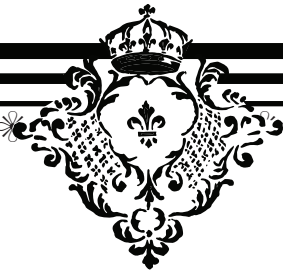


FOURNIER TYPOGRAPHIQUE SPECIMEN

Fournier Typographic Specimen

LES CARACTERES DE L'IMPRIMERIE
PAR FOURNIER LE JEUNE

The characteres of Printing by Fournier le Jeune

FOURNIER TYPOGRAPHIQUE SPECIMEN

Fournier Typographic Specimen

LES CARACTERES DE L'IMPRIMERIE
PAR FOURNIER LE JEUNE

The characteres of Printing by Fournier le Jeune

CONTENTS

History of the Artist

7

The Point System

9

Casting the Letterform

13

Type Styles

15

Type in Use

21

Citation

23

Fournier le Jeune's work was widely accepted during the Rococo period because of the elegant and sensual curves which he lent to his type and ornaments.

HISTORY OF THE ARTIST

PIERRE-SIMON FOURNIER

Sep. 15 1712 - 8 Oct. 1768 was a French mid-18th century punch cutter, typefounder and typographic theoretician. He was both a collector and originator of types. Fournier's contributions to printing were his creation of initials and ornaments, his design of letters, and his standardization of type sizes. He worked in the rococo form, and designed typefaces including Fournier and Narcissus. He was known for incorporating "decorative typographic ornaments" into his typefaces. Fournier's main accomplishment is that he "created a standardized measuring system that would revolutionize the typography industry forever".

He was known as Fournier le Jeune (the younger); his father Jean Claude was also in the type-setting industry. In his early life, Fournier studied watercolour with J.B.C. Colson, and later wood engraving. In 1737, Fournier published his first theoretical work, on the minimum spacing between letters while still retaining readability.

HIS BOOKS

Author of *Manuel Typographique*, two volumes published in 1764 and 1766. The first volume is one of the major source books on the processes of making printing types in the era of the hand press. Volume two includes a comprehensive specimen of the types and ornaments of Fournier's own foundry, most of which he cut himself, and as such provides a record of one of the most remarkable personal achievements in the history of typefounding.

HIS TYPEFACES

The Fournier MT family by Monotype was based on the types cut by Pierre-Simon Fournier in 1742 and was called St Augustin Ordinaire in Fournier's Manuel Typographique. It is transitional, almost modern, in character, with a distinct French flavor, but with more grace and style than traditional French oldstyle designs. This modern character influenced the later work of Bodoni. This adaptation was made by English Monotype in 1925, and copied by Lanston Mono in 1940.

According to Fournier's system, type sizes were multiples of a unit which he termed a "point typographique" based on a scale of 144 points.

THE POINT SYSTEM

In 1723, the French government agreed that types should be subject to standards. By 1737, Fournier le Jeune decided to begin creating his punches to a scale of 72 points to the Paris inch, instead of the standard height to paper method. Thirty-eight years after Fournier took up this practice, François-Ambroise Didot based his own system on the pied du roi, the French foot. Didot preserved his subdivisions, making 72 Didot points or 6 Ciceros to the Paris inch. Based on the Paris foot (=0.298 m). A foot was divided in 12 inches. Each inch or better "thumb" was divided in 12 stripes, a stripe was divided in 6 points. This point is smaller than the Didot-point, from F. A. Didot, that was based in 1770 on the legal "kings-foot"(~ 0.325 m). 12 point Fournier is approximately 11 point Didot.

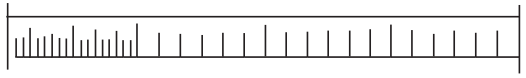
With all of that, the traditional terms Parisienne, nonpareile, galliarde, petit romain went out the window. Two years after developing the point system, Fournier decided to create his own type foundry. When the Netherlands was seized by France, Louis XIV commissioned new types for use during his reign. The King kept the font as a monopoly to himself, with penalties against unauthorized reproduction of it.

Patenting his invention in 1762, he surprisingly was frowned upon by other printers, who initially didn't recognise the practice as legitimate. Fournier's company remained open until the 19th century. Interest in type design was stimulated in 1922 by D. B. Updike's Printing Types. This led The biggest shortcoming of Fournier's system was that it was not related to any other system of units. To remedy that, around 1785 François-Ambroise Didot, a well-known Parisian typefounder, established a new system which really returned to Fournier's 1737 definition of 72 points to the pouce, so one Didot point was approximately 0.376 mm.

