

The Imprint

January 1913

ART AND WORKMANSHIP: By Prof. W. R. LETHABY
THE LAW OF THE IMPRINT: By C. D. MEDLEY
DECORATION & ITS USES: I. By EDWARD JOHNSTON
THE AMERICAN WAY: By R. AUSTEN-LEIGH
LITHOGRAPHY: I. HISTORY: By F. ERNEST JACKSON
THE COMING ILLUSTRATION: By JOSEPH PENNELL
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PRINTERS DEVICES: By the Rev. T. F. DIBDIN: PART I
NOTES AND REVIEWS

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AS the art of life is learned, it will be found at last that all lovely things are also necessary: the wild flower by the wayside, as well as the tended corn; and the wild birds and creatures of the forest, as well as the tended cattle; because man doth not live by bread only, but also by the desert manna; by every wondrous word and unknowable work of God. Happy, in that he knew them not, nor did his fathers know, and that round about him reaches yet into the infinite, the amazement of his existence. Ruskin.



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All Subscriptions and matters relating to business should be addressed to the Business Editor.

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NOTES

THE IMPRINT wishes to all its subscribers, supporters, and well-wishers, A Very Happy New Year : further, we will try and make them happy. We will diligently search out " things of beauty " that can be printed, and hope to give " joy for ever " thereby. We open with a bright message, which may also serve as the motto of THE IMPRINT. " Glad Dawn," by Blake, is reproduced as an earnest of our ideals. We shall be glad if our readers will co-operate in the work by sending opinions and suggestions.

" A Happy New Year "—it is no mere phrase with us, we care for our trade and wish to raise it to its worthy place among the crafts—and more, we wish well to masters and men, to employers and employed, and to this end shall work against cutting prices and squeezing out of fair and just tradesmen. In the worker's interest we shall endeavour to point out and to get removed, where possible, the curse of intermittent employment ; and, where it is inevitable, to work for its mitigation ; we are in sympathy with his attempts to get improved conditions of life, and believe that a great step will have been taken towards securing them, when printers recover their dignity and refuse work that is not paid for fairly. We shall support, in this connection, any attempt to secure the readjustment demanded in fairness of our copyright relations with the United States of America.

We shall aim at improving and spreading technical knowledge. Our pages will be open to all who have such knowledge, and let none hesitate on the grounds that he is no author : we will give every assistance to men who, while they have technical experience of great value, are yet limited in their powers of expression. In this connection, of technical articles, we feel that our first number is of itself a valuable technical article ; for we present a new type, specially cut for us, although as we promised, we have no intentions of restricting its use—not to recapitulate the other features of this issue.

We said above that we wished to bring cheerfulness and gaiety into our pages ; so in our next number we shall deal with children's books. Who doesn't love them—books and children both—and besides criticism, quotation and possibly reproduction, we have a charming coloured edition of " A Vulgar Little Lady " to present to our readers. It will form an integral part of the number, but will be so arranged that if any one desires, it can be taken out, put in a cover by a bookbinder, and form a charming addition to a little girl's library.

Notes

But while we love cheerfulness and gaiety, be sure that our standards will be high, and our use of them severe : our judgments will be critical and exacting. In this way we believe that we shall be serving our craft and the allied arts in the best way conceivable. We see around us high technical skill, but almost no culture or taste. The artistic possibilities of lithography are scarcely realised by the public or the trade. In letterpress printing men cling to a tradition in its degenerate forms—when they should reach back to the finer work of an earlier birth : or, again, they waste themselves in mere ingenuity and artifice, or strive to appear something that they are not—try to rival the lithographer in colour, or the copperplate engraver in freedom and fineness of line.

The Kelmscott Press, the Doves Press, and the Ashendene Press have done a great deal towards bringing about a Renaissance of Printing, and though the commercial printer is prone to speak slightly of private presses, much of the improvement in his own work, especially in the design of the types he uses, is to be derived from this source. For our part we shall always be glad to notice and review, or in cases of special interest to reproduce, typical specimens of the work of private presses and amateur printers who attain a workmanlike standard of technical execution. The revival in wood-engraving too has our sympathy and full encouragement, and we shall always be glad to see the work of artists in this medium.

So many business men think themselves competent to arrange printing matter effectively, that the present state of things—I refer to the fantastic advertisements, hideous catalogues, and insipid booklets which bulk so largely in the product of the printing press—is almost as much due to them as to the incompetency of the printer. It is refreshing however to find one of the most prominent business men willing to avail himself of the knowledge and trained taste of the typographer : Mr. Selfridge, at the instance of The Imprint offers a prize for a design for a heading, full particulars are given on page viii. We invite others to make offers of a similar nature.

The newly designed type in which our pages are presented to the reader was cut by the Lanston Monotype Company at our instance. We are exceedingly pleased with it, and congratulate the Monotype Company on having produced the finest face that has been put up on the general market in modern times. Its compeers among privately owned types—the very best

of them—will find it bear any comparison. Mr. Duncan has indeed added a fine feather to his cap in producing it. Though cut for *The Imprint*, it is on sale to the general public ; we have made no attempt to tie it up ; for our policy is sincerely to improve the craft of which we are so proud. The type has been christened **IMPRINT OLD FACE**.

The *Imprint Old Face* type was produced in an incredibly short space of time, and accents have not yet been made. Will readers kindly insert them for themselves, if they find their omission harsh ? For ourselves we rather like the fine careless flavour, which their omission gives, after we have recovered from the first shock inevitable to us typographical precisians.

We hereby promise bookbinders that they too shall find their account with us ; and only regret that limitations of space preclude their delightful craft from finding place in this number.

This number contains the first instalment of a reprint from Dibdin's *Decameron*. We have chosen *Printers Marks* as being a very suitable subject for *The Imprint*, for printers marks originally served the purpose of imprints, although generally accompanied by a letterpress equivalent to the modern imprint. The original edition of Dibdin has very copious footnotes, which have been to some extent incorporated into the text of our reprint. Of the omissions the essential matter will be given in an appendix, where we deem it of sufficient interest. An instalment will appear in every number until it is completed. It is paginated independently of the rest of *The Imprint* and is on a separate section or sheet, so that it can be separated and bound into a volume by itself. Our readers will in this way obtain possession of a reprint of a rare and expensive book.

The *Imprint Old Face* was received on December 31st, 1912. Beyond discussion of our general plans and suggesting contributions to most of the gentlemen whose articles appear in our pages, very little had been done before its receipt. The entire journal (10,000 copies) has been produced as part of the ordinary work of a small commercial printers—*The Westminster Press*—in about nine working days. Those who have worked so well to bring us out punctually have our hearty thanks—*The Westminster Press* itself ; the Printer, Mr. Macro ; the Monotype department, the Compositors, the Proof-reader, and the Machine-men. We are glad to think that

such work can be achieved by so slender resources, when backed by the hearty co-operation of the workmen.

Limitations of space have necessitated our holding over a number of interesting reviews, as well as a notice of the work shown in the present Arts and Crafts exhibition. Whilst we regret this, we are at the same time delighted to find that we have struck so rich a mine of deeply interesting articles.

ERRATA

As I shall be compelled later on in my papers on Decoration to condemn in principle THE DECORATION OF BOOKS BY THE FACSIMILE-PROCESS REPRODUCTION OF DESIGNS, an expression of regret is due here for my present lapses in this respect, which I trust will be accepted under the heading of "Errata." The pressure of time and the difficulties attendant on the publication of a first number have persuaded me to allow the following things, which, it must be confessed, I look on as doubtful expedients.

The title and border of the cover of The Imprint (and the words "Glad Dawn" under the Blake illustration) are pen-made, and reproduced by zincography. The initials A, D, P, T, W, are brush-made, and reproduced by zincography. The title and border may perhaps be excused as in a sense "display" advertisements—the form of the title has, moreover, an historical significance, as it represents the ancestral type of writing to which all modern printers owe their lower case types. The initials are substitutes for legitimate engraved letters which we hope to use later. (I shall not attempt to excuse the words "Glad Dawn.")

May I be permitted to emulate the clergyman who is reputed to have said, "Do as I say, but don't do as I do"; he was, at least, honest.

E. J.

Note. We require at the offices of The Imprint the services of a young man of good education and preferably of some experience in publishing and advertising. We prefer that applications should, in the first instance, be made by letter, addressed to the Business Editor, The Imprint, 11 Henrietta Street, Covent Garden, London.

A PRIZE FOR PRINTERS AND DESIGNERS.

MR. GORDON SELFRIDGE offers through The Imprint a prize of TEN GUINEAS for the best designed Letter Heading for his store. Conditions: The heading must include the following wording:

Selfridge & Co., Ltd., Oxford Street, London, W.
Telephone Gerrard One. Telegrams Selfridge,
London.

It may also include the following if its use is helpful to the design :

Paris: 22 Rue Bergere,
New York: 16 East 18th Street,
Berlin: 71 & 72 Lindenstrasse,
Vienna: VII/2 Breitegasse, 8,
Chemnitz: Theaterstrasse, 27,
Brussels: 86 Boulevard de la Senne.

