PRINTERS ORNAMENTS

APPLIED TO THE COMPOSITION OF DECORATIVE BORDERS, PANELS AND PATTERNS

by

FREDERIC WARDE

LONDON
LANSTON MONOTYPE CORPN LTD
1928

Fac-similé et introduction
par Jacques André
http ://jacques-andre/ed
2009

© Voir page vi

http://jacques-andre.fr/faqtypo/orn/warde.pdf
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Introduction

Frederic Warde (Wells, Minnesota 1894 - New York 1939) est relativement peu connu *. Typographe d'origine américaine, il travailla, après la première guerre mondiale, pour divers éditeurs américains (Macmillan & Co, Edwin Ruge, Princeton University...) et donna des cours de Monotype. En 1924, il fut invité par Stanley Morison à venir en Angleterre avec sa femme Beatrix pour travailler pour les revues *The Fleuron* et *The Monotype Recorder*. Les Warde se séparèrent (tout en restant en contact) et Beatrix Warde continua ses recherches et publications en typographie sous le nom de Paul Beaujon (elle a notamment travaillé sur des typographes français comme Fournier).

Frederic Warde travailla donc beaucoup avec les ornements de Monotype, mais ne publia son livre ** qu'en 1928. En fait, depuis quelques années, il vivait essentiellement en France puis en Italie où il travailla dans l'*Officina Bodoni* de Giovanni Mardersteig. Là, il s'intéressa à Ludovico Arrighi, un dessinateur de caractères de la Renaissance, dont

* Il est toutefois cité dans David Consuegra, *American type design & designers* (art. Warde), Allworth Communications, Inc., 2004, 319 pages ; Simon Loxley, *Type : The Secret History of Letters*, Publié par I.B.Tauris, 2006, 248 pages ; sans oublier le site de Wikipedia (art. Warde).

** Frederic Warde, *Printers Ornaments on the "monotype" – Applied to the Composition of Decorative Borders, Panels and Patterns*, Lanston Monotype Corporation Limited London, 1928.

il publia en France (mais en anglais) un fac-similé de ses modèles de calligraphie *. Warde s'inspira de ces derniers pour dessiner un italique *Arrighi* qui a été ajouté au romain du *Centaur* de Bruce Roger **.

Frederic Warde revint aux USA en 1928 et travailla en parallèle aux États-Unis et pour Oxford University Press jusqu'à sa mort en 1939.

Un petit détail *** Frederic Warde était très réservé, peu social et avait pour *hobbies* les chronomètres, l'œnologie et la fabrication des parfums, ce qui colle avec la méthodologie d'écriture des ornements en Europe !

À propos du livre *Monotype Ornaments*

Livre de 21,5 cm × 29 cm, 114 pages. Reliure toile rouge avec fers dorés. Une édition « de luxe » a été imprimée sur papier fait à la main et reliée avec une couverture gris-noir.

Le titre de l'ouvrage diffère légèrement selon les endroits où il est imprimé :

- *"MONOTYPE" ORNAMENTS*, sur la couverture ;
- *A book of "MONOTYPE" ornaments*, sur les pages de garde ;
- *PRINTERS ORNAMENTS ON THE "MONOTYPE"*, pour le petit titre ;
- *PRINTERS ORNAMENTS. Applied to the Composition of Decorative Borders, Panels and Patterns*, pour le grand titre.
- *"MONOTYPE" PRINTING ORNAMENTS* sur le dos.

Cet ouvrage est une sorte de spécimen ou plutôt de démonstration de ce que l'on peut faire avec les « ornements » de la Monotype. Il ne contient que des pages d'exemples, à l'exclusion de tout texte rédigé (même si certains exemples contiennent du texte intéressant, comme

* *The calligraphic models of Ludovico degli Arrighi, surnamed Vicentino – a complete facsimile and introduction by Ludovico degli Arrighi*, publication « privée » en 1926 par Frederic Warde (Paris) avec une introduction de Stanley Morison.

** On trouve ces fontes sous forme numérique dans les bonnes fonderies !

*** Cité par Shelley Gruendler, « Beatrice Warde », *Twentieth Century Graphic Communication : Technology, Society and Culture*, First annual Friends of St Bride conference, 24-25 septembre 2002.

par exemple les pages 25 sur Fournier ou 30 sur les arabesques, encore que ce soit frustrant de ne pas avoir la suite).

Il y a trois parties principales :

1. Utilisation d'ornements en édition, répartis (sans marquage explicite) en trois séquences :
   - ornements style XVIe siècle (à la Grandjon), pages 5 à 22 ; Max Caflisch utilise ces mêmes ornements dans son *Kleines Spiel mit Ornamenten* * ;
   - ornements style XVIe siècle (à la Fournier), pages 23 à 47 ; certains des exemples sont des couvertures ou des débuts d'article de la revue *The Monotype Recorder* dont Warde s'occupait, comme par exemple les pages 23 ou 25 ; d'autres exemples sont issus d'autres maisons d'édition ou sont simplement des menus ou publicités diverses ;
   - ornements style XIXe siècle, utilisés (de façon plus chargée) dans des cadres et bandeaux.
2. *Decorative patterns*, pages 67 à 105 : il s'agit de papiers peints (imprimés en une ou deux couleurs sur un papier lui-même coloré) typographiés à l'aide de motifs géométriques composés d'ornements (ce sont en fait des pavages).
3. *Index by pages* (pages 107 à 114) : pour chaque exemple sont donnés les numéros des vignettes utilisées en fonction des corps.

À propos des ornements (plombs et fontes)

Nombre des fleurons, vignettes et autres ornements (la terminologie a toujours été fluctuante) datant des XVI et XVIIIes siècles servaient encore au XIXe siècle, mais étaient de moins en moins utilisés. Au début du XXe, on assiste à un effort de rénovation du matériel (poinçons, types) et à une réhabilitation de ces ornements. D'abord, en 1924, la

* Max Calfisch, *Kleines Spiel mit Ornamenten*, Angelus-Druck, Bern, 1965. Version française à <http://jacques-andre.fr/faqtypo/orn/jeux.pdf>.

fonderie de caractères D. Stempel AG à Francfort-sur-le-Main regrave des ornements. Mais ce sera surtout la Monotype Corporation Ltd. de Londres qui, vers 1925 à l'incitation de Stanley Morison, entreprit de regraver fidèlement une très grande quantité des poinçons et de mettre dans son catalogue cette très riche collection d'ornements, copies de ceux des XVI-XIXes siècles. La majorité d'entre eux est ainsi proposée en plusieurs forces de corps comme le montre la figure 1 :

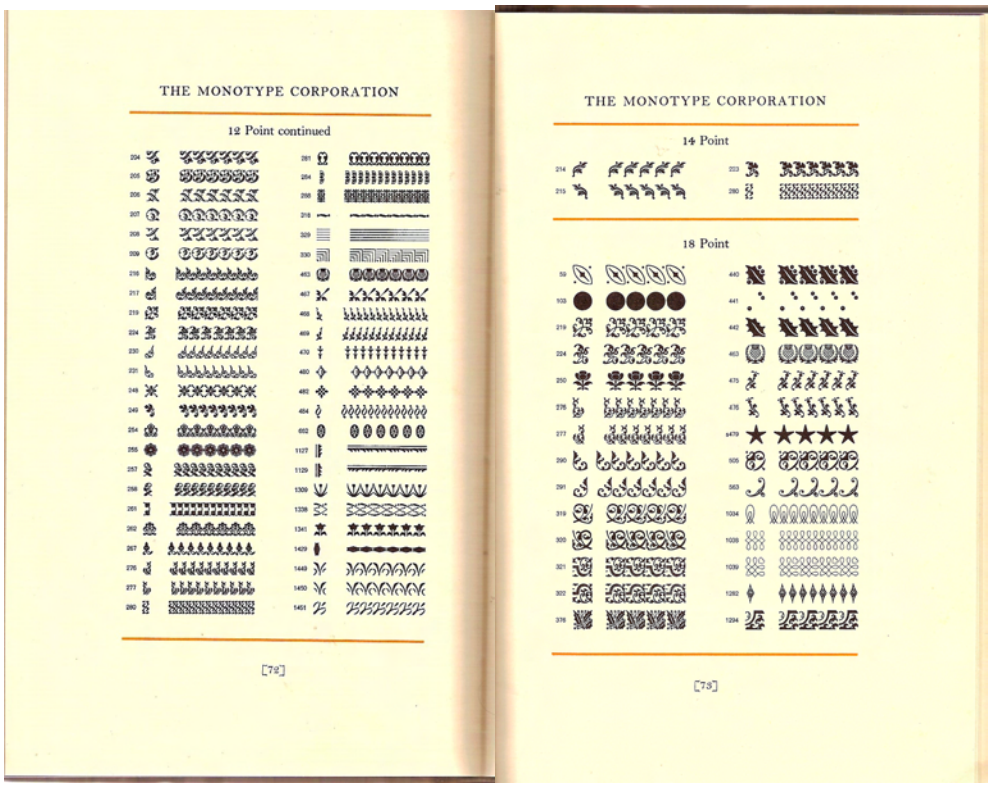

FIGURE 1 – Extraits de John Ryder, *Flowers & Flourishes* including a newly annotated edition of *A suite of fleurons*, The Bodley Head for Mackays, 1976.

Une grande partie de ces ornements a ensuite été numérisée, toujours par Monotype, et est disponible en six fontes « vectorielles » que l'on peut se procurer (dans les divers formats classiques comme

TrueType, Type1, OpenType…) chez de nombreux marchands dont font.com, Linotype, ITC, etc. :

- Pour les ornements du XVIe siècle essentiellement :
  - Arabesque Ornaments One
  - Arabesque Ornaments Two
  - Arabesque Ornaments Three
- Pour les ornements du XVIIIe siècle essentiellement :
  - Rococo Ornaments One
  - Rococo Ornaments Two
  - Rococo Ornaments Three

Ces fontes numériques n'ont pas tous les ornements existant en plomb, loin de là même.

En gros, à chaque touche du clavier (ou plutôt à chaque code Ascii) correspond un ornement. Par exemple avec la fonte Rococo Ornaments Two, la touche w correspondant à une palme de Fournier, orientée NW-SE (voir figure 2 ci-dessous) dont la symétrique selon un axe vertical, orientée donc SW-NE, s'obtient avec la touche e. Ces fontes offrent presque tous ces caractères selon quatre orientations, correspondant aux positions obtenues par rotation de 90° du glyphe initial, ce qui est bien commode pour la composition des bandeaux, cadres, etc.* La figure 2 montre un R et son symétrique vertical puis les 3 rotations successives (d'où $(1+3)\times 2 = 8$ glyphes en tout) et de même pour un ornement de Arabesque Ornaments One et un de Rococo Ornaments Two. Sous chaque ornement, on indique la touche clavier correspondante. Il est donc important de connaître le plan de casse de ces ornements dans la fonte. On peut les obtenir en général en utilisant les menus `insérer/caractère`, ou en se préparant une fois pour toutes

* On trouvera quelques explications sur l'utilisation concrète des ornements dans Jacques André, « Quand Caflisch jouait avec les ornements de Grandjon », *Graphê*, nº 43, été 2009 (sous presse).

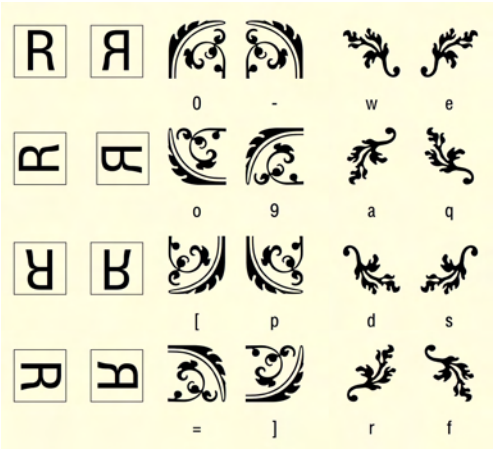

FIGURE 2 – Chaque caractère peut être tourné de 90°. Les minuscules romaines montrent l'équivalent clavier pour chaque ornement.

une liste de ces caractères *. À noter également que certains vendeurs présentent les ornements de façon logique **.

Ces divers ornements de Monotype, ou d'autres, se trouvent également dans beaucoup de fontes numériques, comme par exemple dans le *Sabon* de Porchez ou dans diverses fontes libres ***.

À propos de ce fac-similé et copyright

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La version principale de ce fac-similé se trouve sur le web à l'url `http://jacques-andre.fr/faqtypo/orn/warde.html`.

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* La « charte » que nous utilisons est à l'url `http://jacques-andre.fr/fontex/ornements-charte.pdf`.

** Par exemple ici :
`http://www.monotypefonts.com/PDFs/MTcat_ImagesSymbolsA-Z.pdf`

*** Voir le site de Luc Devroye : `http://cg.scs.carleton.ca/~luc/fonts.html`

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J'ai toutefois respecté l'organisation du livre de 1928, avec cependant une exception pour les pages en couleurs (67 à 105) : dans l'édition originale, elles sont imprimées recto sur du papier de couleur, les pages paires étant alors « blanches » (vierges mais de la couleur du papier) ; il ne m'a pas semblé utile de reproduire ici ces pages où rien n'a été imprimé.

