

e m f

TYPE TART CARDS



Specimens from em foundry

circa. 1775

V ~ N A C U L A R
B R I T A N N I A
O P E N & T I T L I N G

(*will* FLETCH IF DESIRED)

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c.1820

FRENCH

STYLE

FANT

DANDY

‘LARGE HEADPIECE’

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b.1833

MODERN TUSCAN
BI ♦ FUR
CAT

ARCHAICS & DEVIANTS

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• 50's •

CUBAN 'LATIN TYPE'

[risqué GRAPHIC GENRE]

Contact: Manuel Fondros
and order - **CUBAN REVOLT**

get [it](mailto:it@emfoundry.com) @ emfoundry.com

Bolshy 20thC.

R U S S I A И P R O - Л Е Т А Р И А Т

Info 'ДЕКОИСТРУКТИВИЗМ'

[СССР:АБМТЯКШЦИУ]

(Faux Cyrillic specials)

Rendezvous: Comrade Fondrov

Codeword: RUSSIAN REVOLT



Tarted-up Type

A practice that dates back millennia and one of our oldest professions - the ornamentation of letterforms referred to as illumination began with the codices of the ancient Mediterranean civilisations. Roman manuscripts from the 3rd and 4th century display gold lettering and other ornaments applied to a stained, often purple ground. Later the embellishment of the page by scribes of a Christian Empire gave instant visual divinity to books - to enforce ecclesiastical or political will. The first printed doctrine, the incunabula, retained this tradition for the decorated page by leaving initial and marginal space for hand illumination. Woodcut and eventually the steel engravers art is employed to adorn the prelims with initials, titles and vignette illustrations where the clarity and finesse of printers metal ornaments and flowers were limited. This desire for printed ornamentation to mark status, comes to a fever pitch with mid Victorian Revivalism and an obsession with applied 'tastes'; culminating in a proliferation of display and eclectic ornamented types. Only to be abandoned and scorned by those heralding more progressive modernist ideologies in the early 20th Century.

These tart card specimens for em foundry's historical display types and initials, attempt to bring alive an historical context of prostitution through designs aligned to the predominant typographic mannerisms of a given period. In a time when no phone boxes existed, discerning gentlemen likely accepted callers at their town residence (out of the season naturally), or at their club. The more successful professional promoted services and conceivably announced their arrival with their own and likely highly individual trade card.

Jon Melton 2009

Display Faces © em foundry:

Georgian Vernacular - *English Open, Burin and Smallcaps, Empire Initials inc. 'header piece'*
Bifurcated Bodoni - *Archaics & Deviants, Titlings*
Revolts - *Cuban, Cuban Outline and Russian with contextual (faux cyrillic) alternates*

Text Faces:

Microsoft Georgia, Linotype Didot, ITC Bodoni, and Knockout from The Hoefler Type Foundry

Stock(s):

GF Smith - *270gsm Strathmore Pastelle Natural White and Fluorescent White, 270gsm Colorplan China White*
Arjo Wiggins - *300gsm Conqueror Texture: Laid, Contour and Stonemarque - Diamond White,*
300gsm Conqueror Connoisseur 100% Cotton Soft White, 250gsm Curious Touch Arches Texture White

Type Specimens designed by *Jon Melton* for the *St Brides Type Tart Card* project 2009
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Dr Solander Box - produced by Brignell Bookbinders, Cambridge

Special acknowledgements:

Haberdashery Department - John Lewis
Militaria - Jake's & Leo's dressing-up box



Coming soon www.emfoundry.com