The heading, which may be lettering only, or include a picture of the store or any goods sold at a dry goods store, must be suitable for a Large Post 4to sheet (size $8\frac{1}{4}$ by $10\frac{1}{2}$ in.). The design winning the prize becomes the copyright of Mr. Selfridge. Any design sent in may be bought by Mr. Selfridge for One Guinea, which will give him the entire copyright and use of the design. By entering the competition the competitors agree to abide by the decision of Mr. Selfridge and the editors of The Imprint, who will be the judges. All designs must be accompanied by the coupon on this page and must reach The Editor, The Imprint, 11 Henrietta Street, Covent Garden, by April 15th, 1913.

COUPON, The Imprint, January, 1913, S



Selfridge's

PRINTERS DEVICES

BEING A PARTIAL REPRINT OF
THE FIFTH AND SIXTH DAYS
DELECTABLE DISCOURSES
THEREON FROM THE BIBLIO-
GRAPHICAL DECAMERON OF
THE REV. T. F. DIBDIN

*Multum juvat hominem literis deditum,
libros quosunque hujus vel illius officinae
a se invicem dignoscere posse. Spoerlius.*

*It is a great pleasure to the book-lover to
be able to recognise the work of the
various presses.*

THE IMPRINT

11 HENRIETTA STREET, LONDON, W.C.

PREPARE, my worthy friends, to hear of learned and laborious printers, who filled the world with their praises as well as their books ; who devoted even their midnight vigils to give permanency to their works ; and who, discarding the filthy attractions of mere lucre, directed all their energies as well for the benefit of mankind as of their families. Yes, brave spirits of the immortal dead ! . . . of ALDUS, of FROBEN, of OPORINUS, of the STEPHENS, and of PLANTIN !—methinks I see you, (tho' it be day-light—and Addison never heard of a morning ghost) hovering over me at this instant, and encouraging me with smiles of more than mortal expression ! I see the adamantine column to which your eyes and hands are occasionally directed, and where your names are inscribed upon scrolls wrought in porphyry which defies decay ! . . . I obey with promptitude your high behest—

Lisardo. If this be not bibliographical inspiration, tell me, I pray, in what that species of inspiration consists ? I crave pardon for past impatience, and will cease to interrupt in future. But remember Devices . . . the Devices of those typographical heroes with whom you have just held such aerial converse—

Lysander. Your words betray or misinterpret your intentions. Here is an interruption at the very outset. But I can forgive you. Yes, Lisardo shall have all his devices, and shields, and symbols, and the decorative accompaniments of the art of printing . . . at least, he shall have a reasonable measure of such ornaments—for an Atlas folio would not contain them all.

Lisardo. 'Tis well. I obey ; and anticipate with delight all the marvellous intelligence which you are about to unfold.

Belinda. Whatever symptoms of ennui might have been discoverable yesterday, on the part of our frail sex, I can pretty safely affirm, for Almansa as well as myself, that the sight of all those shields, or marks, or devices, which is promised us by my well-beloved husband, will fully prevent the occurrence of the least portion of nonchalance to-day. So pray proceed, my dearest Lysander. Our thankfulness shall keep pace with your endeavours to amuse and instruct.

Lysander. Such encouragement is irresistible, and I proceed to do my best. If I remember rightly, we concluded with giving the finish to an account of early printing in Germany and in Italy ; yet I can almost reproach myself for having omitted to notice two very rare and very ancient German printers, who worked in partnership, and with whom I have but lately cultivated an acquaintance. Listen to their harmonious appellatives ! CHRISTOPHER BEYAM and JOHN GLIM.

Almansa. Frightful beyond compare ! In what does the merit of their printing consist ?

Lysander. In having executed works of an early date. Among them is a Boethius of 1470, and a Manipulus Curatorum, without date, but probably not a twelvemonth later, and the first impression of that once popular work.

Before however I bid adieu to Germany, let me entreat you always to pay marks of attention and respect to the productions of the first printer at Nuremberg—ANTHONY KOBURGER : a noble fellow in his way, and diligent almost beyond competition. His volumes are remarkable for their dimensions, and his ample margins betray a thoroughly well cultivated taste respecting the management of those important features in a book—black and white.

Lorenzo. Have you not some other favourite places or printers to notice, before you take us into the LAND OF DEVICES—France, and the Netherlands, &c. ?

Lysander. I shall quickly prove to you that devices did not take their origin in France, however they may have been chiefly exhibited in that country. Yes . . . the question of our Host is both opportune and judicious : for let me conduct you, in imagination, as mourners to the burying place of poor FERANDUS, of Brescia—the printer of the First Lucretius, and of several other works of nearly equal rarity and value. Drop a tear upon his grave, for he died broken-hearted at the ungrateful treatment of his countrymen ! Yet his name shall live “ for aye ” in the annals of that immortal art which he practised with so much credit to himself and benefit to literature. I could, to be sure, dwell also somewhat upon early Ferrara printers—and upon the marvellous feats of THE BOY CARNERIUS—but there is really no time for the indulgence of such delightful episodes.

Lorenzo. Bid adieu then to Germany and Italy, and take up the History of Printing in France, the Low Countries, and United Provinces, &c.

Lisardo. I crave pardon ; but you know what an irritable temperament I possess. Tell us, I pray, dear Lysander—before you bid adieu to Germany and Italy—in what country did Devices make their first appearance ? in other words, where did printers first use those symbols, marks, or shields, which have been just alluded to ?

Lysander. I will satisfy you as well as I am able. I told you, if you remember, that the earliest appearance of such printer's mark, or device, was in the Bible of Fust and Schoiffher, of the date of 1462 ; which device consisted of two shields, in red or in black, that were used even as late as 1531. Meanwhile, however, the Emperor Maximilian had granted to

John Schoiffher (son of Peter) a coat of arms, incorporating, in part, the device of his father, which is thus appended to a variety of John Schoiffher's publications, from the year 1530 to 1540 : if not before.



[NOTE by Dibdin on the name Schoiffher, which, in German, signifies a shepherd :

The first thing, on looking at the figure in the illustration, which strikes



a graphical antiquary, is its resemblance to the figure following it, in one of the wood-cuts of ALBERT DURER, introduced in the back-ground, in a print of the annunciation of the Nativity of Christ to the shepherds keeping watch over their flock by night. Take away the staff of the former, and you have nearly the same figure. I make no doubt but that John Schoiffher copied Albert Durer.

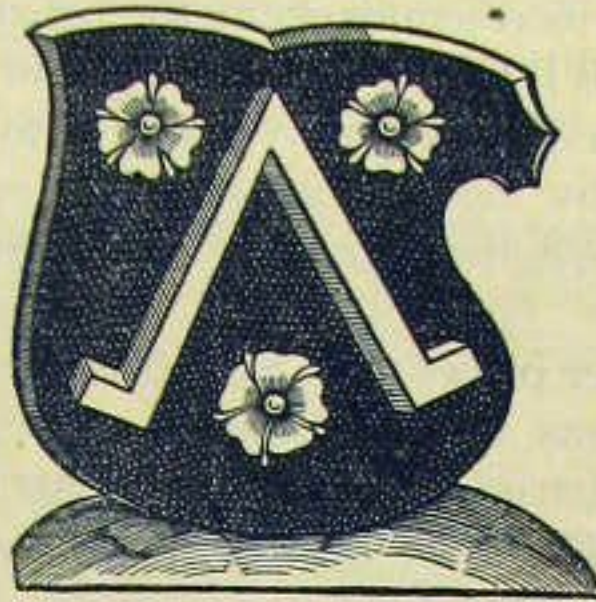
In some of the smaller pieces of J. Schoiffher we have the same subject treated en petite ;—as thus, at the bottom of an elegant border in the title page of 'Encomium Matrimonii. Encomium Artis Medicæ. Per D. E. Mogunt,' 1522, 12mo. There are sundry varieties of the SCHOIFFHER



DEVICE. Thus, keeping to the above design, Marchand gives us the following :



Peter Schoiffher (the son of Fust's partner) chose to deviate somewhat from the family device, by turning the stars into roses, thus :



The preceding belongs to a book of great beauty of typographical execution, and of rare occurrence, entitled 'De dulcissimo Nomine Jesu,' &c. 1518, folio : to be noticed in a subsequent page. All the books of P. Schoiffher, junr. are scarce.

Let me further add about the distinguished family of the Schoiffhers, that John Schoiffher, son of the preceding, and grandson of the great Peter, quitted Mentz, and established a printing office at Bois Le Duc in Brabant : in the street of 'the Great Church,' at the sign of the Missal, and (says Marchand) his descendants have occupied the premises ever since. 'He printed (continues the same amusing author) several books there, of which none are at present known ; and, dying in that town, was buried in the Cathedral Church of St. John. The States General granted him a monument in 1629 ; consisting of a sort of tablet, shutting as it were with double doors, upon one of which is the figure of the printer, upon his knees, dressed in the manner of the times, and having his coat of arms near him, thus—with the subjoined inscription :



JOHN SCHEFFER, Printer, died the 12th of March, 1565 ; and ANNE, his wife (Daughter of JOHN BOTTELMANS) died the 14th of March, 1587, &c.

