1700 to 1800

An Era of Typographic Geniuses

Giambattista Bodoni

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Typography - 205
Project One - History of Typography

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THE ENLIGHTENMENT

(c. 1700 – 1800)

The Era of Enlightenment was an elite cultural movement that began in France circa 1650 – 1700. The movement emphasized the power of reason to reform society and advance knowledge. The Enlightenment Era was higlighted by a resistance to tradition, which was evident in everything from art and literature to philosophy and religion, and of course, typography. Prior to the Enlightenment, printed works were printed in "Old Style" typefaces. These typefaces were highly influenced by calligraphy, and are most evident in works of religious nature. The tradition of resistance during the Enlightenment led to a new series of typefaces known as "transitional". These typefaces mostly featured a vertical stress instead of an angled one. They also featured a greater contrast between thick and thin strokes, as well as as horizontally angled serifs.
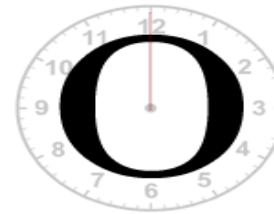
A STRESSFUL TIME
e.g. b, c, d, e, g, o, p, q

HUMANIST
Jenson

OLD STYLE
Bembo

TRANSITIONAL
Baskerville
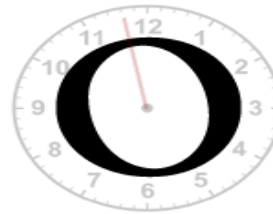
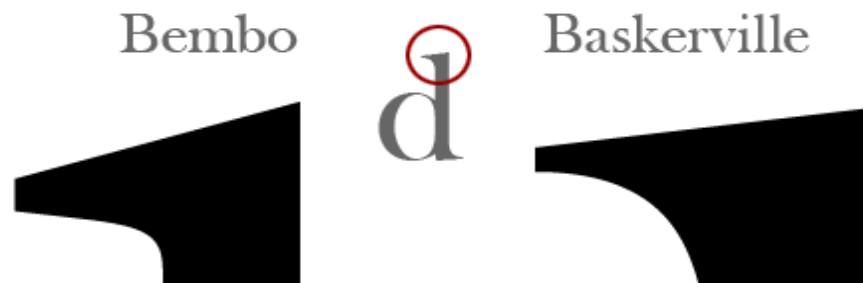*http://ilovetypography.com/2008/01/17/type-terms-transitional-type/*

STROKE CONTRAST

OLD STYLE
Bembo

TRANSITIONAL
Baskerville

ASCENDER (HEAD) SERIFS
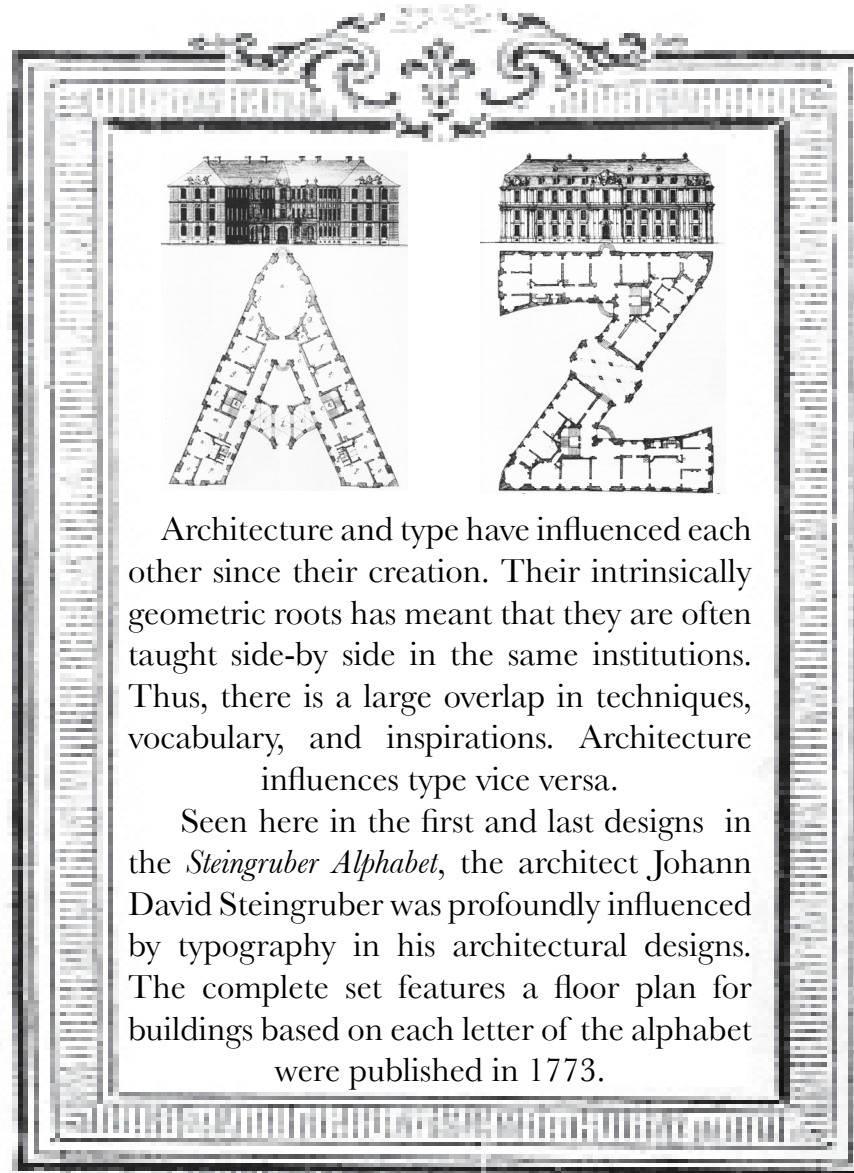*e.g. b, d, h, k, l*

