

**W**

*De Worde*

*In the  
beginning  
was*

*De Worde<sup>®</sup>*

*Introducing  
De Worde  
a new typeface in seven weights from  
Jeremy Tankard  
to celebrate the 60th anniversary of  
The Wynkyn de Worde Society*

# Wynkyn de Worde

## THE FATHER OF FLEET STREET

The Wynkyn de Worde Society is about to celebrate its 60th birthday. In 1957 a group of designers, typographers and publishers decided that their new society should be named after de Worde, a pioneer of printing and publishing in late medieval England. ¶ In 1476 William Caxton, who had learnt the craft of printing in Germany, brought his skill back to London, setting up his presses in the almonry of Westminster Abbey. De Worde, who came from the Duchy of Lorraine, became first his assistant, and at Caxton's death the inheritor of his business. Deciding that the future for sales of books in English lay with the City rather than the Royal Court, de Worde had moved the business to the Sign of the Sun in Fleet Street by the beginning of the sixteenth century. When the founders of the society chose a subtitle in 1957, they described Wynkyn de Worde as the Father of Fleet Street. At the time nobody would be puzzled by this soubriquet, but over the past six decades the printing industry has departed from 'the Street of Shame' as described by **Private Eye**, with the last newspaper office shutting up shop in the summer of 2016. ¶ De Worde produced a wide range of titles, including children's books, instructions for pilgrims, works on good manners, marriage, household practice and husbandry. Looking at the market, he created some shorter works that sold for just a few pennies at a time when most books were well beyond the means of all but the wealthiest. He seldom printed them without woodcut illustrations. ¶ Just as he covered a wide range of subjects, he also used a variety of typefaces. Textura follows one of the most formal of the writing styles used to produce hand-written books. A textura type was among the first produced by German printer Gutenberg for use in his 42-line Bible, and towards the end of his career Caxton imported a handsome textura type from Paris for use in his printed books. This type style has tall letters, a black face and short ascenders and descenders, filling the page and giving it a textural feel, hence the name.

Popularized in England as 'black letter', this style would strike a modern reader as difficult to take in, but in the sixteenth century it was considered much easier than the less familiar roman, also known as 'white letter' owing to the less dense appearance of the text on the page. Roman types followed the lowercase book hand of the Renaissance humanists inspired by the earlier scripts used at the court of Charlemagne. De Worde first used a roman type in a book in 1520, but was not the first printer in England to do so. However, eight years later he was the first to introduce an italic type style to English publishing, in his printing of Lucian's **Complures dialogi** (1528). This italic was also used in Wakefield's **Oratio de Laudibus Trium Linguarum** (1528) and once more de Worde achieved a first, in also including Hebrew and Arabic characters cut in wood. ¶ Wynkyn de Worde comes over as an innovator both in his use of type and his publishing decisions: a good role model for a society that draws its membership from right across the publishing and design spectrum. We felt that it would be appropriate to celebrate our anniversary by asking the type designer, Jeremy Tankard, to create a face in honour of Wynkyn de Worde. Given the fact that de Worde was the first printer in London to use italic, Jeremy has decided to concentrate his design on this type style.

**Margaret Willes**

*Chairman of The Wynkyn de Worde Society, 2017*

*A PLACE GIVEN TO*

**FLEET**

*DRINKING AND CAROUSING*

**S'TREET**

*AND CONVIVIAL LIFE*

*James Moran Wynkyn de Worde – Father of Fleet Street Published by The Wynkyn de Worde Society, London 1960*



# Seven weights of De Worde

## EXTRA LIGHT

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789 @£€\$%.,;“”---?!&()[ ]{}

## LIGHT

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789 @£€\$%.,;“”---?!&()[ ]{}

## REGULAR

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789 @£€\$%.,;“”---?!&()[ ]{}

## MEDIUM

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789 @£€\$%.,;“”---?!&()[ ]{}

## BOLD

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789 @£€\$%.,;“”---?!&()[ ]{}

## EXTRA BOLD

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789 @£€\$%.,;“”---?!&()[ ]{}

## HEAVY

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789 @£€\$%.,;“”---?!&()[ ]{}

***HOT  
OFF THE  
PRESS! \****

*\*Pretty damn hot on the press too, as it happens*

# TREASURE ISLAND

OR

THE MUTINY OF THE HISPANIOLA

*Robert Louis Stevenson*

**SQUIRE TRELAWNEY**, Dr. Livesey, and the rest of these gentlemen having asked me to write down the whole particulars about Treasure Island, from the beginning to the end, keeping nothing back but the bearings of the island, and that only because there is still treasure not yet lifted, I take up my pen in the year of grace 17\_\_ and go back to the time when my father kept the Admiral Benbow inn and the brown old seaman with the sabre cut first took up his lodging under our roof.

