

P.V.M. MANTVANIBV
COLICORVM
TITVRVS.

Melibœus. Tityrus.

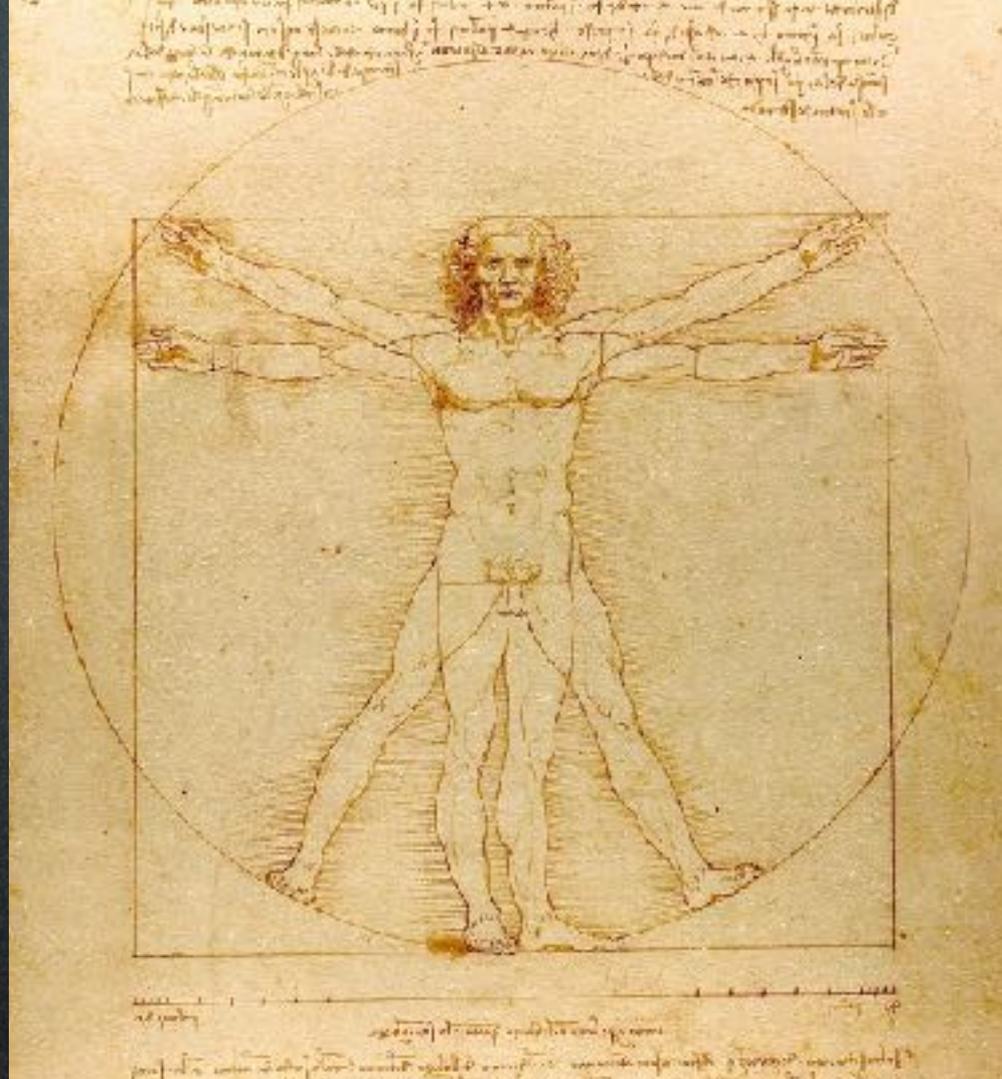


Tityre te patula recubis sole
te gmine fagi
Siluestrem tenui mælem mediteris
auriga.
Nos patriæ fines, et litora limes
mus arua.

Nos patriam fugimus, tu Tityre lentus in umbra
Formosam resonare doces Amaryllida sylvam
O Melibœe, deus nobis hæc ovia fecit.
Nanq; erit ille mihi semper deus, illius arua
Sæpe tener nostris ab omniibus arvis
Ille me as errare hætes, ut curvis, et ipsæ
Ludere, quæ vellem, cæcis periculis aprelli
Non equidem invidéo, miror magis, undè hæc
Vsq; adeo turbatur agris, in ipso se pelias
Protinus æger ago, hæc curas, a Tityre limes
Hic inter densas corymbos modo venas præcipit
Sæpe gregis absilice in mediâ conmixta relictis
Sæpe malum hoc nobis, si non, non tunc hæsit
De caelo tectis manat, in præcæter, quæ venas
Sæpe sinistra cæca prædixit ab illis arua
Sed tamen, iste deus qui sit, da Tityre nobis
Vrbem, quam dicunt Romam, Melibœe patula
Sedulus ego huic nostræ similis, quo sæpe

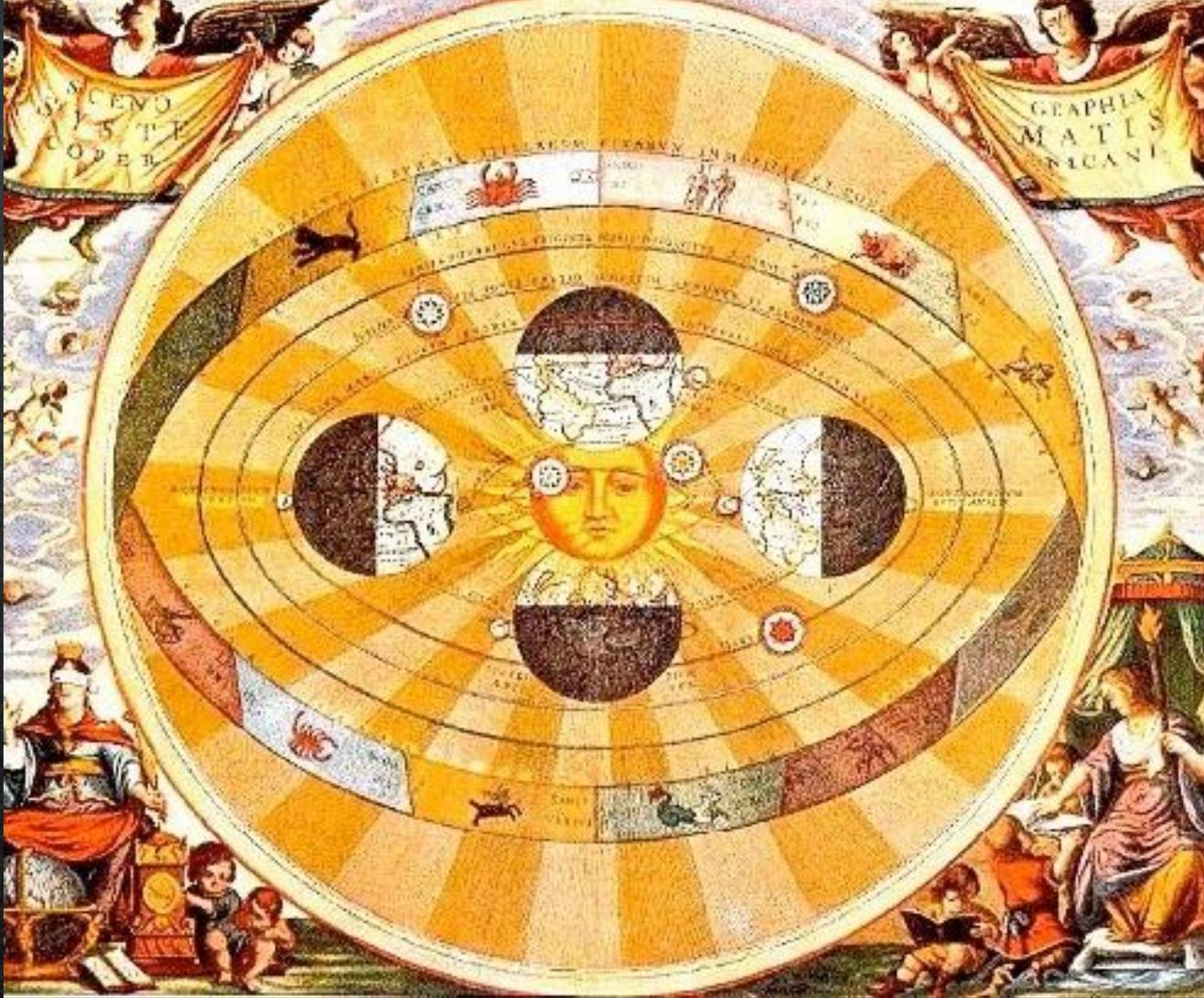


RENAISSANCE GRAPHIC DESIGN



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*.

Ad sanctissimi patris sanctissimi Quirini Gregorii Theophrasti
in translatione Eusebii Pamphili Praeparatio Facillime scripta

De Evangelica Praeparatione

EVSEBIVM Pamphili de evangelica praeparatione
latinum ex graeco beatissime patris illius effecti.
Nam quom cum uirum tum eloquentia: tum multarum
rerum pentia: et ingenii mirabili flumine ex his quae
iam traducta sunt praestantissimum sanctitas tua iu-
dicet: atque ideo quaecumque apud graecos ipsius opera
extet latina facere istinenti: euangelicam praeparationem
quae in urbe forte reperta est: penum aggressi tra-

duximus. Quo quidem in libro quasi quodam in speculo uiam atque
multiplicem doctrinam illius uiri licet admirari. Cuncta enim quae ante
ipsum facta fuerant: fuerunt quae tamen graece scripta tunc inuentur: et
multo certius atque distinctius ipsis etiam auctoribus qui scripserunt
percepisse mihi uidetur. Ita quom constet nihil sepe praeparatum unquam
gestum fuisse quod illis temporibus graece scriptum non extaret: nihil
in rebus magnis narrarum: abditis quod a philosophis non esset expli-
catum: omnia ille tum memoria tenacitate: tum metis precepit acuminet
ac ut apes solent singulis insidere floribus: indeque quod ad rem suam
conducit colligere: non aliter ille undique certiora uerisimilioraque deligens
mirabilem sibi atque inauditam sententiae cumulum confecit: multiplices
uariasque philosophorum sectas non ignorauit: infinitos pene gentium
omnium religionis errores tenuit: orbis terrarum historiam serie sua
dispositam solus cognouit & ceteris tradidit. Nam quom non esset
pescius gestarum rerum historiam trahere sanctissime pater nisi distincta
temporibus pateat. Quippe quom natura temporis faciat ut quae in tempore
fuerunt nisi quando fuerit: laesae: nec fuisse quidem propter confusionem
uideantur: eo ingenio: studio: industria huius incubuit rei: ut omnium
scriptorum penitiam in unam congestam facile suauem: distinctiusque
cuncta ipsis suis ut diximus cognouit auctoribus. Conferendo enim
inter se singulos ueritatem quae ab omnibus simul emergebat: nec ab
ullo exprimebatur: consecutus est. Quae omnia ab aliis quae scripsit &
ab hoc opere perspicere licet. Quod ille ideo suscepit: quoniam quom
apud gentium praedictos philosophia uiros nobilissimus esset: ac praefata
paternamque deorum religionem catholicam uentis amore contempnentis
partim accusantibus suum propositum respondere: partim nostra pro-
uindis suis uoluit confirmare. Itaque in diuisis uniuersum partis negotium
paratus est: quarum primam quae nunc traducta nobis est: qua illis

Graphic Design of the Italian Renaissance

Germany exports typography to Italy and soon **Venice** becomes the printing center of Europe.

agiť. ut hūana dīuīnis tribuāt auctoritatē: cū pot
buerīnt. Que nūc sane omittamus. ne nihil apud it
materia pcedat. Ea igr queramus testimonia. qbu
aut certe non repugnare. Sibillas plurimi et max
gręcoꝝ: Aristoricus: et Appollodorus: Erithreu
nestella. Hi omes p̄cipuam et nobilem p̄ter ceter
memorāt. Appollodorus qdē ut de citi ac popula

Sweynheim and Pannartz

Two German printers, Konrad Sweynheim and Arnold Pannartz are invited to Italy to start a printing press by Italian Cardinal Turrecremata in 1465.

Tusculo presidium orantes nūctiant. Is perculit pauor Decemuiros: ut Senatū simul duobus circumstantibus Urbem bellis consulerent. Cicari iubent in Curiam Patres: haud ignari quanta inuidie immineret tempestas. omnes: uastati agri: periculorumq; imminentiū causas in se cōgesturos. tentationēq; eam fore abolēdi sibi Magistratus: in consensu resisterēt. Imperioq; inhibēdo acriter in paucos p̄ferocis animi: conatus aliorum comprimerēt. Postq̄ audita in foro uox est preconis Patres in Curiam ad Decemuiros uocantis: uelut noua res: quia intermiserant iam diu morem consulendi Senatus: mirabundam Plebem conuertit: quid nam incidisset: cur ex tanto interuallo rem desuetam usurparent. Hostibus belloq; gratiam habēdam qđ solitum quicq; libere ciuitatis fieret. Circumspectare omnibus fori partibus Senatorem. raroq; usquā

Sweynheym and Pannartz

They began the redesign of the familiar Gothic typeface with the characteristics of the classical roman typefaces they studied in Rome.

de p̄lati sui licentia petita et obtēta. **M**ōachus
enī nō pōt tractare etiā vtilitates sui monaste
rii nisi de precepto abbatis sui. xvi. q. i. mona
chi. de conse. di. v. nō oportet. Et hoc intelli
go nisi ille qui petit elemosinā sit i extrema ne
cessitate cōstitutus ad est indigeat ad mortem
quia in illo casu debz ei dare si pōt. esto etiā q
prelatus expresse inhiberet sibi. quia in tali ca
su ois homo tenet ex precepto dei subuenire
pximo. iuxta illud. Pisce fame monentē zē.
xxxvi. di. Et etiā in tali casu oia sūt cōia. xlvii.
di. Sicut li. **N**ota q si monachus nō habēs ad
ministratiōē de p̄cepto abbatis vadat ad per
egrinatiōē, uel ad studiū sine aliqua distincti
one pōt dare elemosinā. Nam eois q prela
tus dedit sibi licentiā standi in scholis, uel eun
di ad pegrinatiōē: videtur sibi dedisse licentiā
faciendi oia que scholares honesti et peregrini
solēt facere ita tñ q moderate faciat. Quilibet
enī debz se p̄formare moribus illor: inf quos
vuit. xlv. di. ca. si quis. **S**ed nūquid vxor
poteit elemosinā facere absq licentia viri sui?
Dicendū est q si uxor habet res parafernales,
id est pprias preter dotē (dictas a para q ē iux
ta, et fernas qd est dos: quasi iuxta dotē) pōt
de illis facere elemosinā: etiam inuito marito.
Cod. de pac. le. qui hac. De rebus etiā viri sui
sicut de pane et vino, et aliis rebus q bono ac

C. i.

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.

Quidā eius libros nō ipsius esse sed Dionysii & Zophiri colophoniorū tradunt: qui iocādi causa cōscribentes ei ut disponere idoneo dederunt. Fuerunt autē Menippi sex. Prīus qui de lydis scripsit: Xanthūq; breuiauit. Secūdus hic ipse. Tertius stratonicus sophista. Quartus sculptor. Quintus & sextus pictores: utrosq; memorat apollodorus. Cynici autem uolumina tredecī sunt. Neniæ: testamenta: epistolæ cōpositæ ex deorum p̄sona ad physicos & mathematicos grāmaticosq;: & epicuri foetus: & eas quæ ab ipsis religiose coluntur imagines: & alia.



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.

Quidā eius libros nō ipsius esse sed Dionysii & Zophiri colophoniorū tradunt: qui iocādi causa cōscribentes ei ut disponere idoneo dederunt. Fuerunt autē Menippi sex. Prīus qui de lydis scripsit: Xanthūq; breuiauit. Secūdus hic ipse. Tertius stratonicus sophista. Quartus sculptor. Quintus & sextus pictores: utrosq; memorat apollodorus. Cynici autem uolumina tredecī sunt. Neniæ: testamenta: epistolæ cō
orum p̄sona ad physicos & mathematicos grā
& epicuri foetus: & eas quæ ab ipsis religiose co
gines: & alia.



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.



