

mfoundry's ETRVSCA-the true source of the Sans

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M. L'Abbé Winckelmann bibliothecaire de son eminence. André Bonducci Florence.

Piranesi, G. B. (1761) Della magnificenza ed architettvra de' Romani. Romæ. Rome. Piranesi, G. B. (1765) Conservationism id Goo. Battista Piranesi copra la Letter de Ms Mariette aux auteurs de l'Europe. Romæ. Rome. Potts, A. (2006) Johann Joachim Winckelmann: History of the Art of Antiquity. Translated by Mallgrave, H. F. The Getty Research Institute, Los Angeles. Ramsay, A. (1755; 1762 second edition; 1762 Tracts) The Investigator. Number CCCXXII. To be Continued Occasionally. A Dialogue on Taste. London; The Ruffniere du Prey, P. de la. (1977) Iohn Soane: the making of an architect. The University of Chicago Press.
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Initiature - this example being highly accomplished.* Jon Melton own collection, emfoundry.com Photo/scan: *Winckelmann published the Tydeus Gem and stated that "it is the most beautiful Etruscan stone known so far" and it: "shows us the art of the Etruscans in its highest beauty." L. (Right) John Flaxman RA (1755-1826). Engraving by Thomson, European Magazine 1823. ^o Jon Melton own collection, emfoundry.com Photo/scan: Jon Melton. M. Thomas Banks RA (1793). Penelope Boothby Monument with serif-less inscriptions, Ashbourne Church, Derbyshire. Early twentieth-century postcard. Photographer unknown. Jon Melton own collection, emfoundry.com Photo/scan: Jon Melton. N. Caslon, William IV. (c.1812-16) Specimen. Two Line

English (Egyptian). © Columbia University Libraries. (Typographic Library and Museum of the American Type Founders Company), archive.org in the public domain.

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DEVELOPMENT OF SERIF-LESS TYPE - TIMELINE

1. (Left) Leonardo Agostini (1686) Le Gemme Antiche Fiurate. Engraving of a 'Magic Gem' of serif-less letterforms. Tav. Fig.52 [83] CARATTERI MAGICI in lapis lazuli. © GIA Library Additional Collections (Gemologica

1. (Right) Leonardo Agostini (1593-1669). Portrait aged 63, frontispiece from *Le Gemme Antiche Fiurate*, 1686. ° GIA Library Additional Collections (Gemological Institute of

2. Dempster, Thomas (1579-1625). Coke, Thomas, Earl of Leicester, and Bounarroti, Filippo (1723). De Etruria Rega Libri VII, nunc primum editi curante Thomas Coke. Opus

postumum. Florentiæ: Cajetanus Tartinius. Written in 1616-19. Liber Tertius, Tabulæ Eugubinæ. (viewer pp.693-702). Tabular I of V. © Österreichische

Nationalbibliothek, digital.onb.ac.at in the public domai

(Left) Forlivesi, Padre Giovanni Nicola (Giannicola), F ne Convent of San Marco in Corneto. The Augustinian monk's 14 written bulletins to Anton Francesco Gori w observational drawings and decipherment of Etruscan nscriptions at Tarquinia near Corneto, from 11th May to 4th uly, 1739. © Museum Etruscum, Consiglio Nazionale delle

Ricerche, Centro di studio per l'archeologia etrusco-italica Photo/Scan: Jon Melton. Note: The first extant treatise on

e tombs of Corneto is a manuscript of the year 1756, by

3. (Right) 18thC regular Padre clergy, 1792 engraving by Pierre Duflos, from R. P. Helyot. *Histoire des Ordres Religieux et Militaires*. First published 1714-19. Tav.IV. p.223, Plate 55. © Jon Melton own collection emfoundry.com Photo/Scan: Jon Melton.

