TYPES OF
THE DEVINNE PRESS
TYPES
OF
THE DE VINNE PRESS

SPECIMENS
FOR THE USE OF COMPOSITORS
PROOFREADERS AND
PUBLISHERS

395 LAFAYETTE STREET, NEW YORK
1907
THE DE VINNE PRESS as it now exists is the outgrowth of a small printing-house established about 1836 on the second floor of an old building at the corner of Pine Street and Broadway. Since then it has had, as might have been expected, many changes of owners, foremen, workmen, types, and machinery, but it has every year shown steady increase in its service to the printing public.

These specimens show that its present collection of printing types, some in large but others in limited quantities, which have been diligently gathered from leading foundries of this country and Europe to please the tastes of many customers, has received and is receiving a generous appreciation. Some of its styles have been made for the exclusive use of this house and are not now to be had from any type foundry or other printing-house.
Its large and varied collection of Roman text types shows approved new and old styles in full series upon more than two hundred bodies. Novelties of real merit are constantly added and are usually in large fonts. The newer faces have been cast on the American system of point bodies. Old-fashioned styles of merit that are no longer made, but that still find favor with discerning customers of the house, are on the old irregular bodies.

For the service of those who require large amounts of composition in haste or in unlimited quantities, composing machines of recent construction have been provided. For the gracing of book and pamphlet pages, head-bands, initial letters, borders and tail-pieces are in abundant supply. Many of these decorations have been specially made by artists of eminence, in varied designs for each chapter but harmonious in general effect; others are faithful copies of designs produced by masters of printing in the fifteenth and sixteenth centuries.

The electrotype foundry, press rooms, and book-bindery are equipped with the best machinery and expert workmen.
THE TYPES OF

THE DE VINNE PRESS

FOR THE USE OF COMPOSITORS

AND PROOF-READERS
The Black-letters of the DeVinne Press

STANDARD

This Style of Black-letter resembles that used by Johann Gutenberg for his Bible of Forty-two Lines. William Carton, who began as a printer with types now known as Old Flemish, afterward made use of this earlier form, as then cut and cast by the type-founders of France. As this form has been used in England for more than three hundred years for the Official Copies of all Acts of Parliament, for the Book of Common Prayer, and Ecclesiastical Forms, it has fairly earned the name of OLD ENGLISH. Bookish men agree in rating this as the Standard form of Black-letter.
The Black-letters of the DeVinne Press

The faces of Standard Black here shown are not strictly uniform, for they were devised and cast at different times. The English type-founders from whom they were bought certify that they are castings from matrices of the fifteenth and sixteenth centuries, or are faithful reproductions of the original designs.

This cut of Standard Black-letter (here known as Pica No. 4, N.S.) was used for printing the Grolier Club edition of the "Philobiblon" of Richard de Bury, as translated by Professor A. West of Princeton University. The font has many peculiar ligatures and abbreviations, with some odd accents rarely provided for any other font of Black. This Philobiblon type and the Belphas type on page 7 are preferred by bookish men for the reprinting of Old English books of the fifteenth century. Newer designs of faultless form are put aside. Although the letters are closely fitted, print therefrom is easily readable.

THE PHILOBIBLON BLACK

Of the smaller sizes of Black-letter that can be used as acceptable mates of this Standard Black we have in case fonts on Nonpareil, Brevier, and Long-primer bodies. (See pages 197 and 206 of the Office Specimen Book.) These smaller bodies are needed when an order is given to set a card or circular in Black-letter exclusively. They may be required also for side- and footnotes for Black-letter texts. As print from these small bodies is somewhat indistinct, and is especially objectionable when arabic figures have to be used in the notes, it is advised that roman lower-case be preferred when the compositor has liberty of choice.
Some Judges of Typography rate this Thick-faced as the Orthodox Form of Black-letter, but it is not so regarded by students of Old Books. It was first made by Robert Thorne of London, about one hundred years ago, and then met with favor, but now is not so highly esteemed. The series here shown is Not Uniform, for it has been copied and changed by many founders. The thicker form is of use for a heading or bold line in job work, and for an emphatic word in a Black-letter Text of a thinner face. Its capitals can be used as Initial Letters to some other forms of Black. The Five-line and Four-line have no lower-case sorts.
The thick face of the types in this paragraph is of service for Headings and for Display lines. Too gloomy for most Jobs; of small use in Ordinary Book work.

Even spacing of words and neat justification of lines, often made difficult by long or indivisible words in the copy, can be aided by the occasional use of Monk or Missal initial letters (see pages 337, 338 of the Office Specimen Book) either as initial letters or as entire words. A Missal initial so selected should have its stem or thick stroke as thick as that of its adjoining Black-letter. Capitals of Black-letter are never acceptable when used in a mass for each letter of a word. Over-wide spacing of words in lines, or the spacing of single letters in a word, can be prevented by the substitution of a smaller size of the same style for an unimportant and of a larger size for an important word.

Critical reader may note two distinct Fashions of Black-letter on these pages— one very fat and thick, and one not at all thick. Of the very Thick Face we have the sizes Double Great-primer and Double Small-pica; of the relatively thinner face, Pica, Small-pica, and Brevier. There are also in case some intermediate sizes and fashions of Black not belonging to either series that may be used in combination with this Thick-faced style.
OLD BLACK

OLD Black is the simpler form of Black-letter preferred by Early Scribes for Manuals of Devotion and School-books. It was largely employed by Spanish Printers of the fifteenth century, and should be preferred now for old Spanish subject matter. It is also known as Tudor Black, but it was seldom used by the early printers of England. Its capitals do not mate neatly with all pointed Black-letter. Although fat, or of a greater width, its appearance is not improved by letter-spacing.
OLD BLACK

Ten sizes of this Old Black, rightly graded from Nonpareil to Forty-eight point, are in case, and some of the fonts are in good supply. The larger sizes are preferred; 6-point is seldom required.

**THIS HELYAS TYPE** is a faithful reproduction of the type used by Wynken de Worde in his edition of Helyas or Knight of the Swanne, dated London, 1513. Reprinted from the unique copy of Mr. Robert Hoe, by the Grolier Club of the City of New York.

It was cast in the type-foundry of Sir Charles Reed's Sons of London, who are the owners of the surviving punches and matrices of the Star-Chamber founders and their predecessors. This face and that of the Philobiblon letter are preferred by all book-lovers for the reprinting of Old English texts, in books of compact or convenient form.

A large and open initial O has been selected for page 6, because its decoration agrees well with the open spaces within the letters of the text type, and with the wider spaces between the lines. A dense and closely engraved initial O would not be in harmony with the type.

Old Black is not a favorite for commercial and miscellaneous job work. It may be selected with confidence for article headings and for displayed lines in literary circulars or pamphlets, but not for ordinary mercantile advertisements. Its lower-case is round, clear, and quite as readable as the Satanick. It may also be selected for the title-pages of pamphlets on bookish subjects, and for letter-headings that call for the use of many sizes of this face. Its greater breadth and clearness may tempt the compositor to use it for one short line in a title-page, but this selection is seldom pleasing. Old Black is at its best when composed in a mass.
This is the face used by Carton for his earliest books, but afterward he neglected it for a French form of the Standard Black-letter shown upon a previous page. Old Flemish has been incorrectly called Carton, Old Text, and Old German. It is a useful letter for Flemish, Hollandish, and Knickerbocker Dutch documents and reprints, or for books concerning Flemish subject matter. It is liked as an acceptable letter for Quaint Running Titles in other Books and Pamphlets. Selected with discretion, its capitals are serviceable as large initials when they fit neatly in the text, without showing gaps of white space above or below the line.
OLD FLEMISH

Eight sizes of the Old Flemish, graded from Nonpareil to Four-line Pica (body 48, by German standard), are in case. All fonts are complete with figures, and the larger sizes have the German umlaut.

Composition in all Black-letter, nearly spaced and without false divisions, and in a narrow measure, is usually a work of some difficulty. Capitals only cannot be used for entire words: there are no small capitals; indivisible words or splittables are common. Thin spacing of single letters, to make a line too short fill the measure, is not approved by the critical, yet it is possible in some jobs to substitute smaller faces of the same series for trivial words and larger faces for the words of more importance, as has been previously suggested. Monk and Missal types may be good substitutes for the disallowed capitals. Some license of inconsistency in the free use of Capital Letters should be permissible to prevent unsightly spacing, which is a much greater fault.

Words as arranged in copy must not be changed without special permit from the writer. Yet these words are often arranged so that they must produce uneven spacing or false divisions. When the compositor meets with these obstacles, and when overrunning composed lines above or below does not correct the faults, he need not try to amend when the writer will see his first proof. In most cases, the author can substitute in that proof longer or shorter words that will close the gap decently. In narrow measures tasteful composition in Black-letter is impracticable without this assistance from the writer, and the replacing of objectionable words by others that will exactly fill the prescribed space cannot be done in a hurry. Nor is the change desired always satisfactory after long deliberation. Few persons can foresee the result in proof. The words chosen may be too long or short, and prove as objectionable as the types. On this point Breyt, in his Pens and Types, wisely says: "Theories are elastic, — are expandable and compressible, but types of metal have set dimension of extension and, in some circumstances, absolutely refuse to judge, — therefore theories must gracefultly yield, and allow, it may be, a twofetter division even in a wide measure. Types are erogenous, and will sometimes perpetuate solecisms under the plea of necessity."

This style of type was called by early French founders the Grosse Satarde, and William Blades describes it as "dashing, picturesque, and elaborate."

Many Capital Letters of Old Flemish are exceedingly uncouth, but they are seldom objected to in running titles, and may be selected occasionally for Initial Letters.
SATANICK

Is called so by the American type-founders. It is the American copy of the Troy Type designed by William Morris of the Kelmscott Press. He made this style for 18- and 12-point bodies only, but American founders now provide it on thirteen bodies: 6-8-10-12-18-24-30-36-42-48-54-60- and 72-point. It is a crude amalgamation of Roman with Black-letter, which is said to have been modelled by Morris upon the style made by Mentel of Strasburg in or near the year 1470.
The Black-letters of the DeVinne Press

SATANICK

This Style of Type

was designed for the reprinting of medieval books or subject matter, but it has been and is now freely used for modern books, and even for mercantile advertisements and circulars. Its lower-case letters are fairly readable, but some of its capitals are extremely uncouth and cannot be made pleasing in any combinations. Lines of capitals that contain the characters F, L, T, W and Y are usually rejected in the proof.

William Morris was the first to perceive that typography was strong enough to stand on its own feet without crutches from rival arts. He saw that there was merit in bold print, and possibilities of development in the crudity of Old Books and even of Chapbooks. Not content with his first experiment in strengthening the Roman character, he undertook this new departure from the old Gothic model, and the Troy type was the outcome.

Designers of the Printing Types of the nineteenth century modeled many of their new forms on those of lithographers and copperplate printers, and vainly tried to reproduce all their refinements. The hair-line of every letter approached invisibility, and its form was ornamented with shadings and obscured with flourishes. These imitations showed care and skill, but the general effect of types so made was that of feebleness. Letter-press Printing steadily degenerated until it became a mean copy, often a travesty on engraved work. The literary world had to wait for Morris to revive a really Virile Typography.

Troy Type met the fate

of other innovations. Admirers of the then prevailing taste for feminine delicacy in printing derided it as an affectation of Medievalism. Lovers of old books hailed it as the revival of old-fashioned Virile Typography. On one feature all were agreed. Books in Troy type were well made. Never before had there been better editions than those of the Kelmscott Press, as shown in the Chaucer, the Golden Legend, and the History of Troy. Slow of sale at first, the books in the new style soon attained an unprecedented appreciation. Many were out of print soon after publication, and have been sold at auction at four and five times the price first asked by the publisher. They are still in request and command extravagant sums, due not to the beauty of the type but to the care given by Morris to the minutest details of workmanship. The presswork of the books is faultless, but it cannot be reproduced worthily on dry and cheap paper and by hasty methods.
This Inclined Style of Black-letter is not often required, but it may be used very effectively in Law Blanks for any displayed phrase or word like "Indenture"
or in a Composition largely or exclusively set in Italic or Inclined Script, or in open display for which this style has been selected. It is not recommended for single lines of display in any composition of upright letters. Like other forms of Black-letter, it shows to best advantage when it is massed in a paragraph."
The Black-letters of the DeVinne Press

ANGLO-SAXON

This Black-letter

OF MODERN CUT IS

Approved

FOR DISPLAY LINES IN

Magazines.

AUGUSTAN BLACK

Is the Name given to a Light-faced
Black-letter of similar Fashion
and of Neat Form, of which we
now have Four useful Sizes,
Great-primer, Pica, Long-
primer, and Brevier. All
of the other sizes have
been discarded.

13
called because it was largely used during the Middle Ages for the lettering of Tombs and Tablets in Churches. Its condensed and very obscure Lower-case letters, that are satisfactory now to but few Churchmen, should be used with extreme caution. The large

on this Page is one of a Series of Initials that mates well with this Style. These Smaller Decorated Initials are not so pleasing, but they can be used with advantage as Two-line Letters for Black-letters of a Lighter Face.
The Black-letters of the DeVinne Press

CHAPEL TEXT

CHAPEL TEXT

DIFFERS from Church Text mainly in its capitals. Its lower-case is slender, spiky, and rather obscure.

THE CAPITAL

Letters are of greatest service as two-line letters for titles in Roman or Black-letter.

OF THIS SERIES

We have four sizes complete with lower-case, and a fifth, largest of all, of capitals only. The smaller sizes can be used for programmes, invitations, and ceremonial printing.

NEVER SELECT CHAPEL TEXT for advertisements or for headings in ordinary book or pamphlet work, that should be instantly readable.

ALL FONTs HAVE ARABIC FIGURES

1 2 3 4 5 6 7 8 9 0, of relatively large size, which may be good mates for other Black-letter fonts not provided with figures.
The Black-letters of the DeVinne Press

MISCELLANEOUS

Black-letter of very small size is undoubtedly indistinct in print, but sticklers for perfect uniformity may insist on its use for extracts or side-notes to a text type of the same face on larger body. It is also in occasional request for personal cards, ceremonial indications, and small note headings. This face on Nonpareil body is No. 100, from the Bruce Type-foundry. Its lower-case alphabet measures 1/4 pica ems.

Objections made by many Critics to the Spurs and Bristles at the Angles of some Forms of Black-letter led to the Designing of this Style. It was once esteemed, but is now neglected.

On the Style shown in these central panels we have only the two sizes of Great-primer and Double Small-pica, from the Bruce Type-foundry.

Mannerisms made in an attempted reconstruction of the form of Black-letter often lead to unexpected effects. The change that seems satisfactory on 10-point may be a disappointment on 6- or 14-point. Exact reduction or enlargement from an Inflexible Model is usually disappointing. To produce the same effect, the smaller body must be relatively wider and the larger body more compressed. In every series on many bodies, one body always seems more symmetrical than any other. This is Borussian on Brevier body.

This Borussian on a Small-pica body is the result of an attempt to unite the angular features of Black-letter with some measure of the freedom of set Script. It is very condensed, and not distinct on small bodies; but the larger sizes, made in two forms, of a thin and a thick face, are graceful and readable.
The Black-letters of the DeVinne Press

BLACK ORNAMENTED

This lavishly ornamented type, made about sixty years ago, is provided with a lower-case on five-line pica body that has to be justified to profusely decorated capitals on nine-line body. A curious exhibit of the extravagant love for typographic frippery that prevailed about and for some time after the middle of the last century. Do not select this style for a display line without special order. To some buyers of printing the capitals have attractiveness as initials; to a larger number of readers the style is hopelessly out of fashion. See other remarks about decorated Black-letter on pages 18 and 20 of this pamphlet.

Moxon's

Black-letter in outline is the copy of a design by Christopher Van Dijck, that was admired and reprinted by Moxon in his Mechanick Exercises of 1683. It was made in type for the special use of the De Vinne Press, as a letter of display. To Diplomas and Certificates this Moxon Black imparts a quaintness desired by many customers that cannot be given to these documents by the Black-letters of modern design. It proves most satisfactory when used as the shading outline in black ink for a specially engraved central letter printed in red or gold. See proofs of the central letters in the Office Specimen Book, page 364.

A more generally useful style of Black-letter capital is the Outline Uncial capital now shown on an advanced page of this work.
The Black-letters of the DeVinne Press

TYPES NOT IN CASE

The angularity and intricacy of many characters of Black-letter have been constant temptations to the making of other variations that once were admired by customers of this house for whom they were specially purchased. Some of these variations had a temporary popularity, but most of them have fallen into deserved disuse.

In addition to the fonts here exhibited we have other styles rarely called for but not deserving of the room they occupy in case. Of occasional service and in too good condition to be thrown away, they are packed in paper and reserved for the few customers who insist on the re-use of types of the fashions of the last century. These paper-packed varieties should be selected only by special request.

German Text No. 580, so named in our Office Specimen Book, with its profusely decorated initial letters and its petty and indistinct lower-case, in a series of five sizes, has been thrown away, as unfit for modern practical work. It will not be renewed. See Office Specimen Book, pages 223-4.

Saxon, almost as profusely ornamented in its capitals, and with detached flourishes intended to make, but that seldom do make, exact connection with the letter, has met a similar fate. These styles are mentioned only to show that the profuse ornamentation and delicacy attempted by the designer, once esteemed of great beauty, have defeated his purpose and have really made the style valueless to modern buyers of printing. O. S. B., pp. 224-5.

Black Ornamented, even when the letters are reasonably distinct, is not improved but damaged by its excess of ornament. Some of the larger sizes are of limited service as initial letters, but the lower-case sorts are generally disliked. O. S. B., pages 232-3.

Anglo Black, an attempt to simplify the standard Black-letter form by the rejection of hair-lines and spurs to angles, is not an improvement, but a degradation of the character. Simplicity when it is carried too far becomes a positive coarseness. O. S. B., page 240.

Florentine Black, in two sizes, with capital and lower-case on different bodies, is also in paper. Select only when requested. O. S. B., pages 235-6.
ITALIAN TEXT, an absurd style, of a needlessly intricate construction, is seldom called for now. See Office Specimen Book, page 238.

MEDIEVAL TEXT, CARD TEXT, and FANCY TEXT, styles once in frequent request, have been destroyed and will not be renewed. O. S. B., pages 218–22.

A study of these fanciful styles, coupled with our present knowledge of their entire inapplicability to any modern work, should teach every compositor that alphabetical letters are not approved as subjects for profuse ornament, and that ornament does not make a printed line attractive, but may make it bewildering and unacceptable. The conclusion so reached may be extended and applied with equal force to the present fashion of inserting ornaments in composition where ornament is not really needed. When ornament does not help, it does hinder.

Yet the caprices of fashion have not always been wise, for they have authorized a rejection of the following serviceable styles.

AUGUSTAN BLACK and CONDENSED BLACK are really useful forms that may be restored to their old popularity when they have been shorn of their needless ornamental pendants. The flourishes at the tail of the capitals, once thought crowning graces by the designer, seem to have been the pretext for their entire neglect. The disciplined buyer of printing may tolerate eccentricity in form, but he does not tolerate ornament that even partially obscures or confuses the plain intent of the letter. O. S. B., pages 207–9.

It should be noted that the variations from the old standards of Black-letter that are now in most favor tend toward greater simplicity, or to some tolerable eccentricity in the direction of flourish or decoration.

TEUTONIC OUTLINE, once approved as a decorative letter even in mercantile forms, is now out of fashion. O. S. B., pages 216, 238.

COMPOSITE is another attempt at simplification. For many years this style was preferred as the best letter for display in the script of legal documents. Why it should have been preferred to the neater cut of Borussian is an anomaly that cannot be explained. O. S. B., page 239.
The Black-letters of the De Vinne Press

MEDIEVAL, so-called, is an old attempt to make a pleasing letter without the aid of hair-lines or light strokes of any kind. It is another undervalued style. It should be called Byzantine, for it was largely used by scribes of the Eastern Empire, and its density and simplicity seem to have inspired the designer of the type for Gutenberg's Bible of Forty-two Lines. To those who love eccentricity the capitals are useful as initials. See Office Specimen Book, pages 217-8.

BLACK OPEN and TITLE TEXT OPEN are other forms of ornamented Black that have had their day of service and are no longer desired. O. S. B., pages 212-5. OUTLINE BLACKS are not favored by this house; they are frail and soon lose their sharpness and beauty when printed by cylindrical impression upon hard and dry paper. These outlines and other styles of cross-lined and shaded Black-letter make a creditable showing only when perfectly new. Few printers care to renew them after their too brief service. Outline and ornamented Blacks, of doubtful value even in ceremonial printing, should never be selected for mercantile work.

Unless specially requested, do not space single letters in lines or words of Black. The spirit of old Black-letter calls for a close fitting of all characters, as well as for great compactness in composition. Black-letter shows to best advantage when words, not letters, are thin-spaced.

Avoid the composition of a title-page or a circular exclusively in Black-letter by the method of open display. The lower-case catch-lines of small Black that may be required between lines of bold display damage the general effect. If catch-lines have to be used let them be in small roman capitals.

Black-letter is most effective when set compactly, either as a paragraph with large initial letter or in half-diamond indention.

Initials of large sizes that span three or more lines at the beginning of a compact composition should be of approved old-style form. Kelmscott initials, the Caxton initials, and others of similar quaintness are best. Initials of modern design are inappropriate and ineffective before the old faces of Black-letter.

ALHAMBRA BLACK is of simpler and neater design and has a readable lower-case, but its profusely ornamented capitals render it distasteful to readers of the present time. O. S. B., page 234.
The Black-letters of the DeVinne Press

THIN-SPACING of single letters may be prevented sometimes by the use of a large square initial letter at the beginning of the paragraph, but the initial so chosen should line with the first line of text letter and make no noticeable gap of white.

Sometimes the large initial narrows the measure and makes difficult even spacing and neat justification. To prevent these faults, a larger size of Black-letter may be selected for the more important and a smaller size for the less important words. The capital letters of the Monk and Missal series can also be used for this purpose. Extra justification will be required by these irregularities, but the improvement so produced in the appearance of the composition is worth the additional trouble. The uncouthness and unworkmanlike show of the thin-spaced letters of a word within a solid text should be prevented at any cost.

The combination, justification, and even-lining of different sizes in a solid text call for skill and patience, but these troublesome expedients are to be preferred to slipshod letter-spacing, which is as unworkmanlike as the uneven leading of a book page for the purpose of making that page of standard length.

CAPITAL letters of a lower-case font with lower shoulders make trouble. When a letter of this form is needed, send it to the foundry, and have its objectionable shoulder cut off. The value of an initial is largely in its close fitting to the text type, and especially so in a Black-letter text. The initial that compels a broad gap of white below is not a grace; it is a positive disfigurement to any composition.

Uniformity of style, commendable in many forms of open display, is not possible in all compositions of Black-letter.

IN A TITLE-PAGE, the standard style of Black-letter may be selected for the name of the book as the main line of display, when there is reason to believe that it will be acceptable to the author and publisher. It is usually acceptable when the book treats of liturgical, bibliographical, or Old English subject matter, but it is not so wise a choice for a book entirely modern in matter and manner. The thinness and boldness of Black-letter often tempt the compositor to select it for the main line of display when that line has too many letters for proper prominence in roman capitals. Black-letter will give the boldness that is not possible from the use of thin-stemmed Two-line Condensed capitals, but it makes discord with the roman capitals of a title-page.
# The Black-letters of the De Vinne Press

**THE MEASUREMENTS OF LOWER-CASE ALPHABETS IN EMS OF 12-POINT**

## STANDARD BLACKS

<table>
<thead>
<tr>
<th>Letter</th>
<th>Alphabet</th>
<th>EMS</th>
<th>Black No.</th>
<th>Manufacturer</th>
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<td>10</td>
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<td>9</td>
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<td>1234567890</td>
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</tr>
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<td>12-point Priory Text, A. T. F.</td>
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</tr>
<tr>
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<td>12</td>
<td>Pica Black No. 4, R. S. (Philobiblon)</td>
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<td>14</td>
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<td>20 1/2</td>
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<td>18 1/2</td>
<td>Great-Primer Black No. 2, R. S.</td>
</tr>
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</table>
The Black-letters of the De Vinne Press

STANDARD BLACKS

L abcdefghijklmnopqrstuvwxyz
Double Small-Pica Black, R. S. 25/4

M abcdefghijklmnopqrstuvwxyz
Double Small-Pica Black No. 2, R. S. 201/2

N abcdefghijklmnopqrstuvwxyz
Double English Black No. 1, R. S. 30

O abcdefghijklmnopqrstuvwxyz
Double English Black No. 2, R. S. 26

P abcdefghijklmnopqrstuvwxyz
Double Great-Primer Black No. 1, R. S. 40

Q abcdefghijklmnopqrstuvwxyz
Double Great-Primer Black No. 4, R. S. 301/2

Kabcdefgijst
Canon Black No. 1, R. S. 571/2

Habcdefghijk
Canon Black No. 2, R. S. 491/2
The Black-letters of the DeVinne Press

OLD BLACK

\[
\begin{array}{ll}
\text{R} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ} \\
& 6\text{-point OLD BLACK, A. D. F. \& S.} \\
& 72,3 \\
\text{B} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 abcdefghijklmnopqrstuvwxyz} \\
& \text{BREVIER OLD BLACK, A. D. F. \& S.} \\
& 101,4 \\
\text{C} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 abcdefghijklmnopqrstuvwxyz} \\
& \text{LONG-PRIMER OLD BLACK, A. D. F. \& S.} \\
& 121,4 \\
\text{D} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 abcdefghijklmnopqrstuvwxyz} \\
& \text{12-POINT OLD BLACK, A. D. F. \& S.} \\
& 141,4 \\
\text{E} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 abcdefghijklmnopqrstuvwxyz} \\
& \text{GREAT-PRIMER OLD BLACK, A. D. F. \& S.} \\
& 19 \\
\text{F} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 abcdefghijklmnopqrstuvwxyz} \\
& \text{DOUBLE SMALL-PICA OLD BLACK, A. D. F. \& S.} \\
& 221,2 \\
\text{G} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 abcdefghijklmnopqrstuvwxyz} \\
& \text{36-POINT OLD BLACK, Boston T. F.} \\
& 351,2 \\
\text{H} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 abcdefghijklmnopqrstuvwxyz} \\
& \text{42-POINT OLD BLACK, F., L. \& Co.} \\
& 44 \\
\text{I} & \text{abcdefghijklmnopqrstuvwxyz 1234567890 abcdefghijklmnopqrstuvwxyz} \\
& \text{48-POINT OLD BLACK, A. D. F. \& S.} \\
& 51 \\
\end{array}
\]
The Black-letters of the DeVinne Press

OLD BLACK

Fabcdefg

72-POINT OLD BLACK, A. D. F. & S. 70

THICK-FACED

F abcdefg lmnopqrstuvwxyz

DOUBLE SMALL-PICA BLACK No. 400, Bruce 33

Gabcdefgh

DOUBLE GREAT-PRIMER BLACK No. 400, Bruce 53

BLACK NOS. 400 AND 401

A abcdefghijklmnopqrstuvwyz 1234567890

NONPAREIL BLACK No. 400, Bruce 612

B abcdefghijklmnopqrstuvwyz 1234567890

BREVIER BLACK No. 3, MeK., S. & J. 734

C abcdefghijklmnopqrstuvwyz

BREVIER BLACK No. 401, Bruce 814

D abcdefghijklmnopqrstuvwyz

SMALL-PICA BLACK No. 400, Bruce 12

E abcdefghijklmnopqrstuvwyz

PICA BLACK No. 400, Bruce 1534

Univ Calif - Digitized by Microsoft ©
The Black-letters of the DeVinne Press

SATANICK

A  abcdefghijklmnopqrstuvwxyz 1234567890 6-POINT SATANICK, Boston T. F. 8

B  abcdefghijklmnopqrstuvwxyz 1234567890 8-POINT SATANICK, Boston T. F. 91/2

C  abcdefghijklmnopqrstuvwxyz 1234567890 10-POINT SATANICK, Boston T. F. 111/2

D  abcdefghijklmnopqrstuvwxyz 1234567 12-POINT SATANICK, Boston T. F. 131/2

E  abcdefghijklmnopqrstuvwxyz 1234567890 18-POINT SATANICK, Boston T. F. 183/4

F  abcdefghijklmnopqrstuvwxyz 1234567890 24-POINT SATANICK, Boston T. F. 251/2

G  abcdefghijklmnopqrstuvwxyz 1234567890 30-POINT SATANICK, Boston T. F. 303/4

H  abcdefghijklmnopqrstuvwxyz 1234567890 36-POINT SATANICK, Boston T. F. 361/2

I  abcdefghijklmnopqrstuvwxyz 1234567890 42-POINT SATANICK, Boston T. F. 433/4

J  abcdefghijklmnopqrstuvwxyz 1234567890 48-POINT SATANICK, Boston T. F. 49
The Black-letters of the De Vinne Press

SATANICK

Kabcdefghij

54-point SATANICK, Boston T. F. 5412

Labcdefist

60-point SATANICK, Boston T. F. 60

Mabcdeft

72-point SATANICK, Boston T. F. 70

BORUSSIAN

A abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
Brevier Borussian, McK., S. & J. 512

B abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
Small-Pica Borussian, McK., S. & J. 634

C abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
Double Small-Pica Borussian, McK., S. & J. 1234

D abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
Double Small-Pica Bold Face Borussian, McK., S. & J. 1634

E abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
Double Great-Primer Bold Face Borussian, McK., S. & J. 2434

27
The Black-letters of the DeVinne Press

OLD FLEMISH

3  abcdefghijklmnopqrstuvwxyz 1234567890 8-POINT OLD FLEMISH, McK., S. & J. 723

8  abcdefghijklmnopqrstuvwxyz 1234567890 8-POINT OLD FLEMISH, McK., S. & J. 914

9  abcdefghijklmnopqrstuvwxyz 1234567890 9-POINT OLD FLEMISH, McK., S. & J. 1023

12  abcdefghijklmnopqrstuvwxyz 1234567890 12-POINT OLD FLEMISH, McK., S. & J. 1134

Paragon Old Flemish, A. D. F. & S. 1614

30  abcdefghijklmnopqrstuvwxyz 30-POINT OLD FLEMISH, McK., S. & J. 2112

30  abcdefghijklmnopqrstuvwxyz 30-POINT OLD FLEMISH, B. & Co. 3014

Body 32 (Old German) OLD FLEMISH, B. & Co. 3014

Body 48 (Old German) OLD FLEMISH, B. & Co. 4734

28
The Black-letters of the DeVinne Press

SLOPING BLACK

A  abcdefghijklmnopqrstuvwxyz 1234567890
  Pica Sloping Black, McK., S. & J. 1012

B  abcdefghijklmnopqrstuvwxyz 1234
  GREAT-PRIMER SLOPING BLACK, McK., S. & J. 1484

C  abcdefghijklmnopqrstuvwxyz
  DOUBLE SMALL-PICA SLOPING BLACK, McK., S. & J. 1823

D  abcdefghijklmnopqrstuvwxyz
  DOUBLE ENGLISH SLOPING BLACK, McK., S. & J. 25

E  abcdefghijklmnopqrstuvwxyz
  DOUBLE GREAT-PRIMER SLOPING BLACK, McK., S. & J. 30

F  abcdefghijklmnopqrstuvwxyz
  SIX-LINE PICA SLOPING BLACK, McK., S. & J. 5612

BLACK No. 401

I  abcdefghijklmnopqrstuvwxyz 1234
  GREAT-PRIMER BLACK No. 401, Bruce 15

K  abcdefghijklmnopqrstuvwxyz
  DOUBLE SMALL-PICA BLACK No. 401, Bruce 19

29
<table>
<thead>
<tr>
<th>Font Style</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHAPEL TEXT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A abcdefghijklmnopqrstuwyz</td>
<td>Pica Chapel Text, McK., S. &amp; J.</td>
<td>10 1/2</td>
</tr>
<tr>
<td>B abcdefghijklmnopqrstuwyz</td>
<td>Great-Primer Chapel Text, McK., S. &amp; J.</td>
<td>12</td>
</tr>
<tr>
<td>C abcdefghijklmnopqrstuwyz</td>
<td>Two-line Small-Pica Chapel Text, McK., S. &amp; J.</td>
<td>15</td>
</tr>
<tr>
<td>D abcdefghijklmnopqrstuwyz</td>
<td>Two-line English Chapel Text, McK., S. &amp; J.</td>
<td>18 1/2</td>
</tr>
<tr>
<td><strong>CHURCH TEXT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A abcdefghijklmnopqrstuwyz</td>
<td>Double Small-Pica Church Text, Bruce</td>
<td>11</td>
</tr>
<tr>
<td>B abcdefghijklmnopqrstuwyz</td>
<td>Double English Church Text, C. R. S. &amp; Co.</td>
<td>21 1/2</td>
</tr>
<tr>
<td>C abcdefghijklmnopqrstuwyz</td>
<td>Double Great-Primer Church Text, C. R. S. &amp; Co.</td>
<td>30</td>
</tr>
<tr>
<td>D abcdefghijklmnopqrstuwyz</td>
<td>Canon Church Text, Conner</td>
<td>34 1/4</td>
</tr>
</tbody>
</table>
The Black-letters of the DeVinne Press

AUGUSTAN BLACK

3  abcdefghijklmnopqrstuvwxyz 1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ
Brevier Augustan Black, Bruce 7

8 abcdefghijklmnopqrstuvwxyz 1234567890 ABCDEFGH
Long-Primer Augustan Black, Bruce 8

C abcdefghijklmnopqrstuvwxyz 1234567890 ABCDEFGH
Pica Augustan Black, Bruce 11

D abcdefghijklmnopqrstuvwxyz ABCDEFGH
Great-Primer Augustan Black, Hagar 15

ANGLO-SAXON

E abcdefghijkms
Four-line Pica Anglo-Saxon, McK., S. & J. 37

F abcdgfhijkl
Five-line Pica Anglo-Saxon, McK., S. & J. 44

G abcd
Eight-line Pica Anglo-Saxon, McK., S. & J. 75
Initials
Initial Letters

UR collection of initial letters is large and varied. Those made expressly for the general service of this house have all the letters of the alphabet. Some have added blocks for two or more colors, and some are single letters only. Other complete alphabets from several European foundries are on foreign bodies that differ from our American standard. They have been collected to give proper expression to fashions of book work in different countries and centuries, and should not be used indiscriminately. The letter that is a grace in one book may be a blemish in another. The suggestions that follow will serve as guides to selection.

INITIAL LETTERS are great helps in making print attractive. Readers who prefer a severe simplicity in print and who dislike words or lines in types of bold display, or a too frequent recurrence of descriptive subheadings, seldom object to a properly selected large letter at the head of a long paragraph. They are really needed to make easy of reference the short chapters of the
The Initials of the DeVinne Press

Bible and the different divisions in hymn-books and manuals of devotion. In many other kinds of printed matter they could be selected oftener with advantage. A proper initial at the beginning of a first paragraph always gives attractiveness to the composition. It is the feature that first catches the eye. The letter selected for this service may be plain or ornamented, but it should be fitting in size and style and appropriate to the subject.

A large or ornamented letter at the beginning of a chapter or paragraph, as high as many lines of the text type by its side, and lining neatly with its first and last lines, is known as an Initial.

The roman capital letter of large size and in a similar position is called a Two-line letter. "Two-line" is not precisely descriptive, for a type so called may span three or more lines of its mated text, but it is not a two-line letter if it does not line. The capitals furnished with large lower-case letters, sometimes used as substitutes, do not fairly serve as initials, for they have shoulders at foot that leave an unpleasing gap of white space at the last line. To prevent this fault, type-founders provide for initials special types with small shoulders so that they will truly line with text type.

SIZE is the feature to be first considered. For small type on a small page of the ordinary book, select a plain two-line roman letter that will span two lines of the text; for large type on a large page, a letter that spans six or more lines may produce a more pleasing effect. A small initial on a large page makes the entire composition seem petty. Yet there are limits to the use of plain two-line letters, which are not so acceptable, even for large text type, when larger than four- or six-line pica. The size of an initial should be controlled by the size of the type. A letter of the height of two lines of text type should be enough for the double-column matter of an 8vo or 12mo page. When the text type is very small, as of 8- or 6-point, a three-line initial may be better. If the text type of an 8vo is in 12-14- or 18-point, an initial spanning three or four lines will not be too large, and may be still larger with propriety.

The two-line should agree with the text in style as well as in line; a page in Caslon or in Elzevir is more pleasing when it has an initial of similar characteristics. Two-line letters of Caslon, Modernized Old-style, Ancient Roman, or MacFarland, Cheltenham, etc., are consequently required.
The Initials of the DeVinne Press

TWO-LINE LETTERS call for another requirement. For text types in 10-point or smaller size the ordinary width of roman capital is satisfactory, but for a text in 18- or 24-point, the two-line initial is more pleasing when compressed. For very narrow measures of small text types, the two-line letter is of better shape when it is decidedly condensed.

For large two-line letters of roman capitals a face moderately condensed is to be preferred. Letters like A J L T Y, with structural lines that do not entirely fill the body, make awkward gaps of white space that are disfigurements to the general effect. It was the perception of this disfigurement that induced the early book-makers to fill this vacant space in the letters of irregular form with tracery or decoration.

A two-line letter of this form A is to be preferred to the broader form that makes a more unsightly gap of A thinner form blank space on each side.

The broader form of letter is also objectionable when it has stems much thicker than the type of the text about it. Never select any expanded form of letter for an initial when it makes harsh contrast with the shape of the small types of the text. For the same reason avoid using extra condensed two-line letters.

One initial of large size is enough for a page. There is, at times, a need for smaller initials on that page, but those that are added should be much smaller. Two or more initials on the same page of the same size confuse the reader and nullify one another. They may be acceptable on a pamphlet cover page, where they are relieved by abundant surrounding blank space, but they are not pleasing on the page that is full of small type.

When one large initial only is used, that initial should be very large, and it is most effectively placed at or near the head of the page. A small decorated initial that spans but two or three lines of text type on a large page and is filled with closely engraved lines may not be so attractive as the plainer two-line roman capital.

STYLE is of importance. As a rule, the plain roman two-line initial is preferred for books or circulars of serious subject matter, but there are some exceptions, not easily described or classified, for which the decorated initial may be an improvement. The small ornamented initial is best fitted for small type, but it can be used sometimes as a secondary attraction in the para-
graphs that follow a first large initial. When two or more are to appear on the same page the first should be very bold. Under no circumstances should the first be small in size and niggled with dense or closely engraved ornamentation. The small ornamented initial instead of improving really degrades the composition. On a page of large type one small initial always seems out of place.

In the early days of printing when paragraphs were not made, and when a chapter of many pages had no break of white space from its beginning to its end, the first letter of the new chapter always began with a big and ornamented letter.

To prevent an excess of the paragraph signs ¶ ¶, initials of very small size were occasionally used by early book-makers in very compact composition to divide the subject matter of separate sentences, or to distinguish versicles from responses.

Initial letters made before the invention of printing were designed for two or more colors. When color printing was found impracticable, the outline only of the letter was engraved, in the belief that the future owner of the book would fill in the outline with any bright color. The desired color was seldom added, but designers have followed the old fashion of preferring initials engraved to show white letters. Lines or vines that fill the gaps of white around the more irregular parts of the letters are added to make a light-and-shade contrast of black, white, and gray. The initials now most approved by publishers are those that have letters that appear as black, with light and open decoration about them that seems gray in print.

An engraved initial in which the letter has been made obscure by eccentricity of shape and by a profuse tangle of surrounding intertwined lines or vines is seldom pleasing; it is spoiled by what artists call niggling or overworked decoration. Decoration about an outline initial should be open, and should mate with the gray color of adjoining lines of text type.

**The Numismatic** on 8-point body, first made in type for the lettering of old seals and medals, is a small size now used for the petty initials of some books, but it cannot be used effectively for this purpose within the limited space of an 8-point body. It has not enough of blackness and boldness to give distinction to new subject matter, and the types, very close fitted, always need hair-spaces between letters. Its best use is for the letters of the word that follows the large initial.
The Initials of the DeVinne Press

THE LETTERS, ARABIC FIGURES, AND ORNAMENTS USED BY DESIGNERS AND ENGRAVERS OF SEALS, COINS, MEDALS, AND INSCRIPTIONS UPON METAL OR STONE DURING THE FIFTEENTH AND SIXTEENTH CENTURIES

From the royal seal of Ludwig of Bavaria

adelphia • QUARTVS • DEI • GRATIA • ROMANORVM • IMPERATOR • SEMPER • AVGVSTVS

Seal of a Count Conrad von Hohenlohe

SIGILLVM • ORVNRADI • DE • HOHENLOCH •

Tombstone of a Margrave von der Lausitz

+ ANNO • DOM • MC • LXXV • V • IDVS • FEBR • OBIT • TIDERIACVS • MARCHIO • LVSTICENSIS • AVNRADI • MARCHIONIS • FILIVS

Numismatic, German body No. 8. Alphabet measures 17 1/2 ems of 12-point
The style of decoration to be produced in an initial is more in the province of the designer than of the printer, but it is the printer, not the designer or engraver, who has to accept the responsibility for the unwise selection of unacceptable ornament.

It is not always desirable that the letter in a decorated initial should be in the brighter color. The letter may be more effective in black and its outer decoration in red, so that it shall show at first glance its connection with the text type. A ringed or banded outline about the letter is most pleasing in black, white, or gold.

**R**ITUAL on long-primer and pica bodies is not any bolder than Numismatic, but it could be used in invitations, programmes, and ceremonial printing, in which a little ornamentation is seldom an offense. To those who object to the slight decoration of this Ritual, 10- and 12-point Uncial initials may be acceptable. They add boldness as well as features of quaintness to monotonous roman type. The 10- and 12-point could often be used to add variety of appearance to plain paragraphs. These small bodies can serve as two-line initials for 5- and 6-point text type, but they are petty and not bold enough.

**RITUAL, LONG-PRIMER BODY**
10 points. Conner 27.2

**RITUAL, PICA BODY**
12 points. Conner 38.4

**ISSAL INITIALS** in ten different sizes from 10- to 78-point, of good service as two-line letters, are equally serviceable when set up to appear as full words in separate lines of display. They are of uncial form and adaptable to a text in roman or Black-letter. It is a mistake to assume that a Black-letter line or text must have a strictly Black-letter initial. Fifteenth-century books show that early printers, and the scribes who preceded them, preferred the uncial or rounded form of roman capital over the irregular Black-letter, for the Uncial permitted greater freedom in construction and decoration.

For the ordinary modern book two-line roman capital letters should be preferred; for the book treating of medieval subject matter select the uncial shape.
The Initials of the DeVinne Press

UNCIALS
Also called Monk or Missal Type by type-founders

This face is also in outline for two-color work. See page 65.
The Initials of the DeVinne Press

UNCIALS

**IS NOW CALLED**

22-point

**UNCIAL OR MEDIEVAL**

18-point

**OLD SCRIBES USED IN IN**

12-point

**ROMAN AND BLACK-LETTER**

10-point

**DECORATED**

30-point

49\frac{1}{4}

40

32\frac{1}{2}

26\frac{3}{4}

63

This uncial shape of capital can be used with roman and Black-letter, either as an initial or for words of display, or as an aid in spacing and justification. It is an accepted form in church work. Some publishers approve of it in their advertisements and circulars, but it should not be used freely for ordinary commercial printing. The larger sizes and the Decorated 30-point were designed and made for the special use of the De Vinne Press; the smaller sizes are from German and English type-foundries.

**Type**

Extreme height, 1\frac{3}{8} inches. Cincinnati No. 24
Complete alphabet

44
The Initials of the DeVinne Press

The ordinary two-line letters provided by type-founders, with but little shoulder, are graded so that they advance in size by two and four points. This grading is entirely insufficient for the different linings that will be needed for different sizes and cuts of text type and their unavoidably unequal leading. The selection and adjustment of a true-fitting initial letter call for much discretion and not a little skill on the part of the compositor.

Sometimes the only size that will serve is found in the capital letter of a lower-case font. To make proper use of this letter, it will be necessary to send it to the electrotype foundry and have the lower shoulder cut off.

If this is not done an unsightly white gap appears and the effect of the initial is damaged. The white gap made by this lower shoulder is an offence even to the uncritical reader.

There are other expedients. A short letter like I, with a straight stroke, can be cut in two and lengthened, and other letters may be neatly shortened in the foundry at small loss of time. These are troublesome methods, but the end justifies the means. In another pamphlet may be found many large capitals of italic and other styles that have been lengthened or shortened to make them serve as initials for paragraphs. When the letter cannot be lengthened or shortened, the gap so produced is least offensive at the top of the initial.

THE FAC Initial, a cheap substitute for the Pierced Initial, is made by combinations of small borders about an interior letter. As these borders are troublesome to construct and too often plainly show their joints, the Fac Initial is seldom made now. To be suitably decorative, there should be a new form of border for each new initial, but suitable styles of border are not always at hand.

THE PIERCED Initial, a hollow square of engraved ornament in which the letter of any type can be inserted, was a favorite form a hundred years ago, but is now one of the many neglected styles. A full series of pierced initials is not to be found on sale, and the designing of a properly mated series of borders will be quite as difficult as a special engraving of letters with the borders.
The Initials of the DeVinne Press

The HIGH or UPSET Initial that lines at its foot with the first line of text and projects upward above this first line, is an old form of merit, but seldom used. It can be made serviceable only in catalogues and open matter in which paragraphs are separated by white lines.

FITNESS is also needed in the style of a selected initial letter, whether plain or decorated. An old-style text type should have an old-style two-line letter; a type of modern cut should be mated with an initial of similar face. This is not easily done. All that can be expected of the compositor is that he will do the best he can with materials that are available. He may have to mate text types of Caslon, Cadmus, or Renner with initials of other faces of old-style that are of proper height, but initials so selected should not present the appearance of dissimilarity or unfitness.

The two-line letter of an advertisement is usually followed by one or more words of large capitals of the text type. In book work it is customary to follow this initial with small capitals, for it often happens that full capitals will not line with the initial at the top of the first line. By old usage, a large initial in Black-letter was followed in its first line by a word partly in capitals and partly in lower-case of the Black-letter text. This treatment is not approved now. Two or more Black-letter capitals together are a disfigurement to the composition, yet all capitals of roman or of any other form of plain letter may not be used with acceptability. It is required that the type of connecting words should be of quaint form. When the Uncials here shown are too wide, the thinner styles known as Glyptic, Cabalastic, Century, etc., could be used in full words. These styles, not in case, are kept in paper packages, and may be selected with advantage in compositions that call for unusual care (see Office Specimen Book for specimens). Care should be taken that the alien faces so substituted shall agree in some feature with the Black-letter of the text.

The Uncials of small size, shown on a previous page, are of service as connecting letters or words between a leading large initial and the text type that follows, as aids to even-spacing in a Black-letter text, as subordinate initials in that text, and even as separate lines of display. They can be used with propriety in many forms of modern printing, and are especially favored by churchmen and publishers.

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The Initials of the De Vinne Press

THE MONASTIC

The Monastic Initials here shown are the designs of William Morris and Burne-Jones, made by these artists in old German style for the books of the Kelmscott Press. They are in a series of six sizes, but the alphabets for each series are not complete. Letters not in case will be furnished on request. When a real need arises, intermediate or larger sizes will be photo-engraved to order. Some of the letters are provided with blocks for two and three colors.

This Monastic style of initial is adapted for texts in Satanick or in any of the earlier forms of Black. It is not so well adapted for texts of small roman type or for modern faces of Light-faced Black.

Each letter, as a rule, is of a form easily identified, even when it is of unusual shape. Note also that it has about it a ring or band of white as an aid to greater perspicuity. The decoration attempted, extremely simple and with few engraved lines, does not produce the appearance of rudeness or coarseness.

We have also a few initial letters in the medieval style of design, but in modern style of engraving, showing white letters within a pictorial framework. The Medieval Initial is just as fairly presented in the following pages showing Caxton and old French initials.

47
The Initials of the De Vinne Press

The designs of Ratdolt, a printer at Venice between 1476 and 1487, and eminent as the best typographic decorator of his time.

48
The Initials of the De Vinne Press

ZEESE No. 23

The caps and the pendants to these letters can be used wisely only in very open display. Never insert the pendants in close or solid composition. The side decoration should be kept in the margin at the left when it is possible.

These attached hair-line decorations may be of service as tail-pieces for short pages or in other gaps. Some of them will need a horizontal hair-line brass rule at the broader side.

A decorated initial is most useful when on a square metal body. Those on bodies of an irregular form with pendants of trailing decoration at top, side, or foot should be carefully notched in the electrotype foundry with true right angles. Notching with hand saw and file produces notches that throw types off their feet.

ZEESE No. 22

Series 22 and 23 have complete alphabet
Color blocks for B H T

49
The Initials of the DeVinne Press

ABCD

72 points. Mayeur No. 699
Incomplete alphabet

EEGI

58 points. Caslon No. 21
Complete alphabet. Color blocks for C I P T

JKL

1 1/8 inches. Caslon No. 10
Complete alphabet. Color blocks for F S T

Initials with white letters within a solid or nearly solid background are much improved in appearance when a separate block is cut for the letter only, so that it can be printed in a brighter color of ink. Scarlet red is the color most approved, but the colors may be reversed with good effect—black for the letter and red for the background.

In compact composition, a properly selected initial is not so wasteful of space as the ordinary displayed heading with its unavoidable blank above and below. The initial occupies less space, and to the listless reader is more inviting.
The Initials of the DeVinne Press

FOR SUBHEADS

22 points. Bruce No. 10
Complete alphabet

CLEAN CUT

30 points. Caslon No. 22
Complete alphabet

TEC TEE

30 points. Bruce No. 11
Complete alphabet

OPAQUE

42 points. Bruce No. 12
Complete alphabet. Color blocks for N

BLACK

52 points. Mayeur No. 697
Complete alphabet

MOST

72 points. Audsley
B and I are the only other letters

51
The Initials of the De Vinne Press

1\frac{1}{4} \text{ inches. Caslon No. 13}
Complete alphabet

72 \text{ points. Chancery. Chiswick Press}
Complete alphabet

52
The Initials of the DeVinne Press

OLD FRENCH

Q
A
K
N
S

1\(\frac{1}{2}\) inches
Incomplete

1\(\frac{3}{4}\) inches
Incomplete
The Initials of the DeVinne Press

CAXTON INITIALS

Photographed from Caxton books

72 points. Incomplete alphabet. I and J take the same character
The Initials of the DeVinne Press

OLD FRENCH

The Initials often called Caxton, taken from Caxton originals, show many evidences of French design and engraving.

The Romance Initials, of which we have all the letters, are well adapted for illustrations to books that describe old French habits and manners. Some of the letters have blocks for added colors, and these added blocks are really needed to bring out fully the intent of the designs.

1 1/8 inches
Romance Initial
Complete alphabet
Color blocks for C

48 points
Incomplete
The Initials of the DeVinne Press

GRAY

60 points. Reed No. 1
Complete alphabet. Color blocks for B D I J

SHADOW

36 points. Reed No. 2
Complete alphabet. Color blocks for B I J

ABC

1 1/8 inches
Incomplete alphabet

FIT FOR SMALL TYPE

22 points. Conner
Complete alphabet

FLORID TYPES

28 points. Æsthetic. A. T. F. Complete alphabet
We have this Æsthetic face on bodies of 24- and 16-point

FLORAL

38 points. Bruce No. 13
Incomplete alphabet
The Initials of the DeVinne Press

HANDSOME
32 points. Caslon No. 3
Incomplete alphabet. Color blocks for T

IN OPEN TYPE
36 points. A. D. F. & S.
Complete alphabet

TYPE
62 points. Bauer
Complete alphabet. Color blocks for S

SHAPE
60 points. Cincinnati No. 48
Complete alphabet. Color blocks for A M

ORNAMENTED
30 points. Cincinnati No. 46
Complete alphabet

SUFFICIENTLY
24 points. Cincinnati No. 45
Complete alphabet

57
The Initials of the DeVinne Press

**POSE**

70 points. Bauer
Incomplete alphabet

**TULIP**

60 points. Conner No. 11
Complete alphabet. Color blocks for A T
Specially made for the largest size of Church-text lower-case

**ROME**

63 points
Complete alphabet. Color blocks for T

**CHILI**

Incomplete alphabet. Some duplicates

**FRANCE**

48 points
Complete alphabet

58
The Initials of the DeVinne Press

74 points. Caslon No. 12. Complete alphabet

52 points
18th-Century
Old English
Incomplete alphabet

1½ inches. Old English
Incomplete alphabet
Color blocks for A D

1¾ inches
Old English
Incomplete alphabet
The Initials of the De Vinne Press

1\(\frac{3}{4}\) inches
Incomplete alphabet. Color blocks for N

1\(\frac{1}{2}\) inches. No. 1
1\(\frac{3}{4}\) inches. No. 2
1\(\frac{3}{4}\) inches. No. 3

1\(\frac{3}{4}\) inches. Complete alphabet. Color blocks for A D F M O S T

70 points. Incomplete alphabet. Color blocks for E H M O T W Y

60
The Initials of the DeVinne Press

ROMAN

52 points
Complete alphabet. Color blocks for I W

SWEDEN

60 points. Zeese No. 17
Complete alphabet. Color blocks for E I S T

GERMAN

48 points. Zeese No. 18
Complete alphabet. Color blocks for A M

A MITRED rule border, single, double, or parallel, to inclose the engraved initial was once considered by publishers as a much-needed attachment when it had not been so made by the engraver. This method of fencing in the letter is not in much favor now. It may damage more than improve. Do not inclose an initial in a rule border without request. Exception must be made for an initial of irregular form (as in L or P) that is to be printed upon a ground tint made up from light-faced combination border: a rule around the tint border so constructed is really needed to give regularity of outline. But do not attempt to improve a letter in one color only by the addition of a line or a combination border.

61
The Initials of the DeVinne Press

M     A     R     T
74 points.  Caslon No. 12
Complete alphabet.  Color blocks for T

A     B     C
1\frac{1}{8} inches.  Incomplete alphabet

Y     E     S
1\frac{1}{4} inches.  Caslon No. 11
Complete alphabet.  Color blocks for T W

N     O
1\frac{3}{4} inches.  Caslon No. 19
Complete alphabet.  Color blocks for N W Y
The Initials of the DeVinne Press

TEGNER'S DANISH

P  P  F

$1\frac{1}{4}$ inches
Incomplete alphabet

66 points
Incomplete alphabet

$1\frac{1}{4}$ inches
Incomplete alphabet
Color blocks for F

A B C H

66 points.
D. & Co.
Incomplete alphabet

F L O R A

56 points
Incomplete alphabet

D A N S K

50 points
Complete alphabet

D A N I S H

42 points
Complete alphabet

63
The Initials of the DeVinne Press

1\(\frac{1}{4}\) inches

74 points
Incomplete alphabet
Color blocks for A

GREEK

46 points. Mayeur No. 735
Complete alphabet

TURKISH

36 points. Mayeur No. 761
Complete alphabet. Color blocks for C T

PERSIAN

32 points. Mayeur No. 761\(\frac{1}{4}\)
Complete alphabet

ITALIAN

46 points. Bruce No. 3
Complete alphabet. Color blocks for N F
The smaller sizes may need the letter in another color

64
The Initials of the DeVinne Press

FOR COLOR WORK

MARS

Cut for Seven-line Moxon (see Black-letter). Incomplete alphabet

OUTLINE TYPES

36 points. Engraver's Open. Bruce
Complete alphabet

NEAT

Color outline of Uncial of 60 points on page 43. Complete alphabet

GERMAN

48 points. Cut for Filigree. Incomplete alphabet

48 points. Filigree. Complete alphabet
The Initials of the De Vinne Press

INITIALS WITH TRAILS

This letter E has blocks for color only in the square that has the letter.