Jeanan de Colonia
Venice, 1481



Felix
Paris, 1490



Gwong Wall
Paris, 1494



B. Humbert & L. Gouge
Paris, 1499



de Digne, publ.
Aegre, n. 1493



Ligo de Ruggiero
Reggio d'Emilia, 1501



Julien Nenny
London, 1607



Jacques M.
Lyon, 1615



Jean Granger
Paris, 1517



Richard Grafton
London, 1547



Elkin M., publ.
London, 1692
[Frederick York Powell]



Villem Press
New York, 1612



Laboratory Press
Pittsburgh, 1927



William Edwin Rudge
Mount Vernon, 1922



Officina Bodoni
Verona, 1927



Fritz Krewel
Offenbach, 1920



Urmont Chappell
194-19



Galland's publishers
Paris, n. 1962



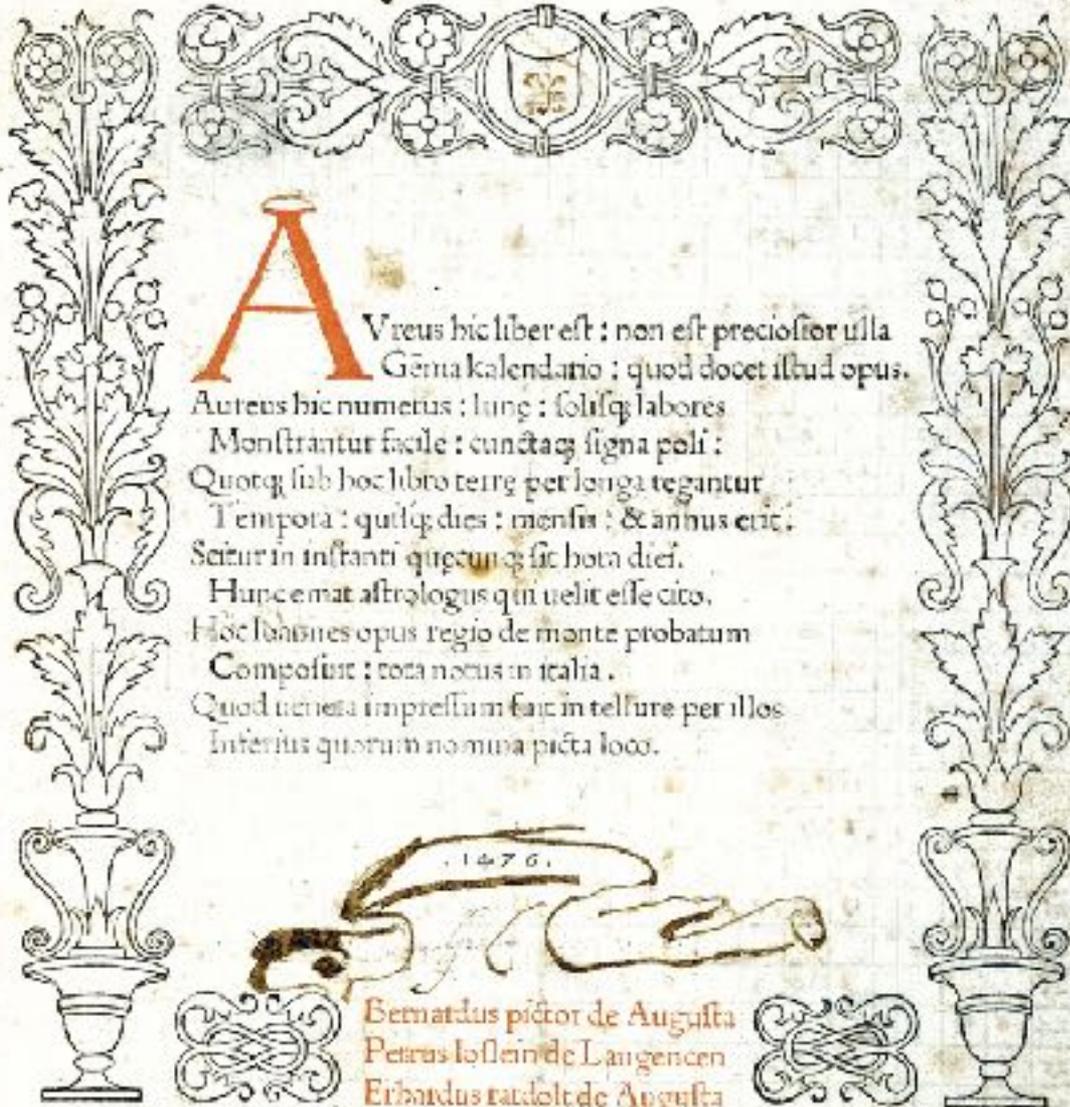
Peter Wappeler Press
Verona, 1966
[Gulio Fichogna]



Four Seasons Press
New York, 2005
[Jonny English]

Printer's marks

Early printers used printer's marks as *trademarks* to identify which books they printed and to discourage copies.

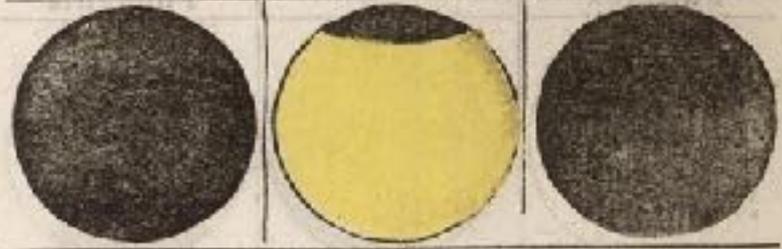


Aureus hic liber est : non est preciosior ulla
Gēna kalendario : quod docet istud opus.
Aureus hic numerus : lunę : solisq; labores
Monstrantur facile : cunctaq; signa poli :
Quotq; sub hoc libro terre per longa tegantur
Tempora : quisq; dies : mensis : & annus erit.
Scitur in instanti quęcumq; sic hora diei.
Huncemat astrologus qui uelit esse cito.
Hęc latusnes opus regio de monte probatum
Composuit : tota notus in italia.
Quod ueneta impressum fuit in tellure per illos
Inferius quorum nomina picta loco.

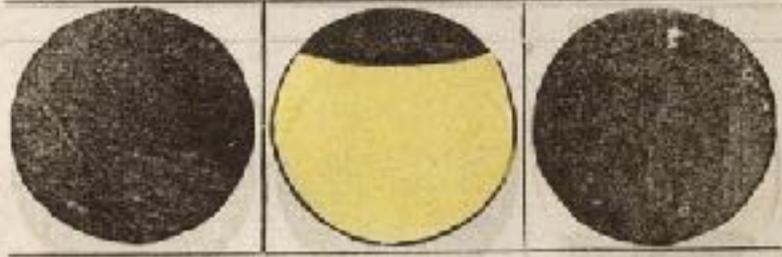
1476.
Bernardus pictor de Augusta
Petrus loslein de Langencen
Erihardus radolt de Augusta

Calendarium
Renaissance designers loved floral decorations.
The *Calendarium* had the first title page used in a book.

1423	1424	1424
Eclipsis Lunę	Eclipsis Lunę	Eclipsis Lunę
29 14 10	8 10 12	29 10 8
Augusti	Iulii	Decembris
Dimidia duratio	Dimidia duratio	Dimidia duratio
1 2A	0 40	1 2R
	Puncta duo	



1426	1428	1430
Eclipsis Lunę	Eclipsis Lunę	Eclipsis Lunę
18 10 31	8 10 12	8 12 12
Decembris	Decembris	Octobris
Dimidia duratio	Dimidia duratio	Dimidia duratio
1 2R	0 58	1 50
	Puncta tria	

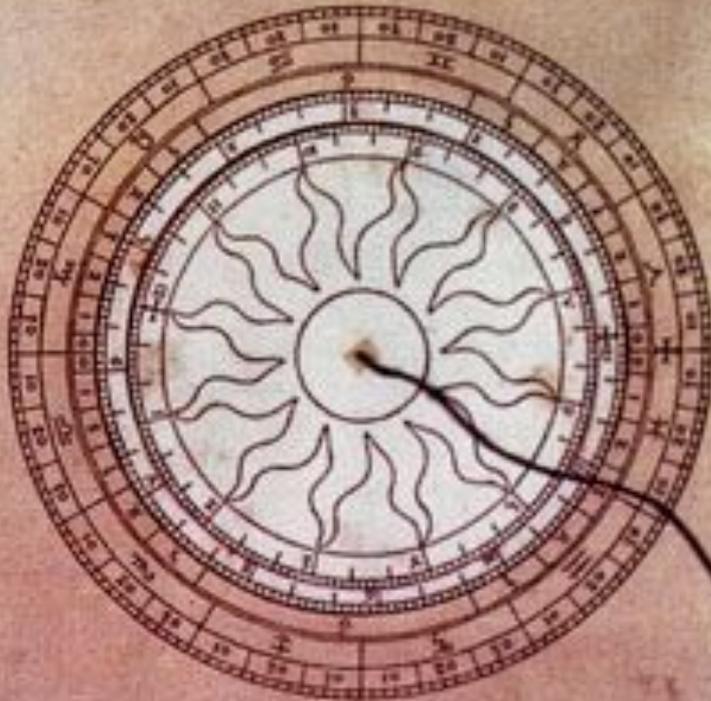


Calendarium

The Calendarium contained 60 diagrams of solar and lunar eclipses printed in yellow and black.

Scientific studies helped disprove superstitions about such natural events.

INSTRUMENTVM VERI
MOTVS LVNAE.
. MINVE.



. ADDE.

DE AVREO NUMERO.



Vna numerum cuiusvis anni sic iuenies 1825
Vide quomodo sit annus propositus a primo 1894
anno Christi domini. que nomen si ostendit 1717
des i tabella hac apposta: aureus numerus? 1712
17. si non: numero proximo minori illic 1719
expiloda 17: sequenti ut: et iterum succedenti 17. sic qd 1720
deinceps donec pducere ad numerum anni propositi. hoc est: sin
gulis annis singulos aureos numeros accomoda (incipiendo ab
anno qui apparet in tabella: et a 17 pmo scilicet i serie aurei nu
meri subscripta. na ubi hinc tu? sede iueniet: illic habebis aureu
numera quatum. Sub quo etiam continuo clausa festoru mobi
lium comotus apparebit.

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33

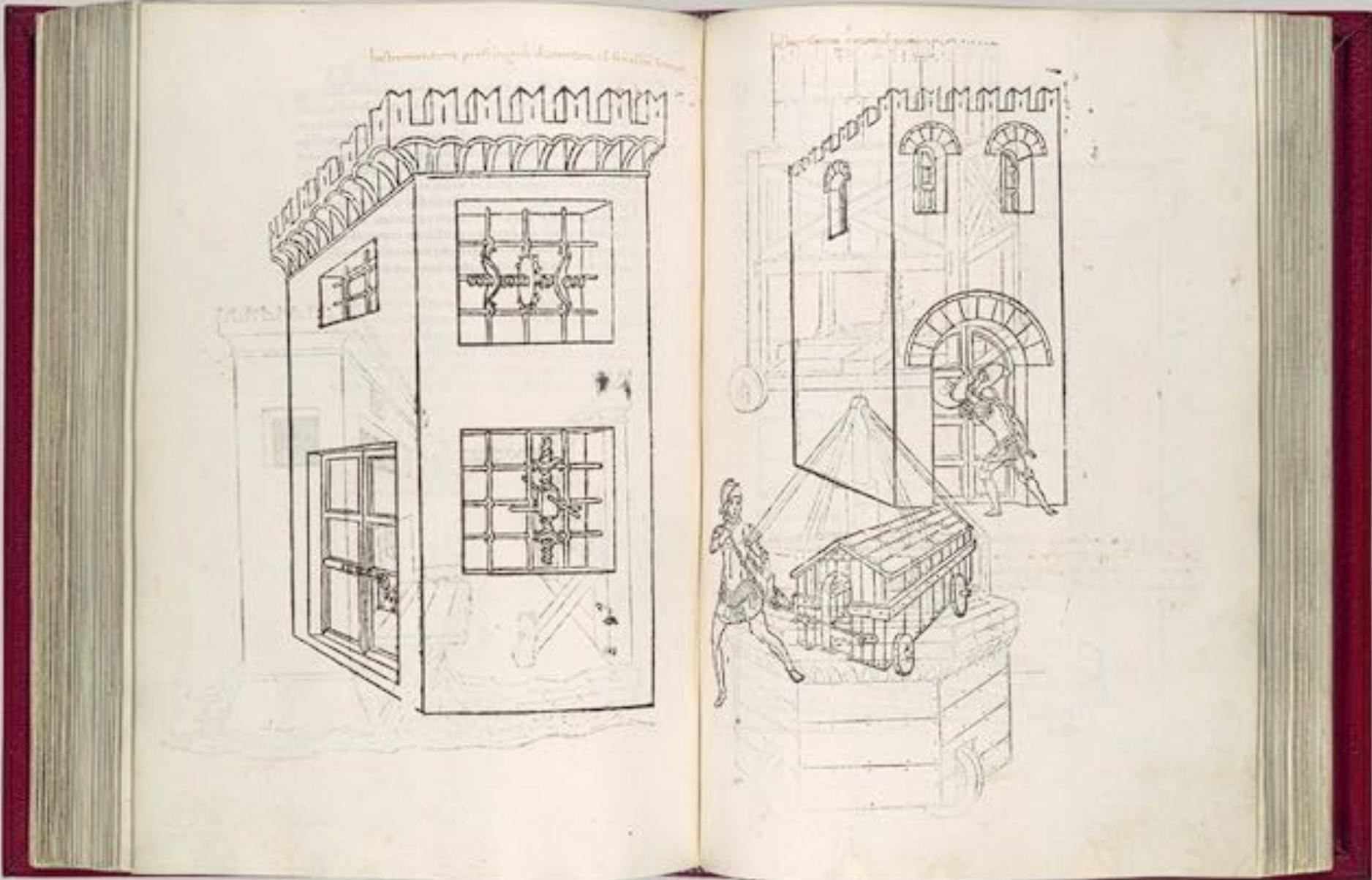
DE CYCLO SOLARI ET
LITTERA DOMINICALI.



Vnerus cycli solaris sine h computo deprehendit
p sua tabella hac posita. Nam si numerus anni 1825
propositi scriptus est in ea tabella: cycli sola 1705
ri numerus est 21. Si non est illic expilloc: 1711
da proximo minori ibidem scripto 17: sequen 1719
1: ac rursus succedenti. sic qd deinceps qualem modu de 1720
aureo numero precipiebatur: donec ad annum propositu 1819
pervenies. nam ubi talis annoru supputatio desinet: illic in serie
cycli solaris subscripta numeru cycli solaris quatum agnosces.
Sub eo autem numero cycli solaris continuo habebis littera do
minicalem anni tui. que si unica occurrat: annum esse conmu
nem intelliges. si duplex: bissextilem. Prior id est superior
ad festum uig Martini apostoli utilis erit. Inferior autem ad re
liquam anni partem accomodabitur.

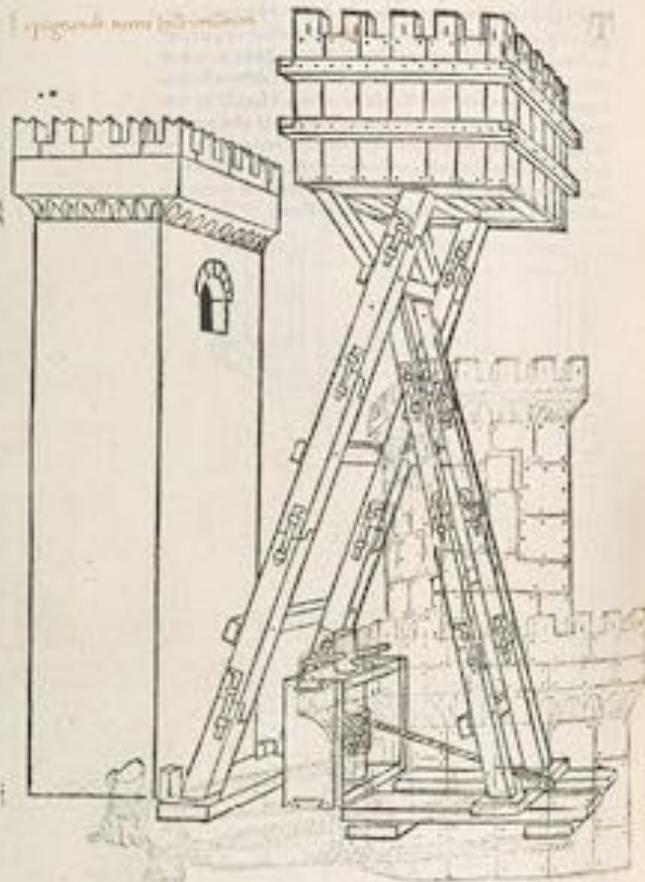
Calendarium

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.

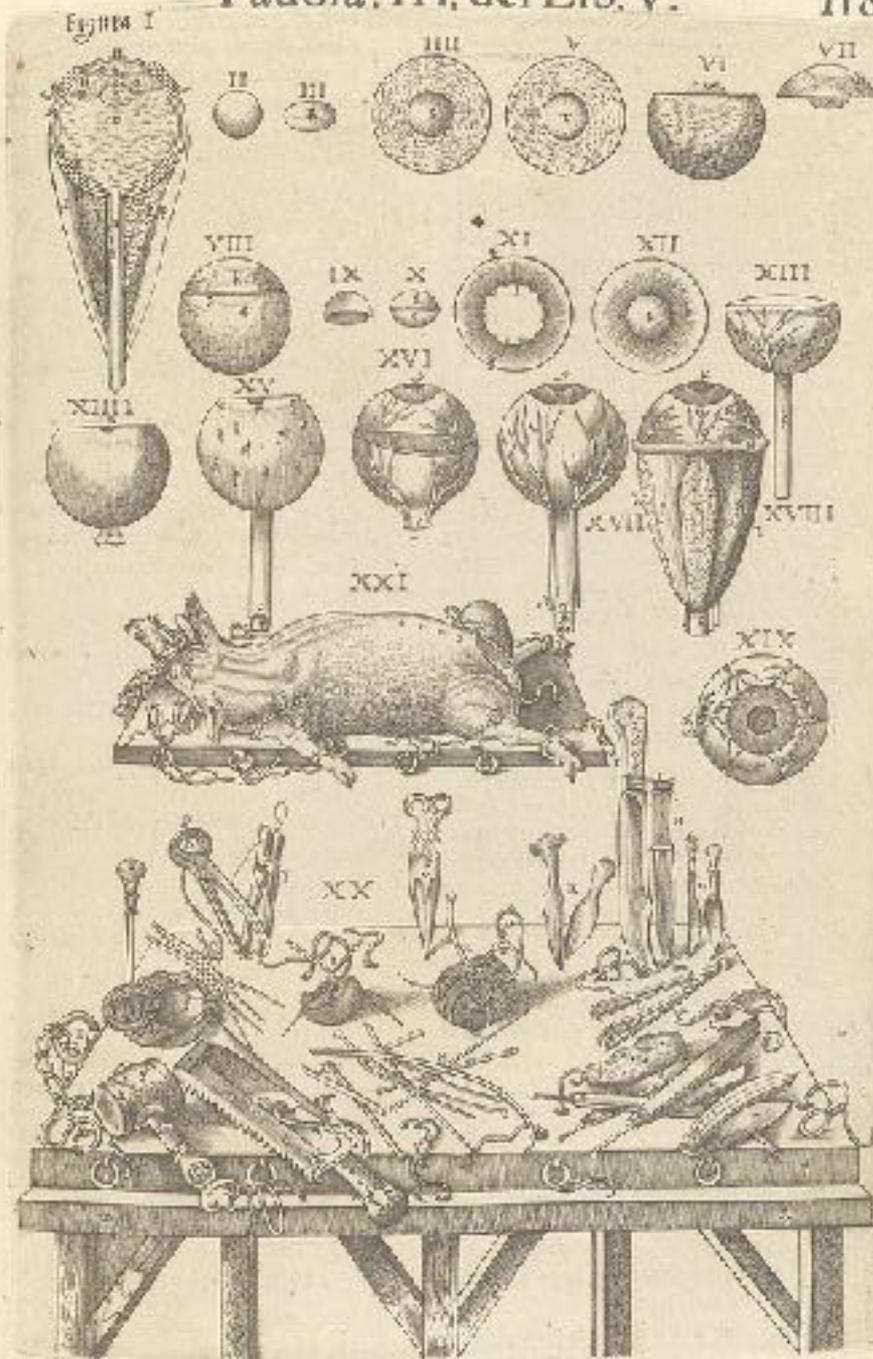
Expugnandi turris fortissimum



Archus machine ad expugnandum, cuius
crucis et magna et fortis pariter
est utitur.



