ELEMENTS OF
LETTERING
FREDERIC·W·GOUDY

ELEMENTS OF LETTERING

Plate X   GOUDY BOLD

GOUDY BOLD, a type derived by the American Type Founders Co. from
Goudy Old Style by adding weight ~~with as little~~ change ~~in~~ the original,
as possible. The writer had nothing to do with the productio of this face
which seems to be more successful than he would have ~~predicted~~. It is
his contention that simply thickening or thinning an existing type, or
making it wider or narrower, is not real design. A letter should be
thought of at the outset as possessing a particular character in which
weight and widths are mere details in its representation, although nec-
essary to the development of that character. For advertisers' uses it seems
to fill certain requirements and illustrates, too, one way of ~~getting a~~
effect. The Company is to be congratulated on its successful rendering
o this useful letter.

*; its design should be organic. In this case it was the
founders intention to produce a letter with more color, but
in complete harmony with Goudy Old Style [plate VI] in
design. This letter will be found useful and appropriate
to employ with almost any good old style letter where
emphasis is desirable.*

*First proof of matter for Pl X before changing
to final form   Fred W Goudy*

to draw
as little
design
anticipated
et
et
securing
new
*from an
older
design*

AVRELIO
AVG · LIB
APHRODISIO
PROC · AVG
A · RATIONIBVS
S · P · Q · L
DEDIC · Q · VARINIO · Q · F
MAEC · LAEVIANO · AED

INSCRIPTION FROM BASE OF STATUE IN A ROMAN PALACE

ELEMENTS OF
LETTERING

[WITH XIII FULL-PAGE PLATES]

By

FREDERIC W. GOUDY

Author of THE ALPHABET. *Editor,* ARS TYPOGRAPHICA
Text composed by BERTHA M. GOUDY in types
designed by the Author

NEW YORK: MITCHELL KENNERLEY
1922

To PROFESSOR C. LAURON HOOPER

his earliest associate in printing, this little volume is inscribed
with the sincere regard of his friend,
the author

PREFATORY NOTE

THIS *manual, intended as a companion to the author's previous work* The Alphabet* *which traces more completely the history and development of the Roman character than is contemplated here, has been prepared in response to many requests for some plain letterings that would illustrate a sufficient variety of styles to enable a craftsman to select just the kind of letter he requires for the particular work he may have in hand. It aims only to present clearly [from the viewpoint of an actual worker in the craft] the fundamentals and essentials of letter-forms—not how to draw them, but to consider what they are—their esthetic character rather than the story of their origin or progress.*

Good lettering must be founded on good models; for the use of beginners, they ought especially to be simple, dignified forms that have been divested of the archaisms and mannerisms of the scribes and exhibit the essentials of legibility, beauty and character in a high degree. In the examples shown herein, the writer has intended to provide typical letter-forms only, showing old-style, modern and italic types, black-letter, stone-cut inscriptions, etc. He hopes that his selections will be found to answer every requirement.

Each alphabet is shown in a size which exhibits clearly any peculiarities or subtleties of form in the individual letters. The beginner is urged not merely to copy them, but to familiarize

*THE ALPHABET, XV *Interpretative Designs,*   *arranged, with explanatory text, by* FRED W
27 *plates and many illustrations, drawn and*   GOUDY. *Pub. by* MITCHELL KENNERLEY, N. Y.

—[5]—

himself with them also, that he may acquire a proper tradition upon which to found new expressions of his own.

Opposite each plate the writer has attempted briefly to outline the origin or history of that alphabet, or add some thought germane to the particular form shown which did not logically find place elsewhere.

The author takes this opportunity to thank the American Type Founders Company for kind permission to show as pattern letters the Caslon, Bodoni and Goudy types furnished by them for his use herein. He desires to extend his thanks also to Mr. Hal Marchbanks of The Marchbanks Press, who had arranged to publish this manual, but who very kindly abandoned the arrangement in order that it might be issued by the publisher of The Alphabet. Mr. Marchbanks' interest and care in its production have been sincerely appreciated.

The writer wishes primarily to help the student-craftsman and by precept and example return the art of lettering to its original purity of intention—to bring a great craft again to life; it is not his aim merely to exploit his own work.

F. W. G.

FOREST HILLS GARDENS, N. Y.
October, 1921

CONTENTS

Elements of Lettering

Whence did the wondrous, mystic art arise,
Of painting speech, and speaking to the eyes?
That we, by tracing magic lines are taught
How to embody, and to colour thought?

—Massey

ELEMENTS OF LETTERING

❡ Regarding Letters in General

THE hypothesis that there is an ideally *correct* form for each letter of the alphabet is just as erroneous as Geofroy Tory's* simple assumption that there is a relation between the shapes of letters & the human body; erroneous, because the shapes of letters have been in constant process of modification from their very beginnings. Indeed, the shapes of the letters in daily use are due entirely to a convention, so that in preferring one form rather than another, our only consideration need be for the conventions now existing and the degree in which each satisfies our sense of beauty.