This John had, again, a son of his own Christian name ; who became Royal Printer under Philip IInd of Spain. Marchand has a pithy memorandum relating to him ; at page 51 of his *Histoire de l'Imprimerie*. He died in June, 1614 ; and with his wife, ELIZABETH VAN DE HOEK, was buried in the Cathedral where his father and mother had been interred. I shall conclude this Schoiffher article with the epigram of Naude (from his second book of Epigrams, printed by S. and B. Cramoisy in 1650, 8vo. p. 52) upon the water-mark of the Bull's Head and Horns, as seen in the paper of the earlier publications of the MENTZ PRESS :

Ratio cognoscendi Libros editos a JOANNE FAUSTO MOGUNTINO,
inter Artis ab ipso primum inventæ & excultæ rudimenta.

His duo si nescis teneris impressa papyris,
Artificum signo, vitulinæ cornua frontis ;
Grandia Chalcographi referunt miracula Fausti,
Qui primus calamis Libros transcripsit ahenis,
Atque sua terris mirum decus intulit Arte.

See Maittaire's *Annal. Typog.* edit. 1719, p. 23. They are not, however, invariably correct criteria of the early Mentz press. Marchand brings the genealogy of the SCHEFFERS down to the year 1720. It is a name justly held in the greatest possible respect. End of Note]

The example of Fust and Schoiffher was not immediately followed by the typographical corps in Germany. Indeed, Ulric Zel, the next German printer in point of antiquity, whom you may remember to have been designated as the ' Father of the Cologne press,' wholly discarded a device ; for what reason is not easily to be imagined. A Cologne printer, however, of the name of BOENGART, exhibited an early deviation from the sullen rule laid down by Zel ; for, at the end of a small Latin tract entitled a ' Fruitful Preparation for a Christian Man on his Death Bed,' of the printed date of 1472, we observe the following barbarous and singular device : partly imitated, however, by subsequent printers.

The earlier Venetian printers seemed also to have objections to devices ; for I meet with few or none before those of JOHN of COLOGNE, and OCTAVIAN SCOT. That of the former, to the best of my recollection, is at the end of an impression of the New Testament, with the Commentary



The Device of John de Colonia,
in conjunction with Nicolas Jenson.

of Nicolas de Lyra, of the date of 1481, in folio ; while that of the latter is at the end of an impression of the same work, of the date of 1489. These



devices are both executed in red ink, as you will see from the accompanying specimens of them :



The Device of Octavianus Scotus
of Monsa in the Milanese.

Nor should I omit this opportunity of begging of you to hold the name of Octavian Scot in respectful remembrance ; for although a later printer, and of less popularity, than John de Colonia, he was a man to whom the city of Venice (where he printed) was deeply indebted ; as well for his love and patronage of learning, as for the number and value of his typographical productions. We will now return, if you please, to the proposition of Lorenzo, respecting the history of printing in France, in the Low Countries, and United Provinces, &c.

As to the first, the diligent and patriotic Chevillier hath filled a comely quarto tome with the ' Origin of Printing at Paris.' His work is curious and interesting ; but as the author of it was early ' a-field ' in the subject of which he treats, it would follow that many early printed works have



The Device of Herman Boengart.

escaped him, and that a few inaccuracies, corrected by the more fortunate researches of subsequent bibliographers, must necessarily mark that production. Yet I know not, upon the whole, where there is a more entertaining quarto volume upon printing than the one which we possess from Chevillier. Let us gossip therefore awhile about early Parisian printers, leaning upon the arm of that said typographical historian. And first, my friends, how comes it to pass, that that cunning knight of the puncheon, Nicolas Jenson, a Frenchman by birth, did not, after he had made himself master of the 'art and craft of printing' at Mentz, or at Rome (be it where you please) return to his native soil, and practise the art which he had so successfully learnt? It is a little singular and inconceivable, that, while a Frenchman of ability leaves his country to establish himself at Venice, a German firm, of the names of GERING, CRANTZ, and FRIBURGER, comes to set up the first printing press at Paris, in the House of the Sorbonne! Yes, Lisardo, these Germans first commenced the art of printing at Paris; and conjecture has pretty accurately assigned the date of 1470 to the earliest fruits of their press.

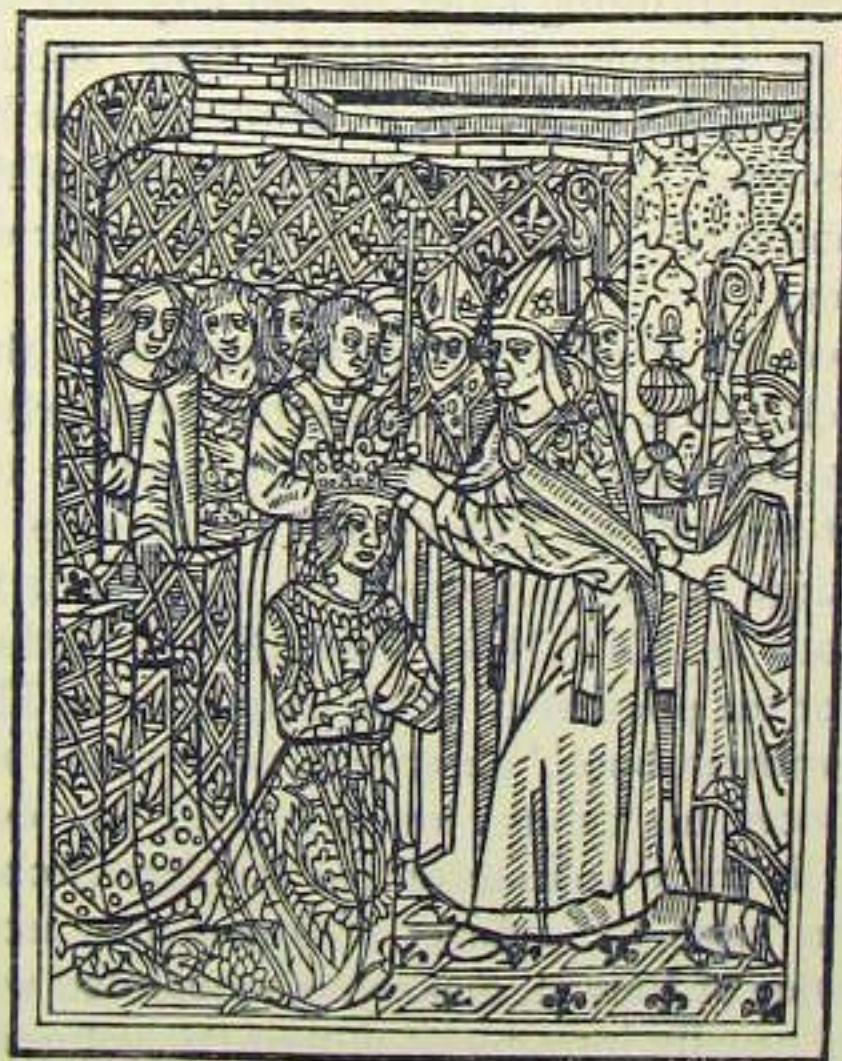
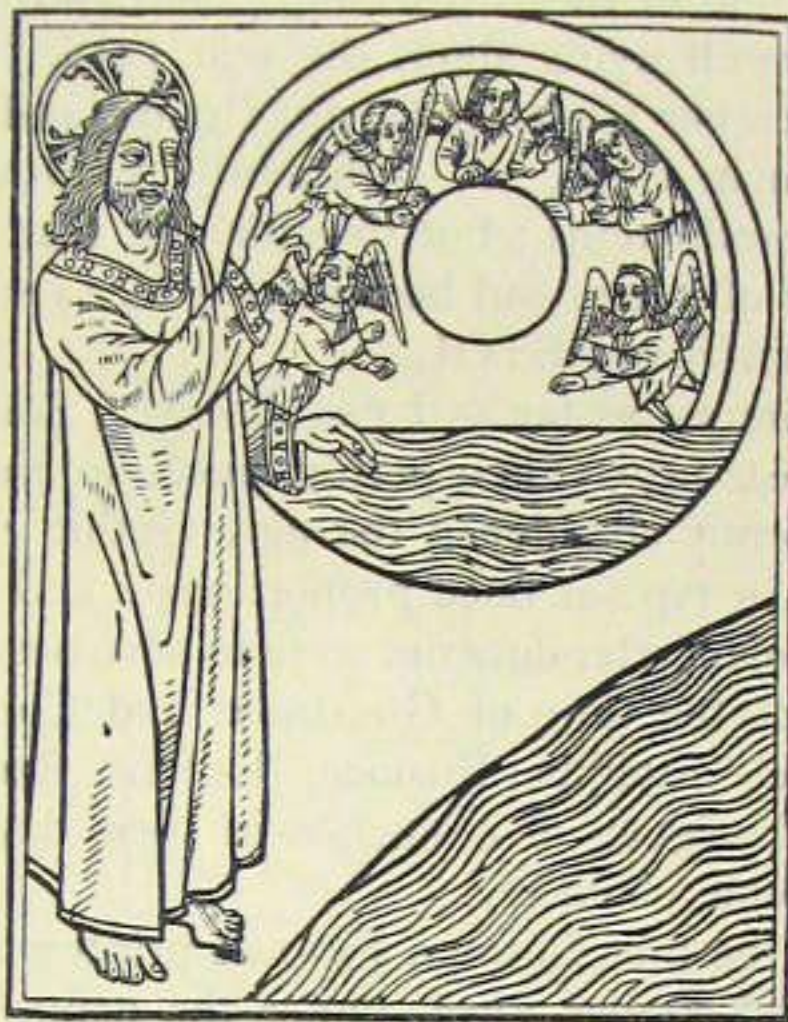
This worthy Firm continued its labours very amicably and successfully for about eight or ten years ; when death, or some other powerful cause, produced a dissolution of the partnership ; and Gering looked out for a new associate : himself dying about the year 1510. It must however be observed that the earlier works of Gerin, Crantz, and Friburger, both in the gothic and roman types, are sufficiently repulsive—compared with contemporaneous productions ; but towards the year 1478 they adopted a new roman fount of letter, and became worthier rivals of their Parisian competitors CÆSARIS and STOL.