All the large initials on this page have been made indistinct with excess of ornament and are relatively unpleasing when printed in black ink only. They need added color to show a distinction between the letter and the ornament. Select them only when specially ordered. In any kind of composition the left side of the letter should be made to line vertically with the type work of the paragraph. Ornamenting lines beyond the letter should always project in the margin. The irregular projections at the top, right side, and foot of the letter call for corresponding changes of measure in the type work, and this irregularity is always unsatisfactory.
The Initials of the DeVinne Press

INITIALS WITH TRAILS

Do not add the caps and pendants of these letters without a special order. They are more serviceable as tail-pieces to short pages in small books.

Tints for various colors cut for initial
INITIALS WITH TRAILS

Text type must line with letter

SCOTCH

Extreme height, 1 1/2 inches. Bruce No. 12
Incomplete alphabet

MAST

Extreme height, 1 1/2 inches. Bruce No. 22
Incomplete alphabet

SWEDE

Extreme height, 1 1/2 inches. Hagar
Incomplete alphabet

When it is possible, widen the measure, and let the purely decorative lines of the initial stray out in the margin, keeping the letter part in vertical line with the type of the text.

68
The Initials of the DeVinne Press

INITIALS WITH TRAILS
Text type must line with letter

ORNAMENTED

Extreme height, 27 points. M. & R. No. 3
Complete alphabet
Useful with very small but not with any large text type

ACTKNO

Extreme height, 48 points. Conner No. 10
Incomplete alphabet

NIGGLD

Extreme height, 48 points. Bruce No. 14
Incomplete alphabet

S0CEBAC

Extreme height, 1\frac{1}{2} inches. A. D. F. & S. No. 13
Incomplete alphabet

The obscurity of the letters in Conner No. 10 and Bruce No. 14 warrants the new teaching that letters should always be simple and readable, and that decoration, if needed, should be outside of the letter. These initials should not be selected without order.
The Initials of the DeVinne Press

INITIALS WITH TRAILS
Text type must line with letter

Extreme height, 2½ inches
Complete alphabet

Extreme height, 60 points. Bruce No. 9

Extreme height, 1½ inches. No. 18
Incomplete alphabet
The Initials of the DeVinne Press

INITIALS WITH TRAILS

Extreme height, $2\frac{1}{2}$ inches. Complete alphabet

Extreme height, 60 points. Bruce No. 8

Extreme height, $1\frac{7}{8}$ inches. A. D. F. & S. No. 12

Incomplete alphabet

When practicable, let the decoration at top project above the first line of text type. Make the letter of the initial line with the text. The decoration at the left should also project in the margin.

71
The Initials of the DeVinne Press

SINGLE LETTERS

Cut for two colors
The Initials of the DeVinne Press

INITIALS WITH TRAILS

T N R

F S M N

C I P U
SILHOUETTE

Extreme height, 2¼ inches. J. K. No. 24. Complete alphabet Italian Renaissance. Useful in bold and open display Not so effective in solid or compact composition

74
The Initials of the De Vinne Press

CAPITAL LETTERS

MOSTLY FROM REGULAR FONTS WITH ATTACHED LOWER-CASE. THEY CAN BE USED FOR INITIALS

MAINZ

48 points. Black

GOTH

60 points. Black

OBSCURE

36 points. Black

SLOPES

72 points. Sloping Black

BEAUTIFUL

48 points. Anglo-Saxon

75
The Initials of the De Vinne Press

ELEGANT

60 points. Anglo-Saxon

FACES

1\textfrac{1}{4} inches. Anglo-Saxon

LETTER

1\textfrac{3}{8} inches. Ornamented Black

OPEN

60 points. Moxon

Has solid centres for some letters. See page 65

RUADAPARTE

28 points. Church-text

76
The Initials of the DeVinne Press

FILIGREE
From American Type Founders Co.

MOULDY
48 points

ORNAMENTS
36 points

COMPOSITION
24 points

BUT FANTASTICAL
20 points

LINES TO OMA
24 points

FILL UP ALL THE GAPS
18 points

AND THE LETTER REMAINS TOGGY
12 points

THIS IS NOT A PLEASING DECORATION
10 points
In a similar style of ornamentation, we have a series of Black-letter (Bruce 532), in three sizes of Double-pica or 24-point, Double Great-primer or 36-point, and Canon or 48-point, with attached lower-case. As this face is rarely requested, it is not kept in case. It must be used only when specially ordered and when no other style will serve.

**Efflorescence**

Of this face we have six smaller sizes, which will be of service as connecting letters between a large initial and the smaller text type.
The Initials of the DeVinne Press

SINGLE LETTERS

S U I

E G T

C A N O E I O C
The Initials of the DeVinne Press

SINGLE LETTERS

p
fa
a
w
p
b
w
w
w
w
w
W
C
C
C

80
The Initials of the DeVinne Press

SINGLE LETTERS

West

Chancery

81
BLOCKS FOR TWO COLORS

West

82
The Initials of the DeVinne Press

BLOCKS FOR COLORS

\[ \text{S} \]
\[ \text{W} \]
\[ \text{C} \]
\[ \text{A} \]
The backgrounds here shown were designed and engraved for use in ecclesiastical printing, but they can be used for ordinary work. Some of the light-lined borders of the house that can be arranged in different shapes will be found equally useful as ground tints for initials.
The Initials of the De Vinne Press

BACKGROUNDS FOR INITIALS

No. 11  No. 12

These backgrounds, when separately printed in pale color, provide a squared and symmetrical form for initial letters of irregular shape that have no attached exterior decoration. They cover up the unsightly gaps of white space made by their irregularities, and keep the page so treated in harmony with the compact type of the text.

If the initial letter is to be printed in scarlet, the color for the separately printed ground tint may be in a paler scarlet, for the decorative lines of the background will not be an offence if they show faintly in the print of the letter; but if contrasting color be selected for this background, the plate so selected should be electrotyped to receive a transfer of the letter only, and the letter so transferred must be entirely cut out of the plate. This cutting out will prevent a slight but unpleasing appearance of the decorative lines through the letter.

PIERCED INITIALS

These blocks are mortised so that they can admit any letter. See page 87 for two illustrations of constructed squares or panels of type borders.
The Initials of the DeVinne Press

BACKGROUND FOR INITIALS

No. 1

No. 2

No. 3

No. 4

No. 5

No. 6

No. 7

No. 8

No. 9

No. 10

No. 19

No. 20

No. 21

No. 22

No. 23

No. 24

No. 25

No. 26

86
The Initials of the DeVinne Press

HOME-MADE

DECORATED INITIALS may be constructed by the compositor from pieces of combination border that fully fill the body, but the difficulty met in finding border faces sufficiently light in color and in needed variety is a discouragement. The effect produced seldom warrants the cost of labor and of mitred brass rule. As a general rule, the engraved initials shown on previous pages will be much more pleasing to the publisher and the reader when they have been wisely selected to mate with the matter of the text.

WHEN BORDERS are insufficient or impracticable, the stock ornaments of type-founders may be used to good advantage, but they should be carefully selected and not be incongruous in the descriptive matter of the text. Ornaments of general adaptability may be seen in the second part of the Office Specimen Book, that shows Borders, Head-bands, Tail-pieces, etc. The ornaments shown on pages 332–3 will be found generally acceptable. Medieval designs on pages 323–5 will be of service.

A CONSTRUCTED INITIAL surrounded with a narrow lace-like edging that has many points turning outward is not so pleasing as an outer border of plain line only. A square outline to the construction will be more acceptable. Perfect squares of fine and close engraving as in 8, 22, and 26 (see opposite page), or tile patterns as in 10 and 19, will be more manageable.
The Initials of the DeVinne Press

The intended effect of a paragraph or a page composed in Old Black-letter will be damaged if it is preceded by an initial of modern design, even if that initial has been carefully drawn and engraved. The sturdy initials of Morris or the quaint forms of Caxton or of Old French will be more acceptable.

The romance initials are complete with all letters, and for some we have the blocks for three colors. Colors are needed to develop the merit of the design. They will be found of good service in illustrating poems and troubadour romances, or other writings concerning the French literature of the fifteenth century or of earlier periods.

The Stuart Initial No. 1 is an acceptable initial for plays, poems, or stories of English literature during the seventeenth century. The designs are in the spirit of that period.

Caslon initials No. 12 are also English, but of the style of the eighteenth century. They show more careful engraving, but lack the spirit of the Stuart Initials.

The West initials, of which we have the original designs, show a good form of the eighteenth century. Of the small size we have a complete alphabet. A larger size is not complete, but it has some letters cut for two colors. The smaller size loses by its reduction and does not fairly show the merit of the design.

Italic or inclined capitals of any kind are needed as initials only in compositions of nicety. For an ordinary book with preface or paragraph in italic, begin with a regular two-line roman letter and connect on the first line with a word or words in capitals of the roman text type. That done, set the rest of the work in italic lower-case. A collection of irregular two-line letters of italic form that have been lengthened or shortened to keep them on line with text type may be seen in another pamphlet.

Capitals of engrossing or of old French script, in some kinds of job work, may be a more pleasing substitute than italics for initials. A capital of body 48 or smaller can be connected on first line of text type with a word of the same face of capitals on bodies 10, 12, or 18, and will be more satisfactory than the ordinary italic with angles that are irregular, and kerns that break off or make ungainly gaps.
SILHOUETTE INITIALS in Italian Renaissance style may be properly selected with advantage for some kinds of books and pamphlets and for ordinary commercial job work. These initials, of which we have all the characters with some detachable pieces, are not to be recommended for any literary work of the fifteenth century, for this silhouette style, although based on old models, is thoroughly modern in treatment. Its pendants and flourishes will prove an annoyance in compact composition.

OF INITIALS WITH TRAILS or added pendants we have a large variety, with complete alphabets, but many are over-decorated and require the aid of color to show the real intent of the designer. The smaller sizes with black centres are most useful. Flourishes, trailing vines, or profuse outside decorations interfere with type and make trouble without improvement. With an initial of this class, composition should begin in a measure wider than that selected for the text type, and the flourishes or decoration at the left side should overhang in the margin, so that the letter on that side shall line vertically with the type work.

Initials with trails are not adapted for the plain composition of squared and symmetrical pages. They may be used to a limited extent in pages of poetry and in open display work, but in all cases the designer's intended irregularity should be aided by putting the decorative part of the initial in the margin.

Profusely decorated initials of Black-letter are entirely out of fashion, equally disliked by publishers and readers. Some are of high merit, but they should not be selected without order.

FANTASTIC INITIAL in which ornamentation is extended to the right and over the top of the text types, and in some designs down the right side of the page, is another caprice, now in deserved discredit.

The separate flourishes made to be attached to initial letters should never be added to the initials for which they are provided without order. They may be of value as tail-pieces at ends of short pages or as stop-gaps in bleak places.
Two-line Letters

of Roman Form
The Initials of the De Vinne Press

TWO-LINE LETTERS

CONDENSED SHAPES of type for the main lines of title-pages are gradually passing out of favor. Preference is now given to capital letters of full width and of the same shape as the type of the text that follows. They are undeniably plainer and more consistent as to style.

Some title matter seems to compel the use of condensed type. For this purpose prefer the wider shape of the series shown on page 97. For a title-page of few lines avoid all condensed letter. Many words that have to be crowded into one pinched line will make a better appearance in two lines of same face and style.

Publishers ask for two-line letters of the same style as that of the text type which they introduce. This is not easily done. Type-founders do not make a complete series of two-line letters for every new cut of text type, or even for the Real Old-style (or Caslon Old-style, as it is often called). Their gradation is irregular, and there are not sizes enough to line neatly with every combination of solid, thin-leaded, and thick-leaded text. The faces of Ancient Roman, Bradford, MacFarland, and Fifteenth Century seem to be the most serviceable approximations. Capitals of the larger sizes of Real Old-style are to be had only in fonts that have attached lower-case, and the larger they are the more need there is of cutting off the shoulder that produces an ungainly gap.

When an Old-style text type is large and leaded, and needs a large initial, the regular two-line letters of Elzevir face may be approved, but they are not so pleasing for solid composition.

Modernized Old-style capitals are more used than any other for two-line letters in all kinds of Old-style composition. Few can detect the points of difference. For an initial, the condensed shape is to be preferred. A five- or six-line pica initial of full width always shows too much of white both within and without the letter. Of these condensed letters of large size we have a fair variety, but with attached lower-case. Few type-founders make in full series two-line letters of larger size than 36-point, but some of these larger sizes are to be had of the type-founder when they are really needed.
The Initials of the DeVinne Press

TWO-LINE
(The width of the alphabet is specified in the margin, in ems of 12-point)

Series 105 of Bruce Foundry

SELECT FOR THE TITLE-PAGES OF BOOKS
11-point, old body

SOMETHING FATTER THAN THE ABOVE
11-point

WITH TEXTS SET IN NO. 11 ROMAN
12-point

PLAIN WITHOUT BEING BOLD
14-point, old body

THICK STROKES NOT BLACK
16-point, old body

SERIFS NOT SHORTENED
18-point, old body

COMPRESSED A LITTLE
20-point, old body

OF PLEASING FORM
22-point, old body

MUCH APPROVED
24-point, old body

94
The Initials of the DeVinne Press

TWO-LINE

Series 105 of Bruce Foundry

IN APPROVED PROPORTION

28-point 55

36-point 63³/₄

Series 153 of A. T. F.

GRACEFUL

48-point 73¹/₃

IRREGULARS, NOT OF A FULL SERIES

FOR TITLE-PAGES

24-point, Conner 45¹/₂

OF BROADER FACE

22-point, old body 43

SERIFS ARE SHORTENED

18-point 34

Intermediate or larger sizes can be made to serve as two-line letters by cutting off the lower shoulders of capitals that have been fitted up with a mated lower-case. See Text Types.

95
The Initials of the DeVinne Press

TWO-LINE CONDENSED
From New York type-foundries

THIS CONDENSED SHAPE OF ROMAN CAPITAL IS A VERY CONVENIENT LETTER
6-point, old body. Conner

FOR THE TITLE-PAGES OF BOOKS AND WAS FIRST MADE ABOUT 1830
9-point, old body. Bruce No. 121. Two-nick

MADE IN A FULL SERIES BY THE DIDOT PRINTING HOUSE, PARIS
9-point, old body. Farmer. Three-nick

IT MET WITH THE FULL APPROVAL OF MANY PUBLISHERS
10-point, old body. Bruce No. 121

TITLE NOT GOOD WITHOUT CONDENSED LETTERS
12-point, old body. Bruce No. 121

PICKERING OF LONDON DID NOT LIKE IT
16-point, old body. Farmer No. 2

HE PREFERRED TYPES OF WIDTH
20-point, old body. Farmer No. 2

THESE WERE EFFEMINATE
24-point. Farmer No. 2

AND LACKING IN CLEARNESS
28-point, old body. Farmer

IF EVER SO GRACEFUL
36-point. Farmer No. 2

96
The Initials of the DeVinne Press

TWO-LINE CONDENSED
From American Type Founders Co.

THIS STYLE OF A CONDENSED ROMAN CAPITAL IS
10-point No. 1  16

WIDER AND TO BE PREFERRED FOR TITLES
12-point No. 1  18 1/2

BY THOSE WHO LIKE A THIN LETTER
14-point No. 1  21 3/4

FOR THE SMALLER SIZES OF TYPE
16-point No. 1  24

A PINCHED FORM IS DISLIKED
18-point No. 1  26 3/4

IN TEXTS OR TITLE-PAGES
20-point No. 1  30 1/2

WHEN LETTER IS LARGE
22-point No. 11  32

THINNESS IS PROPER
24-point No. 1  38

TALL AND STATELY
30-point No. 1  45

97
CONDE$$ED

CONNER’S STYLE OF TWELVE-POINT TYPE
12-point. Conner 19

THIS SPANS TWO LINES OF MINION
14-point, cut down. A. T. F. Co. 22$2$

IRREGULAR BODY. CAPS CUT DOWN
14-point, cut down. A. T. F. Co. 21$4$

TWO-LINE OLD-STYLE
From Bruce Type Foundry

OF LIGHTER FACE
20-point, old body. No. 100 45$4$

NEEDS BLANKS
24-point, old body. No. 100 53$2$

SKELETON
36-point, old body. No. 100 76$3$

Other sizes of Two-line Old-style can be had by cutting off the shoulders of the capitals provided with lower-case sorts. See Roman Capitals on an advanced page.
The face to be preferred for matter set solid. Has arabic figures for all the sizes. Larger sizes of a similar face may be found in the No. 13 series of Bruce Foundry, but if they are used as two-line letters, the shoulder at the foot of the letter must be cut off. When this face has been selected for the main display line of a title-page, avoid the use on that page of any form of perceptibly condensed type. When put together, the broad face and the pinched face make a discord, but the Half-title and the moderately condensed 105 series may be used on one page with acceptability.
ANCIENT ROMAN
From a German foundry. German point-bodies

THIS SERIES HAS ALSO GERMAN ACCENTS FOR SOME VOWELS
Body 8

ARABIC FIGURES ARE PROVIDED FOR LARGER SIZES
Body 9

IN TITLE-PAGES OF ROMAN LETTER WITH LINES
Body 10

MARKED FOR RED INK SELECT THIS FACE
Body 12. A

ITS BOLD LINES SHOW THE COLOR
Body 12. B

MATES BOLD OLD-STYLE
Body 16

ANTIQUE PROXIES
Body 20

NOT TOO BOLD
Body 24

MODERATE
Body 36

Ancient Roman has no signs for $ or £, and no accents for sizes larger than 12-point.

100
The Initials of the DeVinne Press

ANCIENT ROMAN
From a German foundry. German point-bodies

REPORT
Body 48

NEVER
Body 60

DUTY
Body 72

The Accents and Figures of Ancient Roman
ÀÀÀÀ EÈÈÈ ÔÔÔ Ô Ü ÇÑ
1234567890

The MacFarland face (which see among Roman text types) has many of the peculiarities of the Ancient Roman, but it has an attached shoulder that unfit the capital for use as a two-line.

The Bradford, with a lower-case, is the American reproduction of the German original.

The Fifteenth Century, in six sizes, is an imitation of a crude type made by some early printer. It finds favor among advertisers, but it is not recommended for an initial in book-work.

101
The Initials of the DeVinne Press

OLD-STYLE CONDENSED
From American Type Founders Co.

THIS INITIAL SERIES CONSISTS OF NINE SIZES
10-point, old body 17 1/2

HAS FIGURES FOR ALL THESE SIZES
12-point, old body 22

DOES NOT HAVE USUAL ACCENTS
14-point, old body 25

NEEDED IN O. S. TITLE-PAGES
18-point, old body 28 2/3

HAIR-LINES TOO SHARP
20-point, old body 34 1/2

FEW OLD-STYLE MARKS
22-point 36 2/3

A READABLE FACE
24-point 42 3/4

CONDENSED TYPE
30-point 46 1/3

WIDE BLANKS
36-point, old body 59 2/3

102
The Initials of the De Vinne Press

OLD-STYLE CONDENSED
From American Type Founders Co.

We have other faces of Old-style Condensed capitals, but with attached lower-case alphabet. The wide shoulder at the base of any capital letter unfit it for use as a two-line for a text type, but it can be used in title-pages or in open display. Of this face there are nine sizes. See Text Types.

Old-style Extra Condensed, in four sizes, is kept in stock, but it is provided with lower-case alphabet, and is of too condensed a form to be of service in any but very narrow measures.

Two-line letters made strictly according to the form approved by the first Caslon are not exhibited in a series by type-founders. There is good reason for the neglect. Many of the large capital letters are now out of favor for bad proportions. The capitals S, B, and O are fair examples of their want of harmony with other letters of the series. A critic of the last century who admired the Caslon lower-case objected to large Caslon capitals as "coarse and stumpy." Modern type-founders prefer the lighter and more graceful shape here shown under the name of "Modernized Old-style." The real Caslon Old-style is too thick to be used for a two-line letter for the larger sizes of this face. Preference is given by most publishers to the more symmetrical forms of Ancient Roman, Cadmus or Elzevir, and MacFarland, which fairly preserve Old-style features.

To meet the wishes of modern publishers who object to the needless width of Caslon capitals of large size, type-founders now make their two-line letters of Old-style on a narrower set. So treated the new two-lines make better mates for Caslon Old-style text type, but in trying to produce graceful letters they have neglected two desirable features: the hair-line is made too sharp and the thick stroke in curved letters is not sufficiently protracted. Modernized Old-style type is usually of more pleasing shape, but in the larger sizes it has not the boldness and sturdiness of the Caslon Old-style. The usefulness of letterpress printing has been seriously damaged by designers of types who have tried to imitate the delicacy and refinements of copperplate and lithographic processes. Types should be made to aid the reader, not to show the skill of the engraver.
The Initials of the DeVinne Press

TWO-LINE ELZEVIRS
From the foundry of Mayeur, Paris. Points of French standard

A TWO-LINE WITHOUT SHARP HAIR-LINES
Body 10 19

HAS SHORT SERIFS AND IS READABLE
Body 12 21

ALL SIZES HAVE THE ACCENTS
Body 14 24 3/4

ITS FIGURES ARE OLD-STYLE
Body 16 29

USEFUL FOR TITLES
Body 20 39

AND OPEN WORK
Body 24 46

NEEDS SPACE
36-point American 62

AND LEADS
Body 36 67 2/3
104
The Initials of the De Vinne Press

TWO-LINE ELZEVIRS
From the foundry of Mayeur, Paris. Points of French standard

Pleasing
Body 42
83\frac{1}{2}

Printed
Body 48
94

Letter
Body 60
108

This series of eleven sizes has attached accents, diphthongs, and arabic figures for each size, but has no signs for $ and £.

It shows to best advantage as a display letter in the open composition of title-pages or as a heading letter in leaded light-faced Old-style. Is not so pleasing in the display of solid matter and compact type-setting. It needs an occasional thin-spacing of letters that are fitted too close, as in I H E, for the shortened serifs do not keep the vertical thick strokes at proper distance.

When this face of type is selected to appear in two lines, one line immediately following the other, a generous amount of white space should be put between the lines of composition. There should be about as much white space between the two lines as appears within the lines of each letter. This is not always possible, but it is desirable. A letter open within needs openness without.
The initials of the DeVinne Press

Condensed Types. Roman Form

Types more condensed than the Lindsay, Classic, and Cheltenham faces are not approved by publishers for the texts of books. Tolerance of thin letter stops at a face that measures eleven ems or less of its own body. A type of greater thinness is rated as indistinct, and annoying to the ordinary reader. This objection is well founded when it is applied to condensed types of the smaller bodies, but it is not always wise to discriminate against thin letters of large body that are readable, nor against the capital letters of the smaller sizes. In title-pages publishers make use of many sizes of condensed type from nonpareil to five-line pica. The taste for condensed capitals in title-pages is declining, but there are readers who consider them as more graceful than types of standard width.

Poetry containing many syllables to the line needs condensed letters. When a large and readable type has been selected for a book of poetry, the compositor often has to break a line of many words, and make it appear in print as two (sometimes three or four) lines of type with disgracefully ragged endings. We have not in this feature wisely followed some old examples. A Spanish book of the sixteenth century, recently studied by the writer, contains two distinct faces of type in each line of narrow measure. The important words were in types of full width, but unimportant particles like the, and, etc., were set in a condensed letter. The two faces were on the same body, of the same height and thickness of stem, and lined neatly, making a symmetrical page. Modern poetry would be neater if this simple method were practised.

One reason for the neglect of condensed letter of roman form is its frailty. Its hair-lines have been made unnecessarily long, sharp, and delicate, so that they bend, gap, or thicken irregularly under ordinary usage. Another reason for this neglect is the additional cost of condensed roman types. Printers prefer types with thicker lines that cost less and stand reasonable wear.

Condensed letters of roman form are not objected to in other branches of printing. They are used by lithographers, copper-plate printers, and designers for photo-engraving.

On an advanced page will be found condensed type of Old-style peculiarities and with a full lower-case series.

Condensed letter with lower-case of thicker stems will be shown under the heading Title Type or Fat-face.

106
Roman Capitals

of Fonts that have Lower-case
Capital of Fonts with Lower-case

CAPITALS AND FIGURES

OF ALL FONTS OF ROMAN TYPES THAT HAVE A FULL SERIES OF LOWER-CASE Sorts

Each size specified under this heading has a mated lower-case with shoulder on its capitals, and this shoulder may unfit it as a two-line letter for text type, but all of the faces here shown may be needed in title-pages or open display. The width of the large capitals is here specified, in ems of 12-point. The width of the small capitals is specified under Text Types.

BRUCE. No. 11

LARGE CAPITALS AND SMALL CAPITALS WITH FRACTIONS AND FIGURES . . . . . . . . 1234567890
5-point, old body . . 9 ems 12-point

A TYPE OF BEAUTIFUL FORM IN ITS SERIES OF CAPITALS OR SMALL CAPITALS 1234567890
5½-point . . 93¾ ems

USEFUL IN BOOKS OR IN ADVERTISEMENTS. HAS FRACTIONS . . 1234567890
6-point . . 101¼ ems

UNIFORMITY IS APPARENT IN THE DESIGNING OF ALL THESE SIZES 1234567890
7-point, old body . . 12 ems

MANY SIGNS AND ACCENTS FOR THIS FACE AND BODY . . 1234567890
8-point . . 12¾ ems

ACCENTS AND SIGNS ARE PROVIDED FOR THIS BODY 1234567890
9-point, old body . . 14 ems

THE SIZE PREFERRED FOR ORDINARY BOOKS . 1234567890
10-point . . 16 ems

STANDARD BOOKS PREFER THIS SIZE . . 1234567890
11-point, old body . . 17¾ ems

NOT TOO BLACK. NOT TOO LIGHT. 1234567890
12-point . . 20½ ems

BRUCE. No. 12

THIS FACE IS A TRIFLE WIDER AND BOLDER THAN THE NO. 11 FACE . 1234567890
5½-point, old body . . 11 ems

THIS FACE APPROVED FOR DISTINCTNESS IN ADVERTISEMENTS . . 1234567890
6-point, old body . . 11¾ ems

109
Capitals of Fonts with Lower-case

BRUCE. No. 13

WAS PREFERRED FOR A BIBLE 12345678
14-point . . 22\textfrac{1}{2} ems 12-point

FACE CUT WITH MUCH SKILL 1234567
16-point, old body . . 25 ems

OLD FAVORITE 1234567
22-point, old body . . 34 ems

A BOLD TYPE 1234
28-point, old body . . 44\textfrac{1}{2} ems

FORCIBLE 1234
36-point, old body . . 59\textfrac{2}{3} ems

LARGE 123
48-point, old body . . 78 ems

LINDSAY. BRUCE

THE GROLIER CLUB SELECTED THIS 123456
14-point, old body . . 20\textfrac{1}{2} ems

MATES WITH TWO-LINE CONDENSED TYPE 123
16-point . . 21 ems
Capitals of Fonts with Lower-case

BRUCE. No. 16

COMMERCIAL REGISTER TYPE NOW IN DIMINISHED REQUEST . . 1234567890
7-point, old body . . 12 ems 12-point

NO ITALIC FOR THIS FACE WHICH IS SELDOM CALLED FOR
8-point, old body . . 12\textfrac{1}{2} ems

AN OLD FAVORITE. NOW A BACK NUMBER 1234567890
10-point, old body . . 15\textfrac{1}{2} ems

A GRAND TYPE IN ITS PERIOD 12345
18-point, old body . . 24 ems

GOOD FORM 123
36-point, old body . . 54\textfrac{3}{4} ems

NEAT 456
48-point, old body . . 90\textfrac{1}{4} ems

NEW78
72-point, old body . . 122\textfrac{1}{2} ems

CONNER

BOOK OF COMMON PRAYER 12345
18-point, old body, . . 24 ems
111
Capitals of Fonts with Lower-case

CENTURY
A READABLE TYPE IN ITS CAPITALS OR IN ITS SMALL CAPITALS . . . . 1234567890
6-point . . 10\(\frac{3}{4}\) ems 12-point

HERE ARE HAIR-LINES THAT ARE ENTIRELY VISIBLE . . . 1234567890
8-point, of large face . . 13\(\frac{1}{2}\) ems

MATES WELL WITH CONDENSED TWO-LINE ROMAN LETTER . . . . 1234567890
8-point . . 10\(\frac{3}{4}\) ems

USEFUL WHEN SELECTED FOR TITLES ON THE BACK OF THIN BOOKS 123
9-point . . 13\(\frac{3}{4}\) ems

THE CENTURY MAGAZINE HAS USED THIS FACE . 1234567890
10-point . . 15\(\frac{1}{2}\) ems

SLIGHTLY COMPRESSED BUT NOT OBSCURE . 12345678
11-point . . 16\(\frac{3}{4}\) ems

EXPANSION IS UPWARD. NEEDS LEADING 12345
12-point . . 18\(\frac{2}{3}\) ems

LINES ARE VISIBLE AT A GLANCE 123
14-point . . 22 ems

NO SMALL CAPITALS 123456789
18-point . . 28 ems

MATES TWO-LINE . 1234
24-point . . 36 ems

ROMAN FACE 1234
30-point . . 44 ems

DIGNIFIED . 6789
36-point . . 54 ems

112
Capitals of Fonts with Lower-case

CENTURY No. 2

CENTURY CLASSIC SERIES ARE IN THIS TYPE . . 1234567890
10-point . . 15 ems

SCOTCH-ROMAN

SMALL CAPITALS IN ALL SMALL SIZES FROM SIX- TO TWELVE-POINT . . . . . . . . . . . 1234567890
6-point . . 10½ ems 12-point

NO HAZINESS OR OBSCURITY IN ANY SIZE OF THIS FACE 1234567890
8-point . . 13½ ems

A VISIBLE THICKNESS TO ALL THE LIGHTER STROKES 1234567890
10-point . . 14¾ ems

NOT AT ALL PRETENTIOUS BUT VERY READABLE 123456
11-point . . 16¼ ems

AS PLAIN AS ANTIQUE, AS SIMPLE AS ROMAN 123
12-point . . 20½ ems

THIS FACE REPLACES OLD-STYLE 12
14-point . . 24 ems

FIGURES TO EVERY SIZE 67
18-point . . 31½ ems

COMPLETE SERIES 89
24-point . . 41½ ems

CLEAR TITLE 123
30-point . . 49½ ems

PLAINNESS 56
36-point . . 62 ems

113
Capitals of Fonts with Lower-case

FARMER

PLENTY OF ACCENTS, JOINED LETTERS, AND ODD SIGNS . . 1234567890
8-point No. 13, old body . . 12\(\frac{1}{2}\) ems 12-point

HAS SUPERIORS, PIECE FRACTIONS, AND REFERENCE MARKS 1234567890
8-point No. 15, old body . . 13 ems

PIECE FRACTIONS AND ALGEBRAIC SIGNS OF SCHOOL-BOOKS 1234567890
9-point No. 15, old body . . 13 ems

MATHEMATICAL SIGNS ARE HERE IN ABUNDANCE . . 1234567890
9-point No. 18 . . 14\(\frac{1}{3}\) ems

MANY CURIOUS SORTS ALSO IN THIS SCHEME 1234567890
10-point No. 13, old body . . 15\(\frac{1}{2}\) ems

DOUBLE LETTERS AND ACCENTS IN THIS FONT . 1234567
11-point No. 12, old body . . 17\(\frac{1}{2}\) ems

USED FOR REPAIRS MAINLY. HAS NO ITALIC 123456789
11-point No. 13, old body . . 16\(\frac{1}{2}\) ems

A VERY SMALL FONT OF THIS FACE . . 1234567890
12-point No. 6, old body . . 19 ems

FULL CAPITALS AND SMALL CAPITALS 1234567890
12-point No. 18, old body . . 19\(\frac{1}{2}\) ems

TITLE-PAGES NEED THIS FACE . 12345
18-point No. 4, old body . . 25\(\frac{1}{2}\) ems

1828

MADE IN NEW ENGLAND POSSIBLY BY EDMUND STARR 123
10-point . . 16 ems

A STRONG FACE MUCH NEGLECTED 1234567890
12-point . . 20 ems

114
Capitals of Fonts with Lower-case

LIGHT-FACE

TWICE AS BROAD AS THE REGULAR NONPAREIL . . . . 1234567890
6-point, old body . . 1234 ems 12-point

NEEDS MUCH BLANK ABOUT EVERY LINE 1234567890
8-point, old body . . 1534 ems

THIS STYLE HAS NO SMALL CAPITALS 12345
10-point, old body . . 19 ems

THIS SIZE HAS MANY ACCENTS 123456
12-point, old body . . 2114 ems

CLEAR AND PLEASING 123
18-point, old body . . 32 ems

IN A HALF-TITLE 1234
22-point, old body . . 38 ems

TITLE-PAGES . . 5678
28-point, old body . . 4314 ems

CIRCULARS 123456
36-point, old body . . 4714 ems

MICROSCOPIC

THIS SMALLEST SIZE OF ALPHABET PRACTICABLE IN BOOK WORK HAS NO SMALL CAPITALS . . . . . . . . . . . . . . 1234567890
3½-point . . 612 ems

AN ADmirably ENGRAVED LETTER, BUT IT IS FAIR AND WILL SOON WEAR OUT . . . . . . . . . . . . . . . . . . . . . 1234567890
4½-point, old body . . 714 ems

115
Capitals of Fonts with Lower-case

M. & R.

CENTURY DICTIONARY MAKES USE OF THESE CAPITAL LETTERS . . . . . 1234567890
6-point No. 22 . . 10 ems 12-point

A LIGHTER FACE ON THIS NONPAREIL BODY, AND OF MUCH MERIT . . . . . 1234567890
6-point A, old body . . 10 ems

ACCENTS AND EXTRA SORTS PROVIDED IN GREAT VARIETY . . . 1234567890
8-point, old body . . 12 ems

ITALIC AND ROMAN FIGURES PROVIDED FOR THIS FONT 1234567890
9-point, old body . . 13½ ems

HAS MANY PECULIAR SORTS FOR SCHOOL-BOOKS . . 1234567890
10-point No. 28, old body . . 14½ ems

ACCENTS FOR FOREIGN LANGUAGES ARE SHOWN 123456
11-point, old body . . 15½ ems

For other sizes of Roman Capitals see Two-line letters on previous pages.

116
Capitals of Fonts with Lower-case

FRENCH

ITS MANNERISMS OF DESIGN ARE NOT READILY DISCERNED ON A SMALL BODY . . . . . 1234567890
Body 5 . . 10 ems 12-point

THE PECULIAR STYLE OF MOTTEROZ IS HERE IMPERFECTLY SHOWN 123456789
Body 6 . . 11\frac{1}{3} ems

MODERATELY CONDENSED NOW IN FAVOR 1234512345
Body 10 . . 15\frac{1}{2} ems

THE OLD AND NEW ARE HERE COMBINED 1234512345
Body 11 . . 18\frac{1}{2} ems

APPROVED FOR MANY YEARS . . . . 1234512345
Body 12 . . 20 ems

FREELY USED IN FRANCE FOR THE BEST EDITIONS 12345
Body 12 . . 16 ems

AND FOR SCHOOL-BOOKS IN PARIS 123456
Body 12 . . 20\frac{4}{5} ems

OLD FORM 12

60-point No. 601, old body . . 62 ems

RIGGS

RELIC 2

48-point, old body . . 103\frac{2}{3} ems

117
Capitals of Fonts with Lower-case

CONDENSED CAPITALS
In Modern Style

AN APPROVED FORM IN THE YEAR 1840 1234567
12-point No. 162 . . 17 ems 12-point

A NEWER AND A MORE PLEASING FACE 1234567
12-point No. 164 . . 16\frac{1}{4} ems

DISPLAY LINE FOR A TITLE-PAGE 12
18-point No. 164 . . 22\frac{1}{4} ems

ON DOUBLE SMALL-PICA BODY 3
22-point No. 164 . . 25\frac{1}{2} ems

A NARROWED MEASURE 4
28-point No. 164 . . 31\frac{2}{3} ems

DISTINCT LETTER 5
36-point No. 164, old body . . 41\frac{1}{2} ems

TITLE-PAGE 6
48-point No. 164, old body . . 60 ems

123456789
60-point Condensed, old body. Figures and lower-case. No caps.

118
Capitals of Fonts with Lower-case

EXTRA CONDENSED CAPITALS
Roman, Modern Style

FOR HEADINGS IN COLUMNS, IN TABLES OF FIGURES, FOR LINES IN NARROW MEASURE . . 1234567890
6-point No. 5, old body of A. T. F. Co. . . 7 1/2 ems 12-point

THE CAPITAL LETTERS OF THIS FACE ARE TOO THIN TO BE EASILY READABLE . . . . . . . . 1234567890
8-point No. 603, old body . . 7 1/2 ems

CAPITALS ARE A TRIPLE WIDER BUT NOT MUCH MORE DISTINCT 1234567890
8-point No. 164, old body . . 11 ems

THIS FACE HAS THICKER LINES, BUT IT CAN BE USED WITH LIGHT FACES . . . . 1234567890
8-point No. 5 on 10-point, old body . . 8 3/4 ems

THIS IS SUITABLE FOR A LABEL, BUT NOT FOR A TITLE-PAGE 12345678
10-point No. 5, old body . . 10 1/2 ems

THIS SEEMS TO BE THE VERY EXTREME OF USEFUL CONDENSATION 123456789
12-point No. 603 . . 9 3/4 ems

NORMALLY CONDENSSED 12
28-point, old body . . 31 ems

NOT A GOOD LETTER FOR DISPLAY 2
32-point, old body . . 23 ems

AN INITIAL FOR SMALL TYPE 345
48-point, old body . . 24 ems

119
Capitals of Fonts with Lower-case

CASLON OLD-STYLE

A SMALL FONT OF THIS SIZE, LETTERS PINCHED AND INDISTINCT . . . 1234567890

6-point, old body . . 10 ems 12-point

OF SERVICE IN OLD-STYJE TITLES. Has fractions on em body 1234567890

8-point . . 113/4 ems

USEFUL FOR EXTRACTS OR NOTES IN TEXT OF OLD-STYJE FACE 12345

9-point . . 133/3 ems

ROMAN AND ITALIC FIGURES, AND FRACTIONS ON EM BODY 12345

10-point . . 143/4 ems

ITS CAPITALS ARE SMALL FOR THE BODY 1234567890

11-point . . 17 ems

MORE READABLE. Has accents and signs 12345

12-point . . 191/4 ems

VARIANT OF THE ABOVE. SMALL CAPITALS 12345

12-point No. 15 . . 191/3 ems

NOT PLAINER THAN MODERN PICA 12341234

14-point . . 203/4 ems

CAPS GOOD, SMALL CAPS TOO SMALL 1234

18-point . . 241/2 ems

LARGER SIZES TO SHOW STYLE 123

22-point . . 301/2 ems

BOLD CAPS OF THIS FACE 123

24-point . . 361/2 ems

A USEFUL SIZE 1234567

28-point, old body . . 301/3 ems

BEST LETTER 123

36-point . . 49 ems

OLD-STYLE 45

42-point . . 62 ems

120
Capitals of Fonts with Lower-case

OLD-STYLE
Metal and Wood

LETTERS 19
SHOWY 5
GOOD 4
IN 347
OUT 8
FAT

48-point, old body
72\(\frac{2}{3}\) ems
12-point

60-point, old body
97\(\frac{2}{3}\) ems

72-point, old body
119 ems

72-point, Bold
149 ems

72-point,
144\(\frac{1}{2}\) ems

72-point,
206 ems
No figures

121
Capitals of Fonts with Lower-case

OLD-STYLE

All of Wood

THICKER 2
36-point . . 80\textfrac{1}{2} ems 12-point

GROSS 169
36-point Bold . . 81 ems

BLACK 8
48-point . . 102\textfrac{1}{2} ems

RUDER 7
48-point Bold . . 110\textfrac{1}{2} ems

BIG 345
60-point . . 126\textfrac{1}{2} ems

For larger sizes of Old-style letter see pages 326–334 of Office Specimen Book.

122
Capitals of Fonts with Lower-case

OLD-STYLE

All of Wood

PINCHED 4

48-point . . 78 ems 12-point

STARVED 3

60-point . . 74 ems

ASK 8

96-point . . 150\frac{1}{2} ems

BOLD 3

96-point . . 117\frac{3}{4} ems

123
Capitals of Fonts with Lower-case

MODERNIZED OLD-STYLE

PUBLISHERS OF NEWSPAPERS REJECT OLD-STYLE FOR ITS IRREGULAR FIGURES 1234567890
5-point . . 9\(\frac{1}{2}\) ems 12-point

TOO SMALL FOR CATCH-LINES IN A QUARTO OR OCTAVO FOLIO TITLE-PAGE 1234567890
6-point . . 10\(\frac{2}{3}\) ems

A VERY READABLE TYPE PROVIDED WITH MANY ACCENTS 1234567890
7-point, old body . . 12\(\frac{1}{2}\) ems

THIS ALSO HAS ACCENTS AND TWO FORMS OF FIGURES 1234567890
8-point . . 13 ems

MAY BE USED IN TITLE-PAGES WITH THE RENNER 1234567890
9-point . . 14 ems

LEGIBILITY OF SMALL CAPS IMPROVED BY HAIR-SPACES 1234
10-point . . 15\(\frac{1}{2}\) ems

A FAVORITE FACE OF TYPE. HAS MANY ODD SortS 5
11-point . . 16\(\frac{1}{2}\) ems

SIGNS FOR BIBLIOGRAPHIC WORK IN THIS FONT 7890
12-point, old body . . 19\(\frac{1}{2}\) ems

READABILITY IMPROVES WITH BIG SIZES 10
14-point . . 22\(\frac{1}{2}\) ems

NO SMALL CAPITALS NOR FIGS.
16-point . . 27 ems

FIGURES GROTESQUE IN ALL SIZES 567
18-point, old body . . 29\(\frac{1}{3}\) ems

AFTER THIS NO SMALL CAPS 1
22-point, old body . . 38\(\frac{1}{4}\) ems

124
Capitals of Fonts with Lower-case

**ELZEVIR OR CADMUS**

Capitals and small capitals acceptable in book and job work. No figures

Body 6 . . 9\(\frac{1}{2}\) ems 12-point

Has all the accents needed for the French language . . . 1234567890

8-point . . 11\(\frac{1}{2}\) ems

Useful for catch-lines in open composition 12345678

10-point . . 15 ems

This face of letter needs wide spacing 123

12-point . . 18\(\frac{3}{4}\) ems

Hair-spaces are often needed 1234567890

Body 14 . . 20\(\frac{1}{4}\) ems

**GRADUATION OF SIZES**

12

20-point . . 31\(\frac{1}{2}\) ems

**CHELTENHAM**

A recent fancy of fashion in modernized old-style . . . . . . . 1234567890

6-point . . 10\(\frac{3}{4}\) ems

Its capital letters have remarkable height . . 1234567890

8-point . . 12\(\frac{1}{2}\) ems

These capitals mate with any old-style 4567

10-point . . 15\(\frac{3}{4}\) ems

May mate with light-faced antique 1234567

11-point . . 16\(\frac{3}{4}\) ems

Best when the full series is used 123456

12-point . . 18 ems

In a circular or title-page 8901

14-point . . 21\(\frac{3}{4}\) ems

Used as initial letter 1234

18-point . . 27\(\frac{1}{2}\) ems

125
Capitals of Fonts with Lower-case

CHELTENHAM
(CONTINUED)

SHOWS LINES IN RED 67
24-point . . 34\(\frac{3}{4}\) ems 12-point

NOT WELL SHOWN 8
30-point . . 42 ems

ON THICK TYPE 9
36-point . . 50\(\frac{3}{4}\) ems

SIMPLICITY 12
42-point . . 59\(\frac{1}{2}\) ems

ORIGINAL 34
48-point . . 63\(\frac{3}{4}\) ems

QUAINT 5
60-point . . 85 ems

TITLES 6
72-point . . 102 ems

126
Capitals of Fonts with Lower-case

RENNER
GOOD FOR LETTERING ON THE BACKS OF BOUND BOOKS 1234
8-point . . 13\(\frac{1}{2}\) ems 12-point

MATES WITH ANCIENT ROMAN OF SMALL SIZES 12345
10-point . . 16\(\frac{1}{2}\) ems

HAS GRACE AND SIMPLICITY . . 1234567890
14-point . . 21\(\frac{1}{2}\) ems

A SUBSTITUTE FOR OLD ITALIC 12345
14-point dotted . . 21\(\frac{1}{2}\) ems

OF USE IN MEDIEVAL REPRINTS 123
14-point Antique . . 22\(\frac{1}{2}\) ems

NOT A MUDDY LETTER 12345
16-point . . 30\(\frac{1}{2}\) ems

FIGURES IN LINE 123
20-point . . 40 ems

MACFARLAND
NO SMALL CAPITALS WITH MACFARLAND FACES 1234567890
8-point . . 13 ems

COMPLETES A SERIES 123456789
18-point . . 27\(\frac{1}{2}\) ems

BRADFORD
A SMALLER SIZE OF THE ANCIENT ROMAN 12345
10-point . . 17 ems

A GOOD FACE FOR SUBHEADINGS 12345
12-point . . 20\(\frac{1}{2}\) ems

IN CLASSICS 1234567
24-point . . 43 ems

127
Capitals of Fonts with Lower-case

CLASSIC

ANOTHER FORM OF OLD-STYLE TYPE OF GREAT PLAINNESS ........... 1234567890
6-point . . 9\(\frac{1}{4}\) ems 12-point

COMBINES COMPRESSION WITH GREAT LEGIBILITY 1234567890
8-point . . 12\(\frac{2}{3}\) ems

MAY BE USED WITH RENNER OLD-STYLE 1234567890
9-point face on 10-point body . . 14\(\frac{1}{2}\) ems

ALL THE SIZES HAVE ACCENTS AND FIGURES 12345
10-point face on 11-point body . . 16\(\frac{1}{2}\) ems

PREFERRED FOR CLASSIC REPRINTS 6789
12-point . . 19\(\frac{1}{3}\) ems

FIFTEENTH CENTURY

NOT A NEAT FACE FOR A MODERN BOOK . . 1234567890
10-point . . 14 ems

OF GOOD SERVICE IN SOME REPRINTS 1234567890
12-point . . 17 ems

ADMIRED BY ADVERTISERS 12345
18-point . . 25\(\frac{1}{2}\) ems

A CRABBED FACE 1234567
24-point . . 32 ems

AUSTERE 123456789
36-point . . 45\(\frac{1}{2}\) ems

RUGGED 12345
48-point . . 62\(\frac{1}{2}\) ems

128
Capitals of Fonts with Lower-case

OLD-STYLE CONDENSED
With Lower-case

OLD WINE NOT GOOD FOR NEW BOTTLES 12345678
10-point, old body . . 16\(\frac{1}{2}\) ems 12-point

AN OLD STYLE IN A NEW SHAPE 12345678
12-point, old body . . 20 ems

STATELY AND COMMANDING 12345678
18-point, old body . . 21\(\frac{1}{4}\) ems

BUT WITH OBSOLETE FIGURES 4
16-point, old body . . 25\(\frac{1}{2}\) ems

FOR LAVISH DISPLAY 4567
20-point, old body . . 29\(\frac{1}{2}\) ems

A SUITABLE INITIAL 4
24-point, old body . . 35\(\frac{1}{2}\) ems

THIN STROKES 67
36-point, old body . . 45 ems

NEEDS SPACE 8
48-point, old body . . 55 ems

TITLE-PAGE 4
60-point, old body . . 59 ems

129
Capitals of Fonts with Lower-case

**OLD-STYLE EXTRA CONDENSED**

With Lower-case

**GOOD FOR JOBS, BUT NOT FOR BOOK WORK**

18-point No. 1, old body . . 14\(\frac{1}{2}\) ems 12-point

**LETTERS SHOW LITTLE OLD-STYLE**

24-point No. 1 . . 20 ems

**USEFUL INITIAL TO SMALL TYPE**

36-point No. 1 . . 23 ems

**CONDENSATION EXCUSABLE**

40-point No. 1 . . 27\(\frac{1}{2}\) ems

180
Text Types
## Measurement of alphabet in 12-point ems

<table>
<thead>
<tr>
<th>Type of Font</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Roman Capital</em></td>
<td>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</td>
</tr>
<tr>
<td><em>Roman Lower-case</em></td>
<td>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</td>
</tr>
<tr>
<td><em>Italic Lower-case</em></td>
<td>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</td>
</tr>
</tbody>
</table>

**Solid**

The type used was that of their editions of De Fontaine, but it was leaded and made more readable. It comes of a little larger body than the type of Rivoli.

In 1888 Edwin Truss published "Le Roman Elzevir," on a lead 47 millimteters high, 20 millimeters wide. All lines to the page, making a book of 350 pages. It was printed by Aubert and Jannett, in a type smaller than that used by Laurent and Debernay. It appears to be of the same size as the type previously made by Diderot, but it is not quite so small in body.

In 1500, Henri Didot, a son of Pierre Porciacu, of Paris, then sixty-six years of age, put out with his own hands a full face of type on the French body of twomill and half-points, with which he printed an edition of the "Maximes" of Boisfontaine and other little books. Twenty-five lines of this type apparently come within one American line, make manipulation. The type-founder Demons of Berlin cut a full face of roman and italic book type on three-point body.

**Leaded**

This face is entirely in brilliant type, but the types of the first column are not so, or put closely together, while the body of the other side in second column are "leaded," or made wider by putting a thin space between the lines with intent to make the text more readable.

### Three-and-a-half-point No. 17. A. T. F. Co.

**Brilliant No. 2. M. & R.**

This font has no small capital or serates. Sigmas, 1234567890 on an body. We have the three-and-a-half-point one job each for roman; of the brilliant, one pair for roman and one for italic.
The Text Types of the DeVinne Press

FRENCH

ROMAN LETTER made by the French typefounders has some peculiarities that attract the American reader, but they are slight and do not offend by flagrant eccentricity. We keep small fonts only of a few sizes and faces that are of good service in giving a distinct French flavor to short prefaces, extracts, mottos, and quotations in books for which French mannerisms are appropriate.

The faces on this page were made from the designs of Claude Motteroz of Paris, who has here tried to graft some Old-style mannerisms on the modern cuts of roman letter. He widens all the letters (a and s especially) and protracts the thick strokes, claiming that the very small type of Body 5 is thereby made more readable than the same matter would be in Body 6 of larger size and in a modern style of type. We have one case only of each size, but these cases hold the accents and sorts most needed when exact reprinting in French style is desired by the customer.
Motteroz Faces of type, as made by Turlot in Paris, were accepted by the Municipal Council of that city for school-books, but they were not so approved by other publishers, who still printed with older types of a compressed form.

Motteroz-face. Body 18. Turlot. One pair of cases
The Text Types of the De Vinne Press

FRENCH

FRANÇOIS - AMBROISE DIDOT was born in Paris, 7th January, 1730, and died 10th July, 1804. He gave considerable attention to the improvement of type-founding and of paper-making. His system of typographic points supplanted that of Fournier. At his suggestion, and by his aid, the paper-maker Jannot first made the papier vélin, or supercalendered paper. His most celebrated works are the "Dauphin" edition of the classics, in thirty-two volumes, 4to, and the "Artois" edition of sixty-four volumes, 18mo, which are highly prized by all collectors. Firmin-Didot, the second son of Ambroise, and brother to Pierre, born 1764, died 1836, was also expert as a printer.

FIRMIN-DIDOT was appointed printer to the King and to the French Institute, and was decorated with the medal of the Legion of Honor. His portrait is in the gallery of the Louvre and the hall of the National Printing Office, Paris.

AMBROISE FIRMIN-DIDOT, the son of Firmin, was born at Paris, on the 20th of December, 1790, and died on the 22d of February, 1876. He was eminent as a printer and as the publisher of famous books; was a punch-cutter and type-founder, the president of several typographical associations, a diligent collector of books, and the most learned typographer of France. One pair of cases for roman and one job case for italic.

French Light-face (Roman No. 7). Body 10. Mayeur

136
FRENCH

FRENCH TYPE-FOUNDERS made a departure in their types about the beginning of the nineteenth century. Bodoni of Italy had set them enviable examples in the roundness, clearness, and openness of his new faces of type, which compelled the admiration of all readers and the imitation of printers in every part of the world. The Didot Printing House at Paris was not satisfied to be a servile imitator. It maintained the roundness and clearness of the Bodoni letter, but it shortened ascending and descending letters and produced all the needed openness of print by use of more leads. Its new characters were made a trifle wider than those of Bodoni, and barely escaped the censure of undue obesity. The stem or thick stroke was widened and the hair-line and its serif made sharper. It was supposed that the legibility of print would be increased by broadening the thick strokes and by sharpening the hair-line—a treatment that emphasized the contrast. The new face thus made by the Didot Printing House found favor in England even among printers who had refused to make use of the excessively black and corpulent faces produced by Robert Thorne. Readers weary of the hard angles and stiff forms of the Caslon model accepted the new Didot face as a welcome improvement. We have one pair of cases for roman and one job case for italic.

Didot-face. Body 12. Mayeur

Measurement of alphabet in 12-point ems

<table>
<thead>
<tr>
<th>Font Type</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROMAN CAPITALS</td>
<td>20</td>
</tr>
<tr>
<td>SMALL CAPITALS</td>
<td>14(\frac{1}{2})</td>
</tr>
<tr>
<td>Lower-case</td>
<td>14(\frac{3}{4})</td>
</tr>
<tr>
<td>ITALIC CAPITALS</td>
<td>20(\frac{3}{4})</td>
</tr>
<tr>
<td>Italic lower-case</td>
<td>14</td>
</tr>
</tbody>
</table>
The Text Types of the DeVinne Press

FRENCH

Aux Yeux du Public Profane, il semble qu'on n'ait à s'occuper que du format, du papier, du caractère, du nombre de pages, pour que le premier proté venu puisse mener à bien une impression de volume.— Il en est tout autrement, si l'on sent en soi l'amour du livre, aussi bien que le respect des traditions.

Il ne faut pas tout d'abord blesser les règles typographiques ni s'y renfermer aveuglément. Le papier une fois choisi, dans le format in-18 ou in-8°, il s'agit d'arrêter la hauteur de page et la justification, c'est-à-dire de mettre le texte en harmonie avec les marges; il convient d'établir le titre courant, de juger des divers interlignages, de recommencer dix, quinze, vingt fois le type spécimen d'une page, observant, critiquant, cli gnant de l'œil, jusqu'à ce que la pondération parfaite ait été atteinte; puis, cela fait, viennent les questions des blancs, les fins de chapitres, « l'habillage » des vignettes et enfin le titre.

Le titre! cela semble tout simple, mais rien n'est aussi malaisé que de le combiner dans sa perfection, selon les règles de la typographie et du bon goût; on en compose dix et ce n'est pas cela; on recommence; de la capitale on passe au bas de casse, du bas de casse à la lettre fantaisiste, on cherche dans le moderne, dans l'élzevir, dans la renaissance: on combine, on mélange les races de caractères; on coupe, on divise, on subdivise, on resserre les textes ou bien on les aère, et ce n'est qu'après un labeur parfois incroyable qu'on obtient le titre rêvé, sérieux, qui fait plaisir à voir et en gage le lecteur à pousser plus loin dans les colonnes serrées du volume. We have one pair of cases for roman and one job case for italic.