4. Two Antiquarians: Baron Philip von Stosch (1691-1757). Or A. two Antiquartans: Baron Finite Vol Stocch (1897-1757). On the left, examining a seal, and Marcantonio Sabbatini (1637-1724). Seen right, examining a coin. Etching by Arthur Pond, 1739, after Pier Leone Chezzi.
 wellcomecollection.org (CC BY 4.0) Creative Commons.

5. (Right) Cori, Anton Francesco (1739) Museum Etruscum. Acta Eruditorum, Alphabetum Etruscum. Classis V. p.417. Gori later publishes a 'Defence of the ancient Tuscan

alphabet' in 1742. © commons.wikimedi.org in the publi

5. (Left) Anton Francesco Gori (1691-1757). Mezzotint by Johann Jacob Haid after Feretti, 1744. © Jon Melton ow collection, emfoundry.com Photo/Scan: Jon Melton.

. Giovanni Battista Piranesi (1720-1778). Portrait 'antic bust' by Francesco Polanzani 1750, engraving from *Opera* Varie di Architecture,...' by Giovanni Battista Piranesi. Me 37.45.3 (1). © The MET (CCO 1.0), in the public domain.

7. Piranesi's ONIONIANA/NERONIONIANA, close-up (Figura II e III on Pianta del Ninfeo di Nerone. Tav. XLI, Le Antichità Romane. 1756. © Jon Melton own collection, emfoundry.com Photo/Scan: Jon Melton.

8. (Left) Pierre-Jean Mariette, 'Monsieur Mariette'

(1694-1774). Portrait engraving (1765) by Augustin de Saint-aubin after a drawing by Charles-Nicolas Cochin. fr.wikipedia.org The MET (CC0 1.0) Creative Commons

9. Piranesi, Giovanni Battista (1765) One of the three

Etruscan ornament plates showing Etruscan serif-less inscriptions. From Osservazioni Di Gio. Battista Piranesi sopra la Lettre de M. Mariette aux auteurs de la Gazet

Littéraire de l'Europe. Roma. Tav.1, Tav.II from (Tarquin Corneto and Tav.III. from Chiusi. ^o Heidelberg Historic Literature, in the public domain.

10. (Left) Winckelmann, Johann Joachim (1764) Geschichte

der Kunst des Alterthums (History of Ancient Art), title page, with an engraving of the 'Seven Heroes' gem – known as the 'Gemme Stosch'. ^e commons.wikimedi.org in the public domain.

(Right) Johann Joachim Winckelmann (1717-1768)
 Bibliographic Institute Hildburghausen, Germany, c.1860.
 Jon Melton own collection, emfoundry.com Photo/scan: Jon Melton.

11. (Left) One of Francesco Piranesi's (1756-1810) figures h added to the Raccolta de' tempj antichi, Volume I, 1780

ontispiece with cella interia of the Temple of Neptu

11. (Right) Piranesi, Francesco (1785) Monumenti dea *Scipioni*, 1785. Displaying the early Roman serif-less inscriptional letterforms abundant in the tomb. Tav.II

tty Research Institute, in the public domain 12. von Vögelstein, Carl Christian Vögel (c.1813-4) Portrait of

Carlo Labruzzi. © Courtesy of Accademia 'Pietro Vanucci' Perugia, Italy. Photo/scan: Jon Melton.

13 (Left) Conte Alessandro Verri (1741-1816). Characte engraving by L. Rados, 1818. [©] Jon Melton own collection emfoundry.com Photo/scan: Jon Melton.

13. (Right) Verri, Conte Alessandro (1792; 1804; 1833) *Le Notti Romane*. First published, in two parts, 1792 and 1804

translated into English by Mrs. Underwood 'Roman Nights'. The tomb of the Scipios, in 1833. "Those [painted] inscriptions... are the words of the ancient language of the Latium in its simplicity." Prima Notte-First Night, p.viii. © Jon

Melton own collection, emfoundry.com Photo/scan: Jon

14. Byres, James (c.1750; 1842) Hypogæi, or Sepulchral caverns of Tarquinia, the capital of ancient Etruria, by the late James Byres. Edited by Frank Howard (1842). Part 1, Plate, 4,7.; Part 2, Plate 4. Depicts Byres with likely Pirenesi

