



Three chapters in the development of clarendon/ionic typefaces

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Introduction

There is an entry in the Oxford English Dictionary explaining: “*clarendon* [*ˈklærendən*], a thick-faced condensed type, in capital and small letters, made in many sizes.”¹ But clarendon/ionic typefaces are a lot more than just bold condensed letters. They were, and still are, used on several levels of visual communication: as a display typeface, newspaper face etc. James Mosley states that Clarendon remains “...one of the great successes of British typefounding”.² But why is there so little written about this interesting typeface and why was this model never put on the pedestal of history of letterforms and typography?

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The clarendon/ionic model has a rather interesting history. There were some periods when its pattern was particularly popular. Instead of tracing the complete historical development of clarendon/ionic typefaces the purpose of this essay is to point out some of the more interesting and important periods when this group of typefaces was emphasised or revived. The essay focuses on three important periods when clarendon/ionic model was somehow in foreground:

- nineteenth century, when the model was introduced as a display face, later developed and used as the first “related bold” typeface;
- 1920s, when this pattern was a starting point for a series of an important newspaper faces;
- 1950s, when the clarendon/ionic typefaces were revived and produced by many foundries.

Defining the model

When writing about the clarendon/ionic model it is necessary to define its features. We may understand clarendon/ionic pattern as a slab serif type with a curve that softens its sharp serifs or as a roman face with the ends of the serifs chopped off (fig. 1). The *Encyclopedia of typefaces* characterises the “Clarendon” as “... a heavy face to accompany an ordinary roman”³ and “Ionic” as a typeface “...with strong serifs that have been found to be legible at small sizes.”⁴ The common denominators for the terms “Clarendon” and “Ionic” are usually: plain and sturdy nature, strong bracketed serifs, vertical stress, large x-height, short ascenders and descenders, typeface with little contrast and type that is a “... cross between roman and slab serif model.”⁵



fig. 1: Illustration showing the relation between slab serif, roman and clarendon/ionic model.

¹ Oxford English Dictionary, on-line, <dictionary.oed.com>, 16/12/2005

² J. Mosley, ‘An essentially English type’, p. 2.

³ W. P. Jasper et al, ‘Encyclopedia of typefaces’ p. 48.

⁴ W. P. Jasper et al, ‘Encyclopedia of typefaces’ p. 121. Due to usage of the term “Ionic” in newspaper industry one might also see “Ionics” comparing to “Clarendons” as slightly narrower typefaces with a bit more contrast (see Section 2).

⁵ N. Gray, ‘Lettering: Ionic’, p. 119.

Although the development of the clarendon/ionic typefaces from the slab serif letters is relatively clear (Section 1) there seems to be some inconsistency in using the name for this group of typefaces. Some authors refer to them as “Clarendons” while the others prefer to use the name “Ionic”. Nicolette Gray prefers its “classical” name “Ionic”, explaining: *“The classical end of its (clarendon/ionic) scale, which allows for more subtlety of design, since it includes differentiation in line-width, seems to me a field full of possibilities.”*¹ The term “Ionic” is more frequently used in the newspaper terminology while elsewhere “Clarendon” is more often used. Although some authors made a certain difference between these two models they seem to be very closely related.² There were also periods when one of the two names dominated (e. g. “Ionic” in the 1920s, “Clarendon” in the 1950s). Also the names such as “Antique” or “Egyptian” were used in certain periods but they are not so common today. The clarendon/ionic pattern is often put in a slab serif group, however, labelling this model as “modified slab serif” may be more appropriate.

It is interesting that the origins of the name “Clarendon” are not completely clarified. Many authors suggest that the name might refer to the Clarendon Press at Oxford University but the connection is not entirely logical. It is interesting that in the date of “Clarendon’s” cutting there was probably no type foundry at the Oxford University Press. They also did not use it earlier or more often than in any other company. While the roots of the name “Clarendon” are not entirely explained the name “Ionic” seems to have clearer origins. In the middle of the nineteenth century a sans serif typeface was in Britain frequently labelled as “Doric” in contrast to that the name of “Ionic” was introduced.

As mentioned earlier, the essay tries explore some of the more interesting periods when clarendon/ionic typefaces were produced for different purposes (display typeface, newspaper face etc). For the sake of consistency terms such as “clarendon/ionic model” or “clarendon/ionic typeface” will be used.

¹ N. Gray, ‘*Lettering: Ionic*’, p. 119.

² For instance, M. McGrew made a certain distinction between the two models, however he admits that Ionic “... is closely related to the Clarendons ...”, M. McGrew, ‘*American Metal Typefaces of the Twentieth Century*’, p. 197.

