

Arts & Typographica

A MISCELLANY OF THE PRINTING ART

FREDERIC W. GOUDY, EDITOR



DEVICE OF GIUNTA [1517]

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JOHANNES GUTTENBERG

FROM AN ENGRAVING ON COPPER AFTER THE PAINTING AT MENTZ



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Ars Typographica

OLD & NEW FASHIONS IN TYPOGRAPHY

by TALBOT BAINES REED

FROM A PAPER READ BEFORE THE SOCIETY OF ARTS
[LONDON] APRIL 16, 1890



S artists, the printer and the letter cutter are responsible to their generation. We live in the midst of a violent reactionary movement against dulness and conventionalism of all kinds. The artist has his three courses. He may sell himself slave to his public, and go wherever he is driven. He may set himself stubbornly to stem the torrent and fall a martyr to his conservatism; or he may strive honestly to control, even while following, the popular movement,

and with his clearer artistic knowledge to direct it along lines of moderation and good taste.

My object, however, is not to deal with this matter, important and interesting as it is. The fashions to which I wish to call your attention are those belonging to the Roman character in typography, that is to say, to the type in which books are printed. I propose to take a brief historical survey of the changes through which the character has passed in the hands of various artists, and of those forms of it which at different times have competed for the distinction of realising the perfect model.

I must remind you at the outset that the perfect model of a letter is altogether imaginary and arbitrary. There is a definite model for the human form. The painter, the sculptor, the architect, have their models in nature. But the man who sets himself to make an alphabet has no copy but that left him by former artists. He knows that the symbol which denotes the sound "I" must be perpendicular, and that which denotes the sound "O" must be round. But what should be the height of the "I" in proportion to its width, how the extremities of the stroke should be finished, on what particular arcs and parallels his "O" is to be erected—on all, that is, which pertains to the *fashion* of his letter—he has no absolute standard. His own eye must furnish the criterion. If the work of those who have gone before satisfies that criterion, he copies it. If it comes short, he corrects it.

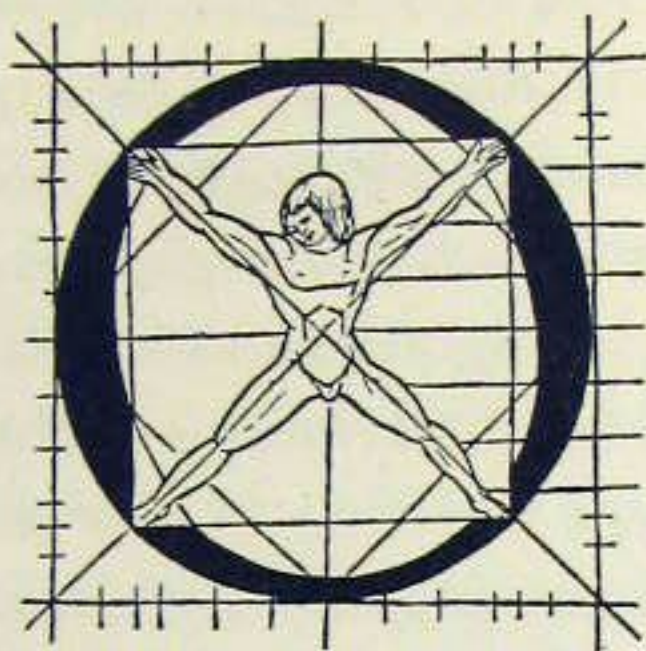
What, then, is this criterion? It consists, I venture to think, primarily in the legibility of the character, and

secondly in its beauty. It may be urged that the two are inseparable, and I am prepared to admit that, as a rule, the truest beauty in art is that which suggests utility. But it is possible for the two to exist without one another. A boot, for instance, may be beautiful in shape and finish, but unless it fit the wearer it is of little worth. An arrangement of lines and curves and angles may be beautiful in itself, but unless it suggest a form it is valueless. And the more clearly and definitely it suggests that form the more we admire it. Type that is not legible, and in the case of books and newspapers easily legible, however elegant its lines, however delicate its execution, is not good type. So that the artist of letters finds that his first test of an excellent letter is its legibility, and the second—which may easily be a consequence of the first—its grace and beauty.

When we enquire what constitutes legibility in type, we are confronted with numerous interesting speculations and theories. Artists, mathematicians, architects, and doctors have, in turn, tried to lay down rules on the subject. Geoffroy Tory, the Parisian printer, sought to derive the capital letters from the goddess IO, the two letters of whose name furnished the perpendicular and the circle from which every letter was to be constructed to measurements proportioned to the form of the human body and visage.* Fantastic as the theory was, Tory's rules, in the master hands of his disciple Garamond, produced, as we shall see, one of the finest models of type in Europe.

*Edward F. Strange in "Alphabets" says Tory's book is "at once the most useless, most curious work on lettering in existence."

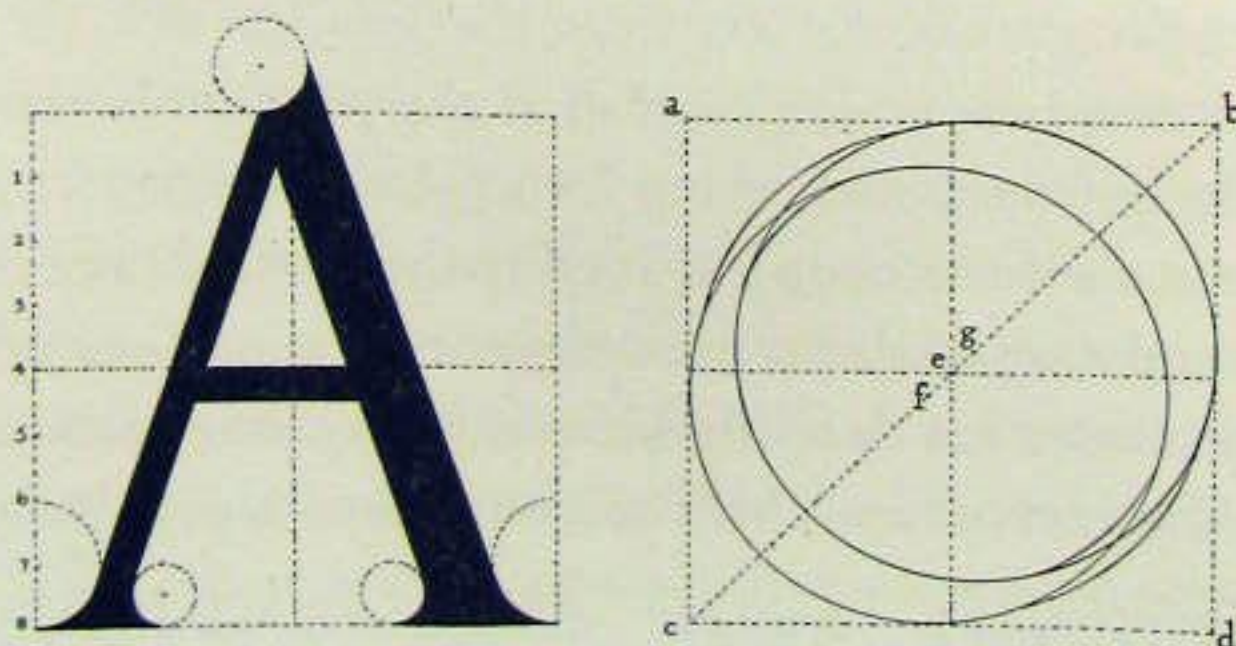
Albert Durer made a serious effort to bring the alphabet under rule and compass; but his proportions were better suited to the sculptor than the typographer. Nor did the



INITIAL WITH CONSTRUCTION, BY TORY [1529]

"L'O, en ceste figure, accordet en quadrature, en rondeur, & en centre, qui nous signifie la perfection dudict corps humain, & dudict O, entendee que la figure ronde est la plus parfaicte de toute les figures, & la plus capable."

ingenious systems of the Spanish orthographists, Yciar and Lucas, contribute much to the ordering of the Roman letter in print. Moxon in our own country tried to reduce the popular Dutch letter of his day to mathematical rules, with conspicuous failure. The French Academy took the



PROPORTIONS OF ROMAN CAPITALS. FROM DURER'S "GEOMETRICA" [1535]

unruly symbols in hand, and produced a standard of form which they tried to fix by Royal decree. Lastly, in our own day, eminent oculists have studied the question with a view to determining to what extent type may be modified so as to spare the sensitive organ to which it appeals. The valuable memoir on this subject recently contributed by the eminent French eye doctor, Dr. Javal, deserves special attention. His argument for a reform of the alphabet is based on admirable theories; but what he really proves, when he comes to give practical form to those theories, is, to my mind, the futility of attempting to subordinate typography to mere laws of hygiene. Dealing with each letter separately, he practically destroys the harmony which at the present time—to lay minds at least—is a main element in the legibility of type, and corrects the alphabet into a form which would try the eyes and temper of readers as much, if not more, than it does in its present unregenerate state. Dr. Javal's theories, however, are full of suggestion as to what are some of the broad tests of legibility in type. What he points out is this:—

1. That the eye is, after all, the sovereign judge of form.
2. That, in reading, the eye travels horizontally along a perfectly straight line, lying slightly below the top of the ordinary letters. So that the width of a letter is of more consequence than its height, and the upper half of it than the lower.
3. That, in reading, the eye does not take in letters but words, or groups of words.

