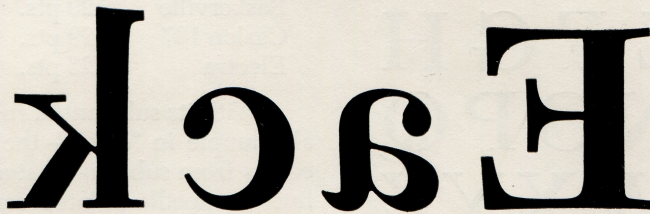
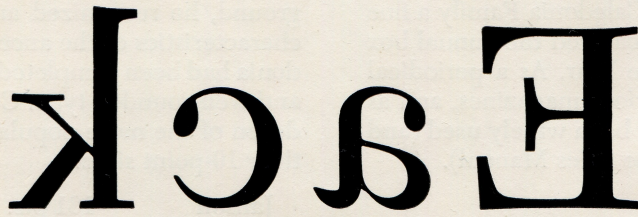


The Caledonia Family

E a c k

Typical roman forms of 12 pt. Caledonia as they appear on the brass letter patterns

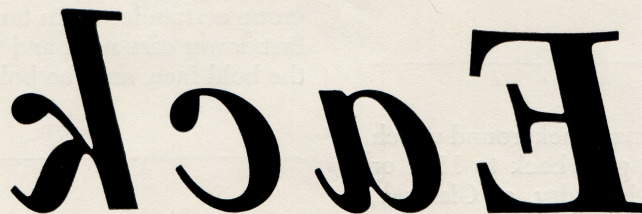
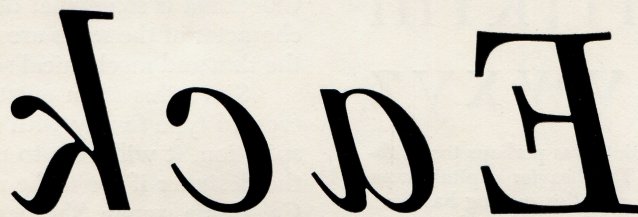


E a c k

12 pt. Caledonia Bold, compared with the roman to show how set width is maintained (see p. 7)

E a c k

The 12 pt. light italic as duplexed with the roman is discussed on pages 4 to 7



E a c k

The 12 pt. bold italic is the fourth important member of the Caledonia Family (see page 7)

STUDY and discussion of the Caledonia Series becomes the more interesting when we recognize the basic design as one of Linotype's ventures in originality. A long-range program of type manufacture, whether foundry or machine, includes the revivals or new cuttings of faces established through earlier eras of typography—such as the Bodoni, Caslon, Garamond offerings, for

instance. Interspersed with such "bread-and-butter" items may be an occasional newly created face in which a competent designer expresses his own feeling for the interpretation of the Roman alphabet. The Caledonia is such a creation, in the main, although the designer, W. A. Dwiggins, had insisted for years that "somewhere inside of Scotch Roman there's a good body type."

When, in due course, he brought through that good face it was called by the name given to Scotland by the ancient Romans: "*Caledonia*."

This Linotype series made its first success as a body face, but early emphasis came to its companion bold face when the two weights were chosen by Tom Cleland for the dress of the experimental newspaper "PM." That first venture of Marshall Field in newspaper publishing eventually fizzled. But the fanfare of its launching (somebody said "not even the second coming of Christ has had such a build-up") and the eminence of Cleland as a typographer gave the new Caledonia Family a fine introduction. Since then it has featured the annual box scores of the Fifty Books of the Year. As a periodical face it has been adopted for various magazines, and as a general commercial face it has been widely used (and likewise chosen for this Linotype Sales Manual).

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

Linotype Scotch, shown here in 30 point, was perhaps too faithful to the original, cut in Glasgow. The heavier capitals were spotty in masses of body composition and this cutting has been supplanted by Scotch No. 2. The above alphabets have been cast, for the purposes of this illustration, from matrices preserved in permanent records.