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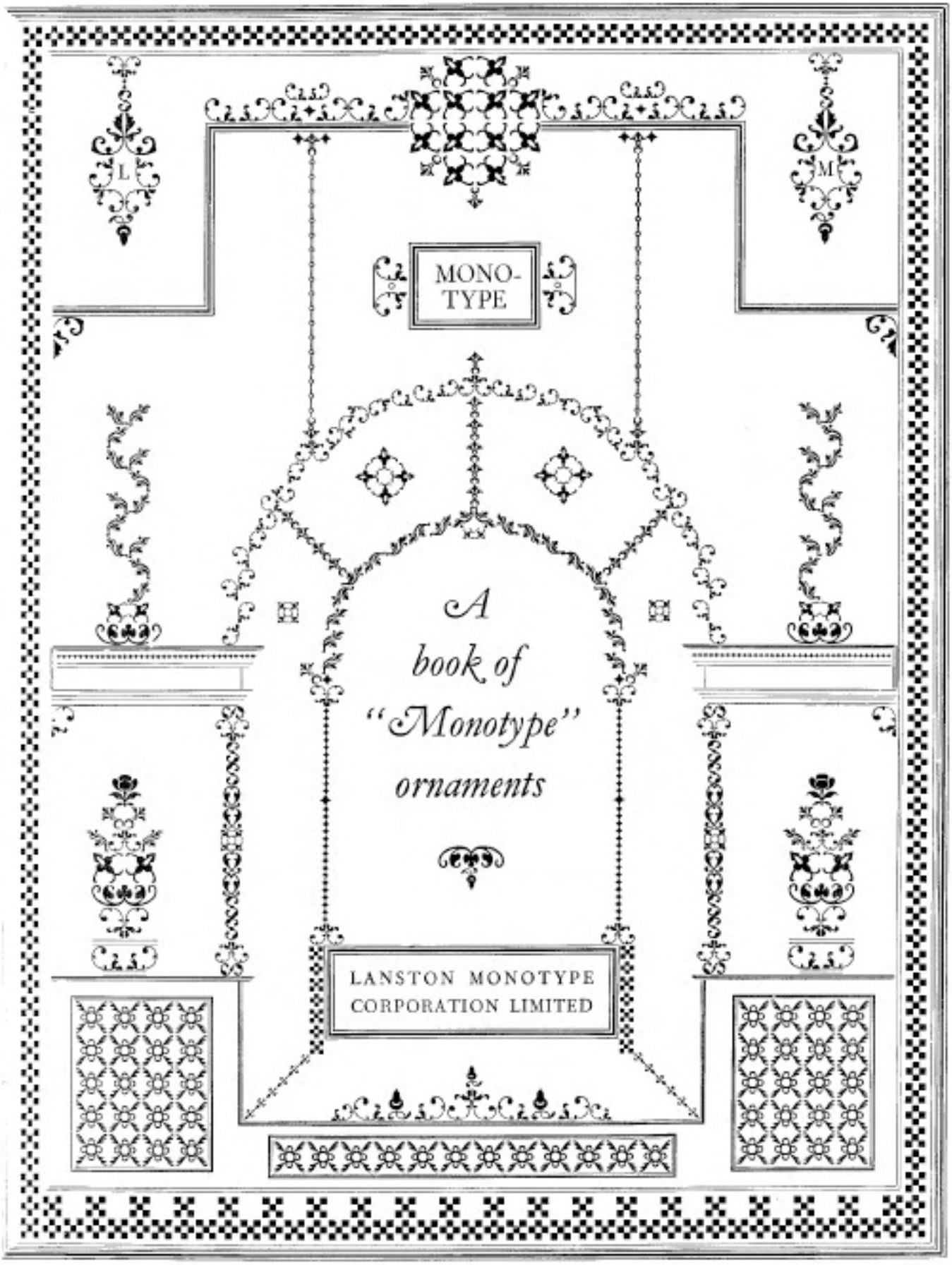
Remerciements – Je tiens à remercier Éric Angelini, Chuck Bigelow et Rémi Jimenes pour leurs informations, aides ou conseils.

Jacques André
Rennes, juin 2009
`Jacques-AndreNN@gmail.com`
avec `NN` = 35

"MONOTYPE" ORNAMENTS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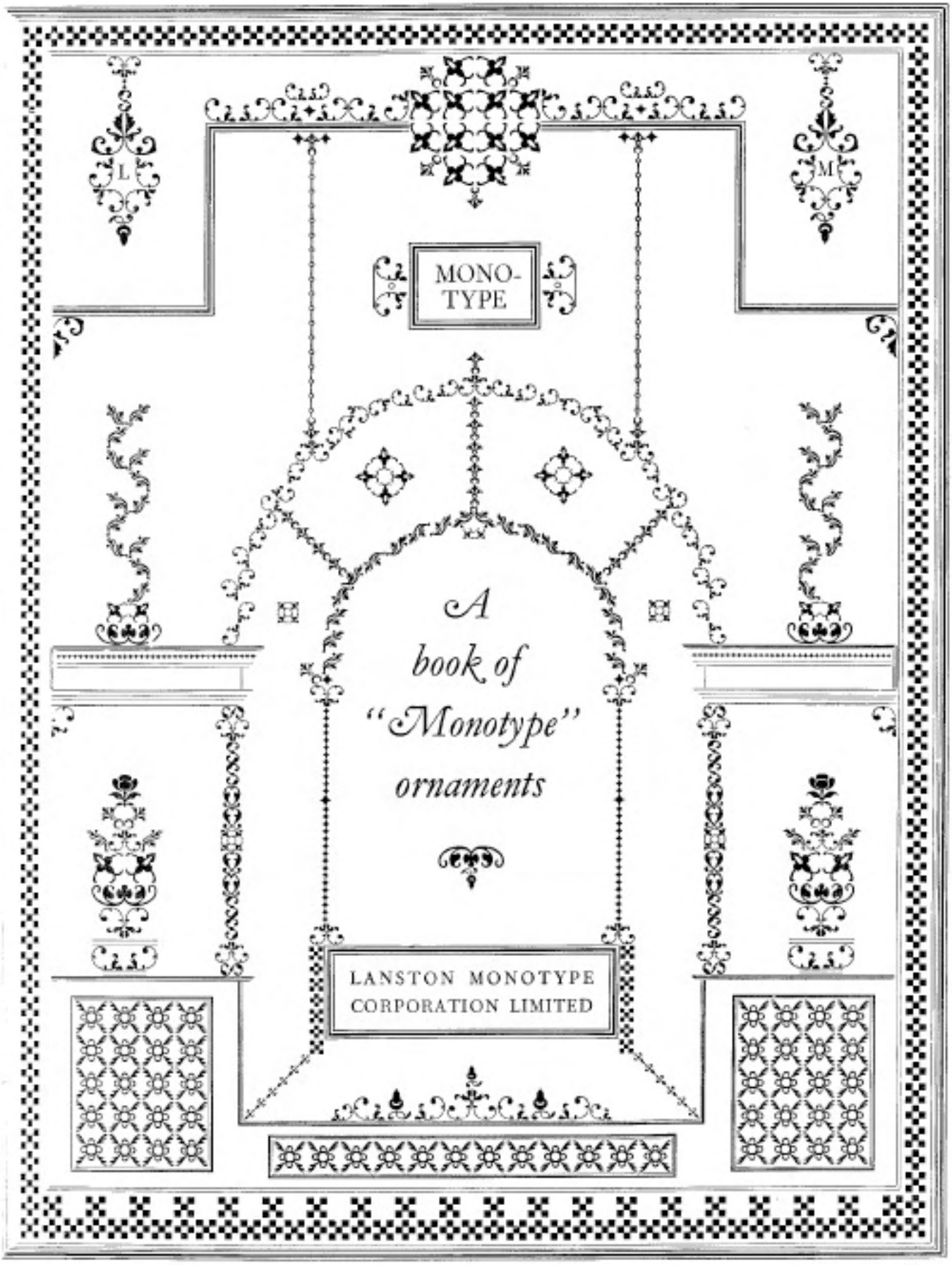
M
MONO-
TYPE
A
book of
"Monotype"
ornaments
LANSTON MONOTYPE
CORPORATION LIMITED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PRINTERS ORNAMENTS

ON THE

"MONOTYPE"

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OF DECORATIVE
BORDERS, PANELS
AND PATTERNS

BY

FREDERIC WARDE

LONDON
LANSTON MONOTYPE CORPN
LTD

1928

PUBLISHED BY THE LANSTON MONOTYPE CORPORATION LIMITED LONDON
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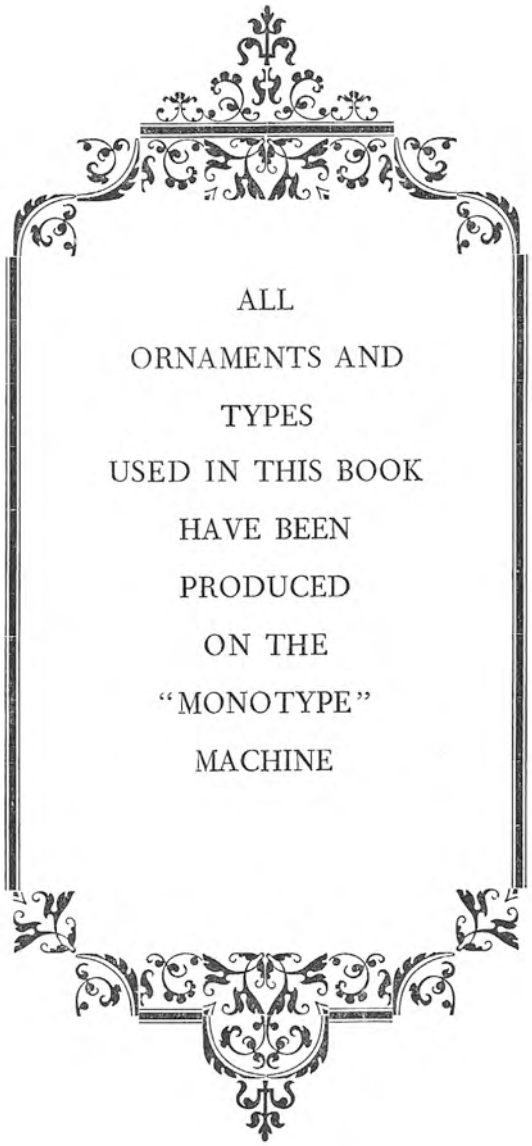
MADE AND PRINTED IN GREAT BRITAIN


ALL
ORNAMENTS AND
TYPES
USED IN THIS BOOK
HAVE BEEN
PRODUCED
ON THE
"MONOTYPE"
MACHINE

CALENDAR · MCMXXVII

OCTOBER	NOVEMBER	DECEMBER
1 Saturday	1 Tuesday	1 Thursday
2 *Sunday*	2 Wednesday	2 Friday
3 Monday	3 Thursday	3 Saturday
4 Tuesday	4 Friday	4 *Sunday*
5 Wednesday	5 Saturday	5 Monday
6 Thursday	6 *Sunday*	6 Tuesday
7 Friday	7 Monday	7 Wednesday
8 Saturday	8 Tuesday	8 Thursday
9 *Sunday*	9 Wednesday	9 Friday
10 Monday	10 Thursday	10 Saturday
11 Tuesday	11 Friday	11 *Sunday*
12 Wednesday	12 Saturday	12 Monday
13 Thursday	13 *Sunday*	13 Tuesday
14 Friday	14 Monday	14 Wednesday
15 Saturday	15 Tuesday	15 Thursday
16 *Sunday*	16 Wednesday	16 Friday
17 Monday	17 Thursday	17 Saturday
18 Tuesday	18 Friday	18 *Sunday*
19 Wednesday	19 Saturday	19 Monday
20 Thursday	20 *Sunday*	20 Tuesday
21 Friday	21 Monday	21 Wednesday
22 Saturday	22 Tuesday	22 Thursday
23 *Sunday*	23 Wednesday	23 Friday
24 Monday	24 Thursday	24 Saturday
25 Tuesday	25 Friday	25 *Sunday*
26 Wednesday	26 Saturday	26 Monday
27 Thursday	27 *Sunday*	27 Tuesday
28 Friday	28 Monday	28 Wednesday
29 Saturday	29 Tuesday	29 Thursday
30 *Sunday*	30 Wednesday	30 Friday
31 Monday		31 Saturday

A GOOD TYPOGRAPHER IS one who can arrange type so as to produce a graceful and orderly page that puts no strain on the eye. This is the first and last fundamental requisite of book design, and like most simple operations it is a matter of years of training. But beyond this essential problem of type arrangement is another field for the printer-designer which is less austere and richer in opportunities for invention, namely the decoration or embellishment of the type message. Here is the little added touch that goes beyond the bare essentials of taste into the realm of fantasy. For this reason the ornamentation of printing is at

once the most charming and the most dangerous diversion that the typographer can find; charming because of its power to add beauty to the strict simplicity of type; dangerous because all matters of decoration call upon the utmost discretion and sense of fitness for their effective use. There are also many ways of beautifying a page. Before and during the early days of printing illuminators carried over their arts into the printed page, and since then woodcuts, intaglio engraving & lithography have all been used. But it is a question whether any method can be so happily combined with type as can "printer's flowers" which have been in use since the sixteenth century. These small decorative units—the smaller and simpler the better for use in combination—have the immense

typographic advantage of having been recently re-cut in ſteel and caſt juſt as type is cut and caſt, and therefore can be printed with the text at the same operation. For this reason, however quaint or delicate their outline may be they are of the very family of printing types rather than having the nature of an alien process; they can be demurely and inoffensively pleasing only because of this family tie. In faſt the line between letters and ornaments is so arbitrary that it is quite possible to use such types as ſection-marks or even graceful italic letters, in combinations forming patterns, for decorating a page, whilſt certain initial letters, especially of the fanciful sorts, are ornaments in themselves.

The art of the designer is expressed in the creation of patterns, that is, of units or groups of units arranged so as to give the eye a sense of deliberate rhythm, either ſtatic, as in the case of a simple repeated pattern, or dynamic, as with a form

implying natural growth. In the first case alone the possibilities of combination of one or two simple motifs are practically endless: and in the case of dynamic patterns Nature herself has never found a limit to ingenuity. The fascination of experimenting with combining, reversing, spacing-out and alternating the simplest unit is indescribable.

This book is presented to designers of printing as the merest suggestion of what these possibilities can offer, rather than as any manual of principles of ornamentation. There are no principles; there are only the units themselves, small and willing, amazingly able to take on new appearances upside-down or back-to-back yet always retaining that subtle relation to the printed surface that makes them so valuable.