These latter printers, as far as I can discover, first put their press in motion about the year 1475. Their performances are rather favourites with me ; as they uniformly abandoned the ugly Gothic character of Gering, and adopted a roman type at once proportionate and legible. I know not how it is, but the roman letter does not seem to have been a general favourite at Paris till towards the time of Gourmont and Colinæus : for Verard, Bocard, Bonhomme, Mittelhus, Eustace, Bonfons, Remboldt, and sundry other typographical wights, of eminence in their day, almost invariably adhered to the Gothic character.

The success of the first German Firm of printers at Paris, induced, I apprehend, a second similar Firm, under the names of HIGMAN and HOPYL, to establish a printing office in that city. Accordingly, these two typographical artists commenced business there about the year 1484 ; but following the examples of a host of printers, then beginning to open their offices, they confined themselves chiefly to books of theology, including church-services ; and rarely indulged the tasteful reader with an impression of a classical author.

Now that I have got you fast within the capital of the French empire, let me disport myself a little in topics connected with early Parisian printing. Be it known, then, that Devices were never used by the Fathers of the French press—but among the Elder Sons of the same press (if you will allow me the privilege of such an expression) few came forward with such a blaze of splendour as ANTOINE VERARD ; whether we consider the number, the size, or the popularity of his publications. That you may judge whether I speak ‘ without book,’ observe in what a bold and almost original manner he introduces his capital letters ! Did you ever see such an I and L ? They are fit for a volume of the amplest Brobdignagian dimensions ! While I am upon the subject of ornaments, let me, before I lay before you the device of Verard, make you acquainted with the style of art in the Engravings usually introduced within the volumes of his printing.

The following are among the more curious and elaborate specimens;
taken from La Mer des Histoires.



The type of Verard is uniformly gothic, of a secretary cast ; and has a strong family resemblance to the types of the generality of the Parisian printers of this period. It is of three different founts ; and the largest, when struck off UPON VELLUM, which is not unfrequently the case, has a most imposing aspect. His productions are almost innumerable : but now for his device ! You have it here with exact fidelity.



The Device of Anthony Verard.

This induces me to proceed without delay to a selection of some other similar ornaments used by the more popular printers of the day. Come forward, then, ye MARNEFS, DU PRES, MARCHANTS, MITTEL-HUSES, PIGOUCHETS, LE VOSTRES, LE ROUGES, LE NOIRS, REMBOLDTS, ROCHES, EUSTACES, BOCARDS, PETITS, KER-VERS, GOURMONTS !—

Lisardo. I crave you mercy ! One at a time, dear Lysander.

Lysander. No ; they must be grouped in masses : and then, I believe, they must only

Come like shadows, so depart.

Proceed we therefore to select the Devices of some of these renowned printers ; for the Annals of the Parisian Press, towards the close of the xvth century, if fully detailed, might occupy some good 500 pages of a quarto volume ; Chevillier having embraced the literary as well as the typographical history of the same press. Panzer, if I remember rightly, devotes nearly 100 pages, pretty closely filled, to his annals of the Parisian press during the last thirty years of the Fifteenth Century—and in this list, satisfactory upon the whole as it undoubtedly is, not only several curious books are of necessity omitted, but many, absolutely described, require a yet more extended description. Indeed I greatly wish that some ingenious French bibliographer would furnish us only with an octavo manual relating to the works even of the printers already described ; to which, no doubt, many other names of equal celebrity may be advantageously added : but I despair of the appearance of such a bibliographical desideratum . . .

Lorenzo. Wherefore ?

Lysander. Because the French bibliographers have of late shown even less inclination than our own to researches into the early history of their literature—connected with rare and curious specimens of printing. What a fund of Romance-Literature might the volumes of Verard, and of the typographical tribe just mentioned, alone furnish ?—and why may not the substratum, afforded by Gordon de Percel, in his Usage des Romans, be mixed up with matter of a more attractive nature ? The very ‘ rich and rare ’ gothico-gallicised cabinet of our friend in Portland Place, would of itself supply materials, which, in the hands of a PROSPERO or a PALMERIN, —or in the hands of its ingenious owner—could not fail to contain a most delectable treat to the lovers of ancient belles-lettres lore.

Belinda. But these Devices—with which you promised to treat us ! Ladies, you know, love pretty patterns ; and if my sister comport herself with particular kindness and civility towards me, I know not whether the coat-armour of Philip Le Rouge, or Michel Le Noir, may not be worked upon the flounce of her court-gown—against the next birthday ! ?

Almansa. Beware how I take you at your word—

Lisardo. No, my Almansa ; let us quarter them upon our arms . . .

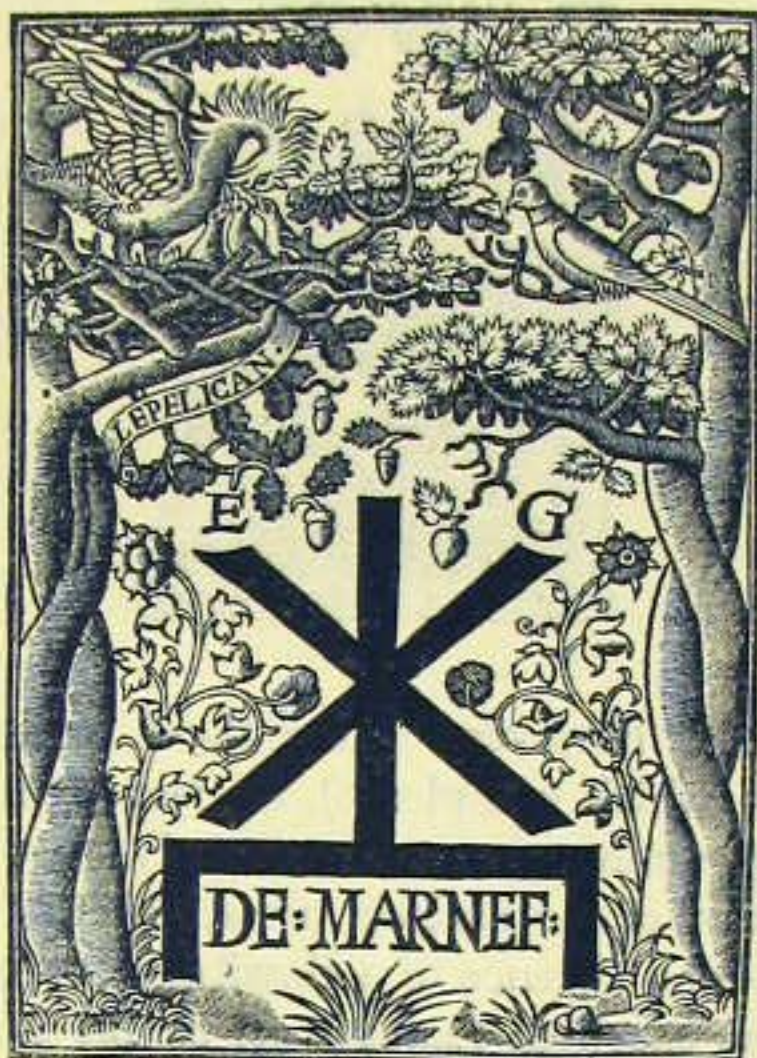
This, at any rate, would be a more durable mark of respect. But we are rambling.



Lysander. I cannot however—before these patterns for flounces, or heraldic quarterings (which you please), are laid before you—forbear submitting one other preliminary remark ; namely, that you will not fail to observe, in the History of the Parisian press, towards the close of the xvth century, the almost total absence of a classical taste in the selection of the authors printed. The excellent example set by the Founder of that press, Gering, was feebly or partially followed. Verard, perhaps the most opulent as well as popular printer of his time, has not, to the best of my recollection, favoured us with a single impression of a Roman Classic : although Cæsar and Stol, and occasionally Higman and Hopyl, shewed that such example had not been entirely thrown away upon them. The school of Verard, if I may so speak, (including the Pigouchets, Le Noirs, Kervers, &c.) is chiefly distinguished for French Versions of Authors of the middle ages, for Romances and Church Rituals. The opening of the sixteenth century witnessed a profusion of similar publications, till the purer taste and sounder judgment of GOURMONT, COLINÆUS, and the STEPHENS, not only laid the foundation, but completed the superstructure, of classical literature in France. Now then for our DEVICES, SHIELDS, or COAT-ARMOURS OF PRINTERS : at least for a few only of the more popular ones.