Not all the designs were real. The **De Re Militari** was printed in 1472.



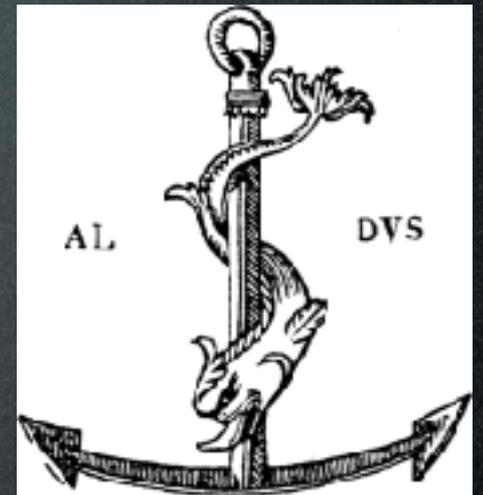
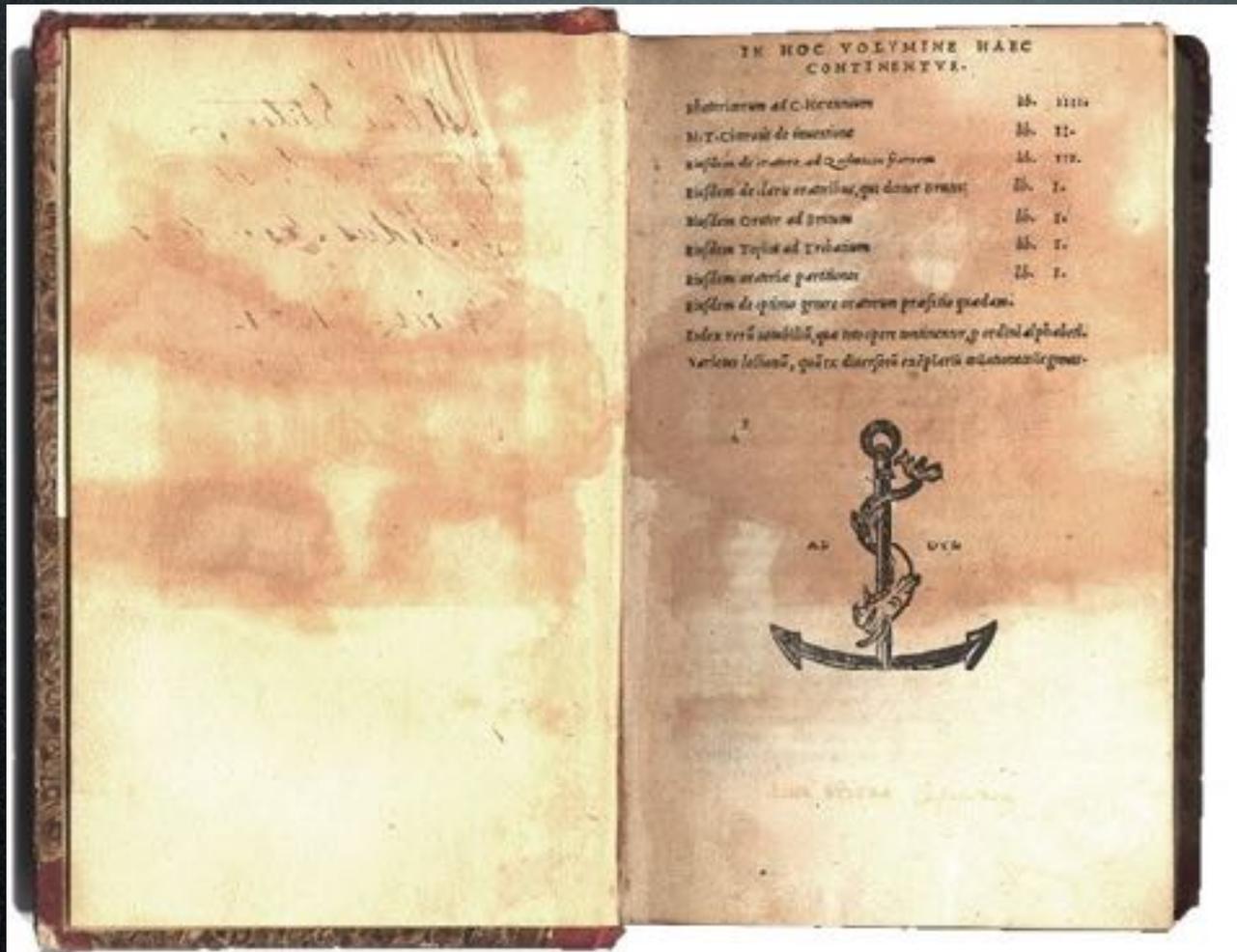
Humanism

A philosophy that man was capable of using reason and scientific inquiry to better understand the world.



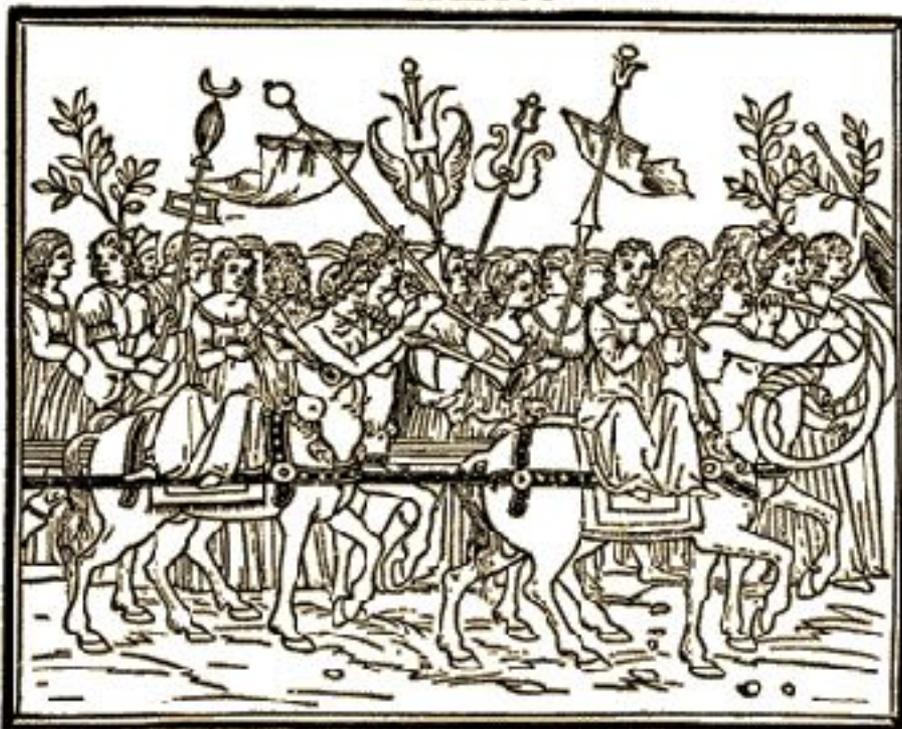
Aldus Manutius

He was a humanist and printer who established a press in Venice to print the great works of the Roman and Greek scholars.



Aldine anchor

His printer's trademark used an anchor and a dolphin, the swiftest sea creature, to signify the epigram "Make Haste Slowly."



EL SEQVENTE triūpho nō meno mirauiglioso dl primo. Impono
 ch'egli hauea le quattro uolubile rote tutte, & gli radii, & il meditullo defu
 sco achate, di cādide uēule uagamēte uaricato. Ne tale certāte gestoe re
 Pyrho cū le noue Muse & Apolline i medio pulsate dalla natura i fesso.

Laxide & la forma del diēto q̄leel primo, ma le tabelle crāo di cyanco
 Saphyro orientale, atomato de scintillule doro, alla magica gratissimo,
 & longo acceptissimo a cupidine nella sinistra mano.

Nella tabella dextra mirai exsculpto una insigne Matrōa che
 dui oui hauea parturito, in uno cubile regio colloca
 ta, di uno mirabile pallacio, Cum obstetricē stu
 pefacte, & multe altre matrone & astante
 Nymphē Degli quali uscua de
 uno una fiammula, & del al
 tro ouo due spectatissi
 me stelle.

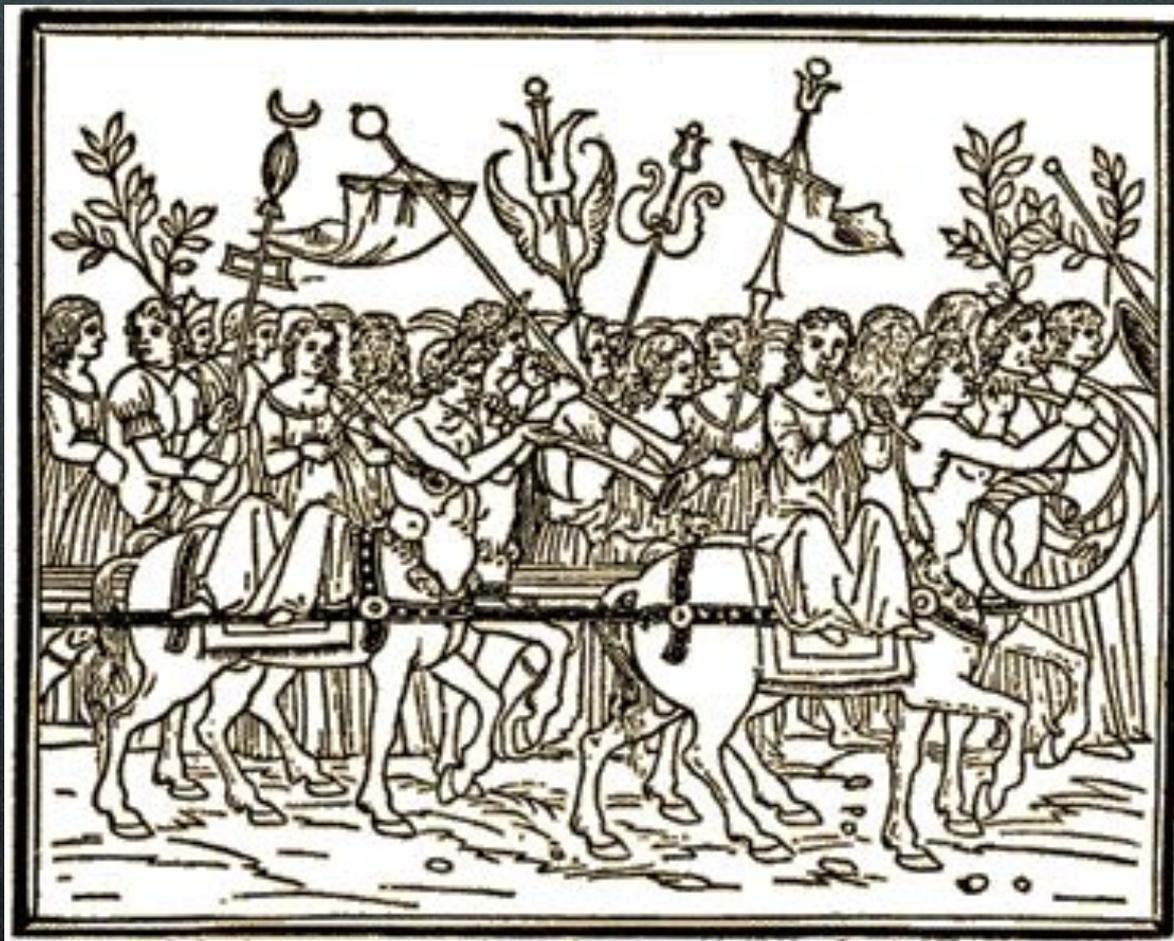
* *

*

Aldus Manutius

A page from his
 book

*Hypnerotomachia
 Poliphili*, or “*The
 Dream of Poliphilus*”
 exhibited the best
 in printing of the
 Italian
 Renaissance.



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.



EL SEQVENTE triúpho nõ meno miraueglioso dl primo. Impo
che egli hauea le q̄tro uolubile rote tutte, & gli radii, & il meditullo defu
sco achate, di cãdide uẽule uagamẽte uaricato. Ne tale certam̄te gestoe re
Pyrrho cũ le noue Muse & Apollinẽ i medio pulsãte dalla natura ip̄sso.

Laxide & la forma del dicto q̄le el primo, ma le tabelle erão di cyaneo
Saphyro orientale, atomato de scintillule doro, alla magica gratissimo,
& longo acceptissimo a cupidine nella sinistra mano.

Nella tabella dextra mirai exscalpto una insigne Matrõa che
dui oui hauea parturito, in uno cubile regio colloca
ta, di uno mirabile pallacio, Cum obstetrice stu
pefacte, & multe altre matrone & astante
Nymphẽ Degli quali uscua de
uno una flammula, & delal
tro ouo due spectatissi
me stelle.

* *

*

Hypnerotomachia Poliphili

The superb roman typography was designed by
Manutius' employee and typefounder, Francesco
Griffo.



EL SEQVENTE triúpho nõ meno miraueglioso dl primo. Impo
che egli hauea le q̄tro uolubile rote tutte, & gli radii, & il meditullo defu
sco achate, di cãdide uẽule uagamẽte uaricato. Ne tale certam̄te gestoe re
Pyrrho cũ le noue Muse & Apollinẽ ĩ medio pulsãte dalla natura ĩp̄sso.

Laxide & la forma del dicto q̄le el primo, ma le tabelle erão di cyaneo
Saphyro orientale, atomato de scintillule doro, alla magica gratissimo,
& longo acceptissimo a cupidine nella sinistra mano.

Nella tabella dextra mirai exscalpto una insigne Matrõa che
dui oui hauea parturito, in uno cubile regio colloca
ta, di uno mirabile pallacio, Cum obstetrice stu
pefacte, & multe altre matrone & astante

Nymphc Degli quali uscua de
uno una flammula & delala

tro ouo due spe
me stelle.

* *

*

Old Style Roman

The design pairs the Roman capitalis monumentalis with the calligraphic flair of Carolingian minuscules.

Old Style Roman fonts

Goudy

Palatino

Garamond

P. V. M. MANTVANIVS
CULICORVM
TITIVS.

Melibeus. Tityrus.



Tityre te parca recubās sub Me.
te gnaui fugi
Silue si rem tenui musam mediuvis
aucta.
Nos patrie fines, et dulcia linqui
mus arua.

Nos patriam fugimus, tu Tityre lenius in umbra
Formosam resonare doctis Amyllida siluas.
O Meliboe, deus nobis haec oia fecit. Ti.
Nanque erit ille mihi semper deus, ille ius aram
Saepe tener nostris ab onibus imbuet agnas.
Ille meae errare boues, ut arnis, et ipsum
Ludere, quae uellem, caetano permisit agri su.
Non equidem inuido, miror magis, undiq; tutus Me.
Vsq; adeo turbantur a grege, in ipse capellas
Promissae ager ego, hanc etiam uix Tityre dum.
Hic inter densas arbores modo nati gemellos,
Saepe grege ab silice in nudae comueta reliquit.
Saepe malum hoc nobis, si mens non leuis fuisset,
De caelo tectis momeni praedictare querens.
Saepe sinistra cauis praedixit ab ilice cornix.
Sed tamen, iste deus qui sit, da Tityre nobis.
Vrbem, quam dicunt Romam, Meliboe putam Ti.
Sulvis ego huic nostra similem, quo saepe solamus



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.

Meliboeus. Tityr

us.





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.

RUBRICA

AL NOME DEL NOSTRO
SIGNORE
IESV CHRISTO
E DELLA
SUA GLORIOSA MADRE
SEMPRE
VERGINE MARIA
COMEN CIA VNO BELLO
TRACTATO
ALA CREATVRA MOLTO
VTILE
ET ANCI NECESSARIO
CIOE
DELA SCIENTIA ET
ARTE
DE BEN MORIRE
ET BEN
FENIRE LA VITA
SVA

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.

PAULI IOVII NOVOCOMEN-
sis in Vitas duodecim Vicecomitum Mediolani
Principum Praefatio.



ET VSTATEM nobilissimæ Vicecomitum familiae qui ambiciosius à præalta Romanorū Cæsarum origine, Longobardisque regibus deducto stemmate, repetere contendant, fabulosis penè initiis inuoluere videntur. Nos autem recentiora illustrioraque, vti ab omnibus recepta, sequemur: contentique erimus insigni memoria Heriprandi & Galuanii nepotis, qui eximia cum laude rei militaris, ciuillisque prudentiæ, Mediolani principem locum tenuerunt. Incidit Galuanus in id tempus quo Mediolanum à Federico AEnobarbo deletū est, vir summa rerum gestarum gloria, & quod in factis fuit, insigni calamitate memorabilis. Captus enim, & ad triumphum in Germaniam ductus fuisse traditur: sed non multo post carceris catenas fregit, ingentique animi virtute non semel cæsis Barbaris, vltus iniurias, patriam restituit. Fuit hic (vt Annales ferunt) Othonis nepos, eius qui ab insigni pietate magnitudinēque animi, carente illo pernobili classico excitus, ad factū bellum in Syriam contendit, communicatis scilicet consiliis atque opibus cū Guliermo Montisserrati regulo, qui à proceritate corporis, Longa spatha vocabatur. Voluntariorum enim equitum ac peditum delectæ no-

A.iii.

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.

PAVLI IOVII NOVOCOMEN-
sis in Vitas duodecim Vicecomitum Mediolani
Principum Praefatio.



