To Almanac Publishers.

Astronomical, Tidal, and other Tables supplied on reasonable terms. Tides and other phenomena calculated for any locality in the Colony.—T. B. HARDING, Hastings-st., Napier.

OBITUARY.

Bradbury.—On the 13th October, aged 60, Mr William Hardwick Bradbury, principal of the great publishing firm of Bradbury, Agnew, & Co., formerly Bradbury & Evans.

Owen.—On 19th December, in his 89th year, Sir Richard Owen, the distinguished comparative anatomist. One of his special studies was the subject of the extinct wingless birds of New Zealand, on which he has written largely.

Thompson.—On 6th December, at Melbourne, in his 63rd year, Mr Stephen Thompson, a frequent contributor to the *Argus* under the name of «Lancelot.» He was a contributor the leading home magazines, his subjects being art and travel. He came to Victoria for the Melbourne exhibition of 1880, and was for a year art critic for the *Age*. For some years he was curator of the art museum at the public library.

Lockwood.—On 4th November, at New York, of heart disease, Howard Lockwood, in his 47th year. He early became connected with the paper industry, and recognizing the field for a trade organ, established in 1872 the *Paper Trade Journal*. This was the first of a number of successful serial publications issued from the Lockwood press, others being the *American Stationer*, the *American Mail and Export Journal*, the *American Bookmaker;* besides the Directory of the Paper and Stationery Trades, and the American Dictionary of Printing and Bookmaking, now in course of publication.

Nelson.—On the 20th October, Mr Thomas Nelson, head of the celebrated publishing firm of Thomas Nelson & Sons, aged 70. The business was established by his father about 1820, and was greatly extended by the sons, the oldest of whom, William, died in 1887. Mr Thomas Nelson entered the business at the age of 17. In 1844 he was entrusted with the opening of the London branch. Besides being a large publisher of educational books, Mr Nelson was also an author. He possessed great mechanical skill, and invented a rotary press, besides many devices in printing, bookbinding, and photo-zincography.

Lord.—Recently, in New York, Richard Halkett Lord. Mr Lord was the first editor of the Napier *Daily Telegraph*, but did not long hold the position. His tastes lay more in the direction of personal writing than serious journalism. For a number of years past he has lived in the United States, and, in conjunction with Mr Julian Hawthorne, edited the *Bookmart*, a librarians' magazine, which, we think, has ceased to exist. Mr Lord also collaborated with Mr Hawthorne, supplying the colonial «local color» in some of his works of fiction. As a writer, Mr Lord had no claim to originality, his line lying entirely in compilation, adaptation, and parody. It has been erroneously stated that he belonged to the *Punch* staff. The mistake probably arose from the fact of his mother, a widow, having married one of the prominent contributors to the early volumes of that periodical.

WELLINGTON, NEW ZEALAND: Printed and Published by ROBERT COUPLAND HARDING, at his registered Printing Office, Ballance-street.—December, 1892.

Vol. 4. TYPO 1890.

Design in Typography.

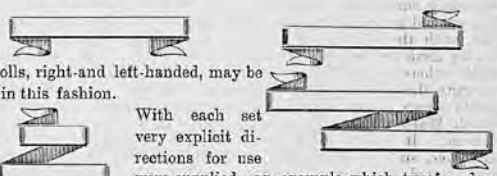
THE ORIGINAL TYPE RIBBON.

XXXVII.

New ideas in typographic design are introduced as a rule so gradually that it is difficult to point out the originator; and many of the novelties in the decorative printing of to-day may be found foreshadowed in the work of sixteenth-century printers. One of the later novelties, however, which marks quite a fresh starting-point in design, and has proved exceedingly fruitful in results, was the «Ribbon» combination of Messrs Stephenson, Blake & Co., shortly afterwards followed by the «Scroll,»—both, we believe, designed by Mr E. Pechey, the gentleman in charge of the firm's London branch—a practical printer as well as typefounder. While the influence of this simple and ingenious combination is to be traced in a score or more of later and more elaborate designs, we cannot find anything in the earlier type specimens that may be said to suggest it. Until the introduction of this novelty, the enclosure and decoration of single lines was rarely attempted—it is now a leading feature of ornamental work. Before the appearance of the first type-ribbon, the only thing resembling it in typography, so far as we know, is to be found in the quarto specimen book of J. & R. M. Wood, published some twenty-five or thirty years ago. Several pages are devoted to the elaborate geometrical combination called the «Greek Fret,» and at the head of the last of these is a genuine ribbon, of five folds, enclosing the heading to the page. It is entirely set in metal type—a feature of the combination being the entire exclusion of brass rule. The ribbon is remarkably stiff, and though in the centre the angle of the fold is properly reversed, at the bend at the ends the same diagonal (45°) is continued, producing a bad effect. This was a very faint foreshadowing of the type-ribbon, and differed from it materially in not being adapted to brass rule.

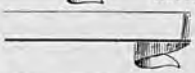
We do not know the precise date when the type-ribbon appeared—we first saw it in 1873. It was brought out in three sizes—great primer, pica, and brevier, and the following is the synopsis of pieces (great primer):—

There are ten characters in metal, and the ribbon is completed by brass rule, two faces of which are supplied, the double-fine for the top and the shaded rule for the bottom. For the smaller sizes, a twelve-to-pica single rule is supplied, thin for the top and thick for the bottom. In the brevier, there is one character less, the end-piece ‖ being perpendicular, and serving for either end. The diagonal folding pieces being cast to three different lengths, considerable variety may be obtained, but the specimens are in every office, and the designs are so familiar that it is scarcely necessary to show them. The following are specimens of the application of the type-ribbon in its simplest forms:

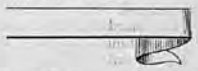


Scrolls, right-and left-handed, may be set in this fashion.

