

# The Imprint

February 17th, 1913

MY BOOKS FOR CHILDREN: By WALTER CRANE  
PRINTING OF CHILDREN'S BOOKS: By J. H. MASON  
THE ILLUSTRATION OF CHILDREN'S BOOKS: By  
Alice Meynell ; H. Belloc ; Clarence Rook ; Arthur Waugh ;  
Barry Pain ; J. P. Collins ; Edward Johnston  
DRAWINGS BY BIRKET FOSTER: By WILLIAM FOSTER  
BLACK AND WHITE DRAWING FOR REPRODUCTION:  
By DONALD CAMERON-SWAN, F.R.P.S.  
COMPULSORY AMERICAN PRINTING: By C. D. MEDLEY  
THE ARTS & CRAFTS EXHIBITION: By B. NEWDIGATE  
LITHOGRAPHY: II. THEORY: By F. ERNEST JACKSON  
DECORATION & ITS USES: II. By EDWARD JOHNSTON  
THE PLAIN DEALER : II. By EVERARD MEYNELL  
THE COST CONFERENCE: By CECIL B. JOHNSON  
AN UP-TO-DATE PLATEN : By DANIEL T. POWELL  
PRINTERS' DEVICES: By the Rev. T. F. DIBDIN: PART II  
NOTES AND REVIEWS. CORRESPONDENCE

Price One Shilling net

# The Imprint

January, 1913

ART AND WORKMANSHIP: By Prof. R. LETHABY  
THE LAW OF THE IMPRINT: By C. D. MEDLEY  
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THE PLAIN DEALER: I. AUTOGRAPHS: By EVERARD  
MEYNELL  
PRINTERS DEVICES: By the Rev. T. F. DIBDIN: PART I  
NOTES AND REVIEWS

Price One Shilling net

## TO A STAR

Am I the only child awake  
Beneath thy midnight beams?  
If so, for gentle slumber's sake,  
The brighter be their dreams!

But shouldst thou, travelling the deep,  
The silent angel see  
That puts the little ones to sleep,  
Bright star, remember me!

John Banister Tabb

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

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## NOTES

In our prospectus we drew attention to the composition of our Advisory Committee, as a matter of the first importance. We did so, believing that we had really interested these gentlemen in our work, and that we should have both their criticism and advice. We were not mistaken. Among the first to write (on an invitation to give us his opinion) was Mr. Joseph Pennell. He writes to the effect that it is the first time he ever heard of any one on an advisory committee being asked for advice ; that he considers it an excellent first number ; and then proceeds to detailed criticism. The points he deals with are having our careful consideration. We think, however, that most of our readers will be with us in preferring the Ruskin quotation to a soap advertisement, though Mr. Pennell with his usual liveliness puts it to us that the latter is preferable.

Mr. Pennell's stimulating letter was soon followed by others, and we thank our correspondents for their interest, advice, and criticism. We welcome ideas on the subject of what interests, and is of value to, the trade.

The Press, too, has received us very kindly, and we especially value the genial criticism and appreciation of Mr. Frank Colebrook of the British and Colonial Printer.

As we promised, this issue (February) is devoted very largely to children's books. We take advantage of this fact to introduce colour printing into our pages. We draw special attention to Messrs. Evans' colour printing from wood blocks. Both in colour printing and black-and-white, we believe that the wood block will come again. The quality of colour prints from wood is so charming that a comparison of work in this medium, compared with the colours printed from half-tones in three-colour printing, is an education of the colour sense. It was our intention to present our readers, as announced in our January number, with a copy of "The Vulgar Little Lady," illustrated by three charming drawings, also printed in colour. Unfortunately we have had to reject the whole working as not coming up to the standard we desired ; in consequence of this, we have had to choose between delaying this issue or postponing the promised publication. We have decided on the latter course, and intend to make "The Vulgar Little Lady" a part of our Wood Engraving number in April.

Still, perhaps we should be wiser to refrain from self-criticism, since one gentleman finds Mr. E. J.'s apologetic "Erratum" too "high and mighty"! It is the last thing we should have conceived of him.

## Notes

The reproductions of two of Birket Foster's drawings for his children, and two of the other colour illustrations, are noticeable as being printed on "Cameo" matt paper (dull art). Colour printers are usually averse to this paper, owing to the difficulties it presents. But the result is worth the extra trouble. The wording printed in blue is not an affectation, but an economy. By using the blue of the third colour printing we save a fourth black printing.

A propos of the printing suitable for children's books, we draw the attention of those interested in this matter to the two insets: the first, that of the Blackfriars Type Foundry, is in Ten point O.S. Antique with a two point lead; the second is Twelve point Plantin (Messrs. Shanks) with a one point lead through it. Further, we think the Imprint Old Face, which can be obtained from the Lanston Monotype Co., is an excellent type for this purpose.

Father Tabb's charming poem, which we have chosen as giving the keynote of this number, has been reprinted by the kind permission of Messrs. Burns and Oates.

The poster design by Miss Vaughan-Stevens, and two complete illustrations for "The Frog who would a-wooing go," one of which is reproduced in this number, are for sale; inquiries should be directed to The Imprint.

Mr. F. E. Jackson has given a charming touch to this number, by introducing tailpieces illustrating "Old Mother Hubbard." One of them he cut on the wood, the others are reproductions from his drawings by the line process.

It will interest our readers to know that our next issue is to be a lithographic number. We think that there are much greater possibilities in this process than are generally realised. Its possibilities in portraiture are of very high artistic value and the same is true of poster work also. It is interesting to recall that the artists selected for the coronation pictures by the Daily Chronicle were lithographic artists.

In this number we begin a series of articles on printing machines; we propose to take the various types and to deal with new and improved machines as they are put on the market, as well as the proved and standard types. Suggestions under this head will be heartily welcomed.

Two of our articles this month should prove of exceptional interest to book illustrators: Mr. Walter Crane's article on his own books for children and Mr. Cameron-Swan's on Drawing for Reproduction. Mr. Crane's

## Notes

remarks on the kind of illustration children like, embody our theory of book illustration in general, and could scarcely be better put.

Among our correspondence we received a letter from one of the people whose publications we noticed in our last issue. The writer protested that the brochure was intended to be scattered broadcast, and that it was a slight thing to receive such serious criticism. In answer to this, we say that these brochures are usually very carefully conceived with a view to their effectiveness (obviously the case in this instance), that economy is a secondary matter in their production, and that for these reasons alone we have a right, indeed a duty, to consider them seriously. Further, the very fact that they are to be circulated so widely, and aim at exercising an influence on the taste of those who read them, is to our minds the very opposite of an argument for letting them pass unnoticed.

We are glad to add, though, our appreciation of the fact that the gentleman in question really cares about doing the right thing in his printing, and it was our knowledge of this very fact that made us choose his little brochure. We intend to notice another of them which he has kindly sent us, and which is much more in accordance with the canons of good printing.

What are the canons of good printing? Well, the first is that, of all good work, it shall serve its purpose, and the purpose of printing is to convey a message with the greatest economy of the reader's attention. This involves the right choice of type, ink, paper, and the careful arrangement of matter. The next is that the printed book or brochure should sustain its use, i.e., that the paper should not be ruined by a slight exposure to a damp atmosphere, as art paper usually is, and that the paper should not crack with legitimate usage down the backs—a defect of both art and antique papers.

The third is much more difficult to argue and depends largely on the quality of the perceptions: it is that unity is essential to a piece of work if it is to give artistic satisfaction, and that this is largely sacrificed by mixing processes of printing, as when steel or copperplate engravings were inserted in letterpress; or by the use of inharmonious textures as when half-tones are used with type. Or again when plates on special paper are inserted in a book.

The holding of the first British Cost Congress marks a new era in the history of the Printing Craft. During all the years in which the Art has been practised, no organised effort has been made in our country to bring Master Craftsmen together for the purpose of educating them to regard profit-

earning as an exact science ; and, unfortunately, so very few have troubled to seek a knowledge of costs, that the whole business has of late years degenerated into a mere huckstering, totally unworthy of what should rightly be regarded as a noble calling.

In the United States and Canada, where labour demands have been rapidly becoming more and more insistent, and competition, until recently, more than ever fierce and increasing, it was realised that if Printing were to remain a profitable business it was necessary to take prompt steps to bring Master Printers together to discuss the best means to check the cutting of prices to vanishing point.

The outcome was a Cost Congress, addressed by some of the most enlightened Printers of both countries, who advanced the theory that 90 per cent. of the Craft didn't know what their work really cost them to produce, and the subsequent general discussion made it clear to the reasoning majority of the Masters present that these men spoke truth.

There were doubting Thomases who were not convinced ; but these became uneasy, and when the next Annual Congress was held they returned and absorbed more doubt—directed this time to their own methods, which they began to think might, perhaps, be a little wanting in exactness. They went sadly away to their work and decided to instal a Cost System.

Those men who were quick to grasp an idea saw at once that the close reasoning of the teachers, backed by a long and closely watched experience, must be worth following, and were prompt to act on this conviction ; with the result that at the Third Congress a large and enthusiastic body of Master Printers met together—not to discuss the desirability of installing a system, but to seek the best means of perfecting the one they had installed, guided by the freely expressed opinions and advice of their brother Printers.

And the result ? It is not too much to say that the Costing System in vogue in America and Canada has revolutionised the Craft in both countries. It has also benefited the Consumer of printing to an extraordinary degree.

We, in this country, have surely arrived at the breaking-point ! Competition is getting more and more unreasoning. The natural demands of our employees are becoming more and more onerous ; the cost of raw material is increasing month by month ; taxation is going up by leaps and bounds.

## 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:

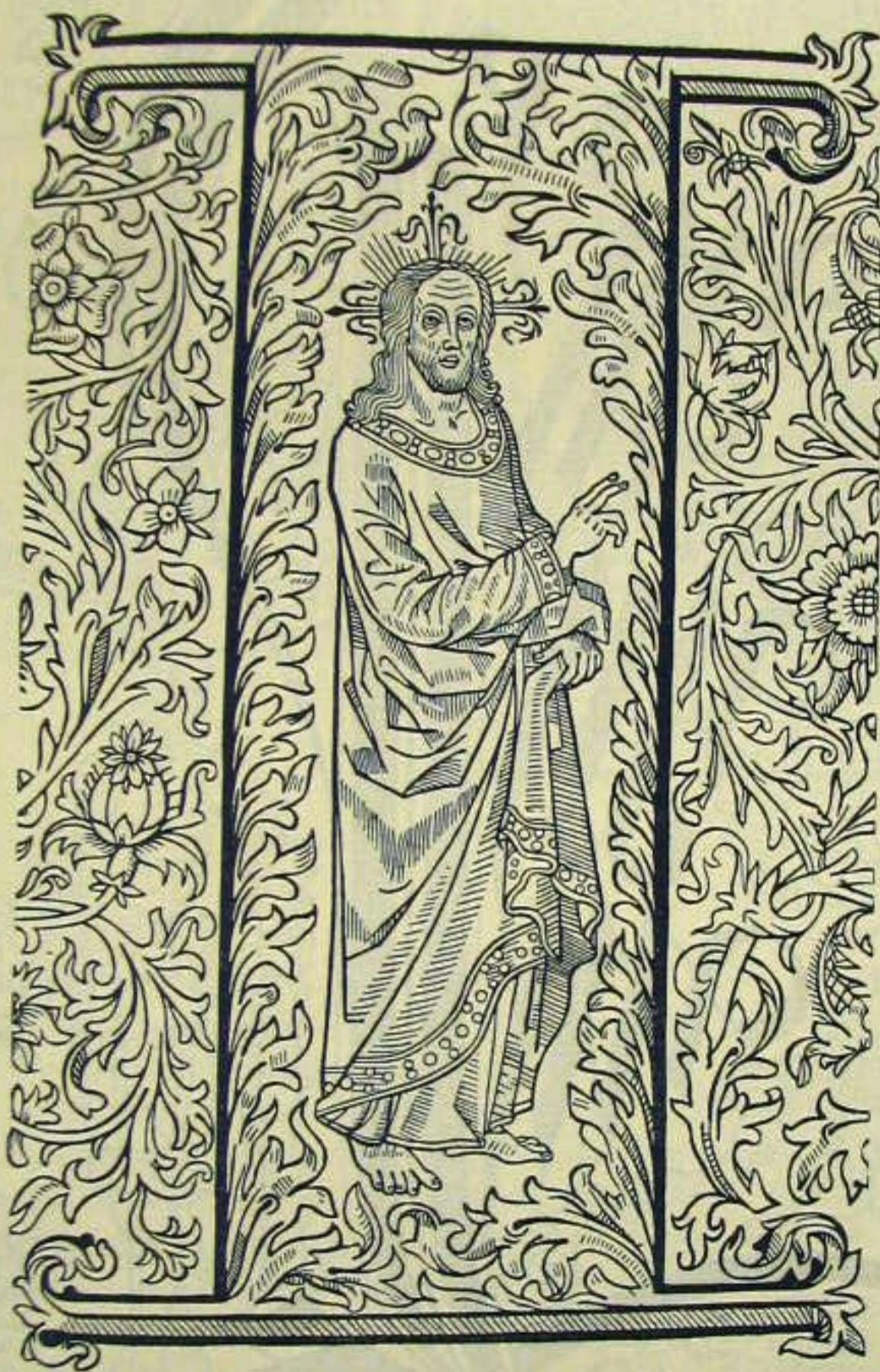
Paris : 22 Rue Bergere,  
New York : 16 East 18th Street,  
Berlin : 71 & 72 Lindenstrasse,  
Vienna : VII/2 Breitegasse, 8,  
Chemnitz : Theaterstrasse, 27,  
Brussels : 86 Boulevard de la Senne.

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.

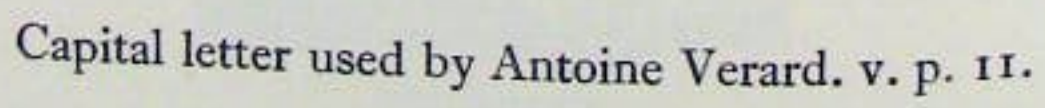
COUPON, The Imprint, February, 1913, S

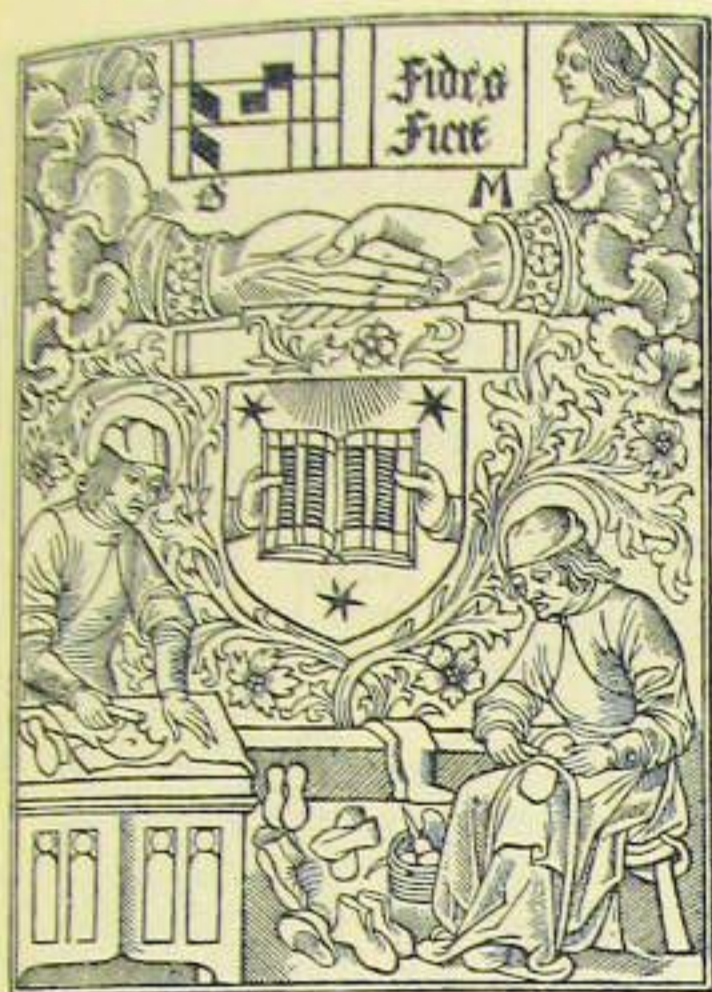


Selfridge's  
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Capital letter used by Antoine Verard. v. p. 11.





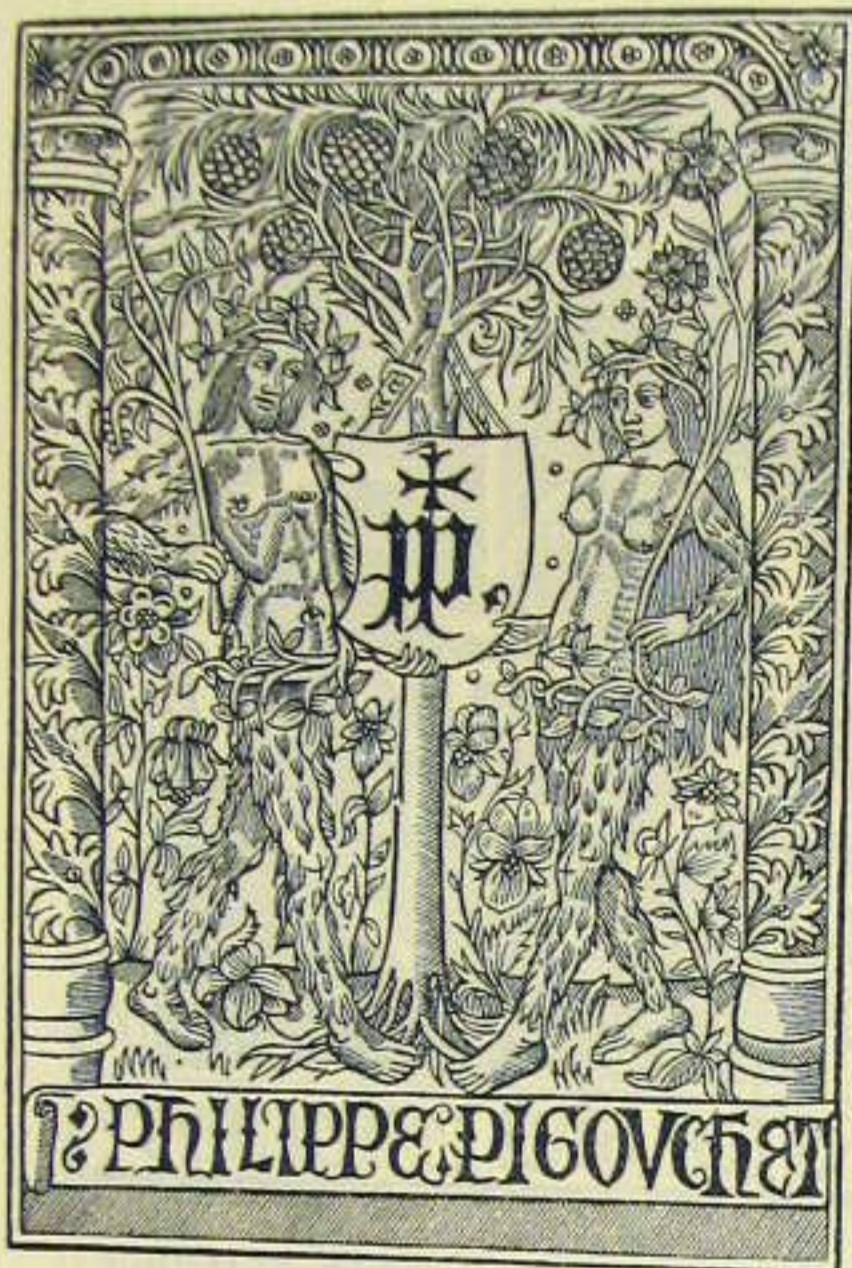
The Device of Guyot Marchant.



The Device of Georgius Mittelhus.

GUYOT MARCHANT, or GUIDO MERCATOR, was a most indefatigable printer ; and lived ' behind the College of Navarre at the Great Hotel of the Champs Galliard.' He printed as early as 1483, according to Maittaire. His device of the Shoemakers, with the galliard chant above, is very whimsical ; and may be seen above. His impression of the ' Danse Macabre, and Miroir salulaire pour toutes gens,' &c. of 1486, is much more rare and estimable than the ' Usuardi Martyrologium ad usum Ecclesiæ Parisiensis,' 1490, of which La Caille speaks.

GEORGIUS MITTELHUS, whose fantastical device is also given above, printed, according to Mallinkrot, p. 89, a treatise ' de corpore Christi ' in the year 1484. La Caille does not notice anything from his press before the year 1489. The forementioned device is taken from a treatise ' De omnibus virtutibus et omnibus officiis ad bene beateque vivendum in 1492, 4to. About the years 1491-5, this printer seems to have had a great portion of business.



The Device of Philippe Pigouchet.



The Device of Simon Vostre.

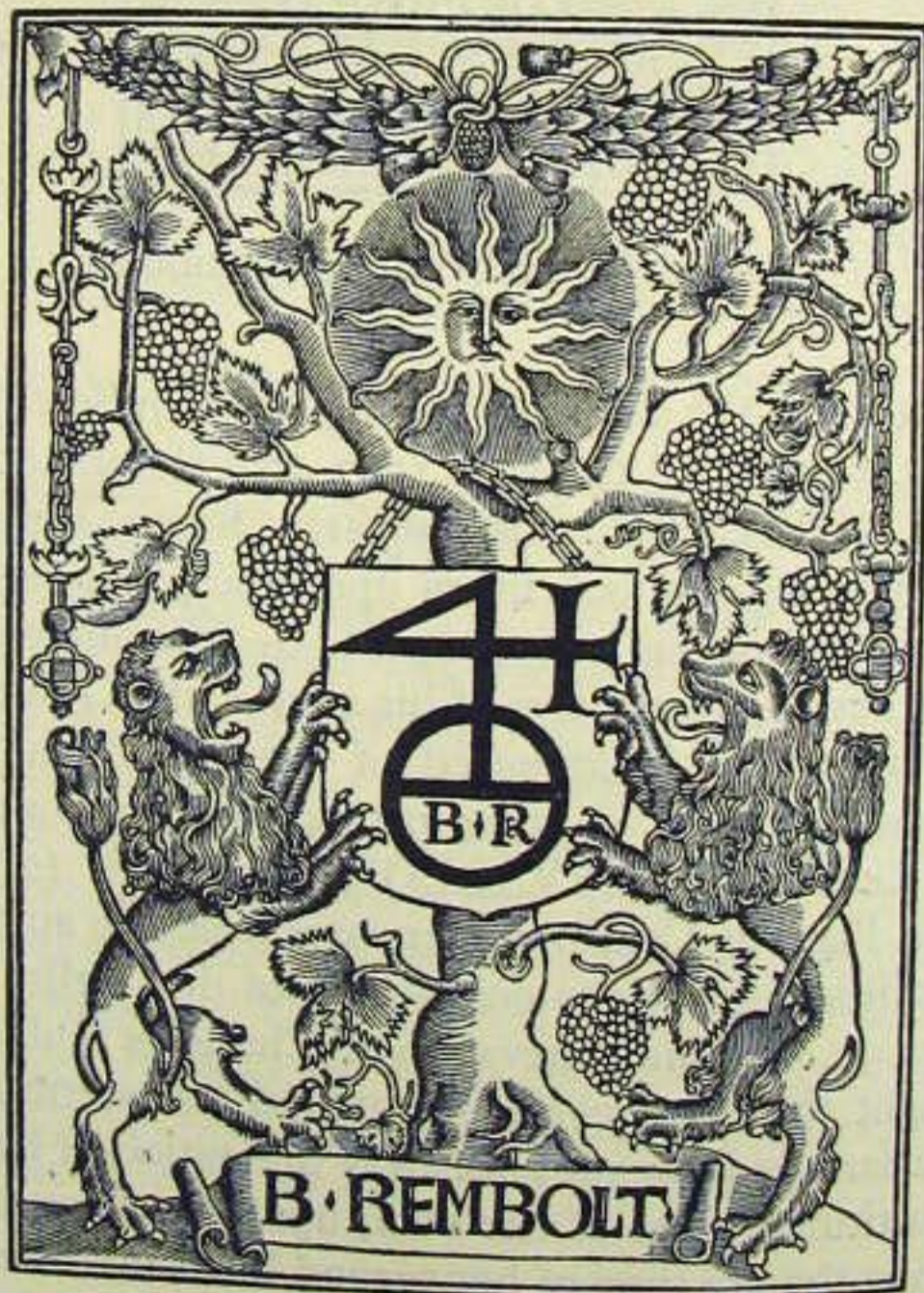
Of all printers, about this period, few were more distinguished than PHILIPPE PIGOUCHET and SIMON VOSTRE. Their Devices adorn this page. Their Missals, of which I have seen a great number, are oftentimes exceedingly beautiful, and successfully executed upon vellum. They began to print for each other as early as the year 1484, or at least in 1486 : and continued, apart, or united, to put forth a number of popular manuals of church services as late as the year 1515. Simon Vostre seems to have been more of a bookseller than a printer ; although there are unquestionably many beautiful volumes which issued from his press. Among other printers, he employed NICOLAS HIGMAN (a brother of John and Damian Higman, but he has escaped La Caille) to execute a pretty volume of Horæ, in the Spanish language, with wood-cut borders, in 8vo. without date ; but probably as early as 1515.



