

---

---

B I F U R C A T E D

B O D O N I

C A P I T A L S

A R C H A I C S & D E V I A N T S



E M F O U N D R Y

---

---

# INTRODUCING

---


Em Foundry's new Bodoni is inspired by the hypothesis of an evolving and transitional *didone* or modern face of the 19th century. Experiments upon the then considered ultimate in rationalised roman letterforms are likely to have taken place - and these would have adopted the emerging ornamental influences of the day, with its design driven by the commercial need for greater distinction and individuality within display letterforms.

EM Bifurcated Bodoni represents a missing piece of the typographic evolutionary puzzle, with its Archaic and Deviant alternates exhibiting tentative and restrained characters and ornamentation, such as median decoration, internal tracery cusping and *Romanesque* letter formations that reflect a 19thC obsession for *Gothic Revivalism*. More peculiarly influential in its conception were the naturally bifurcating wrought iron letters forming gable end tie-bars found on many English period buildings - influences that help create a robust titling and display font suitable for current digital setting.


Bifurcated Bodoni has a certain deliberate 'english' strength and regularity - all pointing towards the future display *tuscan* types that became so reminiscent of the Victorian age.

© EM FOUNDRY MMVII





EM FOUNDRY'S BIFURCATED BODONI'S PROPORTIONS AND MODELLING AS COMPARED TO ITC BODONI: The transition has been increased and the proportions expanded pointing towards the predominant display Fat Faces of the period; while the serif bifurcates subtly to represent early tentative experiments within what became known as the 'Tuscan' form. The terminals are deliberately squared to reflect the origins of this proposed transition from; the highly rationalised modern types of Didot, to the eclectic and exuberant ornamented *tuscans* of the 19th century. Typographic *rationalist* ideology too neatly and conveniently serves the accepted history of type in its explanation of an ultimate form and the subsequent abandonment of the problematic 'moderns'. Thus focusing the attention towards more distinctive and commercial display and ornamental types of the industrial age. Porchez proves with his Ambroise 'Didot' that innovation and experimentation within the titling moderns existed and that *didones* influenced or played their part in the prolific development of Victorian display and ornamental types. Em Foundry's Bifurcated Bodoni here represent a notional evolutionary 'missing link' between the extinction of the rationalist roman - and the nineteenth century gothicised tuscan. When design again turned to the past for inspiration - but to a romanticised medieval gothic, and EMs alternates of Archaics and Deviants represent revivalist developments in



median decoration and cusps inspired by Romanesque inscription, medieval manuscript and gothic architecture alike. The bifurcated roman or filocalian letterform first appears in the 4th century AD, within the ecclesiastical verses of Pope Damasus I inscribed by one - Furius Filocalus 'cultor atque amator'. And we can easily appreciate the natural process of bifurcating the centre line when inscribing the Roman majuscule serif in stone or when creating the pointed serif with a brush, or within the informed writing masters and engravers' art of the 17th and 18th centuries, employing decorative flourished and exaggerated curl serif extensions facilitated by the pointed nib or burin scribe.

JON MELTON

DAMASVS  
EPISCOPVS FECIT  
EVSEBIO EPISCOPO  
ET MARTYRI  
FVRIVS DIONYSIVS  
FILOCALVS SCRIBSIT  
DAMASIS PAPPÆ  
CVLTOR ATQVE  
AMATOR 46pt