Compressed French-face. Body 12. Mayeur
The Text Types of the De Vinne Press

FARMER

IN 1804 Elihu White and William Wing, of Hartford, Connecticut, undertook to make types without any experience in type-founding, and even without any knowledge whatever of the construction of the approved form of type-mould. After repeated failures, they were obliged to send one of their workmen to the foundry of Binny and Ronaldson, of Philadelphia, but he failed to get the knowledge needed. After doing a limited business in Hartford, White separated from Wing, moved his foundry to New York in 1810, and made type in an old building on Beach Street. The business was continued by his son, John T. White, who was succeeded by Norman White, and when his son was admitted to the partnership the firm-name was changed to Charles T. White & Co. Charles T. White retired in 1854, after selling the type-foundry to his employees, who carried on business under the name of Farmer, Little & Co. The business is now carried on by William Farmer, under the name of A. D. Farmer & Son Type Founding Co. Of this font we have two pairs and one job case for roman, one for italic, four for accents, and two for astronomical and mathematical signs.

8-point No. 13, old body

IN 1806 ROBERT LOTHIAN of Scotland tried and failed to establish a type-foundry in New York. His son George B. Lothian, who had been taught the trade of stereotyping in the stereotype-foundries of John Watts of New York and B. & J. Collins of Philadelphia, and had also received instruction from his father and from Elihu White in type-founding, undertook to establish a type-foundry in Pittsburgh, Pennsylvania. It was an unsuccessful enterprise, and Lothian returned to New York. In 1822 he undertook to make type for the old firm of Harper & Brothers. The face of Greek which he cut for the Anthon Classical Series was very much admired. Soon after his death, in 1851, the foundry was bought by Cortelyon & Giffing. In 1875 the business of the foundry ceased.

One square inch of this type in leaded composition takes in about twenty-three words of ordinary length. Of this font we have two pairs of cases for roman, one for italic, and one for accents.

8-point No. 15, old body

139
The Text Types of the De Vinne Press

FARMER

DAVID BRUCE, Jr., son of David, at a very early age gave close attention to the mechanics of type-casting. The machines of Wing & White, of Starr & Sturdevant of Boston, and William M. Johnson of Hempstead, had been tried and rejected by the trade. In 1833 D. Bruce, Jr., made a machine that was generally adopted and had no worthy rival for more than fifty years. He also invented a type-rubbing and dressing machine of merit, and was fairly successful as a punch-cutter. Many meritorious forms of letter were designed and engraved by his hand.

David Wolfe Bruce (born in New York in 1823) succeeded to the business of George Bruce, which he continued, in partnership with James Lindsay, under the name of George Bruce's Son & Co. David Wolfe Bruce retired from business in 1890, transferring the foundry to his employees, and died in 1892. Of this font we have four pairs of cases for roman, one for italic, one for accents, and four for mathematical signs.

9-point No. 15, old body

JAMES CONNER, a printer of New York, began business as a stereotyper in that city in the year 1827. His was the first stereotype edition of the New Testament. He also earned a good reputation as the publisher in the United States of the Bible in folio form. To the business of stereotyping he soon after added that of type-founding, in which he was remarkably successful. With the aid of Edwin Starr, then in his employ, he made the electrotype matrices which enabled him largely to increase the stock of his foundry. After the death of James Conner in 1861 the foundry was managed by his sons and grandsons, who merged the business in that of the American Type Founders Company. Of this font we have two pairs of cases for roman and one for italic.

9-point No. 18

140
The Text Types of the DeVinne Press

FARMER

IN 1820 LAWRENCE JOHNSON, a printer of England, established as a stereotyper in Philadelphia. In 1833 he formed a partnership with George F. Smith for the purpose of buying the type-foundry of Richard Ronaldson. Under the new management the operation of the foundry was largely extended. In 1843 George F. Smith withdrew. In 1845 Johnson admitted to partnership Thomas MacKellar, John F. Smith, and Richard Smith, who had been trusted employees of this house. Peter A. Jordan was added afterward. Before his death in 1860, Johnson sold the foundry to his junior partners, who continued the business under the name of MacKellar, Smith & Jordan Company, but the house never lost its old name of the Johnson Foundry.

For many years the Johnson Foundry had a great distinction among printers for its diligence in electrotyping foreign designs, as well as in originating new faces for ornamental types and borders. The appetite for typographical decoration was largely developed by the publication of the "Typographic Advertiser," a quarterly journal that contained a deal of appropriate matter from the pen of Mr. MacKellar. An examination of their quarto specimen book of 1865 will show a surprising quantity of decorative material now out of fashion. John F. Smith was born January 20, 1815, and died November 1, 1889. Peter A. Jordan was born in Philadelphia the 30th of May, 1822, and died there the 25th of March, 1894. Richard Smith died September 8, 1894. In 1892 the MacKellar, Smith & Jordan Company became the Philadelphia branch of the American Type Founders Company.

This No. 13 face of Long-primer contains an unusual variety of signs, accents, tied letters, and irregular sorts. Of this font we have seven pairs of cases for roman, two for italic, six for accents, and five for algebraic and astronomical signs.

10-point No. 13, old body
The Text Types of the De Vinne Press

Farmer

Broad-Face

Broad faces with unusually long serifs, made to fill the gaps of widely separated thick strokes, may be disappointing in book work. Stems too wide apart hinder neat spacing. Book printers and publishers object to them as mechanically incorrect, for the wider separation of stems makes more difficult the close and proper fitting of contiguous types. In this font of a moderately broad face, these difficulties are fairly avoided.

Measurement in 12-pt. ems

Capitals . 17
Lower-case . 11⅔

Broad or expanded faces, not good for strict book work, are often needed for any composition in which it seems necessary to fill space as to width more than as to height. A broad face with plenty of white relief gives a clearness to print not to be had by the use of capitals or of bolder type, while it is entirely free from the appearance of bold or vulgar display. It can be used to good advantage for the short lines in circulars and catalogues and the open display of small job work. One job case. No italic or small capitals.

10-point, old body

Light-Face

This is an extremely light face of decided merit, but too thin and too light to be used as a text type for descriptive matter set solid. It shows to best advantage in an extract, in a motto or verse of poetry, in leaded or double-leaded matter, or in any work which has broad margins and large spaces of white. It once found occasional employment in the titles or descriptions of plates when these titles were printed, as was the fashion, on thin paper facing the plate, but in any place it causes a strain on ordinary eyesight.

Of this font we have one job case only without its italic. It is a font now in slight request and will not be replenished. Use it only for extracts as may be ordered.

11-point, old body

142
BENJAMIN FRANKLIN, when in Paris, bought from Fournier, the inventor of a point system, a complete equipment for a type-foundry intended to be established in Philadelphia. To this end Franklin asked his grandson B. F. Bache to receive instruction from Fournier, that he might be qualified to manage the foundry. Franklin and his grandson arrived in Philadelphia in 1775, and began the business of type-founding, but Bache was not successful. Thomas says that he did not or could not make good types. The foundry was neglected, and Bache turned more of his attention to printing. The type-founding apparatus, given to his relative Duane, was by him transferred to Binny and Ronaldson, who acknowledged that they had received many valuable suggestions from the French tools so provided.

The point system was here in 1775. It may be assumed that these Philadelphia founders used the Fournier moulds, and that the standard of sizes they adopted was accepted by their successors, L. Johnson & Co., and the MacKellar, Smith & Jordan Company. The deviation afterward made (about four points in one thousand) may be understood as the result of imperceptible changes produced after more than a century of wear.

Thomas says that Fournier sold old tools. This does not seem very probable. Franklin, himself an inventor, would most naturally prefer the very latest invention in type-making. Of this font we have four pairs of cases for roman, one pair for italic, and four cases for accents and various diacritical and mathematical signs useful in educational works.

11-point No. 12, old body
The Text Types of the DeVinne Press

**FARMER**

JOHN Baine (once partner with Alexander Wilson of Glasgow) and his grandson began a type-foundry in Philadelphia in the year 1785. They were the first skilled founders in the city, and soon had full employment, one of their most important orders being a large font of types for an encyclopedia printed by Dobson.

In 1790 the elder Baine died. Soon after, the grandson abandoned the business and removed to Augusta, Georgia, where he died in 1799.

Benjamin Mecom, a printer and the nephew of Benjamin Franklin, about the year 1775 made stereotype plates for some pages of the New Testament, but he never completed the undertaking. Of this font we have two job cases. Use for repairs only.

11-point No. 13, old body

**THE BOSTON TYPE FOUNDRY** began in 1817, and undertook to cast types, set types, and make stereotype plates. Its earliest specimen book, of 1820, offered Nonpareil at a dollar and forty cents and Pearl at a dollar and seventy-five cents per pound.

Between the years 1830 and 1838 the Boston Type Foundry gave appreciated encouragement to David Bruce, Junior, who was then experimenting with his type-casting machine. Of this font we have one pair of cases for roman, one job case for italic, and one for accents.

12-point No. 6, old body

144
The Text Types of the DeVinne Press

FARMER

GREAT-PRIMER No. 4 from the Farmer Foundry has a face lighter than other Great-primers here exhibited from the Bruce and Conner foundries. Its small capitals are closely fitted. Figures for italic, roman, script, as well as tied letters and many accents for educational work, are provided for books that call for odd sorts of irregular form. Do not confound this No.4 face with the larger font of Great-primer used for the Jade book.

The transfer of the odd sorts of one style to composition in another style may produce trouble. Of this font we have two pairs of cases for roman and one job case for italic. Seven words to one square inch, solid.

18-point No. 4, old body

Measurement in 12-point ems

CAPITALS . . 25₁₂
SMALL CAPITALS . 18₁₄
Lower-case . . 17₁₃
ITALIC CAPS 28
Italic lower-case 16₁₂
1234567890 1234567890
890 1234567890
aaaaaaääää ääëäüüû¡
ää åå åå ãå ãå åå åå åå åå
æ áé íë óò ûû ùû
Ch Sh Th Th Th Wh Ou
ng ow ou th fh wh sh ch
SAMUEL NELSON DICKINSON, born 1801, died 1848, a notable type-founder of Boston, was taught the trade of a printer in the State of New York, but afterward was employed as a compositor in the Boston Type and Stereotype Foundry. In 1829 he began business as a master printer. The style once known as Scotch-face was modelled by him in 1837, but cut and cast to his order by Alexander Wilson & Son of Glasgow. Of this font we have two pairs of cases for roman and one job case for italic.

12-point No. 18, old body. Farmer

THIS ENGLISH or 14-point No. 4 of American Type Founders Company is a font of small size, reserved for repairs or the additions to electrotype plates previously prepared from this face of type. Do not select it for any composition of length. Its small capitals are unnecessarily small, and its italic is unusually condensed. It has lower-case accents and dia-critical marks. Of this font we have one pair and one job case for roman, one job case for italic, and one accent case.

14-point No. 4, old body. A. T. F. Co.
The Text Types of the DeVinne Press

CONNER

GREAT-PRIMER No. 4 from the Conner Foundry was the letter selected by a committee of the Protestant Episcopal Church of the United States authorized to prepare a new edition in folio of the Book of Common Prayer according to the standard of 1892. A limited number of copies of this edition in folio, suitably decorated, was printed in 1893 by the De Vinne Press.

This 18-point type was also used by the De Vinne Press in printing the great folio of Heber Bishop, descriptive of his collection of Jades now in the Metropolitan Museum of Art.

Selection of this face was made after a critical examination of many styles shown in the specimen books of the leading type-founders here and abroad. Of this font we have five pairs of cases for roman and one job case for italic.

18-point No. 4, old body
The Text Types of the De Vinne Press

M. & R.

NONPAREIL No. 22 of Miller & Richard was designed and cast by that firm for the small text type of the Century Dictionary. It is now made by the Bruce Foundry of New York. For dictionary service it was provided with a great variety of accents for the two series of capitals and lower-case. It is also equipped with superior and inferior figures and letters for reference. It has piece fractions upon the 3-point body. Algebraic, astronomical, and physical signs are other serviceable additions. Please note that this letter is a compressed type of thin face with lower-case sorts that are below the standards of the Typographical Unions, and are consequently paid for at an extra rate of composition. This face can be selected with propriety for side-notes or cut-in notes of a text that has been set in compressed types on a large body.

For side-headings or for displayed words in the text choose the antique of Miller & Richard as used in the Century Dictionary. It does not line truly with the roman, but it is preferred by most writers over all other styles for words of display. This nonpareil when set solid takes in about forty-seven words to the square inch; if leaded, about thirty-four words.

Do not mix its sorts with types of other fonts. Of this face we have twenty-five pairs of Rooker cases for roman, twenty-five for italic, and seven cases for accents.

6-point No. 22. Bruce

NONPAREIL A of Miller & Richard is a very small font that should not be selected without special order. We have two pairs of cases for roman, one for italic, five cases for accents, and one for astronomical signs, etc. The font is of use mainly for almanacs. Note also figures for roman and italic. Please take special care not to mix the sorts of A and 22 with other faces of nonpareil or 6-point.

Measurement in 12-pt. ems

<table>
<thead>
<tr>
<th></th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROMAN CAPITALS</td>
<td></td>
</tr>
<tr>
<td>SMALL CAPITALS</td>
<td>8\textperthousand</td>
</tr>
<tr>
<td>Lower-case</td>
<td>7\textperthousand</td>
</tr>
<tr>
<td>ITALIC CAPITALS</td>
<td>10\textperthousand</td>
</tr>
<tr>
<td>ITALIC lower-case</td>
<td>7</td>
</tr>
</tbody>
</table>

Great blest Master Printer, come
Into thy composing room:
Wipe away our foul offences,
Make, O make our souls and senses,
The upper and the lower cases;
And thy large alphabet of graces
The letter, which being ever fit,
O haste thou to distribute it:
For there is (I make account)
No imperfection in the font.

Nonpareil, and the still smaller size of agate or 54-point, find their greatest employment in the advertisements of daily newspapers, but they are of good service in book-printing houses for the foot and cut-in notes of pages set in larger type, for indexes, tables, and other kinds of composition in which it is necessary to crowd much matter in a small space. These sizes are also much needed for pocket-editions of the Bible and devotional books, of which millions of copies are sold every year.

6-point A, old body. M. & R.

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The Text Types of the De Vinne Press

M. & R.

BREVIER B of Miller & Richard is another small font that has been needed mainly for the repair of bruised electrotype plates made from this face, or for the composition of paragraphs or extracts which have to be added to or inserted in a text type of the same face on a larger body. It is, without doubt, a letter of good form, well cut and cast, but how much better or any way better is it than other faces of Brevier made before and after this was introduced? Of the many critics of typography who pronounce swift judgment on new faces, how many are there who could point out the peculiarities of this face when put in contrast with other faces on same body? Did it ever make a book more attractive or salable? One square inch of solid composition in brevier takes in about thirty-two words of ordinary matter; in leaded composition, about twenty-five words. ¶We have three pairs and one job case for roman, one pair for italic, and five for accents.

8-point B, old body

BOURGEOIS C of Miller & Richard is on a body that is in steadily declining request. It appears occasionally in the weekly newspapers devoted to literature and art, but rarely in new books of 12mo form. It does good service in 12mo and 16mo editions of the Bible and hymn-books, and in preventing an undue thickness of book in a novel that threatens to exceed the customary limit. Publishers here and abroad have reached the conclusion that Bourgeois or 9-point has too small a face for a new book intended to be attractive and readable. The reprinted novel in two columns to the octavo page is no longer desired by the reader or provided by the publisher. When a smaller body of type is required for any other purpose, as for a dictionary or encyclopedia, preference is always given to a type that has bolder lines. This Bourgeois C face is of pleasing cut, but it is too weak and delicate to meet the taste of the ordinary reader. The old demand for books in small types with leaves of 4 × 6 inches or less has abated. Readers ask for types that can be easily read. One square inch of bourgeois or 9-point of solid composition will take in about twenty-eight words; if leaded, about twenty-one words. ¶We have three pairs of cases for roman, one for italic, and five for accents.

9-point C, old body

149
The Text Types of the De Vinne Press

M. & R.

During the early part of the eighteenth century printing in Scotland was in a more unsatisfactory condition than in England. Scotland had no printer and no type-founder of high merit. Types, presses, paper, and workmen were imported mainly from Holland. The first type-foundry to earn a fair reputation beyond the Scotch border was that of Wilson & Baine, which began at St. Andrews in 1740. Alexander Wilson, the successor, took the type-foundry to a village near Glasgow, and gradually made it one of the best. His early types were copies of those made by William Caslon, but in later years his letter showed that he had carefully studied the models of Baskerville of Birmingham. Association with the professors of the Glasgow University and their famous printers, Robert and Andrew Foulis, increased Wilson's zeal for improvement. We have seven pairs of cases for roman, one for italic, three for accents, and one for astronomical signs.

10-point No. 23, old body

At the beginning of the nineteenth century Scotch types and Scotch printing were in great request. English authors did not hesitate then and afterward to express their preference for the cuts of type made by Wilson, or by Miller & Richard, or Phemister, over all the English type-founders, Thorne, Fry, Jackson, and Cottrell. Publishers confidently offered to Scotch printers orders for the making of superior books. There was a thoroughness in the workmanship of all Scotch books that commanded general respect. It is worthy of note that the phrase Scotch-face was then applied to a new face of type planned by Samuel Nelson Dickinson of Boston. Four pairs of cases for roman, one pair and one job case for italic, and four for accents.

11-point D, old body

150
THIN lines in type produce feeble printing. The imperfect legibility of ordinary faces of roman text type is noticeable in smaller sizes, and especially in faces of Brilliant, Pearl, or Diamond, which are hard to read and print. Too much ink makes types thick and muddy; too little ink makes them gray and indistinct. When inked with discretion, the effect of presswork from small types is often that of feebleness. These small types show little of the stem and still less of the serif and hair-line; they have not surface enough to carry a good body of ink. To remedy this fault, Quan- tin, an eminent publisher of Paris, had made for his miniature editions a remodelled roman face on the antique model, in which all the lines were nearly of uniform thickness. A print of this face will be shown on an advanced page under the name of Louis XV. Body 5.

Readers of failing eyesight rightly ask for types that are plain and unequivocal—that reveal the entire character at a glance and are not indented with difficulty by body-marks joined to hair-lines and serifs that are but half seen or not seen at all. The Morris and Jenson styles are needlessly bold for readers of excellent eyesight, but they are attempts at an improvement in the right direction and will never go out of fashion entirely. This No. 26 face of the American Type Founders Company seems to combine the best features of an easily read type. Of this font we have two pairs of cases for roman and one job case for italic.

WEAK types make weak presswork. Book critics have rightfully complained of a deficiency of blackness of ink in recent books. In much of this objectionable presswork the fault is due more to weak types than to weak ink. Under the conditions that control ordinary presswork it is not possible to show vivid blackness on thin lines that will not hold the needed ink. When thin-faced letter is leaded and is surrounded by an excess of white, the thin lines must seem comparatively gray. Excess of ink will not always give the desired blackness.

Durable features are shown in this No. 26 face of broad form, which is designed for hard usage on newspaper work. The hair-lines are unusually thick, the serifs are properly bracketed to stems, and will successfully resist the wear of the moulding-brush, the lye-brush, and the proof-planer. It will take ink readily and make a readable print without undue impression.

Students and book and newspaper printers are fully agreed as to the worthlessness of the sharp hair-line. Hair-lines should have a visible thickness even in small sizes, for this increased thickness is really needed as much to give legibility as to prevent wear. Of this font we have two pairs of cases for roman and one job case for italic.
The Text Types of the DeVinne Press

A. T. F. CO. No. 313

THIS FOURTEEN-POINT was selected for the minor matter of the great Jade book (leaf 19 × 24 ins.) of HEBER BISHOP. It is a Scotch face of the nineteenth century, and seemed a proper mate for the Great-primer selected for the text of that work and also for the folio edition of the Book of Common Prayer. These faces were probably designed by the same artist. During the past seventy years many new styles of roman type have been introduced. They have had their day of favor, but they do not now supplant older styles of merit. The Caslon face of 1732, the 1828 face, this Scotch face, and the Scotch-roman are examples. After a careful survey of all the styles, discerning critics say that the old forms have not been surpassed. Every large printing-house has condemned as out of fashion and out of use fonts of type that were in excellent condition, and has put in their places other styles of inferior merit; but it is not proved that the new is always better than the old. Of this font we have two pairs of cases for roman and one job case for italic.

Measurement in 12-point ems

CAPITALS . 203
SMALL CAPITALS 142
Lower-case . 142
ITALIC CAPS 201
Italic lower-case 122

1 2 3 4 5 6 7 8 9 0
1/4 1/2 3/8 5/8 7/8 3/4 1

14-point

152
The Text Types of the De Vinne Press

BRUCE. No. 11

**FIVE-POINT, or PEARL, is a small size that finds but little employment in ordinary book work.** It is sometimes selected for the side-notes and foot-notes of small pages, but rarely ever, and seldom wisely, for quoted lines of poetry or similar extracts that may be inserted in the middle of the text. It has to be used occasionally with larger type, when it is selected for the words that more fully explain a large illustration and that could not be set in a type of larger letter. When books are to be of very small size, with leaves about two inches wide by three inches long, a 5-point body does good service; but the demand for books in minute type is not large.

They are bought as typographic curiosities; few book buyers have the eyesight that enables them to take pleasure in reading microscopic letters. Manufacturers find 5-point type a serviceable letter for books of pocket size, containing tables of figures that give a fulness and exactness of description which cannot be trusted to memory.

Many years ago the New Orleans "Picayune" refused to enlarge its sheet for the steady increase of advertisements, which it ordered set in Pearl type. The change was not a profitable experiment. Experience showed that Pearl type, difficult to print with clearness on good book paper, was much more troublesome on ordinary news paper. The shallow counters of the small type soon filled up with ink and made muddy proof work. Figures and fractions on em body were illegible. Advertisers and readers complained that the printed advertisements were hard to read. Another discouraging result was the exceeding frilliness of the letter; although the new face of Pearl cost much more than its approximate larger size of Agate, it wore out too soon and had to be condemned when it had received relatively few impressions.

One square inch of Pearl, in solid composition, takes in about sixty-nine words; in leaded matter, about fifty words. Of this No. 11 face we have three pairs of cases for Roman and three job cases for Italic. Figures are on em and 1/2-em bodies. Fractions are on em body. This face has no accents.

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**5-point, old body**

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**SEVEN-POINT, or MINION, is a neglected size.** It is too large for ordinary newspaper work, either in news or advertisements, and too small for the text of the ordinary book; yet it has to be kept in stock in every large printing-house, where it finds useful employment in foot-notes, extracts, or the index matter that supplements a text type of larger size. French printers make frequent use of it in gazetteers, encyclopedias, and thick books of reference.

Minion is still a term of endearment for pets and children. Early printers and type-founders applied it to this size when it was the smallest size of type manufactured.

Do not confound Minion with Minionette, which last-named word was used by a Philadelphia type-foundry of the last century to describe a new body for combination borders—a size between minion and nonpareil, which size was the body 6 of the French point system.

The English unit for measuring composed matter is the en-quadart. The number of ens in the line to be measured is multiplied by the number of solid lines. The unit is different, but the method of measurement is the same as that of the United States. One thousand ens English equal five hundred ems American.

In the French method the space taken by the twenty-four letters of their alphabet is computed as twenty-four letters. The number of letters is determined by filling the line to be measured with repetitions of the alphabet, and counting the letters that can be put in the stick. The number of letters so ascertained in one line is multiplied by the number of solid lines in the matter composed.

One square inch of 7-point or minion, solid composition, takes in about thirty-eight words; of leaded matter, about twenty-seven words. We have six pairs of cases for Roman, one job case for Italic, and two for accents.

This 7-point face has superior figures and ordinary accents.

---

**7-point, old body**

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*Measurement in 12-pt. ems*

| CAPITALS   | 9 |
| SMALL CAPITALS | 6 1/4 |
| LOWER-CASE   | 6 |
| ITALIC CAPITALS | 8 |
| ITALIC LOWER-CASE | 5 3/4 |

1234567890 1/4 % 1/2 % 1/3 % 1/4 %

| CAPITALS   | 12 |
| SMALL CAPITALS | 9 |
| LOWER-CASE   | 8 1/4 |
| ITALIC CAPITALS | 12 3/4 |
| ITALIC LOWER-CASE | 7 1/2 |

1234567890 1/4 1/2 1/3 1/4 1/5 1/6 1/7 1/8

| CAPITALS   | 153 |
| SMALL CAPITALS | 9 1/2 |
| LOWER-CASE   | 11 3/4 |
| ITALIC CAPITALS | 12 |
| ITALIC LOWER-CASE | 10 1/2 |

1234567890 1/4 1/2 1/3 1/4 1/5 1/6 1/7 1/8

*We have six pairs of cases for Roman, one job case for Italic, and two for accents.*
The Text Types of the DeVinne Press

BRUCE. No. 11

SPACE occupied by type. One pound of metal type, as packed by type-founders, covers about three and six-tenths square inches. To find the weight of one page in high spaces, divide its number of square inches by the figure 3.6. To find the weight of a font to compose a given number of pages, provision must be made for a surplusage. The proportion of this surplus is variable. For a small font, the type-founder's rule is to add one half to the computed weight of the composed types.

A surplus is needed. For a font of two thousand pounds or more, this surplus need not be relatively as great, and addition of one fourth to the weight of the composed matter may be enough. All calculations of this kind are but guesses. No printer or type-founder can exactly foresee how unequally copy yet to be written will exhaust sorts.

How weights of fonts are calculated. For all work that has to be done in haste, for newspapers and magazines that have to keep in type postponed articles or alternated advertisements, a font of twice the weight of the composed matter will not be enough.

A large and well-sorted font is always economical as to service. It enables a master printer to complete work quickly without delays or stoppages for sorts. It wears better. One font of one thousand pounds will give more service than two fonts of five hundred pounds bought and used successively.

When a font of a new type has been put in case, it should be set up until one sort is exhausted. If after composition there be left in case a large surplus, a list of the characters most needed should be ordered from the foundry to make the assortment even. But after a repeated resorting of the cases it will always be found that a large surplus is unavoidably left. Of this font we have five pairs of cases for roman and one for italic.

6-point

Some characters are deficient in italic. A full font of roman text type, as sold by the founder, always has italic, which should be of the same style as the roman, but the scheme for italic does not give so many characters as for roman. Small capitals for italic are made only to order. Figures, fractions, reference-marks, and some of the points of the roman serve for such series. Italic figures are furnished to some fonts by some foundries.

All the characters specified in a scheme are furnished by the larger foundries with every entire font of roman from Agate to Pica. In English and sizes above, many of the minor sorts and all the accents are omitted. For sizes above Great-primer, small capitals are uncommon. Brilliant has no small capitals, or fractions, or accents, and few of the minor sorts. Although it may be rated as complete, the small scheme for roman has no accents for roman capitals or small capitals, and none for italic capitals, but these accented letters may be obtained in small quantities of one or two ounces to each character on order.

Accents are not always provided. The scheme includes all the characters needed for ordinary work, but for foreign languages, or for scientific books, other characters are needed. All educational works require a large list of long and short vowels; dictionaries, a large number of diacritical marks, most of which have to be designed and cut to order; and Portuguese, Danish, and other languages have peculiar marks which must also be made to order. As a general rule, even the ordinary accents are to be had only for the book types made by larger foundries.

The number of characters in a full scheme of book type is 263, but if characters were required for the accents of all foreign languages, for the signs and marks used in dictionaries, and for books about mathematics, chemistry, bibliography, astronomy, etc., the number might exceed five hundred. No type-founder pretends to keep characters of limited use for every font; probably no printer has a complete assortment of all accents and signs for any font. | Three pairs of cases for roman and one job case for italic.

51-point

154
PROPOSALS FOR THE PRINTING of a large Bible, by William Bradford, January 14, 1688. These are to give Notice, that it is proposed for a large house-Bible to be Printed by way of Subscriptions (a method usual in England for the printing of large Volumes, because Printing is very chargeable). Therefore to all that are willing to forward so good a Work, as the Printing of the holy Bible, are offered these Proposals, viz.:

1. It shall be printed in a fair Character on good Paper, and well bound.
2. It shall contain the Old and New Testament, with the Apocryph, and all to have useful Marginal Notes.
3. It shall be allowed (to them that subscribe) for Twenty Shillings per Bible: (A Price which one of the same volumes in England would cost).
4. The pay shall be half Silver Money, and half Country Produce at Mone price. One half down now, and the other half on the delivery of the Bibles.

Of Bourgeois we have seven pairs of cases for roman, two job cases for italic, and one accent case; of 9-point we have two pairs of cases for roman and one for italic.

5. Those who do subscribe for six, shall have the seventh gratis, and have them delivered one month before any above that number shall be sold to others.
6. To those which do not subscribe, the said Bibles will not be allowed under 26s. a piece.
7. Those who are minded to have the Common-Prayer, shall have the whole bound up for 22s., and those that do not subscribe 28s. and 6d per Book.
8. That as encouragement is given by Peoples subscribing and paying down one half, the said Work will be put forward with what Expedition may be.

Of Brevier we have twenty-eight pairs of cases for roman, eighteen cases for italic, and eighteen for accents, etc.; of 8-point we have five pairs of cases for roman, two for italic, and three for accents. It is the face used for the large type of the Century Dictionary, with many signs and accents.
The Text Types of the De Vinne Press

BRUCE. No. 11

EN-POINT, or LONG-PRIMER, is an approved size for novels, travels, poetry, and the literature of amusement. Not unwisely, French publishers regard this 10-point size as the smallest that can be used with satisfaction to the general reader. The smaller sizes of 9- or 8-point may be selected with advantage in encyclopedias, gazetteers, dictionaries, and educational work, but they are not acceptable to the lover of light reading in the ordinary 12mo or 16mo book, even when they have been widely leaded. The sale of novels diminished with each decrease in the size of type. This belief of the French publishers is shared by every English and American bookseller. The day of the paper-covered novel in small type is over.

Following the teachings of William Morris, there are reformers of printing who claim that types are more readable when close-spaced, without leads between lines. This compacted treatment does not improve the No. 11 series of type. It is readable solid, but more readable when leaded.

One square inch of this size, set solid, takes in about twenty-one words; leaded, about sixteen words.

In estimates for the space to be covered by composition, allowance must be made for the style of the writer: the Latinized style of long words needs more space, the colloquial style less space.

Of Long-primer we have fifteen pairs of cases for roman, three job cases for italic, and one case for accents; of 10-point we have thirteen pairs for roman, two pairs and one job case for italic, and two cases for accents, which contain the usual assortment for roman and italic. The ordinary forms of reference-marks have been supplanted by superior figures. Types for this 10-point No. 11 face have been properly nicked for service on the type-setting and distributing machines. Matrices of same style will be found on the Mergenthaler machine.

10-point

156
The Text Types of the DeVinne Press

BRUCE. No. 11

LEVEN-POINT, or SMALL-PICA, is the size for serious books to be spread over many pages. For the history of many volumes 12- or 14-point has more favor. Publishers and authors assume that a treatise in large type is more acceptable to the student or reader. It is a mistake to select a petty type that makes reading troublesome. Types of small size may be chosen for their beauty or appropriateness to the subject-matter, and newspapers, Bibles, prayer- and hymn-books must be printed in small type for the sake of economy as well as for the convenience of the reader. Large types and large leaves are in as much request now as they were a century ago. There is warrant for the belief that in the future a series of big books will be regarded as absolutely necessary to a well-appointed bookcase.

But the increased sizes of books call for corresponding largeness in paper and plates, and for greater cost in printing and binding.

Of Small-pica we have sixteen pairs of cases for roman, one pair and one job case for italic, and two accent cases; of 11-point we have five pairs of cases for roman, two pairs for italic, and two accent cases. This size, in addition to the usual accents, is provided with several peculiar signs for reference-marks, and also has a few strange forms of alphabetical letters, made for some educational treatise. One square inch, set solid, takes in about seventeen words; leaded, about fourteen words.

11-point

Measurement in 12-point ems

CAPITALS . . . . 17\frac{3}{4}
SMALL CAPITALS . . . . 12\frac{1}{2}
Lower-case . . . . 12
ITALIC CAPITALS 18\frac{1}{2}
Italic lower-case . . . . 11

1234567890 11111111 22222222
AAAEEEIIIOOOUUUUCHN
AAA A E E E I I O O O O U U U U N
A A A A E E E E I I I I O O O O U U U U C N
AAA A A A A E E E E I I I I O O O O O O O O U U U U U C N
AAA A A A A E E E E I I I I I I I I O O O O O O O O U U U U U C N

157
The Text Types of the De Vinne Press

BRUCE. No. 11

The series shown on this page in size of 12-point is from the Bruce Type Foundry, and was designed by the late August E. Woerner of New York, who died July 27, 1896.

No series of modern type has proved more acceptable for general book and job work. Although not made blacker or overbold with thick lines, it has remarkable legibility. In clearness it is not surpassed by the best faces of the Old-style, but, unlike that letter, it has no mannerisms of unnecessary quaintness.

Its letters are close-fitted. Each character fills its body as fully as its design permits, but all the characters connect neatly with one another in every possible combination of letters. Uniformity of style is maintained throughout to a remarkable degree. When set solid it is a graceful and readable letter, but leading gives it an improved appearance of lightness and delicacy. The general effect of print in this type is that of sustained symmetry. The eye picks out no letter for unevenness or other fault.

Of Pica we have one pair of cases for roman, one job case for italic, and one accent case; of 12-point we have five pairs of cases for roman and one job case for italic.

One square inch of this size, when leded, takes in about eleven words; solid, about thirteen words.

12-point

158
SMALL CAPITALS are often unsatisfactory. A word in small capitals should be more prominent than one in italic; but as now made they are thin, weak, and make no show. Some publishers prohibit their use in the text, preferring to make distinction with the lighter faces of antique or clarendon.

This weakness comes from planning small capitals of the same height as the round letters of a small lower-case. In this reduced height it is not possible to draw small capitals of a becoming prominence without widening the letters to a degree which makes them bad mates for the larger capitals.

A ready remedy is to plan them taller and give them more breadth. Some French type-founders now make small capitals of greater height and width; others put them on a wider set, so that they seem to be hair-spaced. For the small capitals of most of our fonts hair-spacing will usually be found an improvement that gives increased clearness and distinction.

Small capitals were once an approved style for the running titles of books, but they should not be selected for a running title of few words. Small capitals of 12- or 14-point are distinct, but sizes smaller than 10-point will prove unsatisfactory in this exposed position. At the head of the page they receive too much wear under impression and their shallow counters are soon choked with ink.

Small capitals are rarely used now to indicate emphatic words. The rule that forbids a too frequent use of italics is equally severe on small capitals. They are much too weak for side-headings of dictionaries and catalogues. The lighter faces of antique and title-letter are now preferred.

For the subheadings under chapters one line of small capitals is acceptable, two lines may be tolerated, three lines are offensive. Plain lower-case of small size is a better choice. As usually made, small capitals are more difficult to cut than capitals or lower-case, and this tempts founders to make one set of small capitals serve for two or more distinct faces. An inexpert can seldom detect the mismating. We have two pairs of cases for roman and one job case for italic.
The Text Types of the DeVinne Press

LINDSAY

A MODERATELY compressed face is needed for a narrow page as is a round or broad face for a quarto. The reader who loves order and symmetry in print is annoyed when he notes in a page of poetry lines of words that evenly fill the measure while following lines (and often there are many of them) have only the overrun of one short word or syllable not to be placed within the upper line. The short lines have to be followed by great gaps of white that give a general raggedness and an unworkmanlike appearance to the entire composition. This mangling of the cadence or harmony intended by the poet is unavoidable when a letter of broad face has been selected for use in a narrow measure.

Equally unpleasing is the appearance of a broad type of large size on a narrow page. To avoid the faulty division of words (for in the widest measure words must occasionally be divided), the compositor may have to thin-space the words in one line and put em-quads or more between the words of the next line. Types are inflexible; they cannot be squeezed or stretched out.

As we have large types for folios and small types for newspaper advertisements, there should be a similar adaptability in the construction of the types intended for poetry and narrow measures. This tall and stately form of letter is as admirable when properly selected as any other in this book.

Four pairs of cases for roman, one job case for italic, and one accent case.

14-point No. 19, old body. Bruce

160
The Text Types of the DeVinne Press

LINDSAY

TYPE-FOUNDERS grade types one point apart from 6- to 12-point. The point is .0138, about one seventy-second of an inch. Skipping but one point, founders next advance to 14-point; again, skipping three points, they go on to 18-point. The intermediate size of 16-point is seldom made of a face acceptable for a modern book. Ordinary 18-points are too coarse for a neat book; their types are wide and make uneven spacing between words.

To provide a large type, of approved face and free from this defect, the DeVinne Press had made for its exclusive use this Lindsay face on 16-point body. It was originally designed for the smaller body of 14-point by the late James Lindsay of the Bruce Type Foundry, as a combination of approved features in the French-face and the Scotch-face that unite neatness of form with great clearness and compactness. This 16-point will take in about one hundred and twenty-five words solid to the ordinary duodecimo page, yet it will not produce the unduly stretched-out effect that is noticeable in over-leaded composition. We have four pairs of cases for roman and three job cases for italic.

16-point Roman Scotch-face. Bruce

Measurement in 12-point ems

CAPITALS . . 21
SMALL CAPITALS 17
Lower-case . . . 14\frac{1}{4}
ITALIC CAPS 22\frac{2}{3}
Italic lower-case . 13\frac{2}{3}

1 2 3 4 5 6 7 8 9 0

Small capitals unusually tall
The Text Types of the De Vinne Press

No. 1828

A NOTICEABLE peculiarity of the 1828 face on 10- and 12-point bodies is its remarkable boldness. It is a more readable letter than the lighter faces that were approved by publishers between the years 1840 and 1890. It has the thicker stem and the flat lower-case t of the Scotch-roman, which seems to have served as the pattern. The critical reviewers of the last century who advised its discharge as an out-of-date style would be astonished if they could read recent praises of its beauty and superiority.

Q Of this font we have seven pairs and one job case for roman, two job cases for italic, and one accent case.

12-point. A. T. F. Co.

THIS face, the work of an early American punch-cutter of ability (possibly Edwin Starr), was put out of use in 1828, for during that year it was consigned to a type-founder's vault as if for burial. There is now no known reason for this neglect. It is a letter of good design, a real improvement on a style previously introduced by type-founders of London. Types of inferior design were kept in fashion there and here for many years afterward. After a burial of about seventy years, some lover of Americana had it taken out of the vault and fitted to a mould on the point system. It was accepted by the readers of the Shenandoah edition of Stockton's novels as a type of remarkable merit. Q Of this font we have five pairs and one job case for roman, one pair for italic, and one accent case.

10-point. A. T. F. Co.
The Text Types of the De Vinne Press

BRUCE No. 12

FIVE-AND-A-HALF-POINT, or Agate (the half of 11-point, or small-pica, in vertical measurement), may seem to the inexpert an exceedingly small reduction of body, not worth the cost of new engraving. It finds its greatest service in the advertising columns of newspapers, and it may be considered as the limit of minuteness in that service. It is known among English type-founders as "Ruby." This reduction in size has been accompanied by a serious change in the shape of its letters. The small letters of the lower-case are relatively much broader than those of larger sizes. Ascending strokes like h and d are shorter, and descending strokes like p and q are very much shorter. The widening of the small letters has enabled the punch-cutter to put more white in the centre of each character and to give more width to the thick stroke. This treatment has made the faces almost as readable as the larger sizes of 6-point. For this reason it was selected by the late firm of McKillop, Sprague & Co. for their voluminous Commercial Register. One square inch of this face, in solid composition, takes in about 25 words; of leaded matter, about 44 words.  

Of this font see have two pairs of cases for roman, two for italic, and one for accents. It has superiors for marks of reference, also two sets of figures—one set on one body and the other on two-third em body. Fractions are on em body.

5½ point, old body

SIX-POINT, or Nonpareil, is the most used of the small sizes. It seems to have been made for the first time in 1460, by John Froben of Basle, who designed it for an octavo edition of the Bible in Black-letter. It first appeared with a roman face in a beautiful manual of the services of the Roman Catholic Church that was printed at Venice in 1691. Its first name, Nonpareil (unequalled), has been preserved unaltered in all type-making countries, and it was regarded as a marvel of skill in minute letter-cutting.

Six-point, which is one half of 12-point, or its older equivalent, in a vertical lineal measurement, is really only one fourth of that body. One square inch contains in solid composition about forty-seven words; of leaded composition, about thirty-four words.

This No. 12 face of 6-point has thicker lines than the No. 11 face, with the intent to make blacker print and give more readability to the letter. For this reason it is selected for the text type of dictionaries, gazetteers, and voluminous works of all kinds that are made to give the boldest amount of readable matter in a very small amount of space. Contrast this 6-point No. 12 with the 6-point No. 23 of Miller & Richard on another page and note the superior boldness of this face. Its lower-case alphabet is about thirteen per cent. wider, and it is this widening that increases its legibility, as well as its durability under impression. The design and the engraving of this face, by the late A. E. Woerner, show unusual merit. No. 12 is readily moulded in the electrotype foundry and gives satisfactory impressions on ordinary news paper. Of this font see have six pairs of cases for roman, one for italic, and one for accents. Superiors and accents.

6-point, old body

Measurement in 12-pt. ems

<table>
<thead>
<tr>
<th>Type</th>
<th>Capitals</th>
<th>Small Capitals</th>
<th>Lower-case</th>
<th>Italic Capitals</th>
<th>Italic lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAPITALS</td>
<td>11¹¹⁄₂</td>
<td>9¹⁄₂</td>
<td>8¹⁄₂</td>
<td>11</td>
<td>7²⁄₃</td>
</tr>
<tr>
<td>SMALL CAPITALS</td>
<td>8¹⁄₂</td>
<td>⁸⁄₄</td>
<td>⁷⁄₄</td>
<td>11</td>
<td>⁷⁄₃</td>
</tr>
<tr>
<td>Lower-case</td>
<td>⁷⁄₃</td>
<td>⁶⁄₄</td>
<td>⁵⁄₄</td>
<td>11</td>
<td>⁵⁄₃</td>
</tr>
<tr>
<td>ITALIC CAPITALS</td>
<td>11</td>
<td>11</td>
<td>10</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>Italic lower-case</td>
<td>⁷⁄₃</td>
<td>⁶⁄₄</td>
<td>⁵⁄₄</td>
<td>11</td>
<td>⁵⁄₃</td>
</tr>
</tbody>
</table>

163
The Text Types of the De Vinne Press

BRUCE No. 13

FOURTEEN-POINT BODY of this face was selected by a judicious buyer for a new edition of the BIBLE recently printed by the De Vinne Press. Types from many houses were critically compared, and this No. 13 face preferred as combining all the more desirable qualities. It shows graceful shapes in all of its characters, and a skill in the combination of unlike forms that has rarely been equalled. The demands of readers for large and readable types are increasing, and are more urgent now than ever. The double-columned octavos in nonpareil or in minion are neglected. The greater cheapness of white paper has encouraged this preference, but a proper care for waning eyesight should be a more important reason. The books that can be read with comfort, and that have received highest approval of librarians and collectors, are always in a large type, and some of the sizes can be used with advantage for the ordinary octavo page. ¶ Of this font we have thirteen pairs and two job cases for roman and one for italic. No accents.

14-point

164
The Text Types of the DeVinne Press

BRUCE No. 13

**BOLD-FACED LETTER** of modern cut is not yet out of fashion. It is seldom selected for large books, but it is effective in advertisements. *THE ITALIC of this size is a readable letter.* ¶ One case for roman and one case for italic.

22-point, old body

**CAPITALS OF THIS 13 SERIES** can be used in Title-pages with propriety as mates for the 105 Series of Twoline letter, or with the Half-title. It is a type of great grace, is neatly cut, and makes useful plates. This font has the ordinary accents, and figures and fractions on the end body. ¶ *OF THIS FONT we have one pair of cases for roman; one case for italic.*

16-point, old body

165
USEFUL TYPE
in Capital Letters
for a bold title-page
upon the large leaf.

ITALIC is plain.

SERVICEABLE in
Display Line of Ad-
vertisements or in other
work to be read quickly.

Has readable ITALIC

166
The Text Types of the DeVinne Press

BRUCE No. 13

CAPITALS
DESIGNED
FOR WEAK
EYESIGHT
BOLDNESS
OF LETTER

1234567890

48-point, old body
Capitals 78

167
The Text Types of the DeVinne Press

BRUCE No. 16

DAVID BRUCE (born in Scotland, 1770; died in New York, 1857) was the first of a type-founding family which has done much for the improvement of the arts of stereotyping and type-making. After serving an apprenticeship to printing in Edinburgh, he emigrated to New York in 1793, where he followed his trade as a pressman. In partnership with his younger brother, George Bruce, he began business in New York as a master printer in 1806. Rumors having reached them of the advantages of the new art of stereotyping, David went to London in 1812, and ineffectually tried to get the information he desired from the inventor, Earl Stanhope. From other persons he got, as he thought, enough of hints or suggestions to warrant him beginning the work. On his return to New York he added stereotyping to his business, in which he made a marked success. Three of the most valuable aids to stereotyping are his unquestioned inventions: the shaving machine, which enables the stereotyper to make all plates of even thickness; the "patent-block" of hard wood, which firmly holds the stereotype plate and yet allows its ready release or change to any new position; the dove-tailed packing-box with sliding cover, which secures plates from injury and aids in transportation. In 1822 he withdrew from business. Of this font we have two and a half pairs and one job case. About thirty-two words, solid, to the square inch.

8-point, old body

GEORGE BRUCE (born in Edinburgh, 1781; died in New York, 1866) emigrated to this country in 1795. After serving apprenticeship as a printer in Philadelphia and working as a compositor in New York, he became the business partner of his brother David. Their new enterprise of stereotyping was seriously hindered by the shapes of the types they had to use. Types as then made had no shoulders. The beard or neck sloped at a very long angle from face to shank. The plaster used in stereotyping filled these sharp angles, from which it was removed with difficulty. Breakages which defaced the mould and spoiled the cast were frequent. After many unsuccessful efforts to induce type-founders to make types with square shoulders, the brothers undertook to make types for themselves. They began with type-making tools unprofitably used by the brothers Starr. Their first specimen book is dated 1815.

George Bruce was an enthusiastic and indefatigable punch-cutter, who found his greatest pleasure, even at advanced age, in cutting letters, many of which are still approved as models of good form. Of this font we have two pairs of cases and one job case for roman, also one job case for italic. About twenty-seven words, leaded, to the square inch.

7-point, old body
The Text Types of the DeVinne Press

BRUCE No. 16

CORRECTION of the construction or rhetoric of copy before it is given to the compositor is not a part of the duty of the master printer. On much of the copy sent to him are written these orders: "Follow copy; do not change capitals, italic, punctuation, or construction." Experience has warned him that it is hazardous to correct even where correction seems to be needed. He rightfully assumes that the copy of a new book is the work of a person who has prepared that copy properly. His estimate of the cost of composition is based on that belief, and this is also the belief and practice of all master printers. This estimate includes the proviso that changes subsequently made by the author in the proof must be regarded as alterations from copy.

There are authors who seldom change a word or point in proof, but there are others, educated and competent but unsystematic, who prepare copy negligently, with small regard for uniformity in the use of capitals, italic, points, quote-marks, etc. To follow their copy exactly would be to the joint disgrace of all concerned. Copy of this description, too often written and printed in haste, when it cannot be revised by the author, should be corrected by some one appointed by him, before it is put in type, but the author is seldom willing to do or to have done this needed work. He does not see its utility. The faults that afterward seem so glaring in print may not be seen by him in his copy. Nothing is more deceptive than the written expression of thought; what seems proper in manuscript to-day, will seem improper in type to-morrow. There are few writers whose faculties are always in such exact working order that they never change the words first written. Changes are needed in almost every manuscript, but they are more economically made in a type-written copy before it is given to the printer. If changes are not made then, they must be made in the proof at increased expense.

Some copy contains the statement that it has been hastily prepared, and the printer is asked to correct negligences before it is put in type. This extra work is cheerfully done on short matter, but when manuscript is bulky, requiring hours for a revision, compliance with the request is impossible. When compositors are directed to correct copy in the processes of type-setting, their work may be unsatisfactory to the author. It should not be expected that two or more men can maintain the perfect uniformity of style that is desired.

10-point, old body
The superiority of a comely type is most apparent in its larger sizes

Capitals, 54 1/4. Lower-case, 33
36-point, old body. One case

Great-primer is seldom asked for in books smaller than cap 4to; few letters can be put in each line and even-spacing is made difficult. This font has small capitals. The italic offered for its proper mate is too thick. It takes in about seven words, set solid, to the square inch. This font, being rarely called for, is now papered.

Measurement in 12-pt. ems
Capitals . . . . 24
Small capitals . . 20 1/2
Lower-case . . . 13
No italic

18-point, old body. Bruce
The Text Types of the De Vinne Press

BRUCE No. 16

A Four-line CAPITAL gives beauty to a generous Title-page 1895

No italic
Capitals 90\(\frac{1}{4}\). Lower-case 54
48-point, old body

171
The Text Types of the De Vinne Press

BRUCE No. 16

TYPES Pleasing In Shape Figures

1234567

No italic
Capitals 1221/2. Lower-case 752/3
72-point, old body

172
The Text Types of the DeVine Press

RIGGS

FLAT SERIFS

and of Old Shape

Made by Mr. Riggs in 1854

Measurement in 12-pt. ems

Capitals . . . 103\frac{2}{3}
Lower-case . . 71\frac{1}{3}

48-point, old body. No italics
The Text Types of the De Vinne Press.

LIGHT-FACE

Here seems to be a gradual passing away of the recently revived fashion of types of black face and for compact composition in book work and in business pamphlets and circulars. It has been found by discerning buyers of printing that a round and clean cut of type of a light face and of unobtrusive shape is not so fatiguing to the eye as the more pretentious bold faces. The light-face is certainly much more attractive to the reader. When generously relieved by neat spacing between words and by wide leads between lines, this light-face with its clear outlines is much more readable than over-black types huddled together in a gloomy composition.

Durability is one of its merits. Its relatively wider space between the stems of each letter is not so quickly choked with ink when these stems have been somewhat flattened by wear. It is a serviceable letter for electrotyped advertisements that will get hard usage under press. Many merchants prefer this style for circular letters.

Of this font of 10-point Light-face we have six pairs of cases and one job case. It has been used with the best results in the printing of school-books and for novels of few words that have to be spread out to fill many pages. It is too fat a letter for poetry, for it compels the turn-over of lines.

10-point, old body. Farmer
The Text Types of the De Vinne Press

LIGHT-FACE

PROFESSIONAL MEN, and even men of business who wish to avoid in a concise circular the selection of bold type that conveys the idea of advertising-ostentation, and are also equally dissatisfied with the feebleness and fussiness of ordinary typographic script and the commonplaceness of the common faces of roman and italic letter as made for books, find in this style of light-face the clearness and simplicity that they are looking for. Print from this type is visibly unlike that of the usual forms of roman and italic.

Like all broad-faced and open types, it needs for its neat presentation a proper background of white relief. If it is set solid with thin spaces between words and with a narrow margin, the effect so produced will be disappointing. For the ordinary page, double-leading is the treatment advised.

It will be of service for special paragraphs in pamphlets that require frequent change of type, but not of a face that overbears the needed lines of display.

What has been written on the previous page about the durability of electrotypes from this face may be repeated. A paragraph set up in ordinary faces of 6- or 8-point is liable to be worn and made almost unreadable when it has to be printed, as is often required, in a hurry and without proper make-ready on a cylinder machine. An electrotype plate from this face may have its lines thickened by rough treatment under press, but it will retain its legibility longer than it would if cast from ordinary roman text type.

Of this size we have five pairs of cases and one job case. There is no italic for this light-faced series. This font has only a few accents, but it has very clear figures that could be used with advantage as an aid to other fonts that have weak figures.

8-point, old body. Farmer
The Text Types of the De Vinne Press

LIGHT-FACE

AN IMPORTANT PART of this font of Pica or 12-point Light-face consists of its accents for foreign languages, diacritical marks, and the crossed and conjoined letters made for educational work. In a circular letter of few words on a page with wide margins, and intended to be easily read without show of display, this light-face often proves more attractive than other ordinary styles of roman letter. We have two pairs of cases and one accent case.

12-point, old body. Farmer

Useful in Advertisements

DR. JAVAL upholds type-founders in their practice of giving more width to the small letters of a text type with each decrease in the height or body of the type. A 10-point of good form has a lower-case alphabet of 13 of its own ems, but a 6-point of the same face must have an alphabet of 16 ems. If greater clearness is desired the letters must be made still wider, as is done in this font with a lower-case series of 19½ ems to the alphabet. The wider letter calls for wider spacing between words, more leads between lines, and generous margin around the page. The pleasing general effect of this light-faced letter is spoiled when its types are set solid and thin-spaced, and when they are printed on a leaf with a scamped margin. This style of letter is too wide to be recommended for poetry of long lines in a narrow measure, but for short bits of prose composition it will prove of good service, and will be relished by the reader. Of this font we have two pairs of cases and one job case, and two job cases of copper-faced letter.

6-point, old body. Farmer

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The Text Types of the De Vinne Press

LIGHT-FACE

This Graceful Series of Type HAS NO SMALL CAPITALS Italic, or Fractions, but it is much esteemed by those who want clearness and no display.

1 2 3 4 5 6 7 8 9 0

Capitals 32. Lower-case 22
18-point, old body. A. T. F. Co.
Of this font we have two pairs of cases

Please note that this Type HAS SLENDER SERIFS that are easily bruised by rough or careless handling. It is as delicate as Script.

Capitals 38. Lower-case 25
22-point, old body. A. T. F. Co.

177
Light-Face

Of good service
In half-titles
on Full Folio Pages.
Has plain figures.
1234567890

Capitals $47_4$. Lower-case $35_3$
36-point, old body. A. T. F. Co.

An Approved Type
In School-Books
For Young Children
Needs Abundant Space.
1234567890

Capitals $43_4$. Lower-case $30_2$
28-point, old body. A. T. F. Co. 178

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The Text Types of the DeVinne Press

CASLON OLD-STYLE

Every equipped book-printing house of the middle of the nineteenth century was supposed to have two faces of roman letter for the most used sizes of type. There was a bold face and a light face—perhaps a thin or a condensed face—but no face showed serious departure from the standard of form then generally observed. A difference of cut in a new style did not much change the structural form of the letter. Change was usually prompted by intent to give more of boldness or of lightness to the print. Not all of the new forms of type were needed; too many were the outcome of caprice. About the middle of the last century the trustee of a New England printing-house of high reputation, then in financial difficulties, reported that that house had seventeen distinct faces of Long-primer roman. It is difficult now to understand what need there ever could have been for so many faces when all were supposed to have been made from a common model on similar lines of construction. At the request of any publisher who admired a new face of type as shown in a type-founder's specimen sheet, the proprietor of that printing-house bought a font of the desired letter. Neither be nor the publisher seemed to foresee that the appearance of this new face must be seriously affected by changes that must be suffered in its appearance from a coarser texture of the paper selected, in the quality of printing-ink, or in varying conditions of presswork. This want of foresight was a misfortune. The new face that was pleasing on hot-pressed paper in a carefully supervised type-founder's specimen book was sure to present an inferior impression when it had been hurriedly printed, as was customary, on paper made for ordinary news or cheap book work. To the book-buyer the new face was not always an improvement. Many preferred old types as more distinct and readable. It is a mistake to assume that a new face entirely different from any other must make a new book acceptable more and more saleable. Its success depends more on the choice of suitable paper and the aid of an expert pressman who has pride in good work. If half the money spent during the last century on the cutting and casting of new styles of roman letter had been paid for a superior quality of paper and a higher grade of presswork, our American books of that period would have been more prized by readers, even when printed from old types. Of this font we have one job case.

6-point No. 15, old body. A. T. F. Co.