It should be kept clearly in mind that "the perfect model of a letter is altogether imaginary and arbitrary. There is a

*GEOFROY TORY [1480-1532], *Imprimeur du Roi,* painter, engraver and author, in his book *Champfleury* on the correct proportions of letters, "at once the most useless, most curious work on lettering in existence," sought to derive the capital letters from the Goddess IO, these two letters furnishing the perpendicular and circle from which all letters were to be formed to measurements proportioned to the human body.

—[11]—

definite model for the human form. The painter, the sculptor, the architect, have their models in nature. But the man who sets himself to make an alphabet has no copy but that left him by former artists. . . . on all matters which pertain to the fashion* of his letter—he has no absolute standard."

Semi-scientific discussions regarding the proportions of letters began as early as 1509, first by Paciolus,† by Dürer [1525], Tory [1529], Yciar [1548], and Moxon [1676], down to the present, & all with little practical or valuable results. None of the drawings or writings of these masters contain any practical hints or suggestions for use in *designing new* forms of letters. Rules or substitutes for the
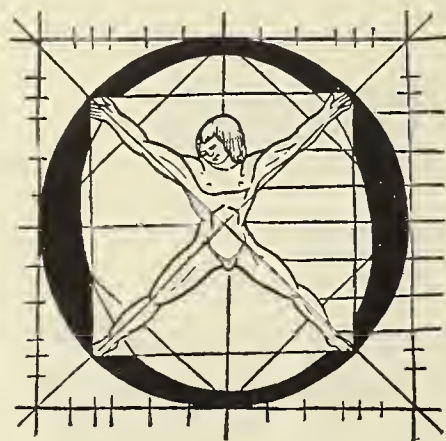
LETTER 'O' AS CONSTRUCTED BY GEOFROY TORY

artist's hand must necessarily be inadequate, yet when set down by such men as Dürer, Tory, Serlio and others, probably do establish and fix canons of proportion or construction that may constitute a firm basis upon which to found new expressions.

Moxon said of letters that "they were originally invented and contrived to be made and consist of circles, arches of circles, and straight lines; therefore those letters that have

*The proportion of its height to its width, its serifs, its particular arcs and parallels, its weight of stem and hair-lines, etc. His own eye must furnish the criterion. [Reed]

†Lucas Paciolus [Lucas de Burgo], a Minorite friar, in 1494, published his important work, *Summa de Arithmetica, Geometrica, Proportioni et Proportionalita*. His writings no doubt exercised great influence on the mathematical researches of his friend, Leonardo da Vinci, when the latter was making his studies of letters and their design, based on the proportions of the human form combined with geometric figures, studies that later were still further developed by Albert Dürer and Geofroy Tory.

these figures entire, or else properly mixt, so as the progress of the pen may best admit, may deserve the name of *true shape.*"

But these self-same curves, arcs of circles, straight lines, make up also letter-forms we do not always consider 'true shape'; nor is it possible to entertain the opinion that all letters, although actually composed of these very elements, will necessarily submit to analysis or be reducible to set rules of formation that will make easier the creation of new forms. Such an analysis can, at best, only fix and permit the reproduction of the same form at another time; and even then the quality of life and freedom in the original will largely be lost in the reproduction. The mere blending together of geometrical elements common to all letter-forms, good or bad, is not sufficient; 'true shape' is something more subtle than geometry.
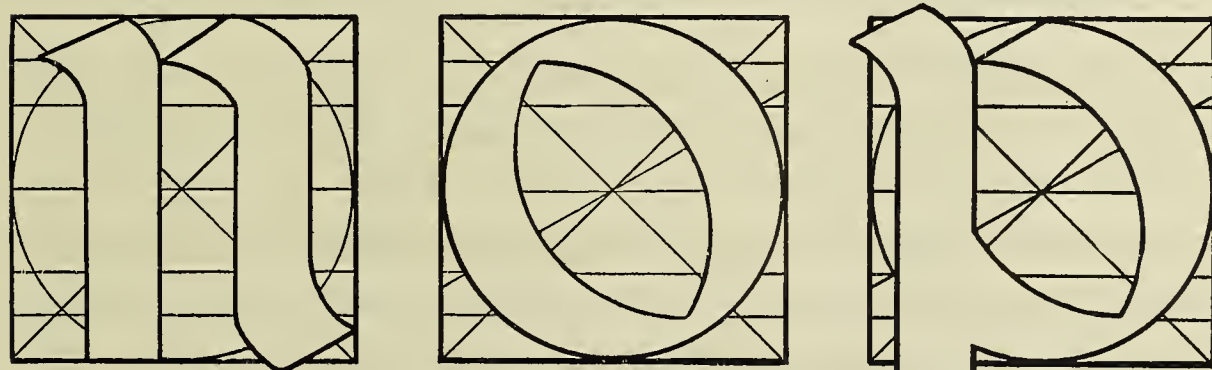
LETTERS SHOWING CONSTRUCTION, FROM AN OLD ITALIAN WRITING BOOK

The three letters, n. o. p., shown on this page, have been carefully redrawn from a sheet in possession of the writer, but whose work they are or from what book they are taken he does not know.* In drawing these letters, simple as they appear to be, the author found that it was necessary to do more than use straight edge, bow-pen, etc.; some lines had to be shaped, as Dürer says in his description of

*The gift of Mr. Harry Peach, Leicester, Eng., a courtesy the writer begs to acknowledge.

the letter O, "to a juster proportion," and this shaping "with your hand" is often the nub of the whole matter.