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow — a tall, strong, heavy, nut-brown man, his tarry pigtail falling over the shoulder of his soiled blue coat, his hands ragged and scarred, with black, broken nails, and the sabre cut across one cheek, a dirty, livid white. I remember him looking round the cover and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards:

*“Fifteen men on the dead man’s chest –  
Yo-ho-ho, and a bottle of rum!”*

**YAAR!**

*A range of weights combined with a full set of small caps  
allows for truly versatile text setting.*

—  
**quoin**  
**quoin**  
**quoin**  
—

**QUALITY CONTROL**

*De Worde’s lower case q comes in three fine flavours.  
Quite usefully, the uppercase comes in two too.*

*The  
official guide  
waffled on  
about the  
first snuffbox  
in a rather  
offhand way*

LOVELY LIGATURES

*Th · fb ·ffb · ff · fh · ffh · fi · ffi · fi · ffi · fj · fff · fk · ffk · fl · ffl · fp*

*THE  
SIGN  
OF  
THE  
SUN*



### **A CELEBRATION...**

*I chose to focus on the italic type as used by Wynkyn de Worde because he was the first to introduce this letter style to printing in England. Let's celebrate that.*

### **A REAPPRAISAL...**

*It's very much an exercise in reappraising the italic as a discrete typeface. Today italic is generally seen as a secondary style to the roman. In fact the basic parts that comprise our understanding of a type family (roman, italic and bold) were once individual styles with their own histories. Could an italic type be made now to be useful in its own right?*

# Thoughts on the design of a typeface

*Glimpses into a conversation between type designer Jeremy Tankard and design writer Catherine Dixon*

### **A CHAOTIC RHYTHM...**

*An italic is a typographic idea, born from handwriting, but formalized through typographic convention. The earliest Aldine italics are strongly derivative of the chancery writing hand. In contrast the italic that de Worde used is more formal, though with a vertical movement and edginess that imparts a kind of chaotic rhythm that bounces and bumps along the line. Nothing as regimented as one would expect today.*

### **MOVING FORWARD...**

*The new typeface is not a revival, though it does pick up on visual themes found in the italic that de Worde used. To have made a facsimile would have limited contemporary use, and a period piece seemed wrong to celebrate 60 years of a Society still moving forward.*

### **A CHALLENGE...**

*The challenges became more obvious as the project progressed. Italic originally existed in lowercase only so what should a set of caps look like? De Worde was also printing as Roman numerals were succeeded in use by the Arabic style of figures we're familiar with today, though it was early days and suitable models were hard to find.*

### **A PEELING BACK...**

*An interesting exercise in designing the caps was to consider how you could make an italic cap without following the idea of a 'sloped roman'. Peeling back the heavy-printing of de Worde revealed interesting features: crossed and overlapping strokes; a low branching angularity; unique consecutive arches; vertical kicks and flicks. Collectively these features were incorporated to enliven a set of caps full of harmoniously irregular rhythms.*

### **A CAPTURED MEMORY...**

*My sketches and drawings are not a precise guide for digitisation, rather a captured memory of an idea of what I'm looking for. Working on the computer is about finding the correct line to describe the shape, though in searching you come across more ideas.*

### **A STATE OF FLUX...**

*Type design is never about having an idea and then executing that. Everything is in a state of flux all the way through. Points fix, and others then fix around them. Though it's never fully fixed until it's shipped out of the door.*

### **OFFERING POSSIBILITIES...**

*Italics were originally text faces. The new typeface though comprises seven weights with the Extra Light and Heavy offering possibilities for display use, while Light to Extra Bold offer a flexible weight range for text.*



**TOP TIP Nº 1**

*De Worde's small caps are perfect for setting postcodes, and the non-lining numerals, which are set as the default, look marvellous for phone numbers.*



**TOP TIP Nº 2**

*The **Nº** (**numero**) symbol can be selected from the glyphs palette. Alternatively you can just type **No**, highlight the text, and select the Ordinal feature in the OpenType menu.*



