
ANATOMY
OF A
TYPEFACE

ALEXANDER LAWSON



DAVID R. GODINE, PUBLISHER
BOSTON

BASKERVILLE

The roman types heretofore discussed in this book have been part of the group classified as old style; that is, they are in the spirit of the first roman types developed in Italy between 1470 and 1500. The reader will remember that by the latter date the earlier pen-dominated styles were giving way to the more precisely cut romans of Francesco Griffo. Further modifications took place during the sixteenth century, under the influence of Claude Garamond and his contemporaries. After that the Dutch punchcutters carried out more changes during the next century, so that by the time of William Caslon the old-style letter form, as expressed in a printing type, had reached its final development.

In the last decade of the seventeenth century the first conscious revision of old style occurred in France, with the creation of the fonts for the Imprimerie Royale. These letters, cut by Philippe Grandjean (at the direction of a committee appointed for the purpose by Louis XIV), differed notably from the old-style pattern. The round characters were given a perpendicular axis, as opposed to the incline of the old style, and the serifs were both flatter and sharper, with less bracketing than in the earlier faces. Some authorities have called the *Romains du Roi* the first modern types, but they seem closer to the transitional classification, which contains features of old style and modern in equal degrees. Whatever theory is followed, however, this French departure from old style greatly influenced designers of printing types during the eighteenth century. There is general agreement that the best-known of these designers, John Baskerville, an English amateur printer and typefounder, be credited with the creation of one of the earliest transitional types.

By every measure, Baskerville's types have demonstrated universal appeal. The proof of this is their present availability throughout the world in the form of single types for hand-composition and for all of the typesetting machines from hot-metal to cathode-ray-tube (CRT).

BASKERVILLE IS OPEN AND CLEAR,
WITH DELICATE HAIRLINES AND SERIFS, AND
appears to the best advantage when printed on
smooth paper stock. The companion italic is
very narrow. Both \$1234567890 \$1234567890

IT WAS A WONDERFUL THING TO
CONCEIVE AN IDEA AS REVOLUTIONARY AS
that embodied in Lanston's first Monotype
and to build it \$1234567890 \$1234567890

Baskerville (Monotype)

The current popularity of the type is comparatively recent, even though the face was designed more than two centuries ago. The Birmingham printer, underappreciated in his time, would have been delighted to know that his type had won full acceptance in the twentieth century, surpassing in esteem even the well-loved Caslon styles of his own era – which he was consciously trying to improve upon.

John Baskerville was about forty-five years old when he turned to printing as an avocation following an extremely successful decade in the japanning business. Earlier in his life he had been a writing master and had also engraved headstones. In both these capacities he had developed a high degree of skill in the definition of letter forms.

In 1750 Baskerville engaged the services of the punchcutter John Handy and proceeded with ambitious plans for the establishment of a press in which he intended to do fine printing. By 1754 he had progressed to the point of producing a prospectus for his first book, the *Georgics* of Virgil, which finally appeared in 1757. In 1758 Baskerville used the preface of his second book, an edition of Milton, to explain why he had become a printer:

Amongst the several mechanic Arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self ideas of greater accuracy than had yet appeared, and

- 300 Tum duo Trinacrii juvenes, Elymus, Panopescque,
 Affueti filvis, comites senioris Acestæ.
 Multi præterea, quos fama obscura recondit.
 Aeneas quibus in mediis sic deinde locutus:
 Accipite hæc animis lætasque advertite mentes:
 305 Nemo ex hoc numero mihi non donatus abibit.
 Gnoscia bina dabo levato lucida ferro
 Spicula, cœlatamque argento ferre bipennem.
 Omnibus hic erit unus honos. tres præmia primi
 Accipient, flavaque caput nectentur oliva.
 310 Primus equum phaleris insignem victor habeto.
 Alter Amazoniam pharetram, plenamque fagittis
 Threiciis; lato quam circum amplectitur auro
 Balteus, et tereti subnectit fibula gemma.
 Tertius Argolica hac galea contentus abito.
 315 Hæc ubi dicta: locum capiunt, signoque repente
 Corripiunt spatia audito, limenque relinquunt
 Effusi, nimbo similes: simul ultima signant.
 Primus abit, longeque ante omnia corpora Nifus
 Emicat, et ventis et fulminis ocior alis.
 320 Proximus huic, longo sed proximus intervallo,
 Insequitur Salius: spatium post deinde relicto
 Tertius Euryalus.
 Euryalumque Elymus sequitur: quo deinde sub ipso
 Ecce volat, calcemque terit jam calce Dioces,
 325 Incumbens humero: spatia et si plura superfint;
 Transeat elapsus prior, ambiguumve relinquat.
 Jamque fere spatium extremo, fessique sub ipsum
 Finem adventabant; levi quum sanguine Nifus
 Labitur infelix: cæcis ut forte juvenis
 330 Fusus humum viridesque super madefecerat herbas.