The Device of Berthold Remboldt.

From 1494 to 1497, the names of Gering and Rembolt appear constantly together ; but it was not till the year 1507, that Remboldt, then united to CHARLOTTE GUILLARD, took a separate house, at a rent of 12 livres, (on condition of laying out 600 livres upon the premises) and thought of commencing business on his own account. In 1509 his name first appears alone under his device, descriptive of his sign—' the Golden Sun.' In 1518 he died ; but his widow, enamoured of the art which her husband so successfully practised, took another printer for a second spouse—under the name of CLAUDE CHEVALLON, ' qui vint (says the amusing Chevillier) de la Place de Cambray demeurer avec elle au Soleil d'Or, ou il fit toutes ces belles Impressions des SS. Peres de l'Eglise que les Scavans recherchent,' p. 97. Madame Chevallon or Charlotte Guillard—which ever name be thought the more correct—outlived her second husband ; who died in 1542. Charlotte however took away the initials of her first husband's name, and substituted those of her own, upon his decease ; which initials continued during the life time of her second husband—and are found, in a beautiful and elaborate device, bearing testimony of her being ' the widow of Claude Chevallon,' and publishing in unison with G. Desboys—in a

volume of the date of 1555. In the following year she died. Her house, according to Chevillier, was long afterwards distinguished as the residence of some printer or other. It may be added that Remboldt's larger device was stolen by P. GROMORSUS ; who put his own name at full length below, and his initials in the centre of the shield, above. In a little quarto volume, (from which the smaller device at p. 21 was taken) of the date of 1512, containing excerpts from the works of St. Cyprian, I find the worthy name of Berthold Remboldt in conjunction with one which of late has thrilled throughout Europe ! Read, patriotic reader, what " hereafter followeth " : " Vigiliis et sumptibus magistri Bartholdi Rembolt, et Ioannis WATERLOE calcographorum peritissimorum ac veracissimorum collecta et impressa : quorum distinctio fronte sequenti notatur." What a cluster of amusing anecdotes, relating to our ancient printers, might a little research bring together ?



The Device of the Same.

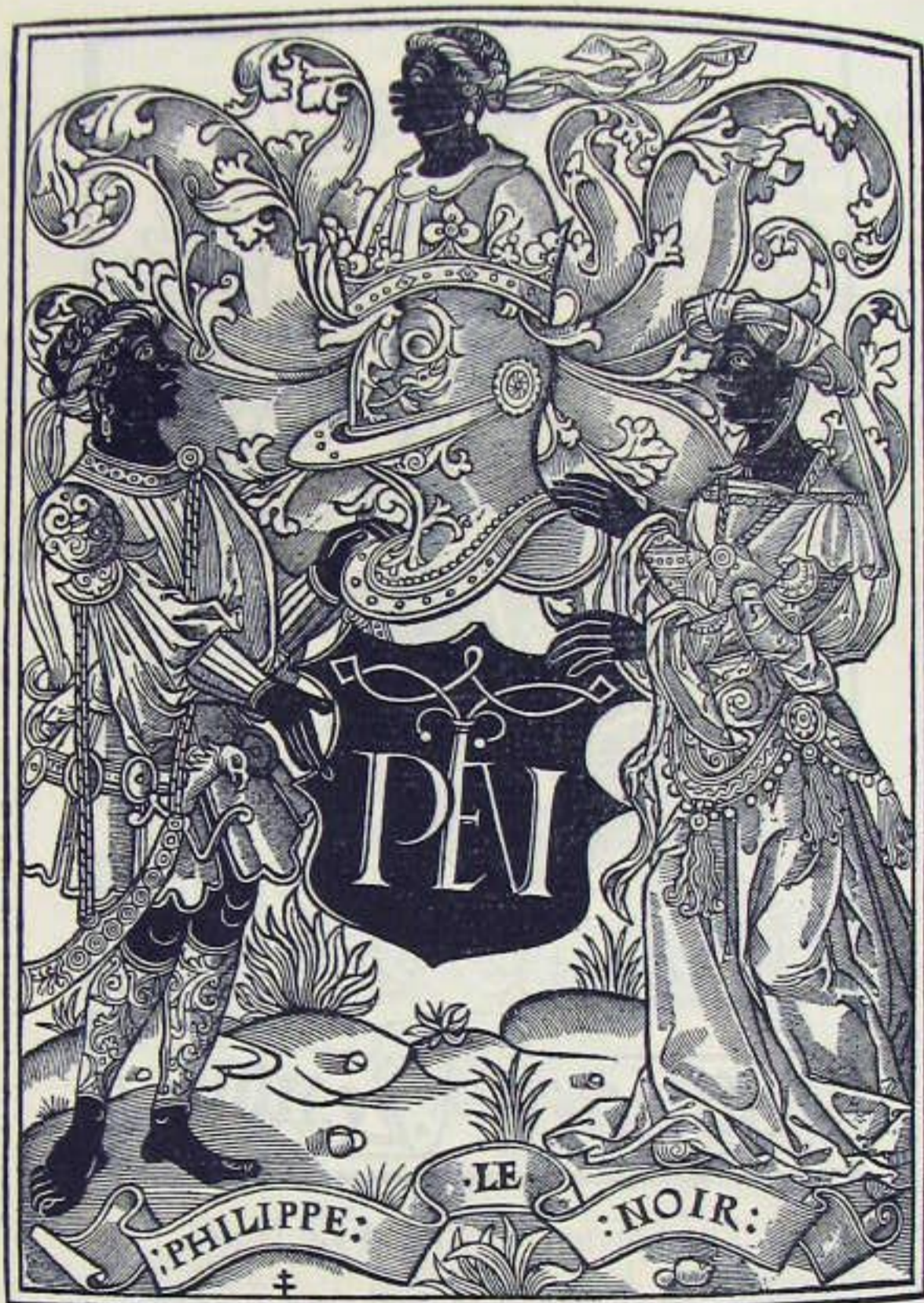


The Device of Michel Le Noir.

We now approach the LE NOIRS—MICHEL and PHILIPPE : see the fac-similes of their devices at pages 23, 24. There is a smaller and prettier device of Michel's, between 3 and 4 inches high, with birds below his shield bearing his initials, having the inscription of

Cest mon desir de Dieu Seruir  
Pour acquerir son doux Plaisir.

La Caille gives the date of 1489 to Michel's first performance : (' Le Chevalier delibere en la mort du Duc de Bourgoyne ; ') and to his work the reader is referred for the epitaph of the same printer ; who died in 1520, and left monies for the chanting of Masses for the repose of the souls of himself and his wife JANE TEPPER. PHILIP was one of his children ;



The Device of Philippe Le Noir.

and in a French translation of Orosius, of the date of 1526 (in the possession of the Rev. J. M. Rice) he is called 'Libraire et Relieur:' as indeed were the generality of early Parisian printers.

Philip's magnificent device was taken from a copy of Bocace's 'Genealogie des Dieux,' of 1531; in the very curious and interesting collection of my friend, Mr. Lang. It is not, as La Caille (p. 91) observes, 'the same mark as his father's.'

DENIS ROCHE commenced printing in 1490, according to the authority of Le Long, as cited by Maittaire, p. 528, note 8; although La Caille

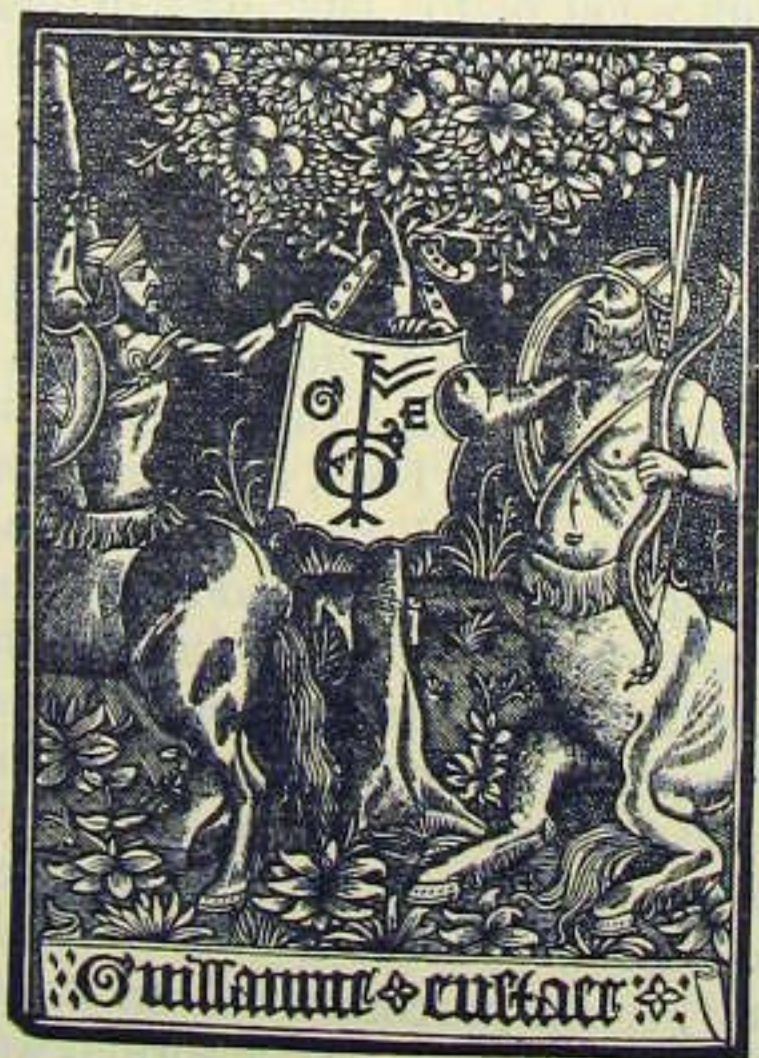


The Device of Denis Roche.

first mentions an impression of the later date of 1499. He was a most indefatigable printer ; and his device, as given above is, I think, among the prettier ones of the period in which he lived.

But of EUSTACE—how can I speak in adequate terms of commendation ? What splendid, what amusing, what truly valuable works are indebted to his press for their existence ? Bear witness St. Denis and Froissart—to mention no others ? Of the former, a brief notice will be found elsewhere : of the latter, methinks I see, in imagination, upon the sloping piece of mahogany at my left hand, the lovely and matchless copies, one upon paper, the other upon vellum, which adorn the shelves of the Althorp and Hafod Collections : over the latter of which, in the silence of remote retirement, the bibliomaniac sighs with more than ordinary mental anguish, when he thinks that the hands, which lately turned over its pages with profit to the world, are now stiffened in death ! No vulgar hands have reposed upon that same vellum copy—it was once De Thou's, and afterwards the Prince de Soubise's ; at the sale of whose library in 1786 (Cat. de Soubise, no. 6818\*) it was purchased by Mr. Paris for 2999 livres, 19 sous ; and from the sale of whose library, in turn, it was purchased by Mr. Johnes (I need hardly add, the last owner of the Hafod copy !) for £149 2s.

A remark in the Paris Catalogue, no. 546, says, 'nothing has been spared in its binding by De Rome : ' . . . I wish everything had been spared : at least, that Monsieur De Rome had never applied his trenchant instruments to such a copy—for know, cultivator of bibliographical virtu, that its previous and precious binding was that of DE THOU'S library—(Vox faucibus hæret ! ' ) mellow-tinted red morocco, with the arms, as usual, of that magnificent bibliomaniacal ' President ' upon the sides—and in such binding it came from the Soubise Collection ! I am sufficiently well acquainted with De Rome's ' trenchant ' propensities to conceive what must have been the amplitude of margin which this unique copy once possessed. But where was the taste of Monsieur Paris ? Of the two, he was surely the greater culprit. Return we now, for a minute only, to the printer of these delicious tomes. I question if Eustace published any thing on his own account before the year 1498, or 1500. He, and JEHAN MAURANA, printed the ' Grands Chroniques de France,' (often called de St. Denis) in 1493, folio, for Anthony Verard ; of which mention has been made already. From the year 1500 to 1520, (as I think) inclusively, the press of Eustace was in constant and most honourable occupation ; and let his Crowned Heads and Centaurs, I entreat, (as you see them hereunder)

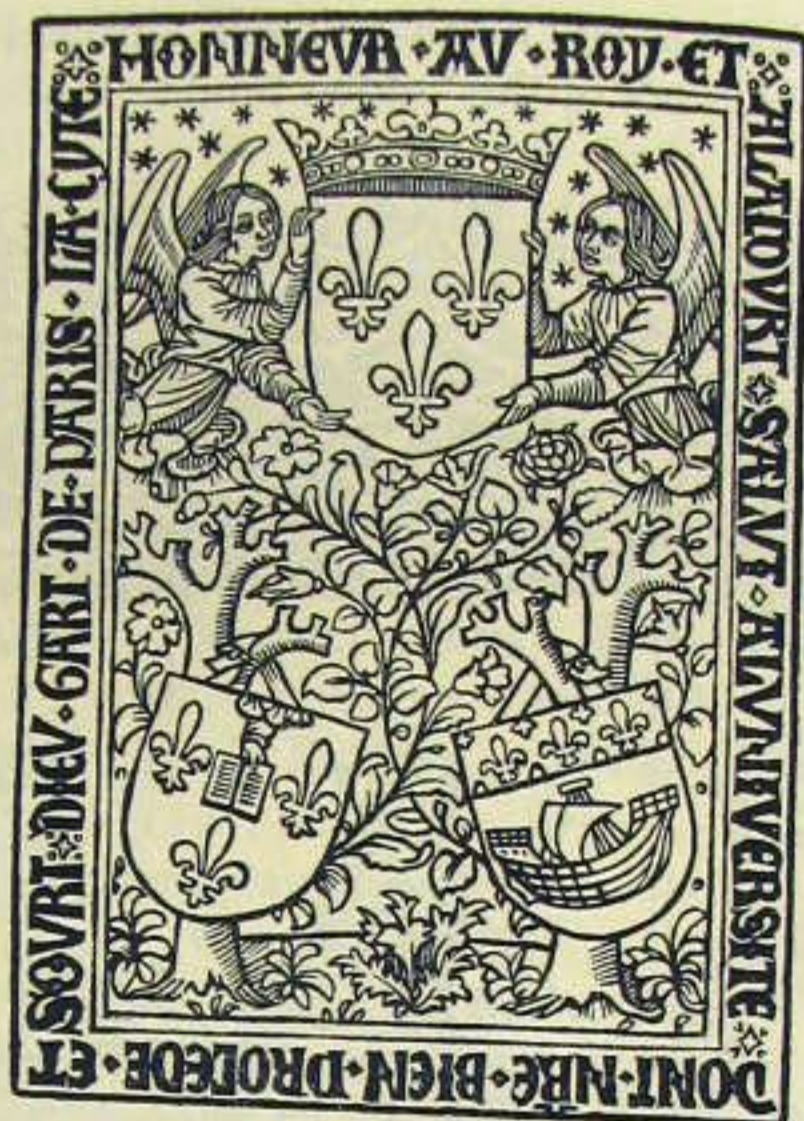


The Device of Eustace.

receive no slight homage as you regale yourself, chronicle-searching reader, among the tomes which tell of the 'olden time.'



The Device of Guillaume Eustace.



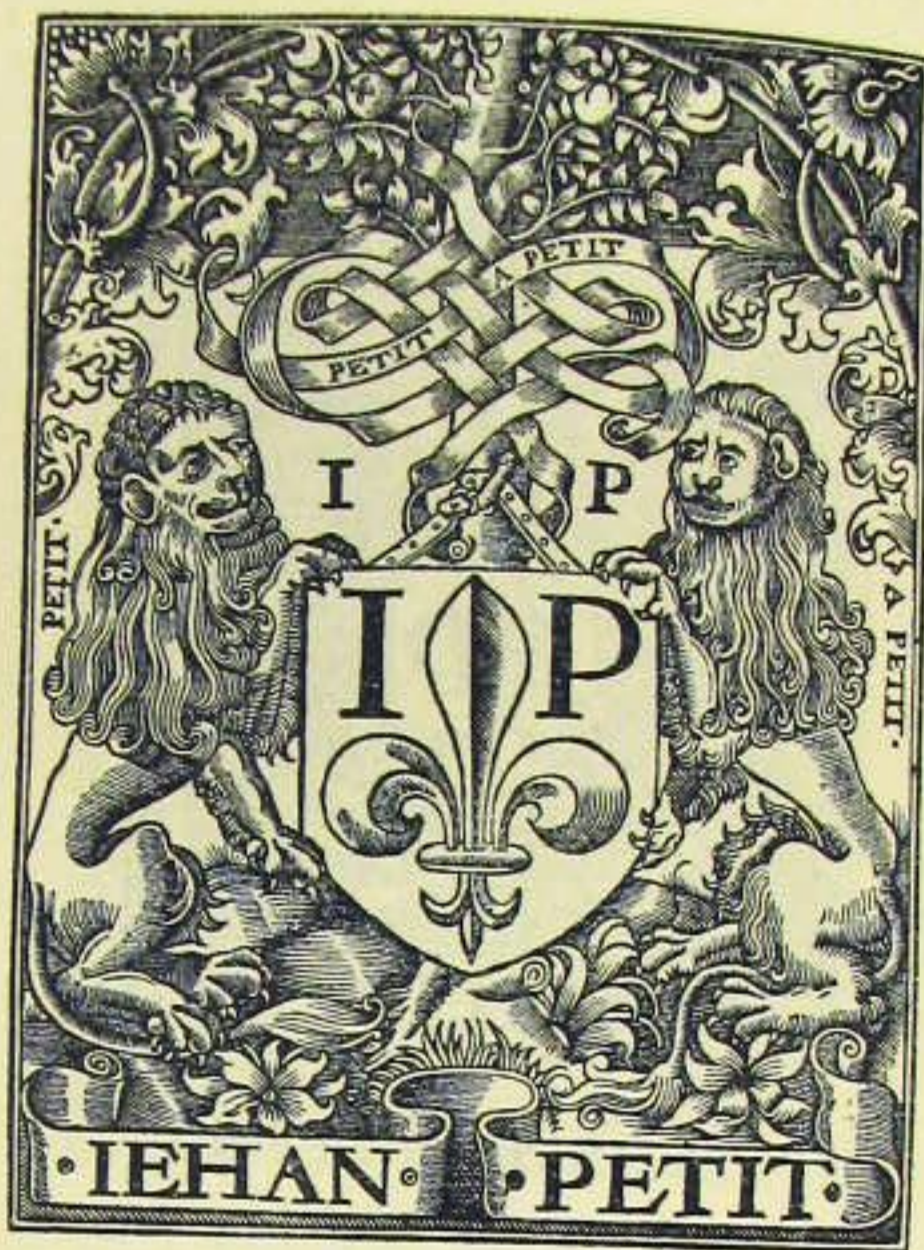
The Device of Andreas Bocard.

Advance we now to ANDREAS BOCARD, 'one of the most skilful printers of his time, as may be seen from the number of books which he printed as well for others as for himself.' La Caille, p. 68. He began to print about the year 1494; and in his device, given above, he incorporated the arms of France, the arms of the City of Paris, and those of the University of the same city. His first effort was accomplished 'at the expense of Jacques Bezanceau, a merchant of Poitiers.' He printed frequently for DURAND GERLIER; and both Chevillier and La Caille notice the 'very rare book' of the 'Figuræ Biblicæ, &c. Anthonii de Rampegolis,' of 1497, executed by Bocard for the same bookseller. Bocard printed also for Gering and J. Petit. His motto may be gathered from the border surrounding his device. His device, however, as well as that of IOAN TREPPEREL (in the 'Lunettes des Princes' of the latter, of 1504, 4to) is a close imitation, in the arrangement of ornament and inscription, of the device of Verard; and perhaps the same artist executed both.



The Device of Iean Petit.

About the year 1495 the ASCENSIAN PRESS, or the press of the learned IODOCUS BADIUS ASCENSIVS, was established at Paris; but as that press was quickly removed to Lyons, I shall 'discourse there-upon' in the account of Lyonese printers. Let us now make room for the illustrious name of PETIT. Iean Petit appears to have first worked in conjunction with that renowned biblioplist and typographical artist, Guy le Marchant; of whom a good deal (although scarcely a fourth part sufficient) has been already said: see p. 19. La Caille assigns the date of 1498 to his earliest attempt, but inaccurately. At first it should seem that he was rather the publisher than the printer; as more books of an early date are executed for, than by, him. He was made keeper or syndic of the royal library and printing office; and in 1516 procured a confirmation of the privileges and exemptions of booksellers and printers as granted them by Louis XI.: but was it not till the year 1530 (if La Caille be accurate) that he received the distinction of being 'sworn bookseller and printer to the University of Paris:' p. 71. His industry and gains (let us hope the latter, for the sake of his wife GUILLEMETTE DE LA VIGNE) were perhaps hardly ever exceeded: 'One may say of him (observes Chevillier) that he was the first of his day who kept various presses in motion; as not fewer



The Device of the Same.

than fifteen printers were constantly engaged in his service.' His devices are given at page 29 and above. Among Bagford's papers, I find a work printed by I. Ruelle, with a pretty device of a bird feeding her young ones, among vine leaves and fruits, upon a rock, in the sea—with the motto 'In pace ubertas'—having I. Petit's initials, and bottom-border compartment, beneath: I suppose, executed for the latter. In the same multifarious collection, there is a neatly designed pair of rampant lions, smaller, as the device of AUDINET PETIT: probably a son of Iean.

I must again make scanty mention of the associated labours of Higman and Hopyl, and only call DAMIAN HIGMAN by his name (noticing the omission of him by La Caille and Chevillier) in order to pay a respectful obeisance to the illustrious name of THIELMAN KERVER. Yet gaze a moment, tasteful reader, at the very shewy and elegant device of the said Damian Higman (from Bagford's Collection) which adorns a later page. La Caille notices no book of Kerver's printing before the year 1504; but Lord Spencer possesses specimens in the years 1497 and 1498: see the Bibl.



The Device of Thielman Kerver.

Spenceriana, vol. iv. p. 512-514. These are probably among the earliest productions of his press. He married (says La Caille) YOLANDE BONHOMME, the daughter of Pasquier Bonhomme, and particularly applied himself to the printing of Missals ; in the sale of which he seems to have had an extensive concern, and was almost the only one who used red and black inks,' p. 76. Other printers, however, equally excelled in the variety of inks, as the pages from 87 to 93, of the preceding volume of this work, sufficiently shew. La Caille does not notice the distinction which is attached to Kerver's name as being found in the first book printed in the Italic type in France : see vol. i. p. 92. He gives us however some interesting short notices, sufficient to prove how intimately connected the history of the earlier Parisian printers is with that of the State of Arts and of Literature in Paris at the same period. ' Kerver (adds he) made several foundations, and to him we are indebted for the large stained-glass window above the door of the church of St. Benedict, finished in 1525, and containing the device (see above) which he introduced in his books. It is distinguished as being one of the finest church-windows in Paris. The same spirited character



The Devices of Peter Regnault.

caused a similar window to be erected over the high altar of the church of RR. PP. Mathurins, where is also seen his device, as upon several other ornaments which he gave to these two churches, and in one of which his ashes repose.' *Hist. de l'Imprim.* p. 76. I take it that Kerver died not long after the finishing of these windows, as his widow put forth an impression of the 'Enchiridion Eccl. Sarisb.' in 1528 : see vol. i. p. 92—of which book my friend Mr. Neunburg also possesses a copy upon vellum, that had successively belonged to Wanley, Lord Oxford, West, and the late Mr. Pitt—of missal-loving memory, (not, therefore, the late Mr. Pitt of power-loving memory). In this copy Mr. West wrote (as it strikes me, and as I have often written myself) a foolish memorandum : describing it to be 'the finest-printed English Missal on vellum, and the only one of this edition in England.' The memorandum bears the date of 1743. Kerver left behind three children ; John, James, and Thielman. James, in 1534, used the device of two fighting cocks, very neatly cut in wood ; and was the more active printer of the three. He also used a single, large unicorn, with his paw upon a shield. Consult La Caille, p. 105. So farewell to thee—' PERITISSIMUS CALCOGRAPHORUM THIELMANNUS KERVER CONFLUENTINUS !'