"Now O you shall make this way in its square. Set in the square the diameter c. b. and bisect it in the point e., so that e. may form a middle
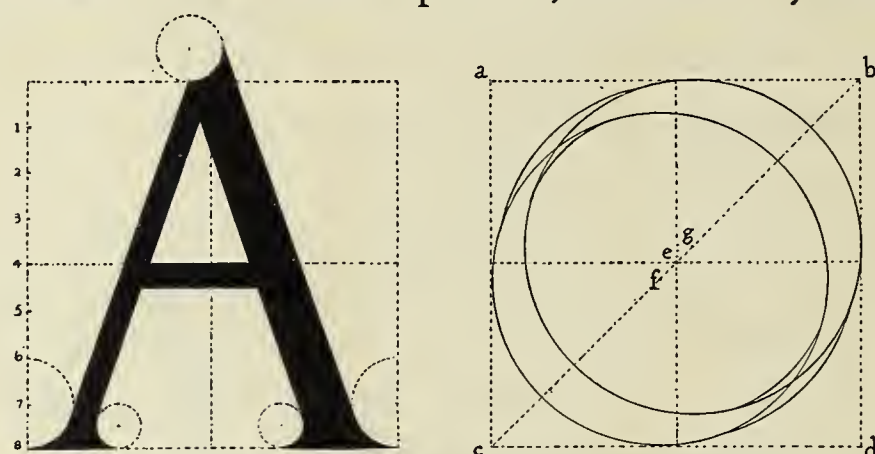
PROPORTIONS OF ROMAN CAPITALS. FROM DRAWINGS BY DÜRER

point between the two points f. and g. which are to be your two cen‑ tres; and from each let a circle be described touching two sides of the square; & where the circles cut one another, there *with your hand you must shape the slender outline of the letter to a juster proportion.*" [DÜRER]

The capitals R and D, shown on page 15, are carefully inked‑in rubbings made by the writer in the Roman Forum and show clearly that the curves in them and in the capi‑ tals on the Trajan column which are similar in character, are not simple geometrical curves, but instead, are carefully considered *quantities* that impart a quality of life & freedom no mechanical construction can ever give. Drawn freely, untrammeled by straight edge or rule, in the pursuit of dis‑ tinction and style, each new line leads on to new difficulties to master, to new subtleties of form, and to constant variety by each change of taste or fancy. [Trajan capitals, pg. 24]

Letters are simple forms defined by means of line. From their primitive hieroglyphic originals to their present arbi‑ trary and fixed shapes centuries have passed; yet even these abstract forms, now classic because fixed, are subject to all

the subtle variations of taste. Although they may permit that personal singularity of individuality which will endow them with character & distinction, it must not be forgotten

RD

LAPIDARY CAPITALS FROM ROMAN FORUM. ORIGINALS 5 1·4 INCHES HIGH

that they are classics and to be tampered with only within the limits that a just discretion will allow.

. . . .

The alphabet is a system and series of symbols representing collectively the elements of written language; letters are the individual signs that compose the alphabet, each signifying primarily but one thing, what letter it is, i.e. its name. It does, however, have a secondary function, the part it plays in a word, i.e. its sound; but as this second office is not affected by any peculiarity of form or by its legibility or lack of legibility, it is a function we need not consider here, as we are more concerned with the form a letter takes than with its sound. "An individual letter, standing by itself, like a solitary note in music, has no meaning, both acquiring significance only upon association with other characters

whereby a relationship is established." It may, therefore, theoretically, be discussed independently, but practically, only as a *part* of the alphabet to which it belongs.

Collections of alphabets removed from their original habitats [early stone-cut inscriptions, manuscript books, etc.] do not always present adaptable forms upon which to found an individual style. Such letters while entirely suitable for use for some specific place or purpose might mislead the beginner, until he has learned something of the history and development of letters, into mistaking mannerisms of the scribe for the essentials of structure. For this reason, the pattern alphabets presented here, for the most part, are type forms, since they are the natural and inevitable materialized letters of the scribes, that is, handwriting divested of the scribe's vagaries and whimsicalities, conceived as forms cut in metal, simplified and formalized to meet new requirements and new conditions of use. They are simple shapes to be modified and given new expressions of beauty just as they themselves were adapted and simplified from the forms of far-off times. And as nearly all lettering is intended to be used as type or in connection with types, hand-lettering comes, therefore, to a considerable degree within the limitations imposed by type.

Lettering based on or suggested by accepted type-forms does not deny the artist ample opportunity to shape his letters more freely or space them more precisely than fixed and implacable metal types allow, as he may, by slight adjustment or modification of the shapes of his model letters, persuade his forms to accommodate themselves to each other in a manner almost impossible with ready made types. The use of these type models as a foundation tends also

to free the craftsman's rendition of them from any excres-
cences, meaningless lines or additions not necessary to their
fundamental or essential elements; neither will their use as
patterns, in any way preclude the thought of beauty to be
attained by the perfectly legitimate variations that good
taste and common sense may dictate.