Hic

have endeavoured to produce a Set of Types according to what I conceived to be their true proportion.

The most popular types in England during this period were those produced by William Caslon. Baskerville was at some pains to indicate that he admired the Caslon designs, writing in the same preface:

Mr. Caslon is an Artist, to whom the Republic of Learning has great obligations; his ingenuity has left a fairer copy for my emulation than any other master.

In his great variety of Characters I intend not to follow him; the Roman and Italic are all that I have hitherto attempted; if in these he has left room for improvement, it is probably more owing to that variety which divided his attention, than to any other cause. I honor his merit, and only wish to derive some small share of Reputation, from an Art which proves accidentally to have been the object of our mutual pursuit.

In addition to the design of a new type, Baskerville made a number of other innovations, all of which would today come under the heading of quality control. Although his press, constructed of wood, followed the standard model then employed by English printers, he invented two important changes in its design. First, he made the bed and the platen of machined brass, one inch thick. Next, instead of utilizing a soft packing, which would have produced too deep an impression of his types, Baskerville used a tympan of smooth vellum, packed with superfine cloth. These improvements he discussed in a letter to a contemporary printer: 'I have with great pains justified the plate for the Platten a Stone [bed] on which it falls, so that they are as perfect planes as it will ever be my power to procure. . . .'

Since it was his scheme to produce perfect printing, Baskerville also experimented with the formula for an ink that would not only print blacker and more evenly than existing inks, but would also dry faster, permitting the more rapid printing of the reverse side of the sheet. T. C. Hansard, in his 1825 manual of printing, *Typographia*, stated that the Baskerville ink formula was the first important improvement in that art in more than two hundred years.

Not satisfied with these upgradings of the printing process, Baskerville turned to the papermaker's craft. The paper for printing up to his time was laid paper, in which the lines of the papermaker's mold produced vertical ribs on the sheet. Baskerville attempted to obtain a smoother page by experimenting with the mold. For a mold he obtained a woven screen, which produced a new kind of paper lacking the laid lines; it has since been called wove paper. The first use of it

was in the *Georgics*, a book collected today both for its typography and for its paper.

Finally, Baskerville built what was called a smoothing press, consisting of two heated copper cylinders between which was fed each sheet that issued from the press, after the ink had sufficiently dried. This process of flattening the printed image gave the page a plate-smooth finish. And to assure that the inking of all his pages would appear uniform, Baskerville printed extra sheets in order to match pages. Such perfectionism, needless to say, did not endear him to his competitors.

Indeed, the combination of all these features in his method of printing made Baskerville a most controversial figure among the professional printers of his period: he was as roundly damned as he was lavishly praised. In addition, the mixed reception by his colleagues to his high-quality printing was exacerbated both by his amateur status and by his personal eccentricities, notable even in a period of determinedly eccentric behavior.

Daniel Berkeley Updike mentions that, in the words of Macaulay, Baskerville's first book 'went forth to astonish all the librarians of Europe.' Indeed, it was on the Continent that Baskerville achieved his greatest fame, both as a designer of type and as a printer. Professionals and bibliophiles were alike amazed.

The noted French typesetter and inventor of the typographical point, Pierre Simon Fournier, writing in *Manuel Typographique* (1764–66) said of Baskerville and his types: 'He has spared neither pains nor expense to bring them to the utmost pitch of perfection. The letters are cut with great daring and the italic is the best to be found in any English foundry, but the roman is a little too wide.'

