

IV. FRENCH FOUNDRIES AND SPECIMENS pdf

1: Rare Bird Specimen IV FONT Download

Rare Bird Specimen IV font - Released by Rare Bird Font Foundry and start debut at Oct 17, Rare Bird Specimen IV font designed by, this font is perfect choice for your design.

Saturday, May 22nd, Fellow,] The history of printing types is full of confusing labels for the varied letterform designs that have emerged over the centuries. The complicated nomenclature devised for what are now most commonly called sans-serif types is a case in point. Sans-serif letters, as one can guess, lack serifsâ€”the short finishing strokes at the ends of main strokes which appear in the type designs more often encountered in books. Most sans-serif letters, including the ones we will be considering here, are also unstressedâ€”that is, they have strokes of uniform thickness rather than the typical contrasting thicks and thins. The Houghton Library at Harvard houses a spectacular collection of type specimen books that printers and typefoundries produced to show off their available designs, and in one of those specimen books I found a label for sans-serif types which I had never encountered before: This debut occurred in a specimen book from about 1800. It was produced by William Caslon IV, namesake and great-grandson of the most distinguished English typefounder of the eighteenth century. By that time, these direct, dark letters appear to have satisfied the commercial demands of the industrializing West for bold, attention-grabbing letterforms. Although the sans-serif letterform was new to type around 1800, its roots went back further. Type historian James Mosley has traced earlier examples of sans-serif letters by English architects, sculptors, and producers of medals and engravings. Neoclassical advocates like Sir John Soane and John Flaxman appear to have esteemed sans-serif letters for their simple directness which evoked some of the earliest stone inscriptions in the Western world. Such association with the ancient world surfaces in the labels employed to describe the sans type designs once they appeared. It seems to me that the purveyors of these fonts would have not intended only the former, disdainful definition, but rather meant to nod towards the latter. Outside of England, other labels prevailed which also evoked the past. In the rollicking world of nineteenth-century American wood types, which were large decorative types for printing posters and the like, an Etruscan was offered by a couple of firms. This tall, capitals-only design featured rounded terminals and decorative double pinches on the sides of the letters, granting them the appearance of lathe-turned chair legs. In tracing the history of sans-serif types, we have marked the debut of the unstressed and unseriffed letter in the early nineteenth-century specimen of William Caslon IV. In terms of the characteristics of the letterforms, the nineteenth-century sans-serif certainly has more in common with these Etruscan-alphabet types than it does with historical Egyptian or Gothic writing. And seen from the other direction, these sans types more fittingly deserve the Etruscan label than the exotic, decorated types that were also given it. I do not yet know if this Turin catalogue represents a larger nomenclature practice in the type and printing industries of that region of Europe at the time. Handover, Grottesque Letters London: My thanks to the staff of the Houghton Library, and to the rare books librarians at the Boston Public Library, for their assistance with this research. Thomas MN Katherine F.

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2: fonts, typefaces and all things typographical – I love Typography (ILT)

Specimen IV is a clean, hand-lettered sans with a quirky personality that does not take itself too seriously. These humble and winsome characters are sure to be a winning addition to your flock of fonts.

The 20th century In the early 19th century the demand for bronze statues grew as it became the custom to commemorate wartime heroes and political leaders through public monuments. The demand for memorials expanded still further from the s. At much the same time, a taste began to develop for bronze statuettes in domestic interiors. In the 20th century, war memorials kept many bronze founders fully employed, especially in the s and s. There was also a flourishing market for large-scale outdoor sculpture that was monumental rather than memorial in character, a market which developed during the second half of the century to include large abstract and modernist pieces. The process of bronze founding depended on the taking of moulds and casts. For more information on plaster figure makers, see Plaster figure makers: Bronze founding in the early 19th century Fig. In the 17th and 18th centuries relatively little sculpture in bronze was produced in Britain. But bronze statues, especially of kings and queens, have long been a feature of civic spaces. In studies by M. Sullivan and Malcolm Baker, the production of bronze and brass statues in 17th- and 18th-century Britain has been traced see Sources below for this and other references. Some sculptors subcontracted casting work, as did Grinling Gibbons, but others had the expertise to cast their own work including John Nost senior and junior, Andrew Carpenter and John Bacon, both father and son. It was not until the early 19th century that sculptors in Britain began producing monumental bronze statues on a more frequent basis. The expanding demand led two leading sculptors, Sir Richard Westmacott and Sir Francis Chantrey, to establish their own foundries in Pimlico. Westmacott set up his foundry in about Baily and William Theed the elder around , and there were other specialist businesses, such as those of James De Ville and Samuel Parker, producing small-scale and ornamental work fig. Both sculptors would sometimes allow their foundries to be used for casting work for other sculptors and clients. It was said that the setting up of his foundry in Edinburgh in meant that large-scale statues would no longer need to be sent to England for casting. The growing demand provided an opening for specialist bronze founders. It was in this environment that several engineering and manufacturing businesses took up sculpture as a particular focus: Robert Masefield, by training a civil and mechanical engineer, cast a series of statues at the Manor Iron Works in Chelsea in the s. None of these enterprises continued in sculpture founding for very long. It was not until the s that businesses were established specifically to cast sculpture, as will be discussed in section 4. There was also a growing market in bronze statuettes, encouraged by several developments: There was a long-standing tradition of employing French expertise in bronze founding. It was said that both the Coalbrookdale iron foundry and Baron Marochetti relied on French workmen Building News, vol. One such founder, Pierre Antoine Fressange, arrived from France in , describing himself as a brass founder. They employed French craftsmen, including Messrs Cabrat and Veniat, until their conviction for fraud in Even then Fressange remained in trade in London, and by he was living in Long Ditton, where he perhaps worked for the Thames Ditton Foundry. There was a second wave of immigrant craftsmen in bronze foundry, dominated by Italians, from about until the First World War, as described in section 4. In the second half of the century, two other techniques came to be used in sculpture, the one electrotype, a new process introduced in the s, as is discussed in section 3, and the other lost wax, revived in the s but used since time immemorial and discussed in section 4. Electrotypes from Fig. In the electrotype process, a pure metal, usually copper, was built up from the inside surface of a mould, or the outside surface of a cast, by electrolytic deposition of metal onto the surface until it was thick enough to be structurally sound. They also produced reductions of some large-scale works for the Art Union and other customers. Their only serious rival in electrotype sculpture and reproductions was the small London business run by Giovanni Franchi, which they purchased in the s. The South Kensington Museum, the forerunner of the Victoria and Albert Museum, actively sought to take advantage of the electrotyping process. Many of these were from mediaeval funerary effigies figs 2, 3 , others from modern sculpture fig. Apart from this cost saving, it was argued that there were advantages to be had in the finishing process: There were however adverse comments about the appearance of