ET V S T A T E M nobi-
lissimæ Vicecomitum fami-
lia qui ambiciosius à præalta
Romanorû Cæsarum origi-
ne, Longobardisq; regibus
deducto stemmate, repete-
re contèdunt, fabulosis pen-
nè in itis involuere videntur.
Nos autem recentiora
illustrioraque, vti ab omnibus recepta, sequemur: cõ-
tentique erimus insigni memoria Heriprandi & Gal-
uanii nepotis, qui eximia cum laude rei militaris, ci-
uillisque prudentiæ, Mediolani principem locum te-
nuerunt. Incidit Galuanus in id tempus quo Medio-
lanum à Federico AEnobarbo deletum & in præter-
rerum gestarum gloria, & quod in fati-
calamitate memorabilis. Captus enim
phum in Germaniam ductus fuisse trad
multo post carceris catenas fregit, inge-
virtute non semel cæsis Barbaris, vltus
restituit. Fuit hic (vt Annales ferunt) Or-
cius qui ab insigni pietate magnitudine
nente illo pernobilis classico excitus, ad
in Syriam contendit, communicatis sc
atque opibus cû Guliermo Montifferra
à proceritate corporis. Longa spatha ve
luntariorum enim equitum ac peditum

**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.

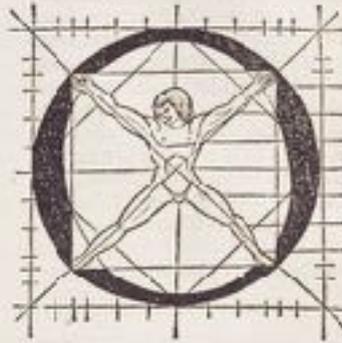


LE SECOND LIVRE.

L reste maintenant designer le corps humain en le O. pour bailler cleresment à entendre ce qu'on cy dessus dit en son raccourcissement. & pour monstrer que le centre d'icelluy C. se trouue tout droit au nombryl de L'homme y figure. La quelle chose est en la forme qui senluyt.

Ordōnā
ce de le.
O a lhō
me equi-
ditamet
pieds &
mains
estandu.
Raison
de la figu
re Rōde,
& de la
Quarre.

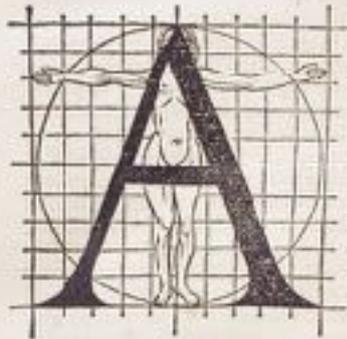
L Homme, pieds & mains equidistantant estandu, & le O. en ceste figure, accordēt en quadrature, en son des, & en centre, qui nous signifie la perfection d'iceluy corps humain, & du dit O. entendez que la figure ronde est la plus parfaite de toutes les figures, & la plus capable. La figure quaree equi angulaire en quadrature est la plus stable & solide, mesmement quāt elle est Cube, cest a dire, l'ullemēt quaree en six faces comme est vng des.



Je ne veulx laisser a mōstrer par figure accordant a nosdites lettres Antiques commēt L'homme estandu sus ses pieds iouctz, & ayant son centre non pas au nombryl, comme le dernier nauguerēt cy pres figure en le O, mais au peny, nous est demonstration tres euidente a cognoistre le iuste lieu requis a faire le traict de trauers & la briseure en lettres qui en veulent & sequerent auoir en elles. celles sont. A, B, E, F, H, K, P, R, X, Y. le nen baile pas figure ne exēple de toutes lune apres lautre pour cause de breuete, mais seulement de trois qui se font A, H, & K. que nous fistuerons cy apres.

De traict
trauerce-
on en le
A. accor-
de au mē
bre gemi-
ni de
L'homme.

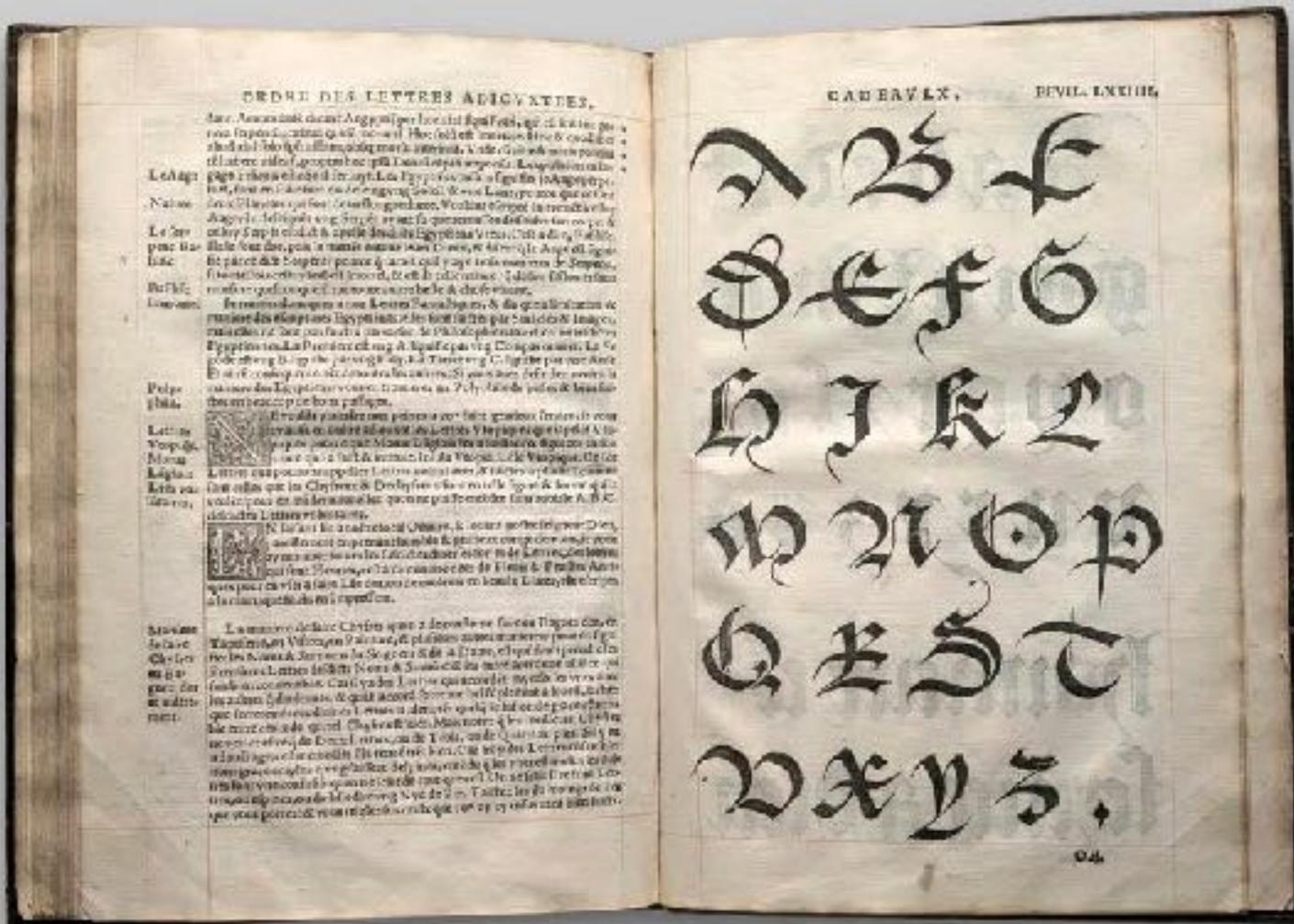
L A ligne basse du traiercant traict de la lettre A. cy pres designee de figure, est iustement assize desoubz la ligne diametrale de son quare, & desoubz le peny de L'homme aussi y figure. Toutes les susdites autres lettres qui ont traiercant traict ou briseure, sont dessus la dite ligne diametrale. Mais ceste lettre cy A, pource quelle est chose par dessus, & faicte en Pyramide, requiert son dit traiercant traict plus bas que la dite ligne diametrale. Celluy traiercant traict couure presclement le nombre genitral de l'homme, pour desuoir à Pudicite & Chastete auir toutes choses, sont equises en ceux qui demandent acces & entree aux bonnes lettres, desquelles le A, est l'entree & la premiere de toutes les abecedaires.



Norable
singulier.

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."

CHAMP FLEURY.

Auquel est contenu Lart & Science
de la dené & vraye Proportio des Let-
tres Antiques, qu'on dit autrement Let-
tres Antiques, & en gairment Les-
tres Romaines proportionnées selon
le Corps & Village humain,

Ce Livre est Privilégié pour Dix Ans
Par Le Roy nostre Sire. & est a ven-
dre a Paris sus Petit Pont a Len-
digne du Pot Cassé par Maître Geofroy
Tory de Bouges; Libraire, & Au-
teur du dict Livre. Et par Giles Gou-
mour aussi Libraire demourant en la
Rue saint Jacques a Len-
digne des
Trois Couronnes.



PRIVILEGIE POUR DIX ANS.

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.



ΘΗΝ Ρωμαϊκὴν ἰσοεὶαν ἀρχόμενος συ-
 ρεάφει, ἀνακαίτοι ἠγασάμην πρὸς τὰς
 τοὺς ὄροις ὅσων ἐθῶν ἀρρῆσαι Ρωμαῖοι.
 εἰσὶ δ' οἶδε ἐν μὲν τῷ ὠκεανῷ, Βρετανῶν
 τῶν πλείονος μέρους διὰ τῆς Ἡρακλείων
 σιλαῶν ἐς πλεῖσθε τῆς Σιλασταν ἐς πλεῖσθι-
 νήτων ἀρχοῦσι πασῶν, καὶ ἠπέειπον ὅσα καὶ ἀκούουσιν ἠπὶ τῆς Σι-
 λασταν ὧν εἰσὶν ἐν δεξιᾷ πρὸς τοὺς Μαυροσίω ἔσει πρὸς τῆς Σι-

πλεῖσθι Σικελίας ἀφ' ἡμαχίας πικρῶν, ἔργου δὲ μάλιστα σιδήρης, Ταύρων ἑ Καίθη ἑ-
 πιμφοῦ τῆς ἀγροῦς τῆς Γομπίου ἀεικίπης, καὶ τῆς πύλης τῆς χαρμηγίας πρὸς
 καπλά μισαῖν. τῆς τῆς δὲ μύλων καί μισαῖν ὁ Γομπίου, ἔχει μίση μίση κρη-
 τὰ πρὸς ἀπὸ τῶν τῶν μὲν δὲ πρὸς τῶν Καίθη ἐδὲ δὲ, τῆς τε ταῦν ἐπαμύλων,
 ἤρετο πῆμα παῖ, εἰ δὲ χροῖο ταομαχία κρητῶν, ὁ δὲ ἀρρῆσθι μὲν τῶν ὠκεανῶν
 οὐ σὺν τῶν μίση δὲ τῶν καρμηγίας αὐτοῖς, ἀρρῆσθι δὲ νομίας ἀπὸ τῶν, ἐδὲ χροῖο
 καὶ ἀρρῆσθι αὐτοῖς ἡμῶν, ἐς τῶν τετακίπα τῶν ἐκατήρη δὲ πρὸς ἀρρῆσθι, βίβλη
 τε πῆμα φέρονται, καὶ πύργου καὶ μαχῶν ἔσει ἐπιπύου ἐπιπύ δὲ ἑ δὲ ἐν κα-
 λῶν μῶν ἀρρῆσθι ὁ ἀρρῆσθι καὶ ἡμῶν πῆμα πῆμα πῆμα πῆμα πῆμα πῆμα πῆμα πῆμα
 ἔχει πρὸς καίθη ἐκατήρη, τῆς δὲ χροῖο ἔχει, τῶν μὲν δὲ ἀρρῆσθι, σιδήρου καμ-

SPECIMEN
 CHARACTERVM
 TYPORVM PROBATISSIMORVM
 INCONDITE QUIDEM, SED SI
 DVM SVAS TAMEN DIFFERENTIAS
 POSITVM, TAM IPSIS LIBRORVM AVTORIBVS,
 CAM AESTHETICIS HAZARDIS TIBVS
 ET ALIQUOTIBVS

Eliae Capita
 No. 1. 111.

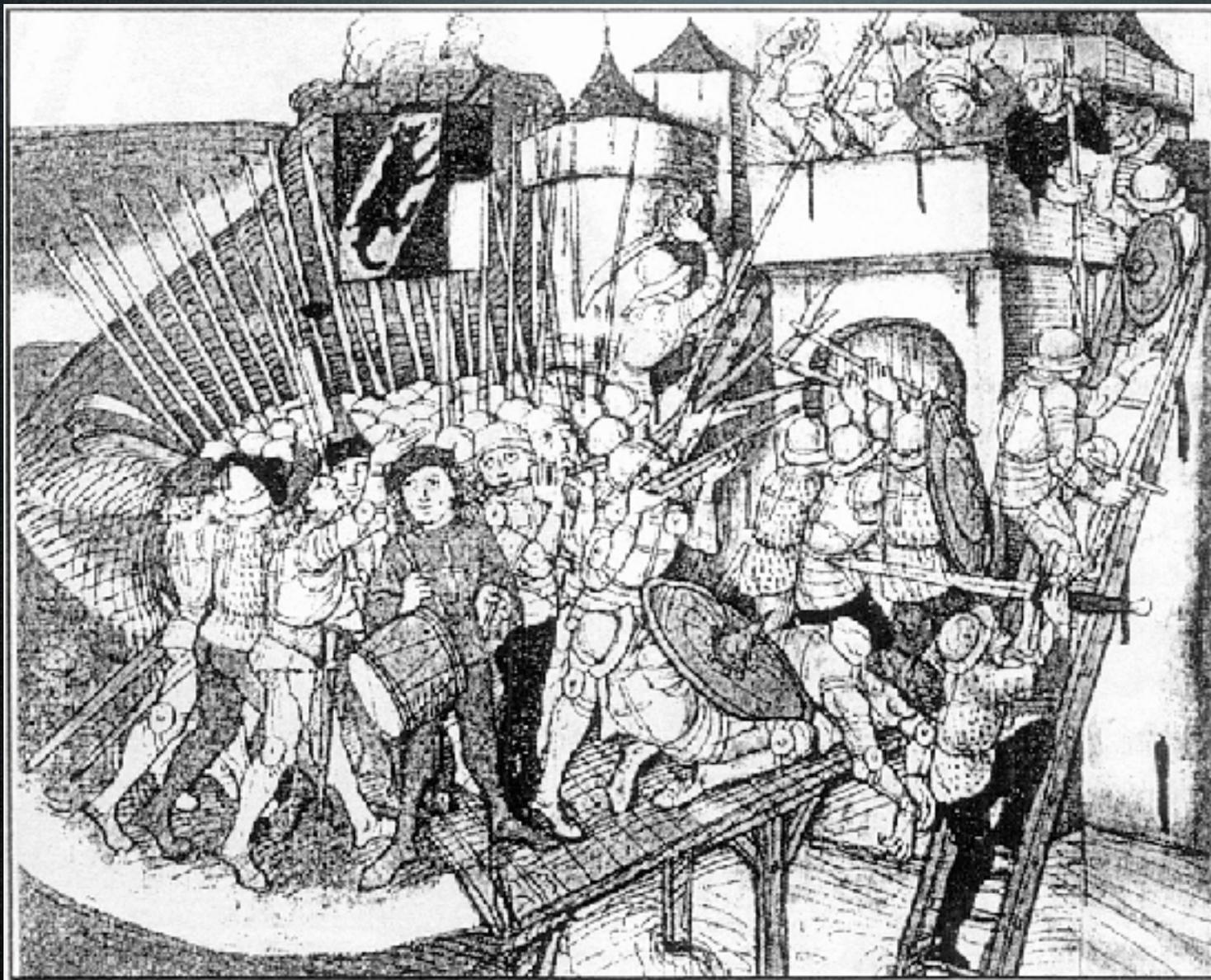
¶ Quis credidit Auditui nostro: & brachium
 uelatum est, Et ascendit sicut virgultum C O R A
 radix de terra deserti: Non erat forma ei, neque dec-

Aspeximus autem eum, & non erat aspectus, & Non desiderauimus
 etus fuit & Reiectus inter viros vir dolorum, & expertus Infirmitate
 faciei Ab eo, despectus inquam, & non putauimus eum. Verè languis
 & dolores nostros portauit, nos Autem reputauimus Eum plagis at-
 Deo & HVMILIATVM. M. W. H. S.

Ipse autem, vulnereans & propter prevaricationes nostras Nec aperuit os suum. A carcere
 Atterens est. Et propter iniquitates nostras, castigatio pacis nostrae super eum. Quis enarrabit. Quis abscinet
 Et hinc eius sanitas facta nobis. Omnes nos sicut oves errauimus. Quis enarrabit. Quis abscinet
 Et hinc eius sanitas facta nobis. Omnes nos sicut oves errauimus. Quis enarrabit. Quis abscinet

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.

Medice, cura te-
ipsum.

LACAE IIII.



Cura te stesso medico, se fai,
Che pensi altrui cauar de le mie mani:
E più infelici, che contenti fai:
Ma' i son per fare i tuoi disegni vani.

**Basel and Lyons
are design centers**

Printers published
works on medicine
and modern
anatomy as well as
popular romances.