Old-style type was practically out of fashion in 1800, and Charles Whittingham (the uncle) seems to have been the last London printer to abandon its use. It was soon after despised by publishers, readers, and book reviewers as an angular, old-fashioned type, not to be preferred, as was vainly tried, to the rounder forms then in favor. It was condemned as entirely unsuitable for any book of merit and in every way inferior to the graceful types of France and Italy. Connoisseurs of that time did not unite on any style of letter as the model of good form, although thick and thin, black and light faces were then produced by type-founders in profusion. William Pickering, a publisher of London, unable to find from his printer Charles Whittingham (the nephew) the type that he desired for a proposed book in old dress, went with him, about the year 1843, to the Caslon type-foundry, and induced the proprietors to take out of their vault the Old-style matrices made by the first William Caslon about the year 1732. The face selected was Great-primer or 18-point; the book to be printed was "So much of the Diary of Lady Willoughby as Relates to her Domestic History, &c. to the Eventful Period of the Reign of Charles the First. Imprinted for Longman, Brown, Green & Longmans, Paternoster Row, over against Warwick Lane, in the City of London. 1844." The font so cast contained the long i, with all its doublets, and every other peculiarity of the time. Proper names and their synonyms were also in italic, and capitals were freely used for nouns and verbs. In this book of 1844 we may note the beginning of the present profligate use of italic as an affectation of quaintness in places where it is not needed. Will any one explain why italic, once used with some propriety as an emphasizing letter for words of real or supposed importance, should now be selected for trivial particles that need no distinction? Of this font we have three pairs and one job case for roman, two job cases for italic, and one accent case.

8-point No. 71. A. T. F. Co.

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The Text Types of the De Vinne Press

CASLON OLD-STYLE

Caslon I made his Old-style type in series from pearl to six-line pica, and all sizes showed mutual relationship. Sizes from great-primer to six-line pica are admirable even now for their remarkable legibility, but small sizes, from pica to nonpareil, do not deserve unqualified commendation. Minute examination will show that all sizes were unwisely cut in a geometrical proportion. The reducing instrument that we now call the pentagram was unknown to Caslon, but he must have reduced his sizes geometrically by the aid of reducing-glass. His types of nonpareil are strictly in proportion with his types of pica—the alphabet of 26 letters in each size (as he cast them) contained the same number of ems of its own body. Type-founders now give to the smaller sizes a wider set, but a Caslon nonpareil or brevier of modern casting is still a lean letter, disliked by compositors and by the average reader of print as condensed, huddled, somewhat obscure, and a strain on the eyesight. It has to be used by book-printers as the proper letter for foot- and side-notes or in the index or appendix to a Caslon text of larger size, but it is accepted unwillingly even by the admirers of Old-style letter. Its out-of-line arabic figures are especially objectionable in table work, for they interfere with one another in different lines of composition. Of this font we have three pairs of cases and one job case for roman, one job case for italic, and one for accents.

9-point No. 71. A. T. F. Co.

The geometrical reduction of type so that each size shall be in true proportion with other sizes is contrary to the teachings of optics and to the practice of type-founding. It is well understood by all type-founders that each size of letter must be made increasingly wider with every decrease in its height. The great-primer of the "Diary of Lady Willoughby" is a readable letter, but the nonpareil and brevier made by Caslon are not so readable. They seem huddled and confused in composition, not from ignorance or carelessness, but from an unwise adherence to geometrical proportion.

Here it may be remarked that, contrary to the teachings of some modern reformers of typography, Pickering and Whittingham did not give solid composition to the "Diary of Lady Willoughby." Its lines are widely leded, and the composition was made more readable by this leading. Solid composition is at its best when the type selected gives a perceptible lane of white space between its lines. This 10-point was used by the De Vinne Press for Messrs. Crowell & Co.'s reprint in 12mo form of the first folio of Shakspere. Of this font we have seven pairs and two job cases for roman, two job cases for italic, and two accent cases.

10-point No. 71. A. T. F. Co.

180
COMPOSITORS serve two masters: the buyer who orders the work and has the right to direct its style, and the master printer, who is responsible to that buyer and to the reader for the workmanship of the composition. The buyer rightfully expects the compositor to correct indefensible negligences in his written copy, and to arrange types in a tasteful manner. The master also requires the compositor to produce workmanship in good taste.

Here comes occasion for possible disagreement. Types selected by the buyer (or even by the master printer) may be composed as directed and yet not produce the good work desired. Types are inflexible; they must occupy a fixed space, and they may not mate tastefully one with another. The arrangement of types intended by either party must be modified to some extent by the compositor.

Good taste is not one of the exact sciences. It has few absolute rules. What is tasteful in one composition is not in another. What is pleasing to the author may not be pleasing to the master printer. The compositor’s notion of good taste may differ, and the three parties may be at complete variance.

Good taste should be understood as a synonym for propriety. It means order, symmetry, and the observance of seemly arrangements that have the sanction of age and authority. In type-setting it means the putting of right types in right places. It does not mean departure from methods that have commanded general respect. Composition is but the architecture of words, and it must be governed by general rules of law and order that are observed not only in architecture but in every kind of worthy construction.

Positive directions from the writer of the copy must be obeyed, but when the compositor has a free hand he can safely disregard popular fads and fashions and arrange types to suit the intent of the writer. He will not try to improve the supposed graces of a new style of type, or to add to the eccentricities of a designer or engraver, or even to show his own skill as an original combiner of odd bits of typographic building material. He will try to keep the author or writer at the front always. If he does the work by easy and simple methods, it is more than probable his composition will be approved as in good taste.

\[ Of \ this \ font \ we \ have \ two \ pairs \ of \ cases \ for \ roman, \ one \ job \ case \ for \ italic, \ and \ one \ accent \ case. \]

11-point No. 71.  A. T. F. Co.
ENGLISH PRINTERS of the seventeenth century bought their choice types from founders of Holland, who grudgingly supplied their rivals in London with type-making materials. In his “Mechanick Exercises” of 1683, Moxon commends Van Dijk of Amsterdam as a prince of letter designers, and the tracings that he gives of Van Dijk’s model letters justify the praise. The best English books of this period were printed from types that had been cut in Holland or cast in England from Dutch matrices, for England had no punch-cutter of merit when William Caslon began as type-founder in 1720.

England did have its share of petty founders, who cast obsolete designs from worn moulds and carelessly fitted matrices. The capitals of fonts of type then offered as new may have been cut a century before by one punch-cutter, the lower-case series (that did not fairly mate with the capitals) by another, while the italic was the product of a third incompetent. Types so constructed made sorry show in print; they were unequal in height and out of line. The University Press of Oxford, England, which once cast all its types, preserves as curiosities many fonts of types of differing heights to paper.

There is a somewhat similar face of Pica, known as No. 15, on the opposite page, which shows the mixing of two series.

\[ Of \ this \ font \ we \ have \ ten \ pairs \ of \ cases \ for \ roman, \ one \ pair \ and \ one \ job \ case \ for \ italic, \ and \ one \ for \ accents. \]
CASLON OLD-STYLE

CASLON I and his successors had to make, at the request of fastidious buyers, changes from the original design. In the specimens as printed by Luckombe in his “History of Printing” of 1776, the critical reader has to note a No. 1 and No. 2 face. In the authorized Caslon Specimen Book of 1796, beautifully printed by Charles Whittingham, one notes also a No. 3 face, and others described as New. It is plain that the Caslon Foundry had been persuaded to make changes in the earliest forms. There is then a thin and angular Caslon style in fashion during the first half of the eighteenth century and a rounder Caslon style preferred at the close of that century, but each style is from the Caslon Foundry. The word Caslon, as applied to a distinct face of type, is consequently not exactly descriptive; it may be somewhat misleading.

Caslon’s faces were closely copied by Wilson and other founders. When Old-style was revived, the disused matrices were reassembled, but not always with discretion. The type of this page, with capitals too thick for its lower-case, seems to be the work of two punch-cutters, each aiming at a different end. This face was put out of service for many years in this house, but after long neglect it met with warm approval when used for the printing of Scribner’s limited edition of the writings of Rudyard Kipling in many volumes of octavo form. Of this font we have eight pairs of cases for roman, and one pair and a job case for italic.

Measurement in 12-point ems

<table>
<thead>
<tr>
<th>Type</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAPITALS</td>
<td>19</td>
</tr>
<tr>
<td>SMALL CAPITALS</td>
<td>12 1/3</td>
</tr>
<tr>
<td>Lower-case</td>
<td>11 2/3</td>
</tr>
<tr>
<td>ITALIC CAPITALS</td>
<td>17 1/4</td>
</tr>
<tr>
<td>Italic lower-case</td>
<td>10 1/3</td>
</tr>
</tbody>
</table>

12-point Old-style No. 15. A. T. F. Co.
REVIVED Old-style had to face dislike. Some book reviewers denounced it as a relapse to the crudity of Puritan printing; others hailed it as a return to dignity and simplicity. Much could be said in support of each belief. The reading public of 1850, wearied with the effeminacy fostered by engravers and type-founders in their preference for sharp lines, was ready for masculine strength.

Unfortunately, no line of distinction was drawn between the strong and the weak features of the Old-style. Was there any need for the profuse peppering of matter with prepositions and articles in italic?

Critics who admitted its good features said Old-style had defects. The lower-case a e s, and, indeed, all characters that had a central cross-stroke, were pinched and feeble. Capital letters were not in proportion. Arabic figures seemed absurdly out of proportion when used in a line of capital letters. The çt and the long f with its doublets had been out of use for about fifty years.

This face was used for the reprint of Moxon's "Mechanick Exercises," ordered by the Typothetæ of New York. Of this font we have ten pairs of cases for roman, two for italic, and one accent case. Has joined letters.

14-point No. 71. A. T. F. Co.

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The Text Types of the Le Vinne Press

CASLON OLD-STYLE

William Caslon secured the legibility of the larger sizes of his Old-style by providing a generous relief of white space between lines of solid composition. His faces were not too large for their bodies. Round and small letters like o and e are in the centre, or nearly in the centre, of the body. Descending strokes below the line, as in g and p, are of about the same length as ascending strokes in d and b.

Capitals of this 18-point are apparently but little taller than those of a modern 14-point type. Caslon saw need for a visible lane of white space between meeting lines of solid letter, for in his time printers made sparing use of leads. This added relief of white between the lines prevented the use of leads. Amateurs in typography who now prefer types set solid overlook the greater height of modern round letters that almost compels the use of leads.

Of 18-point we have two pairs of cases for roman and one for italic; of Great-primer No. 15 we have three pairs of cases for roman.

18-point No. 71. A. T. F. Co.

185
CASLON OLD-STYLE

CASLON'S LOWER-CASE

Round letters were thin in width as well as very low in height. A letter upon a large body could properly be presented on a relatively small page. Even-spacing was then possible with 18-point on the small octavo that is now not practicable on the modern cut of that size. To secure even lining to faces of unlike style, round letters are now cut on a lower line, which makes descenders very short, and ascenders and capitals much taller. Experiments in a lower placing of round letters on the body to make a series more serviceable for job work are not always of benefit in book work. Of this font we have two pairs of cases for roman and one for italic. No accents.

Measurement in 12-pt. ems

<table>
<thead>
<tr>
<th>Case</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals</td>
<td>30(\frac{1}{2})</td>
</tr>
<tr>
<td>Small capitals</td>
<td>21</td>
</tr>
<tr>
<td>Lower-case</td>
<td>19</td>
</tr>
<tr>
<td>Italic capitals</td>
<td>32(\frac{3}{4})</td>
</tr>
<tr>
<td>Italic lower-case</td>
<td>17(\frac{1}{3})</td>
</tr>
</tbody>
</table>

22-point Old-style No. 71. A. T. F. Co.

186
The Text Types of the DeVinne Press

CASLON OLD-STYLE

LEGIBILITY was also increased by the greater protraction of the thick stroke of each letter and by the increased thickness of the hair-line, which was made shorter in all curved lines so as to give more length to the longer thick stroke. The too sharp hair-line is the result of unwise efforts to rival in type the delicate work of copperplate printers, which have seriously degraded typography and proved an annoyance to readers and a loss to printers.

Of this font we have two pairs of cases for roman, and one job case and one lower-case for italic. This font has no accents.

Measurement in 12-pt. ems

<table>
<thead>
<tr>
<th></th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals</td>
<td>36(\frac{1}{2})</td>
</tr>
<tr>
<td>Small capitals</td>
<td>25(\frac{1}{4})</td>
</tr>
<tr>
<td>Lower-case</td>
<td>21(\frac{1}{2})</td>
</tr>
<tr>
<td>Italic capitals</td>
<td>35(\frac{1}{4})</td>
</tr>
<tr>
<td>Italic lower-case</td>
<td>20(\frac{1}{2})</td>
</tr>
</tbody>
</table>

24-point Old-style No. 71. A. T. F. Co.
The Text Types of the DeVinne Press

CASLON OLD-STYLE

CASA LON faces are not quaint enough for a true bibliophile.

He says: give us the prim shapes of older German artists. One pair of cases for roman and one case for italic.

28-point No. 15, old body. A. T. F. Co.

He maintains that true teachings as to Good Forms in type Stopped with Albert Dürer.

36-point No. 71. A. T. F. Co.
CASLON OLD-STYLE

GOOD FORM is not noticed in many Faces of a Small Size.

Roman: Capitals 60, lower-case 40\frac{2}{3}
Italic: Capitals 62, lower-case 36
One pair of cases for roman and one case for italic. Italic is on 40-point body
42-point No. 71. A. T. F. Co.

OLD-STYLE receives favor for Lightness, not for Blackness.

Roman: Capitals 72\frac{2}{3}, lower-case 45\frac{1}{2}
Italic: Capitals 71, lower-case 37
One case for roman and one for italic
48-point No. 15, old body. Farmer

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The Text Types of the De Vinne Press

CASLON OLD-STYLE

MOXON

Shows us

HIS TRANSLATIONS OF

Van Dijk's

ANTIQUATED

Italic & Roman

Capitals 9723. Lower-case 6414
60-point No. 15, old body. A. T. F. Co.
190
Caslon's Models
Dutch Faces of 1683

Capitals 119. Lower-case 77\text{\textfrac{1}{3}}
72-point No. 15, old body. A. T. F. Co.

191
THE OLDEST TYPES are not the rudest. Not all the old makers of type were careless: they found excellent models of lettering in old books, and they knew that the readers of their own time would insist on fair workmanship in printing. Some of the types of the early printers of Italy and France are justly admired by type-founders and bibliophiles of our time.

RUDENESS in its Engraving is not undoubted evidence of great age in Old Type.

UNCOUTH FACES of type, rare in the 15th, are made in the 19th century.

TYPES first made by careless workmen were seldom used for the printing of a second edition of the book, and mean types were soon destroyed.

BIBLIOGRAPHERS say that the Gutenberg Bible of 1455 is the model of a well-printed book. The types of Jenson in 1472 have been accepted as a standard form of roman. Letters designed by Ratdolt, Renner, Garamond, and Tory still have the approval of the experts in type-making.
The Text Types of the De Vinne Press

ARLINGTON

ARLINGTON is another form of invented Old-style made by the American Type Foundry at St. Louis, Mo., for more show in advertisements. Its lower-case is taller and bolder than a similar body of the Fifteenth Century type and it is more condensed, but its figures are made to line according to modern usage. It is attractive in an advertisement, but does not appear to advantage when mixed with the faces of approved Old-style upon a title-page.

12-point Arlington. A. T. F. Co.
Capitals 15\(\frac{1}{2}\). Lower-case 11\(\frac{1}{4}\)

No era shows more COARSENESS in design and in cut.

48-point XV Century. B. B. & S.
Capitals 62\(\frac{1}{2}\). Lower-case 27\(\frac{1}{2}\)

DO NOT USE these rough types in any work that calls for nicety. Critics of good work do not like a line or a paragraph in types that suggest advertising notions and that make a discord with symmetrical letters of a neater form.

18-point Arlington. A. T. F. Co.
Capitals 22\(\frac{3}{4}\). Lower-case 17\(\frac{1}{2}\)

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The Text Types of the DeVinne Press

PORTUGUESE OLD-STYLE

This OLD-STYLE FACE was cut about 1804 by Joaquim Carneiro Silva, who was then a punch-cutter attached to the National Printing House of Lisbon. Notice the conformity of these letters to the fashions of good form then prevailing: the thinness of the E, S, and F, the crossed lines of the W, and the unusual width given to some round letters.


As first made, the S was always tall & thin, with stiff curves, but the short shape of s had preference for a large initial, or as the final letter. Long f disused after 1810.


Measurement in 12-point ems
CAPITALS 401/2
Lower-case 27

No italic. Few accents
No small capitals
One job case

Measurement in 12-point
CAPITALS 201/3
Lower-case 142/3

No italic. Few accents
No small capitals
One job case
MODERNIZED OLD-STYLE. No. 20

The Merits of Old-Style

OLD-STYLE TYPE is often commended for its superior legibility, but the features that give to it this claimed legibility, not always clearly understood, may need an explanation. In the old-style, the so-called hair-line is short and has a visible width, and the thick stroke has more extension before it tapers to the hair-line. Each character is constructed so that all its lines can be seen at first glance. In modern cuts of type the hair-line is long and sharp, tending to irrevability, while the thick stroke is correspondingly shortened. In the old-style, the serifs at the end of the thick and thin strokes are short, stubby, and angular; in the modern, they are longer, lighter, and more gracefully curved or bracketed to the thick stroke. The general effect of old-style is that of angularity. Smooth curves and graceful tapers are not desired. On the contrary, the general effect of a modern face is that of roundness, precision, and symmetry. Each character of a properly cut modern letter is exact and carefully finished in all its details; but when its letters are seen with its mates in a mass of composed types, its high finish does not seem a merit. A letter of modern cut is seldom so distinct as the same letter in a type of old-style of the same size.

The greater distinctness of the old-style can be proved by experiment. Select two equally well-printed pages of large type—one of old-style and one of modern cut of the same size and about the same thickness of face. Place them in a favorable light; then moving away from these contrasted examples note how much sooner the modern types become indistinct.

Yet the superior legibility of the old-style will be evident only in 12-point or larger sizes. In sizes smaller than 12-point the old-style face will not be any clearer; the 8- and 6-point size may not be so distinct as 8- and 6-point of modern type. The diminished legibility of the smaller sizes is the result of a wrong practice of early English type-founders who made smaller types in exactly the same proportion as they made the larger types. The modern practice, commended by opticians, is to give increased width to each letter with every decrease in the height of its body.

Measurement in 12-pt. ems

CAPITALS . . . . . . 923
SMALL CAPITALS . . . 8
Lower-case . . . . . . 614
ITALIC CAPITALS . . . 9
Italic lower-case . . . 612

The Defects of Modern Style

THE DESIGNERS of old and new shapes of roman letter did their work on different lines. The old designer gave to supposed needs of the reader of large type his first consideration. He would make types graceful if he could, but he thought it more important to make them distinct in all the combinations of composition. His first object was to design letters that should be readable.

The designer of modern type thinks it his first duty to make each letter "artistic" or of graceful shape, but his notion of grace is largely mechanical. He thinks of each letter as a unit, and not of many letters in a mass. The hair-line must be sharp and tend to invisibility as it does in copperplate engraving; the curving thick stroke must dwindle to its hair-line with a faultless taper; the slender serif must be neatly bracketed to its thick stroke. Every line, curve, or angle is mechanically correct, but the general effect of letters so devised when they have been combined in a composition of types is that of overwrought refinement. To use the painter's phrase, the letter so treated is "niggled" or overdone. Without intending to do so, the designer has been more intent on showing his own skill than in aiding the reader of print. Letters that appear symmetrical when examined singly do not surely seem so fine and pretty of the mass, in a page or column.

Measurement in 12-pt. ems

CAPITALS . . . . . . 1023
SMALL CAPITALS . . . 723
Lower-case . . . . . . 623
ITALIC CAPITALS . . . 1114
Italic lower-case . . . 7

% Of Nonpareil we have five pairs of cases for roman, two job cases for italic, and one case for accents; 6-point we have ten pairs of cases for roman, two job cases for italic, and one case for accents.

6-point. Bruce
The Text Types of the DeVinne Press

MODERNIZED OLD-STYLE. No. 20

IT DOES NOT FOLLOW that old-style letter is the perfection of design or engraving. Some letters are too thin, as in the lower-case a, e, s; others again as o, c, d, q, like the rounder letters of the capitals, are disproportionately wide. In most of the recently made variations of old-style these faults have been corrected. The great defect of modern-cut letter is the length, sharpness, and delicacy of hair-line and serif. When hair-line strokes of modern-cut types are made visibly wider, print therefrom is to that extent made more readable. Some of the angular features of old-style can be preserved without damage to its readability and effectiveness in the composition. During the eighteenth century there were a few inexpert type-founders who made old-style type of bad proportions. Searchers after novelty who have accidentally encountered these types in old books have had them recut in type, not from a perception of real merit, but from a desire to put before the modern reader letters that were supposed to have the charm of irregularity added to that of quaintness. Admirers of the old-style character are misled when they accept the mean workmanship of inexperts as models of good form. ¶ Of Minion we have eleven pairs of cases for roman, one pair and two job cases for italic, and two cases for accents.

7-point, old body. Bruce

BODONI of Italy was the first notable type-founder who broke from subservience to the rules laid down by Dürer and then observed by type-makers of all countries. The models of Tory of Paris and of Van Dijk of Amsterdam (who had supplemented Dürer’s teachings) had been accepted everywhere as the standards of good form. William Caslon, type-founder of London, in 1735 gave increased precision to these old forms, but he fairly preserved the old model. Types then made might be thick or thin, bold or light, but the angularity of structural lines was always the same. It was seldom that any punch-cutter attempted change. As far back as 1732, Fleischman, the letter-engraver for the Enschedé Foundry of Holland, gave more roundness to the round letters of the lowercase, but his teachings found no imitative pupil. Bodoni of Italy was more successful. He increased the roundness suggested by Fleischman, lengthened the ascending and descending strokes, extended serifs, put more white space between the lines, and thereby gave improved readability to his types. Treading closely on his heels in the path of reform came François-Ambroise Didot of Paris. The new models so made in Italy and France were imitated or altered by founders abroad as well as here, and attempts at change produced a bewildering variety of styles, but all founders avoided angularity, and preferred round forms and sharp hair-lines. ¶ Of Brevier we have twenty-five pairs of cases for roman, four job cases for italic, and two cases for accents; of 8-point we have fifteen pairs of cases for roman, two job cases for italic, and one case for accents.

8-point. Bruce

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The Text Types of the De Vinne Press
MODERNIZED OLD-STYLE. No. 20

LETTER FROM BENJAMIN FRANKLIN to John Baskerville from Craven Street, London, dated 1760, showing the discernment of a critic of typography.

DEAR SIR: Let me give you a pleasant instance of the prejudice some have entertained against your work. Soon after I returned, discoursing with a gentleman concerning the artists of Birmingham, he said you would be a means of blinding all the readers of the nation, for the strokes of your letters being too thin and narrow, hurt the eye, and he could never read a line of them without pain. "I thought," said I, "you were going to complain of the gloss of the paper some object to." "No, no," said he, "I have heard that mentioned, but it is not that; it is the form and cut of the letters themselves; they have not that height and thickness of the stroke which makes the common printing so much more comfortable to the eye." You see this gentleman was a connoisseur.

In vain I endeavored to support your character against the charge; he knew what he felt, and could see the reason of it, and several other gentlemen among his friends had made the same observation, etc. Yesterday he called to visit me, when, mischievously bent to try his judgment, I stepped into my closet, tore off the top of Mr. Caslon's specimen, and produced it to him as yours, brought with me from Birmingham, saying I had been examining it since he spoke to me, and could not for my life perceive the disproportion he mentioned, desiring him to point it out to me. He readily undertook it, and went over the several founts, showing me everywhere what he thought instances of that disproportion; and declared, that he could not then read the specimen, without feeling very strongly the pain he mentioned to me. I spared him that time the confusion of being told that these were the types he had been reading all his life, with so much ease to his eyes; the types his adored Newton is printed with, on which he has pored not a little; nay, the very types his own book is printed with (for he is himself an author), and yet never discovered this painful disproportion in them, till he thought they were yours.

I am, etc.,

B. FRANKLIN.

Of 9-point we have ten pairs of cases and one job case for roman, two job cases for italic, and two cases for accents.

9-point. Brucee

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The Text Types of the De Vinne Press

MODERNIZED OLD-STYLE. No. 20

FOLLOW COPY is the lesson taught to the apprentice who begins to set type from a reprint, which is supposed to be correct, but when the apprentice is qualified to set type from manuscript, this stringent rule has to be relaxed. He is then told that there are two classes of writers for the press—the careful and the careless. He must strictly follow the copy of a careful author, but he must carefully correct in his type-setting all indefensible faults of spelling, grammar, punctuation, or any other violation of typographic order that may be made by the hasty or careless writer.

At this point ends the compositor's duty as a self-constituted corrector. With the right or wrong of statements made in the copy, with its rhetoric or construction, he has nothing to do. It is enough for him to do what he has been told, and to make copy orderly and readable in print. The proof-reader may query suspected faults on the author's proof, and the author may afterward make changes in the proof, but it is not the duty of the compositor or even of the proof-reader to edit.

Negligent preparers of copy rely too much on the printer. To ask him to correct faults of rhetoric or of construction, or to verify dates and quotations, is most unreasonable, for his contract with the writer is for mechanical and not for editorial work. It is often difficult for the printer to draw a just line between helping and meddling, but every one will admit that he should not cross the line that will make him liable to the charge of presumptuous interference. Experience teaches. To correct supposed errors unasked is dangerous and thankless. This Modernized Old-style is now used by the De Vinne Press as the text type of the Century Magazine and the St. Nicholas. Its light lines, that will not take or impart a strong black to print, commend it to all who desire a greater prominence to be given to engravings.

[q] Of Long-primer we have seventeen pairs of cases and one job case for roman, one pair and five job cases for italic, and two cases for accents; of 10-point we have eighteen pairs of cases for roman, two job cases for italic, and one case for accents.

10-point. Bruce

198
PRINTING from types is often slighted as formal, mechanical, and inartistic. Each type in a text is objected to as exactly like other types of that text. All lines of prose except in the first and last lines of a paragraph are of the same length. All pages except those that begin and end chapters are of the same height. There is no flexibility or freedom in arrangement. A page of type is squared, prim, precise, and of unvarying uniformity. It shows none of the dash and swing of free-hand penmanship, none of the receding in perspective or the strong contrasts of light and shade customary in copperplate and lithographic work, none of vanishing tints of photography, none of the ingenious combinations of letters with ornament that gave charm to the medieval manuscript book. Printing purely typographic is consequently said to be flat, commonplace, and destitute of artistic features.

These defects are beyond contradiction. But are they faults to be lamented? Typography has merits of its own. It is now and always has been the most valuable branch of the graphic arts. No other has done equally good service in education and in preserving the literature of the world. No other has contributed so much to the pleasure of the reader. The great value of lithography, copperplate, and photography may be admitted, but what could these arts do toward providing readable letters for the modern book, magazine, or newspaper? The artistic features of the finer arts are the ones not wanted for every-day use; it is the unvarying mechanical formality of types that is wanted. Of Small-pica we have one pair of cases for roman, two job cases for italic, and one case for accents; of 11-point we have twelve pairs of cases for roman, two pairs and two job cases for italic, and one case for accents.

11-point, old body. Bruce
The Text Types of the De Vinne Press

MODERNIZED OLD-STYLE. No. 20

Attempts to reproduce the fine hair-lines or fading stipple of lithography or copperplate, meritorious as they seem in other forms of engraving, are not so practicable with types. Profusely shaded and ornamented letters, type-metal flourishes, and overworked borders are decorations of the past. Modern taste is thoroughly masculine. The feminine feature of delicacy, with its unavoidable feebleness, is disregarded. Readers want strength and simplicity.

Letter-press printing is strong enough to stand on its own feet, and to uphold stoutly the methods that have earned it honorable distinction. Its merit is in its simplicity, symmetry, and readability. It is at its best when it carefully avoids the effects easily produced by its rivals. The preciseness and uniformity of the type-printed page, inartistic as they may seem to the amateur, are the features that give merit to the book and pleasure to the reader. The irregularities shown by the artistic designer in his construction and combination of letters may be pleasing on one page —perhaps in a dozen pages—but they are disliked when offered in greater quantity. Books of engraved letters are objected to not for greater cost, but for offence at the designer's intent to usurp more attention than the writer.

Of Pica we have eleven pairs of cases for roman, two pairs and two job cases for italic, and one case for accents.
JOHN PINE of London published (1733-1737) a remarkable edition of HORACE in two octavo volumes. He began intending to print a book of superior typography, but met obstacles. The book was to be profusely illustrated, but printers from types could not print woodcuts with the delicacy he desired and give fit blackness to letters. He had the text set up in types and spaced to fit the illustrations. A proof of the composed type was transferred to the plate, and it was engraved and printed with the illustrations. So treated, the letters were beyond correction afterward. Lowndes says it was "remarkable more for the beauty of the engraving than for the accuracy of its text." This was the last notable attempt at printing a classic text from transferred type by copperplate process, and it was not financially successful. Readers then and afterward preferred engraving for the illustrations and types direct for the text. Of English we have four pairs of cases for roman, one pair and one job case for italic, and one case for accents; of 14-point we have four pairs of cases for roman.

14-point, old body. Bruce

201
COMPOSITION from types offers advantages to a writer that are not fully valued. Faults in spelling or in the arrangement of words can be corrected with facility. The blanks or spaces between lines can be readily readjusted. A page can be made long or short by putting in or taking out leads. The line that seems too short in proof can be spaced between letters to the desired width, or it can be reset in a type of larger size. The lop-sided line can be centred and types of single letters can be moved about at will in almost any position. THIS EXTREMELY USEFUL FREEDOM IN THE MOVEMENT OF LETTERS OR FIGURES in type work is not practicable in any other branch of the graphic arts. Of this font we have three pairs of cases for roman, one job case for italic, and one case for accents.

Measurement in 12-pt. ems

Capitals .... 29\frac{1}{3}
Small capitals ... 17\frac{1}{2}
Lower-case ... 16
Italic capitals ... 30\frac{1}{2}
Italic lower-case ... 16\frac{3}{4}

18-point, old body. Bruce

202
JOHN RUSKIN wisely says, "THERE'S NO REPENTANCE IN THE ENGRAVER'S TRADE." What is cut must stand. A title-page or any other form of engraved work may have letters of an acceptable shape, but the general effect of their arrangement will be made unpleasing if it huddles together some lines and as needlessly separates other lines that should be close. Words so engraved cannot be readjusted; the letters cannot be moved. In this font note a greater width of capitals and of lower-case.

Two pairs of cases for roman and one job case for italic.

22-point, old body. Bruce

Measurement in 12-pt. ems

Capitals . . . . 38 1/4
Small capitals . . 25
Lower-case . . . . 23
Italic capitals . . 38 3/4
Italic lower-case . . 22 1/3
OLD-STYLE TYPES OF WOOD

CHAPBOOK

Light-face

36-point, old body. Class II. V. W.
Capitals . . 80\(\frac{1}{2}\) Lower-case . . 56\(\frac{1}{2}\)

COARSE Lettering

48-point, old body. Class II. V. W.
Capitals . . 102\(\frac{1}{2}\) Lower-case . . 76

CHAPBOOK

Bolder Face

36-point, old body. Class II. V. W.
Capitals . . 81 Lower-case . . 62

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The Text Types of the DeVinne Press

OLD-STYLE TYPES OF WOOD

Make a SHOW

60-point, old body. Class II. V. W.
Capitals . . 126\frac{1}{2} Lower-case . . 94

In a CAR

108-point, old body. V. W.
Capitals . . 224\frac{1}{2} Lower-case . . 168

205
OLD-STYLE TYPES OF WOOD

OLD Types

72-point, old body. Class II. V. W.
Capitals . . . 144\frac{1}{2} Lower-case . . . 115\frac{3}{4}

ONE Face

96-point, old body. Class II. V. W.
Capitals . . . 206 Lower-case . . . 153

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The Text Types of the DeVinne Press

OLD-STYLE TYPES OF WOOD

OLD Style

72-point, old body. Class II. V. W. Incomplete assortment

SQUEEZED Characters

48-point, old body Condensed. Class II. V. W. Capsitals . . . 78 Lower-case . . . 58\frac{1}{2}

Ran

144-point, old body Condensed. Class II. V. W. Incomplete assortment

207
OLD-STYLE TYPES OF WOOD

120-point, old body. Class II. V. W.
Incomplete assortment

180-point, old body. Class II. V. W.
Capitals . . 375
Lower-case . . 277

208
OLD-STYLE TYPES OF WOOD

Hail

180-point, old body, Condensed. Class I. V. W.
Incomplete assortment

OLD Face

72-point, old body, Expanded. Class IV. V. W.
Capitals . . 206 Lower-case . . 1443

209
OLD-STYLE TYPES OF WOOD

FINE Shape

96-point, old body, Condensed. Class II. V. W.
Capitals . . . 150 1/2 Lower-case . . . 116

A Nice TYPE

120-point, old body, Condensed. Class II. V. W.
Capitals . . . 147 Lower-case . . . 113
OLD-STYLE TYPES OF WOOD

180-point, old body, Condensed. Class II. V. W.
Capitals . . . 274  Lower-case . . . 209

CONDENSED Thin Letters

60-point, old body, Condensed. Class I. V. W.
Capitals . . . 74  Lower-case . . . 56
OLD-STYLE TYPES OF WOOD

TALL Upstarts

96-point, old body, Condensed. Class I. V. W.
Capitals . . . 117½ Lower-case . . . 86

Pink

144-point, old body, Condensed. Class I. V. W.
Incomplete assortment
Capitals . . . 164 Lower-case . . . 137

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The Text Types of the De Vinne Press

CHELTENHAM OLD-STYLE

Composition is made more pleasing when the spaces between words seem to be of the same width in all lines on the page. A reader is repelled by print in which words have been separated, as they may be occasionally, by two three-to-em spaces in the first line and by five-to-em spaces in the next line. Quite as unsightly are lines that have been thick-spaced at one side and thin-spaced at the other. Spacing of either kind is a disgrace to the printer; it is a fault for which there is seldom acceptable excuse. Of this size of Cheltenham we have one pair and two job cases.

NOTE the large size of the capital letters, which have been so produced by putting the base-line of all the letters upon a lower level. The few letters that go below this base-line, as in j, q, p, q, y, are unusually short. The space gained by this shortening is used to increase the height of the capitals and all ascending letters. The serifs are short and stubby. The so-called hair-line has a visible width.

CAPITALS . 10¾
Lower-case . 6¼
6-point

OLD Style

A useful type for job work in any form of printing that calls for a letter of marked thinness, that does not show loss in its readability from compression. Many old-style features have been preserved: the joined letters a and e, and the quaintness of early arabic figures.

CAPITALS 12¼
Lower-case 7¼
8-point

CONDENSED LETTER should be thin-spaced invariably. The proper space between words in any type is fairly indicated by the blanks between the stems of the letters m and n of that type, which will be wide in fat and narrow in lean types, and should be a safe guide for the determination of correct spacing. Of this size we have two job cases.

10-point.  A. T. F. Co.

11-point.  A. T. F. Co.

213
OLD-STYLE features are more pronounced in the capitals of Cheltenham than in its lower-case. The critical reader misses the stiffness and angularity of many of the characters in the older Caslon style. These capitals can be used with consistency for two-line letters with modernized old-style or real old-style when letters of proper height for these older styles are not to be had.

Cheltenham is not to be recommended for open display in combination with lines that have been set in any of the modernized forms of old-style that have thinner hair-lines. Yet a title-page exclusively in this face of type will be pleasing and consistent before a pamphlet or a text set in any face of old-style. It has lightness enough even for the Elzevir or Cadmus letters, and blackness enough to usher in properly the XV Century or Bradford style.

Advertisers and publishers of illustrated catalogues have received the Cheltenham with marked favor, for it combines the extreme of compactness with great clearness. More matter can be put with legibility in a small space than in the more generally accepted form of roman letter. It is approved by job printers as a neat style for circulars and pamphlets, but it has not, as yet, any popularity as a text letter for the standard books of publishers. Of this face we have two pairs and two job cases.

14-point. A. T. F. Co.

Measurement in 12-point ems
CAPITALS . 21³₄
Lower-case . . 12³₄
The Text Types of the De Vinne Press

CHELTENHAM OLD-STYLE

THE TITLE-PAGE

has very few types, but its proper arrangement
requires some thought

36-point. A. T. F. Co.
Capitals 50\textsuperscript{1/2} Lower-case 28\textsuperscript{3/4}

The type of the De Vinne Press

THE TYPE OF THE TITLE should be of the same face as that of the text. This is easier said than done, for there are few text types provided with larger sizes of precisely the same face and fitted for words and lines of different length. The compositor must do the best he can with the faces and styles that are available, but he must avoid harsh contrasts. He should understand at the outset that his composition will be most satisfactory when the types selected show mutual relation.

A title-page may be entirely in capitals or entirely in lower-case (initial letters excepted), either in roman or italic, but two series can seldom be used together.

Written copy for the title-page matter should be studied before the first line is put in type. The compositor should predetermine how many lines and how much blank between lines are really needed. He should begin by sketching on a bit of paper the relative size and length of the proposed lines. The first lesson to be learned by him is, that the attractiveness of a title-page depends as much upon the proper distribution of white space as on the proper display of important words.

12-point. A. T. F. Co.

215
A YOUNG COMPOSITOR should read over every line as soon as he sets it, and at once correct any error in type or spacing. Before he empties the matter on the galley he should read it again, looking for outs and doublets. The time given to correction in the stick is not time lost. It is easier to correct there than on the galley or stone, and it is worth a deal of trouble to acquire the reputation of a clean compositor.
WHY should the running title of a few letters, or even those of a title-page, be dislocated with very broad spaces between letters to make the line fill the measure? This explosive treatment is not practised in short lines of poetry or in dialogue matter. It does not make the page more symmetrical or the intent of words any clearer. It does confuse the reader.

Spacing is a Fault.

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The Text Types of the De Vinne Press

CHELTENHAM OLD-STYLE

COMPOSITION meets most approval when wisely planned with a close attention to many trivial details

ILLUSTRATIONS, as of descriptive cuts, diagrams or initials, always need much white space about them for their fair presentation. Do not place types too close to a cut.

Univ Calif - Digitized by Microsoft ®
The Text Types of the De Vinne Press

ELZEVIR OR CADMUS

THIS ITALIC, WITH ITS STUBBY SERIFS, CLOSE-FITTING AND THICKER LINES, IS ESPECIALLY FIT FOR ELECTRO-TYPED STAMPS OF 'BOOKBINDERS,' AND FOR APPLICATION IN WHICH COMMON SMALL CAPITALS ARE EXPOSED TO SEVERE IMPRESSION AND SOON WEAR. SWASH LETTERS SHOULD NOT BE MEET.

Capitals . 9\(\frac{1}{2}\) Small capitals . 7\(\frac{1}{2}\) Italic capitals . 9\(\frac{1}{2}\)

Of this font we have two job cases for roman capitals
and one job case for italic capitals.

6-point Elzevir. Mayeur

Who designed this face?

ELZEVIR is a name unwisely chosen, for this face is not at all like the Van Dijk faces largely used by the famous printers of Holland. Who, then, did design it? Didot ("Essai sur la Typographie," p. 699) says that Garamond and Sanlecque made types for the Elzevirs. An Italian authority ("Tipo Italiano non Elzeviriano," appunti di B. L. Centenari, Rome, 1879) intimates that the Elzevirs were provided with some Italian types. The author gives us no satisfactory evidence in support of this intimation, and Willems ridicules it, but it must be admitted that this so-called Elzevir letter has features unlike those of any seventeenth-century face made in France or Holland.

This face was revived in 1878 by Gustave Mayeur of Paris, who says that he selected for his model the types of a book printed in 1634 by the Elzevirs of Leyden. It is a compressed letter, with a large open face, short ascenders and descendents, and thin stems, plainly made to withstand wear, for its few hair-lines are thick and the serifs are short and stubby. Although fitted with unusual closeness it is a readable letter, and popular, not only with publishers and authors, but with job printers. Its durable two-line letters make it especially valuable for book titles and open display. Of this font we have four pairs of cases for roman, one pair of cases for italic, and one case for accents.

8-point Cadmus. Farmer

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The Text Types of the De Vinne Press

ELZEVIR OR CADMUS

THIS face and body were selected by the Committee on Publications of the Grolier Club of the City of New York for their edition of the Knickerbocker History of New York, which was published in 1886 in two volumes octavo, with appropriate illustrations by George H. Boughton, Will H. Drake, and Howard Pyle.

In these Elzevir or Cadmus faces, the careful reader will note the care given by the designer to secure proper openness within each character. Counters are deep and the space between parallel stems is unusually wide. Round letters like a o e are tall, and the arch of curved letters like m n d p shows more flattening at the top. Of this face we have five pairs of cases for roman and one pair for italic.

ADMUS TYPE of the Farmer Foundry is identically the same as the Elzevir of Mayeur & Co. of Paris. Each font was cast from matrices struck from the same punches. Its lower-case has unusual height, and the serifs are so short that the character is differentiated with difficulty from the newer cuts of light-faced gothic. Some of the italic capitals have two forms—one of the ordinary model and one with old-fashioned swashes. Of this font we have four pairs of cases for roman, two job cases for italic, and one accent case.
ELZEVIR OR CADMUS

French Body 14 of the so-called Elzevir face, in a more marked manner by reason of its larger size, shows all the peculiarities previously noted in the 12-point Cadmus. It seems almost as large and quite as distinct as modernized old-style on 18-point body. Composition in all forms of Cadmus or Elzevir face is much improved when it has been leaded. Note also that there are swash letters to the italic, and two forms of arabic figures, one for roman and one for italic, and a very large provision of accents. It also has in its italic series the conjoined letters QU, Qu, as, es, is, us, å, ü, and Š. They are not at all fantastic in form, but they give an acceptable alternation to plain composition.

Capitals and small capitals of the Cadmus and Elzevir style may be used with advantage in the catch-lines or the minor lines of display in title-pages that have been ordered in two-line letters of Elzevir. Of this body we have three pairs of cases for roman, one and one-half pairs for italic, and two accent cases.

14-point Elzevir. Mayeur

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The Text Types of the DeVinne Press

ELZEVIR OR CADMUS

THIS small font from the Central Type Foundry of St. Louis was bought to fill a gap in the sizes of capitals of the two-line Elzevir. It has no small capitals and no italic. In all composition from Cadmus, Elzevir, or French Old-style note the extreme lightness, thinness, and openness of all the characters. These are desirable qualities in a proper place, but the selection of this style in combination with types of modern form and of bolder face should be avoided. When capitals only are used it will be judicious to hair-space the letters that fit too closely. Of this face we have one job case only.

20-point French Old-style. C. T. F.
Capitals 31\frac{1}{2} Lower-case 21\frac{3}{4}

222
The Text Types of the DeVinne Press

RENNER FACE appears to best advantage in the ELIZABETHAN SHAKSPERE edited and annotated by Mark Harvey Liddell. The first volume, Macbeth, was published in 1902 by Doubleday, Page & Company, in the form of a medium quarto (leaf 9 by 12 inches), on Van Gelder paper. The text was set in 14-point, with notes in 10-point that enclosed the text on three sides, after a fashion that was generally observed by many printers of the fifteenth century in the printing of texts that called for much comment. The preface of this ELIZABETHAN SHAKSPERE was in italic of 14-point. The decorative initial letters were those of Erhard Ratdolt of Venice, and are partially shown on page 48 of this book.

This 10-point is a fair reduction of the 14-point, but there is a trifle more of boldness in the lines, as seemed desirable for the body of smaller size. One of the peculiarities of this Renner face is the enlarged height and width of small capitals. In most fonts of roman letter the small capitals are not higher than the round letter of the lower-case, and they are always so closely fitted that their hair-spacing is often needed. This compactness makes them insignificant even for catch-lines, and useless for types of display. In this face we have increased height, more width, and greater readability. Arabic figures have old-style features, but they are made to line with one another. Signs for paragraphs are sufficiently distinct, but do not have the blotchy appearance of the old forms. There are no catch-words at the foot of each page or joined letters, yet the page retains a distinct old-style appearance. Of this face we have six pairs of cases for roman, one pair of cases and one job case for italic, and one case for accents.

Measurement in 12-point ems

CAPITALS . . . . 16\textsuperscript{\mbox{1/2}}
SMALL CAPITALS . . 14
Lower-case . . . . 10\textsuperscript{1/3}
ITALIC CAPITALS 16\textsuperscript{2/3}
Italic lower-case . . 10\textsuperscript{1/3}
\\textsuperscript{\mbox{\scriptsize 1234567890 1234567890}}
\\textsuperscript{\mbox{\scriptsize ÁÁÁÉÉÉÉÉÉÓÓÓÚÚÚÚÚCN}}
\\textsuperscript{\mbox{\scriptsize ÁÁÁÉÉÉÉÉÉÍÍÍÍÍÍÓÓÓÚÚÚÚÚCN}}
\\textsuperscript{\mbox{\scriptsize áááééééééííííííóóóúúúúúcn úúúún}}

10-point. Bruce
RENNER

RANZ RENNER of Hailbrun, Germany, was the sixth printer of Venice, in which city he practised his art with success between the years 1470 and 1494. He found there the brothers de Speyer and Nicolas Jenson, rivals of great ability, who were trying to please Italian readers with new roman types. Renner was moved to emulation, and gave to his readers a roman letter of much lighter face than those of his competitors. It had some crudities but much merit.

The type of this page was remodelled on that of Renner's "Quadragesimale" of 1472. In 1899 it was recut for the service of the DeVinne Press, to meet the wishes of buyers who objected to the thinness of modernized old-style.

The legibility of printing does not depend so much upon a type of thick lines as it does on the clearness and instant visibility of every line in every character. To this end the hair-lines of this style were made firmer and thin letters were widened. Old rules were observed. Short letters occupy but about one third of the body and ascenders and descendents are of equal length. This treatment gives the white space between lines that is needed for easy reading.

This modernized Renner type, first used in 1900 by the Grolier Club of the City of New York for the printing of a limited edition of Boccaccio's Life of Dante, has since been employed in many other books of importance. Of this face we have five pairs of cases for roman and one pair for italic.

14-point. Bruce

Measurement in 12-point ems

<table>
<thead>
<tr>
<th>CAPITALS</th>
<th>SMALL CAPS</th>
<th>LOWER-CASE</th>
<th>ITALIC CAPS</th>
<th>ITALIC lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>21\textsuperscript{1/2}</td>
<td>16\textsuperscript{2/3}</td>
<td>13\textsuperscript{1/3}</td>
<td>20\textsuperscript{3/4}</td>
<td>12\textsuperscript{3/4}</td>
</tr>
<tr>
<td>12345678234567890</td>
<td>12345678234567890</td>
<td>12345678234567890</td>
<td>12345678234567890</td>
<td>12345678234567890</td>
</tr>
</tbody>
</table>

14-point. Bruce 224
The Text Types of the De Vinne Press

RENNER BOLD-FACE

USEFUL AS IT MAY BE in words that really require a distinctive letter within a text of roman, italic has the defect of insufficient boldness. It makes a weak side-heading when in type of the same size as the text letter. Advertisers object to it as giving but feeble emphasis to words marked within a paragraph. In dictionaries and other works of like nature that need at the beginning of every paragraph a letter intended to arrest attention at first glance, a bolder face of type is a real need. The fat-faced title type that was preferred for subheadings is out of favor. It is now required that the bold type for a sub- or side-heading of this class shall have the same peculiarities as the type of the text. For this purpose the Bold-faced Renner was made, but it has been used with advantage in the selected paragraphs of circulars and pamphlets that seem to require special distinction without any parade of bold display. Pamphlets that need a text-type of old-style shape will find this Renner a most useful letter. Of this face we have two pairs of cases for roman. It has no small capitals, italic, or accents.

14-point. Bruce

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The Text Types of the DeVinne Press

RENNER

ITALIC as the running mate to roman type was unknown to Renner or to any printer of the fifteenth century, for it was first made and used by Aldus Manutius in 1500. Emphatic words within the text in types of entirely different form were not then called for.

To distinguish words intended to carry emphasis, the DeVinne Press was induced to have made for that house a new series of Renner roman letter with dots under each character. In so doing it followed the example set by the London type-founder, Jackson, who used dotted letters instead of italic for words of distinction in the grand edition of the Macklin Bible in seven folio volumes. For there were then and are now critical readers who maintain that a mixing in the same line of an upright and a slanting letter is an offence against good order and good taste.

These critics are in the minority; a larger number of readers insist on italic as a character needed for emphasis. The italic letter here shown is not that of Renner, but an adaptation, to which the peculiarities of the Renner roman, and other old-style features like swash-letter capitals, have been transferred.

This italic is preferred by many readers as a text letter to show the supposed needed change of style in prefaces or circulars. It is not a type of bold display, but it is as readable as the roman, and more distinct than many other forms of inclined letter. Of this face we have one pair of cases.

14-point Italic. Bruce

226
The Text Types of the DeVinne Press

RENNER

A TWO-LINE LETTER WITH WIDE FIGURES

Capitals 403\textfrac{1}{4}
20-point. Bruce

SIXTEEN-POINT is a type seldom selected now for the text of any book, yet it was once the preferred size for all Folios and large Quartos. Its large letters aided easy reading, but greater largeness of type rarely made an ordinary book unduly thick. This 16-point Renner is broad and is not recommended for measures of less than 30 ems of pica. For a thinner type on 16-point body, see page 161.

Capitals 31 Lower-case 18\textfrac{1}{2}
16-point. Bruce

This font of Renner or 8-point body is in small supply, and should not be selected for a verbose circular or as the text letter of a pamphlet or book. It will find its best field of service in the composition of sub-headings or for the side or foot-notes to Renner pages in longer type. It mates well with Bradford, MacFarland, Ancient Roman, and even with Cushing Monotone, and will be serviceable in the catch lines for these faces.

Capitals 13\textfrac{3}{4} Lower-case 8\textfrac{3}{4}
8-point. Bruce

227
MISTAKE is often made by compositors in the selection of a light-face roman type with sharp hair-lines for presswork in red ink or in any color paler than black. Its thin lines will not retain and cannot transfer color enough to make the show desired. These MacFarland or Bradford faces will be found broad enough for a moderated display, but if a bolder show is needed select a bold-face title. We have also 10-point Bradford. ¶ One job case.

A Useful Face of Letter either IN CAPITALS or IN LOWER-CASE

CAPITALS 27½ Lower-case 16
18-point MacFarland. Farmer

WILLIAM BRADFORD, who gives name to this face of type, has distinction as the first printer in the City of New York. Born in England in the year 1658, he began as a printer in Philadelphia in 1682. He removed to New York in 1693 and died there in 1752. ¶ One job case.

CLEAR and PRETTY

Capitals 43½ Lower-case 26
24-point Bradford. Farmer

228
HIS face of type was first made on 10-point body, for use on THE CENTURY MAGAZINE, and it has been used for many books of The Century Co. The expansion of the letter is upward, enabling one to get much matter in small space.

Capitals 28 Lower-case 20

18-point. A. T. F. Co.

Legibility first, Decoration last

PRINTING, in its early days, was a masculine art. The value of the printed book was in its readability. The types used might be large or small, thick or thin, but they were always distinct. There were thin and thick strokes in the many forms of letter then in use, but the thicker stroke was always protracted, and the thin stroke always of a perceptible width. Knowing well they could not compete with skilled copyists in refinements of decoration, the old printers wisely gave their best efforts toward making print plain. The change that came with the new method of engraving on wood, in its imitation of copperplate delicacy, was damaging to typography.

Capitals 22 Lower-case 1523

14-point. A. T. F. Co.

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The Text Types of the DeVinne Press

CENTURY EXPANDED

A Pleasing Face in A TITLE-PAGE as Capitals or in its Lower-case series.

Capitals 54 Lower-case 38 2/3
36-point. A. T. F. Co.

The two-line types chosen for books by the printer may show a sad disagreement of face. Some are obese, others lean; some with thicker and others with thinner stems; some have flat and extended, and others very short and bracketed, serifs. That series is rated as complete which embraces all the regular bodies from two-line diamond to two-line great-primer.

Measurement in 12-pt.
CAPITALS . . 13 1/2
SMALL CAPITALS 10 2/3
Lower-case . . 9 1/2
1 2 3 4 5 6 7 8 9 0

These are not sufficient. He needs intermediate sizes: capitals that are smaller and two-lines larger than any in the series. He has to make use of the capitals of the ordinary text types, to two-lines of other series, to condensed faces, to italic capitals and black-letter. Of this font we have one job case.

8-point. A. T. F. Co.

A title composed with incongruous faces is always unpleasing. The author is usually quick to notice discord, but he has not the technical knowledge that enables him to detect its true cause. He imputes the discord, not always rightfully, to the bad taste of the compositor, when oftener it should be imputed to a scant supply of sizes and the incongruity of faces. Some publishers have been so annoyed by the wide gaps between existing sizes of two-line letter, and the incongruity of any substituted face, that they have ordered special lines and occasionally the entire title to be engraved — too frequently, it must be admitted, without improvement. Others have ordered a title for a text in modern-cut to be set either in the Elzevir or the Caslon old-style, which appear to be the styles most available, and with a fairly acceptable grading of sizes. The impropriety of a title in old-style before a text in modern-cut is foreseen and deplored, but it seems a fault not so offensive as the mixing of unrelated two-lines on the same title-page. Of this font we have one job case.

6-point. A. T. F. Co.
DESIGNING a new face of type, to be based on the old-style model so as to show apparent evidence of its age, too often begins with the wrong notion that rudeness must be its strong feature. It is assumed that the old type-makers were careless in drawing, as well as unskilled in engraving. It is supposed that some degree of slovenliness will be of service in making a newly created type conform to the spirit of old time. The ruder the type the greater its probable age. Types of the seventeenth must be rougher than those of the nineteenth century; types of the fifteenth century must be constructed to show an ignorance of or indifference to the established rules of proportion and symmetry that had been observed by the writers of good manuscripts books before the invention of types, and ever afterward by engravers and designers of letters.

There is no warrant for this belief. A book reviewer of authority has said that "The first book is better than the last," and that Gutenberg's Bible of Forty-two Lines still remains the model of a well-made book. Not every one will assent to this enthusiastic dogmatism, but all printers will agree that this Bible has a rightful place in the front rank of fine books. Of this face we have one pair of cases for roman, one pair for italic, and one job case for accents.

ORDINARY care was shown in the designing and engraving of early types; the qualified readers of that period did not tolerate slovenly type and printing. There were then and have been ever since enough of slovens in the making of types, but much of the inferior early work has disappeared and is forgotten. It was properly condemned as rubbish by the readers of the following centuries. But few failures survive. I have one before me, Dr. John Scott on the Four Books of Sentences, printed by Windelin de Speyer at Venice in 1475.

Its carelessly drawn letters were not properly adjusted on the matrices; its types were consequently printed out of line, and they present a most unpleasing appearance in spite of its decent presswork, but there is no evidence known to me that this type was ever used again in any other work. Of this somewhat thin face we have one pair of cases for the roman, one pair for the italic, and one job case for accents.

Measurement in 12-point ems
CAPITALS . . . . 13^3/4
SMALL CAPITALS . . . . 9^3/4
Lower-case . . . . 9
ITALIC CAPITALS . . . . 13 1/4
Italic lower-case . . . . 8 1/4
1234567890 1 2 3 4 5 6 7 8 9 0
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

9-point. A. T. F. Co.

Measurement in 12-point ems
CAPITALS . . . . 11
SMALL CAPITALS . . . . 9
Lower-case . . . . 8
ITALIC CAPITALS . . . . 12 1/2
Italic lower-case . . . . 8
1 2 3 4 5 6 7 8 9 0
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

8-point. A. T. F. Co.