With each set very explicit directions for use were supplied—an example which typefounders generally would do well to follow—but we have again and again seen every possible mistake made in setting this simple design. One of the commonest is to make the end-piece slope in the same direction as the back fold of the ribbon, instead of the opposite—



instead of



A master-printer once told us his experience of a comp. who used to put the end-pieces in at random—generally wrong. «One day,» he said, «I took a paper-shaving, folded it, and showed him that the angles ran in opposite directions. 'I see they do,' he said, 'but what has that got to do with the work?' I gave it up after that.» Other common mistakes are to turn the shade inside instead of out (although the outer side is specially nicked), thus

and to run the fold from the middle instead of the end

As the design is decidely a realistic one, errors like these are ruinous to its effect.

Certain defects limiting the usefulness of the original ribbon soon became apparent, and some of these have been remedied in later designs of the same kind. The slope of the end-piece, though assisting the effect, is troublesome in practice, as the rules used even though of the same length, must not come exactly over each other. One or both of the rules must be a little short, and they are liable to slip:

In the second example, the rules being of the same length, the upper rule overhangs at each end. The first and third are set correctly; in the first the top rule is short, and in the third both rules are short, the top pushed to the right and the bottom to the left. In an elaborate design, this is troublesome.

Harding, Robert Coupland, 1849–1916: Printer, Typographer, Journalist

Don McKenzie

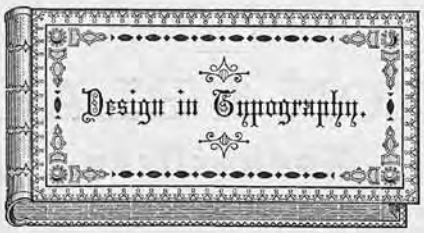
Robert Coupland Harding, as practitioner, historian and critic of printing, has a strong claim to be considered New Zealand's first and most eminent typographer. His father, Thomas Bennick Harding, was himself a printer and bookbinder, and also a painter and glazier, who, with his wife, Jane Coupland, had left Britain for New Zealand on the Bernicia in July 1848. They settled for a time in Wellington, where Robert Coupland (known as Coupland) was born on 19 October 1849.

A year later the family moved to Wanganui. Thomas Harding set up a printing house, and it was here that the young Coupland began to learn his letters, helped by his schoolteacher, the Reverend C. H. S. Nicholls, who was also a printer. He was perhaps stimulated too by his uncle, William James Harding, who settled in Wanganui in 1855 and was to become one of New Zealand's finest early photographers.

On 23 January 1858 a fire destroyed both house and business, and early the following year Thomas Harding took his family to live for a time with his elder brother John, who had a sheep station at Waikari (Putorino), north of Napier. He resumed his own trade in Napier in April 1861. There by chance at an auction the same month, the young Coupland Harding met the missionary William Colenso, and the two became fast friends. It was a fitting conjunction: Colenso had been in effect New Zealand's first printer; his protégé was to become the country's first typographer.

Coupland Harding began his apprenticeship in a small printing house in Napier run by the Yates brothers, his first job being for Charles Thatcher, the itinerant versifier and entertainer. His father bought up the Yates' business at the end of 1864, and with it the weekly *Hawke's Bay Times*, which he then transformed into the first daily newspaper on the East Coast. Coupland worked on the paper as a compositor and journalist. Thomas Harding continued printing the *Hawke's Bay Times* until the end of 1872. On 5 November 1873 Coupland restarted it on a larger sheet and carried it on until 31 December 1874, when it was finally discontinued. He then decided to concentrate all his energies and enthusiasm on job printing, in the higher branches of which he found his greatest personal interest.

In the 1860s, while still an apprentice, Harding had begun collecting typefounders' specimens and establishing by correspondence links with the most eminent European and North American printers and founders. *Harding's Almanac*, of which he printed and published some 11 editions, many in Maori and Danish as well as English, was full of advertisements which he used as a vehicle to display new types and to demonstrate the arts of the jobbing printer. These were his ruling passion. In 1876 he had imported direct from the Johnson foundry of Philadelphia the first parcel of American type brought into New Zealand, and in 1877 the first German type at a time when, even in Britain, the German typefounders and their job material of this period were unknown. At the same time he proved himself a successful designer of borders, one of which—'The Book Border', produced by the Johnson foundry in 1879—was rapidly adopted by printers worldwide.



LIV.

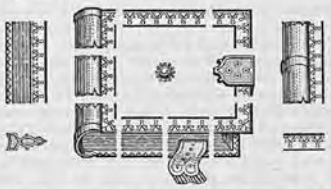
THE BOOK BORDERS.

From Banner to Book Combinations may seem to be a strange transition; but as a matter of fact, it was the next stage, and a natural one, in the process of evolution. The Ribbon suggested the Scroll, and the Scroll the Banner, and without these probably the Book design would never have been devised. As the original designer of the latter, in the year 1877, the writer can speak with certainty as to its having been in a great measure derived from the three preceding designs. The simplicity and effectiveness of the Scroll and Banner patterns—at that time possessing the important additional attraction of novelty—led him to experiment with the design of an open volume in perspective—three sides type, and the upper edge brass-rule. All attempts at realistic representation were unsuccessful, and the idea was for a time abandoned. Then occurred the thought that the mistake lay in attempting a type-design in perspective—it must be on the principle of a front elevation, and rectangular. The arrangement of the characters was then a simple detail: there must be four corners, all different, two centre-pieces, and extension-characters; and a scheme almost identical with the synopsis at the head of the next column was the result. In the border, as originally designed, the two justifying-pieces ———— and —— were absent, the idea being to supply their place with brass-rule. The lower corners were not L-shaped, but square, the same size as the upper corners, and the white-line pattern on the edge of the book was absent. This was introduced by the founder, and improves the effect, but it prevents the border from justifying, as in the original scheme, to a nonpareil em. The border being double, the original unit was a pica in width and a nonpareil in depth — as cast, the unit in width is three ems (Didot), or more than half-an-inch, which is often inconvenient in adapting it to a card of a given size. The original synopsis included 14 characters; but two of these were never engraved. They were a pair of lower corners, intended to vary the design altogether, and to