Let's look at the Scotch Roman background which had inspired Bill Dwiggins. It goes back to 1833 or thereabouts, when the Wilson Foundry, of Glasgow, Scotland, produced a "modern" type face inspired by the ideas of the Didot designers in France. This same source was important in its influence on Bodoni over in Italy, at an earlier date. The Wilson "modern face" is appraised by Updike as "the best English version of this form of letter."

In America, the Scotch face became popular for books early in this century and Linotype Scotch (pp. 783-791 in the big book) was first marketed in 1902.

This cutting (now on the obsolete list) preserved and over-emphasized differences in weight between the capitals and the lower case which cause a distinctly spotty appearance. More recently Scotch No. 2 was produced, duplicating by permission of Monotype their cutting of this face, which many book printers had preferred. It maintains a more even color and is better proportioned.

For comparative purposes we show here the 30 point alphabets of the first Linotype Scotch. When Dwiggins visualized a new face with a Scotch background, he recognized and preserved the full, ample characteristics of the ancestor design. Thus when Caledonia had been completed it was received as a generous and well-rounded type. Comparing alphabet lengths, a dozen of the more popular book faces measure thus in their 10-point sizes:

Janson	131 pts.	Bodoni Book	122 pts.
Scotch 2	131 pts.	Old Style 7	122 pts.
Caledonia	130 pts.	Garamond 3	118 pts.
Baskerville	129 pts.	Granjon	117 pts.
Caslon 137	129 pts.	Caslon Old F.	111 pts.
Electra	125 pts.	Cloister	110 pts.

With its substantial fullness of design Caledonia is also ample in "color"—the black-and-white value that comes from substantial stem weights and no wiry hair-lines or needle-pointed serifs. While the stem widths of Caledonia and Scotch No. 2 are about the same, and the alphabet lengths are almost identical, the color of Caledonia is somewhat deeper. In this the weight and character of the serifs are a factor—compare them with the thin and mechanical serifs of the 30 point Scotch.

Since this is an outstanding example of a freshly created type family with an acknowledged basis of inspiration, it will help to understand the philosophy of the designer if we make a detailed examination of the Caledonia roman (the basic design), studying it letter-by-letter and comparing it with its Scotch ancestor. Instead of proceeding A-to-Z fashion with this study, let's group certain letters in terms of their anatomy, capitals first, lower case next, and then some notes on the italic, the bold face, and the bold italic.

I H J L T F E

The simplest letter is I, a vertical stem with serifs head and foot. In the Scotch these serifs were straight and mechanical, bracketed to the stem. But Dwiggins made them heavier, definitely cupped, not symmetrical,

with an air of free-hand drawing which is characteristic throughout the Caledonia.

H is two I's, plus a bar—but the two I's are slightly modified as to length of serifs and the detail of their bracketing. The Scotch H is geometrically symmetrical.

J drops the stem of the I below the base-line with a ball terminal. This added length (Scotch J stops at the base-line) contributes grace and distinction to the Caledonia.

L is a cap I plus a horizontal arm. Note the weight and sturdiness of the serif that finishes that arm, thus relieving a "hole" in the word where this letter is used.

T is a cap I plus two arms, again with sturdy serifs. The Scotch T is wholly mechanical but this T's serifs are not identical in form—their subtle variety adds character to the design.

F and E develop their forms from the cap I stem with similar thought for the weight and character of the horizontal bars and serifs.

V W Y X A K

V is the simplest of nine capitals which are angular combinations of straight elements. All retain the cupped serifs of this face, with carefully considered variations in serif weights and lengths.

W is a double-V, with serif adaptations.

Y uses a wider base serif for firm foundation and to avoid a hole.

X crosses the light and heavy strokes with close-clipped serifs, made longer on the inner sides.

A is virtually an inverted V-form plus the bar. Note that this horizontal stroke is given added weight toward the hairline element—again a subtle touch for character and color. The Scotch A is cold and methodically uniform.

K has a generous upper arm with a rather compact lower arm. The Scotch K lower arm takes off at a pronounced distance from the vertical stem—the Caledonia is virtually tangent in this detail.

