

PRINTING TYPES
THEIR HISTORY, FORMS, AND USE

A STUDY IN SURVIVALS

BY

DANIEL BERKELEY UPDIKE

WITH ILLUSTRATIONS

*"Nunca han tenido, ni tienen las artes otros
enemigos que los ignorantes"*

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CHAPTER XIX

NINETEENTH CENTURY "CLASSICAL" TYPES BODONI AND THE DIDOTS

THE pseudo-classical types which were in full possession of the European field in the first years of the nineteenth century, and which we best recognize by the term "Didot," had their origin (1) in some special tendencies or influences in typography, and (2) in political and artistic movements,¹ which must be described at some length if we are to understand the typographical revolution which they brought about.

In typography, the first and earliest influence was the form of serif introduced into the French *romain du roi* by Grandjean in the reign of Louis XIV. This thin, straight serif, dazzling to the eye, rendered the *romain du roi* letter-form quite unlike anything that preceded it. Grandjean's serif was discarded by Luce in the types cut by him in the time of Louis XV; but it was revived in types cut after Luce's period, notably by the Didots.

The second influence was the fashion for more modelled types, with light strokes in greater contrast to heavy strokes, introduced in England by Baskerville. This style, although it never took root deeply in England, was greatly admired on the Continent, especially in France and Italy. For, as Baskerville said when he offered his fonts to the Académie des Sciences, "I have never sold my Types, nor do I intend to sell any to London printers, as my Labours have always been treated with more Honour abroad than in my native Country." To France Baskerville's types ultimately went, and his influence on both Bodoni and Didot is undeniable.

¹ For a full discussion of the latter, see Louis Hauteœur's *Rome et la Renaissance de l'Antiquité à la fin du XVIII^e Siècle*. Paris, 1912.

A third influence was the condensation of type-forms—as exhibited by Luce in his *caractère poétique*, and by other founders in the fonts called *serré* or *approché*—by which letters appeared taller and narrower.

And finally, all these tendencies were accentuated by the taste throughout Europe for a lighter and more delicate style of typography; sometimes arrived at by actually cutting a lighter letter, sometimes by greater leading of the type.

Chief among the artistic and political movements which affected type-forms was the revival of appreciation of the antique, which by 1800 dominated every phase of art. This revival was the result of something over a hundred years of unconscious preparation. Long before the discovery of Herculaneum and Pompeii, excavations had been made in the neighbourhood of Rome, and the “grand tour” had made Roman antiquities familiar to travellers. Although the first discoveries at Pompeii were made as early as 1713, it was not until 1745 that Herculaneum was uncovered, and not until 1764 that the greater part of Pompeian antiquities were found.¹ Even before the latter date public interest was considerably aroused, and these discoveries were discussed in learned publications—Cochin, who visited Italy with Maigny and Soufflot, writing on Herculaneum in 1751, and Carlos III in 1757 promoting Baiardi's *Antichità di Ercolano*. The vogue of antique art was heightened by Panini's paintings, Piranesi's engravings, and the sketches of Hubert Robert; encouraged by the French Academy at Rome and the new Academies in Naples, London, Madrid, Parma,

¹ The decoration which marked the reign of Louis XVI, known as *style Louis Seize* outside France, was, owing to the classic *motifs* that inspired it, called in France *à la grecque*—the decorative work discovered at Herculaneum and Pompeii being often more Greek than Roman in quality.

and elsewhere; and further stimulated by the sale of Sir William Hamilton's Etruscan vases to the British Museum, the installation of Roman collections of sculpture, etc., and the journeyings of the erudite to Naples, Pæstum, and Sicily. The popularization of all these wonders by publications illustrating and describing them—by Caylus, St. Non, Visconti, Winckelmann, Mengs, and others—led people to consider Rome, in the language of the day, “the unique Emporium of the Beautiful and the Temple of Taste.”

In architecture, painting, and sculpture men soon formulated what was supposed to be the underlying theory of antique art. Artists searched Plutarch for subjects; sculptors chose living models on account of their likeness to antique statues; and the *Beau Idéal* was to be attained by studying antiquity rather than life. In painting, these ideas were exemplified by such pictures as *Le Serment des Horaces* of David, by Flaxman's illustrations for the *Iliad*, and by Angelica Kauffmann's pictures of antiquity *à la mode*. In sculpture, Canova held first place in this revival, and made his reputation by work which, because it was thought the last word in classicism then, makes us smile now.

And in the minor arts all the forms of antique ornament were pressed into the service of decoration. In furniture, marble or mahogany was encumbered or enriched by classical ornaments in metal. In porcelain, Etruscan *motifs* were used at Sèvres; Wedgwood named his potteries Etruria, and for him Flaxman made classical designs. Ruins became ink-stands, tripods turned into flower stands, porticoes formed clocks, and sphinxes, andirons. Pliny's Doves in mosaic became table-tops, paper-weights, or brooches, buttons were *à l'antique*, and even fabrics were printed from Huet's designs of Roman ruins.