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electrotypes which could seem rather bright until the surface gained a patina. Experience has proved that. An optimistic Birmingham historian, W. While electrotypes continued to be produced for many years, the use of the technique for large-scale sculpture declined from the s. Specialist sculpture founders, Fig. Subsequently, a wave of Italian founders, specialists in the lost wax process, set up in London, including Alessandro Parlanti in the s, Giovanni Fiorini by and Frederico Mancini by , all men who came from Rome or trained there at the Fonderia Nelli. There was also Enrico Cantoni, active in bronze founding by c. In his hands the enterprise prospered over the next 30 years as one of the leading foundries. It is said that it was a sense of shortcomings in the abilities of British foundries which led several leading sculptors to encourage John Webb Singer and his sons, ecclesiastical and art metal workers in Frome, to set up a bronze casting facility at their premises in the late s. Their customers included Alfred Drury and William Hamo Thornycroft, sculptors of a younger generation. On his return to England in or , after working in Rome for several years, Alfred Gilbert began casting much of his own work, using the lost wax process. As he told the art critic M. Roscoe Mullins, *A Primer of Sculpture*, , p. The extraordinary labour involved in casting his own work led Gilbert to turn to commercial foundries. Boadicea, bronze statue by Thomas Thornycroft, cast by J. Parlanti came from Rome in about with experience at the Fonderia Nelli, the leading Roman foundry, and his brother Ercole followed him. Parlanti is a figure of some importance, not only for his casting work for leading sculptors such as Alfred Gilbert, Alfred Drury and Henri Gaudier-Brzeska, but also for his teaching at the Central School of Arts and Crafts, where he came in contact with students who later used his foundry including Alfred Turner and Eric Gill. The 20th century Fig. Morris Singer Company, title page to trade catalogue detail , c. Following the First World War, several new foundries were established to take advantage of the expanding demand for bronze statues, driven by the erection of war memorials in almost every town and city. It became a major player, especially after absorbing J. But not all foundries prospered. Since the Second World War, there have been many changes in bronze founding. With the demise of A. There have been a number of medium sized businesses: There have also been many smaller foundries. Bronze founders have never enjoyed the security of some industries. Startup costs, at least for small-scale businesses, were relatively low. There was considerable competition to obtain commissions. And experienced staff might be poached by a rival foundry or could use their knowledge to set up in business independently. The Burleighfield foundry, established in , depended on three experienced and senior bronze founders, led by Eric Gibbard, who left Morris Singer, much to the surprise of one regular Morris Singer customer, the sculptor Kenneth Armitage, who nevertheless took some of his business to the new foundry. Many founders learnt their craft through an apprenticeship or on the job. But there was a continuing tradition of teaching in art colleges. The Royal College provided teaching to students such as Gabrielle Brisbane, who went on to start the Arch Bronze Foundry in partnership in about Bronze founding has become an increasingly international business. As early as the s, the sculptor, Joseph Edgar Boehm, was complaining that he was obliged to travel to Paris, Berlin or Vienna to get small-scale works cast in bronze to his satisfaction *Building News*, vol. Alfred Gilbert had experience of continental foundries in Brussels, Naples and Rome. Nevertheless, British sculptors continued to have most of their work cast in Britain. It was only in the s, with the scale and ambition of artists like Barbara Hepworth and Henry Moore, that some sculptors began looking abroad. The group was really too big for them to handle and they had lots of difficulties, in fact they took a whole year to do it, with a great deal of worry over it to me. That is why we are having the other casts made by Rudier in Paris. *Writings and Conversations*, , p. Quite apart from the process whereby sculptors might send their work abroad, the ownership of leading foundries has become more international. Morris Singer merged with the leading Paris founder, Susse Fondeur, in , a merger that was not sustained. Such experiments have not worked because foundries need to offer a one-off service to individual artists and clients in a business where international connections do not bring advantages of scale. More recently, perhaps as a result of a decline in demand, there has been consolidation within the ranks of specialist bronze sculpture founders, often in the wake of financial problems. Conspicuously, Morris Singer was put into receivership in and met with subsequent difficulties. A successor business trades as MJorris Singer Art Foundry Ltd, so continuing an operation with its roots in the 19th century. More details of the individual bronze founders discussed in this account can be found in the online resource, *British bronze*

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sculpture founders and plaster figure makers. Jacob Simon revised February Sources Where an individual maker is referred to in the above text, the information is sourced in the online resource, British bronze sculpture founders and plaster figure makers, For abbreviations, see Resources and bibliography. Other references, by section, are as follows. The Making and Viewing of Eighteenth-Century Sculpture, pp. In the early 19th century the demand for bronze statues grew as it became the custom to commemorate wartime heroes and political leaders through public monuments. Bronze founding in the early 19th century In the 17th and 18th centuries relatively little sculpture in bronze was produced in Britain.

3: Â» Etruschi Houghton Library Blog

Rare Bird Specimen IV, font by Rare Bird Font Foundry. Rare Bird Specimen IV can be purchased as a desktop and a web font.

