STANLEY MORISON AND JAN TSCHICHOLD

TYPOGRAPHIC DESIGNS FOR PRINT

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INTRODUCTION

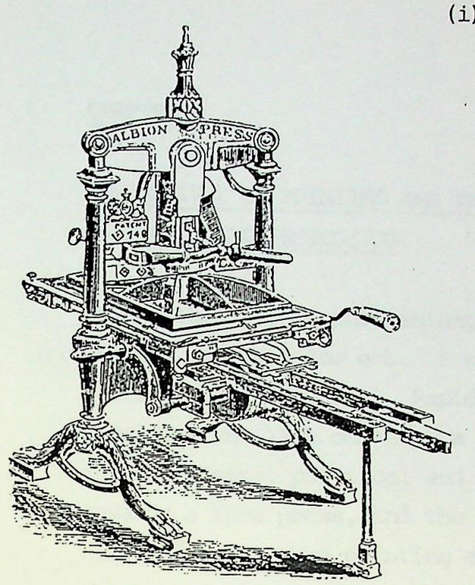
Stanley Morison's greatest influence in the world of printing and typography, was through his connection with the British Monotype Corporation, and the programme of typefaces the Corporation made available on his advice from 1922 onwards. Morison is also remembered for his connection with The Times newspaper. As well as completely re-designing the newpaper, he also designed a typeface, "Times New Roman" specifically for use in the paper. "Times New Roman" is an extremely popular and versatile typeface, first used for printing in The Times in 1932 and only superceded in 1972. Morison's interest in Typography and print spanned into many other fields. These included calligraphy, the design of books, extensive research into the history and origins of type design, and the writing of books and articles on the subject.

Jan Tschichold's influence was first exercised entirely on the continent, in Germany and in Switzerland, but he was to work twice in England. In 1935, he was invited by Lund-Humphries, publishers in Bradford, to exhibit his work, re-design their stationery, and design a volume of the Penrose Annual, a job which Morison had undertaken twelve years previously.

In 1947, he was invited by Allen Lane to re-organise the typographic design and layout of the entire list of Penguin books, a job which took a total of three years, and made him as influential in Britain and America, as he had been on the continent. Tschichold's interest in typography and print also spanned into many fields including Calligraphy, the design of books and typefaces. He also wrote and designed a great number of books and articles on the subject of typography.

This thesis is an attempt to outline the typographic background and the most important work accomplished by these two men. Although they only met once, and differed greatly in style, they were concerned with the same issues, and worked on similar projects within the fields of typography and print.

The aim of this thesis is to establish these links, by comparing their work in these fields.



An iron hand-press. R.W. Cope's Albion was the most common English hand-press for general use, throughout the 19th century, and was the machine used by most of the private presses.

CHAPTER I

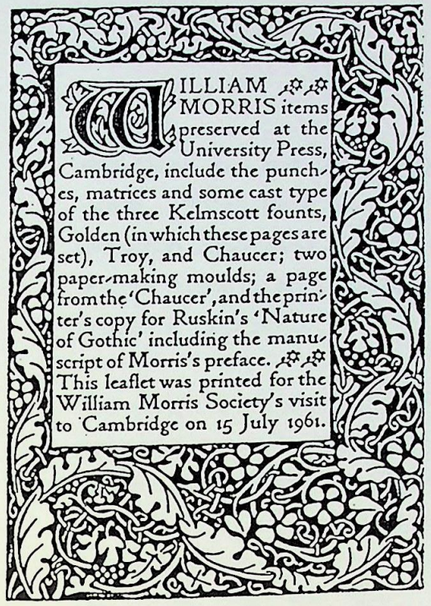
THE REVIVAL OF PRINTING AND THE EMERGENCE OF "TYPOGRAPHER" AS A SEPARATE PROFESSION.

Around the turn of the century, the quality of printing in general was at a low ebb. A number of interacting tendencies had brought this about. Rapid technical development from the middle of the 19th century, a great increase in trade and hence in advertising, political and social changes in attitudes towards a free press, and the increase in elementary education, all tending to make printing a rapid, cheap process in which there was neither time nor inclination to pay attention to the appearance of the product.

By 1890, mechanisation had made little headway in composing rooms, the majority of which hardly differed from those of 400 years earlier. The printing trade in general paid little attention to the design of type. The ordinary printer at the time had three kinds of type - 'modern', 'old-style' and 'fancy'. The textface was designated by the name of the typefoundry and perhaps a number and a size.

The 'fancy' types had names, and the one well known type which was so differentiated, 'Clarendon' was used as a bold face. Some improvement in typographical taste was overdue, but the whole question of type origins had to be investigated in order to determine which would be the most appropriate letterforms to follow.

In the 1880's, a significant experiment in printing took place. Although rooted in the past in almost all respects, it had a powerful, if indirect influence, on the designers of the next century. The Pioneer Industrial Designer, William Morris, in the last years of his life returned to one of his earliest


WILLIAM MORRIS items preserved at the University Press, Cambridge, include the punches, matrices and some cast type of the three Kelmscott founts, Golden (in which these pages are set), Troy, and Chaucer; two paper-making moulds; a page from the 'Chaucer', and the printer's copy for Ruskin's 'Nature of Gothic' including the manuscript of Morris's preface. This leaflet was printed for the William Morris Society's visit to Cambridge on 15 July 1961.

William Morris's Golden type

(1891)

ambitions and set up a private press called the Kelmscott Press. Books were printed there, using handpresses, on dampened hand-made paper, in hand-set type, designed by Morris himself and cut by a hand punchcutter, with wood engraved ornament.

The work done there was pre-raphaelite, and it recalled the medievil period. Yet despite this, Morris's search for 'excellent' materials, for harmony between type and illustrations on the printed page, and in particular his investigation of Early Printed Books for models for his own types, inspired many. Many typographers, while in no way copying Morris's style, were profoundly stimulated by his ideas and his books.

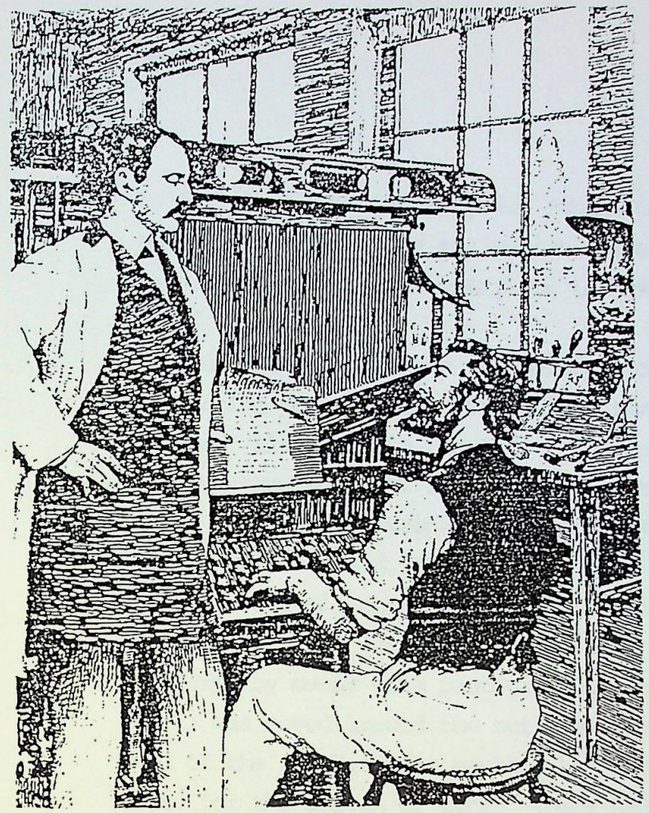
Also in this period, Edward Johnson was beginning to revive the lost art of Calligraphy, and was eventually to exert a great influence on almost every form of lettering. Johnson had met W.R. Lethaby, principal of the Central School of Arts and Crafts, and had impressed him so much that Lethaby persuaded Johnson to start classes in lettering and illumination. Among his first students were Eric Gill, later to become a master type designer, and Adrian Fortescue, who was to have a great influence on Morison's life. Both Stanley Morison and Jan Tschichold were to be greatly influenced by Johnson's work and this will be discussed in a later chapter.

Printing only started to become a truly mechanised industry at the very end of the 19th century, especially when photographic methods of block and plate-making put the old wood-engravers out of business. Even so, it did not happen overnight. Many books and newspapers were still being set by

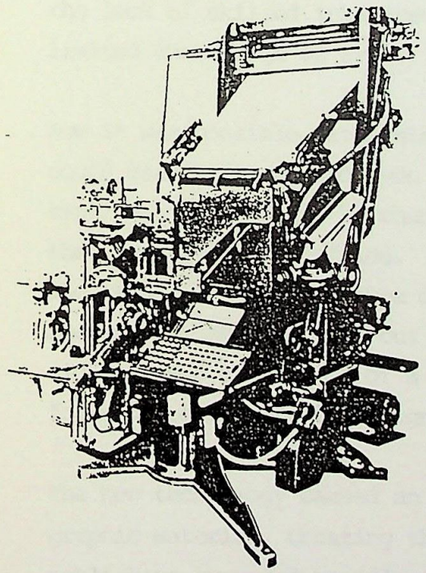
hand, and the typefounders were still in demand. While this was so, typographic design remained the responsibility of the master printer and was often let to the compositor.

Setting type by hand, and then replacing it onto the job case remained a slow and costly process. By the middle of the 19th century, presses could produce 25,000 copies per hour, but each letter in every word, in every book, newspaper and magazine had to be set by hand. The race was on to invent a machine that could compose type. Many early inventors had tried to make a machine that could compose metal type by automating the traditional typecase. Others had tried a type-writer that pressed letters into a paper-mache mould, or had attempted to transfer a lithographic image into a metal relief. In 1886, the long-awaited invention arrived when Ottmar Mergenthaler perfected his Linotype Machine. Mergenthaler's brilliant breakthrough involved the use of small brass matrices, with female impressions of the letterforms, numbers and symbols. Ninety typewriter-like keys controlled vertical tubes that were filled with these matrices. Each time the operator pressed a key, a matrix for that character was released. It then slid down a chute and was automatically lined up with the other characters in that line. Melted lead was poured into the line of matrices to cast a slug bearing the raised line of type.

A year later, another system was invented, known as the Monotype, by Tolbert Lanston, in Washington D.C. This consisted of a keyboard for punching perforated paper and a mechanism which made types and spaces and composed them in justified lines according to the perforation on the ribbon. The monotype system consisted of two units - the keyboard and the caster . Cast types were ejected singly and assembled in a channel until a line was completed.



Ottmar Mergenthaler demonstrates the Blower Linotype, the first line-casting keyboard typesetting, on the 3rd July 1886.



The Model 5 Linotype became the workhorse of printing with keyboards and matrices in over a thousand languages
Courtesy of the Mergenthaler Linotype Company, Melville, N.Y.

The model 5 linotype became the workhorse of printing with keyboards and matrices in over a thousand languages.

technical books and histories joining the educational texts and literary classics that were being published. It was with this new explosion in publishing and the enormous increase in new typefaces, because of the mechanical punch cutting, that the separate profession of 'typographer' was to emerge. A typographer was someone who, in the first place had studied the history of letterforms, who could probably also draw them himself when necessary, and who could choose the most appropriate typeface, for a given job, from the ever-growing range of available 'faces'. He could then so arrange the types on the pages that they would most effectively perform the function for which they were intended.

Perhaps the first man to become an independent typographer was Bruce Rogers, who joined the Riverside Press in Massachusetts in 1895. Another American, William Goudy, born five years earlier than Rogers became the first free-lance type designer. If several of the first typographers in the modern sense were American, it was probably because the crucial investigations for mechanical composition and cutting of type were developed there.

