





¶ THE DOVES TYPE® is Robert Green's digital recreation of the Doves Press Fount of Type.

Original type conceived, commissioned & directed by T. J. Cobden-Sanderson, London, 1899.

Developed by Emery Walker, assisted by Percy Tiffin, at Walker & Boutall, London, 1899 – 1900.

Punches cut by Edward Prince, London, 1899 – 1901.

Produced in a single size, 2 Line Brevier (16 pt), by Miller & Richard, Edinburgh, 1899 – 1905.

First sorts delivered October 1899, full fount of characters completed July 1901.

Punches & matrices thrown into the River Thames by T. J. Cobden-Sanderson, March 1913.

Entire type dropped into the River Thames by T. J. Cobden-Sanderson, August 1916 – January 1917.

Digital facsimile Doves Type® developed 2010 – 2015.

OpenType Version 1.0 released December 2013.
Version 2.0 released January 2015.

Created using sources from original Doves Press publications & 150 metal sorts recovered from the River Thames by Robert Green & the Port of London Authority salvage team, October & November 2014.

The Doves Type® – www.dovestype.com

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COST OF THE DOVES PRESS TYPE

| | | | PUNCHES | | |
|---------------------|---------|------------------|-----------|----|------|
| | | | £ | s. | d. |
| 1899 | Sept 14 | | 52 @ 10s. | 26 | 0 0 |
| | Dec 18 | ct ff fl fl | 4 @ 15s. | 4 | 0 0 |
| | 18 | & | 1 @ 10s. | 10 | 0 0 |
| | 18 | , , ; : | 4 @ 5s. | 1 | 0 0 |
| | | | | | |
| 1900 | July | figures | 10 @ 10s. | 5 | 0 0 |
| | | points ! ? ' () | 9 @ 5s. | 2 | 5 0 |
| | | paragraph ¶ | 1 @ 10s. | 10 | 0 0 |
| | | | | | |
| 1901 | Jan 10 | Qu | 1 @ 20s. | 1 | 0 0 |
| | June | à é ò | 3 @ 11s. | 1 | 13 0 |
| | June | c n | 2 @ 11s. | 1 | 2 0 |
| | June | accents ` ^ ~ | 4 @ 5s. | 1 | 0 0 |
| Total of 91 punches | | | | 43 | 0 0 |

MATRICES

| | | | | | |
|-----------------------|--------|-----------------------|--------------|----|------|
| 1899 | Oct 25 | | 61 @ 2s. 6d. | 7 | 12 6 |
| 1900 | Aug 16 | figures, points, &tc. | 21 @ 2s. 6d. | 2 | 12 6 |
| 1901 | Jan 31 | | 1 @ 5s. | 5 | 0 0 |
| | July 2 | | 4 @ 5s. | 4 | 5 0 |
| Total of 100 matrices | | | | 14 | 15 0 |

SUMMARY

| | | | |
|----------|-------------------------------------|-----|-------|
| Punches | × 91 cut by Edward Prince | 43 | 0 0 |
| Matrices | × 100 struck by Edward Prince | 14 | 15 0 |
| Type | × 2,984 lb cast by Miller & Richard | 197 | 17 10 |
| Total | | 255 | 12 10 |

IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS. ¶ And God said, Let there be light : & there was light. And God saw the light, that it was good : & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament : & it was so. And God called the firmament Heaven. And the evening & the morning were the second day. ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear : and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas : and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth : & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind : and God saw that it was good. And the evening & the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night ; and let them be for signs, and for seasons, and for days, & years : and let them be for lights in the firmament of the heaven to give light upon the earth : & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night : he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness : and God saw that it was good. And the evening and the morning were the fourth day. ¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind : & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind : and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