Introduction Large or small, letters seem to inhabit their own universe. Re-arrangeable in any combination, they can spell out all conceivable messages, be they poetic, bureaucratic, or anything in between. But sometimes a text is just about its letters themselves, not an object to be read, but one to be looked at. Type specimens have taken various forms over the centuries, from posters to postcards and from primers to pamphlets. In our digital age, creating type specimens has become easier than ever before. But what did our predecessors do years ago, or even years ago? Printed in Frankfurt, Germany, See figure three below for larger detail. For hundreds of years, this small German city along the Rhine has been known for Johannes Gutenberg and his invention “ printing with movable metal type. Almost any graphic designer who has passed through Mainz has stopped at the Gutenberg Museum. Several incunabula books are on display “ including three Gutenberg Bibles “ as well as printing presses and bits of city paraphernalia. In addition to their famous serif typefaces, the Caslons cut seminal a blackletter type called Caslon Black. Click image for larger view. Aside from trade and academic titles on printing and typographic history, the library has a large collection of type specimens from the 17th through 20th centuries. These were largely collected by Gustav Mori “ during the first half of the 20th century, especially the large, one-sheet specimen from German type foundries. Type Specimen Mori may be most known for his work collecting type specimen from Frankfurt am Main. Just 40 kilometers east of Mainz, Frankfurt has played an important role in the book trade for almost years. Over several decades, Mori was an employee at the D. Stempel AG type foundry, one of several large type foundries in Frankfurt at the time. Increasingly, they post their designs online thus minimizing print advertising costs. Centuries earlier, many type specimens tended to take another form: Traditional serif typefaces called Antiqua type in German are to be found in abundance, as are Greek, Hebrew, Arabic, Syriac, Armenian, and of course, blackletter typefaces. The first type sorts cast in lead “ that were, in all likelihood, cast in Mainz “ were blackletter designs. Blackletter remained immensely popular in Germany through the 20th century; even as late as , perhaps half of all printed items there were still set in it. Only since the beginning of the post-war era has blackletter disappeared from the German mainstream media environment. Blackletter Classification Figure 4: Understanding classification schemes can be the key to choosing the right typeface. For example, a German Fraktur would be a poor choice for an English Pub, while almost any style could look right on a certificate, depending on its overall design. Schwabacher is a style of Bastarda that has been traditionally used in Germany. Indeed, Fraktur itself could even be classified as another Bastarda, but I have given it its own category, because it became the most-widely used blackletter text style in German typography. Evolving out of late medieval and early renaissance handwriting, the various blackletter styles also influenced each other over time. Mostly Fraktur and Schwabacher typefaces. Although the first books produced in Mainz were set in Textura types, Schwabacher c. However, these rounder styles were popular during the Renaissance in Italy, Southern France, and Spain. An specimen of a Fette Fraktur display weight from the J. As can be seen here, it was a mainstay of 19th century German foundries too book dimensions not recorded by the author. Digital Blackletter Fonts Most remarkable is that many of the typefaces used in these blackletter specimens are available again to designers and publishers in digital format. Wittenberger Fraktur is based on Frakturs used in Wittenberg during the 17th and 18th centuries. Fette Gotisch and Fette Fraktur are both direct interpretations of big display types that were popular all over Germany during the 19th century. Specimen of a Fette Gotisch weight from J. Fette Gotisch What use are these old specimens to contemporary designers? Before the age of scalable photo- and digital-typesetting, type could only be set in a range of sizes that were available as cast lead or carved wooden letters. Founders would produce each size individually. A six-point letter looked very different from a point one. These days, designers tend to use one font for every size “ from caption to headline. Headlines that are often too heavy and too loosely spaced, and fine print that is too light and too tight. Secondly, old specimens are beautiful pieces of history, and can act as springboards

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for the design of new blackletter types. For over two decades, blackletter has undergone a huge revival among designers – particularly in North America. Other than may be the case in Central Europe, one might even argue that its popularity in North America never really subsided. The digital revolution made blackletter democratic: How is blackletter used today? Fonts like Fette Fraktur are used for old-fashioned headlines and beer advertising. Wilhelm Klingspor Gotisch adorns many a wine label. Linotext and Old English are popular choices for certificates. Any of the above can be found the world over in tattoos. About the Gutenberg Museum Figure 9: The museum is open daily, closed only on Mondays and holidays. Besides rotating exhibitions, some of which are very typographic in nature, the museum displays an enviable permanent collection. Books, typesetting machines, and printing presses can be seen side by side. A working print shop, called the Druckladen, is even on hand too. Inside, visitors may still set type and letterpress print by hand, a favorite for school children and book artists alike. The museum also has an excellent bookstore, which sells reproductions of pages from the Gutenberg Bible, plus the latest typographic titles from German design publishers. This includes samples of cut by Claude Garamond and Robert Granjon. A full-sized facsimile of this specimen is published in the book mentioned in note number 2. Gesammelt on Gustav Mori mit eider Einleitung on Dr. In , Max Bollwage wrote a short history of Blackletter types for another issue for Linotype. About this article An earlier version of this article originally appeared in Linotype Matrix , volume 4, number 2 Spring I am grateful to Prof. Indra Kupferschmid, for her assistance in the revision of the classification scheme shown in Figure 4. About the author Dan Reynolds was born in Baltimore, Maryland. Dan blogs from time to time at www.

4: Typography Innovations

Chart IV. The World Elsewhere (this of French origin: on flickr has photographs of the circa , the , and the specimens of this foundry.