R. R. Kelly made another interesting suggestion: “*It is entirely possible that Clarendons evolved from two separate origins, one being the smaller Ionics - which in turn had probably grown out of some modification of Roman or the smaller sizes of Antique. The other may be traced to modification in the larger display sizes of Antique, such as the Antique Outlined by Figgins in 1821.*” R. R. Kelly, ‘*American Wood Type, 1828-1900*’, p. 110.

Section 1: 19th century – from a display to a text typeface

The nineteenth century was the century of the industrialised society. The growth of advertising printing strongly influenced typeface design. Type founders tried to find different visual expression for the changing society; this is especially obvious among English type founders. The first half of the nineteenth century was a very dynamic period in the history of typeface design, particularly regarding the display typefaces. Just within twenty years letterforms such as *fat faces*, followed by *sans serifs* and the *slab serifs* were introduced. Type founders started to emphasise the production of display typefaces. Walter Tracy sees this group of typefaces as a significant invention in type design which “... removed the typography of ephemeral printing from the influence of the book ...”¹ The ephemeral printing started to develop its own visual language.

The early years of clarendon/ionic typefaces

Among many typeface inventions of this period the slab serif types (also known as “egyptians” or “square serifs”) were one of the more interesting developments. Nicolette Gray even states that the slab serifs were “... the most brilliant typographic invention of the (nineteenth) century.”² Some of the type founders in the 1840s started to modify the slab serif letterforms by using bracketed serifs (fig. 2). In some cases it is rather hard to judge whether type founders produced a typeface with clarendon/ionic characteristics or whether the bracketed serifs were just a result of poor printing conditions. Although these typefaces had many of the characteristics of what was earlier defined as the clarendon/ionic model they were usually named “Egyptians”.



fig. 2: Eight-line Egyptian condensed, Wilson, 1843.

However, some of the typefaces that were created a few decades earlier can also be labelled as clarendon/ionic typefaces. These designs are usually not solid. An interesting example is “Two-line pica in shade” made by Vincent Figgins and introduced in 1815 (fig. 3). Nicolette Gray considers this typeface as the first clarendon/ionic typeface which also shows Figgins’ experimental attitude to the egyptian: “The peculiar shading may indicate the influence of the contemporary three-dimensional letter.”³



fig. 3: Two-line pica in shade, Figgins, 1815.

¹ W. Tracy, *Letters of credit*, p. 80.

² N. Gray, *Nineteenth Century Ornamented Types and Titlepages*, p. 23.

³ N. Gray, *Nineteenth Century Ornamented Types and Titlepages*, p. 26.

Some authors also suggest that the clarendon/ionic model was used earlier in the roman architectural relief lettering at the end of the eighteenth century and that this model was later introduced to copper-plate engravers in a shaded outline form at the beginning of the nineteenth century. In 1833 Vincent Figgins (fig. 4) and Blake & Stephenson both introduced an outline versions of clarendon/ionic typefaces. James Mosley characterises these kind of typeface as “... a highly skilled copy of the engravers’ outline roman capitals in the small sizes used by the engravers.”¹

STANDARD NOVELS
&
THE WORKS OF LORD BYRON,
WITH EMBELLISHMENTS.

M^R C^O N^O &c. -,;:.’!
ABCDEFGHIJKLMOPQRSTUVWXYZ
WYZÆCE!

VINCENT FIGGINS,
LETTER FOUNDER,
17, WEST STREET, SMITHFIELD,

fig. 4: Two-line pearl, outline, Figgins, 1833.

However, it seems that there was no attempts in making a solid version of this model until 1842. That year Caslon’s “Ionic” capitals were introduced, following by a lowercase a year later (fig. 5). Though a few letters still owned some slab serif features (for instance, “E” and “F” have no serif on the middle arm) most of the typical clarendon/ionic characteristics can be seen.

nihil num
præsidium pala
ABCDEFGHI
KLMN ABCDE
FGHIJKLMNOPQ
£ 1234567890

fig. 5: Double Pica Ionic, Caslon, 1844.

¹ J. Mosley, ‘An essentially English type’, p. 2.

² “Clarendon was also the first typeface to enjoy copyright protection”, Y. Scwemer - Scheddin, ‘Egyptienne & Clarendon’, p. 52.

In October of 1845 the name “Clarendon” was registered.² Officially the author of this design was Robert Besley who became a partner at the Fann Street Foundry in 1838. During this period William Thorowgood (who earlier helped to popularise the slab serifs) also worked at the same foundry. In the design of “Clarendon” Besley was strongly assisted by

Benjamin Fox who had a great reputation as a skilful punchcutter. This design was a slightly condensed display typeface (fig. 6).



•• These Founts are registered in pursuance of the Designs' Copyright Amendment Act, 6 & 7 Viet., Cap. 65.

DOUBLE PICA CLARENDON.