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THE NORTHUMBERLAND PRESS
NEWCASTLE-ON-TYNE

PLEASE FIND ENCLOSED,.....
PROOFS OF THE WORK WE
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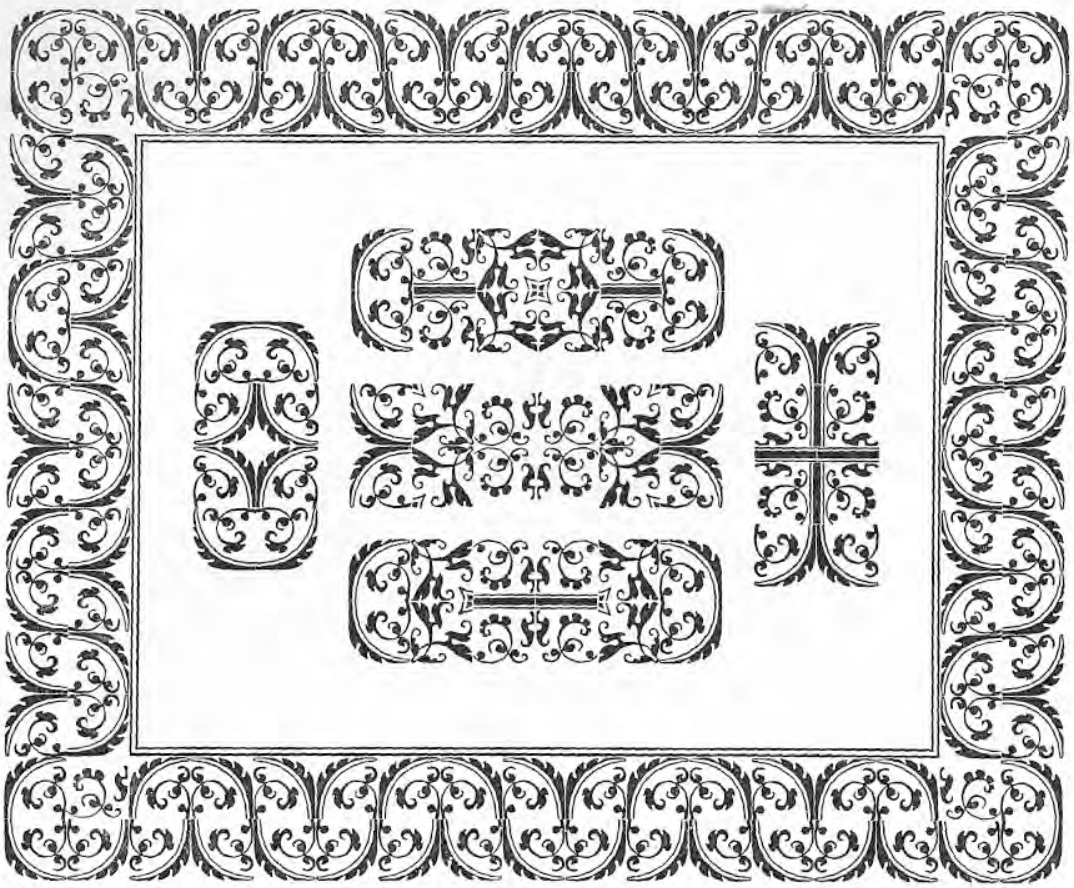
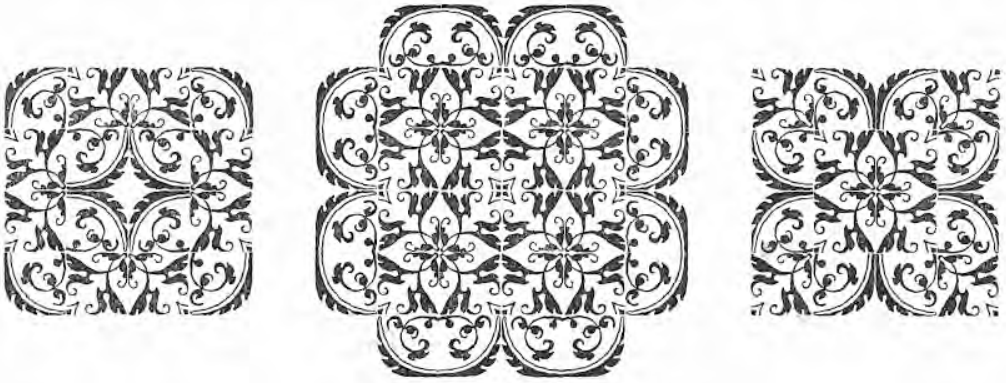
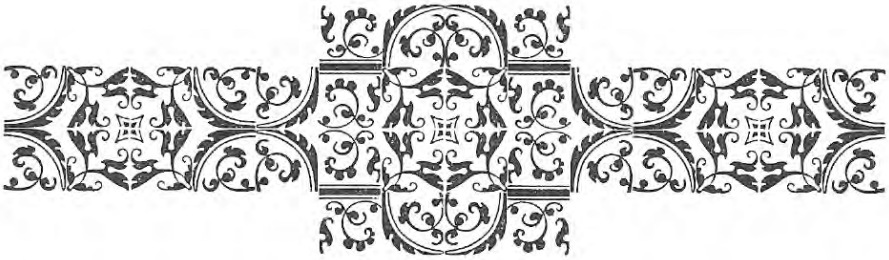
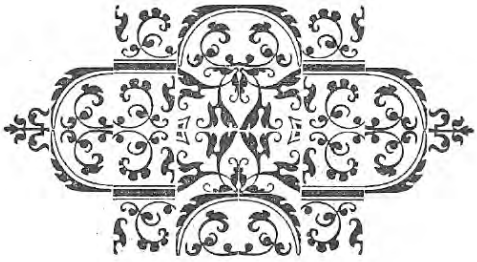
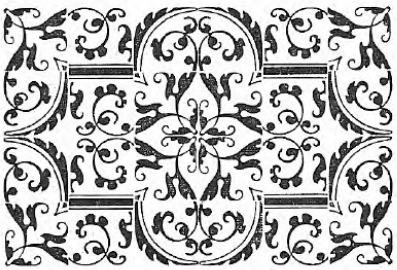
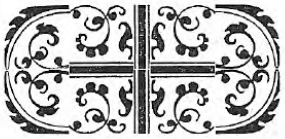


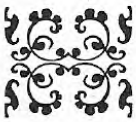


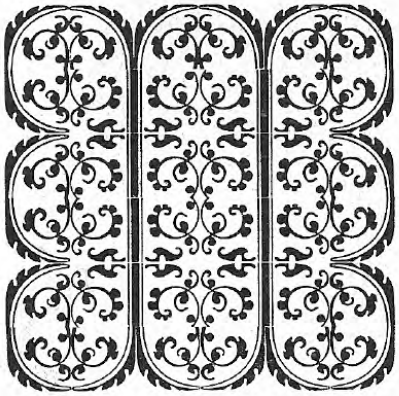


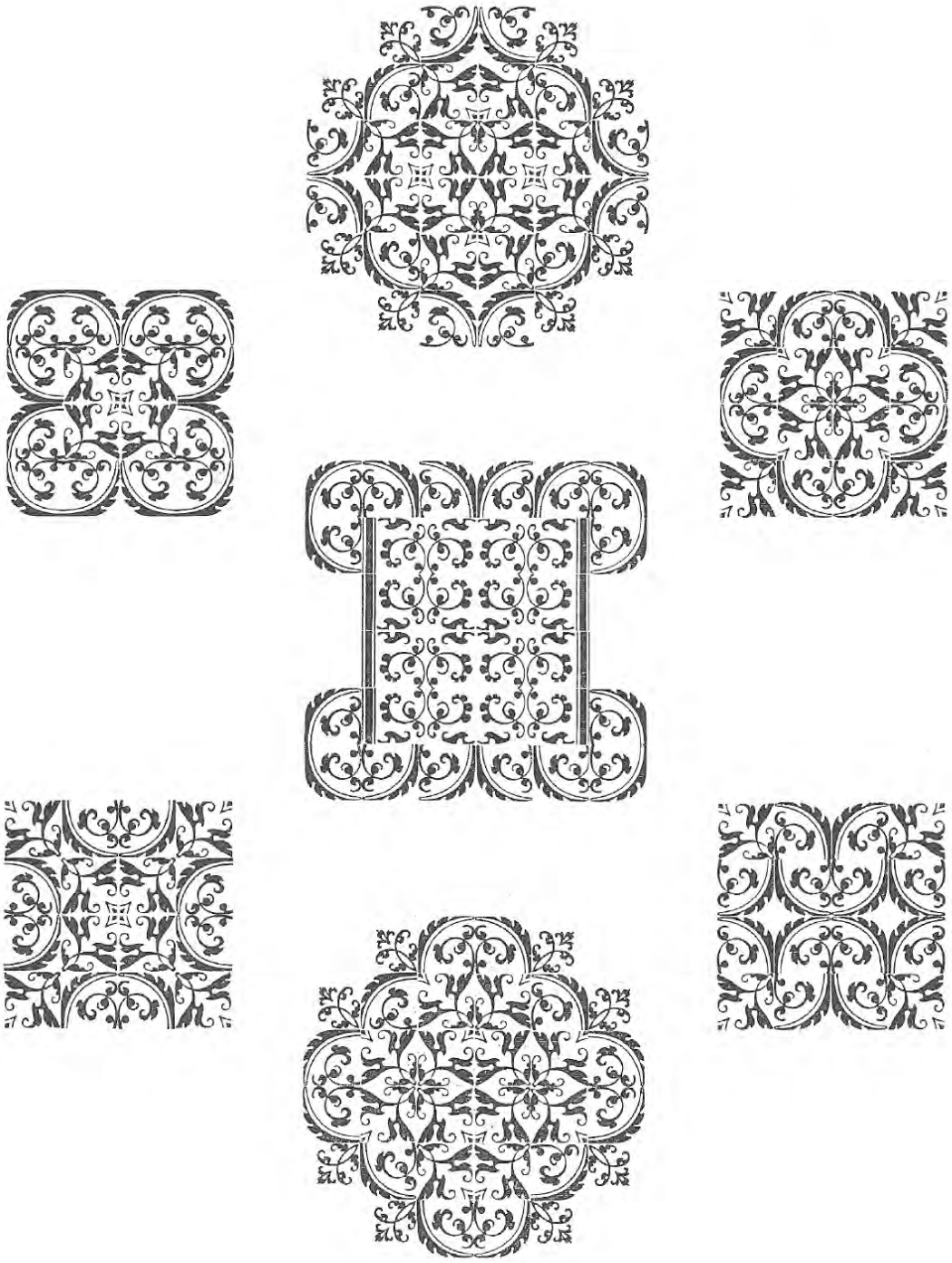








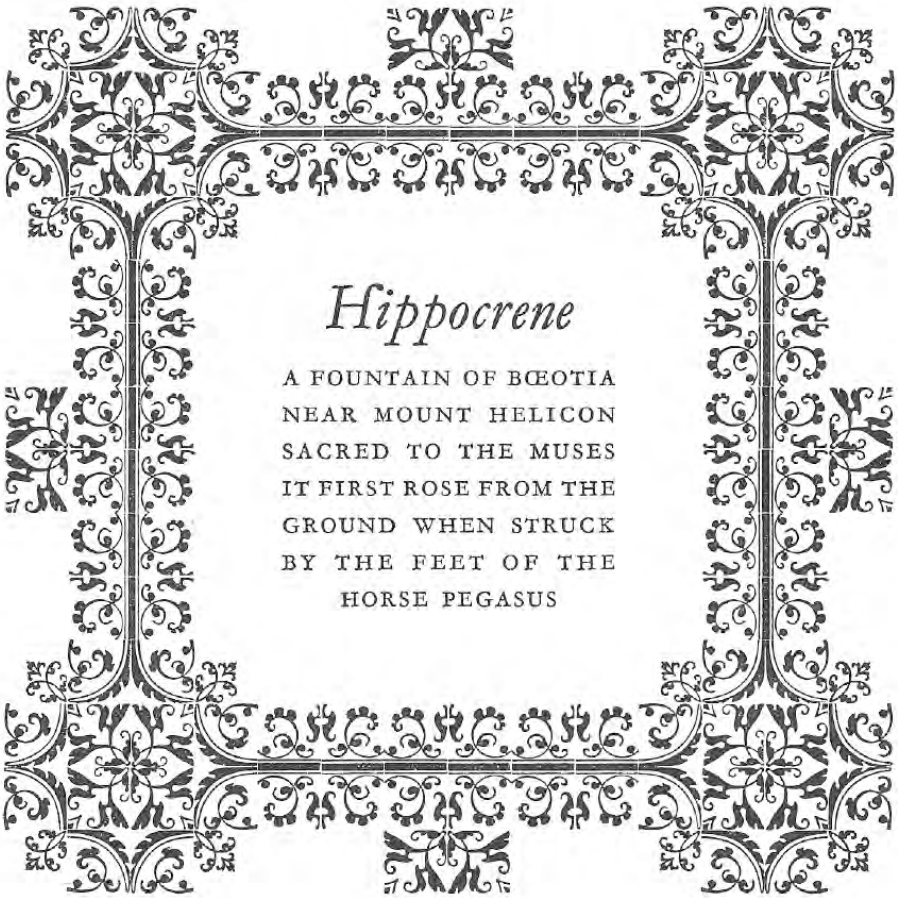




EUCLIDES

A native of Megara
disciple of Socrates

B.C. 404


Hippocrene
A FOUNTAIN OF BŒOTIA
NEAR MOUNT HELICON
SACRED TO THE MUSES
IT FIRST ROSE FROM THE
GROUND WHEN STRUCK
BY THE FEET OF THE
HORSE PEGASUS

Icarius, an Athenian, was the father of Frigone. He gave wine to some peasants who drank it with great avidity, ignorant of its intoxicating nature. They were very soon deprived of their reason

B

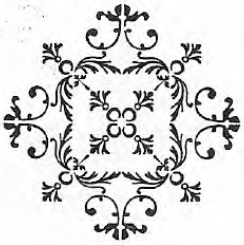
REMURIA

festivals established at Rome by Romulus, to appease the manes of his brother Remus. They were afterwards called *Lemuria*

B

Quadratus

A surname given to Mercury, because some of his statues were square



B

445 B.C.
Herodotus read
his history to the
council of Athens
and received
public honors in
his 39th year

B

THE MONOTYPE RECORDER

43 FETTER LANE · LONDON, E.C.4

LANSTON MONOTYPE CORPORATION · LTD

To

Printing

Printing

43 FETTER LANE · LONDON, E.C.4

B

M

THE MONOTYPE RECORDER

For

March-April

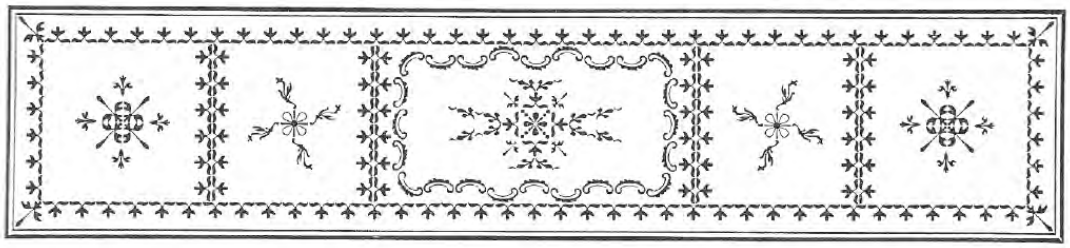
May-June

1926

THE LANSTON
MONOTYPE CORPORATION
LTD

Nos. 212-3

LONDON



PIERRE SIMON FOURNIER

Sept. 15, 1712 - Oct. 8, 1768

AND

XVIIITH CENTURY

FRENCH

TYPOGRAPHY

I

THE eighteenth century, as we pretend to know it, had to wait fifteen years for the Great Monarch's death, to close officially the superb and grandiose age he created. Louis XIV had outlived the Augustan splendours of his court, and when his great grandson became Louis XV a new and more sprightly period had begun. But two great achievements of the dead king had made possible all the experiments and discoveries, all the pretty idealism and discreet cynicism, of the century that followed. He had provided for the recording of knowledge, at a time when man's intelligence was having the greatest harvest known to modern times—the time from Descartes to Newton; and he had encouraged and used the arts and sciences for the greater glory of the State, by generous pensions and discriminating patronage. The first purpose was accomplished through the founding of the Academies, learned bodies of authority, whose members could tabulate and make available the new scientific knowledge and, indeed, made a science of research and experiment.

