VOLUME 41 NUMBER 2 SPRING 1958

THE MONOTYPE RECORDER

TYPOGRAPHY FOR HOSPITALITY BY THE BRITISH TRANSPORT COMMISSION

WITH 31 ILLUSTRATIONS

THE MONOTYPE CORPORATION LIMITED


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

THE MONOTYPE RECORDER

VOLUME 41 SPRING 1958 NUMBER 2

Typography for Hospitality by The British Transport Commission

LONDON

THE MONOTYPE CORPORATION LIMITED

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ILLUSTRATIONS

Figs. 3 (i to iii), 14 (i to xi) and 15 are reduced-scale line reproductions. All the other illustrations are actual-size reproductions, in type-facsimile. The border on the title-page is taken from an announcement card of the Caledonian Hotel, Edinburgh. The decorations on this page are from a recent menu of the Midland Hotel, Manchester.

In most cases the colours represent, or approximate to, those used on the original jobs. An index of borders and type faces used is on page 24.

This number was set in 'Monotype' Baskerville
and printed at The Curwen Press

PRINTERS' FLOWERS

BY CHRISTIAN BARMAN

F.R.I.B.A., R.D.I., F.S.I.A., M.Inst.T.

IN THE LAST FOUR YEARS a process of transformation has been going on in the hotels of the British Transport Commission. The thirty-five hotels in this group (a big business with an annual turnover of about £7 million) include Gleneagles at one extreme and modest establishments like the Great Northern, Peterborough, at the other. Already many regular visitors to these hotels in London, Manchester, Leeds, Hull, Edinburgh, Perth, Inverness and other places find it hard to remember the unimaginative atmosphere that hung about them only a few years ago. One of the first changes made by Mr. Frank Hole, the General Manager, on his appointment in 1953 was to entrust most of his printing to the Publicity Division of the British Transport Commission. Special interest has been aroused in the design policy adopted for certain classes of printing as, for example, the wine lists and menus for some of the restaurants and dining-rooms, and it is about this part of the general output of printing that the Editor of the *Recorder* has asked me to write a few words.

The range of printed matter used in a modern hotel is wider than in most businesses: a wine list, a folder for distribution in North America, a notice about the landing of visitors' aircraft, a brochure about business conferences, all these and many other things are part of the normal day's work. Four years ago British Transport Hotels were making considerable use of decorative designs reproduced in three and four colour half-tone and printed on coated paper. The designs were obtained as a rule from commercial studios; their cost was moderate though the cost of printing was fairly high. When Mr. Charles Mayo took over responsibility for design and production, his problem was to inject into all these jobs not only a better design quality but a new sense of cleanness, light and colour, and to do all these things without increasing the cost. The rational approach was to start with the paper, and much thought was given to selecting a first-class range, both white and tinted, in which good use was made, for example, of H. V. Siers' boards and of the Abbey Mills papers of Grosvenor, Chater. The cost, as a rule, was little more than for the papers formerly used, though the importance of the paper in this kind of printing is such that some extra expense can often be justified. A higher standard of composition and machining involved some additional expense. It was in these circumstances that it was decided to turn to printers' flowers and borders instead of process blocks. Designers continued to be commissioned for a small range of special jobs, but for the main bulk of the work the policy was to try and extract from these standard ornaments the fullest design value they were capable of giving.

When, in the middle twenties, Harold Curwen and Gerard Meynell persuaded the Underground to use flowers for many kinds of printing, they were able to point to two advantages both of which were of obvious practical value. The 'copy' for both posters and press advertisements contained many short paragraphs and short lines and the layouts were apt to present a somewhat ragged appearance. The flower border was useful because it pulled the ragged lines together. It gave shape and unity to the whole. The other advantage was that, for all the enthusiasm of its small band of devotees, it was somehow still a rarity. I happened the other day to look through the 1926–7 Annual of the Design and Industries Association, *Design in Everyday Life and Things*, to which Gilbert Russell contributed an article called 'Fitness for Purpose in Advertising'. Though under such a title one would have expected a plea for the most astringent austerity, the author does admit that once the composing shop has been rid of its Victorian typographical decorations some room might

be found for 'the earlier masterpieces of the sixteenth and seventeenth centuries'. Yet the surprising thing is that among the seventy or eighty selected examples of good contemporary advertising included in this Annual there are only about half a dozen with flower borders, and among this half-dozen only two (need I add that they are those of the Pelican Press and the Monotype Corporation?) use this border with intelligence and skill. It was largely because flower borders were so little used in press advertising (and hardly ever in posters) that they gave to Underground publicity a character of its own, a special individuality that made it stand out from other people's. Their 'recognition value', in advertising jargon, was of a high order. It is not perhaps as surprising as it may seem that this situation should have been repeated in

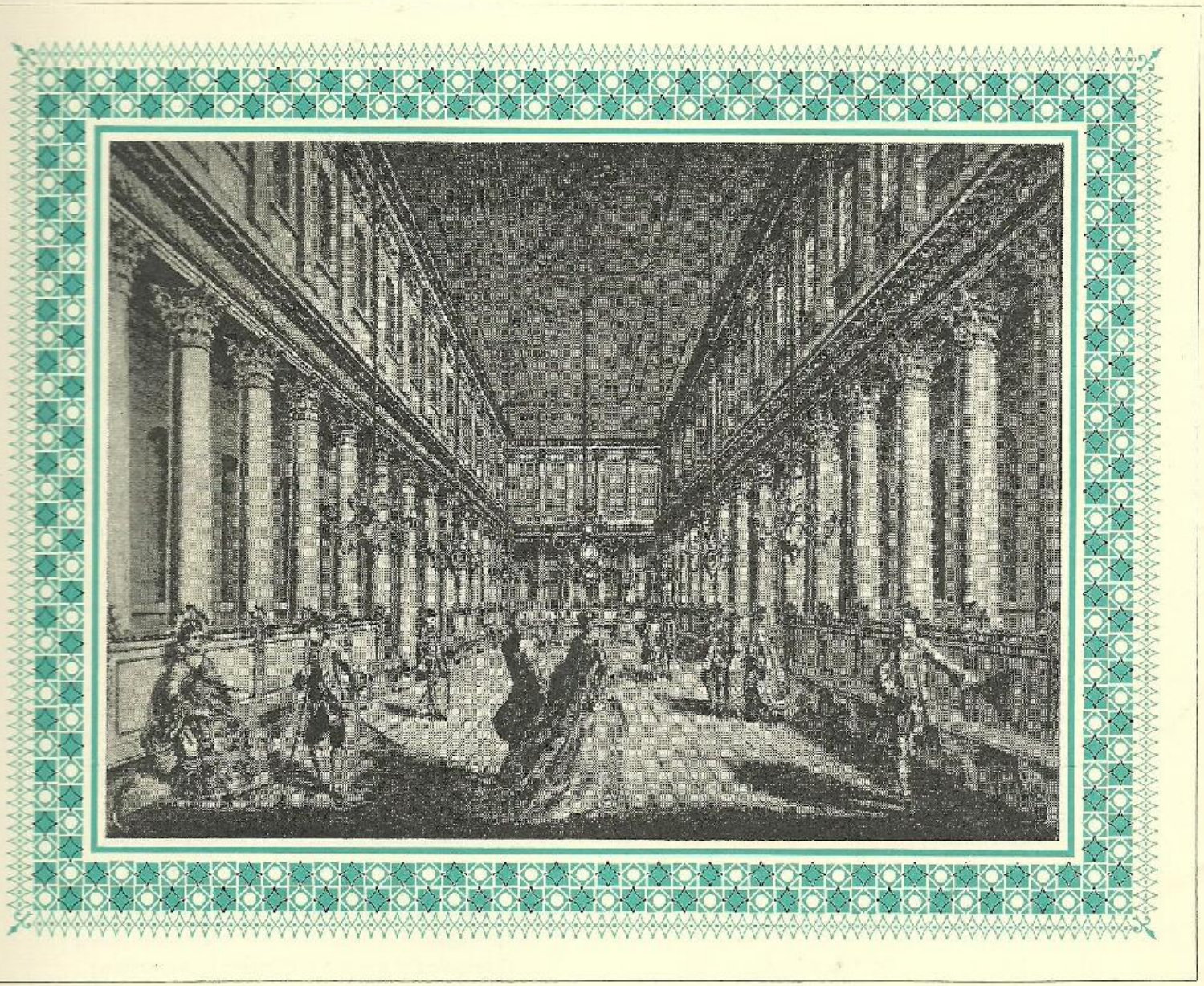


FIG. 1. *Christmas greetings card issued by British Transport Hotels*

British Transport Hotels printing thirty years later. Few pieces of printing have quite so many short lines as an elaborate bill of fare and the effect of the broad and jagged rivers is particularly disruptive. And in hotel printing generally the flower border today is just as exceptional as it was in the Underground's typographical environment. There were many good reasons for using it, not all of them economic.

It would, I think, be true to say that, looking back over four years' work, the result has exceeded all expectations. It is not only that the printing has managed to keep in step with the architectural improvements and to spread the 'new look' in places where it was badly needed. For in their character and appearance, British Transport Hotels are a very varied collection; from the solid Victorian dignity of Charing Cross (designed by the architect of Covent Garden opera house) to the twentieth-century modernity of the Queen's Hotel, Leeds, they epitomize a century of impressive development in English hotel design. Different restaurants and bars appeal to people of all ages and of every taste. It was necessary that the printing should show itself responsive to all this diversity of atmospheres. The printers' flowers, arranged in many combinations, printed in one or several colours, and in different kinds of colour contrast with the type settings they adorn, have shown a flexibility and adaptability that is almost miraculous. The sizes of individual jobs have ranged from double-crown posters and menu cards 21 inches deep to small announcements measuring 6 inches by 4. The character and style of presentation has been varied from robust simplicity to a rich and complicated elegance simply by playing on combinations of flower arrangements, papers and inks. And the fact that these striking improvements in appearance have been achieved at no extra cost is particularly significant. Indeed, the systematic use of flowers and borders in the bulk of the printing has done more than that, for it has helped to subsidize a high standard for that class of work for which designs are specially commissioned.

I could have wished that the Editor had invited Sir Francis Meynell to write this article. For he was, of course, the main instigator of this enchanting yet sensible revival; the printers' flower was almost unknown in this country at that moment in 1916 when it suddenly began to bloom in the work of the Pelican Press. And indeed for many years thereafter it continued to hold a central place in Sir Francis's philosophy of printing. When, after the First World War, a small group of typographers got together in an attempt (which proved abortive) to form a private publishing society it was he who then proposed the name of Fleuron for it, and who later (in 1923) persuaded Oliver Simon to give the same name to his new periodical (the first number of which was so largely devoted to the subject of flowers and arabesque initials). It would have been interesting to read the comments of this new Elizabethan, this spiritual contemporary of Sidney and of the architects of Longleat and Hardwick, on the latest development of his favourite style.