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The Text Types of the DeVinne Press

CENTURY EXPANDED

His CENTURY EXPANDED FACE was planned to make a more readable type than the thin and gray-faced old-style letter in which most books had been printed for many years. The thin lines of this Century face were made of a perceptible thickness, the serifs were shortened, and the body-marks protracted a trifle. To secure a proper relief of white space within each character, the round letters were made a little taller. To proportion the type for a large page in two columns and with narrow margins, and to give the usual amount of reading-matter in a small space, the characters were compressed a trifle. The lower-case alphabet of a modernized old-style on long-primer body, previously used, was below the standard of measurement fixed by the Typographical Union, for it had round letters that were remarkably low as to height. The lower-case alphabet of this style is equally thin, permitting as many letters to the line, but the round letters are taller and more distinct.

The changes from old standards, purposely made by the designer, were not of great importance, but most of them were in directions that had been usually avoided by type-makers. The thickened lines enabled the pressman to produce print that is really black and not apparently gray, as was unavoidable in presswork on small sizes of modernized old-style. This face was modeled and cut by Mr. L. B. Benton, and is made on two bodies by the American Type Founders Company. For long lines of poetry printed in duodecimo or in any smaller form, as well as for all compact composition set in a narrow measure, this style of face is properly adapted. It will prevent the unpleasing turning-over of a short word or of a single syllable in a following line, which mars the general effect of composition.

These are the small capitals, which are a trifle higher than the round letters of the lower-case, and these the italic characters of the font.

Of this font we have two pairs of cases for roman, one pair for italic, and two cases for accents.

10-point. A. T. F. Co.
The Text Types of the DeVinne Press

CENTURY BROAD-FACE

The CENTURY BROAD-FACE was made by the De Vinne Press for service on books to be set in a broad measure, which do not require a compression of letters for the saving of space. It retains the thickened hair-line, the short serif, and all the characters of the face described on the previous page. The purpose of the designer was to give each letter a larger face than is usual in text types of this body, with as much boldness of line as would be consistent with the greatest legibility. This desired largeness with boldness has been carried to its fullest extreme. It is a readable letter when it is set solid, but it is much more readable when the lines have been separated by a thin lead. A twelve-to-pica lead gives this body the boldness of 11-point.

Types are not made more readable by giving them larger and blacker faces. The attractiveness of a very black-faced type when used in one line or in a few lines becomes repelling when it is used in a mass. A page of fat-faced type compels a greater strain on the eye than a page of ordinary book-type. What a reader needs for a pleasurable reading is the instant visibility of every stroke in every letter, but this visibility is dimmed when the types have too much black. The strength of the black is weakened when its relief of white space is diminished.

These are the small capitals, which are a trifle higher and bolder than those of the series on the previous page. These small capitals can be used for sub-headings where those of ordinary form have proved indistinct and unsatisfactory. These are the italic characters of this font. The lower-case alphabet of this face slightly exceeds the standard of measurement fixed by the Typographical Union. It is as readable as some broader faces, and it takes in more words to the line.

Of this font we have six pairs of cases and one job case for roman, one job case for italic, and one case for accents.

10-point Century No. 2. A. T. F. Co.
The Text Types of the De Vinne Press

CENTURY EXPANDED

LINES OF RAZOR EDGE are justly admired in prints from copperplate, but they cannot be produced so neatly by engravers on wood. They will thicken under pressure.

Capitals 36  Lower-case 26
24-point.  A. T. F. Co.

Deceptive Proofs

ARTISTS OF EMINENCE used to draw and paint on blocks of boxwood with the minuteness of miniatures on ivory. With wonderful ingenuity, engravers on wood cut on the blocks so prepared sharp and slender lines intended to reproduce fairly every suggestion of light and shade made by the designer. From the block so engraved, a proof upon transparent China paper was cautiously taken by rubbing the back of this paper with an ivory burnisher. With full light over the print side, and reflected light radiating through from the unprinted side, the proof might show a clever imitation of copperplate delicacy. The proof was admirable, but it was not printing. The reproduction of the effects in this sophisticated proof by the hand printing-press was slow, expensive, and in most instances absolutely impossible. ● One job case.

11-point.  A. T. F. Co.

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The Text Types of the DeVinne Press

CENTURY EXPANDED

TYPE-PRINTING was turned aside in a wrong path by the Revival of Engraving on Wood, when it tried to rival Copperplate.

Capitals 44\(\frac{1}{2}\) Lower-case 32
30-point. A. T. F. Co.

EARLY DESIGNERS and engravers on wood presented subjects for illustration in outline, with but occasional attempts at the conventional treatment of light and shade. Dürer’s “Little Passion” and Holbein’s “Dance of Death” are fair exhibits of this simplicity of treatment. These great artists fully understood the difficulties of engraving on plank wood, the roughness of hand-made paper, the weakness of the old hand-press, and the troubles of the hand-pressman who tried to reconcile these incompatibles. With good sense and kindly feeling they refrained from refinements in design that they would have liked; they really tried to abridge useless labor by the pressman who printed the blocks.

Measurement in 12-point ems

CAPITALS . . 18\(\frac{2}{3}\)
SMALL CAPITALS 13
Lower-case . . 14\(\frac{2}{3}\)

12-point. A. T. F. Co.

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The Text Types of the DeVinne Press

SCOTCH-ROMAN

THIS is the face and the size of the type selected by Messrs. Charles Scribner's Sons for their Kensington edition (octavo) of Thackeray's Novels, Poems, and other work, in thirty-two volumes. It was also used by them for Miss Hapgood's translation of the Novels and Stories of Iván Turgénieff in seventeen volumes, in large octavo. The typographical appearance of these limited editions was commended by discerning book reviewers as entirely satisfactory and as a wise return to the simplicity of early nineteenth-century printing. Of this size we have two pairs of cases for roman, and roman and italic matrices for linotype machines.

12-point. Farmer

Books are not made for show.

BOOKS are written to be read and read easily, without discomfort or annoyance. The conditions of printing that favor easy reading are plain types, clear print, and freedom from surprises. Any peculiarity in the letters or in their arrangement that turns aside the reader from following the written thought is a surprise and an annoyance. It was not for a study of the caprices of a designer of letters, or of the ingenuity of the compositor who has rearranged types by new or old methods, that the book was bought. The reader reads for information or for amusement, but not for the study of typographical eccentricities. Of this size we have two pairs of cases for roman, and roman and italic matrices for linotype machines.

10-point. Farmer

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The Text Types of the De Vinne Press

SCOTCH-ROMAN

Old-style goes out of use.

During the latter part of the eighteenth century indications appeared of weariness with the old-style type that had been in fashion for about two hundred years. It was tolerated and accepted when from the foundries of Caslon or Baskerville, but old-style was no longer admired as the model of good form. There was a demand for change. Bodoni of Italy, discarding old rules and traditions, began to design types on a new plan. Didot of Paris made similar experiments on lines that were entirely his own. Joseph Jackson, an apprentice of the first Caslon, was planning a new face of type of huge size for the Macklin Bible in seven volumes of large folio, and the leading printer of London said when it was published, that the Jackson type was "a pattern of the most perfect symmetry to which the art had arrived." Robert Thorne of London was also devising his fat-face, which had admirers for many years. Joseph and Edmund Fry of Bristol, William Martin, the successor to Baskerville, and Thomas Cottrell, an apprentice of Caslon, were breaking away from staid models, and struggling, each in his own mode, to put more breadth to letters and more readability to print. All the experimenters avoided thinness, stiff curves, and the general angularity of the old-style. Of this size we have three pairs and one job case for roman, and one job case for italic. Farmer

About the long f.

Scotch type-founders soon joined the seekers for change, and this Scotch-Roman, as it is now called, was a contribution to novelty made for and first used by the Ballantyne Printing House of Edinburgh, in the first decade of the nineteenth century. Its most striking peculiarity to the inexpert is the greater breadth and openness of the letters without appearance of undue obesity. It has no eccentricity save the almost unnoticeable flat top to the lower-case t. The merit of this new face was undeniable. There was a clearness and roundness about every character not shown by any founder who adhered to the old-style traditions. The new style had to run the gauntlet of prejudice. There were publishers and readers who regarded the long f, the connected ft, and other conjoined letters that had been preserved for centuries, as indispensable attachments to type. Especially sacred was the very tall f. An English bishop declined to accept the reprinted copies of an edition of a book in request he had ordered from a London printer who, following the new custom, had used the short s only. He said it was not correct without the long f. Of this face we have one pair and one job case for roman, and one job case for italic. Farmer
A fault of English printing about the close of the eighteenth century was the grayness of the ink and the feebleness of the print. Instead of using blacker ink and finer paper, which would compel increased expense, or of making ready the forms of type with more care, the remedy for feeble printing was sought in a type of blacker face. It was then believed that a broad-faced letter, that might hold and transfer to paper a larger supply of ink, would effectually prevent the fault. Measurement in 12-point ems

**CAPITALS** . . . 24 1/2
**Lower-case** . . . . 15 1/4
**ITALIC CAPS** 27
**Italic lower-case** . 16
1234567890123456789

To meet this demand, Robert Thorne, the type-founder of London, in 1803 gave up his work on an admirable series of old-style type just cut by him, and not much, if any, inferior to the types of the first Caslon, and introduced instead an exaggeration of the over-widened thick strokes of the Didot type. Though condemned by the best printers of the time, this fat-faced type, as it is now phrased, was much admired by the public and was freely used in books. ¶ Of this font we have one case, one capital case, and one sort case for roman, and one job case for italic.

14-point. Farmer

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The Text Types of the DeVinne Press

SCOTCH-ROMAN

OUT OF VOGUE

In 1845 the Scotch Roman was put aside

Capitals $49^{12}$ Lower-case $303_{4}$

30-point. Farmer. One job case

OMAR KHAYYÁM

THE VARIOUM and Definitive Edition of the Poetical and Prose Writings of EDWARD FITZGERALD, including a complete Bibliography and Interesting Personal and Literary Notes. Collected and arranged by GEORGE BENTHAM, with an Introduction by EDMUND GOSSE, in seven volumes, super royal octavo. Composed and printed at the De Vinne Press, and published by Doubleday, Page & Co. of New York, in the year 1902. Of this size we have one pair of cases for roman, as well as roman and italic matrices for linotype machines.

Measurement in 12-pt. ems

CAPITALS . . 16$^{14}$
SMALL CAPITALS . 10$^{23}$
Lower-case . . 10$^{12}$
ITALIC CAPS 16$^{34}$
Italic lower-case 11

11-point. Farmer

RUBÁIYÁT

THIS EDITION of Fitzgerald, composed with several sizes of Scotch-Roman, with proper accents and accompanying italic, met with marked favor for its typography.

Capitals $31^{12}$ Lower-case $19^{12}$

18-point. Farmer. One job case

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The Text Types of the De Vinne Press

SCOTCH-ROMAN

PRINTING

Capitals 62
36-point. Farmer

is very much
indebted to

Lower-case 25\frac{1}{3}
24-point. Farmer

SCOTLAND

Capitals 82
48-point. Farmer

for the exact work
of many of its able

24-point. Farmer

DESIGNERS AND
PUNCH-CUTTERS

Capitals 41\frac{1}{3}
24-point. Farmer

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The Text Types of the DeVinne Press

NEW CASLON
Inland Type Foundry

CASLON Type of the Old Shape, but of a New Cut and of much Bolder Face, recently has been provided in a series of Capitals and Lower-case for five sizes from 6- to 18-point

Capitals 32\frac{3}{4}  18-point  Lower-case 21\frac{1}{3}
Small Font

Fourteen-point of the New Caslon has an unusual breadth of stem or thick stroke. In presswork with red or colored ink it will show the lighter color in a more pleasing manner than is possible from any of the light-faced Roman types.

Capitals 25\frac{3}{4}  14-point  Lower-case 16\frac{1}{2}
Small Font

Peculiarities of Caslon Style

The peculiarities of the old Caslon style, as shown on pages 179 to 191, may need a little explanation. Note the breadth of the thick strokes of each letter and their protraction before they change to a hair-line or connect with another stem, as may be plainly seen in the arch of the m and n, and the curve of the c, e, and o. The hair-lines are firmer, although shorter, than in modern-cut, and the serifs at the foot are shorter and stronger, but seldom bracketed; the serifs at the top, as in the l, d, p, h, are angled and strongly bracketed.

Capitals 21\frac{1}{2}  12-point  Lower-case 13\frac{1}{2}

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The Text Types of the DeVinne Press

NEW CASLON
Inland Type Foundry

Peculiarities of Modern-face

The defects of the Old Caslon style are: too long a beak to the f and j; unnecessary narrowness in the s and a, and in some capitals; too great width of the C, O, and V. But these are trifles. In general effect the Caslon is bold but not black, clear and open but not weak nor delicate. It was made to be read and to withstand wear. Variations in style may be detected in a comparison of different sizes of this cut, but it is fairly uniform as to general effect throughout the series. The modern-face is in strong contrast to the Caslon style. The stems are sometimes relatively thicker, but in all curved lines are shorter. The serifs are much longer; in many of the capitals they are strongly, but feebly, connected and are sharper.

<table>
<thead>
<tr>
<th>Capitals</th>
<th>18\frac{1}{3}</th>
<th>10-point</th>
<th>Lower-case 11\frac{1}{4}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italic capitals</td>
<td>16\frac{1}{2}</td>
<td></td>
<td>Italic lower-case 10\frac{1}{3}</td>
</tr>
</tbody>
</table>

Space Occupied by Type

One pound of metal type, as packed and sold by type-founders, covers a space of about three and six tenths square inches. To find the weight of one page of type composed in high spaces, divide its number of square inches by the figures 3.6. To find the weight of a font for a given number of pages, provision must be made for a large surplus. The proportion of this surplus is variable. For a small font, the type-founder's rule is to add one half to the computed weight of the composed types. For a font of two thousand pounds or more, this surplus need not be relatively as great; an addition of one fourth to the weight of the composed matter may be enough. All calculations of this kind are but guesses. No printer or type-founder can exactly foresee how unequally copy yet to be written will exhaust sorts. For all work that has to be done in haste, for newspapers and magazines that have to keep in type postponed articles or alternated advertisements, a font of twice or thrice the weight of the composed matter will not be enough. On newspapers it was customary to allow three, six, and sometimes ten days' supply of type to each compositor. Quadrats are the sorts most frequently deficient in the ordinary font when it is applied to general bookwork. Next in liability to excessive demand are figures, which are soon exhausted by a series of tables. Every large book or newspaper office doubles, and sometimes quadruples, the amount apportioned to some characters of the scheme.

<table>
<thead>
<tr>
<th>Capitals</th>
<th>14</th>
<th>8-point</th>
<th>Lower-case 9</th>
</tr>
</thead>
</table>

242
SUPERFICIAL READER may think that we have already enough of Old-style faces in printing type. This is a hasty judgment. The uneasy feeling that continually demands something entirely different has induced the making of this new face, which has recently appeared in Germany, and is there known as Römische, in some foundries as Renaissance, and in the United States as Classic. It is the outcome of the never-ending attempt to get as many letters in a line as is possible with readability and without undue thickening of the stems of the type. There seems to be no other face of type in which these contrary conditions are more completely united. It is readable, but not too bold. Round letters are almost as tall as those of the Cadmus face, but the capitals have more distinction. Each letter is compressed, but a satisfactory amount of white space has been left between interior lines. Serifs are short, hairlines are firm, and the new face promises a durable letter. This Classic face was first used by the De Vinne Press for the printing in Greek and Roman of an edition of THEOCRITUS, BION, and MOSCHUS for the Bibliophile Society of Boston.

This face on 12-point body is frequently selected in preference to Caslon Old-style on 14-point body as more compressed but equally readable. Of this font we have one job case for roman and one job case for italic, and matrices for the linotype machines.

12-point. Genzsch & Heyse

243
The Text Types of the DeVinne Press

CLASSIC

NOVELTIES have to be considered by the publisher who wants to make a new book attractive. There are new fashions in paper and binding, new methods of engraving, new processes for printing in black and colors, new arrangements of pages, and new styles of printing types. The types that fill the page and receive closest scrutiny seem to be of most importance. This is the publisher's reasoning; if the new book can be printed in a face of letter not used by any rival, its pages should be invested with a charm that will command respectful attention.

This survey of possibilities with types invites to dangerous ground full of pitfalls. Pleasing types are not always proper types. A book on an ecclesiastical or medieval subject may be wisely set in an acceptable form of black-letter, an early Italian book in italic, the plays and poems of the Puritan century in an imitation of the types and styles of its time, but at or about a certain point not easily defined tolerance stops. The black-letter must be of a face sanctioned by steady usage; modern variations admirably designed are disliked by book-lovers. Readers and reviewers are critical. Types of old time, attractive enough in books of that time, are not so attractive in modern books on modern subjects. The ordinary reader who is also a book-buyer has the belief that the dress of the book, as of the man, should be the dress of to-day, and not of the fifteenth or seventeenth century.

Nor does tolerance stop at the revival of old fashions. Ornamental or fantastic forms of letter that convey the peculiar notions of the writer are barred out of book texts. Even the autographic lettering of an artist like William Blake, admired by his disciples, is unacceptable to the book-buyer. Pleasing it may be on one page of a magazine, but it will make unsalable the book filled with it. To be acceptable the text of a modern book must be easily readable. Like coins of money, book letter must be identified at first glance. Serious variations in shape are resented as attempts on the part of the designer to obtrude his own conceits more than to make plain the subject-matter. Want of individuality in lettering may be regretted, but features of uniformity disliked by the artist are the ones that make print attractive to the buyer. Of this font we have one job case for roman and one job case for italic. We have matrices for this face on the linotype machines.

10-point body (9-point face). Genzsch & Heyse

244
The Text Types of the De Vinne Press

CLASSIC ANTIQUE

Genzsch & Heyse

When paper and vellum were scarce there was need of economy in their use, but there is no excuse now for a needless huddling together of types. The book-buyer of to-day does not accept as artistic the compact treatment in a modern book. He may call it penuriousness—the saving of paper and presswork to the damage of eyesight. Yet the attempt to make a book inviting with plenty of white space between single letters of lines of display, between the lines of a paragraph, and, worse than all, "the rivulet of type in a meadow of margin," is a swing of the pendulum too far on the other side. The buyer of a book wants its print more than its paper, but he wants its print readily apportioned upon the paper.

To make print attractive the eye of a reader must be diverted and relieved from the dreary monotony of a solid composition of types always and everywhere the same. White space at the ends of lines of poetry, between verses of the Bible, between paragraphs and chapters, and full-blanks or half-blanks—all those are great helps to easy reading, ready reference, and a better understanding of the subject-matter. Early printers undervalued these aids. How the modern school-boy would rebel over a text-book at the welding together in solid, unbroken lines of the declensions and conjugations of words! Of this face we have one job case for roman and one job case for italic.

6-point

Types should be made for readers. The punch-cutter's hair-line that stops just before invisibility is kept indistinct by the pressman who scantily inks with a hard roller, and then with the feeblest impression impresses types against an inelastic surface on dry and hard calendered paper. This weak and misty style of printing, admired by some printers and publishers, is disliked by all who believe that types should be made for the needs of the reader more than for an exhibition of the skill of the pressman or type-founder. We have one job case for roman and one job case for italic, and matrices for linotype composition.

Capitals 1234
Italic capitals 1234

8-point

Lower-case 834
Italic lower-case 914

Distinctness is always of the greatest importance. The rights of readers deserve more consideration. The rules that editors and men of business apply to writing should be applied to book-types. The handwriting that cannot easily be read, even if its individual letters have been most daintily and scientifically formed by a master of penmanship, with the sharpest of hair-lines and the greatest profusion of flourishes, is quite as intolerable as that which is slovenly and illegible. No printer desires it for his copy; no merchant tolerates it in his account books; no one wants it in his correspondence. Of this face we have one job case for roman and one job case for italic.

Capitals 1612
Italic capitals 16

10-point body (10-point face) Lower-case 11
Italic lower-case 11

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The Text Types of the DeVinne Press

CUSHING
From American Type Founders Co.

THIS CUSHING TYPE illustrates fairly one of many attempts to improve the readability of printing, which began with the abolishment of the RAZOR-EDGED HAIR-LINE that has been so damaging to the legibility of type. The dazzling effect produced by this hair-line on page 137 of the French Face of Didot may also be seen in other forms of fat-faced letter, in the planning of which designers have thought it meritorious to enforce the strongest possible contrast between thick and thin strokes. Of this face we have one pair of cases for roman and one job case for italic. No diphthongs.

Measurement in 12-pt. ems
CAPITALS . . . . 10\frac{1}{2}
SMALL CAPITALS . . . 7\frac{3}{4}
Lower-case . . . . 7\frac{1}{2}
ITALIC CAPITALS . . 9\frac{3}{4}
Italic lower-case . . 6\frac{1}{4}

6-point

THIS STYLE HAS BEEN USED for the composition of pages in advertising pamphlets, as well as for extracts, mottos, and similar matter in STANDARD BOOKS. In mercantile printing its small capitals are of service for the presentation of names that have to be set in column form. Of this face we have one pair of cases for roman and one job case for italic. No diphthongs.

Measurement in 12-pt. ems
CAPITALS . . . . 12\frac{1}{2}
SMALL CAPITALS . . . 9
Lower-case . . . . 8\frac{1}{2}
ITALIC CAPITALS . . 11\frac{1}{2}
Italic lower-case . . 7\frac{1}{2}

8-point

CUSHING CAPITALS ON 15-POINT

We have no lower-case of this font.

ANOTHER USEFUL SERVICE rendered by the Cushing will be found in the durability of lines that are put in exposed position, as in the running title of books and in the legend lines under illustrations. In these places, Cushing will continue to give legible impressions after long service where ordinary roman capitals would soon be worn out. Of this size we have two pairs of cases for roman and one job case for italic. No diphthongs.

Measurement in 12-pt. ems
CAPITALS . . . . 15
SMALL CAPITALS . . 10\frac{1}{2}
Lower-case . . . . 9\frac{1}{2}
ITALIC CAPS . . . . 13\frac{1}{2}
Italic lower-case . . 9

10-point

CUSHING produces the effect of monotony. Every line in every type is visible, but if there had been a thicker stroke in each type the letter would be more pleasing. Of this face we have one pair of cases for roman. No italic or diphthongs.

Measurement in 12-pt. ems
CAPITALS . . . . 18
SMALL CAPS . . . 12\frac{1}{2}
Lower-case . . . . 12

12-point

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The Text Types of the DeVinne Press

LOUIS XV
(French Antique)

FIFTY YEARS AGO ALL BOOKS AND NEWSPAPERS AND MUCH JOB WORK WERE printed on damp paper, and the process of wetting it down compelled extra labor. After printing the paper was dried on loof poles and its indents flattened out by a hydraulic press. When calendering machines were used job printers discovered that the labor of wetting down could be safely omitted for paper that had been previously smoothed by cold or hot pressure. The next improved process was the substitution of a hard card board impression surface in place of the elastic, woolen or india rubber blanket which indented the paper. These improvements were helpful enough, for the neat printing of type, but when photo-engraving was fairly established, a printing paper smooth as polished glass or plated metal was needed. This smoothness enabled the pressman to show hair-lines with all the delicacy desired by the engraver. It also enabled the pressman to print the surface only of type or cut without an overlapping of impression on the side of the hair-line. Improvement of the presswork of engravings proved a serious damage to the types of letters, for a strict surface impression made the letters appear thinner and feebler than had been intended by the designer. Ever since the proper appearance of type has been sacrificed for the improvement of engraved pictures.

On dry paper the sharp hair-line and narrowed thick strokes were unavoidably made not so distinct as they had been when printed upon dampened paper. The French printers who had refined and sharpened hair-lines for many years, were the first to try a new experiment in making small types more readable. They could not or would not give up the dry paper process, but they did thicken the lines of type without making them muddy or indistinct. This light-face of antique was made about thirty years ago to the order of the publisher Quantin. The experiment was successful. Type of this 5-point body was more readable than a 6- or 7-point of roman face.

<table>
<thead>
<tr>
<th>Capitals 9</th>
<th>5-point of Turlot</th>
<th>Lower-case 7</th>
</tr>
</thead>
</table>

BODY 6 OF THIS FRENCH FACE, IN CAPITAL LETTERS ONLY, HAS BEEN USED WITH THE APPROVAL OF LITERARY CRITICS AS A TEXT TYPE TO THE ENTIRE NEGLECT OF LOWER-CASE SORTS. THIS METHOD WAS NOT ENTIRELY NEW. IN THE YEAR 1791 BODONI OF PARMA PRINTED AN EDITION OF "ANACREON" IN CAPITAL LETTERS ONLY, AND IT WAS MUCH ADMIRE BY BIBLIOPHILES.

<table>
<thead>
<tr>
<th>Capitals 10½</th>
<th>6-point of Turlot</th>
</tr>
</thead>
</table>

A STUDENT OF THIS BOOK, AND OF ALL PLEASING BOOKS PRINTED IN CAPITALS, SHOULD NOTE THAT THE PRINTER SEPARATES THESE LINES OF CAPITALS WITH WIDE BLANKS WHICH ARE REALLY NECESSARY TO GIVE PROPER LEGIBILITY TO THE PRINT. THE HUDDLING OF LINES OF CAPITAL LETTERS AS APPROVED BY WILLIAM MORRIS AND OTHER AMATEURS IS NOT RECOMMENDED.

<table>
<thead>
<tr>
<th>Capitals 12</th>
<th>7-point of Turlot</th>
</tr>
</thead>
</table>

THE DE VINNE PRESS HAS PRINTED THE DESCRIPTIVE TEXT OF ROBERT HOE'S "EXAMPLES OF BOOKBINDING" IN TWO VOLUMES LARGE QUARTO, ENTIRELY IN THE CAPITALS OF THIS BODY. CAPITAL LETTERS ONLY, BUT OF THE ELZEVIR STYLE, WERE ALSO USED BY MESSRS. DODD, MEAD & CO. IN 1886, FOR AN EDITION OF "THE BLESSED DAMOZEL" OF ROSSETTI, WITH ILLUSTRATIONS BY KENYON COX.

<table>
<thead>
<tr>
<th>Capitals 13½</th>
<th>8-point of Turlot</th>
</tr>
</thead>
</table>

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The Text Types of the De Vinne Press

ENGRAVERS' HAIR-LINE No. 644

THERE IS A GENERAL BELIEF THAT TYPES are made to be read, and to be read without discomfort. This face seems to have been cut to demonstrate the skill of the punch-cutter, who has done his work admirably and thoroughly. Capitals, Small Capitals, Lower-case and Figures are symmetrical and harmonious in all combinations. It was once largely used for the legend or descriptive lines on the tissue paper that faced full-page cuts, but is now out of favor. Never select it for Programmes, or any form of Ceremonial Printing that must be read by artificial light. HAVE RESPECT FOR THE EYESIGHT OF PEOPLE who use SPECTACLES 1234567890.

<table>
<thead>
<tr>
<th>Capitals 14½</th>
<th>Small capitals 9½</th>
<th>Lower-case 9½</th>
</tr>
</thead>
</table>

FRENCH OLD-STYLE

Turlot

FRENCH OLD-STYLE of modern design shows thinner and sharper lines than the English and American Modernized Old-Styles. Its general effect is that of unusual lightness and delicacy, with peculiar features of quaintness. Its Italic Capitals fit close and combine neatly, showing few awkward gaps when angular lines meet with vertical lines. The Italic lower-case of this French No. 11 face is unusually condensed, with some peculiarities that are pleasing to many readers. The font is small and can be selected to most advantage for mottoes and quotations from French translations. Of this face we have one pair of cases for roman and one job case for italic.

Body 11

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The Text Types of the DeVinne Press

CELTIC OF CAPITALS ONLY
From foundries of Farmer and A. T. F. Co.

A SIZE AND STYLE OF CAPITAL MUCH LIKED FOR ITS ROUNDNESS AND CLEARNESS; IS OFTEN PREFERRED TO THE SMALL CAPITALS OF ROMAN, AND EVEN TO THE LIGHTER FACES OF ANTIQUE AND GOTHIC, FOR LISTS OF NAMES IN COLUMNS OF JOB COMPOSITION

Capitals 11\text{\small{4}} 6-point, old body, No. 2

A PLEASING LETTER FOR MODEST SUBHEADINGS THAT HAVE ABUNDANT RELIEF OF WHITE SPACE ALSO FOR TITLES ON THE BACKS OF BOOKS.

Capitals 15\text{\small{1\frac{1}{2}}}} 7-point, old body

THIS FONT OF CELTIC IS PROVIDED WITH BADLY MATED SMALL CAPITALS ON THE SAME BODY. THE TWO FORMS CAN BE USED TOGETHER OR APART, AS IS SHOWN IN THIS SENTENCE.

Capitals 19 8-point, old body Small capitals 12\text{\small{4}}

THIS FONT ALSO HAS ITS MATE IN A SERIES OF SMALL CAPITALS THAT INCREASES ITS USEFULNESS. THESE SMALL CAPITALS ARE VERY CLEAR, AND IN SOME JOBS ARE BETTER THAN ROMAN.

Capitals 22\text{\small{3\frac{1}{4}}}} 10-point, old body Small capitals 17

SOMETIMES THIS IS SELECTED

Capitals 28\text{\small{1\frac{1}{2}}}} 12-point, old body

FOR TITLE-PAGE TYPE

Capitals 38 18-point, old body

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The Text Types of the DeVinne Press

CELTIC No. 642

CELTIC IS A FORM OF EXPANDED TYPE
In which the thin stroke has been made of visible thickness to give it greater clearness. It has some peculiarities that make exact classification difficult, for it is as near akin to antique as it is to roman. Of this font we have two job cases for roman and one sort case for capitals. No small capitals, no italic.

Capitals 14 6-point, old body. Bruce Lower-case 10\(\frac{1}{2}\)

ITS GREATER BREADTH AND FIRMNESS
of line make it a plain and readable letter, useful for running titles in pamphlets and for all short lines of display, but it is now somewhat neglected by advertisers for new styles that are really inferior in design and in general effect. Of this font we have one job case only. No small capitals, no italic.

Capitals 17\(\frac{1}{2}\) 8-point, old body. Bruce Lower-case 12\(\frac{3}{4}\)

THIS SIZE OF BREVIER CELTIC
is a bit lighter in face than the one of same body from the Bruce Foundry, and modeled with equal care. It may be used with good effect for mottos or extracts requiring a distinct shape of letter that is not very black and bold. Of this face and body we have one job case only. No small capitals, no italic.

Capitals 17 8-point, old body. Farmer Lower-case 12\(\frac{1}{4}\)

FIGURES AND DOUBLE LETTERS
are furnished to all the fonts with lower-case, but none have accents. Celtic is frequently selected by buyers of printing who want a bold and broad face of type that will withstand the hard usage of printing a long edition on a cylinder machine. Of this font we have one job case. No small capitals, no italic.

Capitals 22 10-point, old body. Bruce Lower-case 14\(\frac{1}{2}\)

250
THESE CAPITAL LETTERS
May be used in the combinations of composition with another form of Celtic that has no lower-case, and that is frequently preferred by advertisers to roman letter. Figures are large, of full height and width, and mate well with the capitals. Of this font we have one job case only. No small capitals, no italic.

Capitals 24\frac{3}{4} 12-point, old body, No. 642. Bruce Lower-case 17

ITS LOWER-CASE
In larger sizes not so pleasing

Capitals 36 18-point, old body, No. 642. Bruce Lower-case 24

HAS BOLDER FACE

Capitals 44\frac{3}{4} 18-point, old body. A. T. F. Co. No lower-case

READILY READ

Capitals 56 24-point, old body. A. T. F. Co. No lower-case

SIMPLICITY

Capitals 66\frac{3}{4} 28-point, old body. A. T. F. Co. No lower-case

IN LINE

Capitals 98\frac{3}{4} 40-point, old body. A. T. F. Co. No lower-case

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The Text Types of the De Vinne Press

CELTIC OF CAPITALS ONLY
From American Type Founders Co.

MUCH TOO THIN
Capitals 50 24-point, old body
FOR A TITLE
Capitals 63\textfrac{1}{4} 28-point, old body

CELTIC SHADED

CELTIC TYPE
Capitals 22 28-point, old body

ENGRAVERS' ROMAN
American Type Founders Co.

THIS WIDE FACE OF ROMAN
CAPITALS IS OF GOOD FORM AND MAY BE
USED WITH REGULAR ROMAN CAP-
ITALS OR TWO-LINE LETTER
Capitals 19 8-point

TYPEWRITER
Farmer

Is intended to delude the reader of a printed Circular to the belief that each letter was really thumped out on the typewriting machine, and not printed from composed types on the printing-press. All the letters, capitals and lower-case, are cast on the same width of body. The lower-case l is as wide as the M.

Capitals 15 12-point Lower-case 15

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The Text Types of the De Vinne Press

ENGRAVERS’ ROMAN
From the American Type Founders Co.

Has three distinct sizes of Capital Letters, made to line one with another, but all are cast on 6-point body. Each size can be used independently, or any two sizes can be connected as capitals and small capitals. All the sizes have figures.

1
IS ALMOST MICROSCOPIC IN ITS SMALLNESS. IT IS NECESSARILY FLAIL, IS NOT EASILY READ, AND SHOULD BE SELECTED WITH DISCRETION 8 1/2
ems

2
THIS NO. 2 SIZE IS WIDER AND MORE READABLE, BUT SMALLER THAN OLDER STYLES OF EXPANDED 11 1/2
ems

3
IS OF ABOUT SAME HEIGHT AS THE PEARL EXPANDED OF BRUCE, BUT NOT SO WIDE 14 1/2
ems

THESE SIZES OF SMALL ROMAN CAPITALS ARE CAREFUL IMITATIONS OF THE FORMS MADE BY ENGRAVERS ON COPPER FOR CARD TICKETS AND INVITATIONS TO MEETINGS OF CEREMONY. ALTHOUGH OF GRACEFUL SHAPE, DO NOT SELECT THIS STYLE FOR BOOK OR MERCANTILE WORK, FOR WHICH HAIR-LINE GOTHIC, CELTIC, CUSHING OR SMALL ROMAN CAPITALS SHOULD BE PREFERRED. IT IS A JOB, NOT A BOOK LETTER. IT NEEDS WIDE LEADING AND WIDE SPACING ALWAYS, AND OFTEN THIN CARD-BOARD BETWEEN LETTERS IN THE SAME WORD THAT ARE TOO CLOSE. ITS MERIT IS DAMAGED WHEN THE TYPES ARE HUDDLED.

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

Nos. 1, 2, 3, in combination

Engravers' Roman is not a pleasing selection for a line in Book Work or Commercial Job Work. It may be used, if requested, for a Visiting or Professional Card, but never for an ordinary Business Card or for a Bill- or Note-head or Mercantile Circular or Advertisement.

Its value as a good type for occasions of ceremony is seriously degraded when it is mixed in composition with large coarse types.

253
OTHER ROMAN FACES,  
CONDENSED AND EXPANDED

ABOUT TWO HUNDRED AND THREE SIZES OF PLAIN Roman book types, many of which are in full series of distinct face, as shown in these specimens, should be enough to please tastes that require special consideration. To most buyers and readers they are more than enough, for they often confuse selection.

Yet they do not seem to be enough for all kinds of printing. There is continued demand for Roman types that are bolder or lighter, broader or thinner, elongated or obese and squatty. To meet these demands we provide Title or Fat-face, Condensed and Extra Condensed Skeleton, and Expanded, of which specimens are submitted on the following pages under many arbitrary and misleading names. For some of these faces a mated Italic has been provided.

ITALIC, the mate of Roman, is often selected for paragraphs and sometimes for short prefaces in books, as well as for the full-page letter circulars of merchants. We have many forms and styles. Use plainer styles for books.

CONDENSED ROMAN is a neglected letter in larger sizes. It gives good service in jobs that need some display but in a face that need not be overbold, black, and coarse. Its smaller sizes are needed in table matter, music, labels, and advertisements. The lower-case of this style is more effective than capitals only.

EXPANDED ROMANS are rarely needed in book work, but are of use in open displayed composition. The Celtics offer pleasing change from Roman. Engravers' Roman of small sizes is most needed in ceremonial printing. It needs wide leading and often hair-spacing between its too close letters. Do not use it in book work when plain capitals of good form can be had.
Other Roman Faces
Condensed and Expanded
Romans, Condensed and Expanded

OLD-STYLE CONDENSED
With Lower-case

OLD WINE POURED IN NEW BOTTLES
Condemned by Scripture as against Settled Usage
Capitals 16\(\frac{1}{2}\) 10-point, old body. Farmer Lower-case 13\(\frac{3}{4}\)

OLD FACES OF TYPE IN NEW SHAPES
of Condensed and Expanded are also violations
Capitals 20 12-point, old body. Farmer Lower-case 15\(\frac{1}{2}\)

TITLE - PAGES
Condensed Type
Capitals 59 48-point, old body. Conner Lower-case 41
(There is a smaller face on same body; see p. 258)

STATELY AND COMMANDING
Characters in Large but not in Small Letters
Capitals 21\(\frac{1}{4}\) 18-point, old body. Conner Lower-case 17\(\frac{1}{2}\)

CONDENSED 1905 FIGURES
Do not mate rightly with the Capitals
Capitals 25\(\frac{1}{2}\) 16-point, old body. Farmer Lower-case 19\(\frac{1}{2}\)

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Types of the De Vinne Press

OLD-STYLE CONDENSED
With Lower-case

GOOD IN OPEN DISPLAY
But not in a solid composition

Capitals 29^{1/2} 20-point, old body. Farmer Lower-case 23^{1/2}

SERVICEABLE
For Display in a Title-page

Capitals 35^{1/2} 24-point, old body. Farmer Lower-case 27

THIN STROKES
Cut too sharp

Capitals 55 48-point, old body. Conner Lower-case 38
(There is a larger face on same body; see p. 257)

THICK STROKES
Lack Needed Strength

Capitals 44^{2/3} 36-point, old body. Farmer Lower-case 31

258
Romans, Condensed and Expanded

CONDENSED

AN EARLY FORM OF CONDENSED ROMAN
Note thickness of its stems and thinness of its lower-case
Capitals 17
12-point No. 162. Bruce Lower-case 11\text{\small{\text{1/2}}}

A NEWER AND MORE PLEASING FORM
Capitals not so wide, but its lower-case wider than 162
Capitals 16\text{\small{\text{1/4}}}
12-point No. 164. Bruce Lower-case 13

The capitals of this size of service for
DISPLAY LINES IN THE TITLE-PAGE
Lower-case is useful in Circulars
Capitals 22\text{\small{\text{1/4}}}
18-point No. 164. Bruce Lower-case 16\text{\small{\text{2/3}}}

The ordinary Roman Type
CAST UPON THE 22-POINT BODY
Is spaced with difficulty
Capitals 25\text{\small{\text{1/2}}}
22-point No. 164. Bruce Lower-case 20

When Composition is
IN A NARROWED MEASURE
Bad divisions frequent
Capitals 31\text{\small{\text{2/3}}}
24-point No. 164. Bruce Lower-case 24\text{\small{\text{2/3}}}

259
Types of the \textit{DeVinne Press}

CONDENSED

This Lower-case is just as distinct as in types of Regulation Width

Capitals 41\textsuperscript{1/2} 36-point No. 164, old body. Bruce Lower-case 29

\textbf{Fit for all}

TIT\textbf{LE-PAGES}

in Capitals or Lower-case

Capitals 60 48-point No. 164, old body. Bruce Lower-case 42\textsuperscript{1/2}
ROMANS, CONDENSED AND EXPANDED

ROMAN CONDENSED

AN INTERMEDIATE HEIGHT
TWO-LINE INITIAL

Capitals 27
18-point No. 2
No lower-case

WIDER & BOLDER
THAN ON PAGE 96

Capitals 42
36-point No. 3
No lower-case

ROMAN EXTRA CONDENSED

THIS TYPE IS NOW OUT OF FASHION

Capitals \(20^{2\frac{3}{3}}\)
24-point, old body
No lower-case

CENTURY EXPANDED
A. T. F. CO.

TITLES

For Books or Pamphlets are most readable and satisfactory when every line in every letter is distinctly perceived. For smaller sizes see pp. 112–113.

Capitals \(109^{1\frac{1}{2}}\)
72-point
Types of the DeVinne Press

NORMAN
Farmer
Many Faces on Few Bodies

IT IS NOT PROBABLE THAT A MORE USEFUL OR MORE GRACEFUL SHAPE OF LETTER CAN BE DEVISED THAN THAT OF ORDINARY ROMAN TYPE USED IN BOOKS AND NEWSPAPERS, BUT ADVERTISERS SAY THAT ROMAN DOES NOT PROPERLY EXPRESS WRITTEN WORDS IN ALL KINDS OF PRINTED WORK

Capitals 15 10-point, old body  Small capitals 12\frac{1}{2}

TO BUYERS OF PRINTING WHO OBJECT TO ROMAN LETTER AS TOO PLAIN AND COMMONPLACE, NORMAN SHOULD BE RATED AS SUFFICIENTLY LIGHT. IT WILL BEAR JUDICIOUS SPACING OF LETTERS ONLY IN OPEN COMPOSITION

Capitals 24 16-point, old body  Small capitals 18\frac{1}{2}

1234567890 1234567890 1234567890

1234567890
Romans, Condensed and Expanded

NORMAN
Farmer

IT SHOWS AT ITS BEST WHEN ALL SIZES CAN BE USED TOGETHER. NEVER SELECT IT IN ANY SOLID COMPOSITION

Capitals 36\(\frac{3}{4}\) 24-point, old body Small capitals 29\(\frac{3}{4}\)

THIS NORMAN TYPE OFFERS SEVEN FACES ON BUT 4 BODIES

Capitals 43\(\frac{1}{2}\) 36-point, old body Small capitals 36\(\frac{1}{2}\)

1 2 3 4 5 6 7 8 9 0

263
Types of the DeVinne Press

MONASTIC

Farmer

HAS TEN HAIR-LINE FACES ON FIVE BODIES BETWEEN
12- AND 40-POINT. THINNER BUT NOT SO GRACEFUL AS THE NORMAN TYPE

Capitals 12 12-point, old body Small capitals 10\frac{1}{2}

A SORRY EXHIBIT OF COMPRESSED AND TORTURED
LETTERS. HOW THEY SUFFER FROM SQUEEZING

Capitals 15\frac{1}{2} 18-point, old body Small capitals 12\frac{1}{2}

USEFUL FOR FILLING PANELS OR WHITE
SPACE WITH WORDS NOT NEEDING BOLDNESS

Capitals 19\frac{1}{2} 24-point, old body Small capitals 16

MAY BE USED, WITH DISCRETION
TO MATE WITH THE COMELIER NORMAN

Capitals 23 36-point, old body Small Capitals 19

ITS SWASH LETTERS ARE
NOT REAL IMPROVEMENTS

Capitals 32\frac{3}{4} 40-point, old body Small capitals 23\frac{1}{4}

264
Romans, Condensed and Expanded

TWO-LINE LIGHT-FACE
Farmer

A LETTER THAT WILL SERVE WELL AS AN INITIAL FOR SMALL BODY TYPES
Capitals 18\textperthousand 9-point, old body

THIS FACE NEEDS PLENTY OF BLANK BETWEEN WORDS AND BETWEEN LINES
Capitals 26\textperthousand 12-point, old body

DESIGNED BY A MASTER
Capitals 34\textperthousand 16-point, old body

NEAT LETTERING
Capitals 41 20-point, old body

ORNAMENTS NO IMPROVEMENT
Capitals 49 24-point, old body

123456789012345678901234567890

Note: For similar face with lower-case see pp. 174-178
Types of the DeVinne Press

OLD-STYLE EXTRA CONDENSED
With Lower-case

THIS TYPE IS OF POSSIBLE SERVICE IN JOB-WORK
Offers little advantage in the Composition of Books

SOME OF ITS MUCH-CONDENSED LETTERS
Do not show special features of Old-Style

AS AN INITIAL FOR SMALL TYPE
It has some usefulness. Has figures

ELONGATION IS EXCESSIVE
Words appear better in two lines
Romans, Condensed and Expanded

EXTRA CONDENSED

NOT A GOOD LETTER FOR DISPLAY
In any measure of Ordinary Width

Capitals 23  40-point, old body. Farmer  Lower-case 16\(\frac{1}{2}\)

MANY kinds of printing call for types that are extremely thin. Headings to columns work in tables of figures, and words that cross all the columns and must be kept in one line, need these pinched letters. It is better to use a thin letter that will prevent the abbreviations that are often misleading in sense and are so made by the use of too many periods and apostrophes. This face of 6-point Condensed has thicker stems than those of the 8-point styles by its side. It will not wear as well under a long and severe impression.

6-point No. 5, old body, A. T. F. Co.

SIDE-NOTES and cut-in notes may need condensed letters of great thinness. When the author permits, a condensed type is to be preferred for cut-in notes to italics that has easily broken kerns, but do not use a thin letter for notes of this kind when the type is not easily readable. In annotated Bibles and Testaments ordinary roman letter is preferred for side-notes. Ordinary roman lower-case is quite as plain; it withstands more wear and does not fill with ink.

8-point No. 603, old body. Bruce

EXTRA condensed capital letters are most useful as initials in columns of very narrow measure. The objection properly made to the obscurity of a long line of thin letters does not apply to the single letter that is easily recognized. Condensed type is also of service in small labels, and the style is tolerated even when letters are obscure.

8-point No. 164, old body. Bruce

EXTRA CONDENSED TYPE may be a useful type in One Line, but it is Not Pleasing when used in Many Lines of Lower-case as the text letter of a paragraph.

Capitals 92\(\frac{1}{2}\)  12-point No. 603, old body. Bruce  Lower-case 7\(\frac{1}{2}\)

Of some use in a Short Measure

AS INITIAL IN NARROW COLUMN

Capitals 24  48-point, old body. Farmer  Lower-case 18\(\frac{1}{2}\)

267
Types of the DeVinne Press

ALDINE
From the Bruce Type Foundry

ALDINE is the name given to a compressed and carefully designed form of Title or Fat-faced type which occupies less space in width. It is of more pleasing shape and is almost as distinct as the broader face. Newer Fashions have supplantd it in the belief of some advertisers as a letter of display, but not all the novelties can be accepted as improvements. The smaller sizes continue to be preferred for Subheadings and Side-headings and for the Cut-in Notes of pages in larger roman letter. Aldine has a symmetry and harmony with ordinary roman text type that is not found in the ordinary faces of Gothic and Antique types of display.

NEVER WIDE SPACE LOWER-CASE CHARACTERS
Of any Style without Special Order. Spaces between Letters make the word so treated unsightly. They break the connection of words and make their comprehension difficult to understand

Capitals 12½ 8-point, old body Lower-case 9½

THE SPACING OF CAPITALS
Is often desirable when there is a Fair Space between the Lines of Display in Open Composition. Do not space them in any kind of Solid or Thin-leaded work

Capitals 16 10-point, old body Lower-case 11½

A SIDE-HEADING OF LOWER-CASE
Should be preferred for Solid Composition. A long row of Capital Letters is not so neat as Lower-case for this purpose

Capitals 19½ 12-point, old body Lower-case 14½

268
THE CONNECTING DASH
After a Side-heading is never really needed. An em-quadrat is neater
Capitals 25$$\frac{1}{2}$$ 18-point, old body  Lower-case 17$$\frac{1}{2}

TWO MEETING LINES
Equal in length may need for one line a little thin spacing
Capitals 30$$\frac{1}{2}$$ 22-point, old body  Lower-case 21

ONE LINE SPACED
Wide between letters and another not spaced
Capitals 39$$\frac{3}{4}$$ 28-point, old body  Lower-case 27$$\frac{3}{4}

The subheading is more distinct when it can be set as a short line with quadrats at each end that give to it some additional relief of white space. The heading is not improved, but is made indistinct, when spaces are put between single letters for the purpose of stretching out the types so that they will meet extreme ends of the measure.
Capitals 10 6-point, old body  Lower-case 7$$\frac{1}{2}$$
Types of the De Vinne Press

EXTRA CONDENSED TITLE

EXTRA CONDENSED TYPE can be used occasionally in Music, Labels, Narrow Measures, in the Contracted Headings of Tabular Matter, and in Lines of Words that have to cross Many Columns of Table Figures. Prefer lower-case of plain letter.

10-point No. 5, old body. A. T. F. Co.
Capitals $\frac{83}{4}$ Lower-case $\frac{7}{14}$

NEVER SELECT Extra Condensed in the form of CAPITALS for a Line of Display, for the only Reason that you can put Many Letters in one line. Two lines of Smaller Type may be better.

10-point No. 5, old body. A. T. F. Co.
Capitals $10\frac{1}{2}$ Lower-case $8\frac{1}{2}$

For other variations of Extra Condensed type of thick lines on the ordinary roman model, see Extra Condensed De Vinne on pages 279 and 280, and Latin Condensed on pages 378 and 379. Extra Condensed letters with thick lines are often muddy in presswork.

Many of these Title types were bought to be used for the side-headings or displayed words in texts of roman type on the old bodies, and they are retained in case for that purpose, as well as for valuable odd sorts that were made to order for special work. But few of them line with roman.

Subheadings of two or more lines in Title type call for discretion. One line in solid work should make the display wanted; two lines should be separated by a lead. Three or more lines, as in a paragraph, are not inviting but forbidding. Reading matter so treated presents a black blotch of huddled and relatively indistinct letters. Never thin-space any lower-case letter.

ROMAN CONDENSED

text books

123456899

No capitals 60-point, old body Lower-case 68

270
TOLERATED IN OBLONG
But not in Octavo Title-pages
Capitals $37^{\frac{1}{2}}$ 12-point, old body Lower-case $23^{\frac{1}{2}}$

EXPANDED TYPES are so made with intent to give more of clearness to each character. The putting of more space between parallel stems in each letter puts in also more relief of white and this helps legibility. Its usual defect is too close fitting. Meeting capital letters often interfere.

Capitals $15^{\frac{1}{2}}$ Lower-case $10^{\frac{1}{4}}$
5-point, old body.

WHEN THE LETTER IS MADE TOO BROAD the strokes of meeting letters crowd one another, and this crowding tends toward obscurity. Serifs have to be longer, and meeting letters must be kept apart.

Capitals $17^{\frac{1}{2}}$ Lower-case $11^{\frac{3}{4}}$
6-point, old body.

NOT APPROVED by Book Printers
Capitals $56^{\frac{1}{2}}$ 18-point, old body Lower-case 34

A FULL LINE of close-fitted Expanded usually needs thin spaces between capitals. In all jobs give Expanded Faces plenty of margin.

Capitals $21^{\frac{1}{2}}$ 8-point, old body Lower-case $15^{\frac{1}{4}}$

USEFUL FOR PARAGRAPHS of few words but not for a Full Page or even for a crowded Line. It needs leading and wide spaces between its words.

Capitals 30 10-point, old body Lower-case 17

LOWER-CASE OF EXPANDED LETTER calls for a wide spacing between words. Its irregularities of form are but a slight check on the obscurity made by its fatness. It needs an additional relief of white space to please the eye.

Capitals $19^{\frac{1}{2}}$ Lower-case 11
6-point, old body, title expanded No. 182

271
Expanded Type may be a pleasing letter in the short paragraph intended to be unobtrusive but of service in arresting attention. It is not a good selection for a side-heading either in capitals or lower-case. For small cards, note circulars, or notices, it may be used with good effect as the exclusive type of text, but it must have a wide margin always. For an oblong title-page it may be pleasing for lines of display, but never for a tall title-page of usual shape. For most title-pages the regular shape, not condensed or expanded, is to be preferred. Always seems best in a subheading as a short line, with blank at ends.

**EXPANDED**

- **Capitals** 74
- 24-point, old body, No. 180. Bruce
- **No lower-case**

**FOR SHORT SUBHEADINGS**

**SELECT FOR A SHORT BUT NOT A LONG LINE**

- **Capitals** 19\(\frac{1}{2}\)
- 5\(\frac{1}{4}\)-point, old body, No. 182. Bruce
- **No lower-case**

**A DISTORTED TYPE**

**NOW OUT OF FASHION**

- **Capitals** 39\(\frac{3}{4}\)
- 10-point, old body. Bruce
- **Lower-case** 31

Other fonts of thick-face Expanded have been discarded and will not be renewed. This is reserved for specially requested reprints only. Other forms of Obese Type are shown under the titles of Clarendon Extended, French Antique, and Antique Extended.
DE VINNE

THIS face is the outcome of correspondence (1888–90) between the senior of the De Vinne Press and the late Mr. J. A. St. John of the Central Type Foundry of St. Louis, concerning the need of plainer types of display, to replace the profusely ornamented types in fashion, of which the printers of that time had a surfeit. The De Vinne Press suggested a return to the simplicity of the true old-style character, but with the added features of thicker lines and adjusted proportion in shapes of letters. Mr. St. John approved, but insisted on grotesques to some capital letters in the belief that they would meet a general desire for more of quaintness. Mr. Werner of the Central Type Foundry was instructed to draw and cut the proposed face in all sizes from 6- to 72-point, which task he executed with ability.

The name given to this face by Mr. St. John is purely complimentary, for no member of the De Vinne Press has any claim on the style as inventor or designer. Its merits are largely due to Mr. Werner; its few faults of uncoth capitals and out-of-line arabic figures on the first issue show a desire to please eccentric tastes and to conform to old usage. The new face found welcome here and abroad; no advertising type of recent production had a greater sale.

Some of the smaller sizes have been supplemented with an italic of similar design. A condensed and extra condensed series have also been added to the most used regular bodies first made, in which all the peculiarities of the first form have been maintained. Each series shows the same thickness of stem, and their letters line one with another in any combination.

This paragraph shows that the three different shapes of this face—ordinary width, condensed, and extra condensed—can be combined in the same line so that important words can have the largest and relatively unimportant words a smaller size without any appearance of impropriety. Useless divisions can be avoided, even spacing maintained, and an appearance of symmetry given to the composition, that is impossible with any broad letter in a narrow measure.
Types of the De Vinne Press

DE VINNE
From the American Type Founders Co.