Bembo   Baskerville

ARCHITECTURE IN TYPE

Influence and Inspiration

Architecture and type have influenced each other since their creation. Their intrinsically geometric roots has meant that they are often taught side-by side in the same institutions. Thus, there is a large overlap in techniques, vocabulary, and inspirations. Architecture influences type vice versa.

Seen here in the first and last designs in the *Steingruber Alphabet*, the architect Johann David Steingruber was profoundly influenced by typography in his architectural designs. The complete set features a floor plan for buildings based on each letter of the alphabet were published in 1773.

ENGRAVING
(60,000 BCE – Present)

What: The practice of incising a design onto a hard, usually flat surface, by cutting grooves into it.

Constitutions of Free Masonry by John Pine 1723 [1]

This Frontispiece helped elevate his status secure his position as principal - engraver for the Grand Lodge. (Freemason)

Engraving was an important method used-during this time to print images on papers as illustrations before the advent of photography, however, because this technique was difficult to learn, it was soon replaced by etching among other techniques. Famous engravers include Albrecht Durer, Francisco de Goya, William Hogarth, and Rembrandt.
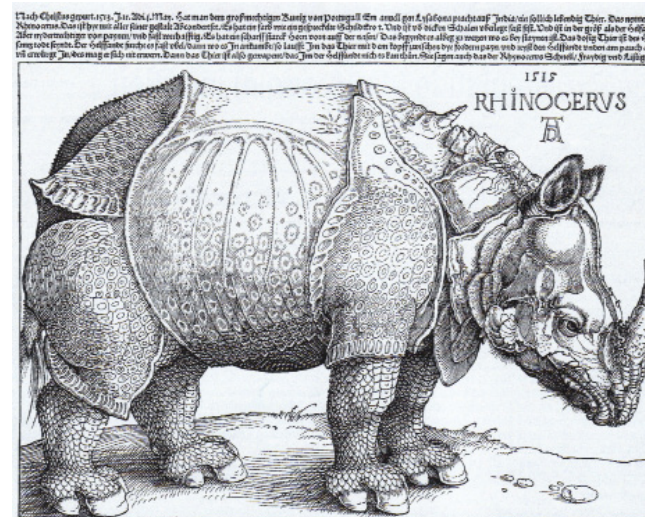
The Rhinoceros, 1515. Albrecht Durer [2]

GIAMBATTISTA BODONI

(1740 - 1813)
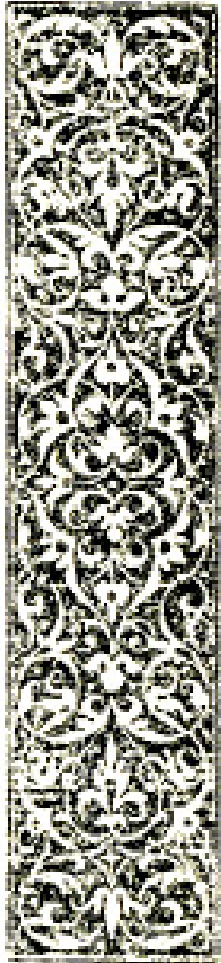
Giambattista Bodoni was born on February 16, 1740 in Saluzzo, Italy. He was a third generation Italian engraver, publisher, printer, and typographer. Both his father and grandfather were well known print makers, so it was only natural for him to go into the trade as well. He is credited with producing the Bodoni family of typefaces.

Bodoni started his work in the Vatican's Propaganda Fide printing house in Rome as an apprentice. He impressed his superiors so much that he was allowed to print his own name on the first books that he produced. These were a Coptic Missal, and a version of the Tibetan alphabet. He then fell ill with malaria.

After he recovered from malaria, Bodoni was hired by the Duke Ferdinand of Bourbon-Parma to establish the printing house: *la Stamperia Reale.* He created several specimen books which he used to promote his new foundry. These specimen books were heralded as magnificent achievements in the European community.