A young Italian compositor named Giambattista Bodoni, then working at the Vatican printing office, became so excited about the excellence of Baskerville's work that he determined to travel to Birmingham to meet him. Even across the Atlantic, Benjamin Franklin, the best-known American printer—who had bought six copies of the *Georgics*—became a widely quoted admirer. Nevertheless, in England Baskerville was vilified by his fellow printers.

Despite the many improvements John Baskerville introduced to the art of printing, he did not profit by them. His standards of production were so high that he was unable to compete with the commercial printers for the work of the booksellers (booksellers acted then as publishers), who complained that his prices were two to three

Christ prayeth for his apostles: C H A P. XVIII.

He is betrayed by Judas.

they were, and thou gavest them me; and they have kept thy word.

Now they have known that all things whatsoever thou hast given me are of thee.

For I have given unto them the words which thou gavest me; and they have received them, and have known surely that I came out from thee, and they have believed that thou didst send me.

I pray for them: I pray not for the world, but for them which thou hast given me; for they are thine.

And all mine are thine, and I am glorified in them.

And now I am no more in the world, but these are in the world, and I come to thee. Holy Father, keep through thine own name those whom thou hast given me, that they may be one, as we are.

While I was with them in the world, I kept them in thy name: those that thou gavest me I have kept, and none of them is lost, but the son of perdition; that the scripture might be fulfilled.

And now come I to thee, and these things I speak in the world, that they might have my joy fulfilled in themselves.

I have given them thy word; and the world hath hated them, because they are not of the world, even as I am not of the world.

I pray not that thou shouldest take them out of the world, but that thou shouldest keep them from the evil.

They are not of the world, even as I am not of the world.

Sanctify them through thy truth: thy word is truth.

As thou hast sent me into the world, even so have I also sent them into the world.

And for their sakes I sanctify myself, that they also might be sanctified through the truth.

Neither pray I for these alone, but for them also which shall believe on me through their word;

That they all may be one; as thou, Father, art in me, and I in thee, that they also may be one in us: that the world may believe that thou hast sent me.

And the glory which thou gavest me, I have given them; that they may be one, even as we are one:

I in them, and thou in me, that they may be made perfect in one, and that the world may know that thou hast sent me, and hast loved them, as thou hast loved me.

Father, I will that they also whom thou hast given me be with me where I am; that they may behold my glory which thou hast given me: for thou lovedst me before the foundation of the world.

Thou hast sent me into the world, and thou hast loved me, and thou hast kept me, that I should not be alone, and thou hast kept me from the evil. Now I am no more in the world, but these are in the world, and I come to thee. Holy Father, keep through thine own name those whom thou hast given me, that they may be one, as we are.

O righteous Father, the world hath not known thee: but I have known thee, and these have known that thou hast sent me.

And I have declared unto them thy name, and will declare it: that the love wherewith thou hast loved me, may be in them, and I in them.

C H A P. XVIII.

Judas betrayeth Jesus. The officers fall to the ground. Peter smiteth off Malchus' ear. Jesus is taken and led unto Annas and Caiaphas. Jesus examined before Caiaphas. His arraignment before Pilate. He is kinged. The Jews ask Barabbas to be let loose.

WHEN Jesus had spoken these words, he went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples.

And Judas also, which betrayed him, knew the place: for Jesus oft-times resorted thither with his disciples.

Judas then, having received a band of men, and officers from the chief priests and Pharisees, cometh thither with lanterns, and torches, and weapons.

Jesus therefore, knowing all things that should come upon him, went forth, and said unto them, Whom seek ye?

They answered him, Jesus of Nazareth. Jesus saith unto them, I am he. And Judas also which betrayed him, stood with them.

As soon then as he had said unto them, I am he, they went backward, and fell to the ground.

Then asked he them again, Whom seek ye? And they said, Jesus of Nazareth.

Jesus answered, I have told you that I am he. If therefore ye seek me, let these go their way:

That the saying might be fulfilled which he spake, Of them which thou gavest me have I lost none.

Then Simon Peter, having a sword, drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus.

Then said Jesus unto Peter, Put up thy sword into the sheath: for the cup which my Father hath given me, shall I not drink it?

Then the band, and the captain and officers of the Jews, took Jesus, and bound him.

