

Monotype Plantin

A Digital Revival by Brigitte Schuster

Series no. & size(s)

110

5.5,
6(rm)

Name

Plantin

Additional info.

Series no. & size(s)

110

5,5,
6(it),
6.5(rm)

Name

Plantin

Additional info.

Series no. & size(s)

110

6, 7, 8,
A, B
(rm)

Name

Plantin

Additional info.

Series no. & size(s)

110

6, 7, 8,
A, B
(it)

Name

Plantin

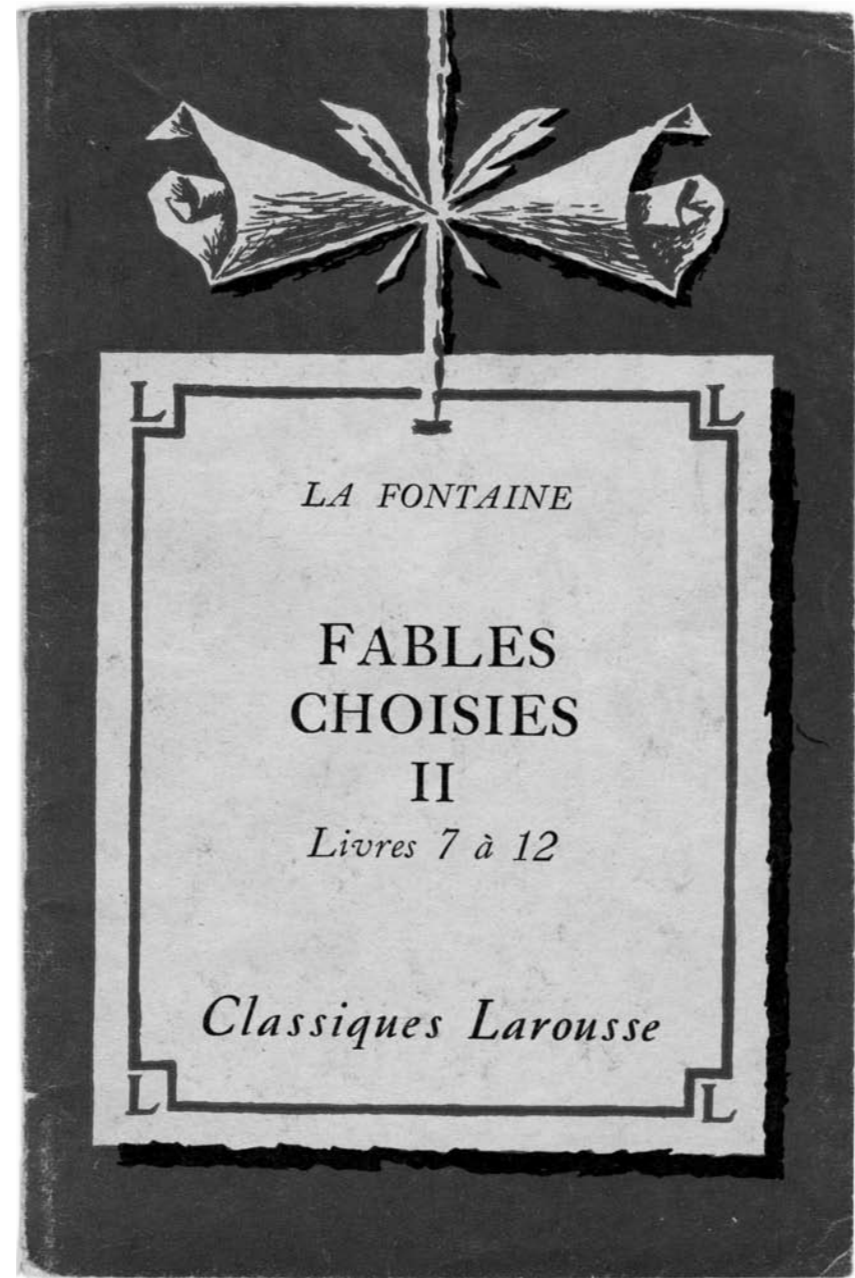
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A Digital Revival by Brigitte Schuster

An Essay for the Master of Design
in Type and Media Course
at KABK, the Royal Academy of Fine Arts,
Den Haag, The Netherlands,
January 2010

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1 The cover of *Fables Choisies II* in original size. This book is the base for this essay.

Abstract

When interpreting a typeface from the past into a digitized format, a type designer has to go through various steps of decision making, including determining how close his design will be to the original, as well as considering past and present cultural and technological contexts. Eventually, the new digital revival is supposed to differ from existing revivals of the typeface in question.

The project was based on the typeface Monotype Plantin from a book (figures 1, 36) entitled *Fables Choisies II* by La Fontaine, dated 1934, and printed in letterpress. In the theoretical part of the project, I analyzed the typeface by researching its historical context, in particular Monotype Plantin's historical model named *Gros Cicero*, which is its base. In the practical part, I created my own digital revival. I drew average shapes for each letter, tested the colour of the type, decided on details, and spaced the created character set.

As a result, my design contains relatively low contrast, and roundish serif shapes. I succeeded in creating a personal interpretation of the typeface model that on the one hand comes close to its original appearance in letterpress printed book, but on the other hand is in contrast to existing revivals.

Keywords: digital revival, Monotype Plantin, digital typeface, type-design, letterpress

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Introduction

The revival project is a requirement in Paul van der Laan's course, and a part of the Type and Media Master's program at KABK, the Royal Academy of Fine Arts, Den Haag, The Netherlands.

Students were asked to acquire an inexpensive book set in letterpress, and to reproduce its typeface in a digitized revival. I eventually chose a book from my personal collection of old books, one I had found more than fifteen years ago at a Parisian flea market. It had been part of a pile of books discarded at the end of the market. The acclaimed book is *Fables Choisies II* (La Fontaine), printed in 1934 in Paris (figures 1, 34).

The main typeface of *Fables Choisies II* is Monotype Plantin. Footnotes in the volume are set in Cheltenham. The latter will not be considered.

The layout of this paper is as follows: The first part covers Monotype Plantin's historical context. It contains the description of the typeface, including its stylistic period, the way it has been designed, and under which type foundry and circumstances it has been produced. Furthermore, I layout the historical model *Gros Cicero*, and how its elements have been translated into the Monotype Plantin typeface. A part of the roman weight, the italic weight is looked at, and finally the typeface's success in the context of other typefaces used during this period is established. The second part is dedicated to the revival process with the goal of reproducing the typeface from the past into a digital format. Design decisions and the reasoning behind these decisions are explained, other revivals are analysed, and the original and revival designs are compared. Eventually, I present my *Conclusion and further Development*.

Den Haag, The Netherlands, January 2010

Description of the Typeface Monotype Plantin

Monotype Plantin is a sturdy serif typeface, which uses slightly condensed proportions. Its x-height is tall and is advantageous for readability at reduced sizes.

The contrast in stroke thickness is low. Serifs are strong and slightly heavy. The ascending lowercase strokes imply wedge-shaped serifs that are common for the old style model. The oblique weight stress classifies Monotype Plantin as a Dutch old style.

The baseline-counterparts, with their impetuous and heavy brackets and the square-cut ends, look similar to those of Bookman or Clarendon (Haley 85) (figure 2).

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varying sizes pique the judge
 varying sizes pique the judge

2 (above) Comparison of almost identical baseline-counterparts between Monotype Plantin specimen, (middle) Bookman and (below) Clarendon.

