



**Initials
for Flavor**
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SWASH MAY suggest to today's younger designer the

modern application of numerous curliques and exaggerated strokes to Bookman and numerous other faces—even to Helvetica—but the typographer with a background in metal types is more likely to think of Caslon and Garamond, with their traditional sets of graceful swash letters.

What we seldom realize is that there are several different sets of swash letters for each of these faces, sometimes developed independently from different sources. And swashes have been made for some faces which we would least expect to have them—but finding a source when we want them is something else!

It is well known that William Caslon hand-cut the punches for the face now known in America as Caslon Old Style No. 471, and in England as Caslon Old Face, but it is uncertain whether he cut many swash letters such as those now associated with the design. Certainly he could have, for somewhat similar letters had been in existence since at least the middle of the sixteenth century.

Caslon's earliest specimen broadside, dated 1734, contains four letters—J, Q, T, and Y—that could be considered swashes, in place of plain letters. Modern Caslon Italic fonts commonly include these letters, either with or without alternate plain versions, while the other swashes, where made, are often supplied as separate or optional fonts—and therefore are not necessarily available from all typographers who have the italic fonts. Similar semi-swashes occur in several other traditional and transitional italics, including Bulmer, Kennerley, and some versions of Baskerville.

Although Caslon's types had been imported by early American printers, including Benjamin Franklin, they were not cast in this country until about 1860, when duplicate matrices were brought over by a predecessor of American Type Founders. Certainly these matrices did not include swash letters other than the few basic letters mentioned.

The familiar array of swash letters associated with Caslon Oldstyle Italic No. 471 was designed at least in part by Thomas M. Cleland in the early 1900s, and adapted for Caslon Italic No. 540 about 1930. The two sets are almost identical, but a few characters appear only in one set or the other. Many of these differ from the letters cast by Stephenson Blake, the English successors of Caslon's foundry.

On Lanston Monotype, Caslon Oldstyle Italic No. 3371 closely duplicates many of the swash letters of 471, in sizes up to 36 point. But in larger sizes, which Monotype calls No. 4371, the swashes more nearly resemble those of the English foundry. English Monotype also follows the

Stephenson Blake style. Ludlow's True-Cut Caslon Italic swashes follow the 471 designs, while Intertype and Mergenthaler Linotype, within their mechanical limitations, come closer to the English form.

A completely different set of swashes, called Caslon Italic Specials, was designed by Carl S. Junge around 1920 and cast by Barnhart Brothers & Spindler, the large Chicago typefoundry. They have long been obsolete.

THREE DIFFERENT versions of Garamond are popular in American typography. The most widely used of these is that of American Type Founders, designed in 1914 by Morris Benton and Thomas Cleland, complete with a handsome variety of swash letters, similar in general shape to the ones done by Mr. Cleland for Caslon.

Monotype Garamont, designed by Frederic W. Goudy in 1923, and Ludlow Garamond, designed by Robert H. Middleton about 1930, are equipped with their own distinctive sets of swashes.

MANY OTHER typefaces include swash letters. Most are italics, but a few romans are included. Most are in the old-style or transitional category, but not all. Most of the characters are caps, but some fonts include a few lower case swashes.

What face is least likely to include swashes . . . Ultra Bodoni, perhaps? Or Futura? Read on . . .

abcdefghijklmnopqrstuvwxyz 1234567890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJMNPR TU

abcdefghijklmnopqrstuvwxyz 1234567890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJLMNPR TY&

Garamond Italic (ATF), Garamond Bold Italic (ATF, Monotype). More dignified and formal than most swashes; a traditional set by T. M. Cleland and M. F. Benton.

abcdefghijklmnopqrstuvwxyz 12345
ABC CDEFGHIJKLM MNOP PQRSTU

Goudy Heavyface Italic (Linston). Somewhat similar to Cooper Black Italic, but with only a few swashes.

abcdefghijklmnopqrstuvwxyz 1234567890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJMNPR TU

Kennarley Italic (Linston). Somewhat similar to Goudy Italic.

abcdefghijklmnopqrstuvwxyz 1234567890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJMNPR TU
abcdefghijklmnopqrstuvwxyz 1234567890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJMNPR TU

Cloister Italic, Cloister Bold Italic (ATF, Monotype), by Morris F. Benton.

abcdefghijklmnopqrstuvwxyz 123456
ABCDEFGHIJKLMN OPQRSTUVW X
ABCDEFGHIJMNPR TU

Cooper Black Italic (ATF, from BB&S). Designed by Oswald Cooper. The ultimate sock in swash letters.

abcdefghijklmnopqrstuvwxyz 1234567890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJMNPR TU&

Cheltenham Italic (ATF). A dozen swash caps and several lower case swashes were made for this face.

abcdefghijklmnopqrstu vwxyz 1234567890\$
ABCDEFGHIJKL MNOPQRSTTUVW
BDPR

Caslon Italic No. 371 (Lanston). J, T, Y similar to 540 series, plus an unusual W; also a more restrained B, D, P, and R in a few sizes only.