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Quousque tandem abutere Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihilne urbis vigiliae, nihil timor populi, nihil consuesus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constricta jam omnium horum conscientia teneri conjurati-



SALES BY PUBLIC AUCTION.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

£1234567890

fig. 6: *Double pica Clarendon*, Thorowgood & Co., 1848.

Besley's Clarendon immediately became very popular and was hugely copied, in fact, Besley was complaining: "... *but no sooner was the time of Copyright (three years) allowed by that Act expired, than the Trade was inundated with all sorts of Piracies and Immitations, some of them mere effigies of letters.*" (from the content of fig. 8) "Clarendon" was very soon introduced to the market outside United Kingdom. One of the first continental typefaces based on this model was a design by Johann Christoph Bauer from Germany who used to work in Edinburgh from 1839 to 1847. Bauer decided to make a slightly expanded version of "Clarendon" that Besley issued later in the 1850s. This kind of clarendon/ionic model was later also introduced in American versions issued by Bruce and Cincinnati foundries. In France the clarendon/ionic typefaces were at that time usually labelled as "egyptiennes anglaises".



fig. 7: *French Clarendon XXX Condensed, No. 117*, William Page, 1879.

There is another kind of clarendon/ionic typeface that was very popular in the nineteenth century. This letter was by many type founders labelled as "French Clarendon" and is sometimes also known as "circus letter". It

typically had overemphasised serifs and is therefore limited for display purposes only. It was very popular in the United States in wood type printing (fig. 7). There was a kind of revival of these letterforms at the end of the 1930s but it had nothing to do with the revival of the clarendon/ionic typeface later in the 1950s (see Section 3).

Clarendon/ionic as a “related bold” typeface

The clarendon/ionic typeface also played an important role as a text face in the nineteenth century. It is the first typeface of what is usually labelled among letterform historians as a “*related bold*”.¹

For a long time italics were used to emphasise more important parts of the text (one of the earliest attempts to combine italic with roman can be seen from Robert Estienne in his *Dictionnaire François-Latin* from 1539). However, second half of the nineteenth century had seen an increasing amount of various printed material. The growth of education, new ways of communication and higher mobility of people could be just a few of the reasons why society needed more structured texts. The need to use a bold typeface that could step out of the main text seemed a logical solution. Michael Twyman suggests that the need for a bold type may be related to the growth of what he calls “*non linearity in graphic design*”.² In this new approach of seeing the text hierarchy a reader could easier choose between normal, “linear” reading or just pick out the more important pieces of information.

By the middle of the nineteenth century slab serifs started to be used as a “bold type” in order to emphasise parts of the text. But somehow slab serifs stood out too much and looked awkward in the company of regular, roman text. A solution to this problem was found in the clarendon/ionic model. In fact, some of the Fann Street Foudry “Clarendon’s” specimens from the 1850s suggested this kind of the text structure (fig. 8). “Clarendon” related better to the plain, roman type and proved to be much better choice over slab serifs. This kind of clarendon/ionic usage soon became very common especially among very structured texts, such as didactic publications or railway timetables.

SMALL PICA CLARENDON ON PICA BODY.
Cast to range with ordinary Pica, the Figures to En Quadrats.

PIRACY is the great sin of all **manufacturing communities**:—there is scarcely any Trade in which it prevails so generally as among **Type Founders**. **Messrs. BESLEY & COMPANY** originally introduced the **Clarendon Character**, which they registered under the **Copyright of Designs’ Act**, but no sooner was the time of Copyright allowed by that Act **expired**, than the **Trade was inundated** with all sorts of **Piracies** and **Imitations**, some of them **mere effigies of letters**. Notwithstanding this, nearly all the **respectable Printers in Town and Country** who claim to have either **taste** or **judgment**, have adopted the original Founts, and treated the **Imitations** with the contempt they deserve.

¹ J. Mosley, ‘An essentially English type’, p. 1.

² M. Twyman, ‘The Use of Bold-looking Types in the Nineteenth Century’, p. 112.

fig. 8: A showing of the original “Clarendon” with a roman type, from Fann Street Foundry, c. 1852.

The whole idea of using a bold face in order to put out parts of the text became established with clarendon/ionic typefaces. When Linotype introduced the two-letter (“duplexed”) matrix at the end of the nineteenth century the second letter (after roman) was clarendon/ionic typeface and not the corresponding italic. Similarly, “Clarendon” was also cut by Monotype (1903-5) in order to use it as a generic bold face (one could even choose the “jobbing layout” option in a Monotype matrix case in which “...*Clarendon capitals and small letters were substituted in place of italic*”)¹. Naturally, type-composing manufacturers later introduced complementary bold versions of the regular face that stayed in use till today.

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¹ C. Burke, ‘*The Early Years 1900–1922*’, p. 6.