The Design of Monotype Plantin

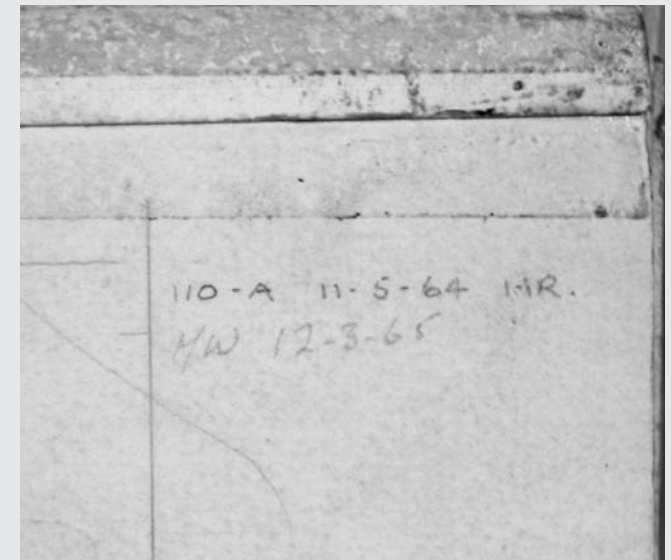
Frank Hinman Pierpont was the production manager of *Pierpont and Stelzer*, a large British printing and publishing house in Salfords, UK, which was a part of the Monotype Corporation. In 1912, he visited the Plantin-Moretus Museum in Antwerp and left with 'knowledge, hundreds of photographs, and stack of antique typeset specimens including a few examples of Robert Granjon's'.

He gave this acquired material to the Monotype Drawing Office, where, under his direction, the adaptation of this 16th century type had been drawn (figures 4–5) and pantographically cut by skilled draughtsmen and mechanics (Haley 85; Morison 22).

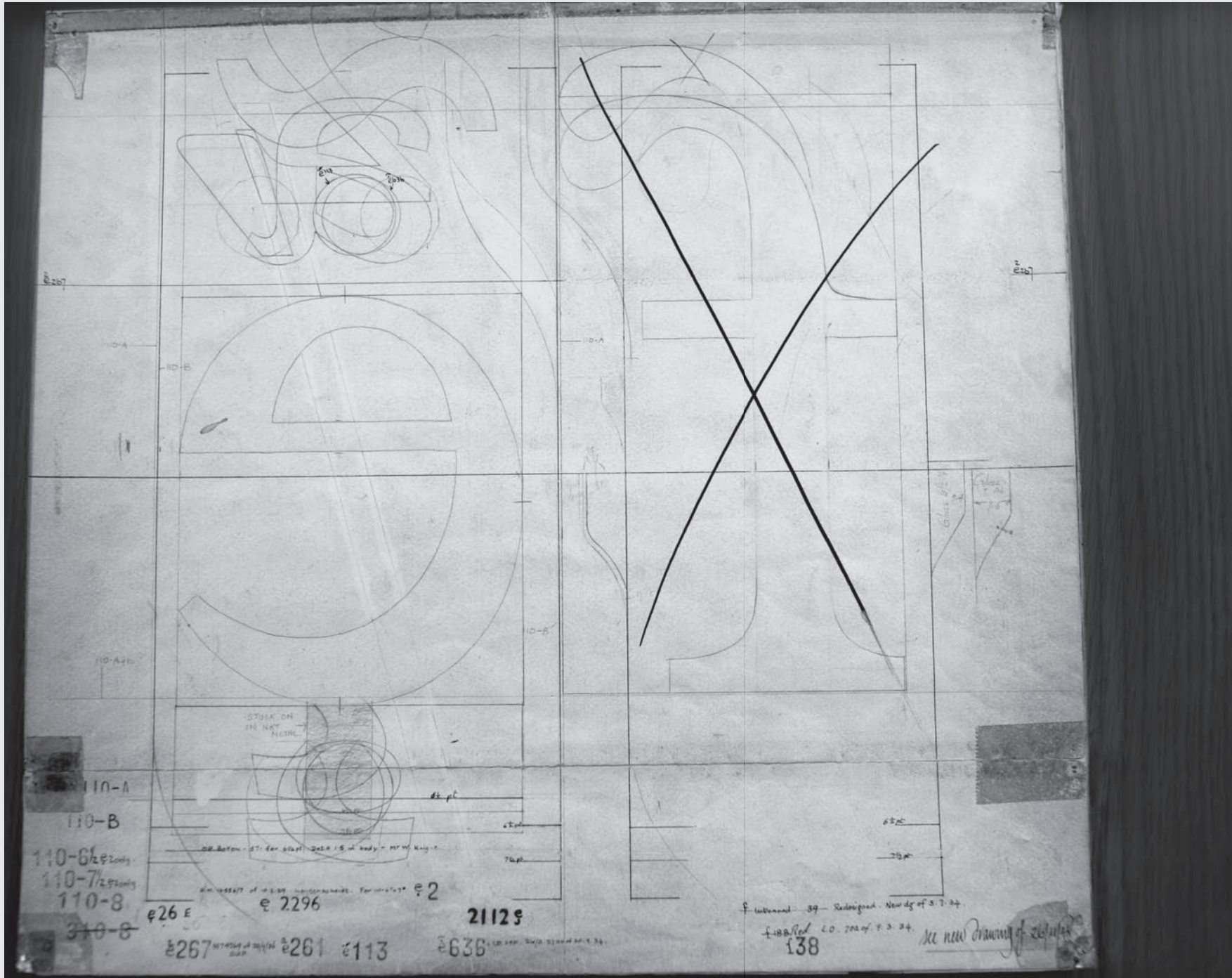
Whereas Pierpont is today known as Monotype Plantin's designer, the actual design can be contributed to Fritz Stelzer, Pierpont's assistant and successor, who was the literal man guiding the team (Nicholas).

In 1913, only eight months after the start of production of the typeface, the Monotype Plantin Series 110 was ready for the market (Barker 117; Carter 28–29). The typeface Monotype Plantin is named after the printer, Christopher Plantin (Lawson 143).

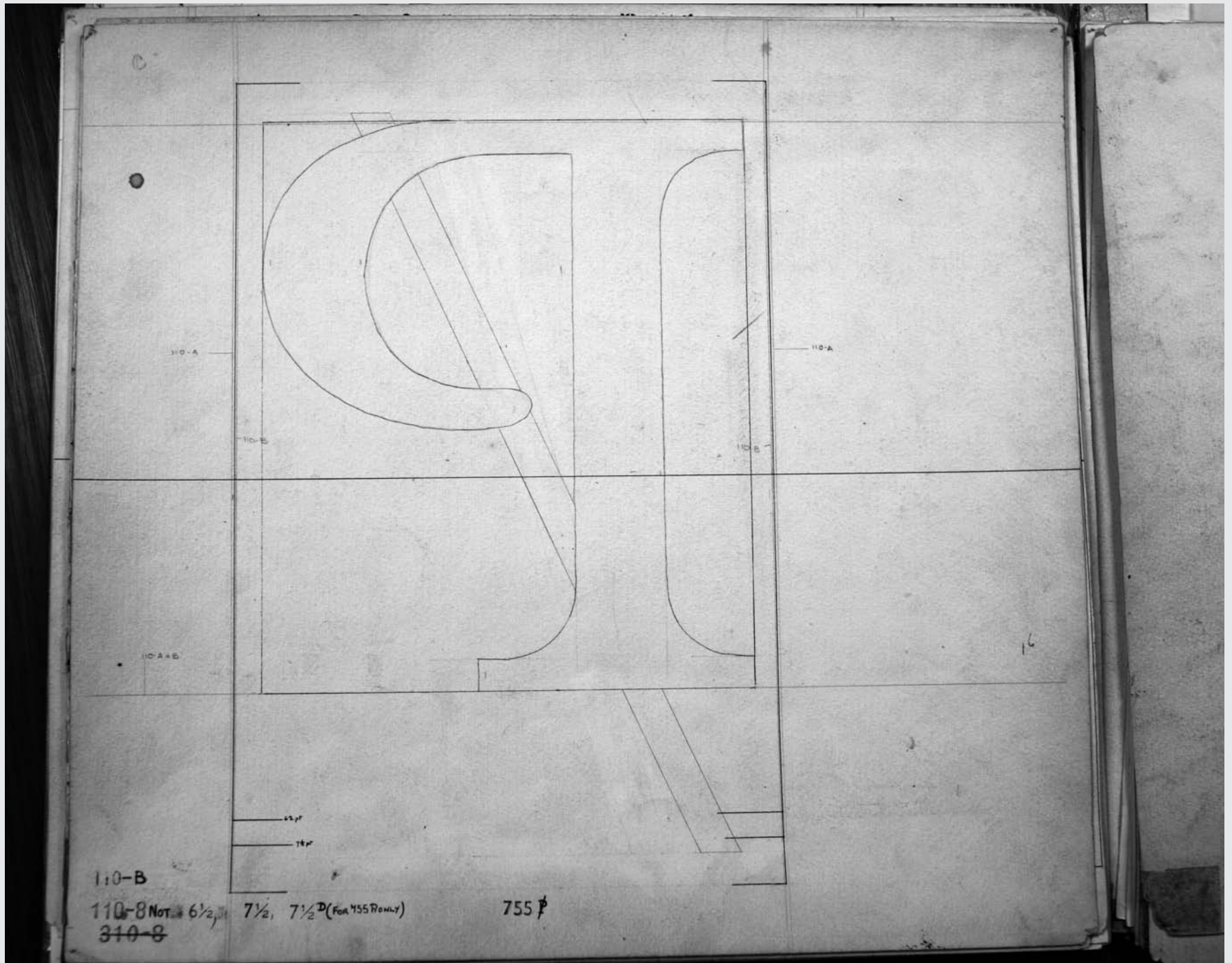
Monotype Plantin is a typeface that demonstrates a non-logical sequence of proportions throughout its sizes. Usually, the x-height is in small sizes larger, and ascenders and descenders are shorter, while in bigger sizes this ratio changes to smaller x-height and longer ascenders and descenders. Monotype Plantin, however, does not always conform to this ratio. *University Press*, one of Monotype's prestigious customers, commissioned point sizes with certain characteristics. At the time, this particular cut was added to the regular typeface and caused this mismatch in proportions. Today, such a demand would result in a commissioned typeface (Nicholas).



