



English 1766

English 1766 is a new font in 20 styles inspired by the *Quintessentially* British font, *Caslon*. English 1766 was created following a period of intensive research, including; the examination of hundreds of *historical* specimen pages with printed *Caslon* foundry type — in multiple sizes and conditions — and the study of more recent digital revivals. English 1766 is not a historical revival of *Caslon*, but rather a contemporary interpretation of a classic design.

Thin	<i>Thin Italic</i>
Light	<i>Light Italic</i>
Regular	<i>Regular Italic</i>
Book	<i>Book Italic</i>
Medium	<i>Medium Italic</i>
Semibold	<i>Semibold Italic</i>
Bold	<i>Bold Italic</i>
Extrabold	<i>Extrabold Italic</i>
Black	<i>Black Italic</i>
Heavy	<i>Heavy Italic</i>





English 1766

Thin
Thin Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Light
Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Regular
Regular Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Book
Book Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Medium
Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Semibold
Semibold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Bold
Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Extrabold
Extrabold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Black
Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Heavy
Heavy Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890



English 1766

48 Point English 1766 Thin. Basic character set

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 1234567890
 abcdefghijklm
 nopqrstuvwxyz
 1234567890
 ({{&}})

18 Point. English 1766 — Incl. Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 abcdefghijklmnopqrstuvwxyz
 1234567890
 ({{&}})

—

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890



English 1766

48 Point English Thin Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
([&])

Swash Characters & Ligatures

ABCDEFHJKMN
NPQRSTUY
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890
abcctdefghbijkklmnopqrrystuwxxyz
fffiffkflffbfffhffffkfflgy
1234567890
([&])



English 1766

48 Point English 1766 Thin

CLASSIQUE
Magazine Art Directors
editorial designers

36 Point English 1766 Thin

METROPOLITAN
Rewinding High End Journal
within the forest

18 Point English 1766 Thin

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway

12 Point English 1766 Thin

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway



English 1766

English has ceased to be an ‘English language’ in the sense of belonging only to people who are ethnically English. Use of English is growing country-by-country internally and for international communication. Most people

Learn English for practical rather than ideological reasons. Many speakers of English in Africa have become part of an ‘Afro-Saxon’ language community that unites Africans from different countries. As decolonisation pro-

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English 1766

48 Point English 1766 Light. Basic character set

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 1234567890
 abcdefghijklm
 nopqrstuvwxyz
 1234567890
 ({{&}})

18 Point. English 1766 — Incl. Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 abcdefghijklmnopqrstuvwxyz
 1234567890
 ({{&}})
 —
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890



English 1766

48 Point English Light Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
([&])

Swash Characters & Ligatures

ABCDEFHJKMN
NPQRSTUY
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890
abċtdefghbijkklmnopqrrystu̇vwxyz
fffi fffk flffb fffh ffi fffk flly
1234567890
([&])



English 1766

48 Point English 1766 Light

CLASSIQUE
Magazine Art Directors
editorial designers

36 Point English 1766 Light

METROPOLITAN
Rewinding High End Journal
within the forest

18 Point English 1766 Light

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway

12 Point English 1766 Light

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway



English 1766

48 Point English 1766 Regular. Basic character set

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 1234567890
 abcdefghijklm
 nopqrstuvwxyz
 1234567890
 ({{&}})

18 Point. English 1766 — Incl. Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 abcdefghijklmnopqrstuvwxyz
 1234567890
 ({{&}})

—

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890



English 1766

48 Point English Regular Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
([&])

Swash Characters & Ligatures

ABCDEFHJKMN
NPQRSTUY
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890
abcctdefghhijkklmnopqrrystuuvwxxyz
fffifjfkflffbfffhffiffkffly
1234567890
([&])



English 1766

48 Point English 1766 Regular

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36 Point English 1766 Regular

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18 Point English 1766 Regular

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
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12 Point English 1766 Regular

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English 1766

48 Point English 1766 Book Basic character set

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 1234567890
 abcdefghijklm
 nopqrstuvwxyz
 1234567890
 ({{&}})