In Fournier's point system the size Franklin that is called pica would have been cicéro, 12 points, 6 of which would have been 0.992 inches instead of the traditional 0.996.

TABLE GÉNÉRALE
DE LA PROPORTION
des différens Corps de Caractères.

ÉCHELLE FIXE
de 144 *points Typographiques.*

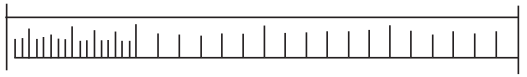


Nomb.	CORPS.	*Points*
1	PARISIENNE.	5
2	NOMPAREILLE.	6
3	MIGNONE.	7
4	PETIT-TEXTE.	8
5	GAILLARDE.	9
6	PETIT-ROMAIN. — 2 Parisiennes.	10
7	PHILOSOPHY. = 1 Paris. 1 Nompareille.	11
8	CICÉRO. - 2 Nomp. = 1 Parisienne , 1 Mignone.	12
9	SAINT-AUGUSTIN. — 2 Mignones. = 1 Nompareille , 1 Petit-texte.	14

PARISIAN = Paris Name of a character Printing. It is smaller than the nompareille. It is actually of little use, because of its small size, only a few books that for simpe curiosity is printed.
MIGNONE = Cute Printing of character, which is between the nompareille and small text.

GENERAL TABLE
OF THE PROPORTIONS
of the different Bodies of Characters.

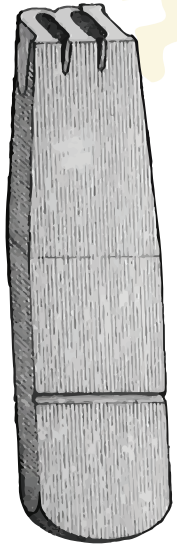
FIXED LADDER
the Typographical 144 *points.*



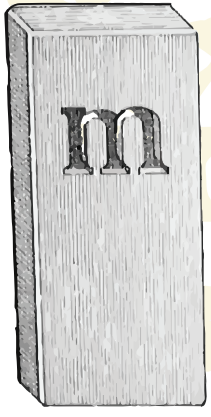
No.	BODY.	*Points*
1	PARISIAN.	5
2	IDEAL.	6
3	CUTE.	7
4	SMALL-TEXT.	8
5	GAILLARD.	9
6	SMALL-ROMAN. — 2 Paris. . . .	10
7	PHILOSOPHY. = 1 Paris. 1 Smallest.	11
8	2 Smallest - PICA = 1 Paris. 1 Cute	12
9	SAINT-AUGUSTIN. — 2 Cute = 1 Smallest, 1 Small-text.	14

PHILOSOPHIE = In terms of Printing, said of a character that is between Cicero and Romain Petit.
NOMPAREILLE = Nomp. Is one of the smallest characters whose printers use. It is among the Small Text and the Sédanoise or Paris
GAILLARDE = Printing character, which is among the Small & Romain Petit text.

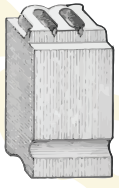
CASTING THE LETTER FORM



Punch



Matrix



Type

In traditional typography, punch-cutting is the craft of cutting letter punches in steel from which matrices were made in copper for type founding in the letterpress era. Cutting punches and casting type was the first step of traditional typesetting. The cutting of letter punches was a highly skilled craft requiring much patience and practice. Often the designer of the type would not be personally involved in the cutting.

The initial design for type would be two-dimensional, but a punch has depth, and the three-dimensional shape of the punch, as well as factors such as the angle and depth to which it was driven into the matrix, would affect the appearance of the type on the page.

The punchcutter begins by transferring the outline of a letter design to one end of a steel bar. The outer shape of the punch could be cut directly, but the internal curves of a small punch were particularly difficult as it was necessary to cut deep enough and straight into the metal.

To test the punch, the punchcutter makes an imprint on a piece of paper after coating the punch with soot from an open flame. The soot left by the flame acts like ink to create an image on the paper (a smoke proof).

Once the punches are ready a mold could then be created from the punch by using the punch on a softer metal (such as copper) to create a matrix. Then, type metal, an alloy of lead, antimony, and tin, flows into the matrix to produce a single piece of type, ready for typesetting.

One characteristic of type metal that makes it valuable for this use is that it expands as it cools, keeping the accurate dimensions of letters. This characteristic is shared by the bronze used to cast sculptures, but copper-based alloys generally have melting points that are too high to be convenient for typesetting.

