Pierre Simon Fournier

Geboren am 15. September 1712 in Paris, gestorben am 8. Oktober 1768 in Paris. Stempelschneider und Schriftgießer. Lehre bei seinem Vater Jean Claude Fournier. Seit 1736 selbständig. Reformiert die traditionelle Antiquaschrift, schafft Schreibschriften und Zierat im Rokoko-Geschmack. Entwickelt ein praktikables typographisches Maßsystem, das später von François Ambroise Didot überarbeitet wird. Neben diversen Abhandlungen ist sein zweibändiges »Manuel Typographique« (Paris 1764–1766) von großer Bedeutung. Nach seinem Ableben wird die Gießerei bis 1775 von der Witwe, danach von seinem Sohn Simon Pierre Fournier le jeune bis 1803 weitergeführt.

Fournier	1926	Monotype	Linotype
Fournier Italic	1926	Monotype	Linotype
Fournier Ornaments ⚶⤛	1926	Monotype	Linotype

Literatur:

Beaujon, Paul: *Pierre Simon Fournier und die Druckkunst des XVIII. Jahrhunderts in Frankreich,* Berlin 1928
Crous, Ernst: *Pierre Simon Fournier,* in: *Altmeister der Druckschrift,* Frankfurt am Main 1940
Fournier, Pierre Simon: *Nachruf für P. S. Fournier,* Berlin 1928
Fournier, Pierre Simon: *Manuel typographique,* Berlin 1968
Fournier, Pierre Simon: *Die ganze Kunst des Stempelschneiders,* Hamburg 1993

8 PT. (8D) 7½ SET   LINE M·1256
U.A. 59

WHEN JOBS HAVE THE TYPE SIZES FIXED TOO QUICKLY MARGINS OF When jobs have type sizes fixed quickly margins of error will widen unless determining calculations are based upon factual rather than hypothetical figures. No variation in the amount of copy can affect the degree of error once that error has been made. If instead of the required ten point the estimator *When jobs have type sizes fixed quickly margins of error will widen unless the determining calculations are based upon factual rather than hypothetical figures. No variation* ABCDEFGHJKLMNOPQRST

9 PT. (8D) 8¼ SET   LINE M·1280
U.A. 59

WHEN JOBS HAVE TYPE SIZES FIXED TOO QUICKLY MARGINS When the jobs have their type sizes fixed quickly margins of error will widen unless all the determining calculations are based upon the factual rather than hypothetical figures. No variation in the amount of copy can affect the degree of *When jobs have type sizes fixed quickly margins of error widen unless determining calculations are based upon factual rather* ABCDEFGHIJKLMNOPQ

13½ ON 14 PT. (14D) 11¾ SET   U.A. 59   LINE M·1397

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY When jobs have the type sizes fixed quickly margins of error widen unless determining *When jobs have type sizes fixed quickly margins* ABCDEFGHIJKLMNOPQRSTUVWXY

14 PT.   DISPLAY MATRICES   LINE T·1395

Wherever civilization extends, the services of an expert typographer must be required *Dexterity in the vocation of typesetting may be acquired by zealous and judicious workers* ABCDEGHIJKLMNOPQRSTUVWXYZ

SHORTENED CAPITALS FOR USE WITH SERIES 185

10 PT. (9D) 8¾ SET   U.A. 59   LINE M·1294
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ ABCD
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ ABC

11 PT. (10D) 9½ SET   U.A. 59   LINE M·1315
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ A
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

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12 PT. (11D) 10¼ SET   U.A. 59   LINE M·1345

The types cut by PIERRE SIMON FOURNIER in the middle of the 18th century have the freshness and interest which are often found in those periods of design and decoration which are called "transitional"–that is, works produced by a clever mind working towards a new style yet still drawing nourishment from the old. Fournier, born in 1712, was the son of the manager of the Le Bé typefoundry, the traditions of which reach back to Garamond. More than any other person he did most to accustom the eyes of educated readers in France and elsewhere to the sharper, more logical letter design introduced by the Imprimerie Royale at the beginning of the 18th century. Series 185 was based on one of his medium text types *(St. Augustin Ordinaire), its decorative italic being much influenced by the handwriting of the day.* ABCDEFGHIJKLMNOPQRSTUVWXYZ*AS*

SYNOPSIS IN 10 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffiffflæœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz fiflffffiffflæœ
1234567890 .,:;!?"-([†‡§£$*–§§†])"?!;:, *1234567890*