The Académie des Sciences was founded in 1666, four years after the English Royal Society, and was occupied in similar ways. The time to count chickens is while they are hatching; the encyclopædist is most needed when civilization is furiously bent on making him obsolete. Towards the end of the

A
SPECIMEN
OF
"MONOTYPE" FOURNIER
FACE
NOW READY
IN
18 POINT 14 POINT
13½ Pt 12 Pt
10 Pt and 8 Pt

LONDON
LANSTON MONOTYPE CORPORATION LTD
1927

TWELVE POINT

to the very low level which was general in all European countries. The revival of old face type under Pickering and the Whittinghams, however, awakened an echo. A parallel movement was initiated by the publisher, Louis Perrin, who in 1846 had found among the old and disused types of the Imprimerie Rey of Lyons, a series of letters whose resuscitation initiated a revived public interest in old style printing. This reaction against the Didot style had a purely literary success, and the bulk of commercial and job-printing remained untouched. The revived Lyons types were accompanied by a selection of decorations composed of conventional renaissance flowers and grotesques such as the Elzevirs had used two centuries earlier. In this neo-Elzevir style a number of pretty volumes was issued—the Jouaust and Lemerre series are known to all. The manner was charmingly employed by the London *publisher Mr. Fisher Unwin in the nineties. In 1870 the printer Jules Claye of Paris recut a large number of decorated initials, vignettes and fleurons in the arabesque manner originally created by Peter Flotner of Nuremberg, 1546, and which were much used by the most*

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THE
NONESUCH PRESS

issues each year

a descriptive *Prospectus* of its intended publications, with a *Retrospectus* of all the books which it has already issued. This Prospectus and Retrospectus is printed with no less care than goes to the books of the Press; but it will be sent free of all charges to any reader of *The Times Literary Supplement* who will take the trouble to supply his name and address. The Press is well aware that its effort to supply fine books at moderate prices is often frustrated by booksellers who "hoard" Nonesuch books to sell after publication at an excessive premium. An important means of checking this abuse is afforded by the *Prospectus*, which enables book buyers to place their orders well in advance of the book's publishing date. The programme of the Press for next year includes a Divine Comedy, in Italian and English, with Botticelli's illustrations

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LONDON

ARABESQUE

means simply "Arabian," but technically used it implies a certain form of decorative design in flowing lines intertwined; whether in nature or in morals, comes the more metaphorical use of the word indicating a fantastic or complicated interweaving of lines against a background. The term in decorative design is historically a misnomer. It is applied to the grotesque decoration derived from Roman remains of the early time of the empire, not to any style derived from the Arabian or Moorish work. Arabesque and Moresque are really distinct; but the latter is from the Arabian style of ornament, developed by the Byzantine Greeks for their new masters, after the conquest of the followers of Mahomet; and the former is a term restricted for the most part to varieties of cinquecento decoration, which have nothing in common with any Arabian examples in their details, but are a development derived from Greek and Roman grotesque designs, such as we find them in the remains of ancient palaces at Rome, and in houses at Pompeii. These are reproduced by

Raphael and his pupils in the decoration of some of the corridors of the Loggie of the Vatican at Rome: grotesque is thus a better name for these decorations than Arabesque. This technical Arabesque, therefore, is much more ancient than any Arabian or Moorish decorations, and has really nothing in common with it except the mere symmetrical principles of its arrangement. Pliny and Vitruvius give us no name for the extravagant decorative wall-painting in vogue in their time, to which the early Italian revivers of it seem to have given the designation of grotesque, because it was first discovered in the arched or underground chambers (grotte) of Roman ruins, as in the golden house of Nero, or the baths of Titus. What really took place in the Italian revival was in some measure a supplanting of the Arabesque for the classical grotesque, still retaining the original Arabian designation, while the genuine Arabian art, the Saracenic, was distinguished as Moresque or Moorish. So it is now the original Arabesque that is called by its specific names

TANTI
VIRI
MEMORIAM
PRECIBUS
POTIUS
QUAM
ELOGIIS
PROSEQUERE

FROM RACINE'S EPITAPH
COMPOSED BY BOILEAU
IN THE CHURCH OF
SAINT-ETIENNE-DU-MONT
PARIS

EULOGY
OF
PIERRE SIMON FOURNIER
le Jeune

TRANSLATED FROM THE
NECROLOGY OF CELEBRATED MEN
1770

LONDON
LANSTON MONOTYPE CORPORATION LTD
1927

ARETHUSA

A NYMPH OF ELIS

Daughter of Oceanus, and one of Diana's attendants. As she returned one day from hunting, she sat near the Alpheus, and bathed in the stream. The god of the river was enamoured of her and he pursued her over the mountains and all the country, when she, ready to sink under fatigue, implored Diana, who changed her into a fountain. The river Alpheus followed her also under the sea, and rose also in Ortygia: so that, whatever is thrown into the Alpheus in Elis, rises again, after some time, in the fountain Arethusa near Syracuse

PAMPHILUS A CELEBRATED PAINTER of Macedonia, in the age of Philip, distinguished above his rivals by a superior knowledge of literature, and the cultivation of those studies which taught him to infuse more successfully grace and dignity into his pieces. He was founder of the school for painting at Sicyon, and he made a law which was observed not only in Sicyon, but all over Greece, that none but the children of noble and dignified persons should be permitted to learn painting. Apelles was one of his pupils. Diogenes mentions Pamphilus as the son of Neoclides, and that he was among the pupils of Socrates

MAISON DORÉE

Huîtres de Marennes
Beurre et Crevettes
Potage à la Bisque d'Écrevisses
Truite, sauce à la Hollandaise
Filets à la Rossini
Bécasse flanquée d'Ortolans
Cardons à la Moelle
Parfait au Café
Corbeille de Fruits

VINS

Sauterne, Sur, Salme,
Léoville, Las-Casco, Richebourg,
Cliquot Frappé

DINNER: JULY 7, 1927

Phidias

A CELEBRATED STATUARY OF ATHENS, WHO died 432 B.C. He made a statue of Minerva, at the request of Pericles, which was placed in the Pantheon. It was made with ivory and gold, and measured in height 39 feet. His presumption raised him many enemies, and he was accused of having carved his own image and that of Pericles on the shield of the statue of the goddess, for which he was banished from Athens by the clamorous populace. He retired to Elis, where he determined to revenge the ill-treatment he had received from his countrymen, by making a statue which would eclipse the fame of that of Minerva. He was successful in the attempt; and the statue he made of Jupiter Olympius was always reckoned as the best of all his pieces, and has passed for one of the wonders of the world.

HESPERIDES

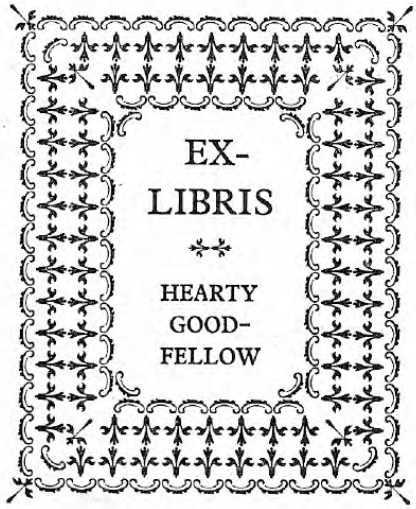
THREE
CELEBRATED NYMPHS,
DAUGHTERS OF HESPERUS

THEY WERE APPOINTED TO GUARD THE GOLDEN APPLES WHICH JUNO GAVE TO JUPITER. IT WAS ONE OF THE LABORS OF HERCULES TO PROCURE SOME OF THE GOLDEN APPLES OF THE HESPERIDES AND BRING THEM TO EURYSTHESUS, AND AFTERWARDS THEY WERE CARRIED BACK BY MINERVA

QUINQUATRIA A FESTIVAL IN HONOR OF Minerva at Rome, which continued for five days. On the days of the celebration, scholars obtained holidays, and it was usual for them to offer prayers to Minerva for learning and wisdom, which the goddess patronized. Plays were also acted, and disputations were held on the subjects of literature

B

INDICO QUEMQUAM NE FALSO LÆDERE TENTENT
TERRARUM REGES, PARVA TABELLA MONET.
HUIC SIMILEM ÆGYPTI REGI DONAVIT APELLES
REX FUIT ET DIGNUS MUNERE, MUNUSEO.



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Sous les feuilles d'un chêne
Je me suis fait sécher;
Sur la plus haute branche
Le rossignol chantait.

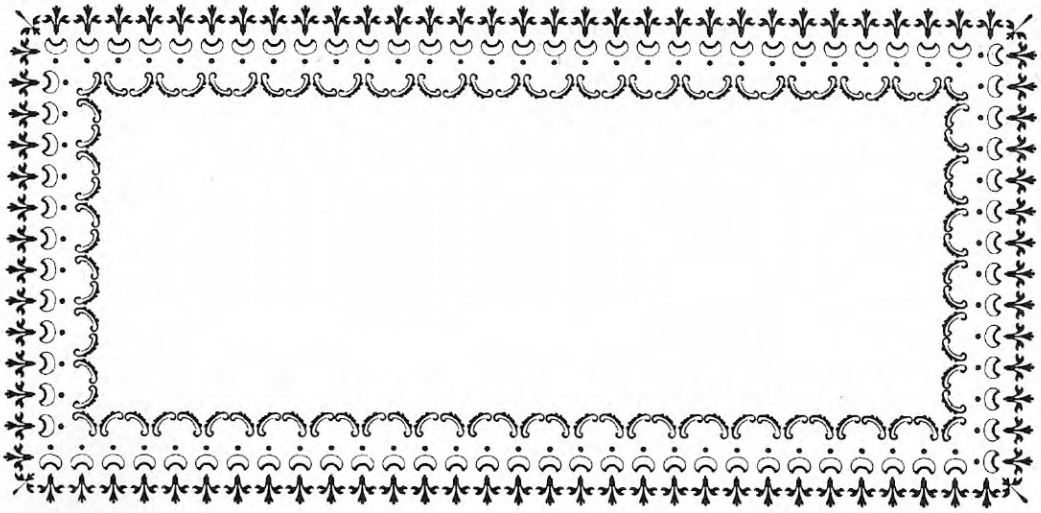
2

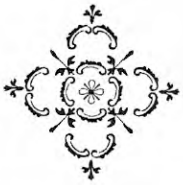
SHILLINGS

FOR A

Dozen

B





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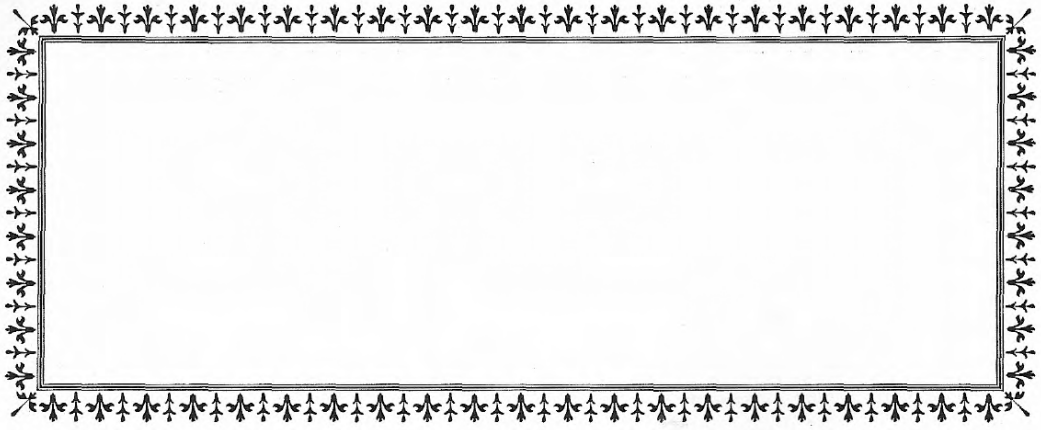

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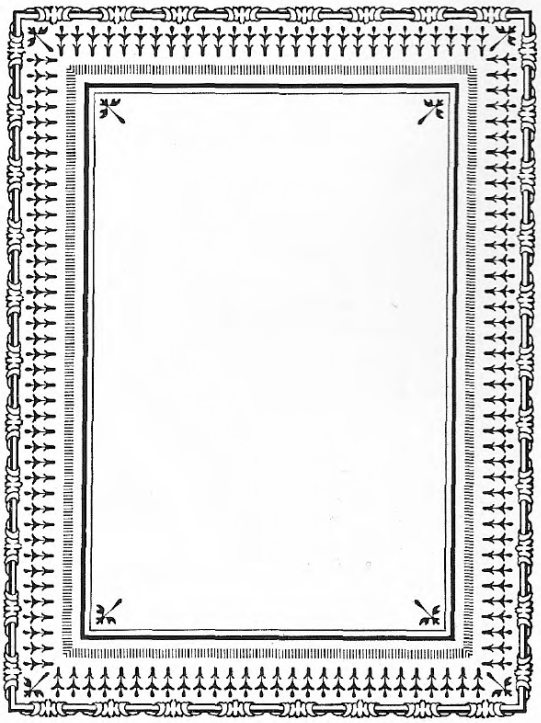

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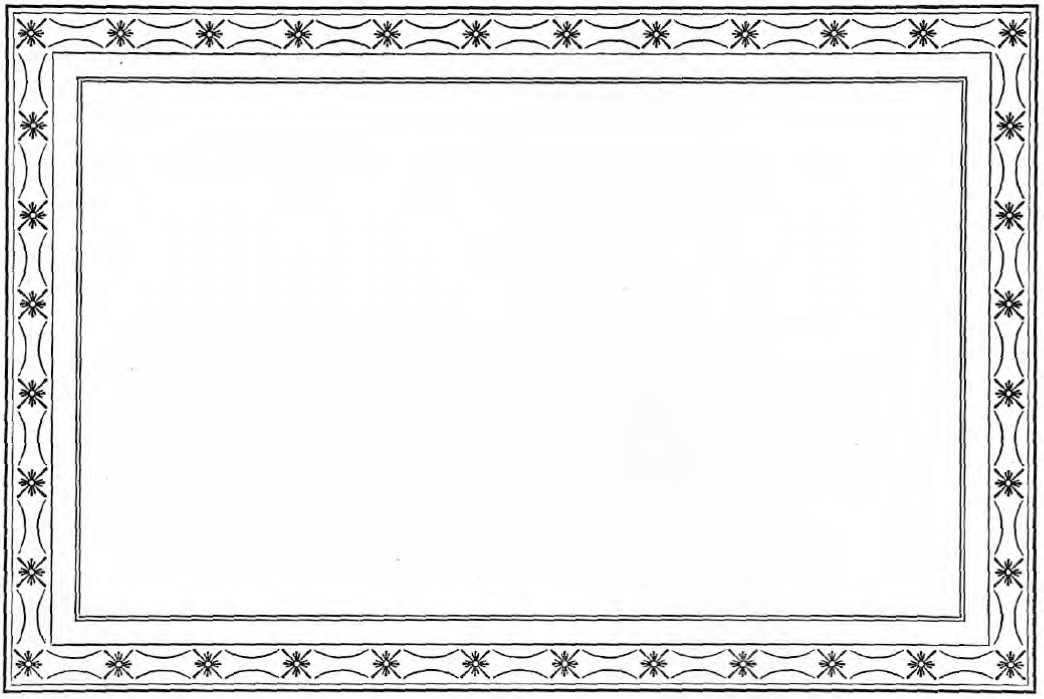