Loading The Typofonderie type specimens collection Since , for each typeface published by Typofonderie, a printed specimen is designed. The explanation is very simple: The web has changed that, a lot. As a foundry, it was a natural way to perpetuate this tradition initiated by Erhardt Ratdolt in To present a typeface before using it in situation for real. But there are different kinds of specimens as the testing pages a punchcutter must do, to check the shapes, weights, alignements, style. However, the main function for a specimen is to present the typeface to potential clients. Catalogues and specimens dedicated to a unique typeface are the first link between the type designer and potential users of new typefaces. A real tool for graphic designers, to check the style and functionalities of typefaces they may potentially need as part of any new projects. Historically, specimens provide a great ressource for historians, typeface designers, and anyone creating interest in typography. As example, the famous Egenolff-Berner specimen from was a crucial resource for Beatrice Warde during her researches on the real Garamond, as it also was the model for several Garamond revivals before and after the World War II. In fact, all foundries publish magnificent typeface specimens, many which are present on the bookshelves of our colleagues. In the early s, foundries present on the web have discovered the joy of directly and easily selling their typefaces everyday. Few reputable foundries have decided to discontinue production of their printed material, thinking that the web will be enough: For sure, a nicely designed website is the perfect place to extensively present a typeface and all its features with great visibility. The presentation of the digital font is directly connected to the shopping cart button. We implemented online testing tools back insince , and colleagues like Typotheque also implemented incredible tools to test extensively fonts online. Likewise, we can enjoy many web pages dedicated to present one single typeface family â€” thanks again to webfonts â€”, some of them are absolute gems. Many great tools everywhere. But who wants to collect such websites, in order to complete a collection of printed specimens started long ago, year after year? Not very handy, although tools such as gimmebar. The printed specimens dedicated to one specific typeface At Typofonderie, the first printed specimen was designed in the late , in parallel with the redesign of the French newspaper Le Monde launched on 9th January The design was obviously a tribute of the newspaper front page. Later, in , a new extended family was then launched by Typofonderie, with the same idea used in order to present the large Le Monde family. At first, few general catalogs were produced, in the path of Hoefler Typefoundry, Emigre type catalogs, Font Bureau catalogs â€” to simply present the typeface collection. The last printed catalog was proposed in , as the web becoming de facto the best medium to present a collection of available typefaces, all together. Alongside to this general catalog, we have published various specimens, each dedicated to a single specific typeface. But our current model, started with the Costa Pro, our very first OpenType family launched in , even if at this time our website was already a good tool to present our typefaces. The idea behind the Costa printed specimen, was to built a design system easily adaptable to any forthcoming typeface. Something affordable to produce, a guarantee of longevity. Same size, same printer, the Typofonderie logotype always present on each side and next to the typeface name. Some of these specimens have been designed internally, some others by external designers. We recreated pdfs how long will we be able to keep this pdf readable? The Typofonderie printed specimens In normal time, the only way to receive Typofonderie specimens is to purchase our digital fonts. Le Monde Typofonderie typeface specimen, A3, 2 pages. Angie Sans Typofonderie typeface specimen, postcard. Apolline Typofonderie typeface specimen, postcard. Le Monde Typofonderie typeface specimen, A3, 6 pages. Designed by Muriel Paris, General Typofonderie typeface specimen, A4, 16 pages. Ambroise Typofonderie typeface specimen, A3, 8 pages. Designed by Tiffany Warlde, Le Monde Typofonderie typeface specimen, postcard. Anisette Typofonderie typeface specimen, postcard. Soulful Type Typofonderie typeface specimen, postcard. Ambroise Typofonderie typeface specimen, postcard. Typofonderie bookmark on tracing paper, designed in-house, Designed by Mark de Winne, Relay Room,

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5: The Typofonderie type specimens collection â€” Typofonderie

RARE BIRD SPECIMEN IV This unassuming sans serif, lettered by Toronto based artist Lisa Mavian of Post Calligraphy, is loaded with robust and charming features and illustrations.

This means that in order to find something quickly you need to learn a bit about the overall history of typefounding - which is not a bad thing. Foundries are US-based unless otherwise indicated. This is obviously merely a very rough guide, and it will certainly lead to mistakes in the historical sequencing of foundries a foundry which "flourished" in might well have been founded in the 18th century and have endured to the 20th. I have made some attempt albeit an inconsistent one at specifying the actual states or other political entities in which typefoundries existed. This is particularly involved in those areas of Europe which are now Germany, the Netherlands, and Belgium, as none of these modern nations existed during most of the history of typefounding. If you are unfamiliar with the products of a typefoundry remember, a typeface is not a "font," and foundries sell type in several forms other than fonts , take a look at the.. This Notebook started out as a short list of foundries for which there were online Specimens. I soon realized two things, though. Trying to include all of these has epanded this list greatly. So on the one hand this list is already too long. On the other hand, it still misses many foundries. On the third hand, most of the entries are woefully lacking in content. This is a notebook, after all, not a monograph. This is not an authoritative list. These are simply my own personal notes. They certainly contain errors. Big Pictures The following charts attempt to put everything together visually: At full scale Chart I which is just Britain is two meters wide. It is impossible to see it all at once on a computer screen and still make out any detail. The second problem with a chart such as this is that it shows only existence and hides importance. A huge industrial enterprise may look just like a small cottage atelier. By way of compensation, the advantages of comprehensive charts such as these are several: They show the entire overall "texture" of the industry. They allow the tracing of the often very convoluted lineages of the various foundries. They put the small foundries often ignored "back on the map. For what they are or are not worth, here they are. I have not updated this chart since It therefore contains several errors and omissions which have not been corrected. It is useful for getting an overall feeling for the scale and direction of the development of the industry on these islands, but should not be relied upon for particular information. You could save it to disk and view it with a better image viewing tool. However, if you have a tool capable of viewing "SVG" format files then the best thing to do is to download and view the original SVG-format version of this chart: You may have to do a right-click or something else in order actually to download this SVG file; browsers are now starting to display SVG images but not as flexibly as dedicated SVG image tools such as Inkscape. Quick analytic note because I need to jot this down somewhere: The Standard Version of the demise of typefounding is that the Linotype and Monotype killed it. They came in at the turn of the 20th century and hand typefounding just up and died. The Linotype and Monotype did change the industry dramatically, but for the most part what they did was vastly to reduce the production of body types for newspapers, magazines, and books. They did in fact consolidate and shrink dramatically. But - and this is the interesting bit - the rest of the industry did not. They continued right on into the 20th century without a pause. I presume that their customer base was smaller, more diverse, and more specialized. What did kill most of them off was simply the Great Depression. Then of course what killed off the entire typefounding industry was the advent of electronic composition around The computer, not the Linotype or even phototypesetting, killed metal type. The Art of typefounding is now experiencing a renaissance in the 21st century, but it is just that: There was a pause, and now people have brought it to life again. United States and Canada From the point of view of a historian, the purpose of the American typefounding industry was to make the history of the British typefounding industry look simple by comparison. The kind of research a chart such as this requires involves tracking down scattered references in books about other things. India and Japan are the two big areas here. Both have long traditions of excellent matrix making and typefounding. It is true that these names are the most distinguished; but it is necessary to bear in mind that the most obscure printer of that day, unless he succeeded in purchasing his founts from abroad, or in obtaining the reversion of the worn types of another printer, probably cast his letter

