

The Foulis Press was not a large establishment and its printing methods were typical of the time. It is probable that two presses and a proofing press were used by two press teams. From 1768 Foulis Press books regularly used press figures, and these indicate that two journeymen were normally involved. Special paper copies, which were reasonably common in the eighteenth century, were a standard feature at the Foulis Press. Variant issues on paper of different sizes were regularly printed, as well as issues on vellum, silk or satin, so catering for all sectors of the book buying public. The paper used was generally of a higher quality than average in the eighteenth century, and fine-paper issues tended to be produced in larger numbers than common-paper. Blue-tinted paper was used from 1771, and even more frequently from 1778, while wove paper was first used in 1795. Foolscap was the average size, though paper up to Demy Royal was used.

Until Andrew Foulis the younger took over, Foulis Press books were distinguished by their high standards of typography. This extended even to the avoidance of cancels, in preference to which the whole sheet was reprinted. The books have distinctively different type-faces and layouts from other contemporary books. Type was supplied consistently by the Wilson Foundry, which gradually altered its various founts over the years, some more dramatically than others. The Greek type-faces developed by Wilson were particularly innovative. A new fount was commissioned especially for the folio issues of the *Iliad* in 1756 and *Odyssey* in 1758, deliberately doing away with the excessively complicated ligatures and contractions that had made traditional Greek type so difficult to set and to read. The result was a type-face of great legibility and handsome proportions.

Plainness and lack of ornamentation were hallmarks of the Press's publication. The only exceptions were in the period 1742 to 1747, when two varieties of printer's flowers and a few blocks were used in a small number of publications. After 1747 an increasing number of the Foulis Press books were printed without catchwords (a word inserted at the right-hand lower corner of each page which repeats the first word of the following page), until this became a standard feature of the Press. Another typographical innovation was the replacement of the long 's' with a regular 's'. Editions in the early years were characterised by small type-faces, but few other criticisms can be levelled against the designs, which became models for other eighteenth-century printers. Founts were cast long-bodied and leading between the lines was avoided.

In title-page layout the Press set new standards and was widely imitated. Avoiding the clutter of mixtures of type styles and sizes, the Foulis Press title-pages are characteristically plain and legible, conveying a sense of lightness and delicacy that marks the setting of the text also. The extreme accuracy of the texts themselves won the Press a high reputation among scholars, and was the result of painstaking care in