

SPECIMEN

## A Font For Stone

The willingness of different types of stone to accept a mark varies. Slate, for example, is ideal being both soft and dense. It is easy to carve and resistant to crumbling. Limestone, which is also soft, tends to be more porous and marble is similar. Granite is both very hard and prone to crumbling. Because of this it is difficult to work by hand.

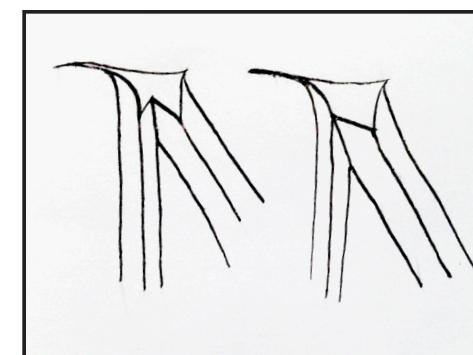
Granite crystals resist wear and the force required to split one is often likely to break it from the stone whole. To work well in granite, a font needs to be low contrast and fairly heavy. Resolving a design for granite accommodates production in all other types of stone.





With a chisel, it's natural for strokes to taper gently. There are several reasons for this even when right angles are deliberately attempted.

To avoid damaging the letter, it is safest to change directions gradually. Abrupt angles require many strikes in the same location increasing the likelihood that the stone will chip. Corners pose other problems. Where a sharp point is desired, a flared peak might conceal multiple attempts to assert a mark.



Certain types of joins are conducive to quality work. It is beneficial that the strokes of M or N overlap more than is otherwise customary as it avoids a fragile peak. In fonts for print these joins are made thin which limits their viability in stone.

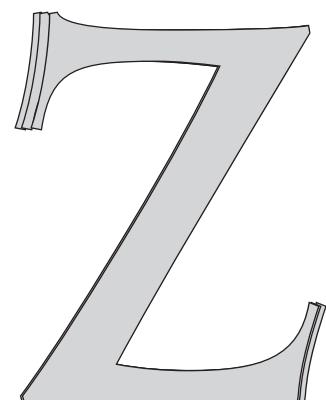
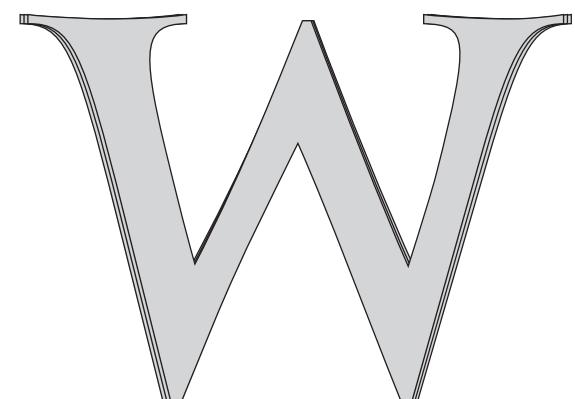
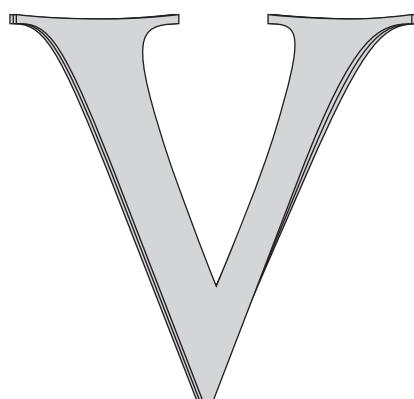
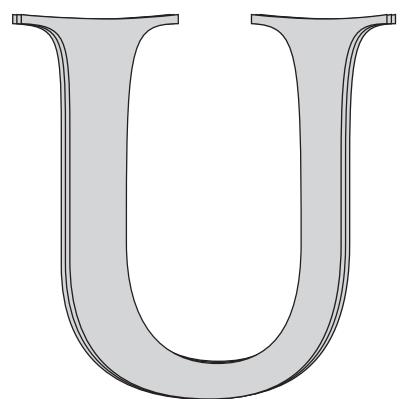
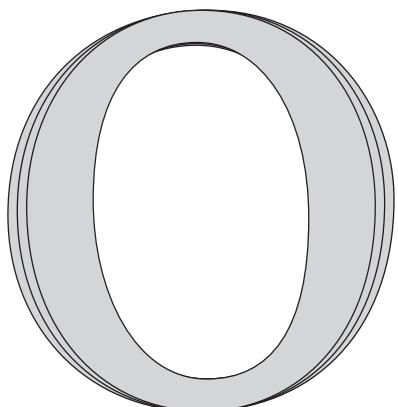
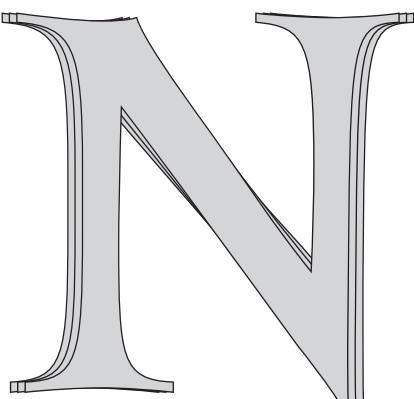
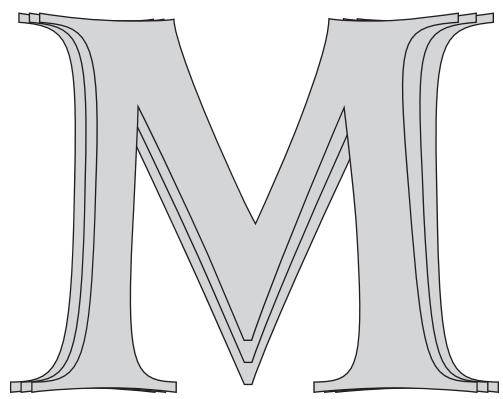
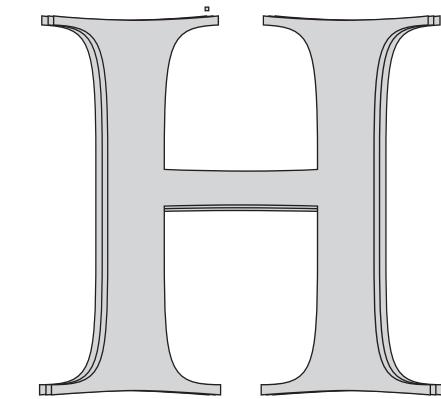
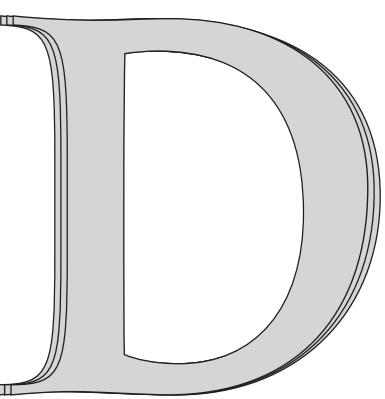
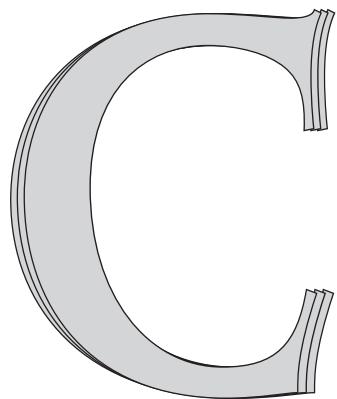