4. That type which by its regularity of alignment, its due balance between white and black, its absence of dazzling contrasts between thick and thin, by its simplicity and unobtrusiveness, lends itself most readily to this rapid and comprehensive action of the eye, is the most legible.

5. And that such type, as I hope to demonstrate by some illustrations, is on the whole the most beautiful.

Before proceeding to a brief historical survey of the different epochs of the Roman character in typography, I must detain you for a moment with one or two definitions necessary to a clear understanding of our subject.

I show you some letters of an enlarged size, forming the word

Manly

There is a capital letter and four small, or, as they are called, lower-case letters. Of these, two—the “a” and the “n”—occupy what is called the line of the letter. The “l,” like the capital “M,” rises above the line. The “y” descends below it. The space between the top of an ascending sort and the bottom of a descending sort marks the full size of the “face” of the letter. Turning now to the capital letter, you will see that it consists of thick and thin lines, also of certain fine cross strokes at the extremities of these lines, called “serifs.” The serif may be flat, that is, forming exact right angles with the perpendicular lines, or it may be the base of a triangle produced by the

expansion of that line at its extremity; or it may be bracketed or joined to the line by curves. These serifs are not confined to capitals, but are used to finish the straight strokes of the lower-case also, being attached of course in the same manner as they are to the capitals.

I ask your attention to these points, because, as we shall see, not a few of the fashions of the Roman letter have been imparted by modifications either in the thickness and thinness of the letter strokes, the length or shortness of the ascending and descending sorts, or in the length and method of attachment of the serifs to the main lines of the letter.

Coming now to the earliest appearance of the Roman letter in typography, I need scarcely remind you that, as regards the form of their characters, the first printers were absolutely unoriginal. They adopted, as was most natural, the common writing hand of their country as their model.

**Terra aut erat inanis et uacua : et
tenebre erant sup faciem abissi : et spiritus
dñi ferebatur sup aq̃as . Dixitq; deus .
Fiat lux . Et facta est lux . Et uidit deus
lucē q̃ esset bona : et diuisit lucem a tene-
bris . appellauitq; lucem diē et tenebras**

GOTHIC TYPES OF GUTENBERG MODELED AFTER MS. HANDS [1450?]

Their aim, in the first instance, was to simulate as closely as possible the manuscripts of their national scribes. It did

not enter into their scheme to improve upon their copy, still less to strike out a line of their own. Their hope of profit consisted in successfully deluding their readers into the belief that the new books were written books, produced by a swifter and cheaper process than the laborious pencraft of the scribe. Consequently they followed their copy painfully and rigidly, reproducing all the scribe's mannerisms, his archaisms, his pedantries, even his blunders. The German inventors of 1450 printed in Black letter, not from choice, but from necessity—to avoid detection in a hazardous enterprise. And in like manner, 15 years later, the first Italian printers, in the monastery

**Here ends The Treatyse of Fysshynge wyth
an Angle, set in type by St John Hornby and
Meysey Turton & printed by the first-named
at the Ashendene Press, Shelley House, Chel-
sea in the year 1903 after the text of the Boke
of St Albans 'enprynted at Westmestre by
Wynkyn the Worde the yere of thyncarnacion**

ASHENDENE PRESS TYPE MODELED ON TYPE OF SWEYNHEIM
AND PANNARTZ [1465]

of Subiaco, although Germans,* and naturally more familiar with the Gothic form, had no choice but to make their first types in close imitation of the characters used in the Italian manuscripts of the day—that is, of the Roman characters.

They had beautiful models to work by. Caligraphy had just then touched its high-water mark, and some of

*Sweynheim and Pannartz.

the productions of the Italian scribes are specimens of rare beauty. If the first types of the Roman press are indifferent and crabbed in point of form, it is not the fault of the copy, but of the craftsmen who, wedded to Gothic ideas, failed to do proper justice to what, to them, was a foreign model. The first page of the Subiaco Livy will show you how imperfectly the spirit of the round national character was at first caught, and how difficult the artists found it to discard entirely their German prejudices. Still we may regard with reverence the first appearance in print of a type destined to become the dominant character of typography—the character whose fortunes, good and ill, it is our business to follow.

The manner of the scribes was better caught by Sweynheim and Pannartz when they removed their press to Rome, as also by many of their immediate successors.

For a few years the Roman letter remained in an immature and experimental stage, struggling on the one hand to free itself from the foreign features imported into it by the monks of Subiaco, and on the other to emancipate itself from its thralldom to the scribe. It was not till John and Vindelin de Spira took it in hand, in 1469, that it can be said to have emerged fully from the semi-Gothic into the pure Italian character. Even the Venetian artists fell short of the standard given by the scribes. They gave roundness and clearness to the form, and improved the capitals, but they left the lower-case somewhat ragged and irregular, and lacking in proportion.

It is easy to account for the difficulty which the early

printer would experience in engraving his first alphabet. The manuscript, however neat and regular, would have no two letters exactly alike. In the same page there might be twenty capital "M"s. Of these, one might be broader than others, and one narrower. Some might be shorter, others taller than the average. Some might be exactly upright, others a little off the straight. In some the middle angle might dip to a level with the foot, in others it might barely descend half way. The printer would have to select one and only one of these as his model, and having produced it in type, adhere to it throughout. If, for instance, he selected a narrow "M" with a short middle angle, all his "M"s would be of this kind. The free hand of the scribe would be reduced at once to the stiff regularity of the typographer. If the models were well selected, the appearance of the printed page would be neater and more precise than the manuscript—albeit less spirited. If, on the other hand, poor models were taken, or those models badly produced, the defects would recur with painful precision; offending the eye in print far more than in the written page.

Thanks to uneven casting, bad inking, and rough press work, many of the earliest types presented irregularities among themselves that produce an illusory resemblance to writing—an illusion which has more than once puzzled students of early printing not acquainted with the



THE CENTAUR. WRITTEN BY MAURICE DE GUÉRIN AND NOW TRANSLATED FROM THE FRENCH BY GEORGE B. IVES.

I Was born in a cavern of these mountains. Like the river in yonder valley, whose first drops flow from some cliff that weeps in a deep grotto, the first moments of my life sped amidst the shadows of a secluded retreat, nor vexed its silence. As our mothers draw near their term, they retire to the caverns, and in the innermost recesses of the wildest of them all, where the darkness is most dense, they bring forth, uncomplaining, offspring as silent as themselves. Their strength-giving milk enables us to endure without weakness or dubious struggles the first difficulties of life; yet we leave our caverns later than you your cradles. The reason is that there is a tradition amongst us that the early days of life must be secluded and guarded, as days engrossed by the gods.

My growth ran almost its entire course in the darkness where I was born. The innermost depths of my home were so far within the bowels of the mountain, that I should not have known in which direction the opening lay, had it not been that the winds at times blew in and caused a sudden coolness and confusion. Sometimes, too, my mother returned, bringing with her the perfume of the valleys, or dripping wet from the streams to which she resorted. Now, these her home-comings, although they told me naught of the valleys or the streams, yet, being attended by emanations therefrom, disturbed my thoughts, and I wandered about, all agitated, amidst my darkness. 'What,' I would say to myself, 'are these places to which my mother goes and what power reigns there which summons her so frequently? To what influences is one there exposed,

extraordinary variations which the same types, imperfectly cast or badly worked, are capable of exhibiting in print.

