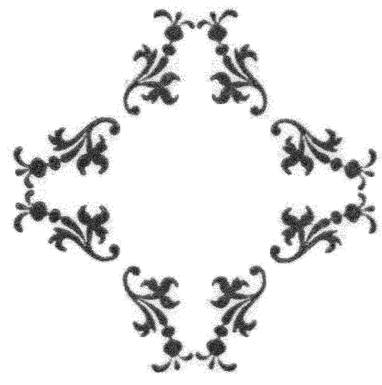
23640

Barbou

A specimen of 'Monotype' Series 178

to supplement *Type for Books*



MACKAYS OF CHATHAM

1970

9 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ
abcdefghijklmnopqrstuvwxyz æœ ffiflffiffl 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ .,;:-!?"()[]&£
ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ
abcdefghijklmnopqrstuvwxyz æœ ffiflffiffl 1234567890 .,;:-!?"()[]&£

10 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ
abcdefghijklmnopqrstuvwxyz æœ ffiflffiffl 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ .,;:-!?"()[]&£
ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ
abcdefghijklmnopqrstuvwxyz æœ ffiflffiffl 1234567890 .,;:-!?"()[]&£

11 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ
abcdefghijklmnopqrstuvwxyz æœ ffiflffiffl 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ .,;:-!?"()[]&£
ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ
abcdefghijklmnopqrstuvwxyz æœ ffiflffiffl 1234567890 .,;:-!?"()[]&£

12 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ
abcdefghijklmnopqrstuvwxyz æœ ffiflffiffl 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ .,;:-!?"()[]&£
ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ
abcdefghijklmnopqrstuvwxyz æœ ffiflffiffl
1234567890 .,;:-!?"()[]&£

Pica ems / *Point size*	18	19	20	21	22	23	24	25	26	27	28	29	30
9	57	60	64	67	70	73	76	79	83	86	89	92	95
10	54	57	60	63	66	69	72	75	78	81	84	87	90
11	49	52	55	58	60	63	66	69	71	74	77	80	82
12	46	48	51	53	56	58	61	63	66	68	71	73	76

'Monotype' Hot Metal Copyfitting Figures

Point	Set	Roman	Italic
9	8	.315	.290
10	8½	.335	.305
11	9¼	.365	.335
12	10	.395	.360

INTRODUCTION

'MONOTYPE' BARBOU was first cut in the 1920s before Fournier series 185, but it was not then issued. It has now been issued by the 'Monotype' Corporation, its series number of 178 testifying to its seniority. It bears a very strong resemblance to Fournier, but it is blacker and has a slightly larger x height. The type has been named after the eighteenth-century printer Joseph Barbou, who printed many of Fournier's publications. He belonged to a very well established printing family, as is evidenced by the sonnet printed overleaf, which was dedicated to an earlier member of the Barbou family. We are grateful to Mr William Webb and the 'Monotype' Corporation who first published this in modern times, in the 'Monotype' *Newsletter*.

Pierre Simon Fournier (1711–68) was, however, responsible for the types on which Barbou and Fournier are based. He modified the *Roman du Roi* (Louis XIV) produced by Philippe Grandjean for the French Royal Printing House between 1690 and 1720. This type was based entirely on geometric designs and was the first to be wholly uninfluenced by calligraphy.

The advantage of both Barbou and Fournier is that they combine elegance with economy. Some very fine and charming books have been produced using Fournier, but sometimes at the expense of legibility. The added weight and larger x height of Barbou make for a very readable face, while retaining the charm, elegance and economy.

AU S. HUGUES BARBOU: DE L'IMPRIMERIE

Dans le fleuve d'Obly toute chose s'enfonce;
La Parque ameine tout aux ombreux Monuments
Et le Temps fauche tout par divers mouvements,
Fors la Vertu, et l'art dont la Vertu s'annonce

L'utile Imprimerie inventée à Magonce
Par l'heureux GUTENBERG, Perle des Allemands,
L'ymage et Miroir de tous les Ornemens,
Et du Jour éternel la Lumière et le Nonce.

