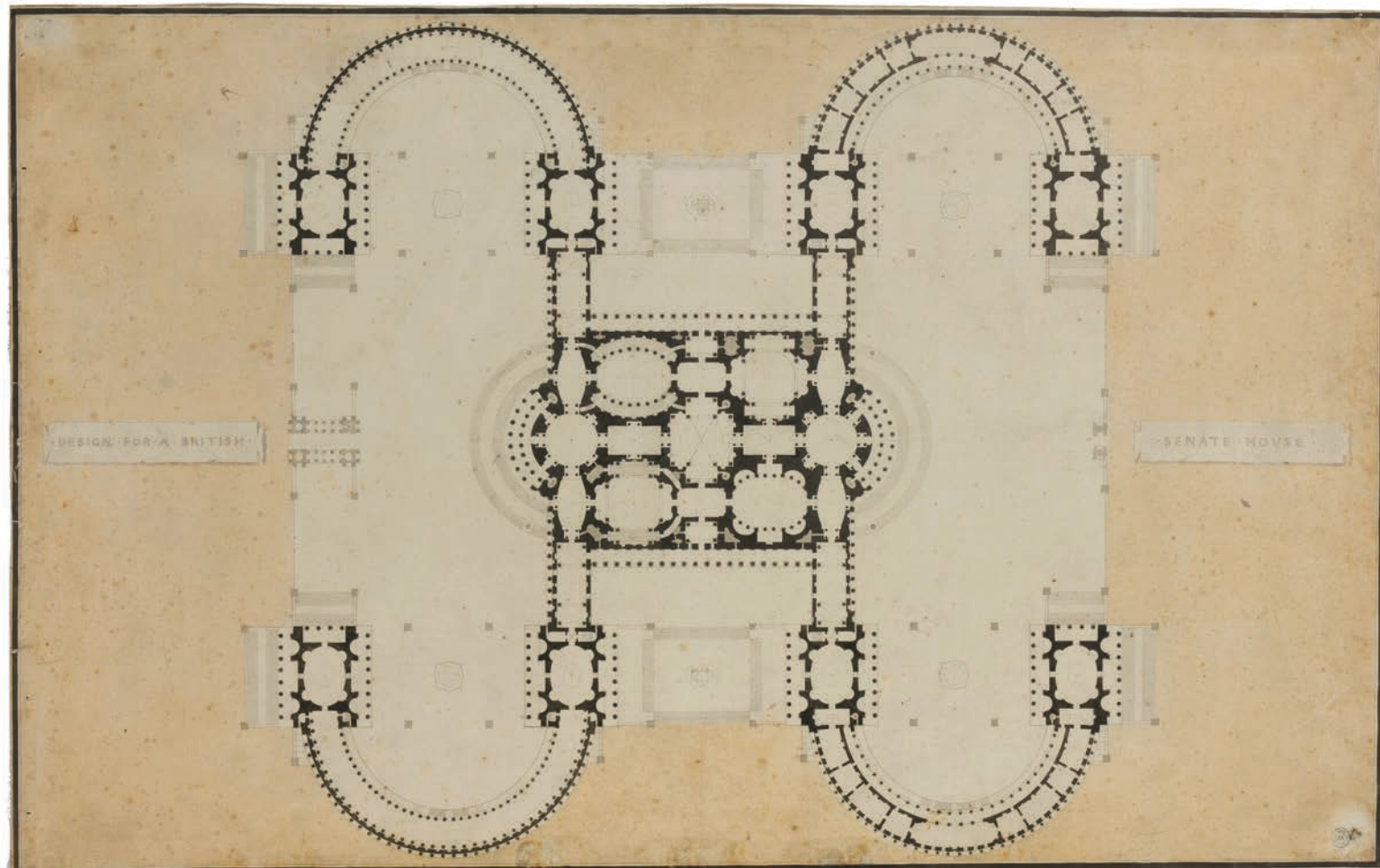


The true source of the sans (Part One)

# 1779

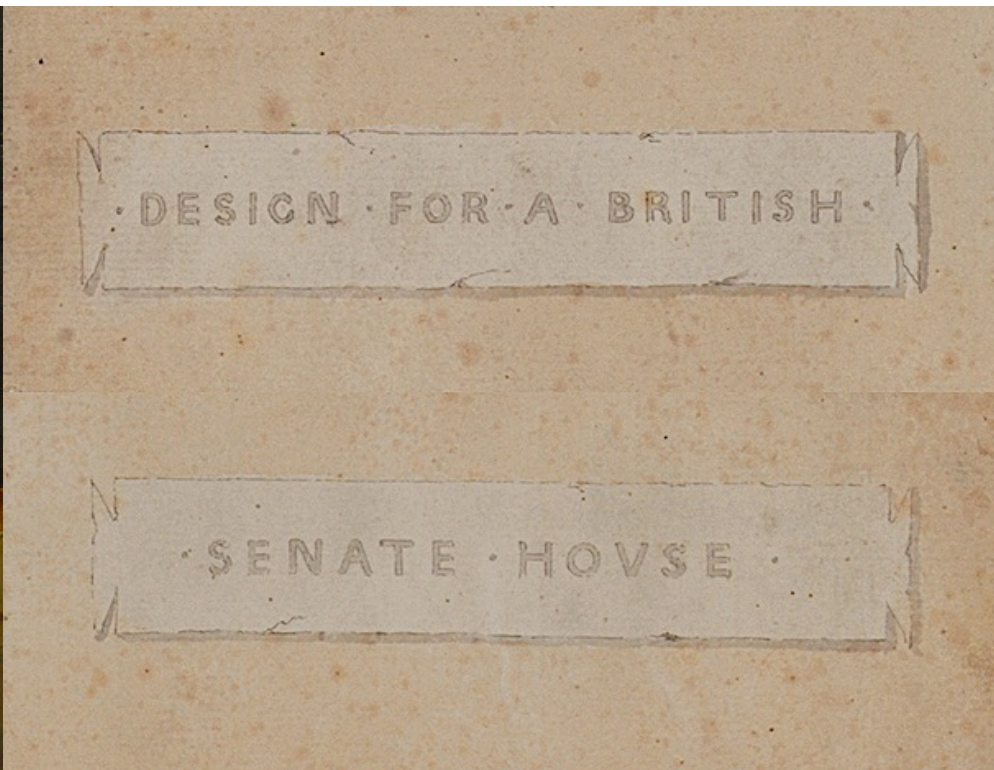
Royal Academy summer exhibition.







John Soan[e] 1753-1837





c.1816

The first Sans-serif metal type.



SOME OF

**Wm. CASLON'S**

*Specimens.*

OTHERS PREPARING.

1816.

CANON ITALIC OPEN.

***CUMBERLAND.***

CANON ORNAMENTED.

**TYPOGRAPHY.**

TWO LINES ENGLISH EGYPTIAN.

**W CASLON JUNR LETTERFOUNDER**

TWO LINES ENGLISH OPEN.

**SALISBURY SQUARE.**

**CASLON**

1779-1816

A quarter of a century gap.





*Sir Thomas Brauchamps Proctor, Bart.*

*Elevation towards the Road.*

*The architect also in a series of plans  
as shown by the dotted lines.*

*July, Aug. 5, 1770.*



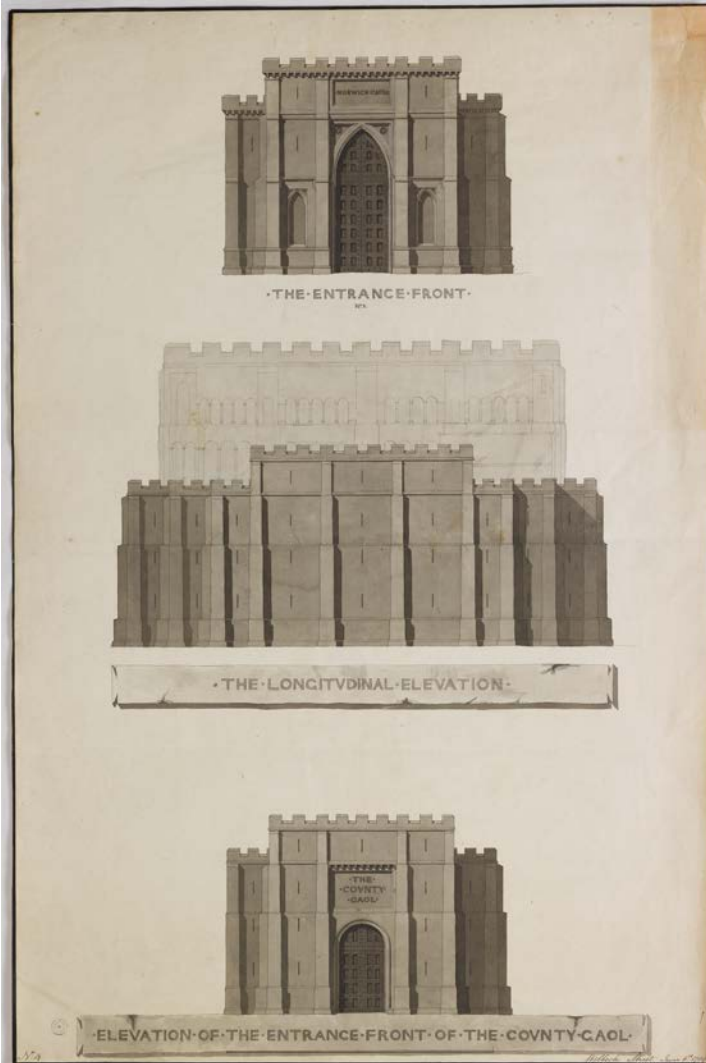
© Sir John Soane's Museum, London.  
Photo: Arden Bar Mama

1793

Earliest known extant Soane Sans.





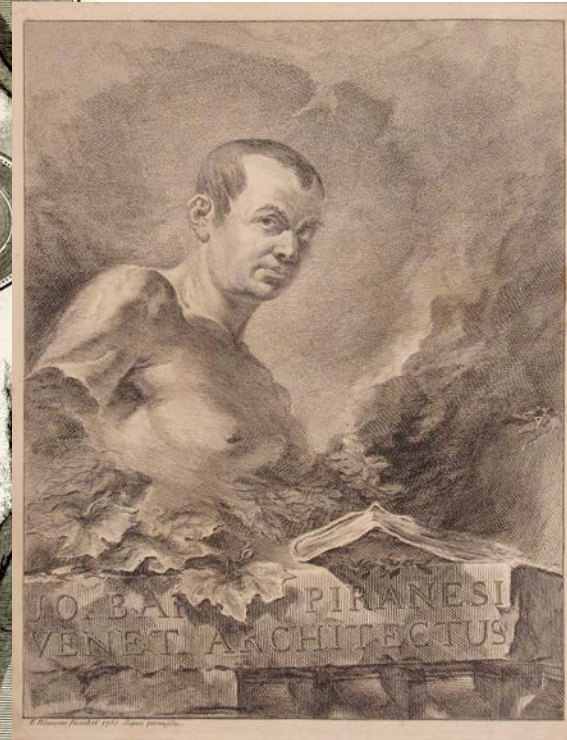
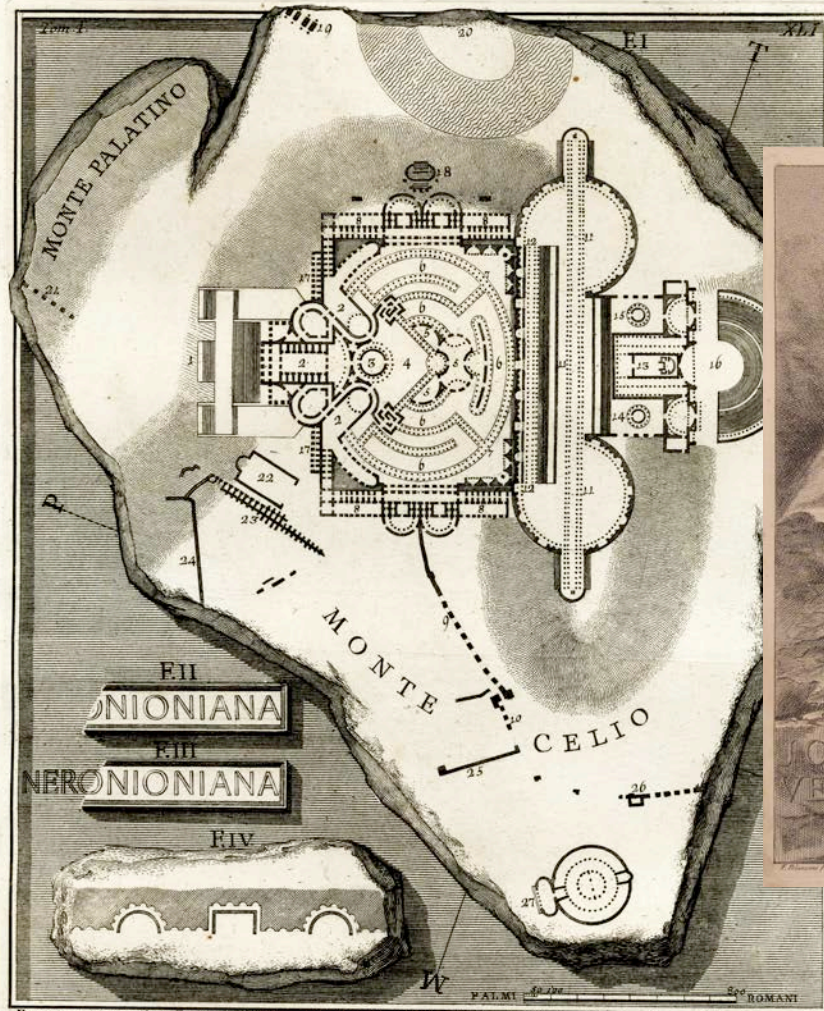