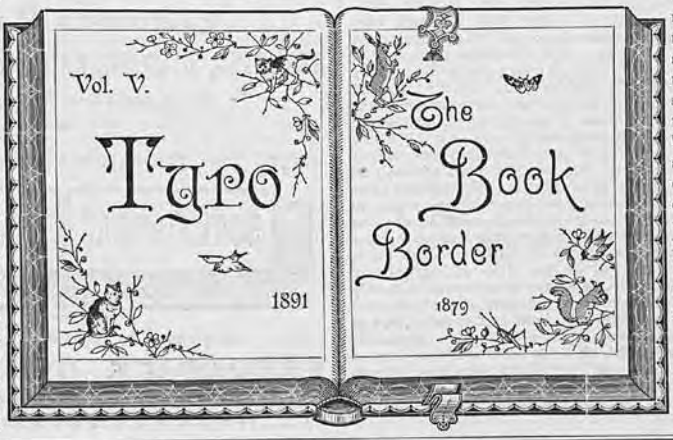
produce with the three regular corners the effect of a pile of sheets or cards on a board. The square gap in the design below will

sufficiently indicate the kind of corner required. The two book-marker characters were of course introduced to break the stiffness of the horizontal lines. Only one caution is necessary in arranging the pieces. A careless compositor sometimes transposes the right and left lower corners, reversing the curves at the angles, which has an exceedingly bad effect. Within reasonable limits, very considerable variation may be made in shape and size; but it is quite possible to overdo it in this respect. We have seen it set so extravagently large as quite to destroy the effect. When the pages are enlarged to small quarto, for example, the idea of a book is lost, and the effect of the centre-piece, representing the back of the volume, is ridiculous. The example of the open volume, shown on this page, is in good proportion.

From the open to the closed book was a natural transition; but the border is entirely different. Not one piece can be made to interchange. Here again it was necessary to adopt a strictly rectangular form; and the same number of characters—fourteen—were required to complete the design:



The drawings were sent to the Johnson Foundry, Philadelphia; and they appeared in due time, coming out in 1879 as one series of 28 characters. With the exception of the changes we have noted, the original design was followed, even (approximately) to the scale. We had drawn it to 3-line nonpareil, and suggested that the nonpareil standard would be preferable to any of the continental standards—then in almost universal use for borders. This suggestion was not adopted; but, strangely enough, this was the last combination ever cut to the emerald body by Mackellar. All his succeeding borders have been made to a pica-nonpareil standard.



Few borders are better known—the «Book» combination being in nearly every jobbing-office. The original founders patented

Harding's own 'The Book Border', mentioned by McKenzie, featured in the series 'Design in Typography', issue 54, Vol. 5, 1891.

the design in the United States; Figgins secured the rights for the United Kingdom; Woellmer for the German empire; and Mayeur for France. Wide-spread and well known as it is, its practical uses are after all very limited. It is in favor with printers as being adapted peculiarly to their own business, but is not found very serviceable for outside work. Unless great care is exercised in spacing, the junctions are liable to appear; and its wide unit of justification is somewhat against it. In abandoning the suggested brass-rule and casting separate characters, the founders made a small but decided improvement on the original design.

Unlike its predecessors, the Book combination has never been imitated or varied. It is in but one size and style, and all existing fonts are from the original engravings. In the line of development it at present closes a series, no further evolution of the type-and-rule idea having appeared during the last twelve years.

The principle it illustrates is an important one—designs for the insertion of type should always be rectangular and not rhomboidal, as they must be when drawn in perspective. Such designs look very well until the lines are inserted, when the horizontals and perpendiculars of the letters immediately destroy all illusion of perspective. ¶ Do designers and comps ever think of the incongruity of representing lines of type at the angle of 90° printed on a card in perspective, lying at an angle of 35° or 40°? Yet nothing is more common. Mortised designs for type are almost without exception open to this objection. The defect can readily be avoided. Nothing would be easier than to make the opening for type rectangular, and arrange the other lines of the drawing accordingly.

A good many items in type this month have to stand over to our next issue.

A Master Printer in the North sends us the following interesting note:—The writer of the Auckland correspondence in your last issue says matters in connexion with the printing trade are not improving in the city; and he goes on to state that the reason is because of the general business depression, which prohibits retailers from going in for printing at the present tariff of the Master Printers' Association. I veritably believe that in none of the other large centres in the colony has there been such competition in trade as in Auckland; here, everything in the retail line is cut up to such an extent that very small margins of profit are left for the tradespeople. But your correspondent is surely incorrect in stating that the Printers' Association rates are so high as to preclude business. In the tariff which was adopted at the time the Association was established, large reductions were, in the majority of instances, made off the Dunedin prices, in some cases as much as 25 per cent.; and the few quotations which follow will show how the Auckland charges in force now compare with those of the southern city:—Auckland prices for handbills: 250 8vo., 7/-, 4to., 8/-; 500 8vo., 8/-, 4to., 9/6; 1000 8vo., 10/-, 4to., 12/6. Dunedin prices: 10/-, 13/-, 11/6, 16/-, 16/6 and 20/-, respectively. Auckland prices for circulars: 100 8vo., 1 page, single 8/-; 4to., 13/-; 500 8vo., 11/-; 4to., 16/6. Dunedin prices: 11/6, 17/6, 16/-, and 25/-, respectively. There is even a greater discrepancy between prices for cards, which, in Auckland, are absurdly low; and other every-day lines of work are about in the same proportion as those quoted. ¶ What do people want if the Auckland charges are too high? There is little enough profit out of work as it is. There has been some talk of the Printers' Associations in the various centres federating under one tariff, but this will most certainly be impracticable so far as Auckland is concerned, if the existing rates here are too high already. I wonder your correspondent made no allusion to other matters in connexion with the Association, when he alluded to it. It may be interesting to some of your readers to know that the institution's existence is very precarious; so much so, in fact, that I should not be surprised to hear of its collapse at any time. Since its formation the members have never worked amicably together or had any faith in each other. At almost every meeting complaints of breaches of the tariff have been made against one of the large offices, but by some means or other it has been impossible to sheet them home. The result is that the members have become disgusted with the entire affair, and have shown very little interest in it. If the institution falls through the journeymen must suffer, and it will then be only meet that they should know who is the real cause of it.