By the year 1790, Greek and Roman antique art had com-

pletely captured public taste—social and political events and ways of thinking in France being particularly favourable to such a development; though French students and artists resident in Rome became so unpopular because of their revolutionary opinions and license of expression that they were driven out.¹ But by 1796, the Pontifical States were invaded by France, and the rage for antiquity showed itself in French demands. Paris must be a new Rome; and so it was needful to make Paris what Rome had been—the artistic centre of Europe. To effect this *worthily* we must, said the French, possess Roman monuments; and they proceeded to possess them. The Laocoön, the Dying Gladiator, the Faun of Praxiteles, all set out for Paris, accompanied by Raphael's Transfiguration, Domenichino's St. Jerome, and a mixed company of goddesses, saints, nymphs, martyrs, and emperors. There was even a plan to carry off Trajan's Column, which proved, on investigation, so much too heavy that a lighter obelisk was sent instead. The greatest works of Italian art arrived in Paris by 1801, where they were received with public rejoicing. For by that time, politics, literature, art, all recalled the antique world. Government was confided to senators, tribunes, and consuls—and, *more Romano*, a victorious general was made Emperor.

To us nowadays the antique seems something very hackneyed, but it was to the men of those days brilliantly and thrillingly new—a resurrection from the dead; and, by an association of ideas, antique art—and even sterile and frigid imitations of it—symbolized that private virtue and public wisdom which was then hopefully supposed to have made its home on earth. The pseudo-classical tendency in paint-

¹ To the Pontifical authorities the "last straw" was an unfortunate work of art (somehow made into candelabra) showing Jupiter striking Aristocracy with Thunderbolts and Apollo trampling under foot Superstition.

ing and sculpture made itself felt also in oratory and literature. And thus it seemed necessary, in typography, to clothe new modes of expression in a new way, and new type-forms were demanded to do it.¹ It required only a "man of the hour" to accomplish this—in France Didot, in Italy Bodoni. Thus artistic movements, political reforms, and dynastic changes, together with certain tendencies in design, contributed to the popularization of a kind of type which, however far from classicism it seems to us now, represented to the bibliophile of that epoch a return to "antique virtue"!

II

IN bringing about this change in typographic practice, Bodoni showed great originality in his new type-forms, and in this respect was the man most to be reckoned with. The scholarly prestige of the Didots (in the long run a far greater force) was influential in popularizing these new styles of type.

Giambattista Bodoni, the son of a printer, was born at Saluzzo in Piedmont in 1740. Leaving home as a lad, he made his way to Rome, where he served as apprentice in the press of the Propaganda Fide—*la felice scuola*, as he called it—

¹ As formal types called for a formal style of illustration, old decorators of the book had to change their manner. The beautiful Italian (1754) edition of Lucretius,—*Della Natura delle Cose*,—translated by Marchetti, edited by F. Gerbault, and dedicated to the Marquis de Vandières, brother to Madame de Pompadour, or Le Monnier's *Fêtes des Bonnes-Gens de Canon*, etc., published by Prault and others at Paris in 1778, with frontispiece by Moreau, are both printed in easy old style eighteenth century French types, with which the decorations admirably accord. On the other hand, the embellishments made for Didot's folio Horace of 1799 by the architect Percier meet "Empire" requirements, and Moreau's illustrations to Legouvè's *Le Mérite des Femmes et autres Poésies*, brought out in Paris by A. A. Renouard in 1809, show a painful endeavour to do so. Both these books are printed in Didot's "classical" fonts.

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Typography Typographie Typographie

Edited by
Herausgegeben von **Friedrich Friedl** **Nicolaus Ott** **Bernard Stein**
Éditée par

Text: The Tools Text: Die Werkzeuge Texte: Les Outils **Philipp Luidl**

Könemann

1919 Bekanntheit mit Kurt Schwitters, 1921 mit Theo van Doesburg. Veranstaltung 1923 die „Konstruktivistin“ Ausstellung in Jena. Mitglied der „Novembergruppe“, 1925 erste bedeutende Straßenrichtungswischer und Reklametafeln in Jena, 1927 Licht- und Reklametafeln in Frankfurt am Main, 1928 Dozent für Gebrauchsgrafik und Kunstgeschichte an der Kunstgewerbe- und Handwerkerschule Magdeburg. Mitglied im „ring neuer werbegerater“, 1935 als „entarteter Künstler“ von den Nationalsozialisten

Bautausatz ist ein „Mythos“, Stammburg 1976, Walter Vitz „Dexel“ Netzwerkrechts der Druckgrafik, Köln 1971; Friedrich Friedl, Walter Dexel – Neue Bekanthe, Dusseldorf 1987; R. Wölkemeier, W. Vitz „Walter Dexel Werkverzeichnis“, Heidelberg 1995.

Dido, François – geb. 1689 in Paris, Frankreich, gest. 1757 in Paris, Frankreich. – Buchhändler, Verleger, Drucker, Schiffsgeiger, Papierhersteller – Begründer der Verleger- und Druckerfamilie der Dido. Lehnte bei dem Drucker und Verleger

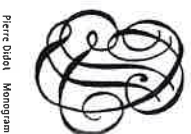
FILS D'ULYSSE.

