Another Bloody Caslon

An essay by David Foster for Type & Media, February 2012
This book describes the process and outcome of a revival project completed as part of the Type & Media masters programme at the Royal Academy of Art in The Netherlands under the guidance of Paul van der Laan.
A new look at Caslon
When considering which typeface to select we were required to write down what we liked about our selections and the characteristics we wanted to preserve. Below is the text written about Caslon that served as a brief for the project.

Intention

“My intention is to revive a well-proportioned and balanced typeface from which I can learn. I believe Caslon fulfils these criteria. It is a robust and attractive typeface with small irregularities that help it appear unpretentious, honest and approachable. I want to revive this so that it is a usable typeface for readers of today. The contrast of the stroke and the overall rhythm of the type create liveliness on the page while maintaining a sense of order. The angularities it contains, especially at the arches of lowercase letters like a, h, m and n are a feature I want to preserve. Many revivals of this type exist, but I think it would be a good opportunity to learn from a brilliant type and see if I could recreate the same characteristics in a digital form.”
The lineage of the Caslon family is complicated because they all shared similar names, even their wives. Unless initials are present, it should be assumed that the first name is William. If no roman numerals are present afterwards, that person was the first with that name.

Main influences on Caslon

For many reasons, The Crown of England enforced regulations on the printing presses from the mid-16th century until the beginning of the 18th-century. This dampened efforts to establish type founding in England. Consequently, type was imported, mainly from Holland. Dr. John Fell bought punches and matrices for the Oxford University Press in 1670. Seven years later, Cambridge University Press also imported type from Holland. These were the works of Dirk Voskens and Christoffel van Dijck respectively, who were major influences on Caslon as noted by Morison, Johnson and Lane. Miklós Tótfalusi Kis, a Hungarian who had been Voskens’ apprentice and who later cut Janson, was also influential. Updike explains the fame and excellence of Caslon’s types:

“While he modelled his letters on Dutch types, they were much better; for he introduced into his fonts a quality of interest, a variety of design, and a delicacy of modelling, which few Dutch types possessed. Dutch fonts were monotonous, but Caslon’s fonts were not so. His letters when analyzed, especially in the smaller sizes, are not perfect individually, but in their mass their effect is agreeable. That is, I think, their secret: a perfection of the whole, derived from harmonious but not necessarily perfect individual letterforms.”

Establishing the foundry

In 1692, William Caslon was born in Cradley, England. After serving an apprenticeship with a metal-worker, he left and began engraving ornamental gun-locks, gun-barrels as well as silver-chasing and making book binding tools, presumably ones used to place lettering on spines and covers. It was only later he became involved with type when two separate strangers noticed his lettering on books found in Mr. Browne’s bookshop. The first was Bowyer, the second was John Watts. Both printers recognised Caslon’s potential to repair the standard of printing since its decline from the days of Caxton.
William Caslon's 1734 Specimen

ABCD
ABCDE
ABCD
ABCD

Caslon always acknowledged Bowyer as his master and generous patron, from whom he had learned his art.

Bowyer took Caslon to James' Foundry. Caslon had never been exposed to type founding before. He was asked whether he could undertake the cutting of types. Caslon requested one day to consider. When one day passed he replied that he had no doubt that he could. Bowyer, Watts and Bettenham (another printer) then lent him £500 to establish the Caslon Foundry.

The fame of the Caslon foundry developed through further commissions, including Coptic, Armenian, Gothic and Black letter. His son, Caslon II developed Etruscan and Ethiopic. The foundry became less reliant on its patrons. In 1730, he had the custom of the King's printers, excluding all others. In 1742 and 1748, Caslon printed his specimens showing founts created by his son, Caslon II, who was now partner and the firm changed names. The young Caslon proved to be as able as his father. Under his watch, the specimens of 1763 and 1764 displayed twice the amount of fonts since the first specimen. Caslon dies two years later in 1766 at Bethnal Green. From here onwards, the history becomes complex. An attempt has been made to simplify it with the aid of a timeline and family tree.
CASLON
FOUNDRY
ESTABLISHED