Both Rogers and Goudy and their predecessors, Charles Jacobi, Theodore Low De Vinne, and Daniel Updike, were all typographers and master printers, but they were essentially concerned only with the design of books. Typography and print embraces not books only but every form of visual communication: newspapers, tickets, catalogues, journals, posters, leaflets, maps etc. Two men, both Europeans, did more than any others to take typographic design for print in all its aspects into the twentieth century. They were Stanley Morison (1889 - 1967) and Jan Tschichold (1902 - 1974). Their main task was to show that mechanical progress and mass demands were not incompatible with quality.

CHAPTER II

STANLEY MORISON IN ENGLAND

Stanley Morison was born in 1889 in London. There was little or nothing in his family background to foster an interest in printing and publishing, nor did Morison's school have any connection with the printed word.

From a free-thinking background, he moved swiftly towards the influence of the Jesuits and was baptised into the Catholic Church in 1908. Morison's work and his religious views cannot be separated. Not only did his adopted religion colour everything he did, but it was as a result of his conversion to Catholicism that his interest in book production and printing was stimulated. On leaving school, he began a series of jobs, first as office boy and then as clerk. In his spare time he frequented the 'King's Library' at the British Museum where then, as now, manuscripts and early printed books were on display.

It was around this time that the first sign of the British Typographical revival began to appear. Years earlier, the first Monotype Machines had been supplied to the British market. The progress had been slow but the initiative of certain Americans, Daniel B. Updike, a master printer, Frederick W. Goudy and Bruce Rogers, type designers, and the success of the 'Monotype' machines raised some type-founders from their timid approach to type design.

The Managing Director of the Monotype Corporation at the time was H. M. Duncan, an American with a personal interest in type design and revival. The first significant typeface

ABCDEF

abcdefghij

ABCDEFGHIJK

abcdefghijklmnopqrs

'IMPRINT' typeface

cut was a Veronese, cut from a fifteenth century original in Roman and Italic. Cut for J.M. Dent for his 'Everyman's Library' it marked a transition in type design from private press requirements to those of the World of Commerce.

It was the cutting of 'Imprint' a typeface specially designed for 'Monotype' machines which was one of the crucial events in printing history. Beatrice Warde, an American typographer and printer, and later a good friend of Morisons, wrote about it:

> *"After that, it became impossible to think of Mechanical Composition as an instrument of Creative Craftmanship".* (1)

'Imprint' was designed specifically for a periodical of the same name, published by Gerard Meynell of the Westminster Press. One of the pioneers, before the First World War, Meynell with a group which included J.H. Mason and Edward Johnson, decided to found the 'Imprint' with the aim of improving commercial printing.

It was to be a turning point for Morison. On September 10th 1912, he bought a copy of the 'Times' newspaper, having been attracted by the cover. The paper contained a printing supplement and also an ad. by the Westminster Press announcing their intention to publish a new magazine to be dedicated to the Typographic Arts. When it was published, Morison bought the Imprint and was suitably impressed. In it he noticed an advertisement for an Editorial Assistant. He was then unhappily employed as a bank clerk and immediately applied to Gerard Meynell for the job, and was accepted in spite of his lack of qualifications.

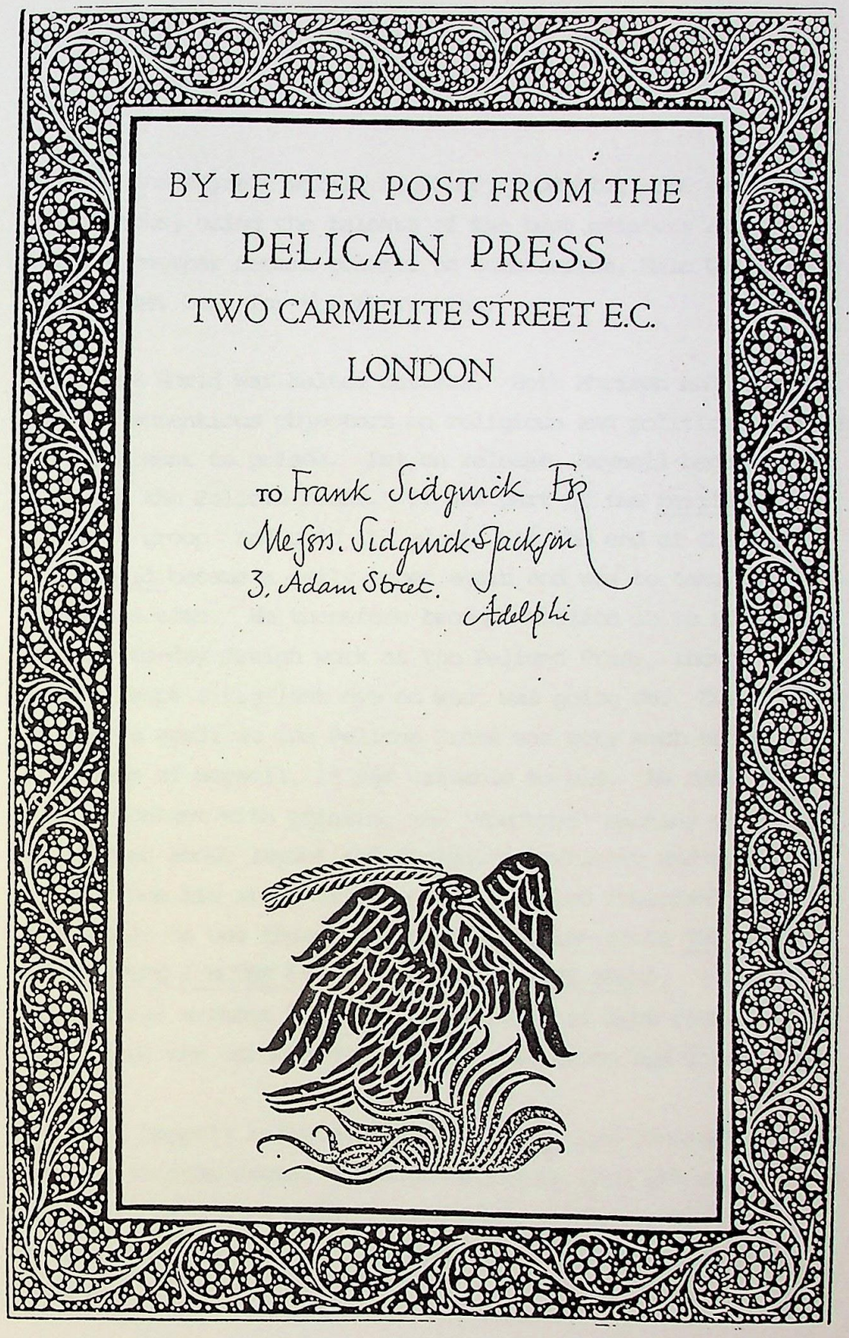
The Imprint was a landmark in printing. The trade press of the day was, to say the least, dull, and this was a new crusading venture which attempted to raise printers' consiousness of design. Not altogether surprising for the time, it did not last a year. However, its contents were remarkably informative and wide-ranging, dealing with aesthetics, as well as the more practical matters such as printing processes, trade, education and costing.

Although a commercial failure, it was an artistic success, and it was the parent of the more glamorous Fleuron and other publications which were to appear later.

So, by a series of extraordinary coincidences, Morison was not only launched into printing from obscurity, but came at once into contact with Monotype Composition, and with the concept of designing type specially for its use; something he was to have great influence on later.

His connection with Imprint, although short, was important. For the penultimate August issue he contributed an article on Liturgical printing. He had made contacts and had widened his experience in printing, publishing and typography.

Morison's strong personality had impressed Gerard Meynell, who seeing the end of the Imprint moved him to another of the family businesses, Catholic publishers, Burns and Oats. The combination of circumstances, which are so prominent a feature in Morison's life, continued to operate during his period at Burns and Oates. From Gerard Meynell stemmed many of the important friendships which shaped his future. He was able to meet Catholic authors, such as Edmund Bishop, and discuss liturgical matters with them.



Envelope for Pelican Press, specimen sheet addressed in Morison's hand.

Morison and Meynell worked together, producing some excellent trade books, using the talents of the best printers and the work of another recent convert to Catholicism, Eric Gill, whom Morison met here for the first time.

The first World War halted matters. Both Morison and Meynell were conscientious objectors on religious and political grounds, and both went to prison. But on release, Meynell began a new venture, the Pelican Press. It was part of the Herald's printing group and used its plant. At the end of the war, the Herald became a daily paper again and was to take up all Meynell's time. He therefore brought Morison in to supervise the day-to-day design work at the Pelican Press, though he himself kept a vigilant eye on what was going on. Even though Morison's spell at the Pelican Press was very much under the influence of Meynell, it was valuable to him. He came into direct contact with printing and 'Monotype' machine setting. He learned about layout and design, copywriting and managed to continue his study of Typography. Also important was that while he was there he produced for the press THE CRAFT OF PRINTING : NOTES ON THE HISTORY OF TYPE FORMS. It was his initial attempt to chart the history of type forms, and talk about the connection between Calligraphy and Typography.

In 1920, Meynell resigned from The Herald and returned to work for the Pelican Press, forcing Morison to look for another job. He was to find work almost immediately at the Cloister Press, a printing firm set up by W. Hobson, a Manchester Advertising Agent.

Walter Lewis, who was the General Manager of the Press, had met Morison, and recommended him to Hobson as the Typographer they needed.

abcdefghijklmnopqrstuvxyz&
abcdefghijklmnopqrstuvwxyz& (1)
ABCDEFGHIJKL *ABCDEFGHIJK*

caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari.
caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari. (2)

(1) Early 17th century Imprimerie Nationale 'caracteres de universite' cut by Jean Jannon.

(2) American typefounders 'Garamond' based on No. (1) above (1917)

(3) English Monotype 'Garamond' (1922)

Qui sequitur me non
ambulat in tenebris:
by which we are taught (3)

By 1922, the Monotype Corporation had finished cutting the 'Caslon' face, and Morison had written an article about it in the 1922 January issue of the 'Monotype Recorder', printed at the Cloister Press. The cutting of 'Caslon' finally put an end to the view that machine composition was inferior to hand-setting.

In the same issue of the 'Recorder', Monotype announced the 'Garamond' typeface.

The atmosphere was now favourable for typographical revival. 'Caslon' had been cut and proved what could be done technically and Garmond had proved popular. Morison had co-operated with the Corporation over the 'Monotype Recorder' and the Corporation was aware of his interest in typographical history.

And so, in 1922, the new Managing Director of Monotype, William Burch, was to appoint Morison as Typographical Advisor, an appointment which was to be particularly fortunate for the graphic communications industry.

Under Morison's guidance, Monotype undertook a programme of type-face development, which was to be the most aggressive ever attempted in Britain or Europe up to that time. Morison presented the Corporation with a programme of typographical design, rational, systematic and corresponding effectively with the foreseeable needs of printing.

Although Morison was an accepted authority on type design and history, there was no immediate acceptance of his ideas. The Corporation's engineers resented what they considered to be outside interference in their own work. Some printers felt that there was already enough typefaces and that a 'Typographical Consultant' was an unnecessary luxury. In time, his ideas began

to be accepted, as the younger generation of printers, and the new race of typographers, put them into practice.

While at Monotype, Morison provided the Corporation with a breathtaking design programme. His adaptations of earlier typefaces were designed to bring out the qualities of the Original Designs, best suited to the demands of current technology and standards of typographical usage.

In both original typefaces and revivals of old designs, Morison tried to emphasise the best and most communicative qualities of each, without blemishing it, with too much personality or style.

The next typeface to be cut by Monotype at Morison's suggestion was 'Baskerville' in 1923. They decided to return to the original and used as a model, an edition of 'Terence's Comedies' printed by Baskerville in 1772. The original was considerably cleaned up, and became Monotype's third most successful type.