18 Point. English 1766 — Incl. Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 abcdefghijklmnopqrstuvwxyz
 1234567890
 ({{&}})

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890



English 1766

48 Point English 1766 Book

CLASSIQUE
Magazine Art Directors
editorial designers

36 Point English 1766 Book

METROPOLITAN
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within the forest

18 Point English 1766 Book

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
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12 Point English 1766 Book

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English 1766

48 Point English 1766 Medium. Basic character set

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 1234567890
 abcdefghijklm
 nopqrstuvwxyz
 1234567890
 ([{ & }])

18 Point. English 1766 — Incl. Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 abcdefghijklmnopqrstuvwxyz
 1234567890
 ([{ & }])

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890



English 1766

48 Point English Medium Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
([&])

Swash Characters & Ligatures

ABCDEFHJKMN
N^oPQR^uTV
ABCDEFGHIJKLMN^oPQR^uSTUVWXY^z
1234567890
abc^ctdefghbijk^klmnopqrr^rstuv^wxyz
ff^ffi^fff^kfl^ffb^fff^hffⁱff^kff^lgy
1234567890
([&])



English 1766

48 Point English 1766 Medium

CLASSIQUE
Magazine Art Directors
editorial designers

36 Point English 1766 Medium

METROPOLITAN
Rewinding High End Journal
within the forest

18 Point English 1766 Medium

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway

12 Point English 1766 Medium

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway



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English 1766

48 Point English 1766 Semibold. Basic character set

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
1 2 3 4 5 6 7 8 9 0
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
1 2 3 4 5 6 7 8 9 0
([{ & }])

18 Point. English 1766 — Incl. Small Caps

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
1 2 3 4 5 6 7 8 9 0
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
1 2 3 4 5 6 7 8 9 0
([{ & }])

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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
1 2 3 4 5 6 7 8 9 0



English 1766

48 Point English Semibold Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
([&])

Swash Characters & Ligatures

ABCDEFHJKMN
NPQRSTVY
ABCDEFGHIJKLMN
1234567890
abcctdefghbijkklmnopqrrystuwxxyz
fffifjfkflffbfffhffiffkfflgy
1234567890
([&])



English 1766

48 Point English 1766 Semibold

CLASSIQUE
Magazine Art Directors
editorial designers

36 Point English 1766 Semibold

METROPOLITAN
Rewinding High End Journal
within the forest

18 Point English 1766 Semibold

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway

12 Point English 1766 Semibold

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
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English 1766

48 Point English 1766 Bold. Basic character set

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
1 2 3 4 5 6 7 8 9 0
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
1 2 3 4 5 6 7 8 9 0
([{ & }])

18 Point. English 1766 — Incl. Small Caps

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
1 2 3 4 5 6 7 8 9 0
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
1 2 3 4 5 6 7 8 9 0
([{ & }])

—

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
1 2 3 4 5 6 7 8 9 0



English 1766

48 Point English Bold Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
([&])

Swash Characters & Ligatures

ABCDEFHJKMN
NPQRSTVY
ABCDEFGHIJKLMN
1234567890
abcctdefghhijkklmnopqrrystuvwxxyz
fffiifkflffbfffhffiffkfflgy
1234567890
([&])



English 1766

48 Point English 1766 Bold

CLASSIQUE
Magazine Art Directors
editorial designers

36 Point English 1766 Bold

METROPOLITAN
Rewinding High End Journal
within the forest

18 Point English 1766 Bold

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway

12 Point English 1766 Bold

HISTORICAL & DESIRABLE
elements frequented the portions of the forest
upon the public highway



English 1766

English has ceased to be an ‘English language’ in the sense of belonging only to people who are ethnically English. Use of English is growing country-by-country internally and for international communication.