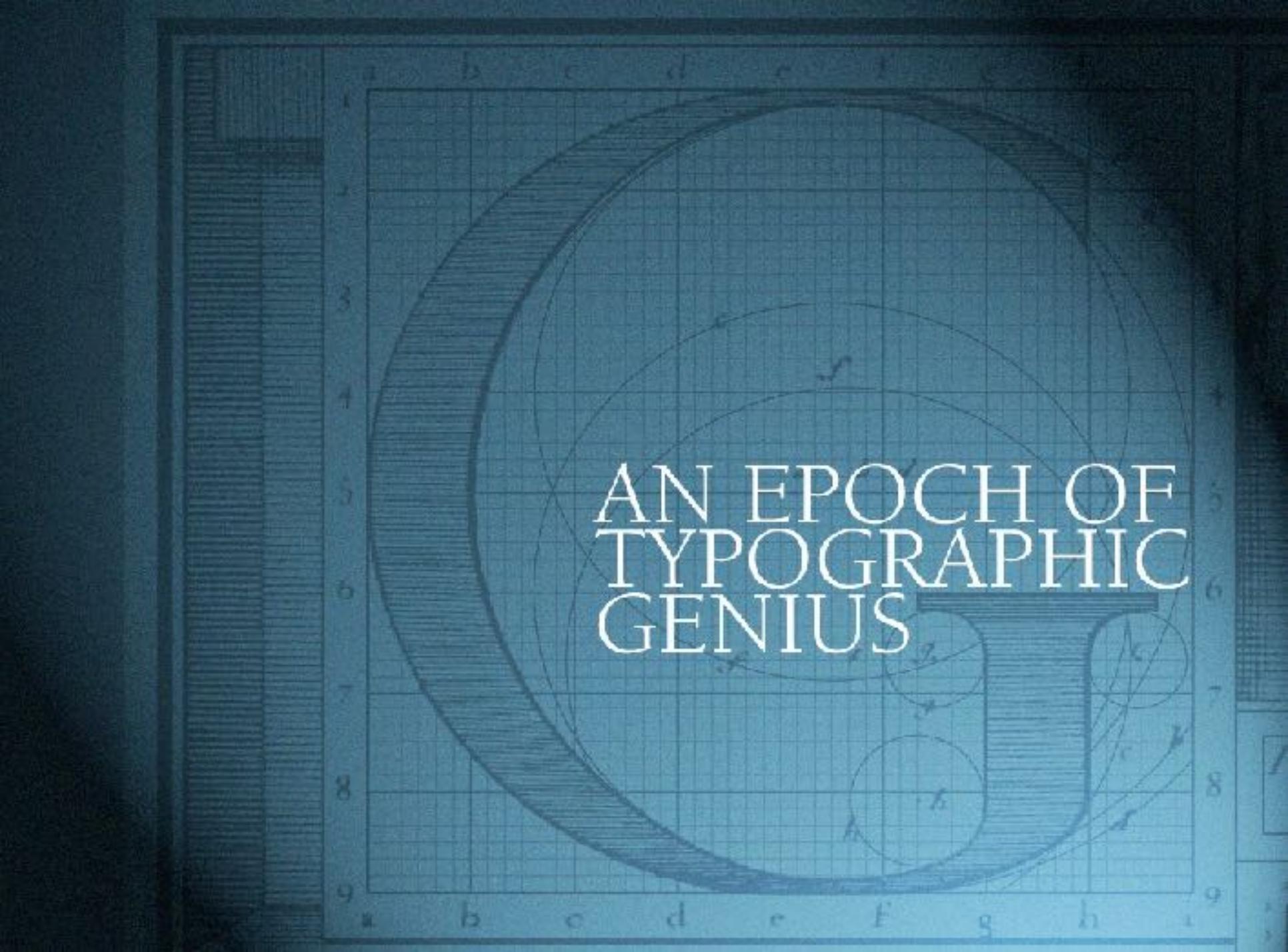


Cette figure vous montre Comme on Engraine les planches de taillé douce,

Laquelle est de faire d'abord de nos bois de la sorte dont le meilleur est de Hollande. On y prend de l'huile de lin avec un peu de térébenthine de Venise & de la poudre de pierre ponce pour les faire braver & de la sorte on leur donne le lustre & on les fait sécher sur la table de la presse à plat. Les autres sont de la sorte de la Hollande & de la France. On y prend de l'huile de lin avec un peu de térébenthine de Venise & de la poudre de pierre ponce pour les faire braver & de la sorte on leur donne le lustre & on les fait sécher sur la table de la presse à plat. Les autres sont de la sorte de la Hollande & de la France. On y prend de l'huile de lin avec un peu de térébenthine de Venise & de la poudre de pierre ponce pour les faire braver & de la sorte on leur donne le lustre & on les fait sécher sur la table de la presse à plat.

Copperplate engraving

By the 17th century, printing spread to North America. Copperplate engraving had become a detailed form of commercial art.



AN EPOCH OF
TYPOGRAPHIC
GENIUS



Caslon



Baskerville

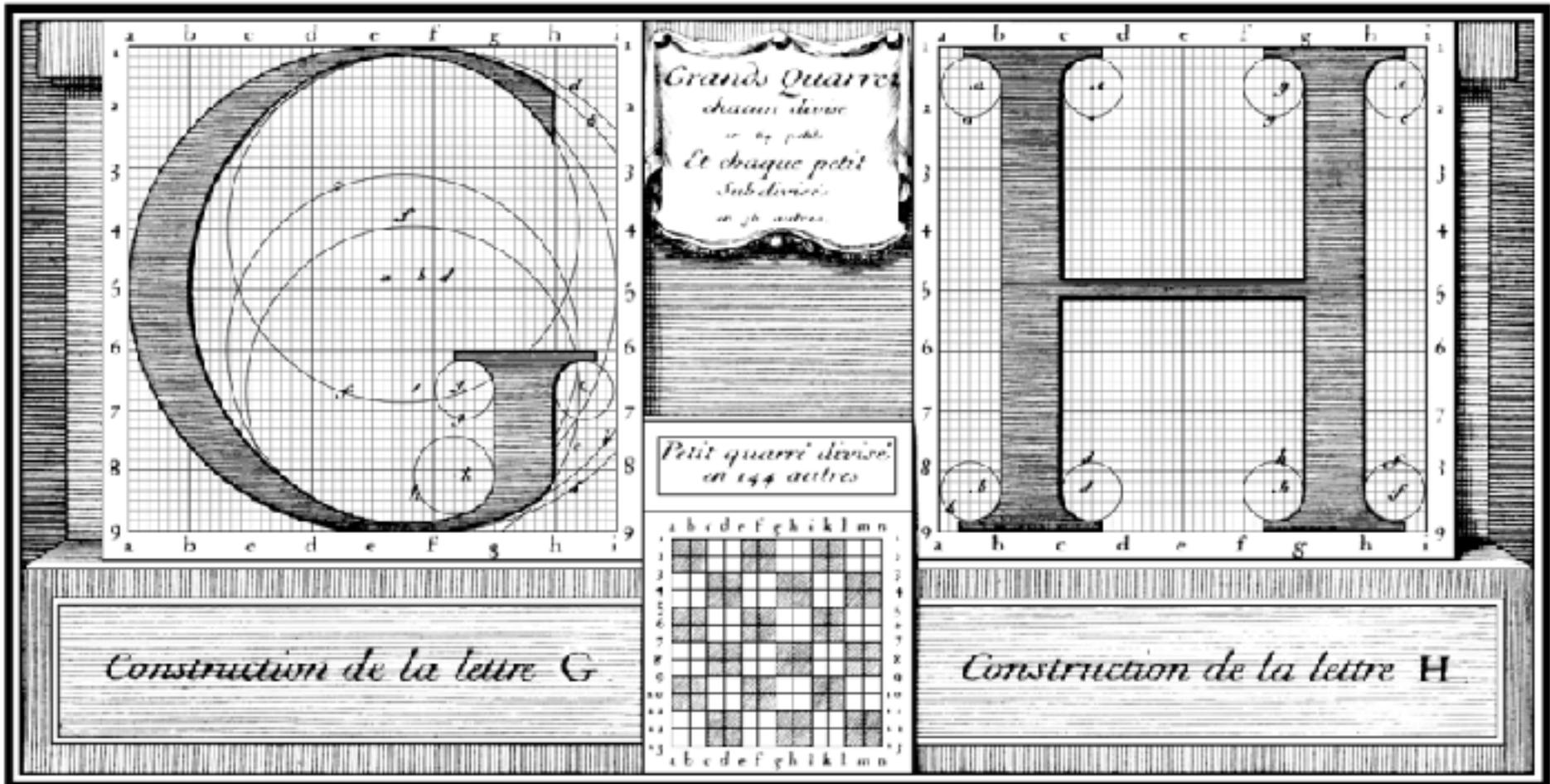


Bodoni

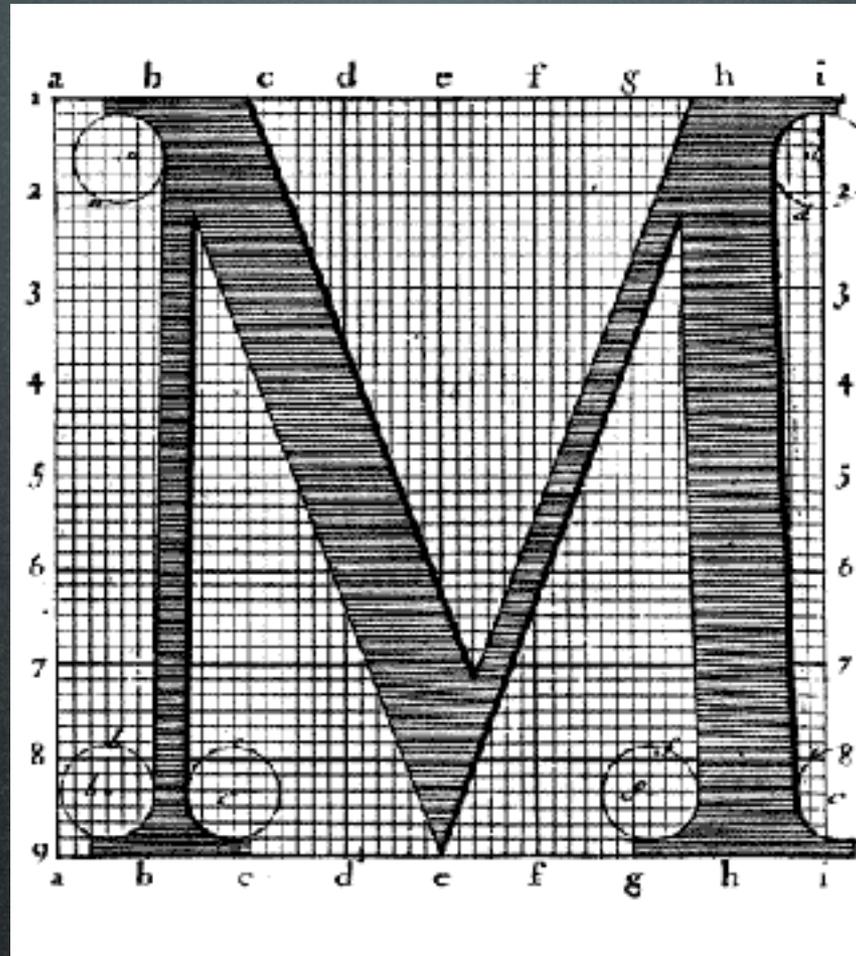
The 18th Century was a time of typographic perfection. The roman-style typeface was redefined by these masters of type design.



In 1692, French **King Louis XIV** ordered new type design for his *Imprimerie Royal*, or the royal printing office.



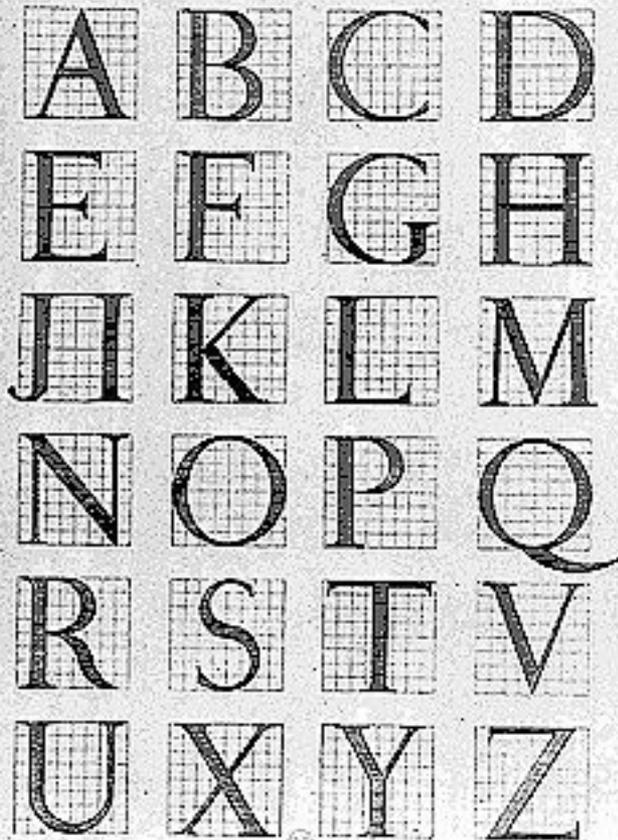
He appointed a committee of scholars, headed by a mathematician, to study and redesign the typeface using scientific principles.



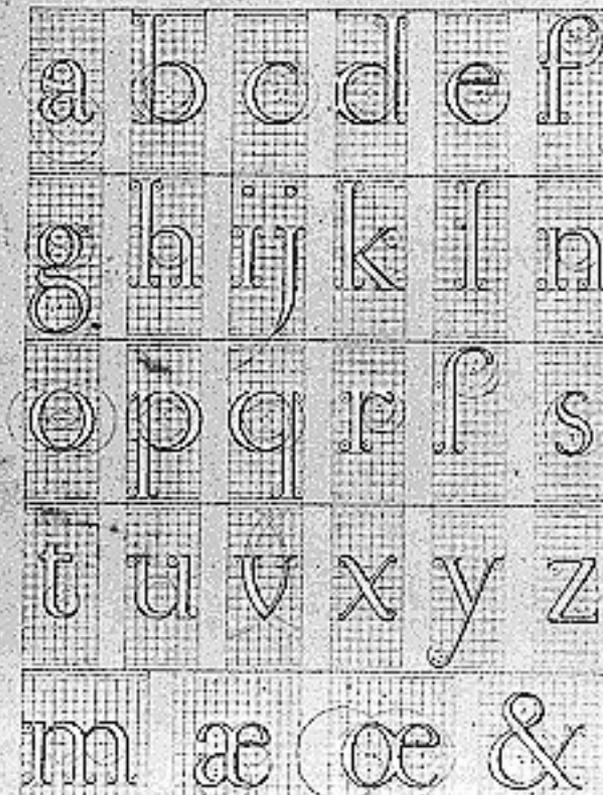
Romain du Roi

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.

Lettres Capitales Droites.



*Construction des Lettres
Courantes Droites.*



The **Romain du Roi** featured more contrast between the thick and thin strokes, had sharp horizontal serifs and an even balance to each letterform.

MEDAILLES

SUR

LES PRINCIPAUX EVENEMENTS

DU REGNE

DE

LOUIS LE GRAND.

AVEC

DES EXPLICATIONS HISTORIQUES.

Par l'Académie Royale des Médailles & des Inscriptions.



A PARIS.

DE L'IMPRIMERIE ROYALE.

M. DCCII.

In 1702, the *Medailles* folio became the first book printed in the new **Romain du Roi** alphabet.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ÀÁÂÉÎÕabcdef
nopqrstuvwxyz



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

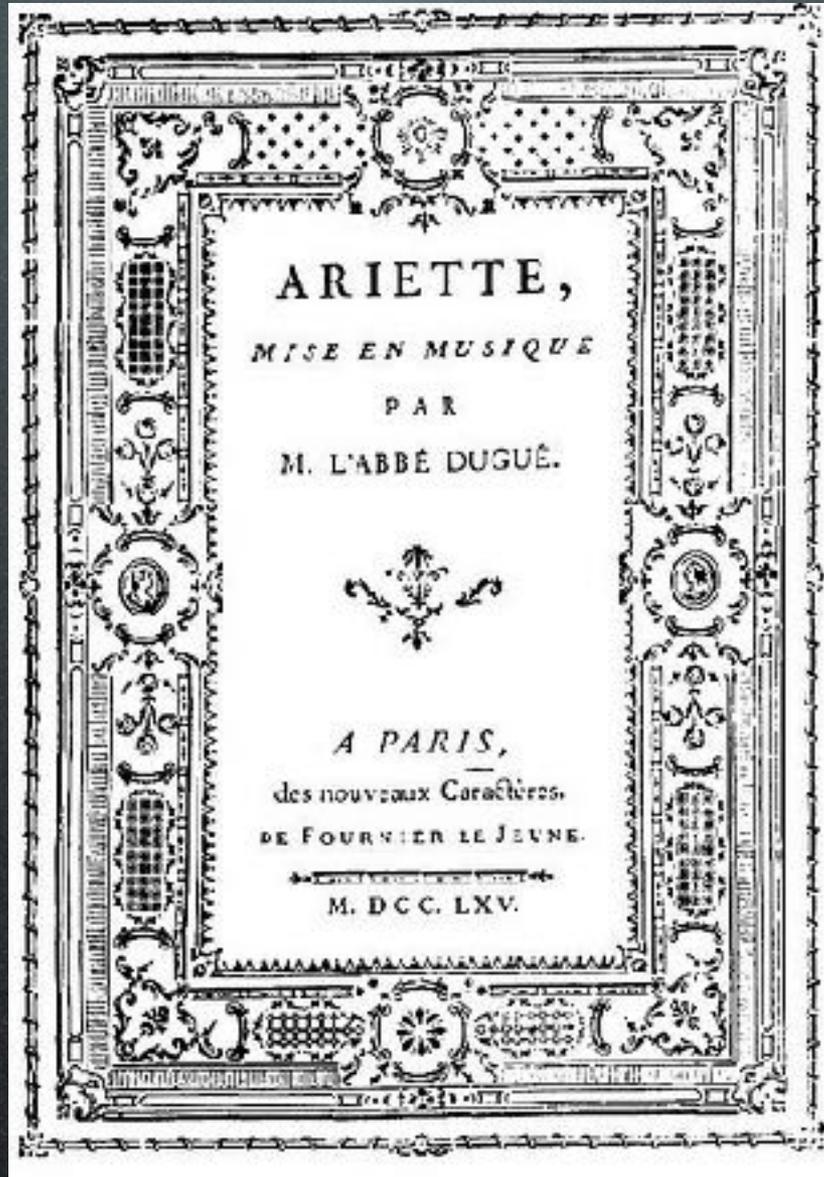
Perpetua



The Rococo era
1720 to 1770
was an era of
fancy 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.