LINOTYPE SALES MANUAL

Z N M P B R S

Z is a firm, square letter, whereas certain sizes in the Scotch Z have a reverse-italic sloping quality.

N and M are more consistently paired in the Caledonia. The Scotch N is definitely sheared at the vertex, and the Scotch M vertex stops visibly above the base-line. Dwiggin's sheared the N a bit, but he dropped the M vertex for a more harmonious effect.

With P begins a group of letters variously curved. As against the Scotch, the Caledonia P has a more gracefully shaped and slightly deeper bowl, with the stress slightly off vertical—again more style.

B adds the lower bowl, but its upper bowl is not identical with P—Dwiggin's experimented in earlier years with the use of identical units in such letters and found the result lacked variety and flavor.

R echoes the form of Scotch R, with its curved tail. But this R is more clipped and P, B, and R have more unity in design.

S, as compared with the Scotch, is a bit more compact and its serifs are more vertical in drawing.

O C G D Q U

O is the basis of the several round capitals, all of which approximate a true circle in their contour, with the stresses kept vertical.

C uses two consistent serifs—the Scotch has only one at the top.

G omits (in the roman) the spur to be noted in the Scotch G, and is more harmoniously related to the C.

D avoids the extended feeling of its Scotch equivalent.

Q varies distinctly from the Scotch by using a centered tail with rather squarish manner instead of the elaborately flourished swash of the Scotch.

U, the hybrid round letter with its two verticals, preserves a rounder quality at its base against a squarish feeling in the Scotch.

CONFIDENTIAL [3]

l i j f t r h m n u k v w x y z s a

Coming next to the roman lower-case forms, with the letters grouped as with the capitals, the simplest letter is l. But you may note a perceptible taper in the stem, head to foot, a condition found in calligraphic letters wherein the pen may have hit a bit harder at the top of each long stroke. Again the added weight above the mean-line also distributes color usefully. Most of the ascender strokes in Caledonia are thus slightly accented.

In the i we have a shortened l, plus the dot. Note that the dot is placed slightly ahead, not centered over the stem—this adds life to the design.

In the j the ball terminal echoes the cap J but is more compactly formed. In the Scotch this detail is congested and awkward.

The f reverses the j form in mild degree, with the added cross-stroke which carries more positively forward than does the Scotch f.

The t carries a definite sense of forward motion. It is quite unlike the Scotch t except for the horizontal terminal of each. The forward slope of the letter is much more perceptible in our illustration (about the size of 48 point) than in the 10-point body matter you are reading. But it is still another mannerism for style—Dwiggins has learned that “frozen” mathematical exactness in letter design produces cold and lifeless type.

In the r we note a design modification from the Scotch which avoids an ink-trap. The acute nick caused by the joining of the ear and the stem has been relieved by bending the stem backward. The ball finial has been more openly shaped. In such details lies the vital element of superior printing quality.

The h, m, n, and u, studied together, reveal a sturdy shaping which is a far cry from the even forms of their Scotch equivalents. In each letter the outer profile is smoothly turned, but the stems come up to the curved portions and then swing abruptly into the curves without the smooth gradations of the Scotch. In these letters this emphasizes, in just the right degree, the hand-wrought quality of the entire type face. This is also heightened by an added touch of weight on the right-hand stem of h, m, n, and u—only a half-thousandth of an inch in the 12-point characters, but a visible detail.

In the angular letters, k, v, w, x, y, z, we find suitable echoes of their companion capitals. The lower-case forms, being smaller, must be kept correspondingly open to preserve printing quality.

The s is a bit more extended than its companion capital, with sturdier and more compact serifs. It has scant resemblance to Scotch s.

In the a we find another unique touch in the turn of the stem into an unusually solid finial. As against the conventional little twist of the Scotch a, this handling lends sparkle and, again, avoids another ink-trap.

o c e b d p q g

The seven lower-case letters directly related to o are thus grouped in our illustration. All are vertically stressed and roundly open in feeling.