I think Sir Francis would undoubtedly have expressed pleasure at finding his seed falling, after thirty years, on so fertile a piece of ground. For we must remember that these composite flower designs first came to Europe on the bookbinder's bench and spread thereafter, by way of printed endpapers and title-pages, to headpiece strips and colophons and those smaller arrangements that Mr. Morison has described as 'floating fleurons'. Later they found their way into publishers' prospectuses and slowly, very slowly, into general printing and advertisements in newspapers and magazines. First tooled into leather with gold leaf they became part of the page printed in black ink with only occasional incursions of red or some other colour. In one of the richest arrangements seen in recent years, the jacket for Oliver Simon's *Printer and Playground*, the colour is still black. It was, on the whole, a rather restricted field. The congenial atmosphere of the modern hotel, with its exacting standards of housekeeping, food and drink, produced larger and handsomer formats, finer papers, and the possibility of developing designs in which a scale of sensitive colours plays a dominant part. To anyone practising this kind of decorated typography it might well appear that there is no business like the hotel business. It was, in a way, the kind of chance for which the printers' flower had been looking.

And yet the really important thing to remember is that it is quite fortuitous that all this printing should have been done for a hotel concern. There are many kinds of business, and many kinds of printing, in which decorative elegance is appropriate and desirable. The printers' flower provides a new and inexpensive technique for the designer aiming at effects of that kind. Better still, when properly exploited it can be used to show the crafts of the paper-maker, ink-maker and printer at the top of their form. And the compositor's, of course, above all. The real lesson to be drawn from the examples shown in this number of the *Recorder* is not that printers' flowers are splendid for hotel printing, but that through them the opportunities for the humblest jobbing printer to apply imagination

to his work, and for the compositor to express himself as a creative individual, can be increased a thousandfold.

So far, the printing for British Transport Hotels has been designed on traditional lines. Most of the flowers used are either revivals of designs by French and Flemish masters of the sixteenth century or new designs inspired by their work and ideas. And the application of these flowers has largely followed the simple classical layouts of the old printers. This approach seems natural and right for hotels whose success depends on their skill in the arts of housekeeping and hospitality. For all their central heating and the fluorescent light in their white-tiled kitchens, the things that do most to please and comfort the visitor have deep roots in the past. But there are many printers' customers whose business depends on being up to date and forward-looking. It is, therefore, gratifying to see the enterprise shown by The Curwen Press when it commissioned Paul Nash and Mr. Bawden many years ago so actively pursued today by the Monotype Corporation. There should be great scope for standard decorative units and arrangements of an altogether new kind, and it is to be hoped that when next the *Recorder* reverts to this subject it will have some exciting progress to report. For there is nothing obsolete about the principle of design on which the use of these flowers is based; on the contrary, it has a close bearing on the latest developments in modern industry. In this age of standardization, mass production, automation, the almost limitless scope for design opened up by these versatile basic units is a portent of hope. Many times in the past, design in printing has inspired design movements in other trades and industries. Today the printers' flower is an object lesson to those industries that produce things by arranging or assembling standard components because it proves, beyond all argument, that modern industrial techniques are not incompatible with freedom for designers and craftsmen in shaping the things to come.

FIG. 2. *Details of voltage etc. differ from one hotel to another. Each version of this card is made distinguishable at a glance by a change of second colour*

VARIETY THROUGH SYMMETRY

A COMMENTARY ON THE WORK OF MR. BERT SMITH AND HIS FELLOW CRAFTSMEN AS EXEMPLIFIED IN THE BRITISH TRANSPORT COMMISSION'S TYPOGRAPHY FOR HOSPITALITY

THE WORD TYPOGRAPHY has always meant 'printing with type'; that is, that *kind* of printing (graphic multiplication) which involves building up a composite master-image out of standard 'prefabricated' units instead of cutting or engraving the image specially as one block. New techniques have stretched the implications of the word and sharpened its emphasis on design. One can speak of 'the typography' of a piece that was printed by photolithography—as long as it is evident that at some stage it called for the use of type (instead of, say, the reproduction of writing with pen or pencil). A filmset book can be chosen and criticized as an 'example of typography', if it is agreed that the essential characteristic of printing type is not that it consists of metal or wood but that it offers for combination standard sets of predesigned units of different sorts, so made that any example of a given 'sort' shall prove indistinguishable from the rest and so be taken as *typical*, 'the type of', that sort. In either case a reference to 'the typography' of the piece would call attention to the degree of intelligence and good taste shown in its presentation as a visual object. But in both cases it would be implied that at the very beginning of the planning, before a single detail had been envisaged, it was decided that the thing to be printed was of a nature that called for the use of type. In most cases that decision is made automatically, without even a side glance at such alternatives as the facsimile reproduction of handwriting, hand-engraving or hand-lettering. But there is good reason today to explore the implications of the word typography, in view of misunderstandings that have caused some friction between the printer, his customer and anyone who intervenes as designer or agent. It is the Trade that has most to lose by tolerating uses of the word which betray a lack of respect for the responsible part which the printer still has to play in the whole typographic effort—or a lack of appreciation of the special nature and possibilities of the material that lies ready in the composing-room and of the skill that manipulates it.

New reproduction techniques have made it all too easy to overlook the fundamental difference of intention which distinguishes 'printing with type' from picture printing pure and simple. In the latter case the object is to reproduce with fidelity something that already exists as, and was conceived as, a graphic thing. Slavishness is there a virtue. Typography, on the other hand, is not reproduction at all but interpretation: the 'original' from which it works is a text or message in words that could also have been conveyed in sound, and nowadays could even have been recorded and multiplied in sound. Any meditation on that fact will show the danger of singling out as an example of 'good typography' a piece in which the compositor's contribution has been treated with an irreverence bordering on contempt: e.g. one in which a pink or blue half-tone has been printed over part of a column of text that someone might conceivably want to read—or, one in which the designer was consciously enjoying his freedom to use facsimile effects that are beyond the power of type and contrary to its basic intention. Confusion on that point plays into the hands of the facsimile specialist, whose hands are already full with his own task of reproducing, without any graphic improvement, what are in effect pictures of work produced by stenographers. If more attention were paid to the nature and strong points of the 'use of type', there might be, on the one hand, fewer instances of hand-lettering that meekly imitates some masterpiece of type-design when it could have made a spirited exploration of its own freedoms; and on the other hand, fewer examples of 'nearprint' making a similarly meek effort to imitate the look of print, instead of playing its own trump card in cases where attention could have been gained by the typewriter's power to make a communication look as if it might have been privately addressed to one person.

The very word 'facsimile' implies an aim to deceive the eye. Typography has the opposite aim. It takes a message or literary composition in the form of a manuscript, ignores the look of the 'copy' as something temporary and deceptive (because it appears as if it were a private communication of which only one or two copies exist) and proceeds to invest that message with a different look—the unmistakable, impressive look of print: which is essentially an announcement to the beholder that somebody considered that message important enough, true enough, interesting enough, to justify the trouble and expense of multiplying it and making it public.

Typography, therefore, is essentially an interpretative process, and must in its nature start with some conscious decision as to how the thing should be made to look. But at different periods there can be very different understandings as to the amount of freedom that can be allowed in the decision. Until this century it was almost universally assumed that there was *a* correct style for any particular description of printed matter, e.g. for 'a novel', or 'a playbill', or whatever it might be. As long as that assumption ruled, the copy could be sent to 'the printer' with no more than a verbal confirmation (when necessary) of what *kind* of thing it was: the foreman compositor could be trusted to know how that kind of thing should be set up in type. He was able to work from a model or ideal which he could carry in his head—or, if he was unambitious, consult in the file.

But there have been exceptional periods when a desire to change and reform led the 'customer' (publisher or commissioner of the work) to play a more active part in the decision as to how it should look. The period of change from black letter was one in which authors and artists had their say at the behest of the man who paid the money. The next radical change of style, that in which old face with its long f gave way to the short s, sharper cut type style which we still call 'modern', was, indeed, brought about by people who could be called *printers*, but only in the most literal sense of the word: people (from John Baskerville

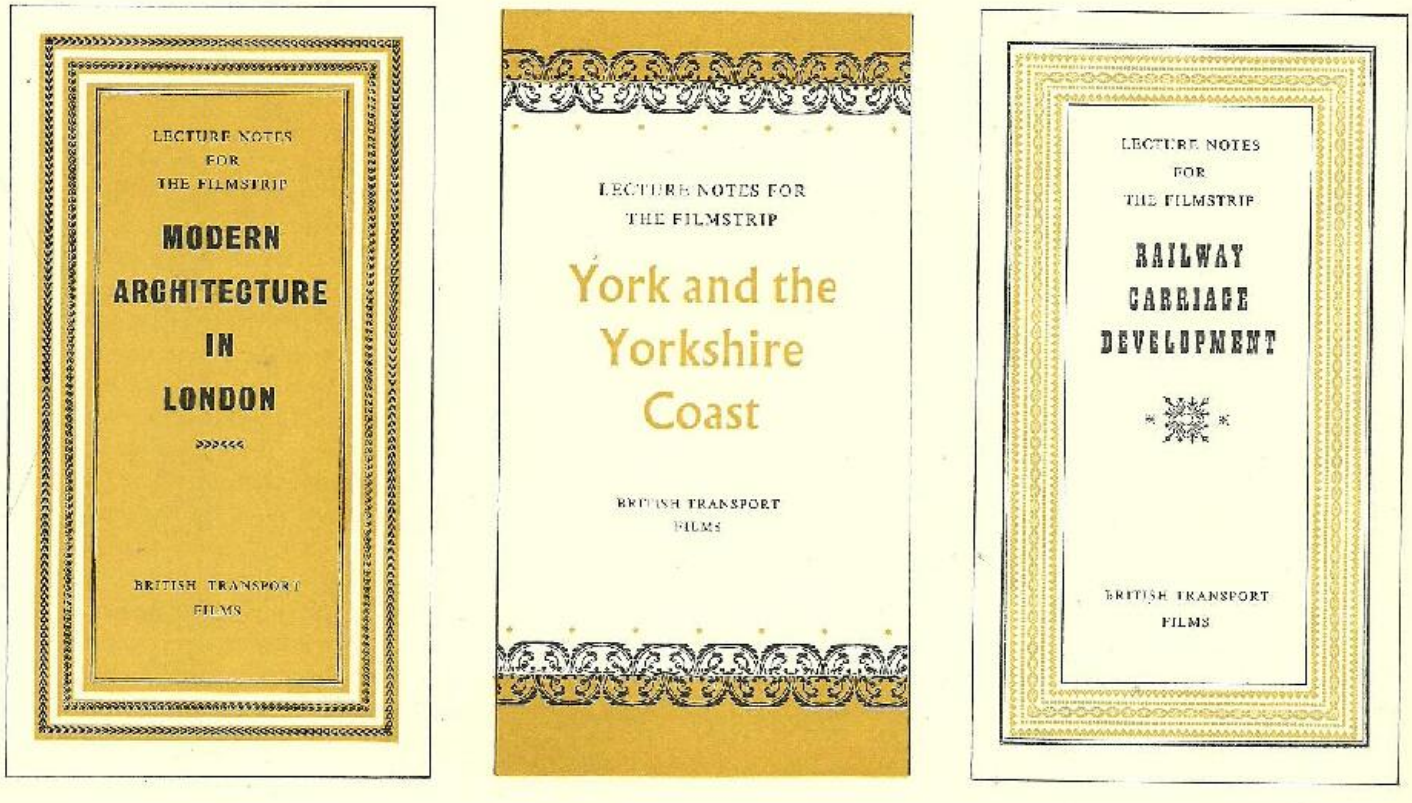


FIG. 3 (from left i to iii). *Covers for filmstrip lecture notes (reduced from 8″ × 4½″). Different series of lectures are identified at a glance by distinctive borders: items within the series by distinctive colours*

TREGENNA CASTLE HOTEL
ST. IVES

The Management has pleasure in announcing that

ORLANDO'S ORCHESTRA

will play daily in the Lounge during afternoon tea

And in the evenings for DANCING *in the Main Lounge*

TELEPHONE: ST. IVES 254

FIG. 4

British Transport

British Transport Advertising

requests the pleasure of the company of

.....

on a tour by road and rail of British Transport Advertising Sites, and to luncheon afterwards on.....