Well selected and carefully drawn type-forms, copied
without radical changes of shapes, will be found to appeal
to the artistic sense and add to the decorative value of the
page where used, to a degree not always attained by prim
types, since the artist's handling of line will give variety, a
quality of life and a freedom seldom found in types ready
to one's hand.

Yet slavish copying of the examples given is not recom-
mended [except as far as is necessary to familiarize one's
self with their structure]; they are patterns to be studied,
that the principles of construction and form underlying
each specimen may be discovered. Each letter drawn ought
to convey one clear idea, and one idea only—what letter
it is—that the eye need not stop to disentangle the essen-
tial form from any eccentricities of handling nor be drawn
to the conceit of a craftsman intent on a display of his own
skill at the expense of the work he is expected to embellish.
It is the personal quality he injects into his work, not freak-
ish variations or unnecessary additions to his pattern let-
ters, that will determine its character.

There may be times when the decorative quality of a line
of lettering is of greater value than easy legibility, but this
fact should not be made an excuse to deform letters for the
sake of expediency nor to produce any of unusual or un-
familiar shape without exceptional artistic warrant.

Span

¶Some Practical Considerations

IN THE construction of a letter the artist should first determine just what is the intrinsic shape of his model—that is, in what degree are the lines, curves and angles, or the directions the lines take that compose it, fixed or absolutely necessary to that particular letter. His next thought must be for *form*, which includes proportion and beauty, and the *particular* form suitable to the place and purpose for which it is intended. His decision here will largely determine the measure of his ability and taste. A letter should possess an esthetic quality that is organic, an essential of the form itself and not the result of mere additions to its fundamental form nor to meaningless variations of it.

These points also, must be kept clearly in mind: First, what the purpose of the lettering is, whether for a title-page, a book-cover, a line or more for an advertisement, a poster where probably it must harmonize with a picture [neither over-riding nor in turn being robbed of its own value]. Second, the *right* letter to use for a given purpose, not only suitable to that purpose but practicable for execution in the material employed. A letter drawn with a broad pen and suitable enough on smooth paper might be entirely out of place if cut in brass and stamped in gold or color on the cloth covering of a book. Third, the selection of letters that will combine well with each other and

—[18]—

with the matter with which they are to be used. Some letters, like the Lombardic [plate XI, pg. 45] used generally as initials or as capitals with Gothic lower-case, and entirely pleasing when so used, are yet ordinarily quite incompatible for the formation of words. Even in Roman alphabets the power of combination may be lost by careless handling; certain letters coming next to others of the same family

LOMBARDIC TYPE CAPITALS. [ANTWERP 1498]

may require slight modifications to bring them into harmony with those of less sympathetic form in order that the eye may be carried easily to its neighbor. Fourth, the relative size of the letters. This point may require experiment to determine the limits of variety permissible without sacrificing beauty or effectiveness of arrangement.

Pleasing legibility is the great desideratum. Beauty, too, is desirable, but beauty does not in any way require a sacrifice of easy readability. Beauty is the inherent characteristic of simplicity, dignity, harmony, proportion, strength—qualities always found in an easily legible type; yet legibility is seldom secured by a predetermined effort to produce it. The attempt consciously to give a specific character or beauty to a letter is too frequently, also, to exhibit the intellectual process by which it is sought; its character seems to have been *thought in* and does not appear to be the outcome of a subtle and indefinable taste that makes it delightful and seemingly the obvious and inevitable thing.

Beauty of a letter depends on the harmonious adaptation of each of its parts to every other in a well proportioned

manner, so that their exhibition as a whole shall satisfy our esthetic sense, a result gained only by blending together the fine strokes, stems and swells in their *proper* relations.

.   .   .   .

The architect is bound by the laws of structure; the artist and craftsman are bound too, by laws more mental than physical, yet none the less real or binding. While certain fundamental forms seem to demand certain necessary sequences, the excellence of the final product depends entirely on the fertility of the artist's mind. As in other forms of design, the workman in drawing letters should use the technical limitations of the craft in which he works, to its own advantage. He should not endeavor by mere trickery to obtain results in one material or method that by right belong to other materials and other methods. Nor should he attempt to master that which in the nature of things is not to be overcome; he should, however, endeavor to express *all* that belongs to his particular work, yet not attempt also that which can be expressed properly only by other and quite different means—drawing in line to imitate the technique of a woodcut; designing a type that is to give the effect of a letter engraved on copper; or drawing letters that are to be reproduced by process to simulate a manuscript book-hand, etc. The very limitations imposed upon a craftsman free from whims, who understands fully the necessity for directness, will add beauty to all good work produced by him within those limitations.