CLARORUM VIRORUM FACTA MORES que posteris tradere, antiquitus usitatum, ne nostris quidem temporibus quamquam incuriosa suorum aetas omisit, quotiens magna aliqua ac nobilis virtus vicit ac supergressa est vitium parvis magnisque civitatibus commune, ignorantiam recti et invidiam. Sed apud priores ut agere digna memere atque pronum magisque in aperto erat, ita celeberrimus quisque ingenio ad prodendam virtutis memoriam sine gratia aut ambitione bonae tantum conscientiae pretio ducebantur: ac plerique suam ipsi vitam narrare fiduciam potius morum quam adrogantiam arbitrati sunt, nec id Rutilio et Scauro citra fidem aut obrectationi fuit: adeo virtutes isdem temporibus optime aestimantur, quibus facillime gignuntur. At nunc narraturo mihi vitam defuncti hominis venia opus fuit, quam non petissem incusaturus: tam saeva et infesta virtutibus tempora. Legimus, cum Aruleno Rustico Paetus Thrasea, Herennio Senecioni Priscus Helvidius laudati essent, capitale fuisse, neque in ipsos modo auctores, sed in libros quoque eorum saevitum, delegato triumviris ministerio ut monumenta clarissimorum ingeniorum in comitio ac foro urerentur. Scilicet illo igne vocem populi Romani et libertatem senatus et conscientiam generis humani aboleri arbitrabantur, expulsis insuper sapientiae professoribus atque omni bona arte in exilium acta, ne quid usquam honestum occurreret. De dimis profecto grande patientiae documentum; et sic

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7/7 pt

9/9 pt

12/12 pt

16/16 pt

Subjection to his Empire tyrannous :

Such trouble brought, affecting to subdue

They gladly thither haste, and by a Quire

TORQUATO TASSO

This most affects me, that departing hence,

PARADISE LOST

Nº i The Terrace, Hammersmith W.

GÖTHE

And that which remaineth of the flesh

Risplende il Manso——

CATALOGUE RAISONNÈ

The Doves Press & Bindery

ct ff fl ffl ty ry Qu QU RA È Ö Nº ——

TACITUS

TENNYSON

MORRIS

KING JAMES

COBDEN-SANDERSON

MILTON

KEATS & SHELLEY

BROWNING

SHAKESPEARE

GOETHE

'COURAGE!' he said, and pointed toward the land,
'This mounting wave will roll us shoreward soon.'
In the afternoon they came unto a land
In which it seemed always afternoon.
All round the coast the languid air did swoon,
Breathing like one that hath a weary dream.
Full-faced above the valley stood the moon;
And like a downward smoke, the slender stream
Along the cliff to fall and pause and fall did seem.

A land of streams! some, like a downward smoke,
Slow-dropping veils of thinnest lawn, did go;
And some thro' wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below.
They saw the gleaming river seaward flow
From the inner land: far off, three mountain-tops,
Three silent pinnacles of aged snow,
Stood sunset-flush'd: and, dew'd with showery drops,
Up-clomb the shadowy pine above the woven copse.

The charmed sunset linger'd low adown
In the red West: thro' mountain clefts the dale
Was seen far inland, and the yellow down
Border'd with palm, and many a winding vale
And meadow, set with slender galingale;
A land where all things always seem'd the same!
And round about the keel with faces pale,
Dark faces pale against that rosy flame,
The mild-eyed melancholy Lotos-eaters came.

19

22.5 mm

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19

18 mm

102.5 mm

49 mm

DOVES 1 PAPER SIZE 164 mm x 236 mm

“The handle of this organ, grind
“And what he poured in at the n
“As a Thirty-third Sonata, (fanc
“Comes from the hopper as bran
“The Shakers’ Hymn in G, with
“Or the ‘Stars and Stripes’ set to
Sir, where’s the scrape you did n
You that are wise? And for the fo
Who came to see, — the guests, (C
Pray do you find guests criticize
Your furniture, your grammar, o
Then, why your “medium”? Wh
Prove your madeira red-ink and
Your Sludge, a cheat — then, sor
For vaunting both as genuine. “C
They’ll make a wry face, nor too

*Perculosque metu subito, casúmque stupentes (125)
Invadat vel Gallus atrox, vel sævus Iberus*

*Elected umpire, Herè comes to-day,
Pallas & Aphroditè, claiming each*

Wölbungen droben!