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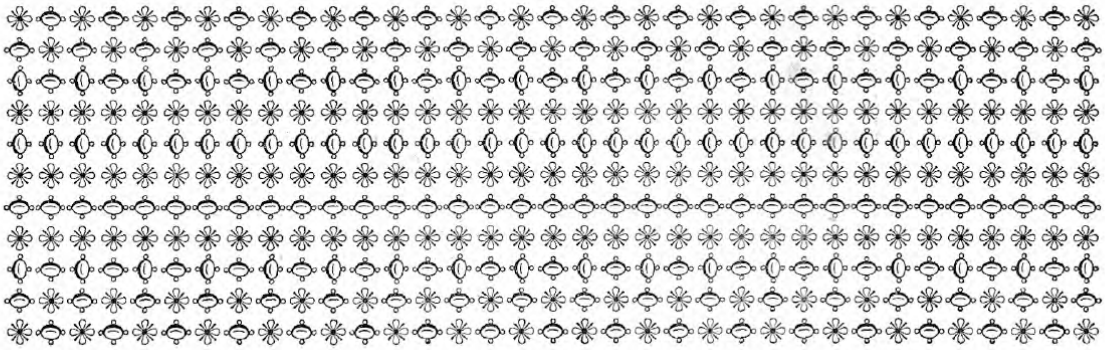

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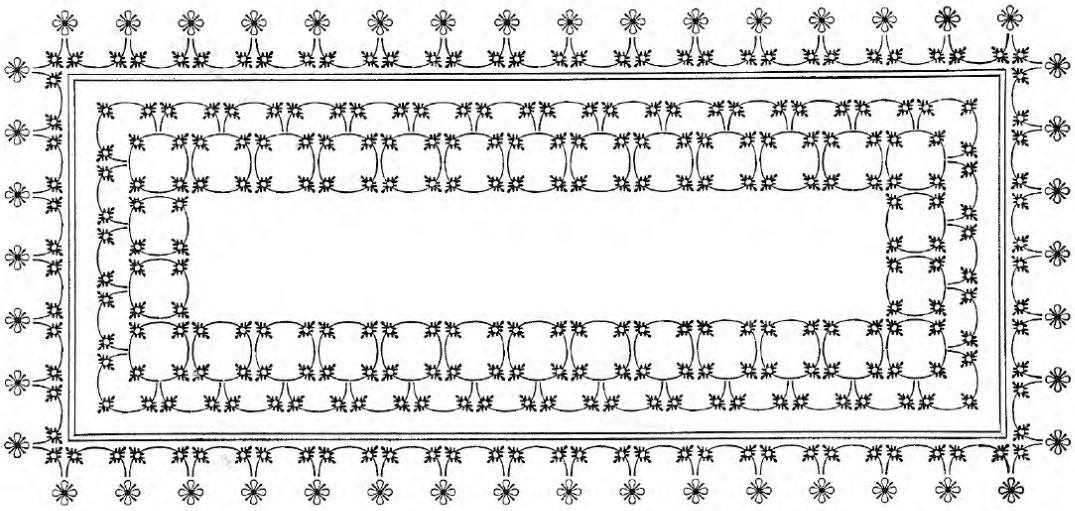

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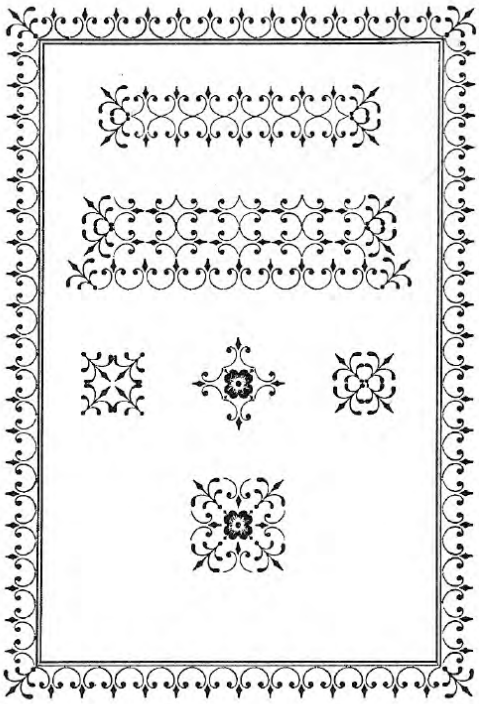

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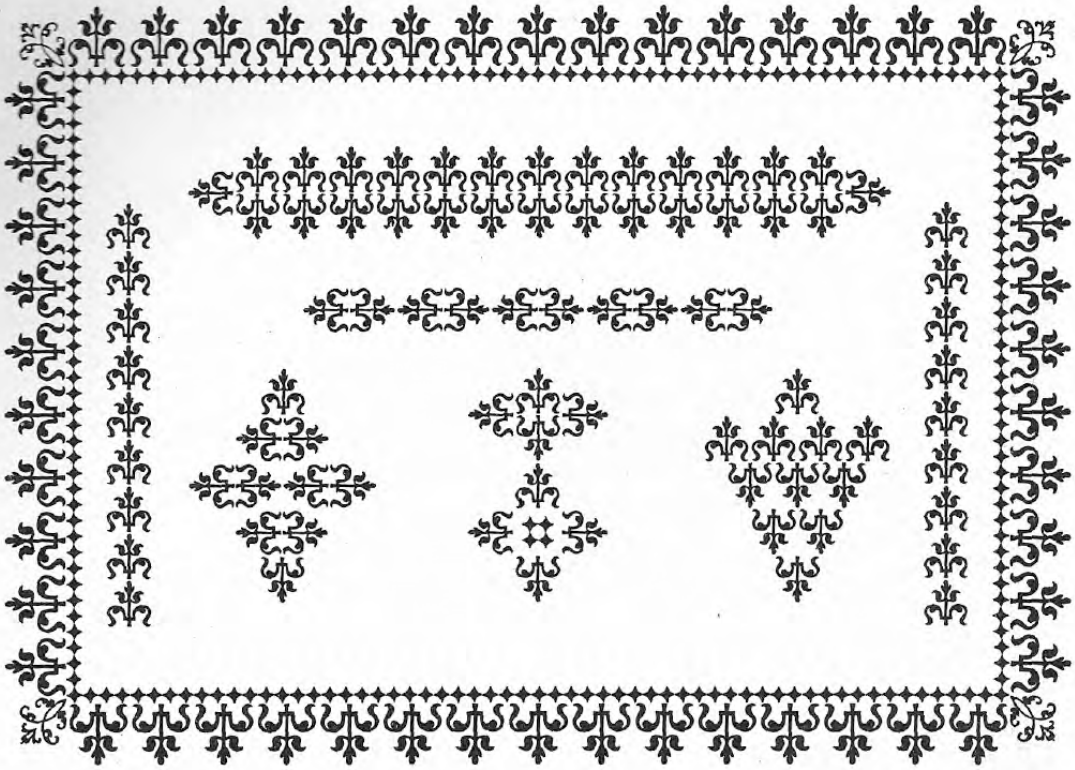

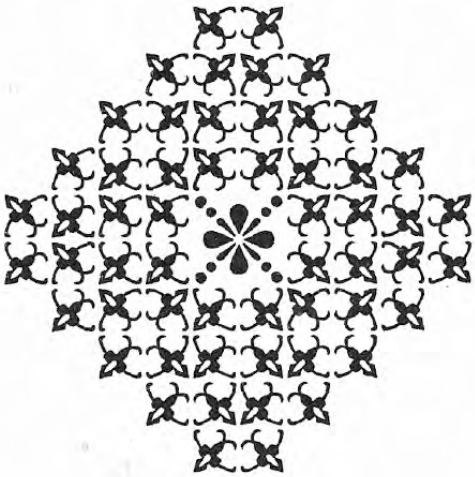

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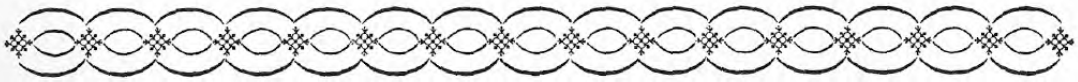

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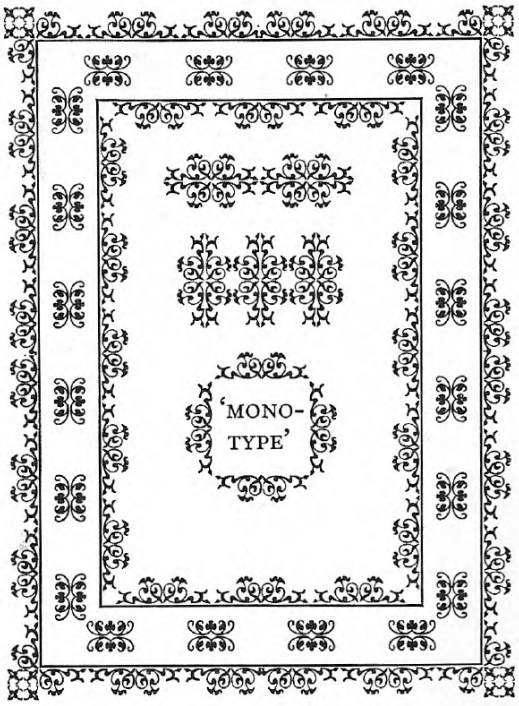

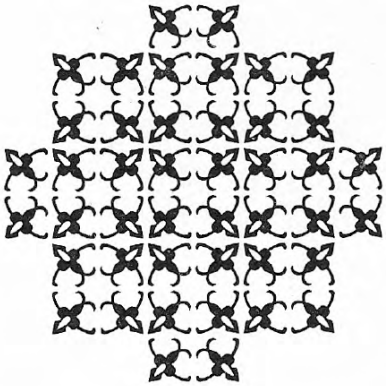

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C

Of Masques & Triumphs

from FRANCIS BACON'S *Essays*

These Things are but Toys, to come amongst such serious Observations. But yet, since Princes will have such Things, it is better, they should be graced with Elegancy, than daubed with Cost. Dancing to Song, is a thing of great State, and Pleasure. I understand it, that the Song be in Quire, placed aloft, and accompanied with some broken Musick: And the Ditty fitted to the Device. Acting in Song, especially in Dialogues, hath an extreme good Grace: I say acting, not dancing (for that is a mean and vulgar Thing;) and the Voices of the Dialogue, would be strong and manly (a Base, and a Tenor; no Treble;) and the Ditty high and tragical; not nice or dainty. Several Quires, placed one over against another, and taking the Voice by Catches, Anthem-wise, give

great Pleasure. Turning Dances into Figure, is a childish Curiosity. And generally, let it be noted, that these Things, which I here set down, are such, as do naturally take the Sense, and not respect petty Wonderments. It is true, the Alterations of Scenes, so it be quietly, and without Noise, are Things of great Beauty and Pleasure; for they feed and relieve the Eye, before it be full of the same Object. Let the Scenes abound with Light, specially coloured and varied: And let the Masquers, or any other, that are to come down from the Scene, have some Motions, upon the Scene itself, before their Coming down; for it draws the Eye strangely, and makes it with great pleasure, to desire to see that, it cannot perfectly discern. Let the Song be loud, and cheerful, and not Chirpings, or Pulings. Let the Musick likewise be sharp, and loud, and well placed. The Colours, that shew best by Candlelight, are; White, Carnation, and a kind of Sea-Water Green; and Ouches or Spangs, as they are of no great Cost, so they are of most Glory. As for rich Embroidery, it is lost, and not discerned. Let the Suits of the Masquers, be Graceful, and such as become the Person, when the Visors are

off: Not after Examples of known Attires; Turks, Soldiers, Mariners, and the like. Let Anti-Masques be not long: they have been commonly of Fools, Satyrs, Baboons, Wild Men, Anticks, Beasts, Sprites, Witches, Ethiopes, Pigmies, Turquets, Nymphs, Rustics, Cupids, Statues moving, and the like. As for Angels, it is not comical enough, to put them in Anti-Masques; and any Thing that is hideous, as Devils, Giants, is on the other side as unfit. But chiefly, let the Musick of them, be re-creative, and with some strange Changes. Some Sweet Odours, suddenly coming forth, without any drops falling, are, in such a Company, as there is Steam and Heat, Things of great Pleasure; and Refreshment. Double Masques, one of Men, another of Ladies, addeth State and Variety. But all is nothing, except the Room be kept clear and neat.

For Justs, and Tournies, and Barriers; the Glories of them are chiefly in the Chariots,

wherein the Challengers make their Entry; especially if they be drawn with strange Beasts; as Lions, Bears, Camels, and the like: or in the Devices of their Entrance; or in the Bravery of their Liveries; or in the Goodly Furniture of their Horses and Armour. But enough of these Toys.

B

THE

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of Saracenic, Moorish & Alhambresque, while the term Arabesque is applied exclusively to the style developed from the debased classical grotesque of the Roman empire.

There is still much of the genuine Saracenic elements in Renaissance Arabesques, especially in that selected for book-border and for silver-work, the details of which consist largely of the conventional Saracenic foliations. But the Arabesque developed in the Italian cinquecento work repudiated all the original Arabian elements and devices, and limited itself to the manipulating of the classical elements, of which the most prominent feature is ever the foliated or floriated scroll; and it is this cinquecento decoration, whether in sculpture or in painting, that *Arabesque* has been perfected.

