

# William Morris Schriften

Schriften die von William Morris (1834–1896) entwickelt wurden für seine Privatpresse. Sie wurden vom kommerziellen Schriftgießereien in Europa und USA nachgeahmt.

*Kelmscott Press, Hammersmith, UK*

Chaucer Type 1892 William Morris  
Kleinere Schriftgröße der Troy Type

Golden Type 1890 William Morris

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Troy Type 1891 William Morris

A B C D E F G H I J K L M N O P Q R S T U V  
W X Y Z & æ œ fi ff fl ffi ffl 1 2 3 4 5 6 7 8 9 0  
a b c d e f g h i j k l m n o p q r s t u v w x y z

*AG für Schriftguß, Offenbach, Deutschland*

Archiv Gotisch  
Archiv Gotisch halbfett 1909

*Roos & Junge, Offenbach, Deutschland*

Faust Gothisch

*ITC, New York, USA*

ITC Golden Type 1989 S. Engelmann, A. Newton, H. Jörgensen  
ITC Golden Type Bold 1989 S. Engelmann, A. Newton, H. Jörgensen  
ITC Golden Type Black 1989 S. Engelmann, A. Newton, H. Jörgensen

*Inland Type Foundry, St. Louis, USA*

Kelmscott  
Kelmscott Poster

*Barnhart Bros. & Spindler, Chicago, USA*

Mazarin No. 5                      1895      Berne Nadall  
Mazarin No. 5 Italic              1896      Berne Nadall

**Morris Jensonian**

früher bei der Inland Type Foundry als *Kelmscott*

**Morris Romanized Black**              vor 1896

früher *Tell Text No. 5* genannt

*D. Stempel AG, Frankfurt am Main, Deutschland*

*H. Berthold AG, Berlin, Deutschland*

*Ludwig & Mayer, Frankfurt am Main, Deutschland*

**Morris Gotisch**                      ca. 1900

*Interrobang Type, USA*

**WT Morris**                      2019      Derek Weathersbee

*HiH, USA*

**Morris Gothic**                      2007

**Morris Gothic Initials One**              2007

**Morris Gothic Initials Two**              2007

**Morris Gothic Ornaments**              2007

*CrescentType Foundry, Chicago, USA*

**Morris Old Style**                      vor 1899

*P22, Buffalo, USA*

**P22 Morris Golden**                      1989      Richard Kegler

**P22 Morris Troy**                      1989      Richard Kegler

**P22 Morris Ornaments**              1989      Richard Kegler



*Dickinson Type Foundry, Chicago, USA*

**Satanick**                      ca. 1897      John F. Cumming

**Satanick Open**

*W. Woellmer, Berlin, Deutschland*

**Uncial Gotisch**                      1899

**Uncial Gotisch fett**

**Uncial Gotisch licht**

Literatur:

Clutton-Bruck, Arthur: *William Morris*, New York 2007

Jones, E. Willis: *William Morris*, in: *Heritage of the Graphic Arts*, New York, 1972, S. 18–33

Peterson, William S.: *William Morris & His Types*,

in: *Serif: Magazine of Type and Typography*, No.1, Chicago 1994, S. 16–25

Peterson, William S.: *Morris & Company*, 2020

Zapf, Hermann: *William Morris*, Scharbeutz

HERE BEGIMETH THE GALESON CAUNTERBURY  
 BURY AND FIRSE THE PROLOGUE THEREO



**W**HAN Aprille with his shoures soote  
 The droghte of March hath perced to the roote,  
 And bathed every veyne in swich licour,  
 Of which vertu engendred is the flour;  
 Whan Zepirus eek with his swete breeth  
 Inspired hath in every holt and heeth

The tendre croppes, and the yonge sonne  
 Hath in the Ram his halfe cours yronne,  
 And smale foweles maken melodye,  
 That slepen al the nyght with open eye,  
 So prieth hem nature in hir corages;  
 Thanne longen folk to goon on pilgrimages,  
 And palmeres for to seken straunge strondes,  
 To ferne halwes, kowthe in sondry londes;  
 And specially, from every shires ende  
 Of Engelond, to Caunterbury they wende,  
 The hooly blisful martir for to seke,  
 That hem hath holpen whan that they were  
 seeke.