A 'NEW' FILOCATED BODONI

A B C D E F G

H I J K L M

N O P Q Q

R S T U V W

X Y Z Æ Œ & 92pt

BIFURCATED BODONI CAPITALS



VICTORIAN EXUBERANCE  
& PHILANTHROPY

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
WXYZÆÆ&

24pt

GOTHIC REVIVALISM, MEDIEVALISM  
& THE ROMANESQUE

AAABCDEFGGHHIIJKLMMNOOPQQRSTT  
UUVWXYZÆÆ&

22pt

TWO LINE TITLING

YE 200pt

OLDE 156pt

TYPE 172pt

FOUNTE 96pt

BIFURCATED BODONI ARCHAICS



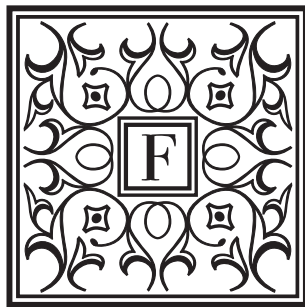
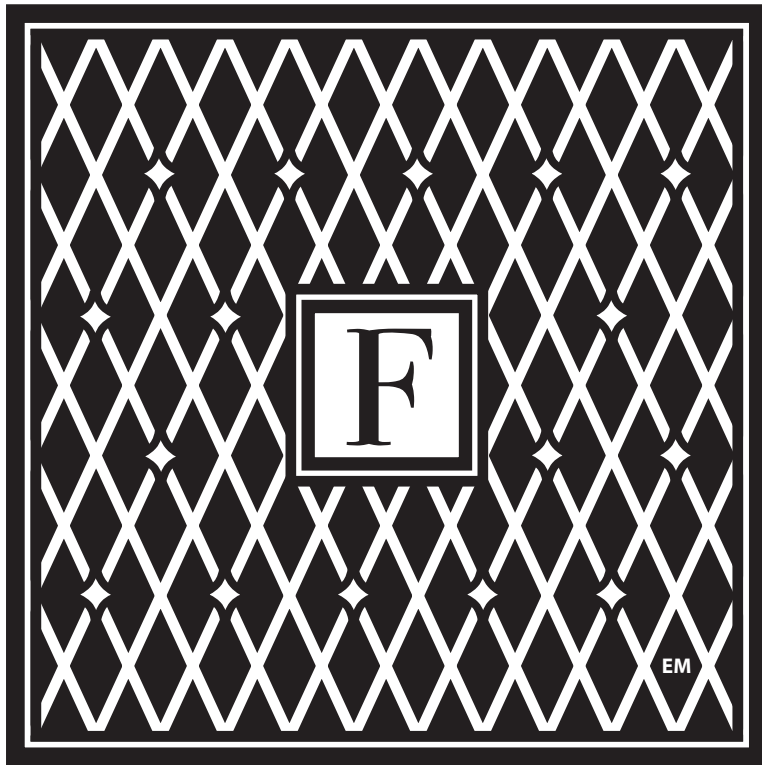
RULES & BRACES

EM FOUNDRY  
THE OLD  
SCHOOL  
HOUSE  
THE GREEN  
WOODRISING

INSCRIPTIONAL MAJUSCULES

THE  
HELL BOX  
OF DEVIOUS  
TYPES AND  
VARIANT  
SORTS 84pt

ALTERNATE ARCHAICS & DEVIANTS



FACTOTUM & INITIALS

# INSPIRATIONAL BIBLIOGRAPHY

Bodoni G. (1818) *Manuale Tipografico*. Volume primo & secondo, Parma

Fournier P. S. (1764 & 1766) *Manuel Typographique*. Paris

Grey N. (1976) *Nineteenth Century Ornamented Typefaces*. Faber & Faber

Grey N. (1986) *A History of Lettering*. Phaidon Press Limited

Maslen K. I. D. (1973) *The Bowyer Ornament Stock*. Oxford Bibliographical Society, Oxford

Morison S. (1928) *Decorated Types*. The Fleuron VI (bound article)

Plomer H. R. (1924) *English Printers' Ornaments*. Burt Franklin, New York

Rosart J. F. (1768) *Epreuve des Caracteres, qui se gravent & fondent dans la nouvelle fonderie de Jacques Françoise Rosart, Brussels*. Enschedé Foundry, Haarlem

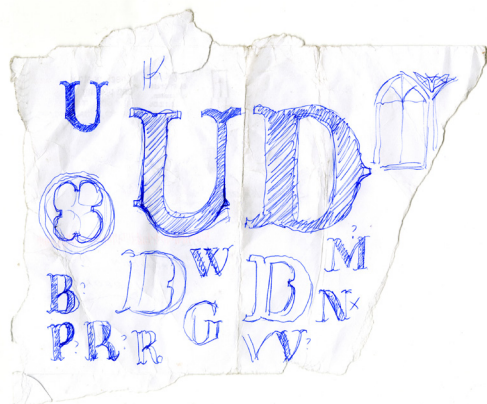
Shaw H. (1845) *Alphabets, Numerals and Devices of the Middle Ages*. William Pickering, London

Sutherland W. (1887) *The Art and Craft of Sign-writers*. Decorative Art Journals company (1889)

Specimens: EM Bifurcated Bodoni Capitals, Tidings, Archaics and Deviants

Text face: ITC Bodoni

Stock(s): Originally printed on 105gsm Crane's Crest natural white wove, 300gsm Monadnock Astrolite, supplied by The Very Interesting Paper Co. Ltd.



## © EM FOUNDRY MMVII

Em Foundry is the notional font foundry created by Jon Melton as part of his own MA studies at Anglia Ruskin University, Cambridge. His academic research as a senior lecturer at this university focuses upon key moments in type evolution in an attempt to establish missed opportunities, forgotten types and ultimately the true course of typographic history. Bifurcated Bodoni, Archaics and Deviants were inspired by evidence that contradicts the normally accepted explanation that *moderns* were abandoned as being difficult to reproduce, over-rationalist and restrictive at a time when more distinctive and commercially viable display and ornamented types literally became the order of the day. Within text type a reactive return to the *Elzevir* model ensued - but forgotten experimental letterform within the *didones* indicate that innovation and experimentation did exist. It is plausible therefore that the *moderns* evolved, and facilitated later typographic developments within the 19th century. This typeface represents the proposition of a missing *didone* that informed the *tuscan* type developments so representative of the Victorian era. The special specimen box is based upon an *Entomology* collection display case and reflects the Victorian preoccupation with discovery, evolution and the thirst for knowledge. Other Em Foundry fonts such as the vernacular English Open, and Empire (Style) Initials are also contextually speculative, within what is currently a relatively ignored (as uncommercial) area of font development.

FINIS