The c, like a, has a ball terminal more positively shaped than Scotch c and a.

The bar in e, like that in A, has a taper toward the right, quite perceptible in the pattern proof and somewhat so in the reproduction. In the body sizes this detail might be called imperceptible, yet it is one of the phases of design which makes for character and distinction.

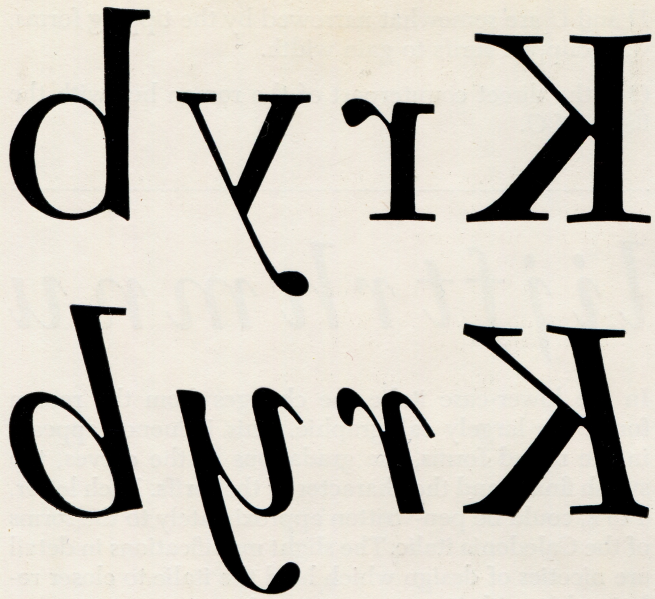
In both the b and d the nicks at the foot are kept more open than in the Scotch.

The nicks at the head of p and q have been similarly studied. Note the stem treatment at the nick in p, reflecting that of the r.

Distinctly different from the Scotch is the g, whose upper bowl is smaller while the lower is much more open and shapely. What was a ball finial in the Scotch has now become a calligraphic shape, consistent with the finial of the r.

From Roman To Italic

WHEN Dwiggins surveyed his drawings and test proofs of the new Caledonia roman, at that stage of the project where the italic began to take shape in his mind, we may surmise that he had long since abandoned the Scotch italic as a source of inspiration. He had previously been very successful with his wholly original Electra designs, both in the italic (which is actually a



The above characters, reproduced about two-thirds the size of the brass letter patterns of the 12 point Caledonia, show some of the differences in design between the roman and the italic, made without alteration of the identical set-width in each.

sloped roman) and the subsequent cursive (which has the traditional italic flavor).

With this experience in meeting the design requirements of two-letter matrices, he had developed ideas on optical principles that he preferred for the making of a better and more readable italic than the Scotch. We recognize that, for such traditional faces as Bodoni, Garamond, Caslon, it has always been necessary to adapt the established italic to the brass widths of the roman letters. But the Caledonia project was new and not subject to any limitations, while Scotch italic has few virtues and some mannerisms that handicap it—no need to perpetuate them. The Caledonia italic became a fine opportunity for creative design.

For these studies of the Caledonia Family the italic forms have been arranged in the same sequence as the roman. First, however, let's look at four letter designs reproduced somewhat larger to reveal their details more clearly, working from the patterns for the 12-point characters *K, r, y, b* and *K, r, y, b*. The letters have purposely been left in their reversed status, right-to-left, which seems to emphasize what happened in their designing.

Look first at *K* and *K*, remembering always that two-letter matrices demand the same widths for each character. In tipping the roman *K* to make it italic, the letter would naturally sprawl out and occupy too much width. The problem was how to keep the same relative open-

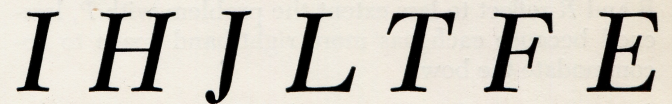
ness of the letter design, the same feel in the serifs, and yet not exceed the roman width. Dwiggin's did it by chopping off the serifs of *K* at the base of the stem and at the outer end of the upper arm. It was much more important, he reasoned, to preserve the feeling of the letter than to hold its serifs intact. This bit of design, however, wasn't one of mere amputation. Every time he used it he made a compensating adjustment in the curtailed serif—note also the *A, F, M, N, X,* and *Y*.