Will guests kindly assemble at the Commercial Advertisement Division's offices at Cranbourn Chambers, Leicester Square, London, W.C.2 whence special transport will leave at 11.0 a.m. promptly.

FIG. 5

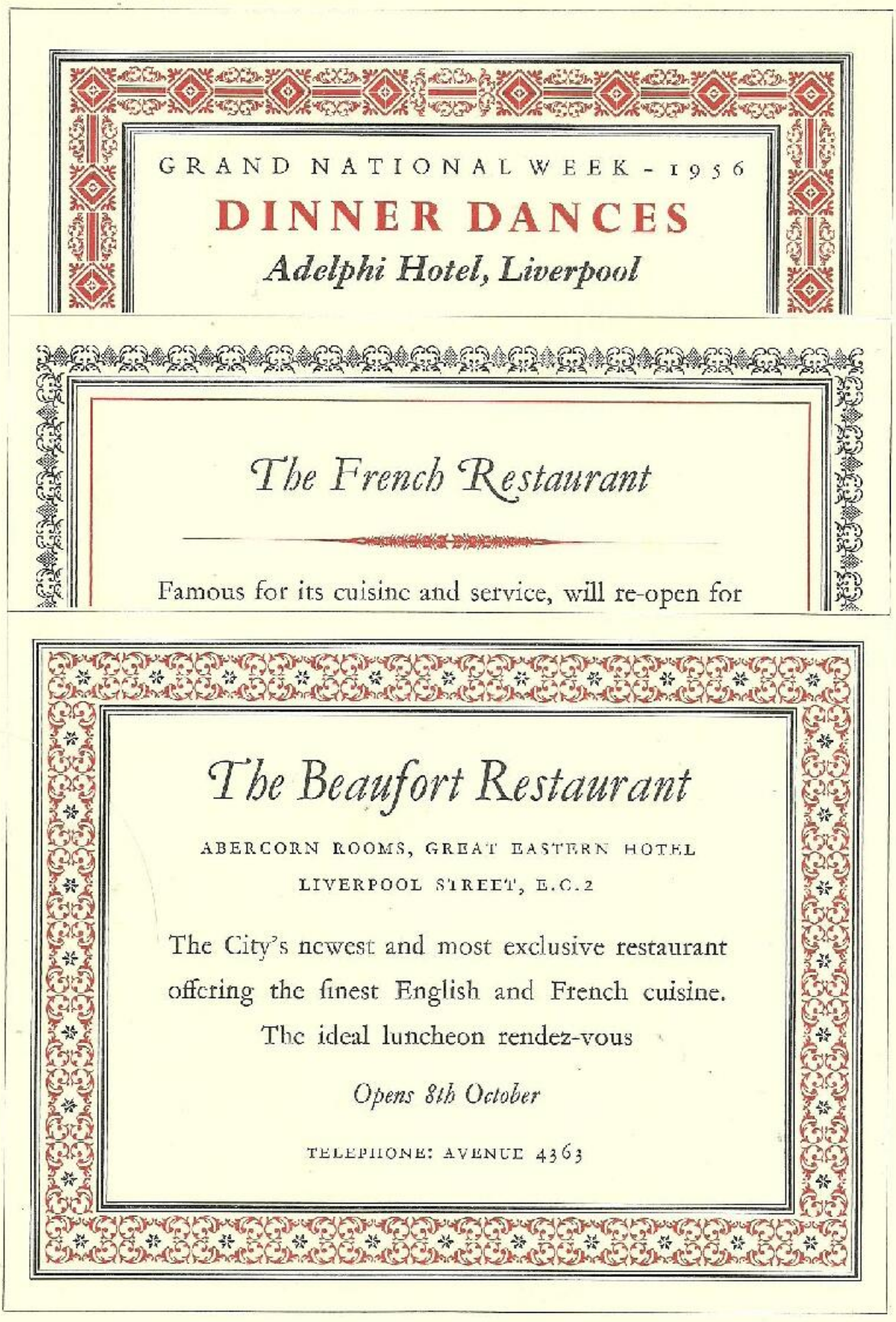
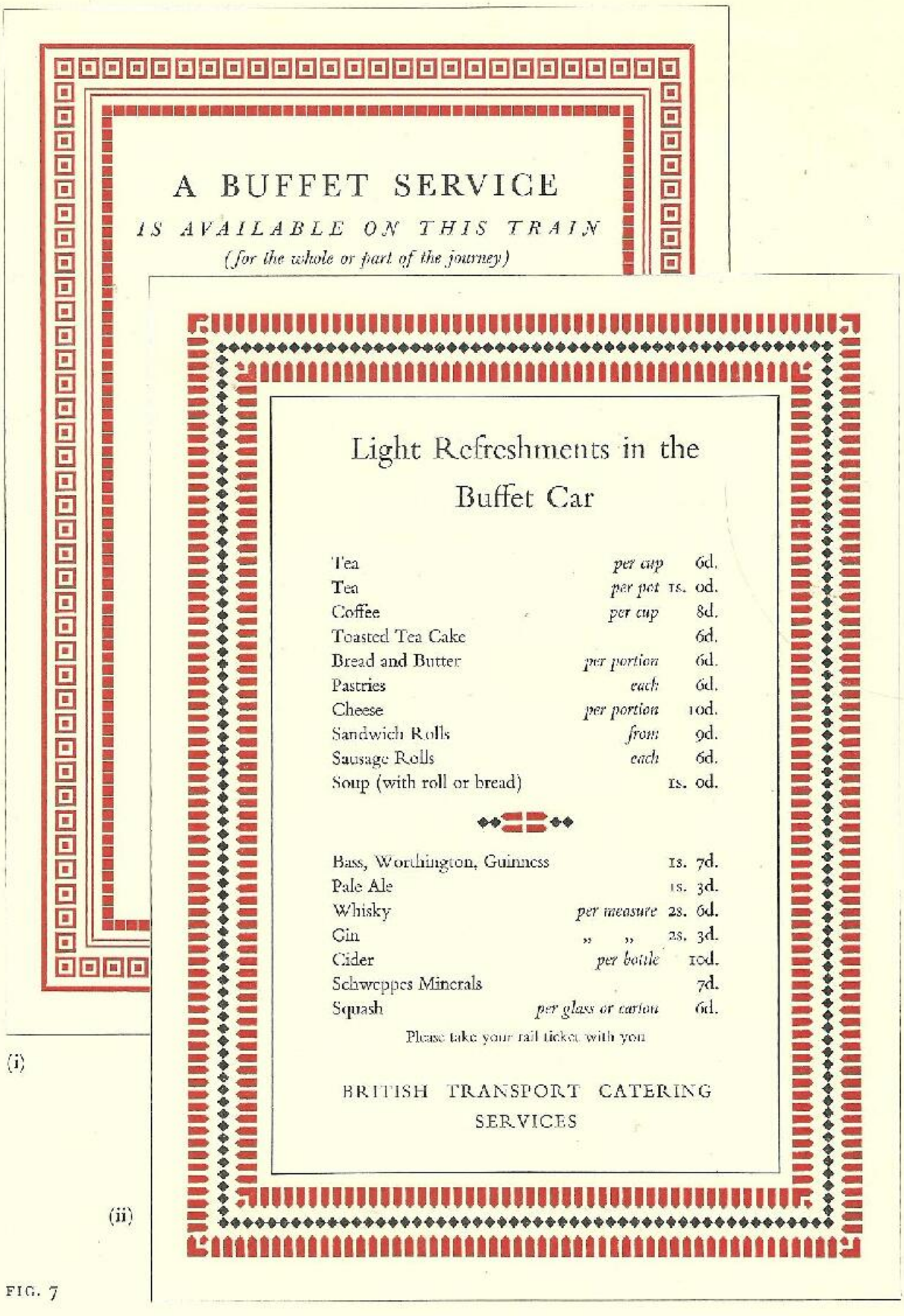


FIG. 6 (from top i to iii)



(i)

A BUFFET SERVICE

IS AVAILABLE ON THIS TRAIN

(for the whole or part of the journey)

(ii)

Light Refreshments in the Buffet Car

Tea	*per cup*	6d.
Tea	*per pot*	1s. 0d.
Coffee	*per cup*	8d.
Toasted Tea Cake		6d.
Bread and Butter	*per portion*	6d.
Pastries	*each*	6d.
Cheese	*per portion*	10d.
Sandwich Rolls	*from*	9d.
Sausage Rolls	*each*	6d.
Soup (with roll or bread)		1s. 0d.

Bass, Worthington, Guinness		1s. 7d.
Pale Ale		1s. 3d.
Whisky	*per measure*	2s. 6d.
Gin	" "	2s. 3d.
Cider	*per bottle*	10d.
Schweppes Minerals		7d.
Squash	*per glass or carton*	6d.