The MARNEFS and DU PRES (or DE PRATIS) commenced their career in the year 1481. There were three brothers of the former : George, Enguilbert, and John. The names of John and Enguilbert de Marnef, as printers at Poitiers, appear as late as the year 1538, in Le Traversuer's

treatise, entitled ' Le Jugement poetic de l'honneur feminin et seiour des illustres claires et honnestes Dames,' 4to. On the recto of fol. xcvi. and last,



The Device of the De Marnefs.

at bottom, in italics, we read ' Imprime a Poictiers le premier d'Auril M.D.XXXVIII. par Iehan & Enguilbert de Marnef Freres ' ; having, on the reverse, the device shown on page 15—borrowed from, but improved upon, what is given at this page.

IEHAN DU PRE, or IOANNES DE PRATIS, printed a Missal ' after the Church of Rome ' as early as the year 1481. His device is executed, a little in the gothic style, after the manner of those of Verard and Bocard : consisting of two swans supporting a shield, argent, helmet above : below, the monogram of his initials, and his name at full length : the whole comprised in a square border, with an angel playing on a harp to the left, and another playing on a guitar to the right : beneath, his coat of arms, a chevron between three stars ; and supporters of naked boys. The whole almost entirely in outline.





WILLIAM BLAKE, PICT. ET SC.

HENTON & CO. GRAYSON

GLAD DAWN

The Imprint

ART AND WORKMANSHIP : By Professor W. R. LETHABY

WE have been in the habit of writing so lyrically of art and of the temperament of the artist that the average man who lives in the street, sometimes a very mean street, is likely to think of it as remote and luxurious, not "for the likes of him." There is the danger in habitual excess of language that the plain man is likely to be frightened by it. It may be feared that much current exposition of the place and purpose of art only widens the gap between it and common lives.

A proper function of criticism should be to foster our national arts and not to frighten timid people off with high-pitched definitions and far-fetched metaphors mixed with a flood of (as Morris said) "sham technical twaddle." It is a pity to make a mystery of what should most easily be understood. There is nothing occult about the thought that all things may be made well or made ill. A work of art is a well-made thing, that is all. It may be a well-made statue or a well-made chair, or a well-made book. Art is not a special sauce applied to ordinary cooking ; it is the cooking itself if it is good. Most simply and generally art may be thought of as THE WELL-DOING OF WHAT NEEDS DOING. If the thing is not worth doing it can hardly be a work of art, however well it may be done. A thing worth doing which is ill done is hardly a thing at all.

Fortunately people are artists who know it not—bootmakers (the few left), gardeners and basketmakers, and all players of games. We do not allow shoddy in cricket or football, but reserve it for serious things like houses and books, furniture and funerals.

If it is necessary that everything must be translated into words, our art critics might occupy quite a useful place if they would be good enough to realise that behind the picture shows of the moment is the vast and important art of the country, the arts of the builder, furniture maker, printer and the rest, which are matters of national well-being.

It is doubtful if we have it in us to form a leading school of painting at

Art and Workmanship

the present time ; indeed, we seem to be occupied in trying to catch up with Europe at the wrong moment. It cannot be doubted, however, that we might lead in the domestic arts. And this is shown by the great interest which foreign observers take in the English arts and crafts movement. The Germans, indeed, who know the history of this development in England better than we do ourselves, realising its importance from an economic point of view, have gone so far as to constitute a special branch of political economy which shall deal with the subject. One university, I believe, has established a professor's chair in the economics of arts and crafts. English study of fine lettering has in Germany been put into types which English printers are hastening to buy.

During the last thirty years many English designers have set themselves to learn the crafts as artists ; that is, so that they may have complete mastery of both design and workmanship. I may remark here that a characteristic of a work of art is that the design inter-penetrates workmanship as in a painting, so that one may hardly know where one ends and the other begins. The master-workman, further, must have complete control from first to last to shape and finish as he will. We have now many highly trained men among us who might make books as notable as those of the finest presses if there were a steady demand for fine modern work. If I were asked for some simple test by which we might hope to know a work of art when we saw one I should suggest something like this : **EVERY WORK OF ART SHOWS THAT IT WAS MADE BY A HUMAN BEING FOR A HUMAN BEING.** Art is the humanity put into workmanship, the rest is slavery. The difference between a man-made work and a commercially-made work is like the difference between a gem and paste. We may not be able to tell the difference at first, but, when we find out, the intrinsic worth of the one is self-evident. Still it is highly important that commercial work shall be properly done after its own kind.

Although a machine-made thing can never be a work of art in the proper sense, there is no reason why it should not be good in a secondary order—shapely, smooth, strong, well fitting, useful ; in fact, like a machine itself. Machine-work should show quite frankly that it is the child of the machine ; it is the pretence and subterfuge of most machine-made things which make them disgusting.

In the reaction from the dull monotony of early Victorian days it must be admitted that many workers fell into the affectation of over-designing their things. Rightly understood, " design " is not an agony of contortion

Art and Workmanship

but an effort to arrive at what will be obviously fit and true. The best design is one which, cost apart, should become a commonplace. A fine piece of furniture or a fine book-binding should be shaped as inevitably as a fiddle.

Usually the best method of designing has been to improve on an existing model by bettering it a point at a time ; a perfect table or chair or book has to be very well bred.

Another phase of the reaction from the modern type has been an excessive regard for old things, so that original workers have not had a fair chance of maintaining the full traditions of their arts. The social results of "collecting old furniture," for instance, of course were not foreseen, but they certainly inflicted great injury on an essentially noble craft. At the present moment people who would like to do things in the best way would be well advised to have what they require made by capable men in modern forms. Now that we know all about it there is something pawnshoppy about gatherings from auctions, and the highly misdirected skill of the imitator has often made it next to impossible for even the expert to tell the difference between an original work and a copy.

Of course the scarcity, value and historical interest of old pictures, and books printed by Caxton, made it inevitable that they should be sought for and bought at great prices, but undoubtedly such collecting of antiques has had a most injurious effect on all kinds of modern production.

Of many problems this one of bringing back art to workmanship is not the least serious, or the most hopeful. It is a tremendous thing that whereas a century or so ago the great mass of the people exercised arts, such as boot-making, book-binding, smithing, chair-making and the rest, now a great wedge has been driven in between the craftsman of every kind and his customers by the method of large production by machinery. "We cannot go back"—true ; and it is as true that we cannot stay where we are.

Once more let me try to make it clear that by art, instructed thinkers don't only mean pictures or quaint and curious things, or necessarily costly ones, certainly not luxurious ones. They mean worthy and complete workmanship by competent workmen.

ART IS THOUGHTFUL WORKMANSHIP.

THE law which imposes upon the printer the necessity of placing his name and address upon substantially all his work is contained in a very characteristic piece of English legislation. This Act is called "The Newspapers, Printers and Reading Rooms Repeal Act, 1869," and notwithstanding its name it perpetuates and in effect re-enacts some two and a half pages of positive law. After, in accord with its title, repealing a long string of Acts and portions of Acts, specified in the first schedule, it proceeds in the same sentence to provide that the portions of the same Acts which are set out in the second schedule "shall continue in force as if they were enacted in the body of this Act," thus restoring a large portion of what, in the very same breath, has just been taken away.

The list of the titles of the repealed Acts shows clearly enough the sources of the whole legislation. The Acts had to do with sedition, treason, libel and stamp duties, and date from the days of reaction after the French Revolution.

Now as to what has been preserved and is still binding upon every law-abiding printer. In the first place he must, for the space of six months, preserve a copy of every paper which he prints, upon which shall be legibly inscribed the name and abode of the person for whom the work was done under a penalty of £20 for every omission ; and must further produce such copy to any Justice of the Peace on demand at any time during that period under a like penalty for each refusal. It would be interesting to know just how many printers comply with this provision. There are certain exceptions from this obligation, to be mentioned hereafter.

Then follow the clauses as to the printer's own imprint. These provide that every person who shall print any paper or book whatsoever which is meant to be published (that is, offered to the public for sale) or dispersed, shall print on the front of every paper, if printed on one side only, or upon the first or last leaf of every paper or book which shall consist of more than one leaf in legible characters his name and usual place of abode or business, and this under a penalty of five pounds for every copy which does not bear such imprint. In the case of the University Presses of Oxford or Cambridge the imprint shall run "Printed at the University Press, Oxford," or "The Pitt Press, Cambridge," as the case may be. It may be noticed that both these University Presses fail to comply with the strict letter of the law, as the common imprint of the Oxford Press is "Printed at the Clarendon Press," to which the name of the printer is added, and of the Pitt Press, "Printed by John Clay, M.A., at the University Press."