DE DEUX POINTS. 89

de Philosophie.

A B C D E F G

H I J L M N O

de Cicéro.

A B C D E

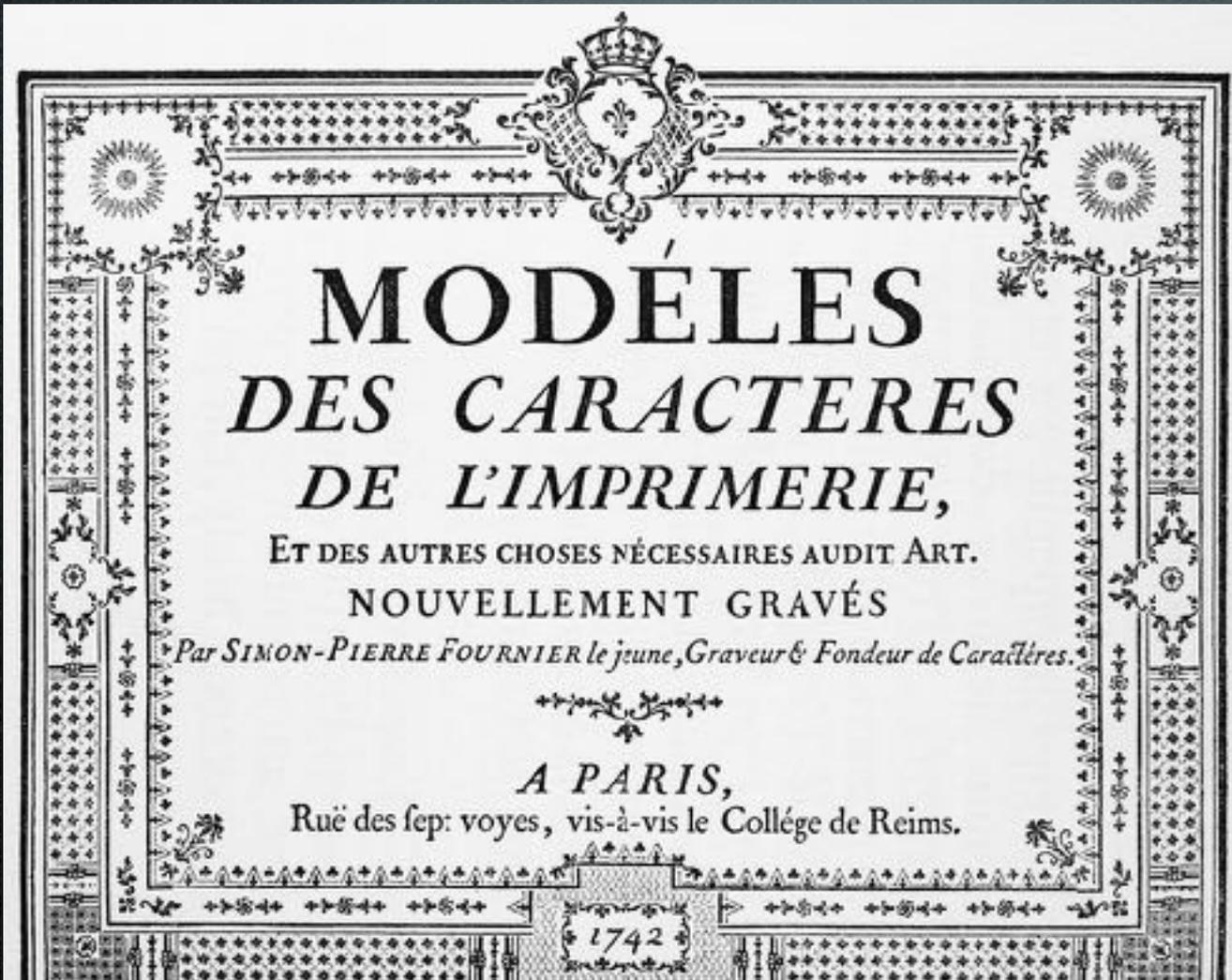
de Saint-augustin.

F G H I K

J M L N

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.

TYPES
ATTRIBUÉS
A GARAMONT.

1640. (1)

ROMAIN.

ITALIQUE.

A a

B b

C c

A a

B b

C c

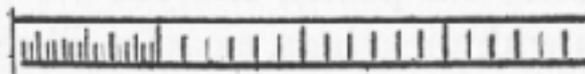
**Modeles de caracteres
de l'imprimerie**

*(Models of Printing
Characters)*

He started the various widths and weights that began the idea of type “families.”

TABLE GÉNÉRALE
DE LA PROPORTION
des différens Corps de Caractères.

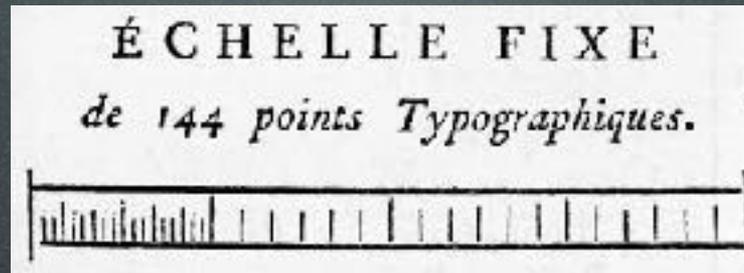
ÉCHELLE FIXE
de 144 points Typographiques.



Nom.	Comp.	Points
1	PARISIENNE.	5
2	NOMPAREILLE.	6
3	MIGNONE.	7
4	PETIT-TEXTE.	8
5	GAILLARDE.	9
6	PETIT-ROMAIN. — 2 Parisiennes.	10
7	PHILOSOPHE. = 1 Paris. 1 Nomp. pareille.	11
8	CICÉRO. — 2 Nomp. = 1 Paris- sienne, 1 Mignone.	12
9	SAINTE-AUGUSTIN. — 2 Mignones. = 1 Nomp. pareille, 1 Petit-texte.	14

*Modeles de caracteres
de l'imprimerie*
(Models of Printing
Characters)

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.



CONTES
ET
NOUVELLES
EN VERS,
Par M. DE LA FONTAINE.
TOME I.



A AMSTERDAM.

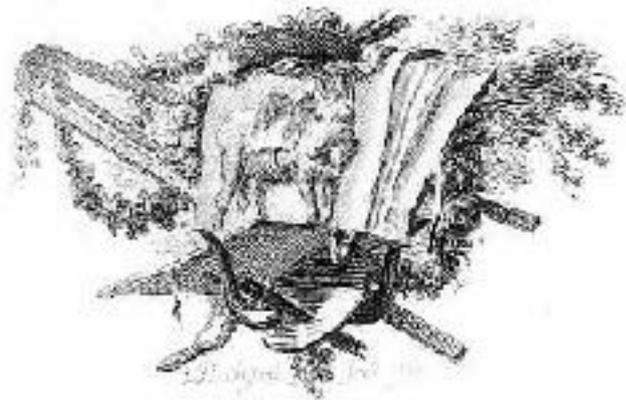
M. DCC. LXII.

Many of his books featured fine line copperplate engravings that illustrated the wealthy living extravagant lives.



LE BÂT.

UN peintre étoit, qui jaloux de sa femme,
Allant aux champs, lui peignit un baudet
Sur le nombril, en guise de cachet.
Un sien confrere amoureux de la Dame,
La va trouver, & l'âne efface net,
Dieu sçait comment; puis un autre en remet,
Au même endroit, ainsi que l'on peut croire,
A celui-ci, par faute de mémoire,
Il mit un Bât; l'autre n'en avoit point.
L'époux revient, veut s'éclaircir du point.
Voyez, mon fils, dit la bonne commere;
L'âne est témoin de ma fidélité.
Diantre soit fait, dit l'époux en colere,
Et du témoin, & de qui l'a bâti.





Delicate rococo-style **copperplate engravings** flourished in the 1700s.

A14504

1763



Copperplate engravings allowed the popular use of fine hand-inscribed scripts.



OR,
Alphabets,

In all the usual Hands now Practis'd, &c.

Introd'd by **G. Bickham, Sen^r**

The Alphabet is the whole Order of the Letters in any Language. A. from Alpha and Beta, the two first Letters in the Greek Tongue. —
The English Alphabet contains twenty six Letters, but others differ in their Number and Form, and vary in their Placing and Writing. —
The Hebrews write from the Right Hand to the Left, Others from Left to Right, and back again from Right to Left, The Chinese from Top to Bottom, and from Right to Left, but the Europeans, and most Others, write from left to Right, without Retrogression to the left. —
All our English Alphabets are exhibited in the two next Pages. —

If you would write both *Legible and Fair*,
 Copy these Alphabets with all your Care.

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*.

The Alphabet is the whole Order of the Letters in any Language, —
from Alpha and Beta, the two first Letters in the Greek Tongue. —
The English Alphabet contains twenty six Letters, but others differ
in their Number and Form, and vary in their Placing and Writing. —
The Hebrews write from the Right hand to the Left, Others from
Left to Right, and back again from Right to Left; The Chinese from
Top to Bottom, and from Right to Left, but the Europeans, and most
Others, write from Left to Right, without Retrogression to the Left. —
All our English Alphabets are exhibited in the two next Pages. —

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
Specimen of Printing Types,
BY WILLIAM CASLON,
Letter-Founder to his Majesty.

Two-Line Face.	Two-Line Face.
ABCD	ABCDEFGHIIM
abcdeg	ΓΔΘΞΠΣΥΦΩ
Two-Line Small Face.	Two-Line Small Face.
ABCDE	ABCDEFGHIKL
abcdefgh	ΓΔΘΞΠΣΥΦΩ
Two-Line Long Face.	Two-Line Long Face.
ABCDEF	ABCDEFGHIJKM
abcdefgh	ΓΔΘΞΠΣΥΦΧΨΩ
Two-Line Double Face.	Two-Line Double Face.
ABCDEF	ABCDEFGHIKLMN
ΓΔΘΞΩ	ΓΔΕΘΚΑΞΟΠΣΥΦΩ
Two-Line Great Face.	Four-Line.
ABCDEFG	Quousque tan-
ΓΔΘΞΠΩ	dem abutere,
Two-Line English.	<i>Quousque tandem</i>
ABCDEFGJ	Two-Line Double Face.
ΓΔΠΣΥΦΨΩ	Quousque tand-
	em abutere, Ca-
	<i>Quousque tandem</i>

A printer suggested he try type design and foundry – which he did and then designed **Caslon Old Style** in 1720.



IN CONGRESS, JULY 4, 1776.

A DECLARATION

BY THE REPRESENTATIVES OF THE
UNITED STATES OF AMERICA,
IN GENERAL CONGRESS ASSEMBLED.

WHEN in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which have connected them with another, 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 solemn Appeal to the Supreme Judge of the World 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 new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem 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. To prove this, let Facts be submitted to a candid World.

- He has refused his Assent to Laws, the most wholesome and necessary for the public Good.
- He has forbidden his Governors to pass Laws of immediate and pressing Importance, unless suspended in their Operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.
- He has refused to pass other Laws for the Accommodation of large Districts of People, which those People would relinquish the Right of Representation in the Legislature, a Right inalienable to them, and inestimable to Tyrants only.
- He has called together Legislative Bodies at Places unusual, uncomfortable, and distant from the Depository of their public Records, for the sole Purpose of bringing them into Compliance with his Measures.
- He has dissolved Representative Houses repeatedly, for opposing with manly Firmness his Invasions on the Rights of the People.
- He has refused for a long Time, after such Dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean Time exposed to all the Dangers of Invasion from without, and Convulsions within.
- He has endeavoured to prevent the Population of these States; for that Purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their Migration hither, and raising the Conditions of new Appropriations of Lands.
- He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.
- He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.
- He has erected a Multitude of new Offices, and sent hither Swarms of Officers to harass our People, and eat out their Substance.
- He has kept among us, in Times of Peace, Standing Armies, without the Consent of our Legislature.
- He has affected to render the Military independent of and superior to the Civil Power.
- 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:
 - For quartering large Bodies of Armed Troops among us;
 - For keeping 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 Sea to be tried for pretended Offences;
 - For abolishing the free System of English Laws in a neighbouring Province, establishing therein an arbitrary Government, and enlarging its Boundaries, so as to render it at once an Example and fit Instrument for introducing the same absolute Rule into these Colonies;
 - For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments;
 - For suspending our own Legislatures, and declaring us out of his Protection and waging War against us.
- 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 Peoples.
- He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the Lives of our Peoples, already begun with violence, at this Time, transporting large Armies of foreign Mercenaries to complete the Works of Death, Desolation, and Tyranny, already begun with violence.
- He is, at this Time, transporting large Armies of foreign Mercenaries to complete the Works of Death, Desolation, and Tyranny, already begun with violence, at this Time, transporting large Armies of foreign Mercenaries to complete the Works of Death, Desolation, and Tyranny, already begun with violence.
- He has confined our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the Executioners of their Friends and



John Baskerville

Started his career as a writing teacher and a stonemason of gravestones.



John Baskerville

He made his fortune manufacturing Japanned ware: durable pieces of lacquered hand-painted items.



Laid cold press



Woven hot press

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**.

STROKE CONTRAST



OLD STYLE
Bembo

TRANSITIONAL
Baskerville

Baskerville refined the roman typeface in what became a *transitional* roman style: straighter strokes with more contrast than the traditional *Old Style* type.

PUBLII VIRGILII

MARONIS

BUCOLICA,

GEORGICA,

E T

AE NE I S.

BIRMINGHAMIAE:

Typis JOHANNIS BASKERVILLE.

MDCCLVII.

Baskerville designed books without flowers, ornaments, or decorated initials — just pure, elegant type with wide margins and open spacing.

TRINVMVS
FABVLA
M. ACCII PLAVTI
CONTRACTA ET EXPVRGATA.

I TREBOLI
COMEDIA
DI
M. ACCIO PLAUTO
ACCORCIATA E CORRETTA.



EX MONVMENT VELEIEN

PARMA

DALLA STAMPERIA REALE.



The Modern Style
Following along the trends established by Fournier and Baskerville, **Giambattista Bodoni** developed a new design for type in Italy.

baskoni

BODONI (MODERN)

baskoni

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.

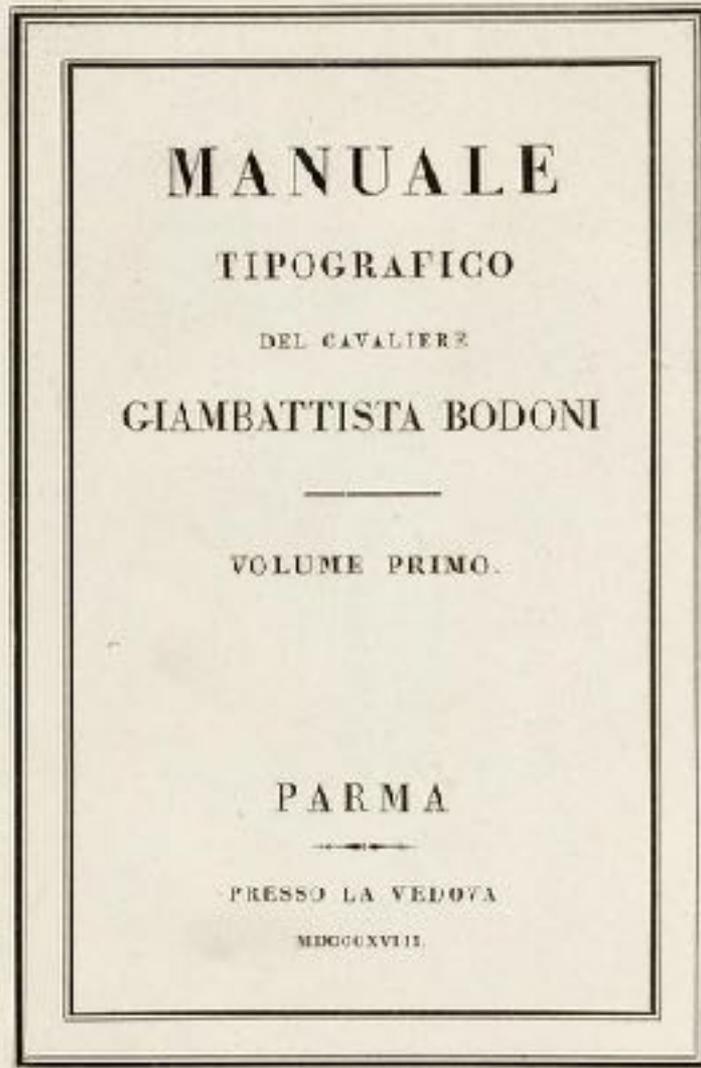
CARATTERI
GIAMBATTISTA
BODONI

Engraving of the American
Type Foundry Co.
Philadelphia.



SOCIETÀ
“AUGUSTA” TORINO
UNIONE NAZIONALE FONDERIE CARATTERI
E FABBRICHE MACCHINE

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 tipografico* of 1818 as the typographical expression of “neoclassicism”. His crisp letterforms featured extreme weight contrasts between the thick and thin strokes.

PUBLII
VIRGILII
MARONIS
BUGOLICA, GEORGICA, ET AENEIS.

—
Editio omni prorsus typographico mendio,
typographi saltem iudicio, expurgata.



PARISIIS.

cuius nomen, et ad hanc unam celeberrimam Poetarum collectionem incipit,
suntis mei Francisci Didoti typis, nostrisque communis delicatae studio;

DABAM PETRUS DIDOT NATU MAJOR,

ANNO M. DCC. XCVI.

Pierre Didot

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.



Philochus dans l'île de Sarron.

Pl. de l'île de Sarron.

ETUDES
DE
LA NATURE,

PAR JACQUES-HENRI-BERNARDIN
DE SAINT-PIERRE.

SECONDE ÉDITION, revue, corrigée et augmentée.

... *Miseris succursiere duco, Anad. lib. 2.*

3 vol. in-12 fig. br. toli.

TOME PREMIER.



A PARIS,
DE L'IMPRIMERIE DE MONSIEUR.

Chez { F. F. BRODT le jeune, Libraire, quai des Augustins.
MÉQUIGNON l'aîné, Libraire, rue des Carrelers.

