RENAISSANCE

GRAPHIC

DESIGN
Renaissance
Renaissance means “revival” or “rebirth” and it signaled a renewed interest in the classical literature of ancient Greece and Rome.
Renaissance
An emphasis was placed on science, medicine and art — the *humanities*. 
Graphic Design of the Italian Renaissance

Germany exports typography to Italy and soon Venice becomes the printing center of Europe.
Sweynheym and Pannartz
Two German printers, Konrad Sweynheym and Arnold Pannartz are invited to Italy to start a printing press by Italian Cardinal Turrecremata in 1465.
Sweynheym and Pannartz
They began the redesign of the familiar Gothic typeface with the characteristics of the classical roman typefaces they studied in Rome.
Johannes de Spira
A goldsmith from Mainz, de Spira was given a 5-year monopoly to print in Venice and developed an improved roman font. He also printed the first book with numbered pages.
Nicolas Jenson

Jenson had been Master of the Royal Mint of Tours in France. He learned the print trade in Mainz and moved to Venice to start another press after de Spira’s death. He went on to perfect the roman typeface.
Nicolas Jenson

Jenson is credited with the design for the Society of Venetian Printers. Such *printers’ marks* were used to distinguish individual print shops and verify the authenticity of their publications.
Printer’s marks
Early printers used printer’s marks as trademarks to identify which books they printed and to discourage copies.
Calendarium
Renaissance designers loved floral decorations. The Calendarium had the first title page used in a book.
Calendarium
The Calendarium contained 60 diagrams of solar and lunar eclipses printed in yellow and black.

Scientific studies helped disprove superstitions about such natural events.
Calendarium
It included ornate initial caps and a mathematical wheel that rotated for calculating solar cycles.
*De Re Militari* translates as “About Warfare” and it served as a manual for weaponry and strategy.
This manuscript used semi-gothic script and illustrated with woodcuts. The layout is open and without borders.
Not all the designs were real. The **De Re Militari** was printed in 1472.
Humanism
A philosophy that man was capable of using reason and scientific inquiry to better understand the world.
Aldus Manutius
He was a humanist and printer who established a press in Venice to print the great works of the Roman and Greek scholars.
From 1494 until 1498, a five-volume edition from Aristotle was printed. This is an edition printed in Greek.
Aldine anchor

His printer’s trademark used an anchor and a dolphin, the swiftest sea creature, to signify the epigram “Make Haste Slowly.”
Aldus Manutius

Hypnerotomachia Poliphili
The woodcuts illustrate the dreams of Poliphili as he seeks the courtship of his lover. Many of the characters include Greek and Roman gods and mythological creatures.
Hypnerotomachia Poliphili
The superb roman typography was designed by Manutius’ employee and typefounder, Francesco Griffo.
Old Style Roman
The design pairs the Roman capitalis monumentalis with the calligraphic flair of Carolingian minuscules.
Old Style Roman fonts

Goudy
Palatino
Garamond
Virgil’s Opera
The first pocket book by Aldus Manutius with Francesco Griffo’s type. Smaller, more economical, it was the first to use italic type to save space.
Italic Type
Aldus Manutius’ first italics had short upright capital letters. The narrow compressed type added 50% more characters to a line.
French Renaissance
The Kingdom of France fought for 50 years to conquer Italy, but got in return only *renaissance humanism*. Henri Estienne – and more notably, his son Robert – were early scholar-printers who sought to bring classical literature to France.
**Fleurons** – “printer’s flowers”  
Fleurons were engraved and cast in metal and used along with type to adorn printed pages.
Ars Moriendi

A book to prepare one for death, the *Ars Moriendi* was the earliest known printing that used *fleurons* in its borders and between words.
The Golden Age of French Typography

Robert Estienne combined the expert typography of Claude Garamond with the engraved initials of Geoffroy Tory to print the Biography of Twelve Early Milanese in 1549.
The Golden Age of French Typography