THE PLATES

S D E N
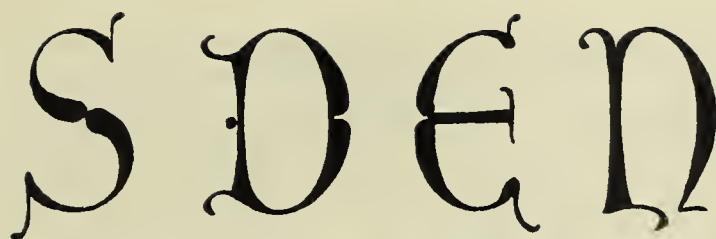
THE PLATES

PLATES I, II, IV, VII, X, *are printed from actual types. Plates III, V, VI, VIII, IX are printed from process blocks enlarged from type impressions in the largest sizes available, while plates XI, XII, XIII, are printed from blocks reduced from drawings by the author.*

The writer would urge the user of this manual to study the letters shown in the plates until the essential forms can be reproduced without conscious effort; he may then safely modify and give new expressions of beauty to them. He should realize that in lettering there is very little scope for originality, since the fundamental forms are now fixed; nor should he attempt to design letters, as design implies invention and that which already exists cannot be invented. There are so many varieties of letter-models ready to one's hand, that require only slight changes to present new expressions, and upon which endless variations may be played, that the beginner will find it more profitable to devote his efforts to the artistic arrangement of freely drawn simple forms than to attempt the invention of mock forms.

Mere copies involve loss of vitality—every real work of art, even the humblest, is inimitable.

Plate I · FORUM TITLE

FORUM TITLE, designed by the writer, is the *first* type ever cast that renders the spirit of the classic Roman lapidary characters of the first centuries of the Christian Era.

Lettering, the universal and most fundamental of the arts of design, may be said to have its beginnings in the stone-cut inscriptions of the Greeks. The first Roman inscriptions came into existence about 2500 years ago and are almost identical with the Greek forms, although not as primitive in idea nor as monumental in character. They reached their full development some five centuries later, and it is from these later forms that the letters employed by the scribes as well as the type letters of the printed books of to-day are derived.

There is a profound consistency in the Roman alphabet as a whole, a close relationship between the individual letters that compose it. The early stone-cutter produced letters as of forms already established, and under his hand they gradually developed by imperceptible refinements into shapes especially suited to the cutting tool, but without material change of their original or generic characters.

The inscription at the base of the Trajan Column at Rome [cut about A. D. 114] the writer thinks is the finest in character of any example

ABDEGNRS

STONE-CUT CAPITALS FROM THE TRAJAN COLUMN [A. D. 114]

now remaining to us, and as far as we to-day are concerned is primal. It is on letters of such inscriptions that Forum Title was *based*, although comparison with the Trajan inscription will disclose many differences in the forms of individual letters. The designer's attempt was merely to present his forms in the *spirit* of the classicist, as a Greek or Roman would have rendered them, with entire freedom from whims and a full understanding of the necessity for directness.

BEAUTY
IS THE VISIBLE
EXPRESSION
OF MAN'S
PLEASURE IN
LABOR
C D G J K Q
W Z &
1 2 3 4 5 6 7 8 9 0

Plate II ⋅ CASLON OLD STYLE

WHEN first cut, this letter presented the perfection of unassuming crafts-manship without any artistic pretensions. It was cut in 1720 by William Caslon, an engraver of the ornamentation of gun barrels, and occasion-ally of book binders' stamps and letters. It is straightforward and legible, possessing a quality of quaintness and even beauty, and a character that makes its use well-nigh universal.

It is the writer's personal opinion that Caslon had no thought of origi-nating or designing a new letter, but that he used simply a good Dutch type [Dutch types predominated in England at that time] with which he was familiar, as a model, and which he carried out with greater skill due to his long experience as an engraver. The 72 pt. size shown oppo-site was not cut by Caslon himself, but has been added by the American Type Founders Co., following rather closely the design of the earlier cutting of the smaller sizes.

Caslon threw into his work the genius of taste; his skill enabled him to *reproduce* the Dutch characters with a precision and uniformity that his models lacked, while preserving in them greater freedom and grace of form. Caslon O. S. is the first type of any distinction to be used in Eng-land and is to-day more generally known *by name* to those using types than any other letter. In England it is known as "Caslon Old Face."

PACK MY
BOX WITH
FIVE DZEN
LQUORJGS
& The quick
brwnfxjumps
over the lazy
dg1234567890

Plate III ⸱ CASLON OLD STYLE ITALIC

PLATE III shows Caslon Italic [enlarged from 36 point to a size corresponding to the Roman]. It is more formal than its model, Dutch italics showing a tendency to extravagant flourishes. The inclination is much greater than that of Aldus' Italic and in the case of A.V.W. not well

HWIA
LWAP

handled; the inclination of the letters is that of the stems instead of being equally distributed on the *line* of inclination, as shown by the drawings of W. and A., the line *H.W.I.A.* showing them as they are cut, the line *L. W. A. P.,* as the writer thinks they *should* be.

The italic character, now an accessory of the Roman letter, is wholly independent of the Roman as to its origin. [see pg. 32] At first intended and used for the *entire* text of classical works, it later came to be used more generally to distinguish such portions of a book as the introduction, preface, index, notes, etc., the text being in Roman. Still later it found place in the text for quotations, and finally, to emphasize certain words or phrases.