PROVES A USEFUL SUBSTITUTE FOR THE TITLE TYPE
Selected for Emphatic Words or Phrases in Paragraphs of Old Style that call for
more distinction than that of italic or small capitals but not for bold display
Capitals $10\frac{1}{2}$ 6-point  Lower-case 8

SERVICEABLE FOR THE SUBHEADINGS
Or side-headings of common matter in the Series of Capitals or Lower-case
Capitals $11\frac{1}{2}$ 7-point  Lower-case 9

MUCH BOLDER THAN ITALIC
Not so Bold and Staring as the more used faces of Antique or Gothic
Capitals $13\frac{1}{4}$ 8-point  Lower-case 10

ITALIC AND FRENCH ACCENTS
Are provided for this font in three job cases and one sort case
Capitals 15 10-point  Lower-case $11\frac{3}{4}$

FOR THIS FONT ALSO
We have Italic and Accents in three cases, with
four additional sort cases for the Capitals
Capitals 19 12-point  Lower-case $14\frac{1}{2}$

MAKES A SIDE-HEADING
That meets with Approval for Catalogues
Capitals 23 14-point  Lower-case 17

ITS GREATEST DEFECT
Does not Line exactly with Roman
Capitals 28 18-point  Lower-case $21\frac{3}{4}$

IT WAS DESIGNED
Before the Lining System
Capitals 37 24-point  Lower-case $27\frac{1}{2}$
Romans, Condensed and Expanded

DE VINNE

ESTEEMED
By Every Advertiser

Capitals 45
30-point
Lower-case 34\(\frac{1}{2}\)

BOLDNESS
With Simplicity

Capitals 51\(\frac{3}{4}\)
36-point
Lower-case 43

USEFUL FOR
Pamphlet Cover

Capitals 66\(\frac{1}{2}\)
42-point
Lower-case 49\(\frac{1}{2}\)

CAPITALS
of Bold Face

Capitals 78
48-point
275
Lower-case 59\(\frac{1}{2}\)
Types of the DeVinne Press

DE VINNE

LETTERS
To be Seen
Capitals 88\frac{1}{2}  54-point  Lower-case 66\frac{3}{4}

NOT
Imagined
Capitals 99\frac{1}{4}  60-point  Lower-case 74\frac{1}{2}

GOOD
Fashion
Capitals 115\frac{1}{4}  72-point  Lower-case 87
276
Romans, Condensed and Expanded

DEVINNE CONDENSED

ALL THE CONDENSED AND THE EXTRA CONDENSED TYPES
Of this Series were cut and cast to line with the broader faces of Standard Width. The types of any one
of the Series can be used with others of Same Body in the Same Line or Same Word with good effect
Capitals $8^{1/4}$ 6-point Lower-case $6^{1/2}$

THE COMBINATION OF TYPES OF DIFFERENT WIDTH
But of the Same Style in the Same Word or Same Line is an Innovation of Usefulness.
It is an Aid to Even Spacing, and it often prevents Awkward Divisions
Capitals $10^{1/4}$ 8-point Lower-case 8

A BROKEN TEXT LINE AT THE TOP
Of a Page is always Unpleasing. It should be avoided, for it often carries
with it the Suggestion of Neglect or Slighted Workmanship
Capitals $11^{1/2}$ 10-point Lower-case 9

THE BROKEN LINE IS NOT AVOIDABLE
In Composing Poetry, Tables of Names, and Dialogue Matter
Capitals 15 12-point Lower-case $11^{1/2}$

TWO WIDTHS OF THE SAME FACE
Are Noticeable in Spanish Books of the Fifteenth
Century, and much to their improvement
Capitals $18^{1/4}$ 14-point Lower-case 14

TO AVOID A BROKEN LINE
Reduce the Blanks in the Preceding Pages
Capitals $22^{1/2}$ 18-point Lower-case $17^{1/4}$

REDUCE THE SPACING
In any Wide-spaced Paragraph
Capitals $29^{1/2}$ 24-point Lower-case 22
277
Types of the De Vinne Press

DE VINNE CONDENSED

DRIVE OUT MATTER
Thereby Make a New Line

Capitals 36\(\frac{1}{2}\) 30-point Lower-case 27

RAGGEDNESS
Is Always Unsightly

Capitals 45 36-point Lower-case 34\(\frac{1}{2}\)

MAKE PAGE
With Neat Outline

Capitals 53 42-point Lower-case 40

BORDER LINE
Is Monotonous

Capitals 61\(\frac{3}{4}\) 48-point Lower-case 46\(\frac{1}{2}\)

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Romans, Condensed and Expanded

DE VINNE EXTRA CONDENSED

EXTRA CONDENSED TYPES UPON SMALL BODIES
Are Not Easily Read by those who have to Assist Failing Sight with
Spectacles, and Scrutinize the Form of Each Doubtful Letter
Capitals $11\frac{1}{4}$ 12-point Lower-case $9\frac{1}{2}$

THEIR BEST USE IN NARROW COLUMNS
Shorter Letters in Two Lines are quite as Readable
Capitals $16\frac{1}{4}$ 18-point Lower-case $13\frac{1}{2}$

THIN LETTERS ARE TOLERATED
In Labels and across the Backs of Books
Capitals $20\frac{1}{2}$ 24-point Lower-case $16\frac{1}{2}$

NOT A PLEASING SHAPE
In the Composition of a Paragraph
Capitals $25\frac{3}{4}$ 30-point Lower-case $21\frac{1}{4}$

MAKES SCAREHEADS
For the Newspaper Shocker
Capitals $31\frac{1}{2}$ 36-point Lower-case 25

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Types of the De Vinne Press

DE VINNE EXTRA CONDENSED

MANY DENSE LINES
Tiresome to a Reader

Capitals 37 42-point Lower-case 30\(\frac{1}{4}\)

THIN LETTERS
Contrasting Blank

Capitals 41\(\frac{3}{4}\) 48-point Lower-case 34\(\frac{1}{4}\)

EXTRA CONDENSED TITLE No. 601

Bruce

THIS IS AN
Old-time Face

Capitals 62 60-point, old body
Lower-case 50
Has figures

280
Title or Fat-Face
Title or Fat-Face

TITLE OLD-STYLE
From the American Type Founders Co.

A STUDY OF THE STRUCTURE OF THE CASLON
Or True Old-style Type fairly shows intent of the Designer
to make print therefrom readable by the Lightness,
Openness, and Angularity of the letter
Capitals 12\1/2, 6-point Lower-case 11\2/3

THICK STROKE WAS NOT TOO THICK
And its firm Hair-line was always Easily Visible
White space kept within each letter
Capitals 18, 8-point Lower-case 13\1/2

WHITE ENOUGH BETWEEN LINES
Was provided upon the type for the ease of reader
Capitals 19, 9-point Lower-case 14\3/8

THIS FACE IS NOT SO PLANNED
Its face nearly fills body and shuts out white
Capitals 21\1/2, 10-point Lower-case 15\2/3

GOOD IN JOB WORK
But not in Neat Book Work
Capitals 36\3/4, 18-point Lower-case 29\1/8

WHY IMITATE OLD-STYLE
In Form only and defeat its Purpose?
Capitals 25\2/3, 12-point Lower-case 18\1/2

BOLD IN ONE LINE
But Muddled in Two lines Solid
Capitals 29, 14-point Lower-case 20\1/2

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Types of the De Vinne Press

TITLE OR FAT-FACE
From the Bruce Type Foundry

FAT-FACE TYPE IN TWO STYLES
The No. 140 face shows the thicker shape made about 1820 for very bold print
Capitals 20 1/2 10-point No. 140, old body Lower-case 14 1/2

TO JOB PRINTERS thick-faced types were welcome. The thin roman then made by English type-founders for book work were light and not attractive to the hasty reader, but the thick face compelled attention at the first glance. It was used not only for advertisements but even as a text letter for books.
Capitals 10 1/2 Lower-case 7 1/2 5-point No. 140, old body

TITLE TYPE for book texts has been selected by amateur printers of our own time, but this experiment has not met with general approval. Readers object to a modern book, even when admirably printed on hand-made paper, that has the solemnity of a gothic manuscript.
Capitals 12 Lower-case 8 1/2 5 1/2-point No. 140, old body

A FAT-FACE OF 1820 that Overbears all other Faces
Capitals 36 1/4 18-point No. 140, old body Lower-case 24 1/2

THE No. 143 STYLE now finds few admirers. It is seldom seen in recent books, but does occasionally appear in advertisements or in a careful reprint of some scarce or famous book of an innovating English printer of the early nineteenth century.
Capitals 14 1/2 Lower-case 9 1/2 6-point No. 140, old body

BOOK PRINTERS OF EXPERIENCE refuse it as a text type, but they do give it limited employment for the subheadings of dictionaries and gazetteers in places where its gloom is fairly relieved by the grayer color of surrounding roman type.
Capitals 12 Lower-case 8 3/4 6-point No. 143, old body

USE FAT-FACE WITH DISCRETION
One line makes fair display. Two or more lines are not so effective and need leads between lines
Capitals 17 7-point No. 140, old body Lower-case 12

ALL SIZES WERE USED FOR SUBHEADINGS and even for Title-pages of Books and Advertisements
Capitals 17 8-point No. 140, old body Lower-case 12 1/2

284
Title or Fat-Face

TITLE OR FAT-FACE
From the Farmer Type Foundry

DISPLAYED WORDS IN SOLID COMPOSITION
Always appear to better advantage in Lower-case. Not so good in Capitals
Capitals $11\frac{1}{2}$ 6-point Lower-case $7\frac{3}{4}$

ADVERTISERS PREFER FAT-FACE
Sometimes they use Capitals to excess in Solid Composition, where they nearly fill the body and huddle words to their obscurity
Capitals 14 7-point, old body Lower-case 10

THIS LIGHTER FACE OF TITLE TYPE
From the Bruce Type Foundry was preferred for Side-headings in Dictionaries and Text Books
Capitals 16 8-point, old body, No. 143 Lower-case 11

OF THIS MODERNIZED FONT we have two Job Cases. Once used for School Books. It has Long and Short Vowels and Diacritical Marks, as well as some Joined Letters
Capitals 17 8-point No. 3, old body Lower-case $11\frac{1}{2}$

THIS LIGHTER FACE OF TITLE is now preferred for the side-heads of Book Work. It is not at all Gloomy and is very Readable
Capitals $18\frac{1}{2}$ 10-point (one-nick), old body Lower-case $13\frac{1}{2}$

FAT-FACED TYPE IS NOT DURABLE
The Impression needed to give strong Black to thick Strokes gradually breaks down serifs
Capitals 20 10-point (three-nick), old body Lower-case $14\frac{1}{2}$

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Types of the De Vinne Press

JOHN HANCOCK
From the Keystone Type Foundry

TWO SHAPES ARE PROVIDED for this very Bold Title Letter
Capitals 14 8-point Lower-case 12

ONE OF REGULAR WIDTH, One Condensed Shape
Capitals 18 10-point Lower-case 15

THEY ARE CAST TO Line One with Another
Capitals 1934 12-point Lower-case 1613

LETTERS OF TWO Different Series
Capitals 2313 14-point Lower-case 1913

MAY APPEAR in the same Line
Capitals 2834 18-point Lower-case 2323

Same Word
Capitals 7823 48-point Lower-case 6514

WITHOUT Impropriety
Capitals 3614 24-point Lower-case 3013

CLUMSYY Divisions
Capitals 4413 30-point Lower-case 3634

FALSE Spacing
Capitals 5412 36-point Lower-case 45

ARE Avoided
Capitals 6623 42-point Lower-case 5423

286
Title or Fat-Face

John Hancock Condensed
From the Keystone Type Foundry

To give boldness to the advertisements
Capitals 19 1/4 18-point
Lower-case 16 1/3

Do not huddle fat types closely
Capitals 24 3/4 24-point
Lower-case 20 3/4

Display needs relief of white
Capitals 29 1/3 30-point
Lower-case 24 3/4

A huddle of bold type prevents contrast
Capitals 36 1/2 36-point
Lower-case 31

Small type between
Capitals 44 42-point
Lower-case 36 1/2

Gives the needed distinction
Capitals 52 48-point
Lower-case 43 3/4

287
Types of the De Vinne Press

COPELEY
Boston
Eight Faces on Four Bodies. No lower-case

SERIFS BRACKETED

Capitals 98
48-point, old body
Small capitals 74

BOLD TYPE FOR DISPLAY

Capitals 72
36-point, old body
Small capitals 59

A SUGGESTION OF SIGNBOARDS

Capitals 58
24-point, old body
Small capitals 43\frac{1}{2}

HAS ORIGINALITY LETTERS AND FIGURES

1 2 3 4 5 6 7 8 9 0

Capitals 44
20-point, old body
Small capitals 35

288
Italic Faces
ITALIC is used for running titles, subheads, and emphasized words of book pages in lines where no other style would be acceptable. In job work the lower-case series of a large size should be preferred to its capitals, which often show unpleasant gaps at the meeting of letters that unavoidably have different angles of inclination. These irregularities are now more successfully concealed or evaded in Modern faces than in the so-called Caslon Old-style. The lighter faces of Modernized Old-style need more white space about them than the Caslon. Most merchants prefer their printed circulars in a large and readable italic to any form of typographic script.

Avoid the selection of Modernized or Caslon Old-style for any line of capitals that requires arabic figures. The figures furnished by the type-founders answer their purpose well enough in lower-case composition, but they do not line and are absurdly small and insignificant when used with capital letters. The continued use of roman numerals for dates or amounts in the few lines of display required in book work is the result of a confirmed dislike of the unsymmetrical figures that accompany every font of Old-style.

Italic rarely finds employment as the text type for a standard book, but it is occasionally selected for prefaces and introductions to texts in roman letter. One of the recent novelties in book work is the use of italic for side-notes in places where its kernal letters are unduly exposed and liable to be broken. The unpleasing contrast of upright arabic figures which may have to be used for marks of reference in side-notes is another objection.

Another novelty is the selection of italic in running titles and in display work for the articles, prepositions, and other unimportant words of a sentence. Old-style Italic is the face preferred for this purpose. It seems to be the unconsidered imitation of a practice made by impoverished printers of the seventeenth century, who had to resort to italic when there were no sorts in a case of roman for the proper composition of the book. There is no good reason why a practice should be maintained which is really an evidence of poverty and not of art or skill.

Specimens of the smaller sizes of the regular italics usually furnished with fonts of roman, can be seen with their mated romans in this book on pages following 133.

291
Italic Types of the DeVinne Press

CASLON OLD-STYLE ITALIC

Consideration is always given to

THESE QUAIN'T LETTERS

In any kind of Composition

<table>
<thead>
<tr>
<th>Caps.</th>
<th>22-point.</th>
<th>Lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>A. T. F. Co.</td>
<td>17</td>
</tr>
</tbody>
</table>

1234567890

Some of the Characters are

ACTUALLY STARTLING

from their Quaintness of Shape

But all are Readable

<table>
<thead>
<tr>
<th>Caps.</th>
<th>24-point.</th>
<th>Lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>A. T. F. Co.</td>
<td>19</td>
</tr>
</tbody>
</table>

Note & T and Y.

DOUBLED LETTERS

are made for all the sizes

as in fi ff ffi fl ffl

<table>
<thead>
<tr>
<th>Caps.</th>
<th>28-point.</th>
<th>Lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>A. T. F. Co.</td>
<td>23</td>
</tr>
</tbody>
</table>

292
Italic Types of the DeVinne Press

CASLON OLD-STYLE ITALIC
From the American Type Founders Co.

Its Figures are not SYMMETRICAL
not mates for Capitals

Capitals 58 36-point, old body  Lower-case 30

Capitals only are UNPLEASING
Too many Gaps

Capitals 61 40-point  Lower-case 35

The Lower-case is CHARMING

Capitals 69 48-point, old body  Lower-case 36

293
Italic Types of the DeVinne Press

MODERNIZED OLD-STYLE ITALIC

This font of No. 20 Italic has CAPITALS WITH SWASHES for A B D M P R V. It has no Italic Figures but has Accents.

Capitals 30\textsuperscript{1/2} 18-point, old body. Bruce Lower-case 16\textsuperscript{3/4}

Although a thin letter, it is AS PLAIN AS ROMAN More Readable than Script Has no Inclined Figures.

Capitals 38\textsuperscript{3/4} 22-point, old body. Bruce Lower-case 22\textsuperscript{1/3}

Italic is usually the FACE SELECTED for Emphasis or Display

1 2 3 5 6 7 9 0

Capitals 48 23-point, old body. M. & R. Lower-case 26\textsuperscript{1/2}

294
Italic Types of the DeVinne Press

MODERNIZED OLD-STYLE ITALIC

INCLINATION of Kerned Letters not Excessive

Capitals 57 36-point, old body. Bruce Lower-case 29 2/3

For smaller sizes of Italic see specimens of Roman on pages following 133

ThinSpacing for Letters that are CROWDED

1 2 3 4 5 6 7 8 9 0

Capitals 71 2/3 48-point, old body. M. & R. Lower-case 43

295
Italic Types of the DeVinne Press

TITLE ITALIC

A TITLE ITALIC OF LIGHT FACE is often selected for Subheadings
All the Light faces have figures

Capitals 25 12-point, No. 143, old body. Bruce  Lower-case 17\{\frac{1}{2}\}

THIS BOLD-FACED ITALIC ON 18-point body, a mean mate for Great-primer No. 13, may serve for a Title type

Capitals 28\{\frac{1}{2}\} 18-point, old body. Bruce  Lower-case 17\{\frac{1}{2}\}

THE LIGHT FACE OF TITLE Italic is often preferred in Newspapers and Circulars for paragraphs that are intended to have More Distinction than words in the regular Italic Type of Small Size.

Capitals 12\{\frac{1}{2}\}  Lower-case 8\{\frac{1}{2}\}
6-point, old body. Bruce

IT IS A CLEARER TYPE than the No. 141 Style, but the effect will be much Improved if Leads are freely used between Lines.

Capitals 16  Lower-case 10\{\frac{3}{4}\}
8-point, old body. Bruce

Intermediate sizes of bold Italic may be found in the Italics of the No. 13 roman face of the Bruce Foundry. The thicker Italic of that No. 1 series is now out of use.

THESE TITLE ITALICS DO NOT LINE WITH Standard Faces of Roman Type They were planned before the Lining System was introduced

Capitals 19\{\frac{3}{4}\} 10-point, old body. Bruce  Lower-case 13\{\frac{1}{2}\}
Italic Types of the DeVinne Press

TITLE ITALIC
From the Bruce Type Foundry

FAT FACE of GREAT BOLDNESS
Thick Stems United with Thin Lines
None of the Fatter Faces have Figures

Capitals 27$\frac{1}{4}$ 12-point No. 141, old body  Lower-case 17

ENTER A PLEASING
never a type after much wear. Its serif's break down. Thin Lines show gaps, and its counters choke with ink.

Capitals 19  Lower-case 12$\frac{1}{2}$
6-point No. 141, old body  8-point No. 141, old body

A PARAGRAPH SET SOLID IN FAT FACE
is not so attractive as if set in Light Face

Capitals 213$\frac{1}{4}$  10-point No. 141, old body  Lower-case 14$\frac{1}{2}$

THIS BOLD-FACE ITALIC was
for Side or Cut-in Notes. Of this font
bought for service as a proper letter for
Cut-in Notes upon an octavo page of
large type, but it is not recommended
we have two job cases. It was bought for
for the use in the side notes of pages for School Books. Useful for that service.

Capitals 123$\frac{1}{4}$  6-point, old body. Farmer  Lower-case 9

INCLINED ROMAN

This is ordinary Roman of slanting form but without any of the customary mannerisms of Italic. It was designed by L. B. Benton of the American Type Founders Co. for special service. Select it only when specially requested, and do not allow it to be mixed with any of the regular styles of italic.

Capitals 16  10-point  Lower-case 11$\frac{1}{2}$
Italic Types of the DeVinne Press

TITLE ITALIC
From the Bruce Type Foundry

ITALIC of Old Fashion
Capitals 33\(\frac{1}{2}\)  22-point, old body  Lower-case 21\(\frac{1}{2}\)

PLAIN and pleasing
Capitals 49\(\frac{1}{2}\)  23-point, old body  Lower-case 29

USEFUL Type for Display
Capitals 61\(\frac{1}{2}\)  36-point, old body  Lower-case 35\(\frac{2}{3}\)

HARVARD ITALIC
Boston Type Foundry

Although classed with Title Types, it is a trifle bolder than the italics of the Didot Face and of the bold-faced Roman in favor before 1825. Good for Jobbing, but not for Books.
Capitals 16  9-point  Lower-case 12

AN ATTEMPT TO MAKE a useful intermediate between the plain italic of ordinary Roman Type and Fat-faced or Title Type. Not neat in Books.
Capitals 19\(\frac{1}{2}\)  12-point  Lower-case 13\(\frac{1}{2}\)  298
ITALIC Types of the De Vinne Press

ELONGATED ITALIC

FRENCH FACE on Slanting Bodies

1234567890

Capitals 54\(\frac{1}{2}\) 48-point, old body. Bruce Lower-case 43

ANTIQUE ITALIC

Is the name given by the type-founder to this squared letter with thick stems and stubby serifs. Once a favorite with advertisers, but now seldom required. Has figures.

Capitals 30 12-point, old body Lower-case 20\(\frac{1}{2}\)

299
Italic Types of the DeVinne Press

CHELTENHAM BOLD ITALIC
From the American Type Founders Co.

CHELTENHAM BOLD ITALIC retains some of the peculiarities of the Cheltenham Old-style Roman, but its general effect is that of an improper mate, for it was made a type of bold display and not a text type. Its characters are broader, its lower-case much coarser, than its Roman prototype. It gives useful service in showy advertisements, but it is not acceptable in books or even in fine job work. The smaller sizes may be approved for sub- and side-headings, and even as a text type for small paragraphs, but the larger sizes are not of good service in books of fine printing.

Capitals 11\text{\textfrac{1}{2}} Lower-case 8\text{\textfrac{1}{4}}
6-point

THE ITALIC FORM OF LETTER generally accepted as a connecting link between upright Roman and inclined Script is supposed to have all the clearness of the first with some of the graces of the last-named style. Advertisers fancy it for its visible departure from the formality of Roman letter, in the belief that the inclination that gives emphasis to italicized words in a roman text will be as forceful in lines of display.

Capitals 13\text{\textfrac{1}{4}} Lower-case 9\text{\textfrac{1}{4}}
8-point

A CONCLUSION NOT ALWAYS CORRECT
A line of Inclined Type as the heading of a Paragraph or as a line of display in Open Composition at once attracts the eye by its unlikeness to the Roman Forms about or below it. If quick arrest of attention is the only purpose, Italic is wisely selected.

Capitals 17\text{\textfrac{1}{2}}
10-point
Lower-case 12\text{\textfrac{1}{4}}

DOES ONE LINE OF ITALIC
Interjected in many lines of Vertical Type improve the general effect of the Composition? Does it not weaken harmony and symmetry? Is it not a False Note in Music intended for its harmony?

Capitals 19\text{\textfrac{1}{3}}
12-point
Lower-case 13\text{\textfrac{1}{4}}

OTHER ATTEMPTS TO CHANGE
Structure of Form in Letters have been rejected. Backslope types that lean backward, and Italian niceties that transpose thin and thick strokes, are now entirely out of favor.

Capitals 23
14-point
Lower-case 16\text{\textfrac{1}{4}}
300
Italic Types of the De Vinne Press

CHELTENHAM BOLD ITALIC
From the American Type Founders Co.

**TYPES MOST APPROVED**
by ordinary readers are upright and of simple structure

<table>
<thead>
<tr>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals</td>
<td>29(\frac{2}{3})</td>
</tr>
<tr>
<td>Lower-case</td>
<td>20(\frac{1}{4})</td>
</tr>
<tr>
<td>18-point</td>
<td></td>
</tr>
</tbody>
</table>

**MANY ORIENTALS**
Sanscrit, Chinese, Hebrew are straight and square

<table>
<thead>
<tr>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals</td>
<td>37</td>
</tr>
<tr>
<td>Lower-case</td>
<td>25(\frac{1}{2})</td>
</tr>
<tr>
<td>24-point</td>
<td></td>
</tr>
</tbody>
</table>

**FEW SLANTS IN**
the characters of
the early languages

<table>
<thead>
<tr>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals</td>
<td>45(\frac{1}{4})</td>
</tr>
<tr>
<td>Lower-case</td>
<td>31(\frac{1}{8})</td>
</tr>
<tr>
<td>30-point</td>
<td></td>
</tr>
</tbody>
</table>

**ARMENIAN**
Preserves its Slant

<table>
<thead>
<tr>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals</td>
<td>57</td>
</tr>
<tr>
<td>Lower-case</td>
<td>37(\frac{1}{2})</td>
</tr>
<tr>
<td>36-point</td>
<td></td>
</tr>
<tr>
<td>301</td>
<td></td>
</tr>
</tbody>
</table>
ITALIC Akin to Script

ATTRACTIONESS is not always increased in an advertisement by the use of a new and queer type which may startle the reader on its first presentation. When other advertisers make free use of the same type, the possible coarseness and imperfections of the design become glaring and offensive. It soon becomes hackneyed and goes out of use. An examination of the type-founders' specimen books of the last century will show hundreds of faces then approved and now unsalable. The finical, fantastical and florid, as well as the needlessly coarse, are no longer tolerated, but the letters of simplicity and symmetry there shown are now in greater favor than ever.
ITALIC Types of the DeVinne Press

POST No. 2 ITALIC

THE OLD ORDER CHANGES.
Good form in type and symmetrical arrangements of composition do not find favor now with some advertisers. They seek uncouth types and careless type-setting, apparently in the belief that the Hasty Reader will see artistic freedom in slovenly types and careless workmanship.

Capitals 13 Lower-case 9
6-point. A. T. F. Co.

THIS POST OLD-STYLE
Italic was designed as a mate for the Post Old-style of upright form. It has some swash letters and a few Old-style characteristics, but it is of a lighter face than the roman.

Capitals 15 Lower-case 11
8-point. A. T. F. Co.

IT IS IN ORDER for any participant of a masquerade to appear as a count or a coal-heaver, as a circus clown or a clerical of the Church. It is certain that all who are uncouthly dressed will attract attention. Is it not also certain that a preference for coarseness is rated an indication of personal taste?

Capitals 18
10-point. A. T. F. Co. Lower-case 13

ADVERTISERS OF THE PAST
Hoped to merit special consideration through the neatness of Types and Composition

Capitals 31
18-point. A. T. F. Co. Lower-case 21

SOME ADVERTISERS NOW
Hope to attract attention and secure custom through uncouth letter

Capitals 27
14-point. A. T. F. Co. Lower-case 19

TYPES OF GREAT IRREGULARITY
Sometimes of Studied Slovenliness of Form, now find Appreciative Buyers and Readers

Capitals 21
12-point. A. T. F. Co. Lower-case 15
Italic Types of the DeVinne Press

POST No. 2 ITALIC

REELING TYPES
Mate badly with upright

Capitals 41 24-point A. T. F. Co. Lower-case 27

Not all italics are thin and condensed. There are a few forms of broad face, but they are arbitrarily excluded from strict book work, and find most use in law blanks, business forms, and ceremonial printing. Law italics are of light face and not disfigured with the eccentricities of form that are annoying to many readers. The sizes we have are on 8- and 10-point body.

Another style is known as Hair-line or Lithographic, of which we have five sizes. Another style in two sizes, fanciful but readable, is known as Venetian. Inclined Roman on 10-point body may be rated as italic.

Display lines of Italic Capitals in all the larger sizes should call for unequal spacing between the letters that are too close. A B or I W may seem too close. W I or V A may seem too far apart. In composition attempt should be made to keep the thick strokes equally distant by irregular spacing.

The ungainly gaps between some capital letters of Italic and the too close meeting of other letters in some specimens show the types as they have been cast by the founders. In an over-crowded line of words these faults cannot be corrected by the compositor, but they may be in the line that is not crowded. When the spacing of a line is fairly wide, thin leads or spaces of cardboard may be inserted to keep the thick strokes or stems of meeting letters at proper distance. When a wide gap appears between two capitals, in a line that has enough of blank space, space other capitals of the line to hide this defect. Do this in composition, before the fault is marked by proof-reader or author.

One swash letter is enough in one word. Avoid repetition; when two meet the effect is disagreeable.

304
Italic Types of the DeVinne Press

NIAGARA
From the Keystone Type Foundry

ITS SIMPLICITY
Never becomes Wearisome

Capitals $37\frac{1}{4}$ 30-point Lower-case $28\frac{1}{3}$

NIAGARA
From the Keystone Type Foundry

I$ is the name given by the Keystone Type Foundry to their series of inclined type of very bold face, which is here shown in eight sizes from 6-point to 30-point. Each size has figures of regular form and full height. Although condensed, it is a very readable letter. The matrices for each letter have been carefully fitted and proximate types in any combination do not show ungainly gaps or occasional interference. Nor has any attempt been made by the designer to add eccentricity of form or decorative flourishes to any character. For this reason it is much esteemed by advertisers and job printers as a useful letter for general service. A hasty reader can take in the intent of the writer at first glance. He is not annoyed by the peculiarities of flourishes or novel shapes which, in some faces of type, lead him to forget the sense of words and to study the notions of the designer.
MIRABEAU’S EXHORTATION:
BE BOLD! BE BOLD! BE BOLD!
But not Overbold.

A full page of roman type set in solid lower-case does not attract the hasty reader. It has no salient feature. Its lines are of the same length and each line repeats familiar letters that have no charm of novelty. If the page has one or more paragraphs, the reader’s eye instantly seeks the white space at the beginning or ending of the paragraph as a welcome break to monotony. The method of occasionally alternating the lines of black print with a little of plain white is approved by all readers. It gives distinction and ease in reference to verses of the Bible, to lines of poetry, to entries in a dictionary, etc.

THIS IS RUSKIN’S REMARK:
The eye is not saddened by
A QUANTITY OF WHITE
But it is saddened and should be greatly offended by a QUANTITY OF BLACK.

306
Italic Types of the DeVinne Press

NIAGARA

From the Keystone Type Foundry

THE ITALIC USUALLY FURNISHED AS A PART OF A ROMAN FONT

It is often disliked by the critical reader because it is too faint and feeble to show proper emphasis on a specified word or phrase. Firmer lines and a Bolder Face are needed in many kinds of printing.

Capitals $8^\frac{2}{3}$ 6-point Lower-case $6\frac{3}{4}$

THE SMALL CAPITALS OF THE SMALLER SIZES

Of roman type are not, as a rule, in any way more pleasing as readable letters. They are fitted too close, and often need hair-spacing to give them a proper distinction.

Capitals $10^\frac{2}{3}$ 8-point Lower-case 8

AN INCLINED LETTER IS PREFERRED

By many writers as it gives this desired distinction to some words.

Capitals $13^\frac{1}{3}$ 10-point Lower-case $10\frac{1}{4}$

INCLINED TYPES OF BOLDNESS

Are now made for Gothic, Antique, and Fat-faced Styles of Type as well as for a modernized form of Black-letter.

Capitals 15 12-point Lower-case $11\frac{1}{2}$

THE ITALIC OF ROMAN FONTS

Is preferred for the Running Title and Subhead.

Capitals $18^\frac{2}{3}$ 14-point Lower-case $14\frac{1}{2}$

ITALIC OF BOLDER STYLES

Is always a favorite with Advertisers.

Capitals $23^\frac{1}{3}$ 18-point Lower-case $17\frac{3}{4}$

CONTRAST OF SHAPE

Is demanded as well as Size.

Capitals $30^\frac{1}{3}$ 24-point Lower-case $23\frac{1}{3}$

307
Italic Types of the DeVinne Press

**RECORD**

*Record* is the name given to a hair-line italic of remarkable beauty and delicacy, that is furnished in a series of five sizes of capital letters for ceremonial typography.

- **Capitals 13**
  - 10-point, old body. Boston T. F.

*It mates well with all the other styles of hair-line italic or thin scripts.*

- **Capitals 16**
  - 12-point, old body. Boston T. F.

*Is of good service on paper covers of ornamented pamphlets.*

- **Capitals 21\(\frac{1}{2}\)**
  - 18-point, old body. Boston T. F.

*To show dainty printing.*

- **Capitals 30\(\frac{1}{2}\)**
  - 24-point, old body. Boston T. F.

**Figures made for all the sizes.**

- **Capitals 41\(\frac{1}{2}\)**
  - 36-point, old body. Boston T. F.

308
Italic Types of the De Vinne Press

HAIR-LINE GOTHIC ITALIC
From the Boston Type Foundry

IN NOTE AND LETTER HEADINGS OR CIRCULARS
the names of Officers, Directors, and Leading Officials are sometimes required to be set close in very small type. It may seem more becoming, when these names are set in an inclined letter, to make them in inclination with the Script that has been selected for the text or for a large line of display. This Gothic Italic is a favorite for this purpose.

Capitals $8\frac{3}{4}$ 6-point, old body Lower-case $6\frac{1}{2}$

NO STYLE OF TYPE IS MORE READABLE
than a clean-cut Roman Lower-case, but to many Buyers of Printing, Roman is too plain and lacks distinction. The Free Graces of Engraved Lettering are preferred, and this Hair-line Gothic is one of the substitutes made to please that demand. It is indistinct enough to please the taste that prefers feeble expression.

Capitals $10\frac{1}{2}$ 8-point, old body Lower-case $7\frac{3}{4}$

GOTHIC ITALIC No. 2
From the American Type Founders Co.

ANY LONG LIST OF NAMES, PLACES, OR MERCHANDISE
ordered to be arranged in columns is neatly presented when it is set in a readable but unobtrusive type like this Gothic Italic. Its composition may be in Capitals or lower-case. Useful in Catalogues of Books that must be set with great compactness. It has French Accents for Lower-case. We have one job case.

Capitals $10\frac{1}{4}$ 8-point, old body Lower-case $8\frac{1}{4}$

THIS NO. 2 FACE OF GOTHIC ITALIC
from the American Type Founders Co., can be used in combination with the preceding series. It does not fill the body and has no kerned or overhanging letters. It has Figures and a full supply of French Accents for Lower-case.

Capitals $12\frac{1}{2}$ 10-point, old body Lower-case $9\frac{3}{4}$

309
Italic Types of the De Vinne Press

GOTHIC CONDENSED ITALIC
From the Bruce Type Foundry

THIS LIGHT-FACE OF INCLINED GOTHIC
Finds favor in Job Printing as a Proper Type of Display when Display is required in a composition of Script or of ordinary Italic. It harmonizes

<table>
<thead>
<tr>
<th>Caps</th>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Capitals 12</td>
<td>8-point, old body</td>
</tr>
</tbody>
</table>

CAN BE USED AS TEXT LETTER
in the smaller sizes for the Composition of Note and Letter Circulars and for Mercantile Blanks. Of this size we have one job case and a sort case for extra capitals

<table>
<thead>
<tr>
<th>Caps</th>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Capitals 15</td>
<td>10-point, old body</td>
</tr>
</tbody>
</table>

SHOWS BEST WHEN LEADED
Leads are needed for some of the Lower-case Sorts as are Kerned or Overhang the Body

<table>
<thead>
<tr>
<th>Caps</th>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Capitals 19</td>
<td>12-point, old body</td>
</tr>
</tbody>
</table>

THE HUDDLING OF TYPES
By the Neglect to Lead them between the lines is a Damage to its Legibility

<table>
<thead>
<tr>
<th>Caps</th>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Capitals 22(\frac{1}{2})</td>
<td>16-point, old body</td>
</tr>
</tbody>
</table>

SPACE BETWEEN LINES
At least as much as between words

<table>
<thead>
<tr>
<th>Caps</th>
<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Capitals 27(\frac{1}{2})</td>
<td>20-point, old body</td>
</tr>
</tbody>
</table>
Italic Types of the De Vinne Press

HAIR-LINE ITALIC

Bruce

Has a more delicate Face

WITH MUCH SHARPER HAIR-LINES

It is a style that gives Useful Service in Pamphlets for the Mottos and Extracts that are needed on otherwise Blank Pages

We have one job case of this size

Capitals 15\frac{1}{2} 10-point, old body Lower-case 10\frac{3}{4}

This Large Size on Pica is graced with

MA NY SWASH LETTERS

that find frequent use in Cards, Billet Notes, and other printing of like nature for Assemblies of Ceremony

Capitals 24\frac{1}{4} 12-point, old body Lower-case 17

ENGRAVERS' ITALIC

Bruce

IT WILL BE DIFFICULT to give good reason for the needless Strokes and Curves added to some of these Letters. They have not made the letter Clearer or more Graceful; they have served to make the letters perplexing. Use it only on request

Capitals 13\frac{1}{4} 6-point, old body Lower-case 8\frac{1}{2}

ATTEMPTS TO IMPROVE the Shapes of Type by "Artistic" Touches are seldom successful, or approved by readers

Capitals 20 10-point, old body Lower-case 12\frac{3}{4}

THIS STYLE OF ITALIC is inclined at a low angle, and has unavoidable kerns with other eccentricities that are now not approved

Capitals 23 12-point, old body Lower-case 15\frac{1}{4}

311
Italic Types of the DeVinne Press

ALDUS ITALIC

AN ECCENTRICITY
From the Pacific State Type
Foundry of San Francisco

Capitals 35½  24-point  Lower-case 24

HAS CONNECTED LETTERS
Two forms of the Capital A A
Quaint Figures and Peculiarities show

1 2 3 4 5 6 7 8 9 0

Capitals 27  18-point  Lower-case 17½

SOME ORIGINALITY OF DESIGN
And Freedom from the Old Restraints that have been imposed by usage on the construction of Alphabetical Letters. Serviceable for Notes and Tickets and in some pamphlets, but not at all commendable in Book Work

Capitals 17  12-point  Lower-case 12

312
Italic Types of the DeVinne Press

LITHOGRAPHIC ITALIC

This Style of Italic is broader than the Law Italic. It has much more FREEDOM IN CONSTRUCTION An acceptable letter for short notes

Capitals $27\frac{1}{2}$ 12-point, old body. Farmer Lower-case $19\frac{1}{2}$

The Merit of Plainness is added to that of Delicacy ALWAYS READABLE Preferred to Script Type

Capitals 39 18-point, old body. Farmer Lower-case 26

Its Broad Letters often FILL A MEASURE without Extra Spacing No Figures to this font

Capitals 48 22-point, old body. Farmer Lower-case $28\frac{1}{2}$
Italic Types of the DeVinne Press

LAW ITALIC

The Italic usually sold as the Mate of Roman Type is a Condensed Letter that may be, and often is, much disliked in all its smaller sizes when it has been selected and set for LEGAL OR MERCANTILE PRINTING

This Law Italic was purposely made with a Broader and More Readable Face to meet the need for a Plainer Type. Of this we have Three Job Cases with Ordinary Accents.

Capitals $16\frac{1}{2}$ 8-point, old body. Farmer Lower-case $12\frac{1}{2}$

It was soon found that the Broadening of the Lower-case Series of Law Italic called for Wider Spacing between Words and also between Lines. It is not pleasing when set solid.

TO MAKE SURE OF THE USE OF A LEAD the Brevier Face here shown was cast on the Long-primer body to give this needed legibility. Of this font we have one pair of cases with the Ordinary Accents for French and Spanish.

Capitals $16\frac{3}{4}$ 8-point on old 10-point body. Farmer Lower-case $11\frac{3}{4}$

A Larger Face of this Law Italic on Long-primer body has been much liked for BANKERS' AND MERCHANTS' LETTERS.

It is as plain as Roman and is preferred by many to Roman. To some buyers it is more acceptable than ordinary Scripts.

Capitals $19\frac{1}{2}$ 10-point, old body. Farmer Lower-case 14

314
Italic Types of the De Vinne Press

ITALIC ENGRAVERS' OPEN
From the Farmer Type Foundry

ITALIC ENGRAVERS' OPEN IS ANOTHER IMITATION
Of a style used by line engravers of the early part of the
nineteenth century in the lettering of their more elaborate inscrip-
tions. Its simplicity and delicacy warrant its employment with propriety
as a text letter in any kind of ceremonial job work and even as a type
of display or of emphasis in a text of inclined Script.
Capitals 13 6-point, old body Lower-case 83/4

THE BUSINESS CARDS AND CIRCULARS
Of persons in semi-professional business, as well as those of
Milliners and of all Dealers in Dainty Wares that appeal
to Feminine Tastes, can be presented in this style of type in
a much more appropriate manner than by rough lettering.
Capitals 161/2 8-point, old body Lower-case 111/4

IT SHOWS REFINEMENT
In the Selection of Type that is never conveyed
to a critical reader by a card or circular
printed in a Mechanical Script or
in any Letter overloaded with
Fantastical Ornament.
Capitals 191/2 10-point, old body Lower-case 133/4

THE DIFFERENT SIZES
of this face can be combined by
special justification in one line with
pleasing results. Always prefer
lower-case. Lead the lines.
Capitals 241/2 12-point, old body Lower-case 171/2

315
Italic Types of the DeVinne Press

SHOW-CARD
From the Bruce Type Foundry

**COMPRESSSION**
Has not made it obscure
Capitals 48½ 36-point, old body. Bruce Lower-case 28

**WORSE FASHIONS**
Are finding present popularity
Capitals 36 24-point, old body. Bruce Lower-case 21

**THESE ODDITIES**
Do not interfere with its evident Readability
Capitals 26½ 18-point, old body. Bruce Lower-case 15½

**IT IS NOT A FIT LETTER FOR BOOKS**
Too fanciful for that application, but is of service in Job Printing. It is well adapted for Note and Letter Circulars in which one paragraph of Greater Display may be needed in a text of plain Roman or Script Type.
Capitals 14³⁄₄ 10-point, old body. Bruce Lower-case 9¹⁄₄

**SHOW-CARD**
Is a helpful letter
Capitals 68½ 48-point, old body. Bruce Lower-case 40
ITALIC TYPES OF THE DEVINNE PRESS

SHOW-CARD
From the Bruce Type Foundry

THE NAME given to this Face of Italic. Attempt is here made to add to the Simplicity of the Italic some of the Graces that are quickly made by Penmen in their Free-hand Lettering on Cards and Paper Boxes. It has Conjoined Letters, as in @& @ in® of by, etc., on all sizes. Its figures are remarkably broad and clear. Will be found a useful type for Pamphlet Covers, for it makes Bold Display even in its pleasing departure from standard shapes. Unlike some new fashions, it does not suggest studied slovenliness and a disregard of established usage.

1234567890

ITS CONJOINED LETTERS
Approved in Bill-heads, Receipts, and Mercantile Printing.
Capitals 191/2 12-point, old body. Bruce Lower-case 111/2

317
Italic Types of the De Vinne Press

VENETIAN

Here is a style of type that combines the Simplicity of plain Old Style Italic with its Swash Letters, and with a peculiar Reversion of Thin and Thick Strokes AFTER AN OLD ITALIAN FASHION

But the changes are attached in a graceful and Inoffensive Manner, so that they do not make the new style offensive by uncouthness or in any way fantastical. It has Figures that mate with Lower-case.

Capitals 19⁵/₁₂ 12-point, old body. Bruce Lower-case 13

This Venetian Italic has received the Full Approval of Discreet Buyers of Printing as a Fit Type for Circulars, Cards, Letters, and Tickets of Invitation to

SOCIAL GATHERINGS

that have to be prepared in haste and cannot be printed quickly enough by the Slower Methods of Lithography or of Copperplate. Its Figures not so tall as its Capitals.

Capitals 27⁵/₁₂ 18-point. Bruce Lower-case 16
Italic Types of the De Vinne Press

JENSON ITALIC

JENSON ITALIC HAS OLD-STYLE FEATURES
Including Swash Letters for a few capitals. Its Arabic Figures are of Full Height; they Line with one another and are good Mates for its Capitals or Lower-case. It was designed as the proper mate of the vertical type of that name shown on advanced pages in a series of many sizes.

<table>
<thead>
<tr>
<th>Size</th>
<th>Capital</th>
<th>Lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 1/4</td>
<td>A. T. F. Co.</td>
<td>8 3/4</td>
</tr>
</tbody>
</table>

When the Smaller Sizes of this Style are selected as a text-letter for a Note or Letter Circular, lead the Paragraphs. Words need not be widely spaced, but the appearance of the style is much improved when a fair white space is maintained between the lines.

<table>
<thead>
<tr>
<th>Size</th>
<th>Capital</th>
<th>Lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>14 3/4</td>
<td>A. T. F. Co.</td>
<td>10 1/4</td>
</tr>
</tbody>
</table>

THE SMALLER SIZES
Of Jenson Italic are approved as Useful Substitutes for the regular Italic that accompanies fonts of Roman Type. They have firm lines and are easily readable, even when printed in the pale ink that seems to be now in fashion.

<table>
<thead>
<tr>
<th>Size</th>
<th>Capital</th>
<th>Lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>A. T. F. Co.</td>
<td>12 1/4</td>
</tr>
</tbody>
</table>

APPROVED BY ADVERTISERS
Job Printers frequently select this face for Bill-heads, Receipts, and Mercantile Forms that have to be supplemented with words in writing. Its inclination favors the addition of written words.

<table>
<thead>
<tr>
<th>Size</th>
<th>Capital</th>
<th>Lower-case</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>A. T. F. Co.</td>
<td>16 1/2</td>
</tr>
</tbody>
</table>
Italic Types of the De Vinne Press

DE VINNE ITALIC
Central Type Foundry

WHY SHOULD LETTER-PRESS PRINTERS
Try to imitate mannerism of Lithography or Copperplate? The three arts are distinct in theory and process, and not to be harmonized. Copperplate and Lithography best fitted for maps, ornament and pictorial illustration; types for strength, simplicity and facile adjustment of letters and words.

Capitals 15
10-point
Lower-case 11

TYPES NEED BUT LITTLE BRACING
From other branches of Printing. For more than four hundred years they have preserved the Literature of the World, with trifling aid from engraving or photography. Typography still keeps its place at the head of all the Graphic Arts.

Capitals 19
12-point
Lower-case 14\textsuperscript{1/2}
Gothics and Runics
# Gothics and Runics

## LINING GOTHIC

A. T. F. Co.

<table>
<thead>
<tr>
<th>Style of Type</th>
<th>This Gothic of Big Face Agrees with Small Faces in Adjacent Rows of Type</th>
<th>This Gothic Often Requested for Many Kinds of Job Printing. It Is Preferred for Cards, Tickets, Notes and Letter-Heads, for Lists of Names and Things in Circulars.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 9</td>
<td>No. 13</td>
<td>No. 10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Do Not Put Thick Face Brass Rule Around the Squares of Attenuated Type When the Letter Is Feebler Than Rule</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Series of Lining Gothics from American Type Founders Company Has Five Faces, But All Are Cast on 6-Point Body So That They Will Line With One Another, Without Special Justification, in Any Combination. They Can Be Used with Satisfaction in Narrow Measures.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nos. 9, 10, 11, 12, 13 Combined</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type of Notable Indistinctness. Of Some Value in the Imprint but Not a Fit Type in a Line to Explain a Cut</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>This No. 2 Face Is a Trifle Larger &amp; Is Amply Distinct. But It Is a Frail Letter That Needs Care in Handling</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>This Is Much Bolder. It Is Often Used in Plain Job Work of Circulars &amp;c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 3.</td>
</tr>
</tbody>
</table>

The sizes here numbered NOS. 1, 2, 3, 4 are cast on nonpareil or 6-point body to line with one another and with a correlated series of firmer face numbered 9, 10, 11, 12, 13. These fonts have upright lines, but an intermediate series, numbered 5, 6, 7, 8, have backward slanting letters known as Backslope Gothic. See Page 337

No. 4

328
Types of the DeVinne Press

GOTHICS

A FULL ALPHABET OF LOWER-CASE

and Figures are furnished with this font of Pearl Gothic. This face has been
found a useful substitute for ordinary italic in the composition of matter in
which it is necessary to crowd a deal of matter in small space as in indexes,
advertisements and the descriptions of annotated illustrations, and yet give to
print modified display. Note that it has two nicks. Of this font we have Two
Job Cases. Do not mix with the three-nicked type of same foundry, which is a
trifle smaller in face and has no lower-case.

Capitals 10\frac{1}{2} \hspace{1cm} 5\text{-point, old body, 2 nicks, Conner} \hspace{1cm} \text{Lower-case 7}

THIS FACE OF PEARL GOTHIC, CAPITALS ONLY, HAS THREE NICKS ON THE BODY. IT IS
FROM THE OLD CONNER FOUNDRY. DO NOT MIX ITS CAPITALS WITH THE PEARL GOTHIC
OF TWO NICKS, WHICH HAS A SERIES OF LOWER-CASE, AND IS OF A LARGER FACE.

Capitals 9 \hspace{1cm} \text{Conner} \hspace{1cm} 5\text{-point, old body}

THIS VERY BOLD FACE OF PEARL GOTHIC

from the Farmer Foundry has lower-case and figures, and
Regular Accents for French. Of this font we have one and a
half cases and an Accent Case. It mates well with Farmer
Gothic, Nos. 2 and 3.

Capitals 11\frac{3}{4} \hspace{1cm} 5\text{-point, old body} \hspace{1cm} \text{Lower-case 8\frac{3}{4}}

The word Gothic is used by many persons as a proper synonym
for what is rude or coarse, unfinished or disagreeable. The name
was given with propriety many centuries ago to the work of the
barbarians who devastated the south of Europe, but now the
word has a new application. Gothic defines the most finished
forms of church architecture in which "stone is made to look like
lace" as well as to medieval manuscripts in which the general
somberness of the letter is redeemed by profuse ornamentation
with gold and bright color. In England Gothic type is called
Grotesque or Sans-serif.

324
Gothics and Runics

GOTHIC

SIX-POINT GOTHIC NO. 7
also from Farmer Foundry, is apparently of the same face as the Pearl Gothic of two-nicks of that foundry. But it is on the 6-point body and can be used, although it does not line with all faces of nonpareil or 6-point roman. Its capitals may be used to advantage in catch lines; its lower-case in the minor legend lines under small illustrations.

Capitals 9\textsuperscript{1/4} 6-point No. 7. Farmer Lower-case 6\textsuperscript{1/2}

SHOWS TO BEST ADVANTAGE
as a sub-heading when the line is short and surrounded by an abundance of white space

Capitals 21 10-point No. 3, old body. Farmer Lower-case 14

ITS SIMPLE CONSTRUCTION
without serifs and with plain and bold lines make it one of the most readable faces of type

Capitals 20\textsuperscript{1/2} 12-point No. 4, old body. Conner Lower-case 15

A SLIGHTLY EXPANDED FACE OF GOTHIC BUT WITHOUT FIGURES OR LOWER-CASE

Capitals 17 8-point No. 200, old body. Bruce

ANOTHER BROAD FACE OF CAPITALS ONLY

Capitals 19\textsuperscript{1/4} 10-point No. 200, old body. Bruce

HAS CAPITALS
SMALL CAPITALS

Capitals 52 28-point No. 5, old body. Farmer Small capitals 40

325
Types of the DeVinne Press

GROTESQUE GOTHIC

This series of Gothic capital letters consists of seven sizes, ranging from 6-point to 22-point. It is of skeleton or hair-line face, and the letters are fitted with unusual closeness.

6-point, old body  Capitals 9\textsuperscript{1/4}

It has no lower-case sorts, but its figures are of full height and good form and line neatly with the capital letters.

Capitals 10\textsuperscript{3/4}  8-point, old body  Small capitals 9\textsuperscript{1/4}

The name grotesque seems to be given to it to explain the presence of the few quirks added to a few capitals.

10-point, old body  Capitals 13\textsuperscript{1/2}

The sizes 8-, 12- and 14-point have a series of small capitals, and their small capitals also have figures.

Capitals 16\textsuperscript{1/4}  12-point, old body  Small capitals 13\textsuperscript{1/2}

A style of type of most use in type work of great lightness & delicacy.

Capitals 18  14-point, old body  Small capitals 16

This size has no small capitals.

18-point, old body  Capitals 22\textsuperscript{1/4}

Larger sizes need spacing.

22-point, old body  Capitals 28
Gothics and Runics

GOTHIC NO. 10
Cincinnati

ALL SIZES OF THIS NO. 10 GOTHIC SERIES HAVE FIGURES BUT THEY HAVE NO LOWER-CASE

Capitals $15\frac{1}{2}$ 8-point, old body

THE FACE WHOLLY COVERS THE BODY

Capitals $19\frac{1}{2}$ 10-point, old body

NO ROOM LEFT FOR A LOWER-CASE

Capitals 23 12-point, old body

ROOM FOR INTERIOR QUIRKS

Capitals 27 16-point, old body

INTENDED TO GIVE IT ADDITIONAL GRACE

Capitals 34 18-point, old body

SEEMS TOO SEVERE IN SIMPLICITY

Capitals $40\frac{1}{2}$ 22-point, old body

ARE QUIRKS OF REAL GRACE?

Capitals 52 28-point, old body
Types of the DeVinne Press

GOTHIC No. 127
American Type Founders Company

GOTHIC NO. 127 HAS A LARGE FACE ON A VERY SMALL BODY. NO SHOULDER. PLAIN FIGURES

Capitals 16\text{\textfrac{1}{2}} \quad \text{8-point}

ITS TEN-POINT SIZE IS ALSO LARGE
HERE ARE ITS BOLD FIGURES

1234567890

Capitals 20\text{\textfrac{1}{2}} \quad \text{10-point}

---

GOTHIC No. 123
American Type Founders Company

GOTHIC NO. 123 HAS A SMALLER FACE

Its lower-case sorts do not project over its body, and its capitals will line truly with many faces of regular roman. But it is exceedingly feeble in its general effect, and shows to best advantage when it is set for an entire paragraph. Its capitals are good for catch lines of pamphlets or running titles of long lines that are intended to receive much wear on long editions of presswork.

Capitals 13\text{\textfrac{1}{2}} \quad \text{8-point} \quad \text{Lower-case 9\text{\textfrac{3}{4}}}

THE TEN-POINT OF THIS FACE

has more firmness of face and is occasionally selected for paragraphs in a modified display and for short note circulars. It lines with many roman text types, but is not distinct enough for side headings. Here are its figures: 1234567890.

Capitals 16\text{\textfrac{3}{4}} \quad \text{10-point} \quad \text{Lower-case 12}
# Gothics and Runics

## LIGHT-FACE GOTHIC No. 201

### The Sizes from Six- to Twelve-Point

*The Light-Face Gothic No. 201* of the Bruce Foundry has for each size a complete series of lower-case sorts and figures. The figures are modeled on the old-style forms of uneven height and not on line with the capitals. This size, on nonpareil body, is in two cases, and it has lower-case sorts and accents.

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Lower-case Size</th>
<th>Sorts</th>
<th>Accent</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-point, old body. Bruce</td>
<td>7-point, old body. Bruce</td>
<td>Complete series of lower-case sorts and figure,</td>
<td></td>
</tr>
</tbody>
</table>

### It Lines Neatly with Some Romans

But it is not emphatic and makes but a feeble display with Roman.

This size also has some French accents.

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Lower-case Size</th>
<th>Sorts</th>
<th>Accent</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-point, old body. Bruce</td>
<td>10-point, old body. Bruce</td>
<td>Complete series of lower-case sorts and figure,</td>
<td></td>
</tr>
</tbody>
</table>

### This Variation of the New Gothic Face

From the Farmer Foundry, is on Small-pica body and on a narrower set. It has Two Sets of Figures — 1 2 3 4 5 Regular and 6 8 9 0 Inferior.

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Lower-case Size</th>
<th>Sorts</th>
<th>Accent</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-point, old body, No. 7. Farmer</td>
<td>10-point, old body. Bruce</td>
<td>Complete series of lower-case sorts and figure,</td>
<td></td>
</tr>
</tbody>
</table>

### This Size Has Firmer Lines

But it must be classed as a Gothic of very Light Face. Of this font we have two cases.

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Lower-case Size</th>
<th>Sorts</th>
<th>Accent</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-point, old body. Bruce</td>
<td>11-point, old body. Bruce</td>
<td>Complete series of lower-case sorts and figure,</td>
<td></td>
</tr>
</tbody>
</table>

### Its Capitals Need Spaces

Between all letters too closely fitted.

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Lower-case Size</th>
<th>Sorts</th>
<th>Accent</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-point, old body. Bruce</td>
<td>19-point, old body. Bruce</td>
<td>Complete series of lower-case sorts and figure,</td>
<td></td>
</tr>
</tbody>
</table>

### The Unspaced Es or Him is Unsightly

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Lower-case Size</th>
<th>Sorts</th>
<th>Accent</th>
</tr>
</thead>
<tbody>
<tr>
<td>24-point, old body. Bruce</td>
<td>30-point, old body. Bruce</td>
<td>Complete series of lower-case sorts and figure,</td>
<td></td>
</tr>
</tbody>
</table>
Types of the DeVinne Press

LINING GOTHIC No. 520
From the American Type Founders Co.