The Law of the Imprint

These provisions as to the imprint are a positive enactment binding upon every printer and any provision in a contract to the contrary is unlawful. A customer cannot refuse to accept delivery of printed work to which the Act applies because the printer has placed his imprint upon it, nor, on the other hand, could a printer force a customer to take delivery of such work without an imprint, as to do so would render the customer liable to the same penalty of £5 for each copy without an imprint which he should publish or disperse.

There are a number of exceptions to these obligations. These exceptions include any papers printed by the authority or for the use of either House of Parliament, the impression of any engraving or the printing of the name or address or business of any person and the articles in which he deals, papers for the sale of estates or goods, bank notes, bills of exchange, bills of lading, transfers of public funds, stocks or securities, or the stocks of any public Corporation, any proceedings in a court of law, or any paper printed by authority of any public board or public officer. These exceptions would appear to cover such things as letter headings and ordinary advertisements of articles for sale, but not circulars or prospectuses.

But now come provisions which for practical purposes largely remove the sting of the act so far as penalties are concerned. The penalties can be recovered in a summary way before a police magistrate or justices, but no one may sue for them except in the name of the Attorney or Solicitor-General in England or the King's Advocate in Scotland. And in this country, differing in this respect from almost all civilised communities, the law officers of the Crown rarely move, except in serious criminal cases, unless set in motion by some third party. Presumably this accounts for the fact that on taking down about a dozen volumes from my shelves I find that about half (chiefly amongst the cheaper books, but some bearing the names of well-known publishers) do not comply with the Act.

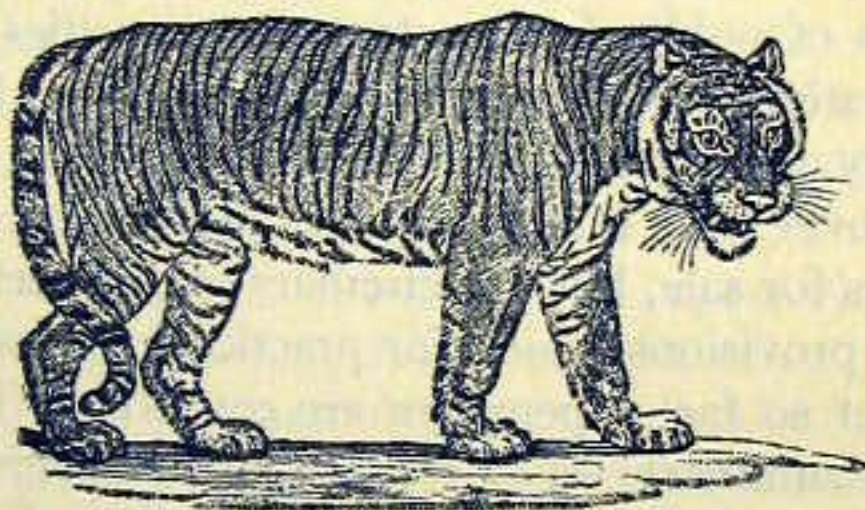
Finally, none of these provisions apply to Ireland.

Apart altogether from the penalties imposed by the Act there is a disability resulting from this legislation which printers would do well to bear in mind. It was decided in the year 1822, and is still good law, that unless the printer's name and address are printed on his work as required by the statute (at that time 39 Geo. III. c. 79) he cannot recover his printing charges. I rather think this decision must have been forgotten by the printing trade, and it may be that those who order printing work are also unaware of it, but one fine day it will be remembered and then some printer will

The Law of the Imprint

find himself out of pocket. The ground of the decision is that work cannot be sued for which is itself a direct breach of positive law ; moreover, a person who orders printing work cannot be made to pay for something the use of which would expose him to the penalties of the Act.

I have not dealt in this article with election literature, which is the subject of special legislation.



TIGER

From a Wood Engraving by Thomas Bewick.

DECORATION AND ITS USES: By EDWARD JOHNSTON

THESE papers will deal chiefly with the decoration that is appropriate to books and letters, and, in particular, will consider what the modern craftsman may expect to get out of the study or practice of penmanship. But as the principles of decoration, which I hope to discover here, are in all crafts fundamentally alike, the larger title may be justified.

As the word decoration has become somewhat artificialised, not to say degraded, it is worth recalling its more primitive and exact meaning. I take the following definition of the verb from an ordinary standard dictionary (Annandale's Concise D. 1899) :

Decorate, (L. *decoro*, *decoratum*, from *decus*, *decor*, comeliness, grace ; akin *decent*.) To deck with something becoming or ornamental ; to adorn ; to beautify ; to embellish. . .

I should like to lay particular stress on the Latin derivation—comeliness and grace—and the kinship with the word decent.

Again, as the word Use is one for which we all have a private interpretation and is therefore apt to be narrowed and abused, it is worth refreshing our memories with the wider sense of a dictionary definition. From the same dictionary I take the following :

Use, *n.* [O. Fr. *us*, use, from L. *usus*, use, a using, service, need, from *utor*, *usus*, to use (whence also *utility*, *utensil*, . . . *abuse*, &c.).] The act of employing anything, or the state of being employed ; . . the quality that makes a thing proper for a purpose ; . . continued or repeated practice ; wont ; usage ; . .

In this reconsideration of my title I find that there are four meanings that I wish to make clear :

- (1) The Value of Decoration (Anglice, "What's the use of it?").
- (2) The Appropriateness of it (Anglice, "Does it fit?").
- (3) and (4) Its Practice and Usage (Anglice, "How it's done" and "How it works").

Later in these papers I hope to develop and meet the first two questions, here I shall deal specially with practice and usage, and, in the discussion of the craft with which I am most familiar—namely, penmanship—try to show "how it is done." No man, however well he knows his craft, can tell another "how it is done" ; he can show to another, by example of his craft, only what that other is able to see—in most cases, a series of unrelated details. No man can know "how it is done" until he himself has done the thing—and even to that achievement, in its ultimate sense, we can only approach nearer. Let me, therefore, ask the reader who would approach this subject

Decoration and its Uses

to get or to cut for himself a very broad nibbed pen—made from a quill, a bamboo cane, or a reed—and, with that in his hand, to follow the argument practically. I subjoin an illustration of the pens with which the following examples were written (fig. 1).

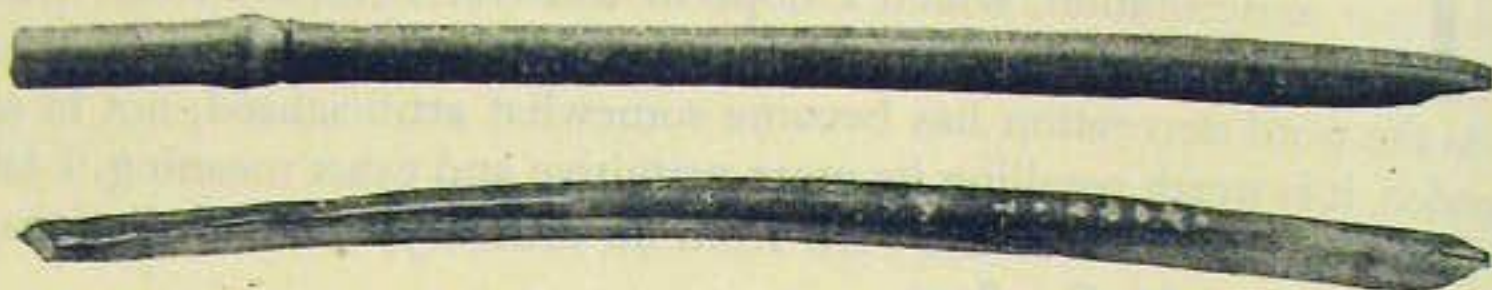


Fig. 1.
a. Bamboo Cane ($\frac{1}{8}$ in. nib). b. Turkey's Quill ($\frac{1}{16}$ in. nib).

CHAPTER I. Formal Writing & the Broad-nibbed Pen

By penmanship I mean more particularly that kind of writing in which a broad-nibbed pen is used to form the letters. It is conveniently referred to by the name of "formal writing," and the early varieties of it are distinguished from the "running" hands, or ordinary writing, by being called the "book hands," because for something like two thousand years books were made in such writing, before the invention of printing. In fact, the book as we know it, owes the shapes of its letters and even its familiar form and general plan, not to the printers, but to the early scribes or writers of the formal hands. And it is not too much to hope that modern printers and others who are interested in the production and decoration of books—even if they "cannot do" their writing "in the old way"—may profit by a study of the methods and principles of that penmanship on which their art is founded.

The three most important things about the broad-nibbed pen, technically considered, are :

(1) That it naturally writes regular thick and thin and graduated strokes, according to its direction (not its pressure).

(2) That the character of its writing depends upon the relative width of the nib in proportion to the height and breadth of the writing, and upon

(3) The direction (or relation to a horizontal line) of the thin edge of the nib.

And here I may add the reminder that the edge of the nib must be kept true and sharp : a blunt pen has its uses for the skilled writer, but, as a tool in the hand of a student of formal writing, it not only damages or blunts the forms of his letters, but hinders or blunts his own apprehension and his constructive faculties.