The typefaces that Fournier and successors created had such extreme contrast between thick and thin strokes, that there was a constant risk of the letters shattering.

Fournier MT Pro 14 pt

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Fournier MT Regular Tall Caps 14 pt

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

Fournier MT Pro Italic 14 pt

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

Fournier MT Regular Tall Caps Italic 14 pt

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

REGULAR

Numerals Currencies

$ ₷ $ ¢ ₡ £ ₤ ¤ ¥ ₵ €

Ligatures

ﬁ ﬂ ﬀ ﬃ ﬄ ﬆ ﬅ

Mathematical Sybols

+ < = > | ~ ¬ ± × ÷ ⁄ ∂ Δ ∏ Σ − ⁄ · √ ∞ ∫ ≈ ≠ ≤ ≥

Punctuation

! " # % & ' (*) , - . / : ; ? @ [\ ] _ { ¡ } « · » ¿
– ‘ , “ ” „ † ‡ • . .. … ‰ ‹ › (—)

Latin Capital Letter

Ā Ă Ą Ć Ĉ Ċ Č Ď Đ Ē Ĕ Ė Ę Ě Ĝ Ğ Ġ Ģ Ĥ Ħ
Ĩ Ī Ĭ Į İ Ĵ Ĺ Ļ Ľ Ŀ Ł Ń Ņ Ň Ŋ Ō Ŏ Ő Œ Ŕ Ř Ś
Ŝ Ş Š Ţ Ť Ŧ Ũ Ŭ Ů Ű Ų Ŵ Ẅ Ŷ Ÿ Ź Ż Ž

Latin Small Letter

ā ă ą ć ĉ ċ č ď đ ē ĕ ė ę ě ĝ ğ ġ ģ ĥ h ĩ ī ĭ į ı ĵ ĺ ļ ľ ŀ ł ń ņ
ň ŉ ŋ ō ŏ ő œ ŕ ŗ ř ś ŝ ş š ţ ť ŧ ũ ū ŭ ů ű ų ŵ ẅ ŷ ź ż ž