**W**HAN that in that seson on a day,  
 In Southwerk at the Tabard as  
 I lay,  
 Redy to wenden on my pilgrym-  
 age  
 To Caunterbury with ful devout  
 corage,  
 At nyght were come into that hostelrye  
 Wel nyne and twenty in a compaignye,  
 Of sondry folk, by aventure yfalle  
 In felawshipe, and pilgrimes were they alle,  
 That toward Caunterbury wolden ryde.



POSTER KELMSCOTT



50 pounds and over 36-POINT POSTER KELMSCOTT 50c. per pound

# CHOICE KIND

Unique series cast on true lining system for first-class job letters 5

25 pounds and over 30-POINT POSTER KELMSCOTT 50c. per pound

# MORRIS' STYLE

Peculiar type face revived by the noted poet's famous Kelmscott Press books 30

25 pounds and over 24-POINT POSTER KELMSCOTT 52c. per pound

# MADE MORE USEFUL

By reason of its being placed on Standard Line this face is better than the other similar styles 16

ALL POSTER POSTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS



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58 1A. \$7.25 18-POINT KELMSCOTT L. C. \$2.90; C. \$4.35

# OLD STYLES Popular Series 3

59 4A. \$5.00 36-POINT KELMSCOTT L. C. \$2.15; C. \$2.55

# ANCIENT FACES Excellent in Design 2

109 5A. \$1.30 30-POINT KELMSCOTT L. C. \$2.10; C. \$2.20

# GRACEFUL INITIALS Those used by Radtolt are very effective models 14

129 6A. \$3.50 24-POINT KELMSCOTT L. C. \$1.65; C. \$1.50

# YE OLDE PERIOD LIKED Copies of the ancient book faces now meet with a demand 68

A large number of the ornaments shown in our book are suitable for use with this face.

# Mazarin Series.

Patent Pending.

18 Point ready Nov. 1st.  
Other sizes in preparation.



## MAZARIN SERIES, BORDERS, INITIALS AND ORNAMENTS MADE ONLY BY BARNHART BROTHERS & SPINDLER, TYPE-FOUNDERS.



THE series of printing type shown on this page, to which has been given the name of Mazarin, is a revival of the old Golden Type used by the Kelmescott press and redesigned by our artist. As the tendency at present time seems to be toward the old style printing we have brought out this series. The Mazarin Borders, Ornaments and Initials are also very handsome and useful. With this combination the printers are enabled to compose various sizes and styles of fancy cover and title pages, without going to the heavy expense of purchasing a large assortment of zinc-etchings or electrotypes. All type made by this house is cast from the Celebrated Superior Copper-Mixed Metal, which for durability has no equal. It can be had at the following branch houses; Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Saint Louis Printers' Supply Co., Saint Louis, Missouri, Minnesota Type Foundry Co., Saint Paul, Minnesota. Specimens of our latest faces sent on application.

12 Point Mazarin, 18 A 36a \$3.10

### THE TOOLS AND PUNCHES MA

THE first of type and metal, a degree of tools and of experience rarely found in to learn the art of regarded as proper printer's trade, being set aside as k done by the gold Sweinheym and been the only pr century who ha that would warr cut punches wit smith could do t this reason, as w many beginners printers who ow the types were b gave the means of renewing a worn-out font must have been preferred. That there was a trade in matrices before type-founders for the trade were established is shown by the appearance of the same face of type in many offices. The Round Gothic types cut by Jensen were frequently used by printers in France and Germany. Certain faces of types used by Caxton and by Van der Goes, by Leeu and Bellaert, by Machlinia and Veldener, are identically the same, and must have been cast from matrices struck from the same punches. Gutenberg's employment of the goldsmith Dunne at Stras-

