

**OLD FACES OF ROMAN
AND MEDIEVAL
TYPES: LATELY ADDED
TO THE DE VINNE PRESS**

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Old Faces of Roman and Medieval Types: Lately Added to the De Vinne Press by Anonymous

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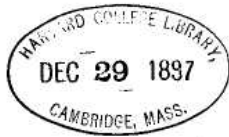
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INTRODUCTORY.

After many years of neglect plain and bold types are again in favor. The Old-style faces, revived by Whittingham and Pickering, have been followed by the Golden, the Chaucer, and the Troy types of William Morris. The Cushing, the Jenson, the De Vinne, and the De Spira faces—all the productions of American typefounders—are attempts more or less successful to put typography in its old and proper field of unadorned simplicity. Types that imitate the delicacy of copper-plate and the ornamentations of lithography are out of fashion. The printer of to-day is oftenest asked to provide bolder types with firm lines that can be easily read. This pamphlet is intended to show, in a full series of sizes, the new faces of this description that have been added to the stock of the De Vinne Press.

The Cushing has been used as a display letter and as a text type for books and pamphlets. It is preferred for its durability, for it has no sharp serifs and no hair-lines that can be easily blunted or gapped.

The Jenson is a fair reproduction of the face made by Nicholas Jenson in 1471, and soon after adopted by typefounders of all countries as the basis or standard of good form for Roman letter. It is not unlike and will compare favorably with the Golden type of William Morris. Note the close fitting of the letters, the protraction of the thick stroke, the infrequency of hair-lines, and the sturdy simplicity of every character.

The Satanick is a revival of the Round Black-letter, or Round Gothic, in general use as a book text before the production of Jenson's form of Roman. This is the style

preferred by William Morris for his best books. For re-prints of medieval work it will always be a desirable face.

The Ancient Roman, from a German foundry, here seen in capital letters only, is an attempt to combine the severe simplicity of the Old-style with the more rounded forms and more pleasing proportions of modern cuts. Of all the large Roman capitals now in use this is the one best fitted for the composition of bold book-titles in the style of the seventeenth century, and for modern titles that show one or more words in red ink.

The Louis XV., from a French foundry, will be found a fit type for the texts of small books, printed in the new fashion of capitals only. These characters enable the printer to give a clearness and readability to print that cannot be had by the use of the ordinary form of Roman capitals.

The Century, made in three sizes only, is a slightly compressed letter, with thickened hair-lines. It is especially useful for double-column pages, poetry, and all work for which it is necessary to get many words in a line, and much matter in a page, without loss of legibility.

The De Vinne Press has many other faces not shown in this specimen: the complete series (6-point to 72-point) of the true Caslon Old-style, the Elzevir Old-style, and the Modernized Old-style, and a great variety of faces of modern cut, as well as Headbands, Tailpieces, Initials and Borders, many of original design, all carefully selected to show the different fashions of typography.



Cushing. Six-point, leaded.

RICHARD DE BURY, AUTHOR OF PHILOBIBLON.

We not only set before ourselves a service to God in preparing volumes of new books, but we exercise the duties of a holy priest, if we first handle so as not to injure them, then return them to their proper places and commend them to undefiling custody, that they may rejoice in their purity while held in the hand, and repose in security when laid up in their repositories. Truly, next to the vestments and vessels dedicated to the body of the Lord, holy books deserve to be most decorously handled by the clergy, upon which injury is inflicted as often as they presume to touch them with a dirty hand. Wherefore, we hold it expedient to exhort students upon negligencies which can be avoided, but which are wonderfully injurious to books.

In the first place, then, let there be a mature decorum in opening and closing of volumes, that they may neither be unclasped with precipitous haste, nor thrown aside after inspection without being duly closed: for it is necessary that a book should be much more carefully preserved than a shoe. But school folks are in general perversely educated, and, if not restrained by the rule of their superiors, are puffed up with infinite absurdities; they act with petulance, swell with presumption, judge of everything with certainty, and are unexperienced in anything.

You will perhaps see a stiff-necked youth, lounging sluggishly in his study, while the frost pinches him in winter time, oppressed with cold, his watery nose drops, nor does he take the trouble to wipe it with his handkerchief till it has moistened the book beneath it with its vile dew. For such a one I would substitute a cobbler's apron in the place of his book. He has a nail like a giant's, perfumed with stinking filth, with which he points out the place of any pleasant subject. He distributes innumerable straws in various places, with the ends in sight, that he may recall by the mark what his memory cannot retain. These straws, which the stomach of the book never digests, and which nobody takes out, at first distend the book from its accustomed closure, and, being carelessly left to oblivion, at last become putrid. He is not ashamed to eat fruit and cheese over an open book, and to transfer his empty cup from side to side upon it; and because he has not his aims-bag at hand, he leaves the rest of the fragments in his books. He never ceases to chatter with eternal garrulity to his companions; and while he

Solid.