Around the same time, Monotype produced another typeface, 'Poliphilus' and its accompanying italic, for which Morison was responsible. This typeface was not as successfully cut as it might have been because Monotype did not have clear impressions of the originals to work from.

In 1924, Monotype began the cutting of their next major revival, and the first in which Morison can be said to have been fully responsible for both the Roman and the Italic. 'Fournier' grew out of his admiration for the French designer, Pierre-Simon Fournier.

By late 1924, two sizes had been cut, in two trial weights. Morison was away in the United States at the time of the

ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvw
£1234567890.,:;!?“”
ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz

Monotype Baskerville (1923)

PIERRE SIMON FOURNIER is not appreciated as he deserves in his native country, because the French bibliophile is less interested in what is old than in what is new; his interest in a prospective addition to his library is governed principally by the novelty of its pictorial illustrations. Unillustrated books make little appeal in Paris.

Monotype 'Fournier'

In spite of the hard and fast rules elaborated during and since the renaissance for the construction of Roman capitals, the fact remains that however reverently the designer keeps in mind the epigraphic tradition he is still far less bound by convention here than in the less ancient lower-case. In fact, the more learned he is in the forms of inscriptional letters, the better he realizes that there is not one “classic” M but five or six at least, and that

Monotype 'Barbou'

cutting, and William Burch, the new Managing Director of Monotype, decided on the lighter weight.

On his return, Morison bitterly regretted this decision, as he had preferred the heavier version. He revived this, in the size it had been cut, called it 'Barbou' and used it to print the last three editions of his journal The Fleuron. In the late 1950's, some smaller sizes were cut, but the typeface never received the popularity it deserved.

Although the general policy of historical re-cuttings was pursued largely in response to the demands of the printing trade, Morison's role being primarily in recommending the best types to be followed, criticism was occasionally heard, especially from the great Dutch type designer, Jan Van Krimpen. He complained that not enough new typefaces were being cut and thought that the old types were not suitable to be cut on the new Monotype machines, because he considered them to have a 'mock flavour of antiquity'. He went on to criticise Monotype's recuttings as taking a step backwards, in order to go forward and commented:

> *"Particularly in Great Britain, so many steps backwards had already been made, by William Morris and his disciples, that I take the liberty to doubt whether any more of such steps were really necessary".* (4)

Morison was not, in fact, concerned only with old types and so was not too concerned with the criticism. It was his intention to build up a body of decent classic typefaces before introducing modern designs. His lack of concern was

ABCDEFGHIJKLMNOPQRST
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV
abcdefghijklmnopqrstuvwxyz
£1234567890.,;:!?‘’

Monotype 'Gill Sans' (1929)

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Lettering is a precise art and strictly subject to tradition. The 'New Art' notion that you can make letters whatever shapes you like, is as foolish as the notion, if anyone has such a notion, that you can make houses any shapes you like. You can't, unless you live all by yourself on a desert island . . .

Monotype 'Perpetua' (1929)

because he had already begun to persuade Eric Gill to work on designs, which were to become the enormously successful 'Perpetua' and 'Gill Sans'. Although both were clearly Gill designs, without Morison's prompting, they would never have appeared. Also, the promoting of Van Krimpen's own designs, and the cutting of 'Times New Roman' answered the criticism.

In 1928, 'Bembo' was cut, followed in 1929 by 'Times New Roman' for The Times newspaper. With the pressure of work on The Times, nothing was done, until 1931 with the cutting of 'Bell'. There was then a gap of five years before the last major type revival was undertaken by Morison. This typeface, 'Ehrhardt' was based on a seventeenth-century type, one that Morison had wanted to cut for a long time.

Although it was the last of Morison's significant revivals, he continued to advise the Corporation for many years.

The typefaces mentioned were the most important but there were many more revivals done at the same time. Morison's connection with the Monotype Corporation was very important to the printing trade in general. Today with so many established classic, and new typefaces available, it is difficult to appreciate the frustrations of designers sixty years ago. At the time, Morison's contribution was to inspire the production of Text Types, which enabled designers to raise the standards of printed communication, particularly of Book Design, to new heights.

Another aspect of printing in which Stanley Morison was particularly absorbed was Newspaper Production and Journalism. He was to become one of the greatest authorities on Newspaper History and a very influential figure in the Newspaper World.

ABCDEFGHIJKLMNOPQR
abcdefghijklmnopqrstuvwxyzfi
ABCDEFGHIJKLMNOPQR
abcdefghijklmnopqrstuvwxyzfifl

Monotype 'Bembo' (1929)

ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz
£1234567890

Monotype 'Times New Roman' (1932)

The man who set the whole process in motion was Edmund Hopkinson, an Advertising Manager at The Times. When another printing supplement for The Times was planned, Hopkinson asked if Monotype would take out a full page advertisement, as they had done in 1912. (Curiously, the issue which had started Morison in the business).

Before making a decision, the Managing Director of Monotype asked Morison for his opinion. Morison startled him by saying that he would rather pay The Times £1,000 to keep their hands off the Monotype ad!

Morison met with the Manager of The Times, William Lints-Smith, and suggested a complete reform of the Typography of the newspaper. Lints-Smith was impressed with Morison's case, and was to make a great deal of difference to his career at The Times.

Early in 1930, Morison prepared 'The Typography of The Times' for the chief proprietor of 'The Times', Major John Astor, so that he should have some idea of the historical background of the Typographer of his newspaper.

The article was illustrated, with upwards of forty plates from originals between January 1785 and 16th June 1930. It was a large folio, set in 24 point 'Bembo'. The Edition, which consisted of one copy and presented to the proprietor by the staff, was an expensive gesture, but Major Astor was by now left in no doubt as to the calibre of his new advisor.

As a result of this, Morison decided that a new typeface was needed. This view was put to the Manager, who then appointed a Committee to consider the desirability of making an alteration in the present editorial and heading fronts.

For the Committee's guidance, Morison prepared a 34 page Memorandum. Twenty five copies were printed. It was an exhaustive document, which subjected the Committee to what was, in effect, a short course in Typography. He began by defininining the nature of Typography and the readership of The Times, going on to describe the printing trade of the day, and the lack of correspondence between the book and newspaper sections. The reasons for the low standards of newspapers were explored and the desire for reforms stressed. There followed then, a discussion on the question of legibility and a summary of considerations raised by any proposals to change the Typography of The Times. The object was to prove a clear case for the revision of that Typography.

Morison concluded the Memorandum

> *"The question of an ideal type is indeed one of the greatest difficulty, complexity and risk for any newspaper, and whatever the final result of recently-conducted experiments, the type of this present printing supplement remains that of its predecessor seventeen years ago".* (1)

The experiments to which he referred included the setting of trial pages of The Times in various typefaces, including 'Baskerville', 'Plantin', 'Imprint' and 'Ionic'.

Despite his proposals, the Committee were not much wiser about the type they were called on to recommend, but for a meeting in January 1931, Morison prepared two possible designs, one based on 'Perpetua' and the other a Modernised Plantin. The Committee indicated a preference for the latter, and this was to become the Genesis of the typeface 'Times New Roman', the design of which will be discussed later in this chapter.

As well as his re-designing of the whole 'Times Newspaper' from layout to typeface, he also wrote prolifically on the subject. He produced a four-volume The History of the Times, and a history of English Newspapers. Earlier, in 1930, he had persuaded Eric Gill to cut a bold Sans-Serif titling for the Daily Worker. Morison designed one of the better of the numerous Daily Herald title pieces, and those of the Continental Daily Mail, Financial Times, Reynold's News and Daily Express.

CHAPTER 3

JAN TSCHICHOLD IN GERMANY AND SWITZERLAND

Jan Tschichold was born on 2nd April 1902. His father was a sign painter and lettering artist, and so in helping his father he learned about lettering.

As further education, the 14 year old boy was sent to the Teacher Training College at Grimma, near Leipzig.

Before that, an event occurred which was to give him some experience of the art of the book, over which he was to have so much influence. This was the International Exhibition of the Graphic Arts at Leipzig in 1914. There he saw well-designed books and typefaces.

This exhibition was to have a deep impression on him. Already at the age of 12 he so disliked the title lettering of a Brentano novel, that he tried to redraw it.

He recalls in a letter to Alfred Fairbank in 1949:

> *"At that time, Germany suffered from that style which is called in England 'Victorian'. General lettering and also book typography was in a deplorable state, and I still remember how I substituted the title page of a cheap edition of a favourite author of my youth, the German poet, Clemens Bretano, by another which I designed very carefully by using careful Replicas of the standard types which had stood the test of time".* (2)

A typical page of advertisements, from a German printing trade journal (1923)

At this time, although displeased by the Typography around him, he did not know how to improve it.

At Grimma, he pursued the study of lettering in his free time. He came into contact with Edward Johnson's writing and illuminating and lettering which was to have a lasting effect. He also became interested in old type specimens and did much calligraphic writing.

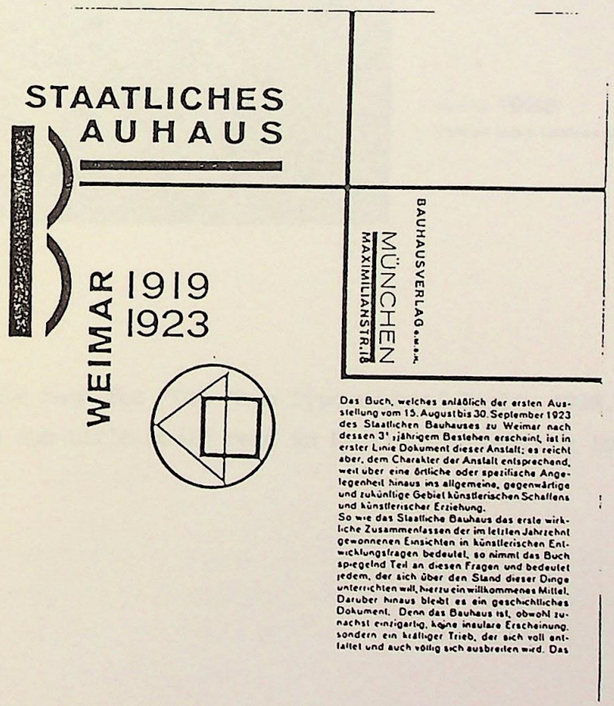
Tschichold realised, without being told, that there was a need for new and better letterforms and type-faces. In 1919, he went to the Leipzig Academy of Graphic Art and Book Crafts, into the class of Professor Hermann Delitsch, and there learned Calligraphy, engraving, etching, wood engraving, and book binding.

At the age of 19, he was appointed by Walter Tiemann, Director of the Leipzig Academy, to be assistant in charge of the evening classes in lettering. Much was being heard of Rudolph Koch whose Maximilian Gothic was the only new typeface in Germany. and he had impressed Tschichold. Koch's influence is perceptable in his work at that time, but it did not last for long.

Tschichold continued in his spare time to study the old type specimens, and had regular commissions from Erich Gruner, a Leipzig artist, to design advertisments for the Leipzig Trade Fair,and between 1921 and 1925 he drew Calligraphically many hundreds of these advertisements. His interest in typography and type design increased. He worked for a short time for Poesthel and Trepte who gave him his first practical experience in typesetting, and later as a freelance designer for Fischer and Wittig.

At the time, there was an air of change in the arts all over Europe, and Tschichold had heard of 'Suprematism' and 'Constructivism' but could find no one to explain it to him. Good advice was hard to find.

Hand-lettered advertisement by Tschichold for a Leipzig Trade Fair (1922)



Prospectus, designed by Lazlo Maholy-Nagy for the commemorative book of the 1923 Bauhaus Exhibition.

However, in 1923, he underwent his first major conversion, which made him renounce everything he had done so far. When the Weimar Bauhaus held its first exhibition in August 1923, Tschichold went to see it and came back deeply impressed.