Please take your rail ticket with you

BRITISH TRANSPORT CATERING SERVICES

FIG. 7

CHARING CROSS HOTEL · LONDON

DINNER

HORS D'ŒUVRE

Choisis	3/6
Melon Cocktail	3/6
Grape-fruit	1/6
Lobster Cocktail	7/6
Shrimp Cocktail	5/6
Prawn Cocktail	6/6
Smoked Salmon	7/6

SOUPS

Turtle Soup with Sherry	5/6
Petite Marmite	3/6
Poule au Pot	3/6
Clear Madrilène	2/–
Cream of Chicken	3/6
Cream of Tomato	2/–
Thick St. Germain	2/–

OMELETTES, EGGS

Omelettes: Mushroom, Tomato à la Reine	5/6
Poached Eggs Florentine, Washington, Dubarry	4/6
Spaghetti Napolitaine, Milanaise	3/6
Spaghetti Bolognaise	4/–

COLD BUFFET

Ham	6/6
Chicken and Ham	12/6
Pressed Beef	6/6
Ox Tongue	6/6
Wing of Chicken	9/6
Lobster, Mayonnaise Sauce, Duckling	12/6

VEGETABLES

Peas	2/–
Spinach Creamed, Leaf	2/–
Cauliflower	2/–
French Beans	2/6
Braised Onions	1/6
Potatoes: Sautées, Lyonnaise, Fried, New, Pont Neuf	1/6

SALADS

Lettuce, Tomato, Potato	2/–
French, Orange	2/6
Beetroot	1/6

SAVOURIES

FISH

Fillet of Sole Véronique, Bonne Femme, Caprice	8/6
Grilled Sole Maître d'Hôtel	8/6
Fried Sole, Tartare Sauce	8/6
Fried Scampi	8/6
River Trout Meunière	7/6
Lobster Américaine, Newbourg, Mornay, Thermidor	12/6
Devilled Whitebait & Lemon	6/6
Salmon, Poached, Grilled	12/6

ENTREES

Boiled Chicken à la Reine, Cingalese	9/6
Curried Chicken Madras	10/6
Vol au Vent à la Reine, à la Sartiges	8/6
Scallop of Veal Viennoise	10/6
Lamb Cutlets Reforme, Clamart	8/6
Tournedos Sauté Rossini	15/6

ROASTS

Roast Wing of Chicken	10/6
Roast Poussin and Bacon	14/6
Roast Supreme of Duck	12/6
Game in Season	
Roast Aylesbury Duckling *4 Couverts*	40/–
Roast Surrey Chicken *4 Couverts*	35/–

GRILLS

Rump Steak	9/–
Point Steak	9/6
Sirloin Steak	12/6
Fillet Steak	12/6
Chops: Chump, Loin	9/6
Lamb Cutlets	8/6
Mixed Grill	9/6

Mushrooms on Toast	3/6
Welsh Rarebit	2/6
Buck Rarebit	3/6
Canapé Diane	3/6
Scotch Woodcock	3/6
Fried Camembert	3/6

SWEETS

Ice Cream: Vanilla, Chocolate, Coffee, Strawberry	1/6
Coupe Jacques	3/6
Fruit Melbas	3/6
Fruit Salad	3/6
Pancakes: Lemon, Jam	3/6
Omelettes: Rum, Jam	5/–
Fresh Cream	1/6

CHEESES

Cheddar, Edam	1/6
Danish Blue, Demi-Sel, Brie, Gorgonzola, Gruyère	2/6
Camembert	2/6

COVER CHARGE 2/–

FIG. 8. The menu cards for all British Transport hotels have different decorations: a few have been specially drawn by leading artists. This typographic card for the Charing Cross Hotel is the work of R. W. Roberts. The colours used were specially chosen to key in with a new scheme of decoration for the hotel dining room

Grill Room

NORTH BRITISH HOTEL

EDINBURGH

FIG. 9

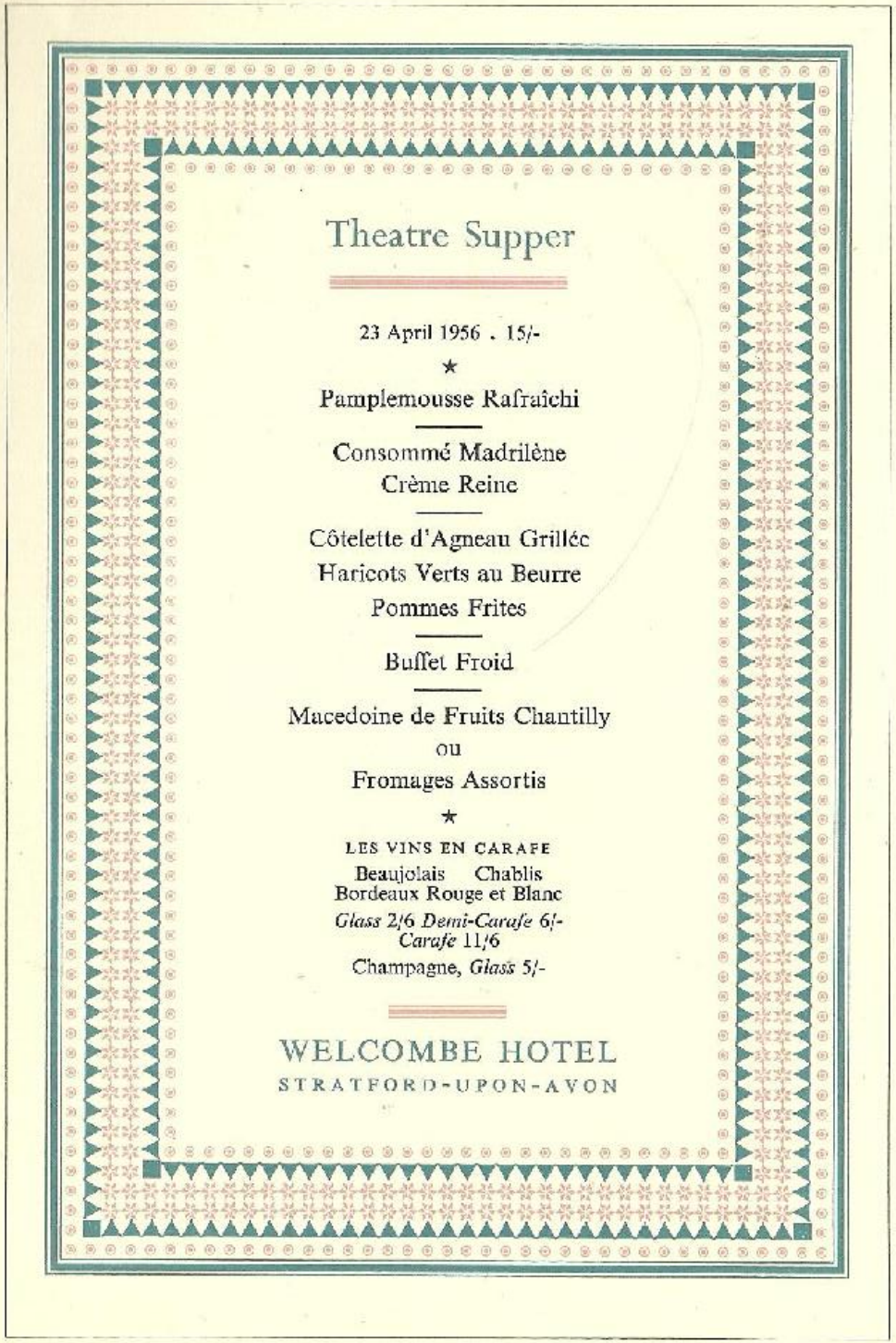
onward) who were immensely proud of their skill at the delicate, subtle and difficult art of printing inked type on paper to perfection—in other words, fine presswork[1]—and wanted such sharp-cut typefaces and chaste typographic styles as would enhance appreciation of that art which is the ultimate craft and innermost mystery of 'the printer'. But the pioneers of that style were mainly private printers, typefounders and others outside the printing trade proper, and the style did not spread and become current without an unusual amount of intervention by the customer, involving reference to new-looking models in place of old.

The third important period of change and reform began with this century and differed in an important respect from the previous ones. They had by and large been matters of confirming and imposing *a* new style. Once there was agreement on how the kind of thing should look, the commissioner could resume his habit of sending in the copy and saying in effect 'Get on with it'. But the third period was one in which the very notion of conforming to a recognizable style was in part challenged. An article in our 'Typographic Transformations' number (summer 1952) explored some of the effects of this challenge upon the craftsman compositor, and the topic is here reopened from another angle in order to bring out the significance of the particular large-scale re-styling which this present number celebrates.

In display and jobbing, in the 1890's, what was originally called 'free style' became fashionable. It rejected the automatic balancing of space which is secured by centring the lines and quadding equally on either side (the method which is most natural to the compositor). The possibilities of 'off-centring' fascinated the more adventurous jobbing compositors, but in the long run worked against their prestige as responsible stylists. The desire to mass white space in specific areas and to deploy it conspicuously as the counterbalancing element to the letterpress is one which

[1]The word 'presswork' has been substituted throughout this article for the word 'machining'. Some of the greatest feats of skill in this difficult art have been, and are still being, performed with the hand press.

FIG. 10



Theatre Supper

23 April 1956 . 15/-

★

Pamplemousse Rafraîchi

Consommé Madrilène
Crème Reine

Côtelette d'Agneau Grillée
Haricots Verts au Beurre
Pommes Frites

Buffet Froid

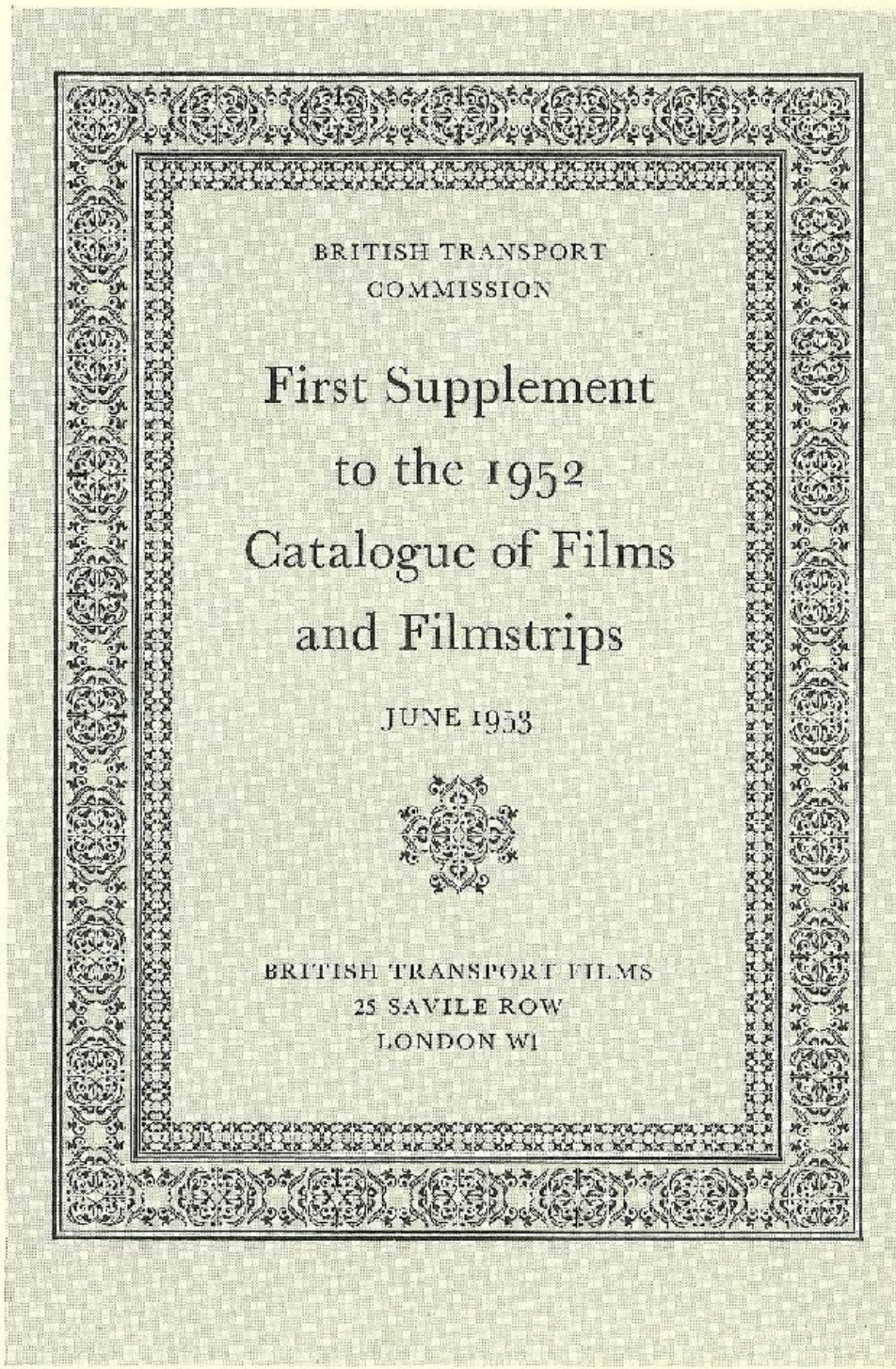
Macedoine de Fruits Chantilly
ou
Fromages Assortis