And led him away to Annas first (for he was father-in-law to Caiaphas, which was the high priest that same year).

Now Caiaphas was he which gave counsel to the Jews, that it was expedient that one man should die for the people.

And Simon Peter followed Jesus, and so did another disciple. That disciple was known unto the high priest, and went in with Jesus into the palace of the high priest.

But Peter stood at the door without. Then

Thou hast sent me into the world, and thou hast loved me, and thou hast kept me, that I should not be alone, and thou hast kept me from the evil. Now I am no more in the world, but these are in the world, and I come to thee. Holy Father, keep through thine own name those whom thou hast given me, that they may be one, as we are.

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ abcdefghijklmnopqrstu
 vwxyz .,:;!P\$&ffflfffl 1234567890
 ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ abcdefghijk
 lmnopqrstuvwxyz 1234567890
 .,:;!P\$&ffflfffl

Baskerville (ATF)

times as much as they paid elsewhere for the same kind (though not quality) of work. In 1762, writing to Franklin about his problems in maintaining his printing office, Baskerville stated, 'Had I no other dependence than typefounding and printing, I must starve.' But he persevered, and a year later he produced his masterpiece, a folio Bible printed for Cambridge University. Although indifferently received at its appearance, this edition today is considered one of the finest books not just of the eighteenth century, but since William Caxton established the first English press, five centuries ago.

His beautiful Bible notwithstanding, Baskerville reached the opinion that his hobby of printing was a luxury. He thus spent the rest of his life attempting, fruitlessly, to dispose of his punches and matrices, along with the rest of his printing equipment. It was not until 1779, four years after his death, that his widow was able to find a purchaser, in the person of Caron de Beaumarchais, the French dramatist, who wanted the Baskerville equipment for the printing of an edition of the works of Voltaire. When this work—seventy volumes in octavo and ninety-two volumes in duodecimo—was off the

EARLY PAPERS

INTRODUCTION

THE earliest of the papers in Boswell's hand, which we find to have been preserved at Malahide Castle, takes us back to July 1754 when he was thirteen years of age,—a date four years before that of his first published letter to Temple. We catch for the first time, if only for an instant, an authentic image of Boswell's boyhood: of Boswell in miniature. From that date the present volume extends to August 6, 1763 when, leaving Dr. Johnson on the shore at Harwich, he set forth on his Continental adventure. This day is decisive for Boswell's destiny: the seal is set on the new friendship with Johnson; the die is cast for a legal career; and the journey begun which will lead him to Paoli.

Up to his departure from England the juvenility, which to the last may be considered a distinguishing feature of Boswell's character, is extremely marked. He is still more or less under tutelage, and uncertain as to his profession: it is not until a few months before his departure that he renounces his desire to obtain a commission in the Guards. His Continental studies and travels, culminating in the Tour to Corsica, are an interlude apart, from which he returns with habits of independence, a knowledge of the world and some fixity of ambition. Thus we

Monotype and foundry Baskerville combined in page designed by Bruce Rogers

was in the *Georgics*, a book collected today both for its typography and for its paper.

Finally, Baskerville built what was called a smoothing press, consisting of two heated copper cylinders between which was fed each sheet that issued from the press, after the ink had sufficiently dried. This process of flattening the printed image gave the page a plate-smooth finish. And to assure that the inking of all his pages would appear uniform, Baskerville printed extra sheets in order to match pages. Such perfectionism, needless to say, did not endear him to his competitors.

Indeed, the combination of all these features in his method of printing made Baskerville a most controversial figure among the professional printers of his period: he was as roundly damned as he was lavishly praised. In addition, the mixed reception by his colleagues to his high-quality printing was exacerbated both by his amateur status and by his personal eccentricities, notable even in a period of determinedly eccentric behavior.

Daniel Berkeley Updike mentions that, in the words of Macaulay, Baskerville's first book 'went forth to astonish all the librarians of Europe.' Indeed, it was on the Continent that Baskerville achieved his greatest fame, both as a designer of type and as a printer. Professionals and bibliophiles were alike amazed.

The noted French typefounder and inventor of the typographical point, Pierre Simon Fournier, writing in *Manuel Typographique* (1764–66) said of Baskerville and his types: 'He has spared neither pains nor expense to bring them to the utmost pitch of perfection. The letters are cut with great daring and the italic is the best to be found in any English foundry, but the roman is a little too wide.'