Working in the traditional way, a letter carver might lay out an inscription with a brush prior to working with a chisel. In doing so, the carver can be sure that none of the letters will be difficult to cut in stone. The width of the brush and the chisel being equal, the carver cuts along the painted strokes in the reverse order.



## Width Alternates

When laying out an inscription by hand, it is natural to vary the width of letters for better fit and more even color. Width alternates address the need for that flexibility and are grouped along the conventions of classical roman letter.



Stylistic Alternates

A E F G J R K

A E F G J R K

AABCCCCDDDEEFF  
GGGGGGGHHHIJJ  
KKLMMMNNOOO  
PQQQRRSTUUUVV  
VWWWWXYZZZ  
1234567890  
(\* \*) —+±?!, „”

# EXAMPLES

BENEATH THIS STONE  
REST THE ASHES OF  
JULIA MARY PLEISTER  
NEE MILLER  
WHOSE LIFE ON EARTH  
ENDED ON THE FEAST OF  
THE ANNUNCIATION

1932

THE DOVES BINDERY

MDCCCCXCIII

THE DOVES PRESS

MCM

D M  
C PORCIODIONYSIO  
VIXIT ANN VIII MX  
DIEBVS XIII  
C PORCIVS DIONYSIVS  
FILIODVLCISSIMO  
FECIT

BENJAMIN ALTMAN

1840 – 1913

THE SAGACITY OF A GREAT  
MERCHANT WAS JOINED TO AN  
ARDENT AND DISCRIMINATING  
LOVE OF ART AND A NOBLE  
PUBLIC SPIRIT DEDICATED HIS  
CHERISHED COLLECTIONS TO  
THE BENEFIT OF MANKIND