14 PT. (14D) 12¼ SET   U.A. 446   LARGE COMPOSITION   LINE T·1395

When jobs have type sizes fixed quickly the margins of error widen unless the determining calculations are based upon factual rather than hypothetical figures. Variation in the amount ABCDEFGHIJKLMNOPQRSTUVWXYZ

18 PT.   DISPLAY MATRICES   LINE T·1810

All six documents taking prizes were judged to be of exceptional quality *Work by Van Dijck equals the greatest* ABCDEGHIJKLMNOPQRSTUV

12 PT. (11D) 10¼ SET   U.A. 59   LINE M·1345
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ

13½ ON 14 PT. (14D) 11¾ SET   U.A. 59   LINE M·1397
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXY

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10 PT. (9D) 8¾ SET   U.A. 59   LINE M·1294

WHEN JOBS HAVE TYPE SIZES FIXED QUICKLY MARGINS OF ERROR WIDEN When jobs have type sizes fixed quickly margins of error will widen unless the determining calculations are based upon factual rather than hypothetical figures. No variation *When jobs have the type sizes fixed quickly margins of error will widen unless the determining calculations are based upon factual rather than hypothetical figures. No variation in* ABCDEFGHIJKLMNOPQRST

11 PT. (10D) 9½ SET   U.A. 59   LINE M·1315

WHEN JOBS HAVE THE TYPE SIZES FIXED TOO QUICKLY MARGINS OF When jobs have type sizes fixed quickly the margins of error will widen unless the determining calculations are based on factual rather than hypothetical figures. *When jobs have type sizes fixed too quickly margins of error widen unless all determining calculations are based upon factual rather than* ABCDEFGHJKLMNOPQRS

SEE CENTRE PANEL FOR THE 12 PT. SIZE

24 PT.   DISPLAY MATRICES   LINE T·2364

Far too often people read books and just lay them aside
without ever realizing the quality of their production
ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDI

30 PT.   DISPLAY MATRICES   LINE T·2918

Dexterity in the vocation of typesetting may
be acquired by quiet and judicious workers
ABCDEGHJKLMNOPQRSTUVWXYZ

36 PT.   DISPLAY MATRICES   LINE T·3608

The six documents taking prizes are
judged to be of exceptional quality
ABDEGHIJKMNPQRSUWXYZ

42 PT.   DISPLAY MATRICES   LINE T·4161

I have equalized all my jobs for
work excepting that one there
ABDEGHIJKMNQRSTUW

48 PT.   DISPLAY MATRICES   LINE T·4715

abcdefghjkmopqrstuwxyz
ABCEGJKMQRSTVXZ

The following accents Á À Â Ä Å É È Ê Ë Í Ì Î Ï Ó Ò Ô Ö Ø Ú Ù Û Ü Ç Ñ á à â ä å é è ê ë í ì î ï ó ò ô ö ø ú ù û ü ç ñ ß ij are available in all sizes

Pierre Simon Fournier

Pierre-Simon Fournier (15 September 1712 – 8 October 1768) was a French mid-18th century punch-cutter, typefounder and typographic theoretician. He was both a collector and originator of types. Fournier's contributions to printing were his creation of initials and ornaments, his design of letters, and his standardization of type sizes. He worked in the rococo form, and designed typefaces including Fournier and Narcissus.[1] He was known for incorporating 'decorative typographic ornaments'[2] into his typefaces. Fournier's main accomplishment is that he 'created a standardized measuring system that would revolutionize the typography industry forever'.[3]

He was known as Fournier le Jeune (the younger); his father Jean Claude was also in the type-setting industry. In his early life, Fournier studied watercolour with J. B. G. Colson, and later wood engraving. In 1737, Fournier published his first theoretical work, on the minimum spacing between letters while still retaining readability.

1 Career
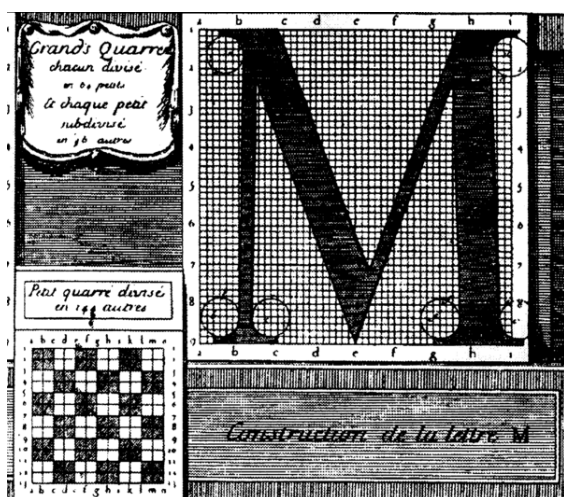
Fournier's type construction

In 1723, the French government agreed that types should be subject to standards. By 1737, Fournier le Jeune decided to begin creating his punches to a scale of 72 points to the Paris inch, instead of the standard height-to-paper method. Thirty-eight years after Fournier took up this practice, François-Ambroise Didot based his own system on the pied du roi, the French foot. Didot preserved his subdivisions, making 72 Didot points or 6 Ciceros to the Paris inch. Based on the Paris foot (=0.298 m). A foot