Indeed, experimental Roman types like those first used in Paris, or by the mysterious printer of the "R bizarre," or John of Westphalia in Holland, show most of the irregularities of the scribes without their brightness. Nor was it till the printer emancipated himself from the writer, and began to model letters for himself, that the art emerged from its experimental stage, and entered upon its brilliant classical epoch.

The pioneer of the classical Roman letter was Nicholas Jenson, of Venice, a specimen of whose type is shown. The beauty of his performance was so universally acknowledged at the time that he received the unmerited credit of having invented the Roman letter. His merit was rather that he selected the best letters of the best models, and brought them, with an artist's touch, in subordination to the rules and requirements of typography. His letters are round and clear. The white of the interior (the "counter") is sufficient to give an appearance of lightness, but not so open as to give the body marks an appearance of weakness. The alignment is beautifully regular without being painfully trim. The ascending and descending letters are well proportioned to the size of the ordinary letters. The serifs are gracefully triangled, so as to combine strength and elegance. The character has plenty of individuality without forfeiting its simplicity; notice particularly the round sorts of the lower-case,

such as the "c," "e," and "o," and the oblique top serifs of such letters as the "b," "l," "m," "n." [See page 17.]

Jenson's models were destined to achieve European fame. In his own country the celebrated Aldus used them, putting into them—the capital letters especially—even more freedom and grace than his master. Aldus was able to be bold as well as elegant. His heavier Roman is often massive and dignified; it lacks, perhaps, some of the grace of his earlier efforts, but the rugged, well-balanced letter, faithful still to the Italian model, is eminently readable.

Abroad, there was at first some hesitation in adopting the new Italian letter. The most popular prejudice, especially among the religious orders which most affected printing, ran in favour of the Gothic; and in Paris, where, as we have seen, an early form of the Roman was introduced, it became necessary for the first printers to abandon their earliest attempts in favour of the more familiar type. When, however, they came to adopt the Jenson fashion, they put it to brilliant service. Geoffroy Tory, as we have seen, took upon himself to reduce the capital letters of the alphabet to an artistic system, and his pupil, Claude Garamond, at that time commissioned by the king to furnish types for the Royal Printing House, entered with feeling into his master's precepts.

Garamond's Roman became the model type of Europe. A specimen on another page gives a good idea of the grace and proportion of this famous letter. It is the work of an able punch-cutter. The clean cut and finish

of each letter was an advance on anything which typography had yet achieved, while the regular alignment—or, as type-founders would term it, justification—of the fount bears evidence that letter founding as well as letter engraving had already come of age. The combination of strength and grace in the form of the letters is admirably balanced. Garamond's fine strokes have a definite thickness, and his triangled serifs are eminently calculated both to resist wear and retain their clearness.*

The Stephens of Paris, Plantin at Antwerp, John Day in our own country—three of the greatest printers of that golden age—all owed their inspiration, if not their actual types, to the French genius. Garamond's pupil, Le Bé, is said to have furnished Plantin with the magnificent Roman which made his press so famous. And in the typography of the equally famous Elzevir press the influence of the Parisian artist is clearly discernible. The Elzevir types were cut by Christophel Van Dijck, who preserved to a considerable extent the general form of Garamond's letter, compacted it into the trim and business-like form which adapted it so well for the special work of the Dutch typographers. It is a letter for use first and ornament next. The strokes are strong, the serifs short and well triangled, and the contrast between thick and thin is reduced to a minimum. Van Dijck's round letters are perhaps open to the criticism that they appear somewhat small beside the square, a defect which is always apparent

*A specimen of Garamond's type is on "Hand-press Printing" in this shown as an illustration to the article issue.

unless the punch-cutter cuts these particular sorts a trifle large in gauge. It may also be urged that, for simple legibility, the ascending strokes of the Elzevir tall letters are

Itaq; ab Homeri magni
eloquentia cofero me ad
uera præcepta

FACSIMILE OF JENSON'S ROMAN TYPES. [1471]

too tall. The Dutch type was presently to take its turn as the prevailing fashion.

Previous to that, however, we must notice that the Parisian fashion had been adopted in England with conspicuous success by John Day, the only typographer of

*Quid enim ? nunquid ali-
quid vos petii ? aut fortitudine
vestra indigeo, ut salvetis me de
inimicis, vel de manu potentium
liberetis me ?*

ITALIC TYPE OF JOHN DAY, FIRST ENGLISH TYPE-FOUNDER. [1572]

note in the 16th century of whom we can boast. He certainly had no native model from which to copy. Pynson's type, the earliest in England, had almost certainly come from a rough disciple of the Venetian school in France, and after him no one had done anything towards improving the character. Day, however, was a type-founder as well as a printer, and his fine Roman letter, especially in its larger sizes, nobly redeems the English typography of

his century from almost unmixed reproach. Day treated the letter as Plantin did, boldly and vigorously, and not wholly without originality.

In one other British Press the Garamond type made a brilliant appearance—that of the Huguenot printer, Vautrollier, whose Latin Testament of 1754 is perhaps as good as anything produced in his day. Unfortunately for our boasting, both printer and type came from abroad.

Before quitting this epoch I must call attention to one other fashion which has a claim to be included among the classical models of the Roman letter of Europe. The

E Pirus ipsa ad Magnesium Macedoniamq; te
ctos liberam gentem, mox feram Dardanos
duntur latere & Mœsicae gentes, à fronte iungur
ces, ad pontum usq; pertinentes. Ita succincta Rf

TYPE USED BY FROBEN AT BASLE. [1554]

printers of Basle early achieved a great reputation for their excellent typography. In the matter of the Roman letter, they were to some extent original. Whether with an eye to the picturesque, or in deference to a northern predilection for Gothic forms, Froben adopted for his founts a curious mannerism, not altogether unknown before his day, which consists in thickening the round sorts—for instance, the “o”—not at opposite sides of the letter, but obliquely. The fount is what type-founders would call cut “on its back,” an effect which relieves the general appearance from commonplace, while interfering comparatively little with its regularity or grace, or—in Froben’s case at any rate—with its legibility. Froben’s

fashion was copied, sometimes exaggerated, by other northern printers.

I have now described the four early classical fashions of the Roman letter; beginning with Jenson, taking new shape under Garamond, receiving precision from the Elzevirs, and enjoying a little unconventional liberty at the hands of Froben.

We have now to turn to a less agreeable epoch, an epoch of backsliding and degradation, when the sense of beauty in typography gave way to sordid economy and dull utilitarianism, when printers forgot to be original, and readers suffered patiently whatever print might be imposed on them.

Even France, with a Royal patronage of printing, and an Academy of Sciences to furnish it with models, fell off from the excellent models of Garamond to the more monotonous and less artistic types of Grandjean and Sanlecques. In Holland, the Elzevirs themselves allowed their work sometimes to become slovenly and dull. Germany stolidly relapsed into a gross form of her national Black letter. And England, without an artist to help us, distracted by civil wars, manacled by privileges and monopolies which stamped out competition and ambition—with bad ink, bad paper, bad presses, bad workmen, drifted back year by year, till she could hardly boast a Roman fount worth the name. Day's letter, indeed, held its own, and reappeared occasionally; but for the rest, we sold ourselves, typographically, body and soul to the Dutch. The average specimen of English 17th century printing is a

melancholy study. The Bibles, the broadsides, the classics of the day, compete with one another in grossness. Any merit which a fount may have possessed was obscured by bad casting, or a continued use of types after the face was worn down by age, serifs broken, and the counters of the letters clogged with ink.

The Dutch influence became increasingly marked towards the close of the 17th century, at a time when, in

Dat ick tot u quam treden in:
 Ick breng u hier (met u verlof)
 Ick breng u van mijn jonckers hof
 Het kleyn geschenck, dat ghy hier fiet,
 Daer med' hy u fijn gunste biet.
 Het is een beuling drie of vier,

DUTCH TYPE OF THE XVITH CENTURY

its own land, it was sinking to decay, and wasting its energies in an attempt to become microscopic. The Oxford University Press was furnished with Dutch matrices. Moxon, a type-founder who attempted to apply mathematics to the Roman character, wrote enthusiastically of the Van Dijck letter; but his own specimens are a dismal commentary on his own incapacity to copy his models. English printers bought their type from Holland direct; and as late as 1713, a leading Scotch printer, James Watson, boasted that he had nothing but Dutch letter in his office.