The *r, y,* and *b* are shown in larger scale also to contrast the details of the roman letters with the style of the italic. This likewise calls for designer's ingenuity in working to the widths of the roman.

The *r*, changed with its pen-stroke formation, finds just enough room in the roman width.

The *y* is no longer an elongated *v* as in the roman. Note the final treatment at the head of the long stroke, both an echo of the same portion of the *v* and a useful bit of added weight where the letter might have been too open for uniform color.

The *b* barely echoes the slight spur at the foot of roman *b*, but this retains more character than it would if smoothly molded as a pen-stroke swinging into the bowl of the letter.



Considering the line of italic capitals which build up from the single-stroke *I*, we note that *I, H, J, L,* and *F* have been clipped on their serifs where their stems came overly close to the limit of the brass. Note that the *I* serifs are not bracketed on the clipped sides but intersect the stem with more angular quality—another resource of design to preserve the appearance of a serif despite lopping off a third of its length.

H tightens up a bit in the separation of its stems. But their added length, due to the slope, reconciles this condition, as does the reduction of a few thousandths in their weight.

J must always be a headache to designers. The slope of the italic automatically curtails space just where it is needed for the hooked finial—and the result must be a compromise.

L, T, F, and *E* are very simply and directly adapted from the roman forms.

V W Y X A K

The angular capitals V, W, Y, X, A, and K each call for clipped-serif adjustment to their brass widths. There is no other basic change in V, W, and A.

Y, X, and K have been given a touch of the pen feeling, in each case apparently for the more open counter that results. The swing of a pen-stroke also brings essential freedom to the design as a whole—not all twenty-six characters can be free and informal. But the freely drawn capitals harmonize with the flowing quality of the italic lower case.

Z N M P B R S

Z is a literal echo of the roman.

N and M have required closing up the angles of their structure somewhat. But serif-clipping helped to retain their basic widths.

P is almost the headache found in J. As the stem tips forward into the italic slant there is inevitable loss of the space required for the bowl. By clipping the foot serif the problem is lessened.

B and R reflect to less extent the problem with P, lessened because each has more right-hand space to accommodate the bowl.

S must necessarily tighten up slightly in its curves as it tips forward.

O C G D Q U

The roman O influence is echoed in its italic companion—but with a spirited adaptation in weights of curves and without any feeling whatever of mechanical construction. The round-letter group gain interest with their free drawing. In O there is some 20% difference in the weights of the stressed curves as compared with the even symmetry of the roman O. C, G, and Q repeat the basic form of the O.

G has an added spur, necessitated by the apparent loss of character when the letter form was sloped. Without the spur the curve “oozed” into the lower arm too close to the serif. The spur saved that situation.

D and U are somewhat narrowed by the tipping forms, with clipped serifs to gain width.

Q is the direct counterpart of the roman but with the flavor of O.

l i j f t r h m n u

In the lower-case italic the changes from the roman forms are largely calligraphic. This influence appears in the round forms, the gradations of the curves, the swash finials and the character of the serifs. Each letter, a to z, could be pen-written approximately to the forms of the Caledonia italic. The slight modifications in detail are niceties of design which hold the italic to closer relationship with its roman companion.

Among the letters in the illustration l to u, the down-stroke of a pen is preceded with the quick horizontal movement that forms the serifs at the head of l, h, k, b, and d. These five serifs form a strong tie to the roman design.

Where the pen-stroke comes to the base-line it may be sheared at that point, as in r, h, m, n, k, and the descenders of p and q. Or the finishing touch may be a swash finial, as in the i. That finial would not be as smoothly tapered with the pen technique—again the designer's adaptation to suit his purposes.