THIS CUT OF NO. 520

42-point Capitals 86 \frac{1}{3}

36-point Capitals 75 \frac{1}{3}

LINING GOTHIC

30-point Capitals 56

HAS ONLY EIGHT BODIES AND NO

24-point Capitals 48

LOWER-CASE LETTERS

18-point Capitals 38

THE BODIES CAN BE COMBINED

12-point Capitals 26 \frac{1}{3}

TO LINE ONE WITH ANOTHER BY A PROPER

10-point Capitals 20 \frac{1}{2}

ARRANGEMENT OF THE LEADS AND QUADRATS THAT HAVE BEEN CAST ON THE POINT SYSTEM FOR THIS PURPOSE

8-point Capitals 16

330
Gothics and Runics

GOTHIC

IS A MISLEADING NAME

NOT AN OUTGROWTH OF BLACK-LETTER

IT IS A RUDE IMITATION OF THE EARLIEST FORMS OF ROMAN LETTER CUT IN STONE

THIS FACE OF TYPE IS KNOWN IN GREAT BRITAIN AS

GROTESQUE

IT IS THE SIMPLEST FORM OF LETTER, WITH STROKES NEARLY UNIFORM IN THEIR THICKNESS, AND WITHOUT SERIFS, FOR WHICH REASON IT IS SOMETIMES CALLED

SANS-SERIF

THE LINING GOTHIC No. 520 TYPE

331
Types of the DeVinne Press

LINING GOTHIC No. 545
From the American Type Founders Co.

This LINING GOTHIC No. 545 has been planned and cast that its many
Capitals 12\1_2 6-point Lower-case 9\1_2

VARIED SIZES OF CAPITALS and lower-case can be combined
Capitals 14 8-point Lower-case 10\1_2

MUCH MORE READILY than with the ordinary types and
Capitals 16 9-point Lower-case 11\1_2

TO LINE TRULY WITH one another as needed
Capitals 20\1_2 10-point Lower-case 14

FOR EXAMPLE: 18-point body can be set
Capitals 22\1_2 12-point Lower-case 15\1_2

TO LINE WITH the 48-point body
Capitals 26\1_2 14-point Lower-case 18\1_2

OR a 6-POINT with a 14-point
Capitals 31 18-point Lower-case 21\1_2

WITHOUT a justifying by
Capitals 38 24-point Lower-case 20\1_2

PAPER or cards
Capitals 59\1_2 36-point Lower-case 40\1_2

POINT system
Capitals 70\1_2 42-point Lower-case 47\1_2

SURE lining
Capitals 80 48-point Lower-case 53

332
Gothics and Runics

A PARAGRAPH in Gothic is not very comely, but it is easily read.

Small letters, like the a e's, with crossing lines in center are not clear.

MEETING LETTERS with tall lines need Uneven Spacing. Even Spacing produces Unsightly Gaps.

CAPITALS ONLY or lower-case only BECOME MONOTONOUS

A SERIES OF LINING GOTHICS is of service in displayed work.

GOTHIC OF SMALL SIZE OFTEN USED for legend lines under illustrations.

Gothic needs much Relief of White.

The very thick line upon any body of small size fills up too much of a face.

The DeVinne Press has many other faces of this approved character.

Dense lines produce too little white, much black.

THE LINING GOTHIC No. 545 TYPE 333
Types of the DeVinne Press

BOLD FACE GOTHIC

THIS FACE OF GOTHIC
Is the practical extreme of boldness. A thicker stroke would make the capitals, figures and lower-case blacker but more indistinct. Of this font we have two cases; one with accents
Capitals 14¾ 6-point No. 3, old body. Farmer Lower-case 11

A THICK FACE APPROVED BY ADVERTISERS
Which will take a Generous Supply of Ink. Of this font we have Two Job Cases and some Accents
Capitals 18 8-point No. 2, old body. Farmer Lower-case 13

GOOD FOR FAILING EYESIGHT
Easily Readable without strong Glasses. Of this font we have One Pair of Cases and One Job Case with a few Accents
Capitals 22¼ 10-point No. 2, old body. Farmer Lower-case 16

OF SERVICE IN HAND-BILLS
No Uncertainty in any Type. Of this font we have One Pair of Cases
Capitals 28 12-point No. 2, old body Lower-case 18¾

SHOWS RED INK
Better than fat-face Types
Capitals 38 18-point No. 203, old body. Bruce Lower-case 27

STYLE GLOOMY
as in a Black-letter
Capitals 50 24-point No. 203, old body. Bruce Lower-case 54¾
Gothics and Runics

BOLD-FACE GOTHIC

SANS-SERIFS

Capitals 53\(\frac{1}{2}\) 28-point No. 2, old body. A. T. F. Co. Has no lower-case

MOURNFUL

Capitals 70 36-point No. 200, old body. Bruce Has no lower-case

LETTER

Capitals 100 48-point No. 200, old body. Bruce Has no lower-case

THIS FACE OF NONPAREIL GOTHIC

from the Farmer Foundry is frequently selected by advertisers for a list of articles to be displayed in separate lines and in narrow columns. So treated they should have, when space will allow, double leads between the lines

Capitals 10\(\frac{1}{2}\) 6-point, old body. Farmer Lower-case 7\(\frac{1}{2}\)

THIS BOLD FACE OF GOTHIC does not line neatly with any ordinary lower-case of roman, but even with this defect it is preferred by many writers of catalogues for the side headings of solid paragraphs

Capitals 16\(\frac{1}{2}\) 8-point No. 3, old body. Farmer Lower-case 12

FIGURES SHOW MUCH CRUDITY

Capitals 25 12-point No. 200, old body. Bruce

IT HAS BOLD LETTERS AND PLAIN FIGURES

Capitals 32\(\frac{1}{4}\) 16-point No. 200, old body. Bruce

335
Types of the De Vinne Press

CARD GOTHIC

AN IMITATION IN TYPE

Of the fancies of an Engraver of Business Cards and Ceremonial Stationery, much admired in its time for its "artistic" disregard of accepted usage in the formation of letters.

Of this size we have two pairs and one job case

ITS SMALL CAPITALS ARE DECIDEDLY ITS MOST PLEASING FEATURE

Capitals, 22\textsuperscript{1/4} \hspace{1cm} Small-capitals, 19 \hspace{1cm} Lower-case, 19

18-point, old body

THIS CARD GOTHIC

Of Larger Face has no series of Small Capitals. Its figures are good; its capitals are incoherent. Do not select capitals for ordinary work without order

Capitals 28\textsuperscript{1/4} \hspace{1cm} 24-point, old body \hspace{1cm} Lower-case 12\textsuperscript{1/4}
Gothics and Runics

BACKSLOPE LINING GOTHIC

Has figures, but no lower-case

| THE 4 FACES OF THIS BACKSLOPE LINING GOTHIC DIFFER IN SIZE AND HEIGHT BUT ALL ARE ON THE BODY NONPAREIL, EACH FACE CAST TO LINE NEATLY WITH THE OTHER FACES IN SERIES IN ANY COMBINATION, DON'T MIX IN HASTE, LOOK AFTER THE NICK IN COMPOSITION. THIS SERIES HAS NO LOWER-CASE; BUT IT DOES HAVE PROPER FIGURES FOR EVERY SIZE No. 5 | BACKSLOPE CAN BE USED PROPERLY IN A LIST OF NAMES OF PERSONS OR OF PLACES IN NARROW COLUMNS PLACED BY THE SIDE OF A PAGE THE THICKNESS OF THE TYPES VARIES IN EVERY SERIES FROM 7 TO 11\(\text{\textperthousand}\) EMS PICA, AND THIS VARIATION IN WIDTH IS AN AID TO EVEN SPACING AND TRUE JUSTIFICATION No. 7 | DO NOT USE THIS SERIES OF BACKSLOPE TYPES WITH THE REGULAR ITALIC OR SLANTED SCRIPT. THE CONTRAST OF THE STRONG BACKWARD SLANTS OF ONE WITH FORWARD SLANTS OF OTHER IS FORCIBLE AND NOT AGREEABLE. THESE BACKSLOPES ARE NOT TOTALLY ACCEPTABLE WITH THE ROMAN TYPES THAT HAVE STEMS OF UPRIGHT LINES No. 6 |

OUR LIMITED COLLECTION OF SMALL GOTHIC FACES COMES FROM MANY FOUNDRIES AND THEY NEED A DEAL OF CARE TO PREVENT CONFUSION. BUYERS OF PRINTED MATTER WHO LIKE DAINTINESS AND DESIRE AN IMITATION OF THE LETTERING STYLE OF ENGRAVERS ON COPPER, PREFER THIS SERIES FROM THE AMERICAN TYPE FOUNDERS COMPANY, IN WHICH THIRTEEN DISTINCT FACES ARE CAST ON NONPAREIL BODY. THE FACES ARE NOT STRICTLY HARMONIOUS IN THICKNESS OF LINE BUT THEY SHOW CORRELATION AND CAN BE USED TOGETHER No. 8

These faces are on 6-point body and are made to line.

For an inclined Gothic with the regular Italic slant see pages 309-310. There are three series, and each one has lower-case sorts.
Types of the De Vinne Press

GOTHIC CONDENSED No. 240

Bruce

This series consists of nine sizes ranging from 6- to 48-point.

The absence of serifs permits the gothic character to be huddled until it is hard to read, but the style is much favored by advertisers for it enables many letters to go in one line.

All the sizes in this series have figures and lower-case sorts.

All shapes of gothic may need occasional letter spacing for capitals, which can be a hair space in the smaller and a 5-to-em space in the larger sizes.

It also needs generous leading. A condensed gothic of firm face, unlead and filling the body, makes composition hard to read.

TO THE ADVERTISERS WHO DESIRE PLAINNESS AND SIMPLICITY

no form of type seems to promise better service than that which American type founders have labeled Gothic. It has no serifs. As a rule, all its strokes are of same width, and no stroke is without a definite legible purpose. The eye is not confused by hair-lines that carry with them no meaning.

Capitals 9 6-point, old body Lower-case 63/4

FOR A SINGLE LINE OF DISPLAY IN CAPITALS OR LOWER-CASE,

Gothic fully meets the advertiser's need, when it has been selected for a proper size of width and stem, but it calls for discretion in spacing and leading.

Capitals 11 8-point, old body Lower-case 81/4

NO CHARACTER IS MORE DISAPPOINTING

when it has been composed for a solid paragraph of many lines. Composition in unlead Gothic type always presents a crude, scraggy and huddled appearance.

Capitals 14 10-point, old body Lower-case 10

A LONG PARAGRAPH SET UP SOLID

etirely in Gothic of firm face is not so readable as the same matter would be if set in roman of lighter face.

Capitals 171/4 12-point, old body Lower-case 13

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Gothics and Runics

GOTHIC CONDENSED No. 240

SERIFS AND HAIR-LINES ARE USEFUL
They keep types apart and aid readability

Capitals 21 18-point, old body  Lower-case 16\frac{1}{2}

SIMPPLICITY IS DESIRABLE
But legibility is even more important

Capitals 24\frac{1}{2} 22-point, old body  Lower-case 18\frac{1}{2}

THIS SERIES OF GOTHIC TYPE
Has Good Figures in all its Sizes

Capitals 27\frac{1}{2} 23-point, old body  Lower-case 23

ALL GOTHIC CAPITALS
Need a Spacing of Letters

Capitals 33 36-point, old body  Lower-case 28\frac{1}{2}

VERTICAL LINES
May crowd too closely

Capitals 40 48-point, old body  Lower-case 34
Types of the DeVinne Press

GOTHIC CONDENSED

These lines are very much too thick. Take note of the obscurity of the condensed types.

Capitals 7\(\frac{1}{2}\) 5-point, old body, No. 243 A. T. F. Co.

This size has no lower-case, but it has well-defined figures.

Capitals 11\(\frac{1}{2}\) 10-point, old body, No. 242 Bruce

This condensed type takes in many letters to a line, but it has no clear lower-case.

Capitals 15 12-point, old body, No. 242 Bruce

And the letters are thin and somewhat indistinct. No lower-case.

Capitals 18\(\frac{1}{2}\) 16-point, old body, No. 242 Bruce

Thinner than the face above.

But it has a lower-case on great-primer body.

Capitals 18 18-point, old body, No. 2. Farmer. Lower-case 14\(\frac{3}{4}\)

It is the advertiser's choice.

For the display of a line of many words.

Capitals 21\(\frac{1}{4}\) 20-point, old body, No. 242. Bruce. Lower-case 17\(\frac{3}{4}\)

But it needs the relief of smaller type or of white blanks.

Capitals 24\(\frac{1}{2}\) 24-point, old body, No. 2. Farmer. Lower-case 20\(\frac{1}{2}\)
Gothics and Runics

GOTHIC CONDENSED No. 37
From the Conner Foundry

AN OLD FORM OF GOTHIC
In 3 series: Capitals, Lower-case and SMALL CAPITALS with figures

22-point
Capitals 27\textsuperscript{1/2} Lower-case 20\textsuperscript{1/2} Small Capitals 21\textsuperscript{1/2}

THE SMALL CAPITALS OF THIS SERIES
Can be used separately so as to provide EIGHT SIZES OF CAPITAL LETTERS

18-point
Capitals 20\textsuperscript{1/2} Lower-case 16 Small Capitals 15\textsuperscript{3/4}

FOR LINES THAT HAVE MANY WORDS
Like names in advertisements of book publishers
THIS NO. 37 SERIES WILL BE OF SERVICE

12-point
Capitals 15\textsuperscript{1/2} Lower-case 13\textsuperscript{1/4} Small Capitals 12\textsuperscript{1/4}

CONDENSED GOTHIC HAS ITS LIMIT OF USEFULNESS
It must not be huddled. It needs the relief of white space or the FREE USE AROUND IT OF SMALL AND GRAY ROMAN TYPE

10-point
Capitals 12\textsuperscript{1/4} Lower-case 10\textsuperscript{1/4} Small Capitals 11

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Types of the De Vinne Press

GOTHIC CONDENSED

NOT CLOSELY FITTED
Has white between its letters

Capitals 33  24-point, old body, No. 242. Bruce. Lower-case 23½

BOLD AND BLACK
with thick lower-case

1234567890

Capitals 42½  36-point, old body, No. 242. Bruce. Lower-case 33

CAPITAL LETTERS ONLY

Capitals 35  36-point, old body, No. 241

NEEDS SPACING

Capitals 44  40-point, old body, No. 242

A. T. F. Co.
Gothics and Runics

GOTHIC CONDENSED No. 123
A. T. F. Co.

A CONDENSED GOTHIC WITH PLAIN FIGURES
Will prove of good service in labels or advertisements in which much matter has to be crowded in a very small space

- Capitals 10\( \frac{1}{2} \) 8-point Lower-case 7\( \frac{3}{4} \)

WHEN USED IN CONSECUTIVE LINES
Composition will require wide leading and sometimes double leading

- Capitals 12\( \frac{3}{4} \) 10-point Lower-case 9\( \frac{3}{4} \)

ELZEVIR LINING GOTHIC No. 2
A. T. F. Co.

THE TYPOGRAPHIC PRINTERS OF GERMANY
Recently have protested to the Type Founders of that country against the needless making of any new style that closely imitates another style by a rival founder

- Capitals 14\( \frac{2}{3} \) 10-point Lower-case 11\( \frac{2}{3} \)

FACES THAT SEEM TO BE ALIKE
Produce confusion in any printing-house. They do not benefit the buyer; they do increase expense

- Capitals 16\( \frac{3}{4} \) 12-point Lower-case 13\( \frac{1}{4} \)

AN EXCESS OF NEW FACES
Does not improve, but damages composition

- Capitals 20 14-point Lower-case 16

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Types of the DeVinne Press

RONALDSON GOTHIC
From the American Type Founders Co.

WERE MORE FACES OF GOTHIC needed for useful or decorative printing?
Capitals 11 8-point Lower-case 10

WERE THERE NOT ENOUGH to please fastidious tastes?
Capitals 14 10-point Lower-case 12

ADVERTISERS SAY NO; We want something fresh
Capitals 15\frac{1}{2} 12-point Lower-case 13\frac{1}{3}

THE RONALDSON GOTHIC is a recent production
Capitals 16\frac{1}{3} 14-point Lower-case 14\frac{1}{2}

MANNERISMS of a decided novelty
Capitals 21\frac{2}{3} 18-point Lower-case 18\frac{3}{4}

SOME STUDY NEEDED to discern these novel mannerisms
Capitals 26\frac{1}{2} 24-point Lower-case 22\frac{2}{3}

STIFF CURVES in small
Capitals 34\frac{1}{8} 30-point Lower-case 29\frac{1}{3}

and ROUNDED types
Capitals 40 36-point Lower-case 34\frac{1}{8}

IT SHOWS black
Capitals 48\frac{3}{4} 48-point Lower-case 43\frac{1}{3}

344
ECCENTRICITIES

A LINE OF TYPE can be bent in the form of a circle, to any arc of a circle, in serpentine curve, or it can be twisted upward or downward at any inclination. All these experiments in what properly may be called

TYPOGRAPHICAL GYMNASTICS

are attempts to force squarely constructed types in curved or angled positions for which they were never designed, and into which they can be unmechanically fitted only at

A Serious Waste of Time

The unavoidable increase of expense in a composition of this character is usually greater than was estimated, and many times more than that of plain work. After an inspection of composition so constructed these questions of doubt may arise:

IS ANY FORM OF ECCENTRIC COMPOSITION WORTH ITS EXTRA COST?

An advertisement is written to be read and remembered, but which one of its features makes most lasting impression on the reader: the ingenuity of the compositor? or the words and the plain

INTENTION OF THE ADVERTISER?

THE RONALDSON GOTHIC TYPE

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Types of the DeVinne Press

LINING SCHOEFFER OLD-STYLE No. 2
From the American Type Founders Co.

WHY IS THIS TYPE NAMED OLD STYLE? It is plain, but it has no old-style features
Capitals 10 8-point Lower-case 8

ALTHOUGH THIN IT IS BOLD. It does not lose clearness by its thinness
Capitals 12 10-point Lower-case 9

UNLIKE MANY OF THE GOTHICS in other specimen pages
Capitals 14\12 12-point Lower-case 11

THE STRUCTURAL LINES are not of the same width
Capitals 17\12 14-point Lower-case 13

THE THINNER LINE Occasionally Attached
Capitals 21 18-point Lower-case 15\12

ADDS MUCH to needed perspicuity
Capitals 27\12 24-point Lower-case 21

REGARD THE white within
Capitals 34\12 30-point Lower-case 25\12

THE TYPES as an aid to
Capitals 41 36-point Lower-case 31

RESTFUL reading
Capitals 54 48-point Lower-case 40

WITH comfort
Capitals 68 60-point Lower-case 49\12
RAISED LETTERS FOR THE BLIND of Gothic form, read by the sense of touch.

TYPES OF METAL cast upon square and solid bodies are not constructed for flattening or compression, or even to be curved to the arc of a circle. Types set up to form words are equally inflexible. There are few words that can be contracted wisely. To shorten words, as was done by the early copyists, is now rated as an exhibit of carelessness or ignorance.

GOOD TASTE orders that words shall be printed in full, and that they shall be divided at ends of lines on syllables only. It is to keep together the syllables, and to prevent the division of words, that condensed types are kept in use.

THE REMOVAL OF SERIFS enables letters of a Gothic shape to be moderately compressed without much loss of legibility, but the extra-condensed and hair-line Gothics give a strain to weak eyes. Use them only when ordered.

HAIR-LINE GOTHICS and all weak characters are admirable exhibits of the skill of the designer, but they are torment to all who need and do not make use of strong glasses.

LINING SCHOEFFER is an acceptable type for a heading in a compacted advertisement, or for a paragraph of many words. The broader form of Gothic is more pleasing when it can be surrounded by plenty of white space.

THE LINING SCHOEFFER OLD-STYLE No. 2 TYPE

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Types of the DeVinne Press

DELLA ROBBIA
Bruce

DELLA ROBBIA
Capitals 45
30-point

IS A NEW VARIETY OF LIGHT-FACED GOTHIC
That preserves many Old-Style mannerisms. For Advertisements set in open style, with
abundance of surrounding white space, for Pamphlet Covers and Announcements
intended to convey a suggestion of Good Taste in the selection of Type, Della
Robbia will prove a useful addition to typography
Capitals 11\(\frac{3}{4}\)
8-point
Lower-case 7\(\frac{1}{2}\)

DELLA ROBBIA WAS A SCULPTOR
Of Florence in the Fifteenth Century and eminent as the Designer,
Modeler and Maker of a peculiar form of Glazed Pottery for
Architectural Decorations. Many buildings in Florence,
Siena and Venice are enriched with his productions
that have the qualities of Pure Sculpture
Capitals 16\(\frac{1}{4}\)
10-point
Lower-case 10\(\frac{1}{4}\)

HIS LETTERING IN SCROLLS
For the Legend Lines of his Decorations, always in Capital
Letters, is in the Simple and Unconventional Style then
preferred by Artists of the Italian Renaissance
Capitals 18\(\frac{1}{2}\)
12-point
Lower-case 11\(\frac{1}{3}\)

NEEDS LEADS AND SPACE
Capitals 29\(\frac{1}{4}\)
18-point

TO SHOW ITS MERIT
Capitals 37\(\frac{3}{4}\)
24-point
Gothics and Runics
ORNAMENTED No. 1538
Bruce

A FACE OF GOTHIC THAT TAKES A LITTLE ORNAMENTATION
Without any impairment of its legibility. Note the simplicity of its ornament: short and weak
serifs; slight curves that vary the monotony of straight lines and hard angles.

Capitals $9\frac{1}{2}$ 8-point, old body  Lower-case 7

MAY BE FOUND ACCEPTABLE AS A TEXT LETTER
Does good service in the lettering of names on the backs of paper-labeled books.

Capitals 11 10-point, old body  Lower-case $8\frac{1}{4}$

SOME LETTERS PROVIDED WITH TWO FORMS
Those that have no curving pendants are preferred for ordinary work.

Capitals $13\frac{1}{2}$ 12-point, old body  Lower-case $9\frac{1}{2}$

FIGURES MADE FOR ALL THE SIZES
Of same height as the capitals and equally clear.

Capitals $19\frac{3}{4}$ 18-point, old body  Lower-case $13\frac{1}{2}$

IN WIDE-LEADED COMPOSITION
Useful style of Type for Display.

Capitals 27  24-point, old body  Lower-case 18

BEAUTY OF SIMPLICITY
In Capitals or Lower-case

Capitals $34\frac{1}{2}$ 36-point, old body  Lower-case $22\frac{1}{2}$

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Types of the De Vinne Press

RUNC No. 641
Bruce

THE HOOD DOES NOT MAKE THE MONK. OLD LATIN PROVERB
The addition of one characteristic or pleasing feature to a dress does not give perfection

Capitals 9 6-point, old body Lower-case 6½

GOOD TYPE NOT ENOUGH FOR A GOOD BOOK
Types must be composed and arranged throughout with neatness and good taste to please a critical reader

Capitals 12½ 8-point, old body Lower-case 10½

ACCURACY IS ALWAYS OF FIRST IMPORTANCE
There must be no faults in its Orthography, and in the use of Capitals, Italic and points of Punctuation

Capitals 14½ 10-point, old body Lower-case 12½

SPACING, LEADING AND BLANKING
Should show uniform treatment on all pages

Capitals 19 12-point, old body Lower-case 15

PAPER that imbibes INK

Capitals 37½ 24-point, old body Lower-case 28

NEEDED FOR PRESSWORK

Capitals 29½ 20-point, old body

HARSH OR ROUGH PAPER
Is always hurtful to Type and Plates

Capitals 23½ 18-point, old body Lower-case 18½
350
Gothics and Runics

RUNIC No. 640
Bruce

IN THE PRESSWORK OF DISPLAY LINES
planned for Red or Pale Inks, and especially for Rubricated Title-pages, approved styles of
Roman Capitals will be found too weak. Their lines are thin and do not show enough of color
Capitals 9\textsuperscript{1/4} 6-point, old body. Farmer Lower-case 8

TO PRODUCE THE NEEDED PROMINENCE, TYPES OF THICKER LINES MUST BE USED
Capitals 12\textsuperscript{1/4} 8-point, old body

BUT THE TYPE SELECTED MUST BE EQUALLY GRACEFUL
Capitals 15 10-point, old body

A LIGHT-FACED RUNIC MEETS THIS NEED
Capitals 18\textsuperscript{1/2} 12-point, old body

IT IS USED BY FRENCH PRINTERS
Capitals 24 16-point, old body

WITH A PLEASING EFFECT
Capitals 29\textsuperscript{3/4} 20-point, old body

FIGURES TO ALL THE
Capitals 37\textsuperscript{1/2} 24-point, old body

RUNIC FACES ARE
Capitals 46 36-point, old body

OF GOOD CUT
Capitals 57\textsuperscript{3/4} A. T. F. Co. 44-point, old body

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Types of the De Vinne Press

RUNIC EXTENDED No. 643

Bruce

THIS FACE IS CALLED Square Runic by many Compositors. It is Not an Expanded, but it needs a short name to differentiate it from the Condensed Runic of a preceding page.

Capitals 31
Lower-case 21\frac{1}{2}

IT IS NOT AN ANTIQUE
Nor yet a Roman of thickened lines, but it has some of the boldness of an Antique and the simple lines of the Roman. Its chief peculiarity is its squareness with pointed serifs.

Capitals 23\frac{1}{2}
Lower-case 17

IN THE SCANDINAVIAN LANDS
Sweden, Denmark and Norway, are thousands of inscriptions in the ancient alphabet of the heathen Northmen, which is called Runic. Similar records are scattered over the regions which were settled or overrun by the Baltic tribes.

Capitals 17\frac{3}{4}
Lower-case 12\frac{3}{4}

OLD RUNIC WRITING WAS CUT
in the direction of the grain, as may be seen in the case of some of the "Clog Almanacs" which are still in existence. Horizontal Lines would therefore be inadmissible and would give place, as a matter of graphic convenience, to lines running obliquely across the grain. Isaac Taylor, "The Alphabet," vol. ii., p. 221.

Capitals 15
Lower-case 10\frac{1}{2}

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Antique, Ionic, Doric, etc.
Antique, Ionic, Doric, etc.

ANTIQUE No. 302
Bruce

MANY INDESCRIPTIVE NAMES ARE GIVEN TO ANTIQUE
In Great Britain it is Egyptian; in America deviations from the earlier forms are called Ionic, Doric, Clarendon, Old-style, Celtic, Runic, etc. These slight differences are made more apparent by an expansion or condensation of the characters. The model is always that of ordinary Roman type. Its acceptability depends on the preservation of its simplicity and legibility, entirely free from eccentric or fantastic additions. The addition of the simplest quirk or flourish at the termination of any flat stroke would be enough to put it out of favor with all discerning readers. AAABAGGGHHHIIKKKKKN

Capitals 11 5-point
Lower-case 8

FIVE-POINT ANTIQUE 302 OF BRUCE
Has been used with approval as the text letter for dainty little advertising pamphlets. This 6-point body is equally serviceable for that purpose and especially for presswork in red ink or pale color

Capitals 131\text{\textonehalf} 6-point, old body
Lower-case 9\text{\textonehalf}

A USEFUL TYPE FOR SUBHEADINGS
Its lower-case sorts frequently used in displayed job work. It has a fair supply of accents for French and Spanish

Capitals 131\text{\textonehalf} 8-point; also 8-point, old body
Lower-case 10\text{\textonehalf}

THIS 10-POINT OF 302 FACE
Is also largely used for subheadings to roman lower-case with tall, round letters that are low on the body. It has accents and figures

Capitals 18 10-point, old body
Lower-case 133\text{\textonehalf}

AN ORDERLY TYPE
Does not spoil Expression

Capitals 39 22-point, old body
Lower-case 27\text{\textonehalf}

SYMMETRICAL
In all its Characters

Capitals 48 28-point, old body
Lower-case 32\text{\textonehalf}

READin twiligh\textit{t}

Capitals 60 36-point, old body
Lower-case 41
Types of the DeVinne Press

ANTIQUE

THIS FONT SELECTED FOR THE SMALLER DISPLAY

type of the Century Dictionary is in large supply. We have twenty-seven job cases all provided with accents for French and Spanish and diacritical marks for educational work. It has the boldness of the Antique character while it is almost as thin as ordinary roman. It is not too black to be used in a mass for text type

Capitals 10½ 6-point, Dictionary. Bruce Lower-case 8½

ANOTHER FONT OF ANTIQUE TYPE

Not cast on the Point System to insure perfect justification with the roman faces and old bodies of the Farmer Type Foundry

Capitals 13 6-point No. 5, old body. Farmer. Lower-case 9

THIS FACE IS THE SYMMETRICAL ENLARGEMENT

of the 6-point previously noticed. It was selected for the larger display type of the Century Dictionary. It has a large supply of accents and diacritical marks

Capitals 14 8-point, old body, Dictionary. Bruce Lower-case 10

THIS FACE IS PRECISELY THE SAME AS

that of the 8-point last noticed but it is cast on the old 9-point body

Capitals 14 9-point, old body. Bruce Lower-case 10

A FONT OF ANTIQUE FROM BOSTON

Reserved for repairs to electrotype plates. Use only on order

Capitals 15½ 8-point, old body. Boston Lower-case 11

HERE IS AN OLD-FASHIONED FACE OF ANTIQUE

more compressed than that used for display type in the Century Dictionary but not so easily readable

Capitals 11 8-point, old body Lower-case 8

ANOTHER FACE OF BREVIER ANTIQUE

From the old Foundry of MacKellar, Smiths & Jordan. Will be found of service in matching old Roman Types

Capitals 16½ 8-point, old body. McK., S. & J. Lower-case 11½

STILL ANOTHER FACE OF BREVIER

Cast by the Farmer Foundry and of use in repairing electrotype plates and in matching old roman fonts. This font has many accents

Capitals 14 8-point, old body. Farmer Lower-case 9½

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Antique, Ionic, Doric, etc.

ANTIQUE

TALLER, OF LIGHTER FACE AND NOT SO WIDE AS THE
Ionic of same body. Note that the descending letters j, g, y are very short, so designed to give the largest possible space to capitals and the ordinary round lower-case sorts. It makes useful sub-headings for a pamphlet page, but it does not line with roman lower-case letters of the usual height.

Capitals 11½ 6-point No. 125. A. T. F. Lower-case 9½

THIS ENGLISH POINT ANTIQUE NO. 125
and the nine-point that follows are enlargements of same face. A useful substitute for Roman where greater clearness is desired.

Capitals 14½ 8-point No. 125. A. T. F. Lower-case 11¼

MAY BE USED FOR RUNNING TITLES
Or in any other position where the line will receive unusual wear on the cylinder printing-press.

Capitals 16½ 9- on 10-point No. 125. A. T. F. Lower-case 12

HERE IS ANOTHER BASTARD FACE
Long Primer Antique on a Small Pica body, so cast for convenience of lining with plain roman type

Capitals 17½ 10- on 11-point, old body. Farmer Lower-case 12½

THIS 306 FACE OF BRUCE FOUNDRY
will neatly line with a Roman text type of small face.
It is the last of a useful and once popular series

Capitals 18½ 10-point, old body, No. 306. Bruce Lower-case 12½

BARTLETT OLD-STYLE
Bruce

A CLEAR, MODERN FACE
The old-style features of which are not easily discerned

Capitals 19½ 12-point Lower-case 12½
Types of the De Vinne Press

OLD-STYLE ANTIQUE No. 310
Bruce

USEFUL FOR SUBHEADINGS
One of the few types of display that will line truly with ordinary roman lower-case in a side heading. Has accents
Capitals 14  8-point, old body  Lower-case 9

LOWER-CASE SORTS OF THIS SIZE
Are largely used for side headings in Catalogues set in 10-point old-style. It has many accents
Capitals 1712  10-point, old body  Lower-case 1134

A study of the proper construction of the old-style character, as it was made by Dürer, Tory, Van Dyck, and Caslon will show that the intent of the style is the production of a general effect of extreme lightness and clearness. Blackness and solidity are carefully avoided. Contriving a bolder face of letter on this model is consequently a task of some difficulties. Types so made must preserve a good degree of openness within as well as without the letter; but it must also have more of boldness in all its lines of construction without impairing the ruggedness and angularity that are prominent features of old-style. The designer of this series has fairly accomplished this task. The round letters are not high and are nearer the center of the body. There is no undue shortening of the descending letters. There is a fair relief of white space in and around all the characters in all the eleven sizes on metal body. All the smaller sizes have accents. It is a useful substitute for italic in the display of emphatic words in the text, for it lines truly with the most approved cuts of Old-Style Roman, but is not vulgarly ostentatious in this emphasis.

Capitals 1112  6-point, old body  Lower-case 8

THIS EXTRA FONT
Was bought to show lining with a special body of Roman
Capitals 1812  10-point, old body. Farmer  Lower-case 1134

SUBHEADINGS AND SIDE HEADINGS
Are fairly presented in this size which has many suitable accents
Capitals 2114  12-point, old body  Lower-case 14

OLD-STYLE ANTIQUE
Selected for the text type of many large books. Has accents
Capitals 3114  18-point, old body  Lower-case 20
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Antique, Ionic, Doric, etc.

OLD-STYLE ANTIQUE No. 310
Bruce

MORE PLEASING
Than letters of Amateurs
Capitals 39 22-point, old body Lower-case 25\frac{1}{2}

IMPRESSIVE
By its firm Legibility
Capitals 49\frac{3}{4} 28-point, old body Lower-case 33

DURABLE
In all Editions
Capitals 70\frac{3}{4} 36-point, old body Lower-case 47\frac{3}{4}

BOLD lines
Capitals 82\frac{3}{4} 40-point, old body Lower-case 59\frac{1}{4}

ARE liked
Capitals 99\frac{3}{4} 48-point, old body Lower-case 68\frac{1}{2}

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Types of the DeVinne Press

ANTIQUE Farmer

RUDER Posters

Capitals 110 One pair cases Lower-case 87\textsubscript{12}
48-point, old body, on wood. V. W.

CLEAR Readable

Capitals 109\textsubscript{12} 48-point, old body Lower-case 67\textsubscript{12}

THICK in Face

Capitals 118 Lower-case 98\textsubscript{14}
60-point, old body, on wood. Class II. V. W.

360
Antique, Ionic, Doric, etc.

ANTIQUE
Farmer

FULL
Capitals 161
72-point, old body
No lower-case

BOLD
Letter
Capitals 148\frac12
96-point, old body, Condensed
Lower-case 116

BIG
Capitals 217\frac12
108-point, old body
No lower-case

361
Types of the DeVinne Press

ANTIQUE (IONIC)

Farmer

The type now called Antique in America, introduced in England for the first time about 1815, was excessively broad and bold. Savage, who wrote soon after on Decorative Printing, said that the designer aimed at the broadest possible surface so that it could be covered with ink even to the belittling or obscurity of interior relieving white space. Types so made were of doubtful value even in poster job work; they were rigorously excluded from book work and many varieties of fine job printing. This Ionic which came thirty years later seems to have been the most successful attempt to combine a reasonable degree of boldness with a proper relief of white space.

IONICS OF 6- AND 8-POINT

Can be used with propriety as a proper text letter for circulars and notices

Capitals 13 6-point, old body
Lower-case 9\(\frac{1}{2}\)

IN ALL KINDS OF WORK NEEDING PLAINNESS

and where the simplest type is in best taste

Capitals 18 8-point, old body
Lower-case 12

(We have same face as this on 10-point, old body)

IT HAS THE GRACE OF ROMAN

without the feebleness of sharp hair lines: This copper-faced font has accents for Spanish

Capitals 21\(\frac{1}{2}\) 10-point, old body
Lower-case 15

THE GREAT DEFECT OF IONIC

is that it does not line with Roman lower-case

Capitals 20\(\frac{1}{2}\) 10-point, old body
Lower-case 15

NOT GOOD FOR SIDE HEADINGS

but of service in all modified display

Capitals 25\(\frac{1}{2}\) 12-point, old body
Lower-case 16\(\frac{1}{2}\)

362
Antique, Ionic, Doric, etc.

ANTIQUE (IONIC)
Farmer

NOT FIT FOR PRINTING RED
Copper-faced type dims all reds

Capitals $29\frac{1}{2}$ 18-point, old body Lower-case $20\frac{3}{4}$

USEFUL AS ROMAN
For small and bold Handbills

Capitals $36\frac{1}{4}$ 22-point, old body Lower-case $24\frac{3}{4}$

SPACE WITHIN a type
calls for space WITHOUT

Capitals 42 24-point, old body Lower-case 29

$1234 \times = 567$

36-point, old body, Figures on Wood

SQUARED
form of Ionic

Capitals $35\frac{3}{4}$ 48-point, old body, No. 3 Lower-case $59\frac{3}{4}$

363
Types of the De Vinne Press

JENSON
From the American Type Founders Company

JENSON IS THE AMERICAN REPRODUCTION
Of the style made by William Morris of the Kelmscott Press, and by him called the Golden Type. He says that he took for his model the Roman letter made by Nicholas Jenson in the Fifteenth Century. It first appeared in 1891, in "The Story of the Glittering Plain." Bibliophiles welcomed the Golden Type as a pleasing return to the simplicity of the early printers, and as a vindication of the superior merit of Old-fashioned Masculine Printing.

Of this we have four cases.

Capitals 13\(\frac{1}{4}\) 8-point Lower-case 8\(\frac{1}{2}\)

THE JENSON TYPE HERE MADE
Fairly follows the general form and peculiarities of the Golden Type, but it is a trifle bolder and blacker. It is seldom used now as the text type of a new book, for the ordinary reader does not relish it as a type of text. The Jenson type has been selected by amateur printers for reprints of old books, but its too frequent employment on trivial or ephemeral books has disgusted the bibliophile who might have admired the new face if it had been used mainly for standard books. Familiarity has bred dislike

Of this 10-point we have four cases.

Capitals 16 10-point Lower-case 10\(\frac{3}{4}\)

JENSON IS LARGELY USED
For subheadings in newspapers, for advertisements, and in job work. It has the clearness of the best cuts of Old Style with the boldness and durability of an Antique

Of this two cases.

Capitals 19 12-point Lower-case 12

FOR SOME ENGLISH REPRINTS
Many publishers prefer it to the standard forms of Caslon Old-style. Its figures are of proper height and line, and its lower-case is close set and compact in all combinations. For Jenson Italic in four of the smaller sizes see page 319

Capitals 23 14-point Lower-case 14\(\frac{1}{2}\)

364
Intique, Ionic, Doric, etc.

JENSON
From the American Type Founders Company

GOLDEN TYPE OF MORRIS
Was made by him in one size only on
the body of Great primer. He refused to
sell types or matrices or right to reproduce
Of this font we have two cases.

Capitals 27 18-point Lower-case 16\frac{1}{2}

THE JENSON TYPE
Made by the American Type
Founders Company is here kept
in stock in twelve sizes and all
the sizes are on metal bodies

Capitals 34 24-point Lower-case 21\frac{1}{4}

ITS CLOSE SET
Of capital letters may often
require card or hair spacing

Capitals 41 30-point Lower-case 25\frac{1}{2}
365
Types of the De Vinne Press

JENSON
From the American Type Founders Company

FLORETS
Come with the Fonts, but use them only when specially ordered

Capitals 50  36-point  Lower-case 31

FLORETS
Are seldom needed

Capitals 58  42-point  Lower-case 36\frac{3}{4}

CLEARNESS
More Important

Capitals 65\frac{1}{2}  48-point  Lower-case 42

366
Antique, Ionic, Doric, etc.

JENSON
From the American Type Founders Company

DISPLAY
In Jenson Type

Capitals 72\frac{1}{2}  
54-point  
Lower-case 46

NEEDS
White Space

Capitals 80  
60-point  
Lower-case 52\frac{1}{2}

Larger sizes of this face are cut on wood.

123456789012345678901234567890

1234567890

367
**Types of the DeVinne Press**

**JENSON CONDENSED**

**TWO THIN, SMALL, AND INDISTINCT A SIZE AND FACE OF TYPE**

For good service in Book Work, but of much service in Labels and all Compacted Advertisements

Capital sizes: 8\(\frac{1}{2}\) for 6-point, 6\(\frac{2}{3}\) for Lower-case.

**ITS LARGER SIZES ARE MUCH MORE READABLE AND ATTRACTIVE**

When Capital Letters only are used in two or more consecutive lines lead wider if space will allow

Capital sizes: 9\(\frac{1}{2}\) for 8-point, 7\(\frac{1}{2}\) for Lower-case.

**A USEFUL SIZE AND FACE FOR SUBHEADINGS**

Of many words followed by Solid Composition. Not so good over leaded matter

Capital sizes: 12\(\frac{1}{2}\) for 10-point, 9\(\frac{1}{2}\) for Lower-case.

**LEGIBILITY GREATER IN LARGE SIZES**

When a Paragraph is set in lower-case lead or double lead as space will allow

Capital sizes: 14\(\frac{3}{4}\) for 12-point, 10\(\frac{1}{2}\) for Lower-case.

**JENSON CONDENSED WITHSTANDS WEAR**

Has Stubby Serifs and much White Space within its separate letters

Capital sizes: 18\(\frac{1}{2}\) for 14-point, 12 for Lower-case.

**IT IS A CLOSE FITTED TYPE**

Capitals that are too close may occasionally need Hair Spaces

Capital sizes: 18\(\frac{3}{4}\) for 18-point, 12\(\frac{1}{2}\) for Lower-case.

368
Antique, Ionic, Doric, etc.

JENSON CONDENSED
From the American Type Founders Co.

APPROVED BY ADVERTISERS
Every Stroke in each letter is Easily Perceived

<table>
<thead>
<tr>
<th>Capitals</th>
<th>24-point</th>
<th>Lower-case 19\frac{1}{2}</th>
</tr>
</thead>
</table>

RELIEF OF WHITE SPACE
Has been amply provided by type founders

<table>
<thead>
<tr>
<th>Capitals</th>
<th>30-point</th>
<th>Lower-case 22\frac{1}{2}</th>
</tr>
</thead>
</table>

WITHIN THE LETTER
Compositor should aid with leads

<table>
<thead>
<tr>
<th>Capitals</th>
<th>36-point</th>
<th>Lower-case 27\frac{1}{2}</th>
</tr>
</thead>
</table>

A JOB OF DISPLAY
In two or more sizes

<table>
<thead>
<tr>
<th>Capitals</th>
<th>42-point</th>
<th>Lower-case 31\frac{1}{2}</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>369</td>
</tr>
</tbody>
</table>
Types of the DeVinne Press

JENSON CONDENSED
From the American Type Founders Co.

OF THIS FACE
Is very acceptable

Capitals 50 48-point  Lower-case $\frac{35}{13}$

IT SHOWS
Good Taste

Capitals $\frac{62}{12}$  60-point  Lower-case 45

1 1223344556678900
1 1223344556678900
1 123456789000

370
Antique, Ionic, Doric, etc.

LATIN ANTIQUE No. 520
American Type Founders Co.

THE INTENDED CLEARNESS OF THIS FACE is produced not so much by its peculiarities of design as by the increased width of its letters

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Body Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>14 1/2</td>
<td>6-point, old body</td>
<td>Lower-case 11 1/2</td>
</tr>
</tbody>
</table>

THIS LINING LATIN ANTIQUE NO. 520 Of the American Type Founders Co. is really a variation of the style known by printers as Gothic

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Body Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>8-point</td>
<td>Lower-case 12 1/2</td>
</tr>
</tbody>
</table>

IT HAS A SPUR AT ENDS OF LINES Which is very short and stubby, but it fairly serves the purpose of a Serif

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Body Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 1/2</td>
<td>10-point</td>
<td>Lower-case 15</td>
</tr>
</tbody>
</table>

DR. JAVAL, A FRENCH OCULIST, Says that this Spur or Serif is of service in preventing Irradiation

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Body Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>12-point</td>
<td>Lower-case 16 2/3</td>
</tr>
</tbody>
</table>

IT MAKES LETTERS CLEAR Separates meeting type

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Body Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 1/2</td>
<td>18-point</td>
<td>Lower-case 23</td>
</tr>
</tbody>
</table>

IT MATES WELL With an Old-style Letter

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Body Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>39 2/3</td>
<td>24-point</td>
<td>Lower-case 30 1/3</td>
</tr>
</tbody>
</table>

A SERIF is a finish

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Body Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>30-point</td>
<td>Lower-case 39</td>
</tr>
</tbody>
</table>
Types of the DeVinne Press

DORIC

Bruce

DORIC IS PRACTICALLY A MUCH THICKENED
Roman letter intended to show
the reader in one style, the
boldness of the Antique with the
roundness and grace of our or-
dinary book type. On the small
sizes of lower-case and especi-
ally in this 6-point size this
thickening of lines has been over-
done. Blacker lines have not
made print any clearer; under
some conditions they have par-
tially obscured legibility.
Capitals 15 6-point, old body
Lower-case 10

DORIC MAY BE DAMAGED BY OVERINKING
Which reduces white space between the lines. This font
has accents for French and Spanish
Capitals 15 8-point, old body
Lower-case 11 1/2

TOO BOLD FOR NEAT BOOK WORK
But of service in Commercial Printing
Capitals 21 10-point, old body
Lower-case 16 3/4

MAKES BOLD DISPLAY
In advertisements & handbills
Capitals 28 12-point, old body
Lower-case 22 1/4

SHOWS RED INK
Better than a light-face
Capitals 37 18-point, old body
Lower-case 30

CAN BE READ
At Long Distance
Capitals 56 24-point, old body
Lower-case 40 1/2

372
Antique, Ionic, Doric, etc.

DORIC
Bruce

OVERRIDES all Petty Types

Capitals 62 40-point, old body Lower-case 48

GRACEFUL In its Form

Capitals 72 48-point, old body Lower-case 55

1234567890 1234567890 ΑΕΝΑΛΑΑ661666

1234567890 1234567

123456789 345678

1234567 $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

123567890

373
Types of the DeVinne Press

CUSHING OLD-STYLE

Central

AN ANTIQUE MAY BE FOUND TOO WIDE FOR SPECIAL USES
One of the objections to Old-style Antique of customary shape is the width of its characters. They take up too much space in a sub- or a side-heading and seem needlessly prominent when moderate display is desired.

Capitals 10 6-point  Lower-case 7½

DISPLAY TYPE IS RARE ON SEVEN-POINT BODY
But this size will be found of Service for a Proper Rendering of Moderated Display

Capitals 11¼ 7-point  Lower-case 8

SUB-HEADS OF SMALL CAPITALS ARE WEAK
Especially offensive in School-books that Require many Distinctive Paragraphs

Capitals 12 8-point  Lower-case 9

HEADINGS SHOULD INVITE NOTICE
By their Simplicity as well as by their Distinction of Boldness

Capitals 14½ 10-point  Lower-case 10½

ELEVEN-POINT IS AN ODD SIZE
For a type of Display, but it is Often Needed in School-books

Capitals 15¾ 11-point  Farmer  Lower-case 11½

TWELVE-POINT IS A FAVORITE
In Job Work, and in large pages of Book Work or Catalogues that need Prominent Words

Capitals 18¾ 12-point  Lower-case 13

1234567890 1234567890 1234567890
374
Antique, Ionic, Doric, etc.

ANTIQUE CONDENSED
Bruce

TOO THIN TO BE EFFECTIVE AS THE SUBHEADING
of a page or column, and too tall to line neatly
with the ordinary face of roman text letter. It
can be made useful in advertisements that
have lists of articles in columns and in labels
of a narrow measure. Its descending letters
overhang the body and consequently compel
the leading of the lines where one line follows
another. Although carefully drawn and en-
graved this defect in construction prevents
its more extended use.
Capitals 10\textsuperscript{1/2} 6-point, No. 321 Lower-case 7\textsuperscript{1/4}

THIS ENLARGEMENT OF THE FACE
previously noticed has the same merits and its very unpleasing defects
Capitals 13 8-point, old body, No. 321 Lower-case 9

PICA ANTIQUE EXTRA CONDENSED NO. 632
Is much thinner with short descenders and huddled lines of construction
Capitals 12 12-point, old body, No. 632 Lower-case 9

CONDENSED TOO MUCH FOR PERSPICUITY
Lower-case sorts over closely fitted will sometimes cause confusion
Capitals 15\textsuperscript{1/2} 18-point, old body, No. 632 Lower-case 10

STIFLING COMPRESSION
Destroys the Clearness of Type
Capitals 34 48-point, old body, No. 632 Lower-case 21

375
Types of the DeVinne Press

ANTIQUE CONDENSED

FOUR SMALL SIZES THAT HAVE NO MATES OF LOWER-CASE
Capitals 12 1/2
10-point, old body, No. 2. Conner

AN OLD FAVORITE DISPLACED BY ITS INFERIORS
Capitals 16
14-point, old body, No. 2. Conner

ONCE INDISPENSABLE IN JOB PRINTING
Capitals 19
18-point, old body, No. 2. Conner

MAY YET BE RESTORED TO FAVOR
Capitals 24 1/2
22-point, old body, No. 2. Conner

EMINENTLY GRAND
Capitals 47 1/2
44-point, old body. A. T. F. Co. No lower-case

BOLD AND SOLID
Capitals 48
48-point, old body. A. T. F. Co. No lower-case

MAGNIFICENT
Capitals 56
60-point, old body. A. T. F. Co. No lower-case

376
Intique, Ionic, Doric, etc.

ANTIQUE CONDENSED
American Type Founders Co.

**GRANDIOSE**
Capitals 71
72-point, old body
No lower-case

**SUPERB**
Capitals 90
96-point, old body
No figures or lower-case

**USEFUL**
In a Poster
Capitals 76
48-point, old body
Lower-case 61

**SHOWY**
in Handbill
Capitals 86
60-point, old body
Lower-case $65\frac{1}{2}$
Types of the DeVinne Press

LATIN CONDENSED

Farmer

THIS SERIES OF EIGHT SIZES OF LATIN CONDENSED seems the most successful attempt at a pleasing union of the boldness of the Antique Style of type with the symmetry of the ordinary Roman letter in condensed shape. It has more of grace than the older forms of Condensed antique, but it is not any more readable. The type-founder who made this face may have called it Latin Condensed because it was an imitation of that feature of the extremely condensed letters of scribes of Lombardy who compressed letters to indistinctness.

Capitals 10\text{1/2} 9-point. A. T. F. Co. Lower-case 8

COMPRESSION OF LETTERS SEEMS PROPER

When a very bold display of too many words is required in one line

Capitals 11 12-point, old body Lower-case 9

THE SELECTION OF A CONDENSED TYPE

Is never pleasing when it leaves a broad gap of vacancy at the ends of the too short displayed line

Capitals 14\text{1/2} 18-point, old body Lower-case 11\text{1/2}

THIS FAULT IS MADE WORSE

By an Undue Spacing between the letters

Capitals 20 24-point, old body Lower-case 15\text{1/2}

UNDUE SPACING OF TYPES

Seriously alters their appearance

Capitals 25 28-point, old body Lower-case 19\text{1/2}

378
Antique, Ionic, Doric, etc.

LATIN CONDENSED

Farmer

CONTRASTS OF SPACING

As Bad as Contrasts of Style

Capitals 30  36-point, old body  Lower-case 22\frac{3}{4}

THE BETTER PLAN

To maintain Uniformity

Capitals 37  48-point, old body  Lower-case 28\frac{1}{2}

CONSISTENCY

Is always Expected

Capitals 46  60-point  Lower-case 34

12345678901234567890123456789012345678901234567890123456789012345678901234567890

£€Æ

379
Types of the DeVinne Press

CLARENDON No. 322

Bruce

SO CALLED IN HONOR OF CLARENDON PRESS OF OXFORD The oldest printing house

Capitals 10\(\frac{1}{2}\) 5-point, old body. Farmer Lower-case 7\(\frac{1}{2}\)

THE DESIGNER OF THIS CLARENDON FACE

Apparently intended it for a display letter to be used instead of italic for emphatic words in the text, or as side-headings to paragraphs in books of reference as in dictionaries and gazetteers. To promote compactness the letters were moderately condensed

Capitals 10\(\frac{1}{4}\) 5-point on 6-point, old body Lower-case 7

CAPITAL LETTERS WERE MADE TOO HIGH

For the thin body. Some characters have lines that are crowded and that have too little of relieving white space within. The letter is set too low on the body to line with the ordinary roman lower-case

Capitals 10\(\frac{3}{4}\) 6-point on 8-point, old body Lower-case 8

THE DESCENDING LOWER-CASE LETTERS

In the fonts as first made projected beyond the body and made kerns that seriously interfered with other types in the composition of solid matter. The fault is here prevented by putting the smaller face on a larger body

Capitals 13\(\frac{3}{4}\) 8-point on 10-point, old body Lower-case 10

THE BODIES FROM 6- TO 12-POINT

Cast before the point system was introduced are not in line always with ordinary roman text type of old body

Capitals 17\(\frac{1}{2}\) 10-point on 12-point, old body Lower-case 12\(\frac{1}{4}\)

THIS FACE IS ONE EXCEPTION

The face is too large for the body and lower-case descenders are kerned

Capitals 22 12-point, old body. Farmer Lower-case 16

380
Antique, Ionic, Doric, etc.

CLARENDON No. 322
Bruce

THESE CAPITALS CLOSELY FITTED
Make a Pleasing Display for the 18-point
Roman letter that is not too broad

Capitals 21 12-point on 18-point, old body  Lower-case 16\frac{1}{2}

USEFUL IN DISPLAY
As capitals or as lower-case

Capitals 37\frac{1}{4} 28-point, old body  Lower-case 26

A TYPE of wood

Capitals 118 72-point, old body, light-face. V. W.  Lower-case 92\frac{3}{4}

OLD

Capitals 186 120-point, old body, on wood. V. W.  Lower-case 143

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**Types of the DeVinne Press**

**CONDENSED CLARENDON No. 320**

Bruce

**THIS IS ANOTHER CLOSELY FITTED TYPE**
Of Light Face but without any Projecting or Overhanging Kerns

Capsitals 13\textsubscript{\frac{3}{4}}

10-point, old body

Lower-case 10

**CAN BE USED FOR A TEXT TYPE**
In a paragraph as well as for display in job work. àáéëç

Capsitals 17

12-point, old body

Lower-case 12\textsubscript{\frac{3}{4}}

**DOES NOT LINE WITH ROMAN**
A few accents are provided for its lower-case

Capsitals 19

16-point, old body

Lower-case 14

**A BETTER MATE THAN OLD-STYLE**
As a Sub-heading for Modern Faces

Capsitals 22

18-point, old body

Lower-case 16

**CAPITALS IN PROPORTION**
Harmonizing with one another

Capsitals 27\textsubscript{\frac{1}{4}}

22-point, old body

Lower-case 20

**MORE GRACEFUL**
Than some recent styles

Capsitals 40\textsubscript{\frac{1}{2}}

36-point, old body

Lower-case 30

**ALL SIZES**

Well-cut figures

Capsitals 62\textsubscript{\frac{1}{2}}

48-point, old body

Lower-case 43\textsubscript{\frac{1}{2}}

382
Antique, Ionic, Doric, etc.

FRENCH CLARENDON No. 341

Bruce

COULD A TYPE-FOUNDER'S NAME BE MORE INCONGRUOUS?
Why should the name of an English Statesman and man of letters be labeled as French? Why should the reversion of thick and thin strokes in this style after an old Italian fashion be described as French?