A. (Left) Camden, W. (1772) Camden's Britannia. Published by Edmund Cibson's. Nummi Saxonici. Saxon coinage with vestigial and serif-less letterforms, close-up of Tabula I. Page 94. © Jon Melton own collection, emfoundry.com Boto fearm lon Melton

A. (Right) William Camden (1551-1623). Guillaume Camden

portrait engraving by Nicolas de L'armessin, c.1680. Taken from a French book of the Arts, Liv. II. © Jon Melton own collection, emfoundry.com Photo/scan: Jon Melton.

the Nymph pool edge, at Stourhead, Wiltshire. Showing serif-less minuscule, executed after conception in 1748, sometime prior to the Grotto's completion in 1776. "Nymph

of the Grot these sacred springs I keep..." Translated from latin by Alexander Pope. © Photo: James Mosley. George Dance RA (1741-1825), Portrait by Sir Thoma

wrence PRA (1769-1830). Colour art plate from The ionnoisseur Magazine, c.1914. 'George Dance the younger rchitect and Surveyor' 1798, Guildhall Art Gallery -

London. ^o Jon Melton own collection, emfoundry.com Photo/scan: Jon Melton. Creative Commons (CC BY-NC) Photo credit: City of London Corporation.

Self-portrait at the easel, painted in Rome 1776. Mezzotin

oublished by Abraham Wivell, 8th January 1820, (plate Open Edition Print, 1912). © Jon Melton own collection, emfoundry.com Photo/Scan: Jon Melton.

occasionally. London: printed for A. Millar. Als iter reissued in 1762 as 'A dialogue on taste' and in the ame year as a part of *The Investigator* journal magazine collective edition of four of Ramsay's essays. © Jon Melton own collection, emfoundry.com Photo/Scan: Jon Melton.

E. (Left) Allan Ramsay (1713-1784), portraitist, write

E. (Right) Ramsay, A. (1755; 1762), (sometimes also attributed to William Whitehead). Known as the 'Dialogue on Taste', The Investigator Number CCCXXII, 1755. To be

(Left) Hamilton, W. (1730-1803), d'Hancarville, P. 719-1805). (1766-7) Collections of Etruscan, Greek and man antiquities from the cabinet of the Honourab illiam Hamilton. Published in Naples. Illustration

er 1, p.26, Of the Origin of the Etruscans, ar *Letters*. pp.26-49. Hamilton also includes engravings in the books Preface of a Roman folding wax writing tablet depicting the development of serif-less Etruscan, Latin and

e Creek alphabets, p.ii; and an illustration vignette with one tabular ansata fragment, p.xxiv. © Boston Public

. (Right) Hamilton, W. (1730-1803), d'Hancarville, P. F 719-1805). (1785 edition) Collection of Etruscan, Gree nd Roman Antiquities From the Cabinet of the Hon. V

Hamilton. Engraving by F. A. David of the bowl of an Atti Kylix (a Creek wine-drinking cup) with serif-less ancient greek reverse letterforms: 2nd Edition, Tom.V, Plate.1. Vol.IV, Plate.31. © Jon Melton own collection, emfoundry.com Photo/Scan: Jon Melton.

C. (Left) Sir William Chambers RA (1723-1796). Engraved portrait by William Bromley dated 1792, which was published in the *European Magazine* in 1796. [©] Jon Melton own collection, emfoundry.com Photo/Scan: Jon Melton.

(Right) Chambers, Sir William. (1774) The 'Letter of

H. Soane in his youth, by Christopher William Hunneman, c.1776. (SM P400). © Sir John Soane's Museum, London. Photo: Hugh Kelly.

by an 'unknown draughtsman'. © Sir John Soane's Museum,

J. Norwich Castle Gaol, by Soane, 1789, close-up of the distinctive serif-less 'C'. An Etruscan 'C' becomes 'C'. (SM 73/3/8) Drawing (7). © Sir John Soane's Museum, London.