In this third epoch of the Roman letter—the epoch of the decline and fall—there is no new fashion to record anywhere that is not either commonplace or coarse.

The Renaissance of English—and I might almost say

of European—typography dates from the establishment of William Caslon as a letter-founder in 1720. Caslon's Roman [the type of this article] was modelled on the best form of the Elzevir letter. It is bold, regular, and clear; the fine lines retain a distinct thickness, while the thick are redeemed from the uninteresting clumsiness of the degenerate Dutch school. His serifs, moreover, while somewhat more delicate than those of the Elzevirs, are strong and durable.

A great merit of Caslon's letter was that it was truly justified, that is to say, every letter was cut not only as an individual, but as one of an alphabet, every member of which must harmonize and range, and be closely related to every other. This feature had been lamentably lacking in the period of the decline. Caslon's brilliant success, no doubt, was mainly due to the excellence of his models; but much of it was due to the care with which he justified and cast his founts. Not only did he study the relation of one letter to another in the same alphabet, but in producing his different sizes he carefully preserved the uniformity of the series, so that a printer desiring to use two sizes of type in his work, might be sure of the same style of letter in both sizes—a luxury he had rarely been able to count on in dealing with the Dutch founders.

Here I should like to correct a common fallacy with regard to the gradation of type sizes. It is assumed that a perfect series of Roman founts may be produced by taking the letters of one particular size, and reducing or enlarging other sizes from it in exact geometrical pro-

portion. This is a mistake. In reducing from a large size to smaller, while the width of the letter follows the strict proportion, the height of the ascending letters undergoes a slightly increased diminution, while the thickness of the fine strokes and serifs is usually reduced at a less ratio than the thick. The width of a letter is far more essential to its legibility than its height; and from Caslon's day it came to be a special merit of the English Romans—as contrasted with those of the French—that the height of the ascenders was somewhat curtailed, without reducing the fullness of the ordinary face of the letter.

The new English fashion gave the *coup de grace* to the Dutch, and naturally provoked many imitators. The most distinguished of these was Baskerville. What he attempted, and succeeded in doing, was to refine the serifs and thin strokes, so as to bring into stronger relief the thick, preserving at the same time the roundness and openness of the Caslon model. The effect was showy and attractive, and when printed, as his books were printed, in bright ink on a highly-glazed paper, the result was very brilliant. The fault about it, and what caused the fashion to be comparatively short lived, was that it was too brilliant. It dazzled and fatigued the eye, and was too delicate to wear. Artistically, Baskerville's type is one of the most beautiful we have had. But it was ahead of its time, and English printers and readers, after looking at it admiringly for a few years, called it meretricious, and went back to Mr. Caslon. Baskerville achieved a *post-mortem* success in France, whither his types were trans-

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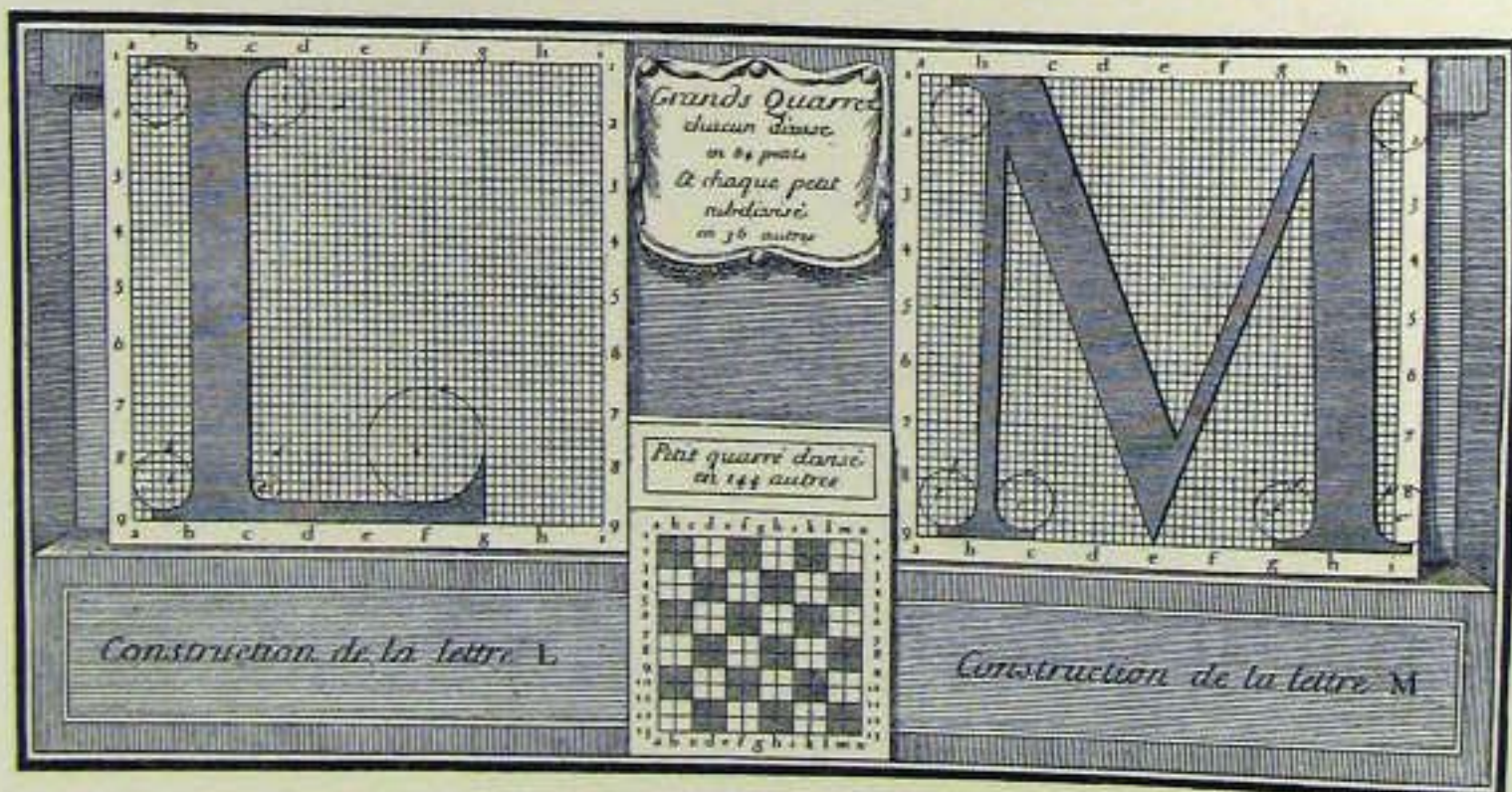
ferred, and appropriately used for the great Kehl edition of the brilliant Voltaire. The fashion survived for a long time in France, where, till comparatively recently, it was held to be a merit in an old style type, intended for fine work, to be known as "after the manner of Baskerville."

In England, meantime, up to nearly the close of the last century, the Caslon Roman held its ground. The great artist's apprentices kept closely to their master's models, with a tendency perhaps to lighten the face. His Scotch rivals had already made the character famous in the admirable works of the Foulis press; and others, like Frys, who began in avowed imitation of Baskerville, found it incumbent on them to revert to the older and more popular fashion.

This security was suddenly disturbed by the rising fame of the Italian typographer Bodoni, whose magnificent productions became the envy of European printers. Bodoni's style was a marked departure from the old classical models. He sharpened his fine lines and thickened his heavy lines simultaneously, thus producing a strong and dazzling contrast. Added to this, he lengthened both his ascending and descending sorts, and finished up his straight strokes with a very fine unsupported horizontal flat serif. The regularity and precision of his work are remarkable; the type, exhibited as it was in luxuriously printed specimens and wide margined pages, made a deep impression in England, where for a short time ensued a competition for his services. One or two English books were, as a matter of fact, produced at the Parma press,

and by one of those mysterious caprices of fashion, the popular taste veered completely round in favor of the new Roman. The Caslon letter for the time was doomed. At enormous sacrifice the old punches and matrices of the English founders were discarded, and a race ensued for the production of the modern Roman. Perhaps the new style is seen to best advantage in the productions of the Bulmer and Bensley presses. [See article on Bulmer in ARS TYPOGRAPHICA, No. 2.]

De gustibus non est disputandum. To many eyes the modern fashion lacks all the graciousness and dignity of the old. Its straight hard serifs, its stiff interiors, its harsh contrasts of thick and thin, more than nullify the passing advantage of exact lining and delicate finish. But apparently no remorse for the abandonment of the old style was felt at the time; the public was well pleased with the new style, and with one accord deserted the old.