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in his own moulds, and from his own matrices. Caxton is famous enough not to require much comment. Reed following Blades identifies his Type No. On April 1, , Ratdolt issued what is now the oldest surviving type specimen. Reprinted in its entirety in , e. Successor, after litigation, to Caxton. Reed indicates that [England] Faques Reed says of him "he was his own letter-founder; and from his day English letter-founding may be said to have started on a separate career. Updike, in *Printing Types*, vol. Reed says that nothing more is known of him. Grismand attested at least as late as Reed Talbot Baines Reed has little more to say about him. Succeeded by his son Nicholas Nicholls. Became Imprimerie du Louvre. Succeeded by Robert Andrews. Technical writing in English starts with Moxon. Reed notes that in the foundry was sold to William Caslon I and Thomas James and divided between them. James Grover father and Thomas Grover son. Thomas Grover died Inventoried but not purchased by Caslon I. Stored by a printer, Mr. Nutt, who cast from the materials for his own use. Acquired by Thomas James. Robert Andrews son was Silvester Andrews, who established a foundry of his own at Oxford. Acquired the materials of most of the previous letter foundries. Some matrices acquired by Fry. Reed calls John James "the last of the old English letter founders" p. The [European] Friends of the St. Caslon Revitalizes English Typefounding.

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6: Bronze and brass ornamental work - Wikipedia

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Briquet French foundry, located in Paris. Audin tells the story of the foundry. The senior Briquet bought a foundry in The Netherlands in , but he died around , leaving the business to his son. In , his son became associated with Loyson, who had his own foundry since , and the foundries were joined. Son Briquet died some time between and , leaving behind a widow. Loyson wasted no time and married her. Loyson and the Briquet widow operated from until . In , they left the business to her son [note: Finally, from until , the foundry was run by Pierre Louis Wafflard, apprentice of J. Cobver a specimen book by Briquet and Loyson from . The foundry closed in . John Tranter tells the story: Bell flatters himself that he will be able to render this the most perfect and in every respect the most beautiful book, that was ever printed in any country. In his quest for perfection he set up a type foundry, and hired a young punchcutter named Richard Austin to cut a new typeface for him. The face, named after Bell, was based on a typeface designed some thirty years before by John Baskerville, another perfectionist. He closed down his shop within two years and went on to other things, and his typeface sank almost without trace in England. The Americans, though, took a shine to it. It was copied as early as , and always remained popular there. The typeface was unique in another way. Until Richard Austin cut the typeface in , all numerals were traditionally written like lower-case letters -- small, with some numerals hanging below the line. Bell is the first typeface to break with that tradition cleanly: The trend was taken up. These days the numerals in most printed matter are unfortunately the full size of the capital letter, and are called titling figures, ranging figures, or lining figures. Most of his work was done in the early part of the 18th century, when he supplied matrices to the Leipzig-based foundry B. Zinck was born in Leipzig in , and moved ca. Examples taken from the Norstedt foundry in Stockholm which had acquired some of the matrices: Christian Zinck had a son, Johann Ludwig Zinck, b. Christian Gottlob Zinck started a typefoundry in Augsburg, where he died in . He printed the first bible in America in German, in Germantown! He is credited with the first type specimen printed in America , ca. Check also his almanac from . He was the student of Baskerville. Deux Points de Gros Romain Deux points de petit texte ca. Some of his fonts also made it to the J. Lindh foundry in Stockholm in .

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7: Inland Type Foundry - Wikipedia

Harvard has an old type specimen book: "Specimen of printing types and metal ornaments, cast at the New England Type Foundry by Greele & Willis, Congress Street, Boston" (New England Type and Stereotype Foundry, Boston: Beals, Homer & Co., Printers,).