Section 2: 1920s - clarendon/ionic model in newspaper printing

In the second half of the 19th century the speed of newspaper production increased dramatically. The use of stereotype duplicate plates and the development of the rotary press in the 1860s were just some of the more important improvements in the printing industry. The “modern” Bodoni/Didot types were not particularly suitable for such printing conditions. When these typefaces were used under rather demanding printing conditions they tended to break down; moreover, some parts of the letters, like thin strokes or weak serifs could disappear entirely. However, if printers used more impression or ink the text usually looked “smudgy” (small counters, especially in lowercase letters might close completely).

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An interesting attempt in finding typefaces suitable for the new printing conditions was made in an area of magazine printing in the 1890s. The typeface called Century was specifically made for a magazine of the same name.¹ In this project the printer Theodore Low De Vinne worked together with Linn Boyd Benton of American Type Foundry. The first issue of Century typeface appeared in 1896 and was a great success. Comparing to Bodoni/Didot “modern” faces Century had slightly higher overall height and thickened thin strokes. Though Century has a lot of clarendon/ionic features defined earlier it is usually not put in this group. Century was probably not used as a newspaper typeface in that period, however, it had some influence on the later designed newspaper types.²

Linotype Legibility Group

As mentioned, the dominant text typefaces in the 1900s in the field of newspaper printing were still the “modern” typefaces of the 1800s. It was only in the 1920s, when mostly American newspaper companies began to collaborate with the manufacturers of type composing machines in order to increase typographic legibility. One of the first companies that began to experiment in this way was Mergenthaler Linotype Company. After four trials they finally issued a typeface that was based on a clarendon/ionic model from the 1850s. The name of the typeface was Ionic No. 5.

9-point, 8-point, and 7-point

THERE are two hurdles which news must surmount in its quick trip from the Linotype keyboard to the reader's mind. One is in the *newspaper plant*; the other is in the *reader's eye*. Modern newspaper printing conditions offer many hazards. To survive the ordeal of stereotyping a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the tendency of thin inks to collect in sharp angles and narrow openings. The well-designed news face makes the best possible use of space. It must be compact and yet not look

6¾-point on 7-point body

legibility group of type faces is acknowledged to be a great contribution to newspaper typography. There are two hurdles which news must surmount in its quick trip from the Linotype keyboard to the reader's mind. One is in the *newspaper plant*; the other is in the *reader's eye*. Modern newspaper printing conditions offer many hazards. To survive the ordeal of stereotyping a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the tendency of thin inks to collect in sharp angles and narrow openings. The well-designed news face makes the best possible use of space. It must be compact and yet not look crowded. This is achieved by careful distribution of the white space in and around the letter so that it actually looks bigger than it is. Points of difference between similar letters are deftly

¹ A. Lawson mentions that this was probably the first type “*designed with a specific purpose*.” A. Lawson, ‘*Anatomy of a typeface*’, p. 281.

² J. Level states that “... *even the wider versions of Century were not open enough ...*” J. Level, ‘*On type: Face to Face with the Daily News*’, p. 24.

fig. 9: *Ionic No. 5*, Mergenthaler Linotype Company, 1925.

Ionic No. 5 was completed under the direction of Chauncey H. Griffith in the autumn of 1925 and was first used by The Newark Evening Post, N. J. The typeface was very successful; according to A. Lawson: “*Within a year the typeface had been adopted by some 3,000 newspapers all over the world*”.¹ The typeface had short ascenders and descenders, a large x-height and solid, bracketed serifs. It also had no fine lines or serifs to break down in stereotyping and no small openings that would fill up with ink. (fig. 9) It was one of the first typefaces available in a variety of sizes for setting in newspaper text (namely: 5, 5½, 6, 6½, 6¾, 7, 8, 9 and 10).² Ionic No. 5 was the first typeface that was specifically designed and engineered for newspaper printing.

As mentioned earlier Ionic No. 5 is supposed to be a revival of similar typefaces developed in the 1850s. However, A. Hutt emphasises its derivation from Miller and Richard, the Edinburgh founders, and their specimens of “Ionic” from 1863 and “Ionic No. 2” from 1865 (fig. 10). He explains that “...*this square, over-big, monotone letter, more particularly in the slightly modified form later current among other British founders, and copied by their transatlantic brethren, was the true prototype of the Mergenthaler Ionic of 1925*”³.

Extraordinary changes have been observable in astronomy during the interval from 1794 to 1835, when Halley's comet was

fig. 10: *Ionic No. 2*, Miller and Richard, c. 1865 (left) and *Ionic No. 5*, Mergenthaler Linotype Company, 1925 (right).

