



XVI, and the King's brother. His first type, cut in 1784, was based on Fournier's type of 1750 (which was very similar to the Romain du Roi cut by Grandjean) but, undoubtedly, he was also influenced by Baskerville's types. Didot's type was characterized by an abrupt contrast between the strokes of thick and thin letters, vertical stress, and hairline, straight unbracketed serifs. It can be regarded as the first in a new style called Modern. Technology and new materials played their part in the creation of Modern types. The invention of the engraving tool enabled delicate letterforms to be cut, and the manufacture of smoother paper made it possible to reproduce them successfully.

In 1768, in Italy, Giambattista Bodoni, who had learned the art of printing from his father, became Director of the Duke of Parma's printing Office, the Stamperia Reale. Bodoni, who had also been impressed with Baskerville's types, was working on the same typographic canvas as Didot. Like those of Didot, his first types were closely based on Fournier's types, but he later cut an original design characterized by a very abrupt contrast between the thick and thin strokes, a strong vertical emphasis, and thin, bracketed serifs. It was a grand and striking design that can be seen as the ultimate expression of the Modern style.

The design criteria for Bodoni's types was that first and foremost they should be beautiful and impressive images in their own right - products in the grand style of the neoclassical age. Fine as they were, his types nevertheless had poor legibility for continuous reading because they looked weak on the page and their strong vertical emphasis interrupted the natural horizontal movements of the eye. The even, mechanically-formed modern types lacked the legibility of the more distinct, calligraphically-based letterforms of Old Style types. To compensate for this poor legibility, Bodoni was later often set with loose letters, and narrow spacing, but this trend only led to even uglier typographical effects.

However, Bodoni's types soon became very popular throughout Europe and the United States, both as text and display faces, and were revived by

Left: An example of what could be achieved with an engraving tool, Opposite: Early model steam powered printing press.

many type founders in the 20th century. Bodoni's own Manuale Tipografico is regarded as one of the best type specimen books ever printed. Other influential types of the time include those by Justus Walbaum (1768-1839) and Joaquin Ibarra. In 1800, Walbaum cut a notable copy of Bodoni's types, which has been the subject of many revivals by type founders in the 20th century. The Spaniard Ibarra, a fine printer of Bodoni's time, was famous for books such as Sallust (1772) and Don Quixote (1780), in which he successfully combined finely engraved illustrations with elegant typography.

The Industrial Revolution

Until the start of the 19th century, the work of typefounders and printers in Britain had been orientated toward the production of books. The Industrial Revolution, however, turned their craft-based activities into a dogfight for commercial survival. No longer were typefounders judged by the excellence of their roman types or printers by the equality of their paper and printing;

the demands of their new entrepreneurial clientele was for novelty, impact, and speed. Typography became a powerful weapon in the battle for commercial success.

In addition, the 19th century saw a host of major technological advances - the invention of steam and oil power, electricity, the telephone, the phonograph and photography - which brought about the mechanization of many industrial process and manufacturing. In the printing and typesetting industries, the new technologies and the demands of the marketplace led to the automation of printing processes, papermaking, and, later, typesetting. This mechanization improved speed at the expense of quality. As the 19th century progressed, the typographic and printing skills which had been developed over 400 years were soon forgotten.

Manufacturers, needing to promote their products to a wider and more affluent market, triggered a wave of new kinds of promotional printed matter such as posters, periodicals, brochures, leaflets, and advertisements, all referred to as jobbing work. At the same time, the need to spread news and information led to the expansion of the newspaper industry through the