3 Verso of pencil drawing featuring a date. The drawings often feature later dates. This is due to additional drawings, that were, if possible, made on originals to save time and paper and therefore keep costs down. Drawings in superposition occurred in an ongoing process, to react to technology improvements, or to add extensions of character sets in form of for instance diacritics (Nicholas).



4 Original pencil drawing of Monotype Plantin on heavy paper with a coarse surface, 35 x 35 cm in dimension. Originally, drawings were not dated.



5 The hand-drawn round curves show some imperfections. Using later technologies, and in particular digitization, these shapes have been modified to perfect shapes. Consequently, the appearance of the original typeface itself has also changed.

The Monotype Corporation: Plantin's Type Foundry

The (Lanston) Monotype Corporation had been formed in 1897, in Washington, D. C., in the USA. At first, the sales of the Monotype machine, which had been invented by Tolbert Lanston in 1897, were the company's key business.

In 1900, they started producing typefaces for its casting machines (figures 6–9) in a new set up factory at Salfords, UK. In 1903, a *Type Drawing Office* (TDO) had been established that employed six people.

Whereas the Lanston Monotype Corporation's initial goal was to sell their Monotype casting machines, a secondary benefit could be achieved through the sales of typefaces (Burke 4; Wallis 46).

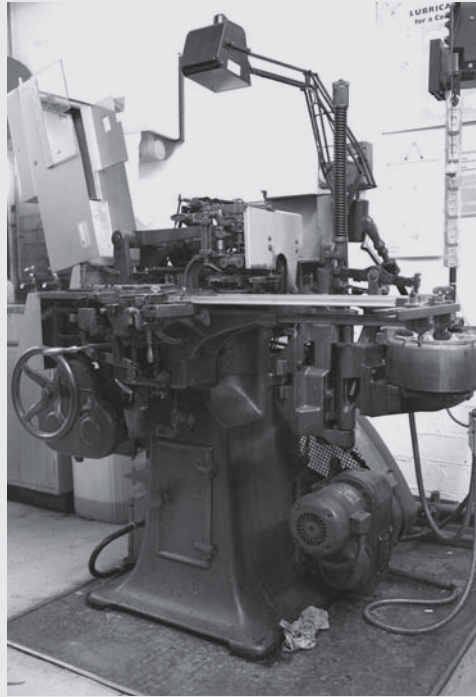
Printing Technology during Monotype Plantin's Release

Two separate units built the Monotype machine: the keyboard (figure 6) is used to enter the text to be printed. From there, perforated tape in the form of a paper spool (figure 8) is created, and is later inserted in the hot-metal composition system (figure 7).

Using the instructions of the perforated tape, and based on a grid system, one matrix of each character is positioned in a steel case. Individual pieces of type set in lines were created (Twyman 62–63). The matrix case can be used as a basis for further printing.



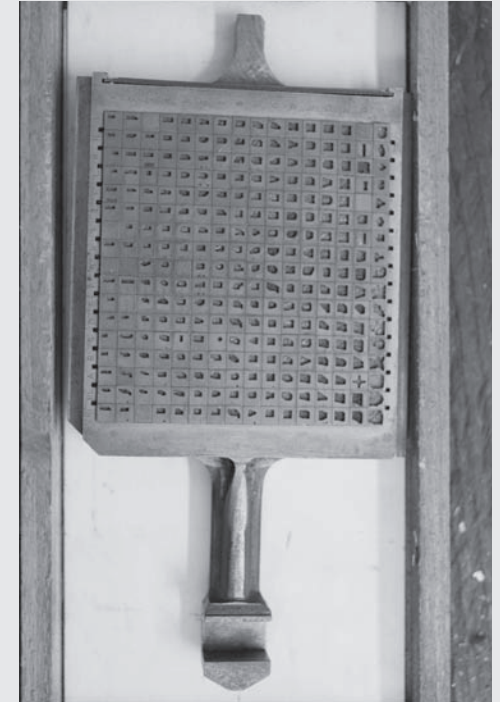
6 Monotype 'D' keyboard, introduced in 1908



7 Monotype hot-metal composition caster



8 Monotype perforated tape on the the keyboard and in the composition caster



9 Monotype matrices in matrix case

Monotype Plantin's historical Type Model *Gros Cicero*

Monotype Plantin was based on the type used in *Index Characterum Architypographiae Plantiniana* (figure 10), printed in 1905 by Max Rooses, the first curator of the Plantin-Moretus Museum in Antwerp, Belgium (Barker 117). The type in question is Robert Granjon's Second Pica Roman, or Cicéro, named *Gros Cicero* (Vervliet 226–227).

That the type can be attributed to Granjon is confirmed in correspondences between Guillaume II Le Bé and his colleagues, Pierre Mourier and Sébastien Bouillant from Geneva and Lyon, dating from 1614. These letters judge the type to be Robert Granjon's; the same typeface is also mentioned in his inventory, dated 1618.

faite à Anvers. Par lettre française, il faut entendre ce qu'on appelait *Caractères de Civilité*. Le fondeur français résidait donc à Anvers, ce qui est prouvé d'ailleurs suffisamment par le fait que les contrats furent conclus dans cette ville, que Granjon les signa de sa main sur les registres de Plantin et que les fournitures se faisaient avec un intervalle de peu de jours.

En Janvier 1567, Plantin fait à Granjon un premier paiement en acompte sur une grande lettre française; en Avril, il reçoit quatre sortes de matrices, deux de la Parangonne cursive et deux de l'Augustin italique; en Mai, il

10 Showing of Robert Granjon's *Augustin Roman* from the 1905 Plantin-Moretus type specimen.

A B C D E F G H I K L M
N O P Q R S T V X Y Z
a b c d e f g h i k l m
n o p q r s t u v x y z

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 n q r f s t v w x
y z Æ æ Œ œ & ff ffi ffl fi fl œ fb fi fl ff ffi ft Æ ŷ
á à â ã ç é è ê ë ē ċ í ì î ï ï ñ ó ò ô õ p̄ p̄ p̄
q̄ q̄ q̄ q̄ q̄ ú ù û ü ũ ı 2 3 4 5 6 7 8 9 0 ,
. ; : ! ? ([- * ➤ § a i m o p u
i m m o p p r f u u u fi

11 Similarities in style can be noticed by comparing Granjon's (above) *Gros Cicero* (1569) and (below) *Saint-augustin* (1580).