M. DCC. LXXXVI.
AVEC APPROBATIONS, ET PRIVILEGES DU ROI.



S. Wale del.

C. Beugnot, sculp.

PUBLII VIRGILII
MARONIS
BUCOLICA,
GEORGICA,
ET
AENEIS.

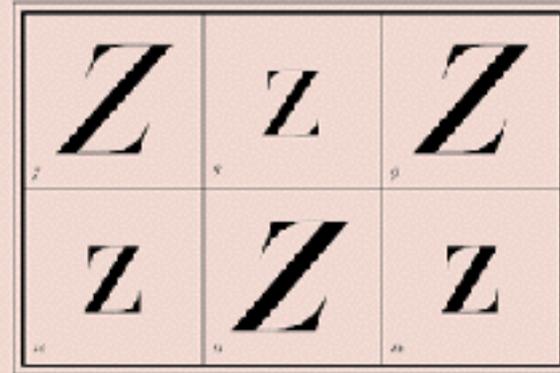


BIRMINGHAMIA;
Typis JOHANNIS BASKERVILLE.
M DCC LXVI.



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.

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
N O I R

Pierre Didot

By 1818, both Giambattista Bodoni and Pierre Didot pushed the *modern* style of roman typography to the limit.

didone

The word "didone" is shown in a black serif font on a white background. Five callouts are present: [1] is a circle around the top curve of the 'o'; [2] is a circle around the top of the 'd'; [3] is a vertical line through the stem of the 'o'; [4] is a horizontal line through the middle of the 'd'; [5] is a circle around the bottom curve of the 'e'.

n *a*

- [1] HIGH CONTRAST
- [2] ABRUPT SERIFS
- [3] VERTICAL AXIS
- [4] HORIZONTAL STRESS
- [5] SMALL APERTURE

The letter 'n' is shown in a large, high-contrast, black serif font on a white background. The letter 'a' is shown in a large, black, cursive script font on a white background.

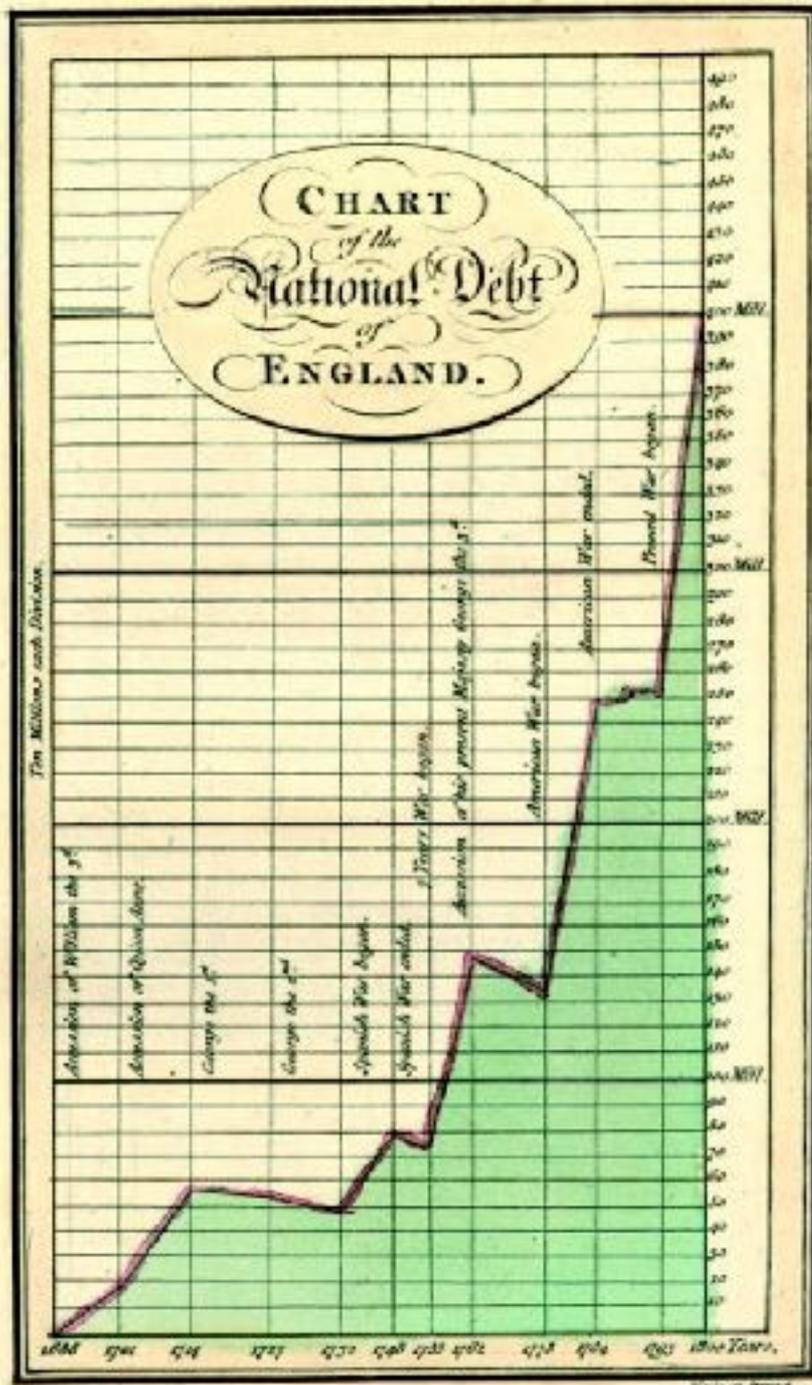
Modern (also called *didone*) type characteristics

Modern Roman fonts

Bodoni

Didot

Modern



Infographics

In the late 1700s,

William

Playfair used

mathematical

formulas to

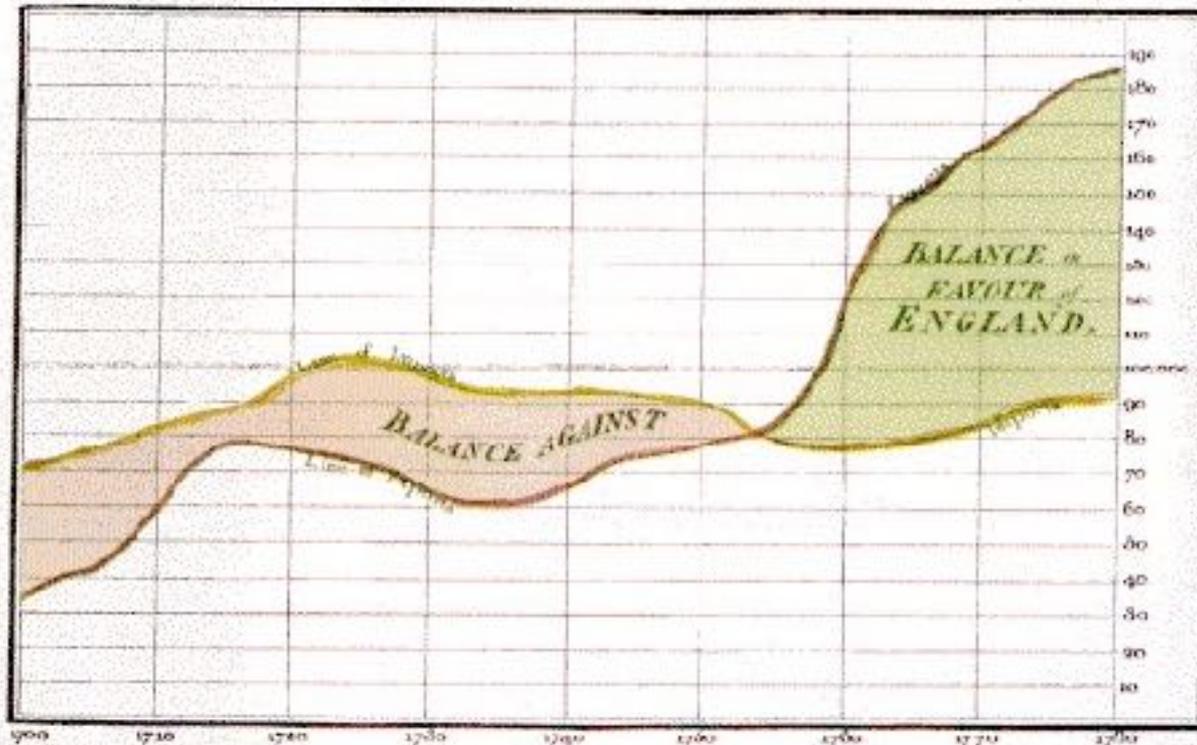
convert

statistical data

into symbolic

graphics.

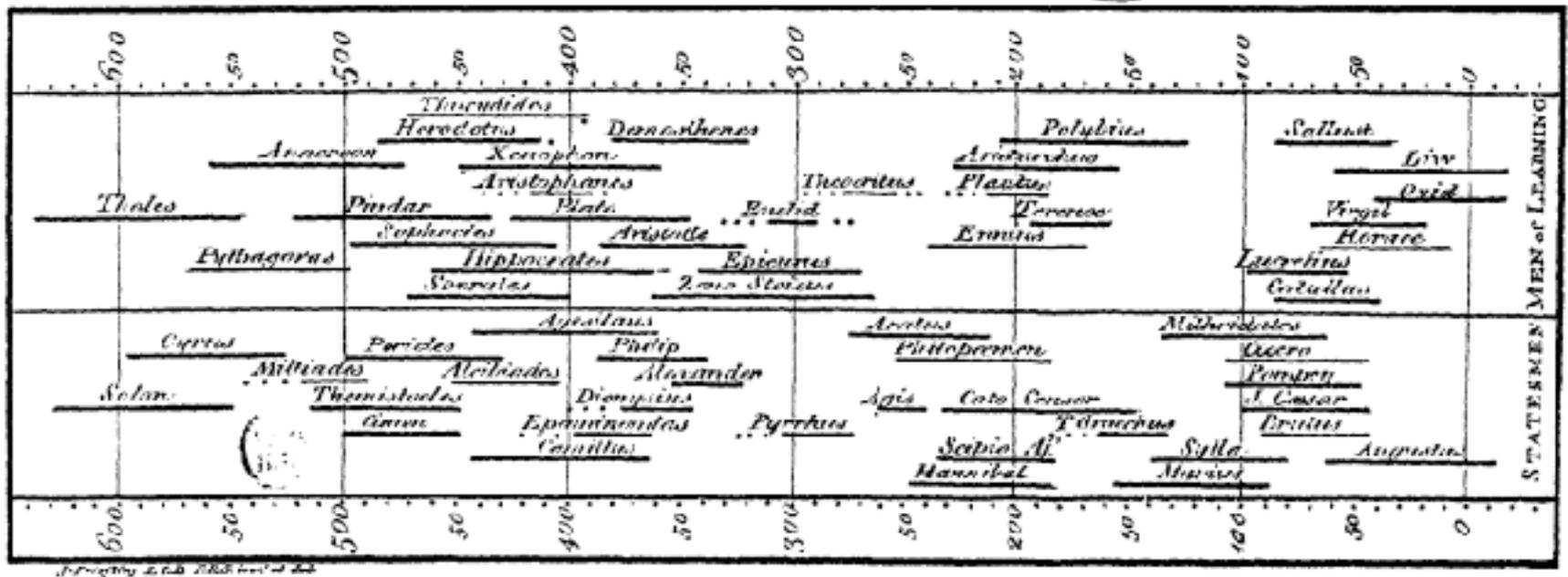
Exports and Imports to and from DENMARK & NORWAY from 1700 to 1780



The Bottom line is divided into Years, the Right hand line into £1000 each.
Published as the 2d. sheet of May 1786, by W. Playfair. *Printed and Sold by W. Wood, London.*

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.

A Specimens of a Chart of Biography.

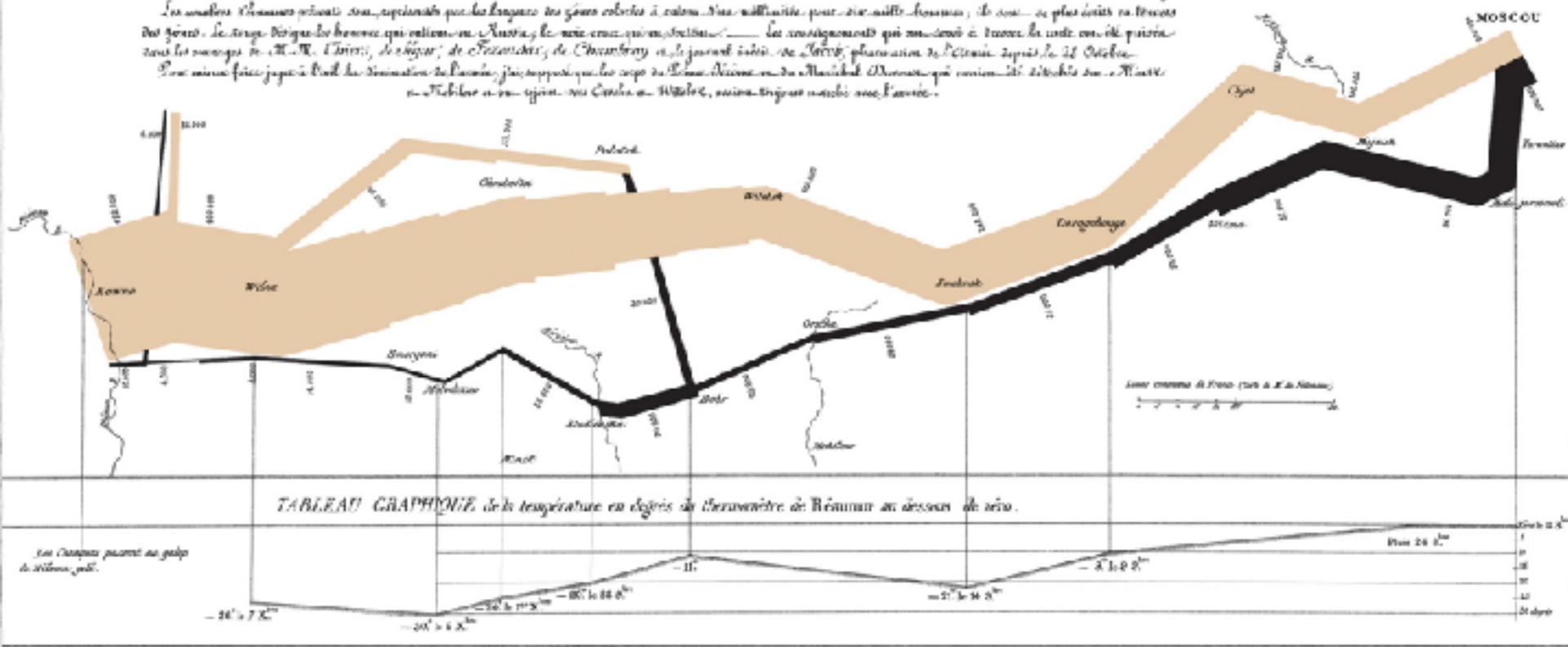


But even two decades before Playfair began visualizing data, Joseph Priestly had begun recording **timelines**.

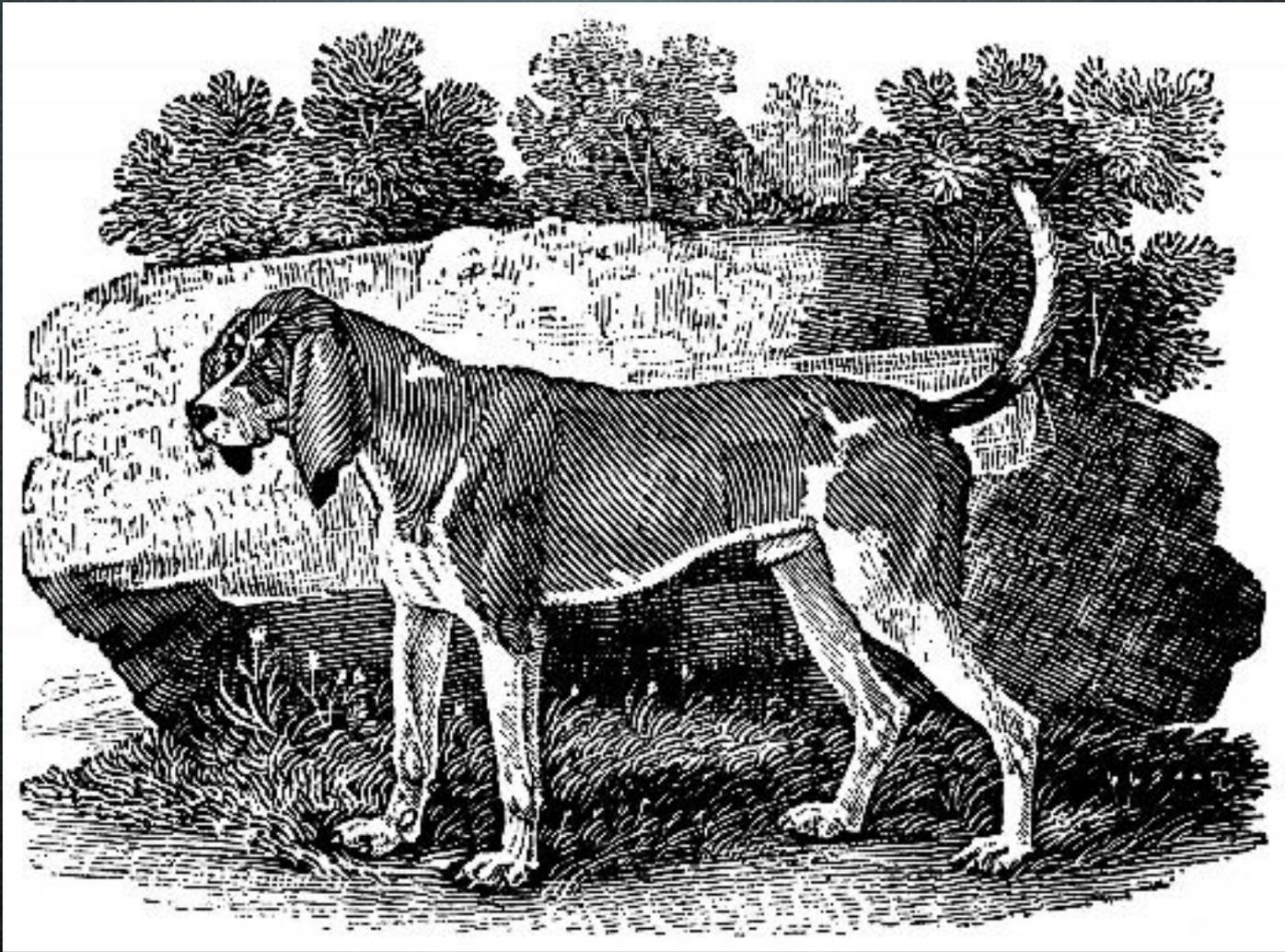
Carte Figurative des pertes successives en hommes de l'Armée Française dans la Campagne de Russie 1812-1813.