A B C D E  
F G H I J K  
L M N O P  
Q R S T U  
V W X Y Z  
SOANE SANS

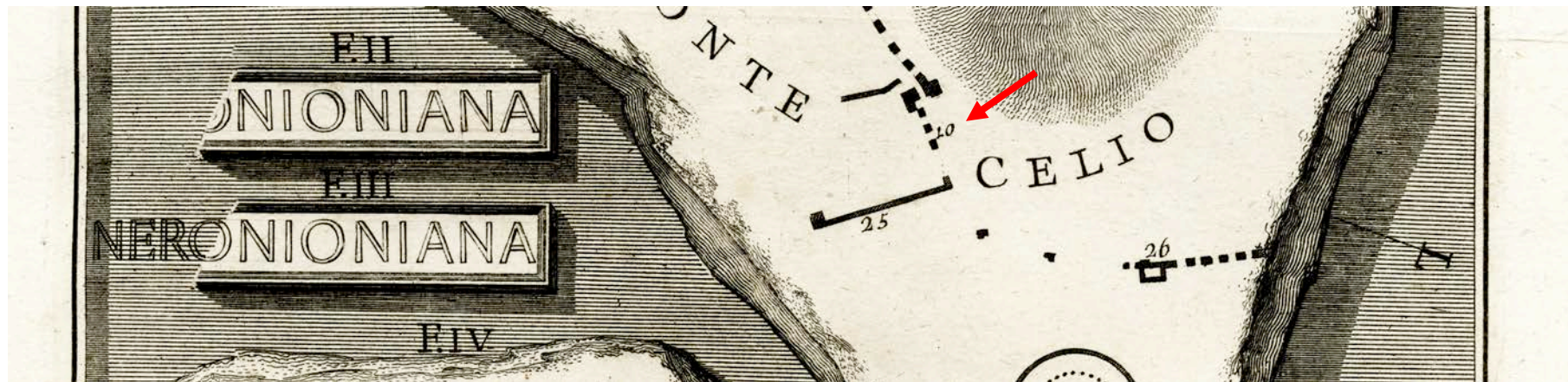
emfoundry.com

1756

The source of Soane's serif-less letterforms?





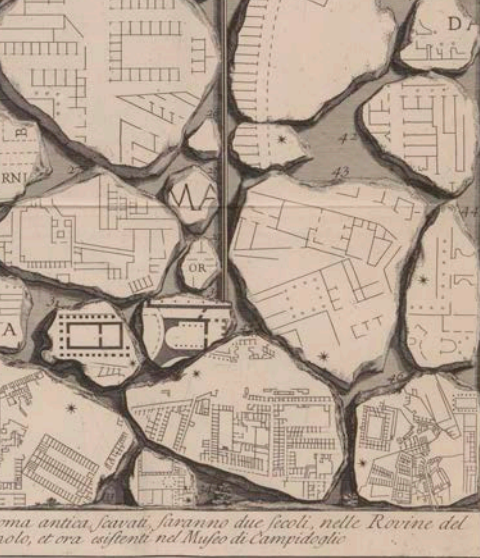


*Rappresentasi nella figura I il Ninfeo, di Nerone, e insieme lo Stadio, l'Odeo, ed i Templi della Gente Flavia, fabbricati da Domiziano. 1. Salita al Ninfeo. 2. Atrio con vestiboli, e cubicoli per varj usi. 3. Tempio di Nerone. 4. Piazza dinnanzi al Tempio. 5. Sala con emicicli per i conviti. 6. Stagno incavato nel terro vergine del Monte Celio, e che riceveva l'acqua da magnifiche fontane, ornate di Tritoni, cavalli marini, delfini, e gruppi di Statue. 7. Portici circolari situati sopra il medesimo Stagno. 8. Cella sul piano inferiore del Ninfeo. 9. Aquedotto del Ninfeo. 10. uno degli archi dell'aquedotto, ove si legge l'avanzo della iscrizione rapportata nella fig. II. e supplita nella figura III. colle lettere NERO secondo l'interpretazione la più probabile, che tante ne più ne meno doveano occuparne lo spazio, ov' elle mancano, venendo così a comporre la parola NERONIONIANA, la quale, tutto che sia un solecismo per l'incremento delle due sillabe ONI, incompatibile ne secoli della latinità, può nondimeno esser ciò derivato dalla inavvedutezza degli artefici nel comporla. 11. Stadio di Domiziano. 12. Tribune situate al piano dello Stadio, delle quali si dà la pianta in forma grande alla fig. IV. le medesime hanno al di dietro un andito fattovi forse per isfogo dell'umidità che vi cagionavano le acque del Ninfeo, e del Monte Celio acciò queste non danneggiassero gli stucchi de quali erano adorne le stesse tribune al dinnanzi. 13. Tempio della Dea Pallade. 14. Tempio di Domiziano. 15. Tempio di Vespasiano. 16. Odeo. 17. Serraglio delle fiere fabbricato da Domiziano ad uso dell'Anfiteatro. 18. Fonte, o sia lago già detto del Pastore. 19. Arco di Costantino. 20. Anfiteatro Flavio. 21. Aquedotto di Claudio. 22. Odierna Chiesa di S. Gio. e Paolo. 23. Avanzi della Casa di Scauro. 24. Avanzi della Casa della Famiglia Anizia. 25. Avanzo degli alloggiamenti de Soldati pellegrini. 26. Altra parte dell'aquedotto del Ninfeo con bottino. 27. Chiesa di S. Stefano rotonda nel suo primiero essere.*  
*Piranesi. Archit. del. inc.*

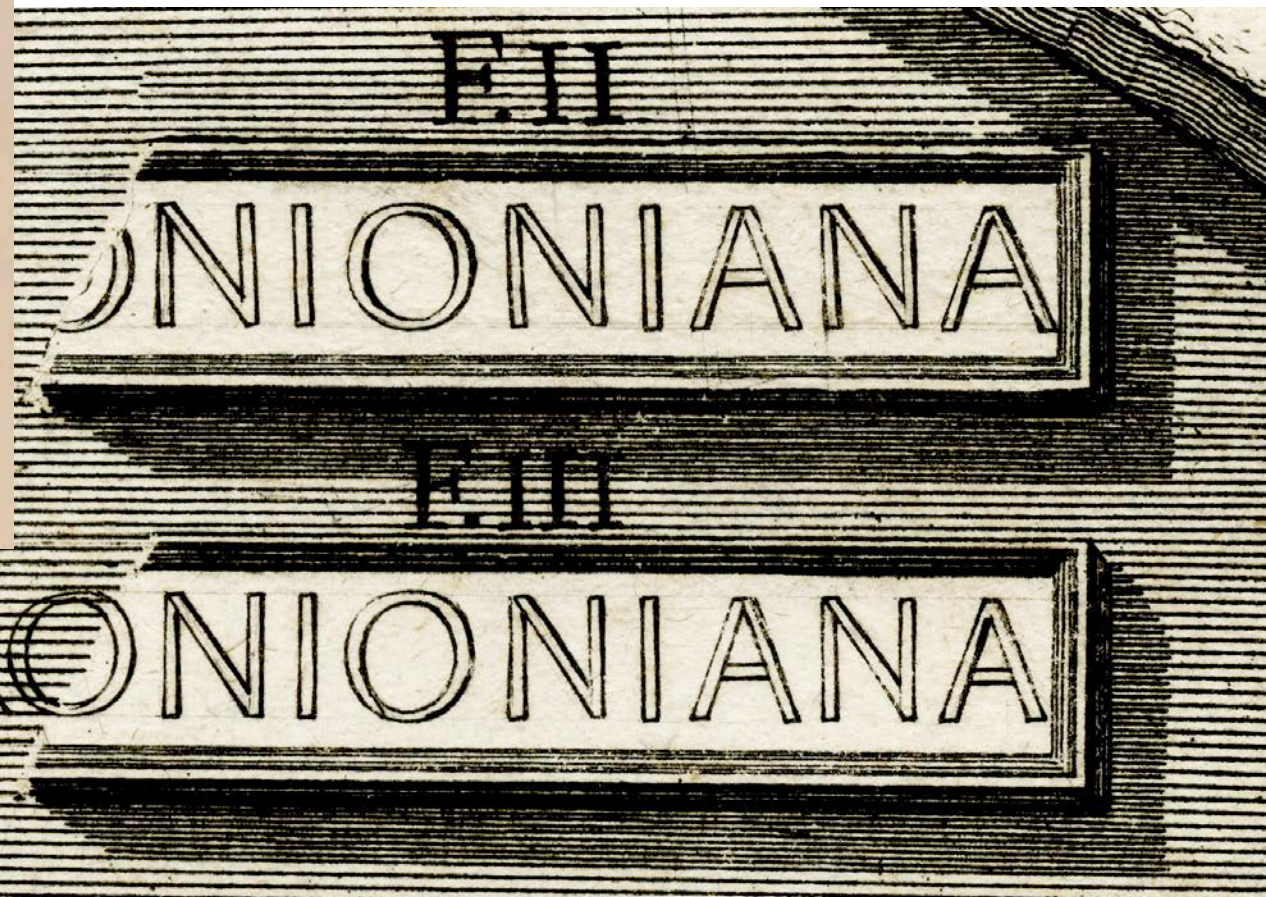
## English Translation:

10. one of the arches of the aqueduct, where one reads the rest of the inscription shown in fig. II. And suppliated in Figure III. With letters NERO according to the most probable interpretation, that many more did not want to occupy the space, or they lack it, thus composing the word NERONIONIANA, which, all that is a solecism for the increase of the two ON-I syllables. Incompatible in the centuries of Latin; but it may be derived from the inevitability of the craftsmen in its composition.