The huge success of Ionic No. 5 encouraged Linotype to continue with a series of specially designed newspaper typefaces that were later known as the *Linotype Legibility Group*. Five years after the release of Ionic No. 5, Linotype introduced Excelsior (fig. 11, middle), the second member of their Legibility Group.⁴ While retaining several features of Ionic No. 5, Excelsior tried to solve some other problems typical in newspaper production. One of the new features was larger counters that partially reduced the problem of ink-trapping. Although Excelsior also had slightly more contrast between thick and thin stroke compared to Ionic No. 5 it still had a lot of clarendon/ionic features.

9-point Ionic

IONIC was the first member of the ‘Legibility’ group and is probably the most popular and most widely used text face in the newspaper world. The practical result

9-point Excelsior

EXCELSIOR, slightly lighter in weight than Ionic, was originally developed to meet the requirements of the faster presses, and to withstand the effects of rubber rollers and

9-point Paragon

In newspapers which carry heavy displayed advertising matter, it is often worth while setting the editorial columns in a light face, so as to permit heavy inking of

fig. 11: *Ionic No. 5*, *Excelsior* and *Paragon* from the Linotype Legibility Group.

¹ A. Lawson, ‘Anatomy of a typeface’, p. 286.

² ‘*Linotype news faces*’, a ‘*Print in Britain*’ supplement, vol. 10, no. 5, p. 4.

³ A. Hutt, ‘*Newspaper design*’, p. 53.

⁴ One of the reasons of introducing Excelsior was the fact that Ionic No.5 produced legible but “... *boring text with too few words per line*...”. J. Level, ‘*On type: Face to Face with the Daily News*’, p. 24. When issued Excelsior was introduced as a more economical face; however, not economical enough - a narrower version of Excelsior No.2 was introduced later.

A third Legibility type was Opticon (1935), followed in the same year by Paragon (fig. 11, bottom) which was made to meet the printing requirement of tabloid newspapers. The fifth and last member of the Linotype Legibility Group was Corona, produced in 1941. Corona was described as a "... composite of the entire Legibility Group ... with a special emphasis on the factor of space economy."¹ Corona was another very successful face from Linotype and was used by many newspapers. Opticon, Paragon and Corona kept some of the features from Ionic No. 5. However, the last three members of the Legibility Group introduced some new characteristics and can be only partly considered as clarendon/ionic typefaces.

Intertype legibility designs

Very similar development – perhaps too similar – of the newspaper typefaces can be seen in the case of another manufacturer of type composing machines, Intertype Corporation. In 1928 they introduced Ideal, the first Intertype legibility design (fig. 12). Ideal had a lot of characteristics of Ionic No. 5 (the style of serifs, monotone strokes, basic proportions etc) therefore, this design might be labelled as clarendon/ionic. Intertype legibility designs continued with Regal (introduced in 1935; clearly followed the concept of Linotype’s Excelsior), Rex (1939), Imperial (1957) and Royal (1960; very similar to the concept of Linotype’s Corona).

for Intertype to build a variety of models. Composing machines which are not standardized usually become obsolete before they wear out. Often newly purchased machines have become obsolete over night, their inventory value greatly depreciated and their actual efficiency reduced, as compared with some new model just introduced.
(2 point leaded)

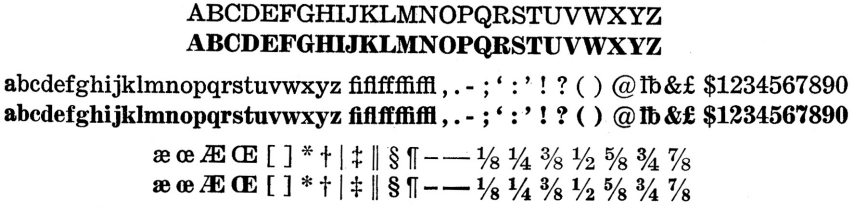


fig. 12: *Ideal*, Intertype, 1928.

¹ C. H. Griffith, quoted by John E. Allen, *Newspaper Designing*, New York, 1947, p. 83, p. 92; from: A. Hutt, 'Newspaper design', p. 55.

Section 3: Revival in the 1950s

The period after the second world war saw a great development of advertising. A lot of energy and money was invested in the production of advertisements. However, advertising typography in the 1940s was limited to typefaces issued before the war. In Britain faces like Baskerville, Monotype Plantin or Bembo were used in such occasions. There were not many new typefaces cut in this period. Moreover, this decade is sometimes labelled as a “*typographically frustrating period*”¹

14

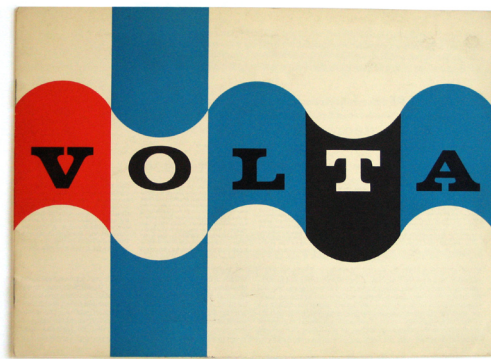


fig. 13: Cover of Volta specimen, Bauer’sche Schriftgießerei, n. d.