In this italic the strokes that begin at the mean-line (as in i, j, r, etc.) have the pen-swash style. This is drawn symmetrically with the concluding finials. The i is a compact example of both treatments.

Both f and j are designers' problems, but in the Caledonia the result is graceful and acceptable.

k v w x y z s a

The k embodies in the one letter all the anatomical changes from the roman—the serif at the head, the sheared foot, the finial on the upper arm, and the swash on the lower arm.

The pen influence on v, w, x, y, and z is particularly apparent.

In the a the round form contrasts with roman a.

o c e b d p q g

The letters which echo the treatment of *o* are consistent with the design features previously noted. No problems of adaptation of space are involved in *o, c, e, b, d, p, q,* and *g*.

The *g* in some italics is made with the full bowl of *a* and the sweeping tail of *y*. But the tipped design of the roman *g* preserves here the right touch of formality and perhaps an element of easier readability.

From Roman To Bold Face

IT HAS been mentioned that Cleland's desire to use the Caledonia Bold for head dress gave early impetus to that development. The design found immediate acceptance and its continuing popularity has been further advanced by the unusual number of "between sizes"—16, 21 and 27 point. This provides a total of seven gradations in size above 14 point and through 36 point, making this a most adaptable bold series.

The design problem, roman to bold, had largely been solved in advance when the Caledonia was planned as a wide, full roman. This made it possible to add weight for boldness without adding width to the characters, thus holding to the pre-requisite for a roman-and-bold combination. As shown in the *E a c k* illustration, on page 1, there is a common width for roman, italic, bold, and bold italic.

We hardly need, for the study purposes of this Manual, to make in the bold face the detailed letter comparisons used for the notes on the roman and italic. Four typical letters have been reproduced on page 1 in reverse, again for the emphasis of their construction. The *E a c k* comparison, with letters about one inch high, shows how and where weight has been added to make the bold face. The maximum increase in stem weights is about 40%. But the bold is by no means just a 40% thickening of the roman—many subtle variations occur to hold the right relationships. In *E*, as with the other capitals, the serifs are weighted about as the stems. But the horizontal elements are less emphasized.

In *a* the adding of weight by merely measuring in from each side would have badly pinched the bowl and distorted the form. Thus the stem was thickened toward the outside of the letter and the bowl toward the center, with the serif shortened accordingly.

With the *c* the weighting was all inward from the contour of the letter. This could happen only with the *e, o, s,* and *z*, among the lower-case letters. The same condition controls capitals *C, O, Q, S,* and *Z*.

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The *k* typifies the more complicated forms in which adjustments were necessary to add weight, preserve the design, and hold the width. Thence come the excellent reading qualities of this bold face.

From Italic To Bold Italic

THE FOURTH and most recently completed of the Caledonia design quartet is the bold italic. The same procedures which we have noted in some detail have produced its letter forms, working to character widths and holding the spirit of the family likenesses. In the *E a c k* illustration the lower line shows how weight has been added to the italic, holding the resemblances and characteristics which establish the design itself.

With the cutting of Caledonia Bold with Italic and Small Caps, in the body sizes from 6 through 24 point, this family becomes an ideal face for the many kinds of composition, as in textbooks and complicated catalogs, which need the full variety of roman and bold with their respective italics, and small caps in both weights.

Such Design "Foursomes" Are Not Always Possible

PROBABLY the one subject which out-numbers other typographic queries from the field to Brooklyn carries a variety of requests for the duplex punching of faces. "Why can't we have a roman-and-bold combination of such-and-such with so-and-so?" Usually the faces proposed are established as to design and set width—too often these factors cannot be reconciled for a workable two-letter combination. This rather detailed discussion of the Caledonia Family should demonstrate what is required for completely harmonious combinations. Alphabet lengths take on a new meaning as a basic factor in the determination of type combinations.

