12" = 1
10 = \frac{1}{8}
48" = \frac{7}{26}
60 = \frac{25}{26}
72 = \frac{36}{36}
A WORKING HANDBOOK OF TYPES IN USE AT THE CURWEN PRESS

JANUARY 1931
A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG.

CAPITALS LETTERSPACED

The years that have elapsed since the end of the War have seen political revolutions abroad, and a typographical revolution in Great Britain. It is a commonplace that English revolutions are invariably bloodless: and the Printing revolution has been no exception. By imperceptible stages Typographical leadership has slipped from the hands of private press owners into the practical hands of professional printers and enlightened publishers. Evidence of change is everywhere. Let a dozen books of to-day, chosen haphazard from the lists of representative publishers, be compared with twelve books similarly selected from the publications of 1867 and 1907. What is the reason for the differences?

CASLON OLD FACE ROMAN AVAILABLE IN 6, 8, 9, 10, 11, 12, 14, 18, 22, 24, 30, 36, 42, 48, 60 and 72 point
The question is not too easy to answer, but the answer can be attempted best by a brief retrospective survey of English Printing during a hundred years. The eighteenth century in England, in which Bulmer and Bensley are included, left a record of considerable achievement; but in the industrial upheaval that followed, resulting from the spread of machinery, Printing was one of the first trades to suffer. Cheap labour, the race to make money quickly, brought about a decline in book production in this country to its lowest recorded level; indeed, Printing went from bad to worse. Not until the advent of Pickering and the Whittinghams was there serious promise of improvement. Pickering’s publications represent a distinct contribution, which is only now finding acknowledgement. He was incidentally the first producer of those “Period” books, so dear to a number of our present-day “collectors”.

There may be perceived in his books a quality that might have been the seed of a widespread revival in Printing. Unfortunately, the second Pickering lacked the ability of the first: he was content to follow narrowly in the path his father had opened for him. William Pickering employed in his early publishing years numerous printers. In 1830 he first met Charles Whittingham the younger, who was a printer of very considerable gifts, and the books produced under the combined guidance of these two men are well known, and have been the subject of a certain amount of controversy.

ABCDFGHJKLMNPRSTUV
Furthermore, all printers have their customers within telephone range; and such materials as paper, ink, linotype and monotype faces, etc., can be rapidly assembled in unending variety, by train, motor transport, and by air. These modern machine-tools and physical facts cannot fail to influence Printing style, in our day and in years to come. Change has not stopped short with machines. The personnel of the progressive printing establishments is becoming transformed. A new force in the shape of the Typographer has arrived. He is, for good or evil, that typical twentieth-century product—the specialist. He concerns himself exclusively with the designing of printing, the assembling of appropriate types, the choice of paper, ink, ornament, and binding, etc., for the book in hand. He is sometimes, but too rarely, to be found in the person of the master printer himself; more usually he is an outsider co-opted on to the staff. In the latter case he is free from administrative and financial cares, and it is claimed that his strength and usefulness and particular scope lie in this detachment, which enables him to innovate and change.
The position of the Typographer has its dangers. It leads somewhat easily to a facile eclecticism, very easy to acquire, and readily acclaimed by a large section of the book-loving public, which in its innocence is ever ready to confound the antique and curious with the beautiful. But one factor, perhaps more than any other, has made the Typographer necessary in England if English printing is to have a future. I refer to the Trades Unions, which have, it would appear, reached their finest point of organization (another form of specialization), achieved for the ever necessary purpose of economic defence and offence. Each process of printing has its well-drilled, massed, but exclusive and water-tight compartment of workers, helpless and unorganized to achieve printing results of any aesthetic value without the new specialist in typography to watch, guide, and lead them.
Let us examine some of the tendencies and results of modern English Typography, with particular reference to the use of machine-setting and press work. The majority of books in England are set by the Monotype or Linotype machine, rather more by the former than by the latter. The unit of the first is a single letter, while that of the second is a whole line of type ('Line o' type'). The Monotype machine is, in my opinion, better adapted to printing of the finest quality. Through each letter and space being cast as a separate unit, minute spacing by hand in the final stages is made easier by its flexibility. In any case, a page is finally prepared and imposed by hand as of old, and it can be said of the Monotype that it is so constructed that both the mechanical and human actions of composition are deliberately allowed for. Moreover, the Monotype Corporation has a better selection of type faces to offer printers than its rival, although, as will be explained, both corporations fall short of what might be expected from them.

If few books are hand-set, fewer still are hand-printed. Virtually every book produced in England is machine-printed. Various kinds of machines for press work are available, and so well made are they that it is difficult for the printer to make his choice. All machine-makers claim speed, but the wise printer will choose the machine which most evenly distributes the ink over the rollers. With this advantage, coupled with a good machine-minder working his machine slowly, there is no reason why the machine-printed book should not equal the best hand-work. There will be some slight dissimilarities: a machine cannot be worked with as stiff an ink as can a hand-press. The best examples of both methods compared will show differences, but not necessarily inferiorities or superiorities.

