chosen for its association with the great Birmingham typographer, but because the printing trade in general, and, above all, "Monotype" customers, lacked a well-designed, open Old Face rather full on the body and thus patient of liberal leading when necessity required it.*

The needs of catalogue and text-book printers led to the cutting of "heavy" versions of several faces as time went on. Garamond Heavy appeared in 1925.

* Specimens of Baskerville and Fournier will be found on p. 27 of this number

"Monotype" GARAMOND 156 : ABCDEF
GHIJKLMN abcdefghijklmnopqrstuvwxyz
ABCDEF GHIJ KLMQ abcdefghijklmnopqrstuvwxyz

POLIPHILUS 170: ABCDEFGHIJKLMNOPQ
RSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
BLADO 119: ABCDEFGHIJKLQ abcdefghijklmnopqrst

THE "GALLERY" GROWS

The POLIPHILUS type was cut because it offered an opportunity to the "Monotype" matrix-cutting department to produce what had hitherto been avoided, namely, a literal reproduction. In the Baskerville, for instance, details of interest only to the typographical historian were smoothed away in the interests of satisfying a more important requirement, namely, the presentation on the page of a definitely present-day appearance.

With the Poliphilus precisely the opposite problem was set by the desire of the Corporation to provide a fount conveying a definitely old-world atmosphere, apt for the composition of reprints of the classics and their display in a style which suggested their period. A very important decision was taken to equip the Poliphilus type with an *italic entirely new to the trade*, though it was, in point of historical fact, a reasonably close contemporary with the Poliphilus itself, being designed between 1515 and 1520. *The Blado italic was the first of a number of Chancery italics which have since come from the typefounders of Europe.* The "Monotype" cutting of Baskerville has also stimulated our competitors to produce similar founts.

Blado is one of the few italics ever successfully used for the composition of entire books, such as the famous *Divina Commedia* of the Nonesuch Press. It has had an interesting influence upon contemporary handwriting.

The need for a condensed letter which should also possess dignity was made by the recutting, in January 1925, of a St. Augustin original cut by Fournier-le-Jeune in 1745. Specimens are shown on p. 27.

PERPETUA 239: ABCDEFGHIJKLMNOPQRS
TUVWXYZ&Qu abcdefghijklmnopqrstuvwxyz

ALSO TITLING CAPITALS IO TO 72 POINT

FACES OF THE XX CENTURY

In 1927 the Corporation cut from the designs of Mr. ERIC GILL, Series 231, which has now become famous as the Gill Sans-serif, a design which, though no part of the original 1922 programme, naturally fell into an important new division of it which was to effect a definite improvement in the standard of English jobbing type design. It is now no exaggeration to claim the same position for the "Monotype" in jobbing as it holds in book type design.

The necessity for jobbing founts and for the raising of existing series to 48 point provided so much work for the matrix-cutting department that the completion of the original programme by the cutting of completely new faces, *i.e.*, designs created and not recuttings from historical originals, was postponed, although as early as 1926, Mr. ERIC GILL was working on the designs of the Perpetua type. A trial of a definitive 13 point of Perpetua, cut after many experiments, was first made in 1929. The perfect proportions of the capitals of this face created a demand for their issue in titling form, and this series, numbered 258, is now available in sizes from 10 point to 72 point.

Work had also been commenced on the recutting of the superb original of all Old Faces which Aldus used for the composition of young, and afterwards Cardinal, Bembo's first appearance in print, the dialogue *De Aetna* (Venice 1495). The 16 point of Bembo was cut in February 1929. A specimen is shown elsewhere in this number.

LEFT: SERIES 170
"MONOTYPE" POLIPHILUS
12 pt. on 13 pt. body
10½ Set Line - 1374
See Page 19

RIGHT: SERIES 239
"MONOTYPE" PERPETUA
13 point
11½ Set Line - 1278
See Page 18

In 1929, also, the Corporation cut the Centaur type for Mr. Bruce Rogers (see p. 21), in 1930 the Lutetia of Mr. J. van Krimpen and the "Modern" of Mr. F. W. Goudy, of which this column is a specimen.

Last year a welcome addition to its range of historical revivals, not elsewhere obtainable, was made in the recutting of founts which were originated at the end of the 18th century by John Bell. A description and specimens of this very important face, with its astonishing history, is given on p. 12 of this issue of the MONOTYPE RECORDER.