PAR M. DE FÉNELON.

IMPRIMÉ PAR ORDRE DU ROI

POUR L'ÉDUCATION

DE MONSIEUR LE DAUPHIN.



Pierre Didot Monogram

A PARIS,

DE L'IMPRIMERIE DE FRANÇ. AMBR. DIDOT L'AÎNÉ.

M. DCC. LXXXIII.

François A. Didot 1783 Type Specimen

Die Staatliche Hochschule für Kunstszene-
lung in Berlin, 1942-55; see up and runs
the Formensammlung der Stadt Braun-
schweig - Institut für handwerkliche und
industrielle Formgebung, 1961; returns to
free painting. - *Publications include:*
"Das Wohnhaus heute" (with Grete
Dexel) Leipzig 1928; "Hausgerät, das
nicht veraltet", Ravensburg 1938, "Das
Hausgerät Mitteleuropas", Braunschweig
1962; "Der Bauhausstil - ein Mythos",
Starnberg 1976, Walter Vitt "Dexel -
Werktätigkeit der Druckgraphik", Co-

logne 1971; Friedrich Friedl "Walter Dexel - Neue Reklame," Düsseldorf 1987; R. Wöbkecinns, W. Vitz "Walter Dexel Werkverzeichnis," Heidelberg 1995.

Didot, François - b. 1689 in Paris, France, d. 1757 in Paris, France - *bookseller, publisher, printer, type founder, paper manufacturer* - Founder of the Didot family of printers and publishers. Trained under the printer and publisher André Pralard. 1713: opens his own workshop as a publisher. Publishes the works of Abbé Prevost and editions of the classics by

Didot, F.
Didot, F. A.
Didot, P. F.
Didot, P.

ger André Pralard. 1713 Eröffnung seiner eigenen Werkstatt als Verleger. Herausgabe der Werke von Abbé Prévost sowie Klassiker-Ausgaben von Sophokles, Aristophanes u. a. Seit 1753 Buchdrucker: Didot, François Ambroise (1. Sohn von François Didot) – geb. 1730 in Paris, Frankreich, gest. 1804 in Paris, Frankreich. – *Drucker, Verleger, Stempelschneider* – 1775 erscheinen die ersten Druckschriften Didots, geschnitten vom Stempelschneider Pierre Louis Wafflard. Im Auftrag Ludwig XV. werden die Werke

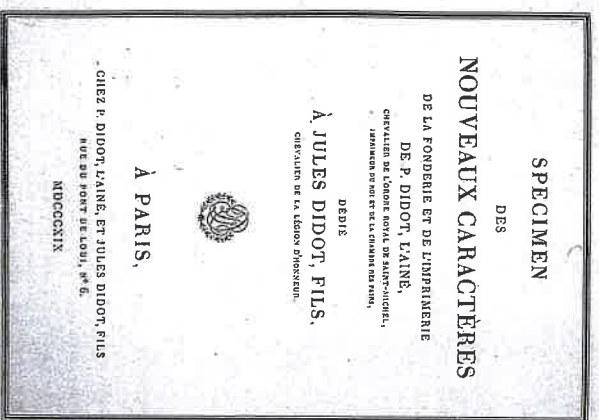
von Cornille, Racine und Fénélon 1783 in Didots Schriften gesetzt und gedruckt. 1795 überarbeitet er das von P. S. Fournier entwickelte typographische Maßsystem. 1789 Übergabe seiner Druckerei an seinen Sohn Pierre, seiner Schriftgießerei an seinen Sohn Firmin.

zösische Verfassung. Ab 1793 wird in seiner Druckerei die Ausgabe der Schriften Rousseaus hergestellt. Didot, Pierre (1. Sohn von François Ambroise Didot) – geb. 1761 in Paris, Frankreich, gest. 1853 in Paris, Frankreich. – *Drucker, Schriftgießer, Verleger* – Studium am Collège d'Harcourt. Erhält 1797 die Erlaubnis, seine Pressen in den Räumlichkeiten des Louvre aufzustellen. Hier entstehen die „Editions du Louvre“: Virgil (1798), Horaz (1799), La Fontaine (1802), Racine (1801–05), 1798 und 1806 Aus-

L I V R E X V I I I.

d'un beau prétexte pour contenir leur ambition, et pour se jouer des hommes crédules; ces hommes, qui avoient abusé de la vertu même, quoiqu'elle soit le plus grand don des dieux, étoient punis comme les plus scélérats de tous les hommes. Les enfans qui avoient égaré leurs pères et leurs mères, les épouses qui avoient rompu leurs liens dans le sang de leurs époux, les traitres qui avoient livré leur patrie après avoir violé tous les sermens, souffroient des peines moins cruelles que ces hypochrites. Les trois juges des enfans l'avoient ainsi voulu; et voici leur raison : c'est que les hypocrites ne se contentent pas d'être méchans comme le reste des hommes; ils veulent