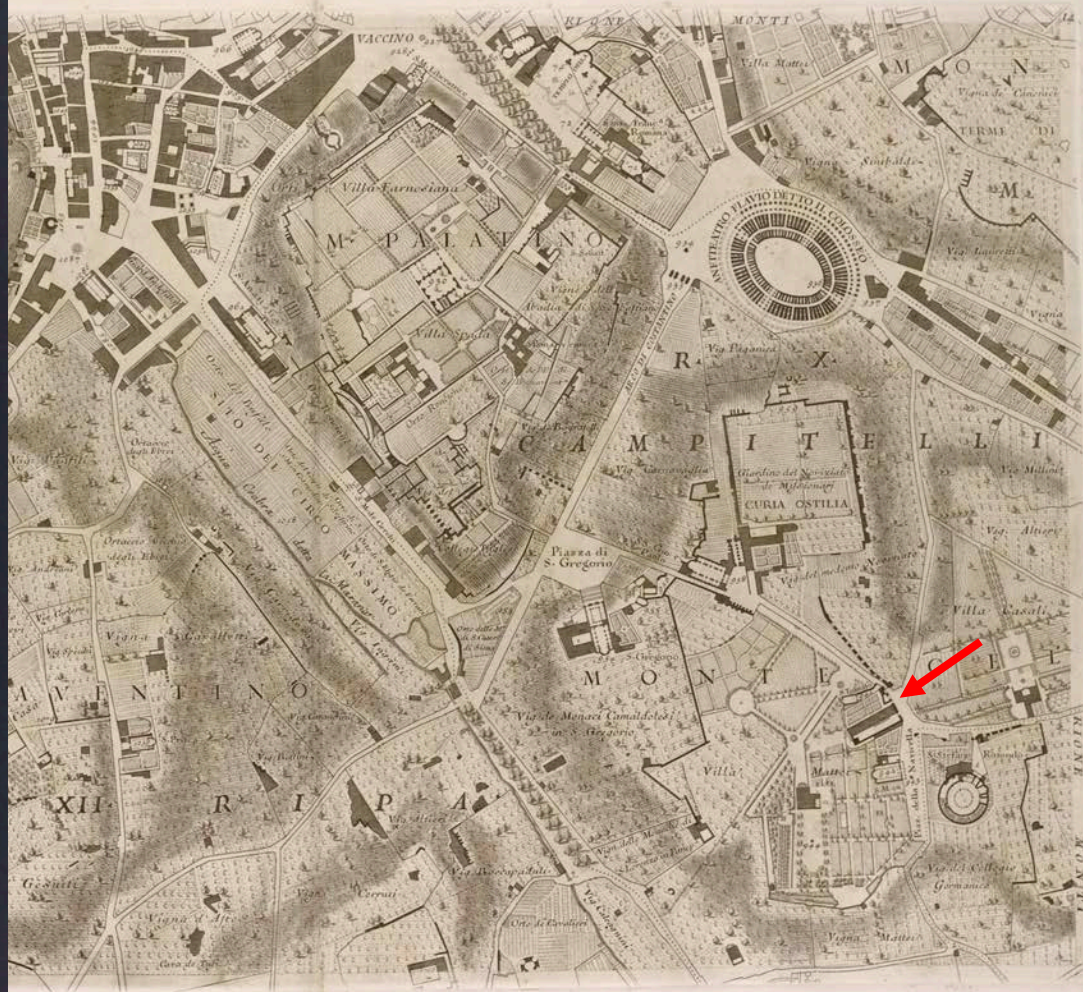


ma antica fawate, faranno due fecoli, nelle Rovine del  
no, et ora, assistenti nel Museo di Campidoglio

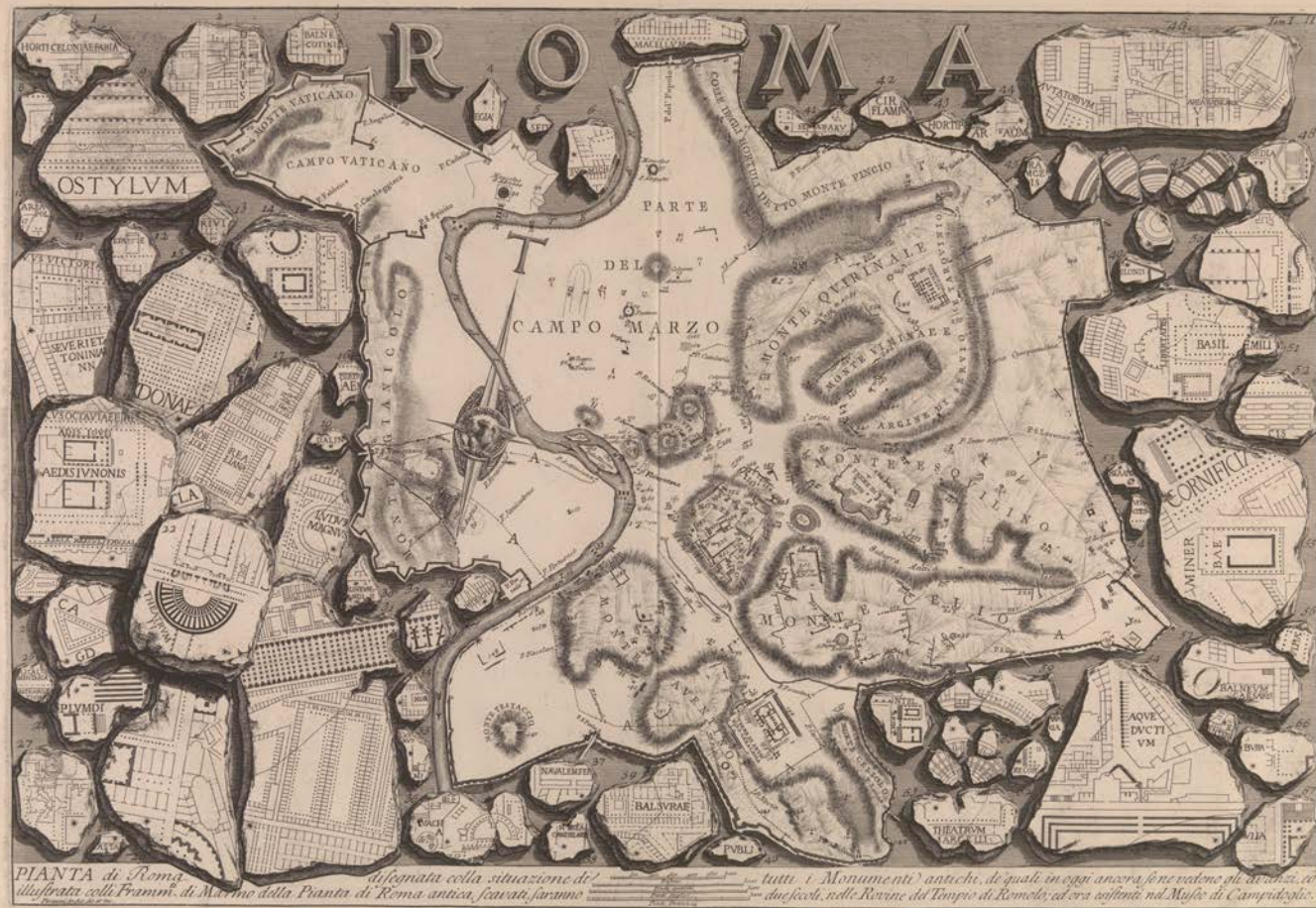




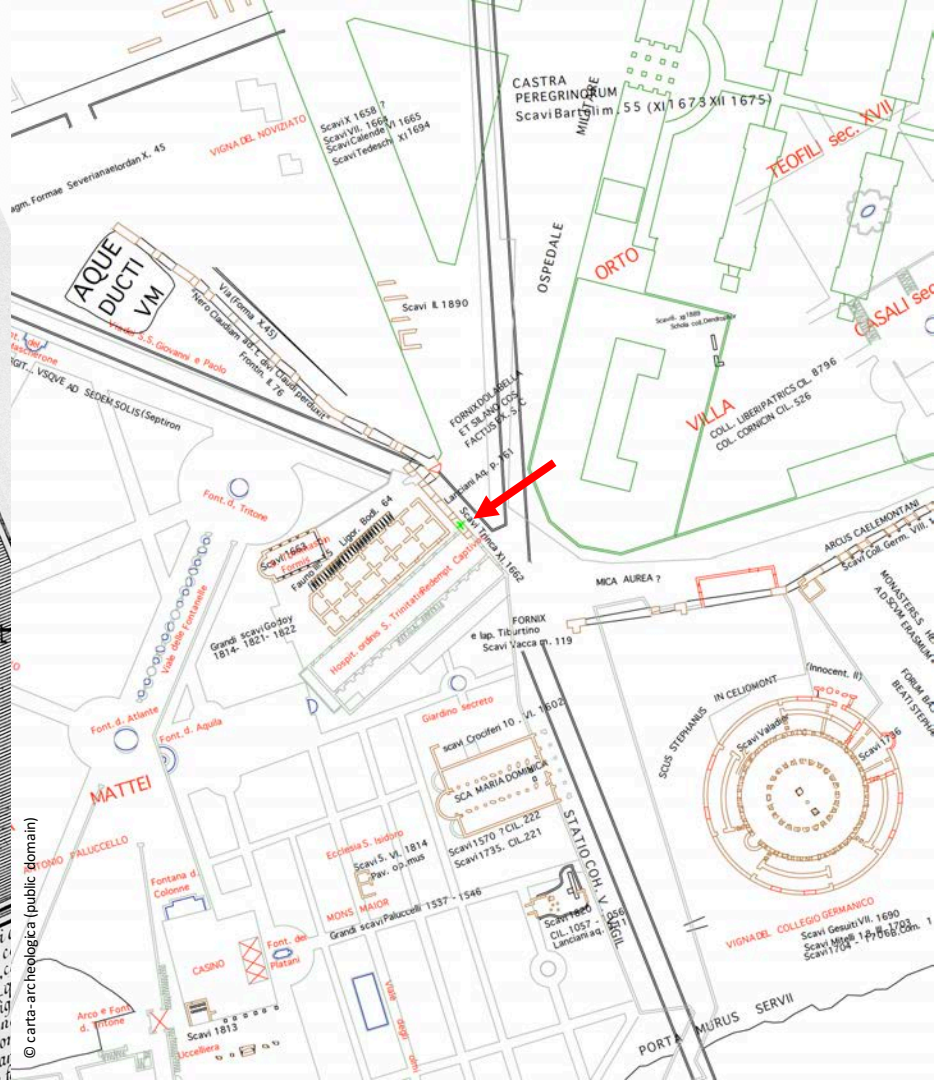
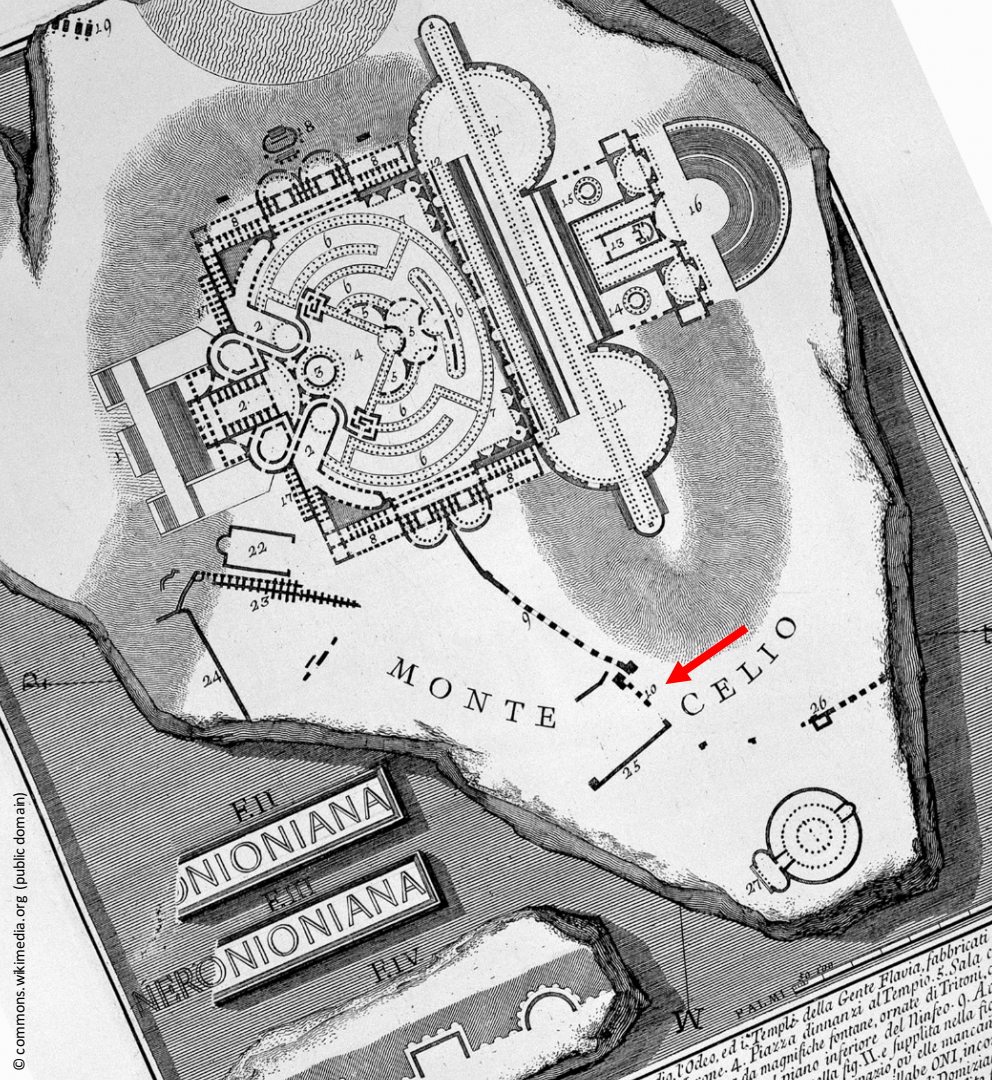
NUOVA PIANTA  
DI  
ROMA  
DATA IN LUCE  
DA  
GIAMBATTISTA NOLLI  
L'ANNO  
M DCC XLVIII