★

LES VINS EN CARAFE
Beaujolais Chablis
Bordeaux Rouge et Blanc
Glass 2/6 *Demi-Carafe* 6/-
Carafe 11/6
Champagne, *Glass* 5/-

WELCOME HOTEL
STRATFORD-UPON-AVON

FIG. 11



BRITISH TRANSPORT
COMMISSION

First Supplement to the 1952 Catalogue of Films and Filmstrips

JUNE 1953

BRITISH TRANSPORT FILMS
25 SAVILE ROW
LONDON W1

FIG. 12

demands a sensitive eye and an almost instinctive feeling for the rightness or wrongness of the opposition. It is an approach to styling that cannot be taught by rote. It is very much more affected by changes of copy (e.g. from a long to a short principal line) than centring need be. It discourages, when it does not forbid, any use of typographic decoration, for although an asymmetrical composition may use a solid-block picture or device as one of its elements, it never looks comfortable within a symmetrical border-frame. Above all, off-centring demanded very precise pre-visualizing —another faculty which distinguishes the designer as such from the craftsman as such.

Even the compositor with the stick in his hand found it advisable (for the first time in the centuries of his craft) to sketch out what he wanted in pencil before reaching for his composing-stick. His off-centre job would depend for its effect far less upon what he could see at one time of metal type and quads in the stick, and far more on the juxtaposition on the stone of blocks of composed type and clumps of spacing material. When the modern compositor satirically speaks of 'composing in furniture', he is referring to the unhappy fact that even the most realistic pencil layout cannot always forewarn the designer that a very slight shift of a point or a line to the left or right will make all the difference to the effect. 'Slight' as it is in terms of fractions of an inch, it involves all the usual trouble of unlocking the forme and making re-adjustments of the spacing material.

If the compositors had been left to themselves as the arbiters of typographic style, the whole notion of off-centring would have lost favour as its novelty wore off. But even at the start it was playing into the hands of the customer or his agent. It necessitated the use of pencil and paper—things which anyone is allowed to touch without having to be indentured to the trade. Off-centring had always been a designer's problem, if only because each area had to be thought out afresh as the copy lengths changed. It eventually found its best friends at the Bauhaus, where it took on the dignity of association with a revolutionary general movement for the reform of design, architectural as well as industrial. It is now an accepted principle in that typographic school of thought which is sometimes rashly labelled *avant-garde*. That phrase, like its translation 'vanguard', implies that something is out in front and in no danger of being overtaken. With all respect to the Guardsmen, old and new, the printing trade by and large tactfully avoids names that take sides, and is still content to speak of centred and off-centre. Those labels are fair enough, to anyone who knows how much else is ruled out or permitted either way.

At all events, the layout began to be seen not simply as a tentative sketch for the guidance of 'the printer', but as *the design*—a set of intentions so forceful and explicit as to demand (in theory) nothing but obedience from the compositor. It was but one step from that to the point where a designer outside the trade could be said to be 'responsible for the typography'. One of the first and greatest men to whom that phrase was applied was the late Bruce Rogers: and he was unfortunately one of the very few outside the trade to whom it could be applied strictly and fully. The 'typography' of a piece of printed matter refers to the physical appearance of that concrete object; good presswork is its crowning glory and vivifier. B.R. would never put his credit-claiming device upon a book without assuming blame for any imperfection in the presswork: having guarded in advance against such blame by making sure of the reputation of the house concerned. To him, as to any typographic designer who is worth his salt, the desire that the job should have its crowning glory was part of the design with which it was undertaken. It is not, however, a glory that can be assured by writing a command on a piece of paper and sending it, with the layout, to the nearest printer; and no money can buy it from the printer who is nearest to the bone in his estimates. Good presswork is like an asparagus bed: to be productive this year it must *have been* planted some years ago and assiduously cultivated ever since. That fact is ignored today by many print-buyers—to the quiet indignation of all printing houses of any quality rating. Some of those houses actually led the way toward the reform and enlivenment of ephemeral printing; all have helped to rescue 'commercial' printing from vulgarity or dullness by more spirited attention to design; and having leaned that far over to help the customer at the beginning of those activities which produce good typography, they think it only decent that in return proper appreciation should be given to the final touch . . . the controlled touch of good ink from a perfect face of type on the right paper under the unhurried vigilance of a highly skilled man.

When it can be said that 'the typography is clever but the printing is deplorable', then a good word has been rudely split apart. A designer might say such a thing in wry jest, with a half-conscious desire to exculpate himself or some fellow designer. But the printer may well point out that the notion of typography as layout may actually have been a cause of the poverty of the presswork. Was it a case in which the customer

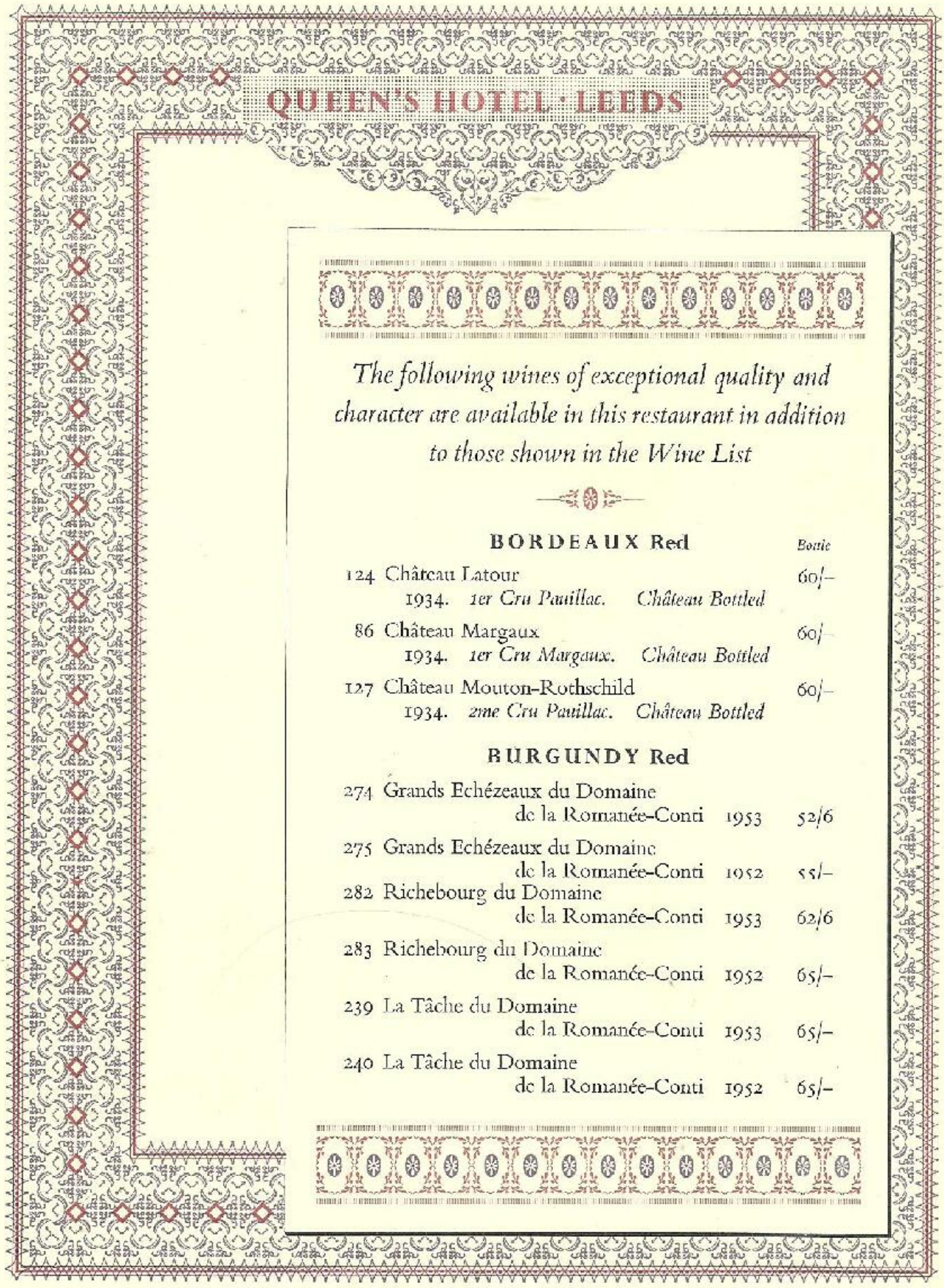


FIG. 13 (i with ii superimposed)

fiddled too long with the layout, and rewrote the proofs to fit, and then expected the printer to make up the lost time?'

In any case, the printing trade as a whole stands to benefit eventually by any effort to put realism into the word typography by insisting that 'printing' is an integral part of it. Presswork, unfortunately, defies illustration by any reproduction process. Its importance can be preached, its triumphs can be shown in terms of actual jobs, but there is no way in between. To be of maximum value to the printing trade, an exhibition of good typography must consist of 'real things' that can be picked up in the hand; and those who examine it should be prepared to realize that they are encountering good typography as what it really is —an exercise in applied psychology.