In the Saracenic, as the elder sister of the two styles, which was ingenuously developed by the Byzantine Greek artists for their Arabian masters in the early times of Mahommedan conquest, every natural object was proscribed; the artists

were, therefore, reduced to making symmetrical designs from forms which should have no positive meaning; yet the Byzantine Greeks, who were Christians, managed to work, in a disguised manner, their own ecclesiastical symbols into their tracery diapers; as the lily, for instance. The cross was not so introduced; this, of course, was inadmissable; but neither was the crescent ever introduced into any of this early work in Damascus or Cairo. The crescent was itself not a Mahommedan device till after the conquest of Constantinople in A.D. *1453. The crescent, as the new moon, was the symbol of Byzantium; and it was only after that capital of the Eastern empire fell into the hands of the Turks that this symbol was adopted by them. The crescent and the cross became antagonist standards, therefore, first in the fifteenth century. And the crescent is not an element of original Moorish decoration.*

The Alhambra diapers and original Majolica (Majorca) ware afford admirable specimens of genuine Saracenic or Moorish decoration. A conventional floriage is common in these diapers; tracery is also a great feature in this work, in geometrical combinations, whether rectilinear or curvilinear; and the designs are rich in colour; idolatry was in the reproduction of natural forms, not in the fanciful combination of natural colours. These curves and angles, or interlacings, chiefly in stucco, constitute the prominent elements of an Arabian ornamental design, combining also Arabic inscriptions; composed of a mass of foliation or floral forms conventionally disguised, as the exclusion of all natural images was the fundamental principle of the style in its purity. The Alhambra displays almost endless specimens of this peculiar work, all in relief, highly coloured, and

MENU

HORS-D'ŒUVRE

Beurre, Radis, Olives, Anchois, Melons

POTAGE À LA GERMINY

FILETS DE MAQUEREAU À LA DIEPPOISE

LONGE DE VEAU GLACÉE

Garnie a la Jardinière

ESCALOPPE DE LAPEREAU AU SANG

DINDONNEAUX NOUVEAUX

SALADE ROMAINE

ÉCREVISSES À LA BORDELAISE

NAPOLITAIN GARNI DE CRÈME DE CERNEAUX

DESSERT

CAFÉ ANGLAIS

June 25th, 1927

MENU

POTAGE CROUTE AU POT

Hors-d'Œuvres

RADIS, BEURRE, SARDINES

Entrées

BŒUF GARNI DE CARROTTES NOUVELLES
ROGNONS GLACÉS
TOURTE AU GODIVEAU À L'ANCIENNE
PIGEONS DE VOLIÈRE À LA BROCHE
FRITURE DE GOUJONS
SALADE DE LAITUES AUX ŒUFS

Dessert

BRIOCHE (milieu), FROMAGE
CRÈME FRAISES ANANAS (de serre)
POMMES DE CALVILLE

Vins

MADÈRE, BORDEAUX, ST.-ÉMILION,
VOLNAY, CHAMPAGNE
CAFÉ, LIQUEURS

WITH THE COMPLIMENTS OF
THE LANSTON
MONOTYPE CORPORATION
LTD

43 FETTER LANE, LONDON, E.C.4

FROM LANSTON MONOTYPE CORPORATION LTD
43-44 Fetter Lane, London, E.C.4

B

TO THE CRAFTSMEN IN DESIGN

Giorgio Vasari

EXCELLENT AND WELL-BELOVED
BROTHER-CRAFTSMEN

So great has always been the delight, to say nothing of the profit and honour, that I have derived from practising my hand to the best of my ability in this most noble art of ours, that I have not only had a burning desire to exalt and to celebrate her, and to honour her in every manner open to me, but have also been full of affection for all those who have taken the same pleasure in her and have succeeded in practising her more happily than I, perhaps, have been able to do. And from this my good will, so full of the most sincere affection, it appears to me that I have gathered hitherto fruits that are an ample reward, for I have been always loved and honoured by you all, and we have been united in the most perfect intimacy or brotherhood, I know not which to call it; mutually showing our works to one another, I to you and you to me, and helping one another with counsel and assistance whenever the occasion has presented

itself. Wherefore I have always felt myself deeply bound by this loving fellowship, and much more by your excellent abilities, and no less, also, by this my inclination, by nature, and by a most powerful attraction, to assist and serve you in every way and every matter wherein I have considered myself able to bring you pleasure or advantage. To this end I published in the year 1550 the Lives of our best and most famous Craftsmen, moved by a cause that has been mentioned in another place, and also, to tell the truth, by a generous indignation that so much talent should have been for

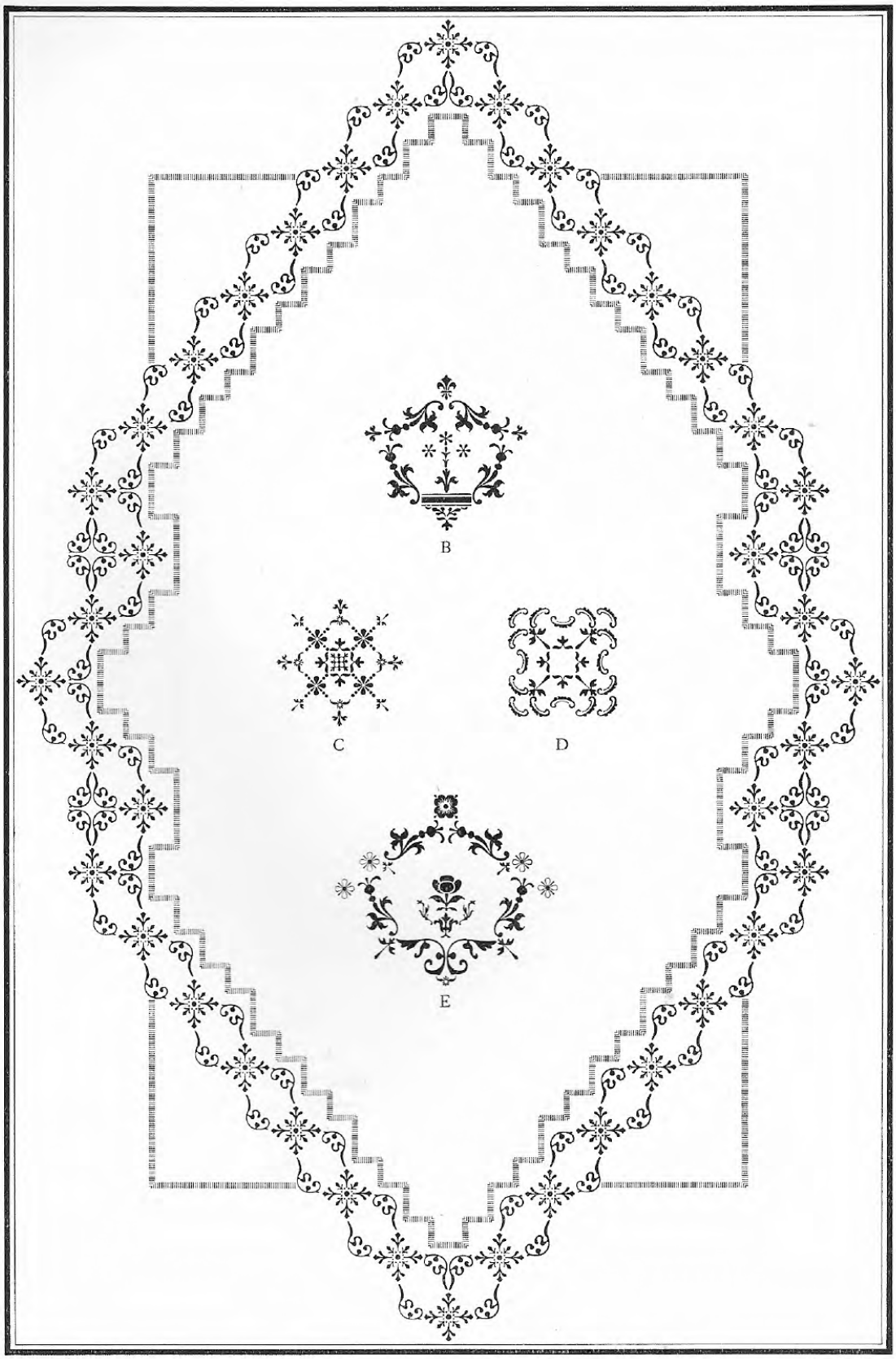
so long a time, and should still remain, buried in oblivion. And this my labour appears not to have been in any way unwelcome; on the contrary, so acceptable, that, not to mention what has been said and written to me from many quarters, out of the vast number that were printed

at that time, there is not one single volume to be found at the booksellers.

Thus, therefore, receiving every day requests from many friends, and understanding no less clearly the unexpressed

desires of many others, once more, although in the midſt of moſt important undertakings, I have applied myself to the same labour, with the intention not only of adding those maſters who have passed to a better world between that time and the present, thus giving me the opportunity of writing their Lives in full, but also of supplying that which may have been wanting to the perfection of my firſt work. For since then I have had leisure to come to a better knowledge of many matters, and to re-examine others, not only by the favour of these my moſt illuſtrious Lords, whom I serve, the true refuge and protection of all the arts but also through the facilities that they have given

me to search the whole of Italy once again and to see and understand many things which had not before come under my notice. I have been able, therefore, not merely to make corrections, but also to add so many things, that many of the Lives may be said to have been almost written anew; while some, indeed, even of the old masters, which were not there before, have been added. Nor, the better to revive the memory of those whom I so greatly honour, have I grudged the great labour, pains and expense of seeking out their portraits, which I have placed at the head of their lives. And for the greater satisfaction of many friends not of our profession, who are yet devoted lovers of art, I have included in a compendium the greater part of the works of those who are still living and are worthy to be for ever renowned on account of their abilities; for that scruple which formerly restrained me can have no place here in the opinion of any thoughtful reader, since I deal with no works save those that are excellent and worthy of praise. And this may perchance serve as a spur to make every craftsman continue to labour worthily and advance unceasingly from good to better; insomuch that he who shall write the rest of this history, may de able to give it more grandeur and majesty, having occasion to describe those rarer and more perfect works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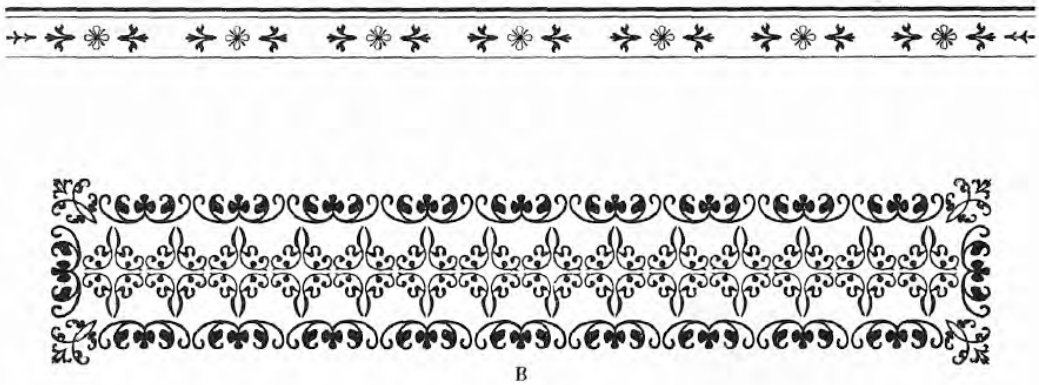

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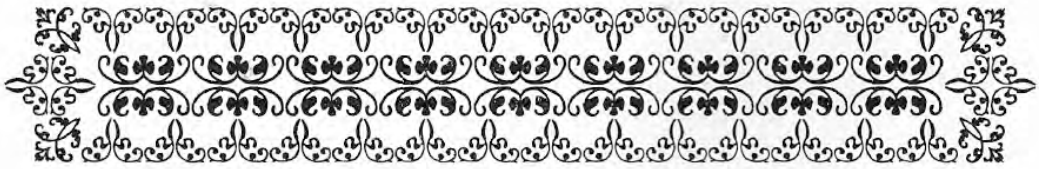

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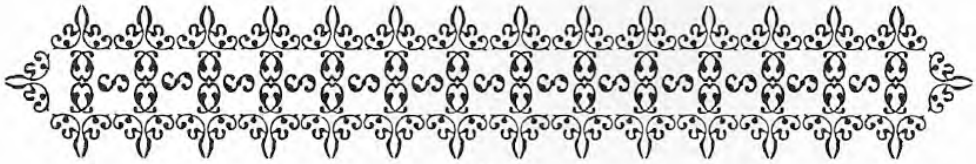

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H

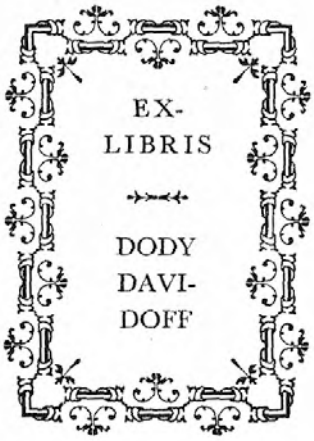
which, begun from time to time through the desire of immortality, and finished by the loving care of intellects so divine, the world in days to come shall see issuing from your hands. And the young men who follow with their studies, incited by hope of glory (if hope of gain has not enough force), may perchance be inspired by such an example to attain to excellence.

And to the end that this work may prove to be in every way complete, and that there may be no need to seek anything outside its pages, I have added a great part of the works of the most celebrated craftsmen of antiquity, both Greek and of other nations, whose memory has been preserved down to our own day by Pliny and by other writers, without whose pens they would have been buried, like many others, in eternal oblivion. And this consideration, also, may perchance increase the willingness of men in general to labour valiantly, and may impel and inspire us all, as we behold the nobility and greatness of our art, and how she has always been prized and rewarded by all nations, and particularly by the most lofty minds and the most powerful Princes, to leave the world adorned by works infinite in number and unsurpassed in excellence; whence, rendered beautiful by us, it may give to us that rank which it has given to those ever marvellous and celebrated spirits.

Accept, then, with a friendly mind, these my labours, which, whatever they may be, have been lovingly carried to conclusion by me for the glory of art and for the honour of her craftsmen, and take them as a sure token and pledge of my heart, which is desirous of nothing more ardently than of your greatness and glory, in which, seeing that I also have been received by you into your company

B

(for which I render my thanks to you, and congratulate myself not a little on my own account), I shall always consider myself in a certain sense a participator.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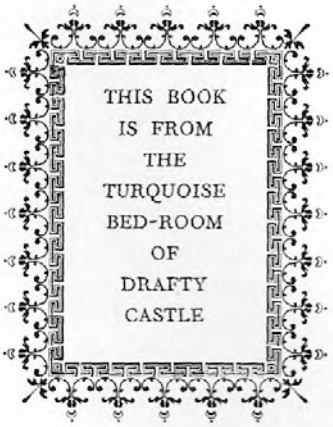
THIS BOOK
IS FROM
THE
TURQUOISE
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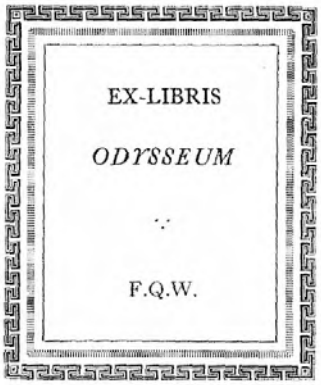
OF
DRAFTY
CASTLE

B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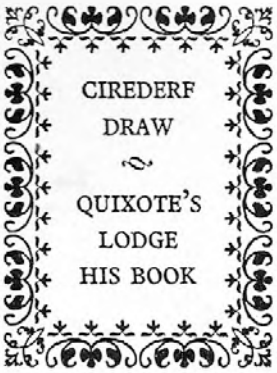
F.Q.W.