SCHEME FOR CONSTRUCTION OF ROMAN CAPITALS RECOMMENDED BY
M. JUGEON, CHIEF OF A COMMISSION OF THE "ACADEMIE
DES SCIENCES," PARIS. [1693]

A change of equal importance was in progress abroad. France, the land of revolutions, had long since broken away from the traditions of Garamond. As early as 1693, a commission of experts was appointed by the French Academy to inquire into and draw up rules for the best form of the Roman character, for the use of the Royal

On sait dans quelles conditions & dans quelles douloureuses circonstances elle devait redevenir ce qu'elle est encore aujourd'hui : l'Imprimerie nationale.

TYPES OF LOUIS XIV CUT BY GRANDJEAN & ALEXANDRE [1693]

Printing-office. It is much to be regretted that M. Jaugeon's report and drawings—the result of this interesting inquiry—only exist in manuscript. His letters were designed on a highly elaborate geometric system in a square subdivided into 2,304 small squares. It is doubtful whether they were an improvement on the letters already in use. The outcome of the inquiry, however, was the reformed “King's Roman,” cut by Grandjean, and continued by Alexandre. It is noteworthy that Grandjean, although consulted by the commissioners, declined to regulate his alphabet entirely by the mathematical rules laid down for him. He referred his models to the supreme tribunal of the eye, and probably produced a far more satisfactory letter than had he worked slavishly within the confines of his 2,304 minute squares. His chief modification of Garamond's type was the substitution of a flat for a triangular serif, the straightening of the hitherto oblique top serif, a more marked contrast between thick and thin, and the addition of the unseemly double serifs

to the ascenders, and the cross mark on the "l"—badges of the Royal proprietorship of the type.

Luce, who came half a century later, ruthlessly elongated the alphabet, shortened and fined down the flat serifs to a reprehensible extent, restored the oblique serif of Garamond [but too late to be of much use] and gave an air of general cramp to what was before generous and distinguished. Luce, in some of his founts, carried this narrowing process still further, increasing the height as he contracted the width, and produced a type, highly praised by Fournier and other *savants* of the day, which was styled *poétique*.

Firmin Didot, who followed, succeeded in re-shaping the Roman into something like its old proportions; but in doing so he extinguished the last spark of the antique, and produced the trim, sleek, gentlemanly, somewhat dazzling fashion, which has since, I venture to think in degenerate forms, continued to rule in French typography. To complete the evolution from Garamond to the modern French, we have the alphabet of M. Marcellin le Grand, narrow and stiff, and, with due respect to foreign taste, unpleasing to English eyes.

Here, then, with Didot, we close the epoch of the Renaissance. It began with Caslon; Baskerville followed, but did not supplant the old master; what Baskerville failed to do Bodoni achieved; and he and Didot between them killed the old style, and left us our modern Roman.

The epoch which ensued, occupying the first half of the present century, was, so far as the Roman character

is concerned, an epoch of respectable commonplace. But unlike epochs which preceded it, it ended better than it began. The new Roman was barely established as the prevailing fashion, when a vulgar taste for fatter faces asserted itself. The demand was promptly responded to by the founders of the day, Robert Thorne leading the way.

These fashions—passing fashions, happily—represented a reactionary movement against the tendency to lighten and refine the Bodoni Roman to forms of excessive fineness. The rise of the newspaper press, and the introduction of steam machinery, made it necessary to cast types in much harder metal than hitherto, so as to defy the ordeal of the new process. In this metal it was discovered that the serifs and fine lines were capable of the most delicate treatment, and the founders of the day entered on a competition for the sharpest and finest of effects. It also came to be a consideration with printers how much could be “got in” in a line, and the compositors’ tariff began to exercise considerable influence on the style of the Roman letter. A tendency developed itself, particularly among the Scotch founders, to condense the letter after the French style, and the Scotch letter in its day achieved considerable favour. It was neat, and clear, and delicate, and “got in” considerably more than the ordinary style. The English founders, however, resisted the innovation, and adhered to the rounder forms as more readable and better calculated to retain their clearness. Clearness was not, however, the main ambition of the punch-cutters. The applause bestowed upon the pro-

ductions of some of the famous London printers about 1820, notably those of the Bulmer press, fired their emulation to dazzle the public eye. They prided themselves on the exquisite fineness of their hair lines, the graceful sweep of their curves, the *crescendos* and *diminuendos* of their round letters. But all the while they were drifting away from the canons of easy legibility. It may be a pleasant sensation to some people to be dazzled, but the majority of readers prefer more homely and restful effects. The old artists of the classical school were never egotists. Egotism has been and remains responsible for many of the defects of modern typography.

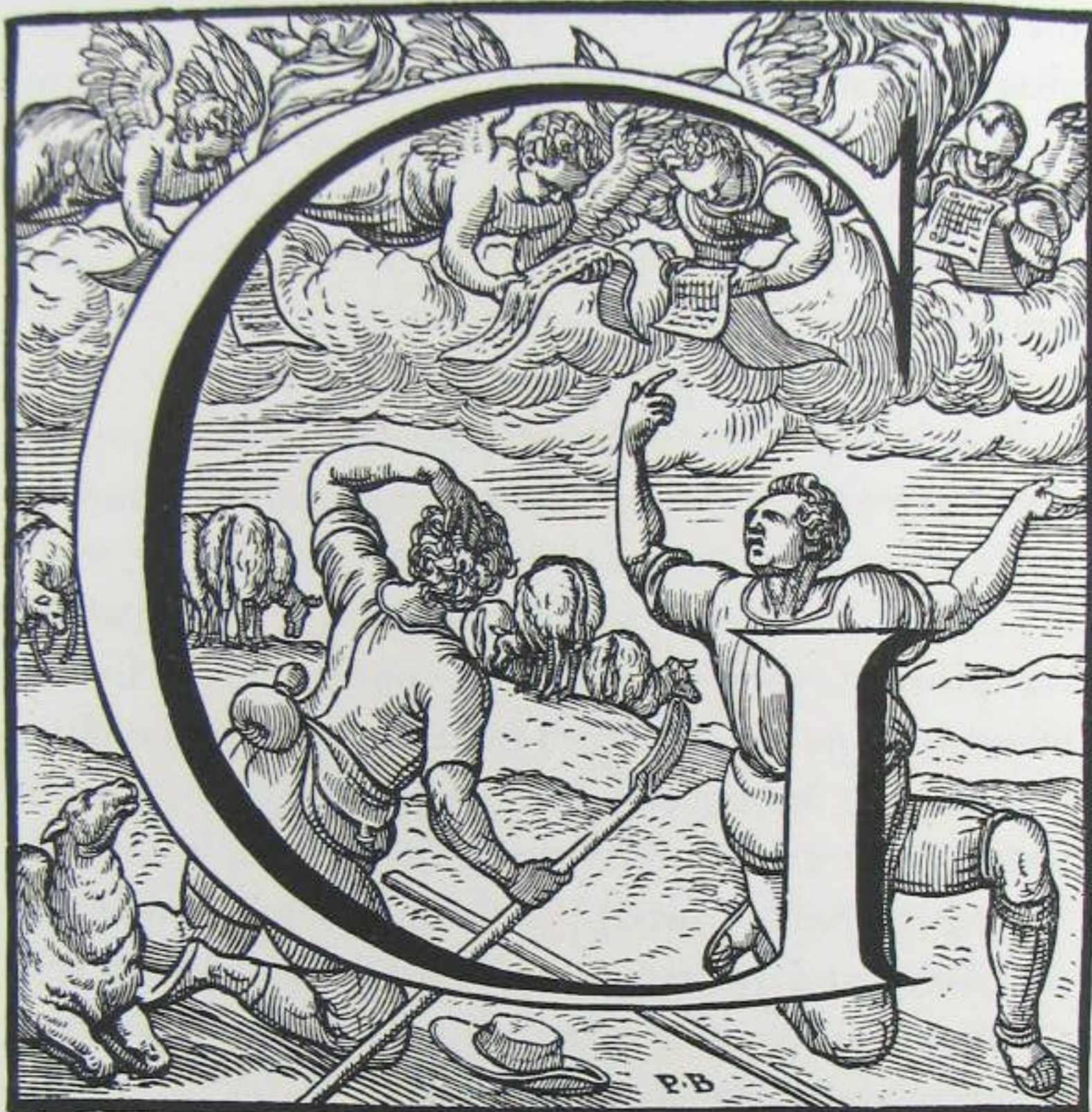
We come, finally, to our last epoch—the present. It was ushered in, about 1845, by the revival, under the auspices of Mr. Whittingham, of the Caslon old face. The old master, thought to be dead and buried, sprang again to life as potent as ever. I need scarcely remind you of the result of this revival both at home and abroad. Side by side with the new and improving Romans of the letter-founders appeared founts cut after the antique, with all the superior finish of modern workmanship. Founders did not venture in their reproductions to copy all the strong lines of the old models, but embellished their “mediævals” with the delicate tapers and hair lines of the modern school. The typography of the last half century owes a great deal to this opportune return to the past; and the continued favour of the old styles, I venture to think, is a hopeful sign for the future.