A young Italian compositor named Giambattista Bodoni, then working at the Vatican printing office, became so excited about the excellence of Baskerville's work that he determined to travel to Birmingham to meet him. Even across the Atlantic, Benjamin Franklin, the best-known American printer—who had bought six copies of the *Georgics*—became a widely quoted admirer. Nevertheless, in England Baskerville was vilified by his fellow printers.

Despite the many improvements John Baskerville introduced to the art of printing, he did not profit by them. His standards of production were so high that he was unable to compete with the commercial printers for the work of the booksellers (booksellers acted then as publishers), who complained that his prices were two to three

Christ prayeth for his apostles: C H A P. XVIII.

they were, and thou gavest them me; and they have kept thy word.

7 Now they have known that all things whatsoever thou hast given me are of thee.

8 For I have given unto them the words which thou gavest me; and they have received them, and have known surely that I came out from thee, and they have believed that thou didst send me.

9 I pray for them: I pray not for the world, but for them which thou hast given me; for they are thine.

10 And all mine are thine, and thine are mine; and I am glorified in them.

11 And now I am no more in the world, but these are in the world, and I come to thee. Holy Father, keep through thine own name those whom thou hast given me, that they may be one, as we are.

12 While I was with them in the world, I kept them in thy name: those that thou gavest me I have kept, and none of them is lost, but the son of perdition; that the scripture might be fulfilled.

13 And now come I to thee, and these things I speak in the world, that they might have my joy fulfilled in themselves.

14 I have given them thy word; and the world hath hated them, because they are not of the world, even as I am not of the world.

15 I pray not that thou shouldest take them out of the world, but that thou shouldest keep them from the evil.

16 They are not of the world, even as I am not of the world.

17 Sanctify them through thy truth: thy word is truth.

18 As thou hast sent me into the world, even so have I also sent them into the world.

19 And for their sakes I sanctify myself, that they also might be sanctified through the truth.

20 Neither pray I for these alone, but for them also which shall believe on me through their word;

21 That they all may be one; as thou, Father, art in me, and I in thee, that they also may be one in us: that the world may believe that thou hast sent me.

22 And the glory which thou gavest me, I have given them; that they may be one, even as we are one:

23 I in them, and thou in me, that they may be made perfect in one, and that the world may know that thou hast sent me, and hast loved them, as thou hast loved me.

24 Father, I will that they also whom thou hast given me be with me where I am; that they may behold my glory which thou hast given me: for thou lovedst me before the foundation of the world.

¹ ch. 8. v. 18. & 19. & 24. 10. * ch. 16. v. 27. 30. * 1 John 5. 19. & ch. 16. v. 13. & 1 Pet. 1. 5. Jude 1. * ver. 21. & c. 10. 30. * ch. 6. 29. & 10. 18. Heb. 2. 12. * ch. 18. 9. 1 John 1. 19. * ch. 6. 70. & 13. 28. * 1 Pet. 1. 12. * ch. 13. 28. * Gal. 1. 4. * 1 Thess. 3. 2. * 1 John 3. 18. * ch. 13. 3. Ad. 15. 9. Eph. 3. 26. 1 Pet. 1. 22. * Sam. 7. 18. ch. 8. 40. * ch. 10. 21. * 1 Cor. 1. 2. 30. * 1 Thess. 4. 7. Heb. 10. 10. * Or, truly sanctified. * ver. 11. 22. 23. Gal. 3. 28. ch. 10. 38. & 14. 11. & ch. 14. 20. * Col. 3. 14. * ch. 11. 26. & 14. 2.

He is betrayed by Judas.

25 O righteous Father, the world hath not known thee: but I have known thee, and these have known that thou hast sent me.

26 And I have declared unto them thy name, and will declare it: that the love wherewith thou hast loved me, may be in them, and I in them.

C H A P. XVIII.

¹ Judas betrayeth Jesus. ⁶ The officers fall to the ground. ¹⁰ Peter saith off Malchus' ear. ¹² Jesus is taken and led into Annas and Caiaphas. ¹³ Peter's denial. ¹⁸ Jesus examined before Caiaphas. ²⁸ His arraignment before Pilate. ³⁶ His kingdom. ³⁹ The Jews wish Barabbas to be let loose.