The Editor of the *Monotype Recorder* recently returned from an extended lecture tour which covered fourteen principal cities of the southern hemisphere and on more than forty occasions brought together mixed audiences of printers, print-buyers and graphic artists. Greatly as such an audience varies in knowledge of how the printed words get on the paper, each section has something to contribute to a discussion of the nature and purpose of typography, or what is really being purchased, in terms of money's-worth, by the man who 'buys print'. He is buying opportunities to impress desired readers by the physical appearance of some hundreds of thousands of concrete objects, each one of which (it is hoped) will come within fingering distance of someone who might be made attentive by the mere look of the thing, and is likely to be held longer to more respectful attention if the look is agreeable. That point can best be illustrated by reference to actual examples—which are often more illuminating when they are first seen from beyond reading distance. It is a way of indicating the 'look' without distracting attention from it by allowing the mind to pounce on whatever content was made to seem so interesting.

Hence the Monotype Corporation's large collection of current typography was ransacked for examples that would provide interesting talking-points. Ephemeral printing offers the best field for demonstration purposes: it has to make its impression at what amounts to a single glance, and it offers the greatest freedom for

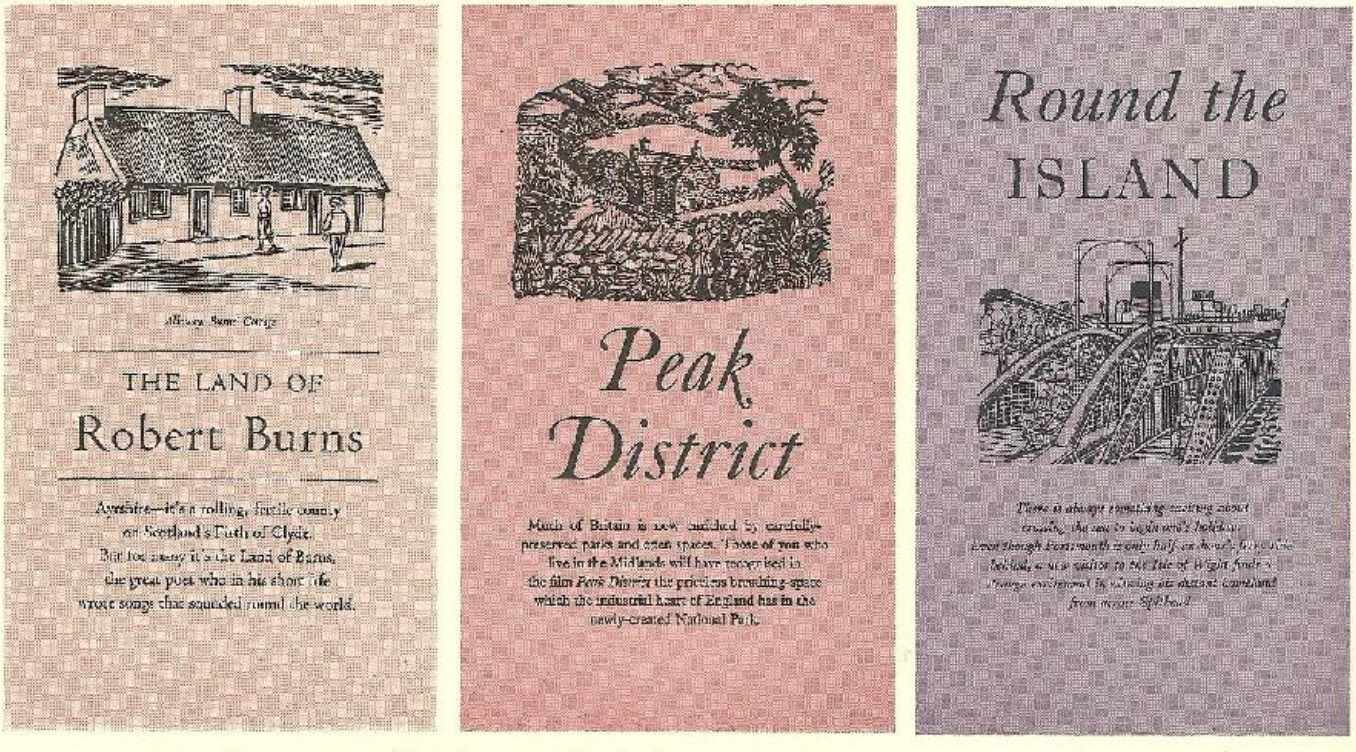
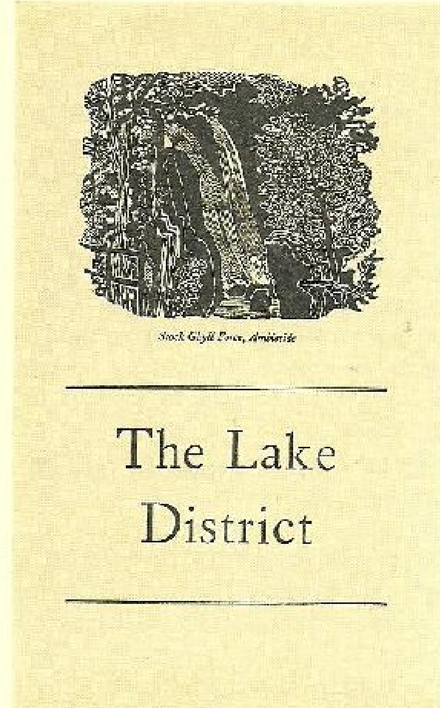
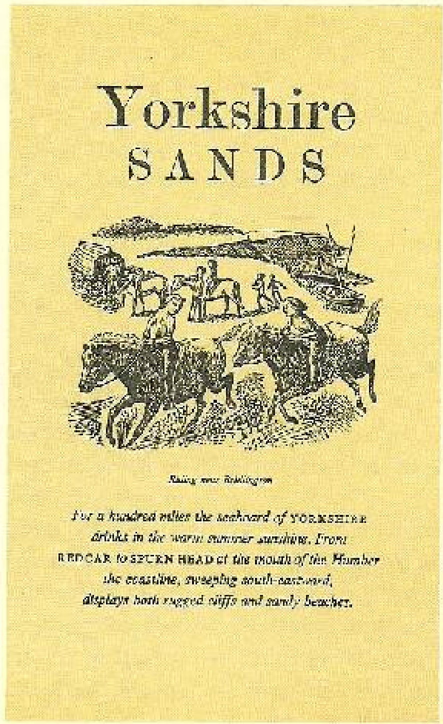
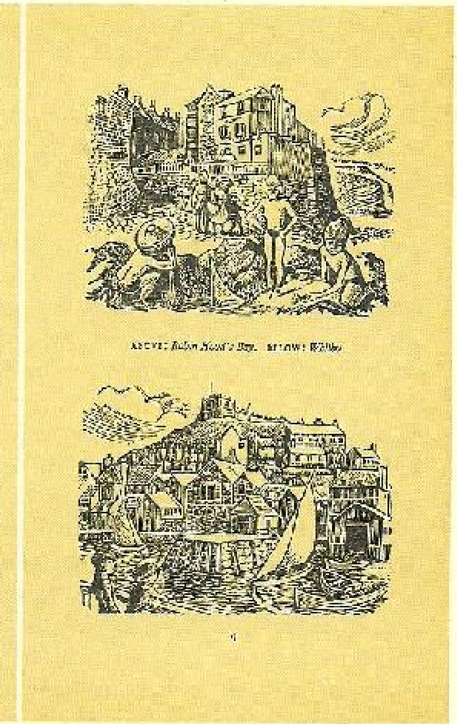


FIG. 14. *Reduced line-blocks of British Transport Films leaflets, each in a different classic 'Monotype' face*
(i) THE LAND OF ROBERT BURNS: printed by the Westerham Press Ltd. set in Centaur illustrated by Edward Bawden
(ii) PEAK DISTRICT: printed by The Baynard Press set in Plantin illustrated by Zelma Blakeley
(iii) ROUND THE ISLAND: printed by D. Greenaway and Sons Ltd. set in Caslon illustrated by Edward Bawden
loose inset LANCASHIRE COAST: printed by the Westerham Press Ltd. set in Van Dijck illustrated by John O'Connor

FIG. 14—*continued*





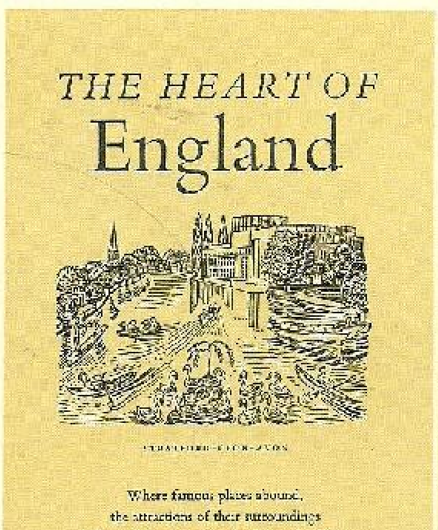


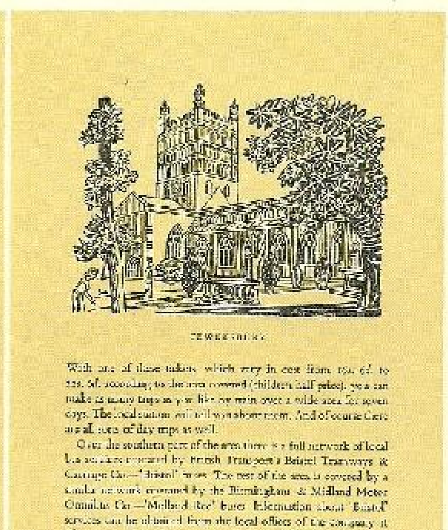
(iv) LAKE DISTRICT: printed by The Shenval Press set in Fournier illustrated by John O'Connor

(v) YORKSHIRE SANDS: printed by The Shenval Press set in Times illustrated by Zelma Blakeley

(vi) THE HEART OF ENGLAND: printed by Benham and Company Ltd. set in Bembo illustrated by Edward Bawden

(vii) WEST COUNTRY: printed by D. Greenaway and Sons Ltd. set in Baskerville illustrated by Derrick Harris