*Ha! welche Wonne fließt in diesem Blick
Auf einmal mir durch alle meine Sinnen!
Ich fühle junges, heil’ges Lebensglück
Neuglühend mir durch Nerv’ und Adern rinnen.
War es ein Gott, der diese Zeichen schrieb,
Die mir das innre Toben stillen,
Das arme Herz mit Freude füllen,
Und mit geheimnisvollem Trieb
Die Kräfte der Natur rings um mich her enthüllen?*

Catalogue Raisonné

*Quà plaga septeno mundi sulcata Trione
Brumalem patitur longâ sub nocte Boöten.*

NOTES ON THE PAGES:

FRONT COVER

Macro image by Sam Armstrong © 2014
Original metal sorts recovered by Robert Green, October 2014, & salvage divers from the Port of London Authority under the direction of Robert Green, November 2014.

PAGE 2-3

16/15.45 pt Doves Type®
THE ENGLISH BIBLE
(Doves Press, 1903–1905)
Macro image by Jeremy Tankard © 2012

PAGE 4

16 pt Doves Type®
THE DOVES PRESS
by Marianne Tidcombe
(British Library/Oak Knoll, 2002)
Table abridged & reproduced. From information provided during Emery Walker's 1923 lawsuit against Annie Cobden-Sanderson.
Note: The figure for type delivered by Miller & Richard in the full table in Tidcombe, Appendix I, pp 221-2, is over 2,984 lbs. A figure of 2,600 lbs for the entire type destroyed is given on pp 78. The discrepancy could be due to the Press taking delivery of two supplementary types, Miller & Richard Old Style Italic & Macmillan Greek Type.

PAGE 5

16/15.45 pt Doves Type®
THE ENGLISH BIBLE, Vol. I
(Doves Press, 1903)
Opening page of Genesis, reproduced actual size with margins cropped.

PAGE 6-7

28/28 pt & various Doves Type®
AGRICOLA
by Tacitus
(Doves Press, 1901)
Opening page of the first book published by the Doves Press. Reproduced with margins cropped.

PAGE 8

28/52 pt Doves Type®
Ligatures plus tied & special characters.
As the original uppercase contained no accented characters, a full stop or colon laid on its side was used to represent a diacritic. Cut down exclamation marks were also occasionally set in lieu of a grave or acute, though this practice was rarer.

THE STORY OF THE DOVES PRESS IS complicated & difficult to retell in a linear manner. It requires leaping around in time to clarify the how & why, as events do not so much unfold, as require unfolding.

Be in no doubt that the Doves Press was the brainchild of T. J. Cobden-Sanderson. Founded in 1900, preparations for the as yet unnamed press began in 1899. But dreams of owning a printing press had gestated for years. As a bookbinder in the 1880s, he & his new wife Annie had discussed the possibility of printing books for him to bind. In his 1892 lecture to the Art Workers Guild, 'The Book Beautiful', Cobden-Sanderson explicitly laid out his ideas on printing & type as framed in opposition to those of his friend, William Morris. For Cobden-Sanderson, Kelmscott books had 'an almost too sensual beauty.' He could not 'get beyond the Typography. The thing intended to be conveyed will ever be "intended to be conveyed."'

In 1899, Emery Walker came in to oversee production of Cobden-Sanderson's 'Type for to-day' & other practical aspects of the Press, becoming Cobden-Sanderson's partner some time in 1900 (no accounts of Walker's time at the Press exist from either his or Cobden-Sanderson's diaries). Walker's contribution was his vast technical knowledge of both traditional & contemporary printing techniques. Walker himself had helped advance the development of photo-engraving technology through his company, Walker & Boutall.