Baker and Greele Type Foundry Boston-based foundry dating from the 19th century. Baker and Greele were the first to cast some native Indian type. For example, in , they cast type for the Cherokee script, a syllabary composed of 85 unique glyphs, each representing a distinct phonetic component. This syllabary was invented by Sequoyah [or George Guess, or Gist,] in . Of the characters finally used, only a few actually retain the original shape, or derivatives thereof. Those sharing Latin forms may or may not have been suggested by the Rev. Samuel Worcester, who helped Sequoyah to improve and finally adapt the script for use as foundry type. The first known printing in the syllabary was December in the *Missionary Herald*; the types and press were shipped to the Cherokee Nation in November , according to letters between the ABCFM and the missionary in C. The Cherokees began printing their newspaper, the *Cherokee Phoenix* in February . In this book, most specimens have imprint: [Czarnowsky] Also known as Fielding Lucas, Jr. The company existed until well into the 20th century, and published a catalog as late as called *Type and Rule Catalogue 13, Baltotype*. A selected list of typefaces: *Mc McGrew* on *Airport Gothic*: Most of this series is the first American copy of *Futura*, which originated in Germany in , designed by Paul Renner for Bauer. One source says it was cut from original *Futura* drawings, smuggled out of that country, but it seems more likely that matrices were made by electrotyping the imported type. An extrabold weight, *Airport Black*, was cut by Baltimore about ; information on this cutting is scarce and contradictory- one account says it was designed by Bill Stremic or Bill Blakefield, another that it was designed by Carl Hupie or Hooper , and cut by Herman Schnoor. The latter is a modification of *Airport Black*, cut 50 percent wider on the pantagraph by Herman Schnoor. Baltimore later cast some of its *Airport* series from Monotype Twentieth Century matrices, and in a few cases listed both series. It is suitable for stationery, announcements, and greeting cards, but its range of small sizes is hardly enough for advertising use. *Czarín Title*, issued first, is a copy of *Offenbach Medium*, a set of pen-drawn capitals designed by Rudolf Koch about for the *Klingspor* foundry in Germany. *Czarín* has minor changes in a few characters, but adds a lowercase, designed by Edwin W. Shaar, that is substantially different from that of *Steel*, the cap-and-lowercase version of *Offenbach*. The new lowercase harmonizes well with the capitals, and makes a handsome appearance. *McGrew* spelled the name of the owner as *Czarnowski*. Irene Traeger, the granddaughter of Herbert F. Czarnowsky, pointed out the incorrect spelling to me. *Elegante* is a decorative, nearly monotone typeface cut by George Battee for Baltimore Type, after the German typeface *Sensation* of , from Foundry *Heinrich Hoffmeister*. It is upright, with flourished caps and loops on some of the ascenders and descenders, and is suitable particularly for announcements and personal stationery. *Emperor* is an adaptation by Baltimore Type of *Wide Latin* which was cut by Stephenson Blake in England and related to nineteenth-century typefaces under other names. However, this Baltimore Type version has been modified and resized, and is less successful due to excess space between letters although not as much as in the specimen shown here, which is letterspaced. *Emperor* was originally shown as *Imperial*. Their geometric series from became famous, and was often imitated. *HiH* created two font families based on it: In , Baltimore Type Foundry released its *Geometric* series. In , Geza Farago in Budapest used a similar letter design on a *Tungram* light bulb poster. In Theo van Doesburg, a founder with Mondrian and others of the *De Stijl* movement, designed an alphabet using rectangles only -- no diagonals. In Joost Schmidt at Bauhaus in Weimar took the same approach for a *Constructivist* exhibit poster. The *Agfatype Collection* catalog lists a *Geometric* in light, bold and italic that is very close to the old Baltimore version. Even though none of these designs took the world by storm, they all made a contribution to our understanding of letterforms and how we use them. *Greco Bold* and *Italic* are Spanish typefaces of the mids. They are very heavy, with long ascenders and small x-height, and have a hand-lettered appearance. These numbers have not been found in Monotype literature; perhaps another independent source also made mats. Notice the figures, which are termed hanging

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or old style, although they do not follow the usual form. However, taller 1, 2, and 0 are also available to convert the set to lining figures. Greco Adornado, an ornamented version, has also been imported. It was made from a large size of Metropolis Bold, with the fine white lines cut in, and differs from the original in minor details of the curves. Other sizes were cut by pantagraph and do not necessarily match original sizes. IBM Executive Modern, a typewriter type. Mademoiselle was designed by Tommy Thompson in as a display typeface for Mademoiselle magazine. It was cut by Herman Schnoor at Baltimore Type, which also offered fonts for general sale. It is a delicate, narrow modern roman, with long ascenders and short descenders, rather loosely fitted, and works well for display with transitional text typefaces such as Bulmer and Scotch Roman. Both lining and oldstyle figures are provided, along with several pointing hands as shown. Trend is a brush-lettered typeface cut by Baltimore in It is very similar to Dom Casual q. The solid version has lowercase in some sizes; it is somewhat similar to P. Barnum, with greatly exaggerated horizontal strokes and serifs at top and bottom, but is heavier and narrower. The Shaded versions are more properly outlines of the same design, with a small shadow effect at the top which is unusual and right of each letter, but without lowercase. Vernen is essentially a copy of Huxley Vertical q. In addition, the slight extensions of cross strokes to the left of stems have been omitted, and a few other characters have been redrawn. It was offered by Baltimore in Vista is a very wide square-serif face, cut by Baltimore Type in It is said to be a pantagraphic modification of Hellenic Wide from Bauer in Germany; actually it does not match that typeface in details, though it has the same general effect. The flat sides of round letters. Among the wood types, we have Oak Leaf, ornamental caps. Rich Hopkins, a printing historian, acquired Baltotype ca. They retained Herman Spindler as the foreman, since he was the only typefounder in the group. Book of type specimens. Comprising a large variety of superior copper-mixed types, rules, borders, galleys, printing presses, electric-welded chases, paper and card cutters, wood goods, book binding machinery etc. Superior Copper-Mixed Type Typophile page on them. Text file with a list of the typefaces in their Catalog 25 Discussion of some of their typefaces and digitizations: Hazel Script, a primary school didactic connected script, digitized in by Paul Hunt as P22 Allyson discussed here. A digital version can be had at MyFonts, but who made it? MyFonts also offers Caslon Open Face originally, One of their best known designers was Oswald B. Cooper who made Cooper Black and Cooper Old Style, with characteristically blurred rounded serifs. Junge, for the uppercase and Gothic Novelty Title for the lowercase. Racine was revived by Nick Curtis as Kenosha Antique Archer was revived by Nick Curtis as Grand Rapids One of their blackletter typefaces is Waldorf Text Steelplate, a monospace engraved US dollar bill-style face, ca. HiH digitized it in A digital version by Tom Wallace is also called Freak Parsons, Will Ransom was digitized by Jess Latham. Clearcut Shaded Capitals s, Will Ransom. The decorative wood type typeface French Antique, featured in the catalog, and originally due to William H.