For newspapers, and for a great deal of bookwork,

the mediæval is no doubt unavailable. Indeed, under present conditions, the Roman must, of necessity, form the staple character of typography; and in its present serviceable forms is likely to hold the field for a good while yet. It is the work-a-day letter. The old style is the *lettre-de-luxe*.

In conclusion, I venture, as a humble member of my ancient art and craft, to remind you that the type-founder does not profess to be the educator of the printer and his readers, but their servant to command. It is for the reading public, in large measure, to determine what shall be the future of typography. If it be content to read hardly where it might read easily, if its taste run towards vulgar ornament or meretricious display, if it too easily tolerate bad type, or even good type badly printed, it will not fail to get what it wants. If, on the other hand, it demand simplicity, and grace, and legibility, I doubt not it will obtain them. *Simplex munditiis* is a motto for Roman letters as well as for Roman maidens.

I take it as a hopeful sign that the æsthetics of typography are at the present time being studied by men of artistic taste and authority. The result cannot fail to be of benefit. For printing, in all its career, has followed close in the wake of its sister arts. When they have flourished, we have had our most beautiful books; when they have declined, printing has gone down below them. It is a bad day in the history of any art when it becomes a mere trade, and the "Art which preserves all other arts" should by all means be saved from that calamity.



THE INITIAL SHOWN [EXACT SIZE] IS ONE OF A SERIES OF FOUR, PRESENTING SCENES FROM THE OLD & NEW TESTAMENTS, DESIGNED BY PIERRE VAN DER BORCHT AND ENGRAVED ON WOOD BY ANTOINE VAN LEEST IN 1571 AND INTENDED FOR A GRAND MISSAL TO BE PRINTED BY CHRISTOPHER PLANTIN AT ANTWERP. THE PROJECT, HOWEVER, WAS NEVER CARRIED THROUGH. VAN DER BORCHT [1540-1602] WAS ONE OF THE ARTISTS WHO WERE CONSTANTLY AT WORK FOR THE PLANTINIAN PRINTING OFFICE. BETWEEN THE YEARS 1565-1599 HE DESIGNED OR ENGRAVED MANY COPPER-PLATES FOR THE PUBLICATIONS OF PLANTIN, AND FURNISHED DRAWINGS OF MANY BEAUTIFUL CAPITALS.

LE BONHEUR DE CE MONDE

SONNET

Composé par Christoph Plantin

A Voir une maison commode, propre & belle,
Un jardin tapissé, d'espaliers odorans,
Des fruits, d'excellent vin, peu de train, peu d'enfans,
Posseder seul sans bruit une femme fidèle.

N'avoir dettes, amour, ni procès, ni querelle,
Ni de partage à faire avecque ses parens,
Se contenter de peu, n'espérer rien des Grands,
Régler tous ses desseins sur un juste modèle.

Vivre avecque franchise & sans ambition,
S'adonner sans scrupule à la dévotion,
Domter ses passions, rendre obéissantes

Conserver l'esprit libre, & le jugement fort,
Dire son chapelet en cultivant ses entes,
C'est attendre chez soi bien doucement la mort.

LE BONHEUR DE CE MONDE

SONNET

Composé par Christoph Plantin

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Un jardin tapissé, d'espaliers odorans,
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HAND-PRESS PRINTING: A PLEA FOR A LOST CRAFT

By FREDERIC W. GOUDY

AN essential quality of hand-press printing is life and variety, a quality lacking in machine printing because of the inability of the artist to carry the work he has conceived beyond a certain point; he must at a critical moment pass the fulfilling of technical requirements into the hands of artisans uninspired by the artistic possibilities of their craft, and who lack the quickening spirit of fine craftsmanship that will breathe life and beauty into the output of deadening machines.

The first age of printing was also the age of the best, not because executed on hand-presses, but because the new art drew its inspiration from the hand-written books. The first printers felt that their productions must not be less beautiful than the ms. books,—those wonderful things, gorgeous with color and burnished gold, which, to them, were familiar objects. Little wonder then, that these ms. books influenced and developed good taste since the same artistic considerations that controlled them controlled also those produced by the new art that followed so close upon the heels of the older. The first printed books were beautiful because produced by craftsmen unconscious of definite style, by men who were intent on producing creditable work, and not because of any definite aim toward positive beauty.

An artist naturally wishes to secure the utmost control over all stages of the production of his work, to labor free from those workshop traditions that bind, traditions that quite properly belong to printing aiming at other ideals of art and craft. Tradition is a safe basis to work on, but it should be renewed and advanced into our own times and not allowed to override nor be made the excuse for any failure to use the independent intelligence that personal expression requires.

The hand-press cannot and should not be used to emulate or compete with the machine. The ground for competition must be sought for in artistic excellence and new expressions. With the hand-press the artist craftsman is enabled at any stage of his work to modify or vary it at will in a way no interpreter, however skillful, can be expected to do.

Machine printing has reared new standards of art and beauty that are the outcome of adventitious aids, producing printing in which the workman takes great pains to conceal every trace of the intimate relationship between it and the human hand. In America the rapid advance of machine printing has brought about an almost total abandonment of the hand-press as a tool. Yet no other method will produce printing which will bear so strongly the human stamp of variety that should be so unashamedly evident in all forms of handicraft, as opposed to those usually impersonal things produced by other means, while retaining those natural irregularities and deficiencies that are the inevitable evidences of a

craftsman intent on personal expression and not mainly intent on technical details of execution.

The materials with which the hand-press man works, his taste and knowledge of the limitations of his craft and the legitimate use of the press all tend to give interest, beauty and character to his work according to his ability. The result is quite likely to be simple and dignified, not consciously made so, but because the method of production is so direct and simple.

With the hope of interesting some to whom hand-press printing is foreign, the editor and his wife present an illustration of hand-press printing executed by them on an "Albion" press imported some years ago from England, the same type of press used by William Morris at the Kelmscott Press. The matter chosen is a sonnet composed by Christopher Plantin, the great Antwerp printer, in the XVIth century, set by Mrs. Goudy in types after those designed by Claude Garamond in 1640, produced by the American Type Founders Co. [to be placed on the market in due time] and serves also to illustrate further Mr. Reed's references to Garamond and his types in the first article in this issue of *ARS TYPOGRAPHICA*. A translation of Plantin's sonnet appears elsewhere.

SOME years ago a writer made the claim that "a certain amount of oddity is necessary for the purposes of job printers and *wealthy amateurs*, but the real value of printing is in disseminating intelligence." [The italics are ours. Ed.]

THE beauty of a printed book, plain or decorated, depends on a number of considerations of which the design of the type is one, though perhaps the most important. The first of these is the relation of the pages to each other as the book lies open: though only one page is looked at, both are seen. This relation exercises great influence on the second consideration, the position of the printed matter on the page and the relative size of the margins. A third consideration is the colour of the page. This depends on the design of the type, the distance of the lines from one another, the space left between the words, the skill with which the typesetting has been managed, and the presswork, including the quality of the ink.

ROBERT STEELE

Page 21 of *ARS TYPOGRAPHICA* Number Two, presented an inscription in Latin placed in 1507 on the house wherein Gutenberg lived. We have been asked for a translation, and here it is:—

THIS STONE IS PUT UP BY IVES
OF WITIGEN · AS A TOKEN OF
HONOUR OF JOHN GUTENBERG
OF MENTZ · WHO FIRST INVENTED
PRINTING LETTERS MADE OF
METAL · AND THUS DESERVED
WELL OF ALL THE WORLD.