Most people learn English for practical rather than ideological reasons. Many speakers of English in Africa have become part of an ‘Afro-Saxon’ language community that unites Africans from different

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English 1766

48 Point English 1766 Extrabold. Basic character set

**ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 1234567890
 abcdefghijklm
 nopqrstuvwxyz
 I234567890
 ({{&}})**

18 Point. English 1766 — Incl. Small Caps

**ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 1234567890
 abcdefghijklm
 nopqrstuvwxyz
 I234567890
 ({{&}})**

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**ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 1234567890**



English 1766

48 Point English Extra Bold Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
{&}

Swash Characters & Ligatures

ABCDEFHJKMN
NPQRSTU
ABCDEFGHIJKLMN
1234567890
abcctdefghbijkklmnopqrrystuvwxxyz
fffififkflffbfffhffiffkfflgy
1234567890
{&}



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English 1766

48 Point English 1766 Black. Basic character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
([&])

18 Point. English 1766 — Incl. Small Caps

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
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abcdefghijklm
nopqrstuvwxyz
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ABCDEFGHIJKLMN
OPQRSTUVWXYZ
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English 1766

48 Point English Black. Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
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abcdefghijklm
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Swash Characters & Ligatures

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ABCDEFGHIJKLMN
1234567890
abcctdefghbijkklmnopqrrystuvwxz
fffiifkflffbffffhffiffkfflgy
1234567890
{&}



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English 1766

48 Point English 1766 Heavy. Basic character set

**ABCDEFGHIJKLM
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 abcdefghijklm
 nopqrstuvwxyz
 I234567890
 ({&})**

18 Point. English 1766 — Incl. Small Caps

**ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 1234567890
 abcdefghijklm
 nopqrstuvwxyz
 I234567890
 ({&})**

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**ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 1234567890**



English 1766

48 Point English Heavy Basic Character set

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
abcdefghijklm
nopqrstuvwxyz
1234567890
([&])

Swash Characters & Ligatures

ABCDEFHJKMN
NPQRSTVY
ABCDEFGHIJKLMN
1234567890
abcctdefghbijkklmnopqrrystuvwxyz
fffiifkflffbffffhffiffkfflgy
1234567890
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W. Caslon

The rise of William Caslon, the greatest of English letter-founders, stopped the importation of Dutch types; and so changed the history of English type-cutting, that after his appearance the types used in England were most of them cut by Caslon himself, or consisted of fonts modelled on the style which he made popular. His work marks a turning-point in English type-founding, so I shall outline briefly what he stood for in the history of English types.

William Caslon was born in the year 1692 at Cradley, Worcestershire, near Halesowen in Shropshire, and his baptism is entered in the parish register of Halesowen as ‘child of George Casselon by Mary his wife.’ Tradition has it that the surname was originally Caslona, after an Andalusian town, whence in 1688 William Caslon’s father came to England. Caslon as a lad was apprenticed to an engraver of ornamental gunlocks and barrels in London. In 1716 he set up a shop of his own there, where he did silver-chasing & also cut tools for bookbinders. John Watts (a partner of the second Tonson) was accustomed to employ him to cut letterings for bindings—and sometimes type-punches.

About 1720, William Bowyer the elder is said to have taken Caslon to James’ workshop to initiate him into letter-founding, and Bowyer his son-in-law Bettenham, and Watts eventually advanced money to enable Caslon to set up a foundry of his own. The only good foundries at that time were those of Oxford Press, of Grover, and of James. In the same year Society for Promoting Christian Knowledge engaged Caslon to cut a font of Arabic of English size, for a Psalter and a New Testament for Oriental use — ultimately printed respectively in 1725 and 1727. This he did, and the story runs that he cut letters of his own name in pica roman, and printed it at the bottom of a proof of his Arabic. This roman letter as so greatly admired that Caslon was persuaded to cut a font of pica roman and italic; and in the year 1722, with Bowyer’s encouragement, he cut the English fonts of roman, italic, and hebrew used in Bowyer’s folio 1726 edition of Selden’s works. Caslon’s beautiful Pica ‘Black’ was cut about 1733. Several other of his ‘exotic’ types appeared before 1734. In accomplishing all this, Caslon had been from the first effectively backed; and he ended with a complete foundry, which by his own labour and some discriminating later purchases became the best in England.