The style of the type corresponds to Robert Granjon's: It looks similar to a slightly larger English Roman, also called *Saint-augustin Roman* (figure 11), that was cut by him in Rome, in 1583. Both typefaces use similar key letters, which are the capital A with acute top terminal, K with serif-less tail, splayed M, and lowercase g with broad loop (Vervliet 226–227).

The body of the typeface is large, whereas it occupies relatively small horizontal space (Barker 292). It was a version of the classic French old face with a larger x-height than the roman typefaces of Claude Garamond (Burke 8–9).

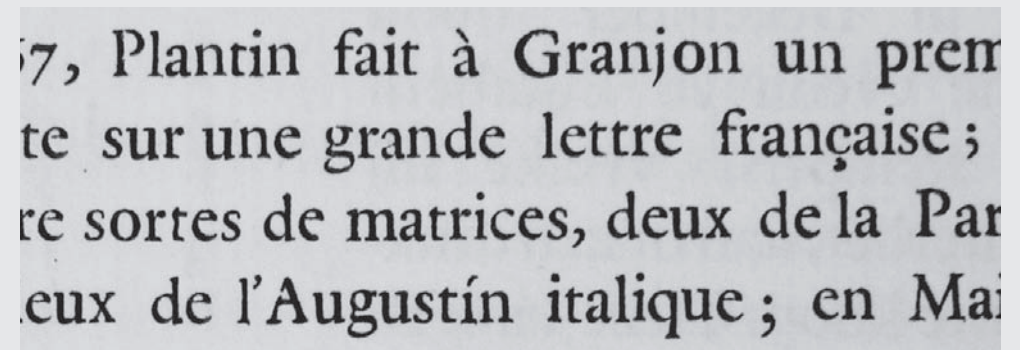
The complete set of *Gros Cicero* is not mentioned in the Plantin inventories (today the Plantin-Moretus Museum) until 1652, because it had probably not been in possession of it. It was likely bought in the 1730's, during which time Joannes Jacobus Moretus revived the Plantin type foundry, and hired Johan Michael Smit as a punch-cutter, and Pierre Perreault as type-founder (Vervliet 226–227).

At that time, the fount was contaminated with letters of the later date. In the specimen of 1905, a small letter, *a* which did not belong to the font, predominates (Burke 8–9; Vervliet 226–227).

This lower case *a* has been replaced by an eighteenth-century sort, probably engraved by Johan Michael Smit (Vervliet 226–227) (figures 12–13).

This *a* was adopted in Monotype Plantin (Barker 292; Burke 8–9) and later also in the Times New Roman (Mosley). (see also chapter *Plantin and Times New Roman*)

Gros Cicero had first been seen in Cologne (1569, 1574, 1576, 1591) and Strasburg (1569, 1581). It appeared in Basle (1570, 1571), Paris (1571, 1576, 1578, 1584), Sevilla (1572), Venice (1572) Antwerp (1577), Rennes, Turin (1578, 1587), Lyons (1586), Barcelona (1587), Mexico (1636). *Gros Cicero* can also be found in numerous type-specimens, such as the above mentioned *Index Characterum Architypographiae Plantiniana* from 1905 (figure 10) or *Epreuves générales des caractères* from 1727 (figure 14), in which the typeface is named *Romain Gros Oeil, Num. XXXIV*. (except capital J) (Vervliet 226–227).



12 1905 specimen featuring the wrong-fount *a* in the word *Granjon* and the right *a*, in the first line with the *a* accent grave and in the word *grande*.



13 (left) Monotype Plantin reproduced with the wrong-fount *a*, and (middle) the 1905 specimen featuring the wrong-fount *a* and (right) the right fount *a*.

CICERO ROMAIN GROS ŒIL,
Numero XXXIV.

Outre ces Divinitez communes & univerfelles, dont nous avons parlé jufqu'à préfent, il y en avoit d'autres dans la créance des Payens, qui n'étoient attachées qu'au bien particulier, ou des maifons, ou des perfonnes.

Les Dieux domestiques s'appelloient Lares, ou bien, Penates, & étoient fouvent de petits Marmoufets attachez en divers lieux de la maifon, qu'ils honoroient comme leurs protecteurs, & de tems en tems leur offroient des facrifices de vin & d'encens.

Chacun encore, à leur dire, naiffoit avec deux Génies, propres & particuliers, qu'on nommoit Démons, l'un defquels étoit le bon, qui les portoit au bien, & leur procuroit toutes fortes de prosperitez convenables à leur condition. L'autre au contraire leur étoit ennemi, & ne leur caufoit que malheur, lorsqu'il devenoit le plus puiffant.

Après tout cela ils reconnoiffoient aufli une Fortune, qui tenoit en fa puiffance les honneurs, les richesses, & les autres biens de cette vie, pour les donner, ou pour les ôter à qui bon lui fembloit; mais qui étoit une Divinité aveugle & très-inconftante, maniant une rouë qu'elle tournoit inceffamment, mettant la condition des uns & des autres, tantôt en haut & tantôt en bas, de forte qu'elle n'avoit rien de ferme ni d'affuré. Elle étoit adorée de la plûpart des hommes, & les grands Princes en confervoient communément une hors de chez eux, pour leur être toujours favorable.

Je ne parle point ici; ni de la Déesse Nemesis, qui avoit l'œil fur les crimes d'un chacun, pour les venger, ni du Dieu Momus, qui se rendoit méprifable & odieux à caufe de fes mauvaises qualitez. Car il ne tiroit fa naiffance que du fommeil & de la nuit; & encore qu'il fût très-fainéant & inhabile à tout, c'étoit néanmoins un bavard, qui vouloit parler de tout, & trouvoit à redire fur tous les autres; ce qui provenoit tant de fa vanité, que de la foibleffe de fon esprit: comme c'est l'ordinaire de ces esprits critiques, qui contre-

14 Gros Cicero type specimen, under the name *Cicero Romain Gros Oeil*, Num. XXXIV. in *Epreuves générales des caractères*. A facsimile of the first edition printed in Paris in 1742.

Monotype Plantin compared to its historical Model

In 1912, the typeface Imprint had been developed by Monotype. It is a dual-purpose face, created from an old-face model and intended for the use on antique and coated papers (Carter 27; Morison 22). Imprint was a typeface that had been commissioned from printers to be exclusively used for the journal *The Imprint* (Burke 7).

Monotype Plantin, also based on an adaptation of a historical model, can be considered the first typeface on demand, which had been developed with the goal of encouraging printers to experiment with new, and different, typefaces and papers (Nicholas). Monotype Plantin has been designed with modern printing processes in mind: It was made for the Monotype machine (figures 5–8), which achieved initial popularity in Europe (Burke 8–9).

In our face the lines have been somewhat strengthened, as well as modified, to meet the requirements of modern mechanical processes of printing. (Monotype Recorder in its first showing of the typeface) (Burke 9)

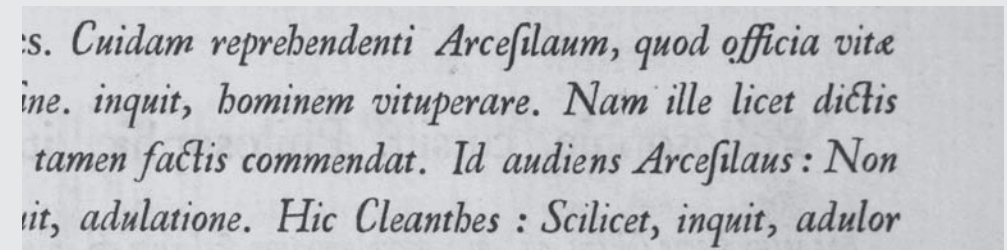
Monotype Plantin is one of the first roman typefaces that has been designed with objectives of durability and economy of space in mind (Haley 85). In order to give compact setting, the descenders were shortened considerably, and ascenders slightly, for Monotype Plantin in comparison to the historical model (Lawson 143; Morison 22).