Garamond and Tory’s types were a lighter old style roman. Their type was so popular, the fonts remained unchanged for 200 years.
The Golden Age of French Typography
Robert Estienne held the title of "royal typographer" by France's king, yet had to flee Paris to Geneva in 1550 to escape censorship for his humanist leanings.
Geoffroy Tory
Considered the quintessential "renaissance man" for he was a scholar, translator, poet, author publisher, printer, designer, calligrapher, illuminator and engraver.
Geoffroy Tory
He developed a series of books detailing the French Renaissance school of book design and illustration.
Geoffroy Tory
His book the *Champ Fleury* set the standard for type and design during France’s “golden age of typography.”
Geoffroy Tory

The Champ Fleury features 3 volumes that examine letterforms, the French language and the ideal proportions of human form and letters.
Geoffroy Tory
His trademark broken urn, was made in memory of his daughter who died at age 10.
Claude Garamond
He worked in Paris and was the first punch cutter to work independently of printing firms.
Claude Garamond
He sold his cast fonts directly to printers perfecting type that achieved a tighter fit and closer word spacing.
Claude Garamond
He worked as an assistant to Geoffroy Tory and went on to design the ideal Greek and Roman letters.
By 1562, religious wars erupted across the countryside, driving many printers out of France to escape religious persecution, censorship and restrictive trade laws imposed by a suspicious monarchy.
Basel and Lyons are design centers. Printers published works on medicine and modern anatomy as well as popular romances.
Copperplate engraving

By the 17th century, printing spread to North America. Copperplate engraving had become a detailed form of commercial art.
The 18th Century was a time of typographic perfection. The roman-style typeface was redefined by these masters of type design.
In 1692, French King Louis XIV ordered new type design for his Imprimerie Royal, or the royal printing office.
He appointed a committee of scholars, headed by a mathematician, to study and redesign the typeface using scientific principles.
The *Romain du Roi*, or “King’s Roman,” was an alphabet built on a grid of 64 units, with each unit divided into another 36 units.
The **Romain du Roi** featured more contrast between the thick and thin strokes, had sharp horizontal serifs and an even balance to each letterform.
In 1702, the *Medailles* folio became the first book printed in the new *Romain du Roi* alphabet.
Transitional Roman Type

The Romain du Roi was considered *transitional* because it marked an era between *old style* and *modern* roman type.
Transitional Roman fonts

Baskerville
Times New Roman
Perpetua
The Rococo era
1720 to 1770
was an era of
cracy French art,
architecture and
fashion.
Rococo style is known for its florid, intricate ornaments made of S and C-shaped curves, scrollwork and plant motifs derived from nature, classical and oriental art.
At age 24, Pierre Simon Fournier le Jeune (junior), son of a prominent family of printers, started his own type design and foundry business.
Fournier le Jeune favored ornate rococo-styled fonts and *transitional* redesigns of the Romain du Roi.
Pierre Simon Fournier
He published a book of type specimens which he titled *Modeles de caracteres de l'imprimerie* (Models of Printing Characters) in 1742.
He started the various widths and weights that began the idea of type “families.”
Fournier established standardized type sizes: The King’s foot measured 12 thumbs. Thus, a foot equaled 12 inches. Each inch divided into 72 points.
Fournier le Jeune introduced a system of type measurement based on the point system.
Fournier le Juene gave rococo printers a complete set of roman, italic, script, and decorative styles to work with.
Many of his books featured fine line copperplate engravings that illustrated the wealthy living extravagant lives.
Delicate rococo-style copperplate engravings flourished in the 1700s.
Copperplate engravings allowed the popular use of fine hand-inscribed scripts.
Copperplate engravings
George Bickham (the Elder) was an English writing master and engraver. He is best known for his engraving work in *The Universal Penman*. 
George Bickham

*The Universal Penman* was a collection of writing exemplars which helped to popularize the English Round Hand script in the 18th century.
Typography in England
Since the 17th century, typography and printing was hindered by censorship, religious persecution and government control.
In 1660, King Charles II demanded that the number of printers be reduced to twenty “by death or otherwise.”
William Caslon

Started as an apprentice to a London engraver of gunlocks and barrels. He later opened his own shop adding gilding and letterstamping for bookbinders.
A printer suggested he try type design and foundry – which he did and then designed Caslon Old Style in 1720.
For nearly 60 years, all of England used Caslon type. This carried over to the American colonies where it was the only type used.
IN CONGRESS, JULY 4, 1776.