Pierre F. Didot 1787 Specimen



Pierre Didot 1819 Specimen

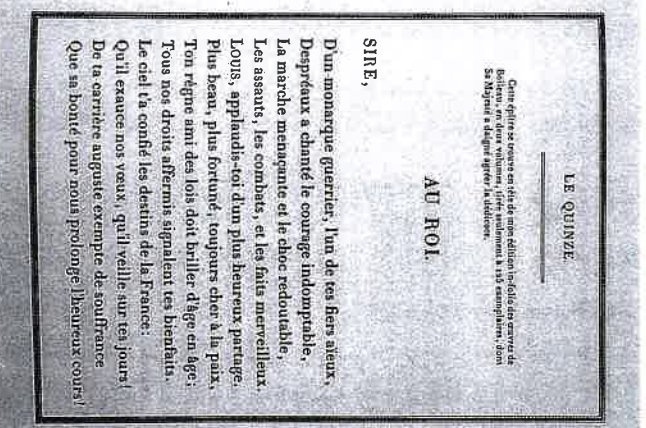
Sophocles and Aristophanes, among others. From 1753 onwards: printer. Didot, François Ambroise (François Didot's oldest son) – b. 1730 in Paris, France, d. 1804 in Paris, France – *printer, publisher, punch cutter* – 1775: Didot's first prints are produced, cut by the punch cutter Pierre Louis Wafflard. 1783: Louis XV commissions works by Cornille, Racine and Fénélon to be set and printed in Didot's typefaces. 1785: Didot redevelops the pyrographic system of units developed by P. S. Fournier. 1789: Didot's

P R O S P E C T U S.

Le recueil des Peintures antiques de Perron-Savre Barrois, dont nous annonçons une seconde édition au public, peut pour la première fois, in-folio, à Paris, en 1757, Deux illustres savans, le Comte de Caylus et M. Maratte, consacreront les plus grands soins à l'exécution d'une entreprise aussi intéressante, ain qu'elle répondit à la célébrité dont ils jouissoient dans la république des lettres.

A peine ils en ont ouvert la souscription qu'elle fut remplie; leurs noms, qui don sentoient leur éloge, étoient trop imposans dans le monde littéraire pour ne pas y obtenir un pareil succès. Nous rappellerons ce qu'en a dit M. le Beau, dans l'Eloge de M. le Comte de Caylus: « M. le Comte de Caylus, dit-il, voyoit avec regret que les ouvrages des anciens se peignoient, dont on a fait de nos jours la découverte sous les ruines

François A. Didot 1782 Specimen



Pierre Didot 1819 Specimen

son Pierre takes over his father's printing workshop and his son Firmin takes over the type foundry. Didot, Pierre François (François Didot's second-oldest son) – b. 1732 in Paris, France, d. 1795 in Paris, France – *publisher, printer, type founder* – 1789: acquires the Papeteries de l'Essonne near Paris. 1791: prints the French constitution. From 1793 onwards: his printing works publishes an edition of Rousseau's works.

Didot, Pierre (François Ambroise Didot's

oldest son) – b. 1761 in Paris, France, d. 1853 in Paris, France – *printer, type founder, publisher* – Studied at the Collège d'Harcourt. 1797: is granted permission to set up his printing presses in the Louvre, where he prints the "Editions du Louvre": Virgil (1798), Horace (1799), La Fontaine (1802) and Racine (1801–05).

LE QUINZE.

AU BOL.

SIRE,

D'un monarque guerrier, l'un de tes fiens aïeux, Despreux à chanter le courage indomptable, La marche menagante et le choc redoutable, Les assauts, les combats, et les faits merveilleux, L'Ours, applaudi-toi d'un plus heureux portage, Plus beau, plus fortuné, toujours d'hor à la paix, Ton règne ainsi des loix doit briller d'âge en âge: Tous nos droits affermis signalent tes bienfaits. Le ciel t'a comblé les desirs de la France: Qu'il exauce nos vœux, qu'il veille sur tes jours! De ta carrière auguste exemple de souffrance Que sa bonté pour nous prolonge l'heureux cours!

à son autre fils Firmin. Didot, Pierre François (fils cadet de François Didot) – né en 1730 à Paris, France, décédé en 1804 à Paris, France, décédé en 1795 à Paris, France – *éditeur, imprimeur, fondateur de caractères* – 1789, acquisition des Papeteries de l'Essonne, près de Paris. En 1791, il imprime la Constitution française. Fabrication des œuvres de Rousseau dans son imprimerie à partir de 1793.

Didot, Pierre (fils aîné de François Ambroise Didot) – né en 1761 à Paris, France, décédé en 1853 à Paris, France – *imprimeur, fondateur de caractères, éditeur* – études au Collège d'Harcourt. En 1797, il est autorisé à installer ses presses dans les locaux du Louvre. Il y crée les éditions du Louvre: Virgile (1798), Horace (1799), La Fontaine (1802), Racine (1801–1805). En 1798 et en 1806, ses ouvrages

primés et d'éditeurs. Apprentissage chez André Pralard, imprimeur et éditeur. Œuvre son propre atelier, d'édition en 1713. Publie les œuvres de l'Abbé Prévost ainsi que des œuvres classiques de Sophocle, Aristophane etc. Imprimeur à partir de 1753.