This recutting, so far as the Corporation's own ambitions are concerned, concluded the programme of historical originals whose merits entitled them to revival. It should not be thought that the Corporation has ever been engaged in revival for revival's sake. It was necessary, first of all, to lead the taste of publishers before it could be hoped with any confidence that they would sponsor the cutting of brand new designs such as Perpetua. In 1922 there were so few even decent book faces in existence, that there was none of that "atmosphere", that *expectancy* of good, disciplined design, which is necessary before any new contribution to type design can be made with any confidence. Also, all "new faces for the new age" are so many arbitrary theories until they succeed (if they do) in general use; and the printer who must invest money in *permanently good* composition fuchs, has learned what the "wrong guess" can cost when fashions change.

Public taste at the present day, as indicated by the several exhibitions held in recent years, and the prominence given to typographical matters in the public

GOUDY MODERN 249 : ABCDEFGHIJKL
abcdefghijklmnopq ABCDEF abcdefgh 1234

LEFT: SERIES 249
"MONOTYPE" GOUDY
MODERN

12 point
114 Set Line 129
Note low capitals, weight
and close setting

C J b t s g

RIGHT: SERIES 255
"MONOTYPE" LUTETIA
11 pt. on 12 pt. body
8 Set Line 127s

M e a R M y T

MONOTYPE RECORDER
PAGE 26

press, is far readier now than before to consider the adoption of new designs. There need be no apprehension, however, among printers or publishers that the Monotype Corporation has any intention of pouring out new type faces and confusing the public as well as the trade with a rapid succession of typographical novelties. Thus, in this present year, the Corporation has cut only one or two sizes of a new design from the hand of Mr. Eric Gill—named Solus, after one of London's prominent publicity clubs—which is, in the *strict* of the printing trade, a light semi-Egyptian.

The Corporation has in hand, besides new designs by Mr. Eric Gill, two by Mr. F. I. Griggs, R.A., one by Mr. van Krimpen and one by Dr. Hans Mardersteig.

This chronicle of the achievements of the Corporation in the matter of letter-cutting is, of course, only a tube of its total output of matrices. Side by side with the above programme, the Corporation has been cutting large numbers of other jobbing and book founts. It has cut a number of distinguished designs for foreign printing houses (the Pastonchi, cut in 1926, is a notable example) and there remains, of course, the most famous and the most recent, namely, The Times New Roman which will be available to the trade on October 3rd, 1933, the anniversary of the appearance of *The Times* in the new fount, the cutting of which was entrusted to the Monotype Corporation.

In conclusion it may be pointed out that a far greater responsibility rests upon the Monotype Corporation for the cutting of fine and permanent type faces than upon any typefoundry or manufacturer of another composing machine. Books are no longer set by hand, and yet the beauty, the durability and the correction economy of single type setting is literally impossible to obtain, save by the "Monotype".

LUTETIA 255: ABCDEFGHIJKLMNOPQRSTU
abcdefghijklmnop MNOPQRS abcdefghijklmnopqrstu

CHARACTERISTICS OF SERIES 169

"MONOTYPE" BASKERVILLE

(As another Baskerville has recently appeared, it may be noted for quick identification that the italics of Series 169 have normal kerns)

J* E C Q Q g* j* a f c r

J long flattened foot turned up with ball terminal.

j relatively shorter flattened foot, pear terminal.

E bottom arm notably projects.

g unclosed loop. Q scythe-tailed; or Q

A g j p w

A main stem vertical, pointed apex.

g unclosed loop. j pothooked head.

p long grace stroke to stem.

Italic H slope of stem 15°. Non-lining figs.

"MONOTYPE" FOURNIER

Fournier, like Baskerville, is a face cut during the eighteenth century, and a design which simplifies many features of old-face without attempting the sharpness of cut of the Didot-Bodoni school. Yet a great difference will be noted between the two faces. For one thing, the condensation of Fournier is such that a page of this area in 11 pt. on 12 will contain 28 more words than the same page in Baskerville.

A comparison of the two faces in twelve point

A comparison of the two faces in twelve point

PIERRE SIMON FOURNIER cut this face in 1745. He was the author of a famous *Manuel Typographique*, and his activities included experiments with music type-cutting, efforts to establish a universal point system, and researches into the history of type-cutting.

This jaunty and distinguished roman and italic has been justly popular amongst publishers in England and Germany since its re-cutting, from original impressions, by the MONOTYPE CORPORATION LTD in 1925. Fournier is one of the faces exclusive to the "Monotype," and has recently had distinguished use in America. In Germany, also, it has been chosen for a number of important books.

A book of specimen pages in all available sizes of "Monotype" Fournier (8-14 composition, 14-36 display) is now in active preparation.