Members of the Caledonia Family

WITH the addition of the bold italic, the Caledonia Family offers a complete and useful variety of sizes:

Caledonia with It. & S. C.—6, 8, 9, 10, 11, 12, 14 point.

Caledonia with Italic—18, 24 point.

Caledonia with Bold—6, 8, 9, 10, 11, 12, 14 point.

Caledonia Bold—16, 18, 21, 24, 27, 30, 36 point.

Caledonia Bold with It. & S. C.—6, 7, 8, 9, 10, 11, 12, 14 point.

Caledonia Bold with Italic—18, 24 point.

Competitive Faces

THIS is an original, creative design and no direct reproduction has been made, as yet, by any other type manufacturer. Nor does any other face closely resemble this.

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Intertype has produced Waverley (6 to 14 point) which has a faint resemblance but has thus far shown no evidence of general acceptance by the trade.

Caledonia naturally "competes" with Scotch, on any machine, as a new and modern derivative of the older face, having the same set widths, perhaps a bit more color, and better printing qualities.

Sales Notes on Caledonia

FOR book composition Caledonia has found prompt acceptance among the most discriminating book designers. In the Fifty Books shows of the AIGA, it first appeared in 1941. From that year through 1949, in nine successive shows, the Linotype faces had these top scores:

Baskerville	56 books
Caledonia	42 books
Janson	39 books
Granjon	36 books

In the 1948 Fifty Books, Caledonia led with nine.

With the new availability of Caledonia Bold with Italic and Small Caps, we may expect the text book designers to make still more use of this family—they make good use of all branches of such a type family.

The excellent printing qualities, for which we have studied the responsible details of design, make Caledonia a natural as a face for periodicals produced on rotary presses. There are thousands of such magazines, too often poorly designed and often set in some early vintage newspaper body face, that deserve more typographic style—Caledonia will bring it. The full variety of bold face combinations fits this field, too—but the Caledonia roman alone will go well with many other head dresses.

For general commercial purposes—direct mail, catalogs, broadsides and the like—a series of Caledonia may well be recommended. A plant with mixer machines can take the fullest advantage of the bold and italic resources of this family.

Among the daily newspapers, despite the hullaballoo that attended the launching of PM, none has thus

far adopted Caledonia. It's a bit bookish for a daily newspaper. Magazines and house organs—fine! But the Legibility Group still proposes the candidates for daily papers.

In the weekly field, however, a very attractive dress can be planned with the Caledonia Family. The relative alphabet lengths of the bold face are somewhat shorter than the same sizes in Bodoni Bold—so a head dress in Caledonia Bold, upper and lower, has excellent word count.

For the body face of a weekly (that paragon of publications, which so many slaves on daily papers hope one day to own), the 9-point size of Caledonia (119 points alphabet length) compares well with 8 point Excelsior (126 points alphabet length). The Caledonia could be legibly set, 9 on 9, with short descenders, while the Excelsior would be set 8 on 9. Thus a slight advantage in word count can be noted for the Caledonia.

An attractive head schedule can be developed around the machine to be used—either a Model 34 or 32 makes the ideal basis. And the bold and bold italic sizes that figure into the heads are equally useful for advertising display. The whole equipment, in turn, is perfect for the commercial printing that goes through such a weekly plant.

The story of the virtues of the Caledonia Family has been built around its open, round character in letter design. That quality may occasionally build sales resistance, when maximum word count is a factor. Then a comparison of alphabet lengths would naturally turn to other faces. On page 1 of this unit we looked at the alphabet lengths of ten popular Linotype faces, noting that Caledonia, in the 10 point, is exceeded only by Janson. The face nearest to Caledonia in character of design is Electra (3½% narrower). Then come Garamond 3 or Granjon (9% narrower), or Cloister (15% more compact), with other good faces ranging in between.

Beyond the mechanical considerations of word count and color, the big intangible in selling type faces is the personal taste of the buyer. "Some like chocolate, some prefer vanilla." Then again the buyer looks to the guidance of the Linotype salesman—and you are perfectly safe when you warmly recommend the Caledonia.