

new is added to the picture as a whole, the infinite and detailed attention to gossip about the most obscure of Michelangelo's friends and enemies leads the reader down many provocative and rewarding byways. Moreover, here one finds probably the most useful compendium of biographical data in English on the tangle of relationships of artistic, literary, and political figures of this heroic age.

Papini's "Michelangelo" will never take the place of Symonds. The student of art must inevitably turn today to Charles de Tolnay and Redig de Campos; but Papini's companion to Renaissance studies will find its place in the library as a tool for those who have already taken the measure of this artist in the classical biographies at hand.

Art Book Notes

LETTERS IN LIFE: Practically every aspect of man's contact with lettering, from his birth to his death, from baby blocks to designs for his tomb is embraced in Raymond A. Ballinger's "Lettering Art in Modern Use" (Reinhold Publishing Co., New York, \$12). In period of time it includes two thousand years, from ancient Rome to yesterday's streetcar poster. It is not a history of lettering, but rather an inspiration book of lettering, and vividly shows how lettering affects all phases of our lives.

Mr. Ballinger has divided lettering into six very unusual categories, which

he calls Classic, Mechanical, Script, Manuscript Forms, Romantic, and Pictorial. Classic letters, as here defined, are really all undecorated roman letters with serif structure, and his examples range from classic letters in the time of Trajan to classic letters such as Onyx and Ultra Bodoni. Printers will perhaps quarrel with this simplification, since they are so used to roman letters being divided into old style, transitional, and modern. But strictly for lettering purposes, this simplification seems defensible.

Mechanical letters are those without serifs, so commonly but mistakenly called gothic. In this section are two tissue overlays of two sans-serif alphabets quite often used some years ago by such designers as A. M. Cassandre and Alexey Brodovitch. These overlays can be extremely useful to a beginner in learning the basic structure of a sans-serif letter. An experienced artist can also find many basic uses for this mechanical method. But letters of personality are never arrived at through the use of compass, T-square, and triangle alone. Spacing and delicate modeling are also required, which the author is careful to emphasize.

No part of graphic arts has received more deserved attention recently than the script letter. Part of this is due to the zealous missionary work of calligraphic enthusiasts such as Paul Standard and Arnold Bank. But others, including Ray Ballinger, have added much in the way of experimen-

tation to this revival in writing hands. One particularly informative double spread in this section shows several specimens of different kinds of script and the tools used to accomplish each. These vary from a standard artist's drawing pen to a Japanese brush.

Under the classification of Romantic, Mr. Ballinger has grouped thirty-six pages of nineteenth century type designs. In some purist circles a great many if not most of these bewildering letters are considered hideously bad. But for many nostalgic and other effects sought for in advertising they have great inspirational value. Fletcher MacNeill and Arthur Williams, for example, have produced some superb designs using these nineteenth-century sources.

Fully a third of the book is devoted to a final section called "Masterpieces of Lettering." This contains a really beautiful and tasteful collection of specimens used in publicity, packaging, posters, books, silver, glass, fabrics, and architecture. It is magnificently printed by sheet-fed gravure. This book will be a valuable

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
THE DOUBLE SHUFFLE <i>James Hadley Chase</i> (Dutton: \$2.50)	Steve Harmas (insurance eye) et ux look into queer Calif. deal; death keeps pace as trail hottens.	Technical angle good; nice by-play; plot slightly chi-chi, but honest job.	Will do
JUST KILLING TIME <i>Richard Ellington</i> (Morrow: \$2.50)	N.Y. Private Eye Steve Drake takes on lady client enjoying marital jam; her troubles are soon over.	TV angle important as yarn develops; pace lags in middle, picks up at end.	Time-killer, as prescribed
DEATH OF AN INTRUDER <i>Nedra Tyre</i> (Knopf: \$2.50)	Lonely old maid, nice home, finds compulsory female boarder on hands, plans killing.	Plot contrived, and characters made to fit same; jolt ending.	Not up to her first
NARROW GAUGE TO MURDER <i>Carolyn Thomas</i> (Lippincott: \$2.50)	College gal, thesising in Colorado mts., finds self teacherless; local law adds it up.	Plot overloaded (and cast also), but background is well-handled, and things move.	Sprightly

—SERGEANT CUFF.

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aid to anyone engaged in producing or reproducing letters of any kind.

—P. J. CONKWRIGHT.

A CLASSIC REPRINTED: Ten years ago Frederic W. Goudy had just completed two jobs in California. The first was a type face, designed exclusively for the University of California Press, called California Old Style. The second was a revision and enlargement of two books he had previously published in the 1920's, "The Alphabet" and "Elements of Lettering." These two books, so useful to lettering artists and printers, had long been out of print. Under the encouragement and assistance of the late Samuel Farquhar, Goudy prepared a new edition, which was composed in the new California Old Style.

Although the book, now republished as "The Alphabet and Elements of Lettering" (University of California Press, \$7.50), contains a good summary of the history of the alphabet, its real importance lies in the twenty-seven plates of fifteen alphabets. Nowhere else can the development of the roman letter be seen in such compact form, and for purposes of comparison it is ideal. Among the alphabets included are classic Roman from the base of the Trajan column, black letter as used by Gutenberg, Sweynheim and Pannartz, Jensen, Caslon, Bodoni, and Kennerley. This book has been reprinted from the 1942 edition, and the offset reproduction is exceptionally fine.

—P. J. C.

RECORD OF A GREAT TYPE DESIGNER: Jan van Krimpen is best known in this country as the creator of Lutetia type, which has been used by many discriminating printers for over twenty years. But some of his finest designs are little known. Romance, Romulus, Spectrum, and Sheldon are some of these. It is difficult not to use superlatives when describing Van Krimpen's work, but the choicest superlatives should be reserved for three of his designs. His Cancelleresca bastarda, a script to be used with Romulus, is one of the most beautiful ever drawn. His Antigone Greek and the open capitals designed to accompany it are simply magnificent.

John Dreyfus's "The Work of J. van Krimpen" (Macmillan, \$9) is an illustrated record of Van Krimpen's work with the famous Netherlands type foundry, Enschede, during the past thirty-five years. Mr. Dreyfus's appreciative biographical commentary is interesting and illuminating, but the eighty pages of illustrations showing text and title pages, monograms, postage stamps and many other designs form the record of Van Krimpen's work.

—P. J. C.

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