At the exhibition he had seen modern art and design spread out before him and it was being applied to type and book design. He was then 21 and open-minded and whatever the point of departure, he flung himself enthusiastically into the persuit of the new.

The New Typography

Many artists at the time were using letters, words and other printing material. They were exploring the boundaries of what could be expressed on paper, by printed images. They were testing the book as a medium of expression, to see what more could be done with it.

These men, Kandinsky, Marinetti, the Futurists, the Constructivists, Braque, Picasso, The Dadaists, Moholy-Nagy, Lissitzky and many others, contributed to the idea of the new typography. None of them, however, were effective or useful as practical typographers.

Whatever they achieved, they did not make any discoveries that improved or in any way altered the design of books, as a medium of conveying a writer's words.

Typography is not an art in its own right. An artist who makes images with typographic material is not a Typographer. Typography is the means by which written words are conveyed in the most direct, economic and unbiased way to readers, making the most effective use of contemporary printing methods. This aspect is often forgotten.

4. Internal organisation is restricted to the basic elements of typography, i.e. letters, figures, signs, and lines of type set by hand and by machine.

5. The exact picture was required using photography. The basic type form to be used in Sans-Serif, in all its variations, Light-Medium-Bold, Narrow and Expanded.

The aims of the Revolution were simplicity and clarity, both of which were conspicuously lacking in the typography of 1925.

His manifesto, 'Elementare Typographic' had an immediate effect. His proposals were passionately praised and condemned. The use of type ornaments and ugly old-fashioned typefaces was gradually eliminated. The domination of the centred layout was on the way out. The great clean-up was on.

In 1925, Tschichold went to Berlin to gain independence and set up as a freelance designer. While there he was constantly testing the validity of his beliefs. In 1926, Paul Renner invited Tschichold to become a teacher of the master printer and trade courses in typography and calligraphy. Renner was then heavily involved in his design for the 'Futura' typeface, and hoped that Tschichold's appointment would further his own efforts in Munich.

His first book, Die Neue Typographic was published in Berlin in 1928. It was the first publication in any language to attempt to lay down principles of typographic design which could be applied to the whole printing trade, embracing jobbing, advertisements and journals, as well as books.

Stanley Morison's 'First Principles of Typography', in any case a short article, did not appear until 1930. The New York printer T.L. De Vinne had published between 1900 and 1910 a series of four volumes under the general title of 'The Practice of Typography' but they were really about composing room practice and were designed for the trade, since professional typographers hardly existed then.

Francis Meynell's Typography (1923) was basically just an advertisement for his own 'Pelican Press'.

Paul Renner's Typographic Als Kunst (Typography as Art) was an excellent introduction to design and typography, but was entirely limited to books.

Some of the ideas expressed in Die Neue Typographic looking back on them now, can be seen to be quite naive and mistaken and Tschichold later regretted them. The idea of using Sans-Serif type only as a means of communication cannot stand up to the test.

All the same, the basic message was sound and needed saying at the time. It was a direct book dealing for the first time with the actual problems that had to be faced in the printing works.

The typographical conclusions of the early and later Tschichold are of a different kind. His later views are derived from new perceptions based on later discoveries, but throughout, his aims remained the same as expressed by Hans Peter Willberg, in a tribute to Jan Tschichold.

> *"It seems to me that the early and later Tschichold are not so far apart. Both had the same aims. It was just how they achieved them that was different. The aims were clarity, order, transparency of meaning, simplicity of design. The duty was to fight against anything that was false".* (6)

Order form for

'Die Neue Typographie'

Book Club Circular (1932)

VORZUGS-ANGEBOT

(xiii)

Im VERLAG DES BILDUNGSVERBANDES der Deutschen Buchdrucker, Berlin SW 61, Dreibundstr. 6, erscheint demnächst:

JAN TSCHICHOLD
Lehrer an der Meisterschule für Deutschlands Buchdrucker in München

DIE NEUE TYPOGRAPHIE

Handbuch für die gesamte Fachwelt und die drucksachenverbrauchenden Kreise

Das Problem der neuen gestaltenden Typographie hat eine lebhafte Diskussion bei allen Beteiligten hervorgerufen. Wir glauben dem Bedürfnis, die aufgeworfenen Fragen ausführlich behandelt zu sehen, zu entsprechen, wenn wir jetzt ein Handbuch der **NEUEN TYPOGRAPHIE** herausbringen.

Es kam dem Verfasser, einem der bekanntesten Vertreter, in diesem Buche zunächst darauf an, den engen Zusammenhang der neuen Typographie mit dem **Gesamtkomplex heutigen Lebens** aufzuzeigen und zu beweisen, daß die neue Typographie ein ebenso notwendiger Ausdruck einer neuen Gesinnung ist wie die neue Baukunst und alles Neue, das mit unserer Zeit anbricht. Diese geschichtliche Notwendigkeit der neuen Typographie belegt weiterhin eine kritische Darstellung der alten Typographie. Die Entwicklung der neuen Malerei, die für alles Neue unserer Zeit geistig bahnbrechend gewesen ist, wird in einem reich illustrierten Aufsatz des Buches leicht faßlich dargestellt. Ein kurzer Abschnitt **„Zur Geschichte der neuen Typographie"** leitet zu dem wichtigsten Teile des Buches, den Grundbegriffen der neuen Typographie über. Diese werden klar herausgeschält, richtige und falsche Beispiele einander gegenübergestellt. Zwei weitere Artikel behandeln **„Photographie und Typographie"** und **„Neue Typographie und Normung"**.

Der Hauptwert des Buches für den Praktiker besteht in dem zweiten Teil **„Typographische Hauptformen"** (siehe das nebenstehende Inhaltsverzeichnis). Es fehlte bisher an einem Werke, das wie dieses Buch die schon bei einfachen Satzaufgaben auftauchenden gestalterischen Fragen in gebührender Ausführlichkeit behandelte. Jeder Teilabschnitt enthält neben allgemeinen typographischen Regeln vor allem die Abbildungen aller in Betracht kommenden Normblätter des Deutschen Normenausschusses, alle andern (z. B. postalischen) Vorschriften und zahlreiche Beispiele, Gegenbeispiele und Schemen.

Für jeden Buchdrucker, insbesondere jeden Akzidenzsetzer, wird „Die neue Typographie" ein unentbehrliches Handbuch sein. Von nicht geringerer Bedeutung ist es für Reklamefachleute, Gebrauchsgraphiker, Kaufleute, Photographen, Architekten, Ingenieure und Schriftsteller, also für alle, die mit dem Buchdruck in Berührung kommen.

INHALT DES BUCHES

Typ. Tschichold

Das Buch enthält über 125 Abbildungen, von denen etwa ein Viertel zweifarbig gedruckt ist, und umfaßt gegen 200 Seiten auf gutem Kunstdruckpapier. Es erscheint im Format DIN A 5 (148 × 210 mm) und ist biegsam in Ganzleinen gebunden.

Preis bei Vorbestellung bis 1. Juni 1928: **5.00 RM**
durch den Buchhandel nur zum Preise von **6.50 RM**

Bestellschein umstehend ➡

Verlag Der Bücherkreis GmbH Berlin SW 61

An unsere Zahlstellenleiter, Werber und Freunde!

In früheren Jahren ist öfter über die Ausstattung unserer Werke geklagt worden. In den letzten beiden Jahren haben wir versucht, diesen Beschwerden nachzugehen und die Mängel abzustellen. Als Mitarbeiter zogen wir einen der bekanntesten neuzeitlichen Buchkünstler, nämlich Jan Tschichold, München, heran, und übertrugen ihm die gesamte typographische Ausstattung unserer Verlagswerke.
Wir können heute mit Befriedigung feststellen, daß die Beschwerden über die Ausstattung so gut wie verstummt sind. Aus den Kreisen unserer Mitglieder und der Zahlstellenleiter erhielten wir dagegen vielfach lobende Äußerungen. Zu der besseren graphischen Ausstattung kam die Verbesserung der stofflichen Qualität. Vorzügliches Papier, sorgfältige Buchbinderarbeit und solider, kräftiger Einband sind die Kennzeichen unserer Bände. Neuerdings erhalten unsere Bücher auch stets eine Buchhülle, die von den Vertriebsstellen und den Lesern sehr geschätzt wird.
In einer ganzen Anzahl von graphischen Fachausstellungen des In- und Auslandes sind unsere Bücher und Werbedrucksachen ausgestellt worden. Unsere von Tschichold betreuten Arbeiten haben dabei in der Kritik Auszeichnung und Lob gefunden. Viele Fachzeitschriften der graphischen Gewerbe haben unsere Bücher besprochen und die Ausstattung ohne Ausnahme gelobt. Die Zeitschrift „Der moderne Buchdrucker" z. B. brachte in Heft 1/2, Frühjahr 1932, eine empfehlende Wiedergabe zweier Text-Seiten aus Wöhrles „Von Mut" in einem Artikel „Gedanken zu einer Ausstellung schöner, evtl der Linotype gesetzter Bücher". Der 75. Jubiläumsjahrgang von „Klimschs Jahrbuch der graphischen Künste 1932" brachte je vier Abbildungen auf vier Seiten von der Ausstattung und dem Satz unserer Verlagswerke Wendlers „Laubenkolonie Erdenglück" und München-Holfelms „Erwa-Buch", was eine besondere Anerkennung unserer Arbeit bedeutet.

Nachfolgend geben wir Ihnen gekürzte Ausführungen einiger Fachblätter bekannt.

„Graphische Jahrbücher", Monatsschrift für das gesamte graphische Gewerbe:
. . . Münchens Ruf verpflichtet, dem übrigens viele prächtige photographische Abbildungen beigegeben sind, bietet also auch den verschiedensten Richtungen hin eine Fülle des Interessanten. Es gibt nicht allzuviele Bücher, denen das gegeben ist, und darum kann es nicht dringend genug empfohlen werden."

Dieselbe Zeitschrift in einem anderen Heft:
. . . Eines der interessantesten Bücher (Grasers „Europa-Buch") liegt vor uns. Die Bilder selbst sind von einer bezwingenden Natürlichkeit. Sie sind auf ein Mattpapier gedruckt und dem ganzen Buche systematisch eingegliedert. Das Buch selbst ist typographisch einwandfrei ausgestattet, . . . obwohl wir zugeben müssen, daß man bei der Art der Anordnung der Bilder dieser lapidaren Formensprache durch die Wahl der Grotesk am ehesten gerecht wird. Das Buch ist somit seinen Illustrationen vorzüglich gedruckt. Der Umband ist besonders werbungsvoll . . ."

„Jahrbuch des Deutschen Vereins für Buchwesen und Schrifttum (Dr. Hans H. Bockwitz):
. . . . Von dieser Reise brachte er eine Menge aufschlußreicher Forschungsergebnisse und eine Anzahl sehr interessanter Photos mit, von denen 28 dem von Jan Tschichold typographisch vorzüglich gestalteten Buche beigegeben sind . . ."

„Zeitschrift für Bücherfreunde", Leipzig (Professor Georg Witkowski):
. . . . Der von Jan Tschichold entworfene Umband und der Text verdienen ein besonderes Lob . . ."

At the time, both in his publications, and in his day-to-day work, he was refining his typographic style, both in the more subtle construction of more complicated layouts and in the cleverer use of different weights of type in the same size. The order form for Die Neue Typographic uses six different sizes of type. The Book Club Circular (1932) uses only three. The order form is a powerful layout, and the circular more graceful. The circular was for a publisher in Berlin for whom Tschichold had wholly designed a large number of books between 1929 and 1933.

