LETTERPRESS

TYPE

SPECIMENS

Held In The

BOOK ARTS

WORKSHOP

At

Baker Library

Dartmouth College

HANOVER, N.H.
BASKERVILLE

24 Point
SOME TIME IN THE SECOND WEEK
What mysterious bond continues to unite your destiny

30 Point
COMING OF AGE IN BUFFALO
Signs of major political changes

36 Point
MYSELF IN THE WATER
Western portraits in color

48 Point
NINE PIONEERS
Under azur skies

60 Point
NOTICE THIS
Confidential offer
BEMBO

12 on 13 Point

JENSON’S SENSITIVE ROMAN LETTER AND GRIFFO’S STURDY, MORE WORKMANLIKE
Design are the basic letterforms to which subsequent book types owe their inspiration. This applies to all

CASLON OLDSTYLE

14 Point

ONE OF THE MOST WIDELY KNOWN OF ALL THE HISTORIC PRINTING
Types bears the name of its designer, William Caslon. He was an English engraver who cut

KENNERLY

10 Point

WILLIAM MORRIS TURNED FOR INSPIRATION TO THE ROMAN TYPES OF THE FIFTEENTH
Century and woodcut title-pages. The fifty or so books to leave his press during the eight years of its existence had

12 Point

ESTABLISHED AS A PUBLISHING IMPRINT IN 1891 BY THOMAS BIRD MOSHER
In Portland, Maine, the Mosher Press published a series of small anthologies called ‘The Bibelet

14 Point

RUBRICATORS ARE ARTISTS EMPLOYED BY EARLY PRINTERS TO
Inscribe decorative initial letters, often in red ink, at the beginning of chapters and

KENNERLY ITALIC

12 Point

THE AMERICAN INSTITUTE OF GRAPHIC ARTS WAS THE PLACE WHERE
The faithful gathered to meet their typographic brethren, where they discussed the many problems of
BULMER

10 Point
MacGrew writes that BULMER was adapted by Morris Benten from a face
Cut about 1790 by William Martin for William Bulmer and the Shakespeare Press in London

12 Point
This Press was established for the purpose of producing a magnificent
National edition of the works of William Shakespeare, "in which splendor of production

14 Point
Was to go hand in hand with correctness of text"
One of the publishers of the work writes that "with regard to the Typographical

16 Point
Part of the work, the state of printing in England
When it was first undertaken, was such that it was found necessary to

18 Point
Establish a printing-house on purpose to print
The work; a foundry to cast the types; and even a manufactory

24 Point
William Bulmer was credited with
Greatly advancing the art of book printing in England

30 Point
These types were hailed as
Illustrious designs derived from Baskerville

36 Point
But modified by their
Designer's admiration of Bodoni
Metal Type Specimens

BULMER

42 Point

SOURCES DISAGREE ON Dates for the present recutting

48 Point

TRIAL CUTTINGS OF The roman were made 1925

BULMER ITALIC

10 Point

THE THICKNESS OF PAPER IS MEASURED IN MILLIMETERS WITH A MICROMETER
This is mostly determined by the paper grammage, but is also affected by paper finish. A smooth finish paper

12 Point

WILL BE THINNER THAN A MEDIUM FINISH PAPER, AND A MEDIUM FINISH PAPER
Will be thinner than a rough finish paper. Caliper is also affected by the pulp finish and by beating

18 Point

THIS FUNDAMENTAL WORK IS A COMPREHENSIVE SURVEY Of printing in the first machine age. The rapid growth and development
Metal Type Specimens

CENTAUR

12 Point

BECAUSE OF THEIR CONCERN WITH THE PHILOSOPHY OF THE DECLARATION
Of Independence, many scholars have dealt with the opening sentence of the preamble out of context

14 Point

WHEN WE LOOK AT ALL FIVE PROPOSITIONS, WE SEE THEY ARE
Meant to be read together and have been meticulously written to achieve a specific objective