A DECLARATION

BY THE REPRESENTATIVES OF THE

UNITED STATES OF AMERICA,

IN GENERAL CONGRESS ASSEMBLED.

W HEN in the Course of human Events, it becomes necessary for one People to dissolve the Political Bonds which have connected them with others, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature and of Nature’s God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the Causes which impel them to the Separation.

We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the Pursuit of Happiness—that to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or to abolish it, and to institute a new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as they shallthink most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Experience hath shewn, that mankind are more disposed to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The History of the present King of Great-Britain is a History of repeated Injuries and Usurpations, all having in direct Object the establishment of an absolute Tyranny over these States.

He has refused his Assent to Laws, the most wholesome and necessary for the public Good.

He has refused to pass other Laws for the Accommodation of large Districts of People, unless those People would relinquish the Right of Representation in the Legislature, a Right in which to them, they are entitled, as a common Member of that Class for whose Benefit such Laws were made.

He has preceded his Governors in the Assent of the People, or suspended their Operations until his Assent should be obtained; and when so obtained, he has refused to discharge the Nation which he promised, or declared was his Grant.

He has kept among us, In Times of Peace, Standing Armies, without the Consent of our Legislatures.

He has combined other States to subject us to a Jurisdiction foreign to our Constitution, and unacknowledged by our Laws, giving his Assent to their Acts of pretended Legislation.

For quartering large Bodies of Armed Troops among us.

For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States.

For cutting off our Trade with all Parts of the World.

For imposing Taxes on us without our Consent.

For depriving us in many Cases, of the Benefits of Trial by Jury.

For transporting us beyond Seas to be tried for pretended Offences.

For abolishing the free System of English Laws in a neighboring Province, establishing therein an Arbitrary Government, and enlarging its Boundaries, so as to render it at once an Example and Warning to the Colonies.

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments.

For cutting off our Trade with all Parts of the World.

For rendering un effectual our Laws of Peace and War.

For refusing to our Legislatures the Moneys for publick Defence and Security.

For depriving us in many Cases of the Trial by Jury; denying us in many Cases the Benefit of Poses and Privileges; and一直处于 our People various and refute us in many other彬彬有礼的 Motions.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our People.

He is at this Time transporting large Armies of foreign Mercenaries to compleat the Works of Death, Desolation, and Tyranny, already begun with great Success by British Arms.

He has combined with others to subject us to a jurisdiction foreign to our Constitution, and unacknowledged by our Laws, giving his Assent to their Acts of pretended Legislation.

He has forbidden us to trade with the People of all other Places, to which our Trade was habitually admitted.

He has allured the Inhabitants of our frontiers, to remove beyond the Mississippi.

He has endeavored to prevent the Population of these States; for this purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage our Migrations, and declaring Us as a People under No Partial Government.

He has excited domestic Insurrections amongst us, and placed Others to do the Rest.

In every Stage of these Oppressions, We have Petitioned for Redress in the most humble Terms; Our repeated Petitions have been Answered only by repeated Injury. A Prince, whose Character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free people. Nor have we been wanting in Affection for our British Brethren. We had been too deafened by the over reiterated Assurances of their firmness, to听to theLocalizedMessage of their occasional Evils. And it had never entered into our Heads that British Government could have a Firmness, so unsurveyable to Reason, or so obdurate to Truth.

We are, therefore, determined to resist such Oppressions, and will no longer submit to them.

We have in every Stage of these Oppressions, offered our mild Remonstrances to have been answered only by injurious Warfare.

In every Stage of these Oppressions, We have Petitioned for a redress in the most humble Terms; Our repeated Petitions have been Answered only by repeated Injury. A Prince, whose Character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free people. Nor have we been wanting in Affection for our British Brethren. We had been too deafened by the over reiterated Assurances of their firmness, to listen to theLocalizedMessage of their occasional Evils. And it had never entered into our Heads that British Government could have a firmness, so unsurveyable to Reason, or so obdurate to Truth.