Harding's Almanac received high praise: "one of the best-printed and best-compiled works of its class in the colony"; "as a specimen of typography, no book yet printed in New Zealand can be said to have come anything near it". Of one edition the London *Printers' Register* wrote that it was "A model book in point of typography"; another commentator remarked, "There is a master's hand in it".

It was in his remarkable typographic journal *Typo*, however, that Harding's interests found their fullest expression. He began it in 1887, and from title to colophon wrote most issues himself, often composing his articles directly at case, a method which he was said to have used with perfect ease. It received instant praise internationally. In Paris, London and St Louis its judicious ornamentation in headings and initials was noted with pleasure, and the originality and sprightliness of its contents were paid the compliment of frequent reprinting in English and German trade papers.

Design, principles, system and judgement set the standard for the form and contents of *Typo*. These were the beacons which drew Harding on with an unwavering sense of direction. But his æsthetic sense was always exercised within the firmly defined demands of practical printing. On *Typo*'s third birthday he noted that he had also provided "a fairly complete record from month to month of the typographical and literary history of our own colony". He took some credit for the journal's role in establishing the Master Printers' Associations in the main centres in 1889–90, and the New Zealand Institute of Journalists in 1891. He was among the first to press for a national copyright deposit for New Zealand publications, and was also among the first to argue in detail the merits of standard systems of measurement in typefounding and paper-making.

Harding was also one of the very few independent public critics of new typefaces, reviewing them as they were marketed. The sharpness of his judgement and its influence on the market received its highest compliment when the editors of the *Inland Printer* in Chicago capitulated to the demands of typefounders and dispensed with his percipient critiques of new designs. Such was the range and precision of his learning as displayed in *Typo* that a leading English typefounder, writing in the early 1890s, claimed that "For the future historian of typefounding of the present generation we shall certainly have to go to New Zealand."

By 1890 Harding's preoccupation with *Typo* had in effect precluded his more profitable business. In a mood of general disaffection with Napier he decided, disastrously, to shift to Wellington. He went into partnership with Wright and Eyre, but in November 1892 took over the business in his own name. It was not a success. *Typo*'s appearance became intermittent, and ceased altogether with a double issue for January–February 1897. His Wellington enterprise came at last to its sad end with the sale of his business and the dispersal of his remarkable collection of types, and for the remainder of his working life he was employed as a journalist and editor on Wellington's *Evening Post*.

Harding's Almanac, 1885 [Macmillan Brown Library, University of Canterbury].

Old and New.

Old New Zealand is passing away. Its beautiful and characteristic *fauna* and *flora* are fast disappearing and giving place to alien forms; its native inhabitants are rapidly diminishing, and with them perish their language and traditions. But far greater loss than these—the worthy pioneers who laid firmly and well the foundations of civilization and liberty in these islands, have mostly departed for ever, and the residue are following fast. Who is to take their place?

There is a well-defined line of demarcation between the sturdy and self-reliant men who bore the burden and heat of the day, and the non-colonizing class of new-comers who have so easily and so readily entered into the fruit of their labors. More than this, there is something of antipathy. The most ominous feature of the recent election strife was the rancorous hostility evinced by the noisier section of the «new chum» element against the few remainining representatives of the brave men who, half-a-century ago, went forth with their lives in their hands, tamed the wild inhabitants, reclaimed the barren wastes, and founded the scattered towns which are large and wealthy cities to-day. They were no ordinary men who carried out this great work; many succumbed, physically or financially, to overwhelming obstacles—and for those who remain, if they attempt to take any prominent part in the affairs of the country, their reward is too often the vilest obloquy from men whose sojourn in the land dates from yesterday, who care naught for its future, and whose ignorance of its past history is stupendous and appalling.

It would have been better for this country had it been content to hasten slowly. The progress it had achieved twenty-five years ago had been solid and substantial. Those who had made it their home had come to stay, and had no desire to sacrifice the future for temporary gain. But the discovery of gold in 1861 changed the whole aspect of things. The colonizing element was swamped by the vast wave of gold-seekers who were dazzled by the prospect of sudden and easily-earned wealth. It was then that the late Mr Cargill, in Dunedin, in words which have become a proverb, urged his fellow-members in the Provincial Council, to strive to maintain the «old identity» which was threatened with destruction.

In the great «rush» of those days there came an obscure journalist, Mr Vogel, who has since made a broader mark, for good or evil, on the country, than any other man. He had no sympathy with the «old identity» nor with plodding industry. In ten years he had come to the front, and for seven years, the country was flooded with wave after wave of immigration from nearly every country in Europe. Vast sums of money were borrowed, and extensive public works undertaken; and property rose to fictitious values. But the prosperity was not genuine, and long years of depression have at last taught the community a salutary lesson. By an unmistakeable vote, it has solemnly renounced Vogel and all his works.

Old New Zealand, we have said, is passing away. Where is Young New Zealand? Years ago, when the first native-born member, the late Mr Sheehan, was returned to the House, there was much gratulation; and no member of more brilliant abilities ever sat in our Parliament. But he has had had few successors. The sons of the old colonists have that patriotic affection for the country that every true man feels for his place of birth. They, at least, are not altogether ignorant of the history of the colony; nor are they indifferent as to its future. In most cases they have had advantages, educational and otherwise, such as their parents did not possess. Yet only in very exceptional instances are they taking the place that should be theirs by right. Their chief weakness, generally speaking, is their too great devotion to sport and athletics. It is significant that in the biographical notes of newly-elected members which have appeared in the press, the strong point of one young New Zealander is his skill in the cricket-field, and of another, his prowess at football.