## JACKANAPES

Away went Lollo, and away went Jackanapes' hat. His golden hair flew out, an aureole from which his cheeks shone red and distended with trumpeting. Away went Spitfire, mad with the rapture of the race, and the wind in his silky ears. Away went the geese, the cocks, the hens, and the whole family of Johnson. Lucy clung to her mamma, Jane saved Emily by the gathers of her gown, and Tony saved himself by a somersault.

Frontispiece to Aunt Judy's Magazine for Young People, Oct. 1st. 1879.  
Drawn by Randolph Caldecott. Engraved by Edmund Evans, Ltd.  
By permission of the Owners of Copyright.



One said it was a bull-calf, an' another he said Nay ;  
It's just a painted jackass, that has never larnt to bray.

Look ye there !

From The Three Jovial Huntsmen. Drawn by Randolph Caldecott.  
Engraved by Edmund Evans, Ltd. Published by Frederick Warne & Co.

# The Imprint

NOTES ON MY OWN BOOKS FOR CHILDREN : By WALTER CRANE

**N**OTHING is dearer to the heart of a commercial age than a label, both for persons and things, and one man in his time may gather many labels—like a travelled portmanteau—though some in the course of years may become wholly or partially obliterated. As I was labelled designer of children's books long ago—although designs for children's books, strictly speaking, have only formed a comparatively small part of my work—the good Editor of *The Imprint* persuaded me to offer a few notes, partly historical, partly personal, as to my own connection with the subject, which I hope may not be without interest.

When a boy of fourteen I was apprenticed for three years to W. J. Linton, to learn, not wood-engraving, but the then craft of drawing on wood for the engravers, with the prudential view, mainly, of being put in the way of earning a livelihood. The art of illustration at that time was dominated by a facile sort of convention represented on the free side, in figure design, by John Gilbert, and on the severer side by John Tenniel, while in landscape the Birket Foster treatment was the most general and popular, while Harrison Weir was the man for animals. It was a great day for illustrated gift books and vignettes. Linton himself laid great stress upon the treatment of a vignette and how gracefully it should vanish into white margin at the edges. Sub-conscious impressions have their effect in the evolution of an artist's style, no doubt, and I cannot forget that it was in Linton's office (in Hatton Garden) that I first saw the designs of William Blake, the plates for Gilchrist's *Life* being prepared there. Several of Leighton's beautiful drawings for George Eliot's "*Romola: A Story of Old Florence*," which appeared in the "*Cornhill Magazine*" passed through Linton's hands.

When I left him I was fairly launched in the current conventions, but somewhat disturbed by, or rather impressed by the study of, certain pre-

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Raphaelite designs, notably those famous ones of Rossetti's, Holman Hunt's and Millais's in the renowned Moxon Tennyson of 1857, which I had saved my pocket money to buy. Charles Keene's drawings (in a revived German woodcut manner) to Charles Reade's story "A Good Fight," in the early numbers of "Once a Week" also impressed me, and I cherished from an early period reproductions of Albert Durer's "Knight, Death and Devil" and "Melancholia," also Alfred Rethels' two prints "Death as Friend" and "Death as Enemy." The black-and-white work of Frederick Walker and Frederick Sandys' noble designs were also powerful influences.

Children about that time were put off mainly with collections of old blocks gathered under various titles, or were fed on "Peter Parley's Annual," which actually had some coloured illustrations, as well as steel engravings and little woodcuts, and the Bewick tradition still obtained for natural history books generally. There were also little books illustrated by the fertile and facile John Gilbert, published by the Religious Tract Society and such like. And there was, of course, "Strewelpeter." There were also, later, larger picture books for smaller children, drawn by one Absolon and coloured by hand, rather recklessly, in tints chiefly of pink and emerald green.

Stacey Marks brought out a set of Nursery Rhyme pictures with a higher decorative aim, but they were really first designed as a set of cabinet panels. I remember also, in the early sixties, some very heavily printed, oily and terrible, large coloured picture books by a firm named Cronheim—the bete noire of my old friend Edmund Evans, who was really an artist and was doing remarkable work as a printer in colours with wood blocks.

Fortunately for me, and I think perhaps ultimately for him also, I became associated with him in 1863, and, after struggling with a lot of trade work, the first toy books of my design were started in 1865, bearing the imprint of Messrs. Ward and Lock, and later of Messrs. George Routledge and Sons. These first books varied a good deal in treatment. In one set, a "House that Jack Built," the figures were thrown up boldly upon a background of solid black, or dark blue. Others, again, were vignettied, and one often had to work to very strict limitations in the way of colour, such as a key black, and one red, and one green (or blue), the intermediate tints, if any, only got by crossing.

But we gradually developed the toy book, as the house of Routledge required a fairly steady supply of about two or three a year at that time, and finally used five printings. The sight of some Japanese prints by Toyokuni gave me fresh suggestions for treatment, but it was not until

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about 1869 or 1870 that the results became very evident, and the bold outlines and flat colour with the occasional use of solid black which characterised the style of my children's picture-books became fully identified with them from that time onward. "The Fairy Ship" and "King Luckiboy" are types of this period.

(Note.—Some coloured illustrations to a book of Nursery Rhymes—"The Merrie Heart"—published by Messrs. Cassell at this date are typical of this period of the development of my early style. "King Gab, and his Story Bag" was another children's book published by the same firm and illustrated at that time. These designs in black and white also show certain influences at work).

Apparently the publishers, who did not show much appreciation of the improvement in the style of my books, at length became aware of an increasing demand, and the books designed by me were placed in a separate list, as they had grown sufficiently numerous. It was prior to this, however, I think, that during my sojourn in Italy in the early seventies, without my knowledge, they issued a set of my early toy-books in one rather gaudy cloth-bound volume entitled "Walter Crane's Picture Book," with "Chattering Jack" on the cover, but arranged by an unknown hand.

I protested, and other volumes followed at intervals, but under my supervision.

Designing for such books, however, was very poorly paid: no one, in fact, as far as I could discover, from designer and engraver to publisher, made anything worth mentioning out of them. Any suggestion for a higher rate or a modest royalty was met by the appalling declaration that there was no profit on a less sale than 50,000 copies (of each toy-book published at 6d.).

The larger shilling quarto picture-books published about 1874-5-6, to which "The Frog Prince" and "The Yellow Dwarf" belonged—I think there were six or eight in all—were a speculation of Mr. Evans's, and I believe they did pretty well. These and the best of the toy books have all since been re-issued by Mr. John Lane.

The sixpenny toy-books we continued until 1876, the last of the series being "The Sleeping Beauty." In 1877, still in association with Mr. Edmund Evans, a new departure was made in "The Baby's Opera," which we sold to the publishers and shared the profits. This book, with its companions, "The Baby's Bouquet" and "Baby's Own Æsop" are still running. They have gone through many editions, and are now issued from the house of Frederick Warne and Co.

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"The Baby's Opera" has been the most successful of all my books for children in the usual sense of the term. It appeared, too, to open the door for many other books of a similar type by other designers—that is to say decorative coloured picture books with rhymes. The following year, as I was not ready to repeat myself at the publisher's invitation, they brought out Kate Greenaway's "Under the Window," which was the beginning of her successes.

The same year, 1878, Randolph Caldecott produced his first picture books, starting the series with "The Three Jovial Huntsmen" of happy memory. I remember he consulted me as to methods of publication at the time.

I thus had two formidable rivals in children's books. I do not know whether the children were more interested, but I think their elders were, in the work of Caldecott and Kate Greenaway, who seemed to suit the English taste more exactly perhaps than I did. We were, however, commonly bracketed together, and duly labelled—for goods to samples!

Great changes in methods of production had been taking place since I began, and the practice of drawing on the wood had declined: the illustrator now had his drawing photographed on to the block for the engraver, and the original was preserved. Except in a few instances, however, the designs for my coloured picture books were all drawn on the wood; but I used to make rough preliminary sketches in colour, and in the case of the later books, such as "Baby's Opera," designed the whole book in "dummy" form first.

In addition to those named I designed and wrote about 1886, I think, a set of children's books for Messrs. Marcus Ward & Co., at whose house at that time my late elder brother, Thomas Crane, was Art Director. These included "State-an-pencil-vania," "Pothooks and Perseverance," and "Little Queen Anne and the Three R's." The designs for these were drawn on zinc lithographic plates with a thin brush, and produced in coloured lithography: but they were not so good in colour as those Evans did.

I began designing books for children long before I had any children of my own, and I got as much fun out of them as probably any of my supporters have done. My main work being painting and decorative design I was accustomed to introduce into the children's books decorative details that interested me at the time and that were in some sort a fanciful reflex of what I was concerned with in other work. It is doubtful indeed whether the

## Notes on My Own Books for Children

picture books would have taken their decorative form so fully but from this connection. I believe that, in the early days, occasionally architects even used some of the picture books to show their clients the kind of thing they ought to have in their houses. The book designs led to decorative work and the decorative work reacted upon the books.

My own children had a special set of books for their own home consumption quite independently of the published ones, and in one or two instances, such as "Legends for Lionel" these have since been given to the world, and in other cases, such as "Flora's Feast" (though not a child's book proper) have furnished the suggestions after elaborated.

Quite another type of children's book than these in colour occupied me also from about 1874, when Messrs. Macmillan commissioned me to illustrate the first of what proved to be quite a long series of stories by Mrs. Molesworth. This was "Tell me a Story," and for this I designed seven illustrations, and a title-page cut, in black and white. These and the succeeding sets were for several years drawn on the wood and engraved by Swain, but latterly were photographed on the wood and processed, and I kept the original drawings.

Another more elaborate work in black and white for the house of Macmillan was "Grimm's Household Stories," newly translated by my sister from the German. Each story had a decorative heading and a tail-piece, and there were a set of full pages with symbolic borders in addition. This book first appeared in 1882, but has since gone through many editions and still is in demand. I was working on these designs when William Morris was starting his Arras tapestry, and, coming to me for a figure design, he saw "The Goose Girl," one of the full-page designs for the "Grimm," and this I carried out large for him. It was reproduced in tapestry and the cartoon now hangs in the Victoria and Albert Museum.

Children, like the ancient Egyptians, appear to see most things in profile, and like definite statement in design. They prefer well defined forms and bright frank colour. They don't want to bother about three dimensions. They can accept symbolic representations. They themselves employ drawing, like the ancient races, as a kind of picture-writing, and eagerly follow a pictured story. When they can count they will check your quantities, so that the artist must be careful to deliver, in dealing for instance with that nursery classic "The Song of Sixpence," his tale of twenty-four blackbirds.

In fact children can learn definite ideas from good pictures long before they can read or write, and much could be done educationally in this way.

## Notes on My Own Books for Children

Therefore good mural pictures in schools would be highly desirable. You may safely appeal to a child's imagination—I mean of course in a healthy way—and not by bogeys and hideous forms.

We seem lately to have entered a period of goggle eyes, golliwogs and other monstrosities in children's books, which we may well hope is but a passing phase.

The best of designing for children is that the imagination and fancy may be let loose and roam freely, and there is always room for humour and even pathos, sure of being followed by that ever-living sense of wonder and romance in the child heart—a heart which in some cases, happily, never grows up or grows old.



## THE PRINTING OF CHILDREN'S BOOKS : By J. H. MASON

**T**HE British Association for the Advancement of Science has recently issued a "Report on the Influence of School-Books upon Eyesight." The price per copy is 4d., and it is to be had at the offices of the Association, Burlington House, W. This Report is of special interest to printers, as it makes a number of recommendations as to the types suitable for books for children, according to their age. It deals briefly, too, with the question of paper, illustrations, ink, and workmanship ; the defects to be found in these books, e.g., "set-off" through binding up before the ink was dry, a fault which makes the printing appear blurred and indistinct.

The first part of the report contains the recommendations of the oculist sub-committee by Dr. H. Eason, Mr. Bishop Harman, and Professor Priestley Smith. Interesting as it is I pass lightly over this section as not dealing with matters within the province of the printer, merely noting the recommendation to postpone reading from books until the age of seven ; to quote the paragraph (page 8) :

"At what age should children begin to read from books ? From the hygienic point of view the later the better, and there is reason to believe that little, if anything, is lost educationally by postponing the use of books in school until the age of seven at earliest. Beginners may learn to read from wall-charts ; and in the general instruction of young children, teaching by word of mouth, with the help of black-boards, large-printed wall-sheets, pictures, and other objects which are easily seen at a distance, is preferable from the medical standpoint, for it has the great advantage of involving no strain on the eyes."

Doubtless there exists a considerable body of work on the subject of reading and its connection with defective vision ; but, so far as we know, this is the first attempt to make it easily accessible to printers, education authorities, and other interested persons, outside the professional oculist. A beginning is very welcome, but we are some years behind France in this matter, as is shown by "*La Technique du Livre*," par Albert Maire, Paris, Henri Paulin et Cie. This book makes considerable and critical use of Dr. Javal's "*Physiologie de la lecture et de l'écriture*," and his report "*Hygiène des écoles*." We shall return to both it and Dr. Javal's work, in which he discusses type, in a future article on the choice of type for a book.

In the section devoted to the hygienic requirements with which school books should conform, the following factors have been taken into consideration :

**The Psychology of the Reading Process.** It is pointed out that words and phrases are recognised as wholes, and are not spelt out on each occasion from their elements, and that the "best type for isolated letters is not necessarily the best for word wholes." A corollary of this is that we should maintain a conservatism in the forms of letters and figures, and that the space between the letters of a word should be of fairly constant proportions to the dimensions of the letters themselves.

**Workmanship.** In this connection, bad spacing and, still more, inefficient press-work, are evils that make against legibility.

**The Paper** should be without gloss. This is the most crying evil in book and magazine work of recent years; and we heartily welcome this condemnation of its use, and hope that it will have a much wider influence than merely on the choice of paper for school books. The reflections from such paper "are apt to interfere with binocular vision," and hence the discomfort they give us. Dark toned papers do not offer sufficient contrast with the type: white, or but very slightly toned paper, should be used. Soft papers, such as "antiques," again, are readily soiled, and the surface is easily rubbed off and the detritus is injurious. The paper should be perfectly opaque, a quality that makes against hard-sized papers, however desirable on other grounds; for hard-sized papers are much more transparent than E.S. papers. A heavy impression and set-off must also be avoided.

**Illustrations.** Line blocks should be preferred to half-tones, and in diagrams the lettering should not be too much reduced. When half-tones are used, they should be printed on "dull art" paper. Possibly, too, as off-set printing develops, we shall be able to print half-tones on ordinary paper.

**Ink.** The use of colour inks for reading matter is "strongly to be deprecated."

**Mode of Printing.** Double columns should be avoided. Hand-set type is preferable—this wearing better than machine-set type for long runs, when the type is printed from directly. Stereotype plates are unobjectionable if made carefully—but worn or damaged plates should be discarded.

**Character of Type.** The type should be clean-cut and well-defined. Condensed or compressed type should not be used, as breadth is even more important than height. The contrast between the finer and the heavier strokes should not be great, for hair-strokes are difficult to see. On the other hand, a very heavy-faced type suffers in legibility through diminution of the

## POEMS OF CHARLES KINGSLEY

### MY LITTLE DOLL

I once had a sweet little doll, dears,  
The prettiest doll in the world ;  
Her cheeks were so red and so white, dears,  
And her hair was so charmingly curled.  
But I lost my poor little doll, dears,  
As I played in the heath one day ;  
And I cried for more than a week, dears,  
But I never could find where she lay.

I found my poor little doll, dears,  
As I played in the heath one day :  
Folks say she is terribly changed, dears,  
For her paint is all washed away,  
And her arms trodden off by the cows, dears,  
And her hair not the least bit curled :  
Yet for old sakes' sake she is still, dears,  
The prettiest doll in the world.

### A FAREWELL: To C. E. G.

My fairest child, I have no song to give you ;  
No lark could pipe in skies so dull and gray ;  
Yet, if you will, one quiet hint I'll leave you,  
For every day.

I'll tell you how to sing a clearer carol  
Than lark who hails the dawn or breezy down ;  
To earn yourself a purer poet's laurel  
Than Shakespeare's crown.

Be good, sweet maid, and let who can be clever ;  
Do lovely things, not dream them, all day long ;  
And so make Life, and Death, and that For Ever,  
One grand sweet song.

## THE LAMB.

LITTLE Lamb, who made thee?  
Dost thou know who made thee,  
Gave thee life, and bid thee feed  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly, bright;  
Gave thee such a tender voice  
Making all the vales rejoice;  
Little Lamb, who made thee?  
Dost thou know who made thee?

Little Lamb, I'll tell thee.  
Little Lamb, I'll tell thee.  
He is called by thy name,  
For He calls Himself a Lamb:—  
He is meek and He is mild;  
He became a little child.  
I a child, and thou a lamb,  
We are called by His name.  
Little Lamb, God bless thee;  
Little Lamb, God bless thee.

W. BLAKE.

## The Printing of Children's Books

white inter-spaces, as, for example, when the space in the upper half of the e is reduced to a white dot. In an ideal type the whites and blacks are well balanced in each letter, and it is easy to discriminate between e, c, and o, between i and l, and between h and k ; and to recognise m, nn, nu, nv, w, in. The general form of the letters should be broad and square rather than elongated vertically ; thus the letter o should approach the circular shape. Legibility is not increased by adding to the height of a letter without adding to its width. There should be a lateral shoulder on every type so that each letter is distinct. Long serifs should be avoided, and any extension sideways which forms or suggests a continuous line along the top or bottom is detrimental.

The upper half of a word or letter is usually more important for perception than is the lower half, because the upper half of most letters has a more distinctive shape than the lower. In some recent type-faces the designers have accordingly shortened the letters below the line, and lengthened those above—thus the p is shortened and the h lengthened, at the same time the upper parts of the r have been raised. It is too early to pass judgment on the results, and more experiment is desirable. It is possible that legibility would be increased by giving more distinctive character to the lower half of a larger proportion of letters.

With reference to the question of "modern-face" versus "old-face" design for type, the Committee is not prepared to advise the use of either to the exclusion of the other, good and bad varieties of both styles being at present in use. It is claimed for the "modern-face" that the letters are more legible, and it may be conceded that failure to provide the minimum height of the short letters is more frequent in "old face." Hence the letters of the "modern face" are usually more legible in the case of sizes below twelve-point. The advocates of the "old face" contend that the "modern face" letters remain isolated, whereas the letters of the "old face" flow more naturally into words ; thus the form of the word and its meaning are apprehended smoothly. It is also claimed that the basic design of the "old face" is of higher æsthetic merit. The Committee insists on the importance of the minimum height and breadth for the small letters (vide columns 2 and 3 of the table), and if this be secured, leaves the decision between the "modern face" and "old face" to individual judgment helped by the criteria provided in various paragraphs of this report.

Italics, being less easy to read than ordinary type of the same size, should be used sparingly.

## The Printing of Children's Books

**The Size of Type-faces and their Vertical and Horizontal Separation.** The size of the type-face is the most important factor in the influence of books upon vision. Legibility depends mainly on the height and breadth of the short letters, for the larger the type the further from the eyes can it be read with ease, and it is of the first importance to induce the young reader to keep a sufficient distance between eyes and book. Children under seven years old should be able to lean back in their seats and read from the book propped up on the far side of the desk. (As a rule books should not be too large or heavy to be held in the hand.) The appended typographical table shows the minimum requirements, in the opinion of the Committee, for the various ages given; the dimensions being given in a form which can be understood and utilised by readers unacquainted with the technical terms used by printers.

The sizes and spacing of the type suggested for age eight to nine years may be adopted for older readers, including practised adults.

The column giving the minimum length of the alphabet of the small letters (i.e., not capitals) affords a measure of the breadth of the types.

**Typographical Table.**

Age of Reader	Minimum Height of Face of Short Letters	Minimum Length of Alphabet of Small Letters	Minimum Interlinear Space	Maximum No. of Lines per Vertical 100 mm. or 4 inches	Maximum Length or Measure of Line
Under 7 yrs.	3.5 mm.	96 mm. or 272 pt.	5 mm. or 14 pt.	12	
7 to 8 yrs.	2.5 mm.	72 mm. or 204 pt.	3.6 mm. or 10 pt.	16	100 mm. or 4 in.
8 to 9 yrs.	2.0 mm.	55 mm. or 156 pt.	2 mm. or 6 pt.	20	93 mm. or $3\frac{2}{3}$ in.
9 to 12 yrs.	1.8 mm.	50 mm. or 143 pt.	2 mm. or 6 pt.	22	93 mm. or $3\frac{2}{3}$ in.
Over 12 yrs.	1.58 mm. or $\frac{1}{16}$ inch.	47 mm. or 133 pt.	1.8 mm. or 5 pt.	24	93 mm. or $3\frac{2}{3}$ in.

1 inch = 25.4 mm. 1 point =  $\frac{1}{72}$  inch = 0.353 mm.

Specimens of printed matter conforming with the above table will be found on page 92. The four-inch steel rule 'Chesterman 410 D' is convenient for these measures.

## The Printing of Children's Books

Strictly speaking, this cannot be measured by the reader of a book. A sufficiently good estimate can be made when it is recollected that there are twenty-six letters in the alphabet, and accordingly a word of thirteen letters should not fall short, to a material extent, of half the lengths stated in the third column. Thus the word "typographical" should measure nearly 25 mm. in type adopted for readers under twelve. (This may be tested in the examples given in the Supplement.) A rough rule may be given thus: The number of letters per running inch or 25 mm. should not on the average exceed—

6 or 7	letters for readers under	7 years.
8 or 9	" " from	7 to 8 years.
11 or 12	" " "	8 to 9 years.
13	" " "	9 to 12 years.
13 or 14	" " over	12 years.

By "interlinear space" is meant the vertical distance between the bottom of a short letter and the top of a short letter in the next line below. This space between the lines should vary in proportion to the size of the type. Too little space is a source of fatigue in reading, for it involves difficulty in passing from the end of a line to the beginning of the line below. Very wide space, on the other hand, has no advantage as regards legibility, and involves waste of paper and undesirable increase in the size of the book. Columns 4 and 5 of the table indicate a suitable proportion.

The Length of the Line also is a matter of importance. Other things being equal, the longer the line the greater the excursions of the eyes and the greater the difficulty in passing from one line to the next. Very short lines, on the other hand, demand too frequent a change of direction in the movement of the eyes. The use of lines longer than the maxima given in the last column of the table is sure to cause fatigue to a considerable proportion of readers.

Approximate uniformity in length is desirable; but not absolute uniformity. It is doubtful whether the power of fairly rapid intelligent reading can be attained without the unconscious performance of the swing from near the end of each line to near the beginning of the next. This swing may be compared with the motion of an oarsman's body between the strokes. A slight indentation in the lines helps the reader; but a large one hinders the acquisition of a good habit of swing. Children of eight years old should not have their reading confined to very short paragraphs, as the habit of

This type may be used for children under seven.

This type may be used for books to be read by children from seven to eight years old.

This type is suitable in size for books to be read by children from eight to nine years old. The size of the letters is slightly larger

This type is the smallest suitable in size for books intended for readers over nine years old. The size of the letters is equal to the minimum given

This type is the smallest suitable in size for books intended for practised readers over twelve years old. The size of the letters is in conformity with the dimensions given in the typographical table.

Copied, with permission, from the Report on the Influence of School-books upon Eyesight, published by the British Association for the Advancement of Science.

## The Printing of Children's Books

swing has been found well established in good readers of between nine and eleven years of age. In other words, these readers made the necessary eye-movements without conscious effort and with great regularity.

Unusual separation of letters should be avoided. For beginners, lines should not end in the middle of a word; the whole word should be carried to the next line and not be hyphenated. The admission in the table of a four-inch line for the large type is a concession intended to meet the difficulty of securing an even set of the letters in a line of shorter measure.

