



## CAST IT #4: Avis aux amateurs de l'art de l'imprimerie. Fournier le jeune, 1742.

A cura di CAST Cooperativa Anonima Servizi Tipografici

Prefazione di Sébastien Morlinghem

Tradotto in inglese da Harry Carter (commento di James Mosley)

Book design: Esterson Associates

### PANORAMICA

*Cast it* è una pubblicazione composta in caratteri CAST. Il numero 4 presenta la premessa di Fournier a *Modèles de caracteres de l'imprimerie* (1742) seguita dalla versione inglese di Harry Carter (1930) commentata da James Mosley (1995). La prefazione è di Sébastien Morlinghem. Nel 1736, l'incisore e fonditore di caratteri francese Fournier le jeune (1712-1768) iniziò a produrre nuovi caratteri nella sua fonderia a Parigi. Sei anni dopo pubblicò il campionario di caratteri *Modèles de caracteres* comprendente un "Avviso agli amanti della stampa" che siamo felici di ripubblicare.

In questo testo Fournier traccia una storia della tipografia parlando dei colleghi più famosi che lo hanno preceduto. Descrive le sue scelte estetiche, spiega il suo sistema di misurazione a punti dei caratteri tipografici e ragiona sulla necessità di produrne in nuovi corpi. E conclude impegnandosi a migliorare i suoi caratteri e la qualità della stampa francese.

### CAST E I TYPEDESIGNER

La fonderia digitale CAST, acronimo di Cooperativa Anonima Servizi Tipografici, è stata fondata nel 2013 da un gruppo di typedesigner italiani contemporanei riconosciuti internazionalmente. In questa edizione potrete vedere i caratteri disegnati da E. Ciuffo, A. Colizzi, G. De Faccio & R. Kramer, A. D'Ellena, R. Dietzsch, G. Galli, R. Olocco, L. Perondi, L. Philp, Tipiblu. Sono mostrate venti font, quattro delle quali assolutamente inedite.

### PUNTI CHIAVE

- Fournier le jeune traccia una storia della tipografia discutendo dei suoi colleghi predecessori, descrive i suoi punti di vista estetici e tecnologici, guardando all'innalzamento qualitativo della stampa nella Francia del tardo XVIII secolo
- All'interno sono mostrate venti famiglie di caratteri, quattro delle quali al loro debutto, disegnate da typedesigner riconosciuti a livello internazionale
- Questo è il quarto numero del periodico a cadenza annuale che affronta di volta in volta argomenti che riguardano la storia e la cultura dei caratteri
- Per tutti coloro interessati al typedesign, editori, graphic designer, docenti e studenti, o semplicemente amanti della forma delle lettere e della tipografia
- Comprando *Cast it* #4 i lettori potranno risparmiare fino al 30% sugli acquisti dal sito [www.c-a-s-t.com](http://www.c-a-s-t.com)



#### SCHEMA TECNICA

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**Fournier's first text on the art of cutting letters**

In 1742 Fournier published his first type specimen, *Modèles de caractères de l'imprimerie*, with a preliminary notice that we now offer to a new generation of readers in the original French with its English translation by Sébastien Morlighem

The first one you should be aware of, or rather, was written by a young craftsman eager to make his mark in the world and his name, Simon Fournier or Pierre-François Fournier, also known as Fournier le jeune (1712-1793), was born into a family established for several generations in the trade of printing in France. He moved his residence to his father's shop of printers in Paris and after an apprenticeship with Jean-Claude Fournier moved on to Paris for an apprenticeship with Jean-Claude Fournier le jeune in the Rue de la Harpe. He developed and perfected his skills, obtaining three medals regarding typography in a very short space, and set up his own practice around 1739. The following year, he devised and published the Table des proportions des différentes manières de l'imprimerie, presenting his views on typographic proportions.

John-Claude Fournier gradually became the manager of the La Harpe studio and later the printer until his death in 1739. His eldest son, Jean-François, or Fournier l'aîné, bought out the business and continued the activity. Fournier le jeune grew up in the family's workshop, and he was able to observe his father's methods before his father's death. He developed and perfected his skills, obtaining three medals regarding typography in a very short space, and set up his own practice around 1739. The following year, he devised and published the Table des proportions des différentes manières de l'imprimerie, presenting his views on typographic proportions.