John Day, the first English type founder, carried italic to a high state of perfection, but in the 17th century, italic types, like the Roman, suffered debasement, and Dutch models were generally preferred.

Caslon cut a series of italic uniform with and in due relation to the corresponding sizes of his Roman letter.

PACK MY BX WITH FIVE DOZEN LIQ UOR JUGS &

1234567890

The quick brown fox jumps over the lazy dog

Plate IV ⋅ KENNERLEY OLD STYLE

KENNERLEY OLD STYLE [designed by the writer] is the type employed for the text of this volume. Just as William Caslon made use of a Dutch model for his famous fount, the designer of Kennerley found his inspiration in the Dutch type imported by Bishop Fell about 1667 for Oxford University Press. As the writer's taste leans rather toward the Italian forms of the Renaissance, his drawings soon drew away from his pattern letters, and as finally produced, Kennerley Old Style exhibits few of the characteristics of the face that first suggested it; in fact "this type is not in any sense a copy of early letter"—it has no prototype among type designs.

KENNERLEY Old Style type illustrates what the writer has endeavored to set forth in the text of this manual, that old types may be utilized as "simple shapes to be modified and given new expressions of beauty, just as they themselves were adapted and simplified from the forms of far-off times."

The ascenders and descenders are of sufficient length to insure a clear lane of white between each line. Such letters as m. n. o. are normally extended, the serifs are strong, each character is boldly drawn, every stroke instantly visible, and in composition, Kennerley Old Style makes a solid, compact page.

PACK MY
BOX WITH
FVE DOZEN
LQUR JUGS
the quick brwn
fox jumps over
the lazy dog : ct
& 1234567890

Plate V ⏵ KENNERLEY OLD STYLE ITALIC

Kennerley Italic [enlarged from 24 point] was designed by the writer to accompany Kennerley O. S. It is used in the large 18 point face for the Prefatory Note to this volume. Note the slight degree of inclination. In this respect it is similar to the italic of Aldus Manutius who first used a letter of this character in 1501 [said to be modeled on the handwriting of Petrarch] which Aldus had cut for him by Francesco de Bologna. His type, known as Aldine, lacked inclined capitals. When capitals were required he introduced the upright Roman forms. It is surmized that his respect for the monumental Roman majuscules was too great to permit his tampering with their classic forms, although he felt entirely free to do so with the lower case letters.

Italic types have undergone fewer radical changes than Roman. In the days of their first use, one italic served for two or more Roman faces of the same body, and in many 17th and 18th century books there is a constant admixture of irregular italic and Roman types, both as to size and color, in the same lines. The chief variations in form are in the capitals and certain long-tailed lower-case letters. Aldus used Roman small capitals but little taller than his lower-case m. Claude Garamond was the first to use inclined capitals of full height; he filled the gaps made by the inclination with flourishes. Such flourished characters are known as 'swash' letters. [See pg. 38]

Of Kennerley Italic, a well-known English bibliophile writes: "The italic quite takes my fancy, the best I have ever seen, and the most legible—not too much like script."

PACK MY
BOX WITH
FIVE DOZEN
LQUR JGS &
The quick brown
fox jumps over
the lazy dog
[fi ff fl ffi ffl ! ?]

Plate VI ⁄ BODONI 'BOOK'

BODONI 'BOOK,' a type-face for which the writer cannot develop any enthusiasm, is a reproduction of type cut originally by Giambattista Bodoni [born at Saluzzo, Italy, in February, 1740], the son of a printer. The letter as cut by Bodoni, introduced a new and characteristic style in type faces, a style we now call 'Modern.' He established himself as a printer at Parma, at first using the types of Fournier; but soon he set up a type foundry of his own. His first attempts differed little from the designs of Fournier, although they later developed a distinct character of their own. Bodoni finally produced types that brought about a complete innovation in the forms of Roman characters. He made his hair lines and serifs thinner and his stems thicker than ever before attempted. His use of good ink, wide leading, and the elegance of his type, gave his pages the brilliancy of a fine engraving.

The writer dislikes Bodoni's types, because none of them seem free from a feeling of artificiality, although his later productions do possess considerable life and freedom; he feels, however, that they present good models upon which to base drawn lettering for use with matter set in a modern type face, and with which the drawn characters should be in complete harmony.

Bodoni introduced into the forms of printing types a new and characteristic style, closely related to the thought and feeling of his times.

A B C D E F G
Tandem aliquando

TYPES OF BASKERVILLE

In England, John Baskerville, typefounder and printer [1752], was called the "English Bodoni"; it would be fairer, however, to speak of Bodoni as the "Italian Baskerville."

PACK MY BOX
WITH FIVE DOZ
EN LQUOR JUGS
1234567890 &

―――

The quick brown
fox jumps over the
lazy dog

Plate VII · GOUDY OLD STYLE

GOUDY OLD STYLE, produced by the American Type Founders Co. from drawings made by the writer, is an individual design, neither the prototype nor an adaptation of any other type hitherto offered. It is the result of an attempt to realize in one type a versatile face adapted either to classic or commercial requirements.