In these few years, Tschichold had succeeded in formulating a completely new philisophy of typographic design for print, which showed great promise for the future in Germany. However, it was abruptly threatened by the advent of the Third Reich. The Nazis soon let it be known that they intended to eradicate the 'New Typography' which they considered to be 'decadent' and un-Germany. It was something that they were not able to understand and wanted their propaganda printed in Black letter.

In 1933, Tschichold was arrested and interned by the Nazis and his teaching contract cancelled. Tschichold could see what was happened in Germany and decided, along with his wife and his four year old son, to emigrate. He was offered a job by a Basle Publishing and Printing Firm, Benno Schuabe, and some hours teaching, and so in August 1933, he was a free man in Kiehen near Basle.

After Tschichold's departure, typography in Germany returned to where it had been in the pre-1925 period. The large press advertisements were still being drawn by hand and still extremely tasteless, showed that nothing new had been learned. Book production and design remained almost static under the new Nazi

regime. One of the strongest influences on German book design during this period was Rudolph Koch, whose devotion to the traditional Gothic blackletter forms was favoured by the Authorities, but he did not live long enough to discern the true nature of the Nazis. Those who did, the most creative in design and publishing, including Tschichold, fled Germany and enriched other countries, principally England, America and Switzerland.

In Switzerland, the quality of typography was then even lower than that in Germany. Tschichold realised the urgent necessity of establishing a set of house rules to be used in his new place of employment, Benno Schaube, to try to over-come the centuries-old tradition of bad design which still prevailed. He established 14 house rules, dealing in detail with spacing, punctuation, and use of typefaces for the various publications. These elimentary rules were badly needed at the time and difficult to enforce.

By 1935, he had finished his next book Typographische Gestaltung, published by Benno Schaube. It was the same size as Die Neve Typographic (A5), and was really just a more reasonable and concise statement of the same principles. It is a valuable and detailed account of the principles and practice of typography which is equally applicable to both traditional, symmetrical and asymmetrical design.

Later in the same year, he was invited to London by Lund-Humphries the English publishers of his second book. Lund-Humphries were at the time one of the most technically-advanced and forward-looking printing firms in Europe. They held a small exhibition of Tschichold's work between November and December of 1935, accompanied by an eight-page leaflet, set in GillSans, with a specially written statement

Jan Tschichold:

Typographische Gestaltung

Benno Schwabe & Co. Basel 1935

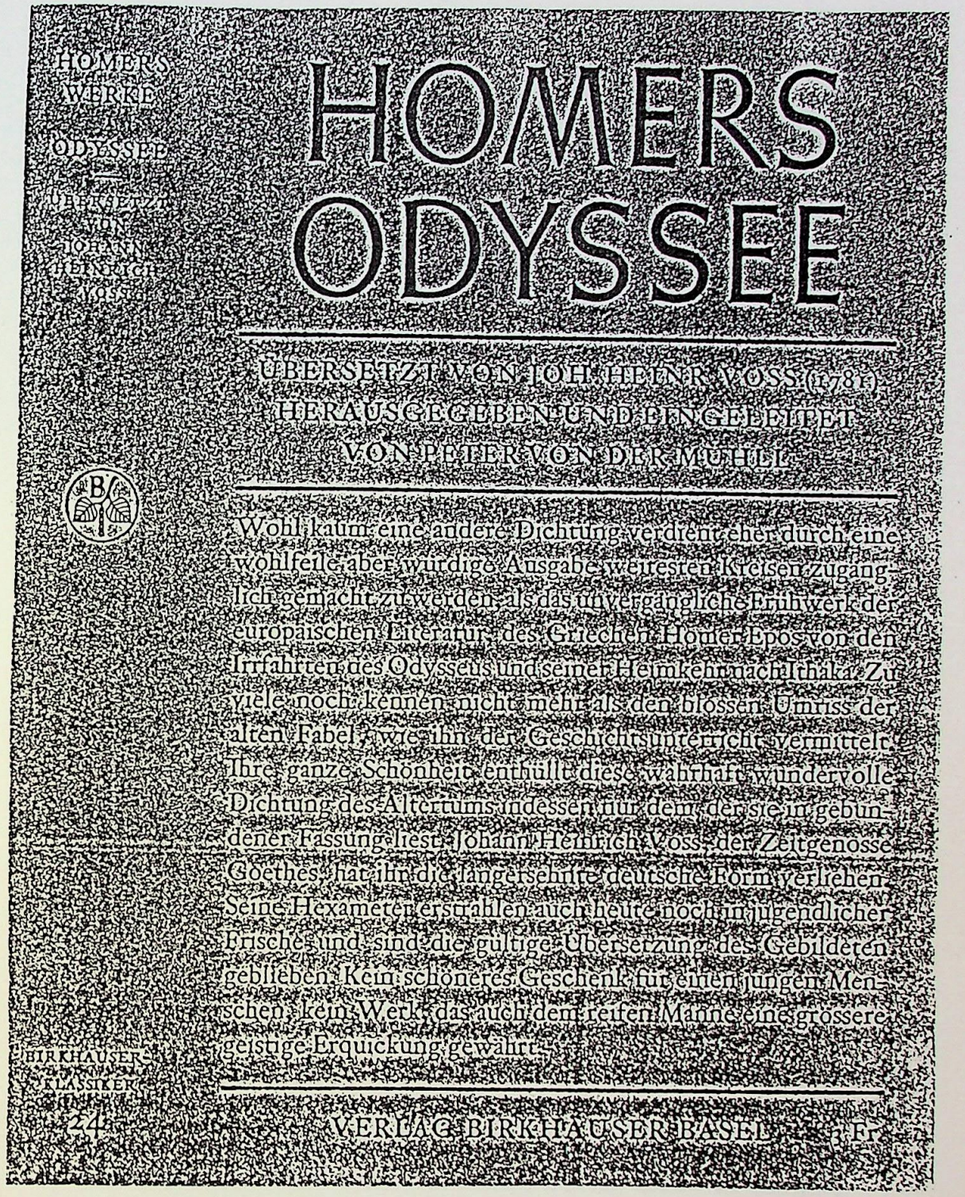
Title Page for 'Typographische Gestaltong',
Basle, (1935)

of Tschichold's beliefs about typography, translated from the German. Although the exhibition was held by Lund-Humphries they were still very cautious about his work, which can be seen in the preface of the leaflet signed by Lund-Humphries and Co.

> *"Although we have gladly given an opportunity to Mr. Tschichold to hold this exhibition, we do not therefore imply that we dogmatically abide by his principles of typography. We are simply anxious to let his work, which we believe to be of outstanding merit, speak for itself".* (6)

The company later backed Tschichold more wholeheartedly when they commissioned his to redesign their letterheading, and in 1937 to design the 1938 volume of 'The Penrose Annual'. On his first visit to England, he met Edward McKnight Kauffer, the poster designer, and Ashley Havinder, then the leading proponents of modern design in London. Tschichold also met Stanley Morison in his office of the Monotype Corporation.

On his return to Switzerland, and for many years afterwards, Tschichold's work was confined almost entirely to designing books for various publishing houses, including Schwabe, Birkhauser and Halbein. He had few opportunities to design posters or indeed any advertising work, and was soon to realise that the use of Asymmetric design was not suitable for the books he was being asked to design. The books were on a variety of subjects, not just typographic manuals, and also, the Swiss conservatively-minded publishers, on whom his livelihood depended, were not sympathetic to his asymmetric design. He was also in constant fear of losing his work permit and even his permission to stay in Switzerland.

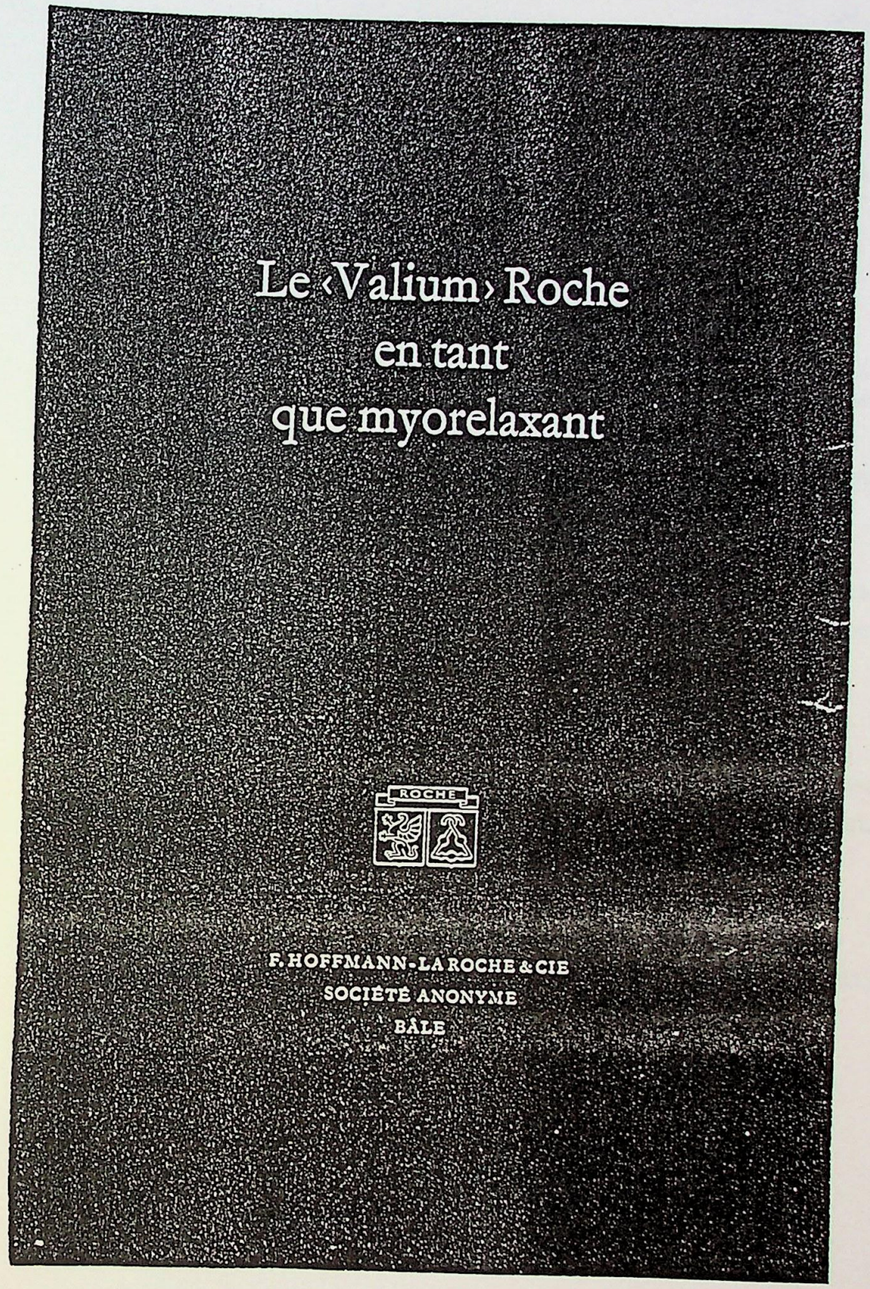


Book jacket, designed by Tschichold for one of the Birkhauser Classics.

His artistic and personal integrity remained absolute, but because of the hard economic and political facts of life, and his experience in the publishing and designing of books, he was soon to realise that in typographic design, asymmetry and symmetry can and must live together. They are not mutually exclusive philisophies but different ways of achieving one end. By now, he was moving towards his second conversion to classicism.

In 1935, Tschichold made his first admission that centred typography was acceptable. In an article 'The Design of Centred Typography' all the illustrations were of centred layouts. There were rules set out that could be applied equally to symmetric and asymmetric design. From this time and possibly earlier, Tschichold was designing symmetrical typography, but to publish an article actually advocating it seemed to many of his converts like a complete turnabout, and many of his disciples could not forgive him. The fact remained though that typographic design is subject to certain basic principles, so they could be applied both to asymmetric and symmetric design. Both systems have their advantages and disadvantages and a good designer will decide which offers the better solution to the design on hand.