C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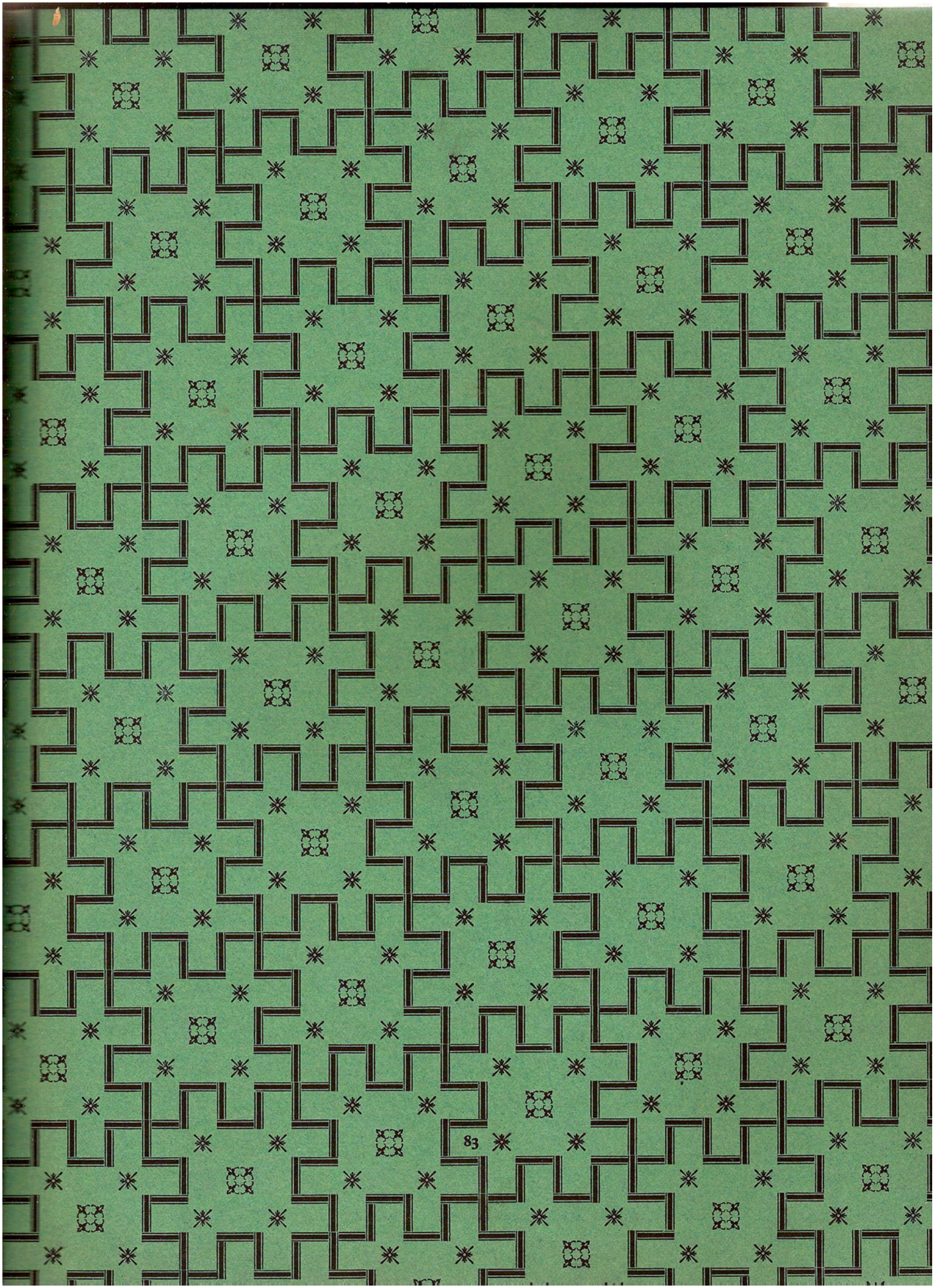
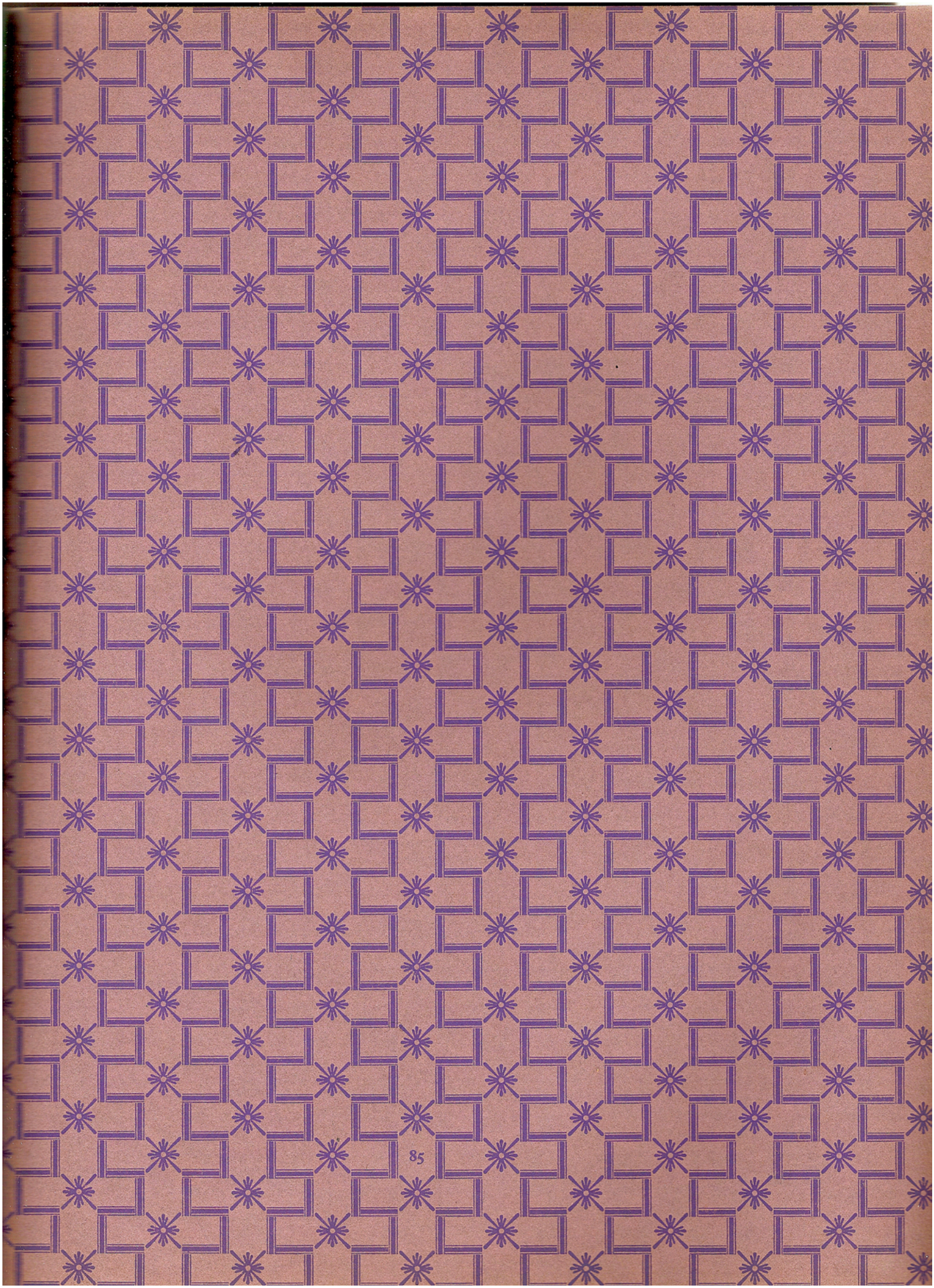
HIS BOOK

D

"MONOTYPE" ORNAMENTS

APPLIED AS DECORATIVE PATTERNS





INDEX BY PAGES

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
3 TO 22	—	—	—	263	218	218	—
—	—	—	—	264	219	259	—
—	—	—	—	—	—	310	—
—	—	—	—	—	—	311	—
—	—	—	—	—	—	312	—
—	—	—	—	—	—	313	—
—	—	—	—	—	—	314	—
—	—	—	—	—	—	315	—
18B	29	—	466	7	—	218	—
—	467	—	467	169	—	—	—
19B	29	—	467	7	—	218	—
—	467	—	—	8	—	—	—
—	—	—	—	169	—	—	—
20B	467	—	—	269	263	—	—
—	—	—	—	—	264	—	—
—	—	—	—	—	488	—	—
—	—	—	—	—	489	—	—
21B	466	—	467	—	214	—	—
—	467	—	—	—	215	—	—
22B	—	—	—	—	—	310	284
23	42	483	466	259	488	—	475-476
—	466	—	467	470	489	—	(30 pt.)
—	467	—	468	472	—	—	—
—	478	—	469	473	—	—	—
—	—	—	470	474	—	—	—
—	—	—	478	479	—	—	—
—	—	—	479	483	—	—	—
—	—	—	—	488	—	—	—
—	—	—	—	489	—	—	—
25	467	483	466	248	—	—	—
—	—	—	467	471	—	—	—
—	—	—	468	472	—	—	—
—	—	—	469	473	—	—	—
—	—	—	481	474	—	—	—
—	—	—	—	479	—	—	—
—	—	—	—	484	—	—	—

INDEX BY PAGES

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
26	466	—	467	471	488	—	475-476
—	467	—	468	472	489	—	(30 pt.)
—	—	—	469	473	—	—	—
—	—	—	470	474	—	—	—
—	—	—	—	483	—	—	—
27	466	—	467	470	488	295	294
—	467	—	468	471	489	—	475-476
—	478	—	469	472	—	—	(30 pt.)
—	—	—	—	473	—	—	—
—	—	—	—	474	—	—	—
—	—	—	—	483	—	—	—
—	—	—	—	499	—	—	—
28	467	—	467	471	488	—	475-476
—	—	—	468	472	489	—	(30 pt.)
—	—	—	469	473	—	—	—
—	—	—	—	474	—	—	—
—	—	—	—	483	—	—	—
29	466	483	466	248	—	—	—
—	467	—	467	470	—	—	—
—	478	—	468	471	—	—	—
—	—	—	469	472	—	—	—
—	—	—	470	473	—	—	—
—	—	—	481	474	—	—	—
—	—	—	—	480	—	—	—
30	467	—	478	259	263	Paren-	—
—	—	—	—	470	264	thesis	—
—	—	—	—	473	—	—	—
—	—	—	—	474	—	—	—
31	467	483	468	470	488	—	—
—	—	—	469	471	489	—	—
—	—	—	481	473	—	—	—
—	—	—	—	474	—	—	—
32	29	—	—	56	259	295	294
—	—	—	—	57	263	—	—
—	—	—	—	—	264	—	—
33	27	27	466	46	230	230	475-476
—	56	56	467	218	231	231	(30 pt.)
—	466	57	468	248	236	235	—
—	467	483	469	259	250	—	—
—	—	—	470	263	—	—	—
—	—	—	481	264	—	—	—
—	—	—	—	471	—	—	—
—	—	—	—	472	—	—	—
—	—	—	—	479	—	—	—
—	—	—	—	480	—	—	—
—	—	—	—	483	—	—	—
—	—	—	—	486	—	—	—

INDEX BY PAGES

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
34	467	483	470	247	—	259	—
—	—	—	478	471	—	313	—
—	—	—	—	472	—	—	—
35	466	—	467	73	—	218	284
—	—	—	468	470	—	259	294
—	—	—	469	473	—	—	475-476
—	—	—	—	474	—	—	(30 pt.)
—	—	—	—	483	—	—	—
36	—	—	467	470	236	235	—
—	—	—	468	—	—	—	—
—	—	—	469	—	—	—	—
37	466	56	467	473	—	—	—
—	—	57	155	474	—	—	—
—	—	155	157	485	—	—	—
—	—	157	—	—	—	—	—
38	466	—	467	169	—	—	—
—	—	—	—	263	—	—	—
—	—	—	—	264	—	—	—
—	—	—	—	470	—	—	—
—	—	—	—	483	—	—	—
38B	467	483	479	472	—	—	—
39	466	—	466	169	—	—	—
—	478	—	467	263	—	—	—
—	—	—	—	264	—	—	—
—	—	—	—	470	—	—	—
—	—	—	—	483	—	—	—
—	—	—	—	484	—	—	—
39B	—	483	—	472	488	—	475-476
—	—	—	—	—	489	—	(30 pt.)
40	—	—	—	471	—	—	—
—	—	—	—	472	—	—	—
40B	—	—	467	471	—	—	—
—	—	—	—	472	—	—	—
—	—	—	—	483	—	—	—
41	—	—	—	—	214	—	—
—	—	—	—	—	215	—	—
41B	—	—	467	470	—	—	—
—	—	—	—	472	—	—	—
—	—	—	—	483	—	—	—
42	—	—	467	471	—	—	—
—	—	—	478	483	—	—	—
42B	—	483	467	471	—	—	—
—	—	—	479	472	—	—	—

INDEX BY PAGES

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
42C	—	—	467	470	488	—	—
—	—	—	—	473	489	—	—
—	—	—	—	474	—	—	—
—	—	—	—	482	—	—	—
—	—	—	—	484	—	—	—
—	—	—	—	488	—	—	—
—	—	—	—	489	—	—	—
43	—	—	467	470	—	—	—
—	—	—	—	483	—	—	—
43B	—	—	467	472	—	—	475-476 (30 pt.)
43C	—	—	155	470	238	237	—
—	—	—	157	—	—	—	—
—	—	—	467	—	—	—	—
44	—	—	—	271	—	Paren-thesis	—
44B	—	—	—	471	—	—	475-476 (30 pt.)
—	—	—	—	472	—	—	
44C	—	—	479	480	—	—	—
45	—	—	479	490	—	—	—
45B	478	—	—	471	488	—	—
—	—	—	—	472	489	—	—
45C	—	—	—	56	—	—	—
—	—	—	—	57	—	—	—
—	—	—	—	73	—	—	—
46	29	—	—	—	218	218	—
—	—	—	—	—	219	—	—
46B	—	—	—	—	—	—	248
—	—	—	—	—	—	—	259
46C	—	—	—	482	Paren-thesis	Paren-thesis (30 pt.)	—
47	—	—	—	259	276	—	—
—	—	—	—	—	277	—	—
—	—	—	—	—	284	—	—
47B	—	—	—	—	—	—	259
47C	—	—	466	—	—	Paren-thesis (30 pt.)	—
48	—	—	—	271	—	—	—