Good margins are restful to the eye, and are well worth their slight extra cost.

The standard of types should not be lowered for Bibles, or Prayer Books, as these are often read in conditions of poor illumination.

Fatigue and artificial illumination make it desirable to maintain the rules "from age twelve" in the case of books used for evening work, even for adults.

Exercises, sets of examples and questions are most important, and the rules for printing those should on no account be less stringent than those applied to the rest of the book. Test-cards in small type and faint hektographs are existing evils that should be remedied as stringently as the evils of the books.

The types for mathematical symbols should correspond with, or be larger than, the sizes of text recommended in the table. In printing arithmetical formulæ the use of "heavy fractions" is approved; but the chief insistence is laid upon easily discriminated numerals. In our opinion the latter object is best attained by using old-style figures, as they offer variations of form outside the line, both above and below, e.g., 283; modern figures do not vary in the line, but only internally, e.g., 28360, and this is a much less noticeable variation.

Squared paper should not have lines ruled less than one-tenth inch apart. The use of millimetre paper should be restricted to students over fourteen.

"It does not appear possible to avoid some use in atlases of type which is below the desirable standard of size."

The type used for music should not be smaller than ruby.

Greek type for beginners should not be less than twelve-point, and uncial Greek is recommended as being easy to read.

The last statement as to uncial Greek being easier to read, strikes us as curious, as we find masses of capitals more difficult to read than ordinary

## The Printing of Children's Books

lower-case. It is difficult to test the truth of his statements as we are accustomed to the ordinary minuscule form used in printed books. Of course, a beginner might find it easier to spell uncials, but this is very different from cursive reading. And even as to spelling, we are far from confident that uncials are easier; for the forms in the specimen given show a great similarity between the alpha and delta. The even line, too, involving few ascenders and descenders, and the fact that they are inconspicuous, all make against legibility.

The Report closes with eleven pages of specimens of types that conform most closely to the standard set up, and includes specimens of Greek, music (old notation and tonic-solfa) and fractions.

Mr. G. F. Daniell, the secretary of the Committee, has kindly lent us the accompanying electro, as on page 92, which shows some of these specimens.

It will be seen that the types selected are by no means quite satisfactory. They show how impervious English typefounders have been to the revival of lettering of the past ten or fifteen years. English ideas have been welcomed in Germany, and have been applied to letter designing by typefounders. English typefounders have then imported this German type and put it on the English market. If they would support the teachers of fine lettering, and those who practise it, they could soon raise England to the highest place in type-designing.

The question of paper, too, is one on which printers should inform themselves. As regards school books, it is obviously a difficult one by reason of the extra cost of good-wearing papers; but this is really a good investment. A school book printed on a good tough paper lasts twice as long as on an "antique" or "art," and this means an economy on all the other processes; for when a book has to be replaced, every process—printing, casing, and their sub-divisions—has to be repeated and paid for, not merely the materials have to be replaced, and we draw the attention of economically minded education authorities to this fact.

THE ILLUSTRATION OF CHILDREN'S BOOKS : By ALICE MEYNELL

THE illustrations are important to children, even after those earliest years when they are everything, and the parent must explain them one by one, consistently. And we are all bent upon pleasing children, whether by number of drawings or by quality. With the number we cannot well go wrong ; but our solicitude has perhaps led to some errors as to the quality. We are led to condescend too much, and to offer humour, and still more humour, to these eager and by no means trivial eyes. Now, even as pessimism in our adult literature is not only spoiling mirth, but is—by a most inevitable and intelligible paradox—spoiling tragedy ; even as it is cheating us of our laughter, intentionally, and also, unintentionally, of our tears (because tragedy cannot live without “ after exceeding ill, a little sweet,” and because compassion itself is discouraged where there is not “ a little sweet ”) ; so does humour when it is thus indomitable and indefatigable discourage itself. To take the least artistic examples, those of which the aim is most popular and general ; see these perpetual cats standing on their hind-legs, uncatlike, humorous ; and these perpetual pigs, daily and weekly pigs, doing humorous things, in spectacles and under other humorous conditions—unpiglike. See too these many thousands of children with eyes humorously round, not at all like the eyes of human children, but intended to convey some extremity of comedy. For months have shop-windows, books, papers, shown this one effort to surprise, to amuse, to get the invaluable childish laugh.

Is the childish laugh to be thus surprised ? I think it escapes such onslaught, and especially such repetition. We are all so sorely afraid of taking children too gravely, or of preaching to them, or of seeming priggish in their simple eyes, that we must needs play these tedious pranks in their simple presence. They do not wish to be always clowning ; they have no horror of a preaching ; they love a moral. And not only for these reasons, but for the love of humour itself, let us be fairly serious with them now and again. Fun is certainly their right, but fun will not lose, but gain, by such a truce.

Obviously this complaint against the illustrations of the children's page and the children's post-card does not touch the beautiful work of the artists who draw—or rather who have drawn, for we have to go back thirty years and more to seek their fine example—for children's stories and children's verses. They did not clown ; there is a pig in Walter Crane's “ Baby's

## The Illustration of Children's Books

Opera," but a piglike pig ; I think he did not wear glasses or hold things in his hoofs. The drawings of Caldecott, Walter Crane, and Kate Greenaway were done under the impulse of a right reaction against the dreary and prosaic lessons in illustrated rhyme imposed upon the children of a much earlier generation. But how short is the duration of a good custom ! The good custom of amusing children quickly began to grow corrupt ; we witness its corruption. Moreover, these masters of illustration gave to the children what children surely may claim as their right equally (at least equally) with humour—that is, beauty. Just at present the faces of men are turned away not only from prettiness but from beauty itself, and children are compelled to endure or share that aversion. Most insistently would I deprecate the search for ironical or burlesque humour in drawings for children. They should not be taught irony nor burlesque.

In speaking of those chief designers of beautiful and childlike things as artists who worked for a bygone generation, I must make at least one conspicuous exception of Miss Florence Harrison. She has humour, she has fancy, and she has beauty. Her design of the scarecrow of whom the crows are not afraid, but who is afraid of the crows, is a most inventive and delightful piece of comedy. And she is not only living ; she is, I hear, very young.

### H. BELLOC.

I can only speak from the memory of my own childhood, but so far as that goes, two kinds of illustration strongly impressed me : the first were simple line drawings into which I could read my own imaginings. These, which were made popular by the German school of about forty years ago, always pleased. The other sort were the very careful woodcuts with which English books in particular used to be illustrated, and I remember in particular those in my edition of "Masterman Ready." I do not think young children care much for colour, and I am perfectly certain that the grotesque, which every modern designer for children affects, leaves them quite cold.

### CLARENCE ROOK.

The failure of illustrators of children's books is that they are grown up and have forgotten more than they have learned. We are accustomed to exploit the child, provide him with the beautiful pictures which we think he ought to like, illustrating all manner of things that he cannot be expected



And one could whistle, and one could sing,  
The other play on the violin ;  
Such joy there was at my wedding,  
On New Year's Day in the morning.

From The Baby's Opera. Drawn by Walter Crane. Engraved by Edmund Evans, Ltd. Published by Frederick Warne & Co.



Little maid, little maid,  
Whither goest thou ?  
Down in the meadow  
To milk my cow.

Lucy Locket lost her pocket,  
Kitty Fisher found it ;  
There was not a penny in it,  
But a ribbon round it.



From Mother Goose. Drawn by Kate Greenaway. Engraved by Edmund  
Evans, Ltd. Published by Frederick Warne & Co.

## The Illustration of Children's Books

to understand. Beautiful in themselves, just the things for a child to throw away petulantly and a happy parent to recover and enjoy, without remembering that this was not the sort of thing that he would have enjoyed in the nursery. For so soon as a man is grown up he usually becomes a fool to the child. Unless he remembers.

So let me remember ; for pictures played a great part in the little life of myself on the nursery floor when I learned the alphabet (backwards !) on the evidence of some artist who had pictured the alphabet from the Archer who shot at a Frog upon wood blocks—and I turned the alphabet upside down. They were, doubtless, bad pictures, or rather rough pictures, but they fulfilled their mission.

For the picture arrests the child. There were those that I hated, feared with a deadly fear, in the books that were given me. I remember a copy of the New Testament with a terrible picture of the devil toasting the damned on a fork. But worst of all were the realistic pictures, carefully drawn and reproduced in a series of children's books, which began with "Peep of Day" and went on to "Line upon Line." In one of these books there was the picture of Lazarus coming out of the tomb in all his paraphernalia of grave-clothes. This was too much for the child. I was really afraid of that realistic apparition, so much afraid that I gummed down the page and refused to look at it again. For the child is wonderfully influenced by the picture.

And looking back I remember not only the hated but the loved pictures of the nursery and the schoolroom. There was an edition of Kingsley's "Heroes," which came into the nursery. Stories of Theseus, Perseus, and other heroes. But some one had illustrated that book of heroes with pictures I have never forgotten. They were in colour and drawn with simplicity. A flat boat, a semi-circular sail, and the Hero done in simple lines of curve and straight—likewise the heroine. I wish I knew the name of the man or woman who did those pictures—but the child accepts simply the simple picture and does not ask who gave it! Just as the girl child loves the rag doll more than the expensive gift of wax and furbelows and undercurrents of squeaks and top-knots of hair. . . .

And as the supreme artist of childhood there is Tenniel. He knew that "Wonderland" was simplicity in excelsis. Many artists have tried to improve on Tenniel's simple drawings of Alice and the Carpenter and the Mad Hatter and the Walrus. We children won't accept them. Tenniel has established himself. And as a grown-up child I refuse to believe that any

## The Illustration of Children's Books

small child does not love the simple picture that he might (for remember his tiny ambition) almost have drawn himself.

### ARTHUR WAUGH.

There can be no doubt that our children are unfortunate in the moment of their birth ; they have been born into a grossly over-organised age, and the next generation will pay the penalty. We all take the responsibility of parentage too heavily ; we think of it all the time ; we never leave our children alone. The average child's life to-day is mapped out from morning to evening ; every hour, work or play, is provided for : no opportunity is left for originality, and practically none for initiative. The result, no doubt, is a general levelling-up of the useful, practical qualities, but they are being cultivated at the expense of the complete ruin of the imagination. And it is for this ruin of the imagination that the next generation will have to pay the penalty.

A child's imagination is a most delicate flower, and the only way to train it is to give it its own way. Every healthy nursery is full of imagination. A table turned upside down, with a cloth spread over it, makes a magnificent wigwam ; a poker is the best fowling-piece in the world. But, if you go to your carpenter and bid him construct a perfect wigwam of boughs and skins, or purchase at the gunsmith's an exact model of a Red Indian's firearm, you will find that the nursery has no use at all for your sophisticated armoury. After one day's languid pretence, the machinery will disappear into the box-room, and you yourself may well creep to business with a guilty air. You have done an evil thing ; you have committed a crime against innocence ; you have killed a child's imagination.

Every stage in a child's development has its proper food, physical and intellectual, and the imaginative faculty fades steadily with the growth of the practical virtues of conduct and of action. All the more essential is it to foster the imagination tenderly in a child's early years, to foster it, that is to say, by refusing to force it. The books and pictures, with which a child is familiar until it goes to school, should be most carefully chosen. They should be simple, natural, unaffected, free from exaggeration, from horror or sensationalism. The child's vivid fancy will add all of these elements that it needs. The artist of childhood must be content to be humble, and to leave the interpretation of his work to the child itself.

These things seem platitudes, but a study of the illustrated children's

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books, poured out in wild competitive confusion during the last ten years, will show that they are platitudes which are most dangerously neglected. The children's books of the present day leave nothing to the imagination; they positively debauch the fair fancy of the nursery with a nightmare of distorted forms. These grisly willows that make faces at you, these rocks that grin, these clouds that run after you—they turn a country walk into a pilgrim's progress through the valley of the shadow of death; they make Nature herself malignant, and fairyland a black forest of fear. It was not so that the poets were taught to find books in the running brooks, and the white gods' garments on the hills. You must go to Nature dutifully, if you hope to learn her secrets.

The whole literature of the nursery stands in need of overhauling. If ever a Censor of the libraries were permissible, he should start his duties in what the trade calls "the juvenile department." It is easy enough to laugh at the quaint primness of "The Fairchild Family" and "Henry Milner," but at any rate those providers of nursery literature understood one thing thoroughly—they knew that the child-mind must rise on stepping-stones, and gain its impressions by degrees. The rough woodcuts in the children's books of a century ago would be voted intolerably dull to-day, but they had form and character, and left the rest to the child's imagination to develop. And that should be the essence of the art of the nursery—"line upon line, precept upon precept, here a little and there a little." You must not force the fancy of childhood, nor frighten it by premature sensation.

After all, in these matters one can only judge by experience, and the present writer has a very lurid recollection to steer by. When he was about six or seven years old, he opened by accident, upon his father's bookcase, a copy of Ainsworth's "Tower of London" with Cruikshank's illustrations, and opened it at the picture of Queen Mary signing the death-warrant of Lady Jane Grey. It will be remembered that, as the Queen puts her hand to the deed, a ghastly face, masked and with burning eyes, looks in through the latticed window. It is the face of Mauger, the headsman. The small boy stared for a moment spell-bound, and then ran out of the room as fast as his legs would carry him, keeping close to his mother's side all the rest of the morning. For days afterwards those eyes followed him about. At night they burned out of the dark corners of the room. The child's imagination had been hideously over-stimulated, vitiated, poisoned. And the remembrance of that illustration has made at least one man very careful in the

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choice of the books, and of the pictures, with which he has fed the imagination of his own children.

### BARRY PAIN.

The illustrations in modern books for children are too good. In this respect they resemble almost everything else that is done for the modern child. A natural child is elementary and has imagination. Pictures for children should stimulate the imagination, but many of them leave no room for imagination at all. Children often like a poor and elementary drawing. But it is not for the good they see in it : it is for the good they see through it.

### J. P. COLLINS.

I have had to go through all the children's picture books for many autumns past, and the only apparent advance, except in rare cases, is in the scale of their pretensions. It may be that the " process " and the " three-colour " are still in a state of transition ; but as fast as reproduction improves the average original seems to descend towards crudity and trick.

Some artists tire us with endless repetitions of the same pert boy with beady eyes and drumstick legs. Others in the name of landscape smear a sun upon a sky with about as much shine in it as a corn on Man Friday's foot. Others overload their work with detail, when space and light would be a godsend. How can youngsters use the wings of their own fancy when all the work is done for them, and they are suffocated with excess of toadstool and hobgoblin ?

Why not formulate a few rules like this ?

Let children's books be content to be books for children, and not compete with Royal Institution lectures.

Let the artist be indicative, not exhaustive.

Let him learn to draw human beings before he strays outside nature.

Let the artist have a voice in the size and scope and plan of the books he works upon ; and

Let him pass his own reproductions in proof.

### EDWARD JOHNSTON.

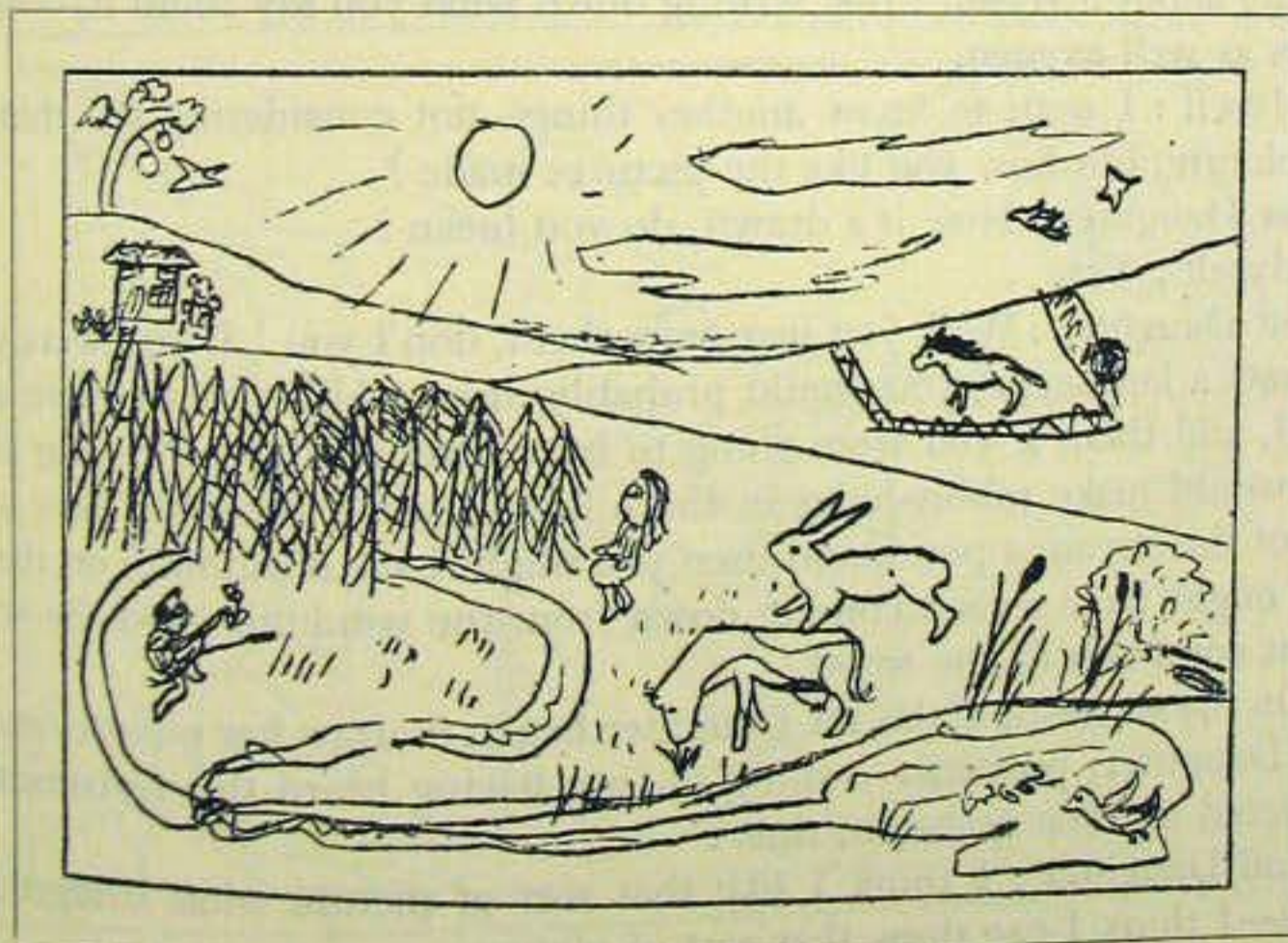
As this is a large matter and the time is short, I must for the present defer the formal rearrangement of my views on " Children's Illustrations." I use this wide term as, it seems to me, that the illustrations which are really drawn for children should, as a rule, not differ in kind from those illustrations which children like to draw for themselves. The true

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appreciative faculty is only another form of the creative : perhaps TO SEE THAT A THING IS GOOD is even the final creative act.

The artist may give the child a higher degree of attainment, yet it is not cleverness that the child wants from him, but, rather, a wider or stronger expression of its own wide thoughts and (what may be called) " kindly " drawing. Colour is an added charm, if well put on, and may not be used deceptively in the place of forms. The child's ways in picture-making are surely like his forefather's, who, not apprehending the many ends which his labours should serve, devised, first, the picture of a thing, then the picture of an idea, and at length the picture that became a sound—a letter of the alphabet—that should, in itself, at last record the steps of his eternal and immortal search. " The world is so full of a number of things " was, and is, one of his chief thoughts, and it is not only an innocent, but a natural and manly desire, for a child (or man either) to desire to identify some (or many) of them in a picture. The artist is often too hard on these people.

As the child's own views are better than theories, I have tried to get some of them from my own children (aged 8½ and 7), as well as the graphic illustrations reproduced here. The conversation that follows is as nearly exact as I could set it down.



Original sketch in pencil by Bridget Johnston

## The Illustration of Children's Books

Myself : I have to write about pictures for children, and I want to know—what kind of pictures do you like ?

1st Daughter : Well—I like pictures of Scripture and pictures of the country—landscapes—and pictures of fairies, with big flowers in them ('cause I like those pictures in the Story Without An End so much). And I like ones with princesses and knights and queens and people, and then I like ones with angels in them, and I like people out of the Heroes—a book called the Heroes—and goddesses (Myself—trying to keep pace—What kind of goddesses ?)—goddesses of any sort. I like pictures of birds with their nests with eggs in them, in trees . . . I don't think I know any more . . . yes, well, I like pictures of landscapes with little animals in them, frogs and rabbits and kittens—and streams—and birds and lambs. And I like pictures of mothers with babies—with naked babies. And I like pictures of little, old churches with villages. Oh, I wonder what else, it seems such a lot of things . . . I like pictures of gardens with flowers in them. And I like pictures showing lofts with apples and straw in them, and kittens playing about—and there might be a fairy in the loft as well, and a mouse. I don't think I do know any more that I like . . . And I like pictures of saints, of course, but that might come in with Scripture—(what are you writing about ? Myself : Just writing down what you say about it)—women saints as well as men.

Myself : I want to know another thing—not considering the things in the picture, but how you like the pictures made ?

1st Daughter : How it's drawn, do you mean ?

Myself : Yes.

1st Daughter : Well, you just draw them, don't you ? If you were going to draw a landscape, you would probably draw a hill with a stream and a wood, and then, if you were going to have little creatures running about, you would make rabbit-holes in the hill, and you'd probably have at the end of the stream a pond, and then you might have a windmill on the hill. You might have a road coming down from the windmill—and the stream might come out of the wood.

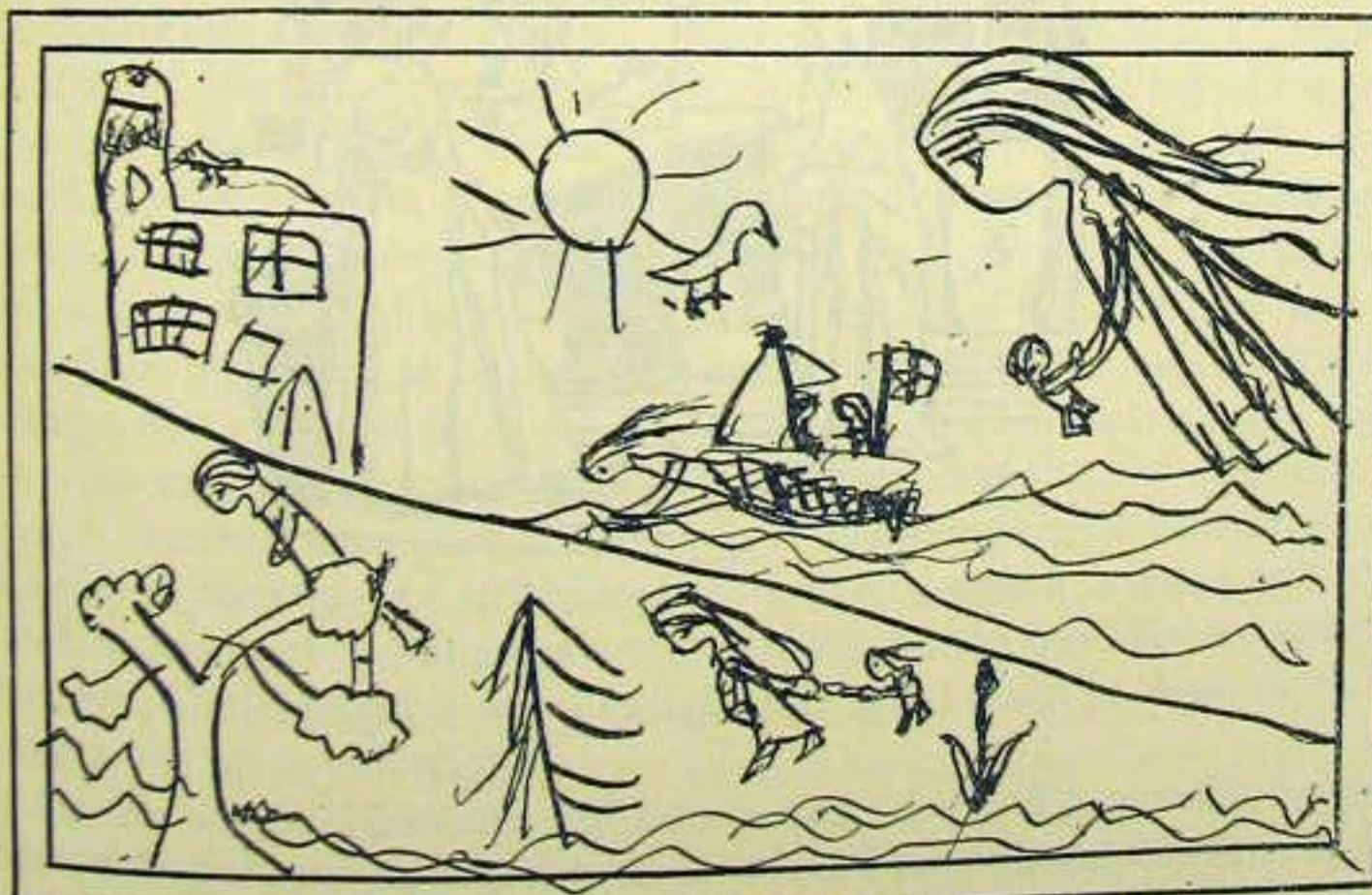
On my suggestion, the 1st Daughter began to draw her picture, and the 2nd Daughter, presently coming in (not having heard this conversation), answered my first question, thus :

2nd Daughter : I think I like that sort of picture what Bridget's got there—I think I can draw that sort of picture.

