

18th June, 1954

Brigadier Michael Wardell,
University Press of New Brunswick Ltd.,
Phoenix Square,
Fredericton, N.B.,
Canada.

Dear Brigadier Wardell:

Many thanks for the copy of "The Composing Stick" No.1 which arrived in the nick of time, for I had just taken Allan Fleming out to lunch and told him on your behalf to go ahead p.d.q. with a rough dummy layout for a number of "The Composing Stick" featuring Mr. Morison's article and indicating the various possibilities that you and I discussed when you were here. I had literally never laid eyes on your first Composing Stick, so was only able to tell him that it should be in the same format as Upton's, and should be directed primarily to publishers and other important buyers of printing, but in such a way as to serve equally, and increasingly as time goes on, as a periodical from which educated laymen in general, and even teachers detriminating young people on the principles of good design, could derive interesting and elementary information about type faces and typography. (Fleming agrees that this casting of bread upon the waters is a sound policy).

I said that he, Fleming, should not hesitate to do the whole thing on spec. simply as a suggestion to you : normally that would be a dangerous thing for any man under 30 to do, because the ordinary businessman always feels contempt for anybody who has ever shown a genuine eagerness to do a job without first haggling over the remuneration. But you

are not an ordinary business man, and I have explained the circumstances to you. As Ellic Howe said at the beginning, the whole future of the U.P.'s prestige in the typographic world necessarily depends on getting somebody on the spot to be responsible for typographic standards, style, all the minutiae of design and production which build an international reputation. Fleming is undoubtedly the man you need, and I am sorry to say that it is astronomically unlikely that any man of the same calibre, with the same prepossession for book typography, will turn up within the next few years. My reason for offering to pin him down for you at once is that I happen to know that certain other people in Canada have got their eye on him. You will always, of course, be up against the problem of keeping in Fredericton any man who is worth keeping there, with the attractions of terrific cities like Toronto and Montreal with their graphic art schools and all the stimulating contacts with other designers which they offer. Still, that is part of the problem of Fredericton as such, and I am sure you are capable of dealing with it.

What I did not realize before seeing your No.1 was that you had already shown a specimen of Times New Roman as well as Bodoni and Perpetua. That rather upsets the notion of making No.2 a specimen of Times with its Titlings, together with a second face for the sake of contrast and comparison. If, however, you take that No.1 as a specimen of Times etc. on coated paper, and bring out No.2 on something like Basingwerk, that saves the day, for you then illustrate the enormous difference that two paper surfaces make to the type, and save yourself the trouble of reprinting the Basingwerk job on coated paper just to illustrate that point. Instead, you can simply refer them to No.1 in an editorial note. Besides, the Titlings are a great point with Times and deserve to be shown off.

I can tell you that if I get a chance to go to America this autumn -- which must depend on the successful outcome of the last stages of the American Monotype Company's litigation troubles, -- I will certainly go over by Canadian Pacific and stop off to visit you. Believe me, I take that Press of yours

very seriously. I sometimes think that I can realize its enormous potentialities even better than you do -- I mean, as a lever or jack for raising the entire standards of Canadian book typography and general publicity production, and giving the other University Presses something to live up to.

Brooke Crutchley, in "A Tally of Types", tells the tale of how the Chairman of the Syndics of the Cambridge University Press interviewed S.M. for the job of typographical adviser: "I understand, Mr. Morison", said the Chairman, by way of opening the interview, "I understand that you would like to join us." "Only if you're interested in good printing", Morison replied.'

It is your fundamental, disinterested, absolutely genuine interest in good printing which will be the one decisive factor in this whole potential tremendous experiment. We shall have to see to it that our friends south of the border do not gum anything up. But always and always, in the last analysis, everything depends on the genuineness of the convictions of the man at the top. And having met and spoken with you, I do feel confident of the outcome.

Yours sincerely,

List of Matrices supplied to New Brunswick Press :-

	Point Sizes
Times New Roman 327 / Times Bold 334	8, 9, 10, 11, 12
Perpetua Titling 258 Display	18, 24, 36
Perpetua Bold Titling 200 "	18, 24, 36
Perpetua 239 / Perpetua Bold 461	8, 10, 12
Bell 341	8, 10, 12
Perpetua Light Titling 480 Display	18, 24, 36
Ehrhardt 453	8, 10, 12
Baskerville 169 / Baskerville Bold 312	8, 10, 12
Gill Sans 262 / Gill Sans Bold 275	6, 8, 10, 12
Gill Sans 262 Display	14, 18, 24, 30, 36
Gill Sans 275 "	14, 18, 24, 30, 36
Plantin 110 / Plantin Bold 194	8, 10, 12
Times Bold Titling No.2 328 Display	18, 24, 36
Times Titling 329 "	18, 24, 36
Gill Sans Light 362 "	14, 18, 24, 30, 36
Gill Sans Bold Condensed Titling No.1 373 "	14, 18, 24, 30, 36
Perpetua Bold 461 "	14, 18, 24, 30, 36
Porson Greek 106 "	8, 10, 12

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