INDEX BY PAGES

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
49	467	—	467	32	—	—	—
—	—	—	—	45	—	—	—
—	—	—	—	46	—	—	—
—	—	—	—	470	—	—	—
—	—	—	—	471	—	—	—
—	—	—	—	472	—	—	—
50	—	—	—	51	—	284	—
—	—	—	—	274	—	313	—
—	—	—	—	275	—	Paren-thesis (30 pt.)	—
51	478	—	—	45	271	—	—
—	—	—	—	255	—	—	—
—	—	—	—	259	—	—	—
—	—	—	—	282	—	—	—
51B	29	—	467	214	—	—	—
—	467	—	—	215	—	—	—
—	—	—	—	253	—	—	—
52	29	—	—	—	248	Paren-thesis	—
53	—	—	—	—	248	Paren-thesis	—
54	466	483	468	263	—	—	475-476 (30 pt.)
—	467	—	469	264	—	—	—
—	—	—	479	470	—	—	—
—	—	—	—	483	—	—	—
55	467	—	—	470	—	295	294
56	478	—	—	281	202	—	—
—	—	—	—	495	203	—	—
—	—	—	—	—	204	—	—
—	—	—	—	—	205	—	—
56B	29	—	—	219	210	276	—
—	—	—	—	282	—	277	—
—	—	—	—	490	—	—	—
57	112	—	466	168	236	235	284
—	467	—	—	263	263	259	—
—	478	—	—	264	264	—	—
—	—	—	—	485	488	—	—
—	—	—	—	—	489	—	—
58	—	—	—	—	202	219	—
—	—	—	—	—	204	321	—
—	—	—	—	—	—	322	—
59	467	—	—	57	230	—	—
—	—	—	—	255	231	—	—

INDEX BY PAGES

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
60	—	—	—	—	202	—	—
—	—	—	—	—	203	—	—
—	—	—	—	—	204	—	—
—	—	—	—	—	205	—	—
—	—	—	—	—	285	—	—
—	—	—	—	—	286	—	—
61	—	—	—	—	230	—	—
—	—	—	—	—	231	—	—
62	—	155	—	—	230	247	—
—	—	157	—	—	231	—	—
62B	—	483	466	51	—	313	—
—	—	—	468	483	—	—	—
—	—	—	469	—	—	—	—
—	—	—	470	—	—	—	—
62C	467	483	466	248	—	—	—
—	—	—	481	482	—	—	—
62D	—	—	466	471	—	—	—
—	—	—	467	472	—	—	—
62E	467	—	467	73	250	290	475-476
—	—	—	479	253	—	291	(30 pt.)
—	—	—	481	473	—	—	—
—	—	—	—	474	—	—	—
63	—	—	479	470	—	—	—
—	—	—	—	483	—	—	—
63B	—	—	—	—	219	—	284
—	—	—	—	—	230	—	—
—	—	—	—	—	231	—	—
63C	—	—	—	—	219	—	284
—	—	—	—	—	230	—	—
—	—	—	—	—	231	—	—
63D	—	—	—	281	230	—	—
—	—	—	—	282	231	—	—
63E	—	—	—	260	230	—	—
—	—	—	—	265	231	—	—
—	—	—	—	282	—	—	—
63F	—	—	—	—	219	—	284
—	—	—	—	—	230	—	—
—	—	—	—	—	231	—	—
63G	—	—	—	—	219	247	284
—	—	—	—	—	230	—	—
—	—	—	—	—	231	—	—

INDEX BY PAGES

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
63H	112	—	—	219	—	—	—
—	—	—	—	265	—	—	—
—	—	—	—	281	—	—	—
—	—	—	—	490	—	—	—
64	29	—	470	470	259	259	294
—	—	—	—	471	—	295	—
—	—	—	—	473	—	—	—
—	—	—	—	474	—	—	—
—	—	—	—	483	—	—	—
65	—	—	—	—	206	—	259
—	—	—	—	—	207	—	—
—	—	—	—	—	208	—	—
—	—	—	—	—	209	—	—
65B	—	—	—	—	206	—	259
—	—	—	—	—	208	—	—
66	—	—	467	263	238	237	—
—	—	—	—	264	—	—	—
—	—	—	—	470	—	—	—
66B	478	—	467	263	—	—	—
—	487	—	—	264	—	—	—
—	—	—	—	486	—	—	—
66C	487	155	—	486	—	—	—
—	—	157	—	—	—	—	—
66D	—	—	466	484	219	—	284
67	466	—	467	169	—	313	—
—	467	—	—	259	—	—	—
—	—	—	—	472	—	—	—

END PAPERS

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
69	—	—	—	—	248	Paren-thesis	—
71	—	—	—	—	—	268	Paren-thesis
—	—	—	—	—	—	271	
73	—	—	470	—	—	Paren-thesis	—
—	—	—	479	—	—		—
75	—	—	—	271	248	Paren-thesis	Paren-thesis
77	Rules	—	—	45	—	—	—
79	—	—	—	—	271	Paren-thesis	—

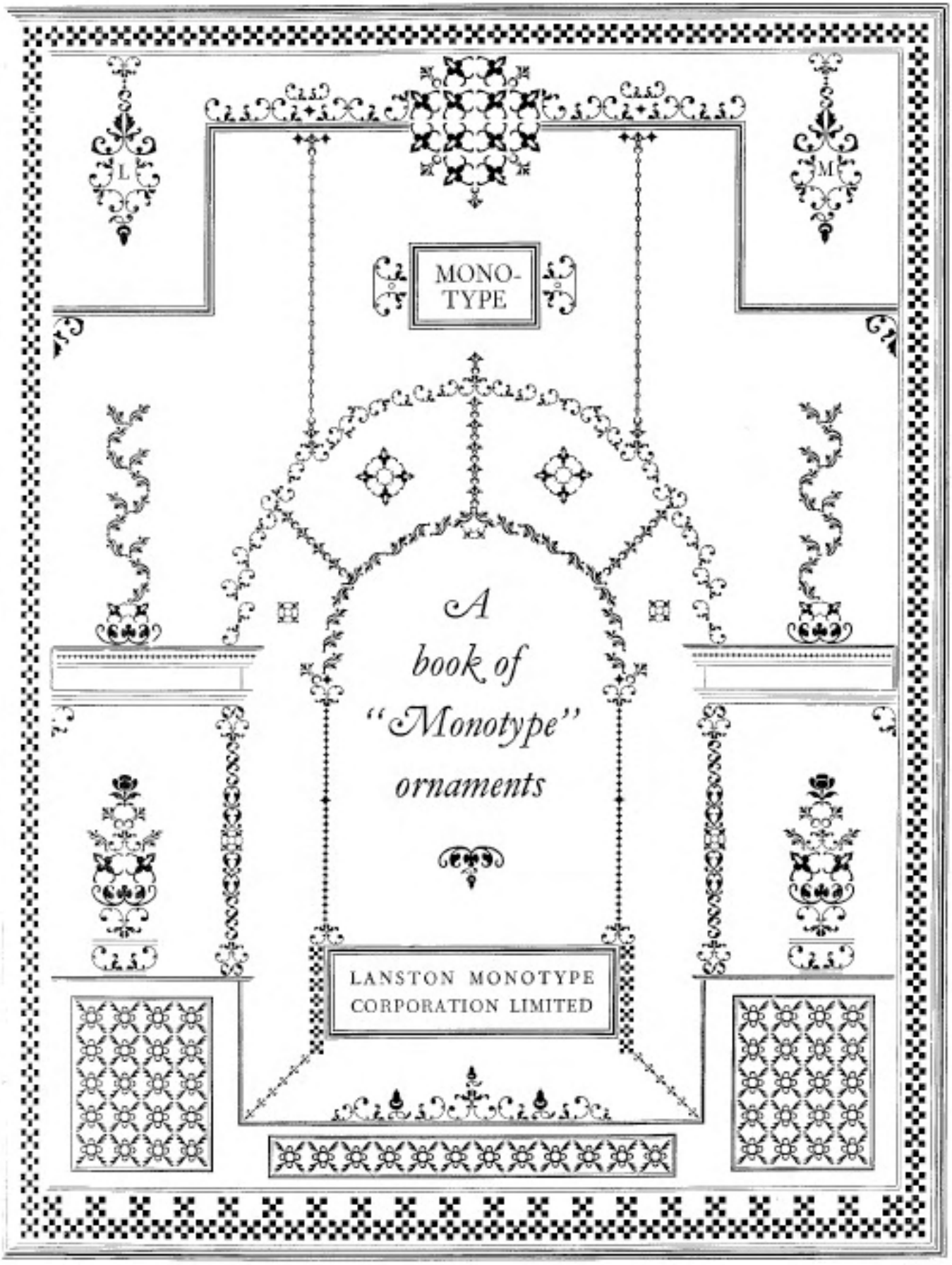
INDEX BY PAGES

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
81	—	—	—	—	—	313	—
83	—	—	—	271	259	313	—
85	—	—	—	—	—	271	—
—	—	—	—	—	—	313	—
87	Rules	—	—	—	488	—	—
—	—	—	—	—	489	—	—
89	29	—	467	271	—	271	—
—	—	—	—	472	—	—	—
—	—	—	—	483	—	—	—
91	—	—	—	—	—	—	Paren-thesis
93	—	—	—	—	248	Paren-thesis	—
95	—	—	—	248	—	Paren-	Paren-
—	—	—	—	271	—	thesis	thesis
—	—	—	—	470	—	—	—
97	—	—	—	70	—	271	—
—	—	—	—	271	—	—	—
99	—	—	—	247	—	—	248
—	—	—	—	—	—	—	259
101	—	—	—	—	—	216	259
—	—	—	—	—	—	217	—
103	—	—	—	—	—	247	263
—	—	—	—	—	—	—	264
105	Rules	—	—	45	268	—	—
—	—	—	—	—	271	—	—

BINDING

PAGES	6-PT.	8-PT.	10-PT.	12-PT.	18-PT.	24-PT.	36-PT.
Cover	—	—	466	57	218	Paren-thesis	Paren-thesis
	—	—	467	—	263	290	—
	—	—	—	—	264	291	—
Back-bone	—	483	466	—	—	313	—

REGISTERED "MONOTYPE" TRADE MARK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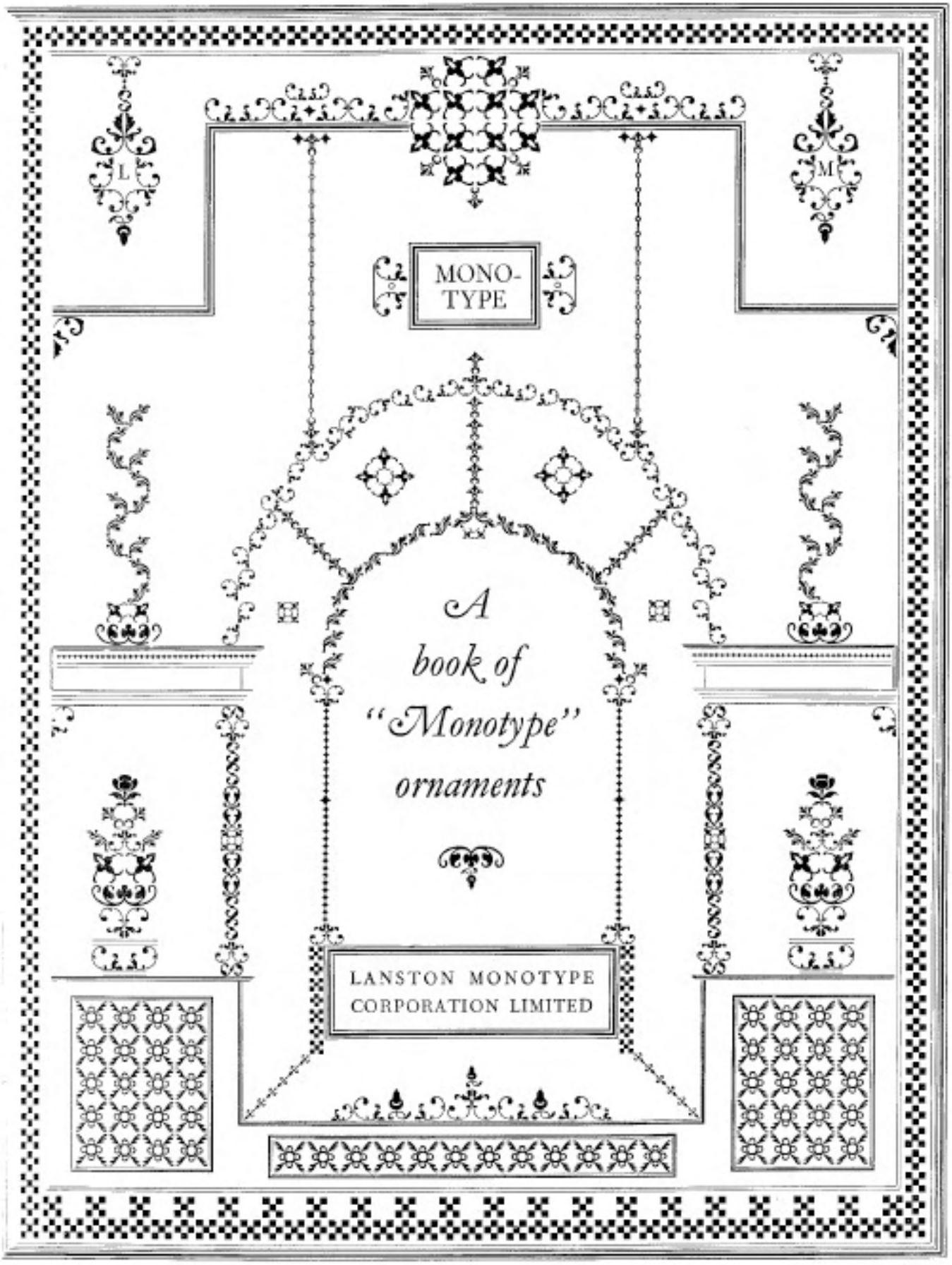
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