Myself : Well, aren't there any others ?



Original sketch in pencil (slightly reduced) by Bridget Johnston



Original sketch in ink by Barbara Johnston

## The Illustration of Children's Books

2nd Daughter : I don't think I like any other pictures.

Myself (trying a leading question) : Don't you like animals ?

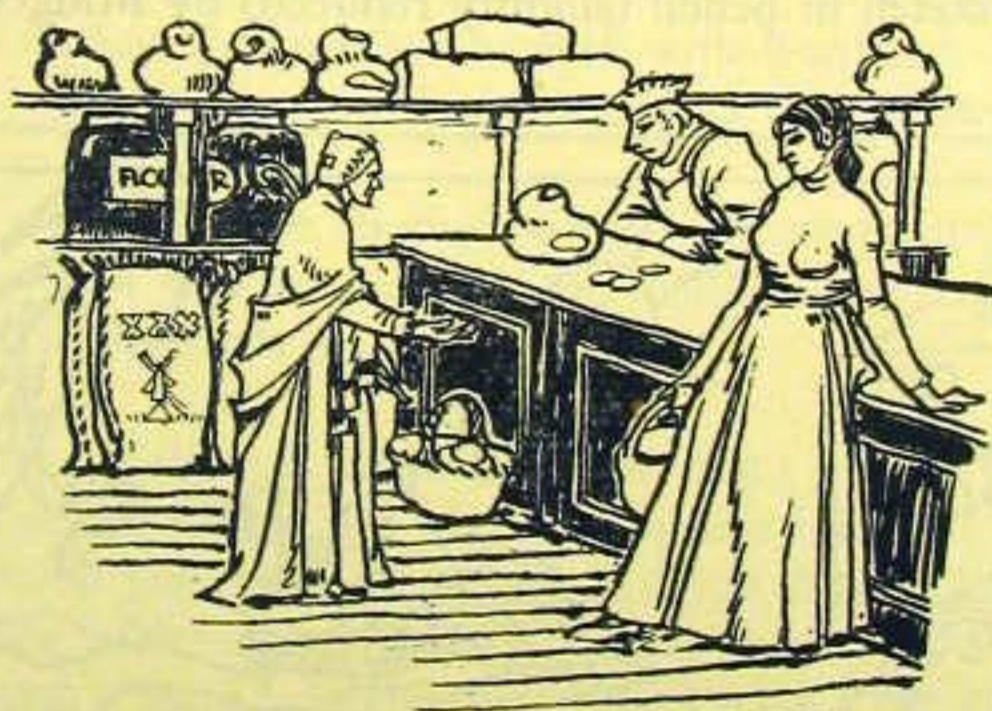
2nd Daughter : Well, in pictures like that I do have animals, you see, I like them sort of mixed up.

Myself : What do you mean ?

2nd Daughter : Well, you see, I'd make one like that and then make other things in it like bits of other pictures . . .

1st Daughter : But don't you like other kinds of pictures ?—you put such an awful lot of things into one picture.

2nd Daughter : And that's what I mean by having it mixed up, and that's why—I like having a lot of things in one picture.



DRAWINGS BY BIRKET FOSTER FOR HIS CHILDREN :  
By WILLIAM FOSTER

EVERY one knows the delight it is to children, if only they can persuade some one to make drawings for them, of anything that they like to ask for, and how eagerly they watch every stroke of pencil or brush, offering many suggestions as to what should be put in. Possibly the draughtsman is but a poor performer and his work gives only limited satisfaction to the young critics, who know exactly what they want and are apt to be outspoken, if the drawing falls short of their ideal.

There was, however, nothing but delight and wonder in store for the children, the sketches for whose scrap-book are the subject of these notes, and two of which are given as illustrations.

They had, in their father, fortunately for them, an accomplished draughtsman to do their bidding, each child in turn choosing a subject and with much excitement watching it rapidly grow into shape, for the artist was a very quick worker.

Most of the subjects were painted in body colour, on tinted paper, and were done by lamplight, in that hour or two before bedtime, when children are allowed to be seen and also very much heard. The subjects chosen were very varied and must occasionally have taxed the artist's ingenuity and invention. Here are a few of them. "Haycarts," more than once; "Ships in Moonlight," in calm and storm; "A Milkmaid," almost a thing of the past; "An old three-decker," with a boat-load of soldiers in red coats going aboard, a brilliant spark of colour against the blue sea. Then "Gleaners," never seen in the country now, in this age of machines that scrape up every blade and leave the fields looking as if they had had their hair cut and too much taken off. There is an old "Chairmender" at work outside a cottage, putting a new rush seat into a chair, and a farm, with a team of oxen yoked to a straw cart, once a common sight in Sussex, but the last yoke of oxen has now, we fear, disappeared. There are "Fallow deer in a forest glade," then several sketches of Littlehampton—where a seaside holiday was spent—with its primitive bathing hut and machines, and in one sketch a wonderful sunset. Littlehampton was a delightfully quiet place in those days, but is now given up to the tripper.

Another sketch shows the children in primitive and somewhat cumbersome donkey chaises at Whitley in Northumberland, and another, Tyne-mouth Priory. Yet another, a view of St. Paul's Cathedral from the river, in a most enviably clear atmosphere.

## Drawings by Birket Foster for His Children

Then there is a "Railway Station," with a train coming out of a tunnel. In this one, there were insistent demands for blobs of Chinese white on the luggage, representing labels. A view of the Crystal Palace, without a vestige of a house anywhere near it. In one, of a "Brewer's Van," delivering a cask of beer at a house, the drayman in charge (in a red cap), was firmly believed to be the senior partner in the firm; and one of the family, aged seven and a half, on arrival at his first school and finding two boys there of the brewer's name, said he knew their father and had seen him bringing beer to the house! Relations were strained for some time, till explanation was forthcoming.

Demands for Windsor Castle and Queen Victoria, driving in Hyde Park, with outriders in scarlet, showed the family loyalty, while St. Paul's and the great comet of 1858 overhead with a star in its tail, was called for the night after the children had been got out of bed to see this wonderful sight.

Other sketches were Stonehenge, the Chain Pier at Brighton, a fox, a cricket-match, a sheep dog, and a ship at sea being struck by the orthodox pre-instantaneous photography flash of lightning. A fire balloon sent up at Whitley in Northumberland has a portrait group, from memory, with Dr. Spence Watson, later chairman of the National Liberal Federation, holding up the youngest child to see it. There is a railway station with luggage being piled on the tops of the carriages of a train, an arrangement it is difficult to persuade a later generation to believe in, and no wonder, for the modern dress box of a lady of fashion, even her hat box, would have got into difficulties at the first tunnel!

The Atlas omnibus, given as an illustration, was demanded because of its attractive colour. It shows well the precarious perch on the top without any rail and also the difficult climb to it, by small steps at the back. The old apple stall is a thing of the past. Tales of a steam omnibus, an awesome machine, the forerunner of the noise and smell of present-day locomotion, created no demand for its picture. Allegiance to the horsed omnibus was supreme. The story went that an old cabby passing this steam omnibus, broken down, sarcastically shouted, "Can't yer git the kittle to bile!"

The other illustration, the "Bear pit at the Zoo," shows ladies flounced and crinolined, little girls in pork-pie hats and boys in the belted tunics and white duck trousers of the early sixties, and on the right, the small refreshment stall where buns could be bought to give to the bears, buns that many a child reluctantly yielded for that purpose, feeling it to be a tempting of providence to consent to waste such good material on any animal.



Reproduction of two of the pictures drawn by Birket Foster for his children.

Blocks in three colours, printed and engraved by The Graphic Photo Engraving Co., 69 Great Eastern Street, E.C. Copyright.



## Drawings by Birket Foster for His Children

These and many more subjects were painted for this scrap-book and created in the youthful minds a burning desire to go and do likewise. Paper, pencils and brushes were provided, and there was the usual shilling box of adamantine cakes of paint, reluctant to yield up anything but a faint tint. After seeing the brilliant skies of the scrap-book sketches, all cobalt and Chinese white, the blue of the shilling box did not satisfy. A deputation to the studio returned with generous squeezes of cobalt, moist from the tube. Then to work ! A landscape, prophetic of post impressionism in many ways, was tinted in and the cobalt laid on to the sky, but so thickly that what should have served for many drawings was used up at once on a sky, the blueness of which would have put the Mediterranean to shame, and that suggested a sunniness and brilliancy of atmosphere that Britain has not yet achieved. A request for more cobalt, to continue the series, met with the answer such wanton improvidence deserved.

On some evenings, to vary the entertainment, the artist made, in cardboard, a complete model train and also a four-wheeled cab, one of the old-fashioned coloury sort, most dainty little models, which alas ! have disappeared, for children do not handle things too tenderly.

Another great joy, rather later on, was the making of a panorama, for a small stage, with daylight views lighted from in front, and moonlight transparencies, of such subjects as the Rialto, St. Georgio from the Piazzetta, Melrose Abbey, etc., lighted from behind. One of these, a ship on fire at sea, in moonlight, with the crew rowing away in boats, was a masterpiece of scene painting on a small scale. There was also a set scene of Vesuvius, consisting of four parts. First of all trellis and vines, through which the Bay of Naples was seen, with feluccas sailing past, then the mountain and lastly the sky at the back. An eruption was part of this scene, but unfortunately the gunpowder "devil," hidden behind the mountain, took charge the moment it was lighted and Vesuvius, not content with an eruption, caught fire and was burnt to the water's edge, and the sky behind it was singed the colour of a London fog. A pity, for it was a very pretty scene. Another set scene showed the interior of a Cathedral, with enough ritual, candles, and incense, to bring down the rebuke of the whole bench of Bishops. The windows of this church were painted to represent stained glass that would have been the envy of Morris or Kemp. Not to waste this feature they were lighted from the back. No doubt to the modern child, "fed up" with expensive toys and books, these things would all mean little or nothing ; perhaps a blood and thunder melodrama with plenty of

## Drawings by Birket Foster for His Children

pistols, at a cinema theatre would be more acceptable, but the amount of pleasure that both the artist and his children got out of the making of all these drawings was immeasurable, and they were a delightful means of making many an hour pass only too quickly.



BLACK AND WHITE DRAWING FOR REPRODUCTION:  
By DONALD CAMERON-SWAN, F.R.P.S.

**D**URING twenty-five years spent as a photo-engraver I have naturally had to examine many thousands of drawings and paintings, and I have felt more and more that if the artist and the engraver were to come into closer touch, so that the capabilities and limitations of each should be better understood, the result would be of mutual advantage. It would not only ensure a truer representation of the artist's drawing but relieve the engraver of some unnecessary obstacles which he has at present to surmount.

Drawings specially done for reproduction fall into six classes :

1. Pen line.
2. Pencil line.
3. Mixed pen and wash.
4. Pure wash.
5. Body colour.
6. Oil colour.

I will treat briefly of each, and endeavour to point out to the novice what are the special requirements for each method so as to yield the best results in the reproductions, and at the same time to suggest the most suitable means of reproduction in each case.

Before I deal with the various kinds of drawing, there are two points I wish to lay stress on—the best relative size for the drawing as compared with its reproduction, and the treatment of perspective in the drawing.

Generally speaking, my experience teaches me that a drawing should be half as large again in linear measurement as the reproduction is to be. There are exceptions, especially in fine line work, but this is a safe general rule.

Regarding the question of perspective, more particularly in architectural subjects, it cannot be too clearly borne in mind that there is only one point of vision at which a drawing is seen in correct perspective. That must be taken into account in making the drawing, so that when reproduced in some other size and viewed from the average distance of the reader of the book or other publication in which it is printed, the perspective shall appear correctly.

1. **PEN LINE.** The paper or board used for pen drawing should be

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pure white and of as smooth a surface as can be agreeably used. The ink should be pure black, so that the finest lines are as opaque as the thickest: some of the indelible ink solutions prepared by artists' colourmen are very suitable and ensure working with an ink of constant density.

It should always be borne in mind that there is a tendency for a line block to "clog" where the lines are very close together, and that there is a "minimum" fineness of line that can be preserved on a block without "dipping," or being broken in the reproduction.

There are, however, other methods of reproducing pen and ink drawings, of which I will only mention the chief, viz., PHOTOGRAVURE, which is specially applicable for book-plates and similar prints, whereby all the delicacy and fineness of the drawing can be faithfully rendered; and this method has the additional advantage that there is hardly any limit to the kind of paper or board that can be used in printing, particularly of the soft-sized kind.

2. PENCIL LINE. Here the draughtsman is less trammelled than with pen line, though the same consideration should be shown the reproducer as regards the use of a black pencil and white paper as in the previous style. The method of reproduction is of primary importance in most cases, for the size of the drawing and the means employed vary according to the method chosen for reproduction.

I am debarred from dealing with one of the most charming methods of reproducing pencil, viz., the autographic mode of drawing direct on the grained lithographic stone, and its cognate branch—drawing in lithographic ink on transfer paper, for these do not properly belong to my subject. The nearest approach to them, however, is the autographic process of drawing on grained transparent films, such as the "Warwick film," the drawing being of the same size as the reproduction; the film is used as a "positive" where an intaglio plate is desired, or from which to make a "negative" where a deep-etched line block is desired.

Then there is another method which gives very good results with line blocks, viz., the use of grained or dotted and lined boards, with raised or level surfaces, sold by some artists' colourmen. With these, pencil alone, or pencil and pen, and the knife, can be used very effectively to give a variety of styles, well suited for reproduction as line blocks.

Half-tone is applicable in most cases, but unless the block be "deep-etched" a flat grey tone will represent white paper in the reproduction,

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which, of course, "degrades" the effect of the drawing, and carries with it a tendency to lose some of the softer and lighter detail.

Collotype can be used where small editions are required, but whilst it gives considerable latitude in the kind and surface of the paper on which it may be printed, and freedom from the mechanical "grain" of the half-tone, it also has the disadvantage that a toned background is left, and in addition is often unequal in the relative density of the prints. The same advantages and disadvantages apply in the Carbon Process (autotype), though the last-named disadvantage is less.

Photogravure is undoubtedly the best process for reproducing pencil drawings, for besides the advantages it gives in freedom from additional grain or texture it can be so worked as to reproduce a white background without tint and can be printed on rough and soft-sized papers.

3. MIXED PEN AND WASH. This fascinating style of work is not used as much as, in my opinion, it might be for book illustration. The main points for the draughtsman to observe are that a "waterproof" black ink should be used for the pen work and that the washes should be in pure blacks and greys, using such pigments as lamp-black or Payne's grey.

Such drawings can be reproduced by half-tone, carbon process, collotype, or photogravure.

4. PURE WASH. When drawings are rightly made in this medium there are none better suited for successful reproduction by any of the photo-engraving processes which give half-tones. The paper used should be white and the pigment black, and, of course, no white pigment should be introduced—either pure or in admixture with the black. This advice may seem to some unnecessary, but I have often had drawings by some of the leading black-and-white artists brought to me as "pure wash" when all the chief lights and much of the vignetting, not to speak of "corrections" were put in with Chinese white! The reason for my emphasis on this point is that the human eye and the photographic eye (the lens with its sensitive plate) see differently. The latter is affected by rays that the eye cannot see, viz., the infra-red and the ultra-violet rays, and a number of white pigments which to the eye appear of equal whiteness photograph of totally different values—some whiter and some greyer than the paper on which they are laid.

Therefore my advice on this head is to "leave" the whites as clear paper, and use such a pigment as lamp-black or Payne's grey, diluting it

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as may be required with water alone. Some artists, for reasons best known to themselves, make their "black-and-white" drawings in brown or blue-black instead of pure black, and in most instances the reproductions are too

From the Baby's Day Book.  
Drawing by Graham Robertson

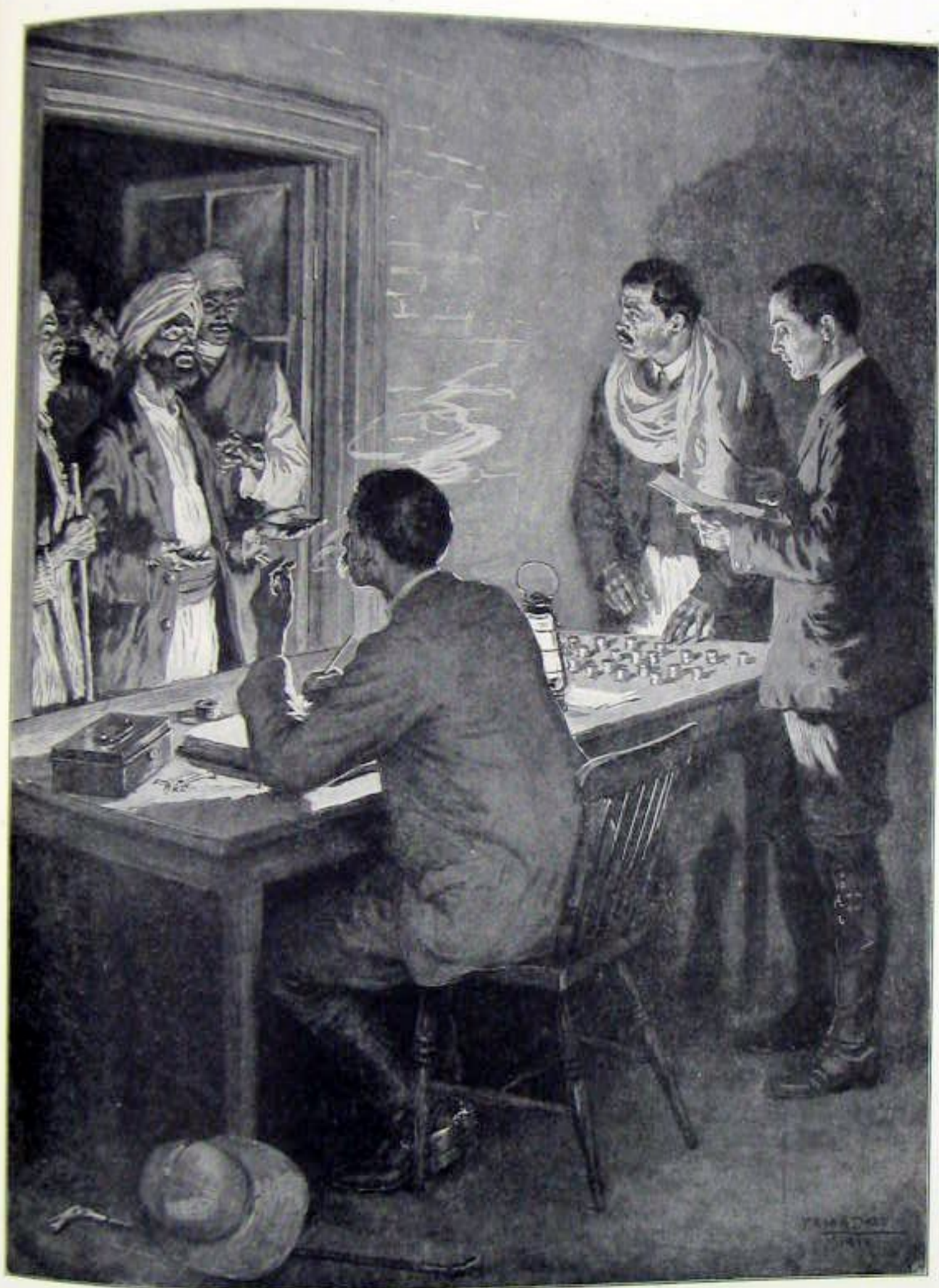


"By the Talking River  
You and I  
And a Dragon Fly,  
Gauzy wings a quiver."

dark in the former case and too light in the latter, owing to the photographic effects of these colours.

Owing to the peculiarities in the effects produced by photographing Chinese white and other white pigments, artists' colourmen have set themselves to produce a white that will photograph as of the same value as the white paper on which it is used, and there has recently been brought out by a leading firm a Process white which fulfils this condition.

Wherever the artist is unable to follow my counsel of perfection, as to



Drawing in Body Colour, by Frank Dadd, R.I.  
By permission of The Graphic.



Sketch in Pencil, by Claude A. Shepperson, A.R.W.S.



Drawing in Pure Wash, by Frank Dadd, R.I.  
By permission of The Graphic.

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avoiding the use of white pigment, let him use this white as seldom and as sparingly as he can.

Pure wash drawings, equally with the two other varieties with which I deal, viz., Body-colour and Oil colour, can be reproduced by half-tone, carbon process, collotype or photogravure, and I may here say a few words with regard to special points that should be noted in connection with these methods of reproduction.

Half-tone, as before stated, does not give a pure white unless the tint be etched away with acid as in "deep-etching," or engraved out with a "graver."

The best effects in reproducing a vignetted wash drawing are obtained by "deep-etching" the block, and so automatically removing the minute dots by lowering the surface of the metal where it represents white paper. Where this is not done in such a case the photo-engraver leaves a margin of the finest possible dots around the subject and trusts to the skilful "underlaying" and "overlaying" of the printer to give the vignetted effect required.

Pure lights may be cut out with a graver, and a block much improved if it be carefully done, but such work needs the eye and hand of an artist—and none is better fitted for it than a wood-engraver, who has unfortunately been superseded in his beautiful art by the "process" engraver.

Though in America, and to some extent in this country, half-tone blocks have been hand-engraved in other parts than the pure whites, I have never advocated this treatment, as I hold that it is possible and better to reproduce exactly all the intermediate tones between black and white in the purely photo-mechanical method of block-making, than to produce a poor mechanical reproduction and bolster it up by hand-engraving, so as to make a hybrid which is neither a good "half-tone" nor a good "wood-engraving."

Carbon Process (Autotype) is capable of producing, by purely photographic means, permanent prints in almost any pigment and on almost any paper, and such reproductions are well suited for small editions: they need not be mounted, but can be made with any size of margin desired.

Collotype, when it is good, is "very good," but when it is bad, it is "horrid"; and, owing to the fact that the printing surface is gelatine, it is affected by atmospheric conditions which render it uncertain in its effects. Collotype printers, however, do their best to make an artificial



Reproduction of a fine pen and ink drawing slightly reduced.  
Specially drawn for The Imprint by R. Savage.

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"atmosphere" in which the hygroscopic properties of the gelatine will be as nearly as possible constant.

Photogravure is the most satisfactory method for reproducing all tone drawings; and because the engraved copper-plate can be printed in any coloured ink and on almost any kind of paper, and that it holds a body of ink capable of giving rich and velvety blacks, it is possible to get a vast variety of effects from the plate, but the printing needs skilful handling. Such plates may be engraved on with burin, roulette, or even "rocked" with a mezzotint tool; but here again I am not in favour of such methods except in the least possible degree. The "scraper" and "burnisher" may also be used for lightening portions of the plate.

5. BODY-COLOUR. This is, when thoroughly carried out, a very successful mode of drawing for reproduction. The requirements of the photo-engraver are few, but they should be closely followed if complete success is to be attained. The materials needed are pure white paper or board if the background is to be white, or grey paper or board if a toned background is sought, a black and a white pigment, and water.

Where the background is to be white, and darker tones added, the white paper or board is first washed over with a thin wash of the white pigment laid on with a wide flat brush, first in one direction, and then after that coating is dry, in a direction at right angles to the first. In that way a thin but even coating of white is made to cover the whole surface of the paper by way of preparation for the subsequent drawing. Provided this be done completely, it is immaterial what white is used—Chinese, flake, permanent, process, or any other water-colour preparation. But, having fixed on one particular "white," it must be adhered to throughout in the drawing. Then the white is mixed with whatever proportion of (any) black is necessary to give the various tones in the drawing.