The capitals were based on, or rather were suggested by some capitals introduced into a portrait painted by Hans Holbein, but soon drew away from the pattern in the process of making, finally exhibiting a character more nearly that of the monumental square capitals derived by the early scribes from the best lapidary inscriptions of the first century. The next problem was to devise a lower case alphabet that would harmonize with them; difficult, because lower case forms came into existence centuries after the capitals whose forms had been accepted by the first printers without alteration.

Our alphabet consists of twenty-six characters, each represented by two forms, capitals and lower-case letters; in some instances [Aa, Dd, Gg, Rr, etc.] the majuscule and minuscule forms of the same letter differ so greatly that it is necessary to learn each form individually, eight only being so similar in shape, that to learn the capital form is to know also its minuscule form. If Caesar were to appear on the scene to-day, he would find little difficulty in reading Latin words in our capitals, but would fail utterly even to recognize the majority of our lower-case forms or to read words of his own tongue printed in them.

With the exception of a few minor details the Foundry rendered fairly the writer's design; but he feels, however, that the slight changes that were made do not in any degree add to the beauty of the face. A type designer who knows his business is certainly a better judge of what he wishes to express than the mechanical executor of the design.

PACK MY
BOX WITH
FIVE DOZEN
LIQUOR JGS
1234567890
& The quick
brownfxjumps
over th lazy dog

Plate VIII ⸱ GOUDY OLD STYLE ITALIC

GOUDY OLD STYLE ITALIC, produced by the American Type Founders Co. from drawings by the writer, is the result of an attempt to carry into types something of the free character of pen lettering, formalized somewhat to meet the technical requirements of type founding and in such a manner that the artist's vagaries might not prove irritating when repeated time after time in the same matter. In manuscript hands the scribe's whimsicalities were seldom exactly repeated or duplicated to the point of irritation. How to gain a measure of such freedom except at too great an expense in production was the problem. An examination of the beginning strokes of lower case m. n. r., the ending of final strokes of a. h. m. n. u., together with the flowing features of the capitals X. Q. Z. and the handling of curves, etc., indicate how this quality of freedom

$$B \: E \: D \: G \: K \: P \: M \: N \: R \: U \: k \: z \: w$$

36 POINT 'SWASH' LETTERS, GOUDY O. S. ITALIC [SEE PAGE 32]

was approximated. It is not egotism that leads the writer to say it has a distinctive and individual character of its own.

The 'swash' characters shown above, *used sparingly*, add a quality of luxurious freedom to print difficult to obtain with plain types; their too free use will defeat the effect desired and give to the work a flamboyant and restless appearance.

The Cloister Press, Manchester, England, says of this letter, "It will be noticed that Goudy Old Style is completed with a very beautiful italic whose slope is but slight, a characteristic of English inscribed headstones, etc., of Stuart days."

PACK MY BX WITH FIVE DOZEN LIQR JUGS &

The quick brown fox jumps over the lazy dog 123 4567890

Plate IX 〞GOUDY MODERN

GOUDY 'MODERN,' designed by the writer, is the result of an attempt to produce a new type that will redeem the "ugly modern face we owe to Bodoni" from the charge of illegibility it now rests under. In a way, it is misnamed; that is, it is not a true 'modern' in every detail, as the designer in his anxiety to give the modern face a new quality of interest and expression, has increased the weight of the hair lines, bracketed the serifs slightly and carried the curves more generously toward the stems to which they join than was done in the types of Bodoni or his school. By doing so, he has added to the strength of the letters constructively, and avoids an appearance of alternate strips of black and white, or a "mere jumble of heavy lines fretted here and there with greyness." The essential fault of modern type faces lies in their requiring constant readjustment of eye focus due to the great difference in weight of hair lines and stems. Compare with plate VI, page 35.

A companion letter to Goudy Modern is shown in the lines following. It is similar in design but varied as to handling.

PACK MY BOX WITH FIVE DOZEN LIQUR JUGS & 385

36 POINT 'GOUDY OPEN' CAPITALS

¶ THE QUICK
BROWN FOX
JUMPS OVER
A LAZY DOG

———

pack my box
with five dozen
liquor jugs &
1234567890

Plate X ⁄ GOUDY BOLD

GOUDY BOLD is derived from an earlier type designed by the writer for the American Type Founders Co. He had nothing to do with the actual production of Goudy Bold, a face which seems to be more successful than he could have anticipated.

By enlarging the small capitals of Goudy O. S. to 'cap' height a new type called Goudy Title, in which the weight was slightly greater than Goudy O. S., was produced. Mr. Morris Benton of the American Type Founders Co., using Goudy Title as a foundation letter, increasing the

PACK MY BOX WITH FIVE DOZ'N LIQUOR JUGS

36 POINT GOUDY TITLE [GOUDY OLD STYLE SMALL-CAPITALS ENLARGED]

weight slightly and adding a lower-case corresponding in color but with as little change from the original Goudy O. S. design as possible, created Goudy Bold shown in Plate X.