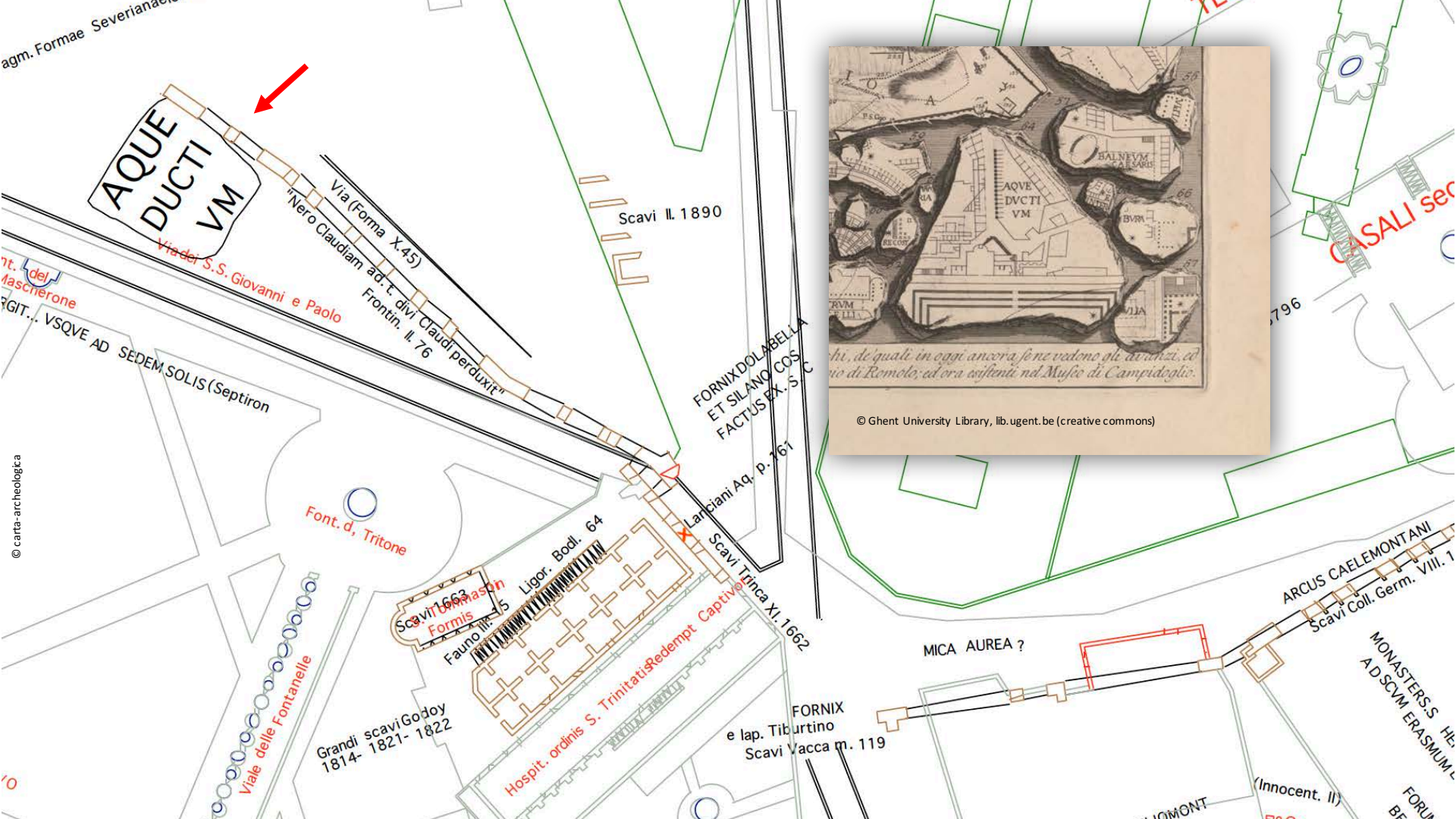














F.II

ONIONIANA

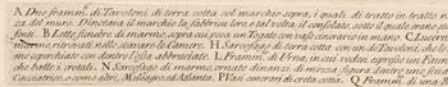
F.III

NERONIONIANA

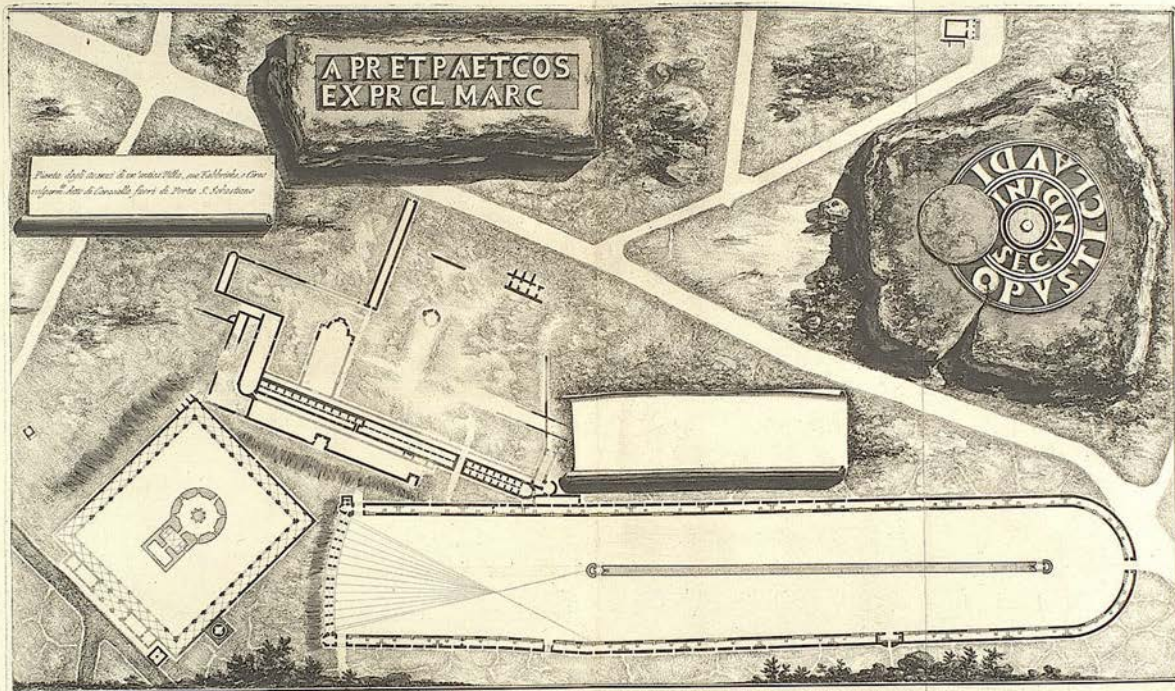




Edition of 1784



1758-9 Edition











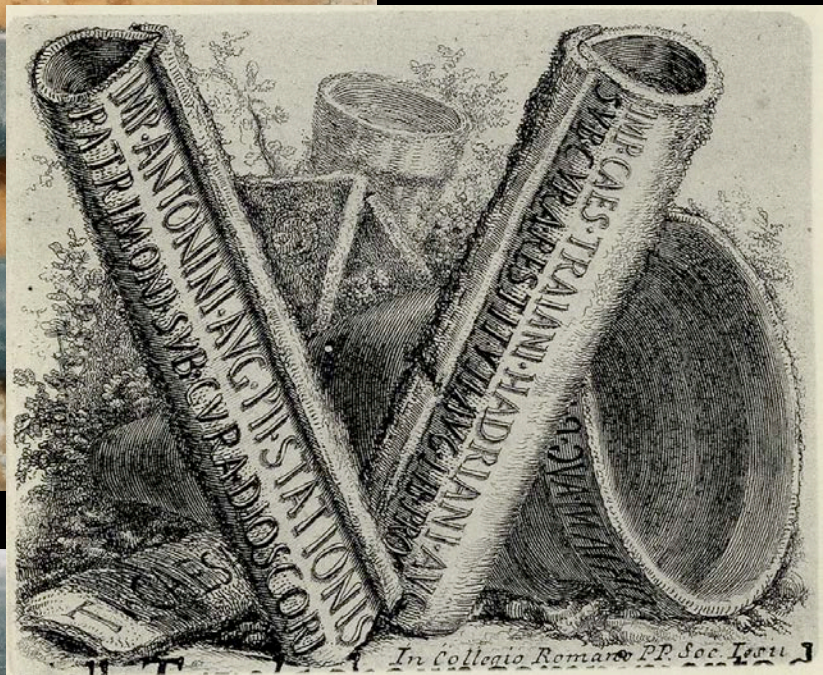
CIL XV 356 BI Bianchi 2009.

EX·OFFIC  
NERONIAN



CIL XV 391/391 var.? Forma: 110.

[\_] + ONIANA  
(Possibly)  
PETRONIANA



© fulltable.com





*A Veduta della Fornice de' Consoli Dolabella, e Silano investita dagli archi Neroniani provegnenti dal Condotto dell'Acqua Claudia. B Avanzo della Iscrizione di Nerone ne'suoi archi. C Prosecuzione degli otesoi archi. D Modelli di travertino serviti all'elevazione della fabbrica, e lasciati per i fortuiti risarcimenti.*

*Piranesi Architett. disceino.*







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Circa 1870

© (c.1870) Photographer Cugnoli, Ignazio



Circa 2000

© Photographer unknown, itineroma





da Piranesi *Avanzi delle Terme Diocleziane* *di Giovanni Battista Piranesi*

P

D



da Piranesi *Fornice dei Consoli Dolabella, e Plautio* *di Giovanni Battista Piranesi*