With Morris's death in 1896 & a new century turning, the Press slammed the door on the florid excesses of Victorian Medievalism, pointing towards the Modernist future. In applying rigid 'emphasis of capital divisions' rather than the 'splendour of applied ornament', type was central to the Doves project. A pared-down, modern take on the earliest Roman typefaces by Jenson & Rubeus, the type was set in pure white space. The sole additional elements, calligraphic headings & initials by Edward Johnston, appeared only occasionally, applied to stark, monumental layouts.

One recent report audaciously described Cobden-Sanderson as a 'Luddite', a word which, intended in its modern, de-politicised sense certainly does not apply. His vision was far ahead of its time & vastly influential, much more so than he is currently given credit for.

PAGE 9

Doves Type® in various settings

PAGE 10-11

16/15.45 pt Doves Type®
'The Lotus-eaters' from SEVEN POEMS & TWO TRANSLATIONS
by Alfred, Lord Tennyson
(Doves Press, 1902)
Original & facsimile setting. Page on Doves 1 paper; approx 13¼ × 18½ inches (333-35 × 470-2 mm)
Folded to a small 4^o, page size is W: 164 mm (each side being 167 mm minus tolerance allowance of 3 mm per side for gutter fold, stitch, trim & creep) × H: 234-6 mm (allowing 1 mm top & bottom for trim).
Note: Doves Press text was extensively 'set-solid' at 16/16 pt. To obtain the exact measure over the 29 line setting commonly seen in Doves Press books, reduce leading to 15.45 pt. Due to tolerances in digital font creation programmes, which require a 1000 em body, a 16 pt digital body does not correspond to the slightly smaller dimensions of an original Miller & Richard 2-Line Brevier body.

PAGE 12

52.5/52.5 pt Doves Type®
'Mr Sludge, "The Medium"' from DRAMATIS PERSONAE
by Robert Browning
(Doves Press, 1910)

PAGE 13

Doves Type® in various settings
Fragments including accented characters reproduced from Doves Press texts.

THIS PAGE

Text: 16/15.45 pt Doves Type®
Margin notes: 8/10 pt Doves Type®

BACK COVER

16 pt Doves Type®
Full glyph palette of 350 characters showing body widths.

It is a story of agreements agreed then reneged upon and, more to the point, convoluted disagreements about who agreed to which agreements in the first place! Long lulls also regularly punctuate the action; three years between Cobden-Sanderson's first attempt to end the partnership & its official dissolution; four years between obtaining the punches & matrices from Miller & Richard and lobbing them into the Thames; and three years from then until the final act of 'dedicating & consecrating' the type itself.

So why did he do it? Simply put, to prevent Walker or anyone else from owning it. However, no single motive completely explains Cobden-Sanderson's actions.

Many factors contributed: Unbeknown to Walker, he had called in lawyers against his old friend Cobden-Sanderson at the very point at which Cobden-Sanderson, having behaved erratically & not wholly honourably, was about to concede that Walker should inherit the type. Incensed, Cobden-Sanderson transformed, as he put it, into a 'two-handed engine at the door' — an instrument of vengeance lain in wait. Then there is Cobden-Sanderson's line about not wanting the type to be used on a press other than one pulled 'by hand or arm'. Several reasons alone account for this: The effects of industrialisation on the human spirit, subject of Morris's 'Useful Work v. Useless Toil', were a major rationale for the Arts & Crafts Movement's existence. But aside from depriving workers of edification & job opportunities, an 'inferior' mechanised press, or any other for that matter, could churn out faux Doves books, not to mention crass advertising messages. Finally, what of the part played by his personal catechism — his Credo & his Cosmic Vision — in the 'consecration'? Or his reported depressions, combined with the fiery egotism of, in his own words, 'a fanatic'? If events were otherwise & Walker had not taken a partnership, would the outcome for the type have been much different? I am not so sure.

In reading about the Doves Press on the internet there is a danger of consuming the story as fiction. I could not have undertaken this digital recreation or the task of recovering the real type without hard facts. I found these in Marianne Tidcombe's book on the Doves Press. If you have any further interest in the story, please seek it out.

—Robert Green, 6th March 2015