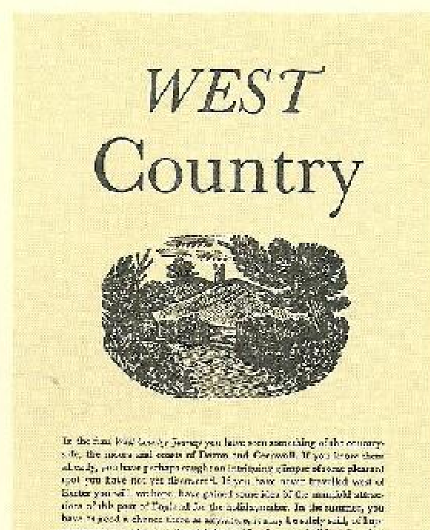
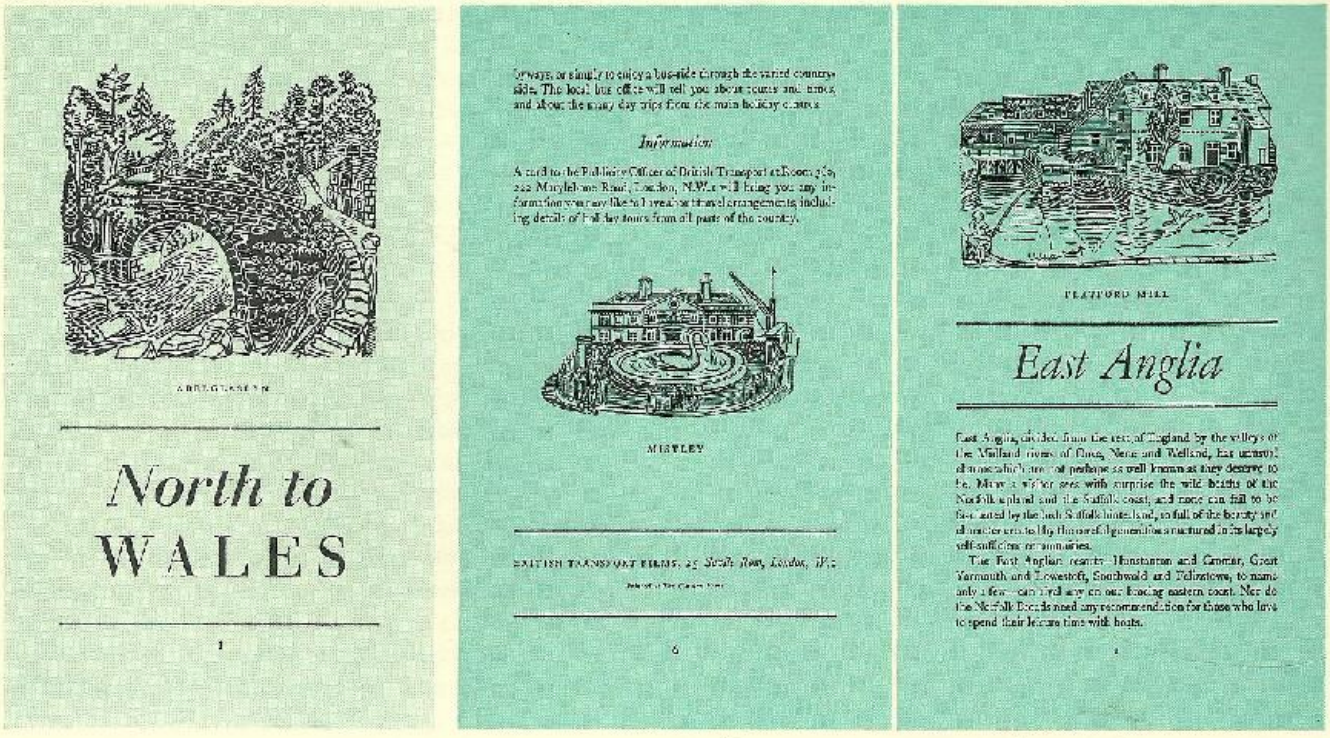


FIG. 14—*continued*

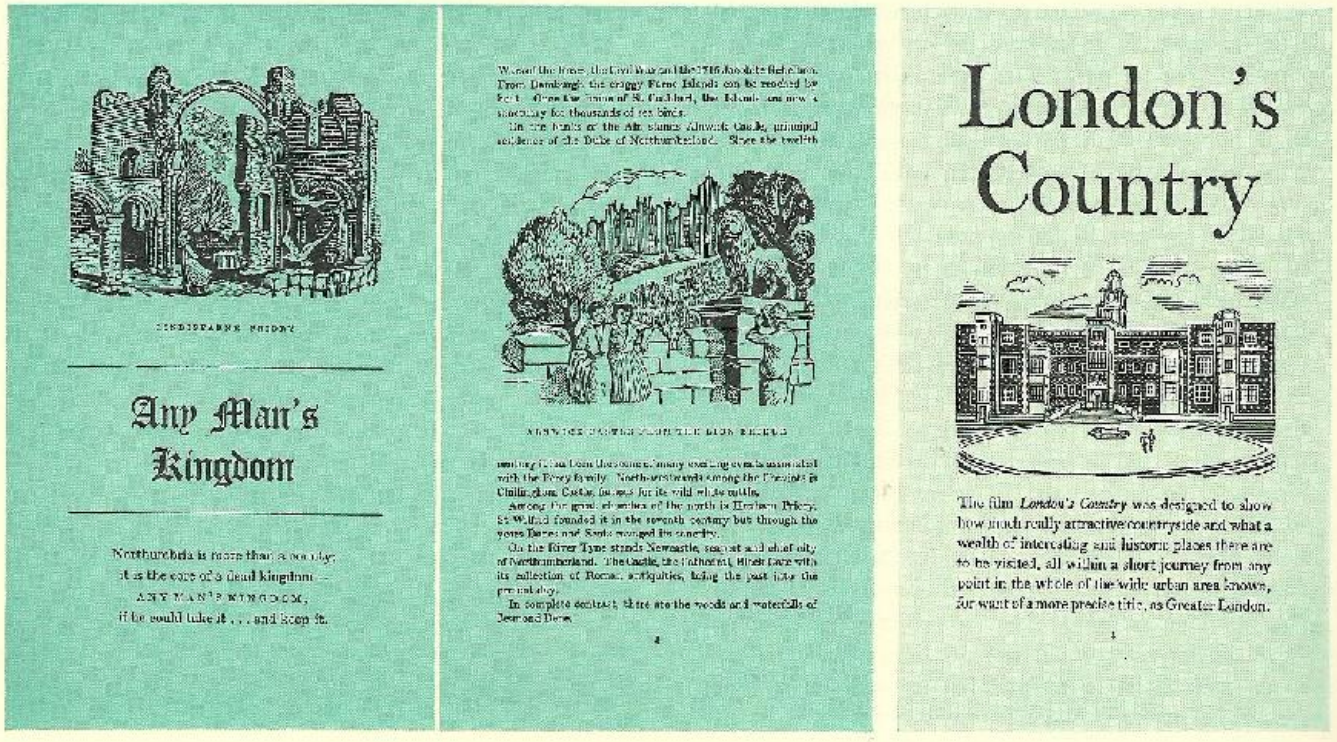


(viii) NORTH TO WALES: printed by Benham and Company Ltd. set in Walbaum illustrated by Edward Bawden

(ix) EAST ANGLIA: printed by The Curwen Press set in Ehrhardt illustrated by Edward Bawden

(x) ANY MAN'S KINGDOM: printed by Benham and Company Ltd. set in Scotch illustrated by Zelma Blakeley

(xi) LONDON'S COUNTRY: printed by The Shenval Press set in Bell illustrated by Edward Bawden



experiment and the most opportunities to convey 'mood': e.g. an invitation card must look inviting in every sense, a restaurant menu should typographically reflect the hospitable care that put sparkle to the glassware. The field also provides the most dramatic 'before and after' contrasts—which are of value in making the point that the final responsibility for the look of the printed thing is always that of the man who paid for it. The dingy Cinderella illustrates what unconcern on his part can lead to, and the transformation scene shows the results of his change of attitude. It is ephemeral printing, moreover, that is undergoing the most interesting changes and reforms today, as mass re-stylings attempt the tricky task of giving a recognizable family likeness to the different descriptions of stationery or printed matter issued by one firm or institution, so that all shall somehow convey the nature of the corporate entity—but without any such rigid standardization as would make it possible to pick up one piece in mistake for another.

Of all the re-stylings represented in the large collection of examples that went along on the tour, the one which attracted most interest and most admiring comment, both from graphic artists and from members of the trade, was the one with which the British Transport Commission has been equipping its leading hotels and restaurant cars during the past eight years. No other single effort in the field of ephemeral printing can have travelled so far beyond its area of direct use. When printers and typographic designers are travelling abroad they are apt to keep their eyes peeled for interesting or enticing fugitive pieces, and these menus and wine-cards, tickets, reminder-cards, handbills and so on lie under the traveller's hand—and, so it seems, have often begged to be taken back and shown to far-away fellow-collectors who could appreciate the discreetly gay and ingenious use of fleurons and rules. No other re-styling of recent years has had a more noticeable effect on typographic fashion. 'Flowers', ancient and modern, are now springing up in all directions; a younger generation of designers is learning to envy the compositor who is able to pluck and arrange them directly as metal types without having to coax a few stamps from the printer for experiments on paper.

Most re-stylings can tell their success stories in terms of few typical examples as serve to prove the point that some consistency in design was achieved. But in this case there was a further and very interesting point to be made—one to which Mr. Christian Barman has referred in the previous article—which demanded copious illustration. The use of purely typographic decoration had not only given a recognizable 'likeness' to pieces as different in format and purpose as a small poster is from an invitation card; it had also ensured the necessary 'differentness', distinction, for each successive item. No one could be mistaken for another; changes of border and of colour assured the constant slight impact of novelty. If fifty or more items were included, they would hint at the adaptability of the style: and each item could be inspected in turn as a fresh adventure in decorative typography. No designer would ever be able to say that when he has seen three items he has in effect seen the lot: no compositor could look through the lot without wishing to see even more instances of such inexhaustible variety.

An appeal was made to Mr. Charles Mayo, and the Monotype Corporation became the envied possessor of the only complete collection outside the British Transport Commission's files, of this most remarkable large-scale demonstration, by one of Britain's largest buyers of print, of the possibilities of the printer's decorative material in securing constant variety and freshness of impact without loss of consistency or character; and by means which offer any intelligent compositor an opportunity for creative collaboration. Subsequent discussions confirmed what many members of the trade, but few outside it, would have realized: that the decision was taken in the interests of economy—money saving and time saving—quite as much as with an eye to the psychological value of charm and freshness in the typography of hospitality.