Par qui le Généreux, le Docte, et le Scavant,
Arrachés du Tombeau, vont leur Ame avivant;
Et la vive clarté n'est d'ombrage perie;

Par qui l'homme, BARBOU, n'est jamais le buttin
De la Mort ny du Temps, du Sort ou du Destin,
Car l'Immortalité naist de l'IMPRIMERIE.

All things must vanish in Oblivion's sea
And death draws every creature to the shades;
Slowly and surely each man's memory fades,
But Virtue lingers—in Typography.

The vital art created was at Mainz
By GUTENBERG, pearl of the German race;
It is the sum of all accomplishments,
Herald and Light of the eternal Grace,

By which the learned and the liberal men
Are rescued from the tomb as living souls:
Their radiance over darkness triumphs then.

Through Printing BARBOU also speaks again,
Freed from the power of sullen Destiny,
For Printing gives him Immortality.

JOACHIM BLANCHON, 1584

'Yes, Miss Elizabeth, you will have the honour of seeing Lady Catherine de Bough on the ensuing Sunday at church, and I need not say you will be delighted with her. She is all affability and condescension, and I doubt not but you will be honoured with some portion of her notice when service is over. I have scarcely any hesitation in saying that she will include you and my sister Maria in every invitation with which she honours us during your stay here. Her behaviour to my dear Charlotte is charming. We dine at Rosings twice every week, and are never allowed to walk home. Her ladyship's carriage is regularly ordered for us. I *should* say, one of her ladyship's carriages, for she has several.'

'Lady Catherine is a very respectable, sensible woman indeed,' added Charlotte, 'and a most attentive neighbour.'

'Very true, my dear, that is exactly what I say. She is the sort of woman whom one cannot regard with too much deference.'

The evening was spent chiefly in talking over Hertfordshire news, and telling again what had been already written; and when it closed, Elizabeth in the solitude of her chamber had to meditate upon Charlotte's degree of contentment, to understand her address in guiding, and composure in bearing with her husband, and to acknowledge that it was all done very well. She had also to anticipate how her visit would pass, the quiet tenor of their usual employments, the vexatious interruptions of Mr Collins, and the gaieties of their intercourse with Rosings. A lively imagination soon settled it all.

About the middle of the next day, as she was in her room getting ready for a walk, a sudden noise below seemed to speak the whole house in confusion; and after listening a moment, she heard somebody running up stairs in a violent hurry, and calling loudly after her. She opened the door, and met Maria in the landing place, who, breathless with agitation, cried out,

'Oh, my dear Eliza! pray make haste and come into the dining-room, for there is such a sight to be seen! I will not tell you what it is. Make haste, and come down this moment.'

Elizabeth asked questions in vain; Maria would tell her nothing more, and down they ran into the dining-room, which fronted the lane, in quest of this wonder; it was two ladies stopping in a low phaeton at the garden gate.

'And is this all?' cried Elizabeth. 'I expected at least that the pigs were got into the garden, and here is nothing but Lady Catherine and her daughter!'

'La! my dear,' said Maria quite shocked at the mistake, 'it is not Lady Catherine. The old lady is Mrs Jenkinson, who lives with them. The other is Miss De Bourgh. Only look at her. She is quite a little creature. Who would have thought she could be so thin and small!'

'She is abominably rude to keep Charlotte out of doors in all this wind. Why does she not come in?'