JOSEPH JACKSON DIES

WILLIAM CASLON III BUYS SALISBURY SQUARE
RENAMES FOUNDRY TO CASLON & CO

WILLIAM CASLON IV TAKES OVER CASLON & SONS

WILLIAM CASLON IV Sells SHARES TO BLAKE, GARNETT & CO

MRS. HENRY CASLON I DIES

HENRY CASLON II TAKES OVER

JOHN CATHERWOOD JOINS AS PARTNER

NATHANIEL CATHERWOOD JOINS AS PARTNER

JOHN CATHERWOOD LEAVES LIVERMORE JOINS AS PARTNER
RENAMED TO CASLON, SON & LIVERMORE

HENRY WILLIAM CASLON HAS JOINED BY THIS TIME

HENRY WILLIAM CASLON DIES
RENAMED TO H.W. CASLON & CO
RUN BY THOMAS WHITE SMITH
THOMAS WHITE SMITH RETURNS AS MANAGER
STRIKE AND LOCKOUT
THOMAS WHITE SMITH LEAVES

SOLD TO STEPHENSON, BLAKE & CO
ATTEMPTED SALE, RENAMED TO CASLON & SON
LIVEMORE HAS LEFT?
RECASTING FOR CHISWICK PRESS
HENRY CASLON II DIES
WC II JOINS UP.
RENAMED TO WILLIAM CASLON & SON

DEATH OF WILLIAM CASLON II
WIFE (MRS. WILLIAM CASLON II) & THEIR SON (WILLIAM CASLON III) TAKE OVER

HENRY CASLON I DIES
MRS. WILLIAM CASLON II DIES CASLON'S CIRCULAR BEGINS

CASLON OLD FACE RECUT BY BERTAUT AND HAMMOND

TW SMITH DIES (HIS SONS TAKE OVER)
MADONNINA IN TENEBRIS PRINTED
ENSCHEDÉ BUYS MATRICES
PALLADIUM SERIES BEGINS

WILLIAM CASLON DIES

MRS. WILLIAM CASLON II

WILLIAM CASLON II

MRS. WILLIAM CASLON II

HENRY CASLON I

MRS HENRY CASLON I

MRS HENRY CASLON II

HENRY CASLON II

HENRY WILLIAM CASLON

NATHANIEL CATHERWOOD

JOHN CATHERWOOD

JOSEPH JACKSON

WILLIAM CASLON II
In 1757, there was a strike for higher pay. It was awarded to the workers, but the two ringleaders, Cottrell and Jackson (both ex-apprentices) were fired. Both men can be seen in this engraving seven years earlier. Jackson rubbing and Cottrell dressing. Jackson took the secrets he had learned and started the Salisbury Square Foundry, a rival of the Caslon Foundry but later purchased in 1792 by Caslon III when Jackson died and run in parallel to the original Caslon Foundry under the name Caslon & Co. Caslon IV eventually sold it to Blake, Garnett & Co in 1819. The same company which would acquire the original Caslon Foundry more than one hundred years later in 1937.

William Caslon III
When Caslon II died in 1778, the foundry was split between three people. His brother (Henry Caslon I), Wife (Mrs Caslon II) and their son (Caslon III). One specimen appeared in 1785 but nothing else was released until 1800. In 1788, H Caslon died, leaving his share to his two-year-old son, H Caslon II.

A major change happened in 1792 when Caslon III sold his shares to his mother, Mrs Caslon II and sister-in-law, Mrs H. Caslon for £300. He then purchased Joseph Jackson’s foundry and renamed it to Caslon & Co.

Mrs Henry Caslon – Caslon & Catherwood
Three years after Caslon III left, Mrs Caslon II died without a will. Mrs Henry Caslon was required to purchase the foundry for £320 (a fraction of the price Caslon III had received seven years before). The Caslon name was no longer enough to sell type and the foundry was fading. She commissioned John Drury to cut new types. She also took on Nathaniel Catherwood (a distant relation) as partner she was able to restore the foundry’s reputation by 1808.

In 1805, they released an important specimen containing ‘new romans of Caslon and Catherwood’. Most cuts were completed between 1802 and 1804. Another specimen was released in 1808 with Stower’s Printers Grammar. The original founts of Caslon had been put away and forgotten.

“All the once admired founts of the originator of the foundry have been discarded, and between the specimen of 1785 and 1808 there is absolutely no feature in common.”

In 1809, Mrs H Caslon and N Catherwood both died. Control passed to her son – Henry Caslon II.
Henry Caslon II

H Caslon II took Nathaniel's brother, John Catherwood as a partner. Together they looked after the business well. Hansard says, 'the additions and varieties made to the stock of the foundry have been immense.' John Catherwood leaves in 1821. One year later, Martin Livermore, a trusted employee is promoted as partner. They built the stock of the foundry towards advertising types like fat faces and Egyptians.