11 PT.

"MONOTYPE" BASKERVILLE

JOHN BASKERVILLE, of Birmingham, was a writing-master and inscription-cutter whose experiments with the printed book were of profound typographical importance. While Caslon had been strongly influenced by the Dutch letter so generally imported into England before 1721, Baskerville broke with tradition and reflected in his type the rounder, more sharply cut, letter that we admire to-day on XVIII-century stone inscriptions. Like Fournier's letter, Baskerville's may be called "transitional", as it foreshadows the "modern" cut and eliminates certain wayward elements of the older italics, without seeming rigid.

Baskerville's first book (for which a specially smooth-surfaced paper had been contrived) was printed in the new type, on an improved form of press, with a new and improved ink, in 1751. The type did not come into commercial use in England, and so the most "English" of all type faces had to lie latent for a century and a half until the MONOTYPE CORPORATION LTD. re-cut it in 1925, not as a "period picce," but as the best *wide* type for modern book-work. Since that day "Monotype" Baskerville has retained its rightful supremacy in English book printing.*

* For several years "Monotype" Baskerville has been the face most often used in the "50 Books of the Year" in Great Britain. 6 to 24-pt. comp.; 14 to 72-pt. display.

12 PT.

CHARACTERISTICS OF SERIES 185

"MONOTYPE" FOURNIER

BAR: b*at* j:

t flat foot. b turned-up foot.

B upper and lower bowls same size.

R double curved tail.

g z

g long axis of the loop sloped notably up to the right. z: alternative z.

Italic H slope of stem 20°. Non-lining figs.

THE MONOTYPE RECORDER

I—A FEW "MONOTYPE" FACES SHOWING GRADATIONS OF "WEIGHT"

This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	FOURNIER 185
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	CENTAUR 252
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	"MONOTYPE" CASLON 128
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	GARAMOND 156
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	BELL 841
This is a "Monotype" face in 13 point roman	<i>and Italic Composition</i>	PERPETUA 239
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	ALDINE BEMBO 270
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	BASKERVILLE 169
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	SCOTCH ROMAN 187
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	IMPRINT OLD FACE 101
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	POLIPHILUS 170
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	LIGHT PLANTIN 113
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	BODONI 135
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	GOUDY MODERN 249
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	PLANTIN 110
This is a "Monotype" face in 12 point roman	<i>and Italic Composition</i>	VERONESE 59

II—THE SAME FACES (12 PT.) SHOWING RELATIVE LETTER WIDTH

ABCDEFGHIJKMabcdefgijklmn	GOUDY MODERN	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	ALDINE BEMBO	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	CENTAUR	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	FOURNIER	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	PERPETUA (13 pt.)	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	POLIPHILUS & BLADO	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	GARAMOND	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	BELL	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	"MONOTYPE" CASLON	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	BODONI	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	IMPRINT	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	PLANTIN	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	PLANTIN LIGHT	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	BASKERVILLE	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	VERONESE	ABCDEFGHIJKKabcdefgijklmn
ABCDEFGHIJKMabcdefgijklmn	SCOTCH 137	ABCDEFGHIJKKabcdefgijklmn

"MONOTYPE" FACES ON COATED PAPER

This is how PLANTIN, 110, looks on coated paper. *Italic*. Note that the stoutly bracketed serifs and rich colour of the face prevent the "spindly" look which is given to some of the finest old-face characters when they are printed with the light impression necessary for the proper printing of half-tones. The sturdy design and relative boldness of Plantin, coupled with the extreme openness of the counters, makes this type suitable above any other text-face for printing on coarse news paper, coated paper, etc., and for offset reproduction. This shows the highly legible 6-point of Plantin 110.

SERIES 110, 12, 10 AND 6 PT.

This is "Monotype" SCOTCH ROMAN Series 137, a design originated at the beginning of the nineteenth century. It was designed for use on smooth-surfaced, but not coated, paper.

This is "Monotype" POLIPHILUS, with its accompanying *italic* BLADO, Series 170 and 119. As Poliphilus reproduces the appearance of types pressed into damp paper, it is legible but not "right" on coated paper.

This is "Monotype" Bembo, Series No. 270

This is "Monotype" Centaur, Series No. 252

This is "Monotype" Goudy Modern, Series 249

This is the "Monotype" Baskerville face, Series No. 169. John Baskerville was the first to create a smooth-finished paper.