Didot, François Ambroise (fils aîné de François Didot) – né en 1730 à Paris, France, décédé en 1804 à Paris, France – *imprimeur, éditeur, tailleur de types* – en 1775 paraissent les premières fontes Didot, taillées Pierre Louis Wafflard. En 1783, les œuvres de Cornille, Racine et Fénélon sont composées et imprimées en caractères Didot à la demande de Louis XV. En 1785, il remanie le système de mesure typographique élaboré par P. S. Fournier. En 1789, il lègue son imprimerie à son fils Pierre et la fonderie de caractères à son autre fils Firmin.

Didot, Pierre François (fils cadet de François Didot) – né en 1730 à Paris, France, décédé en 1804 à Paris, France, décédé en 1795 à Paris, France – *éditeur, imprimeur, fondateur de caractères* – 1789, acquisition des Papeteries de l'Essonne, près de Paris. En 1791, il imprime la Constitution française. Fabrication des œuvres de Rousseau dans son imprimerie à partir de 1793.

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Didot, P.
Didot, F.
Didot, H.
Didot, L.

obtiennent une médaille d'or à l'exposition industrielle de Paris. Jusqu'en 1809, ses livres sont exclusivement composés avec des fontes de son frère Firmin. 1809, création d'une fonderie de caractères. En 1818, il achète plus de 3 000 types originaux des fontes Baskerville.

Didot, Firmin (fils cadet de François Ambroise Didot) – né en 1764 à Paris, France, décède en 1836 à Mesnie-sur-l'Estree, France – *tailleur de types, fondeur de caractères, imprimeur, éditeur, écrivain* – études de langues. Premières tailles de types en 1783; il remanie les antiques de son père. En 1797, il obtient une licence pour ses travaux de stéréotype. Son frère, Pierre Didot utilise ses caractères pour les impressions réalisées aux «Editions du Louvre». En 1812, il est nommé directeur de la fonderie de l'Imprimerie Impériale. Une tragédie dont il est l'auteur est représentée au Théâtre de l'Odéon en 1823. **Didot, Henri** (fils de Pierre François Didot) – né en 1765 à Paris, France, décède en 1852 à Paris, France – *tailleur de types, fondeur de caractères* – en 1819, il élabore une machine à fonder des mots le «Moule Polymatype». Taille des alphabets de corps 2 1/2.

Didot, Léger (Fils de Pierre François Didot) – né en 1767 à Paris, France, décède en 1829 à St. Jean d'Heurs, France – *fabricant de papier* – directeur des moulins à papier de l'Essonne près de Paris que son père avait achetés en 1789. En 1798, il invente avec Nicolas-Louis Robert une machine à filer la pâte à papier qui permet pour la première fois de fabriquer des rouleaux de papier. **Didot, Ambroise** (fils aîné de Firmin Didot) – né en 1790 à Paris, France, décède en 1876 à Paris, France – *fondeur de caractères* – en 1827, il reprend la fonderie de caractères de son père avec son frère Hyacinthe. Il est nommé Imprimeur

zeichnung seiner Bücher mit einer Goldmedaille auf der Industrieausstellung in Paris. Die Bücher werden bis 1809 ausschließlich mit den Schriften seines Bruders Firmin gesetzt. 1809 Gründung einer eigenen Schriftgießerei. Erwirbt 1818 über 3.000 Originalstempel der Schriften Baskervilles.

ODE I.
AD VENEREM.
INTERMISSA, Venus, diu
Rursus bella moves. Parce, precor, parce!
Sub regno Cinaræ. Desine, dulcium
Mater sæva Cupidinum,
Circa Iustura decem flectere molibus
Iam durum imperiis. Abi

"Pierre Didot 1798 Specimen



QUINTI
HORATI FLACCI
CARMINUM
LIBER QUARTUS.

ODE I
AD VENEREM.
Intermissa, Venus, diu
Rursus bella moves. Parce, precor, parce!
Non sum qualis eram bonæ
Sub regno Cinaræ. Dulces, adiuva
Mater sæva Cupidinum,
Circa Iustura decem flectere molibus
Iam durum imperiis. Abi
Quo blandæ Iuvencum te necantem perces.

Pierre Didot 1798 Page

1798 and 1806: his books are awarded a gold medal at the industrial exhibition in Paris. Pierre's prints were set exclusively in his brother Firmin's typefaces until 1809. 1809: opens his own type foundry. 1818: acquires over 3,000 original punches of Baskerville's typefaces. **Didot, Firmin** (François Ambroise Didot's second-oldest son) – b. 1764 in Paris, France, d. 1836 in Mesnie-sur-l'Estree, France – *punch cutter, type fonder, printer, publisher, author* – Studied classical languages. 1783: cuts his first type-

steller – Studium alter Sprachen. 1783 erster Schriftschnitt, überarbeitet die Antiqua-Schriften seines Vaters. Erhält 1797 für seine Arbeiten auf dem Gebiet der Stereotypie ein Patent. Seine Schriftten wurden bei den Drucken der „Editions du Louvre“ seines Bruders Pierre Didot verwendet. 1812 Ernennung zum Direktor der Gießerei der Imprimerie Impériale. Eine der von ihm geschriebenen Tragödien wird 1823 im Théâtre de l'Odéon aufgeführt.