8: Foundries from the 19th century

Title: Specimen of Printing Types, Cast, and for Sale at Cincinnati Type Foundry (Selected Specimens from) Author: L. T. Wells Description: Book has a little light soiling and a few small discoloration spots to both front and rear covers.

Bronze weapon from the Mesara Plain, Crete. Copper came into use in the Aegean area near the end of the predynastic age of Egypt about BC. The earliest known implement is a flat celt, which was found on a neolithic house-floor in the central court of the palace of Knossos in Crete, and is regarded as an Egyptian product. Bronze was not generally used until a thousand years or more later. The Copper age began in northern Greece and Italy c. The original sources both of tin and copper in these regions are unknown. But some Early Minoan pottery forms are plainly copied from metal prototypes, cups and jugs of simple construction and rather elaborate design. The cups are conical and sometimes a stem-foot; there are oval jars with long tubular spouts, and beaked jugs with round shoulders set on conical bodies. Heads of rivets which tie the metal parts together are often reproduced as a decorative element in clay. The spouted jars and pierced type of axe-head indicate that metallurgical connections of Early Minoan Crete were partly Mesopotamian. Minoan and Mycenaean[edit] Depiction of a hunting scene on a dagger blade left and a set of Mycenaean swords right, Grave IV Bronze dagger from Malia. Its hilt-sheath is made of cutout gold sheet BC Weapons and implements[edit] Mycenaean metal armour It is known that Middle Minoan bronze work flourished as an independent native art. To the very beginning of this epoch belongs the largest sword of the age, found in the palace of Malia. A dagger of somewhat later date, now in the Metropolitan Museum of New York is the earliest piece of decorated bronze from Crete. Both sides of the blade are engraved with drawings: Slightly later again MM III are a series of splendid blades from mainland Greece, which must be attributed to Cretan craftsmen, with ornament in relief, or incised, or inlaid with gold, silver and niello. The most elaborate inlays, pictures of men hunting lions and cats hunting birds, are on daggers from the shaftgraves of Mycenae. These large designs cover the whole of the flat blade except its edge, but on swords, best represented by finds at Knossos, the ornament is restricted to the high midribs which are an essential feature of the longer blades. The type belongs to the beginning of the Late Minoan Mycenaean age. The hilt is made in one piece with the blade; it has a horned guard, a flanged edge for holding grip-scales, and a tang for a pommel. The scales were ivory or some other perishable substance and were fixed with bronze rivets; the pommels were often made of crystal. A rapier from Zapher Papoura Knossos is Ordinary Mycenaean blades are enriched with narrow mouldings, parallel to the midribs of swords and daggers, or to the curved backs of one-edged knives. The spearheads have hammered sockets. Other tools and implements are oval two-edged knives, square-ended razors, cleavers, chisels, hammers, axes, mattocks, ploughshares and saws. Cycladic and mainland Greek Helladic weapons show no ornament but include some novel types. A tanged spearhead has a slit Cycladic or slipped Helladic blade for securing the shaft; and the halberd, a west European weapon, was in use in the Middle Helladic Greece. There are few remains of Mycenaean metal armour; a plain cheek-piece from a helmet comes from Ialysos in Rhodes, and a pair of greaves from Enkomi in Cyprus. One of the greaves has wire riveted to its edge for fastening. First in size are some basins found at Tyliossos in Crete, the largest measuring 1. They are shallow hemispherical bowls with two or three loop-handles riveted on their edges, and are made in several sections. The largest is composed of seven hammered sheets, three at the lip, three in the body, and one at the base. This method of construction is usual in large complicated forms. The joints of necks and bodies of jugs and jars were often masked with a roll-moulding. Simpler and smaller forms were also cast. The finest specimens of such vases come from houses and tombs at Knossos. Their ornament is applied in separate bands, hammered or cast and chased, and soldered on the lip or shoulder of the vessel. A richly decorated form is a shallow bowl with wide ring-handle and flat lip, on both of which are foliate or floral patterns in relief. Statuettes[edit] Minoan girl, bronze 1600 BC Purely decorative work is rare among Minoan bronzes, and is comparatively poor in quality. There are several statuettes, very completely modelled but roughly cast; they are solid and unchased, with blurred details. Well known are a figure of a praying or dancing woman from the Troad, now at Berlin, and another from Hagia Triada; praying men from Tyliossos

