so memorable and so rewarding of study as the hundred books, issued between 1933 and 1939, which are described in a Nonesuch Century.

A simple sign of the influence which Mr. Morison has exercised on printing in the last twenty years can be observed in the relative popularity of types in general use. Before he started work, the majority of books were printed in Imprint, Garamond, Sixtus Roman, and various curiosities referred to as Old Face; to-day the types used most often are Baskerville, Bembo, Walbaum, Eric Gill’s Perpetua, and Times New Roman; with the exception of course of Baskerville, all these types were cut by the Monotype Corporation under Mr. Morison’s advice and direction, the last named being to his own design.

Together with a small group of friendly rivals, which included Dr. John Johnson at the Oxford University Press, Walter Lewis at Cambridge and Eric Gill working as an independent craftsman designer, these three began a renaissance of printing in Great Britain which by 1939 had raised the standard of book-production out of all recognition, and had by example excited interest in the reading public to the point where good or bad production was beginning to affect a book’s sales — an enormous step forward. Unfortunately this renaissance was brought to a standstill by the outbreak of war, and from that time until the present no progress whatever has been made.

In the last six years all the energy and talents available have been expended in making the best use of insufficient materials of dubious quality under growing difficulties. Like all industry book production suffered heavy losses. Apart from damage to plant, which has been considerable, 21 million printed books were destroyed by enemy action.