An impressive handwriting

Within a few years, Fournier set an impressive range of new types and, in 1742, he published a specimen showing the variety of types of his studio at the time. This book and an accompanying book about the history of the profession, or the art of the printer, were the first of a series of books that would become the most important of the time. His own copies comprise a preliminary notice of a paper and a series of tables, which were the number and size of letters and spaces. The preliminary notice is divided into sections, but each paragraph is not in the original French but in English, so it was probably written specifically for a public that was not familiar with the French language and to offer an insight into the state of the work. The entire

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AUX CARACTÈRES ROMAINS DES GRAVEURS

mourut à Paris dans la 46e année de son âge, le 23 Décembre 1666. Avec lui finirent tous les habiles Graveurs, & depuis il n'est passé près de 60 ans pendant lesquels cet Art a été si négligé, que l'on a eu de la peine à trouver quelqu'un qui pût graver les J J connues & à u nouvelle capitale, lorsque l'usage s'en est introduit en France. Comme on s'obstine en même-temps ces grands Maîtres qui ont rendu les plus grands services à l'Imprimerie, & qu'ils sont encore presque entièrement inconnus de Paris; c'est ce qui m'a engagé à donner ici une leçon utile, de ceux de ceux qui ont rendu cet Art son plus d'application.

Ce n'est qu'un commencement de ce siècle qu'il s'est un peu renouvelé en matière de l'imprimerie où il avait été enseveli pendant long-temps; c'est pourquoi les progrès qu'on y a faits, ont encore besoin d'accroissement.

Comme je me trouve attaché par état & par inclination à l'Art de l'Imprimerie, je me suis toujours d'abord à en connaître les beautés & les défauts, & à remarquer les changements qui lui sont arrivés; ensuite j'ai tâché de saisir l'Art de les graver & celui de les rendre, afin d'être en état d'observer sur ceux que j'ai fait faire, sans avoir besoin d'un maître étranger. Dans cette vue, j'ai recueilli des épreuves de toutes les plus belles Caractères de différentes Fontaines sort de France que des Pays étrangers; j'ai pris dans chacun ce qui m'a paru le plus bon sans s'arrêter à aucun particulier, mais je me suis principalement attaché aux Caractères Romains des Graveurs, dans le genre de police, les lettres & ceux j'ai mis dans de si bon; ainsi je n'en ai pas appliqué le plus près que j'ai pu, en observant néanmoins de faire quelques changements qui m'ont paru nécessaires, comme de mettre les Capitales au niveau des longues du bas de Caisse, cela fait une plus belle uniformité. Les anciens étoient dans l'usage de les faire un peu plus petites; j'ai donné aux angles de ces mêmes Capitales un peu plus de quadrature ainsi qu'à quelques autres Lettres minuscules, où j'ai été un certain accroissement qui se trouve dans l'angle

& ce que je n'aurai pas pour lors, je le graverai suivant le goût des Auteurs ou Imprimeurs qui me feront l'honneur de s'adresser

were once fixed, the precise difference between them would be known. It would also be possible when printing a book to calculate how many pages a particular size of letter would fill more or less than another. Hitherto it has never been possible to do this accurately.

It would be unnecessary to cast quadrats and spaces for those two-line letters used for initials or fillings, because those of the similar large-bodied letter would be of the same size. Superiors, whether letters or figures, would be found in every office, and there would be no need to cast them specially. For example, to make a superior of great primer we should take a character from a font of long primer and set it above a space of brevier body; these two together would make up the great primer; a character of small pica and a space of minion would make up the body equally well, or else a nonpareil could be added to a pica, producing the same effect: thus there would be a choice in the case of every body, and in this way the printer would find a superior of any size he desired in his house. The Table could be referred to for all such matters until they had been learnt by practice. Now the benefits which foundry would reap from my plan would be the lessening of the great number of moulds which we are forced to have, and the mendings and alterations which we are always being obliged to make in them to please everyone. Multiplicity of moulds puts us to a great deal of trouble and sometimes causes mistakes. In fact, such a plan would, generally speaking, bring many advantages, an experience would show. Here, then, are a few of what I suggest are necessary improvements in printing and letter-founding, and it will be for the gentlemen in the printing profession to judge of them. If they consider them improvements, they may take advantage of them, since I have given a sure means to success. Whenever they needed to have imperfections cast to their founts they might well have them made to these proportions, and thus their offices would gradually become excellently conditioned at no extra cost. Meanwhile I give notice that all my letter is cast in accordance with these proportions. Here I will say a few words concerning some which might be thought new, such as the Tri-mésure, which is hardly known apart from its appearance in M. Fournier's *Table de l'imprimerie*: [1] I place between two-line double pica and two-line english in order to serve as a two-line letter for great primer. There is also the two-line pica, which is scarcely better known, but which nevertheless makes a handsome body, being twice the size of pica, which is more used than any other size of letter. The gros texte is quite new. Since I could find nothing to use as two-line letters for brevier, which

I HAVE GIVEN A SURE MEANS TO SUCCESS