We hope, ere another general election takes place, to see a change in this respect. The present position is not without indication of danger. In the late elections an element of anarchy and violence made itself in some instances strongly apparent. The genuine colonist influence was often in danger of being completely swamped by reckless spirits who, had they been in a majority, would have quickly plunged the country into ruin. And such a result may be not far distant unless Young New Zealand awakens to a fuller sense of its duties and responsibilites.

Mr W. Colenso, F.R.S., read an interesting paper at the October meeting of the Napier branch of the Philosophical Institute, on the «jubilee» of the Press in New Zealand. Mr Colenso came out as missionary printer, landing on 30th December, 1834, and the first press and plant were safely landed on 3rd January, 1835. He had not selected the material himself, and some of the most essential articles had been forgotten. However, he was not discouraged, and in addition to much other work, succeeded in completing the New Testament in Maori in 1837. We intend giving an abstract of this paper next month.

Among the incidental matters which might profitably engage the attention of our new Parliament is a reform in the law of libel. Something on the lines of the English Libel Law Amendment Bill is sorely needed. Here is a case in point. A solicitor named Henderson, at the Bay of Islands, took action against the local paper, the *Northern Luminary*, and just as the case was about to be called in court, withdrew his action. The defendant, who had been put to an expense of between £200 and £300, has no redress. The withdrawal of the action at the last moment is equivalent to an acknowledgment that it was groundless and vexatious; and such being the case, the defendant ought in all equity, not only to be able to recover his expenses in full, but substantial damages as well. We know of no form of revenge against a journalist more cowardly than to rob him thus by legal process, and skulk out of court when the case is ready for hearing.

Typo has from the first made a special feature of notes of new inventions, and it is with more than ordinary pleasure that we record the latest—the «Marsh Automatic Folding Attachment,» a photograph and description of which has been sent us by the inventor, Mr R. G. Marsh, machinist on the staff of the *Evening Press*, Wellington. The contrivance is exceedingly simple as well as ingenious, and as it can be attached to any printing machine, and is not costly, will no doubt come into general use. The apparatus receives the sheets from the tapes of the printing machine, and after giving them two or more folds as required, returns them so that they are delivered by the flyers on the taking-off board in the same manner as open sheets. The contrivance is entirely automatic, and may be thrown out of gear without stopping the machine, when the sheets are delivered open in the ordinary way. Mr Marsh found considerable difficulty in having his ideas carried out by the engineers, but has now the satisfaction of seeing his apparatus in practical use, and a complete success. He is taking measures to protect his invention by patent in the principal manufacturing countries of the world, and we hope that for many years to come he will reap the fitting reward of his genius.

Unrest.

If we had to characterize in one word the most prominent feature of the closing years of the century, that word would be unrest. From the widest sphere of international concerns to the most intimate social relationships this unquiet spirit has extended. Oftentimes—in most cases, apparently—the feeling rests upon no rational basis. There is a widespread love of change for its own sake alone, even though it involve disaster. Signs of this tendency are apparent in much of the current English literature and art. The wave seems now to be receding, but during the three or four years of its flow it has cast up much mire and offensive spoil of all kinds. Not content with native «decadents,» publishers have diligently exploited foreign sources. France and Germany have been ransacked for much that is unsavory and corrupt; and the puerilities and ineptitudes of the «stuttering Zola» of the far North have been translated and published, and have figured on the English stage before an astonished public. No considerations of morality have restrained the more advanced revolutionaries, but even they might have been expected to draw the line at insanity. Not so, however, or we should not have had the ravings of the unfortunate Nietsche translated, annotated, and published, and seriously discussed in certain reviews.

Among the so-called Philistine critics who now denounce the movement is Mr. Harry Quilter; but he was certainly one of its pioneers when he brought out that curious medley, the scarlet-clad *Universal Review*. The *Yellow Book*, in its earlier issues, afforded a fair example of the current stage of the movement in both departments, but its early eccentricities have since been outdone. In art we have the development of which Beardsley was one of the first apostles—startling designs in broad flat masses of crude color, unlike anything in heaven or earth or sea. Beardsley's ideals—his heavy-lipped and wanton-eyed Cyprians—sufficiently indicated the ethical tendencies of the movement; but where no such objection can be raised, as in such books as the *Pageant* and the *Parade*, it has substituted a weird and unnatural form of decoration for the intelligible traditional fashion of illustration. The growing popularity of the nude—partly accounted for, perhaps, by the multiplication of art schools—is shocking to some; but the nude is not necessarily suggestive or objectionable. The new art too often is. In the *Sketch* some time ago, appeared a page of «grotesques,» remarkable as the work of a girl of fourteen, without any art training. They were clever, but diabolical. Every countenance had the leer of a fiend, and a *double entente* in one of the sketches was so thinly disguised that it is a marvel that it escaped the editor's eye. It is not a healthy state of things when mere children can rival their elders in such a line as this. For years Britain has led the way in elevating the art of the satiric draftsman. *Punch*, fifty years ago, was a jester, and little else. Douglas Jerrold, the editor, refused John Gilbert's work, because he «did not want a Michael Angelo on the staff.» Now, the cartoons of Tenniel sometimes reach the sublime, and *Punch's* caricatures are often the truest portraits. But in other quarters may be found a revival of the savage art of the past. A high-priced and short-lived review, professing to publish «letterpress which is literature and illustrations which are art,» contained a caricature of Mr. Arthur Roberts as hideous and repulsive as the little girl's «grotesques» in the *Sketch*. Stranger still, in the Christmas number of the *Saturday Review*, may be found an almost equally offensive work by the same hand. To call such productions «art» is an abuse of language. It would almost seem, when the trail of the serpent is thus to be seen upon the work, not only of mature hands, but of those of children, as if a considerable section of the imaginative art of the day was obsessed by some unclean demon. Looking through some of the more expensive books that have lately issued from the English press, one seems to realize a kind of apotheosis of Catnach, and glorified editions of the literature of the Seven Dials.