Henry William Caslon and The Chiswick Press

In 1839, a specimen is released under the name Caslon, Son and Livermore. This signalled Henry William Caslon, the son of Henry Caslon II, joining the firm. In 1844, Charles Whittingham of the Chiswick Press requested the original Caslon, known as Old Face, in Great Primer to print The Diary of Lady Willoughby as the type was appropriate to the story's history. The Caslon foundry had the original matrices in storage and recast Whittingham a small amount of Great Primer. The Chiswick Press continued to use the type for further books and in 1978 used electrotyped matrices to cast type by hand.

"Unlike modern printers in search of historic designs, the proprietor of the Chiswick Press, was not compelled to have the Caslon type recut; he simply went to the firm run by Caslon and discovered that the original matrices were still in storage." 1

1846 saw an attempted sale of the foundry under the name Caslon & Son (apparently Livermore had left). But no acceptable offer was made. Henry Caslon dies 4 years later. Old Face returned to popular use later in the 1850's when a historicist movement in fine printing adopted the typeface. 2 The foundry then began displaying Old Face in specimens again.

The Caslon Foundry at Chiswell Street

H.W Caslon & Co

With H Caslon II dead, HW Caslon was the sole proprietor. Thomas White Smith, a trusted employee of the firm since 1857, describes HW Caslon as 'a man of generous impulse but of little wisdom in business matters'. The firm then purchased Glasgow Letter Foundry. Alexander and Patrick, the grandsons of the founder joined Caslon & Son and it was renamed to H.W Caslon & Co. In 1865 there was an 8-month-long strike and lockout. Smith and the two Wilson partners left. In 1872, HW Caslon became ill and asked Smith to return as manager. He returned and HW Caslon died two years later at Medmenham. He was the last male in the Caslon lineage and left the whole foundry to Smith.

Thomas White Smith

Smith made immeasurable improvements to the business. In 1875 he sets up Caslon's Circular, an important publication regularly issued by the foundry. In 1878–79 it published articles by De Vinne about the point system for measuring type. Smith was a leading campaigner for its introduction. In 1886 he made a formal proposal that was only accepted by the other founders later, in 1898. It took until 1905 before the transition was complete, according to Southward. 3 They also used Caslon's Circular to vocally oppose the piracy of type using electrotyping and defend themselves against trade publications that criticised them for 'obstructing the progress of mechanical invention'. This was untrue; Smith was an early pioneer of combing matrices in a line, a precursor to the linotype machine.

2 J. Southward, Modern Printing, 1924, vol. 1 page 106
3 Miller & Richard, Specimen, 1872.

The term ‘Old Face’ refers to the original founts of Caslon, owned by foundry. The first reference appeared in 1814. The name ‘Old Style’ stems from two events. One in the 1850's when predecessors of the ATF published identical type, most likely from electrotyped matrices with the permission of the Caslon Foundry. The second occurred in Edinburgh at Miller & Richard. Their punchcutter, Phemister made an 'Old Style' in which they have endeavoured to avoid the objectionable peculiarities, whilst retaining the distinctive characteristics of the medieval letters. "This induced the Caslon Foundry into making their version too. Read says, 'in spite of the vogue for Caslon Old Face, they found it expedient to cut their own copy of Old Style, which was first shown in 1877 and the full range completed in 1880.'
This outlines the main reference for the revival and conclusions about what it is and how it fits into the story of the Caslon Foundry.

The reference for this revival was Madonna in Tenebris, by H. van Elro published in 1925 at Arnhem by Hijman, Stenfert Kroese & Van der Zande. Out of twenty-one books, it is the seventeenth of the Palladium Series which began in 1920.1 It was printed and designed at Joh. Enschedé and Zonen in Haarlem under the watchful eye of Jan van Krimpen. The design is consistent across the series, with copies rarely exceeding two hundred each. Some were labelled for individuals on the colophon.2 Caslon’s Dutch influences could be one explanation why van Krimpen chose this typeface.