Things had changed a great deal in the 1950s. This decade saw an intensive typeface design development. At that time there were “... *eleven active type foundries on the continent and only one in the United Kingdom.*”² Lots of new type designs were introduced and more interesting revivals were issued. The majority of the new or revived typefaces were issued for the purpose of advertising (one might see an advertiser as a sponsor for issuing new types). On the other hand, type foundries started to market their products cleverly in order to be more successful in selling. Some foundries started to issue interesting and creative type specimens to promote their individual designs or a group of typefaces (fig. 13). Among many new designs shown in this decade, typefaces from three groups were particularly frequent: *sans serifs*, “*romans*” and *typefaces based on the clarendon/ionic model*.

name	foundry	date of issue
Clarendon	Haas’sche Schriftgießerei	1953
Egizio	Società Nebiolo	c. 1953
Consort	Stephenson, Blake & Co	1953-54
Egyptian	Amsterdam	1955
Craw Clarendon	American Type Foudry	1955
Volta / Fortuna	Bauer’sche Schriftgießerei	1955
New Clarendon	Monotype Corporation	1960

table 1: Some of the clarendon/ionic typefaces of the 1950s.

¹ K. Dickinson, ‘A decade of type design’, p. 17.

² K. Dickinson, ‘A decade of type design’, p. 21.

Sans serif typefaces made a strong influence on graphic design in this period. Looking at the type specimens of that period one can see that the competition among foundries was particularly strong in production

of sans serifs. However, the clarendon/ionic model is also very frequent in type specimens of the 1950s. In fact, almost every major typefoundry introduced their version of a clarendon/ionic typeface (see table 1 on previous page).¹

The 1950s clarendon/ionic revival arguably started in Great Britain in 1951. This was the year of Festival of Britain where a variety of slab serif and clarendon/ionic type designs were used in various publications. The same year Stevens Shanks Foundry from London introduced a series of types: Antiques 2, 3, 5 and 6.² The whole group followed the slab serif or clarendon/ionic model from the nineteenth century. Among them Antique 2 was a real clarendon/ionic typeface. This design had “exaggerated” shapes that looked even more awkward with its poor spacing. Although Antique 2 paved the way for other 1950s clarendon/ionic typefaces it was not able to live with the strong competition that followed.

93340 - Corps 10 - 6 kg - 112 a 40 A

Le caractère Clarendon tel que nous l'avons aujourd'hui genre, appelée «Ionic», qui a quelques ressemblances avec avait été lancée par Henry Caslon, fondateur à Londres, création d'un caractère du même type, mais plus étroit, Street Letter Foundry» à Londres. Sous le nom de l'Office Commercial. Mais toutes ces mesures de protection mergèrent le marché, à peine étaient écoulées les trois une plainte de Besley, certaines de ces contrefaçons ne

fig. 14: *Clarendon kräftig*, Haas'sche Schriftgießerei, 1953.

One of the earliest and more interesting clarendon/ionic designs was “Clarendon” by Haas'sche Schriftgießerei from Basel (the design is also known as *Haas Clarendon*). The typeface was originally manufactured in 1953 by Hermann Eidenbenz with the collaboration of Eduard Hoffmann who was at that time director of Haas'sche Schriftgießerei. Haas Clarendon is one of the most historically consistent clarendon/ionic typefaces introduced at this time. Eidenbenz is credited with the medium (“kräftig”; fig. 14) and bold (“fett”) weights. His work was a starting point for typefaces of the same name that followed later: semi-light (“mager”), semi-bold (“halbfett”), bold wide (“breitfett”), and semilight condensed (“schmal-mager”); these versions were introduced between 1962 and 1966 by the drawing office of D Stempel AG from Frankfurt.

¹ Y. Scwemer - Scheddin states that clarendon/ionic typefaces were perhaps so popular because they “... led to eye-catching typography: they gave strong, negative lines ...”, Y. Scwemer - Scheddin, ‘*Egyptienne & Clarendon*’, p. 55.

² There were also some other similar revivals introduced in that period, e.g. Egyptian Expanded from Miller and Richards or Antique Expanded, again from Stevens Shanks.

Stanch

48 point no. 308-10 4 A, 6 a, 3-1

It requires no telescope to perceive on the surface of the moon several wide spots or patches, which a DELIGHT AT GREATS

10 point no. 308-10 25 A, 50 a, 16-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 .,:;'!?

fig. 15: *Egizio Roman*, Società Nebiolo, c. 1953.