P

D



*Avanzi dell'Acquedotto dell'Acqua Claudia*

P

D

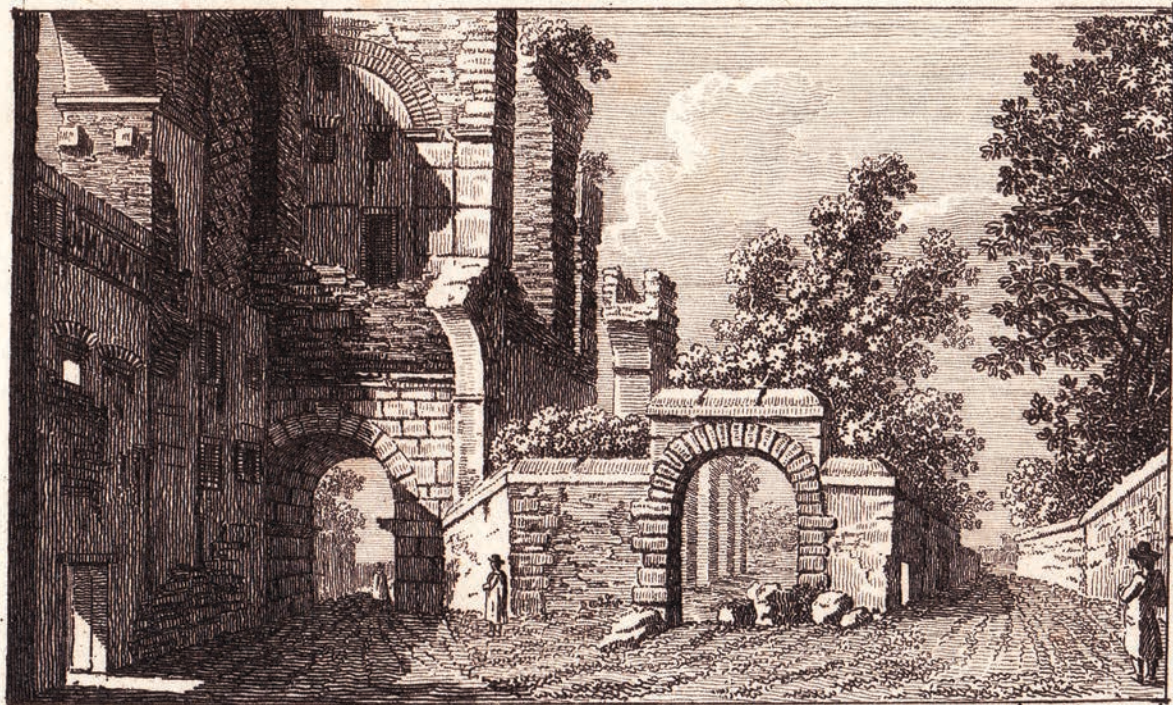


da Piranesi *Monumento del Condotta Antoniana* *di Giovanni Battista Piranesi*

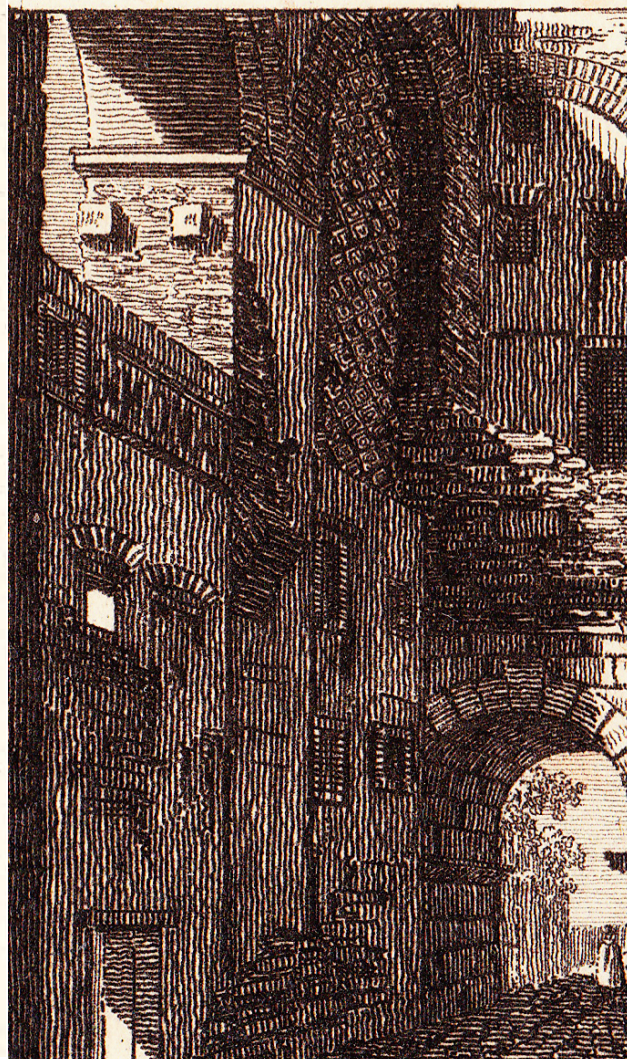
P

D





da F. Fornice dei Consoli Dolabella, e Pilaio <sup>a Torrang.</sup>



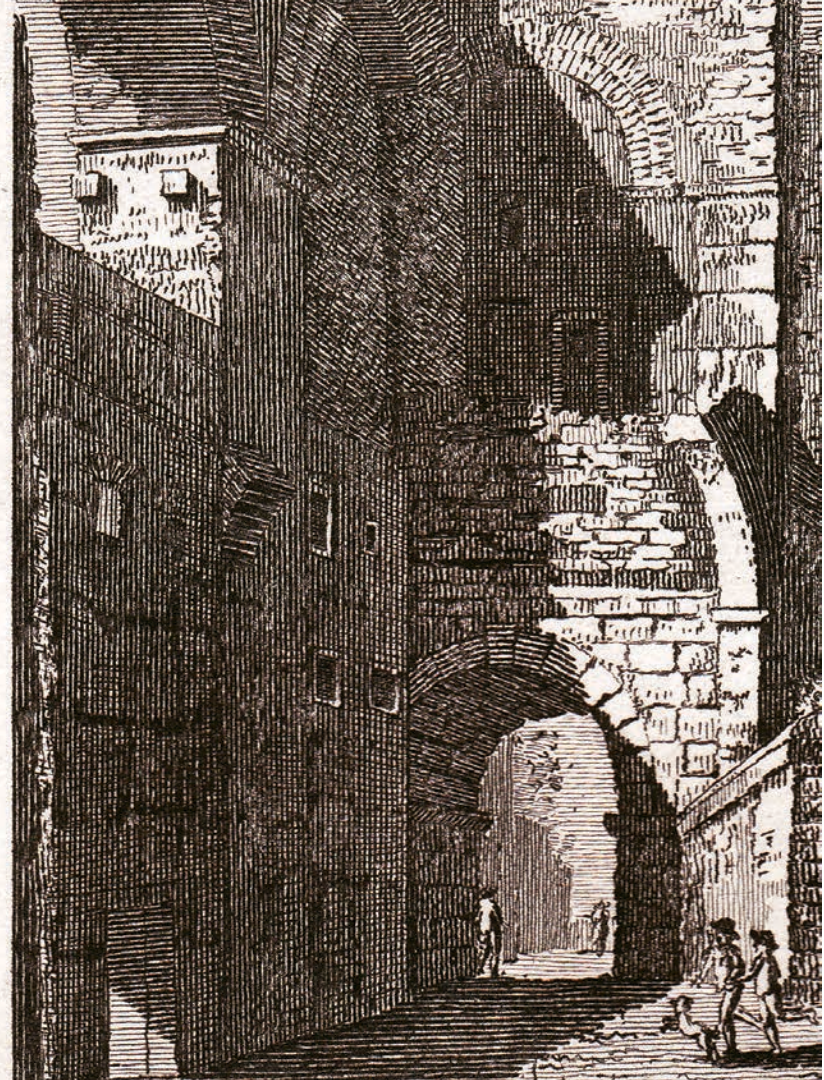




VED. DELLA FORNICE DE' CONSOLI DOLABELLA E SILANO  
91.47



VED. DEL SECONDO ORD. DEL FORO DI TRAJANO.  
Roma presso Domenico Prutti Incisore 91.48