While in Switzerland, his work on the 'Birkhaiser Classics' for which he designed some 53 volumes, was his biggest and most successful commission. These were a series of almost pocket volumes which include a ten volume Shakespeare and a twelve volume Goethe. They were admired by Oliver Simon in London, among others, and this was to lead to Tschichold being invited to England to redesign the complete list of Penguin Books, which will be discussed in a later chapter.



Cover for Booklet, for Hoffman-la-Roche (1965) (original in yellow and dark green).

For the 'Birkhauser Classics' in 1941, a style was needed and Tschichold decided on a centred style, which was more practical. Every title was designed individually by Tschichold, as he was later to do for the Penguin Books.

While in Switzerland, Tschichold also spent much time writing books and articles on Typography. In 1940, he published 'Early Chinese Colour Printing', the first of a series of works written and edited by him on the subject. His last published work was also a Chinese Colour printing, published in English on 'Chinese Colour Prints, from the Ten Bamboo Studio', published by Lund-Humphries. His authority as a writer on typography and book design was further enhanced by "An Illustrated History of Writing and Lettering" and "Good Letter Forms" in 1941/42, and a number of other books on typography, type designs and calligraphy.

After working from 1947 to 1949 on the Penguin Books designs, Tschichold returned to Switzerland, his work in England completed. He accepted a post as design consultant to the large pharmaceutical firm of F. Hoffman-La Roche & Co in Basle. He designed their entire output of literature, as well as labels, advertisements and stationery until 1967. He also did numerous commissions including posters and literature for music festivals in the city of Basle and elsewhere.

Tschichold had always, since his earliest days, spent a great deal of time in research on all aspects of the history of calligraphy, printing and book design, and he continued to write and compile his own books, on a variety of aspects of these subjects.

Jan Tschichold's last important Typographical commission was the creation of 'Sabon' a typeface designed to meet specific technical requirements, which is dealt with in a later chapter.

CHAPTER IV

THE INFLUENCE OF CALLIGRAPHY ON BOTH STANLEY MORISON AND JAN TSCHICHOLD

Although their approach to Typography and design differed in many ways, Morison and Tschichold were influenced heavily by Calligraphy in their early days.

By the end of the 19th Century, professional lettering was in a dreadful state. John Ruskin had tried to stimulate interest in beautiful writing, and William Morris had experimented and studied medieval manuscripts, but it was left to Edward Johnson to revive the lost art of Calligraphy and to exert an immense influence on almost every form of lettering. Johnson started classes in lettering and illumination at the Central School of Arts and Crafts in 1898, with Eric Gill and Adrian Fortescue among his first seven students.

Fortescue, a newly ordained Catholic priest was also a Calligrapher of some skill. When Morison met him, while he was at Burns and Oates, he was deeply impressed by the other man's learnings and absorbed as much of him as possible. Not only did this young priest effect an interest in Calligraphy on Morison, he also influenced the way in which the young Morison spoke and dressed.

In 1913, Morison met Johnston. He had been impressed by Johnston's book 'Writing and Illuminating and Lettering' and adapted a style in it for his own use. His contact with Johnston's book was also helpful ten years later when he was deep in the question (while working with monotype) of determining the appropriateness of various Italus to accompany Roman faces.

Also in 1912, an article on 'Calligraphy and Printing' in The Times stimulated him to enquire into the origins of type, to try out various hands himself, to associate with Calligraphers, notably Eric Gill.

As a Calligrapher himself, Morison was not really outstanding. He was enormously creative but was not an artist-craftsman of the standing of those with whom he worked. His role as it worked out, was to be the encouragement and guidance to these creative workers, and to be the organiser of the manufacturer of an outstanding range of Typographical material.

Jan Tschichold's earliest training in lettering was in helping his father, a sign printer and lettering artist. In Germany at that time, general lettering was in a deplorable state and Tschichold realised that there was a need for new and better letter forms and typefaces. When he was at the Teacher Training College in Grimma, he pursued the study of lettering in his free time and eevoured Edward Johnston's 'Writing and Illuminating and Lettering'. He also studied Rudolph Van Larisch's 'Ornamental Lettering' and did much Calligraphic writing with a broad-nibbed pen. This inspired his interest in the early punch-cutters and the origin of type design, as it had done for Morison.

In a letter to Alfred Fairbank in 1949, Tschichold applauds this influence, because before his contact with Calligraphy he had no real understanding of the arrangement of letters:

> *"Afterwards, I taught myself Calligraphy, by following Johnson and Larisch, and was also taught to a certain degree by Professor H. Delitsch. The number of problems in a hand-written book is smaller than in a modern* (2)

printed one, but I feel that there is no better training for a typographer than to practice Calligraphy. All my knowledge of letter-spacing, word spacing and leading, is due to my Calligraphy and for this reason I regret very much that Calligraphy is so little studied in our time among so-called book artists". (2)

Also, in 1966, he was awarded the distinction of London of Honorary Royal Designer (R.D.I.). At a dinner on the same evening he proposed a toast to the Royal Society of Arts in which he confessed:-

"On this occasion, I should like to pay tribute to English civilisation, to which I owe such a lot. I am more indebted to English civilisation than to any other.

When I was only fifteen years old, I had my first contact with the English lettering. I became fascinated by my study of Edward Johnston's famous book 'Writing and Illuminating and Lettering' For several years, I practiced Calligraphy according to his teaching. My ideas were further influenced by Eric Gill's work, and as a letterer, I feel, and should like to be, regarded as belonging to the English school". (2)

Tschichold practiced what he preached. His early study was to stand to him. While working for Penguin books his own Calligraphy appeared on various covers. Also, when fine lettering or Calligraphy was reproduced in Penguin Books, Tschichold took special trouble to see that the quality of the reproduction was as nearly perfect as possible.

As well as the practical applications of Calligraphy, he praised what he discovered among the typographic and Calligraphic delights of the past. By publishing and editing them in immaculate style, he let his audience share his enjoyment of innumerable items, from writing books to rare ephemeral specimens of printing, to the masterpieces of Chinese colour prints.

CHAPTER V

BOOK DESIGN

STANLEY MORISON'S DESIGNS FOR 'GOLLANCZ' BOOKS AND JAN TSCHICHOLD'S DESIGNS FOR 'PENGUIN' BOOKS.

Another area in the field of typographic design in which both men had a wide influence was in the area of the design of books. Tschichold is remembered more as a book designer, because he was directly involved in the design work, in the laying down of Typographic rules, and in the details of book production and design.

Morison, on the other hand, although directly involved with the design of a series of 'Gollancz Books' can be said to have been less directly involved in raising the standards of book design with the typefaces he revived for use in those books. Were it not for Morison's work at the Monotype Corporation, Tschichold would never have been able to design the 'Penguin' series, in the same form as the typefaces used, 'Bembo' and 'Times New Roman' were both, in existence because of Morison.

And so in this respect, they were very closely linked. What follows is a description of the most important work by both men in the field of Book design.

'Gollancz Books'

The violent yellow bookjackets designed by Morison for publisher Victor Gollencz are in sharp contrast to his other more formal dignified work, but if anything, the two styles show his versatility in the design field.

Victor Gollancz founded his own publishing firm in 1928 and Morison became one of its directors. His connection with the Gollancz firm is best known for the famous Violent Yellow Book-jackets which he developed from 1924 onwards.

Morison had some very firm ideas with which not everyone in the firm agreed, but Gollancz himself decided that he at least be given a chance to see if his ideas were to work. Morison wanted to compel the reader to look at the book jacket, and then to start reading at once.

Morison began a discussion of the book's contents on the front book-jacket, with the intention that the reader then turn to the flap and then to the book itself. Typographically it required a mixture of both eye-catching display types and more conventional type setting.

To make sure that the jackets would stand out from the others black, red and megenta printed on a special bright yellow paper (Morgan's Yellow Radiant) was used.

Gill Sans, a typeface that Morison had initiated, was a valuable weapon in the battle of the book-stalls, but Morison used all the display faces he could lay his hands on, particularly the new type-faces, being issued by the German Typefounders. The idea that a jacket is not just for protection but an integral part of the selling apparatus, has since been accepted, but Morison can be seen as a pioneer in this respect.

In fact, in a Review of Recent Typography, in the year that Victor Gollencz ended his association with the publisher, Benn, and set up a business of his own, Morison had written:

> *"Sales copy is designed to be read by the unwilling and therefore he needs to be dragged into perusal, by every sort of typographic seduction".* (8)

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a novel

The RUNNING FOOTMAN

by

JOHN OWEN

author of

'The Shepherd and the Child'

There is a certain identification of a man with the happiness and suffering of others—a sympathy natural, taken for granted, and devoid of any element of self-consciousness — the

Jacket for 'The Running Footman' designed by Morison for Gollancz. In the original all the type was in black, and the emblem by McKnight Kauffer was in red.

The Gollancz books were in fact not a creation of Morison alone. Victor Gollancz was a brilliant copywriter and knew what he wanted to say loud and clear. But it was Morison who invented a way of Typographically articulating that copy, with the aim of giving every word the utmost chance of being read.

He played with the words as if they were toys, arranging them distractingly, disturbingly and dangerously on the Radiant Yellow Jackets, to catch the readers' roving eye.

There was also a third, important man involved. Ernest Ingham was Manager of the Fanfare Press and it was at this time that he went to Germany and visited the German Typefounders, Klingspor, Ludwig and Mayer, from whom he obtained the first supplies of the new display typefaces that Morison delighted to display on the Gollancz publications.

The jacket of 'The Running Footman' shows Morison at his most uninhibited, and his most successful use of the method of approach he had developed. Here he uses all the tricks. The capital 'L' used in a line of lower-case, the word 'the' set in two typefaces to give it sparkle, and the 15 display words broken up into seven elements, all resting on the four lines of Blurb. At the top, McKnight Kauffer's emblem beckons like a waving flag, and at the bottom a black fist urges the reader to turn the page, all combining to give great impact. In the original, all the type was in black and the emblem that Morison commissioned from Kauffer was in red.

Of all the typefaces Morison used, his favourite was the 'Fette Koch Antiqua' designed by Rudolph Koch for Klingspor Typefounders. It was not merely because he used it more often, but because of the way he used it strategically as on

BERNARD SHAW

BY

FRANK HARRIS

"... This much I am obliged to say, lest it should be held that in passing the proofs for press as corrected by me I am endorsing everything that he says about me. I am not. But no man is a good judge of his own portrait; and if it be well painted he has no right to prevent the artist exhibiting it, or even, when the artist is a deceased friend, to refuse to varnish it before the show opens. I hope this makes my part in the matter clear."

—from Bernard Shaw's Postscript

Jacket for 'Bernard Shaw' by Morison. Title of author in red, and the rest in black on yellow.