Of all the materials available for producing a fine book, paper is the most abundant in variety. There is now, as ever, a vast choice of quality and kinds of paper. The printer can make a free choice of paper appropriate for the book in hand, making allowance for the nature of the type which has to be impressed upon it. England is deservedly famous for its white hand-made rag papers of superb quality, but printers who desire to use what is erroneously known as mould-made paper (which contains a high percentage of rag, but is made mechanically) must seek it abroad.
Hand-made papers are apt to damage type somewhat, thereby reducing its life, but this can be avoided if the paper is dampened for printing, a precaution just as necessary for machines as it was in the days of the hand-press, so as to ensure a good impression. Hand-made papers are stiff and hard, because to ensure durability they contain a high percentage of linen rags, linen rags being indeed the chief substance of which they are made. The best hand-made papers are made entirely of linen rags.

By the use of mechanical setting every book is set with fresh and new type cast by the caster attached to the machine. Thus the type never assumes a worn look; but within this advantage lurks a disadvantage. Unless the metal is kept perfectly mixed at the required heat the type produced will look thin and speckled. But the whole point is that with a good craftsman it need not be.
Since the War the Monotype Corporation (a firm of great energy and enterprise) have issued versions of the Garamond, Baskerville, Fournier, Blado, and Poliphilus types; and these, added to their Caslon and Imprint issued prior to the War, make the nucleus of a fine selection. But (with the exception of the Imprint) all these types are revivals, a heritage we gladly accept, but a heritage with a qualification. The corporation would deserve even more respect if it stimulated and encouraged the production of contemporary types, designed by men who have seen and understood machines now in use, and who will adapt their designs accordingly, to entail the most economic results—types, incidentally, that a printer would be happy to use to print a book by Einstein, Bernard Shaw, James Joyce, Thomas Mann, or Jean Cocteau. But this brings me to the debatable subject of 'Printing Style'. I approach it with trepidation: firstly, because I have a suspicion that the typographical genius of to-morrow will surprise us by producing something that has not yet been imagined, and secondly, because no very definite style has yet emerged from current activities. English printing may be divided into two schools: (a) Period Printing, (b) Contemporary Printing. It may seem incredible that all printing style cannot be termed 'contemporary', but so strongly is antiquarianism engrained in the English character that most modern printing is either 'Period' or just nothing at all. By 'Period Printing' is meant printing that, in its arrangement and ornament, is the reflection of a distinct epoch that has passed. Thus, a 'Period' edition of Herrick's works will have a liberal supply of rules both around and across the titlepage, and possibly ornaments redrawn or photographed from designs executed from the original edition or some other book of the period. Publishers and booksellers protest that antiquarianism, or a good veneration of it, sells. The Typographer finds Period Printing easy of accomplishment, since he has to adapt, not invent.

The book-buyer armed with a little knowledge is quick to acquire something he recognizes and understands without effort. The student of literature, familiar with the early editions of his loves, likes these reflected splendours. In this wilderness the art critic justly cries against our present-day artists, who presumably cannot equal these revived ornaments, or why are they revived? Those who do not as a rule care for a 'Period' book, care least of all for its decoration, ornaments, etc. Ornament is the lyric side of printing, imaginative and spontaneous, a fresh delight to the eye. Photographing and re-drawing old ornaments from old books is atavism, and has made many otherwise fine English books ridiculous. It would be ungracious to mention examples, but they abound. If there is no ornament of our time suitable for the book, ornament should be eschewed. On the other hand, if there are artists able and willing to work for typography, resuscitation of old ornaments is the surest way of discouraging them. We will none of us grudge the Herrick scholars their 'Period' edition for reasons of sentiment, but we cannot but dislike the 'Period' book which masquerades as an example of printing as an art.
Period printing was first introduced by Pickering, who arrived on the scene when typesetting generally was suffering from Bodoni and the neo-classical movement. Both type and ornament were thoroughly debased. It was natural, therefore, for Pickering to revert to old models, and to old type faces which had survived from the eighteenth century and were in themselves good. His work was a very necessary and obvious preliminary to a renascence of type design for which, alas, we are still waiting.

It has already been observed that printers are now dependent on the Monotype and Linotype Corporations, and in justice to Period printers it must be emphasized again that the bulk of good types available to them, even if they wish to print a modern book, are adaptations of types belonging to other periods, which to a certain extent conditions their activities. But they have no such excuse in the case of ornament: for these the printer is fortunately independent of type-founding corporations.