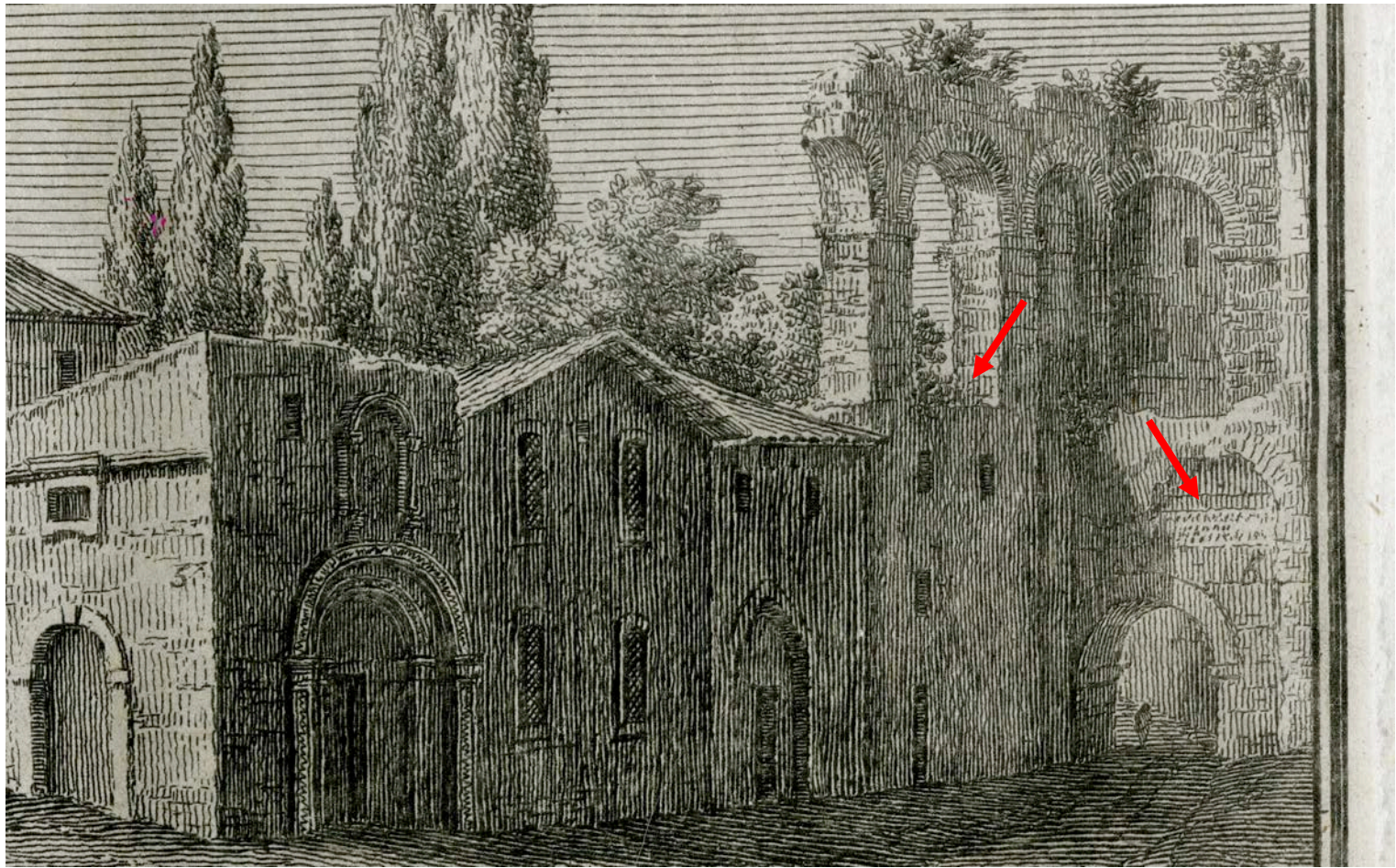
*Veduta di*

*S. Maria in Domnica*

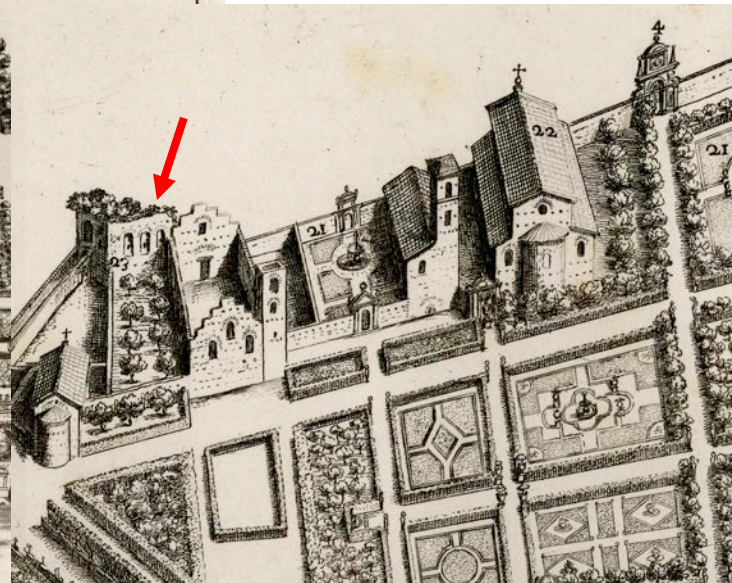
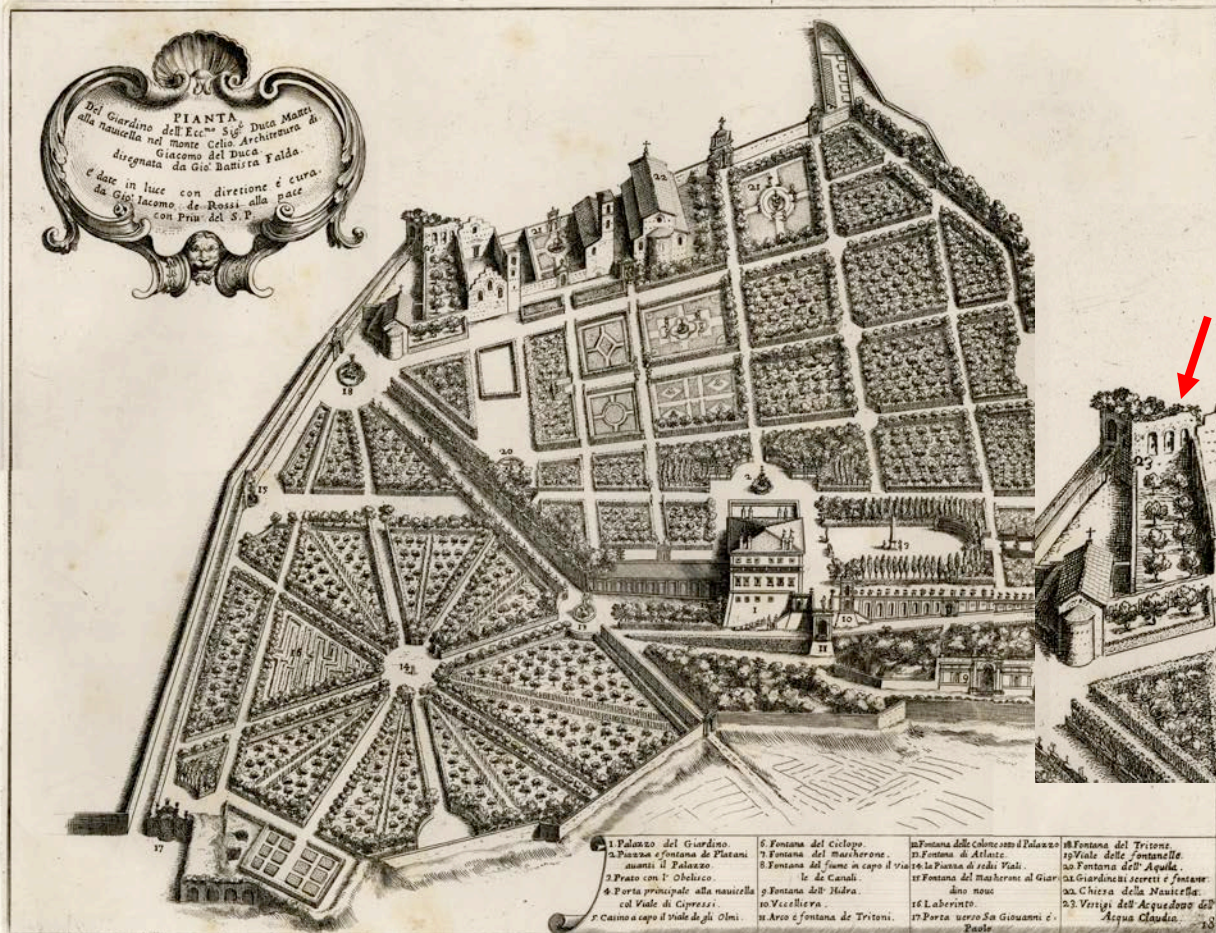
52

*1. Chiesa di S. Stefano Rotondo 2. Fontane dell'Acqua Claudia 3. Villa Mattei 4. Chiesa di S. Maria in Domnica 5. Avanzi della Ch. di S. Tommaso in Forme 6. Invenzione di*















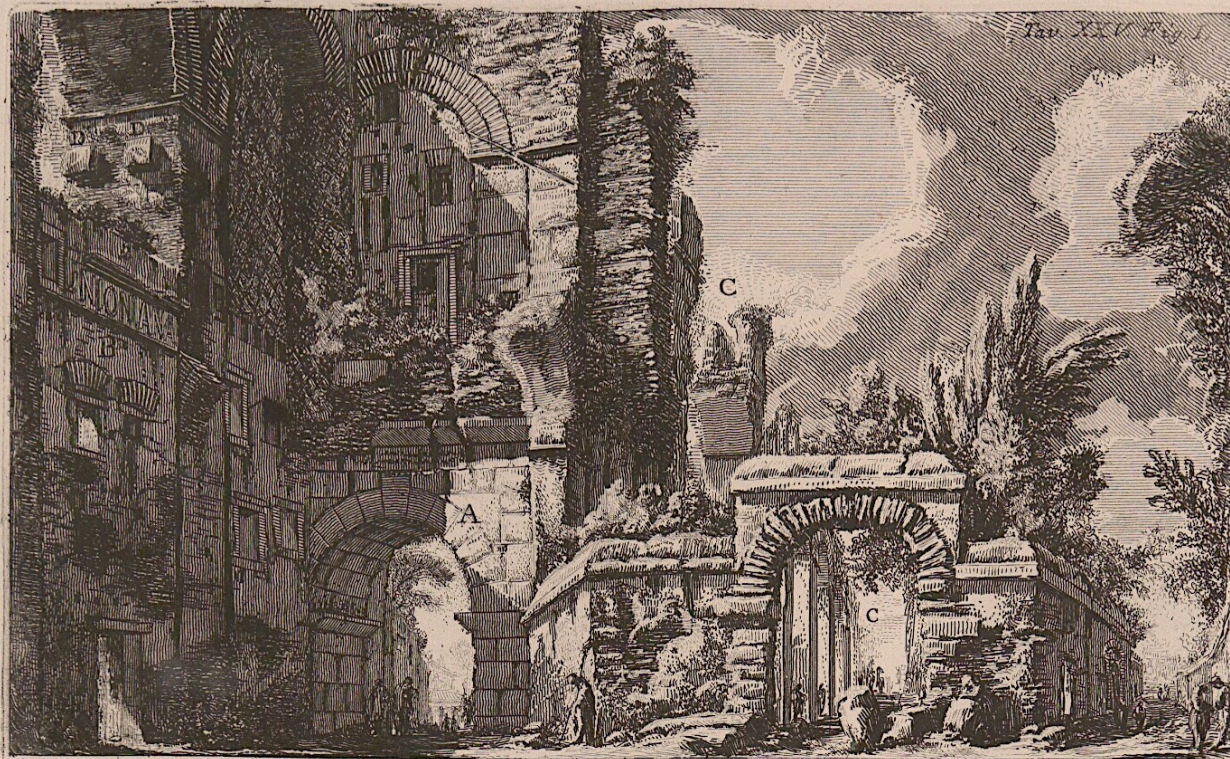


© Harvard Art Museums/Fogg Museum, George R. Nutter Fund, harvard.edu



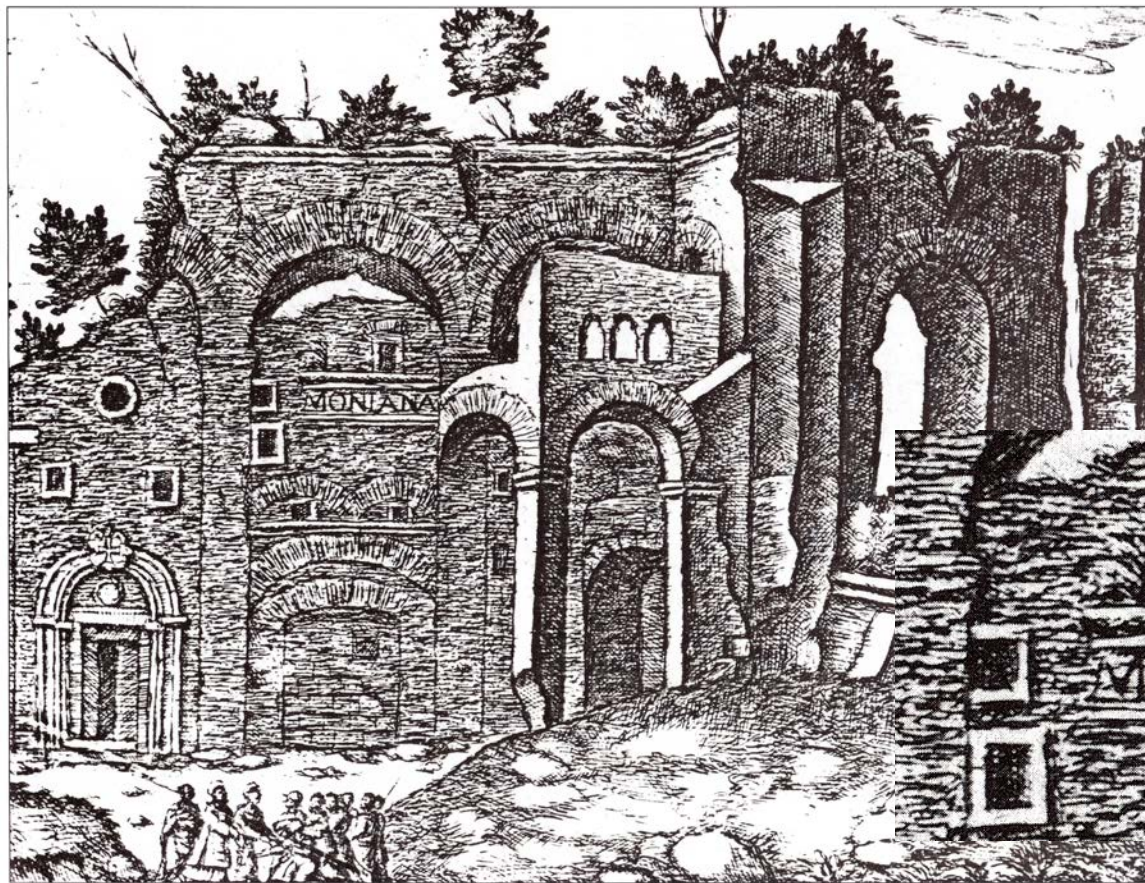
© art.famsf.org





*A Veduta della Fornice de' Consoli Dolabella, e Silano investita dagli archi Neroniani provegnenti dal Condotto dell'Acqua Claudia. B Avanzo della Iscrizione di Nerone ne'suoi archi. C Prosecuzione degli otesi archi. D Modelli di travertino serviti all'elevazione della fabbrica, e lasciati per i fortuiti risarcimenti.*  
Piranesi Architett. disceino.









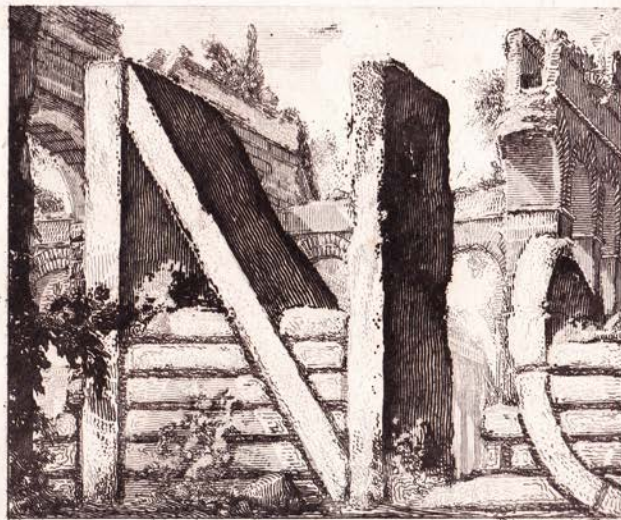
A. C. Porta Nuova, hodie Maior Super eam Aqua Claudia perfuebat Ad Occidente vergit S. Laurentius ad Deriu Camelos pauperibus onustus thesauri loco adducens.  
 Porta Nuova, hoggi detta Maggiore Sopra di essa passaua già l'Aqua Claudia, fluuio a Ponente S. Lorenzo conduce molti Cameli carichi di poueri a Decio, in uece di tesoro.