The fact that a broad-nibbed pen produces thick or thin strokes in absolute relation to its direction, distinguishes it from every other tool and enables it to make, out of collections of simple strokes, letters of marked character and finish with the greatest possible regularity and ease (a, fig. 2). Letters such as these, consisting of collections of simple strokes, may correctly be described as "simple written" forms. Now the simple written letters naturally produced by other tools are generally of the nature of skeleton forms (b, fig. 2), and to make letters with the character and finish that are to be obtained by varying the widths of the strokes, the craftsman has to resort to a building-up process, taking a number of strokes—or of such scratches, chippings, stitches, or cuts, as his styles, chisels, needles, gravers, &c., may naturally make—to form one compound stroke (such letters, in which the thick strokes are compound, may be termed "compound" or "built-up" letters [c, fig. 2]). The pointed pen, or the brush, it is true, in the hand of a skilled writer can simulate the ease and finish of the broad nib, and give us their own equivalent character—in some sort also a "simple written" letter. The different letter-making tools and their virtues, however, will be discussed later: here we are considering the educative value of the broad-nibbed pen, for those not specially skilled in writing, as the tool that, historically speaking, made our letters for us, and is capable of remaking them now.



Fig. 2.

(a) *Simple written Formal writing made with a broad nib. (b) and (c) Simple skeleton and compound forms made with a pointed tool.*

If our formal writing owes its thick strokes to the "broad" nib, it follows that the actual width of the nib is of great importance, determining as it does the actual width of our strokes.

"Broad" is, of course, a relative term, and it is the width of our strokes in relation to their height that we must mainly consider. The relative width of the nib, for example, chiefly determines the "weight" of a letter, and it is obvious that similar letters of the same height (and breadth) will be "heavy" or "light" accordingly as they are made with a relatively wide or a relatively narrow nib (fig. 3).

formal
formal


Fig. 3. Examples of heavy and light writing.

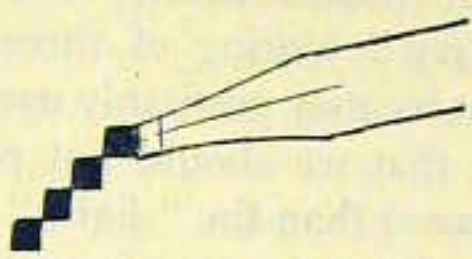
The width of the nib in this manner not only determines the weight, but also largely controls the actual forms of the letters (as may be seen by a careful examination of fig. 3), so that their character may, in these respects, be said to depend on it. Naturally, the wider the nib, the more it controls the forms, and the more marked becomes their pen character, while the narrower the nib, the less marked is the pen character of the letters, and the more is their formation left to the writer's choice and skill. If we take, for example, the following extreme cases, these differences are at once made apparent. Let us write an o and an n in letters $\frac{3}{8}$ of an inch high with a nib $\frac{1}{8}$ of an inch wide, and also in letters $1\frac{1}{8}$ inches high with a nib $\frac{1}{16}$ of an inch wide (fig. 4).


on On

$\frac{3}{8}$ in. letters, $\frac{1}{8}$ in. nib. $1\frac{1}{8}$ in. letters, $\frac{1}{16}$ in. nib.
Fig. 4. Extreme cases of heavy and light writing, shewing the domination of the pen in the form and character of the heavy letters.

In these very heavy letters the constructive force and character of the pen are most obvious, but in the lighter letters they are not pronounced, and a greater call is clearly made on the writer's powers of drawing : it may also be seen that the lighter letters are susceptible of a greater variety in their width, and that they might, for example, be made half their present width without loss to their legibility. We may note particularly the remarkable difference in their inside shapes or " counters," as typefounders call them ; the heavy letters showing sudden bends and angles as compared with the smoother curves of the lighter letters. It may also be observed that these heavy letters incline to what is known as the " Gothic " character, while the

heavy ex. 

heavy 

medium 


light 

Fig. 5.

Example of letters of various weights of which the ratios are marked in nib-widths.

Decoration and its Uses

lighter letters incline to the "Roman." These different effects will be discussed in connection with different types of letters later on.

It will be found helpful in practice to formulate a rough standard of weight or, rather, to associate our impressions of "heavy," "medium" and "light" letters with approximately corresponding ratios of width of thick strokes to height of letter. In penmanship it is convenient to use the nib of the pen itself as a measure and to express this ratio in nib-widths, which, with the pen held sideways, we may mark alongside the letter (fig. 5). Thus we may describe the "heavy" writing in this example as 4 nib-widths high, or we may say that the ratio of its nib-width to its letter-height is $\frac{1}{4}$.

The terms of weight here suggested for the various ratios are, of course, purely approximate. But I imagine that the normal eye will agree very nearly with this approximation, and also with the suggestion that generally a letter of a height below $4\frac{1}{2}$ nib-widths inclines to be heavy, while one above $5\frac{1}{2}$ nib-widths inclines to be light. I would suggest, further, that the "extra heavy" writing of three nib-widths high is about the heaviest writing that we may profitably use (except, perhaps, in extraordinary cases;) and again, that we should not profitably use a much lighter writing (in ordinary cases) than the "light" writing of seven nib-widths. It is a good plan for the beginner to write rather heavily—say, with a ratio of 1—4, so that the pen will control his hand, and it is also desirable that he should write large : very good proportions are half-inch writing with a $\frac{1}{8}$ inch pen.

The normal range is roughly between four and six nib-widths high, but great variety is possible within this range, and it is to be observed, in the case of normal letter forms, that a comparatively slight difference in the relative height will make a considerable difference in the apparent weight of the letter, because, ordinarily, it involves a corresponding difference in the breadth of the letter. Thus, a slight increase in the height and in the breadth will make a considerable increase in the total area covered by a letter, and, as the pen strokes—remaining the same width—increase only a very little in their total length, it follows that the greater part of this increase in area will occur in the inside space of the letter (and, moreover, the adjacent spaces—outside the letter—will be affected proportionally). If we compare an n of four nib-widths with an n of five nib-widths (fig. 6),



Fig 6.

we find that, while the latter has an increase in height of only one quarter, and an increase in the total length of its strokes of about one third, its internal space is nearly doubled ; and it is obvious that this large increase in the internal space adds greatly to the lightness of the letter. Such enlarged letters, in fact, may be said to be diluted, or reduced in strength, by the greater admixture of background with them.

While in practice their effects cannot well be separated, it will help to clear our conceptions of weight if we distinguish what may be called "actual weight" from what we may call "apparent weight."

The "actual weight" of a writing, and of its letters, is best expressed by the weight of its strokes, and, as the vertical stroke (or direction of stroke) largely predominates in our letters, we may call the letter *i* our standard for height and width. In this sense it will be found in practice that the actual weight of a written letter may be very well expressed in the ratio of nib-width to height, as suggested above.

But that effect of weight, which may be distinguished as the "apparent weight" of a writing, and of its letters, depends rather on the amount of its background, and is best expressed, inversely, by its spaces. In practice we do not measure the letter's actual background, except by the eye, but, occasionally it will be found of great value to measure in nib-widths the horizontal distance between its strokes. We may take the *o* as a standard for space. The internal space is of the greatest importance, but the proper background of an *o* is the whole of the internal and external space which belongs to it, and it may be approximately defined by a parallelogram described about the *o*, thus (fig. 7).



Fig. 7.

Various o's with their proper backgrounds.

We may say, then, that the "apparent weight" of a writing, other things being equal, depends on the relation of the total area covered by the pen strokes of the letters, to the total area of their internal and adjacent spaces.

Generally speaking, a "light letter" has a comparatively large background, and a "heavy letter" has a comparatively small background : but,

as the vertical direction of stroke predominates in our letters, it is obvious that, while the "actual weight" of a writing depends chiefly on the thickness of its strokes, its "apparent weight" depends chiefly on the distance between the strokes (or the number of strokes to a given space), that is to say, on the breadth of the letter forms in relation to their height.

