

manufacture, rather than exact and scholarly resuscitations of letters whose virtue is bound up with their derivation from humane craftsmanship.

¶ While the main stream of lettering has run in typographic channels for the last four hundred years, there has, of course, continued the need of lettering in many other things than books and newspapers. Even handwriting has maintained its existence, & the style of letter called italic still preserves its 'cursive' character. Most italic type faces, however, (see figure 11, 5) are too sloping and too cursive. There is a great need of a narrow and less sloping letter, which, while giving emphasis and difference, shall be of the same noncursive character as the upright letters they are used with. Both the Perpetua (fig. 11, 3) and the Joanna italics (figure 11, 4) are so designed, and the latter having only a very slight slope is used with the upright capitals. The Joanna 'italic' was designed primarily to be used by itself, i. e. as a book face and not simply as a letter to be used for emphasis.

¶ The same excessively cursive quality as afflicts Italic has always afflicted Greek types (fig. 11, 7). For some reason or other, probably the comparative rareness of Greek printing, the leaders of

typographic design in the fifteenth century never achieved for Greek what they did for Latin & modern languages. That the thing is possible is shown

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

a b c d e f g h i j k l m n o p q r s t u v w x y z

a b c d e f g h i j k l m n o p q r s t u v w x y z

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B Γ Δ E Z H Θ I K Λ M N Ξ O Π P Σ T T Φ X Ψ Ω

α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω

A B Γ Δ E Z H Θ I K Λ M N Ξ O Π P Σ T Y Φ X Ψ Ω

α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω

(Figure 11: 1 and 2, Perpetua Roman capitals and lower-case; 3, Perpetua italic; 4, Joanna italic; 5, Caslon Old Face italic; 6 & 7, Porson Greek capitals & lower-case; 8 & 9, Perpetua Greek capitals and lower-case.)

by what the Emperor Peter the Great did in the case of Russian writing. The Russian alphabet is closely related to the Greek. The formalisation of Russian script was achieved very successfully by the Dutch typographers employed by Peter the Great; & the same thing could be done for Greek. ¶ Many varieties of Greek types exist, but for the most part they are more italic than the Italics. In recent years at-

tempts have been made at improvement, but no attempt has been made to take advantage of the fact that Greek capitals have always been made in the same way as Roman capitals. Instead of keeping the capitals as they are and designing a lower-case to match, reformers have always proceeded in the opposite way and altered the capitals to match an improved and less cursive lower-case. The Perpetua Greek (fig. 11, 8 and 9) is the first example of an attempt to do for Greek what Peter the Great did for Russian and Jenson and others did for Latin. Just as the capitals of the Perpetua Greek are of precisely the same family as Perpetua Roman, so the Perpetua Greek lower-case is of the same family as the Perpetua Roman lower-case. The letter & serif formation is uniform throughout. ¶ Letters are letters. A is A, and B is B. The letter-maker of the twentieth century has not got to be an inventor of letter forms but simply a man of intelligence & good will. ¶ Whether in stone, wood, paint or metal

The common problem, yours, mine, everyone's,
Is — not to fancy what were fair in life
Provided it could be — but, finding first
What may be, then find how to make it fair

& the word fair can be taken in both senses — it means both beautiful and just.

¶ As the Roman, when he thought of lettering, thought of inscription letters; as the medieval man thought of written letters; so in the twentieth century, when we write a letter carefully we call it 'printing'. The printed letter is lettering for us.

¶ But there are many forms of printed letter which do not seem entirely satisfactory. One of the commonest forms of unsatisfactoriness is due to the unnecessary and therefore unreasonable mixing of many different sorts of letters on the same page or in the same book. It is a safe rule not to mix different styles of letters on the same page, or different faces of type in the same book. A book printed in an inferior type will be better if that inferior type be strictly kept to than if other and even better types be mixed in with it.

¶ The business of poster letters (see figure 12) has not yet been extricated from the degradations imposed upon it by an insubordinate commercialism. Mere weight and heaviness of letter ceases to be effective in assisting the comprehension of the reader when every poster plays the same shouting game. A man at whom twenty brick manufacturers throw