"MONOTYPE" BODONI, shown here, is at its best on coated or calendered paper for another reason. It could not have been cut with this sharpness of serif, as it was cut in 1812 by BODONI of Parma, had not the paper surface familiar to Caslon and his predecessors been altered and made more smooth. Bodoni is a design which, *ceteris paribus*, is particularly durable for very long runs. The high proportion of antimony in normal "Monotype" metal secures the full brilliance and sharpness of corner and hair-line which distinguish this face, and "Monotype" extra tin-content makes the type tough.

SERIES 135, 12 AND 10 PT.

THIS is an interesting demonstration of the superior printing quality of "Monotype" 101, IMPRINT, over the old-face letter from which it was derived. Note the greater x-height of the Imprint design, and the slight increase of weight. This setting should be compared with pp. 25 and 26, parts 1 in each case, for the behaviour of each face on antique and coated paper respectively.

THIS is "Monotype" Caslon, a faithful reproduction of the first roman and *italic* designed by William Caslon in 1742, for use on hand-made paper. Compare with Imprint, above.

This is "Monotype" Perpetua, Series No. 239

The fine, sharp serifs automatically thicken on soft surfaced paper. A remarkably adaptable face, for this reason.

This is the "Monotype" Bell face, Series 341, which has somewhat more stress and is slightly more condensed than Baskerville.

CONTEMPORARY TYPOGRAPHERS WHO

HAVE ACTED AS ADVISORS TO THE MONOTYPE CORPORATION DURING THE FORMATION OF ITS BOOK REPERTORY



STANLEY MORISON

Mr. STANLEY MORISON, whose portrait by Sir William Rothenstein is shown at the left, has advised the Corporation since 1922 on the choice of historic, and the commission of modern, type designs. Editor of *The Fleuron*, 1926-30, author *Four Centuries of Fine Printing*, *Type Designs of the Past and Present*, *The English Newspaper*, and many other books. As a typographer, has exercised a far-reaching influence on the style of the English book. His researches in calligraphy inaugurated the present practice of the "chancery" cursive hand.

Mr. ERIC GILL, whose self portrait (reduced from a wood-block in the possession of Mr. Douglas Cleverdon) is shown on the right, was internationally famous as a carver of inscriptional lettering before he became even better known as a sculptor and wood engraver. He has been retained as a type-designer to the



ERIC GILL

Corporation since 1927. Mr. Gill is the author of many books and essays on art in its relation to life, and has recently started a private press with his son-in-law, Mr. René Hague.



BRUCE ROGERS

Mr. BRUCE ROGERS' work in co-operation with the Monotype Corporation is mentioned on page 20. He is the most eminent of the modern type designers—others are Mr. JAN VAN KRIMPEN and Dr. HANS MARDERSTEIG—who have come to England to supervise the cutting of faces for the "Monotype". Mr. F. W. GOUDY, Art Director of the independent Lanston Monotype Machine Company, has in that capacity designed several celebrated faces that are available on the English "Monotype". Mr. JOSEPH THORP has written valuable articles for the MONOTYPE RECORDER on the standardization of the nomenclature of letter forms. He is the author of that pioneer text-book, *Printing for Business*.



JOSEPH THORP

It would be impossible to give adequate mention on this page of even the most famous printers, publishers and others whose constructive criticism and generous co-operation has forwarded the "Monotype" programme of typographic reform and incurred our perpetual gratitude.

THE MONOTYPE CORPORATION LIMITED

43 Fetter Lane, London, E.C.4

Telephone: Central 8551-5

Representatives of The Monotype Corporation stand ready at any time to advise on methods of increasing output, special operations, etc., of the "Monotype" and its supplies, and to furnish specimens, trial settings and advice on new type faces

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<i>Roumania</i>	Henry and Emanuel Fränkel, Strada Smardan 4, Bukarest I

We beg to remind our friends and the Trade generally that the word "Monotype" is our Registered Trade Mark and indicates (in this country) that the goods to which it is applied are of our manufacture or merchandise. Customers are requested to see that all keyboards, casters, accessories, paper, and other goods of the kind supplied by us, bear the Registered Trade Mark in guarantee that these are genuine

THE INSIDE COVERS ARE SET IN ERIC GILL'S SANS-SERIF, 262 & 362

THE TITLE PAGE IS IN "MONOTYPE" PERPETUA [SEE P. 18]

PERPETUA TITLING ["MONOTYPE" 258] IS USED ON P. 2

SPECIMENS SHOWING THE FULL RANGE (COMPOSITION 6-24 PT., DISPLAY TO 72 PT.)
OF ANY "MONOTYPE" FACE

MAY BE OBTAINED BY PRINTERS AND PUBLISHERS

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THE MONOTYPE CORPORATION LIMITED
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