DIALOGUES AND MONOLOGUES

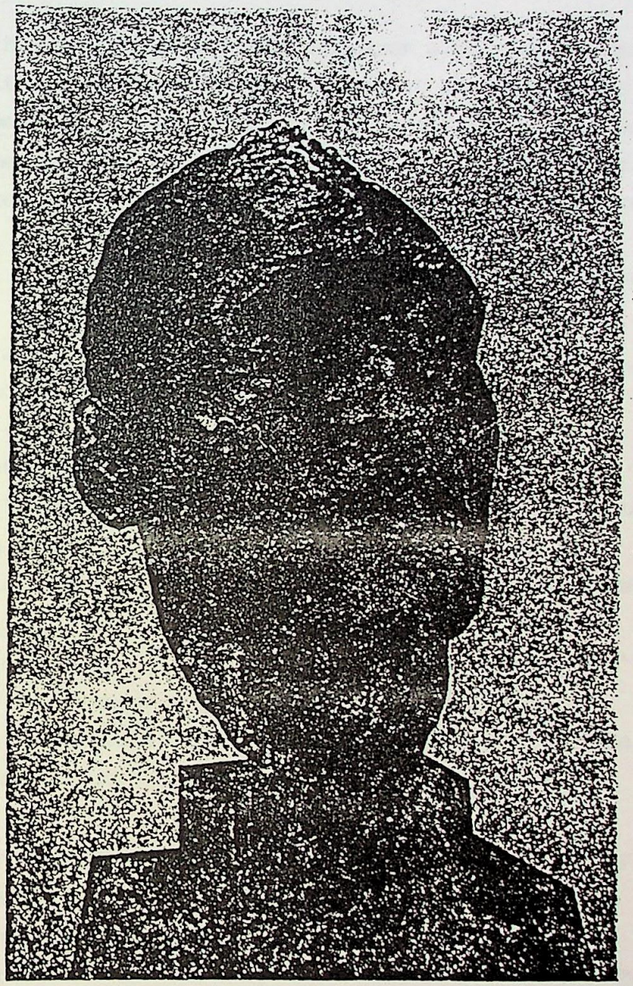
Humbert Wolfe's first volume of Literary Criticism

VICTOR GOLLANCZ

Jacket for 'Dialogues and Monologues'

PAUL ROBESON

neGro



BY

Eslanda Goode Robeson

Jacket for Paul Robeson 'Negro'

'The Running Footman', and most effectively on Frank Harris's 'Bernard Shaw' cover, title and author were in red and the rest in black and yellow.

To see how Morison's treatment compares with a less dynamic style it can be compared with the jacket for 'Monologues and Dialogues', by Humbert Wolfe, one of the first that Gollancz published before Morison. Set entirely in Tiemann typeface with great formality, it gives no hint of the riot to come.

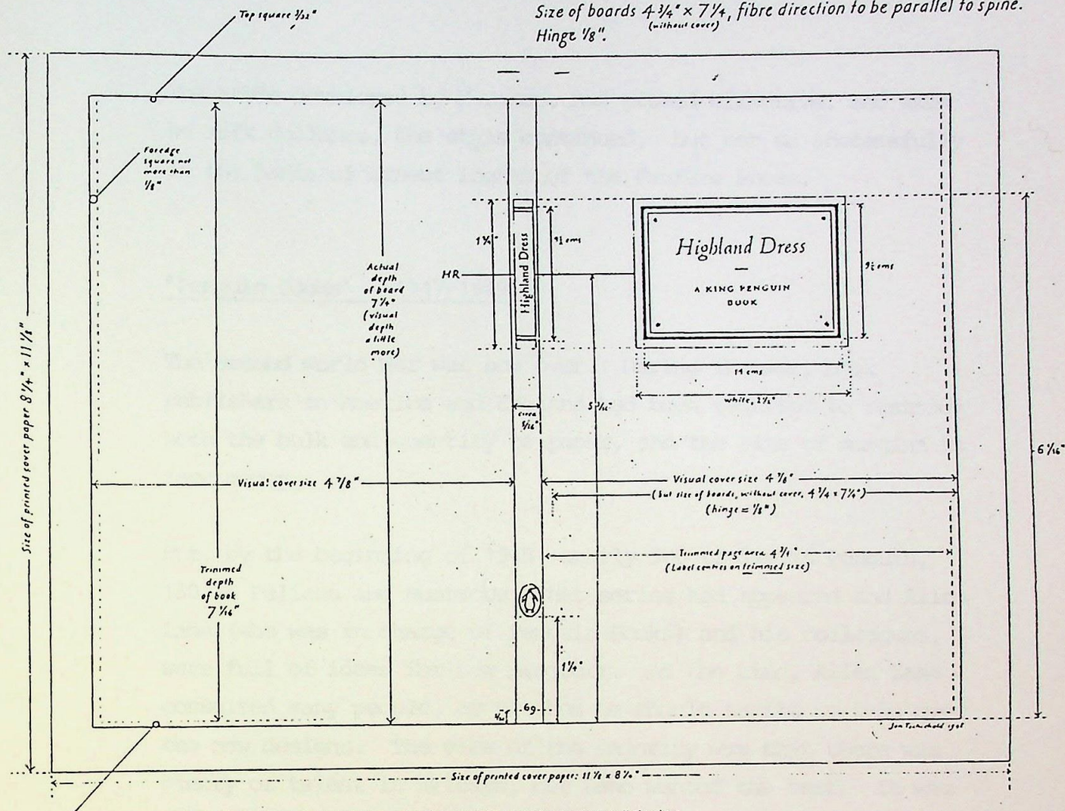
Not all the Gollancz jackets were printed on the same yellow paper. There were occasions when it was decided to use a photograph and it was a rule that these were printed on cream toned matt artpaper.

One that Morison designed was a study of Eslanda Goode Robeson's husband. The stark title of the book was 'Paul Robeson, Negro'. Morison set the name in Tiemann bold capitals, and the word 'Negro' centred below in lower case. But in order to save the alignment he changed the lower 'g' to a capital 'G' that matched the height of the 'ne' and 'ro'. It seems when looking at the photograph of Epstein's sculpture, it is almost impossible not to take in the simply structured lines of type above and below.

While at Gollancz, Morison had introduced a standard style of typography for the title pages of all the books, and also because the covers were so striking the binding of the book was left extremely simple. The books assumed a dress of black cloth undecorated except for the title, and the author's and publisher's names on the spine. This simplicity saved Gollancz money.

★ KING PENGUIN STANDARD ★

Trimmed page area 7 1/16" × 4 1/4".
Size of boards 4 3/4" × 7 1/4", fibre direction to be parallel to spine. (without cover)
Hinge 1/8".



1. When a label is used on the front, its size and position should be in complete accordance with the above.
2. The lettering on the labels not to be drawn but in type, in harmony with the type used in the book.
3. Position and style of the spine label, when used, is the same throughout the series, with the thickness altered if necessary, according to the thickness of the book.
4. If there is no label proper on the front, try to avoid a label on the spine and centre lettering to the horizontal rule HR.
5. The position of the King Penguin sign is unalterable. It must appear within a black-bordered oval: if there is a label on the spine or its background does not allow for an unbordered sign, but otherwise it should appear without an oval. Good photographs of the design wanted are obtainable from the Penguin Office.
6. The number to appear on the bottom as indicated. Its position is unalterable. Size: 9 pt. No. K°.

Grid for Penguin Series.

The style developed by Morison, had proved effective, and when he left Gollancz, the style continued, but not as successfully in the hands of Ernest Ingham of the Fanfare Press.

'Penguin Books' - 1947-1949

The Second World War was now over. During the war, book publishers in America and England had been required to restrict both the bulk and quantity of paper, and the size of margins to save money.

But, by the beginning of 1945, nearly 500 titles in Penguin, 150 in Pelican and numerous other series had appeared and Allen Lane (who was in charge of Penguin Books) and his colleagues, were full of ideas for new projects. At the time, Allen Lane consulted many people, as to whom he should invite to take over the new designs. The view of the majority was that there was plenty of talent in Britain, but Lane wanted the best. It was Oliver Simon, who had seen the work that Tschichold had done for the 'Birkhauser Classics' in Switzerland, who suggested inviting him.

And so in 1946, Allen Lane and Oliver Simon flew to Basle and invited Jan Tschichold to come to England and become the new Penguin Typographer. Tschichold had to finish his work in Switzerland, but came to England in 1947.

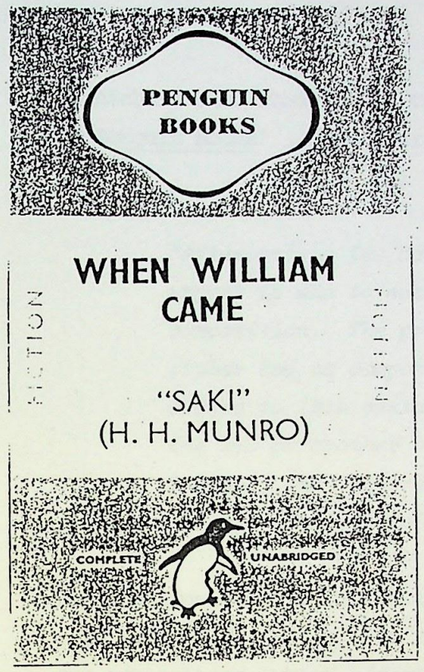
The problem, or rather the task, of designing for mass production was something that Tschichold had been thinking about, and writing about all his life. Now at the age of 45, he had the biggest opportunity in publishing to do it. It was the

first time that any Typographer ever had such a task, or such a large scale in the modern machine age. When Allen Lane had to make a choice of a new designer for his books, he did not do so hastily.

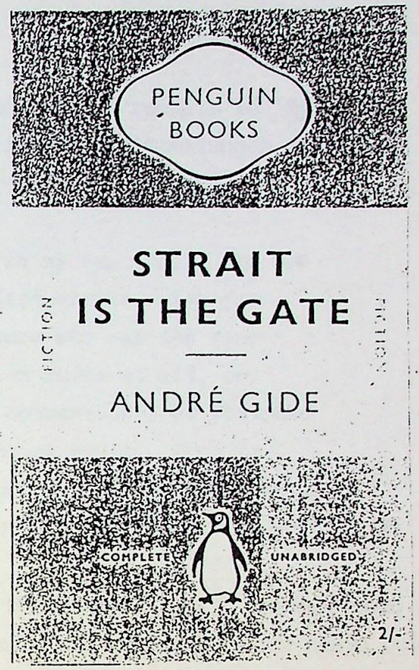
In fact, he probably had two choices - either Morison or Tschichold. In England at the time, there was no other Typographer with both the experience and the commitment needed. Stanley Morison did in fact fit the bill. He had, as described, undertaken a similar project for Victor Gollencz in 1929. He understood perfectly the implications of mass production, but at the time he was immersed in other industrial and editorial activities and could not possibly undertake Penguin's.

And so the job was to rest on the shoulders of Jan Tschichold. So committed and dedicated was Tschichold to the job in hand that before he even came over, he requested that every single piece of paper used by Penguin and a copy of all their books be sent to him. He noted every single one, with his criticisms in pencil, and these when circulated to Editorial Staff were an education in themselves.

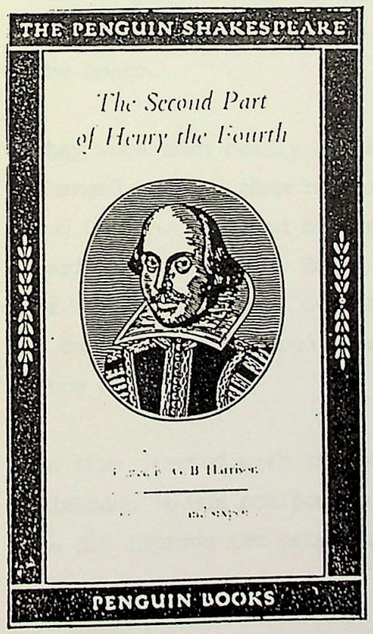
Tschichold was to take complete control. He formulated a set of typographic rules, and their importance to the British printing trade at the time cannot be over-estimated. The rules are too numerous to mention here, but when they are read it can be seen that their aim was not to promote Tschichold's own aesthetic whims, but to aid communication between author and reader, which is after all, what typographic design is all about.