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and Psychro , another in the British Museum , a flute-player at Leyden , and an ambitious group of a man turning a somersault over a charging bull, known as the Minoan Bull-leaper. This last was perhaps a weight; there are smaller Mycenaean weights in the forms of animals, filled with lead , from Rhodes and Cyprus. Among the latest Mycenaean bronzes found in Cyprus are several tripod-stands of simple openwork construction, a type that has also been found with transitional material in Crete and in Early Iron Age Geometric contexts on the Greek mainland. Some more elaborate pieces, cast in designs of ships and men and animals, belong to a group of bronzes found in the Idaean cave in Crete, most of which are Asiatic works of the 9th or 8th centuries BC. The openwork tripods may have had the same origin. They are probably not Greek. Hellenic and Italian[edit] Bronze fibulae. There are a few remains of Geometric bronze vessels, but as in the case of the Early Minoan material, metal forms are recorded in their pottery derivatives. Some vase-shapes are clearly survivals from the Mycenaean repertory, but a greater number are new, and these are elementary and somewhat clumsy, spherical or biconical bodies, huge cylindrical necks with long band-handles and no spouts. Ceramic painted ornament also reflects originals of metal, and some scraps of thin bronze plate embossed with rows of knobs and lightly engraved in hatched or zig-zag outline doubtless represent the art which the newcomers brought with them to Greek lands. This kind of decorative work is better seen in bronzes of the closely related Villanova culture of north and central Italy. A novel feature is the application of small figures in the round, particularly birds and heads of oxen , as ornaments of handles, lids and rims. The Italian Geometric style developed towards complication, in crowded narrow bands of conventional patterns and serried rows of ducks; but contemporary Greek work was a refinement of the same crude elements. Engraving appears at its best on the large catch-plates of fibulae , some of which bear the earliest known pictures of Hellenic mythology. Small statuettes of animals were made for votive use and also served as seals, the devices being cast underneath their bases. There is a large series of such figures, mostly horses, standing on engraved or perforated plates, which were evidently derived from seals; among the later examples are groups of men and centaurs. Pieces of tripod-cauldrons from Olympia have animals lying or standing on their upright ring-handles, which are steadied by human figures on the rims. Handles and legs are cast, and are enriched with graceful geometric mouldings. The bowls are wrought, and their shape and technique are pre-Hellenic. Here are two of the elements of classical Greek art in full course of development: Votive gifts, 8th-7th century BC A third element was presently supplied in the rich repertory of decorative motives, Egyptian and Assyrian , that was brought to Europe by Phoenician traders or fetched from Asia by adventurous Greeks. A vast amount of oriental merchandise found its way into Greece and Italy around BC. There is some uncertainty about the place of manufacture of much of the surviving bronze work, but the same doubt serves to emphasize the close resemblance that these pieces, Phoenician, Greek or Etruscan , bear to their Assyrian or Egyptian models. Foremost among them are the bowls and shields from the Idaean cave in Crete. These interesting bowls are embossed with simple bands of animals, the shields with bold and complicated designs of purely oriental character. It is unlikely that a Greek craftsman in this vigorous Geometric age could suppress his style and produce mechanical copies such as these. So in Etruscan graves beside inscribed Phoenician bowls there have been found great cauldrons, adorned with jutting heads of lions and griffins , and set on conical stands which are embossed with Assyrian winged monsters. Classical Greek and Etruscan[edit] Bronze Caryatid mirror with Aphrodite , Classical Greek period left and an Etruscan mirror engraved with flute-player, late 5th to early 4th century BC right The bowl and stand were favourite archaic forms. The Greek stand was a fusion of the cast-rod tripod and the embossed cone. Some early examples have large triangular plates between the legs, worked in relief; but the developed type has separate legs and stays of which the joints are masked with decorative rims and feet and covering-plates. These ornaments are cast and chased, and are modelled in floral, animal and human forms. Feasters recline and horsemen gallop on the rims of bowls; handles are formed by single standing figures, arched pairs of wrestlers, lovers holding hands, or two vertical soldiers carrying a horizontal comrade. Nude athletes serve as handles for all kinds of lids and vessels, draped women support mirror-disks around which love-gods fly, and similar figures crown tall shafts of candelabra. Handle-bases are modelled as satyr-masks, palmettes and sphinxes. This is Greek ornament of the 6th and later centuries. Its centres of manufacture are not precisely known, but

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the style of much archaic work points to Ionia. Etruscan fabrics approach their Greek originals so closely that it is not possible to separate them in technique or design, and the Etruscan style is no more than provincial Greek. Bronze was quite plentiful in Italy, the earliest Roman coinage was of heavy bronze, and there is literary evidence that Etruscan bronzes were exported. The process of line engraving seems to have been a Latin speciality; it was applied in pictorial subjects on the backs of mirrors and on the sides large cylindrical boxes, both of which are particularly connected with Praeneste. The finest of all such boxes, the Firconi cista in the Villa Giulia at Rome, bears the signature of a Roman artist. These belong to the 4th and 3rd centuries BC. These structural pieces are frequently inlaid with silver and niello. Bronze chairs and tables were commonly used in Hellenistic and Roman houses, and largely took the place of monumental vases that were popular in earlier days. Small household articles, such as lamps, when made of bronze are usually Roman, and a peculiarly Roman class of personal ornaments is a large bronze brooch inlaid with coloured enamels, a technique which seems to have had a Gaulish origin. Fine art[edit] Bronze statuettes were also made in every period of antiquity for votive use, and at least in Hellenistic and Roman times for domestic ornaments and furniture of household shrines. But the art of bronze statuary hardly existed before the introduction of hollow casting, about the middle of the 6th century BC. The most primitive votive statuettes are oxen and other animals, which evidently represent victims offered to the gods. They have been found abundantly on many temple sites. But classical art preferred the human subject, votaries holding gifts or in their ordinary guise, or gods themselves in human form. Such figures are frequently inscribed with formulas of dedication. Gods and goddesses posed conformably with their traditional characters and bearing their distinctive attributes are the most numerous represented class of later statuettes. They are a religious genre, appearing first in 4th-century sculpture and particularly favoured by Hellenistic sentiment and Roman pedantry. Many of them were doubtless votive figures, others were images in domestic shrines, and some were certainly ornaments. Among the cult-idols are the dancing Lares, who carry cornucopias and libation-bowls. The little Heracles that Lysippus made for Alexander was a table-ornament epitrapezios: Technique[edit] With the invention of hollow casting bronze became the most important medium of monumental sculpture, largely because of its strength and lightness, which admitted poses that would not be possible in stone. But the value of the metal in later ages has involved the destruction of nearly all such statues. The few complete figures that survive, and a somewhat more numerous series of detached heads and portrait-busts, attest the excellence of ancient work in this material. Very little of this flimsy fabric is extant, but chance has preserved one bust entire, in the Polledrara Tomb at Vulci.

9: Fontspring | Rare Bird Specimen IV Font by Rare Bird Font Foundry

In the early 19th century the demand for bronze statues grew as it became the custom to commemorate wartime heroes and political leaders through public monuments. The demand for memorials expanded still further from the s. At much the same time, a taste began to develop for bronze statuettes in.

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