The movement has affected, to no small extent, the mechanical art of bookmaking. Following the late William Morris, publishers are introducing heavy-faced romans, of the later fifteenth-century style. Like Morris also, they huddle up headings in irregular and unsightly masses, and confuse the reading by omitting indentions and by setting break-lines in the centre. Leads are abandoned, or used as little as possible; headings, initials, and heavy solid borders are set close to matter; running-heads omitted altogether, or placed at the ends of lines. The special features of the composition are exactly such as have hitherto characterized the productions of careless or ignorant workmen; but by the use of fine paper, the best presswork, and wide margins—sometimes extravagantly wide—these eccentric pages, otherwise intolerable, find acceptance, if not approval. Books, too, are now produced in all manner of unusual shapes and sizes, which may perhaps suit the *dilettante*, but which are a tribulation to the librarian.

Type-design is not greatly affected at present. There is no very noticeable eccentricity in any of the large family of Jenson faces now in the field. Apart from their historic interest, they have a definite value in certain classes of work. They have probably come to stay, and will doubtless be even better appreciated when used more in accordance with conventional methods. The delirium in type design broke out about twenty years ago, and has now nearly subsided. A few of the earlier cranky faces—the «Harper,» for instance, the first of all—are still to some extent in use; but no founder now would cut, nor do we think any practical printer would buy, such a letter as the «Mikado» of the Cleveland Foundry.

Probably, in another twenty years, public and publishers alike will look on the *Evergreens* and *Savoys* of the present decade with a mild contempt such as is now bestowed on the fearful circulars of 1880 adorned with Japanese ornaments in mauve and green; while such Beardsley posters and Beerbohm caricatures as survive will be relegated to their fitting place—a Chamber of Horrors. Yet the revolt against mere conventionalism, and the striving after fuller freedom of design, characteristic of the new movement, are signs of a healthy awakening. The wild extravagances with which it is still associated, some of which are merely ludicrous, and others painful, will pass away. By that time a lasting influence will have been brought to bear on the art of bookmaking, and when the sifting influence of time has operated, the result will be in the direction of real progress.

A number of notices under the head «Type Specimens» are held over. We expect to be able to show some popular American faces in an early issue.

We have to acknowledge receipt of a large and handsome specimen book from the American Typefounders' Company, as well as smaller books showing the Cushing types and other specialties of the Company. A fuller notice is deferred. We shall probably, in an early issue, be able to show some of the later designs of the associated foundries of the United States.

«Years ago,» says an English writer, «when I was reading for the Indian Civil Service, I went to a fashionable bookseller in Westbourne-grove, and told him to get me the 'Pax' of Aristophanes. A few days later I called, and he informed me that he had sent to Goodall and De la Rue, but they had no cards of the game I had ordered!»

Coupland Harding died in Wellington on 16 December 1916, survived by his wife, Sophia Sarah Blackmore, whom he had married in Nelson on 15 March 1883, and two daughters and two sons. For all the recognition his achievements received internationally, and his extensive correspondence, he had lived a curiously private life and was something of a melancholic. He was burdened by family anxieties, suffered misfortune in business and had to endure persistent illness. But his were visions ahead of his time, and his æsthetic sensibility and intelligence had a moral dimension which kept him proud in the confidence and independence of his judgement and in his sense of social purpose. It is further testimony to his insight that on the very threshold of the twentieth century he could see printing and typography "threatened by the camera, the etching fluid, and by the (at present) harmless and inoffensive 'typewriter', in the keyboard of which lies the germ of something much greater in the future."

McKenzie, D. F. (Ed.), *Selections from Typo*. Wellington: Wai-te-ata Press, 1982.

McKay, R. A., *A history of printing in New Zealand, 1830–1940*. Wellington: Wellington Club of Printing House Craftsmen, 1940.

Obit. *Triad*. 10 Jan. 1917.

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The original version of this biography—McKenzie, D. F. 'Harding, Robert Coupland 1849–1916' —was published in the *Dictionary of New Zealand Biography*, Volume 2, 1993. It is published online at the Dictionary of New Zealand Biography website (http://www.dnzb.govt.nz/), and is reproduced here with the permission of the Ministry for Culture and Heritage.

VOL. VIII

1894

Typo.

A Hundred Years Hence.

At no time has the question ‘What will be the future of the Craft?’ pressed more on the minds of men than of late. Changes are now so swift that the young man at the close of his term finds the art a different one from that to which he was apprenticed. Machines, methods, and designs, become old-fashioned or even obsolete at a rate undreamed of a few years ago. During the present generation, more original and improved machines, more designs in type, and more new processes have been introduced than during the previous four centuries in which the art has been practised. It is no wonder that those trained in old methods are uneasy at the prospect; for as each new invention or discovery suggests further improvement, the rate of progress is one of continual acceleration.

Mr William Morris, well known as poet, artist, and latterly as printer, has been addressing the Arts and Crafts Society on the printing of books, and we give elsewhere an abstract of his address. It will be read with interest, with a certain measure of approval, and probably with a good deal of dissent by those practical men who take an intelligent interest in the progress of their art. They will be a little staggered at the lecturer’s assertion that printing ceased to be an art within the first century after it was invented. Few will accept so sweeping a statement without demur: and no doubt most will find that Mr Morris’s definition of art will not coincide with their own. Even more startling, however, is his forecast. «He gave printing about fifty years to last, or one hundred years at the most.»