Where a toned background is desired, the grey paper or board needs no preparation, but is worked on with any one white and black pigment, laying the white thickly on to cover the grey tone of the paper in those parts where strong lights are desired.

6. OIL-COLOUR. This method is not so suitable for reproduction on account of the difficulty in avoiding reflections from the shiny surfaces of the paint when photographing; but, with some artists who express themselves most freely in this medium, it is not without charm and distinction.

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Here again it is necessary that one kind of white and one of black should be adhered to throughout, and above all the temptation to introduce colour should be avoided. "Impasto" should be used as little as possible: a thin working being more effective than thick masses of paint.

In conclusion, let me beg artists who work for reproduction by photo-engraving to come and see the engravers and talk things over: it is wonderful what mutual education often results.



## THE FROG WHO WOULD A-WOOING GO.



He met with a rat as he went on his way,  
Heigh-o! says Rowley.  
Well, Mr. Frog, and whither away?  
Heigh-o! said Anthony Rowley.  
Pray, Mr. Rat, will you go with me,  
Heigh-o! says Rowley;  
Pretty Miss Mousey for to see?  
Heigh-o! said Anthony Rowley.



## COMPULSORY AMERICAN PRINTING : By C. D. MEDLEY

**A**N English author, in order to acquire copyright in the United States of America, is under the necessity of having his book printed and—since the American Copyright Act of 1909—also bound in the States, whilst there is no corresponding obligation on American citizens as a condition to acquiring copyright in this country. When the British Copyright Act 1911 was discussed by the Grand Committee of the House of Commons, an amendment was moved with the intention of removing this anomaly, as many people think it, but was, on the motion of the President of the Board of Trade, rejected. This amendment was moved by a prominent Tariff Reformer and supported upon grounds which are familiar in connection with that policy. This line of reasoning probably did not much commend the proposal to the Minister in charge of the Bill, but obviously there must be some reasons for its rejection of a different character when we find that the amendment was also strongly opposed by so warm a Tariff Reformer as Sir Gilbert Parker.

This matter of American printing has rather a long history, and one of some interest, as showing the extraordinary power in the United States of trade organisations and the spirit of monopoly with which that power is used. Organisations of workmen are every whit as monopolistic and exclusive in spirit as the capitalists with whom we have been rather accustomed in this country to associate the term "monopoly." Until the passing of what is known as the Chace Act in 1891, there was no international copyright in America. English works were freely reprinted without any licence from the author, and although some American publishers, to their honour, made voluntary payments on English books reprinted by them, the great majority did not. So far as the American printing trade was concerned, the practical effect was that almost all English books circulating in America were printed there, and foreign competition did not exist.

A desultory discussion went on for many years in literary circles in regard to international copyright, but nothing appears on the record of Congress until on January 8th, 1884, a Bill was introduced into the Senate for granting copyright to citizens of foreign countries. This first attempt was probably due to the summoning of the conference on International Copyright at Berne in that year. The Senate refused to give precedence to the measure, and it died an early death; not, however, before "twenty-six citizens of Media, Delaware County, Pa." and the "Chicago Trade and Labor Assembly" had petitioned against it. The Berne Conference kept the

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question alive, and after two messages from the President, the Senate resolved in January 1886 to take testimony on the subject. On January 21st, Mr. Chace introduced his Bill and forthwith "American Labor" made its voice heard. No later than the next day, January 22nd, the stream of petitions began with an appeal from the "Knights of Labor, of Richmond, Va." followed by a long string of other "Knights" and of Typographical Unions in one unbroken opposition to the Bill. The result is laconically recorded in the official Journal of Congress: "1886 (May 21) Friday. Senate. Mr. Chace from the Committee of Patents to whom was referred the Bill . . . reported adversely thereon: ordered, That it be postponed indefinitely."

Much international correspondence followed this first failure, but although the Bill was kept before Congress, and other interests continued their efforts, the Journal of Congress knows no more of either "Knights of Labour" or Typographical Unions, until suddenly in March, 1888 their petitions begin once more to stream in. But now they are as unanimously in favour of the Bill as before they had been against it. American typography had meanwhile been satisfied, their monopoly had been preserved and even perhaps perpetuated, and they desired nothing more than that the Bill should become law. There were, however, plenty of other interests to be adjusted, and it was not till 1891 that the Bill received the signature of the President. The position achieved by the printing trade in this law has been ever since maintained and indeed strengthened, for more stringent conditions have been laid down by subsequent legislation, and by the law of 1909 American binding was also made compulsory, another trade being thus interested, together with the printers, in maintaining the American monopoly.

The American Copyright Law of 1891 did not automatically grant to subjects of foreign States a copyright for their works in America, but provided that such copyright should be given to the subjects of such States only as should give the benefit of copyright to American citizens on substantially the same basis as to their own citizens, and the existence of this condition was to be determined by the President of the United States by proclamation made from time to time as might be required. The President issued his proclamation declaring that Great Britain had fulfilled the required conditions on July 1, 1891, and it is upon that document that the right of British authors to copyright in America depends. It is revocable at any time by the President, and would undoubtedly be revoked if any substantial alterations were made in the English Copyright law which could be in any way construed as discriminating against American citizens.

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From the point of view of English printers the result seems very unfair, and regarding their interests alone I think they are justified in their objections. But it is necessary to consider the other interests involved. The American international copyright law is in the nature of a treaty dealing with grievances existing at the time when it was negotiated and representing the best which the negotiators on both sides could do, having regard to the quasi-vested interests which had arisen during the previous period of lawlessness. The position with which they had to deal was that the Americans had already established a lucrative trade in what English authors regarded as pirated copies of English books; the classes who gained by that trade being the publishers who paid no royalties, the printers who got all the printing, free from English competition, and the American public who got cheap books. Practically the only weapon of the British negotiators was a moral one; it had come to be regarded as wrong to appropriate and use another man's property without payment simply because he happened to be a foreigner, and the wrong was made the more inexcusable when the foreigner, whose work was plundered, belonged to a state which gave to Americans the same rights as to its own citizens. But this weapon was one which could only be effectively used on behalf of the author, as it was his work alone which was taken without payment, and it was on his behalf that all the learned institutions of the United States petitioned to Congress. It was impossible to suggest moral arguments in favour of allowing the English author to send in copies of his work printed abroad when "American Labor" was ready to do all that was required. The moral—and material—grievance of the author was redressed, but otherwise nothing in the state of affairs then existing was altered; and therefore the exclusive printing right which, though not legally established before, in fact existed, was expressly preserved. The English printer was not thereby deprived of any existing market, nor was the American monopoly increased.

Another fact which made it impossible to press for removal of the restriction was—and is—that the American market is of greater value to the average English author than the English market is to the average American author. If the contrary had been the case it might have been possible to insist that American books should be printed here as a condition of English copyright, but the truth was, taken broadly, that the American right was so much more valuable than the English right that the Americans were able to insist upon a further benefit, namely the printer's monopoly, as a condition of their grant. This is the business factor on the American side

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and its weight increases yearly. The American reading public is already far larger than our own and will no doubt in the future be larger still, both absolutely and relatively. There can, therefore, be no reasonable doubt that the American printing trade will be able to hold their ground over this matter, and there is very good reason to believe that if the Committee of the House of Commons had insisted upon an amendment in the Copyright Bill, making English printing a condition of English copyright, the trade associations and other organisations in America could have brought enough pressure to bear on the United States Executive to obtain the revocation of the President's proclamation of 1891. This would have been a disastrous thing for English authors, yet of no advantage to English printers. The trade would have reverted to its condition before the Chace Act, the authors would have got no royalties and the printing would have been done in America as before. This position could not be faced owing to the value of the American market to English authors.

The attention of English printers has, no doubt, been called afresh to this question by the provisions in the recent Patent Act, under which in certain cases a British patent can be revoked if the patented article or process is not manufactured or used in this country. Those provisions are of a widely different character from such a condition as would alone protect English printers as regards copyright books, though the general principle may be the same. This country has been able to insist upon these patent provisions for the same business reason which so much assisted the Americans in maintaining their printing provisions. The Americans are great exporters of inventions and the value of the English market is too great to be risked. In addition we did not want anything at the same time from the Americans. Their patent laws were already enacted in a form sufficiently satisfactory to us and one not likely to be changed.

Whilst therefore the provision as to American printing is undoubtedly a galling restriction and one against which there is in principle much to be said, it is to be feared that its repeal is not likely to be practicable. It is, however, to be hoped that similar provisions will not be enacted in Canada. There have not been wanting signs that any new Copyright Act in Canada may contain some such condition, and printers will be wise if they direct their efforts to preventing such an eventuality rather than attempt to reverse the established American law.

THE ARTS AND CRAFTS EXHIBITION : By BERNARD  
H. NEWDIGATE

**W**RITING of the Arts and Crafts Exhibition at the eleventh hour, for it will have closed before these lines are published, I will try to point out some of the practical lessons which it seems to present, rather than draw attention to the greater or less excellence of individual exhibits. For the chief value of such an exhibition, over and above its encouragement of individual effort, lies in the indication it gives of what has already been achieved, or of what we may reasonably hope will be achieved, or especially of what still remains to be undertaken in regard to the special aims of the movement to which it serves the twofold purpose of the milestone and the fingerpost.

In the whole exhibition nothing gives such complete satisfaction as the fine examples of writing, scattered about in various parts of the Long Gallery, and done by Mr. Edward Johnston, by Mr. Graily Hewitt, or by other disciples of the school of lettering which he has founded. The importance of these exhibits is, of course, not to be measured by the beauty of the specimens themselves, although in many cases that is very great indeed. If that were the true measure, there would be justice in the taunt levelled at the school by Mr. C. H. Collins-Baker in the "Saturday Review." The effect of his charge is this, that whereas the scribes of old wrote books so that they might be read, the modern school writes books simply for the pleasure of writing them. It is astonishing that at this day Mr. Baker should remain ignorant of the purpose and achievements of the school. If we encourage fine writing, it is not because we wish to hang on our walls written and gilded texts from the Psalms, or to treasure in our cabinets finely illuminated passages from Keats or the Book of Job ; it is because fine writing will give us fine lettering, wherever letter is used, whether in our printed books, or on the hoardings in the streets, or in the advertisement columns of our newspapers, or on the monuments and memorials in our graveyards and churches. It is the glory of the school that the fine lettering which is taught there has already begun to penetrate to all these places. It has even found its way into the typefounders' specimen books, that last stronghold of ugly letter. Just as in the first years of printing the typefounders produced beautiful letter, because the fine writing of their day gave them their inspiration and their models, so in this modern school of writing we have the best hope for the inspiration and the models which will enable our typefounders to give us fine letter in the future. The value of the work

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of the school to the printer is shown at the Grosvenor Gallery in the versal and initial letters written for the splendid quarto Virgil printed by Mr. Hornby at the Ashendene Press (346c), in the fine books from the Doves Press (337), in the framed exhibit of type-letter designed by Miss Zompolides (224) and used at the Arden Press in printing their folio volume on "The Gold and Silver of Windsor Castle" (346a). So far, however, the school has not produced a suitable letter for printing the text of a book. We feel sure that, if study and training be directed to that end, there may be designed under its influence founts of type letter as graceful in the lower case as in the majuscules, which shall fulfil all the requirements of modern printing. The true lines of development would seem to be those of the Italian humanistic letter of the fifteenth century, which gave the early printers their first roman letter.

Book illustration is not so well represented at the Grosvenor Gallery as we should have wished. Many of the exhibits show a lack of the sympathy which should attach the drawing to the printed page which it is to accompany. It is, perhaps, difficult to bring the ordinary three-colour book illustration into any kind of affinity with the printed page; but, at least, the artist should be conversant with the strong and weak points of the method by which his pictures are to be printed. We find interesting examples in two sets of coloured drawings, both done for the same series of books. The first is by Miss Beatrice Pearce, and illustrates a child's story by Dickens (275). These are drawn in strong but quite harmonious colours with a firm outline, and serve admirably for reproduction. The other set, by Mr. Patten Wilson (278), illustrates tales from Nathaniel Hawthorne's "Wonder Book." As drawings these surpass Miss Pearce's in skill and beauty; but Mr. Wilson's pale pinks, yellows, greens, blues, mauves and greys are far too delicate, and blend into one another too gradually, to make successful reproduction easy. Mr. Wilson shows more sympathy with the printer in his line drawings for the same stories (345l); but even with these one is conscious that the draughtsman has not made his drawings with the printed page before his mind and eye and with a clear purpose of how type and block should fall in relation to each other. If a book is to be truly decorative and not merely illustrated, it is only under such conditions that it can be got. May not the Central School of Arts and Crafts, at which book illustration and printing are carried on under such favourable conditions within the walls of a single building, produce a school of book-illustrators which shall give us really beautiful books decorated on these lines? Most of the printed pages shown at the

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Exhibition are not illustrated and are only decorated by the fine initial letters which, as we have seen, we owe to Mr. Edward Johnston and his school. There are interesting exceptions, such as the " *Poemes tires du livre de Jade* " (345, 200, 202-3) printed by Mr. and Mrs. Pissarro at the Eragny Press, with woodcuts printed in colour. Miss Veronica Whall's drawings for " *Peterkin in the Wood* " (346h) seem to call for the hand-colouring with which some of the prints are shown (181, 182). Most charming of all are Mr. Heywood Sumner's drawings for the Gorley Book (315 b, e, f, g), which shimmer with light and life and grace, and both decorate and illustrate the pages of type in which they are printed (345h). The type designed by Mr. Herbert Horne for the Riccardi Press is shown in the smaller size lately cast and gains somewhat in grace by the reduction (345d). The Virgil and the " *Morte D'Arthur* " show the same letter in the larger size in which it was originally cut. R. L. Stevenson's " *Virginibus Puerisque* " (346g) is printed in the earlier type designed by Mr. Horne for the Florence Press. Mr. Allan Vigers shows some printed pages illuminated by hand (338 b, c, d); these confirm our prejudice that illumination is neither the natural nor the best means of decorating a printed book. This is said with some reserve, for we recall the very beautiful pages of the Song of Solomon printed some years since at the Ashendene Press and illuminated by Mrs. Sidney Cockerell, perhaps the best of modern illuminators. There is a beautiful specimen of her work in the leaves of the Book of Job, finely written on vellum by Mr. Graily Hewitt (344). It is sad to learn that she has since given up the practice of this beautiful art. There is a fine bit of emblazoning in the address presented by the Royal Institute of British Architects to King George V., done by Mr. Graily Hewitt and Mr. Macdonald Gill (339), but both the sentiment and the design are marred by the Crown of Thorns and the towers of Westminster Abbey which surmount the royal arms.

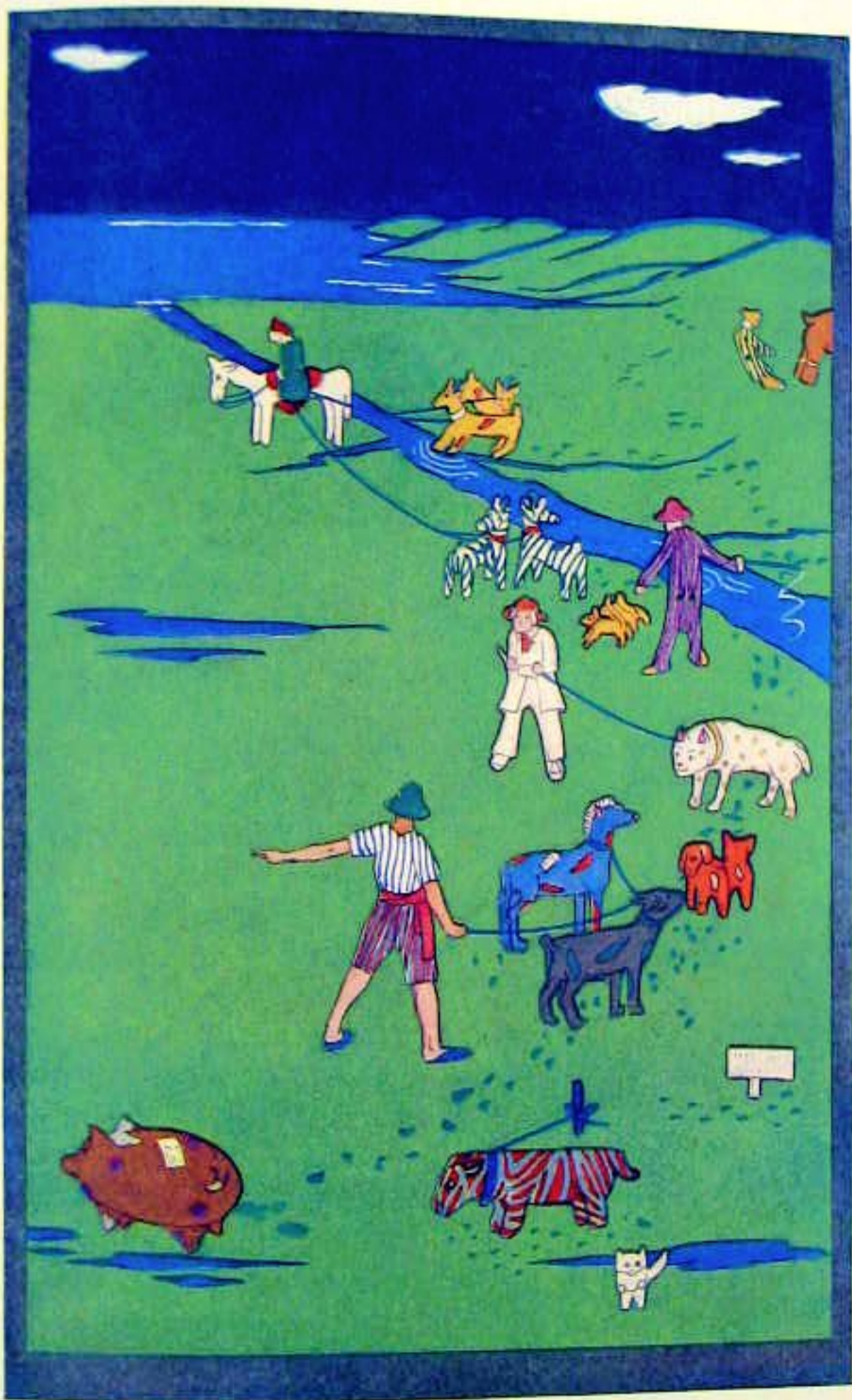
The exhibits of bound books are very interesting. Mr. Douglas Cockerell shows the fine Roll of Honour of the Etonians who served in South Africa, written on vellum by Miss Zompolides (344). The books bound by Miss Katharine Adams are distinguished by an admirable restraint and purity of taste in the use of ornament. One fine folio, indeed, a fifteenth century Strabo, has no ornamental tooling whatever, and shows that the binding of a book, like its printed pages, may be beautiful even when quite bare of decoration. To Miss Adams was entrusted the binding of the volume of reproductions from the manuscript known as Queen Mary's Psalter, presented by the trustees of the British Museum to our present Queen

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Mary. This truly royal book has been added to Miss Adams's exhibit since the Exhibition was opened.

There are no examples or designs for cloth-cased books at the Exhibition. This is a pity, for the ultimate aim of the arts and crafts movement is not so much to encourage the production of a few beautiful but costly objects as to give comeliness to the fashioning and decoration of the common things which we see and use daily. For instance, the movement should help us to good designs for our coinage, or, to suggest a few of those industries which more especially fall within the scope of *The Imprint*, for our postage-stamps, our bankers' cheque forms, the die-stamped headings of our note-paper, the invoice forms of our commercial houses and the share-certificates of our public companies. There are indeed at the Exhibition some good designs for posters: the best of these, perhaps, is the clever "Pavlova," designed in cut paper by Miss Ruth Vaughan-Stevens, a specimen of whose work we are able to reproduce in this number of *The Imprint*. If we review the printing industry and its allied trades as a whole, however, it must be acknowledged that as yet they have hardly felt even the breath of the Arts and Crafts movement. It is part of the purpose of *The Imprint* to quicken them with its life and spirit.





## ARKWARDS

By Ruth Vaughan-Stevens. Four-colour blocks by The Anglo Engraving Co.  
Printed by The Curwen Press, Plaistow, E.



LITHOGRAPHY is the art of drawing on and printing from stone. Lithographic stone, as it is commonly called, is a carbonate of lime ; that most frequently used being the Kelheim stone, quarried at Solenhofen in Bavaria. To prepare it to receive the design intended for the printing surface, it is subjected to a simple process of grinding with coarse sand, polishing with pumice and snakestone, and finishing with fine graining sand, water being used all through this process. The drawing is done with chalk or ink compounded on a basis of grease, black being used as colouring matter. Carbonate of lime, being very sensitive to grease, readily absorbs the fatty substances contained in the drawing materials used. When the artist has completed his work, the surface of the stone is flooded with a solution of nitric acid and gum arabic : a process which is called "etching." This "etching" has a dual mission to perform : (1) to transform the untouched surface of the stone from a carbonate into a nitrate of lime, the first being sensitive to grease and the second non-sensitive ; and (2) to transform the chalk or ink from an alkali into an acid, from a substance soluble in water to one insoluble. The term "etching," which suggests an alteration to the level of the undrawn surface of the stone is very misleading to those unaccustomed to the technical expressions used in lithography. The corrosion being so slight as to make no appreciable difference to the stone's surface, one feels that a better term might be employed with advantage. To "nitrify" the stone might meet the case and give a truer representation of the process that takes place. The use of gum arabic in lithography is of the utmost importance. It penetrates into the pores of the stone, greatly assisting it in resisting the natural tendency of the greasy surfaces to spread ; and at the same time, becoming incorporated with the stone, it gives it power to retain on its surface the moisture so necessary to lithographic printing. The etching solution is allowed to remain on the stone until it is thoroughly dry, after which it is removed by means of water and a sponge. With soft cloth and turpentine the lithographic chalk used for the design is washed away, the grease alone remaining, that having been absorbed into the stone. In appearance the stone now somewhat resembles one freshly prepared, but on glancing along its surface against the light, traces of the grease become visible. The stone is now ready to receive printing ink. It is damped with a sponge or cloth, the moisture being repelled wherever grease is present, leaving the surface dry in such places. A printing roller charged with ink on being passed over its surface will distribute ink only to such places as

are dry ; and gradually the design will reappear on the stone as originally drawn by the artist.

### LITHOGRAPHIC STONE

The best stone for use in lithography is that from the quarries of Solenhofen in Bavaria. It is a fine limestone, composed of 95 per cent. of carbonate of lime and 5 per cent. foreign matter. These stones vary very considerably in colour and in quality, those of a light grey colour being the best and most useful for fine work. Fairly hard in substance they are capable of being finely grained and are sufficiently porous to absorb the necessary quantity of water and grease used in printing. Yellow stones are good, but they are often too soft for delicate work, the grease of the drawing materials being apt to spread on the softer kind of stone, thus producing a print rather blurred and imperfect in character. For ordinary commercial work, however, these are the stones most frequently employed. Other stones come into the market which vary from a light reddish brown, mottled in appearance, to a very deep grey colour. There is a Scottish lithographic stone which is almost the colour of slate, so dark that it is almost impossible for artist or printer to see the condition of his work on its surface. The use of these latter varieties of stone is so limited that it is wise to reject them altogether. The usual blemishes found in lithographic stone are of the following description :

(1) Chalk marks. In light grey stones these defects are clearly visible. They are small white marks, frequently not much larger than a pin's head. Being softer than the rest of the stone these marks become holes under the action of the sand used in preparing them ; and, consequently, when the lithographic crayon is drawn over a chalk mark, the result is a bare place in the print. Present in large quantities below the surface, chalk gives the stone a leprous appearance, and after being grained a few times the whole surface will break up and the stone become quite useless. It must be mentioned, however, that it is comparatively rare to find a stone of a large size in which chalk is not present in some form or other, and when purchasing stones, care must be taken to avoid those which show chalk in inconvenient places.

(2) Glass. When glass is found on a stone it is either in the form of veins which run across the stone, closely resembling cracks in the surface, or in dark translucent starlike spots generally clustered together. Being non-absorbent, glass will not hold the grease of the chalk, and a white place will appear in the print should a drawing have been executed over a glass blemish.

