

English Roundhands

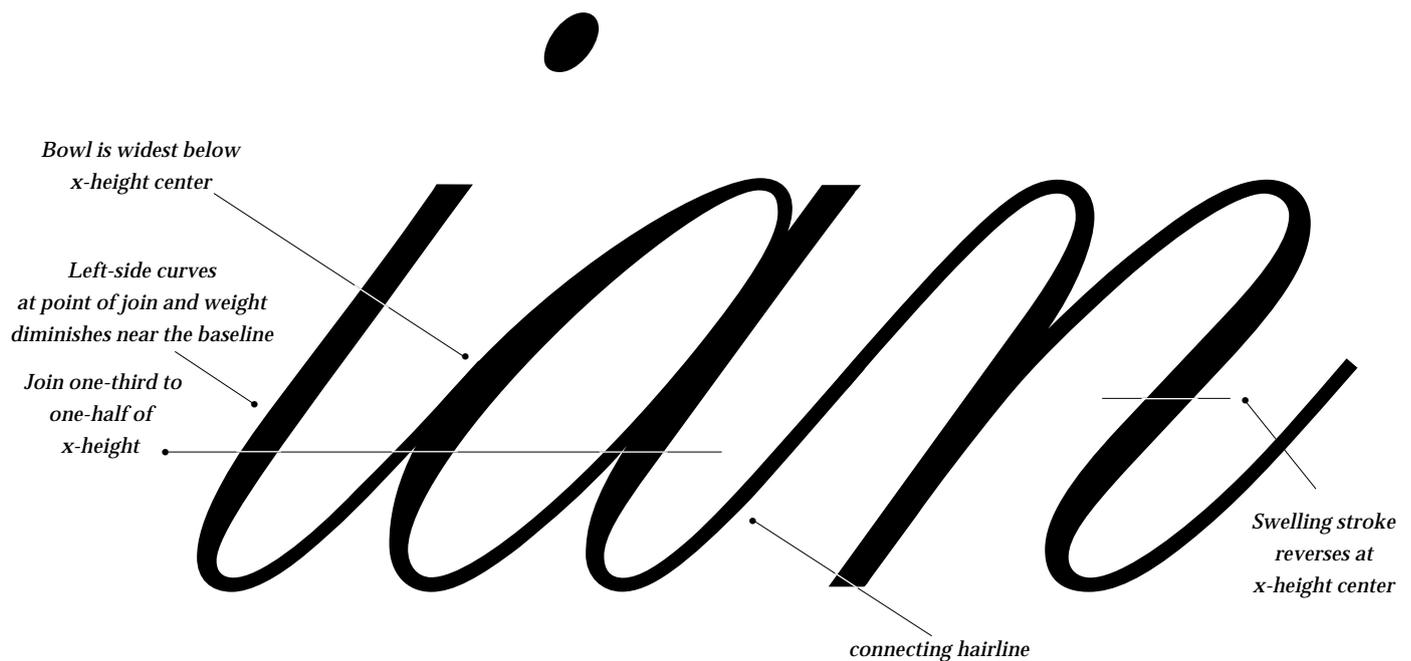
Formal script is the general type classification to which English roundhand belongs. It describes script fonts based on seventeenth- and eighteenth-century styles written with pointed, flexible pens using more or less pressure to create the thick-and-thin lines. The style is notable for its round,

flowing, connecting hairlines and bold downstrokes.

Only a few shapes are necessary to create the script: straight downstroke; bowl, reverse curve; straight and looped ascender and descenders. With few exceptions the letters connect with hairlines.

John Ayres, George Bickham, Joseph Champion, Willington Clark, William Leekey, George Shelly, and Charles Snell were the writing masters of the late seventeenth and early eighteenth centuries whose styles have influenced many of our present-day fonts. Their work is

Note: The annotations of Young Baroque are specific to the font. Other fonts may be drawn with different design concepts.

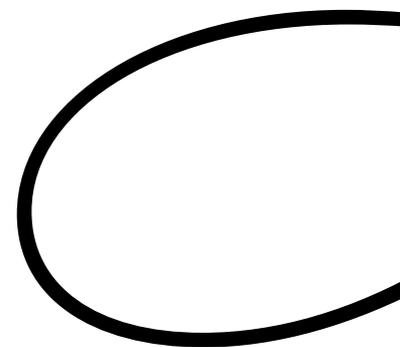


Young Baroque—Doyald Young, ITC, 1992

Some metal types had hairline stubs to connect to the previous letter



Bank Script—James West, BB&S, 1895



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Formal script is composed of five shapes: straight stems, bowls, swelled strokes, looped ascenders, and descenders.

Young Baroque, an English roundhand designed as a display font, has a tight fit to match its narrow proportion.

Bank Script illustrates the problem of metal type joins; as the type became worn, the joins tended to separate.

sumptuously displayed in a large bookkeeper's writing manual of the period, George Bickham's *The Universal Penman*, flawlessly engraved by the author.

Joseph Champion scripsit.

Above — From *The Universal Penman*, 1743