Didot, Henri (Sohn von Pierre François

faces and reworks his father's roman alphabets. 1797: is granted a patent for his developments in the field of stereotypy printing. His typefaces are used in his brother Pierre Didot's "Editions du Louvre" series. 1812: he is made director of the Imprimerie Impériale type foundry. 1823: one of his tragedies is performed at the Théâtre de l'Odéon. **Didot, Henri** (Pierre François Didot's oldest son) – b. 1765 in Paris, France, d. 1852 in Paris, France – *punch cutter, type founder* – 1819: develops a word-casting

	n	n		n
a	b	e	f	g
o	r	s	t	y
A	B	C	E	G
M	O	R	S	X
1	2	4	6	8
				&

Didot 1831 GGF (Hauptg)



Firmin Didot 1786

ÉPIÔTRE
SUR LES PROGRÈS
DE L'IMPRIMERIE.

A MON PÈRE.

C'est art qui tous les jours multiplie avec force
Et les vices de l'orgueil et les leçons d'Honneur!
Qui, plus subtile encore, plus noble en son emploi,
Donne un texte pur que des livres de la Loi,
Et, parmi nous de Dieu contenant les oracles,
Pour la religion fit ses premiers miracles!
Des grands débauchés cet art conserveur,
Trop longuement ennuie nos inventeur,
M'a fait en nous insensiblement avec plus de sagesse
Le goût des hommes qui lui donna naissance.
Tu es l'art des hommes tant de plus à la fois,
À l'immortalité pourqu'un poëte est digne!

Firmin Didot 1786 Page

machine entitled "Moule Polymatype". Engraves alphabets in 2 1/2-point. **Didot, Léger** (Pierre François Didot's second-oldest son) – b. 1767 in Paris, France, d. 1829 in St. Jean d'Heurs, France – *paper manufacturer* – Ran the paper mill in l'Essonne near Paris which his father bought in 1789. 1798: develops the Didot paper-making machine with Nicolas-Louis Robert, the first to produce endless paper for rolls. **Didot, Ambroise** (Firmin Didot's oldest son) – b. 1790 in Paris, France, d. 1876 in

Didot) – geb. 1794 in Paris, Frankreich, gest. 1880 in Paris, Frankreich. – *Schriftgießer* – übernimmt 1827 mit seinem

Paris gründet er die *Fonderie et Impressionerie Normale*. Verliert 1838 den *Verstand*.

Didot, L.
Didot, A.
Didot, H.
Didot, J.
Diederichs

Diderot, Ambroise (1. Sohn von Firmin Diderot) – geb. 1790 in Paris, Frankreich, gest. 1876 in Paris, Frankreich – *Schriftgänger* – Übernimmt 1827 mit seinem Bruder Hyacinthe die Schriftgießerei des Vaters. Wird 1829 zum Imprimeur du Roi ernannt. Mitglied des Institut de France. 1834 Eingliederung der Schriftgießerei in die Fondrière Générale.

Dido) – geb. 1794 in Paris, Frankreich, gest. 1800 in Paris, Frankreich. – *Schrittgelder* – Übernimmt 1827 mit seinem Bruder Ambroise die Schrittgelderei des Vaters. 1834 Eingliederung der Schrittgelderei in die Fondente Générale.

Dido!, Jules (Sohn von Pierre Dido) – geb. 1794 in Paris, Frankreich, gest. 1871 in Caen, Frankreich. – 1828 Verkauf von Teilen der Schrittgelderei. 1830 Verkauf seiner Druckerei nach Brüssel an den belgischen Staat, wo sie den Grundstock für die königliche Druckerei bildet. Zurück in

Paris gründet er die Fondatrice et Imprimante Normale. Verliert 1838 den Verstand.

Diederichs, Eugen – geb. 22. 6. 1867 in Lobitz, Deutschland, gest. 10. 9. 1930 in Jena, Deutschland. – *Verleger* – Ausbildung als Handwirt, 1888 Lehre als Buchhändler in Halle, 1897 Beginn der Verlagsstätigkeit in Leipzig, 1904 Umzug des Verlags nach Jena, 1907 Mitbegründer des Deutschen Werkbunds. Zum 25-jährigen Verlagsjubiläum erscheint 1921 der Almanach „Willie und Gestalt“.

[illegible]

François A. Didot 1787-92 Specimen

A	B	C	E	G	H		
M	O	R	S	X	Y		

Didot 1991 Roman Initials (Frutiger)

		n			n
a	b	e	f	g	i
o	r	s	t	y	z
A	B	C	E	G	H
M	O	R	S	X	Y
1	2	4	6	8	&

Didot 1991 (Frutiger)

Paris, France – *type founder* – 1827: he and his brother Hyacinthe take over their father's type foundry, 1829: Ambroise is made an Imprimeur du Roi. Member of the Institut de France, 1834: the type foundry is incorporated into the Fonderie Générale.