## The Theory of Lithography

(3) Iron. The presence of iron in lithographic stone is easily perceived by its deep brown colour. Iron veins are a serious defect. Moisture is apt to penetrate into a vein, and under pressure the stone is liable to break at that point, especially in winter should the moisture freeze. Stones of a brown mottled appearance also contain iron and should be avoided.

In selecting stones it is wise to have them placed in a good light and to pass a wet sponge over their surface, when any defect will easily be detected which might pass unnoticed on a dry surface. There have been many attempts to manufacture artificial lithographic stones, but it is, perhaps, not necessary to state that no substitute has given results equal to those obtained from the natural product.

Stones are sold by weight, and vary in price according to their size and quality. A grey stone measuring 18 by 14 by 3 inches would weigh roughly 60 lb. and cost about 2d. per lb., and a yellow one of the same size and weight would cost about half that amount. The price per pound increases with increased dimensions, the relative value of yellow and grey stones remaining about the same—for instance, an "imperial" stone, weighing approximately 200 lb., would cost about 2½d. per lb. for the grey variety and 1½d. for the yellow. Very good second-hand stones are to be obtained from many dealers in lithographic materials; but as they are frequently rather thin, they must be "backed" before printing, otherwise they are liable to break under the pressure to which they are subjected. To do this a heap of plaster of Paris, well mixed with water, is placed in the centre of the backing stone: the stone to be printed is damped on the back with water, placed on the pile of plaster and worked backwards and forwards until the plaster oozes out in every direction, and the two stones come into contact, care being taken to adjust the top stone as exactly as possible over the under one. When the plaster is set, the stones should be perfectly united, and can be printed from without fear of breakage. To "back" a stone requires considerable dexterity, on account of the rapidity with which plaster of Paris sets. To separate stones that have been backed, a chisel must be placed at the juncture of the two stones and gently tapped with a hammer until they come apart. Before rebacking, old plaster should be carefully removed from both stones.

**I**N considering the development of different types of letters, or characters, it is sufficient for our purpose to begin with the Roman capitals from which all our letters are descended. But a brief sketch of the supposed origin of letters may serve, not only to show how natural and vital has been their growth, but to strengthen the hands of those who wish to preserve that fine tradition.

The invention of letters, or the development of alphabets from primitive forms or pictures has, for convenience, been divided into four stages which are called the Mnemonic, the Pictorial, the Ideographic, and the Phonetic. The signs, used in the three later stages, representative of things, ideas, and sounds, respectively, are called "Pictograms," "Ideograms," and "Phonograms." Among the primitive aids to memory, or Mnemonic symbols, Mr. Clodd, in his admirable "Story of the Alphabet," refers to the knotted strings or Quipu of the ancient Peruvians. By means of these, it is said, they not only registered details of the army or of their treasures of gold and silver or of corn, but actually kept the annals of their Empire and "set down" its laws. Mr. Clodd also refers to "the knot which we tie in our handkerchief" at the present day. Countless examples of the later signs have been discovered in both the Old World and the New, and in both a similar, though probably an entirely independent, development appears to have taken place. Mr. Clodd quotes, for example, from Mercer's "Hill Caves of Yucatan," "The Mayas [of ancient Mexico], like the Egyptians, had proceeded beyond pictures to hieroglyphs, where symbols, more or less arbitrary, stand for words or syllables, and the mind prepares itself to invent an alphabet."

This remote and marvellous development we may faintly image thus: if, by a flight of imagination, we suppose ourselves to be primitive and without letters, it is probable that our artists would, sooner or later, produce an approximate circle as a symbol or pictogram of the SUN. Then, in time, having become used to this and to kindred symbols and to purely pictorial records, we should go a step further, and the circle might be made to stand for the ideograph of LIGHT. Finally—by a process resembling punning—the circle might come to be a phonogram for the sound Li or L, and we should at length have achieved a letter of the alphabet.

It may easily be seen how our apparently arbitrary Letter Forms are

really economic simplifications of early pictograms : let us take two actual examples. In our letter M we can still discern the face of the OWL that was used by the Egyptians in their hieroglyphic phonogram for M thousands of years ago. In a monument assigned to about 4000 B.C. (preserved in the Ashmolean museum at Oxford) and described by Mr. Falconer Madan as probably the oldest (surviving) piece of writing in the world, the name of SEND, "a king of the second dynasty," is actually written alphabetically. We can even recognise the features of our own letter forms in these distant relatives (Fig. 9).

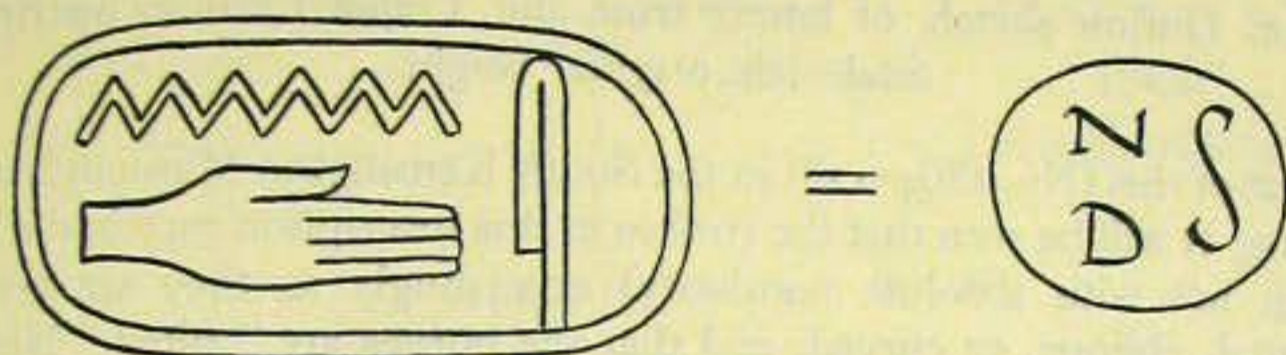


Fig. 9. The earliest (Phonographic) Writing extant, and its phonetic value.

Of the known ancestry of our own letters, that is, of the ROMAN CAPITALS—an alphabet about two thousand five hundred years old—Sir Edward Maunde Thompson says, "The alphabet which we use at the present day . . . is directly derived from the Roman alphabet ; the Roman, from a local form of the Greek ; the Greek, from the Phœnician . . ." It had long been supposed that the Phœnician came from the Egyptian hieratic, but "Recent discoveries prove the existence, in very remote times, in all quarters of the Mediterranean and in Egypt, of symbols resembling certain alphabetical signs and preceding even the Egyptian hieroglyphics. The early origin of our alphabet therefore still remains to be worked out" ("Greek and Latin Palæography," 3rd edition, 1906, pp. 1, 321).

Judging by the examples extant, the earliest Roman capitals were somewhat roughly formed and without thick and thin strokes. But the growth of the custom of cutting monumental inscriptions in stone led to a highly developed form in the first century B.C. These later inscriptions are said to have been carefully outlined or painted—commonly in red-lead—before they were cut (and often to have been painted in the same colour after they were cut). Such inscriptional forms reached their highest development in the first and second centuries A.D. One of the finest examples is

that of the inscription on the Trajan Column of about 114 A.D. (Fig. 10).

CAESAR

Fig. 10. Outline sketch of letters from the Trajan Column inscription.  
Scale  $\frac{1}{4}$ th. original height.

The cast of this (No. 1864-128) in the South Kensington Museum is worth studying. It will be seen that the strokes in this inscription vary in thickness (though not with absolute regularity) accordingly as they are vertical, horizontal, oblique, or curved, and that the curves are "tilted." Now, as this variety does not appear to come from anything in the stone and chisel themselves, or from methods peculiar to their use, we must look somewhere else for a cause. And as all these effects are necessarily produced by a broad-nibbed pen held at a natural slant (Fig. 11), it is reasonable to suppose that the use of the pen may have strongly influenced the finished Roman characters.

CAESAR



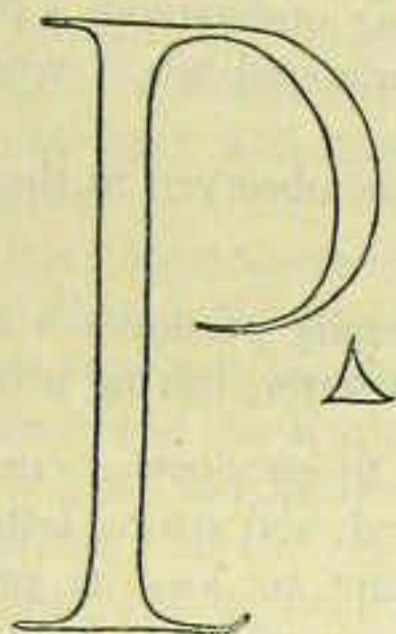
CAESAR

Fig. 11. Characterization of skeleton capitals by a broad-nibbed pen.

The careful carving of inscriptions in stone led, no doubt, to a formal type, and possibly to the curving out of the stems, which, carried on into

the "serifs," gave an effect of great elegance to the letter. An almost exaggerated example of this is given in Fig. 12. But, it will be observed, that this earlier example also strongly supports the argument in favour of the pen's influence.

Fig. 12. Letter  
(traced from  
Hubner's Exempla,  
No. 149)  
from Puteoli,



incised early  
in the  
1st Century A.D.  
(Scale  
 $\frac{1}{8}$ th original height).

The letters of the earliest Latin Formal MSS. naturally have a strong resemblance to the letters of the monumental inscriptions. They differ chiefly in this, that whereas the letters in stone are built-up or compound forms, the MS. letters are simple-written, and the varying widths of their strokes are in absolute relation to the breadth and direction of the nib.

It has been stated in Chapter I (page 8) that the character of the broad-nibbed pen's writing depends partly on "the direction (or relation to a horizontal line) of the thin edge of the nib." This will be discussed further in the next chapter in connection with the later MS. forms, but it is well to realise at once the striking effects that changing the nib's direction produced in the development of types. Broadly speaking, we may hold the pen straight or slanted (a, b, Fig. 13); or—what is more usual—we may



Fig. 13. Straight-pen or  
HORIZONTAL-NIB writing.



Fig. 13. Slanted-pen or  
OBLIQUE-NIB writing.

alter the direction of the nib by cutting it at different angles to the shaft (c, d, Fig. 13). For many years I have called the mode of writing that produces a horizontal thin line, "straight-pen" writing, and the mode that produces an oblique thin line, "slanted-pen" writing. Though these terms are convenient, when they are understood, I propose in future to use the more explicit terms "Horizontal-nib" writing and "Oblique-nib" writing.

The chief differences to be observed in the effects of these two modes are the following :

The Horizontal-nib naturally produces a comparatively slow, round, formal, upright, and elegant letter, having a forward movement.

The Oblique-nib tends to produce a comparatively rapid, angular, compressed, heavy-shouldered, and strong letter, having an up and down movement. (This letter is apt to lose its pure form and, accordingly as the scribe is over careful or careless, to become more ornamental or less formal.)

In practice all formal writing shows the use of a more or less oblique-nib, though some of the most remarkable MSS. show a thin stroke so nearly horizontal that we are justified in calling them horizontal-nib writings ; indeed, if we attempt to imitate these MSS. we actually find it necessary to pretend that the nib is horizontal. The natural conclusion that it is easier to write with an oblique-nib, may be immediately confirmed by a few minutes' practice, and we shall find that it is borne out by the history of formal writing wherein both the primitive and the advanced stages are marked by its use.

The earliest, most formal, Latin MSS. surviving are assigned approxi-

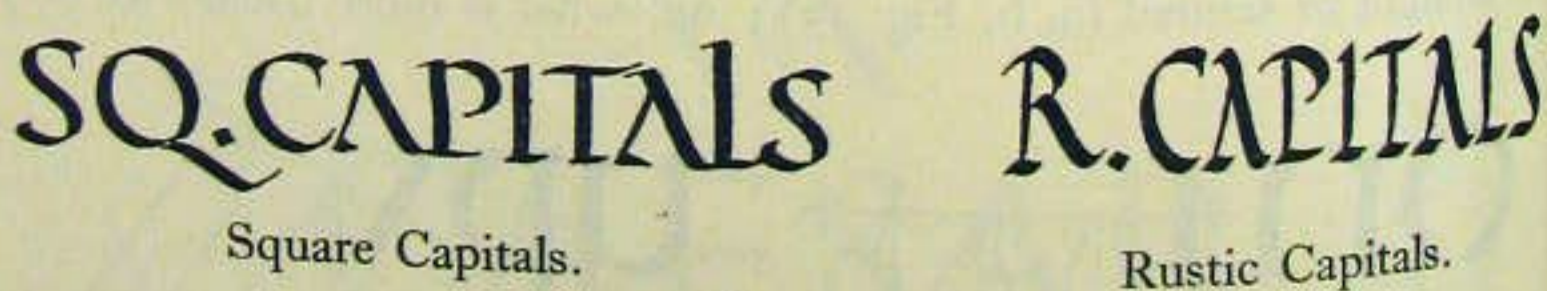


Fig. 14.

mately to the fourth century ; their letters are known as " Square Capitals " and " Rustic Capitals " (Fig. 14). In the former the obliqueness of the nib is rather less than in the latter, while, in both, the nib-direction is subject

## Decoration and its Uses

to considerable variation—which indicates a slightly artificial, though quite legitimate mode. Though writing of a less formal sort, in the style of the Rustic Capitals, is found in the earliest extant Latin MSS., and the earliest known MS. in Square Capitals is ascribed to the end of the fourth century, yet there is reason to suppose that the Square form (as it did in the stone inscriptions) possibly preceded the Rustic form. The latter—being written with a more slanted pen—may very well have been a more easily written pen development of the former.

Books do not appear to have been written in either of these hands after the close of the fifth century, though the Square, to some extent, and, most notably, the Rustic Capitals survived in ornamental titles, and the like, for many centuries. The survival of the Rustic letter may indeed be compared with the present survival of “black letter” for ornamental purposes: it is a testimony to the greater ease of writing it and to its ornamental qualities, which might justify the revival of the Rustic character for occasional use (this will be referred to later, in connection with ornamental writing).

In the next chapter the development of types and characters and the use of the broad-nibbed pen will be continued.

The student will find the following works valuable. “The Story of the Alphabet,” by Edward Clodd. 1900. (90 illustrations. Newnes, 1s.) “Greek and Latin Palæography,” by Sir E. M. Thompson. 3rd ed. 1906. (Numerous illustrations. Kegan, Paul, 3s. 9d.) “Books in Manuscript,” by Falconer Madan. 1893. (8 plates. Kegan, Paul, 6s.)

A SHOP for poetry books and for nothing else has been opened in a slum off Theobald's Road. As I approached the place from Sicilian Avenue I saw the figure of one I took to be a poet, but since it presently vanished through a swing-door at the corner instead of going on towards tea and the muse, I was probably mistaken. But of the children there can be no manner of doubt. They swarm round Mr. Munro's Georgian portals, and though it is whispered that Mr. Yeats sits in a room above the shop and that another poet is at the counter, on the pavement the young are in the vast majority. I do not pretend that they are anybody's potential customers. But they and the Poetry Shop between them suggest that the time may come for more specialisation in bookselling. Why not a Children's Book-shop ?

Notwithstanding the lively interest that is taken in it, juvenile literature has no headquarters in London. Every second-hand bookseller, of course, has his little packet of chap-books, his Caldecotts, his Cranes, his Greenaways, in reprints at one shilling or in the originals at fifteen ; here and there a dealer has an original drawing or a forgery ; an autograph letter or again a forgery, made only yesterday to meet the revival of a Kate Greenaway enthusiasm. When Ruskin wrote to her that her Christmas card ' Luck go with thee, pretty lass,' was to his mind " a greater thing than Raphael's ' St. Cecilia,' " she sold in tens of thousands. The world and he felt the better for her. " Holbein," he wrote, " left his bitter legacy to the Eternities—the Dance of Death. Leave you yours, the Dance of Life. Ever your grateful and glad John Ruskin." She jostled Holbein on his own ground. France and Germany, in the eighteen-eighties, bought her largely, and between them absorbed twenty-two thousand copies of " The Birthday Book." " Good Evans ! " said Burnand—meaning Edmund. These things are still in the shops which may have between them some hundreds of the Greenaway productions. But why stop there ? Why not all the nursery books ?

Even the Kate Greenaway collections are incomplete. Many of the Christmas cards are entirely lost, and though the Almanacks are still to be had, most of the surviving copies, to take one instance, of the issue of 45,000 for the year 1886 are gone to America, the American demand being, I am told, responsible for the renewal of an interest that had once grown cold, enough to lead to the " remaindering " of several volumes.

## The Plain Dealer

And if you ask for Boutet de Monvel in a London second-hand book-seller's you will not get him, nor Mr. Belloc, whose "Bad Child's Book of Beasts" should be set off on every shelf against "The Prize for Youthful Obedience," "Amusement for Good Children," and all the other dull stuff that was evidently intended to be withheld from the infants of another generation by way of punishment, as if it were a sort of jam for tea. Perhaps the good children who got the horrid books had the worst of the bargain. Or were they like the expert who now passes most of his days in the Haymarket, with a most gruesome stock of Cautionary Tales, and is yet the gayest of the dealers?

No wonder if these nursery books have strayed from the nursery. Some of the Cautionary Stories are fit only for the library of Lord Kitchener or Heliogabalus; and yet, perhaps, children have an affection for them. I know one infant who, being offered Caldecott's toy-books, clings to "Willson's Outlines of History" and especially to a dull page of cuts of the Heathen Deities, each on a pedestal. On the other hand, "Hey diddle diddle," which she rejects, was sent with all the Caldecott books to Victor Hugo by a London friend. Thus are the parts reversed. Marjorie Fleming, aged eight, wrote: "'Tis a fine work 'Newton on the profecies.' I wonder if there is another book of poems comes near the Bible. . . . I like to read the Fabulous historys, also the historys of Robin, Dickey, flapsay and Peccay, and it is very amusing, for some were good birds and others bad, but Peccay was the most dutiful and obedient to her parients. Thomson is a beautiful author, and Pope, but nothing to Shakespeare, of which I have a little knolege. 'Macbeth' is a pretty composition, but awful one. The 'Newgate Calendar' is very instructive." But of a work intended for her hand she makes complaint, "I am going to tell you the horrible and wretched plaege (plague) that my multiplication gives me, you can't conceive it, the most Devilish thing is 8 times 8 and 7 times 7, it is what nature itself cant endure." Queen Victoria's reading was less varied. Her favourite book, "Ellen, or the Naughty Girl Reclaimed" might also please a modern infant: but there is no boy, and there can never have been a boy, to enjoy the book in which the falling chapter is found under a cut of children with a ball: "When all nature droops with cold, and frost with its congealing quality makes one plain of earth and water, and the aspiring youth, relaxed from study, or the business of the day, disdains to indulge himself in idleness and a chimney corner, and throws up the ball for signal to his active fellows, to seek a more effectual means to warm the blood and to inure them to

labour." Hasten it into the glazed cases ; the collectors may have it, and welcome. It has no place " in the bright fireside nursery clime " where Alison Cunningham read story-books to her boy, Robert Louis Stevenson.

" A Child's Garden of Verses," in the second and third editions (which save for two words on the title-page and a difference of £5 10s. in the price are the same as the first) must always be in the Children's Bookshop. Briefly, let it be said that most great literature will be there—the best of Lamb and Herrick, of Stevenson and Blake. Swift, who at his worst was a scavenger among words, but who at his best, in the " Journal to Stella," uses a " baby language," may be admitted. It is not a question of having only the little chap-books, 2d. coloured or a penny plain, of 1810 ; or the superior publications issued in brightly coloured and tin-foiled paper covers from Holland, at 1s. or 2s. It must be a place where one may be conscious of

Thousands of little girls and boys raising their innocent hands from the pages of the poets—from Wordsworth, Traherne, Francis Thompson, Henry Vaughan, Father Tabb, and Katherine Tynan. It must be a resort for men in danger " of losing their fairylands," and he who keeps it must combine the courtly wisdom of Prince Florizel of the Cigar Divan with the chuckle of Mr. Chesterton.



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## REVIEWS

MORTE D'ARTHUR. A POEM BY ALFRED LORD TENNYSON. ILLUMINATED BY ALBERTO SANGORSKI. 10 $\frac{1}{4}$  by 8. 24 pp. reproduced in gold and colours. London: Chatto and Windus. 1912. 6s. net.

This might be described as an illuminated gift-book, having more or less the virtues and vices of its class. It is to be commended in this, that it is not in the least degree "arty," and its colour might please—though it could hardly continue to interest a child. But it is doubtful if we can find any real excuse for the existence of such a book. Its highly ornamented pages—after the most florid fifteenth century style—show very little either of taste or ingenuity. Such books might conceivably do good if they roused a dormant interest and made people want something better; but to the critic, like all their imitative predecessors since the Victorian revival, they seem merely to challenge a hopeless comparison. Books for us can be said to be truly illuminated only when they bear some living mark of the time in which we live.

The more spirited of the illustrations diversifying the "illumination" seem to have been rearranged from designs in the *Book of British Ballads* (first published in 1842). We all borrow, but borrowing should be understood or else confessed. The illuminator does not appear, even in his colophon, to have made any acknowledgments to the late Mr. J. Franklin—but then neither does he appear to have made any acknowledgments to the fifteenth century.

E. J.

MEDIÆVAL ART FROM THE PEACE OF THE CHURCH TO THE EVE OF THE RENAISSANCE, 312-1350. By W. R. LETHABY. London: Duckworth and Co. New York: Charles Scribner's Sons.

Professor Lethaby's book on mediæval art needs little commendation at this time of day: his wide learning, his powers of lucid exposition, combined with his bold acceptance of modern conditions, make him the guide one would look to before all others in the perplexity in which the modern artist and craftsman finds himself, whether, as here, the perplexity arises from the vast mass of material to be dealt with—the work of more than a millenium—or from the relations of the worker to an environment with which he feels out of gear. The reconciliation of tradition and commercialism seems hopeless to many; but Professor Lethaby, knowing the past of the arts and crafts as few of us can hope to know even a single one of these activities, by his

acceptance of modern conditions and by his insistence that the one thing essential is good work, whether one is a shoemaker or an architect, a painter or a carpenter, and that good work is art, gives us fresh courage. To turn to another aspect of his work (and one in which so many who possess knowledge fail in), he is gifted not merely with the power of lucid exposition but also with powers of illumination and humour that raise his work to a high rank as literature. His conception of the function of a history of art is an instance of this power: "... the history of art may be compared to chemical analysis; and one of the offices of its historian is to distinguish and weigh the component parts of any given example. If his tests were rigorous enough, he should be able to trace every element." Of his humour, how delightful was his reference in a lecture when speaking of Italian architecture in England, to the lady in Dickens who thought that she could speak Italian by adding *io* to the ends of her words.

To pass to the typographical form of the book: we feel that for a book of this kind the 8vo form is unsuitable—at any rate, there should be an edition on paper of the highest class, not smaller than a large 4to. Where possible the half-tones should be replaced by line blocks from pen-and-ink drawings—quite possible in the case of the Ravenna impost-capital of plate VI. and in other cases—and the other half-tones replaced by collotypes or plates printed by the intaglio process. A generous type should be used, not smaller than the type of *The Imprint*. With right margins and with a little modification of style of typography, a notable and worthy form could be given to a notable and worthy book.

**A POPULAR HANDBOOK TO THE NATIONAL GALLERY. Vol. I. Foreign Schools.** Compiled by E. T. Cook, with Preface by John Ruskin. Macmillan and Co., Ltd.

When a handbook reaches the 8th edition, as this has done, it obviously supplies a widespread need. The combination of portability and comprehensiveness which this little volume presents, quite explains its popularity. It is a crown octavo volume, just over seven inches by less than five, and being but one inch thick, easily goes into a man's jacket pocket. Although it contains some 850 pages, the paper has none of the annoying limpness characteristic of most thin paper editions, while 850 pages of small (but clear) print enable a great deal of information to be conveyed. Quotations from many sources, but especially from Ruskin's works (for this edition

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N.B. The blocks which illustrate Mr. Cameron-Swan's article in this number of "The Imprint" were made by the Company of which he is the Managing Director.

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includes "notes collected from Ruskin's works, by special permission") are appended in many cases, bearing upon the picture, or inspired by the same subject. It is a great comfort to know that we can trust to the numbers of the pictures, as they are never changed, even when there is a re-arrangement made. We suggest that the plan should be also printed on the end paper at the beginning of the book, where it could be referred to instantly—we offer the suggestion as the outcome of experience in strange galleries.