ITALIC

$ ₷ $ ¢ ₡ £ ₤ ¤ ¥ ₵ €

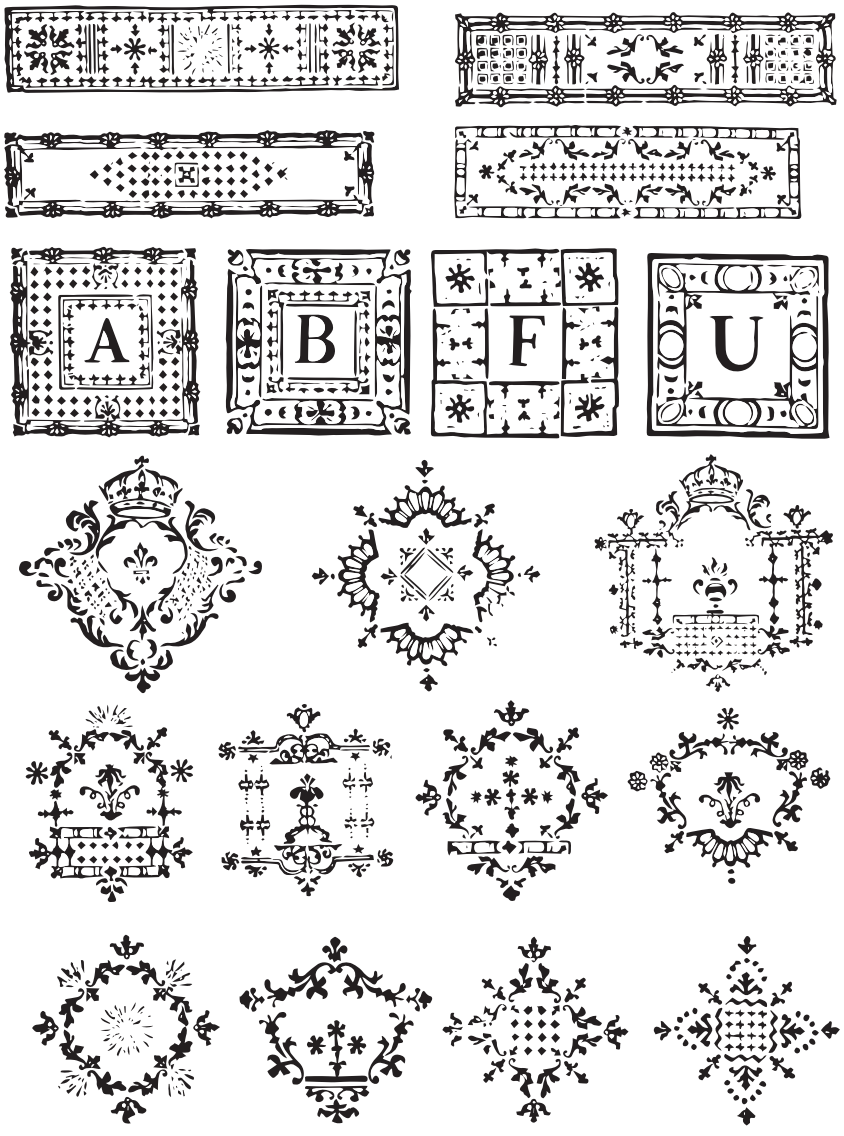
ﬁ ﬂ ﬀ ﬃ ﬄ ﬆ ﬅ

+ < = > | ~ ¬ ± × ÷ ⁄ ∂ Δ ∏ Σ − ⁄ · √ ∞ ∫ ≈ ≠ ≤ ≥

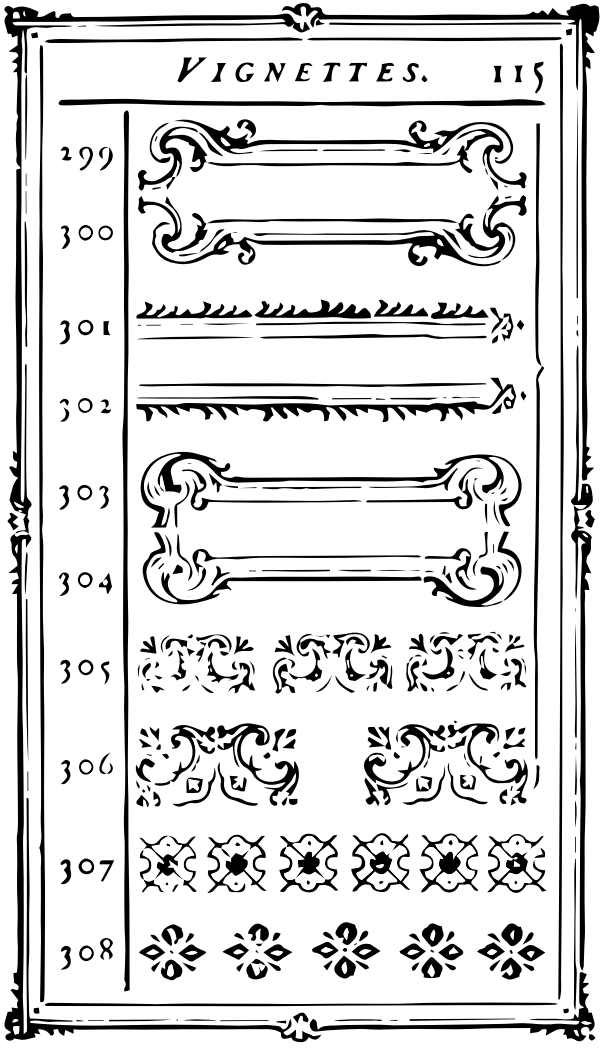
*! “ # % & ‘ (*) , - . ⁄ : ; ? @ [\ ] _ { ¡ } « · » ¿ – ‘ , “ ” „ † ‡*
• . .. … ‰ ‹ › (—)