His types were also very largely bought by printers abroad. ‘*He arrived,*’ says Mores, ‘*to that perfection so that may, without fear of contradiction, make the assertion that a fairer specimen cannot be found in Europe; that is, not in the World.*’ When Caslon’s first specimen appeared, his reputation was made.

His subsequent history is largely the record of the different fonts which he cut. Though Caslon began his foundry in 1720, it was not until 1734 that he issued this specimen-sheet, which exhibited the results of fourteen years of labour. It shows various fonts of types, all cut by Caslon except the Canon roman, which came from Andrews (a ‘descendant’ of the Moxon foundry); the English Syriac, cast from matrices used for the Paris Polygot Bible of Le Jay, and a pica Samaritan cut by Dummers, a Dutchman. A reprint of this specimen, but with a change of imprint, appeared in an edition of Chambers’ Cyclopædia in 1738, and a note accompanying it says: ‘*The above were all cast in the foundry of Mr. W. Caslon, a person who, though not bred to the art of letter-founding, has, by dint of genius, arrived at an excellently in it unknown hitherto in England, and which even surpasses any Demibold of the kind done in Holland or elsewhere.*’

Extracts from a chapter on English Types, 1500–1800, by Daniel Berkeley Updike, The Merrymount Press, Boston, USA, in his recent treatise on ‘Printing Types, Their History, Forms & Use’. H. W. Caslon & Co. LTD. The Caslon Letter Foundry, 82–83 Chiswell Street, London EC1, February 1924. Caslon Old Face Roman & Italic. Philip Wilson Publishers Limited, ISBN 0 85667 075 8.

Caslon was joined in his business by his son, William II, in 1742, and they constantly enlarged their stock of types, both roman and ‘learned.’ It was apropos of this expansion that a rather startling phrase occurs in Ames’ account of their foundry. ‘The art,’ he says, ‘seems to be carried to its greatest perfection by Mr. William Caslon, and his son, who besides type of all manner of living languages now by him, has offered to perform the same for the dead, that can be recovered, to the satisfaction of any gentleman desirous of the same.’

Fournier, writing (no too accurately) in 1766, says: ‘*England has few foundries, but they are all well equipped with all kinds of types. The principal ones are those of Thomas Cottrell at Oxford, James Watson at Edinburgh, William Caslon & Son at London, and John Baskerville at Birmingham, the last two deserve special attention. The types in Caslon’s foundry has been cut for the most part by his son with much cleverness and neatness. The specimens which were published of them in 1749 contain many different kinds of types.*’ A contemporary print of Caslon’s foundry shows four casters at work, a rubber (Joseph Jackson) and a dresser (Thomas Cottrell), and some boys breaking off the type-metal jets. Both Jackson and Cottrell afterwards became eminent type founders themselves. Caslon seems to have been a ‘tender master,’ and he was a kindly, cultivated man. In his Chiswell Street house he had a concert room, and within it an organ: and there he entertained his friends at monthly concerts of chamber music. I have seen the attractive old rooms where these musical parties were held in the building in Chiswell Street — since pulled down, to be replaced by a more convenient structure.

William Caslon the elder (who has thrice married) died in London in 1766, at the age of seventy-four. The stock of his foundry about the time of his death may be seen from his specimen of 1763. Caslon II (1720–1778), succeeded him at his death, and maintained the place the house had won for itself. William Caslon III (1754–1833), who had a son William (1781–1869), disposed of his interest in 1792 to his mother, and Elizabeth (Rowe) Caslon, the widow of his brother Henry. The latter lady, whose partner was Nathaniel Catherwood, also had a son, Henry Caslon (1786–1850). Together with John James Catherwood, with Martin Livermore, and alone, he continued the house, which finally descended to the last of the family, Henry William Caslon (1814–1874). Under the style of H. W. Caslon & Co. the business was taken over, on his death by his manager, Thomas White Smith, whose sons ultimately assumed the name of Caslon, the foundry remaining in their hands to-day.