# S P I E G A Z I O N

## DELLA PREPOSTA TAVOLA DEGLI AQUE

I.

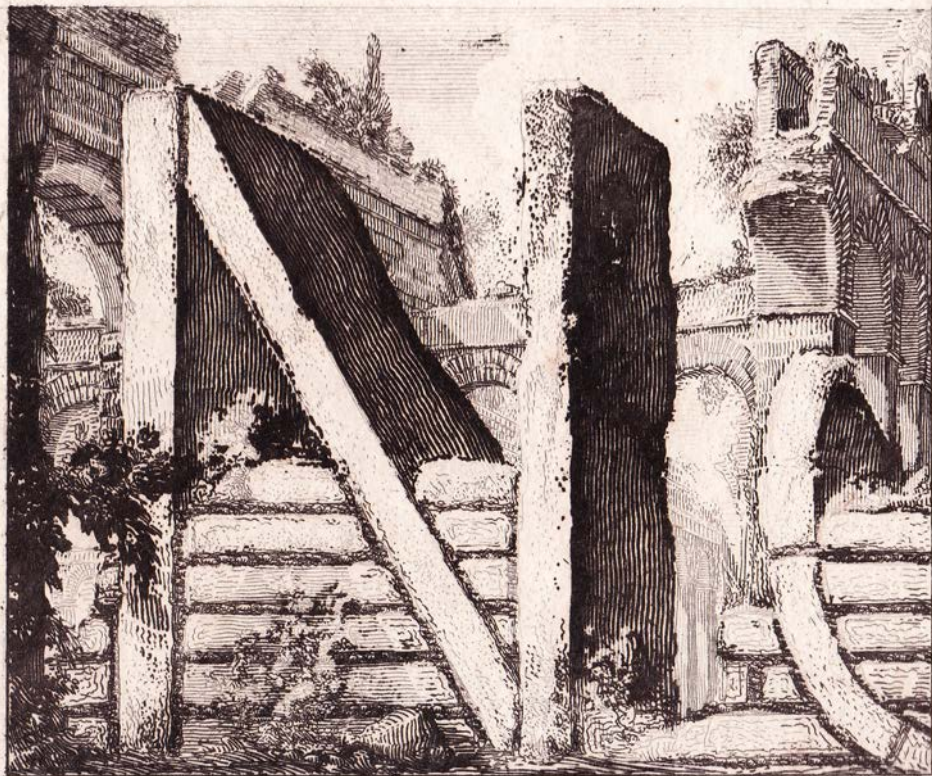


*Ella Topografia generale di Roma ho esattamente disegnate fralle vestigie le poche reliquie che vi rimangono di antichità: ma siccome questi, al dire di Sallustiano, considerati nella magnificenza che peravano tutte insieme le fabbriche di Egitto e de' Greci: così io, per non omettere una delle cose le più rimarchevoli, ho giudicato di dover formare una Tavola di spettarvi antichi loro andamenti, ristretta alle vicinanze e al dentro di Roma, e di linearli da' loro capi, perchè il*

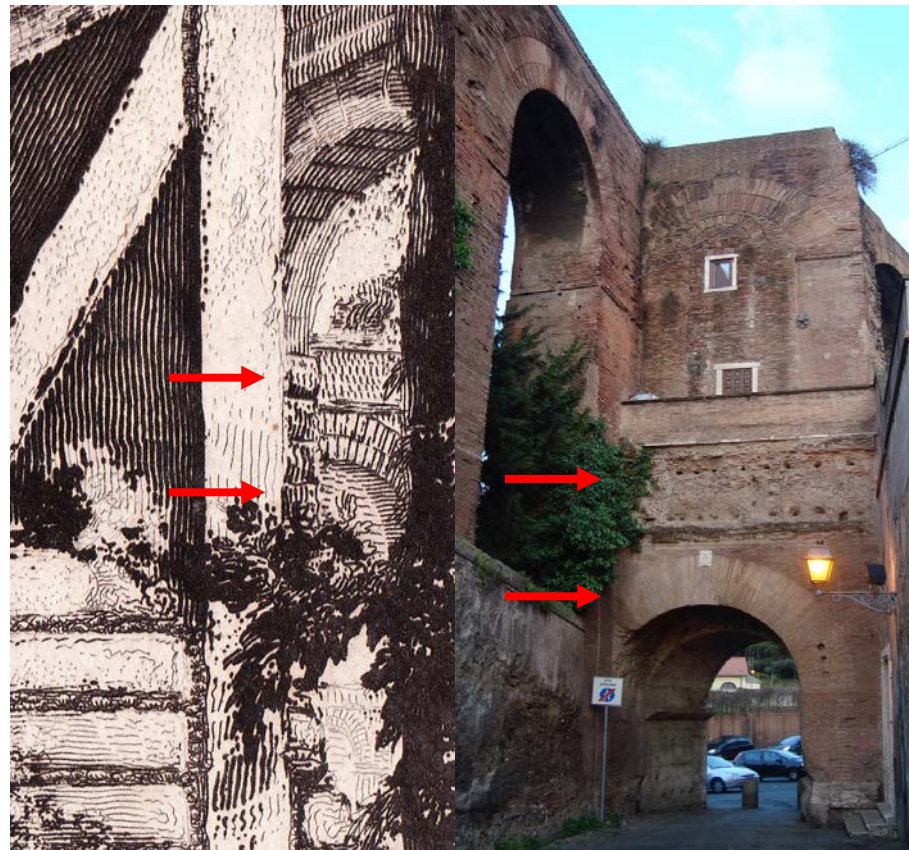
*questa Opera ( alla riserva de' Sepolcri ) è di trattare soltanto delle antiche abitazioni che abbiamo in oggi nella Città .*

2. Affine però che non mi possa essere obiettato da chicchessia, ch' io abbia fatto questa Tavola a capriccio, stimo a proposito di avvertire, che avendo io, sulla scorta





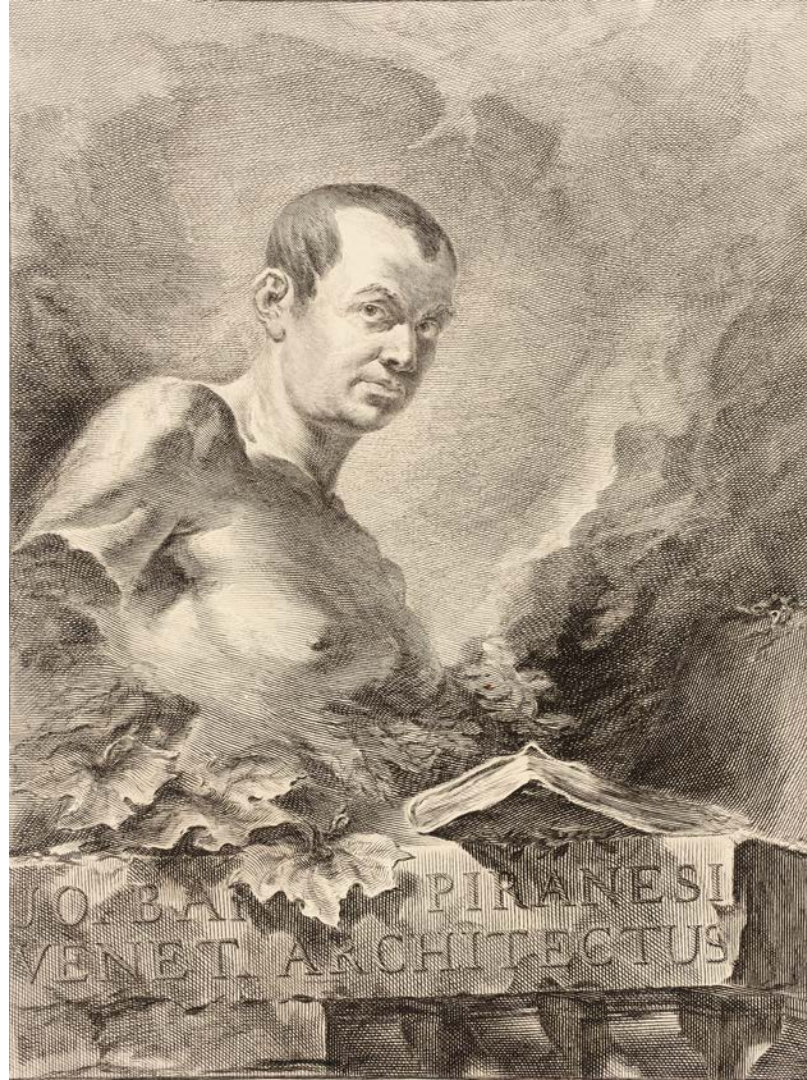
Piranesi F.



© wikicommons.org, Photographer: LPLT









Almon  
Mons. Howard Stevens  
Architect  
Au Caffé Anglois  
Place d'Espagne  
à Rome

Received & forwarded this  
26. Aug. by Mr. Keene  
most Obedt. Servant  
Thos. Jenkins

Dear Sir  
In 1704 Chambers London August 5<sup>th</sup> 1774

Your letter of the 20<sup>th</sup> of June came when I was in France and I have  
since my return found no time to answer it till now.

Our Students at Rome are right to make a better use of  
their time now than they formerly used to do, for unless they study hard  
and acquire superior talents, they will do little here; this Country  
swarming with artists of all kinds, that unless a man does much  
better than his neighbours, he will have but an indifferent chance of  
making his way.

It gives me great pleasure to hear of your perfect recovery  
you will now be able to prosecute your Studies properly, not by standing  
people to study for you, as some of our famous architects here did, but  
by drawing, measuring, and observing every thing upon the spot your  
self, always see with your own eyes, and though it is right to  
hear the judgement of others, yet never determine but by your own;  
not rashly, but after repeated observations for our perceptions are not  
always just. It is ~~truly~~ said that taste has no rules, but this,  
like most vulgar opinions is erroneous; it has many; some pointed out  
by books, but more that are not mentioned, which you must find out,  
if you would work with certainty at all times. It is only by repeated  
and careful Observations that you can arrive at this knowledge, common  
fame indeed will lead you to the works that have stood the test and been  
the admiration of many ages but your own penetration must discover  
their true beauties, and the secrets by which they were produced.  
Do not, as some have done; begin your Studies where they ought



to be left off, and instead of forming your Self upon those <sup>modern</sup> remains  
whence the great Masters of the 15<sup>th</sup> & 16<sup>th</sup> Centuries collected their knowledge, avoid them all, as you must Perugini with all the later  
trifle away your time, in collecting little poor Ornaments and extravagant forms, from the remains of barbarous times. our task here has already  
been sufficiently <sup>impaired</sup> Poisoned by this unlucky misstatement. W. H. at

with the same view, correctly if you can, but at least with  
Spirit and taste. Converse much with  
particularly foreigners, that you may get  
sake for those who have most reputation  
forget not Pisanesi, who you may see  
of Matteo, extravagant his true, often  
You may gather much information  
and Sculpture thoroughly, you cannot be