Among specimens examined, several Enschedé letterproefs3 were found that contained a match. On both, the type was labelled as 16 pt Text Caslon, 4409. Records at the Enschedé Museum show the purchase of matrices for a variety of sizes from 6 to 42 point from H.W Caslon & Co in 1909, only a short time after the renovation was complete. The type was set by hand because the series was an exhibition of fine printing in limited editions, and there is an absence of any reference to machine-setting processes. New italic swashes, created in 1878 when the smoothness of face was being implemented were present. Casting at Enschedé occurred by machine. An article published in 1878 from The Circular says: 'The art [handcasting] is not taught to new hands, and the consequence is that in a few years hand-casters and their art will be unknown.'4

In conclusion, it’s possible that Palladium Caslon is the Old Style recut in the late 1880’s. However, it is more likely the improved Old Face released in the 1890’s and finished in 1908. This is due to the timings of releases, the ‘original title’ from the Enschedé entry containing a point size (something that wasn’t institutionalised before 1900) and the matching peculiar italics.

In 1878 there was an article stating an increased demand for Old Face. But there were complaints about irregularity and rough edges then uncommon in modern faces. Smith published the following in The Circular:

“We are taking steps to improve them [the original founts] so far as smoothness of face is concerned, and to produce them by the machine-casting process, without altering their shapes in the least degree.”

In the specimen of 1884, it is possible to see the progress of this, a small amount of founts are ‘smoothed out’, others are not. Justin Howes (1906–2005), a scholar of Caslon, placed the recutting of Old Face from around 1893.1 The first size was the Great Primer, equivalent to 18-point. Emile Bertaut and George Hammond were the punchcutters responsible for the work that took place between October 1894 and 1908.5 In 1896, Smith’s three sons joined and changed their name to Caslon-Smith and later to Caslon. In 1900, he retired, the year a newly equipped foundry at Hackney Wick was established. In 1907 he died. 20 years later in 1937, the Caslon Foundry to Stephenson, Blake & Co.

1 Justin Howes, Caslon Old Face: an inventory, 3-page insert in his article, Caslon’s punches and matrices, Matrix no. 20, 2000, page 1
3 Changes to lowercase a
4 Changes to lowercase m
A comparison to Founders Caslon

The work of Caslon has made a large impact on typography. The amount of revivals, their varying accuracy and lack of a trademark on the name lead to the term ‘Caslon’ becoming ambiguous. To make a detailed comparison to them all is impossible. A list has been compiled from different sources.1 Below is a comparison of a similar revival, based one the same sources.

In 1998 ITC released Justin Howes’ Founders Caslon. It is thoroughly researched, and it includes optical sizes (12, 30, 42, Poster). After the release in 2001, he released an expanded size range (8, 10, 12, 14, 18, 22, 24, 30, 36, 42, 48, 60, 72, 96) under his own foundry, reviving the name H.W Caslon & Company. After his death the foundry shut and this expanded version is no longer available. But as Berkson points out, when compared to the original Caslon, or even the hot-metal linotype version, ‘it clearly shows that it is a product of the 1990s.’2 The glyphs seem to be auto-traced scans, with rough edges and even some glyphs are scans of damaged sorts, making it seem antiquated. Berkson continues ‘the reality is that just doesn’t look good today as a font for regular use in books and magazines.’

The shapes are similar but different, the main difference is the smoothness of contours. Palladium Caslon was interpreted to make the font usable in today’s context. Case sensitive diacritics and an alternative set of caps were added. It also covers a size no longer available from ITC, a middle point between headline and text, well positioned for scaling to either. Kinks remain that keep the angularity that was observed at the start of the project.

Treating the raw data

Scans were cropped and aligned in Photoshop so the baseline was flat. Levels were adjusted to remove excessive gray and to clarify the shapes of the letters.

Tolerance proofing

The magic wand tool was applied to the same co-ordinate on the artboard then filled with black. This was done several times within a range between 15 and 80 in increments of 5. Every page required different settings. These were printed and compared to the original at 600 dpi. This process resulted in raw black and white data that matched the weight of the type in the book.
Isolating treated glyphs
Individual letters were now easy to select. Every letter on the page was
selected with the marquee and a Photoshop action with a keyboard shortcut
was created to copy the letter onto its own layer and reselect the original
text layer, allowing for a fast drag and press action. Once each letter from
the page was on an individual layer, alignment tools could be used to space
and align them into neat groups sorted by glyph and pasted in one large
Photoshop file.

Van haar ontwakken weten woorden niet:
zie droeven en nestel om de gladde haren,
geef aan, doch haar geheim verried...