WHEN Jesus had spoken these words, he went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples.

2 And Judas also, which betrayed him, knew the place: for Jesus oft-times resorted thither with his disciples.

3 Judas then, having received a band of men, and officers from the chief priests and Pharisees, cometh thither with lanterns, and torches, and weapons.

4 Jesus therefore, knowing all things that should come upon him, went forth, and said unto them, Whom seek ye?

5 They answered him, Jesus of Nazareth. Jesus saith unto them, I am he. And Judas also which betrayed him, stood with them.

6 As soon then as he had said unto them, I am he, they went backward, and fell to the ground.

7 Then asked he them again, Whom seek ye? And they said, Jesus of Nazareth.

8 Jesus answered, I have told you that I am he. If therefore ye seek me, let these go their way:

9 That the saying might be fulfilled which he spake, Of them which thou gavest me have I lost none.

10 Then Simon Peter, having a sword, drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus.

11 Then said Jesus unto Peter, Put up thy sword into the sheath: for the cup which my Father hath given me, shall I not drink it?

12 Then the band, and the captain and officers of the Jews, took Jesus, and bound him,

13 And led him away to Caiaphas, which was the high priest that same year.

14 Now Caiaphas was he which gave counsel to the Jews, that it was expedient that one man should die for the people.

15 And Simon Peter followed Jesus, and so did another disciple. That disciple was known unto the high priest, and went in with Jesus into the palace of the high priest.

16 But Peter stood at the door without. Then

¹ Thess. 4. 17. * ch. 13. 21. & 26. 3. * ch. 3. 29. & 8. 55. & 10. 13. * ver. 8. ch. 16. 27. * ch. 13. 9. * Math. 26. 36. Mark 14. 32. Luke 22. 39. * 1 Sam. 13. 22. * Luke 22. 39. * Math. 26. 47. Mark 14. 43. Luke 22. 47. Ad. 1. 16. * ch. 17. 13. * Math. 16. 21. Mark 14. 47. Luke 22. 49. 50. * Math. 20. 22. & 26. 39. 42. * See Math. 26. 37. Luke 22. 2. * And Annas first Christ bound unto Caiaphas the high priest. ver. 24. * ch. 11. 20. * Math. 26. 38. Mark 14. 34. Luke 22. 34. * Math. 26. 69.

11 Q

ABCDEFGHIJKLMNOPQRSTUVWXYZ
vwxyz .,:;!P\$&ffflffl 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ abcdefghijk
lmnopqrstuvwxyz 1234567890
.,,:;!P\$&ffflffl

Baskerville (ATF)

times as much as they paid elsewhere for the same kind (though not quality) of work. In 1762, writing to Franklin about his problems in maintaining his printing office, Baskerville stated, 'Had I no other dependence than typefounding and printing, I must starve.' But he persevered, and a year later he produced his masterpiece, a folio Bible printed for Cambridge University. Although indifferently received at its appearance, this edition today is considered one of the finest books not just of the eighteenth century, but since William Caxton established the first English press, five centuries ago.

His beautiful Bible notwithstanding, Baskerville reached the opinion that his hobby of printing was a luxury. He thus spent the rest of his life attempting, fruitlessly, to dispose of his punches and matrices, along with the rest of his printing equipment. It was not until 1779, four years after his death, that his widow was able to find a purchaser, in the person of Caron de Beaumarchais, the French dramatist, who wanted the Baskerville equipment for the printing of an edition of the works of Voltaire. When this work—seventy volumes in octavo and ninety-two volumes in duodecimo—was off the

EARLY PAPERS

INTRODUCTION

THE earliest of the papers in Boswell's hand, which we find to have been preserved at Malahide Castle, takes us back to July 1754 when he was thirteen years of age,—a date four years before that of his first published letter to Temple. We catch for the first time, if only for an instant, an authentic image of Boswell's boyhood: of Boswell in miniature. From that date the present volume extends to August 6, 1763 when, leaving Dr. Johnson on the shore at Harwich, he set forth on his Continental adventure. This day is decisive for Boswell's destiny: the seal is set on the new friendship with Johnson; the die is cast for a legal career; and the journey begun which will lead him to Paoli.