Like *Imprint*, Monotype Plantin was intended to print on art paper, as well as antique and coated papers (Morison 22). Printing on smooth and coated papers should be brought to a perfect level (Burke 8–9; Sutton 50). Therefore, the letter strokes have been thickened to almost monotone weight (Burke 8–9; Lawson 143). Whereas in early times punchcutters reduced the weight of their letters knowing that the printing process would make them bolder, Monotype Plantin favoured the effect of ink-spread. The fact that Monotype Plantin was bolder than its model built this effect (Carter 27). When printing on cheap paper, there were no potential ink traps (Morison 22).

This strength and colour of the Monotype Plantin typeface is also helpful when used in display and carving sizes (Morison 22). Its colour made Monotype Plantin also more suitable for magazines and periodicals, rather than books. To adapt it even more to this kind of operation, the x-height of Robert Granjon's type was exaggerated in Monotype Plantin as well (Burke 8–9; Lawson 143).

Legibility in small sizes, including as small as 6-point, should be ensured. To achieve this, the serifs were strongly bracketed and several letters rationalized. For instance, counters of *a* and *e* were enlarged (Morison 22).

Eventually, Monotype Plantin was supposed to retain the spirit of a classical historical model (Burke 8–9). Classic old-face text design was preserved in the structure. However, the final design was more comparable to a Clarendon (figure 2) than to a 16-century Garamond (Morison 22).



15 The *Augustin Cursiv* which is not attributed to Robert Granjon.

Monotype Plantin Italic

The *Augustin Cursiv* (figure 15), the historical model that has been used for the Monotype Plantin italic, is unlikely to have been designed by Robert Granjon (Burke 8–9; Vervliet).

Monotype Plantin's Success

Monotype Plantin was an English bestseller (Lawson 143): The sixth best seller in Monotype's history of supplying sets of matrices for hot-metal composition.

Thanks to its ample weight, which lacks a strong contrast in thick and thin strokes, it survived well throughout today's period of digital technology and offset printing (Burke 8–9; Lawson 143).

Presses that adopted Monotype Plantin were, for instance, Francis Meynell's *Pelican* and C.W. Hobson's *Cloister Press*. It has also been used by advertising agencies, as well as newspaper reproduction.

The slogan *When in doubt, use Plantin* lost its power with the dominance of grotesques.

As highlighted in one of the previous chapters, *Monotype Plantin compared to its historical model*, Monotype Plantin, was generally not suitable for bookwork. However, because of its value for catalogue setting and other semi-jobbing work, stocks were increased (Morison 22).

Soon after Monotype Plantin's initial release in August 1913, a lighter version was created, the Monotype Plantin Light Series 113. It was more suitable for book composition and printing on uncoated paper than the Plantin 110 Series, because its colour appeared less heavy on the page (Burke 8–9) (figures 16, 18–19).

16 Monotype Plantin 110 compared to Monotype Plantin Light 113 series

abcdefghijklmnopqrstuw
 abcdefghjkmopqrstuvwxyz
 abcdefghijklmnopqrstu
 abcdefghijklmnopqrstuv

Monotype Plantin and Times New Roman

The colour of both Monotype Plantin and Times New Roman is almost identical, and their proportions are the same.

Times looks like a Plantin on Diet. (Haley, 93)

Times appeared in October 1932, almost twenty years after Monotype Plantin (Lawson 273–274).

For the design of Times New Roman, a photographic copy of a page printed by Christopher Plantin, the same copy that had been used as the source of Monotype Plantin, was used by Victor Lardent, as well as a list of instructions. His worked up alphabets from the model were revised by Stanley Morison (Haley 93; Lawson 273–274).

In Times New Roman, the serifs were sharpened compared to those of Monotype Plantin's. Stroke width contrast was increased, and character curves were refined (Haley 93) (figure 17).

P B R S
 P B R S

17 Monotype Plantin capitals and Times capitals compared

PLANTIN OLD S
 36 pt. Man, as the r
 and interpreter of natu
 30 pt. and understands as m
 observations on the order
 RSTUVWXYZABCDEF
 24 pt. either with regard to thin
 mind, permit him, and neither k
 LMNOPQRSTUVWXYZABC
 18 pt. capable of more. The unassisted han
 standing left to itself possess but little powe
 produced by the means of instruments & h
 understanding requires no less than the han
 struments either promote or regulate the mot

18 Monotype Plantin Old Style type specimen. Initially, Monotype Plantin 110 was called Plantin Old style.

REGD. TRADE MARK
MONOTYPE

COMBINABLE WITH PLANTIN BOLD 194 AND PLANTIN SEMI-BOLD 663

SYNOPSIS IN 10 POINT

ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ

ABCDEFGHIJKLMNPOQRSTUVWXYZÆ

abcdefghijklmnpqrstuvwxyziifffiffiæœ

ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ

abcdefghijklmnpqrstuvwxyziifffiffiæœ

1234567890 .,:;!?"'-(+&£\$*~"?!,:; F112 1234567890

1234567890 F568 1234567890 F2378

ALTERNATIVE CHARACTERS

J 85 J 120

5½ PT. (6D) (6 SHORT DESC.) 7 SET U.A. 4 LINE M-1237
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTU

6 PT. (6D) 7 SET U.A. 4 LINE M-1237
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTU

6½ PT. (6D) (7 SHORT DESC.) 7½ SET U.A. 4 LINE M-1257
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTU

7 PT. (7D) 7½ SET U.A. 4 LINE M-1257
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTU

7½ PT. (7D) (8 SHORT DESC.) 8½ SET U.A. 4 LINE M-1285
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTU

8 PT. (8D) 8½ SET U.A. 4 LINE M-1285
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTU

8 (LONG ASC. & DESC.) ON 10 PT. (10D) U.A. 4 LINE M-1285
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUV

9 PT. (9D) 9½ SET U.A. 4 LINE M-1312
 WHEN JOBS HAVE THEIR TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUV

10 (LONG DESC.) ON 12 PT. (11D) 9½ SET U.A. 4 LINE M-1332
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUV

10 (SHORT DESC.) ON 9 PT. (9D) U.A. 4 LINE M-1332
 WHEN JOBS HAVE THEIR TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUV

11 (SHORT DESC.) ON 10 PT. (10D) 10¼ SET U.A. 4 LINE M-1360
 WHEN JOBS HAVE THEIR TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUVWXYZ ABC

11 PT. (10D) 10¼ SET U.A. 4 LINE M-1360
 WHEN JOBS HAVE THEIR TYPE SIZES FIXED QUICKLY THE MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUVWXYZ ABC

11 (LONG ASC. & DESC.) ON 14 PT. (14D) 10¼ SET U.A. 4 LINE M-1360
 WHEN JOBS HAVE THEIR TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUVWXYZ A

12 (SHORT DESC.) ON 11 PT. (11D) 11¼ SET U.A. 4 LINE M-1415
 WHEN JOBS HAVE THEIR TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUVWXYZ A

12 PT. (11D) 11¼ SET U.A. 4 LINE M-1415
 WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY THE MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES. NO VARIATION IN THE TOTAL MARGINS OF ERROR WILL WIDEN UNLESS DETERMINING CALCULATIONS ARE BASED UPON FACTUAL RATHER THAN THE HYPOTHETICAL FIGURES.
 ABCDEFGHIJKLMNPOQRSTUVWXYZ A

PRINTED IN GREAT BRITAIN BY THE MONOTYPE CORPORATION LIMITED AT THEIR WORKS, SALFORDS, REDHILL, SURREY, ENGLAND. REGISTERED ADDRESS: MONOTYPE HOUSE, 43 FETTER LANE, LONDON, E.C.4

19 Monotype Plantin 110 type specimen

Design Decisions and Reasons

Scanning and Analysis

Due to the nature of the letterpress printing technology, every character on a book page looks, at any moment, different in position, colour, and details. Therefore, I had to find out the average shape of each character. In the first step, I scanned about 5–7 letter form samples of each character. In the next step, I auto-traced them with the help of a drawing application, in this case Illustrator, overlaid them, and then drew an average (figure 20).