18 Point

IT IS THE FIFTH, PROCLAIMING THE RIGHT OF REVOLUTION
When a government becomes destructive of the people's unalienable rights

24 Point

FORMAL MELODIES may be short, but profound

36 Point

PRE-COLUMBIAN MASKS
Feel the spirit of the times in your soul

48 Point

MUSICAL ELEMENTS
Firm syllabic stresses

60 Point

CENTURION
CORVINUS BOLD

60 Point

PERFORMERS
Guide Booklet

72 Point

CIRCULAR
Stairwell

84 Point

HIGHLAND
Territory
CRAW MODERN

8 Point

A CONTEMPORARY INTERPRETATION OF THE MODERN ROMAN STYLE
Designed by Freeman Craw for ATF in 1958. It is a very wide face,

10 Point

WITH LARGE X-HEIGHT AND SHORT ASCENDERS AND
Descenders, otherwise somewhat the character of Bodoni

12 Point

BUT A LITTLE LESS FORMAL. CRAW MODERN BOLD
Followed, and in 1964 Craw Modern was introduced.

14 Point

THESE FACES HAVE THE SAME GENERAL
Proportions and some of the general design

18 Point

CHARACTERISTICS AS THE SAME
Artist’s craw clarendon, but the

24 Point

SIMILARITY ENDS
There and the faces should

30 Point

NOT BE CONSIDERED
Part of the same family
CRAW MODERN

36 Point

COMPARE WITH
Modern roman

48 Point

HOORAY
For tuesday

LYDIAN BOLD

48 Point

CELL PHONES BANNED
Appearances dissolved

LYDIAN BOLD ITALIC

30 Point

POPULAR CALLIGRAPHIC STYLE
Thick-and-thin serifless letter design
EMERSON

8 Point
TECHNICALLY, ANY FOLDED PIECE OF PAPER COULD BE CALLED A PORTFOLIO OR A FOLDER
Imagine making a second parallel fold, using more substantial paper and adding strings for closures

10 Point
REPLACE LEATHER STRIPS WITH WOVEN TIES CUT TO ANY DESIRED LENGTH
These early forms are simple, but useful, and their appearance has hardly changed

12 Point
PAPER FOLDING SHOULD NOT BE APPROACHED IN AN ABSTRACT WAY
From the Western viewpoint, Japanese books open “backwards”—that is with the spine at the right

14 Point
BOTH CRESASING AND SCORING ARE POSSIBLE & PREFERABLE
Uses of scored portfolios are limited to items that will not be handled often

18 Point
TETRAHEDRONS ARE FOUR EQUILATERAL TRIANGLES
Leonardo da Vinci drew an icosahedron as an illustration for a book

24 Point
MINERALS AND GEMS ATTRACT EYES
Our eyes are made to see the shapes under the sun

BASKERVILLE ITALIC

COVENTIONAL PATTERNS OF LINEAL THINKING
There is a dearth of material about the lives of women during the Middle Ages
EMERSON ITALIC

8 Point

POOR IS THE POWER OF THE LEAD THAT BECOMES BULLETS COMPARED TO THE POWER OF THE HOT METAL that becomes types. Poor is the power of the lead that becomes bullets compared to the power of the hot metal that becomes types.

10 Point

ADAM RAMAGE, A SCOTCHMAN WHO CAME TO PHILADELPHIA IN 1790, WAS THE FIRST BUILDER Of presses in America. He improved the Bleeu press by substituting an iron platen and bed for the earlier ones of wood.