abcdefghijklmnopqrstu vwxyz 1234567890\$
ABCDEFGHIJKL MNOPQQRSTTUVWXYZ
ABC CDE FGH H IJK LLMNOPR SU

Caslon Oldstyle Italic No. 471 (American Type Founders). Plain and fancy J, Q, T, and Y are part of the regular font; other swashes are special, including an alternate ampersand. F, H, K, and L designs not found in other fonts are included. All sizes from 6 to 48 point have been made.

abcdefghijklmnopqrstu vwxyz fi fl ff fh fl \$1234567890
ABCDEFGHIJKL MNOPQRSTU VWXYZ
ABC DEFGJLMNPTUY Qu

Caslon Italic (Intertype). Based on the English models, similar to Linotype Caslon Old Face Italic, but with a peculiarly reversed T.

abcdefghijklmnopqrstu vwxyz 1234567890\$
ABCDEFGHIJKL MNOPQRSTU VWXYZ&
ABC DEFGH IJ L MN PR STUW Y

American Caslon Italic (ATF). Derived from New Caslon Italic, with long descenders and swash letters added by Morris F. Benton. Generally based on Caslon Old Style Italic No. 471.

abcdefghijklmnopqrstu vwxyz 1234567890\$
ABCDEFGHIJKL MNOPQQRSTTUVWXYZ
ABC DE GK L MN PRUW&

Caslon Oldstyle Italic No. 3371 (Lanston Monotype). Very similar to 471 series. Lacking a few characters, but including an unusual W.

abcdefghijklmnopqrstu vwxyz æ œ ð
AABBCCDDEEFGGHIJKKLMMNNOPPPRR
STTUVVWXYZQUÆŒffhfl Qu () &

Caslon Old Face Italic (Stephenson Blake). Aside from the traditional J, Q, T, and Y (like the ones in William Caslon's fonts of 1734), the swashes from this foundry are generally unlike those from ATF, and probably are older. English Monotype Caslon Italic is very similar.

abcdefghijklmnopqrstu vwxyz ðk v wz \$1234567890
ABCDEFGHIJKL MNOPQRSTU VWXYZ
ABC DEFGK L MN PQU Qu R T U Y

True-Cut Caslon Italic (Ludlow). Very similar to 471 series, but lacking several characters.

abcdefghijklmnopqrstu vwxyz 1234567890
ABCDEFGHIJKL MNOPQRSTU VWXYZ
ABC DEGMNPTUY

Caslon Old Face Italic (Linotype). Based on English Caslon Italic swash letters, with remarkably little adjustment to the vertical confines of linecasting mats.

abcdefghijklmnopqrstuvwz
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEF GHIJ KL MN PR STUWY

Caslon Italic No. 540 (ATF). Practically a duplicate of 471 series, but with a unique I and U. Larger sizes only, 36 to 96 point.

abcdefghijklmnopqrstuvwxyz 1234567890\$
ABCDEFGHIJKL MNOPQR STT
UVWXYX ABCDEGKL MNPRU

Caslon Oldstyle Italic No. 4371 (Lanston). Patterned after English Caslon swash letters, in 42 to 72 point.

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 — &

Caslon Italic Specials (BB&S), by Carl S. Junge. Unlike any other Caslons.

abcdefghijklmnopqrstuvwxyz \$1234567890
ABCDEFGHIJKLMN OPQRSTU VW
ABCDEFGHI L MN PRTY&

Garamond Italic as adapted to Intertype.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMN OPQRSTU VWXYZ&
ABCDEFGHI MN PRTU 1234567890\$

Garamont Italic (Lanston). Frederic W. Goudy's interpretation of the classic face, generally different from other Garamonds.

CASLON ITALIC TYPOGR APHIC Updike

Italic capitals, particularly in oldstyle faces, were not intended to be used for complete words, but only as initials for words set in lower case, and this is especially true of swash capitals. Some of the lower case swash letters though, are intended as terminals, or can be used at any place in a word.

abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKL MNOPQR STU VWXYZ&\$
ABCDEFGHI G H I J K L M N O P Q R S T U V W X Y Z

Tempo Light Italic, Tempo Medium Italic (Ludlow). A rarity — swash or cursive caps for a sans-serif typeface!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKL MNOPQR STU VWXYZ

Weiss Italic, Piranesi Italic, and others are normally supplied with swash capitals, but plain caps are available as alternates.

abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKL MNOPQR
STUVWXYZ

Park Avenue, Raleigh Cursive, Liberty, Mayfair Cursive, Trafton Script, Coronet, and various other faces have caps similar to swashes, but are classified as cursives rather than italics.



To avoid casting long, delicate kerns, which would be quite subject to breakage, some foundry swash letters are cast in special molds with a lug or projecting part of the body that forms a mortise around the overhanging portion of the letter. Special lower case letters are cast on smaller bodies to fit within this mortise, or must be trimmed down by the typographer. Similar Ludlow mats form a projection of the face, but the slug body must be cut to allow the following letters to fit into the mortise.



Matrix for 60 point Bookman swash M (ATF), and 36 point Ludlow Caslon Italic swash R.