8 Point Mazarin, 24 A 50a \$2.75

### HISTORY OF THE ART OF PRINTING IN THE FOURTEENTH CENTURY.



WEINHEYM and Pannartz, the German printers, who introduced typography in Rome, and published more books than they could sell, in the year 1472 petitioned Pope Sixtus IV for relief. In the catalogue accompanying their petition they describe this Donatus as the "Donatus for boys, in the beginning of library at Paris has books of this book, composed were made fifteenth century, are more carefully ed than the letters he wood is worm- are neat and clear, evidences of wear e blocks has been berg, for its letters arin Bible. It has ck may have been rlier experiments

10 Point Mazarin  
20 A 40a \$2.95

Specimen sheets of Mazarin Borders, Ornaments and Initials, sent on application.

Made only by

## Barnhart Brothers & Spindler

183 to 187 Monroe Street,

CHICAGO, ILL.

For sale by  
MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.  
GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.  
ST. LOUIS PRINTERS' SUPPLY CO., St. Louis, Mo.  
GREAT WESTERN TYPE FOUNDRY, Omaha, Neb.

# Mazarin Italic



Western Company

Manufacturers of Fine

Stationery

Orders taken for  
all kinds of  
FINE PRINTING



Seven Hundred and Twelve Broadway

Fine Wedding Stationery  
A Specialty.

### ROBERT BURNS.

Robert Burns, the celebrated Scottish poet, was born in Ayrshire, one of the western counties of Scotland, January 25, 1759. His father was a small farmer, and Robert had no advantages of early education beyond what the parish schools afforded. But he made the most of what he had; and in the possession of discreet, virtuous, and most pious parents, he had the best of all education, the education of the heart; and in the "Cotter's Saturday Night," we see what was the foundation of the whole—the Bible. He early showed a strong taste for reading; and to the common rudiments of education he added some knowledge of mensuration, and a smattering of Latin and French. But poetry was his first delight, as it was his chief solace through life. A little before his sixteenth year, as he tells us himself, he had "first committed the sin of rhyme." His verses soon acquired him considerable village fame, to which, as he made acquaintances in Ayr and other neighboring

### WILLIAM SHAKSPEARE.

William Shakspeare, the great dramatic poet, not of England only, but of the world, was born at Stratford on the Avon, in the county of Warwick, April 23, 1564. Of his early life, of his education, of his personal appearance, manners and habits, we know scarcely anything. "No letter of his writing," says Hallam, "no record of his conversation, no character of him drawn with any fulness by a contemporary, can be produced." He was sent for a short period to the free-school at Stratford, where, in the language of Ben Jonson, "he acquired small Latin and less Greek." But that he was early a very earnest, though, it may be, an irregular student, no one can doubt; the numerous felicitous allusions, throughout his dramas, to the history and mythology of the ancients, prove that, if not a critical scholar, he was deeply imbued with the true spirit of classical literature, and possessed a most discriminating taste to seize upon their beauties, and make them his own. In 1582, when but eighteen years of age, he married Anne Hathaway, a farmer's daughter, who was seven years older than himself, and who resided near Stratford. In



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Publishers

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Book and Job Work.

365 Century Building  
CHICAGO

### Mazarin Italic.

6 Point, 30 A	60 a	52	50	18 Point, 12 A	25 a	53	90
8 Point, 24 A	50 a	2	75	24 Point, 9 A	18 a	4	25
10 Point, 20 A	40 a	2	95	36 Point, 5 A	10 a	5	50
12 Point, 18 A	36 a	3	10	48 Point, 4 A	8 a	7	75