Van wat zij teeder voor ogen mocht bewaren
zing in den laten dag toe:
haar voeten zegden het de schemerpaden
en vonden er bedeeld gehoor.

Haar handen gaven het de oude blassen
die dwaalden om de roode maan,
haar oogen hebben het den nacht verraden
die naakt haar lomte aan het raam.

Van haar ontwakken weten woorden niet:
maar van haar slapen gaat de vreemde maje
dat zij haar hoofd met doornen kronen liet.

Illustrator’s autotrace was then
explored, but the results were
complicated and misleading.
Determining the weight and dimensions
Glyphs were eliminated rather than selected based on criteria that promoted glyphs with more clarity. Elimination stopped when there were a small number of ideal glyphs remaining. These glyphs were merged into one .tif file, overlapping at a low opacity. The intention of this process was to attain the correct weight and contrast. To determine the dimensions of the type I placed the opacity merged tifs into Photoshop on a baseline and resized the height from ascender to descender to 1000.

Initial tracing of the opacity merges
The dimensions were inserted into Robofont. The images were placed in the background layer and scaled using the in-built scaling function. Glyphs were traced manually with straight lines. It was clearer what shapes in the type were common, or what was a defect depending on the shade of grey. Basic spacing was added, then print outs could be made at the correct size. A paper was selected for proofing based on its similarity to the book. It took numerous iterations before the colour and contrast of the type was accurate.
Refining the details
The smooth contours were only useful to gain a median image of the type. Once the smooth contours roughly reflected the correct shape, further refinement was needed by eye to insert quirks and finer details. The workspace was arranged so that a glyph could be edited, referencing an original specimen and the spacing centre. This is the point when the smallest details like curves changes, serifs and stroke endings were refined and where the specimens, which were printed on smoother paper became useful.

Smoothing the contour
After most of the letters had reached this part, a key decision was required. Either adding anchors so the shape smoothed out in combination with some kind of randomisation to emulate letterpress, or create smooth contours with the minimum amount of anchors needed. The decision was made to smooth the contours, because the brief was to revive a typeface and not to simulate a printing environment, it also made editing faster. There were now three layers. Scan, rough outlines and smooth contours.
Design changes
The goal of this project, as outlined by the initial brief, was to create a type suitable for use today. A major role of typography is simply not to be noticed so the reader is undistracted. It seemed that the heavy capitals and punctuation were not normal to a modern reader’s eye and a stylistic set was created, containing the original heavier forms. With the new, thinner uppercase and punctuation were set as default settings. Another oddity was the lowercase s, which appeared extremely light and narrow. This was moved to stylistic set 1 too, and the default setting filled with a wider and thicker s.

The forms of some letters within the Palladium book were particularly hard to decipher, due to a low frequency of occurrence, mixed with overinking. In these situations, different sizes of type in the specimen were used as reference. For example, the uppercase J taken from the book was a poor representation. Smaller sizes from the specimen shared similar proportions. The decision was taken to make the final outline closer to the 20 pt cut, to avoid clotting and appear better at larger sizes.

Spacing
Spacing was done throughout the previous steps. The first side bearings established were from the o, because it is symmetrical. From then onwards any side bearing of an adjacent letter to the letter o could be established, and that process continued until all were filled. Using robocopy’s test install function it was easy to overlay type on top of the scans in Photoshop, cross referencing a number of pages to get an average spacing. Spacing tests were also used to evaluate effectiveness separately from the scans.

Standardisation
Keeping in mind that Caslon’s character actually comes through in quirks and inconsistencies, small inconsistencies in spacing were ironed out because they served little purpose. To maintain some irregularity serifs were systemised only in depth but not length. Stem widths were also brought within an average.

Above: Original unrefined shapes
Below: Standardised serifs, ductus added to all shapes consistently. diagonal widths made more similar, bowl weights made to match vertical strokes.

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Extending the character set
Some other glyphs, including diacritics were present in the reference materials; however, many were created from scratch using the internal logic of the typeface.

Kerning
The font contains 1741 kerning pairs covering the following combinations: Uppercase/Uppercase, Uppercase/Lowercase, Lowercase/Lowercase, Punctuation/Uppercase and Lowercase and flipped, Figures/ Figures.