'Oh! Charlotte says, she hardly ever does. It is the greatest of favours when

* This passage is taken from Jane Austen's *Pride and Prejudice,* written in 1796. (9 point footnote)

'Yes, Miss Elizabeth, you will have the honour of seeing Lady Catherine de Bourgh on the ensuing Sunday at church, and I need not say you will be delighted with her. She is all affability and condescension, and I doubt not but you will be honoured with some portion of her notice when service is over. I have scarcely any hesitation in saying that she will include you and my sister Maria in every invitation with which she honours us during your stay here. Her behaviour to my dear Charlotte is charming. We dine at Rosings twice every week, and are never allowed to walk home. Her ladyship's carriage is regularly ordered for us. I *should* say, one of her ladyship's carriages, for she has several.'

'Lady Catherine is a very respectable, sensible woman indeed,' added Charlotte, 'and a most attentive neighbour.'

'Very true, my dear, that is exactly what I say. She is the sort of woman whom one cannot regard with too much deference.'

The evening was spent chiefly in talking over Hertfordshire news, and telling again what had been already written; and when it closed, Elizabeth in the solitude of her chamber had to meditate upon Charlotte's degree of contentment, to understand her address in guiding, and composure in bearing with her husband, and to acknowledge that it was all done very well. She had also to anticipate how her visit would pass, the quiet tenor of their usual employments, the vexatious interruptions of Mr Collins, and the gaieties of their intercourse with Rosings. A lively imagination soon settled it all.

About the middle of the next day, as she was in her room getting ready for a walk, a sudden noise below seemed to speak the whole house in confusion; and after listening a moment, she heard somebody running up stairs in a violent hurry, and calling loudly after her. She opened the door, and met Maria in the landing place, who, breathless with agitation, cried out,

'Oh, my dear Eliza! pray make haste and come into the dining-room, for there is such a sight to be seen! I will not tell you what it is. Make haste, and come down this moment.'

Elizabeth asked questions in vain; Maria would tell her nothing more, and down they ran into the dining-room, which fronted the lane, in quest of this wonder; it was two ladies stopping in a low phaeton at the garden gate.

'And is this all?' cried Elizabeth. 'I expected at least that the pigs

* This passage is taken from Jane Austen's *Pride and Prejudice,* written in 1796. (10 point footnote)

'Yes, Miss Elizabeth, you will have the honour of seeing Lady Catherine de Bourgh on the ensuing Sunday at church, and I need not say you will be delighted with her. She is all affability and condescension, and I doubt not but you will be honoured with some portion of her notice when service is over. I have scarcely any hesitation in saying that she will include you and my sister Maria in every invitation with which she honours us during your stay here. Her behaviour to my dear Charlotte is charming. We dine at Rosings twice every week, and are never allowed to walk home. Her ladyship's carriage is regularly ordered for us. I *should* say, one of her ladyship's carriages, for she has several.'

'Lady Catherine is a very respectable, sensible woman indeed,' added Charlotte, 'and a most attentive neighbour.'

'Very true, my dear, that is exactly what I say. She is the sort of woman whom one cannot regard with too much deference.'

The evening was spent chiefly in talking over Hertfordshire news, and telling again what had been already written; and when it closed, Elizabeth in the solitude of her chamber had to meditate upon Charlotte's degree of contentment, to understand her address in guiding, and composure in bearing with her husband, and to acknowledge that it was all done very well. She had also to anticipate how her visit would pass, the quiet tenor of their usual employments, the vexatious interruptions of Mr Collins, and the gaieties of their intercourse with Rosings. A lively imagination soon settled it all.

About the middle of the next day, as she was in her room getting ready for a walk, a sudden noise below seemed to speak the whole house in confusion; and after listening a moment, she heard somebody running up stairs in a violent hurry, and calling loudly after her. She opened the door, and met Maria in the landing place, who, breathless with agitation, cried out,

'Oh, my dear Eliza! pray make haste and come into the dining-room, for there is such a sight to be seen! I will not tell you what it is. Make haste, and come down this moment.'

