

With 188 illustrations

Thames and Hudson

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Monotype Casion

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Caslon italic terminal letters from the Caslon Foundry

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Monotype Baskerville

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Monotype Bell, originally cut by Richard Austin for John Bell (1745-1831) following after Baskerville, in the 'modern' style.

being a writing-master and engraver, made a fortune in Caslon's admirers was John Baskerville (1706-75), who, after made to his own specification, and pressed his sheets, after printing: he designed and cut a new typeface (which is still, in librarians of Europe'. He became the first English printer printing, between hot copper plates to enhance the effect. In 1757 his first book, the Virgil, went forth to astonish all the faces), he built a new press, made his own ink, since Caxton whose books are known by their printer's name classical: they do not rely on ornament or illustration of any before their author's. The style of his books is severe and garden at Easy Hill, outside Birmingham. he should be buried upright in non-consecrated ground in his will, as a last gesture of rationalism against superstition, that kind, as did most books of his day. Baskerville directed in his versions, one of the most popular English book in the japanning trade. He then took up had paper

Whereas Caslon was a tradesman, whose business was to Whereas Caslon was a tradesman, whose businessman who took make and sell types, Baskerville was a businessman who took make and sell types, Baskerville was a businessman who took make and sell types, Baskerville was a businessman who took make and sell it as an art. These up printing for pleasure, and regarded it as an art. These up printing of the twentieth now on, until they converge at the beginning of the twentieth now on, until they converge at the beginning of the twentieth now on, until they converge at the beginning of the printing century in the person of a new professional in the printing trade, the typographer, who tries to carn a commercial living,

and be an artist at the same time. to commercial practice, is someone who has always existed in printing, at least since the seventeenth century. A notable typefoundry. In 1742 he published his famous specimen book Modèles des Caractères de l'imprimerie, 16 and a smaller Luc in Paris before going to work under his brother in " printing family, was taught drawing at the Académie de Si Simon Fournier le jeune (1712-68). This man, born into a example was Baskerville's contemporary in France, earlier faces; his italics, called 'the most legible of all italics', 'carried the idea of conformity with roman further than any phique. Fournier's romans were slightly narrower than most Caractères de l'imprimerie, which established his reputation. In author to have been the supreme master of typographic earlier designer; 18 and his printer's flowers 'prove then 1764-66 he published his equally famous Manuel Typogra need for rationalizing type sizes, and in 1737 introduced the ornament' 19 In addition, Fournier was the first to see book designers in the history of printing who combined in his point system (see Chapter 5). He was one of the very lew own person the skills of punchcutting, typefounding and But perhaps today's typographer, applying artistic skills

printing.

In 1925 the Monotype Corporation recut and issued In 1925 the Monotype Corporation recut and issued In 1925 the Monotype Special which became, in the Fournier's roman and italic types, which became, in the 1930s, among the most popular of all book faces. The 1940s 1930s, among the most popular of all book faces. The 1940s 1930s, among the most popular of all book faces. The 1940s 1940s and ornaments were brilliantly described and illustrated in a double number of The Monotype Recorder, edited, written and designed by Paul Beaujon (Beatrice Warde) in 1926. It was

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typographer (London 1972). upwards was made available. It can be seen (and compared available in only one size: it was used for the last three 'owing to some confusion (due to the typographical adviser's absence abroad) series 183 was approved'. 20 It was used for with 185) in Allen Hutt's excellent Fournier, the compleat volumes of Stanley Morison's typographical journal, which Morison called 'no less a monument to Fournier le Francis Meynell considered to be his press's chef d'auvre, and Fournier were cut, numbered 185 and 178 respectively, and Fleuron. But in 1967 the full composition range from 8 pt The better version, named 'Barbou' (series 178), was for long jeune, although the capitals were specially reduced in height' Monotype composition was made, two different designs by later revealed that before the decision to issue Fournier for Nonesuch Press seven-volume Shakespeare, which

The roman types of Caslon and his predecessors, which we classify as 'old face' (but see also Chapter 5), were based on the forms made by a broad-nibbed pen: if you move a pen sideways it makes a thin line; if you draw it downwards it makes a thick one. And a pen in a writer's hand is most easily held at an angle of about 45° to the line of advance. The effect on round letters like 'e' and 'o' is called, in typographical terminology, 'oblique shading' (see illustration, p. 76).

By the eighteenth century, sometimes called the Age of Reason, types were no longer copies of written letters, they were shapes in their own right, subject to intellectual as well as artistic development. Baskerville had made a very slight movement, in his types, away from oblique shading, but the next step, a decisive and long-lasting one, was made in France, and is associated with the name of Firmin Didot. It was the creation of what is known as the 'modern' face, in which the shading is vertical and the serifs are not bracketed, as is natural with a pen or a brush, but become hair-lines drawn with a ruler. This was a logical intellectual and theoretical solution, which has never appealed greatly to Anglo-Saxon typographers; but 'modern' types quickly became, and have remained until this day, the most commonly used types for nearly all French reading matter.

The first 'modern' faces were introduced by Firmin Didot (1764–1836), the second son of François-Ambroise Didot (1730–1804), who in 1775 had improved Fournier's point system and introduced the 'Didot' point (1 point = 0.3759 mm), which is still the standard unit of type incasurement everywhere in Europe except Britain (see 'hapter 5).

Didot's types seemed, in the eighteenth century, as logical as sans-serif did to the modernists in the 1920s, and were copied all over Europe. They were most conspicuously and successfully taken up by Giambattista Bodoni (1740–1813), who in 1768 was invited to run a private press at the court of Fordinand, Duke of Parma, where he stayed until his death. At first, Bodoni printed small, delicate books in the style of

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Monotype Barbou

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Monotype Fournier

Initials and figures c. 1800 by Firmin

Initials and figures c. 1800 by Firmin Didot. Compare the hair-line unbracketed serifs with those of Bodoni on the next page.