12 Point

RALPH WALDO EMERSON: AMERICAN ESSAYIST, LECTURER, AND POET WHO LED

14 Point

THE TRANSCENDENTALIST MOVEMENT WAY BACK IN THE MIDDLE OF The nineteenth century. A champion of Individualism and a rescent critic of the countervaid

18 Point

CRAFTSMANSHIP IS NOT AN ACADEMIC SUBJECT AND No craft can be mastered by learning about it from a book. Long hours

24 Point

OF WORK AT THE BENCH ARE NECESSARY Repeating operation after operation before the eye can

ULTRA BODONI

14 Point

TOO BAD THE PEOPLE WHO KNOW HOW TO RUN THE

18 Point

COUNTRY ARE BUSY DRIVING CABS AND
MICHELANGELO TITLING

24 Point
ROMAN FUNERARY SCULPTURE

30 Point
MOODY LANDSCAPES

36 Point
DISTANT TRAVELS

48 Point
PANTINGS IN OIL

60 Point
TEMPERATURE

120 Point
WILLS
NEW CASLON

SUPREME REPRESENTATIONS ON DISPLAY
Olfactory and auditory images creating a sense of awe-opening wonderment
6 pt

NATURALIZED FLEEING IMMIGRANTS
Hope is around the next corner but will there be prosperity?
8 pt

MUSICAL PRODUCTIONS
Substantial involvement of whole community
10 pt

DISTINGUISHED PEOPLE
Help for the arts is improving day by day
12 pt

BEAUTIFUL SPRING
Humbling and Magnificent
18 pt

CARRIAGES
Healthy fast walking
24 pt

DOUGH
Disappearing
36 pt

PRINT
Letterpress
42 pt

CASLON BOLD

STRONG
Independent
36 pt

NEW CASLON ITALIC

CELEBRITIES TAMPERING WITH RESULTS
Public carriage now means of power courting heads to roll down boulevard alley
6 pt

SCENIC ROUTS IN NEW HAMPshiRE
Exploring the northern mountain ridges by automobile
8 pt

ENGLISH TYPE FOUNDRIES
Given over to the march of technological innovation
10 pt

DAISIES ALL AROUND
Flowers bloom at unpredictable times
12 pt

CONTACT HOME
Yesterday today & tomorrow
18 pt

PROMENADE
Forest walks are free
24 pt

NEW CAR
Quality tested
36 pt

CASLON OLD STYLE
& ITALIC

LOOKING BACK IN TIME
Know how many students will serve people
Caslon Small Caps
14 pt

FIFTEEN PEOPLE LOST
Misnomers run rampant in national politics
14 pt
ONYX

18 Point

THE LETTERPRESS INTENSIVE WORKSHOP IS OFFERING AN OPPORTUNITY TO
Learn about fine letterpress printing by participating in the production of a specimen

24 Point

PAGE OF A CONTEMPORARY POLYGLOT BIBLE IN FOUR LANGUAGES.
Participants will learn to handset and print text from the bible

30 Point

USING MOVABLE METAL TYPE. STUDENTS WITH KNOWLEDGE

36 Point

OF LATIN, CLASSIC GREEK, OR HEBREW ARE
Especially encouraged to participate. No letterpress

48 Point

EXPERIENCE IS REQUIRED AND
Participants will receive intensive
PALATINO

8 Point

THE BEGINNINGS OF RAY NASH’S LONG AND FRUITFUL ASSOCIATION WITH DARTMOUTH WERE
Documented by College Librarian Nathaniel L. Goodrich in the May 1936 number of Baker Library’s “Bulletin”

10 Point

MR. RAY NASH OF SOUTH ROYALTON, VERMONT, CRAFTSMAN PRINTER, HAS, HE WROTE,
Set up his hand press in Baker. During the winter he has come over several days a week to instruct students

12 Point (Small)

AND OTHERS IN THE FUNDAMENTALS OF PRINTING AS AN ART. MOST GENUEROUS
With his time and advice, he has been of service in many ways. It is expected that next year

12 Point

UNDER HIS DIRECTION, STUDENTS WILL PRINT ONE OR MORE BOOKLETS
Which will do credit to the rather unsubstantial entity which we have been calling