was divided in 12 inches. Each inch or better "thumb" was divided in 12 stripes, a stripe was divided in 6 points. This point is smaller than the Didot-point, from F. A. Didot, that was based in 1770 on the legal "kings-foot". (~ 0.325 m). 12 point Fournier is approximately 11 point Didot.[4][5] With all of that, the traditional terms Parisienne, nonpareile, galliarde, petit romain went out the window.
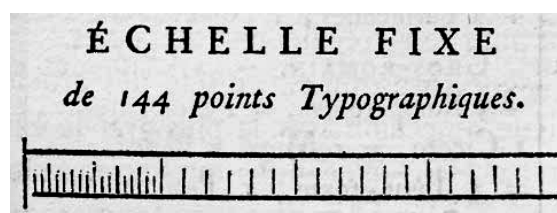
FournierScale144pts

Two years after developing the point system, Fournier decided to create his own type foundry.

When the Netherlands was seized by France, Louis XIV commissioned new types for use during his reign. The King kept the font as a monopoly to himself, with penalties against unauthorized reproduction. In the following century, Fournier's *Modèles des Caractères* (1742) continued the *Romain du Roi* style, but adapted it for his own new age. The typefaces that Fournier and successors created had such extreme contrast between thick and thin strokes, that there was a constant risk of the letters shattering.

Upon publishing *Modèles des Caractères*, filled with rococo and fleurons, Fournier's publication helped revive the 16th century concept of type ornaments. The revival spawned imitations, including some by Johann Michael Fleischmann and J. Enschedé.

By the 1750s, Fournier le Jeune was still riding high as a major player in the industry. Fournier acted as advisor to Sweden and Sardinia in the creation of their royal printing works, and helped Madame de Pompadour establish her own printing works.

On his wave of relative success, Fournier's interest in music had a chance to finally flourish. Working with J. G. I. Breitkopf in 1756, Fournier developed a new musical typestyle that made the notes round, more elegant, and easier to read. They quickly gained popularity in the music world. Ballard had previously had a monopoly in the printing of music, using Haultin's comparatively crude 1525 cuts.

Patenting his invention in 1762, he surprisingly was frowned upon by other printers, who initially didn't recognise the practice as legitimate. He published a historical and critical treatise on the origins and process of cast iron characters for music, in which he pled for acceptance of his own works, while blasting Ballard.

In 1764 and 1768 Fournier published "Manuel Typographique", his formal and systematic exposition on the history of French types and printing, and on type founding in all its details; including the measurement of type by the point system.

2   After death

Fournier's company remained open until the 19th century.

Interest in type design was stimulated in 1922 by D. B. Updike's Printing Types. This led to the newly appointed advisor to the Monotype Corporation, Stanley Morison, initiating a program of recutting past faces. Among them was Fournier's self-named font.

3   Fournier on others' type

"[Baskerville's italic is] the best found in any typefoundry in Europe." Baskerville taught calligraphy for four years, before discovering type. Both Fournier and Baskerville's italics originated with copperplate hand.

4   Notes

[1] MyFonts entry for Pierre Simon Fournier le jeune

[2] http://www.britannica.com/EBchecked/topic/215166/Pierre-Simon-Fournier

[3] http://www.academia.edu/4070546/Fournier_le_Jeune

[4] Ronner, L. (1915). *Van Leerling tot Zetter: Met een Hoofdstuk over het Drukken* (in Dutch). Amsterdam: N. V. Drukkerij de Nieuwe Tijd. p. 30. OCLC 65484295.

[5] Elliott, R. C. (1933). "The development if the 'point' unit of type measurement". *Monotype Recorder* (London: The Monotype Corporation) **30** (241). OCLC 11494675.

5   Further reading

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- Lepreux G., *Gallia typographica, série parisienne.* Paris 1911

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6   External links

- Free scores by Pierre Simon Fournier at the International Music Score Library Project

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