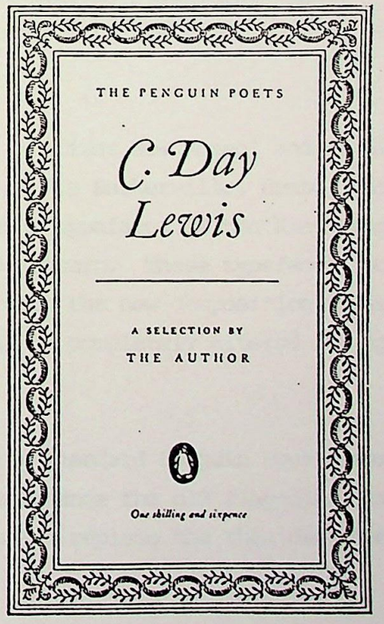
The Penguin cover as Tschichold found it in 1947.



Tschichold's revision of the Penguin cover, with the Penguin symbol redrawn, following quite closely the original bird drawn by Eduard Young in 1935.



Cover designed by Tschichold for Penguin Shakespeare series (1947). The lettering on the borders was done by Tschichold.



Cover designed by Tschichold for the Penguin Poet Series (1949). (Original in black and green on light green paper)

Tschichold knew what he had to do, and he recalls in 'My Reform of Penguin Books' , Schweizer Graphische Mitteilungen, No. 6, 1950:-

> *"After only a few days in my new job, I saw how urgent it was to establish strict rules for composition. The printers who set the type either had no composition rules at all, or worked to 19th century conventions, or followed one set or another of house rules. Even in England, the machine compositors can be directed and are ready to follow good composition rules".* (2)

He next provided a grid for all the series. A grid had not been previously made for Penguin Books. Having established basic rules for composition, which affected and gradually improved the style of text setting, for every line of type in every Penguin Book, Tschichold eventually achieved a standard that can only be called impeccable. Because the rules spread to printing firms all over Britain who printed for Penguin, they improved the standard of book composition throughout the British publishing trade. Tschichold then turned his attention to the actual design of the books.

They were then nearly all set in 'Times New Roman' and Tschichold changed most of them to being set in Baskerville, Bembo, Garamond, and Caslon. He used more unusual typefaces in the King Penguin series, e.g. Scotch, Roman and Walburn. These typefaces, mostly of classical origin, combined with the new composition rules, and a carefully considered re-styling, completely altered the appearance of Penguin.

He then started with the popular standard Penguin Book cover and although it was not possible to change the old flag-like division, he did improve the proportions and replace the then deformed

Penguin symbol. He had found that the covers suffered from the heaviness of the symbol then in use, and so he redrew and refined all the symbols used to differentiate the various series. He also redrew the Pelican and Puffin symbols, then in use.

In the time he was there he designed nearly 500 titles. In 1949, as a result of a heavy devaluation of the pound, Tschichold decided to return to Switzerland, his work of reconstruction at Penguin, in any case, complete. He had probably done more for British book production as a whole, than any other single book designer had ever done.

ABCDEFGHIJKLMNOPQ
ABCDEFGHIJKLMNOPQ
RSTUVWXYZ
RSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQR
STUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQR
STUVWXYZ
abcdefghijklmnopqrstuvwxyz

22 point Times Roman Wide 427.

ABCDEFGHIJKLMNOP
QRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

24 point Times Semi-Bold 421.

ABCDEFGHIJKLMNOP
QRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Times Bold Italic.

Monotype Plantin 110 and Times Roman 327
compared.

CHAPTER VI

TYPEFACE DESIGN

Stanley Morison's great influence in the area of type design, was through his connection with the British Monotype Corporation, and the programme of typefaces made available on his advice, from 1922 onwards. But, while working for 'The Times' newspaper, he designed 'Times New Roman', his most successful typeface and the only one he really designed himself.

Jan Tschichold also designed many typefaces while in Germany and in Switzerland, but none of any real note until his design of the 'Sabon' typeface in 1966, during the period after Penguin Books, when he had returned to Switzerland.

Both of the typefaces were to become extremely popular, and were similar projects, as they were both designed for a specific purpose.

Stanley Morison and 'Times New Roman'

'Times New Roman' is a remarkable typographic phenomenon of the 20th century. A basic type in every printer's stock for most of the past fifty years, in spite of the fact that its creator, Morison, thought at the time of its design that it had only limited application. He wrote:-

> *"It is a newspaper type, and hardly a book type, for it is strictly appointed for use in short lines, i.e. columns".* (1)

Surprising as it may seem, 'Times Roman' is in fact Morison's only venture into the field of type design, and the steps which led to the first drawings of the typeface are still unclear. Morison himself did not help by writing in 1953 that he pencilled a set of drawings, and then handed them to Victor Lardent, of The Times publicity department, who then made a first class set of drawings from the pencilled patterns.

Lardent recalled that it was a much lengthier process, and that there were no pencilled patterns involved. He said that initially Morison had handed him a photographic copy of a page printed by 'Plantin' to use as a basis. Lardent then drew up alphabets and Morison indicated alterations to letters, until they reached a stage which satisfied him. The typeface which evolved was therefore a result of step-by-step reasoning. Morison wanted a face for the newspaper, which achieved maximum legibility, with a limited waste of space and yet having the richness of the best book faces, as opposed to a mechanical appearance of some of the types of the day.

The new typeface was designed specifically for 'The Times' newspaper, and when it appeared in its new dress on 3rd October 1932, the thoroughness of the revision, was unique in the history of newspapers. Also, on that day, a make of paper newly manufactured, to express the new typeface to its best advantage, had simultaneously been introduced to serve it. 'The Times', at this time, as now, maintained a high standard of printing, made possible by its comparatively small circulation, and by the quality of paper, heavier and far more opaque than present day newsprint.

That the quality of the paper was significant in the effectiveness of 'Times New Roman' as a newspaper type was shown in 1956 when for reasons of economy a lighter weight of paper

Sizzlin' Sabon!

This type is hot. Designed by Jan Tschichold (the famous Swiss typographer), and jointly developed by Linotype, Stempel and Monotype in 1967, this old-style face is undergoing a resurgence in popularity.

Designers are turning to the Sabon® typeface (in either Roman, Italic, Bold or Bold Italic) for both advertising and editorial text that calls for a clean, crisp, sophisticated look. They really appreciate the fine details, including the true-drawn small caps and old-style figures.

Now, we've made this fine face even better, by making it available in Linotype Laser Fonts®, the world's highest-quality type. We've harnessed the laser beam to provide the world's best reproduction fidelity and highest resolution.

For more information on the Sabon typeface family, or any of the more than 1,700 typefaces in our Mergenthaler Type Library™, contact: Linotype Company, 425 Oser Avenue, Hauppauge, NY 11788. Or call (516) 434-2016. In Canada (416) 890-1809.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Linotype

Taken from 'Upper and Lower case' Typographic Magazine.

Sabon Antiqua

ABCDEFGHIJKLMNOPQ
RSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyz
ßchckfffiflfft&äöü
1234567890 1234567890
.,:;-!?·'()[]*†›‹»«„”/£$

—

In Vorbereitung:

Sabon Kursiv

Sabon Antiqua halbfett

Sabon Typeface 1960.

was used, with a smaller surface, and so made the text look sadly feeble. This is evidence to the fact that as a newspaper type, 'Times Roman' lacked the physique for production techniques and conditions, less favourable than those enjoyed by 'The Times' newspaper in the 1930's. 'Times Roman' has in fact gained its universal popularity not in newspaper work, as originally intended, but in the larger area of printing; bookwork, especially non-fiction, e.g. the Encyclopedia Brittannica and magazine and general printing in all its variety. It is presently in use for the printing of The Irish Times.

Jan Tschichold and 'Sabon'

The typeface 'Sabon' has been called in Germany 'The first harmonised typeface'. The phrase refers to a new type designed specifically to meet a common need, shared by a group of German master printers. At a meeting in 1960, the group discussed their requirement for a new typeface to be made in identical form, for mechanical composition, both by line casting, and single type methods, and also for hand composition in foundry types.

The new type was needed in matrix form for linotype and monotype machines, in sizes from 6 to 12 points, and also as a foundry type from Stemple in sizes from 6 to 48 point. A semi-bold version was to be provided in addition to the Roman and Italic.

With an eye to the future, the master printers stipulated that the new designs should be suitable for photocomposition. The printers were emphatic also that the new type should be easy and pleasant to read, and suitable for all printing techniques.

As to style, they had a distinct preference for something in the manner of Garamond. The new type was to correspond as closely as possible with the weight and X-height of Garamond but was to be drawn 5% narrower, for reasons of economy.

To many designers, such a brief would have appeared not merely extreme daunting, but dispiriting. As well as the need to master the intricacies and limitations of the two systems, the new design had to conform quite closely to a design first created in 1495, with great success, by Aldis Manutis.

Fortunately, the commission was given to Jan Tschichold a typographer and type designer, who had a great deal more to offer than a sympathetic understanding of the printers' needs. Tschichold had acquired an unmatched wealth of experience in type, typographic design, calligraphy and teaching, and was thus able to perform the task with great skill, which has since resulted in a typeface of great adaptability and subtlety.

Although he had once advocated that Sans Serif type was the only typeface to be used, he was later to say:-

> *"A typeface has first to be legible, or rather readable, and a Sans-Serif is certainly not the most legible typeface when set in quantity, let alone readable. The classical typefaces, such as Garamond, Baskerville, Jenson and Bell are undoubtedly the most legible".* (2)

Here, then, was a man, in full sympathy with the master printers' desire for a new type in the style of Garamond. The name of the typeface was in fact suggested by Stanley Morison. Sabon had been a type founder in Frankfurt, where Tschichold's design was manufactured, and as Sabon had also acquired founts of Garamond's types, upon which Tschichold based his design, the name seemed appropriate.

Many adjustments had to be made, for the sake of producing 'harmonised' type, suitable for current use, but in Tschichold's skilled and experienced hands, the design of 'Sabon' acquired a far greater degree of consistency and harmony than had existed between any of the Garamond Romans, and the Granjon Italics.

Tschichold's completed designs were handed over to the technical experts, employed by all three manufacturers, who found them suitable for the different limitations of the three methods of manufacture.

The German master printers, who initiated the making of the first 'harmonised' type, were fortunate to have been so well served by Tschichold. He had risen to the challenge with a professionalism which was astonishing in someone known better as a user, than a creater of typefaces:

> *"Sabon is an admirable typeface, strong, yet restrained, and with only a hint of Garamond about it".* (7)

CHAPTER VII

CONCLUSION

Stanley Morison will be remembered as the man who put the study of typographical history firmly on the map. He was not the only typographical historian, and certainly not the first, but for his continuous attention to the subject and in terms of output of printed works, he had no rival. While Morison made his mark as a typographical scholar, his really great contribution was his inspiration in the production of text types. These types constituted a major source of typographic material which enabled graphic designers like Jan Tschichold to raise the standard of printed communication, particularly of books, to new heights. He worked hard to provide the basic materials, which enabled designers to plan good-looking printing, not merely for the privileged few, but for the multitude.

Morison was not a particularly good artist in the sense that he could draw a beautiful layout. What mattered to him was the idea, which he conveyed to skilled compositors, sometimes in the most rudimentary fashion, often producing brilliant results.

Jan Tschichold was a perfectionist, who made exquisite layouts and worked in a variety of styles. He underwent two dramatic conversions in his career, and accompanied each one with vigorous propaganda condemning the style he had left behind. Yet, throughout, no matter what style he was working in, his work was always immaculate. He was the only typographer of the modern movement whose training was not in architecture or the fine arts, but in calligraphy and lettering, and so his feeling for letterforms was never suppressed. He was

the first to rationalise and formulate the new ideas into systems which could be applied to everyday printing. He was also the first who spoke to and could be understood by the ordinary printer, and was always concerned with the specific problems of the twentieth century.

Although one was English and the other German, and the fact that the worked in very different styles, they were both concerned with the same issues and were involved in many similar projects.

Both men were to have an equally wide influence on the printing trade and on designers in Europe and America. Their main task was to show that mechanical progress and mass demands are not incompatible with quality.

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