With his reputation established among the elite, he began to produce classical and well-renowned books such as Homer's works and Gerusalemme Liberata of Torquato Tasso. (An epic poem which portrays a mythic version of the First Crusade.)

Since his works were received so well, he then opened a foundry with the name *Officina Bodoni.* It was here where his real accomplishments occurred. Bodoni was the first to faithfully reproduce typefaces with hairlines. This contrast between thick and thin lines is one of the underpinning characteristics of the "Modern" typefaces. Giambattista Bodoni's printing was plain, unadorned, and emphasized purity of materials.
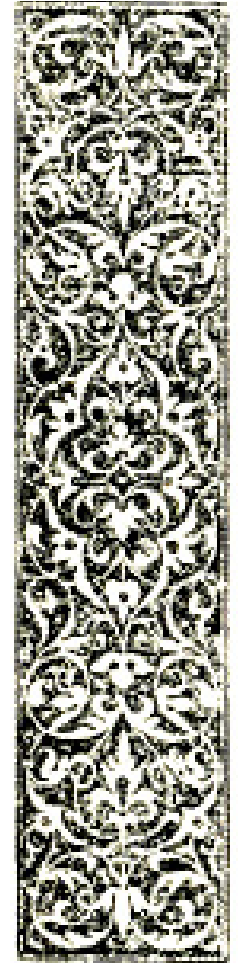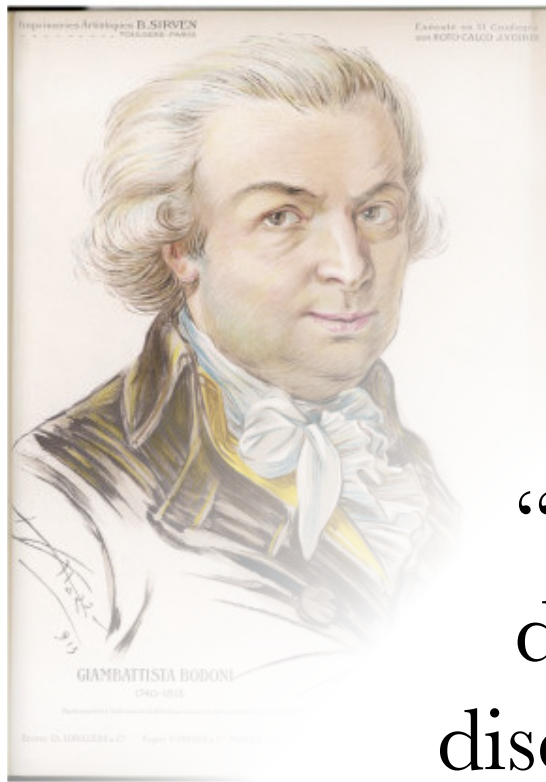
"The letters don't get their true delight when done in haste and discomfort, nor merely done with diligence & pain, but when they are created with love and passion."

-Giambattista Bodoni

*(Obtained from the forums of typophile.com.
Translated from Italian to Swedish to English.)*

JOHN PINE

(1690 – 1756)

'A Correct World Map' by John Pine [1]

From: England
*What:* Designer, engraver, and cartographer.
Background info: Freemason

In 1735, Pine successfully collaborated with Hogarth and George Virtue in obtaining passage of a law enacted by Parliament securing copyrights for artists. His most notable artistic contribution was to the Augustan style that flourished during the British Enlightenment.