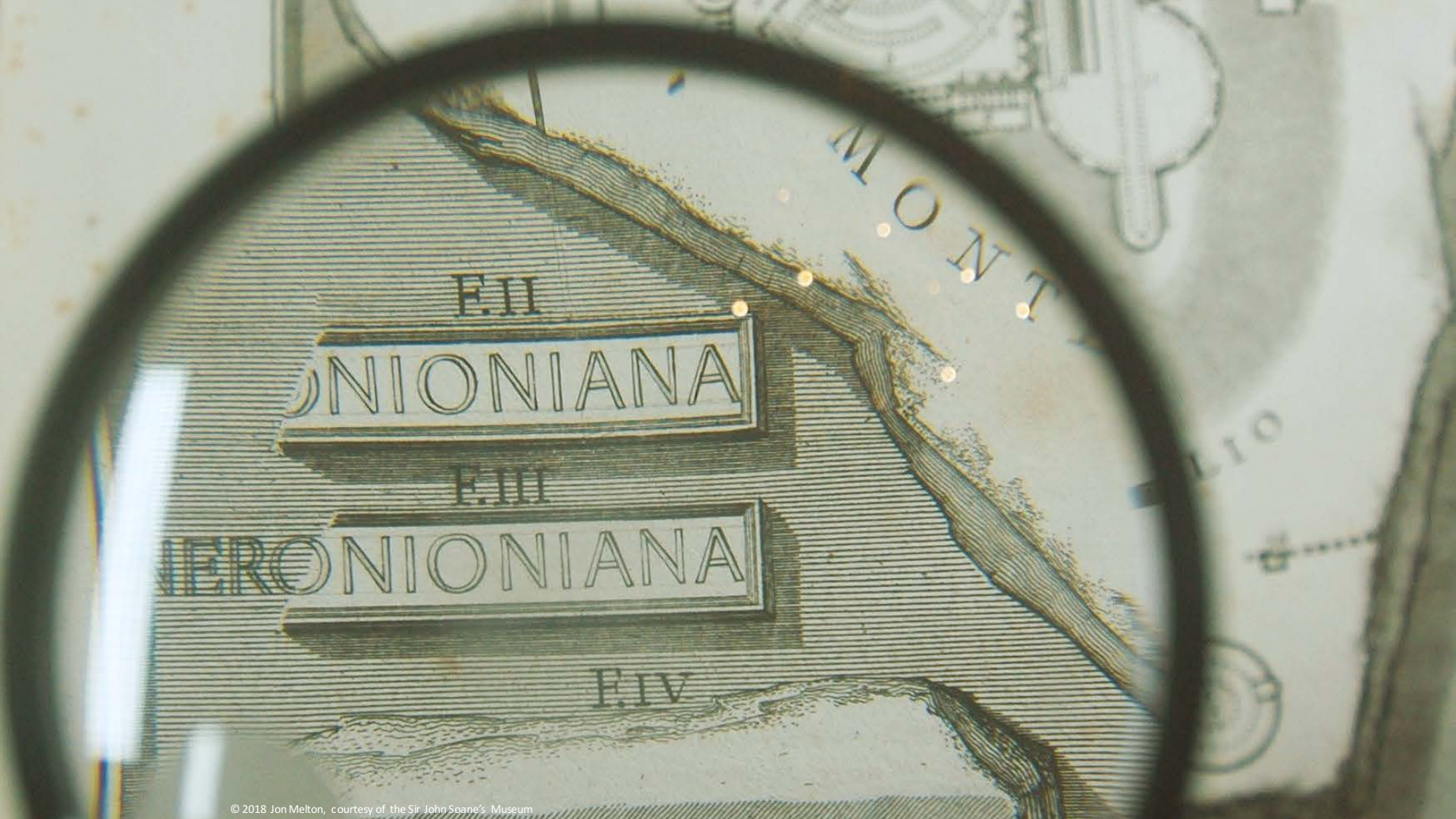
Study them carefully and correct that Luxuriant Bold and perhaps  
licentious Style, which you will have acquired at Rome Florence  
Genoa and Bologna by their simple Character but rather tame manner  
form if you can a Style of your own in which endeavour to avoid  
the faults and blend the perfections of ages.

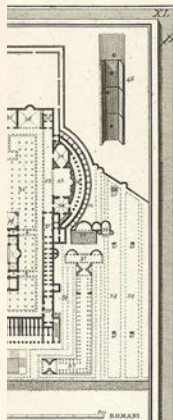
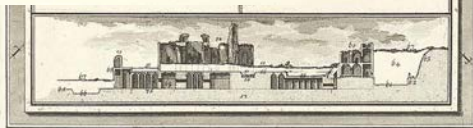
Probably has never been famed for them. They are now Tapprehend worse  
than ever you will see some of the most remarkable performances there and thus  
avoid them all, as you must Perugini with all the later  
Architects of Rome excepting Salvi who had indeed no General  
principles to Guide him yet sometimes fortunately hit upon the  
right as appears by parts of his fountain of Trevi & parts of his  
Dominican Church at Viterbo. You will find great advantage  
in the decorative part by sketching or drawing accurately many of  
the fragments which lie scattered in all the Villas about Rome &  
in the Environs of Naples, draw in the Academy the human figure  
with the same view, correctly if you can, but at least with  
Spirit and taste. Converse much with Artists of all Countries  
particularly foreigners, that you may get rid of national prejudice  
sake for those who have most reputation Young or old, amongst which  
forget not Pisanesi, who you may see in my name, he is full  
of Matteo, extravagant his true, often Absurd, but from his overflowing  
You may gather much information.

Study painting  
and Sculpture thoroughly, you cannot be at wastes in your own art  
without great Judgement in these, which are so intimately connected  
with it. Study them with regard to the knowledge of Masters as  
an ornamental & profitable Science, but for your own use study  
them in a higher light. I have neither time nor paper to  
write any more at this time but if you think my advice  
can be of any use call for it freely on all Occasions and believe  
me to be most sincerely Dr. Your Obedt<sup>h</sup> humble Serv<sup>t</sup>

My wife & Daughters join with me in Compliments  
to Mrs. Stevens. Your little girl spent the day with  
us on Sunday last and enjoys very much in all  
respects Compliments from us all to Dr. Grant he will in due season know the  
Manners





[illegible]

*Pianta e Spaccato delle Terme d'Antonino Caracalla*  
La tinta più nera indica la parte in oggi esistente, la più leggiera dinota il  
supplimento. B t'indice susseguente spiegherà la Tavola in individuo.





*‘These volumes much  
disfigured by spots etc  
previous to 1837 GB’*

George Bailey (1772-1860), first Curator  
of the Sir John Soane’s Museum.













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© commons.wikimedia.org (public domain). Photographer: Lalupa



Giovanni Battista Piranesi: 1720-1778



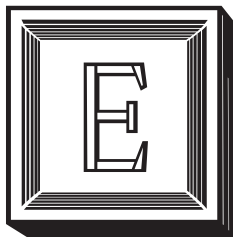


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Fount Sans1756

Typeface



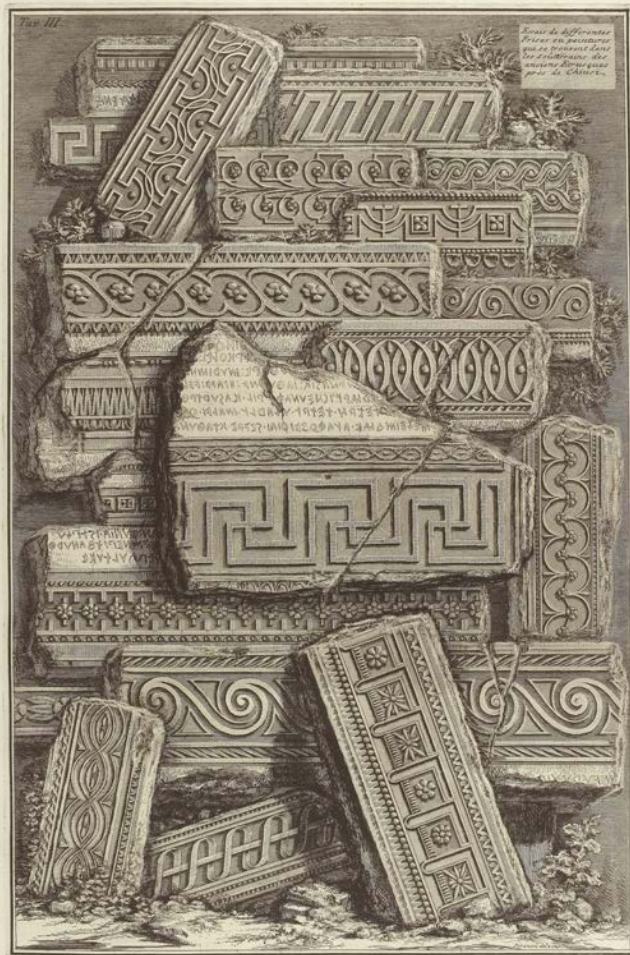
© FOUNT-SANS-1756  
represents the first ever  
deliberately serif-less  
geometric and near  
monoline letterform  
in the eighteenth  
century. Revived  
by Jon Melton of  
emfoundry.com

UNIONIANA

NERONIONIANA

NERONIONIANA







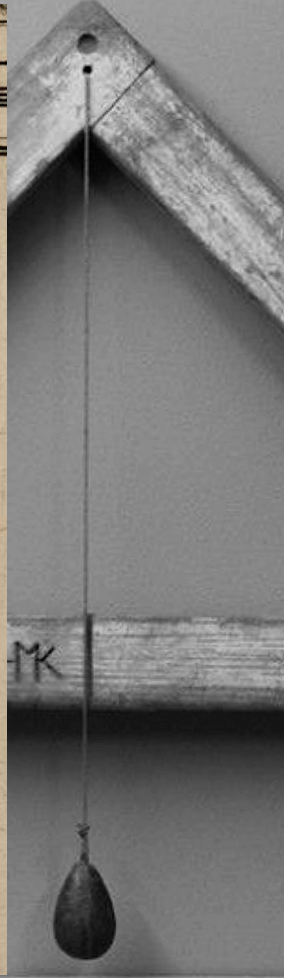
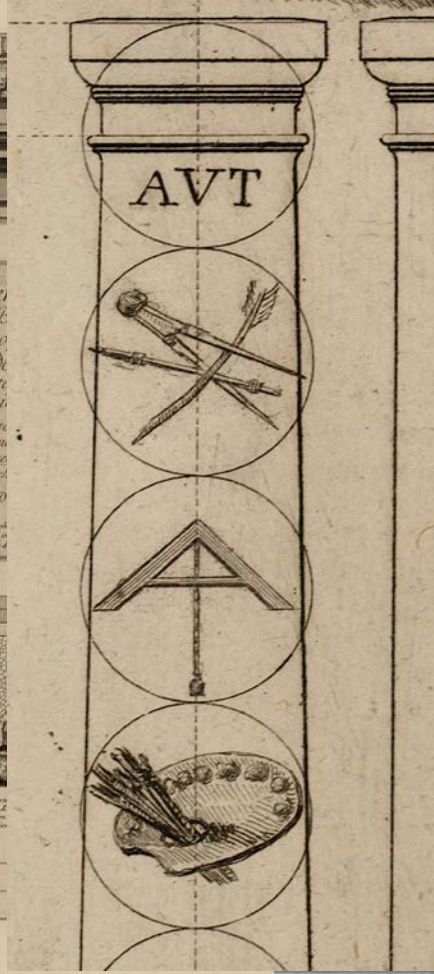
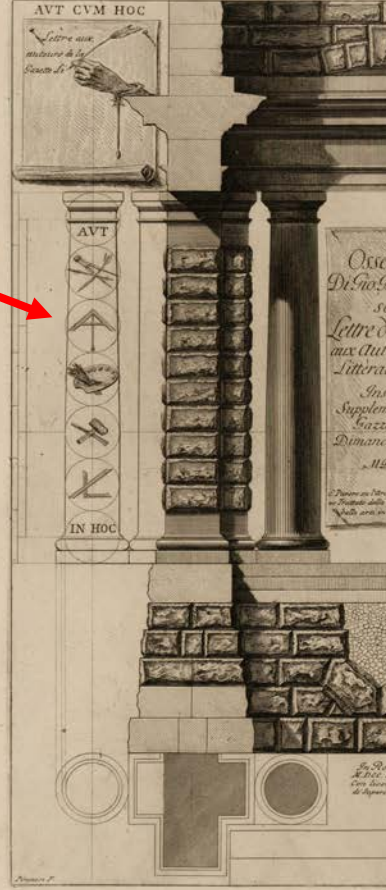
F.II

ONIONIANA

F.III

NERONIONIANA





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







Research paper: The true source of the sans

Seeking publication...