Ā Ă Ą Ć Ĉ Ċ Č Ď Đ Ē Ĕ Ė Ę Ě Ĝ Ğ Ġ Ģ Ĥ Ħ Ĩ Ī Ĭ Į İ Ĵ Ĺ Ļ Ľ Ł Ń
Ņ Ň Ŋ Ō Ŏ Ő Œ Ŕ Ř Ś Ŝ Ş Š Ţ Ť Ŧ Ũ Ŭ Ů Ű Ų Ŵ Ẅ Ŷ Ÿ Ź Ż Ž

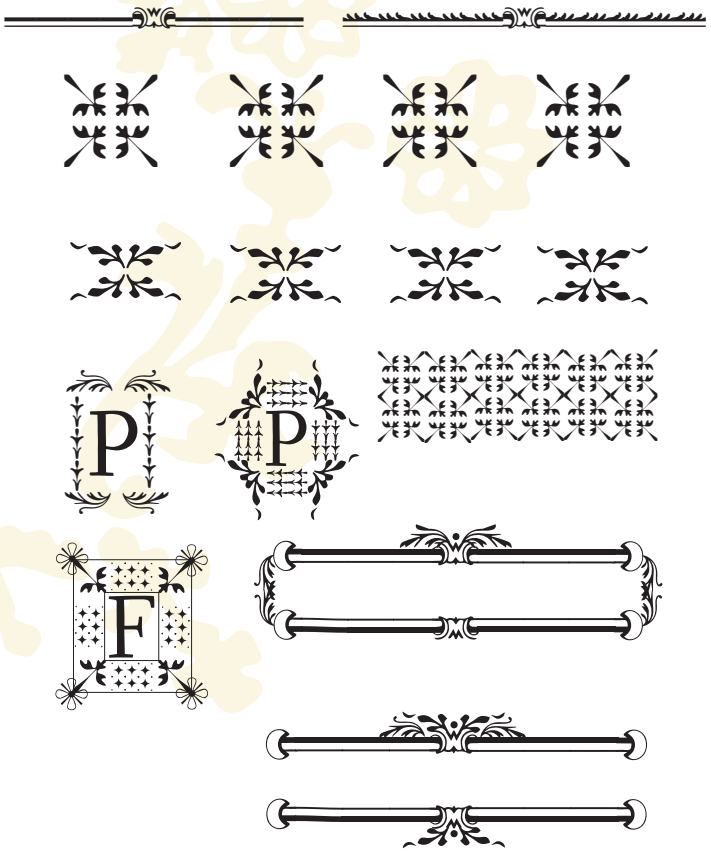
ā ă ą ć ĉ ċ č ď đ ē ĕ ė ę ě ĝ ğ ġ ģ ĥ h ĩ ī ĭ į ı ĵ ĺ ļ ľ ŀ ł ń ņ ň ŉ ŋ ō ŏ ő
œ ŕ ŗ ř ś ŝ ş š ţ ť ŧ ũ ū ŭ ů ű ų ŵ ẅ ŷ ź ż ž



ORIGINAL ORNAMENTS



DIGITAL ORNAMENTS



CITATION

Dodd, Robin. *From Gutenberg to Opentype: An Illustrated History of Type from the Earliest Letterforms to the Latest Digital Fonts*. Vancouver: Hartley & Marks, 2006. Web.

Updike, Daniel Berkeley. P*rinting Types: Their History, Forms, and use*. 4th, expanded. New Castle, Del;London;: Oak Knoll Press, 2001. Web.

Lupton, Ellen. *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*. 2nd rev. and expand; 2nd ; ed. New York: Princeton Architectural Press, 2010. Web.

Fournier, and Harry Graham Carter. *Fournier on Typefounding; the Text of the Manuel Typographique* (1764-1766). New York: B. Franklin, 1973. Print.

OutofSortsFilm. "OutofSortsFilm." YouTube. YouTube. Web. 24 Apr. 2016. <https://www.youtube.com/user/OutofSortsFilm>.

Diderot, Denis, J. Le R. D' Alembert, and C.-J Panckoucke. *Encyclopédie Methodique - Arts Et Métiers Mécaniques / Arts Et Métiers Mécaniques*. 1782. Print.

"Early Printing – Gallery of Images - Gutenberg's Apprentice." Gutenbergs Apprentice. Web. 24 Apr. 2016.

Http://www.youtube.com/channel/UCZambdnO_Lxpabe-BC3ZWOg. "Johannes Gutenberg and the Printing Press." YouTube. YouTube, 2013. Web. 24 Apr. 2016.

"Pierre-Simon Fournier." Pierre-Simon Fournier. Web. 24 Apr. 2016. <http://luc.devroye.org/fonts-37262.html>.

THIS PAMPHLET WAS PRINTED AND DESIGNED BY FINA GARCIA BLANCO FROM THE SAVANNAH COLLEGE OF ART AND DESIGN IN APRIL 2016.

THE PAMPHLET IS A TYPE SPECIMEN OF THE TYPEFACE FOURNIER BY MONOTYPE BASED ON THE ORIGINAL DESIGNS OF FOURNIER LE JEUNE.

IT WAS MADE FOR THE TYPOGRAPHY TWO CLASS UNDER THE DIRECTIONS OF PROFESSOR ELIZABETH MANDEL.

THE PAMPHLET'S FRONT AND BACK COVER WERE PRINTED IN RED RIVER 60 LB PAPER AND ITS 25 PAGE'S WERE PRINTED IN HAMMERMILL COLOR LASER GLOSS 32 LB PAPER.

WWW.MONOTYPE.COM

MONOTYPE IMAGING INC