Freemasonry is the oldest and largest world wide fraternity dedicated to the Brotherhood of Man under the Fatherhood of a Supreme Being. Although of a religious nature, Freemasonry is not a religion. It urges its members, however, to be faithful and devoted to their own religious beliefs.)
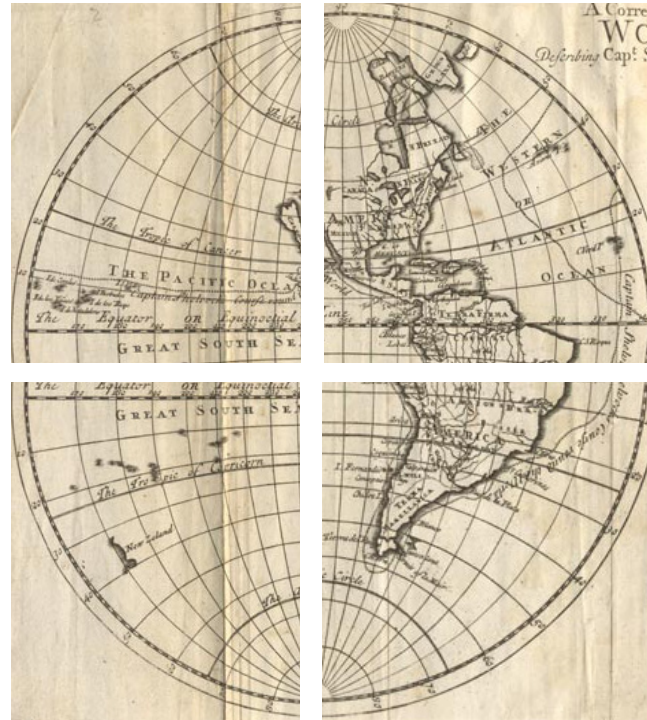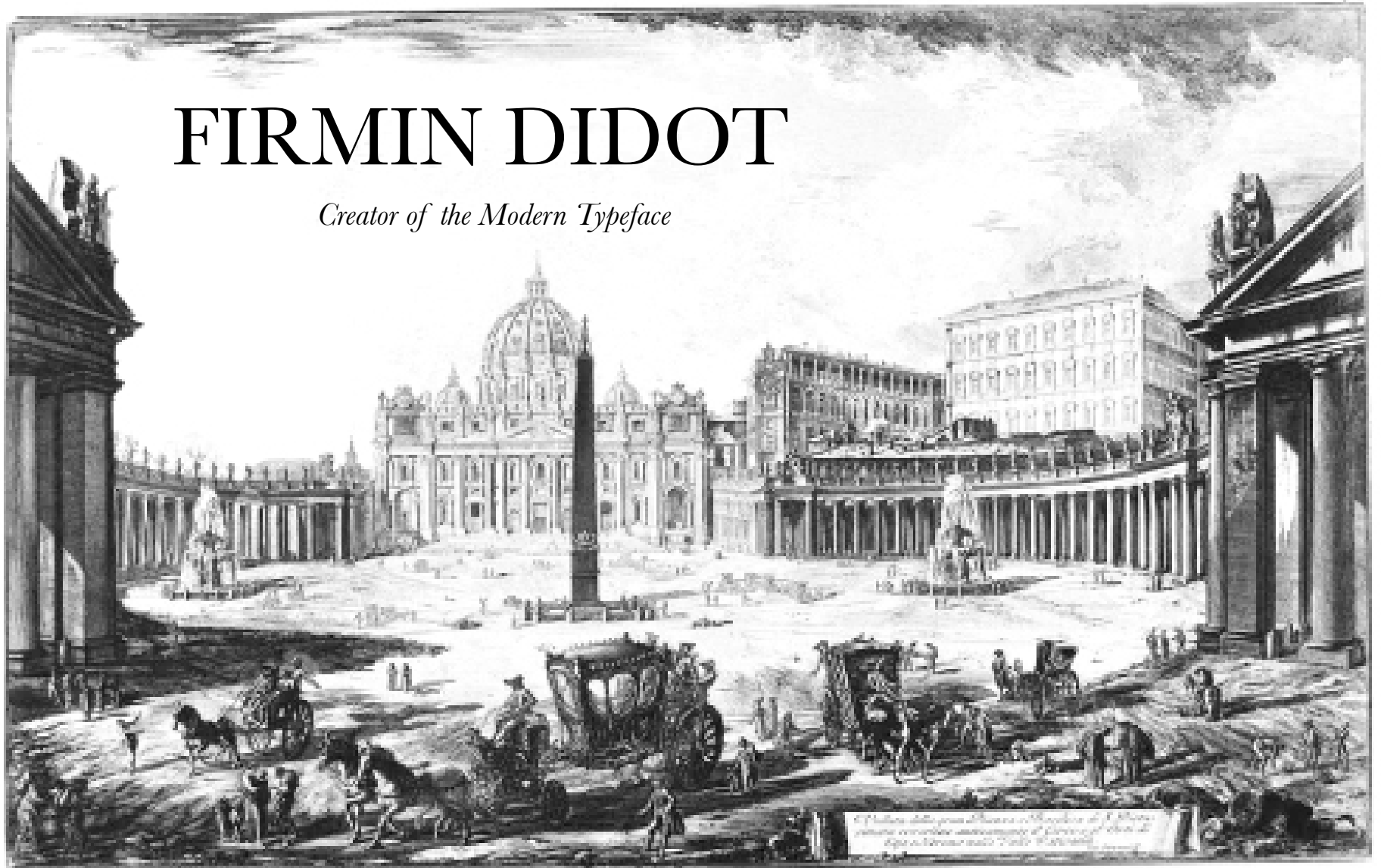
Map of London by John Pine, 1747 [1]

Collaborated with John Rocque on the first detailed map of london

FIRMIN DIDOT

Creator of the Modern Typeface

Firmin Didot was born in April of 1764. He was a French typographer, engraver, and printer. Like Giambattista Bodoni he was also from a line of printers, starting with Francois Didot, Firmin's grandfather. The family even owned their own paper mill, located in Essonnes, France. The Didot Family is celebrated in France for the production of the *Biographie Nationale*, and in Belgium for the establishment of the Royal Press.