THE HISTORY OF ENGRAVING, FROM ITS INCEPTION TO THE TIME OF THOMAS BEWICK. By STANLEY AUSTIN. T. Werner Laurie.

The author of this little work has attempted to give a survey of the whole field of the history of engraving on wood and on metal, up to the year 1828, when that charming engraver Thomas Bewick died. Had he confined himself to one branch of the art, he would have found his subject too great for the one hundred and ninety pages of openly printed text. The modest price of the book should not induce one to overlook certain ill-considered statements in which the author indulges. The strange passage at the beginning of Chapter VII. which informs us that: "Singular as it may appear, at the very time when Caxton was introducing the art of engraving on wood into England, that art had started on a downward grade" on the Continent. Now Caxton died in 1491, before Durer had begun to produce his incomparable work on wood; before Hans Holbein the younger was born: before the admirable wood engravings of fifteenth and sixteenth century Florence, with their simple line, their perfect composition and arrangement of black and white, and their lovely borders to frame them, before these were cut. These early Florentine wood engravings are among the most exquisite illustrations ever done on wood, and for over half a hundred years after Mr. Austin's date, showed no sign of decadence. In a handbook for the beginner, professional or amateur, misleading suggestions should be most studiously avoided. The illustrations consist of reproductions by half-tone process blocks of wood engravings, line engravings on metal and mezzotints. The only reason for using a mechanical process is to ensure a reproduction resembling the original as closely as possible. Why then should the Caxton engravings be reproduced by a half-tone instead of line block? The paper on which the illustrations are printed is of the glossy enamel variety which is so well known: and each page of illustration is pasted to a page of the text and not sewn into the volume.

SOME NOTES ON THE COMING COST CONFERENCE: By  
CECIL B. JOHNSON

THE cost system advocated by the Federation of Master Printers to-day is not the result of the sudden inspiration of one of the more highly gifted members of the craft, but the outcome of many years of experiment and development, and so Darwin's law of the "survival of the fittest," and in this connection let us hope the best, may be said to have played its part in bringing it to its present stage. For this reason one can look back, and trace the various steps that have led up to, what is for us at any rate, finality, with tolerable accuracy, the more certainly because of the knowledge that failure has been, and is, the price of mistaken originality.

As a matter of interest, let us follow the perfectly logical chain of developments which have led up to the point at which we find ourselves to-day:

A good journeyman printer, with a natural desire to leave the ranks of the employed, and enjoy the greater anxieties of the employer, sets up in business for himself with the slenderest provision for accounts, partly because he has little or no knowledge of such things, and partly because he regards most of the office routine, which he has experienced, as so much red tape.

The work ticket is remarkable for its absence, the actual copy, with a note of the quantity required in one corner, serving all requirements, and prices are fixed partly from a rule of thumb scale and partly because "such and such" a job should be worth "so much."

As we are not dealing with failure let us grant that he succeeds, as some have done in the past, with no apparent cost system, simply because he himself is his cost system, which is to say the record of time spent on each job is carried in his head, errors of omission being roughly balanced by errors of addition.

Success is followed by expansion, and some form of work ticket is found necessary, owing to errors in following customers' wishes and a tendency on the part of his employees to deny the receipt of instructions. With the increase in the staff a further difficulty is experienced in remembering how many hours have been spent on each particular job, and so a time book or sheet is provided; probably the former, as it has certain advantages at this stage.

Up to the present, the only test applied to the rates for charging is the amount that the employer is earning; if he is satisfied that this amounts to something more than he would get as an employee, all is well and good so far as he is concerned.



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## Some Notes on the Cost Conference

The next step is the comparison of the amount of wages and expenses after a year's trading, and a re-arrangement of the scale of rates based upon wages paid with an estimated allowance for the time which cannot be charged, and the expenses and profit are covered by a percentage, after the charge for materials has been included ; thus labour and materials bear an equal proportion of the expenses.

Later, it is realised that certain of the expenses should be charged to the labour, so, as far as possible this is done, and for this purpose the business is split into departments, for instance, compositors, machine-room and bindery, each section being debited with those of the direct expenses which can be so treated without much trouble. This necessitates an increase in the rates and a corresponding reduction of the percentage to cover the balance of the expenses ; the result being that labour carries more, and material less, of the latter than previously.

Some check on the various departments is eventually deemed necessary, possibly by means of providing an analysis of costs in the sales book, which shows the value of work done in each department, when the job is completed.

The value of the output for the year, which is found by adjusting the totals of the analysis of costs by means of the work in progress at the beginning and end of the year, is compared with the direct cost of running each department, that is the sum of the wages and those of the direct expenses which have been charged to it.

The next development is to charge every expense that it is possible to treat in this manner, direct to the various departments, which necessitates a further revision of rates, and results in materials carrying a smaller proportion of the expenses than previously. The rates are tested by trial by error in the same way as previously, which, after all, is not a great advance on the comparison of the amount actually earned with a journeyman's wages first mentioned.

From this point the developments are important, the first one being the realisation that the only way to get the rates absolutely accurate is to divide the cost of running each department, that is, the sum of wages and direct expenses, by the number of hours of labour returned by that department as chargeable to customers. For this purpose, it is necessary to keep a more complete record of the time, splitting the total into chargeable and non-chargeable hours ; but this can be done without much difficulty by an extension in the wage book in the case of hand labour, and a special provision for machines ; the additional work being more than compensated for

## Some Notes on the Cost Conference

by the fact that it is simpler to find the value of the output over a period by turning the chargeable hours into money, than by the adjusting of the analysis of sales by means of the work in progress.

A natural sequence to this is to save the time the foreman would spend in handling the additional figures, by adopting time sheets instead of time books, which are sent up to the office daily and dealt with by a clerk, who posts the time to a duplicate or cost ticket which is kept in the office.

Beyond saving money by doing the same work more accurately at a reduced cost, this has the additional advantage of removing the temptation for a foreman to "adjust matters" when he has made a mistake in an estimate.

The last and final step is to avoid the necessity of adding a percentage to the departmental costs in order to cover the general expenses, by allocating the latter to the various departments, including the warehouse, in proportion to the cost of running each, that is the sum of the wages paid and the direct expenses, which, of course, necessitates a further revision of the rates to meet the latest conditions.

It will be noticed that the tendency is to begin by putting the same percentage, to cover the expenses, on both labour and material, but eventually the former carries considerably the greater portion, as undoubtedly it should. Probably this is the explanation of the fact that the small printer usually finds it difficult to compete with his larger rivals when there is a question of large quantities of materials.

When one considers the many stages that have been passed before the final one has been reached, and that each employing printer has varied each stage according to his personality, can one wonder that there are so many different methods at present in operation, and that it would be difficult to find half a dozen firms working exactly on the same lines.

Development has been slower than it might have been, owing to the fact that until lately there has been no great interchange of ideas on the subject, partly on account of the tendency of the master printer to regard his competitors with suspicion unless actually acquainted with them, and partly because the employer who required information was rather ashamed to seek the assistance of his rivals, while those who had the knowledge, thought it foolish to give away what they had taken many years of bitter experience to acquire. Fortunately better council is prevailing.

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THE platen family of printing machines is a very interesting one for jobbing printers generally to consider, and yet when one has waded through the history of this type of machine, it may be seen that there has been little departure from the first conceived ideas of the lines of the machines which developed appreciation on account of merit. Few of our readers may recollect an early comer, "The Ruggles." It was a machine which probably injured the hands of more of its operators in proportion to the number at work than any other ; it had a nasty snappy action, but it had a stationary type bed and a platen with a kind of jaw motion. The first real, useful, safe machine was imported into this country from America and appears to have been invented by a man named Gordon, who christened it by the name of " Franklin." It was brought to this country by a firm interested in lace-making machinery, by name " Cropper," who placed it on the English market under the name " Minerva," about the year 1867, and throughout the whole trade, nearly all platens, of whatever type, have, until quite recently, been designated " Croppers." If a printer wants an operator, he advertises, or puts out a notice on his door plate, that he wants a " Cropper hand."

It is not proposed just now to enter further into the history of the platen machine. The family at the present day may be confined to two types : the swinging type-bed with cam-moved platen and the fixed or stationary type-bed and a direct acting and locking platen. The first of this latter type of machine also came to this country from America about the year 1872, the invention of Merritt Gally. It was known here and in America by the name of " Universal," and a good name, too ; for all machines for high-grade work requiring powerful impression, whether made in America, England or Germany have ever since accepted its principles as the lines to be followed. All makers have vied with each other to add distinctive improvements, yet the fundamental basis of Merritt Gally's designs are to be found in all of them. Perhaps the latest and most up-to-date machine of the platen family is to be found in that turned out from the Colt's Armoury factory in America. We have had quite recently the opportunity of examining the " Laureate," as it is called. The first thing that strikes one is the massive broad base on which the machine stands, very different from the earlier types, which stood on four dainty feet. This makes for sound even impression. The type bed, of course, is cast as part of the main frame casting, and the platen itself is cast all in one piece, except what the makers term the

## An Up-to-date Platen

"side-ears" which are bolted on. These each carry a rocker and a cam which produce the platen action. This alteration may be regarded as an important improvement, for while it acts on the platen from both sides, and stands for greater rigidity and accuracy as well as smoother working, it has got rid of the central projection which formerly actuated the platen and prevented the feeder from getting quite close up to his work.

The impression "throw off" and regulation is by means of an eccentric shaft and movable locking devices, in much the same manner as heretofore. To alter the impression, of course, means that the shaft must at times be "off the dead centre"; and throws the resistance or force of the impression impact upon the bolts and recesses. It is probably the only weak spot in the machine, but it is the inherent weakness of the impression throw-off and adjustment system.

Who has not witnessed the battering up of the eccentric motion levers of a "Cropper," or suffered delay from the "shearing off" of the locking pin in an "Arab"?

Given a chance for an operator to get the eccentric in the weakest position, it will surely be at the time when he has packed his platen for heaviest impression. It seems a small matter, but it means that the operator should be told and taught always to keep his bolts and recesses as nearly on the dead centre as he can.

The inking arrangements in this machine are designed to give thorough distribution, and even depositing of the ink. The ink duct is made longer than usual, and the knife is capable of the finest adjustment by a number of thumb screws. There does not appear to be any means of adjusting the whole length of the knife by a screw at either end, an arrangement which would be convenient on many occasions. Distribution is effected by two cylinders of equal diameter, and while revolving, these are reciprocated in opposite directions. If these cylinders were made of slightly varying diameters, the result would be a still further breaking up of the ink in its passage to the inking rollers. Wherever variation in size of distributors and inkers can be arranged, it should always be adopted.

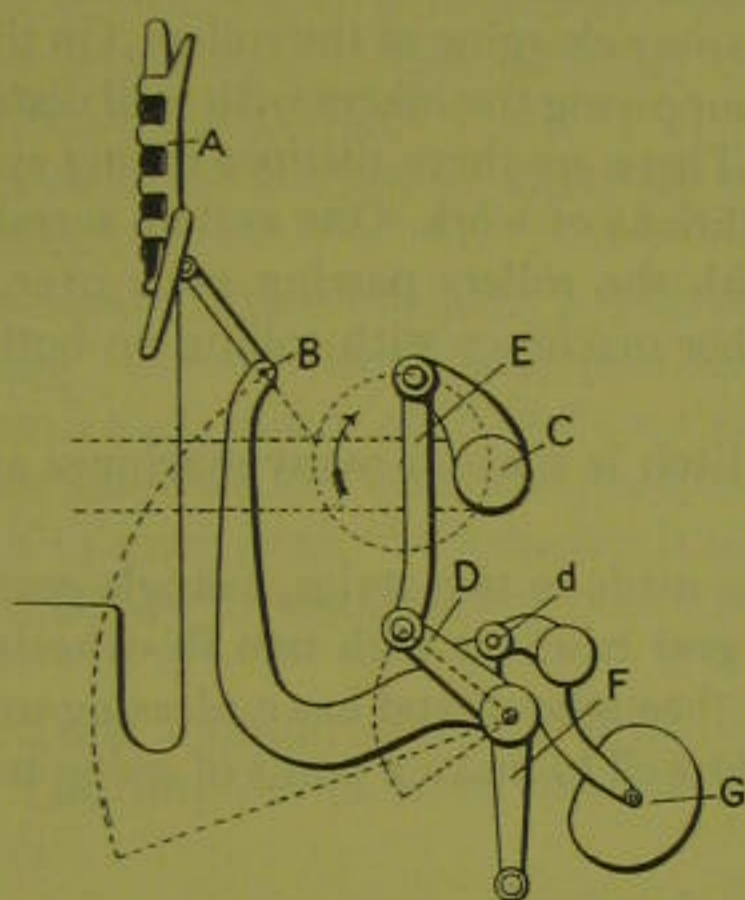
The "mouse" or rider on distributors is still reciprocated by screw and crescent, but in the "Laureate" the crescent is placed in the centre and a reservoir of oil makes for easy working, and has a tendency to prevent ink and dirt working in from the ends.

The Inking of the Forme. It is here the greatest improvement is found. In all this type of platen the roller carriage has been actuated by cams in

## An Up-to-date Platen

the main gear wheel, which have always, after a time, developed such signs of wear as to cause the carriages and rollers to traverse the forme in irregular jumps or jerks ; not infrequently going to the top position with a crash.

In the machine under notice, each roller carriage has independent action and separate mechanism to operate it, exactly duplicated on either side of the machine. It is a clever, and now simple, combination of crank, link and lever.



This diagram may assist to the understanding of it.

A is the roller carriage ; B is the carriage arm ; C is the sub-crank ; D is the lever and d the locking bowl ; E is the link connecting C and D ; F is the stop frame motion ; G is the counter balance.

The sub-crank C is fixed to the crank pin on each of the revolving wheels at either side of the machine, actuating the platen and taking the impression.

It will be seen that as the crank arm C rotates, it depresses the lever D which, being locked by d to the roller arm B and through it to carriage A, and actuated by the link E, causes the rollers to pass downwards over the forme, and passing the lowest centres allows the balance weight G to return it to original position.

When it is desired to stop the roller action, a rod in front of the machine is pushed in ; this lifts the bowl d and unlocks the lever from the carriage arm A, which in turn is maintained in position by the balance weight G.

There is no actual rest of the rollers, either on their upward or downward

## An Up-to-date Platen

traverse, but as the moving pins are passing the dead centres when the carriage is finishing, or starting on, its journey, the motion is so slow that ample time is assured for obtaining all the necessary supply of colour from the distributing drums. The elimination of the cam motion for the rollers means a much longer life to the machine.

Other features worthy of passing comment are that the rod working the ink supply is attached to the counter balance, so that when the rollers are stopped, there is no over charging of the rollers. On the other hand, there is an arrangement for supplying the inkers with well distributed ink without running the machine. There are three distinct inking systems, all suited to various kinds and conditions of work. One system seems to ink thoroughly the heaviest forme with the rollers passing once over, more evenly than can be obtained on other machines with rolling on both the up and down traverse.

The treadle chase-latch is now on many machines and is, of course, to be found here.

The "Laureate" is made in two styles, a single gear machine with one fly-wheel or a double gear machine with two fly-wheels. It shows signs of great care and thought throughout, and has a pleasing workmanlike appearance. Printers would do well to make a point of going to the British agents to inspect it.



## CORRESPONDENCE

From the Vice-Chancellor,  
The University, Leeds.  
February 3rd, 1913.

Sir,—Thank you for your letter. May I take this opportunity of saying how delighted I am with *The Imprint*, and not least with the Editor's comments at the beginning?

I wish we could get educational institutions generally to realise the importance of a more severe style in their printing. Unconsciously it would do a great deal to educate the people.

..... At present we are put to shame by much that comes from America and Germany.

When I was in Germany, in the summer, I went to the Insel Verlag and had a very interesting talk with the Managing Director, who (like many other Germans whom I met) said at once that their printing movement was chiefly due to English influence, for which they had the heartiest admiration. But what they seem to have done in Germany is to get the idea of good printing much more widely diffused among the public than we have done here.

At the Gordon Craig Exhibition here on Saturday, I took the opportunity of showing *The Imprint* to those who attended. They were very much interested in it.

Yours faithfully,  
M. E. SADLER.

St. Ives, Waverley Road,  
Enfield.

February 7th, 1913.

Sir,—I have read with considerable interest Mr. W. Howard Hazell's article on cost-finding in your first issue, being one of the enthusiasts described by the writer. Mr. Hazell will, perhaps, allow me to make a few comments on his suggestions. It surely is of first importance that a national plan be adopted and, therefore, the system should be applicable to the small business as well as to the large. I think, therefore, that travelling expenses, partners' salaries, and interest on capital should be kept outside other prime costs. It is delightful, of course, to think that the partners should have adequate salaries, and at least five per cent. interest on capital invested, but I am certain that both items are profit—things to be fought for after cost is

ascertained. Travellers present more difficulty, but here I am of opinion that they should be grouped, and the cost of each be added to his particular section of the business and not spread over the whole of the turnover.

In the fourth recommendation of the Master Printers' Circular quoted by Mr. Hazell, it is suggested that a percentage be added to the price of all material to cover cost of handling. Of course, and I do it, but what is to be done when the customer supplies his own material? The cost of handling does not actually increase the cost of composition or machinery but it is a cost and has to be covered. It is a thousand pities that our estimates do not regularly present a warehouse line, but they don't, and I feel certain that the percentage sought has to be brought into the final total.

The fifth recommendation is, no doubt, the now universal plan, but I think it is to be regretted. The more accurate and scientific method is to write five per cent. off the cost price every year.

Mr. Hazell claims that "overhead" expenses should be divided over "the departments in proportion to the departmental costs." Surely not. A department may have a small cost but be the backbone of a business, and it would seem as if the output should be a factor in the allocation of expenses. At all events this is one of the points that requires careful consideration.

The basis of cost having been ascertained, Mr. Hazell sets out the "chargeable" hours, but passes over too lightly (I hope he will pardon my saying so) the difficulty of the non-chargeable. Incidentally, I notice that one or two big items are not specifically mentioned, particularly the expenses of the Store Room and Proofing, but it is the question of clearing and distributing that gives me more thought than anything else. Supposing the composing-room figure for chargeable hours is 1s. 9d., it is assumed that the full amount of clearing and distributing is being done. But is this certain? It seems to me that some very precise regulation should at this point prevail.

Mr. Hazell winds up his paper with good philosophical conclusions, and I think is to be congratulated on the interesting and instructive manner in which he has presented his facts. He has ignored a pitfall or two, but I have no doubt that the coming Congress will find means of evading the danger.

Yours faithfully,  
W. H. FAIRBAIRNS.

## Correspondence

31 & 32 Shoe Lane,  
London, E.C.

January 27th, 1913.

Sir,—I am in receipt of your letter and also of the copy of *The Imprint*, for both of which I have to thank you. As you make a point of yours being a trade journal, may I make a few comments from the purely trade point of view.

Art and trade somehow do not go, and never have gone, hand in hand. Many a business venture has been started with art as a basis, and somehow the marriage has invariably ended in the Divorce Court or in Carey Street. The reason of this is that the purveyor of art, full of ideals and enthusiasm, has not taken into consideration the difficulties with which he has to contend. He has been too rapid, he has tried to reach his goal too quickly. His capital—and there comes the rub—has not been large enough for him to tide over evil times and suffice for keeping the cow while the grass grows.

The British public is supremely ignorant of art and, not content with that, it glories in its ignorance. You do not meet the man who proclaims from the housetops that he knows nothing about electricity or engineering or medicine or music or even literature. But who has failed to meet the man who proudly exclaims "I know nothing about art," and generally follows up this assertion with "but I know what I like." Knowing nothing about art and thinking that he knows what he likes, he then proceeds to spend his money as he desires and, while he would not dream of buying a horse or a motor without taking expert advice, he considers that his ignorance of art entitles him to judge the merits of a picture, a poster, a booklet or whatever may be the art produce placed before him.

Now sir, this is the man with whom you have to deal, when you assert that the object of your journal is "to eliminate all that is shoddy and purely pretentious," and "to obtain for printers a fair return for their labour and outlay." You are, if you will pardon my saying it, going to the wrong public with your ideas of reform. The printer—the good printer—is a man of taste who has been trained to appreciate the art of his trade. But he is also a business man who has to keep his machines running. His time, doubtless, would be very well spent in setting up beautiful pages, but he would be in the same position as the tailor who contented himself with cutting beautiful patterns, or the sculptor who never got further with his statue than the clay sketch stage. It is necessary for him to get the printing order if he can, and for the time being he is, to all intents and purposes, in his customer's employ,

and he must carry out his customer's wishes to the best of his ability. He cannot afford to educate his customer. He is unwise even to criticise his customer's taste.

I had an experience of this once. A personal friend of mine was in a position to give out a great deal of printing, and he asked me to go up and see him. He handed me a booklet that his firm had recently produced, and asked me for a quotation for a similar production, at the same time intimating that he would appreciate criticism that would enable the new publication to be superior to that already issued. The latter was really an exceedingly poor production, and bore every evidence of having been slung together in a hurry without any method or attention to what editors call "make-up." Apart from that it was poorly printed, but this was excused by my friend on account of hurry, the printers being unavoidably rushed. I did not consider that criticism was my province, but as this was more or less of a personal matter I went into it thoroughly, for if it came off, it was to be a £1,000 order, and these orders are not daily occurrences. To cut a long story short, I did not get the order and I lost the man's friendship! Unfortunately it was his own production that I had picked to pieces.

I am entirely in sympathy with your aims and objects, but if to-morrow a customer wanted fancy lettering "picked out with green and gold" I'd take it without a murmur.

In the last five or six years I have spent between £20,000 and £25,000 on "art," but always with a view to its ultimate destination. It has either been what my own firm could sell or what their customer could sell. Some of this money has gone into the right channels, and of some productions I am very proud, but you must remember that a man in commerce buys to sell and not for his own personal gratification.

The commercial world is controlled from the counting-house. In every case it is the man who holds the purse strings who says yea or nay. Sometimes he is a man of taste who takes an interest in beautiful things, but more often than not he is the man who is paying the bill solely and therefore entitled to have what he wants. He can judge the value of paper; it is something tangible, he can weigh it, he can feel its surface and he can compare it with other paper that is a farthing a pound cheaper or dearer. But type is a thing beyond him, it is too much in the abstract. Arrangement conveys little or nothing, for nine persons out of ten who are not directly connected with the arts, fine or applied, cannot distinguish a vertical or feel a balance.

## Correspondence

Design is an unknown quantity to the average man. I remember Ospovat saying that there was a great future for the man who would devote himself to decoration and design because, while people did know, or thought they knew, about painting, they knew nothing about design, and therefore it was often possible to get some good work through without the patron knowing.

And this brings me to your second ideal, viz., to obtain for the printer a fair return for his labour and outlay. I presume you are aware of the methods in vogue in the trade to-day in "business getting." Scarcely an order is given out save on a competitive estimate. All business nowadays is new business, and at every turn one is faced with cut prices. There are many firms alack, who, rather than lose an order will work for a figure which barely covers cost.

One cannot blame a business man for buying in the cheapest market, but what I do contend is, that while these cut prices obtain, it is absolutely impossible for the master printer to get a fair return for his outlay and fair interest on his sunk capital. In the last twenty-five years, rent, wages, machinery and running expenses have all increased; huge capital is sunk in up-to-date machinery and in floating staff, and while the bulk of work has increased, profits have steadily decreased.

One reason for this is that the new improved machinery has benefited the consumer rather than the producer. If a new machine costing, say £2,000, which does twice the amount of work as the old machine with half the amount of labour be put on the market, the printer who installs it, at once gives his customer the benefit of the saving by offering to do work ten per cent. cheaper than hitherto. This tends to reduce the price throughout the trade and means the sinking of further capital and the consequent necessity of capturing sufficient orders to keep the new machinery going. Theoretically, the improved machinery should reduce the cost of running; practically, it does not, although it enables more work to be turned out. To secure some return on invested capital, it is necessary to beat up more trade. In fact it is the only instance of perpetual motion.

Now, if you desire to obtain for the printer a fair return for his labour and outlay, the way to do it is to prevent in some manner the cruel, immoral, aye, dishonest cutting of prices which leads not to healthy rivalry but to unfair competition.

No one would accuse the late Sir Henry Irving of being inartistic, and yet what he said of the stage might with equal truth be said of the printing trade: "It must pay as a business before it can flourish as an art."

Yours faithfully, G. F. SCOTSON-CLARK.

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