ON THE PROPER CARE OF BOOKS.

adduces a multitude of reasons void of physical meaning, he waters the book, spread out upon his lap, with the spluttering of his saliva. What is worse, he next reclines with his elbows on the book, and by a short study invites a long nap; and by way of repairing the wrinkles, he twists back the margins of the leaves, to the no small detriment of the volume. His goes out in the rain, and now flowers make their appearance upon our soil. Then the scholar, we are describing, the neglecter, rather than the inspector of books, stuffs his volume with flitting violets, roses, and quadrifolia. He will next apply his wet hands, oozing with sweat, to turning over the volumes, then beat the white parchment all over with his dusty gloves, or hunt over the page, line by line, with his forefinger covered with dirty leather. Then as the flea bites, the holy book is thrown aside, which, however, is scarcely closed in a month, and is so swelled with the dust that has fallen into it, that it will not yield to the efforts of the closer.

But impudent boys are to be specially restrained from meddling with books, who, when they are learning to draw the forms of letters, if copies of the most beautiful books are allowed them, begin to become incongruous annotators, and wherever they perceive the broadest margin about the text, they furnish

it with a monstrous alphabet, or their unchastened pen immediately presumes to draw any other frivolous thing whatever that occurs to their imagination. There the Latinist, there the sophist, there every sort of unlearned scribe tries the goodness of his pen, which we have frequently seen to have been most injurious to the fairest volumes, both as to utility and price. There are also certain thieves who enormously dismember books by cutting off the side margins for letter-paper (leaving only the letters or text), or the fly-leaves put in for the preservation of the book, which they take away for various uses and abuses, which sort of sacrilege ought to be prohibited under a threat of anathema.

But it is altogether befitting the decency of a scholar that washing should without fail precede reading, as often as he returns from his meals to study, before his fingers, besmeared with grease, loosen a clasp or turn over the leaf of a book. Let not a crying child admire the drawings in the capital letters, lest he pollute the parchment with his wet fingers, for he instantly touches whatever he sees.

Furthermore, laymen, to whom it matters not whether they look at a book turned wrong side upwards or spread before them in its natural order, are altogether unworthy of any communion with books.

Cushing. Six-point, leaded.

THE STAPLE OF NEWS.

By BEN JONSON.

Scene: West End of St. Paul's.

Peni-boy, Cymbal, Fittos, Tho. Barber, Canter.

In troth they are dainty rooms; what place is this?
Cymbal. This is the outer-room, where my clerks sit,
 And keep their sides, the Register i' the midst;
 The Examiner, he sits private there, withIn;
 And here I have my severall rowls and fyles
 Of News by the alphabet, and all put up
 Under their heads.

P. jun. But those too subdivided?

Cym. Into Authentickall and Apocryphall.

Fittos. Or News of doubtful credit; as Barbers' News.

Cymb. And Taylors' News, Porters', and Watermens' News.

Fitt. Whereto beside the *Coranti* and *Gazetti*.

Cymb. I have the News of the season.

Fitt. As Vacation news,

Term news, and Christmas-news.

Cymb. And News o' the Faction.

Fitt. As the Reformed-news. Protestant news.

Cymb. And Pontifical-news, of all which severall,
 The Day-books, Characters, Precedents are kept.

Together with the names of special Friends—

Fitt. And Men of Correspondence i' the Country—

Cymb. Yes, of all ranks, of all religions,—

Fitt. Factors and Agents—

Cymb. Liegers, that lye out

Through all the shires o' the kingdom.

P. jun. This is fine!

And beare a brave relation! but what says
Mercurius Britannicus to this?

Cymb. O Sir, he gains by 't half in half.

Fitt. Nay, more.

I'll stand to 't. For, where he was wont to get

in, hungry Captains, obscure Statesmen.

Cymb. Fellows.

To drink with him in a dark room in a tavern.

And eat a sawsage.

Fitt. We ha' seen 't.

TO THOMAS NASH.

LET ALL HIS FAULTS SLEEPE WITH HIS MOURNEFUL CHEST,
 AND THERE FOREVER WITH HIS ASHES REST.
 HIS STYLE WAS WITTY, THOUGH HE HAD SOME GALL—
 SOMETHING HE MIGHT HAVE MENDED: SO MAY ALL.
 YET THIS I SAY, THAT FOR A MOTHER-WIT
 FEW MEN HAVE EVER SEEN THE LIKE OF IT.