His most famous contribution was the coining of the word *"stereotype"* which refers to the printing plate created by a typographer for the physical printing of the pages. This was the first major step away from the Gutenberg style press. Now, instead of printing pages with moveable type, these stereotypes were made. This expedited the printing process and resulted in less expensive printing.

Similarly to Bodoni, Didot is also credited for the creation of the "Modern" typefaces. The "Modern" typefaces are characterized by extremely thick and thin strokes in the same letter forms, hairline serifs, and overall vertical stress on letters.

The Modern classification serves as a template for many typefaces that are produced today, and their influences can be seen in many other fonts.
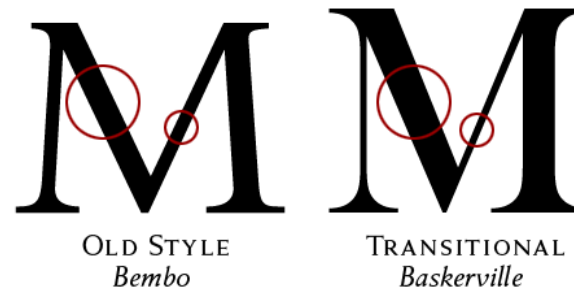
JOHN BASKERVILLE

(1706 – 1775)

Portrait of John Baskerville

From: England
What: A Business Man, printer and typographer
Background info: A member of the Royal Society of Arts [1]

Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position. He developed a technique which produced a smoother, whiter paper which showcased his strong black type. Also, his transitional typeface was positioned between the old style typefaces of William Caslon, and the modern styles of Giambattista Bodoni and Firmin Didot. Baskerville pioneered a completely new style of typography by adding white margins and leading between each line. [2]

STROKE CONTRAST

OLD STYLE
Bembo

TRANSITIONAL
Baskerville

JOHN BASKERVILLE
Great Primer Roman.

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z
a b c d e f g h i j k l m n o p q r s
t u v w x y z

Great Primer Italic.

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z
a b c d e f g h i j k l m n o p q r s
t u v w x y z

1 2 3 4 5 6 7 8 9 0

Baskervilles Great Primer type [3]

Baskervilles letter to John Scoot Hylton [1]

Sir,

    I should be glad to serve y Friend in printing his poem; my price is two Guineas the Sheet, without pressing, & two poinds seven to be pressed as other Books which I have printed are. The difference between 1000 & 500 is to me inconsiderable as it is only Press Work. I have it not in my power to furnish the paper. I am

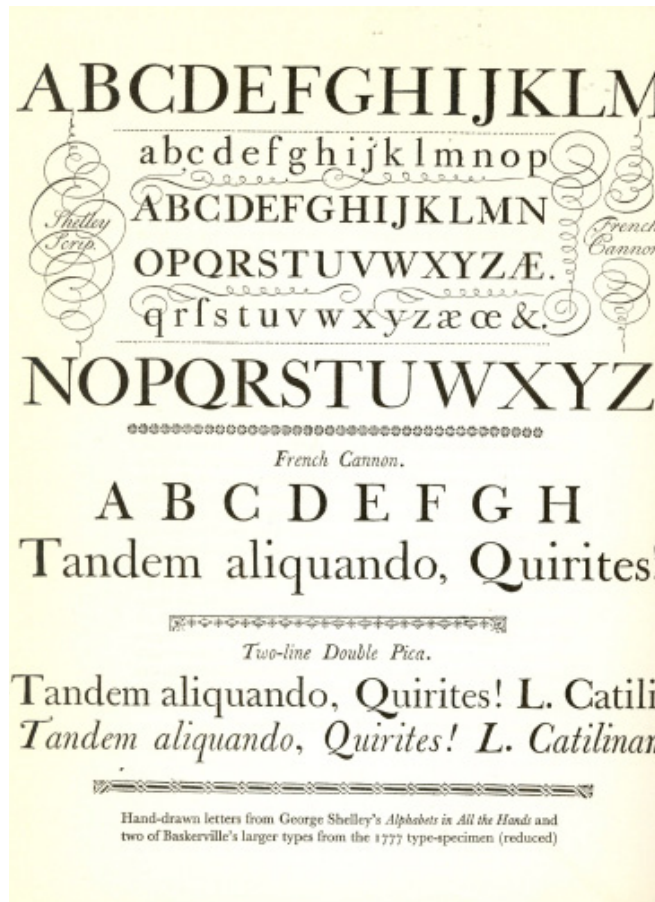   Your most obed Serv
                John Baskerville
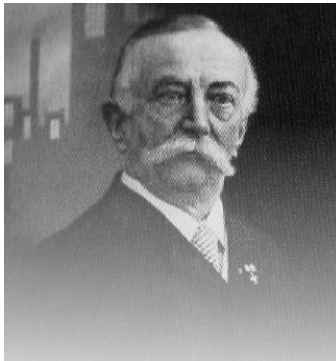
Two of Baskervilles larger types from the 1777 type - specimen [1]