K. Langley South Lodges detail of a greyhound statue with Soane's 'serif-less' inscription • **TOVJOURS** • **FIDELE** •. • Jon Melton, emfoundry.com Photo: Jon Melton.

L. (Left) John Flaxman RA (1829, 1838 2nd Ed., 1865, 1881)

Lectures on Sculpture. London: J Murray: London: Hoby, Hoby, Bohn; Bell & Daldy: London: George Bell and sons. From the 1881 edition: Engraving 18 of TVTE (Tydeus) after Johann Adam Schweickart from Winckelmann's descriptions of the Stosch gem collection 1756. Flaxman's (posthumous) first

edition of 1829 strangely listed plate. '18. Tydeus, and footnoted: 'see Winckelmann' but it was never included until later editions? Gems were considered fine sculpture

I. Soane's Plan for a British Senate House, 1779. (SM 35) Drawing (7). Close-up of the 'serif-less' title blo

London. Photo: Hugh Kelly.

Photo: Ardon Bar-Hama.

luction' handed to Soane for use on his Grand Tour o 1778-80. Close-up: "...forget not Piranesi, who you may see in my name...". Originally sent in 1774 to the young architect RA scholar Edward Stephens whilst in Rome - who sadly died. © Courtesy of Sir John Soane's Museum, London. Photo: Ion Molton

library, in the public domain.

B. Caslon's Etruscan metal typeface used in Primigeni

Etruscorum Alphabeto Dissertatio, by John Swintor published circa 1745-6. © St Bride Printing library. Photo:

2012 University of Cologne, Archaelogy Institute. (CC BY-NC-ND) Creative Commons.

Photo/scan: Jon Melton.

east, following his father's death in Nov 3. Ocurtesy of Sir John Soane's Museum, Londor

Prospetto del Sarcofago di Scipione Babato, e del Monumento d'Aula Cornelia. With descriptive text pp.8-12

(Right) Mariette, Pierre-Jean (1750) Lettre à M.***.
 Cazette Littéraire de l'Europe. A Paris, le 31 Mai 1750. In ink: 'Sous le nom P. J. Mariette du Comte de Caylus.'

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 Callica, Bibliothèque Nationale de France. In the public

nstitute of America), in the public domain.

America), in the public domain.

unknown? Augustinian monk.

Image rights and references:

Italy Fig:

Sixteen months since his return from Italy, Robert Milne, a promising. ARCHITECT-ENGINEER, RECEIVES A LETTER DATED: ROME. NOV. 11. 1760. FROM HIS MENTOR AND FRIEND GIOVANNI BATTISTA PIRANESI. THE ITALIAN ARCHITECT'S REPUTATION HAD COME INCREASINGLY UNDER ATTACKED FROM FRENCH ARCHITECTS and literary critics of the arts throughout the 1750s. Classical Roman ARCHITECTURE AS AN IDEAL WAS BEING CHALLENGED IN FAVOUR OF 'THE GREEK' WITHIN WHAT BECAME KNOWN AS THE GRAECO-ROMAN DEBATE.

With some disdain he writes: "My Work 'On the Magnificence of Architecture of the Romans' has been finished some time since... it consists of 100 sheets of letterpress in Italian and Latin and of 50 plates, the whole on Atlas paper. The antiquities of Greece brought to light by Mr. Le Roy and which made its appearance here after your departure from Rome, contributed to its enlargement.'

Earlier published attacks upon Piranesi's *romanist* ideology began with Monsieur Mariette's semi-anonamous 'Lettre' in Gazette Littéraire de l'Europe A Paris. Criticisms which also included the English court portraitist Allan Ramsay's *hellenist* article on good taste, printed in *The Investigator* in 1755 – which prompted Piranesi to execute some additional plates to *Le Antichità Romane* which 'evidenced' that Rome's civilisation evolved from an Etruscan origin which included their serif-less alphabet. A *'primitivist'* ideal of form, that Piranesi adamantly promoted as preceding that of the Greeks.

