

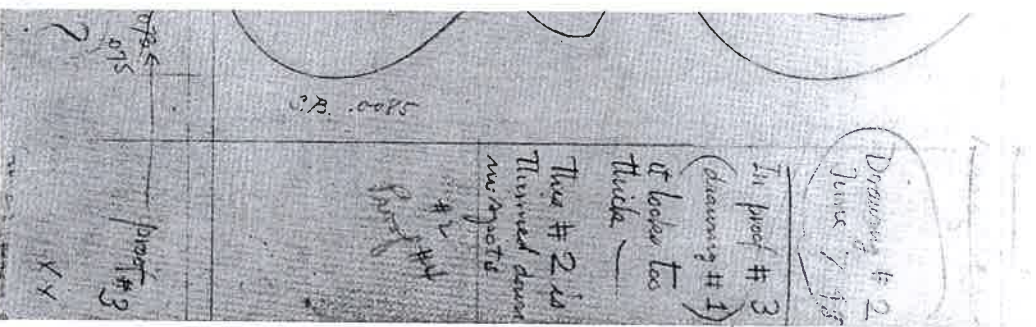
Ruari McLean

The Thames and Hudson Manual of

TYPOGRAPHY

With 188 illustrations

Thames and Hudson



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Monotype Caslon

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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.

Caslon's admirers was John Baskerville (1706-71), who, after being a writing-master and engraver, made a fortune in Birmingham in the japanning trade. He then took up printing: he designed and cut a new typeface (which is still, in various versions, one of the most popular English book faces), he built a new press, made his own ink, had paper made to his own specification, and pressed his sheets, after printing, between hot copper plates to enhance the effect. In 1757 his first book, the *Virgil*, 'went forth to astonish all the librarians of Europe'. He became the first English printer since Caxton whose books are known by their printer's name before their author's. The style of his books is severe and classical: they do not rely on ornament or illustration of any kind, as did most books of his day. Baskerville directed in his will, as a last gesture of rationalism against superstition, that he should be buried upright in non-consecrated ground in his garden at Easy Hill, outside Birmingham.

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

But perhaps today's typographer, applying artistic skills to commercial practice, is someone who has always existed in printing, at least since the seventeenth century. A notable example was Baskerville's contemporary in France, Pierre Simon Fournier le jeune (1712-68). This man, born into a printing family, was taught drawing at the Académie de St Luc in Paris before going to work under his brother in a typefoundry. In 1742 he published his famous specimen book *Caractères des Caractères de l'imprimerie*,¹⁸ and a smaller book *Modèles des Caractères de l'imprimerie*,¹⁹ and a *Manuel Typographique*. Fournier's romans were slightly narrower than most earlier faces; his italics, called 'the most legible of all italics',²⁰ carried the idea of conformity with roman further than any earlier designer;²¹ and his printer's flowers 'prove the author to have been the supreme master of typographic ornament'.²² In addition, Fournier was the first to see the need for rationalizing type sizes, and in 1757 introduced the point system (see Chapter 5). He was one of the very few book designers in the history of printing who combined in his own person the skills of punchcutting, typefounding and printing.

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