Original roman punches lying on a replica of the 1777 type-specimem [1]

HERMANN BERTHOLD

(1831 - 1895)

M. DCC. LXIV.

Hermann Berthold was born in 1831 as the son of a calico-printer. He started his typographic career as a precision instrument maker, and galvanographer. (Galvanography is the technique of depositing metal onto a surface by electricity, also called electrotyping.) Berthold founded the *Institute for Galvano Technology* in 1858 in Berlin, Germany. He is most famous for pioneering typing equipment that was made of brass instead of the lead or zinc that was prevalent at the time. With brass, he was able to produce extremely fine letter forms and shapes without soldering. The new system was also much more durable than previous technology. Berthold revolutionized the printing trade in Europe.

In 1878, Hermann Berthold created the standard system for typographic measurements. Up until this point, the units that were used to describe the size and placement of letters was incredibly inaccurate. Berthold established the Typographic Point system whereby 1 meter equals exactly 2,660 typographic points.

Hermann Berthold is also the founder of the H. Berthold A.G. Company, which is one the of the largest and most successful type foundries in the world. The company is responsible for the creation of the font, Akzidenz-Grotesk. This sans-serif font was far ahead of it's time, and was the first font of it's kind to be widely used. It was used as the template for a font called Neue Haas Grotesk which was released in 1957 and later renamed Helvetica. In fact the creator of Helvetica, Max Miedinger, used Akzidenz-Grotesk as his inspiration.

The creation of Akzidenz-Grotesk is thought to be influenced by Didot, although this has not been explicitly confirmed. Akzidenz-Grotesk remains one of the most expensive fonts to purchase today.

ROBERT CLEE

What: Fine-Line Engraver
the practice of incising a design onto a hard,
usually flat surface, by cutting grooves into
it.[1]

Clee made casting types and ornaments with finer details and was interested in making trade cards – small cards equivalent to modern day business cards, (hid curvilinear decoration and fine detail achieved in both text and image by designers during the Rococo; an 18th century style which developed as Baroque artists gave up their symmetry and became increasingly ornate, florid, and playful. [1]
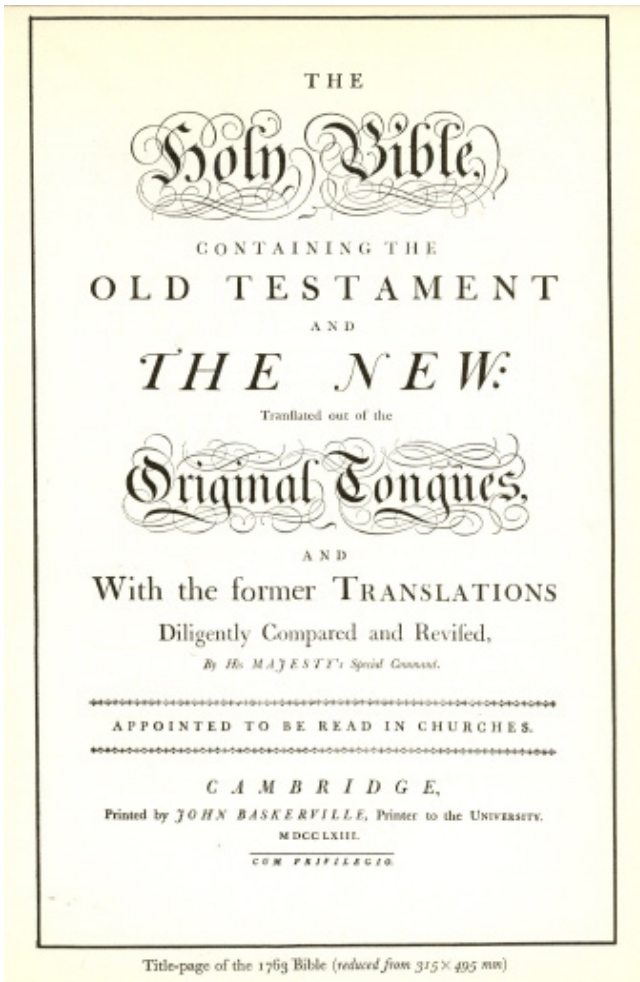
Title page of the 1769 Bible [1]