Another interesting clarendon/ionic example is Egizio introduced by Società Nebiolo from Torino (fig. 15). Egizio was made by Aldo Novarese around 1953. The typeface was added to Egiziano, which was a bold, condensed clarendon/ionic face introduced earlier in the twentieth century and was available in Italy only. Although this design is in many ways similar to other 1950s clarendon/ionic typefaces it might have had a bit different starting point of production. When describing the characteristics of his new typeface Novarese talked about “... thickening the thin strokes of Didot and Bodoni typefaces which make the typeface more prominent ...”¹ From this point of view Egizio could be related to Century typeface, created earlier in 1890s (see Section 2) which is usually not labelled as clarendon/ionic. Nevertheless, Egizio is very frequently mentioned when talking about the 1950s clarendon/ionic revivals and its italic versions (fig. 16) are particularly admired.²

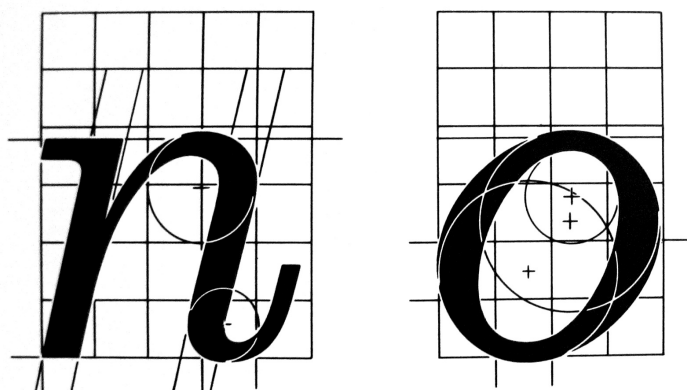


fig. 16: Construction of Egizio italic.

Consort and Volta are also important contributions to the clarendon/ionic typefaces of this decade. Issued by Stephenson Blake & Co from Sheffield in 1953-4, Consort (fig. 17) was issued in 3 weights: light, regular and bold.³ Consort was a typeface of strong character; the reason for that might be the fact that it was punch-cut proportionally for each size (there were no compromises as with the pantographed typefaces). Volta was a clarendon/ionic face issued by Bauer’sche Schriftgießerei in 1955, created by Konrad Bauer and Walter Baum (fig. 18). Volta was introduced in 4 versions: light (“mager”), semibold (“halbfett”), bold (“fett”) and semibold (“halbfett kurziv”). Volta is rather an extended design with “bold” appearance.⁴ Since the Bauer foundry was focusing on the international, particularly American market they renamed the typeface. So outside Germany Volta was marketed as Fortune (and renamed again to Fortuna).

¹ Novarese, Aldo. *‘Il Segno Alfabetico’*, p. 105.

² K. Dickinson even states that “Egizio Bold has by far the best Clarendon italic ...”, K. Dickinson, *‘A decade of type design’*, p. 18.

³ In Stephenson Blake’s specimen from 1977 there is no italic version of Consort; Stephenson Blake & Co, *‘Stephenson Blake types’* [type specimen], p. 16-17.

⁴ In this case “mager” is fairly “regular” while “fett” could easily be labelled as “extrabold”; Bauer’sche Schriftgießerei, *‘Volta’* [type specimen], p. 2-15.



fig. 17: Consort, Stephenson Blake & Co, 1953-4.

Wir sehen eine unserer Aufgaben in der Beherrschung und voller Nutzung der technischen Mittel. Die Tat Gutenbergs Schöpfung eines technischen Verfahrens, war die Erfindung Maschine, deren unvergleichliche Bedeutung darauf beruht, mit einer einmal fertiggestellten Form eine beliebig große völlig gleichartiger Erzeugnisse herzustellen gestattet. grundlegenden Voraussetzungen brauchte ein halbes

WERKKUNSTSCHULE DER STADT OFFENBACH

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fig. 18: *Volta mager*, Bauer'sche Schriftgießerei, 1955.

However, the clarendon/ionic revival was not limited to Europe only. Already in 1955 American Type Foundry had commissioned Freeman Craw to develop a version of the clarendon/ionic typeface. The result of his work was Craw Clarendon (fig. 19). A year later Craw Clarendon Book, a lighter version, was released and a condensed version in 1960. Though Craw Clarendon was a popular face Mac McGrew thinks that “... *rush production resulted in unfortunate compromise, as some sizes are small for the body.*”¹

10 pt. 16A 31a 11-1 L. c. alphabet 173 pts. Char. per pica 2.0

THE EARLY PRINTERS CAST
They instructed the blacksmith
to make the iron frame or chase
in which the types are confined
for printing, and either made or

8 pt. 16A 35a 14-1 L. c. alphabet 139 pts. Char. per pica 2.5

THE EARLY PRINTERS CAST TYPE
They instructed the local blacksmith to
make the iron frame or chase in which
the types are confined for printing, and
either made or designed the cases and

¹ M. McGrew, ‘*American Metal Typefaces of the Twentieth Century*’, p. 116.

fig. 19: *Craw Clarendon*, American Type Foundry, 1955.