Among those who read this page there are some who, at the end of another fifty years, may remember Mr Morris’s prediction; and who, looking forward, will be better able than we are, to guess what kind of books will be manufactured and read by the men of 1993. Mr Morris may prove to be a true prophet. When Niépce experimented on the curious action of light upon bitumen, he did not suspect that he had chanced upon a discovery that would in fifty years kill the beautiful arts of line engraving and xylography. It was not that the new arts were better, though they developed artistic possibilities of their own; but direct handiwork on wood and copper had to give way to cheap and ready chemical processes. An age «steam- and devil-driven,» as Ruskin has put it, could brook no delay. The hand-press has gone. Shorthand is displacing the old writing character; the type-writer is dislodging caligraphy; every branch of printing save type-composition is performed at terrific speed; and the compositor, picking his types one by one, is distanced by every other department. In the writer’s apprentice-days all types were cast singly in the hand-mould—now there are many printers who have never seen a hand-cast type. If there is anything in analogy, hand-setting of types will follow hand-casting.

In fact, the machines have come. There are the Linotype and the Rogers, turning out their solid lines and filling their galleys as if by magic; the Thorne, working with single types, and discriminating with more than human precision; there is the even more marvellous Monotype, which, fed with sheets of perforated card, casts singly and swiftly each letter or space as required, in any sized type; and, lastly, there is the multiple telegraph of a Sydney inventor, by which one man at a keyboard can simultaneously operate any number of machines at any distance. Seven years ago not one of these wondrous pieces of mechanism existed, and the most advanced printers, with few exceptions, regarded machine-setting as a chimæra. Probably in twenty years more, every existing composing-machine will be out of date. One central news-agency may print the telegrams simultaneously in each locality with greater ease and accuracy than it now transmits the messages. The suggestion that a pile of thousands of sheets will be printed from type-written or other copy by a single electric flash is by no means an incredible one. By the time the lads now being indentured go out into the world as journeymen, it may be that no large volume or newspaper sheet of ordinary matter will any longer be composed by hand.

‘Will movable types still remain? We think they will. Steam and devil-driven though the world may be now—dazzled by electric light and thrilled by galvanic motors as it will be in years to come—there must still remain classes of work that no mechanism can perform. At the same time, we cannot feel certain that there will be a place for the typefounder at the close of the twentieth century. Invention takes sudden and unforeseen directions. The type-writer of to-day is only a germ of greater things to come. Photography, once a scientific recreation, is now indispensible in every branch of graphics. Our cumbrous orthography must go, and shorthand may wholly supersede the time-honored Roman character. Late wondrous discoveries in chemistry and physics must produce vast revolutions in the arts. Printing houses, even fifty years hence, may be great silent factories, without types, presses, or ink. We are old-fashioned, it may be, for we cannot quite rejoice in such a prospect. The world as a whole will gain; but the inexorable law of progress holds good—the gain is costly, involving irretrievable loss.

The quote which ends McKenzie’s brief biography, illustrating Harding’s “insight”, is taken from this first page of issue 85, Vol. 8, 1895.

Type Specimens.

READERS of *Typo* are familiar with the name of the ACTIEN-GESELLSCHAFT für Schriftgiesserei und Maschinenbau, the enterprising company that carries on the business formerly conducted by Messrs J. M. Huck & Co., Offenbach on the Main. Scarcely a month passes without bringing us specimen-sheets from this establishment, and some of their designs have attained deserved popularity. We are able this month to show their series of Verzierte Keilschrift, an appropriately-named letter. Keilschrift may be translated Wedge-face or Quoin-type; and the ingenious designer may claim to have introduced a new feature in fancy type, and one which will bear examination. In slightly widening the lower part of the body-marks, he has adopted a principle generally recognized in art, and which so far has affected the forms of letters in one way only—that is to say, the lower portions of such theoretically symmetrical forms as O, S, X, Z, and 8, are invariably made larger than the upper portion, otherwise the letter would seem top-heavy. So far as we know, this principle has never been extended to the capital I, though it holds good equally well in the case of vertical forms, as the architectural column, or its magnificent prototype, the straight shaft of a tall forest tree. The following scheme of the font will show how this principle is for the first time

ABCDEFGHIJKLMNOPQRSTUVWXYZ & ÆŒ
1234567890
abcdefghijklmnopqrstuvwxyz æœ ,;:.' ?! - fiffl

carried out in detail in ornamental type. What we particularly admire in this graceful style, is its moderation. Its characteristic feature is not treated with the exaggeration which would almost certainly have been its fate had the letter originated in the United States. The artist knew just how far to go, and has given the world a beautiful letter, when a slight excess of its distinguishing feature would have resulted in an ugly one. The sizes range from 12· to 72·.

1879 12·

Actiengesellschaft fur Schriftgiesserei
THE KEILSCHRIFT, OR WEDGE-FACE TYPE

The figures are slightly smaller than the caps, and the & is the size of the lowercase characters. We think that the series would be

1880 18·

MADE in GERMANY. £17 2s

improved by the addition of duplicate forms of B, D, P, and R, unkerned, for lines of caps. At present, a hair-space is required before

1881 24·

OFFENBACH AM MAIN
Artistic Design

these letters except when A precedes. The specimen-line «Made in Germany» will illustrate our meaning. We naturally went for German spaces to justify the lines, but found that the types were

1882 36·

New Zealand

cast to English point system. The principal German houses now find it worth while to cast on special bodies for the English market.

1883 48·

Wellington

The 16· (Didot) is on 18· English; the larger sizes are cast to English instead of German picas, the few descending letters being kerned

1884 60·

January

to the extent of one-twelfth of the body. For English customers the German accents are omitted, and the £ (a peculiar form) included.