Most master and notable work (printed using his own typeface, ink, and paper).
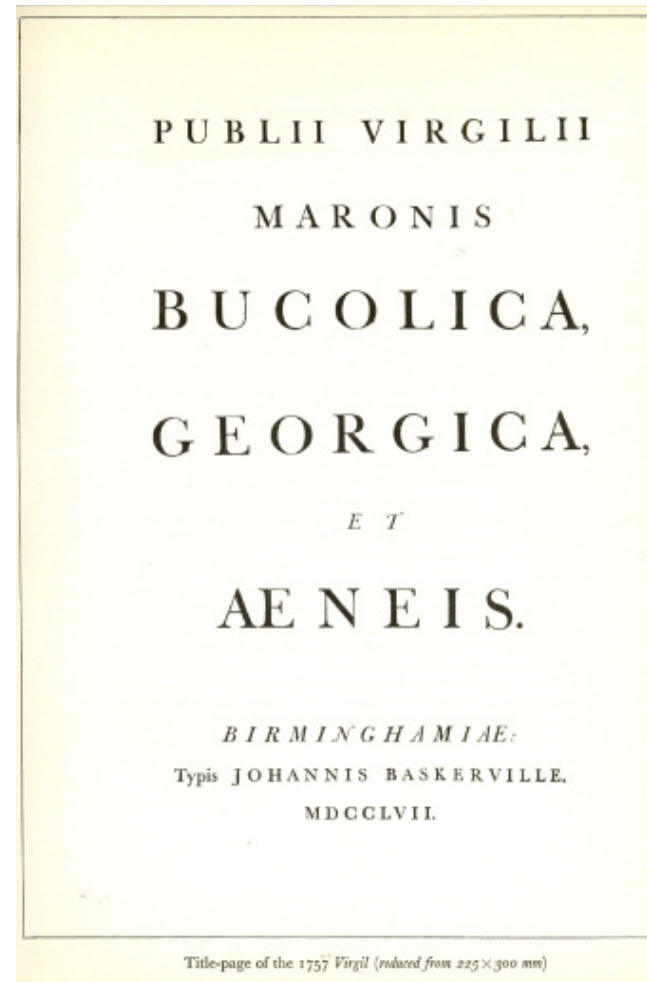
Title page of the 1757 Virgil [1]

First published work (collection)

WILLIAM CASLON

(1692 – 1776)

In the early 18th century, printing was not allowed in England outside of Oxford, Cambridge, and London. Due to these restrictions, the quality of print in England declined. Printers became dependent on imported typefaces from Holland. During this time, Caslon designed a new, high-quality type that was based on the "Old-Face" types from Holland. Caslon's typefaces became popular within the English-speaking world, and nearly eliminated the need for imported Dutch types. "When in doubt, use Caslon" became a popular saying of the era. In fact, the first printed version of the Declaration of Independence is typeset in Caslon. Today, Caslon's typeface remains popular. There are at least nine digital versions of Caslon, which function well in smaller sizes, but lose their distinctiveness in large display sizes. Due to his influence, Caslon is often known as The Father of British Typography.

LOUIS RENE LUCE

(1695 – 1774)

From: France
What: Engraver and Typographer
Bakground info:
Royal Recorder to King Louis XV

His typography consists of six thousand pun-chut characters (published in 1740 and 1770) and his work was fully adopted by the King in 1773.The family that Luce's work belongs to is Roman king or Grandjean (was created to replace Garamond).

Luce designed a series of types that were narrow with sharper serifs. One of his most influential contributions was his issuance of ornaments and borders and his proposal that they be used as an economic replacement for woodcut and engraved decorations.


Printing Presents Science a Proof, and the Crown to the Temple of Memory, 1761. [1]

LOUIS SIMONNEAU

(1658 – 1700)