Dessiné par M. MATHIAS, Ingénieur Général des Ponts et Chaussées en retraite. Paris, le 20 Novembre 1869.

Les nombres d'hommes restants sont exprimés par la longueur des zones colorées à mesure que l'armée avance, par six mille hommes; le zéro se place à la fin de la campagne. Les zones colorées qui restent en Russie, le noir ceux qui sont restés en France. Les renseignements qui ont servi à tracer la carte ont été puisés dans les ouvrages de M. de Tchernichev, de Chacoury, de Chacoury, et le journal intitulé "Le Globe" publication de l'Armée depuis le 22 Octobre. Les mêmes faits jugés à l'ord de l'Armée de France, j'ai supposé que les corps de l'Armée Française en Russie étaient divisés en deux parties: une partie qui restait en France et une autre qui restait en Russie.



By the 18th century, **infographics** were used to analyze the logistics of war in myriad ways, plotting information across lines of time and space.



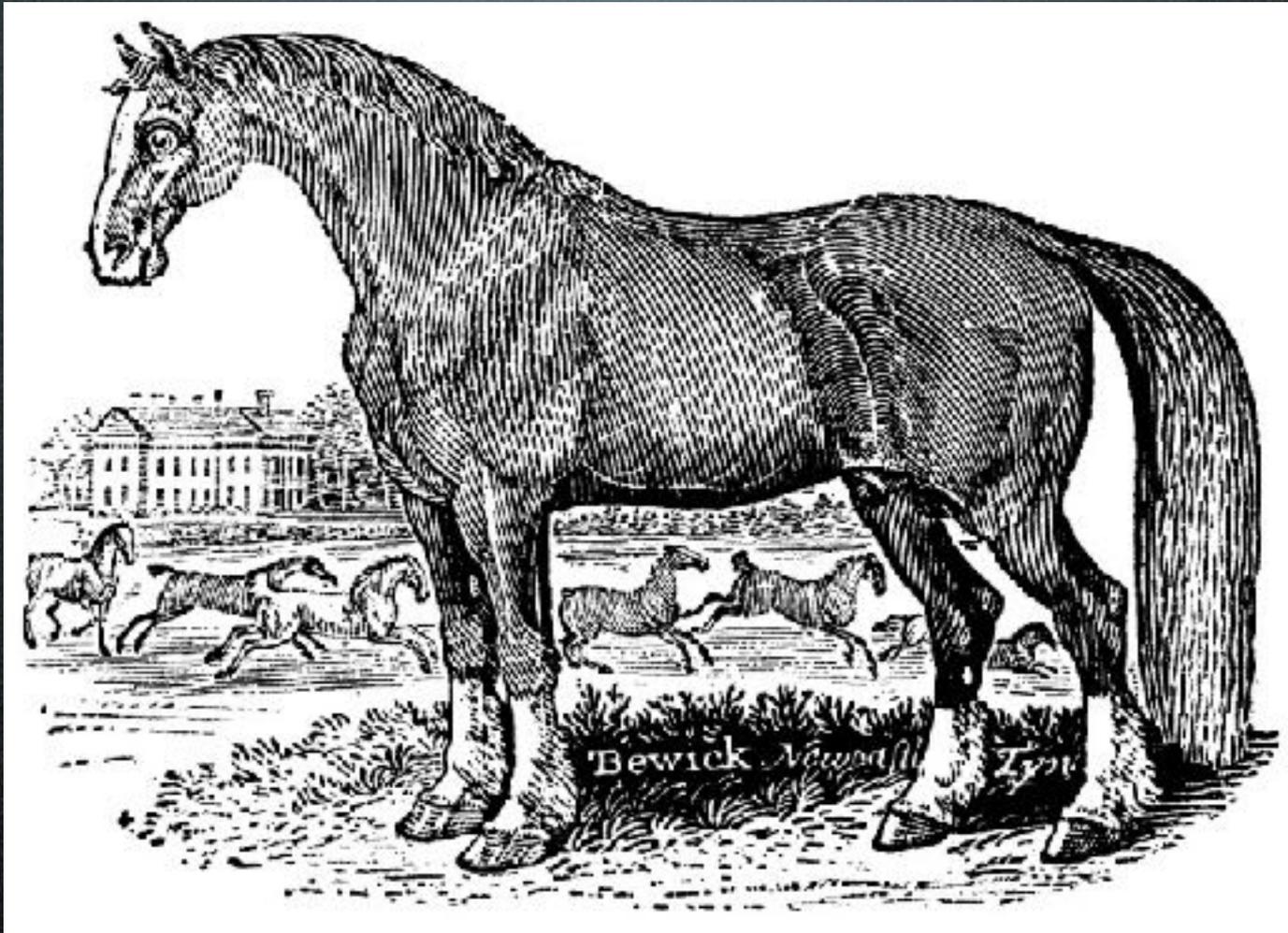
Thomas Bewick and **William Bulmer**

Bewick and Bulmer worked together as engraver and printer producing many of the finest books on nature history of the time.



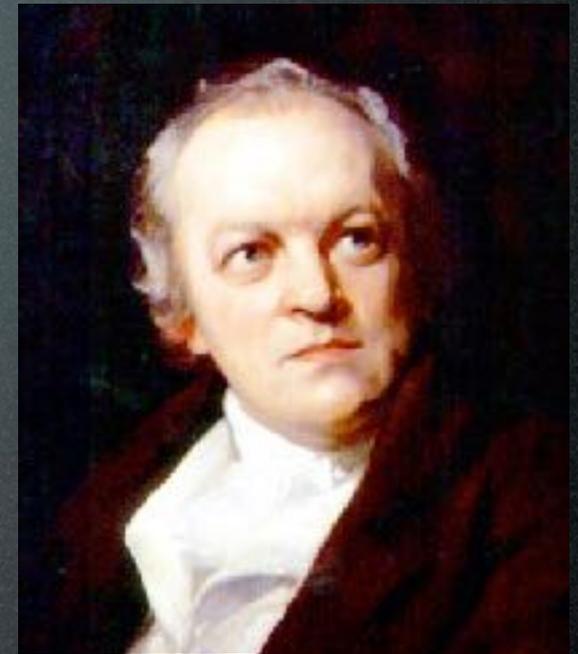
Thomas Bewick

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



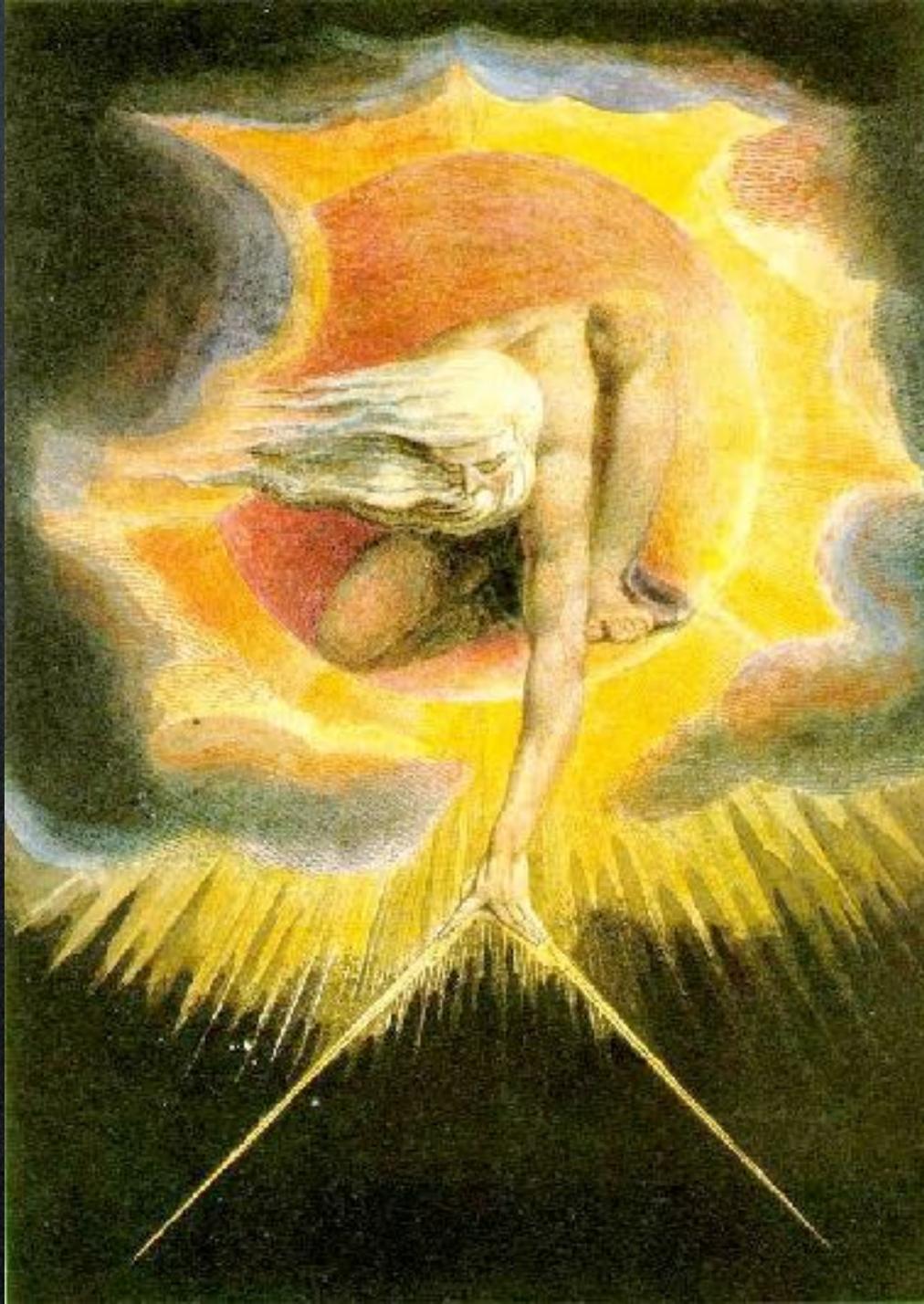
Wood Engraving

Using a fine stylus to hand-engage illustrations from blocks of wood rather than copper plates, Bewick's "white line" tonal effect became a major illustration method in letterpress printing.



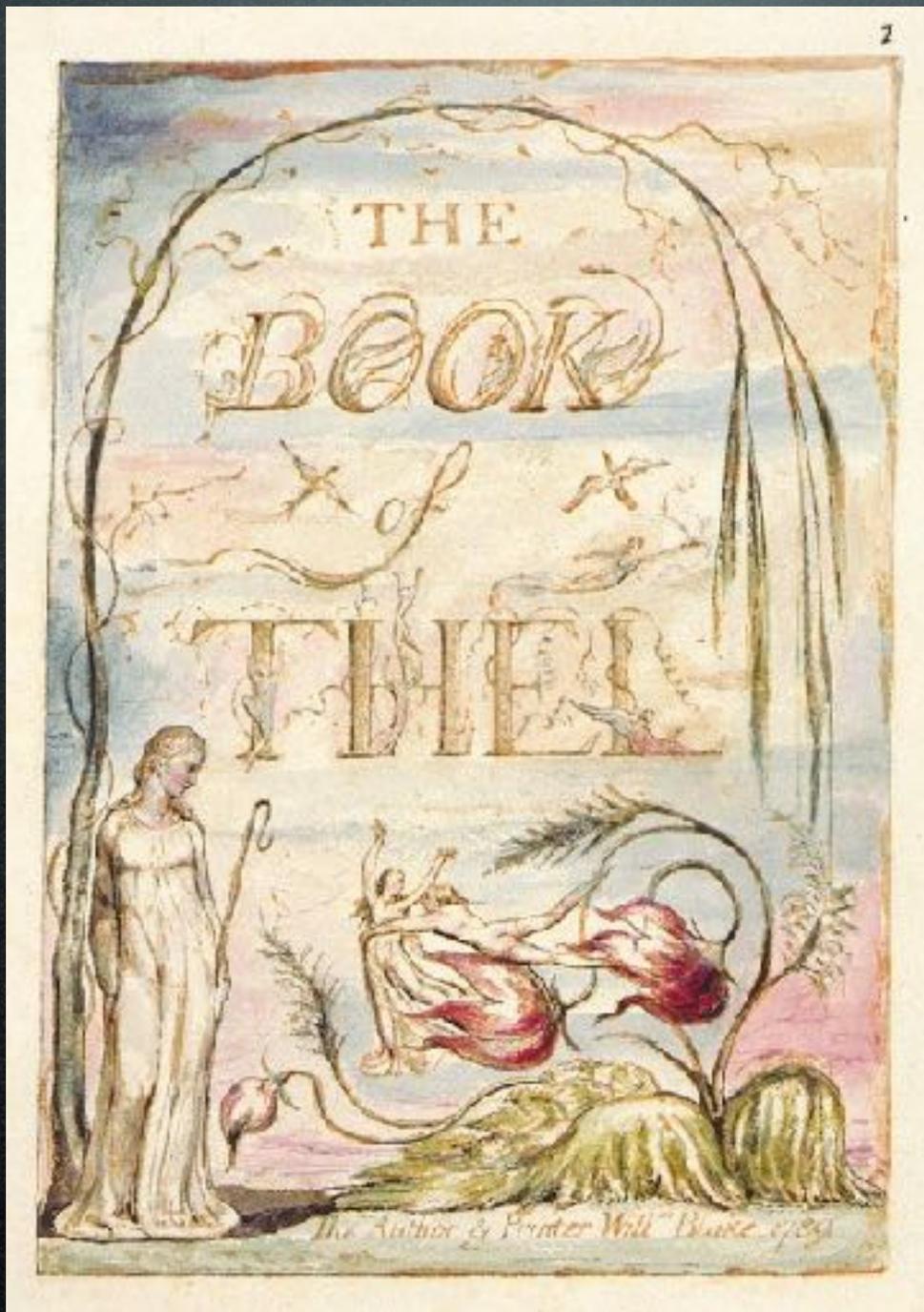
William Blake

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



William Blake

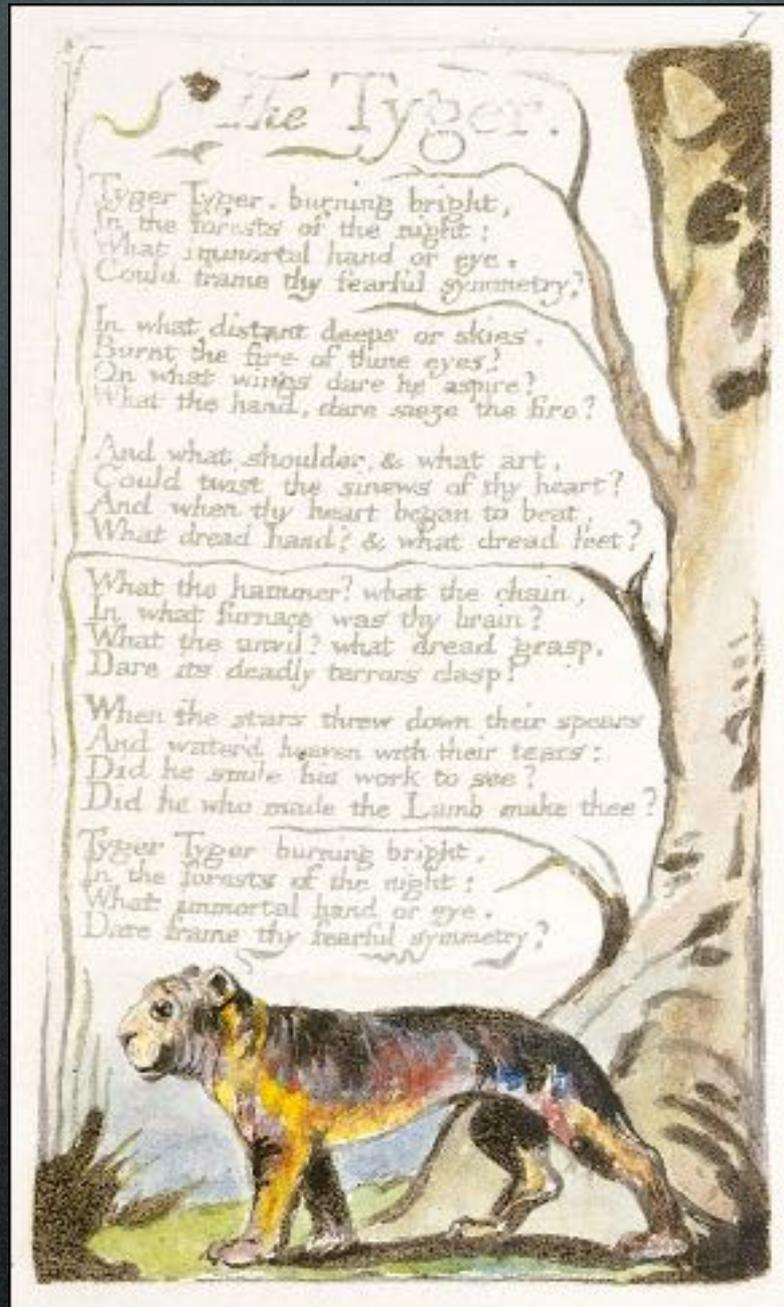
His artistic expressions were meant to transcend commercial design, yet many people failed to grasp his vision and thought he was crazy.



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.