Koch Antiqua kursiv available in 6, 8, 10, 12, 14, 16, 20 and 24 point
A contemporary style in printing is admittedly difficult of attainment or of definition. A Typographer with imagination can divorce himself from the old models, and encourage artists sympathetic to the book to co-operate in decoration, but his one essential stimulus is lacking at present.

There are no contemporary Book types worthy of note: printers are in advance of typefounders. It is not easy to believe that there are not designers who could do good work if encouraged. The numerous eighteenth-century typefounders did not always employ a man of outstanding genius to design types, but often encouraged here and there men who showed pre-occupation with the shapes of letters. Printing and typefounders have been separate trades for some two hundred years, and this separation has been sealed for as long as we can see ahead by the introduction of mechanical setting.

To-day, the two type corporations already referred to have for all practical purposes a monopoly! Is it too much to ask them to commission modern types? Even if they are bad at first (like many of the recent German experiments), the profession once established would quickly mature.
A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG.

CAPITALS LETTERSPACED

In spite of this handicap of types, the modern printer has one unique advantage which was denied his predecessors: the opportunity to use colour freely cuts him off effectively from the past. Ink-makers at least are in touch with the times, and a great variety of fast and clean colours is available. Colour is the dominant feature of the present. The Englishman is once more aware of pure colours for decorative purposes, and we can look forward to great developments in this direction.

1 2 3 4 5 6 7 8 9 0
As early as during the eighties of last century, certain German type-founders recognized that, in order to reform book-printing, it was necessary to begin by reforming type, its primary constituent. They produced a number of artists' types, some of which have outlived many a type subsequently designed by a book-artist; and, although these first attempts were not carried any farther, it is the type-foundries that deserve credit for having started the movement. When, at the end of the century, and under English influence, these attempts were revived with greater success, it became evident that Germany had already been in possession of quite a number of novel types and books before the German private presses came to the fore with their new types, so that they were in fact post festum, whereas in England the movement had been originated by the private presses.

1 2 3 4 5 6 7 8 9 0
A QUICK BROWN FOX

JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX

Though the German private presses have produced a great deal of good work, and deserve to be thanked for many useful suggestions, they have, in some respects, the appearance of an imitation, fifteen years belated, of their English models.

Some continue to exist to-day, but their best work seems to be less read, than used for purposes of study. Besides, their existence, nowadays, considering their limitations in selecting their literary matter, seems to be pretentious rather than useful.
A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG.

CAPITALS LETTERSPACED

1234567890

FORUM AVAILABLE IN 10, 12, 14, 18, 24, 30, 36 and 48 point

COCHIN CAPITALS AVAILABLE IN 24, 36 and 48 point
A quick brown fox jumped over this lazy dog. A quick brown fox jumped over this lazy dog. A quick brown fox jumped over this lazy dog.

A quick brown fox jumped over this lazy dog. A quick brown fox jumped over this lazy dog.

A quick brown fox jumped over this lazy dog. A quick brown fox jumped over this lazy dog.

A quick brown fox jumped over this lazy dog. A quick brown fox jumped over this lazy dog.

CAPITALS LETTERSPACED

1 2 3 4 5 6 7 8 9 0

CABLE LIGHT ROMAN & ITALIC AVAILABLE IN 10 and 12 point, also roman only in 24 point

OLD FACE OPEN TITLING AVAILABLE IN 12, 14, 18, 24 and 30 point
A quick brown fox jumped over this lazy dog. A quick brown fox jumped over this lazy dog. A quick brown fox.

CAPITALS LETTERSPACED

1 2 3 4 5 6 7 8 9 0

CABLE BOLD AVAILABLE IN
8, 10, 12, 14, 18, 24, 30, 36, 48, 72 and 96 point

CABLE HEAVY-FACE AVAILABLE IN
24, 30, 36 and 60 point
A QUICK BROW
N FOX JUMPED OVE
R THIS LAZY DOG. A QU
ICK BROWN FOX JUMPED OVER

THIS LAZY DOG. A QUICK BROWN FOX JUMPED

1 2 3 4 5 6 7 8 9 0

Since 1900, the essential features of development have been brought about by the activities of two groups, i.e. the type-foundries and the book-artists, who, in some cases, collaborate. The book-artist is an artist who concentrates his efforts on the book, not merely as an illustrator, but as a supervisor of the whole process of its production.

CURWEN SANSERIF TITLING AVAILABLE IN 12, 18, 24, 30 and 36 point

CURWEN SANSERIF AVAILABLE IN 24 point
A Quick Brown Fox

jumped over this lazy dog. A quick brown fox jumped over this lazy dog. A quick brown fox

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

CLOISTER BLACK AVAILABLE IN
14, 18, 24 and 36 point