Elizabeth asked questions in vain; Maria would tell her nothing more, and down they ran into the dining-room, which fronted the

* This passage is taken from Jane Austen's *Pride and Prejudice,* written in 1796. (11 point footnote)

9 PT BARBOU

Kraus, Karl, 64, 70, 71, 76, 77, 105, 107, 112, 175
Kunstschau (1908), 63; (1909), 68
Kupfer, Else, 109, 114

LAKE OF ANNECY I, 173
LAKE OF GENEVA, 177
LANDSCAPE AT ULLAPOOL, 174
Lasker-Schüler, Else, 76, 106
Lehar, Franz, 76
Lehmann, Else, 78
Leonardo da Vinci, 90
Lessing, G. E., 53
Lichnowsky, Mechthild, 105, 109
Löffler, Berthold, 67
LONDON, LARGE THAMES VIEW I, 175
Loos, Adolf, 54, 64, 66, 70, 71, 75, 76, 93–97, 104, 105, 111
Loos, Bessie, 93–96, 111
LORELEI, 23
LOT AND HIS DAUGHTERS, 154, 161, 213
LOVERS WITH A CAT, 161
Lücken, Ivan von, 151
Lütjens, Dr J. H. F., 175–6

'Magic Form, The', 142
Mahler, Alma, 114, 126, 225
Mahler, Gustav, 64, 113
Maisky, 110, 119–20
MANDRILL, 176, 187
Marabout of Temacine, 187
Mardersteig, Hans, 161
Maré, Rolf de, 138
MARIANNE-MAQUIS, 27
MARTHA HIRSCH WITH A BALLOON, 195
Masaryk, T. G., 56, 110, 196–9
Massary, Fritzi, 54
MATTERHORN I, 177, 188
Maulbertsch, Franz Anton, 20, 63, 217
McEwen, Minona, 114, 116–17
Mensdorff, Dietrichstein, Comtesse Alexandrine, 131
Meyboden, Hans, 153
Meyrinck, 107
Mildenburg (actress), 77
Mittenwurzer (actor), 77
Moissi, Alexander, 78
MOLDAU HARBOUR, 174
Moll, Carl, 64, 109, 111, 173
MONTALBAANSTOREN, 175
MONT BLANC, 177

10 PT BARBOU

Kraus, Karl, 64, 70, 71, 76, 77, 105, 107, 112, 175
Kunstschau (1908), 63; (1909), 68
Kupfer, Else, 109, 114

LAKE OF ANNECY I, 173
LAKE OF GENEVA, 177
LANDSCAPE AT ULLAPOOL, 174
Lasker-Schüler, Else, 76, 106
Lehar, Franz, 76
Lehmann, Else, 78
Leonardo da Vinci, 90
Lessing, G. E., 53
Lichnowsky, Mechthild, 105, 109
Löffler, Berthold, 67
LONDON, LARGE THAMES VIEW I, 175
Loos, Adolf, 54, 64, 66, 70, 71, 75, 76, 93–97, 104, 105, 111
Loos, Bessie, 93–96, 111
LORELEI, 23
LOT AND HIS DAUGHTERS, 154, 161, 213
LOVERS WITH A CAT, 161
Lücken, Ivan von, 151
Lütjens, Dr J. H. F., 175–6

'Magic Form, The', 142
Mahler, Alma, 114, 126, 225
Mahler, Gustav, 64, 113
Maisky, 110, 119–20
MANDRILL, 176, 187
Marabout of Temacine, 187
Mardersteig, Hans, 161
Maré, Rolf de, 138
MARIANNE-MAQUIS, 27
MARTHA HIRSCH WITH A BALLOON, 195
Masaryk, T. G., 56, 110, 196–9
Massary, Fritzi, 54
MATTERHORN I, 177, 188
Maulbertsch, Franz Anton, 20, 63, 217
McEwen, Minona, 114, 116–17
Mensdorff, Dietrichstein, Comtesse Alexandrine, 131
Meyboden, Hans, 153
Meyrinck, 107

Printed in Great Britain
by W & J Mackay & Co Ltd, Chatham