Capitals 8 6-point, old body  A. T. F. Co.  Lower-case 6

MUCH MORE CONDENSED THAN IT SEEMS
It is an easily readable letter, but it is not a pleasing face to most buyers of printing

Capitals 11 8-point, old body  Lower-case 8\(\frac{1}{4}\)

ALTHOUGH PLAIN AND VERY READABLE
It is neglected now as a style of the last century much out of fashion

Capitals 14 10-point, old body  Lower-case 10

ONE LINE ONLY SET IN THIS STYLE
May not be pleasing to the Critical Advertiser

Capitals 18\(\frac{1}{2}\) 12-point, old body  Lower-case 14

THE CONTRAST OF MANY SIZES
To produce the best effect is needed in a full series of Capitals and Lower-case

Capitals 20\(\frac{1}{2}\) 18-point, old body  Lower-case 15

MANY SIZES OF THIS FACE
Will produce the needed attraction

Capitals 30 22-point, old body  Lower-case 20\(\frac{1}{2}\)

HAS SAME FACE AS ABOVE
But cast upon 24-point body

Capitals 30 24-point, old body  Lower-case 20\(\frac{1}{2}\)

383
ITS CLEARNESS
Can be Very Much Improved

BY THE THIN
Spacing of Capitals

WHERE
They join closely

We have also a series of seven sizes of a style known as French Antique from the Connor Foundry. This French Antique also has the Italian mannerisms of reversed thick and thin strokes, but it is a much wider or more expanded letter and makes very black and bold lines of display. See our Office Specimen Book, pp. 114-116. This old fashion of merit should be selected only when requested. It is a good mate for this French Clarendon.
Antique, Ionic, Doric, etc.

GRECIAN
Riggs

ANOTHER RELIC

Capitals 4912
60-point, old body
No lower-case

1234567890

TUSCAN

ANTIQUE FACES

Capitals 48
28-point, old body

TUSCAN
Old Form

Capitals 10234
48-point, old body
Lower-case 78

1234789
Types of the De Vinne Press

ANTIQUE EXTENDED

Bruce

Letters flattened to unwise obscurity are not improvements to printing
Capitals 17\textsubscript{12} 5-point, old body, No. 332 Has figures, no lower-case

Extension in width makes lines hard to read harder still to remember
Capitals 26\textsubscript{14} 6-point, old body, No. 330 Lower-case 18\textsubscript{34}

Too wide for height too thick for legibility
Capitals 31\textsubscript{12} 8-point, old body, No. 330 Lower-case 24\textsubscript{12}

A CRUSHED LETTER
Capitals 41 10-point, old body, No. 330 No lower-case

DWARFED Principal Features
Capitals 54 12-point, old body, No. 330 Lower-case 38

CLARENDON EXTENDED

Farmer

A FLATTENED ANTIQUE
Here labeled Clarendon extended by the Bewildered Type-founder
Capitals 28\textsubscript{14} 8-point, old body Lower-case 14\textsubscript{12}

ONE SIZE LARGER
A distinct, but not an attractive style of display letter
Capitals 34\textsubscript{14} 10-point, old body Lower-case 24\textsubscript{12}

386
Antique, Ionic, Doric, etc.

BROKEN BACK
Starr

HUMP-BACKED AND KNEE-KNEED

Capitals 38 28-point, old body

ITALIAN EXPANDED
Bruce

A THIN BODY WITH FLAT HEAD AND FEET

Capitals 30½ 8-point, old body

1 2 3 4 5 6 7 8 9 0

FRENCH CLARENDON EXTENDED
Farmer

ONE SURVIVOR OF THE "MONSTROSITIES" OF INARTISTIC TYPE
SO SAID BY HANSARD IN 1825

Capitals 20 10-point, old body No lower-case

BRADLEY
American Type Founders Co.

WILL H. BRADLEY
Designed this novel, bold-face advertising type

Capitals 23 18-point Lower-case 15¾

387
Types of the DeVinne Press

POST OLD-STYLE No. 2
American Type Founders Co.

MANUSCRIPT BOOKS MADE BEFORE 1500
Were the envy and despair of the earlier printers. The written words of old books were eagerly accepted as models for the type-makers and as copy for the typesetters, but the added graces of the Caligraphers and Miniaturists were beyond imitation.

Capitals 16  6-point  Lower-case 12\(\frac{1}{2}\)

ALL THE EARLY PRINTERS
Planned Books more for Use than for Show
Capitals 19  8-point  Lower-case 14\(\frac{1}{2}\)

TYPES WERE LARGE AND BOLD
With broad lanes of white between lines
Capitals 23\(\frac{1}{4}\)  10-point  Lower-case 18

COPPERPLATE PRINTERS
Caused rivalry; small types followed
Capitals 25\(\frac{1}{4}\)  12-point  Lower-case 19

TYPES OF LIGHT FORM
And of smaller size preferred
Capitals 31  14-point  Lower-case 23

READERS ASKED
For Types of Great Grace
Capitals 36\(\frac{1}{2}\)  18-point  Lower-case 26\(\frac{1}{3}\)

LIGHT FACES
In Use for Centuries
Capitals 46  24-point  Lower-case 34

388
Antique, Ionic, Doric, etc.

POST OLD-STYLE No. 2
American Type Founders Co.

ADVERTISERS wanted boldness

Capitals 56 30-point Lower-case 42

AND A BIT of Coarseness

Capitals 67 36-point Lower-case 50

HERE IT is presented

Capitals 80\textsubscript{\textfrac{1}{2}} 42-point Lower-case 59\textsubscript{\textfrac{1}{2}}

1234567890 1234567890 1234567890
12345 1234567890 1234567890
1234567890 1234567890
1234567890 1234567890
1234567890

389
Once a man was judged by surroundings of his selection
His Dress, Habits, Associates and Books were indications of his Social Status; his Shop, Store or Office showed his sense of Neatness or Propriety; the Dress and Manners of his Clerks or Assistants, and his printed Cards, Circulars or Advertisements, his notions of Propriety or Good Taste

His printed work was his traveling salesman
It showed to the Public his liking for appropriate type, proper paper and neat presswork, or his indifference to these niceties. At a glance the desired buyer formed an opinion of the care or carelessness of the advertiser in the management of his business

Uncouth types carelessly composed
In defiance of established usage indicate a desire to disregard old rules of order and good proportion, with an intent to coerce the buyer’s attention by an ostentatious display of new notions in printing

Letters widely dislocated
By spacing that makes them incoherent, or lines that are jammed together in confusion are supposed, by the amateur, to show the true artistic freedom from conventional restraints

Oddity always attractive
A circus clown is therefore sure to be noticed

A screaming advertisement
Silences the voice of the modest
Antique, Ionic, Doric, etc.

POST CONDENSED
American Type Founders Co.

NOVELTIES IN TYPE
Produce Novel Compositions

Capitals $31\frac{1}{2}$ 24-point  Lower-case $21\frac{2}{3}$

ROUGH LETTERS
Suggest Slighted Labor

Capitals $38\frac{1}{3}$ 30-point  Lower-case $29\frac{1}{2}$

GOOD WORK
Always shows Care

Capitals $45\frac{1}{2}$ 36-point  Lower-case $35\frac{1}{2}$

SLOVENLY
Types an Affront

Capitals 52 42-point  Lower-case 40

1234567890

391
Types of the De Vinne Press

CURTIS POST
American Type Founders Co.

BOLDNESS, NOT BLACKNESS
Produced by the use of this Curtis Post style of Type, New in Form and Decoration

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Point Size</th>
<th>Lower-case Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals 25\text{1/2}</td>
<td>12-point</td>
<td>Lower-case 19</td>
</tr>
</tbody>
</table>

HAS BEEN SELECTED
For Headings over two or more Columns of Newspaper Type

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Point Size</th>
<th>Lower-case Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals 29\text{1/2}</td>
<td>14-point</td>
<td>Lower-case 23\text{1/2}</td>
</tr>
</tbody>
</table>

QUEER MIXTURE
The Rude Form and Fine Shading Give Great Satisfaction

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Point Size</th>
<th>Lower-case Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals 37\text{1/3}</td>
<td>18-point</td>
<td>Lower-case 28</td>
</tr>
</tbody>
</table>

THE AMATEUR
Admires it Hugely

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Point Size</th>
<th>Lower-case Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals 47</td>
<td>24-point</td>
<td>Lower-case 34\text{2/3}</td>
</tr>
</tbody>
</table>

GRAYNESS
May be desired

<table>
<thead>
<tr>
<th>Capital Size</th>
<th>Point Size</th>
<th>Lower-case Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals 53\text{2/3}</td>
<td>30-point</td>
<td>Lower-case 42\text{1/3}</td>
</tr>
</tbody>
</table>

392
Antique, Ionic, Doric, etc.

CURTIS POST
American Type Founders Co.

THIS TYPE
Needs a Relief

OUTSIDE
Its Letters

1234567890
123456789
1234567890
1234567890
1234567890
1234567890
1234567890
1234567890
Ornamented Types
Ornamented Types of the De Vinne Press

ORNAMENTED No. 1536

Bruce

An imitation in type of a peculiarity in the curious lettering of a very old manuscript

Capitals 15\textsuperscript{1/2} 10-point, old body  Small capitals 11\textsuperscript{3/4}

On vellum, of the old and new testament, now in the archives of the British Museum

Capitals 16\textsuperscript{1/2} 12-point, old body  Small capitals 11\textsuperscript{1/2}

Known as the Alexandrian codex

The peculiarity is a long tail to the capitals

Capitals 18\textsuperscript{1/2} 12-point, old body  Hagar  Small capitals 14\textsuperscript{1/2}

The large capitals have small merit and should not be used together

Capitals 23\textsuperscript{1/2} 18-point, old body  Small capitals 16\textsuperscript{1/2}

Its small capitals are broader than roman, and as plain

Capitals 30  24-point, old body  Small capitals 20\textsuperscript{1/2}

Small capitals are good for names on book backs

Capitals 41  36-point, old body  Small capitals 27\textsuperscript{1/2}

397
Ornamented Types of the De Vinne Press

AESTHETIC
Dickinson

**PROFUSE * ORNAMENT**

In its niggled Capital Letters

- Capitals 29\(\frac{1}{2}\)
- 20-point, old body
- Small capitals 21\(\frac{3}{4}\)

**MORE DECORATIVE**

With half the Ornament

- Capitals 35\(\frac{3}{4}\)
- 24-point, old body
- Small capitals 27\(\frac{3}{4}\)

**USE CAPITALS AS**

**INITIALS TO SMALL TYPE**

- Capitals 40\(\frac{1}{2}\)
- 23-point, old body
- Small capitals 33

Use the bits of decoration called Line Endings that accompany this and other fonts with caution. They seldom improve but often damage the appearance of a long line. As a rule never use a line ending that does not show completeness in its design. Keep a space between the ornament and the letter.

**HAIR-LINE SHADED No. 648**
Bruce

**HERE IS ANOTHER FRAIL TYPE**

Provided in One Size only. It finds occasional employment in Job work and in Magazine Pages intended to be decorative. Has a few accents.

- Capitals 14
- 12-point, old body
- Lower-case 11

398
ORNAMENTED TYPES OF THE DEVINNE PRESS

ORNAMENTED NO. 1526

Bruce

CURVED SERIFS, CURLECUES AND FLORISHES
Attached to the Old-style character damage its beauty

Capitals 16\(\frac{1}{2}\) 12-point, old body  Lower-case 11\(\frac{1}{2}\)

THIS SERIES 1526 IS AN EXAMPLE
Of bad taste in superfluous ornamentation

Capitals 23\(\frac{1}{2}\) 18-point, old body  Lower-case 16

PRINTED WORK SPOILED
By needless Ornamentation

Capitals 32 24-point, old body  Lower-case 22

FANTASTICAL
Ornament is Disliked

Capitals 45 36-point, old body  Lower-case 41\(\frac{1}{2}\)

SIMPLECTY
Most Important

Capitals 64 48-point, old body  Lower-case 45

399
Ornamented Types of the DeVinne Press

DADO
A. T. F. Co.
Four sizes with Lower-case.

Another Attempt at Originality
in the construction of a new face of type. The Old Italian fashion of reversing the position of thick and thin strokes seem to have been the motive of this fantasy

Capitals 14\(\frac{1}{2}\) 12-point, old body Lower-case 10\(\frac{1}{2}\)

Projecting Lines with Knobs
are added to increase the eccentricity of form that is supposed to lend a charm to the type

Capitals 19 16-point, old body Lower-case 13

Uncouth in Capitals
It has a curiously distinct lower-case

Capitals 26 24-point, old body Lower-case 18

Not a Good Face
To combine with other Faces

Capitals 34\(\frac{1}{2}\) 36-point, old body Lower-case 24

1 2 3 4 5 6 7 8 9 0

400
Ornamented Types of the DeVinne Press

CABALISTIC
American Type Founders Co.
Seven sizes of capitals only

A SERVICEABLE LETTER IN ITS RIGHT PLACE.
DO NOT BE TEMPTED FOR THE SAKE OR PRESERVING A NEEDLESS UNIFORMITY IN A COMPOSITION OF LARGER SIZES OR THIS FACE TO SELECT SMALL SIZES FOR PROPER NAMES.
Capitals 9\(\frac{1}{2}\) 6-point, old body

UNCIAL AND BLACK LETTER MANNERISMS ADDED TO ROMAN CAPITALS MAY BE HELPFUL IN SOME FORMS OR PRINTING, BUT THEY ARE ACCEPTABLE ONLY IN PRINT THAT DOES NOT LEAD AN ILLITERATE READER TO MISTAKE THE MEANING OF THE LETTERS.
Capitals 12 8-point, old body

SOME LETTERS HAVE MODERN AND OTHERS MEDIEVAL SHAPE. PREFER THE MODERN SHAPE.
Capitals 14\(\frac{1}{2}\) 10-point, old body

CABALISTIC IS A USEFUL TYPE TO CONNECT A BIG INITIAL WITH BLACK LETTER.
Capitals 18 12-point, old body

IS AN AID TO CORRECT SPACING
Capitals 25 18-point, old body

MATES BLACK LETTER
Capitals 34\(\frac{3}{4}\) 24-point, old body

PREPPOSSESSING
Capitals 48\(\frac{3}{4}\) 36-point, old body
Ornamented Types of the De Vinne Press

ENGRAVERS' OPEN
From the Bruce Foundry

A SERVICEABLE ILLUSTRATION
Of the Slightness of Decoration that is really needed to
give Attractiveness to a new style of Letter
Capitals 16
10-point, old body
Lower-case 11 1/4

SYMmetry OF Form
More pleasing than any addition of vine
tangles or flourished terminations
Capitals 25
18-point
Lower-case 17

OFTEN USED
By the old Line Engravers
Capitals 40
28-point, old body
Lower-case 28

A GOOD MATE
For Outline Italic
Capitals 50 1/2
36-point, old body
Lower-case 37

1234567890

402
Ornamented Types of the DeVinne Press

CLOISTER SHADED
Five sizes from American Type Founders Co.
Two sizes of same face condensed

GOOD FORM
Capitals 71
40-point, old body

THIRTY YEARS AGO
Capitals 393\textsubscript{4}
22-point, old body

LIKED BY ADVERTISERS
Capitals 31\textsubscript{1/2}
18-point, old body

BUT NOW A PROHIBITED STYLE
Capitals 23\textsubscript{1/2}
12-point, old body

IS IT MORE ABSURD THAN SOME OF OUR NEW FACES?
Capitals 143\textsubscript{4}
8-point, old body

FASHIONS MUST BE OBSERVED
Capitals 25\textsubscript{1/4}
18-point condensed, old body

TYPOGRAPHY
Capitals 58
40-point condensed, old body

403
ORNAMENTED Types of the DeVinne Press

ORNAMENTED No. 1049
Has figures, but no lower-case

LARGE SIZE BETTER
Capitals 38
18-point, old body

DAINTY RAYS
Capitals 50\frac{1}{2}
24-point, old body

SHADING
Capitals 85
36-point, old body

SWELL
Capitals 220
48-point, old body

1234567890

ORNAMENTED No. 1515
Bruce

KNOBS
Capitals 111\frac{1}{2}
48-point, old body
Has figures, no lower-case

404
ORNAMENTED Types of the De Vinne Press

GRAVERS’ SHADE
Farmer

PLANNED
Capitals 89 36-point, old body

WITH TASTE
Capitals 62 24-point, old body

AND DISCRETION
Capitals 44\textfrac{1}{2} 18-point, old body

NOT OBSCURED BY SHADING
Capitals 30 12-point, old body

ORNAMENTED No. 1032
Bruce

AN Imitation of a Reversion of Thick and Thin Strokes After Old Italian Fashion
Capitals 17\textfrac{1}{2} 10-point, old body No lower-case

MUCH ADMIRE AND FREQUENTLY USED BY LONDON PRINTERS OF 1850
Capitals 20\textfrac{1}{4} 12-point, old body No lower-case
Ornamented Types of the DeVinne Press

OXONIAN
American Type Founders Co.

A CRITICAL READER IS BROUGHT TO CONTINUOUS SURPRISE BY THE
FLEXIBILITY AND ACCOMMODATING NATURE OF OUR ALPHABETS, FOR IT CAN BE
THINNED OR THICKENED, BENT OR TWISTED, MADE TALL OR SQUAT,
WITH AND WITHOUT DECORATION IN AN INFINITE VARIETY OF
CONFORMATIONS. SO HELP THE READER? RARELY.
SO AID THE EXPRESSION OF THE WRITER?
SOMETIMES

<table>
<thead>
<tr>
<th>Capsitals 10½</th>
<th>6-point, old body</th>
<th>Small capitals 8½</th>
</tr>
</thead>
</table>

LARGELY TO DEMONSTRATE THE SKILL AND INGENUITY
OF THE DESIGNER, WHO PRODUCES THESE ECCENTRIC TYPES TO
MEET THE INCESSANT DEMAND OF PRINTERS AND ADVER-      
SERS. THE NEW TYPES ARE SUPPOSED TO BE
HELPFUL IN ATTEMPTS AT THE PRODUC-     
TION OF WHAT IS CALLED
ARTISTIC PRINTING

<table>
<thead>
<tr>
<th>Capsitals 16</th>
<th>8-point, old body</th>
<th>Small capitals 13½</th>
</tr>
</thead>
</table>

UNFORTUNATELY, ART IN TYPE IS NOT LIKE ART
IN PAINTING OR SCULPTURE. IT DOES NOT LIVE
FOREVER. ADMired IN THIS DECADE;
DESPISED IN THE NEXT. WHY?

<table>
<thead>
<tr>
<th>Capsitals 16</th>
<th>10-point, old body</th>
<th>Small capitals 13½</th>
</tr>
</thead>
</table>

A NEW AND REALLY MERITORIOUS STYLE
MAY BE UNWISELY USED; IT MAY BE HACK-
NEYED ON TRIVIAL WORK FOR WHICH
IT IS NOT FITTED, UNTIL MEN OF
TASTE REJECT IT IN EVERY
COMPOSITION

| Capsitals 19 | 12-point, old body | Small capitals, 16 |

406
Ornamented Types of the DeVinne Press

OXONIAN
American Type Founders Co.

OXONIAN TYPE IS THE CLEVER
ADAPTATION OF A MIDDLE-AGE
UNCIAL LETTERING. SHOWS
BEST IN FANTASTIC JOBS

Capitals 26  18-point, old body  Small capitals 20

NEATLY CONNECTS A BIG
UNCIAL INITIAL TO A LIGHT
BLACK-LETTER TEXT

Capitals 39  20-point, old body  Small capitals 27\frac{1}{2}

DO NOT VULGARIZE BY
USING ON TRIVIAL WORK.
CHOOSE LARGER SIZES

Capitals 39  24-point, old body  Small capitals 27\frac{1}{2}

Figures, some needlessly fantastic, are provided for each size.
Ornamented Types of the DeVinne Press

TEMPLAR
With eccentric capitals
Boston Type Foundry

OLD UNCEAL MODERNIZED
Lower-case is simple and readable
Figures are too Fantastic

Capitals 27\text{\textonehalf}
22-point, old body
Lower-case 20

1 2 3 4 5 6 7 8 9 0

ECCENTRICITIES
Do not make Capitals Obscure

Capitals 37\text{\textonehalf}
28-point, old body
Lower-case 24\text{\textonehalf}

NOT FLORID
It Serves for Initials with Small Type

Capitals 50\text{\textonehalf}
40-point, old body
Lower-case 33\text{\textonehalf}

408
Ornamented Types of the De Vinne Press

HALM
Six sizes with lower-case and figures

GEORGE F. HALM,
A designer of remarkable ability was induced by the De Vinne Press to
devise this erratic style to please buyers of printing who were tired of
cruder novelties then in fashion. Design began with intent to imitate one
mannerism of Oriental lettering as in Sanscrit and Hebrew, by making the
alignment of the letters at the top and not at the foot of each character:

Capitals 14\frac{1}{2}  8-point, old body  Lower-case 8\frac{3}{4}

BETWEEN THE YEARS 1885-95
Halm found favor as a pleasing novelty in the composition of
Cards, Circulars, Letter Headings and small jobs

Capitals 16  10-point, old body  Lower-case 11

IF ITS LINES WERE THICKER
Halm might be used now to much advantage

Capitals 21  12-point, old body  Lower-case 14

FANTASTIC LETTERS
Do not make it difficult to read

Capitals 30\frac{1}{2}  18-point, old body  Lower-case 20

NEEDS LEADS
Between composed lines

Capitals 43  24-point, old body  Lower-case 23\frac{1}{2}

ORIENTAL
Alignment at Top

Capitals 58  36-point, old body  Lower-case 39
Ornamented Types of the DeVinne Press

MOXON
Dickinson

HAIR LINE TYPES ARE NOT IN FAVOR

Capitals 19\frac{1}{4}  Has figures  12-point, old body

MURAL
Boston

STUBBY SERIFS ADDED TO GOTHIC FORM

Capitals 18\frac{3}{4}  12-point, old body

MAY BE USED WITH PROPRIETY

Capitals 26\frac{1}{2}  18-point, old body

FOR PAPER COVERS

Capitals 37  24-point, old body

IS UNASSUMING

Capitals 57  36-point, old body

The four sizes of this face have figures and line endings, and this form of \( \frac{y}{o} \) on all sizes, which use only when directed.

410
Ornamented Types of the DeVinne Press

ATHENIAN

Six sizes with small capitals and lower-case

THIS ATHENIAN STYLE HAS THIN LINES

It shows a timid attempt at the transposition of the customary positions of Thick and Thin Strokes after an old Italian Fashion. To use it satisfactorily for Cards and Circulares two or more sizes should be used in combination.

GOOD WORK CAN BE DONE WITH CAPITALS AND SMALL CAPITALS

6-point, old body  Capitals 12  Small capitals 10\frac{1}{4}  Lower-case 9\frac{1}{4}

ATHENIAN IS AN EASILY READABLE TYPE

Each size has small capitals, figures, and lower-case sorts. It will not bear huddling. Its composition is most pleasing

WHEN THE LINES ARE DOUBLE LEADED

8-point, old body  Capitals 15  Small capitals 12  Lower-case 11\frac{1}{4}

COMPOSITION BEST IN BLACK INK

Never select it for RED OR ANY OTHER PALE COLOR

10-point, old body  Capitals 18\frac{1}{2}  Small capitals 15  Lower-case 14

ITS GOOD FEATURES SUFFER

When set solid or mixed in job work with

OTHER FANCIFUL STYLES

12-point, old body  Capitals 22\frac{1}{2}  Small capitals 18\frac{1}{2}  Lower-case 16\frac{1}{4}

TOO THIN FOR DISPLAY

In the Advertisements of Newspapers

OR IN ORDINARY JOB WORK

18-point, old body  Capitals 30  Small capitals 22\frac{1}{2}  Lower-case 19

SHOWS AT ITS BEST

In open Job work

ABUNDANT WHITE SPACE

22-point, old body  Capitals 39\frac{1}{4}  Small capitals 30  Lower-case 25\frac{1}{4}
GRACEFUL
As an ox of one horn

Capitals 70\textonehalf
36-point
Lower-case 32\textonehalf

On the Left Side of its Head as if Determined

Capitals 58\textonehalf
30-point
Lower-case 26\textonehalf

Not to Make any Inclination to righteousness of appearance

Capitals 48
24-point
Lower-case 22

How Albert Dürer and Geofroy Tory would have stared at this "artistic" variation of the Black-letter Capital

Capitals 363\textonehalf
18-point
Lower-case 17

SELECT this Face of Washington Text only when it has been Specially Requested. It is not an improvement to any print

Capitals 28\textonehalf
14-point
Lower-case 12\textonehalf

412
Foreign Text Types
FOREIGN TEXT TYPES OF THE DE VINNE PRESS

GREEK


GREEK

1. Βιβλιοθήκη γενέσεως Ιησού Χριστού, ψωλ. Δαβίδ, κατ' Ισραήλ. 2. Βιβλιοθήκη γενέσεως τοῦ Ιησού Χριστού, κατ' Ισραήλ. 3. Βιβλιοθήκη γενέσεως τοῦ Ερυθών. 

CAPITALS 9

6-point, old body. A. T. F. Co. Lower-case 7

1 pair of cases

21. Τίτσηται δέ νῦν, καὶ καλέσως τὸ όνομα αὐτοῦ ἸΗΣΟΥΣ: αὐτὸς γὰρ οἶδα τὸν λαὸν αὐτοῦ ἀπὸ τῶν ὁμαρτιῶν αὐτῶν. 22. Τοῦτο δὲ ἑλὼν γέγονεν, ὡς ἔλθῃ ἐπὶ τὸν Κυρίον διὰ τοῦ προφήτου, λέγοντος: 23. 'Ἰδον ἡ παρθένος ἐν γαστρὶ ἐξε, καὶ τὸ

CAPITALS 9

7-point, old body. A. T. F. Co. Lower-case 8

2 pairs of cases

5. Σαλώμων δὲ ἐγένεσεν τοῦ Βοδί ἐκ τῆς Ῥαχάβ. Βοδί δὲ ἐγένεσεν τὸν Ωδήδ ἐκ τῆς Ροζήθ. Ωδήδ δὲ ἐγένεσεν τοῦ Ἰεσαί. 6. Ἰεσαί δὲ ἐγένεσεν τοῦ Δαβίδ τὸ βασιλεία Δαβίδ δὲ ὁ βασιλεὺς ἐγένεσεν τὸν Σαλώμων ἐκ τῆς τῆς Οφρίου. 7. Σαλώμων δὲ ἐγένεσεν τὸν Ροζόμου. Ροζόμου δὲ ἐγένεσεν τὸν Αβαί. Αβαί δὲ ἐγένεσεν τὸν Ασά. 8. Ασά δὲ ἐγένεσεν τὸν Ἰωσαφάτ. Ἰωσαφάτ δὲ ἐγένεσεν τὸν Ἰωράμ. Ἰωράμ δὲ ἐγένεσεν τὸν Ἀχάν. — Mat. 1. 21-24.

CAPITALS 10

8-point, old body. A. T. F. Co. Lower-case 9

3 pairs of cases

4. Καὶ συναγαγὼν πάντας τοὺς ἀρχιερεῖς καὶ γραμματεῖς τοῦ λαοῦ, ἔπυκαντο παρ’ αὐτῶν ποῦ ὁ Χριστὸς γενναται. 5. Οἱ δὲ εἶπον αὐτῷ: Ἐν Βηθλεέμ τῆς Ιουδαίας οὕτω γὰρ γέγραπται διὰ τοῦ προφήτου: 6. "Καὶ σὺ Βηθλεέμ, γιὰ 'Ἰουδα, ὠδαμὼς ἐλα-

CAPITALS 12

10-point, old body, Enschedé Lower-case 11

1 pair of cases

415
Foreign Text Types of the De Vinne Press

GREEK

9 Οίκεις δὲ γέννησε τὸν Ἰωάκημ: Ἰωάκημ δὲ γέννησε τὸν Ἄχαζ: Ἄχαζ δὲ γέννησε τὸν Ἐξεκίλαν. 10 Ἐξεκίλας δὲ γέγονε τὸν Βασσαρία: Βασσαρίας δὲ γέγονε τὸν Μανασσή: Μανασσής δὲ γέγονε τὸν Ἀμών: Ἀμών δὲ γέγονε τὸν Ἰωάκημ. 11 Ἰωάκημ δὲ γέγονε τὸν Ἰσχορίαν καὶ τοὺς ἄδελφους αὐτοῦ, ἐπὶ τῆς μετοικεσίας Βαβυλώνος.

12 Προτέρα τοῦ ματθαίου τοῦ Ισχορίαν Central Types of the De Vinne Press

Matth. i. 9-12.

Capitals 1112 Tischendorf, corps 8. Flinsch Lower-case 914
2 pairs of cases

13 Ζωροβαζῆλ δὲ γέγονε τὸν Ἰσχορίαν Προτέρα τοῦ Ισχορίαν Central Types of the De Vinne Press

Matth. i. 13-16.

Capitals 1334 Tischendorf, corps 10. Flinsch Lower-case 11
2 pairs of cases

17 Πάσαι οὖν αἱ γενεαὶ ἀπὸ Ἀβραὰμ ἐως Δαβίδ, γενεαὶ δεκατέσσαρες: καὶ ἀπὸ Δαβίδ ἐως τῆς μετοικεσίας Βαβυλώνος, γενεαὶ δεκατέσσαρες: καὶ ἀπὸ τῆς μετοικεσίας Βαβυλώνος ἐως τοῦ Χριστοῦ, γενεαὶ δεκατέσσαρες. 18 Τοῦ δὲ Ἰσχορίαν Προτέρα τοῦ Ισχορίαν Central Types of the De Vinne Press

Matth. i. 17-20

Capitals 15 Tischendorf, corps 12. Flinsch Lower-case 1314
2 pairs of cases

416
Foreign Text Types of the De Vinne Press

GREEK

16 Τότε Ἡρώδης, ἵνα ὅτι ἐνεπαίχθη ὑπὸ τῶν μάγων, ἐθυμώθη λέαν καὶ ἀποστείλας ἀνέλε πάντας τοὺς παιδίας τοὺς εἷς Βηθλεέμ, καὶ ἐν πάσι τοῖς ὁρίοις αὐτῆς, ἀπὸ διετοῦ καὶ κατωτέρω, κατὰ τὸν χρόνον ὁν ἦκριβωσε παρὰ τῶν μάγων. 17 Τότε ἐπληρώθη τὸ ῥήθην ὑπὸ Ἰερεμίου τοῦ προφήτου, λέγοντος: 18 “Φωνὴ ἐν Ῥαμμ ἱκοίσθη, θρήνος καὶ κλαυθμός καὶ ὀδυρμός πολὺς, Ραχήλ κλαίουσα τὰ τέκνα αὐτῆς· καὶ οὐκ ἦκελε παρακληθῆμαι, ὅτι οὐκ εἰσὶ.” 19 Τελευτάσαντος δὲ τοῦ Ἡρώδου, ἰδοὺ, ἀγγέλος Κυρίου κατ’ ὄναρ φαίνεται τῷ Ἰωσήφ ἐν Αἰγύπτῳ, 20 Δένων Ἐγερθείς παράλαβε τὸ παιδίον, καὶ τὴν μητέρα αὐτοῦ, καὶ ποιεῖ τοῖς γυν Ἰσραήλ· τεθνήκασι γὰρ οἱ ζητοῦντες τὴν ψυχὴν τοῦ παιδίον. 21 Ὅ δὲ ἐγερθείς παράλαβε τὸ παιδίον, καὶ τὴν μητέρα αὐτοῦ, καὶ ἤλθεν εἰς γυν Ἰσραήλ. 22 Ἀκούσας δὲ ὅτι Ἀρχέλαος βασιλεύει ἐπὶ τῆς Ἰουδαίας ἀντὶ Ἡρώδου τοῦ πατρὸς αὐτοῦ, ἐφοβῆθη ἣδὲ ἀπελθὼν· χρηματισθεὶς δὲ κατ’ ὄναρ, ἀνεχώρησεν εἰς τὰ μέρη τῆς Γαλαλαίας. 23 Καὶ ἔλθων κατώκησεν εἰς πόλιν λεγομένην Ναζαρέτ· ὅπως πληρῳθῇ τὸ ῥήθην διὰ τῶν προφητῶν, ὅτι Ναζωραῖος κληθήσεται.—Matth. ii. 16-23.

Capitals 12\textsubscript{1,2} Porson, 10-point. A. T. F. Co. Lower-case 10\textsubscript{3,4} 1 pair of cases

Κεφ. γ’ (3). 1 Ἐν δὲ ταῖς ἡμέραις ἑκείναις παραγίνεται Ἰωάννης ὁ βαπτιστής, κηρύσσων ἐν τῇ ἐρήμῳ τῆς Ἰουδαίας, 2 Καὶ λέγειν· Μετανοεῖτε· ἡγγυκε γὰρ η βασιλεία τῶν οὐρανῶν. 3 Οὗτος γὰρ ἐστιν ὁ ῥήθεις ὑπὸ Ἰσαίου τοῦ προφήτου, λέγοντος: “Φωνὴ βοῶντος ἐν τῇ ἐρήμῳ, Ἑσομάσατε τὴν ὄδου Κυρίου, ἐθυμίας ποιεῖτε τὰς τρίβους αὐτοῦ.” 4 Αὐτὸς δὲ Ἰωάννης εἰσὶ τὸ ἐνυδμα αὐτοῦ ἀπὸ τριχῶν καμήλου, καὶ ζωνην δερματίνην περὶ τὴν ὀσφύν αὐτοῦ· ἢ δὲ τροφὴ αὐτοῦ ἦν ἀκρίδες καὶ μέλι ἀγρίων.—Matth. iii. 1-4.

Capitals 14\textsubscript{3,4} Porson, 12-point. A. T. F. Co. Lower-case 11\textsubscript{1,3} 1 job case

417
Foreign Text Types of the De Vinne Press

GREEK

8 Καὶ πέμψας αὐτοῦ εἰς Βηθλείμ, εἰπὲ Πορευθέντες, ἀκριβῶς ἐξέτασε περὶ τοῦ παιδίου ἵππαν ἐν ἕρημο, ἀπαγορεύσας ἕως ὅτι τῶν ἀνδρῶν προδίκησον αὐτῷ. 9 Οἱ δὲ ἐκούσαντες τοῦ βασιλέως, ἐπορεύθησαν καὶ ἦσαν, ὅ ἀστία, ὅπως εἰδον ἐν τῇ ἀνατολῇ, προῆξεν αὐτοὺς, ὡς ἠθάνατο ἕπει πώς ἦν τὸ παιδίον. 10 Ἰδόντες δὲ τῶν ἀστικά, ἱππάρχοντας μεγάλην ὀφάρον. 11 Καὶ ἔδοξες εἰς τὴν ὀχυρίαν, εἰδον τὸ παιδίον μετὰ Μαρίας τῆς μητέρας αὐτοῦ: καὶ ἰδεύουσιν προσεκόνδυλον αὐτῷ, καὶ ἤδη ἄνευταις τοὺς ἄνδρας αὐτῶν, προσέρχεται αὐτῷ σῶρα, χρυσά, καὶ λίβανον, καὶ διημέραν.

Capitals 11\textsuperscript{1/4} 7-point, old body, bold face  
1 pair of cases

12 Καὶ χρηματισθέντες κατ ὀνόματι τὸ παιδίον, τοῦ ἀπολέσαι αὐτὸ. 14'Ο δὲ ἐγερθεὶς παρέλαβε τὸ παιδίον καὶ τὴν μητέρα αὐτοῦ νυκτός, καὶ ἀνεχώρησεν εἰς Λιγυστόν. 15 Καὶ ἦν ἐκεί ἐως τῆς τελευταίας Ἰησοῦς ζωῆς ἤτο πληρωθῇ τὸ ἔθνος ὑπὸ τοῦ Κυρίου διὰ τοῦ προφήτου, λέγοντος: "Εξ Λιγυστοῦ ἐκάλεσα τὸν ὑδόν μου."—Matth. ii. 8-11.

Capitals 14\textsuperscript{1/4} 9-point, old body, bold face  
1 pair of cases

ΧΩΡΙΟΝΔΙΑΦΕΡΕΙ  
ΤΩΘΕΥΟΙΚΩΤ  
ΝΟΡΜΙΔΑΥΠι  
ΟΟΥΝΙΕΜΟΝΥ  
ΕΜΑΓΝΟΥΤΟΥΑ  
ΠΑΝΕΥΦΗΜΥ  
ΑΠΟΥΠΟΤΩΝΚΟ  
ΚΑΓΟΕΓΟΪΕΝΙΚ  
ΚΟΥΡΙΤΩΡΟΣ  

10-point Inscriptio. Drugelin Type Foundry  
2 job cases

418
Foreign Text Types of the De Vinne Press

GERMAN

Bruce

Ah, aus dieses Thales Gründen,
Die der falsche Nebel drückt,
Könte' ich doch den Ausgang finden
Ah, wie fährt' ich mich beglückt!
Dort erblüht' ich schöne Hügel,
Einig jung und ewig grün;
Hätt' ich Schwingen, käme ich flügel,
Nach den Häusern seh' ich hin.

Harmonien hör' ich flügen,
Töne süßer Himmelrauch,
Und die leichten Winde bringen
Mir der süße Balsam zu.
Gold'ne Früchte seh' ich glühen,
Wintert zwischen dunklem Rauch,
Und die Blumen, die dort blühen,
Werden keines Winters Ruh.

Capitals 10 6-point, old body 2 pairs of cases

Der Du von dem Himmel bist,
Alle freud' und Schmerzen still bist,
Den, der doppelt erlöst ist,
Doppelt mit Erquickung stillst!

Ach ich bin des Treibens müde!
Was soll all die Qual und Luft?
Süßer Friede,
Komm, ach komm in meine Brust!

Capitals 1214 8-point, old body 5 pairs of cases

Delos' ernster Beherrscher und Maja's Sohn, der gewandte,
Rechteten heftig, es wünscht jeder den herrlichen Preis.
Hermes verlangte die Leier, die Leier verlangt auch Apollo,
Doch vergeblich ersüßt Hoffnung den Beiden das Herz;
Denn rasch dränget sich Ares heran, gewaltsam entscheidend,
Schlägt das goldene Spiel wild mit dem Gisen entzwei.
Hermes lacht unmäßig, der schadenfreie; doch Phöbos
Und den Morgen ergreift inniger Schmerz das Gemüth.

Capitals 1434 10-point, old body, No. 90 2 pairs of cases

Manche Töne sind mir Verbrüder, doch bleibtet am meisten
Sinngebebel mir verhaft; flässend zerreiβt es mein Ohr.
Einen Hund nur hör' ich seh' oft mit frohem Behagen
Belebend klaffen, den Hund, den sich der Nachbar erzog;
Denn er haßte mir einst mein Mädchen an, da sie sich heimlich
zu mir stahl, und verrät unser Geheimnis beinaβ.
Jego, — hör' ich ihn bellen, so denk' ich nur immer: sie kommt wohl!
Oder ich denke der Zeit, da die Erwartete kam.

Capitals 18 12-point, old body, No. 90 1 job case

419
Ich habe ein treues Herz gefunden.
So wird auch mein Gläub mir sein!
In всех mir in diesen Stunden
War ich mit Lust und Schmerz allein.

Jetzt wird dein liebes, stilles Warten,
Mein Morgen und mein Abendstern,
In Hauß und Herz den Frieden halten,
Der lang dem Schneiden so fern.

Capitals 11 6-point, old body (modern fractur) Lower-case 6\(\frac{1}{2}\)
1 job case

Läß dich, Geliebte, nicht ren'n, daß du mir so schnell dich ergeben!
Glaub' es, ich diente nicht frei, diente nicht niedrig von dir.
Vielsach wirken die Pfeile des Amor: einige ritten,
Und vom schneidenden Gift frantet aus Jahr das Herz.
Aber mächtig beisetet, mit tröflich geschlissener Schärfe,
Dringen die andern ins Mark, zünden benehme das Blut.
In der heroischen Zeit, da Götter und Göttinnen liebten,
Selte Begierde dem Blick, folgte Genuß der Begier.
Glaubst du, es habe sich lange die Göttin der Liebe bestritten,
Als im bärtigen Hain einst ihr Anchises geheilt?
Hatte Luna gesäumt, den schönen Schlüfer zu lüssen,
O, so hätt' ihn geschwimnd neidend Aurora gewett.
Herc erblühte Leardern am lauten Feß, und behende
Stürzte der liebende sich keis in die nächtliche Flucht.
Rhea Sylvia wandelt, die Fürsliche Jungfrau, der futter
Wasser zu schöpfen, hinab, und sie ergreift der Gott.
So erzeugte die Söhne sich Mars! — Die Zwillinge tränkte
Eine Wölfin, und Rom nennt sich die Fürstin der Welt.

Capitals 13\(\frac{1}{2}\) 8-point, old body (modern fractur) Lower-case 8\(\frac{1}{4}\)
1 job case

Herbstlich leuchtet die Flamme vom ländlich geselligen Herbe,
Knistert und glänzet, wie rasch! sausend vom Reisig empor,
Diesen Abend erfreut sie mich mehr; denn eh' noch zur Kuhle
Sich das Bündel verzehrt, unter die Asche sich neigt,
Kommt mein liebliches Mädchen. Dann flammen Reisig und Scheite,
Und die erwärmte Nacht wird uns ein glänzendes Feß.

Capitals 15\(\frac{1}{2}\) 10-point, old body (Condensed) Lower-case 9
1 job case

420
Foreign Text Types of the De Vinne Press

GERMAN TITLE

Bruce

<table>
<thead>
<tr>
<th>Text</th>
<th>Font Size</th>
<th>Case</th>
<th>Case Width</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diese Stille herrscht im Wasser, ohne Ruhm ruht das Meer, und bekämmt nicht der Schiff, Glatten Flächen rings umher.</td>
<td>Capitals 12½</td>
<td>6-point, old body</td>
<td>1 job case</td>
</tr>
<tr>
<td>Keine Lust von keiner Seite! Todesstille furchterlich! In der ungeheuern Weite Regret keine Weile sich.</td>
<td>Lower-case 7½</td>
<td>8-point, old body</td>
<td>1 job case</td>
</tr>
</tbody>
</table>

| Ihr schwarzen Augenlein! Wenn ihr nur winket, Es fallen Häuser ein, Es fallen Städte; | Capitals 17½ | 8-point, old body | 1 job case |
| Und diese Leimenwand Vor meinem Herzen, — Bedenkt doch nur einmal, — Die sollt' nicht fallen! | Lower-case 10 | 8-point, old body | 1 job case |

| Der war' ein Thor, der das begehrten, Daß seine Weise jedem tauge, Auch fremdes Wort hat edlen Wert, Und scharfen Blick hat fremdes Augen. | Capitals 21 | 10-point, old body | 1 job case |

| Der rechte Tadel hat mir still Stets mehr als jedes Lob gesunken, Dem, der das Höhe suchen will, Dem zieht die Demut wohl vor allen. | Capitals 24½ | 12-point, old body | 1 job case |

| Nur eines dünkt mir heilig Recht: Daß nichts mit Anmut übermutet, Wenn einer Herzen richten möchte, Dem selber nie—das Herz geblutet. | Capitals 35½ | 18-point, old body | 1 job case |
| Lower-case 19½ | 18-point, old body | 1 job case |

421
Die Schwabacher wurde zuerst in den Druckwerken von Schöffer in Mainz gebraucht, und wird heute noch gern in deutschen Büchern benutzt.

Capitals 18\textsuperscript{1/4} 10-point Lower-case 10\textsuperscript{2/3}
1 job case

Die ältesten Schriften sind die gotischen, welche in Gutenberg's Bibel im Jahre 1453 gebraucht wurden und in den in Klöstern geschriebenen Büchern gebräuchlich waren.

Capitals 20\textsuperscript{2/3} 12-point Lower-case 12
1 job case


Capitals 26\textsuperscript{1/4} 14-point Lower-case 14\textsuperscript{3/4}
1 job case
Foreign Text Types of the De Vinne Press

HEBREW

אאור ונין המים והנהות הקשו משחף
המ ראמת יצו המלך ושניב המחומ
8-point, old body 1 pair of cases

מלך ישיב על כנף יד מורה
הענויות כל רוח: נלכיה ומימ בל
מלך ופי ויזה על כף אשת
10-point
Has vowel points and musical accents 1 pair of cases

RUSSIAN

Караванъ молельщиковъ выступалъ изъ вратъ Дйар-бека. Впереди его фкалъ Османъ и бросалъ въ народъ деньги;—Иманы благословляли отходящихъ странниковъ; жители усыпали цвѣтами путь ихъ.

Capitals 26\textsuperscript{1/4} 12-point Lower-case 19
1 job case

ESTRANGELO SYRIAC

12-point 1 pair of cases and 1 sort case

423
Foreign Text Types of the De Vinne Press

FRENCH CURSIVE

Mayeur

Scapìtu, Maitre Oblandy, disoî - Same' Sironde a son
mari, que Eire Chiboulet est devenu sou? Quoi? le
Seigneur du Chateau? Oui, Vraiment: Aleyx,
sou Page, l'a conduit - ici sicre au soin, lorsque tu étois
à la Ville. Notre Maitre, me dit-il (en secret) a
l'esprit grandement dérangé, il nous faut en gite
promptement. Je lui ai doncé celui de notre fauchette
à ma chambre à Aleyx. Ce secret est bon à garder,
dit Oblandy à Same' Sironde.

Fournier, Manuel Typographique, tome II, p. 141.

This "Cursive François," or "Civilité" as then called, was
designed by Nicholas Granjon in imitation of a style of penmanship
then in fashion, and cast at a type foundry of Lyons in 1556. It
was used by Plantin, of Antwerp, for several books.

Use it now, only on request, for short quotations from French
authors of the Sixteenth or Seventeenth Century. The font is
small, and was cast as a favor to us from the original matrices in
a type foundry at Lyons.

VISIGOTHIC

*ΘΞΝΟΒΕΛΤΑΙΡΝΥΝΡΝΘΑΓΘΡΦΨΥΥ
424
Scripts
Script Types of the DeVinne Press

SCRIPT

Type-Script is seldom required by the customers of this printing-house. The old styles with long projecting kerns and stiff curves are now disliked. The sweep required for each ascending and descending character makes the small round letters, like a, o, and m, relatively indistinct. The stiff formality or the awkward flourishes of the capital letters of the old fashions are other objections. The feebleness of hair-lines and the liability of all characters to show wear in breaks or gaps between characters make type-script an ungraceful letter for the buyer of printing and an unprofitable one to the master printer. Typographic script on an inclined body is a vain attempt to overcome mechanical difficulties; it is a mistake.

Script lettering may be needed in the printed forms that have to be produced in haste for receptions, weddings, and other assemblies. It may be required for visiting and professional cards, but not often for a business or professional circular. Plain type usually has preference, but when script is used, the taste of the time is for the more flowing forms of script made by lithographers and copperplate-printers, who can easily give to all characters graces that are impossible in types cast on a square body.

Never use type-script on inclined body for any form of open composition that requires display lines to full width of measure with occasional catch-lines between. The unavoidable length of the ascending and descending letters, that will not interlock as they readily do in engraved work, gives to every attempt at display in type-script an unpleasant suggestion of scragginess.

Never select type-script to be set in a paragraph in the ordinary letter-writer style, with lines of the full width of measure, unless that paragraph has few words and the margins about the paragraph are ample. The broad blank spaces that are produced between lines by ascenders and descenders must be relieved by abundance of white space in the margin. A composition of script that seems huddled and confused on paper of note size is not so objectionable when it is printed on the larger page of letter.

Do not indent the first line of a paragraph about one third or one half the width of the measure. An indentation of two or three ems is enough. Do not wide-space words of script.

427
Script Types of the De Vinne Press

FRENCH SCRIPT
LOUIS XIV
From the Foundry of Gustave Mayeur, Paris

Combines Cleanness & Quaintness with its Unpretentiousness
French body 24  Lower-case 20

It is a Proper Mate for the Old Style Roman Type of any Fashion
French body 20  Lower-case 16

French body 16  Lower-case 14

It is Frequently Selected for Vote and Letter Circulars by those who dislike the Monotony of Roman Lower-case Letters and the Overworked Refinements of Imitations of Copperplate Script.
French body 12  Lower-case 11

This Smallest Size of Twelve-point may be too small for service in the ordinary Vote Circular, but it can be used effectively for Names of Persons in the Headings of Letters and Circulars, for which purpose it is as distinct as small Gothic or the small capitals of Roman.
French body 10  Lower-case 8

These are some of the accents and figures:
á à ã é è ê ë ï ì ô ù ü ü ç ð
1 2 3 4 5 6 7 8 9 0

428
Script Types of the De Vinne Press

FRENCH SCRIPT
LOUIS XIV
From the Foundry of Gustave Mayeur, Paris

Has Eight Sizes
Body 10 to
Body 48 by
French Standard
French body 48
Lower-case 33\frac{1}{4}

Cast in Paris
With French Accents
French body 40
Lower-case 27

Serviceable in
Diplomas, Documents and
Law Work
French body 32
Lower-case 23

429
This Vertical Script is shown in Four Sizes:

**Pica or 12-point**

**Great-primer or 18-point**

**Double small-pica or 22-point**

**Double English or 28-point**

28-point, old body  Lower-case 18

Of German Design, it consequently shows German Peculiarities in Eccentric Capital Letters. Its Lower-case seems small, but it is Distinct and More Readable than other styles of a much Larger Face.

22-point, old body  Lower-case 12

It is seldom called for as a Suitable Type for Note and Letter Circulars, but it may be selected with advantage for Mottoes and Short Extracts in Pamphlets in places where the Ordinary Forms of Italic seem deficient in proper Distinctiveness or Emphasis.

18-point, old body  Lower-case 10

Its Arabic Figures, 1 2 3 4 5 6 7 8 9 0, are large and plain, and may be used for other fonts of Vertical Letter in which figures are needlessly indistinct. Its Eccentric Capitals will be found serviceable in the connecting word of the First Line of Paragraphs of light-faced Black-letter when they are preceded by Large and Ornamented Initials.

12-point, old body  Lower-case 8

430
Another Style of vertical script.

40-point, old body
Lower-case 38

We have Five sizes:

English or 14-point
Great-primer or 18-point
Dbl. small-pica or 22-pt.
Dbl. English or 28-point
Dbl. paragon or 40-point

28-point, old body
Lower-case 29

Pen Text, not unlike Rundschrift in form, is Broader, Bolder, and more Angular.

22-point, old body
Lower-case 21

Do not use the Flourished Capitals without Order; they are disliked by most customers.

18-point, old body
Lower-case 16\frac{1}{2}

The Lower-case can be used for Emphasizing important words in Script Text of Lighter Face. It is also useful in capital form for First Lines of Paragraphs preceded by a Large Initial Letter.

14-point, old body
Lower-case 14\frac{1}{2}
Script Types of the De Vinne Press

ENGROSSING

Bruce

A thin and angular Vertical Script with Eccentric Capitals

We have Five Sizes: Pica or 12-point
Great-primer or 18-point
Double pica or 24-point
Double great-primer or 36-point
Canon or 48-point

24-point, old body  Lower-case 14\frac{1}{4}

The Larger Sizes of the Capital Letters of this Style are Simpler and More Readable than those of the Kundschrift, but are Grotesque in separate lines of Display

36-point, old body  Lower-case 20

Capitals can be used with the Lower-case to good advantage as the Headings over Display Lines in other and Lighter Faces of a fanciful Text-Type.

18-point, old body  Lower-case 10\frac{1}{2}

The Lower-case (with capitals) of the Larger Sizes will be found an Effective Letter for Paragraphs in Circulars that seem to require prominence without producing an appearance of the Boldness and Blackness made by Large Coarse Types. The Smaller Sizes are neglected styles that could be of good service.

12-point, old body  Lower-case 7\frac{3}{4}

432
For Notices or Circul-lars of Few Words, in-tended to be Quaint, but Attractive and Read-able, and not Ostenta-tious with a Bold and Black Lettering, this Face on Canon body is especially suitable.

48-point, old body, No. 681

Lower-case 28
Script Types of the De Vinne Press

MANUSCRIPT
From the American Type Founders Co.

Manuscript here shown in
Four Sizes of Face upon
Two Bodies: Two on Great-
primer or 18-point, and two
on Double-pica or 24-point.

24-point, old body, No. 2  Lower-case 25

This imitation of Penmanship
has a Freedom that is seldom
found in ordinary Forms of In-
clined Script on a Square Body.

24-point, old body, No. 1  Lower-case 21½

This form of Manuscript continues to
be preferred for the Ease of its Style in
the printing of Informal Notes and In-
vitations on paper of small size.

18-point, old body, No. 2  Lower-case 17

The Monotony and relative Indistinctness of
the Smallest Face can be relieved and aided by
the occasional use of the Larger Face, which Lines
with its Mated Size on the Same Body. Italic
Engraver's Open can be used to Display Im-
portant Words that need Special Prominence.

18-point, old body, No. 1  Lower-case 12¾

434
Script Types of the De Vinne Press

VERTICAL SCRIPT
A. T. F. CO.

This Vertical Script of almost Hair-Line Face has been bought to gratify the tastes of those who approve of Upright Letters in Penmanship. It is Round, Clear and Easily Readable

Capitals 30\textsuperscript{3}/4 18-point Lower-case 22\textsubscript{1}/2

Never use this open Script for a Note or Circular that compels a broad measure and Scrimped Margins. This face is at its best when Surrounded by Liberal Margins.

Capitals 37\textsubscript{3}/4 24-point Lower-case 30

435
Table Figures, Etc.
# Table Figures and Odd Characters

## TABLE FIGURES, ETC.
Many of which have no mating fonts of letter

Bruce

<table>
<thead>
<tr>
<th>Size</th>
<th>Font Type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-point</td>
<td>old body (Patent)</td>
<td>1234567890</td>
</tr>
<tr>
<td>Extended Antique</td>
<td>14-point, old body</td>
<td>1234567890</td>
</tr>
<tr>
<td>6-point</td>
<td>No. 13</td>
<td>1234567890</td>
</tr>
<tr>
<td>6-point</td>
<td>Antique No. 302</td>
<td>1234567890</td>
</tr>
<tr>
<td>Title</td>
<td>14-point, old body</td>
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</tr>
<tr>
<td>7-point</td>
<td>old body, No. 11 (Patent)</td>
<td>1234567890</td>
</tr>
<tr>
<td>7-point</td>
<td>old body, Title No. 140</td>
<td>1234567890</td>
</tr>
<tr>
<td>8-point</td>
<td>old body, not No. 11 (Patent)</td>
<td>1234567890</td>
</tr>
<tr>
<td>8-point</td>
<td>old body, Antique No. 302</td>
<td>1234567890</td>
</tr>
<tr>
<td>8-point</td>
<td>old body, Gothic</td>
<td>1234567890</td>
</tr>
</tbody>
</table>

439
<table>
<thead>
<tr>
<th>Types of the De Vinne Press</th>
</tr>
</thead>
<tbody>
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<td><strong>TABLE FIGURES, ETC.</strong></td>
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<td><strong>Bruce</strong></td>
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Table Figures and Odd Characters

TABLE FIGURES, ETC.

Bruce

No. 1 on 14-point, old body
1 2 3 4 5 6 7 8 9 0

12-point, old body, Antique No. 306
1 2 3 4 5 6 7 8 9 0

14-point, old body, Roman No. 6. Johnson
1 2 3 4 5 6 7 8 9 0 [ ] ( ) a b c d

18-point, old body, Antique No. 306
1 2 3 4 5 6 7 8 9 0

20-point, old body
1 2 3 4 5 6 7 8 9 0

22-point, old body
1 2 3 4 5 6 7 8 9 0

22-point, old body
1 2 3 4 5 6 7 8 9 0

28-point, old body, Antique Condensed
1 2 3 4 5 6 7 8 9 0
Types of the De Vinne Press

FIGURED LETTERS
Farmer

8-point, old body (No alphabet to match)

10-point, old body (No alphabet to match)

11-point, old body (No alphabet to match)

CANCELED LETTERS
Farmer

8-point, old body

12-point, old body

TIED LETTERS
Farmer

8-point, old body

10-point, old body

11-point, old body

Th Sh Wh Ch Ou wh sh th

There are many more of these characters shown in the respective fonts to which they belong

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