Features
Basic features such as ligatures and tabular figures were added early but the main feature was the addition of the Stylistic Set that contained the original, historically accurate heavy capitals, punctuation and skinny lowercase s. It was a conscience decision to make them harder to reach because they would probably be the least used.

### Specimen
This is the specimen containing character sets, a comparison to an original scan and test settings for examination.

<table>
<thead>
<tr>
<th>Uppercase</th>
<th>Lowercase</th>
<th>Figures</th>
<th>Interpunction</th>
</tr>
</thead>
<tbody>
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<td>5/3/3/3/3/3/3</td>
<td></td>
</tr>
</tbody>
</table>

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Kerning in Metrics

OpenType Features

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Palladium Caslon
Character set
abcdefghijklmnopqrstuvwxyz
defg hij klmnopqrs
tuvwxyz

123456789

—

123456789

Lowercase Default setting 80/87 pt

Proportional and tabular figures Default setting 80/94 pt
VIZIOEN, III

Van haar ontwaken weten woorden niet:
zij droeg een hulsel om de gladde haren,
geen glimlach haar geheim verried . . .

Maar wat zij teeder voor zich mocht bewaren
ging in den laten dag te loor;
haar voeten zegden het de schemerpaden
en vonden er bedeesd gehoor.

Haar handen gaven het de oude blâren
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Among specimens examined, several Enschedé letterproefs were found that contained a match. On both, the type was labelled as 16pt Text Caslon, 4409. Records at the Enschedé Museum show the purchase of matrices for a variety of sizes from 6 to 42 point from H.W Caslon & Co in 1909, only a short time after the renovation was complete. The type was set by hand because the series was an exhibition of fine printing in limited editions, and there is an absence of typography is simply not to be noticed so the reader is undistracted. It seemed that the heavy capitals and punctuation were not normal to a modern reader’s eye.

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The fame of the Caslon foundry developed through further commissions, including Coptic, Armenian, Gothic and Black letter. His son, Caslon II developed Etruscan and Ethiopic. The foundry became less reliant on its patrons. In 1730, he had the custom of the King’s printers, excluding all others. In 1734, after fourteen years of work, the Caslon foundry published a specimen that included among specimens examined, several Enschedé letterproefs were found that contained a match. On both, the type was labelled as 16pt Text Caslon, 4409. Records at the Enschedé Museum show the purchase of matrices for a variety of sizes from 6 to 42 point from H.W Caslon & Co in 1909, only a short time after the renovation was complete. The type was set by hand because the series was an exhibition of fine printing in limited editions, and there is an absence of typography is simply not to be noticed so the reader is undistracted. It seemed that the heavy capitals and punctuation were not normal to a modern reader’s eye.

The goal of this project, as outlined by the initial brief was to create a type suitable for use today. A major role of typography is simply not to be noticed so the reader is undistracted. It seemed that the heavy capitals and punctuation were not normal to a modern reader’s eye.
Seven years later, Cambridge University Press also imported type from Holland. These were the works of Dirk Voskens and Christoffel van Dijck respectively, who were major influences on Caslon as noted by Morison, Johnson and Lane. Miklós Tótfalusi Kis, a Hungarian who had been Voskens’ apprentice and who later cut Janson, was also influential. Updike explains the fame and excellence of Caslon’s types:
Seven years later, Cambridge University Press also imported type from Holland. These were the works of Dirk Voskens and Christoffel van
Christoffel van Dijck
Misztótfalusi Kis Miklós
Dirk Voskens
Doctor John Fell
William Caslon
Frequent kerning pairs