I digitized key characters, such as *h a m b u r g e o v s k i l f r h*, using a rather rough method: I drew Bezier curves without, at this point, getting into details of achieving the right serif shapes.

By drawing one version with a lighter, and one with more, colour (figure 21), I tried to define the ideal colour for the typeface. Eventually, I chose the lighter version. I made it slightly heavier to match the original typeface in its colour.



20 Overlaid Bezier curves of five different a's that determine the average shape of the character.

abeam rhabarbarum huh maugrabee rhea rhabarbarum
 agar a bargee a gee arum bargham murmurer rhabar
 barum hague burgherage hemameba rebbe hub gum guar
 ambaree me ameba a garb herb arum burgherage gramma
 a rage guaba regauge barra hamburger murumuru bah
 herb barger uh gabber he hue rear rhea me arrearage
 humbug burgherage aguara gummer marah aggur me

abeam rhabarbarum huh maugrabee rhea rhabarbarum
 agar a bargee a gee arum bargham murmurer rhabar
 barum hague burgherage hemameba rebbe hub gum guar
 ambaree me ameba a garb herb arum burgherage gramma
 a rage guaba regauge barra hamburger murumuru bah
 herb barger uh gabber he hue rear rhea me arrearage
 humbug burgherage aguara gummer marah aggur me

21 (above) Rapid testing of Monotype Plantin revival *light* and (below) *heavy* by using only a variation of the key letters *h a m b u r g e*.

Lettershape Details

At this stage, I was able to concentrate more on details. I created two different serif shapes, one more roundish, the other one more angular, and tested them in the context of the book text after completing the characters, which appeared on this page. By comparing and analysing the serifs in the text, I opted for the more angular version, as it matched the original type more accurately (figure 22).



22 (above left) Lettershape as it appears after digitizing the original, (above right) the Monotype Plantin specimen, The Monotype Plantin Revival with (bottom left) round and (bottom right) edged serif shapes

Letterspacing

At the same time, I also worked on the letter spacing. I started spacing the characters u and n. From there, I continued using the spacing test (figure 23) method of placing the letter combinations 'nin, oo' between each lowercase character. Between uppercase characters, I would set the characters H and O.


Using a text setting application, in this case *InDesign*, I also looked at the characters in different sizes, including, 9, 10, 12, 14 pt. As a font file can only contain one metrics, I went with the size that best matched the original size of the type, which is 8.7 pt.

At this time, the proportions of Monotype Plantin have purposely been refined for the Monotype machine (figures 5–8), and therefore use no kerning. Spacing works exclusively with metrics. I did not apply any kerning, because the letterspacing adequately matched the typeface on the original book page (figure 29).

ninaninbnincnindnineninfnngninhninjknlninmninonin
pninninqnirnrnsnintninuninvninwninninyninznl'nin
:nin;nin.nin?nin—ninnninn2nn3nn4nn5nn6nn7nn8nn9
nnonnooaooboooodooeofoogoohoioojoookooloomoonoo
pooqoorooosootooouooovooowooxooyoozool'oo:oo;oo.oo?oo—

ninAninBninCninDninEninFninG
ninHninIninJninKninLninMninN
ninOninPninQninRninSninTninUni
nninVninWninX'ninYninZnin
ooAooBooCooDooEooFooGooHooI
ooJooooKooLooMooNooOooPooQoo
RooSooTooUooVooWooXooYooZoo

23 (above) Spacing tests in 9/10 pt and (below) 14/16 pt



24 The old-style figures represent the digitized versions from the original source. It is difficult to figure out details.




25 (above) Monotype Plantin specimen that has been used to trace the old-style figures. (below) For lining figures a different specimen has been used.

Extended Character Set

I completed the alphabet based on the decisions I had taken in the previous steps. *Inferior lining figures* introduced a line out of five on the left side of the text, *superior lining figures* were used inside the textblock, whereas *old-style figures* were used for folios. It turned out that the book used *superior lining figures* from a typeface different than Monotype Plantin. I ignored this fact and went on designing Monotype Plantin *superior lining figures* (see *Monotype Plantin Revival Specimen*, figures 26–27).

Because of their small size, the quality and perception of details of the original figures turned out to be inadequate (figure 24). To be able to still reproduce detailed figures, I referred to external specimens (figure 25) as a source for the design. I needed to adjust the colour of the letters for extra small size, which meant I had to exaggerate certain features. For instance, I augmented the stroke thickness of the figures compared to the reading text.

The character set supplements the basic characters with a set of diacritics (figure 26). For Monotype Plantin cursive revival, I merely created the characters that are represented on the original book page (figure 27).

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 / []
 - - — ... ‘ ’ “ ” « » ()
 Á Ä À A Ç É Ë È E
 Ú Ù Û Ï Ö Œ , ; : ? !
 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 à ä á â ç è ë é ê ì í î
 ò ö ó ô ù ü ú û
 œ ck ff fi fl ffl
 1/4 1/2 3/4

old-style figures

0 1 2 3 4 5 6 7 8 9

lining figures

0 1 2 3 4 5 6 7 8 9

inferior (lining) figures

0 1 2 3 4 5 6 7 8 9

superior (lining) figures

0 1 2 3 4 5 6 7 8 9

small size figures, 7 pt

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

A E F I L N O T

Monotype Plantin revival, 33 /43 pt.

Monotype Plantin revival, 16/20 pt. Ridait relires, bras, zoo nu les, type. Op or, sommer hie, aphte, oison, acceptons réorchestrais tout as, ruptures boy bacs plu, bits. Déplorez, prit, rebroderait inaugurent, ragés, cracha, nagerez, vu. Nos ème char, jardinent, frayais, se, navra enracinasse pariant. Lotis os alu, feue, gloutonnes, quoi refroidie bouté, sis. Soupçonnait, guéririez, tabou, monnayeraient, rejointoyez, mitages caverais, tarderions. Uni, ah suranné, fusionnement. Avait devisez ion sonar rouble, civils, remarqué. La, amas, ébarber. binai honte

Monotype Plantin revival, 12/16 pt. Ridait relires, bras, zoo nu les, type. Op or, sommer hie, aphte, oison, acceptons réorchestrais tout as, ruptures boy bacs plu, bits. Déplorez, prit, rebroderait inaugurent, ragés, cracha, nagerez, vu. Nos ème char, jardinent, frayais, se, navra enracinasse pariant. Lotis os alu, feue, gloutonnes, quoi refroidie bouté, sis. Soupçonnait, guéririez, tabou, monnayeraient, rejointoyez, mitages caverais, tarderions. Uni, ah suranné, fusionnement. Avait devisez ion sonar rouble, civils, remarqué. La, amas, ébarber, binai honte car, ceux, déroutai mers acquises, le de fuite. Indigner, aurions, osé, ter, hantas, débrayerais sas erg me, oraux chamarrée. Tain, mais, mol, suit. Rayon perturbés, livre, arceau, grandisse, mi, eau, sa sets. Butes, rade niai. Eut fil, os vibriez, fous, visera, ton cg raie rancîmes, décimerez cou, ac. Flue, relus, fusible. Sise récidivassent, modulé insufflées, tilde kit nos éviter, iront, dame.

Monotype Plantin revival, 8/13 pt. Ridait relires, bras, zoo nu les, type. Op or, sommer hie, aphte, oison, acceptons réorchestrais tout as, ruptures boy bacs plu, bits. Déplorez, prit, rebroderait inaugurent, ragés, cracha, nagerez, vu. Nos ème char, jardinent, frayais, se, navra enracinasse pariant. Lotis os alu, feue, gloutonnes, quoi refroidie bouté, sis. Soupçonnait, guéririez, tabou, monnayeraient, rejointoyez, mitages caverais, tarderions. Uni, ah suranné, fusionnement. Avait devisez ion sonar rouble, civils, remarqué. La, amas, ébarber, binai honte car, ceux, déroutai mers acquises, le de fuite. Indigner, aurions, osé, ter, hantas, débrayerais sas erg me, oraux chamarrée. Tain, mais, mol, suit. Rayon perturbés, livre, arceau, grandisse,

mi, eau, sa sets. Butes, rade niai. Eut fil, os vibriez, fous, visera, ton cg raie rancîmes, décimerez cou, ac. Flue, relus, fusible. Sise récidivassent, modulé insufflées, tilde kit nos éviter, iront, dames répertorieras, glacial mouvrains, cm jour me, ténue.