## MORRIS ROMANIZED BLACK

60 Point

Ancient **DATES** 3 A 4 a

48 Point

**TO Behold** 3 A 9 a

12 Point

**THIS CHAUCER TYPE** 11 A 33 a  
Used for Printing The Order  
of Chivalry Published 1893

36 Point

Queenly **fARS** 3 A 10 a

10 Point

**CHAUCER DESIGN COMES** 13 A 36 a  
from that Classic Gothic or Black  
Letter Used in the Earliest Books

24 Point

**JAMES** of Hanover 4 A 12 a

8 Point

**ROBIN HOOD YE KNAYSH ROGUE** 16 A 43 a  
Hath Robbed Our Noble Lord's Messenger  
Thievishly Acquiring His Royale Propertie

18 Point

Showing **TROY TYPE** 6 A 20 a

6 Point

**GOD REST YE MERRIE GENTILMEN, LET** 16 A 50 a  
Nothing Ye Dismay, for Jesus Christ Our Saviour  
was Born on Christmas Daye—Old English Ballad

A classic Gothic [or Text] in which prominent words and headings may be composed of capitals with legibility and authoritative correctness

## MORRIS JENSONIAN

48 Point

Revived **OLD STYLE** 5 A 7 a

36 Point

**GUILD** Formed 5 A 9 a

12 Point

**MORRIS RESTORED THAT** 17 A 34 a  
lost art of producing beautiful books  
and founded the Kelmscott Press in  
the nineteenth century 1234567890

30 Point

Dorn Coach **ROAD** 7 A 11 a

10 Point

**ADAPTATIONS OF TYPE FACES** 20 A 39 a  
used by William Morris that great book  
printer of England and though not exact  
reproduction closely resemble the original

24 Point

**RETAIN** Classic Model 7 A 14 a

8 Point

**THREE TYPE DESIGNS WERE SHOWN** 22 A 46 a  
One Roman in 14 point, called Golden from its  
use in a book named "The Golden Legend" and  
a Gothic black-letter in sizes of 18 and 12 point

18 Point

Prints the Historyes of **TROYE** 11 A 22 a

6 Point

**EIGHTEEN POINT NAMED TROY FROM ITS USE** 25 A 50 a  
in the book called "The Historyes of Troye" printed in 1892  
and the twelve point called Chaucer, first shown in parts of  
"The Historyes of Troye" and used in an entire book in 1893  
entitled "The Order of Chivalry" published by Wm. Morris

14 Point

**THIS FACE CALLED GOLDEN**  
Shown in Book The Golden Legend 14 A 28 a

The Fonts contain Lining Figures; either Lining or Oldstyle Figures supplied with Wellcut Fonts 6 to 18 Point, as ordered  
Separate Fonts of Oldstyle Figures put up to approximate weight of 1 Pound each size 6 to 18 Point—not made larger than 18 Point

1 2 3 4 5 6 7 8 9 0

[ 90 ]



# Morris-Gotisch

No. 1407. Nonpareille (corps 6). Satz ca. 3 Ko. 140 a 36 A  
**Vereinigung Deutscher Buch- und Steindruckfarbenfabriken**

No. 1408. Petit (corps 8). Satz ca. 4 Ko. 125 a 30 A  
**Theater- und Vergnügungs-Gesellschaft frohsinn**

No. 1409. Garmond (corps 10). Satz ca. 5 Ko. 104 a 26 A  
**Märchen und Jugendschriften von Günter**

No. 1410. Cicero (corps 12). Satz ca. 6 Ko. 90 a 22 A  
**Leben in den amerikanischen Prairien**

No. 1411. Tertia (corps 16). Satz ca. 8 Ko. 60 a 16 A  
**Schriftgießerei D. Stempel**