Jean Grolier:

An Excerpt from *Some Account of his Life and of his
Famous Library*



BORN in an age without doubt crowded with more great events than any other period of the world's history,—the discovery of America, the invention of printing, the beginning of the Reformation, the first use of gunpowder, which caused a revolution in the mode of warfare,—JEAN GROLIER lived through more than half the succeeding century, during which these forces developed and occasioned great social, political, commercial, and religious changes. Thus his entire life was passed in prominent and active participation in the affairs of an age of struggle, conflict, movement, and progress. Yet it is not for his statesmanship, nor as an able financier, nor as a loyal subject and servant enjoying throughout a long lifetime the trust and confidence of his many royal masters, but as a man who made his love of letters the principal occupation of his life, and as a bibliophile of the first rank who dignified the pursuit of book-collecting by making it the handmaid of learning, that his name has been rescued from all but oblivion by those who share with him the love of beautiful books in fitting and appropriate bindings—a passion which, far from being an idle one, is, as has been justly claimed by an eighteenth-century poet, Lesne, a conserving force of the highest importance to literature. The binding, he says, is to typography what the latter is to the other arts. The one transmits to posterity the works of savants and artists; the other preserves for it the productions of typography. A binding poorly executed is a veritable larceny from future ages, and the savants of all times without doubt regret that these two arts did not have their birth in ancient Greece.

W. L. ANDREWS

THE HAPPINESS OF THIS WORLD

SONNET

by Christopher Plantin

TO have a cheerful, bright, and airy dwelling-place,
With garden, lawns, and climbing flowers sweet;
Fresh fruits, good wine, few children; there to meet
A quiet, faithful wife, whose love shines through her face.

To have no debt, no lawyer's feud; no love but one,
And not too much to do with one's relations.
Be just, and be content. Nought but vexations
Arise from toadying the great, when all is done.

Live well and wisely, and for grace petition;
Indulge devotion to its full fruition;
Subdue your passions—that is the best condition.

Your mind untrammelled, and your heart in Faith;
While at your business give your prayers breath;
This is to rest at home, and calmly wait for death.

Translated by J. T. R. GIBBS

PRINTING AS AN ART

"Avec vingt-cinq soldats de plomb il a conquis le monde."

PRINT is the medium by which an author's thought is made visible and literature finds expression and embodiment. We call it fine printing when, as sometimes happens, that thought is clothed so appropriately and so richly that the raiment becomes both an interpretation and a tribute to its worth; when the typography is itself an additional charm whereon the discerning reader may pleasantly dwell while disregarding for the moment its primary purpose as the preserver of "the legacies that a great genius leaves to mankind." Fine printing does not aim to displace or substitute in itself the beauty of the thought intended to be conveyed, but to present instead that thought in monumental form suitable to its magnitude and by fine typography make visible man's admiration of it. This greater craftsmanship may be conceived of as a real contribution in the realm of art.

A worthy book renders succession to an author; he cannot perish as long as his book exists. His words are the transcript of those ideas which are in the mind of man, and print is the transcript of those words; their preservation in typography poorly executed "is a veritable larceny from future ages."

To think of printing then except as a craft devoted to commercial necessities is to think of it as a means to higher aims and ideals; it is to think of it as an art as well as a craft.

Printing intended for trade purposes may possess too, an element of beauty so long as it does not tend to usurp the functions and essentials of fitness and purpose.

Exhibitions of printing that are to prove of the greatest value must therefore include items based on artistic feeling rather than on those based on materialistic rules, on items that present such high standards of excellence that they will inspire as well as interest.

In 1887, Ludwig Nieper, Director of the Royal Academy of Graphic Arts, wrote that "letterpress printing, even in the edition de luxe, is not an art, and neither the compositor nor the printer is an artist." Written at a time when printing had degenerated to the point of positive ugliness and presenting that total lack of individuality

which will, in any age, produce its Luther and provoke a protest, the Director's statement is probably within the facts. A very few years later the taste of a great craftsman, William Morris, was shocked by the vulgar and expressionless quality of the typography of the times and who, instead of merely preaching reform, put his protests in practical shape in a sincere attempt to pick up the broken threads of tradition and bring once more a great craft to life. Whether or not we care for the forms his revival of printing took, we cannot withhold from him due credit as the pioneer in the Renaissance of printing now under way, and the principles he set forth then have still the force of law, law more mental than physical but none the less binding than the structural laws that bind the architect.

Harmony between text and illustration or decoration is now sought, not merely that one accompanies the other and mayhap demand for either the attention that belongs to the other, but presenting rather, a living and corporate whole, conceived harmoniously, with true regard for the intrinsic requirements of the work seen as a whole, in which each separate part is exquisite yet co-ordinate. High technical skill with little culture or taste, has been the rule, but happily now giving way to a desire for more esthetic results. The imitators of Morris [and there were many] had not the very definite ideal toward which he worked, nor had they the feeling for values and proportions his work showed. He brought to the revival of printing as a fine art a knowledge and skill strictly comparable to that of the best of the Sixteenth Century.

Nevertheless the books produced by William Morris, at the Kelmscott Press "have become the emblems and inspirations of fine workmanship all the world over."

Printing by men of taste who have created arrangements consistent with common sense, arrangements that exhibit restraint and dignity and elegance furnish the lesson for the commercial printer if he cares at all to bring greater distinction and merit to his own productions.

F. W. G.

The Editor's Workshop

ARS TYPOGRAPHICA Number Two is a thing accomplished. The conditions which brought it about are past; the editor and publisher are now part of the audience, and as mere spectators, may applaud or criticize. It may be delightful to its makers only, yet how reluctantly they laid aside this number; with what mingled satisfaction and pleasure they viewed the final product, which to them, in the making, seemed to represent a total and ultimate endeavor, and with which to part was to lose something intimate and irreplaceable. But completed, with what keen enthusiasm a new keel is laid, a new venture planned and attempted that possibly is to bring even greater pleasure in the launching; for every issue of ARS TYPOGRAPHICA is a *new* fabric destined to essay uncharted seas.

Number Two is dead, therefore respectable—dead in the sense that nothing can be added to or taken away from it. Number Three offered new possibilities and is before you. The editor had chosen for this issue a type face designed by him some years ago, and sold to the Caslon Foundry [London], to whom the matrices were inadvertently sent. Running short of type to complete the composition of the magazine, he asked for the return of the matrices from which to cast a new supply, but owing to war conditions, etc., they had been mislaid and were not received in time to use; it was necessary to cut new matrices, but labor troubles, coal strikes, etc., have so delayed the cutting that the editor decided finally to use Caslon Old Face and in Number Three substitute the matter intended for a later issue, reserving the matter planned for Number Three to present when the new types are ready. He hopes the issue will prove sufficiently interesting to compensate for the annoyance caused. However, ARS TYPOGRAPHICA is not a timely magazine, and, after all, what are a few weeks or months between typographic friends?

A BOOK need not be badly printed in order to bring it within reasonable cost of manufacture. Even cheap paper, inexpensive inks, mechanical composition, do not preclude the well-designed page or good type design, since they cost no more than bad, and the difference in effect is out of all proportion to any slight difference in cost that their use and a little more care and thought might involve.

THE editor of ARS TYPOGRAPHICA believes that just as the constant dripping of water wears the hardest stone, just so the constant presentation of a thought will in time make its impress. For this reason, his random notes in the issues of the magazine may and probably do re-iterate or paraphrase previous statements of his own as well as those of others. To these others our thanks and acknowledgments are tendered for favors unasked; after all, why should the editor not use their thoughts when they coincide with his own and which are presented more gracefully or forcefully than he could, or possibly with some new slant that had not occurred to him? To present a worthy idea is the thing intended, not to appropriate the property of another.

THERE seems to be a misunderstanding on the part of printers and others regarding type borders—speaking of them as artistic elements in the decoration of a page. The borders produced by the older foundries were simple and decorative, and there was no attempt to make them look like continuous strips of metal, or to conceal the fact that they were really separate metal units meant to combine to form borders or frames. In this way a quality of freedom was preserved that lent life and vitality to the work in which they were used. One point regarding their use may well be touched upon here: If their introduction helps the composition as a whole, well and good; but *if* the border seems *necessary* to hold the composition together, their use is but a makeshift to conceal a fault which is not thereby mended fundamentally.