Default setting
80/94 pt

Spacing tests
Default setting
16/19 pt

Av Aw Ay Ta Tc To Tr Tu Tw Ty Ya Yo Va Ve Vo Wa We Wo we yo AC AT AV AW AY FA LT LV LW LY OA OV OW OY PA TA TO VA WA WA YO YA Y’ AO AQ AU BA BE BL BP BR BU BV BW BY CA CO CR DA DD DE DI DL DM DN DO DP DR DU DV DW DY EC EO E F FC FG FO GE GO GR GU HO IC IG IO JA JO KO L’ LC LG LO LU L’-L MC MG MO NC NG NO OB OD OF OH OI OK OL OM ON OP OR OT OU OX P P P; P PE PL PO PP PU PY QU RC RG RT RU RV RW RY SI ST SU TC UC UG UO US VC VG VS WC WG YC YS ZO Ac Ad Ae Ag Ao Ap Aq At Au Bb Bi Bk Bl Br Bu By B B, Ca Cr C C, Da D D, Eu Ev Fa Fe Fi Fo Fr Fy F F; F; Fu He Ho Hu Hy Ic Id Iq Io It Ja Je Ju J J, Ke Ko Ku Ly Ma Mc Md Me Mo Mu Na Ne Ni No Nu N N, Oa Oh Oh Ok Ol O O, Pa Pe Po Rd Re Ro Rt Ru Si Sp Su S S; S’ S’ Tc Tt Ts Tu T T, ’T’ ’T’’ Ua Ug Um Un Up Us U U, Va Ve Vi Vo Vr Vu V V, V; V: Wd Wi Wm Wr Wt Wu Wy W W; W W; Wd: Ye Yf Yf Yr Yr Y Y; Y; Y: ac ad ae ag ap at au av ay ap bl bu by b b, ca ch ck cd dc de do dt du dv dw dy d d, ea el em en ep er ev ew ey e e, fa fe ff fi fl fo f f; f; f; f, ga ge gh gl go gg g g, he hd he ho hp ht hu hv hy ic id ie ig io it iu iv ja je jo ju j j, ka kc kd ke kg kl ld le lg lo lp lq lq lq lv lv ly ’l’’’’’-1-1 ma mc md me mg mo mp mt mu mv my nc nd ne ng np nt nu nv nw ny ob of oh oj ok ol on op or ou ov ox oy o o, pa ph pi pl pp pu p p, qu q r ra rd re rg rk rl rm rn ro rq rr rt rv ry r r, sh st su s s, td ta te to t t, ua uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc uc 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Aardvark Abandon Acappella Adjective Aerosol
African Agriculture Ahead Airport Ajar Akita
Algebraic Ambidextrous Ancestor Aorta Apocalyptic
Aquarius Arbitrate Asparagus Atlantic Augmentation
Avoidance Awkward Axiom Ayatollah Azimuthal
Background Bdellium Beautiful Bhojpuri Bilateral
Blast Bolts Bracket Butane Byzantine Cavitation
Cedilla Chocolate Circumference Clearance Cochlea
Critical Cuneiform Cyborg Czar Daffodil Decoration
Diagram Dorian Drizzle Dune Dynamic Earth Ebony
Economics Education Effusion Egotism Einstein
Eject Ekman Electrostatic Embedding Enchilada Eon
Epoxy Equestrian Ergometer Escape Ethology Europa
Event Ewalt Extrusion Eyepiece Ezra Farfel Fence
Field Floured Formula Frontier Fungus Fylot Garden
Generation Giraffe Glamour Gopher Graduate Guild
Gymnasium Halogen Helicopter High Home Hunt
Iambic Icosahedron Identify Ignore Illumination
Imagination Internal Ionic Iris Island Italics Ivory
Jazz Jeopardy Jingle Jockey Jubilee Kaiser Keystone
Kingdom Klondike Knowledge Kohinoor Krishna
Lambada Lecture Limit Location Lunar Lymphnode
Magic McDonald Metrics Mission Mobile Munch
Mylar National Neon Nitrogen Nocturnal Number
Nylon Oasis Obvious Octave Odour Oestrogen
Offensive Ointment Olive Omniscience Onset
Operation Orange Osculatory Outbalance Override
Owner Oxidation Ozone Pattern Perception Phonetic
Picture Pleasure Pneumatic Pocket Precision
Pseudoscope Public Pythagorean Quantum Radiation
Reassembly Risk Rotation Rupture Saute Scandal
Secure Shuffle Signal Ski Slopes Smell Snooze Source
Specific Squadron Stability Suppression Swamp
Synapse Tactic Temporal Theory Time Torque
Transpose Turbulence Twilight Typhoon Ubiquitous
Ugly Ukrainian Universal Uprise Uranium Valence
Vector Vision Vortex Water Weight Whirl Window
Woman Write Xanorphica Xenogenesis Xylograph
Yawn Yeast Yield Youth Yuletide Zambomba Zealot
Zinc Zodiac Zygotic
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This book is set in Dante, designed by Giovanni Mardersteig in 1957 for hot metal, digitised by Ron Carpenter and released in 1993 by Monotype.

Thank you
Paul van der Laan
Johan de Zoete
James Mosley
William Berkson
Thierry Blancpain
My classmates