Up to his departure from England the juvenility, which to the last may be considered a distinguishing feature of Boswell's character, is extremely marked. He is still more or less under tutelage, and uncertain as to his profession: it is not until a few months before his departure that he renounces his desire to obtain a commission in the Guards. His Continental studies and travels, culminating in the Tour to Corsica, are an interlude apart, from which he returns with habits of independence, a knowledge of the world and some fixity of ambition. Thus we

Monotype and foundry Baskerville combined in page designed by Bruce Rogers

C'est le sujet de cette Médaille. On y voit Pallas, tenant un Javelot prest à lancer; le fleuve de l'Escauld effrayé s'appuye sur son Urne. La Légende, HISPANIS TRANS SCALDIM PULSIS ET FUGATIS, signifie, les Espagnols défaits & poussez au-delà de l'Escauld. L'Exergue, CONDATUM ET MALBODIUM CAPTA. M. DC. XLIX. prise de Condé & de Maubeuge. 1649.

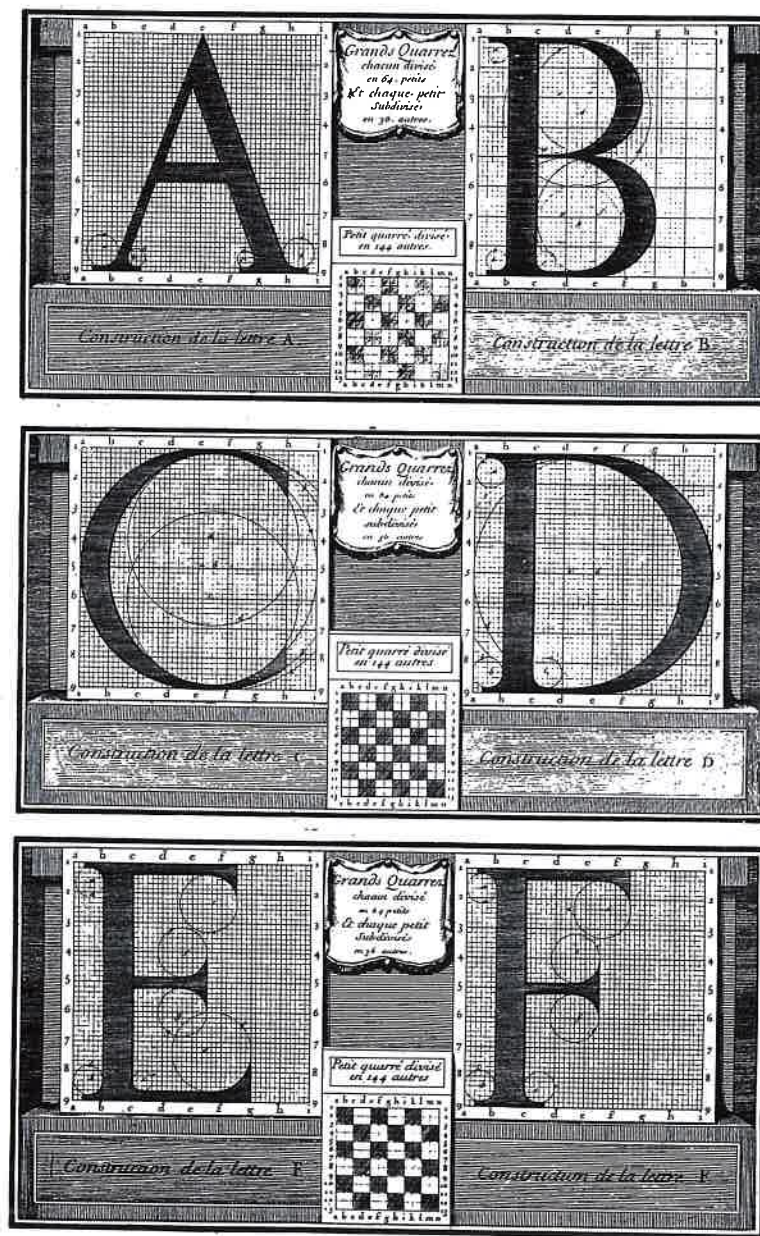
Grandjean's *Romain du Roi*, engraved between 1694 and 1714

press at Kehl, Germany, in 1789, Beaumarchais took the punches and matrices to Paris, where he established a typefoundry.