No. 1412. 2 Cicero (corps 24). Satz ca. 10 Ko. 34 a 10 A  
**Frankfurt am Main**

No. 1413. 3 Cicero (corps 36). Satz ca. 12 Ko. 18 a 8 A  
**Schiller Wall**

No. 1414. 4 Cicero (corps 48). Satz ca. 16 Ko. 12 a 6 A  
**Lüneburg**

No. 1415. 5 Cicero (corps 60). Satz ca. 20 Ko. 12 a 6 A  
**Wolken**

No. 1416. 6 Cicero (corps 72). Satz ca. 20 Ko. 10 a 4 A  
**Römer**

D. Stempel AG

# MORRIS OLD STYLE SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

## A NEW DEPARTURE IN THE MANUFACTURE OF TYPE.

**S**TANDARD Lining System. A glance at specimen sheets issued during recent years clearly shows a constantly increasing demand for something of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however, and failure to take into account all conditions has rendered the result unsatisfactory. All our types are on Standard Line, therefore faces of all letters on the same body line together perfectly. It is difficult to enumerate the advantages of this system, but can mention that it is now possible to line any Italic or Title

8 Point 24A 50a, \$2.50  
25 pound fonts \$20.00.

24 Pt. Border No. 14, 3 feet \$1.65.



## AN EXPLANATION OF THE STANDARD LINE.

**S**TANDARD Lining System. A glance at specimen sheets of recent years clearly shows an increasing demand for a system of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been inconsistent, however, and failure to take into account all conditions has rendered the result unsatisfactory.

10 Point 20A 40a  
\$2.50. Font of 25  
pounds \$16.25.



## THE MORRIS OLD STYLE SERIES & CRESCENT ART BORDERS.

**S**PECIMEN sheets issued for the past few years show a constant demand for types of this order, and as the aim of the Crescent Type Foundry is always keep at the head of the procession, this series has been produced. It will be completed in all sizes from 6 to 48 point, is made by skilled workmen, and on the latest improved machinery. All type faces made by this foundry are cast on the Standard Line invented by the Inland Type Foundry, of Saint Louis, Missouri, and adopted by their permission.

12 Pt. Morris Old Style 18A 30a  
\$2.75. 25 pound fonts \$13.50.

12 Point Border No. 15, 3 feet \$1.65.

# Satanick Series

36 POINT

5 A 8 a \$5 50


## September Twilight Excursions Preachers 64 Camping




30 POINT

6 A 10 a \$5 00

8 POINT






15 A 50 a \$2 75

National Bank of Iowa  
was organized at Cedar  
Rapids, May, 1872  

 HE short stories should not exceed one thousand words in length, preferably eight hundred. They must be written on only one side of the paper and the name and address of the writer to accompany the same for publication. Brevity will be considered in all the awards. The sum of \$24,180.35 will be awarded as prizes and will not be given to anonymous writers  

24 POINT

6 A 15 a \$4 50




Persons with bright thoughts and  
aspiring minds seem from the very  
earliest part of the 16th Century to  
have been dissatisfied     





6 POINT

15 A 50 a \$2 50

18 POINT

8 A 25 a \$4 00

 E have previously indicated in an article, published the 28th inst., our conviction that the present debased condition of the American stage is due chiefly to the greed, ignorance, and incapacity of a large majority of the men who have established a virtual monopoly in the control of the theatre, and, temporarily at least, have put an end to competition. One of the greatest obstacles in the way of reform is the inability of those same men, for obvious reasons, to discern the trend of intelligent, to say nothing of cultivated, public opinion, or to inform themselves of the craving for better entertainment  



While \$20,483 is an exceptional price for a meal, even among the wealthiest Americans, there are a few who allow their dinner bills to reach the three-thousand-dollar point    


12 POINT

10 A 35 a \$3 25

10 POINT

12 A 40 a \$3 00

 HRLY to-morrow morning the tents will be folded and, like the Arabs, the regiment will silently steal away to town, where once again the garb of citizens will be resumed and the ideal soldier life which 567 men have been living for the past week or ten days, will be at an end 

 ELIEF of the poor is one of the many themes of life with which the people of a great city are constantly brought face to face. Like the people themselves, the question of their relief is always with us, not in an obscure way but insisently, demanding thought, awakening our sympathies, and inciting us to action. About 4678 men and women braver than the rest of us devote their lives in giving us the facts about the poor 