Following the release of the 'Della Magnificenza...' of Roman Architecture, both Mariette and Ramsay would riposte with the re-release of their essays, forcing an enraged Piranesi to fervently retaliate within 'Osservazioni...' and its dialogue which demoted literary criticism as a lowly profession, whilst presenting his architectural innovation alongside plates of the sepulchral ornaments of Etruria, seen at Tarquinia and Chiusi.

Ultimately Italian sensibilities lost intellectual ground for 'the Greek', and Piranesi's was forced concede before his death in 1779 to the weight of archaeology, leaving his son Francesco to complete his views of the temples of Pæstum in 1780, with their primal base-less columns. New discoveries that year along the Appian Way unearthed archaic latin serif-less inscriptions that bore more resemblance to the Etruscan, and these ignited a desire for the *primitive* letter. Which through the work of a young British architect named Soane

and his close circle of friends practicing within the high arts, evolved into a form that was fully representative of a neoclassical architecture which embraced all the civilisations of the classical 'antique'.

Archaeology eventually gave rise to the *Egypto'* and *Etruscomania* of the early eighteen-hundreds and the release of 'Two Line English Egyptian' by 1816 – the first Sans serif metal typeface from Willam Caslon IV, followed by the open shaded *lonic* sans faces of the 1830s. JM



I. Robert Mylne (1733-1811) architect of the 1769 Blackfriars Bridge. From a drawing made in Rome by Richard Brompton in 1757, engraved in Paris by Vincenzio Vangeliste in 1783. (NPG D5326) © Jon Melton own collection, emfoundry.com Photo/scan: Jon Melton. In the public domain II. Labruzzi, Carlo (1794). Close-up of Entrance to the Tomb of the Scipio Family discovered AD 1780. With the Sarcophagus. Inscriptions and Busts found in it. No.7. From a series of engraved prints from Via Appia illustrata ab urbe Roma ad Capuam, that Carlo Labruzzi executed for Sir Richard Colt Hoare. © Jon Melton own collection emfoundry.com Photo/Scan: Jon Melton. III. Giovannoli, Alo (c.1616-18) Crop of the Arch of Dolabella and part of the Church of San Tommaso in Formis with a MONIANA inscription Possibly from the posthumous: (1619) Roma Antica Di Alo Giovannoli da Cività Castellana. O Archivio Storico dell'Accademia di San Luca. IV. Piranesi's 'N'. from 'The Explanation of the Aqueducts', Le Antichità Romane, volume 1. 1756. Proposed fragment of the collapsed inscription on the Nerone Aqueduct by the Arch of Dolabella in the Celio, Rome. ^o Jon Melton own collection emfoundry.com Photo/Scan: Jon Melton. V. Piranesi's Pianta del Ninfeo di Nerone. Plate.XLI from Le Antichità Romane Depicting the ONIONIANA/NERONIONIANA. Tav. XLI Le Antichità Romane 1756. O Jon Melton own collection emfoundry.com Photo/Scan: Jon Melton. Also in the Public Domain.

(Background) Labruzzi, Carlo (1794). An Excavation of ancient Sepulchres made in the same Vineyard - at the Commencement of the Year 1791 with the various Inscriptions found in them. No.5. From a series of engraved prints from Via Appia illustrata ab urbe Roma ad Capuam, that Carlo Labruzzi executed for Sir Richard Colt Hoare, following their journey re-tracing the Appian Way in 1789 from Rome to Benevento. O Jon Melton own collection, emfoundry.com Photo/scan: Jon Melton.

(Inset) Giovanni Battista Piranesi (1720-1778). Character engraving of the infamous Italian architect in middle-age, by L. Rados, 1818. O Jon Melton own collection, emfoundry.com Photo/scan: Jon Melto





ETRVSCA

The source of the modern Sans serif and the development of serif-less letterforms through the eighteenth century.

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