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John Baskerville
Started his career as a writing teacher and a stonecutter of gravestones.
John Baskerville
He made his fortune manufacturing Japanned ware: durable pieces of lacquered hand-painted items.
Baskerville developed a denser black ink made from varnish and linseed oil. He manufactured the first smooth “hot press” paper.
For 500 years the English produced coarse *laid papers* from screens made of parallel wires. Baskerville developed special fine mesh screens to produce his smooth *wove papers*.
Baskerville refined the roman typeface in what became a transitional roman style: straighter strokes with more contrast than the traditional Old Style type.
Baskerville designed books without flowers, ornaments, or decorated initials — just pure, elegant type with wide margins and open spacing.
The Modern Style

Following along the trends established by Fournier and Baskerville, Giambattista Bodoni developed a new design for type in Italy.
Bodoni admired the work of Baskerville. In 1790, he created a modern type with longer ascenders, descenders and thick straight vertical strokes and slab serifs.
Bodoni’s layouts abandoned the ornate rococo style that had gone out with the French Revolution. His became the signature style of the *modern* era.
Critics hailed Bodoni’s *Manuale tipographico* of 1818 as the typographical expression of “neoclassicism”. His crisp letterforms featured extreme weight contrasts between the thick and thin strokes.
The Didots were a family dynasty of printers in France during the mid 1700s.

Pierre Didot took Bodoni’s elegant simplicity and refined it further, perfecting the *neoclassical* style.
Neoclassical Graphic Design

The trend of typographical simplicity during the second half of the 18th century in Europe saw the increasing influence of classical antiquity on artistic style and graphic design.
Neoclassical Graphic Design artistic style and graphic design.

Simple, elegant page designs illustrated in detailed copperplate engravings were typical of the books dedicated to science, nature and new editions of the Greek and Roman classics. Such neoclassicism meant a return to “antique virtue.”
Stereotyping
The Didot foundry invented stereotyping: a process that made a duplicate matrix of relief to be cast into metal plates
The Didot type foundry experimented with fat and thin typefaces similar to what we now call expanded and condensed fonts.
Pierre Didot

By 1818, both Giambatista Bodoni and Pierre Didot pushed the modern style of roman typography to the limit.
Modern (also called didone) type characteristics
Modern Roman fonts

Bodoni
Didot
Modern
Infographics

In the late 1700s, William Playfair used mathematical formulas to convert statistical data into symbolic graphics.
In 1786, Playfair published the *Commercial and Political Atlas*, a book that tracked England’s imports and exports by statistics, allowing trade surpluses and deficits to be seen at a glance.
But even two decades before Playfair began visualizing data, Joseph Priestly had begun recording timelines.
By the 18\textsuperscript{th} century, \textbf{infographics} were used to analyze the logistics of war in myriad ways, plotting information across lines of time and space.
Thomas Bewick and William Bulmer
Bewick and Bulmer worked together as engraver and printer producing many of the finest books on nature history of the time.
Thomas Bewick

Bewick achieved a remarkable tonal range by combining white and black lines in his wood engravings.
Wood Engraving

Using a fine stylus to hand-engrave illustrations from blocks of wood rather than copper plates, Bewick’s “white line” tonal effect became a major illustration method in letterpress printing.
William Blake

To counterpoint the precise modern designs of the 18th century, Blake was an engraver who illuminated his poetry with hand-lettered type.
William Blake

His artistic expressions were meant to transcend commercial design, yet many people failed to grasp his vision and thought he was crazy.
Relief Etching
In 1788, Blake experimented with combining his text and illustrations on copper plates using pens and brushes, then etched the plates in acid to dissolve the untreated copper and leave the design standing in relief.

His pages were hand-colored using water colors.
William Blake

His works were not widely appreciated during the age of neoclassical intellect and he died in poverty and neglect.

Today, his work is seen as the beginnings of Romanticism – and a leading influence toward impressionism, art nouveau and abstract art.