

• Ars Typographica •

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TYPE DESIGN

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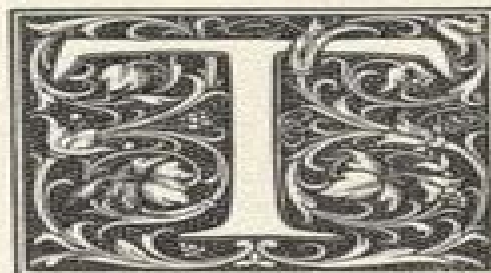
I. The Force of Tradition · II. Type, What It Is

III. The Technique of Type Engraving

BY FREDERIC W. GOUDY



I · The Force of Tradition



THE FONTS OF GARAMOND, BODONI, DIDOT, CASLON, BASKERVILLE and other well known faces [or type founders' imitations of them], have been available for years to printers generally, and, no doubt, practically any piece of printing required can be done adequately and satisfactorily with one or another of them, old as they are. It is no less true, however, that the wearing apparel of the citizen of Shakespeare's time was adequate and suited to his times, and might, so far as practicality is concerned, be just as suitable for our own. But there is the matter of "style" to consider, and just as in the matter of clothes, styles in types change capriciously.

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In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Ars Typographica Volume 1 No 1 4** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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