*POLITE NOTICE*

*Please  
mind your  
'p's and 'q's*

*THANK YOU FOR YOUR  
KIND ATTENTION*

*INTERESTING FACT Nº 1*

*To mind your 'p's and 'q's means to be on your best behaviour – it's thought that this phrase may derive from the letterpress workshop, where compositors had to make sure they didn't confuse lower case 'p's and 'q's.*

*cliché  
cliché  
cliché  
cliché*

*INTERESTING FACT Nº 2*

*A cliché is an expression or idea that has been overused. This French word was originally a term for a printing plate, or stereotype, and comes from the sound a printing plate makes as it is used over and over again.*



*Easy listening De Worde features both the Copyright symbol © and the Sound Recording Copyright symbol ®, in both standard and small cap versions.*

# Flong

## INTERESTING FACT Nº 3

*A flong is a papier-mâché mould, often used in the printing of newspapers. It's also a great word to showcase the contextual alternate of De Worde's lowercase l, which has no serif on its ascender. (See also the b, h and k.)*

*Outside of a dog,  
a book is man's  
best friend.*

*Inside of a dog,  
it's too dark  
to read.*

---

GROUCHO MARX

1890–1977



# ***PUBLIC HOUSES***

— *ON AND AROUND FLEET STREET* —

*Ye Olde Cock Tavern*

*22 Fleet Street, London EC4Y 1AA*

*The Old Bell Tavern*

*95 Fleet Street, London EC4Y 1DH*

*Punch Tavern*

*99 Fleet Street, London EC4Y 1DE*

*Ye Olde Cheshire Cheese*

*145 Fleet Street, London EC4A 2BU*

*St Bride's Tavern*

*1 Bridewell Place, London EC4V 6AP*

*The Albion*

*2-3 New Bridge Street, London EC4V 6AA*

*\**

*A few traditional  
English paper sizes*

# **CROWN**

*16¼" x 21"*

# **DEMY**

*17¾" x 22½"*

# **MEDIUM**

*18¼" x 23"*

# **ROYAL**

*20" x 25"*

*Source: British Association of Paper Historians [baph.org.uk](http://baph.org.uk)*

A NOTE ON

## *The Wynkyn de Worde Society*

*Wynkyn de Worde was William Caxton's assistant, taking over his master's printing and publishing business at his death. In 1500 he moved from Westminster to Fleet Street and began to produce books under the imprint of the Sun. He issued a wide range of titles, including children's books, household practice and husbandry, almost always with woodcut illustrations. By his death in 1535 he had published about 800 items. James Moran's excellent biography of de Worde, **The Father of Fleet Street**, published by the Society, is still available should you wish to learn more. ¶ The Society was founded in 1957 with two principal aims. Firstly, bringing together people engaged in publishing, the design and production of print, and associated trades. Secondly, fostering the practice of excellence in all activities associated with printing and graphic arts. ¶ Conviviality in historic surroundings is an important feature of the Society. Four lunches are held annually at the Stationers' Hall, where there is usually an invited speaker. In addition there are two evening meetings, again with a speaker, at the Artworkers' Guild; and an annual party. An outing is also arranged each year, usually to a library or an archive to view material bearing upon the history of printing and publishing. Recent visits have been to the libraries of Dublin, and to the Ditchling Museum and Edward Johnston Foundation in Sussex. The Society's journal, **de Worde**, is published once a year. ¶ The Society has also established a Charitable Trust, which promotes excellence in all branches of the graphic arts by awards to educational institutions, students and young members of relevant trades. It provides bursaries to enable students to attend lectures, and sponsors apprenticeships as well as the Student category in the annual National Calendar Awards. ¶ We try not to exceed a membership of 250. Applications for membership should be sponsored by two members and preceded by attendance as a guest for at least two of our meetings. We look forward to welcoming you to our Society.*

[wynkyndeworde.co.uk](http://wynkyndeworde.co.uk)

THAT'S  
ALL  
FOLKS!

**DE WORDE®**

*Designed by Jeremy Tankard*

*typography.net*

*@JeremyTankard*

**SAMPLE BOOKLET**

*Designed by Alistair Hall at We Made This*

*wemadethis.co.uk*

*@AlistairHall*

**PRODUCTION**

*Paper supplied by Favini and Fenner Paper*

*Cover: Remake Smoke 250gsm*

*Text: Shiro Echo White 120gsm*

*fennerpaper.co.uk*

*Printed by Typecast Colour*

*typecast.co.uk*

*Cover foil blocked by Benwells*

*benwells.co.uk*