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CORVINUS bold medium and light also medium and light italic

Now there are no effects of light, everything is compact and firm. A very fine. It has not been until in England with great degree of success, but now this wonderfully well see Holla so it is easier to be used, and show its full potentialities.

From the basic typewriter we have had the Corvinus in light and light italic, medium and medium italic, and bold. The type, designed by John

Thompson, is based on the Corvinus and designed especially for printing

books, an attempt for a living font.

For the moment, then, there may considerations. There are other arts who could possibly be used. One day I shall compare a lot of these and give it to the writing world will also provide for another sounding like such as "Ostwald's" of course, designed by several English experts of course, and particularly interesting in the Interwar English type

figures and emerging movements.

Meanwhile, in America and on the Continent, we are seeing a series of

changes in the part of the typographers. The main source of all the type

changes, it seems, has been to add a grid, bold condensed version of the

original interpretation of the Egyptian type. We have had, therefore, Rockwell, Condensed, Condensed, Condensed from, Ludwig and Mayer,

Rockwell-Rohr, Condensed from the Monotype Corporation. These are often

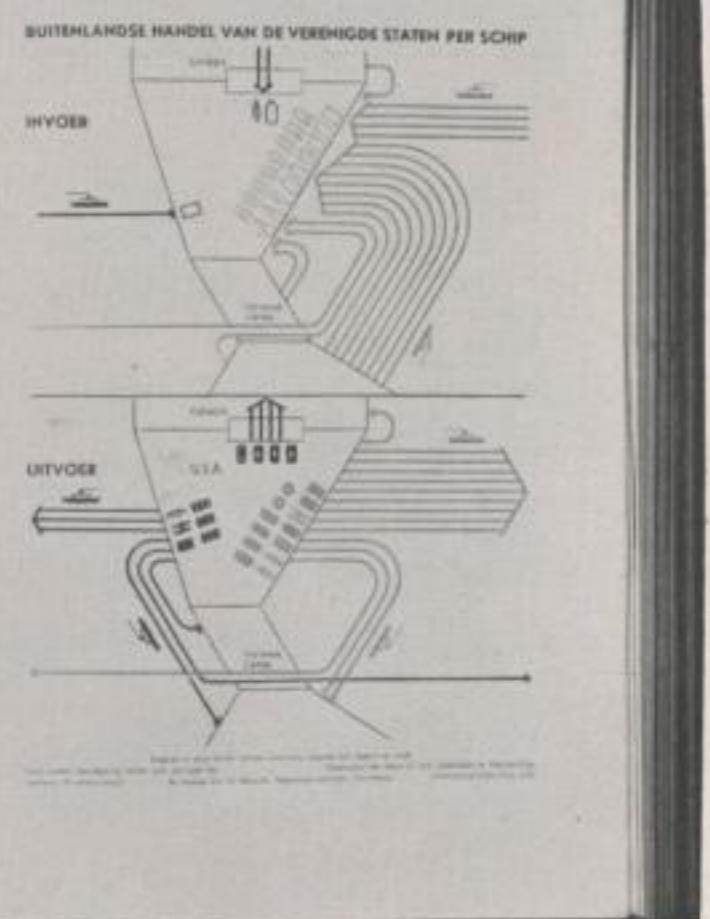
the leaders of the Egyptian trend to have been used.

The Lexis is probably the best, it is far more horizontal than the others and

the weight is far more distributed. As the other types mentioned in the

introduction of the Egyptian trend to have been used.

It has also been



Dieses englische Druckerjahrbuch behandelt neben allen technischen Fragen eine ganze Reihe Grenzgebiete, die den Drucker interessieren müssen. Aus der Fülle der Beiträge zählen wir nur auf:
Die Einführung des Herausgebers, „Konjunktur und Reklamemarkt“ von H. K. Frenzel, „Psychologie des englischen und deutschen Plakates“ von Dr. Nikolaus Pevsner, „Was ist modern in der Typographie?“ von B. L. Warde, „Nach dem Funktionalismus — Surrealismus?“ von Frederick A. Horn, „Goudy 70 Jahre alt“ von Paul Standard, „Frühe Lithographie in England“ von A. F. Johnson, „Angewandte und Farbenfotografie im heutigen England“ von Edward Carrick, „Die Klein-Dreifarbenkamera“ von T. P. K. Moloney, außerdem noch viele andere interessante Beiträge.

H. K. Frenzel.

This English printers' yearbook deals, in addition to all technical questions, with a large number of allied subjects which must be of interest to the printer. Among the large number of articles we may mention the following:

Editor's Review; The Influence of Market Fluctuations on the Demand for Advertising, by Professor H. K. Frenzel; The Psychology of English and German Posters, by Dr. Nikolaus Pevsner; What Does 'Modern' Mean in Typography? by B. L. Warde; After Functionalism — Surrealism?, by Frederick A. Horn; Goudy at Seventy, by Paul Standard; Early Lithography in England, by A. F. Johnson; Commercial Monochrome and Colour Photography in England To-day, by Edward Carrick; The Klein-Tri-colour Camera, by T. P. K. Moloney, and many other very interesting articles.

Transl. by W. L. Campbell.