Any saving in purchasing cost has to be calculated in terms of what was being purchased. This was no such problem of 'foolproof standardization' as is required for time-tables, platform notices or any other matter concerned with getting X from A to B. It was the very different problem of surrounding Mr. and Mrs. X with the atmosphere of congenial hospitality wherever they stopped at a hotel—or took seats in a restaurant or buffet car. The saving ensured by the resort to 'typography pure and simple'—as against the use of special art work and blocks—was spectacular, and easily justified the use of second and third colours, and in many cases, the use of a better quality of paper and board.[1]

The 'no layout' system demands, of course, a printer equipped with a range of good faces and the inexhaustible supplies of separate fleuron types which

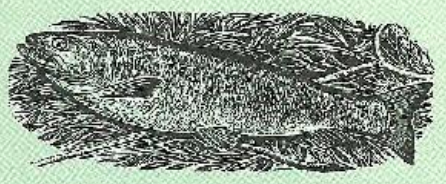
[1] It should be noted that it was Mr. Mayo's skill as a designer, and the time and thought which he put to the first experimental layouts which made subsequent economy possible. The 'general style' once evolved and ratified, was one that *could be* adapted thereafter without specific instructions each time—for certain kinds of work not requiring illustrative blocks.

can be cheaply produced in spare time on a 'Monotype' caster. In this case it demanded, and depended upon, the inventive ingenuity and trained taste of some of England's premier craftsmen compositors such as Leytonstone-born Mr. B. E. Smith. But given a sufficient wealth of examples to copy or use as inspiration models, any apprentice could turn out something charming and effective in this style. Incidentally he would be able to look at the result with more pride than he would if credit for the main impact had to go to an artist and a block-maker: and for those who are not gifted at rhythmic and interesting combination patterns there is still considerable entertainment and excitement to be got simply from stamp-for-stamp reproduction of the work of such a virtuoso as B. E. Smith and others who have been responsible for the examples shown in these pages. Witness to that fact comes from the apprentices at Salfords who were assigned the enjoyable task of composing the type-facsimile illustrations in this issue.

The paradox of the whole affair is that the effect of 'infinite variety' was secured by the simplest and most matter of fact formula known to jobbing typography —one that can be conveyed in ten words over the phone. It can all be boiled down to 'Centre it, and, where advisable, put a frame around it'. What 'centring' implies beyond what it says, e.g. in the way of intelligent interlinear spacing, letter-spacing, choice of faces and sizes could, as they say, fill a book; but there would be nothing in that book that a properly trained compositor could not be expected to know. At least nine-tenths of all explicit pencil layouts of centred displays ought to be a waste of careful draughtsmanship; given a free sketch there should have been no need for insulting precise reminders as to what constitutes good style. When the vertical axis of display is at the centre there is no inherent awkwardness in surrounding the rectangle with a typographic frame; and the reasons in favour of doing so are apparent enough to anyone who has seen a painter's canvas unframed, its four edges coming in direct collision with the rest of the room—or for that matter the rest of the world. Almost any message centred in a rectangle can be made to look more important by an apt and unobtrusive border. Its main purpose is to interpose a protective fence between the message and the world outside: what goes on between the near and outer edges of the border is a kind of insulation, and agreeable decoration performs that function. What makes type cast decoration agreeable to modern eyes, when it has been well contrived, is probably the look of unsentimental discipline produced by combinations of replica cast units. They are not pretending to be something specially drawn into that space by an artist's hand.

The entire collection of the British Transport Commission's typography of hospitality will be on view in the Lecture Hall at Monotype House for the fortnight following the publication of this number, and thereafter will be divided into two or more travelling exhibitions to fulfil the requests which have already come in from printing schools in different parts of the world.

Together with these will be shown the remarkable series of leaflets which are illustrated in this issue in miniature (Fig. 14, i–xi), and by an actual example laid in as a loose inset. These British Transport Films leaflets were composed and printed by different printers and each was set in a different classic 'Monotype' book face. Again the object was maximum effect at minimum expense. The 'second colour' effect was secured by varying the hues of the cheap paper employed, and the illustrations were planned to make the most striking use of a low-cost paper unsuitable for half-tones. The series was conceived by Mr. Mayo and laid out by Mr. Charles Hasler, whose choice of typefaces to convey the particular atmosphere or connotations of each region is a subtle instance of 'allusive typography'. Here the decision to use different printers would alone have necessitated recourse to pencil layouts and a 'responsible designer', even if there had been no need to plan with reference to illustrations.



SALMON FISHING

1st February to 31st August

River Teign

Salmon Fishing is available in the River Teign for visitors staying at the Hotel, but over a less extensive area than Trout Fishing. Salmon Fishing is restricted to the south bank of the River from the eastern end of Whiddon Park to a point three-quarters of a mile west of Steps Bridge. Th[illegible] above Clifford Bridge and the most popular flies are [illegible] Lightning.

The charge for Salmon Fishing is 10s. per day. The issue of tickets is strictly confined to visitors staying in the Hotel, and not more than three tickets may be issued in any one day.

6

The rules printed on the ticket must be strictly adhered to. A licence to kill Salmon and Trout must be obtained from the manager of the Hotel, who is an authorised distributor of licences on behalf of the Devon Rivers Board.

LICENCES

A licence to fish for Salmon also covers Migratory and Brown Trout

		£	s.	d.
SALMON and/or TROUT	*per season*	4	0	0
	per week	1	10	0
	per day		7	6
TROUT, including MIGRATORY TROUT	*per season*	3	0	0
	per week		10	0
	per day		5	0
TROUT, excluding MIGRATORY TROUT in any river	*per season*	1	10	0
TROUT, excluding MIGRATORY TROUT in any ONE river	*per season*	1	0	0
	per week		5	0
	per day		2	6

Reduced rates for juveniles; details from the Hotel Manager.

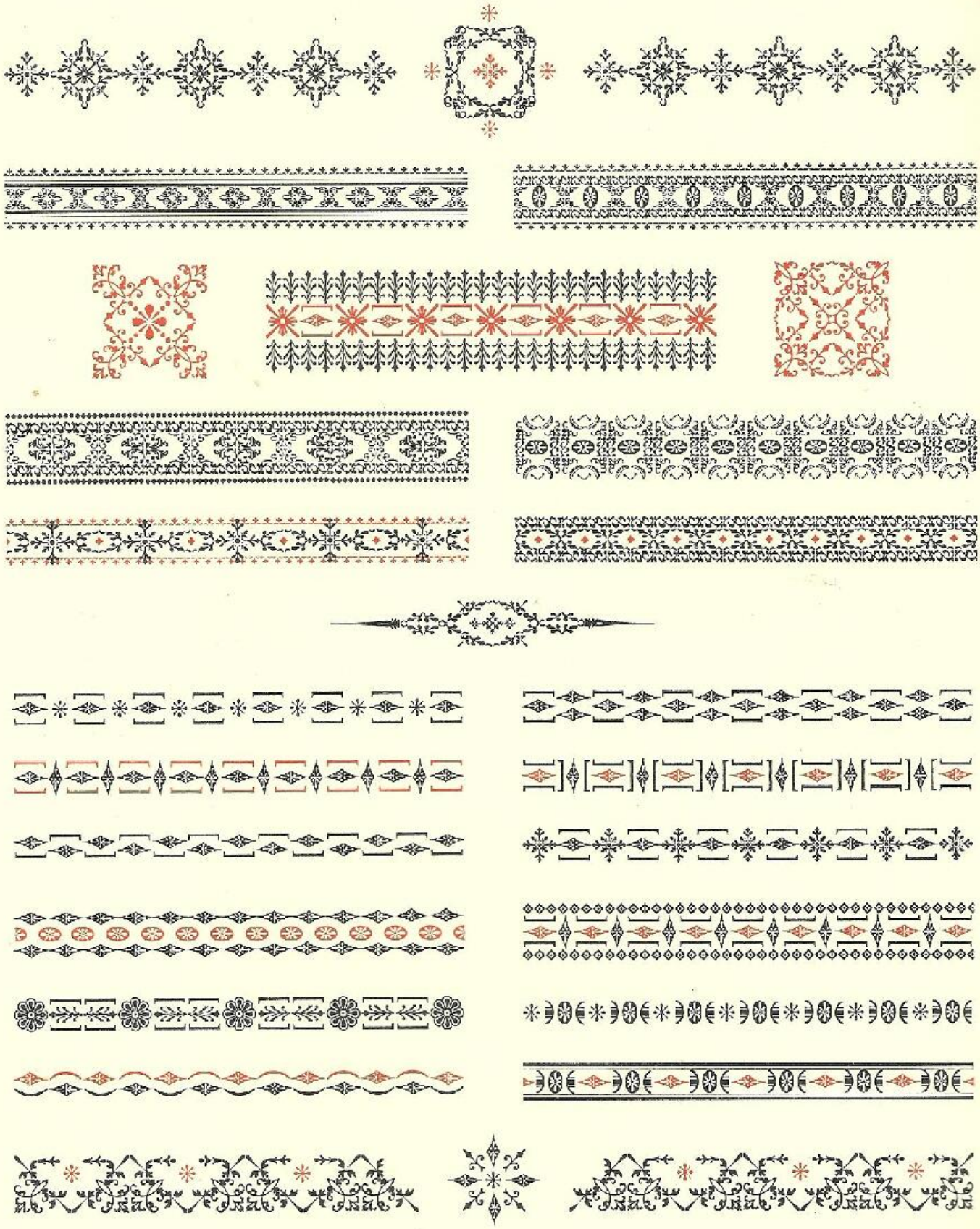
FIG. 15. *Pages (original size 7" × 4⅜") from a pamphlet of 'Fishing' issued by the Manor House Hotel, Moretonhampstead, Devon. Wood engraving by Joan Hassall*

Border Units used in specimens shown

Front cover: 230, 231, 268, 311, 312, 314, 315, 1283. Inside front cover: 468, 469, 500. Title-page: 29, 219, 262, 468, 469, 1067. Contents page: 310, 311, 312, 314, 315, 323, 475, 476. Fig. 1: 30, 38, 61, 78, 153. Fig. 2: 84. Fig. 3 (i): 45, 46, 109; (ii): 311, 312, 1166; (iii): 178, 652. Fig. 4: 219, 262, 313. Fig. 6 (i): 274, 275, 313, 1067; (ii): 459, 460, dash no. 10; (iii): 42, 274, 275. Fig. 7 (i): 78, 110; (ii): 85, 86, 106. Fig. 8: 103, 111, 255, 248. Fig. 9: 247, 261, 323, 324, CB 774. Fig. 10: 474, 475, 1309, 1310. Fig. 11: 15, 33, 42, 78. Fig. 12: 202, 203, 204, 205, 259. Fig. 13 (i): 38, 118, 206, 207, 208, 209, 499; (ii): 155, 468, 469, 652. Tailpiece: 274, 275, 468, 469, 475, 476.

Type-faces used in specimens shown

Fig. 2: 200, 327. Fig. 3 (i): 595, 327; (ii): 481, 327; (iii): 595, 327. Fig. 4: 256, 270. Fig 5: 374. Fig. 6 (i): 270, 461, 201; (ii): 156; (iii): 156. Fig. 7 (i): 169; (ii): 270. Fig. 8: 156. Fig. 9: 270. Fig. 10: 156. Fig. 11: 239, 327. Fig 12: 169. Fig. 13 (i): 200; (ii): 270. Fig. 14 (i): 252; (ii): 110, 128; (iii): 128; (iv): 185; (v): 127; (vi): 270; (vii): 169; (viii): 374; (ix): 453, 174; (x): 46, 456; (xi): 341. Inset: 203. Fig. 15: 270.



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typographic notebook

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