14 Point

THE BAKER LIBRARY PRESS. THOSE INFORMAL VISITS DURING THE
Winter of 1935-36, “to instruct students and others in the fundamentals

18 Point

OF PRINTING AS AN ART,” LED TO THE COLLEGE’S
Making, in February 1938, a formal appointment of the

20 Point

“CRAFTSMAN PRINTER” FROM S. ROYALTON
As a part-time lecturer in art, with a teaching relationship

24 Point

TO A SECOND-SEMESTER CURRICULAR OFFERING, “The Art of the Book,” that had
FOR MORE THAN A DECADE
And a half been conducted in the

DEPARTMENT OF ART

& ARCHAEOLOGY

By Harold G. Rugg

LIBRARIAN

PALATINO ITALIC

THERE ARE HUNDREDS OF TYPE FACES WITH WHICH THE COMPOSITOR MAY HAVE TO DEAL, AND UNLESS HE

employs some practical system of classification for their widely differing styles it would be very difficult for him to acquire and maintain an

ACQUANTANCE WITH THEM, OR TO ESTABLISH ANY SOUND BASIS FOR HIS SELECTION

Of type faces for various kinds of printing. The problem of classification has been approached in several ways, but the usual
Metal Type Specimens

PALATINO ITALIC

12 Point

METHOD, COMMONLY ACCEPTED IN THE INDUSTRY, IS TO LIST THE VARIOUS
Type designs under the headings of Oldstyle, Modern-face, Transitional, Square-serif, Sans-serif,

14 Point

CURSIVES AND SCRIPTS, TEXT-LETTER, & DECORATIVE, TYPES WHICH
Cannot be classified under any of the foregoing headings usually are listed as Decorative or

18 Point

NOVELTY FACES. OLDSTYLE FACES ARE THOSE DESIGNED
Closely after the first Roman lettering to appear in printing. Their form and

20 Point

CONSTRUCTION WERE DIRECTLY INFLUENCED
By the manner in which the characters were originally fashioned by

24 Point

THE REED PEN OF THE SCRIBE OR BY THE
Chisel of the stonecutter, or by both. The horizontal and

30 Point

UPWARD STROKES ARE LIGHT
While all the down strokes are heavy. The

42 Point

CURVES AND ANGLES OF
Letters are softened into an informal
PERPETUA

10 Point
DIGNIFIED, MONUMENTAL WITH FEELING OF AUTHORITY ESPECIALLY IN THE LARGER SIZES; CURVES PRECISE AND
Cold; x-height small but generally wide; caps are little heavier than lower case; italic is basically an oblique Roman; “A” has a flat

12 Point
TOP; THE “E” ARMS ARE ALMOST EQUAL; “O” IS A CIRCLE; “U” IS A UNICAL, MONOTYPE CASTING
Designed by Eric Gill, it is his most popular roman. First used in a privately printed translation by Walter Shrewing

14 Point
FELICITY WAS THE ORIGINAL NAME OF THE ITALIC WHICH WAS CUT LATER
Serifs are small, sharply cut and horizontal. The stress and gradation of color are akin to old face

18 Point
IN THE FIELD OF PRINTING, WILLIAM MORSE FOUND THE
Klemscott Press which brought renewed interest in the iron hand press

24 Point
MOST PRINTING HISTORIANS ACCEPT 1800 AS
The cut-off date for the handpress period, limiting the

30 Point
TERM’S APPLICATION TO THE WOOD
Handpress only. The first press to be made

36 Point
ENTIRELY OF IRON WAS THE
Stanhope press built in England 1800
PERPETUA

48 Point

ADVANTAGES OF THE Press are very considerable

60 Point

BEAUTIFUL PRINT Power of the levers &

72 Point

POPULAR BIRD Sings a plain tune

PERPETUA TITLING

Titling capitals are full size faces on the type body. 72 shown.
18, 20, 24, 30, 36, 48, & 60, point not shown.