The normal form of o is approximately circular, and the rest of the small letters follow it closely in their proportions, being also approximately equal in height and breadth. But there are also distinct narrow and wide types of letters, in which the o, together with the other letters, is compressed or expanded. If we contrast a normal and a compressed form (fig. 8) we see how the two writings, written with the same pen and of the same height, differ in apparent weight. Though this compressed writing has a much

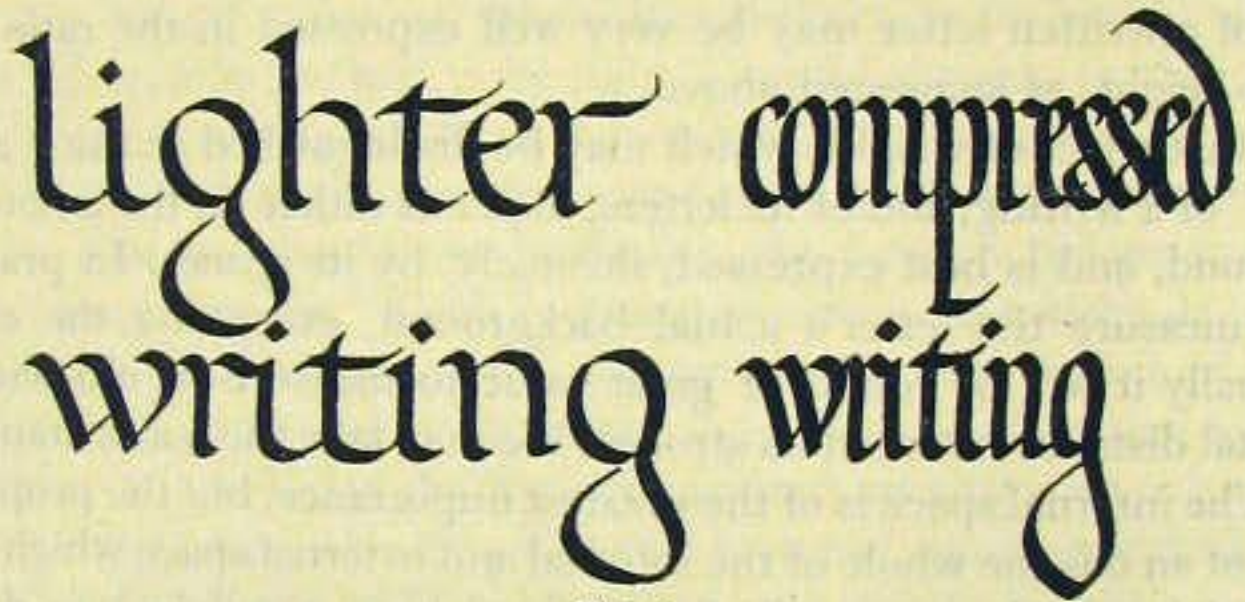


Fig. 8.

Normal and Compressed forms.

heavier effect, the "actual weight" of its letter forms is practically the same as that of the forms in the lighter writing. And as a number of narrow objects standing close together gives an effect of mass, so the apparent weight of the compressed writing is an effect of massing, rather than of actual massiveness. Nevertheless we observe, as a result of the compression, how completely the pen dominates the character of the example given, which, in practice, would properly be called a strong, if not a heavy, writing.

In the next chapter I propose to deal with the direction of the nib, and with different types of letters.

Note: the illustrations in these papers will be facsimiles in size of their originals, unless specially stated to be reduced or enlarged.

TO the English master-printer, who has the time and energy to visit America, few things can be more instructive. And what are the points that will strike him most? To begin with, he will find a far greater feeling of friendliness among printers, far less distrust of one another, far greater readiness to help. The presentation of a business card will open the door of most printing offices, and usually direct access to the owner or manager.

I remember a large printer, who was a year or two ago president of the United Typothetæ of America—which is the head organisation over there—telling me of his surprise at being unable to get into London offices on merely presenting his card, and of the uncomfortable feeling I had that, at my own office, we should have treated him much the same, unless he had happened to bring some letter of introduction. But in America people are much more receptive of new ideas, and therefore the “boss” is nearly always ready to see anyone who wants him and to hear what he has to say; whereas in this country the tendency is for the master to fence himself in, by means of Argus-eyed doorkeepers or commissionaires, and to allow himself to be seen by as few people as possible. Perhaps it is this difference that makes the American think he works so much harder than an Englishman. It is true he begins the day much earlier, and perhaps finishes later, but it does strike an observer who tries to be unprejudiced that in many cases half an hour will be consumed in conversation (helped by cigars) over points that would not take five minutes over here. Perhaps that is why Americans have so much more opportunity for hustling than we have.

But to return to the printing trade—a far greater enthusiasm seems to reign over there than here. Printing Congresses seem to be sitting in one State or another almost perpetually. A great wave of optimism seems to be spreading over the trade notwithstanding the bad times that have tended to lessen the volume of printing for the last few years, and if you ask what is the reason of this, it is ten to one that you will be told that it is due to the installation of costing systems and the greater spirit of co-operation that is abroad. The first Costing Congress of the whole country was held not much more than three years ago, and it is stated that already more than a thousand firms have installed systems. Increase of the price demanded has largely resulted, and the whole trade seems to be acquiring a better standing accordingly. Then as to co-operation—this is largely a matter of the various organisations of which the Typothetæ is the leading one. Much time and missionary effort is spent in gaining new members,

banners are given annually to the States showing the greatest increase in membership and the largest percentage of members, and one learns from some of the annual reports that cities exist in which all the printers belong to the organisation. Next, the signs of good fellowship among printers in any one city are shown by the frequency with which they meet together. We have in London got as far as having a monthly luncheon—and a most excellent institution it is—but what are we to think of cities in America where the printers have a daily lunch? To show the change that has come over the trade, a large printer in a big city told me that about six years ago he didn't know a single other printer, and more than that, didn't want to; whereas now he met some of them every day at the printers' luncheon club. The effects of these constant meetings are great; not only can we all learn much from the interchange of ideas, but it is a well-known fact that if you meet a printer at lunch, you have more than a little compunction in trying to take a job away from him the same afternoon.

Again, such is the extent of the country, and the growth of local associations, that there has now been formed a "Secretaries' Association" (of which—be it mentioned with bated breath—a lady is secretary), which forms a clearing-house for all points and problems that arise to perplex secretaries.

Indeed, I am sorry to have to confess it, but there are few questions of printing in which the American does not seem ahead of us—unless it is in their printed product, with which I am not dealing in this article, or their spelling, or their division of words. Taking organisation matters only, they seem making great strides in all that appertains to system. They specialise far more than we do, and it is quite common to find shops that only do composition, or machining, or any other particular branch of the trade. To prevent over equipment among general printers in small towns one hears of houses pooling some of their machinery so that, for instance, all ruling work would go to one house, and all perforating to another.

Take again their great technical and trade school at Indianapolis, maintained by the United Typothetæ, which furnishes a course of instruction in all technical matters as well as in estimating, cost finding, and efficiency methods. I can imagine no better investment for a young man who is going to succeed his father at the head of a business than the two years' course that is given at this school.

Nor is the vital matter of the training of apprentices neglected, and a special committee to deal with this difficult question was recently appointed.

The American Way

When it is said that over 700 new plants are set up every year, it can easily be imagined how important a matter the training of the raw material becomes.

Again, the trade is in very close relations with the supply houses, which, by agreeing not to give too long credit, discourage to a certain amount new businesses being set up on insufficient capital.

Finally, though it must always be borne in mind that what suits America does not necessarily suit England, and while we may hope that in a good many points America could learn something from us, it would be foolish to shut our eyes to the fact that there are many matters concerned with the printing trade in which the United States are ahead of us.



FALLOW-DEER

From a Wood Engraving by Thomas Bewick.

ALOYS SENEFELDER, who invented the art of lithography, was born at Prague on the 6th of November, 1771. He was the eldest son of an actor attached to the Bavarian Court Theatre. Educated at Munich College and the University of Ingoldstadt, he was considered by his professors to be a very brilliant student and was expected to distinguish himself in the profession of the law which he intended to follow. The demise of his father abruptly terminated the student's university career and placed him, at the age of 21, in the position of responsible head of a family of nine. Penniless and with the burden of such a responsibility upon his shoulders, he set to work with a spirit characteristic of his whole life to make a living for himself and his flock by writing for the stage. His first play, a comedy, with the amusing title of the "Connoisseurs of Women," was acted with some success at the Court Theatre at Munich. This was, however, his first and last triumph in the art of playwriting, for although he subsequently wrote four or five dramas they were all doomed to failure, neither theatre manager nor publisher could be induced to bring forward his work to the public notice. The cost of printing and publishing at the end of the eighteenth century was too considerable to allow Senefelder to proceed far as his own financier in the production of his plays. His venture in this direction soon brought him to the end of his slender resources and set him to search for some means by which he could personally print and issue his own works. Etching coming first to his hand he proceeded to write his copy in reverse with a steel point on a sheet of copper previously prepared with etching ground, to print the number of impressions he required, and then, for the sake of economy to re-polish the plate with snakestone and make ready for the next page. History does not recount how long this labour of love lasted, but it must soon have proved even to the dauntless Senefelder to be a very unprofitable expenditure of energy. All etchers know what a considerable amount of effort is necessary to remove a firmly bitten line from a copper plate by such means. Abandoning copper, he next tried the fine-grain limestone that was used for paving the floors of the better class houses in Munich : the stone from the Solenhofen quarries, Kelheim stone, which is used for lithographic drawing and printing to-day. He still used the etching method with doubtful success, and was on the point of abandoning his experiments when the incident known to all lithographers gave him a clue to what he calls the "good method." Senefelder's own version of his discovery, taken from the first part of his work on lithography, is most interesting.

" I had just succeeded in my little laboratory in polishing a stone plate, which I intended to cover with etching ground—in order to continue my exercises in writing backwards ; when my mother entered the room and desired me to write her a bill for the washerwoman, who was waiting for



" He is not here, for he is risen." B. West.

the linen. I happened not to have the smallest slip of paper at hand, as my little stock of paper had been entirely exhausted by taking proof impressions from the stones : nor was there even a drop of ink in the inkstand. As the matter would not admit of delay, and we had nobody in the house to send for a supply of the deficient materials, I resolved to write the list with my