1885 72·

Brighton

The same house sends us a whole aviary of Swallows, on German bodies. Some of these beautiful birds of passage are at the head of

this article, the remainder we show above. There are 22 characters in the font, which is made up in sets of 33 and 56 pieces.

From the old-established foundry of FLINSCH, Frankfurt (whose large book we acknowledged in a former volume), we have a copy of their nineteenth specimen-book, dated 1892. It opens with beautifully-cut faces of German, plain and ornamental, followed by sanserif, ornamental styles, and scripts. After several pages of vignettes, mortised for type, &c., we come to a smaller page, occupied by two very artistic series of vignettes. A page in several tints, shows new corners and two-color borders. Miscellaneous borders in great variety follow, succeeded by numerous headpieces and art ornaments, and the whole is closed by a sheet of grotesque carnival-vignettes. Among the many original job-faces in this book, we would specially note the Modern Midolline, the Germania Gothic, and the Narrow Mediæval Clarendon. Some of the original scripts are also admirable examples of the punch-cutter's art.

No. 37.] ✳ ✳ 25th JANUARY, 1890. ✳ ✳ [Vol. IV.

GYPO

A MONTHLY JOURNAL AND LITERARY REVIEW.

Devoted to the interests of the Printing, Bookselling, Stationery, and kindred Trades.

THE ONLY PAPER OF ITS CLASS PUBLISHED IN NEW ZEALAND.

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Cover, or 'dust jacket', for issue 37, Vol. 4, 1890. Each issue would have come with a cover like this, which would generally be discarded.

T. M. Hocken.

1887

TYPO

A Monthly Newspaper and Literary Review

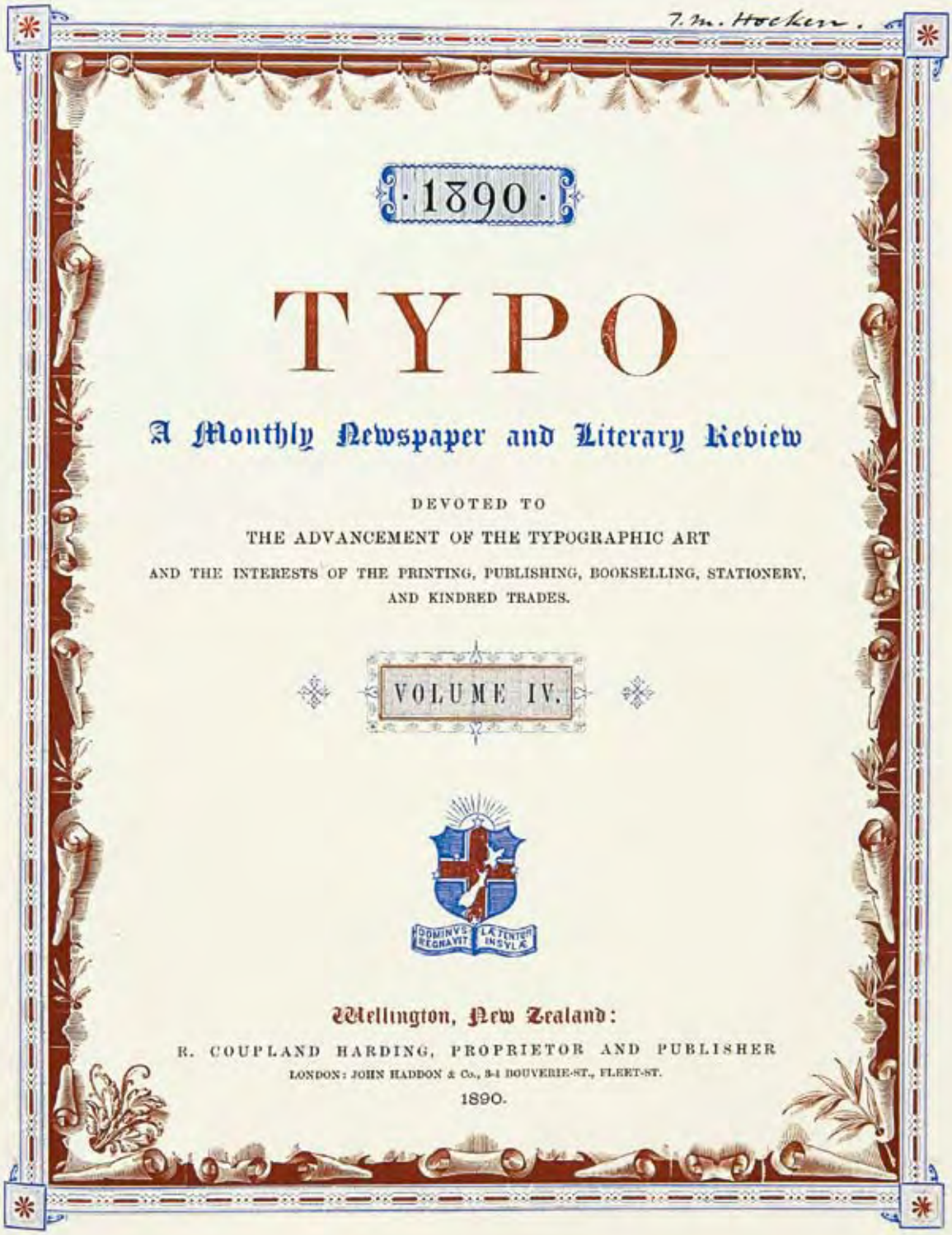
DEVOTED TO

THE ADVANCEMENT OF THE TYPOGRAPHIC ART

AND THE INTERESTS OF THE PRINTING, PUBLISHING, BOOKSELLING, STATIONERY, AND KINDRED TRADES.

VOLUME I.

Napier, New Zealand:
PRINTED AND PUBLISHED BY R. COUPLAND HARDING.
1887.



Cover for Vol. 4. Printed separately on a higher quality stock, these were distributed with the final issue of the year so that the 12 monthly issues could be bound together with this as their cover.