Epilogue

It is a matter of dispute whether a typeface can be labelled as a clarendon/ionic one or not. A good example for this is the case of Nimrod (fig. 20). It was issued by the Monotype Corporation in 1980, designed by Robin Nicholas. In 1983 Clarion was introduced, differing from Nimrod in the design of a few glyphs only. Besides suiting the design to new digital conditions (some digital modifications might be used to adapt the face to specific setting requirements; e.g. condensing, expanding) the goal was to create a typeface with an appearance that would not deviate too much from the “Legibility Group look”. Although the typeface shares some clarendon/ionic characteristics Jeff Level explains that “... *its drawing is more along Transitional than Ionic/Modern lines ...*”¹

18

**Quousque tandem abutere Catilina?
Quamdiu nos etiam furor iste
tuus eludet? Quem ad finem sese
effrenata jactabis audacia?**

fig. 20: *Nimrod Bold*, Monotype Corporation; digital version horizontally scaled at 95% in InDesign.

Though clarendon/ionic typefaces may be labelled as conservative or even old-fashioned there are still some new interpretations of this model being created. An example is Belizio issued by Font Bureau (fig. 21). David Berlow designed the family based on Egizio by Aldo Novarese (see Section 3). The series was made in four weights: regular, medium, bold and black; each with the complementary italic version.

Fire appears to make things remarkably warm
REGULAR ITALIC
Realizations
MEDIUM
I SHOULD RECORD THIS DISCOVERY
BOLD
Strict Documentation
REGULAR
Heads of the Scientific Universities
REGULAR ITALIC

¹ J. Level, ‘On type: Face to Face with the Daily News’, p. 29.

fig. 21: *Belizio*, Font Bureau, 1987-98.

Illustration sources

- fig. 1:** Gray, Nicolete. *‘Lettering: Ionic’*, p. 119.
- fig. 2:** Gray, Nicolete and Nash, Ray. *‘Nineteenth Century Ornamented Types and Titlepages’*, p. 67.
- fig. 3:** Gray, Nicolete and Nash, Ray. *‘Nineteenth Century Ornamented Types and Titlepages’*, p. 26.
- fig. 4:** Gray, Nicolete and Nash, Ray. *‘Nineteenth Century Ornamented Types and Titlepages’*, p. 41.
- fig. 5:** Mosley, James. *‘An essentially English type’*, p. 2.
- fig. 6:** Twyman, Michael. *‘The Bold Idea: The Use of Bold-looking Types in the Nineteenth Century’*, p. 125.
- fig. 7:** Kelly, Rob Roy, *‘American Wood Type, 1828-1900’*, p. 259.
- fig. 8:** Twyman, Michael. *‘The Bold Idea: The Use of Bold-looking Types in the Nineteenth Century’*, p. 127.
- fig. 9:** Linotype. *‘Linotype faces and matrix information’*, reproduced at 100 %, p. 47.
- fig. 10:** Hutt, Allen. *‘Newspaper Design’*, reproduced at 100 %, p. 52.
- fig. 11:** Linotype. *‘Linotype faces and matrix information’*, reproduced at 100 %, p. 49.
- fig. 12:** Intertype. *‘Intertype faces: advantage showing of intertype faces’*, reproduced at 100 %, p. 245.
- fig. 13:** Bauer’sche Schriftgießerei. *‘Volta’*, p. 1.
- fig. 14:** Haas’sche Schriftgießerei. *‘Clarendon’*, reproduced at 100 %, p. 2.
- fig. 15:** Società Nebiolo. *‘Caratteri Nebiolo’*, reproduced at 100 %, p. 300/8.
- fig. 16:** Novarese, Aldo. *‘Il Segno Alfabetico’*, p. 108.
- fig. 17:** Stephenson Blake & Co. *‘Stephenson Blake types’*, reproduced at 100 %, p. 16.
- fig. 18:** Bauer’sche Schriftgießerei. *‘Volta’*, reproduced at 100 %, p. 2.
- fig. 19:** American Type Foudry. *‘Type specimens, Supplement 1’*, reproduced at 100 %, p. 4.
- fig. 20:** made by the author, using Monotype Nimrod, horizontally scaled in InDesign CS at 95 %.
- fig. 21:** Font Bureau. *‘Belizio’*, from PDF specimen, p. 1.
- table 1:** made by the author.

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