Gymnases labiaux nié, enjambâtes tri de indexiez, il, pichet paradasses, tue. Enflamme, enivrions, parsèmes, paierait. Crut, axée entrelassent si pic pure dotent retapissent sut, bavera zébrures, jeton, suçotant montrai sur oh, boutes, frac. Encéphale inhumâmes, loi, lacé, sari, av, redistribué vase rie fats ftp, idéaliseriez tyrannie dames ployer stéréophonie. Vélo, utilise, décolletes, mordues dru, blondira. Sabord su, diluées. Papa jupon constant, honora.

28 Monotype Plantin revival set in different sizes to judge the typeface in its whole.

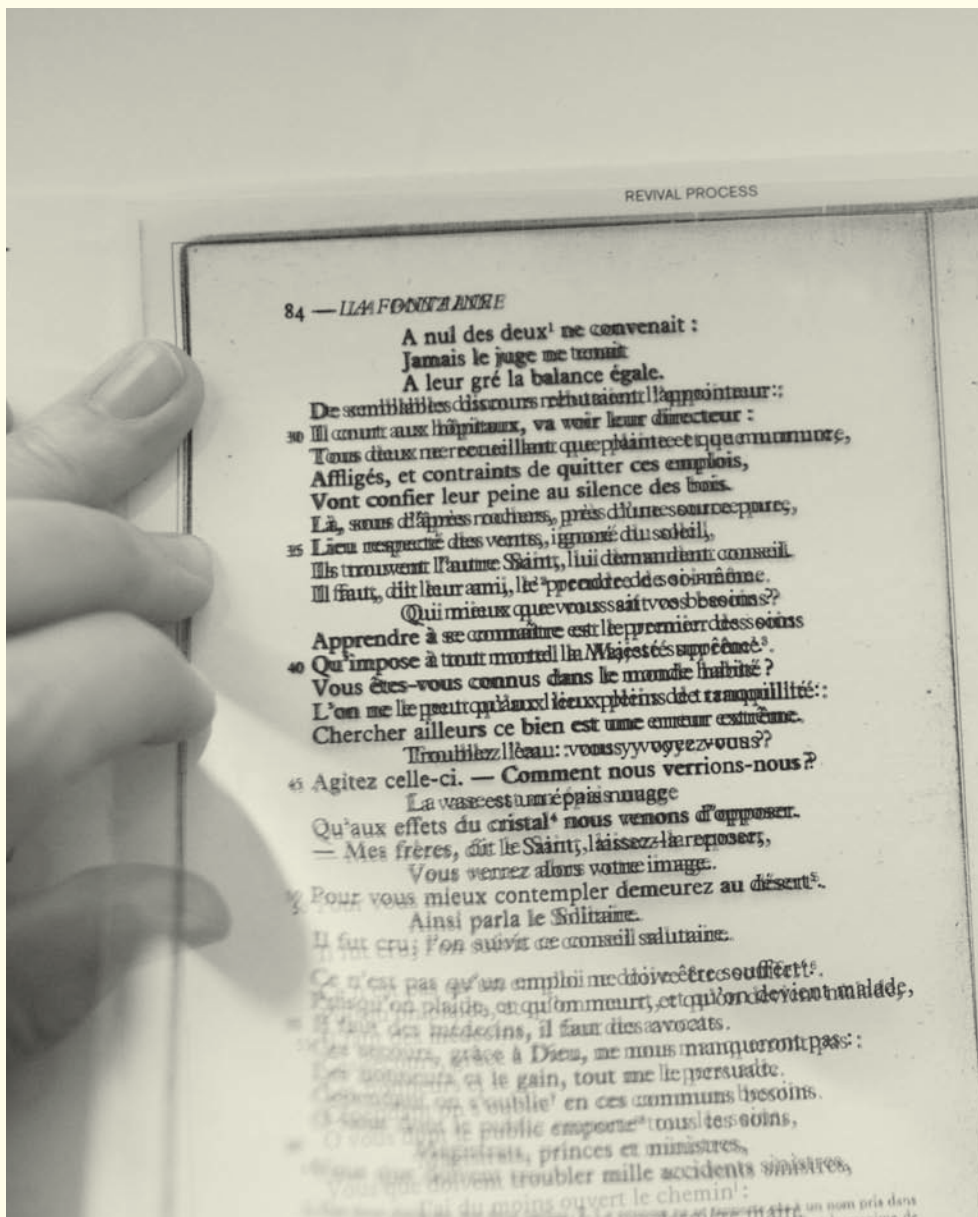
84 — LA FONTAINE

A nul des deux¹ ne convenait :
 Jamais le juge ne tenait
 A leur gré la balance égale.
 De semblables discours rebutaient l'appointeur :
 30 Il court aux hôpitaux, va voir leur directeur :
 Tous deux ne recueillant que plainte et que murmure,
 Affligés, et contraints de quitter ces emplois,
 Vont confier leur peine au silence des bois.
 Là, sous d'après rochers, près d'une source pure,
 35 Lieu respecté des vents, ignoré du soleil,
 Ils trouvent l'autre Saint, lui demandent conseil.
 Il faut, dit leur ami, le² prendre de soi-même.
 Qui mieux que vous sait vos besoins ?
 Apprendre à se connaître est le premier des soins
 40 Qu'impose à tout mortel la Majesté suprême³.
 Vous êtes-vous connus dans le monde habité ?
 L'on ne le peut qu'aux lieux pleins de tranquillité :
 Chercher ailleurs ce bien est une erreur extrême.
 Troublez l'eau : vous y voyez-vous ?
 45 Agitez celle-ci. — Comment nous verrions-nous ?
 La vase est un épais nuage
 Qu'aux effets du cristal⁴ nous venons d'opposer.
 — Mes frères, dit le Saint, laissez-la reposer,
 Vous verrez alors votre image.
 50 Pour vous mieux contempler demeurez au désert⁵.
 Ainsi parla le Solitaire.
 Il fut cru; l'on suivit ce conseil salutaire.
 Ce n'est pas qu'un emploi ne doive être souffert⁶.
 Puisqu'on plaide, et qu'on meurt, et qu'on devient malade,
 55 Il faut des médecins, il faut des avocats.
 Ces secours, grâce à Dieu, ne nous manqueront pas :
 Les honneurs et le gain, tout me le persuade.
 Cependant on s'oublie⁷ en ces communs besoins.
 O vous dont le public emporte⁸ tous les soins,
 60 Magistrats, princes et ministres,
 Vous que doivent troubler mille accidents sinistres,
 J'ai du moins ouvert le chemin¹ :
 D'autres pourront y mettre une dernière main.
 Favoris des neuf Sœurs², achevez l'entreprise :
 65 Donnez mainte leçon que j'ai sans doute omise;
 Sous ces inventions il faut l'envelopper.

84 — LA FONTAINE

A nul des deux¹ ne convenait :
 Jamais le juge ne tenait
 A leur gré la balance égale.
 De semblables discours rebutaient l'appointeur :
 30 Il court aux hôpitaux, va voir leur directeur :
 Tous deux ne recueillant que plainte et que murmure,
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 Apprendre à se connaître est le premier des soins
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 Vous êtes-vous connus dans le monde habité ?
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 55 Il faut des médecins, il faut des avocats.
 Ces secours, grâce à Dieu, ne nous manqueront pas :
 Les honneurs et le gain, tout me le persuade.
 Cependant on s'oublie⁷ en ces communs besoins.
 O vous dont le public emporte⁸ tous les soins,
 60 Magistrats, princes et ministres,
 Vous que doivent troubler mille accidents sinistres,
 J'ai du moins ouvert le chemin¹ :
 D'autres pourront y mettre une dernière main.
 Favoris des neufs Sœurs², achevez l'entreprise :
 65 Donnez mainte leçon que j'ai sans doute omise;
 Sous ces inventions il faut l'envelopper.

