Letter Forms Typographic and Scriptorial

HISTORY AND BIBLIOGRAPHY TWO ESSAYS ON THEIR CLASSIFICATION,

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d irresistible the scien-Imprimerie Royale in hardt before 1720, and m by Fleischman after undais'.

roportions of the 'Roation of mathematical
r hand, Fournier was a
ic methods to the meas were cast. Whereas he
the basis of a field diegard for geometry apegard for geometry aps of the face but to the
a division of 144ths, or
he largest would be 96
uation which, he said,
to another. His remedy
en'est autre chose que la
gaux et determinés, que
a au juste les degrés de

e body to another was egulations for the booksfully dealt with some of fering heights-to-paper), lardize type bodies, and it efficient system. It presican point systems. The fices in Belgium.
Corpus will hardly allow easurements of the bodies Fournier was well aware, ints were made shrinks in

duce the specimens in this Corpus, there is a risk of shrinking. Hence, it drying. Also, in reproduction by collotype, the process used to reproeven if the original itself should present an exact print of the type. short at absolute scientific reproduction of the original size of the print, is to be understood that the utility of the specimens in the Corpus stops

later specimens of the Imprimerie Royale (and its successor the Imdot, the Lorraine family which became interested in bookselling at the primerie Imperiale) and of several members of the great dynasty of Diend of the seventeenth century. François Ambroise Didot (1730–1804) discarded by the third quarter of the eighteenth century. elsewhere on the Continent. The old Aldine pattern was completely densed faces for France, the same process is to be seen in Germany and calculations. As the Didot family pressed forward the supply of conwas mainly responsible for superseding Fournier's point-system by his The process of rationalization in France may be followed in the

THE TYPES OF BASKERVILLE, 1754

shown on the Specimen by John Baskerville of Birmingham, in the ditional proportions, and the Great Primer and Pica Roman and Italic In England the continuing vogue of Caslon's types maintained the traetc.) are shorter than Caslon's. Baskerville's most obvious innovations and width. It is an important fact, however, that his descenders (g, p, q, more than tentative departures from the traditional relations of depth practising writing-master. The origins of his style, which is individual are of artistic importance, as might be expected in a type cut by a County of Warwick, Letter-Founder and Printer, MDCCLIV, are hardly John Clark (1708). These prove Baskerville's style to be less than indiin type, are to be found in the earlier copy-books of George Shelley and sorts, which began in England with the writing-masters, is a significant are none the worse. The rationalization of the stress of the circular vidual in script, and rather derivative; for which, of course, his letters innovation in the development of Baskerville's typographical letter-

ing. He did not follow it up with an economic rationalization of the width of the letters. It is curious that, although condensed lettering is to be found in the copper-engraved writing books of the period 1690-1710, their example had no effect on the punch-cutters. The copper enthe Horace which John Pine completed within the years 1733 and 1737. gravers' condensed letters achieved a brilliant presence on the page of The lettering of this work is a remarkably fine specimen of condensed designing and an absolute masterpiece of consistent engraving. It makes an important artistic contribution but, while manifesting a proper discontent with the face that continued to retain the 'Garland' of the booksellers, Pine's condensed lettering was bound to fail. It is

simply not good enough as a design.

tended his characters. For him type was type, and he was too impressed with the example of 'Mr Caslon' who was '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 Britain in the third that the trade of supplying type to printers was increasing with the exquarter of the eighteenth century (not merely in London), it is obvious pansion of newspaper publishing since the first London daily newspapansion of per, the Daily Courant of 1702, opened up an entirely new category of typographical production. Baskerville, so far from encouraging condensation, slightly ex-

FIRST LONDON NEWSPAPER TYPES FROM 1665 TENTATIVE ECONOMIC DESIGN OF THE

erto available to the cutters of punches and casters of type. The paper That is to say, the first daily newspaper created a use for type not hithwas set in double column like the Oxford Gazette founded in 1665. Passing mention of the Gazette was made above. It is now desirable to point out that this cavalier, twice-weekly sheet was the first of all English newspapers, as distinct from newsbooks, and that it was 'Published by Authority'. It was a half-sheet in folio, set in double column and the

> \times 9½ in. and the size of lett first regular publication of t scenders, while condensed fact, the face is extra-cond long primer, full on the b The type area of the Daily type of the Oxford, later I not important. The questi 1665 be extra-condensed 8

so save space, but it does tion it will usually choose condensed type for its ter Larkin's thrice weekly l source as that of the Lone Man (1723) are found us his foundry in 1764, his of the foundry, conducto lisher of a newspaper: th show the inspiration of l by Isaac Moore & Co. Leti after the end of the eigh And this remained the r sponsible for condent much earlier, it was far punches of all charact It paid Bible publisher It is not to be overloo!

SYSTEMATIC ECON

seen in A Specimen by The first systematic e don, 1742, which exhil