His undertaking was short-lived, however, as he died just one year later. It is not known how many times the Baskerville matrices then changed hands before their eventual acquisition by the Paris typefoundry Bertrand in 1893. Their exalted lineage during this period was neither known nor suspected, but even had it been known, it is doubtful that this would have made much difference to printers. For typographic tastes had undergone numerous changes over the nineteenth century, and the classic letter forms were neither as admired nor as utilized as in earlier times. However, it was at this point, the turn of the century, that the private-press movement was poised to initiate its great regeneration of the art of the printed book.

The revival of the Baskerville types was prompted by the distinguished American typographer Bruce Rogers. While serving as adviser to Cambridge University Press in 1917, Rogers discovered in a Cambridge bookshop a specimen of a type that he instantly recognized as Baskerville. After some typographic sleuthing, he traced the letter to the Fonderie Bertrand in France. When he became printing adviser to Harvard University Press in 1919, he recommended the purchase and use there of the Baskerville types that had been cast from the original matrices.

Thus the type again became known, and when the Lanston Monotype Corporation of London began its program of reviving a number of classic roman types, Baskerville was one of the first to be considered. It was cut in 1923. In 1926 the Stempel typefoundry in Frankfurt, Germany, produced a copy, which was also used by the German Linotype company a year later. Mergenthaler Linotype in England and the United States brought out a version in 1931. Intertype Basker-



Plate, probably engraved by Louis Simonneau, as a model for the type cut by Philippe Grandjean

ville, as well, became available that year. Book typographers rapidly made the revival a resounding success, and they have continued to favor the type.

Produced so generally, before long Baskerville became one of the most widely used types. Making its first appearance in the American Institute of Graphic Arts' Fifty Books of the Year Exhibition in 1925, it has been absent from the annual list just once (in 1927). In three different years Baskerville was used in fifteen selections, and it is now the type that has appeared most frequently in all the books ever selected for exhibition.

In a most generous action, Charles Peignot, representing the Paris typefoundry Deberny et Peignot, the last commercial owner of the historic font, returned the original punches to English soil in 1953, making them a gift to Cambridge University Press, which happily accepted them as representatives of the English national heritage.

The modern recuttings of Baskerville discussed up to this point have all been very close copies of the original, but there is another, quite distinct Baskerville, also well known and deservedly popular, but principally as a display type. In Europe this version is called the Fry Baskerville, whereas in the United States it is more commonly known as Foundry Baskerville.

John Baskerville, though reviled by most English printers in his lifetime, after his death achieved admiration for his types among the typefounders of England. In fact, even before he died (in 1775), some of Baskerville's compatriots were already imitating his work. In 1764 Joseph Fry (a doctor) and William Pine established a typefoundry in Bristol under the direction of the punchcutter Isaac Moore, whose name was given to the firm. Moore then cut a copy of Baskerville's letters, the first showing of it appearing in a 1766 specimen sheet of the foundry. Two other founders of the period also emulated the Baskerville design, Alexander Wilson in Glasgow and the Caslon foundry in London. It is the Fry cutting, however, that has come down to the present day, constantly changing ownership over the years until becoming the property of the famed Birmingham firm Stephenson, Blake & Company, which reissued the type in 1910. In the United States the American Type Founders Company brought out a copy of this face about 1915 in a cutting devised by Morris Benton.

The basic difference between the original Baskerville and the Fry, or Foundry, imitations is in the serif structure, which in the latter is

almost needle sharp, as opposed to the flat endings of the former. In addition, the Foundry type has much greater contrast between the thick and thin strokes.

Foundry Baskerville is at its best in the larger sizes, above 18-point. It did not receive much attention in the United States until it became a 'trend' type in national advertising in the 1950s. Since that time it has seen frequent use, in this country mostly for display (to accompany a version made by American Monotype, which was never cast larger than 36-point), and it has been adapted to the phototype-setters. But despite its modern commercial affinity, Fry is nonetheless a rendering of the original, classic Baskerville, so beloved for book composition.