CAPS ONLY
SISTINA TITLING

16 Point
YOUTH AND AUTHORITY IN THE POST WAR ERA

20 Point
PHOTODOCUMENTARY OF CHICAGO

24 Point
BOYHOOD RITUALS IN SOCIETY

30 Point
MASKS OF THE SPIRIT

36 Point
APOLLO AFFRONTED

48 Point
SIX PRELUDES
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<th>Font</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>FUTURA Light 10 point</td>
<td></td>
</tr>
<tr>
<td>FUTURA Light 12 point</td>
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<td>FUTURA Light 14 point</td>
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<td>FUTURA light 30 pt.</td>
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<td>FUTURA Light 36</td>
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<td>FUTURA Medium 10 point</td>
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<tr>
<td>FUTURA Medium 14 point</td>
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<td>FUTURA Medium 18 point</td>
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<td>FUTURA Medium 24 pt.</td>
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<td>FUTURA Med 36</td>
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<tr>
<td>FUTURA Med. Italic 24 pt</td>
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<tr>
<td>SPARTAN Black 18 point</td>
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<tr>
<td>Spartan B. 36</td>
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<tr>
<td>GOTHIC Italic 12 point</td>
<td></td>
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<tr>
<td>GOTHIC Italic 18 pt.</td>
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<tr>
<td>GOTHIC Extra Condensed 24 point</td>
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<td>FUTURA B.C. 48</td>
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<tr>
<td>FUTUR 60</td>
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<tr>
<td>WEDD’G GOTHIC WEDGOTH</td>
<td></td>
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</tbody>
</table>
UNIVERS 65

42 Point

SWISS ORIGIN
Deberny et Peignot

FRANKLIN GOTHIC WIDE

24 Point

MODERNIZED GOTHIC
Slight thick-thin contrast

36 Point

MANY VERSIONS
Ubiquitous face
BERNHARD CURSIVE LIGHT

24 Point
A cursive in the tradition of the “rounde” but with a short x-height. Capitals are

36 Point
Lucien Bernhard was the designer born in Germany

42 Point
The precursor of Liberty but made in two weights

BERNHARD CURSIVE BOLD

30 Point
Round and full, it became an international success in 1925

42 Point
Interest in the script form received impetus in

54 Point
It has ligatures Th Th Th & Sh

72 Point
Also known as Madonna
LEGEND

48 Point

What is gathered and kept in a library
often has much to do with fads

60 Point

Set delicately designed type
Printers in the last century

72 Point

Highly enthusiastic
Support of a museum
PALACE SCRIPT

14 Point
An English copperplate script that is steeply inclined and has abrupt variation in color with ascenders.

18 Point
That are not looped, except the 'f' but there are second looped versions.

24 Point
Of the 'h' and 'l'. In combination the letters appear engraved.

LIBERTY

14 Point
Designed in 1927 by Willard Sniffin in response to the import, Bernard Carione, it differs in the of A and H.

18 Point
It is a delicate, unconnected script with very small lower case and very tall ascenders.

BANK SCRIPT

36 Point
Hot lead from a linotype is more effective.

PARK AVENUE

18 Point
The Book Arts Workshop is a program to encourage letterpress printing.
CLOISTER BLACK

12 Point
An adaptation of Priory Text issued in the 1870’s, it is not appropriate to set it in all caps

GOUDY TEXT

18 Point
Gutenberg’s 42-line Bible is the inspiration of Frederic Goudy’s 1928 design

JESSEN

13 Point
Designed by Rudolph Koch in 1930 for Klingspor Type Foundry and cast by the artist

17 Point
It was intended as a type for setting the Bible. The lower case

26 Point
Characters are similar to black letter forms

BRUSH

18 Point
Handlettered appearance with the letters joined very tightly

24 Point
Not made was a heavier weight version of this
LETTERPRESS

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Signs of major political changes

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Western portraits in color

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