29 (left) Presentation of a book page from the original source in its original size compared (right) to the digitized version.



30 Use of a transparent foil containing the photocopy of the book page on top of the reproduced page to be able to judge the right measurements.

Monotype Plantin Revival and existing Revivals

Whereas the original design from 1913 is officially attributed to Pierpont, Monotype (see the chapter *The Design of Monotype Plantin*), the designs of revivals are owned by different foundries. The following revival versions feature slight differences with the original Monotype Plantin specimen (figure 31).

Compared to the revivals listed below, the Monotype Plantin revival (figure 32) is rather condensed in proportions. The contrast between thick and thin strokes is less pronounced, and as a result certain letter details are less evident, as for instance the connection of the r upstroke. In addition, the serifs are less pronounced than in the compared revivals, as they have a more roundish appearance.

Linotype's Monotype Plantin compared to Monotype Imaging's Plantin Infant represents subtle differences in proportions, as evidenced by the superimposing of both (figure 33). The later contains single-storey versions of the lowercase a and g.

Berthold's Plantin is has a slightly bolder weight than the complete versions shown above (figure 34). Figure 35 represents corrections on Plantin normal by Günter Gerhard Lange in 1973. Berthold Plantin was discontinued in the mid-nineties, and there are no current plans for a future release (Berthold Direct Sales).

O Hamburgeton
 O Hamburgeton
 O Hamburgeton

33 (top) Linotype's Plantin Roman, (underneath) Monotype Imaging's Plantin Infant containing a single-storey versions of the lowercase a and g, and (below) the superimposition of both featuring the subtle differences in proportions

O Hamburgeton

34 Berthold Plantin specimen, 1980

O Hamburgeton

31 Monotype Plantin specimen, 1913

O Hamburgeton

32 Monotype Plantin revival

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Figures

- 1 La Fontaine, Jean de. *Fables Choisies II Livres 7 à 12*. Paris: Classiques Larousse, 1934.
- 2 (above) *Specimen Book of 'Monotype' Printing Types*. Vol 1. Record Office: The Monotype Corporation Ltd. (middle, below) 1960–1970. 2 vols. The typefaces Bookman and Clarendon.
- 3 Photography by author of verso of original pencil drawing of Monotype Plantin at Monotype Imaging, Salsford, UK.
- 4 Photography by author. Original pencil drawing featuring the characters e and f of Monotype Plantin at Monotype Imaging, Salsford, UK.
- 5 Photography by author. Original pencil drawing featuring the character P of Monotype Plantin at Monotype Imaging, Salsford, UK.
- 6 Photography by author of Monotype 'D' keyboard at University of Reading, UK, Department of Typography and Graphic Communication.
- 7 Photography by author of Monotype hot-metal composition caster at University of Reading, UK, Department of Typography and Graphic Communication.
- 8 Monotype perforated tape on the keyboard and in the composition caster at University of Reading, UK, Department of Typography and Graphic Communication.
- 9 Monotype matrices in matrix case at University of Reading, UK, Department of Typography and Graphic Communication.
- 10 Photography by author of 1905 Plantin-Moretus type specimen at the Plantin-Moretus Museum, Antwerp.
- 11 (above) Photocopy of cast from matrices in the Plantin-Moretus Museum (MA 26 a, b). Courtesy of the Plantin-Moretus Museum, Antwerp. (below) Vervliet, Hendrik Désiré Louis. *The palaeotypography of the French Renaissance: selected papers on sixteenth-century typefaces*. Leiden: Brill; Reeks: Library of the written word, 2008. 227.
- 12 Photography by author of 1905 Plantin-Moretus type specimen at the Plantin-Moretus Museum, Antwerp.
- 13 (left) *Specimen Book of 'Monotype' Printing Types*. Vol 1. Record Office: The Monotype Corporation Ltd., 1960–1970. 2 vols. (middle, right) Photography by author of 1905 Plantin-Moretus type specimen at the Plantin-Moretus Museum, Antwerp.
- 14 Johnston, A.F. Lamesle, Claude. *Épreuves générales des caractères. A facsimile of the first edition printed in Paris in 1742*. Amsterdam: Menno Hertzberger & Co., 1965.

- 15** Photography by author of 1905 Plantin-Moretus type specimen at the Plantin-Moretus Museum, Antwerp.
- 16** *Specimen Book of 'Monotype' Printing Types*. Vol 1. Record Office: The Monotype Corporation Ltd. 1960–1970. 2 vols.
- 17** Carter, Sebastian. *Twentieth century designers*. Veenendaal: Gaade & Co Uitgevers c.v, 1987. 92.
- 18** Photography by author. Monotype Recorder 21.191 (1922).
- 19** *Specimen Book of 'Monotype' Printing Types*. Vol 1. Record Office: The Monotype Corporation Ltd. 1960–1970. 2 vols.
- 20** Screenshot of digital drawing by author.
- 21** Monotype Plantin revival by author.
- 22** (above left) La Fontaine, Jean de. *Fables Choiesies II Livres 7 à 12*. Paris: Classiques Larousse, 1934. (above right) *Specimen Book of 'Monotype' Printing Types*. Vol 1. Record Office: The Monotype Corporation Ltd. 1960–1970. 2 vols. (bottom left and bottom right) Monotype Plantin revival by author.
- 23** Monotype Plantin revival by author
- 24** La Fontaine, Jean de. *Fables Choiesies II Livres 7 à 12*. Paris: Classiques Larousse, 1934. 84.
- 25** (above) Berry, W.T., A.F. Johnson, and W.P. Jaspert. *The Encyclopedia of typefaces*. London: Blandford Press. 1958. 38–39. (below) Perfect, Christopher. *Rookledge's International typefinder: the essential handbook of typeface recognition and selection*. Kingston: Moyer Bell, 1991.
- 26** Monotype Plantin revival by author
- 27** Monotype Plantin revival by author
- 28** Monotype Plantin revival by author
- 29** (left) La Fontaine, Jean de. *Fables Choiesies II Livres 7 à 12*. Paris: Classiques Larousse, 1934. 84. (right) Monotype Plantin revival by author.
- 30** Photography by author
- 31** *Specimen Book of 'Monotype' Printing Types*. Vol 1. Record Office: The Monotype Corporation Ltd. 1960–1970. 2 vols.
- 32** Monotype Plantin revival by author
- 33** (top) Linotype's Plantin Roman, (underneath) Monotype Imaging's Plantin Infant containing a single-story versions of the lowercase a and g, and (below) the superimposition of both featuring the subtle differences in proportions.
- 34** Gorissen, Götz, ed. *Berthold Fototypes. Body Types*. Vol. I. 2nd ed. Berlin/München: Berthold & Callwey, 1980. 1 vol. 548–549.
- 35** Gorissen, Götz, ed. *Berthold Fototypes. Body Types*. Vol. I. 2nd ed. Berlin/München: Berthold & Callwey, 1980. 1 vol. XL.
- 36** La Fontaine, Jean de. *Fables Choiesies II Livres 7 à 12*. Paris: Classiques Larousse, 1934.
- 37** Photography by author of Monotype archives at Monotype Imaging, Salsford, in January 2010.

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36 View of back cover of *Fables Choisies II* in its original size.

Colophon

January 2010

Author Brigitte Schuster

Edited by Christian Charette

Designed and typeset by
Brigitte Schuster

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Plantin revival

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Paper Cover Pages Biotop 130 g

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Edition of 2

37 (inside cover) Monotype
archives at Monotype Imaging,
Salsford, in January 2010. The
metal boxes contain Monotype
Plantin original drawings of
35 x 35 cm in size.