Didot, Hyacinthe (Firmin Didot's second-oldest son) - b. 1794 in Paris, France, d. 1880 in Paris, France - *type founder* - 1827: he and his brother Ambroise take over their father's type foundry, 1834: the type foundry is incorporated into the

Didot) – geb. 1794 in Paris, Frankreich, gest. 1880 in Paris, Frankreich. – *Schriftgießer* – Übernimmt 1827 mit seinem Bruder Ambroise die Schriftgießerei des Vaters. 1834 Eingliederung der Schriftgießerei in die Fontaine Générale.

Didot, Jules (Sohn von Pierre Didot) – geb. 1794 in Paris, Frankreich; gest. 1871 in Caen, Frankreich. – 1828 Verkauf von Teilen der Schriftgießerei. 1830 Verkauf seiner Druckerei nach Brüssel an den belgischen Staat, wo sie den Grundstock für die königliche Druckerei bildet. Zurück in

Firmin Didot

A B C D E F G H I J
 K L M N O P Q R S
 T U V W X Y Z
 a b c d e f g h i j k l m n o

pqrstuvwxyz
1234567890
fi&fl

Imprimerie

Firmin Didot: 1800 Specimen

Fonderie Générale.

Diderot, Jules (Pierre Diderot's son) – b. 1794 in Paris, France, d. 1871 in Caen, France – 1828: sells parts of the type foundry, 1830: sells his printing workshop to the Belgian state in Brussels where it forms the basis of the Royal printing works. Founds the *Fonderie et Imprimerie Normale* in Paris. 1838: goes mad.

Diederichs, Eugen - b. 22.6. 1867 in Löbnitz, Germany, d. 10.9. 1930 in Jena, Germany - *publisher* - Trained as a farmer. 1888: trains as a bookseller in Halle.

du Roi en 1829. Membre de l'Institut de France. En 1834, la fondation de caractère est incorporée à la Fontaine Générale. Didot, Hyacinthe (fils cadet de Firmin Didot) – né en 1794, à Paris, France, décédé en 1880 à Paris, France – *Fondateur de caractères* – en 1827, il reprend la fondation de caractères de son père avec son frère Ambroise. En 1834, la fondation de caractère est incorporée à la Fontaine Générale.

Dido, Jules (fils de Pierre Dido) – né en 1794 à Paris, France, décédé en 1871 à Caen, France – en 1828, il vend des parts de la fonderie de caractères. En 1830, il vend son Impremette à l'Etat belge qui l'installe à Bruxelles où elle constituera la base de l'Imprimerie Royale. De retour à Paris, il crée la Fontaine et l'Imprimerie Normale. Perd la raison en 1838.

Diederichs, Eugen – né le 22.6.1867 à Lötzbj, Allemagne, décédé le 10.9.1930 à Lëtta, Allemagne – *éditeur* – formation d'agronome. 1888, apprentissage de libraire à Halle 1897, début de ses activités d'éditeur à Leipzig. En 1904, la maison d'édition s'installe à Lëtta. 1907, cofondateur du *Deutscher Werkbund*. En 1921, il publie l'album *«Wille und Gestaltung»* pour le 25e anniversaire de

ROBERT BRINGHURST

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THE ELEMENTS of

TYPOGRAPHIC STYLE

second edition

Robert Bringhurst



HARTLEY & MARKS, Publishers

- ✓ CHARLES BIGELOW (1945–) American typographer, scholar, linguist and artist. Codesigner, with Kris Holmes, of the Lucida family.
- ARCHIBALD BINNEY (1762–1838) Scottish immigrant to the USA. He was trained as a punchcutter in Edinburgh. With James Ronaldson, another Scottish immigrant, he established the Binney & Ronaldson Foundry in Philadelphia, where he cut Baroque, Neoclassical and Romantic type.
- FRANK BLOKLAND (1959–) Dutch typographer and founder of the Dutch Type Library in 's-Hertogenbosch. His faces include Berenice and Documenta.
- ✓ GIAMBATTISTA BODONI (1740–1813) Italian punchcutter, printer and prolific designer of type, working at Rome and Parma. Bodoni is best known for his dark and razor-sharp Romantic romans, italics and sometimes wildly ornamental Greeks, but he also designed and cut a large number of Neoclassical fonts. Bauer Bodoni, Berthold Bodoni, and some of the other faces now sold in his name are based on his work. His punches are in the Bodoni Museum, Parma.
- LUDOLF BORCHTORG (c. 1470–c. 1510) Polish mathematician and engraver. Author of the first fonts of Cyrillic type, which he cut in Kraków about 1490, for the printer Szwajpolt Fiol.
- CHRIS BRAND (1921–) Belgian calligrapher. Designer of Albertina, Delta, Draguet Coptic and other faces.
- ✓ MATTHEW CARTER (1937–) English type designer, punchcutter and scholar, working primarily in Europe and the USA. His text faces include Auriga, Charter and Galliard; his titling faces include Mantinia and Sophia.
- ✓ WILLIAM CASLON (1692–1766) English engraver, punchcutter and typefounder; author of many Baroque romans, italics, Greeks and other non-Latin faces. ATF Caslon, Monotype Caslon, and Carol Twombly's Adobe Caslon are closely based on his work. A collection of his punches is now in the St Bride Printing Library, London.
- ✓ WARREN CHAPPELL (1904–1991) American designer and scholar, trained in Germany, where he studied with Rudolf Koch. His typefaces include Trajanus, Lydian and the still unmanufactured Eichenauer.
- ✓ SIMON DE COLINES (c. 1480–1547) French typecutter, master typographer and printer. Author of a dozen or more roman fonts, several italics, several blackletters and a fine cursive