It is the writer's contention that simply thickening or thinning an existing type, or making it wider or narrower, is not real design. A letter should be thought of at the outset as possessing a particular character in which weight and widths are mere details in its representation, although necessary to the development of that character; its design should be organic. In this case it was the founder's intention to produce a letter with more color, but in complete harmony with the Goudy Old Style. [Pg. 37] This letter will be found useful and appropriate to employ with almost any *good* old style letter where emphasis is desirable. For advertisers' uses it seems to fill certain requirements and illustrates, too, one way of securing a new effect from an older design. The Company is to be congratulated on its successful rendering of this useful letter.

PACK MY
BOX WITH
FIVE DZEN
LIQUR JGS
1234567890
& The quick
brwn fx jmps
over th lazy dg

Plate XI ⋅ LOMBARDIC

THE LOMBARDIC Capitals opposite show a useful and interesting style that is less formal in character than the Roman. There are many variations of the Lombardic letters as developed in different countries by the scribes with whom it was the favored form for painted initials, and versals, occasionally whole words, in manuscripts. The solid strokes and strong contrasts offer an opportunity to obtain a decorative effect and richness difficult to secure with other forms. For ecclesiastical work these capitals are particularly suitable. Those shown on page 45 have been selected with a view to their occasional use for *reproduction* by process.

Wherever Latin was in use, the Roman form of writing was employed as a matter of course, whether written by an Italian, Gaul, Spaniard or Briton, and remained a Roman script. With the advance of independent paths of civilization, the hands assumed gradually distinctive characteristics and took on in each country the complexion of its surroundings and varying conditions, developing the national hands. The hand we call 'Lombardic' was a development by the Italians, of the old Roman cursive, more especially restricted to its development in the south, although the title is applied generally to all the writing of Italy in the middle ages, where it prevailed from the 8th to the 11th century, and is a further transition of the square capitals and rounder pen-forms.

Types based on the Lombardic capitals, which at their best preserve much of the feeling of the uncials of the 6th and 7th centuries, seldom

AHERD

CAXTON INITIALS. [F. W. G. FOR A. T. F. CO.]

retain the freedom of the painted letter and are usually too stiff and formal to grace the page where used. Those on page 19 are very good.

Lombardic forms are capable of beautiful treatment; that they may be treated freely is an obvious convenience, but may prove, also, not a real advantage. Taste and judgment for their best use is imperative. The earlier forms were simple and beautiful pen shapes, that after the 14th century were often fattened vulgarly & overburdened with ornament, losing many of their essential characteristics. As painted, they take on a somewhat different aspect than the pen drawn forms. [See page 18]

—[44]—

ABCD
EFGHIJ
KLMN
OPQRS
TUVW
XYZ

Plate XII · GOUDY BLACK

GOUDY BLACK is a freely rendered Gothic letter, a composite from various sources. This kind of letter, being less perfect in form than the Roman character, lends itself to a greater variety in design. Originally written with single strokes of a slanted pen, it kept a round, open appearance that gave way later, for greater economy in space, to more angular, stiffer and narrower forms, until finally the written page consisted largely of rows of perpendicular thick strokes connected at top and bottom by oblique hair lines. The types of Gutenberg and his associates as well as those of his immediate successors, were founded on the Gothic medi-aeval minuscule of Germany, a hand that stood apart from the writings of other countries; indeed, it never attained the beauty of other national hands. In Italy the traditional roundness was preserved, & while never acquiring entirely the angularity of its northern neighbors it was, never-theless, somewhat affected by the "Gothic" tendency.

abcdefghijkln

mopqrstuvxy

wz1234567890

—[46]—

ABCDEF
GHIJKM
LNOPQ
RSTUW
VXYZ&

Plate XIII · GOUDY GOTHIC

GOUDY GOTHIC, from the original drawings by the writer, is included among the specimens given to show how a letter more pleasing than the printer's 'Lining Gothic' type can be produced with very slight modifications in form and detail.

The name 'Gothic' is misleading—it properly belongs only to older forms of black-letter. It probably is called 'Gothic' because usually as bold and black as the Gothic black-letters of early manuscript hands. English founders more correctly call it 'sans-serif.'

Gothic lettering became a distinct style in the 12th century; but the term 'Gothic' when applied to a style which belongs not to one, but to all the Germanic tribes, is purely a misnomer. In fact the title did not come into existence until centuries after any people called Goths had passed from the earth. Moreover, 'Gothic' was at first a mere random expression of contempt, a title of depreciation and scorn. Everything not of the classical Italian forms [which alone seemed worthy of admiration] critics called 'Gothic,' meaning rude and barbarous thereby.

Printers 'Gothic' is a rude imitation of classic Greek and Roman lapidary capitals. Its lack of grace and unpleasing monotony when used in a succession of lines make it unsatisfactory except for a single word or a line where greater blackness is desired than is possible with the usual Roman forms. Its use is occasional, and some real demand for a letter of this character should be clearly evident, since it possesses very little grace or beauty. It must be spaced carefully to avoid awkward gaps between irregular letters.

PACK MY BOX WITH DZEN & FV LQR JUGS

1234567890

Inscribed for my friend George Nelson with the sincere regard of
Fred W Goudy

Marlboro Dec 5/2~