Louis Simonneau, born in 1658, was a French engraver. Along with Philippe Grandjean, he was one of the principle designers of the Romain du Roi (French: King's Roman). Under the supervision of the French Academy of Science, Louis Simonneau designed a new typeface which marked a significant departure from the former "Old Style" types. Unlike the Old Style types that were influenced by handwriting, Simonneau's new designs were influenced by science and mathematics. The production of the typefaces began with Simonneau engraving the letters on copper. In 1698, he handed them to Grandjean for punchcutting. These new "transitional" typefaces reflected the thinking of the time period, known as "The Age of Enlightenment". The Age of Enlightenment was marked by a resistance to tradition, as people began to emphasize knowledge and reason, rather than religion.
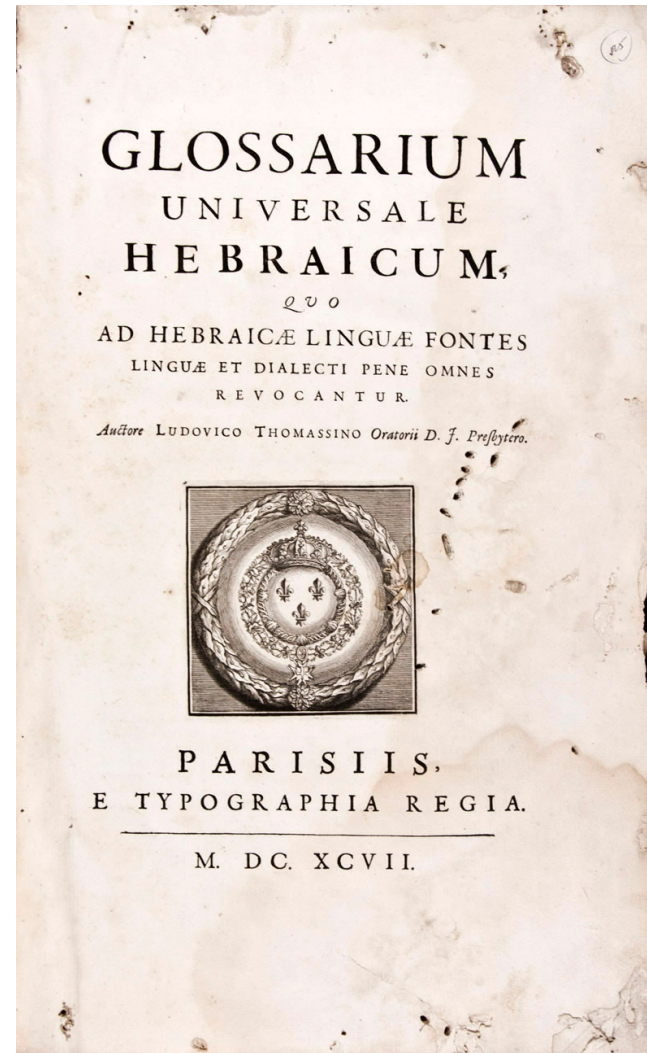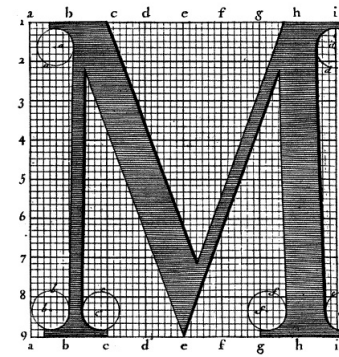
PHILIPPE GRANDJEAN

(1666 – 1714)

A painting depicting a group of punchcutters creating metal typefaces.

In 1692, Louis XIV of France directed that a typeface be produced for the exclusive use of the *Imprimerie Royale*, the official printing works of the French government. This task was delegated to the French Academy of Science, who appointed Philippe Grandjean, a punchcutter, to cut the letterface. Under the supervision of mathematicians and philosophers, Grandjean, in tandem with Louis Simonneau, helped develop the "Romain du Roi" (French: King's Roman). The font achieved a very modern look by using thin, flat serifs, and by eliminating the brackets joining them to the main strokes (see image of letter "M"). Note the dynamic contrast between thick and thin strokes, as well as the layout on the 48 x 48 grid. Unfortunately, Grandjean never got to see his work completed. The full set of 82 fonts was not completed until half a century later in 1745.

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Baskerville Illustrations

    1. *Pardoe, F. E. John Baskerville of Birmingham Letter-Founder & Printer. London: Frederick Miller Limited, 1975. Print. Images of John Baskervilles*

    typography

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Louis Rene Luce

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Engraving

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   <http://www.wikigallery.org/wiki/painting_232081/John-Pine/
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   Web. 5 Oct. 2011. <http://www.britishmuseum.org/explore/highlights/
   highlight_image.aspx?image=ps090470.jpg&retpage=21369>. Image of Durer's
   engraving of a Rhinoceros

Giambattista Bodoni

Image Sources:

   Left - http://www.studiocrisostomi.it/index.php?option=com_content&view=article&id=81:officina-
   bodoni&catid=25&Itemid=63
   Right - http://www.identifont.com
   Quote Page - http://imagecache6.allposters.com/LRG//17/1740/G1X3D00Z.jpg

Ornaments:

   Four Centuries of Fine Printing: Two hundred and Seventy-Two examples of the work of presses established between
   1465 and 1924 (Stanley Morison, Farrar Straus and Cudahy) Pages 272 and 274

Information Sources:

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Quote:

   http://typophile.com/node/13406

Firmin Didot

Image Sources:

   Right - http://allikypros.files.wordpress.com/2010/04/ambroisefirmindidot.jpg
   Left - http://en.wikipedia.org/wiki/File:DidotSP.png
   Title Page - http://www.mostlymaps.com/media/catalog/product/cache/1/image/a3121d7c89f7dd57b0af8d
   624b9e4351/4/9/49436_11.jpg

Ornaments:

Four Centuries of Fine Printing: Two hundred and Seventy-Two examples of the work of presses established between 1465 and 1924 (Stanley Morison, Farrar Straus and Cudahy) Pages 221 and 223

Information Sources:

http://en.wikipedia.org/wiki/Firmin_Didot

http://en.wikipedia.org/wiki/Didot_(typeface)

The Enlightenment

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William Caslon

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