Greek. Colines as much as any single person appears to be responsible for creating the typographic style of the French golden age. Garamond's romans derive directly from Colines, though his italics are quite different. None of Colines's faces has evidently yet been translated to digital form.

FRANÇOIS-AMBROISE DIDOT (1730–1804) Parisian printer and publisher. Designer of several Neoclassical romans and italics, cut under his supervision by Pierre-Louis Vafflard. Father of Firmin Didot and founder of the Didot dynasty in printing and typography.

FIRMIN DIDOT (1764–1836) Parisian printer and punchcutter; son of F.-A. Didot and student of Pierre-Louis Vafflard; father of Ambroise Firmin-Didot. Author of several Neoclassical faces as well as the Romantic fonts for which he is posthumously known. Monotype Didot and Linotype's digital Didot (drawn by Adrian Frutiger) are based on his work.

BRAM DE DOES (1934–) Dutch typographer, formerly chief designer at Joh. Enschedé en Zonen, Haarlem. Designer of the Trinité and Lexicon families.

WILLIAM ADDISON DWIGGINS (1880–1956) American designer and typographer. Dwiggins designed typefaces exclusively for the Linotype machine. In the 1930s and 1940s, he also created the typographic house style at Alfred Knopf, New York. His serified faces include Caledonia, Eldorado, Electra and Falcon. His only completed sanserif is Metro. His uncial is Winchester. Many of his type drawings are now in the Boston Public Library.

ALFRED FAIRBANK (1895–1982) English calligrapher and designer of the Fairbank italic.

AMBROISE FIRMIN-DIDOT (1790–1876) French scholar, typecutter and printer. He was the son of Firmin Didot (whose full name he took as his own surname) and grandson of François-Ambroise Didot. Author of the Didot Greek fonts.

JOHANN MICHAEL FLEISCHMAN (1701–1768) German immigrant to the Netherlands. A prolific and skilled cutter of romans, italics and ornamental blackletters. Also the author of several Arabic and Greek fonts. Fleischman's early romans and italics are Baroque, but in the 1730s he cut a series of text fonts idiosyncratic and self-conscious enough to be called Rococo. Most of his surviving material is now at the Enschedé Museum in Haarlem.

PRINTING TYPES
THEIR HISTORY, FORMS, AND USE
A STUDY IN SURVIVALS

BY
DANIEL BERKELEY UPDIKE

WITH ILLUSTRATIONS

*"Nunca han tenido, ni tienen las artes otros
enemigos que los ignorantes"*

VOLUME II

SECOND EDITION

DOVER PUBLICATIONS, INC.
NEW YORK

disfigured by it. None of these characters (save possibly Wafard's) prepare us for the fonts cut by Firmin Didot about 1800 for the Racine and also used in the composition of the *Constitution de la République*.

The famous *édition du Louvre* of Racine (1801-5) was printed by Pierre Didot in three folio volumes, and considered his *chef d'œuvre*. "The splendid execution of this book," says Bouchot, "was a true typographical revolution. Never in any country had scrupulous perfection of detail been joined to so masterly a knowledge of arrangement and form of characters. The great artists of the Davidian school were anxious of the honour of seeing their drawings reproduced as illustrations, and . . . designed the fifty-seven plates with which the edition was adorned." Two hundred and fifty copies were printed, one hundred of which had proofs of the plates before letters. It was published by subscription at 1200 francs for the ordinary edition, and with proofs at 1800 francs.

The series of typical "Didot" characters used in it is distinguished by the violent contrast of their thick and thin lines. The heavy strokes of the letters are very strong, the thin lines and the serifs are exaggerated and lightened to a mere hair-line. The italic is almost as if engraved. The effect as a whole is perfect, but dazzling; it sticks into, rather than strikes, the eye. All the agreeable, mellow feeling of the letter of Jenson and Garamond is gone. "Didot incontestably realized," says Thibaudeau, "a pompous roman alphabet instinct with majestic grandeur, but of extreme dryness and absolutely glacial rigidity of line." He adds that a whole school of typography sprang up around this Didot "formula-type." There existed, however, a minority who did not accept Didot's fonts without criticism and protest.