THE text of Mr. Reed's "Old & New Fashions in Typography" has been slightly changed to make his references to the books and lantern slides exhibited when the paper was read [1890] fit the illustrations selected by the editor, and a few paragraphs of minor importance have been omitted as unnecessary to our purpose.

THE editor acknowledges with thanks to Messrs. Caslon & Co., the receipt of a copy of the famous broadside issued from Chiswell Street, London, in 1734, by William Caslon, showing twelve faces in four columns, 38 founts, of which all but three are Caslon's own cutting. Fame appears to have followed closely on the appearance of this specimen and in 1738 Chambers' Encyclopædia says of him, "a person who, though not bred to the art of letter-founding, has, by dint of genius, arrived at an excellency in it unknown hitherto in England."

These twelve faces include Roman and Italic, Saxon, Black [text] Gothic, Coptic, Armenian, Samaritan, Syriac, Arabic, Hebrew and Greek, all produced in fourteen years. In this connection and without egotism, it may be of interest to mention by way of comparison [in point of numbers] the type designs produced by the editor; in *nine* years he has produced twenty-six different designs in *Roman* and *Italic*, not including some fourteen or fifteen produced prior to 1911.

THE Exhibition of printing held at the Galleries of The National Arts Club by The American Institute of Graphic Arts in May, 1920, probably the largest and best ever presented in the United States, revealed an interesting fact—the perceptibly higher degree of excellence of a majority of the examples on view over those shown at the Exhibition held in 1916 by the Institute in the same galleries. Evidence that the printer today is attempting to carry into his work more than a narrow observance of the mere requirements of utility, and is attempting to attain a degree of beauty calculated to make

printing intended for daily use more pleasing than mere exigencies of commercialism might seem to require was everywhere manifest.

The Jury awarding the medals [designed by James E. Fraser] offered by the Institute was made up of recognized leaders in some form of the Graphic Arts: BROCKETT, Smithsonian Institution; Prof. Dow, Columbia; CALKINS, Advertising; WALTER GILLIS, Secretary of Grolier Club; GOODHUE, Architect; GOUDY, Type Designer; HENRY LEWIS JOHNSON, Editor; OSWALD, Editor; BRUCE ROGERS, Typographer; RUZICKA, Engraver; and D. B. UPDIKE, Printer, naming only those actually serving.

The Jury of Awards was confronted with a difficult task owing to the large number of entries, and a somewhat confusing classification, which made some most excellent commercial examples compete with those of entirely different character and purpose because in the same classification, a point to be considered more carefully when another Exhibition of printing is contemplated.

IT is with regret that we record the death of the Rev. C. H. O. Daniel of Oxford whose private press was given brief mention in *ARS TYPOGRAPHICA* No. 1. The record of his printing was creditable, showing a list of over sixty books, including original poems by Robert Bridges and other friends. The Fell types which he used carried out a note of the archaism that we are inclined to associate with the Gothic revival rather than with the revival pioneered by Morris. The books he produced however are more interesting for their appreciative selection of the matter presented than as typographic works, although always simple and dignified in treatment and always invested with a charming appropriateness that gives them a special place in the hearts of book-lovers.

SOME COMPLIMENTS

HERE are some letters we have received commending *ARS TYPOGRAPHICA*. They have come from many sources and subscriptions have been received from various parts of the world. The publication has appealed to collectors and libraries as well as to printers, and the kind words are appreciated.

Credit for *ARS TYPOGRAPHICA* must be given to the editor, Mr. Goudy, whose conception it is, whose store of knowledge has made its publication possible, and whose never-failing care in the work makes it a pleasure to collaborate in publishing our quarterly.

Hal Marchbanks

"*ARS TYPOGRAPHICA* No. 1 is here. In matter and in manner it is above criticism—a flawless production. Its folio format is a relief from the prevalent quarto, permitting a more symmetrical page. Never before have Mr. Goudy's excellent typefaces and decorative pieces been printed to better advantage. The subject matter and editorial comments are full of light and leading. It is this sort of publication which progressive American printers most need at this period.

As to the future, it seems to me you have put the printers to the test. Are they sufficiently advanced to appreciate the opportunity you put within their reach? I trust they are. I hope every printer with a glimmer of intellectuality in his soul will hasten [via the check book route] to align himself with you in this good work, for truly you may say:

'Tis not in mortals to command success,
But we'll do more, Sempronius,—
We'll deserve it.

Congratulations to artist, editors, compositors, pressmen, binders, papermakers, inkmakers, publisher and subscribers."

"Seriously, your venture pleases me immensely. Beautiful typography, superb presswork and interesting matter all go to make up the best effort yet made in America to encourage fine printing. The only fear I have is that there are not enough men and women interested to give you support. I sincerely hope I am wrong in my guess.

My sincerest congratulations to yourself and Mr. Goudy."

"Compliments are really superfluous because the person who is capable of doing a good thing consistently necessarily must know that it is good. You may be interested to know I had more real pleasure from the first two issues than from anything of a similar nature printed recently, with the possible exception of Mr. Goudy's 'Alphabet'."

"*ARS TYPOGRAPHICA* landed on my desk this morning with an atmosphere all its own.

More power to you!

I am enclosing my check for \$3.00 for the balance of the year."

THE ALPHABET

A HANDBOOK OF LETTERING

by Frederic W. Goudy

Fifteen interpretative designs arranged in twenty-seven full-page plates, each devoted to one letter of the alphabet in its several forms, with explanatory text and many illustrations. Set in types designed by the author and printed under his supervision. Quarto [$9\frac{1}{2} \times 13$ inches] in cloth, stamped in gold, \$6.00, sent post-paid on receipt of price.

The Inland Printer says of "The Alphabet," that it "is virtually a history of the creation and development of the various letter forms, and as such, it is concise and readable to a high degree."

Send orders with check to

FREDERIC W. GOUDY Forest Hills Gardens, New York

WILLIAM EDWIN RUDGE

218 William Street, New York

[Printer of "The Alphabet"]

At the Exhibition of Printing held by the American Institute of Graphic Arts in May, 1920, Typographic Prints, Posters, Display Cards, Calendars, printed and exhibited by Mr. Rudge, or printed by him and exhibited by others, were awarded three Gold medals, two Silver medals and two Bronze medals.

IN THE PRINTING EXHIBITION

held by

THE AMERICAN INSTITUTE OF GRAPHIC ARTS

in New York City, from May 5 to June 1, 1920

the large proportion of exhibits printed on Imported hand-made papers was immediately apparent. The importance of the finest papers for fine printing cannot be over estimated.



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829 Witherspoon Building, Philadelphia

453 Washington Street, Boston

At the EXHIBITION *of* PRINTING

held in New York during the month of May, 1920, by The American Institute of Graphic Arts, and to which the best printers of America sent specimens, the work of THE MARCHBANKS PRESS was awarded gold and silver medals for the excellence of its exhibits.

We invite correspondence with those who are interested in good printing.

THE MARCHBANKS PRESS

114 East 13th Street

NEW YORK

The Village Letter Foundry

114 East 13th Street, New York

THE VILLAGE FOUNDRY labors under the same handicap as other businesses in the matter of procuring materials promptly and begs its customers to bear with it until matters readjust themselves. Regretting the sharp advance in prices necessary the Foundry has passed on to customers only the additional amounts charged it, and desires to assure those interested that every endeavor is being made to fill orders as rapidly as the materials can be secured. Additions to the faces already cut are in the hands of the matrix cutter, but labor difficulties, etc., make it impossible to set any exact date for their showing. There are now ready [except for possible temporary depletion of stocks] the types named below designed by Mr. GOUDY.

<i>Forum Title,</i>	<i>job fonts,</i>	8 sizes, 10 to 48 point
<i>Kennerley O. S.,</i>	<i>weight fonts,</i>	11 sizes, 10 to 72 point
<i>Kennerley O. S. Italic,</i>	<i>weight fonts,</i>	6 sizes, 10 to 24 point
<i>Goudy Modern,</i>	<i>weight fonts,</i>	3 sizes, 12 to 18 point
<i>Goudy Open, caps and lower-case,</i>		2 sizes, 18 & 24 point
<i>Goudy Open, caps only</i>		2 sizes, 30 & 36 point
<i>Hadriano,</i>	<i>job fonts,</i>	1 size, 24 point

A broadside showing these faces and borders is in preparation and will be mailed free to any inquirer.

Ars Typographica

A MISCELLANY OF THE PRINTING ART

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