

HISTORY OF TYPOGRAPHY

SCRIPTAL PERIOD

Y X W 4 P R 7 0 # Y W L X 7 0 H I Y 3 4 1 9 4
W T SH R Q TS F MGT A J N M L N J TH H E F H D G R STU

1. Phoenician alphabet (c.1000 B.C.) reads from right to left; the small letters indicate the sounds they represented.

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω

2. Greek alphabet (c.403 B.C.) originally adapted from the Phoenicians c.900 B.C.

A B C D E F G H I K L M N O P Q R S T V X Y Z

3. Roman alphabet (403 B.C.) adapted from the Greek.

A I Q I L V M I N P R A E C E P S R E M I G I I S S V B I G I T S

4. Square capitals (fourth century) written with a reed pen.

FELICES OPERVM QVINIAM COEVM OVELAPE

5. Rustica (fifth century) written more freely with reed pen. The dots represent the beginning of punctuation.

INSTAURATIO · NULLA TRANSLATI · NON AURUM · CE

6. Half-uncials (seventh century) written with reed pen. Slashes indicate punctuation.

búab quad uuéitent · ersie thar tho mánata

7. Carolingian minuscule (ninth century) written with reed pen.

Seniaam nutiga dans pecta in secula seculorum antyph

8. Gothic letter (fifteenth century German) written with reed pen.

HOT TYPE PERIOD

uid loquar de secti hominibz. nū aphus paulus: vas electōnīf. qui te

9. Printed line from Gutenberg's Bible c.1455. The design was derived from written Gothic (Figure 6).

igitur habet potestatem. cesse est eum qui hi

10. Humanistic writing (fifteenth century Italian) based on the Carolingian minuscule (Figure 7).

Quidā eius libros nō ipsius esse sed Dionysii & Zophiri lophoniorū tradunt: qui iocādī

11. Printed line of type, Venice, 1475. The design by Nicholas Jensen was derived from Humanistic writing (Figure 10).

P abula parua legens, nidisq; loquacibus esats, E t nunc porticibus uacuis, nu

12. Printed line of the first italic type. Also based on Humanistic writing (Figure 10).

Sumarian 4th BC



Ancient Egyptian Hieroglyphs - 1000 BC





Chinese:
Clay tablets - 1000AD
Movable wood blocks 1249 AD
Type case wheel - 1313 AD



SCRIPTAL



1. Pictogram - Am Indian



3. Greek - Alpha/Beta



2. Phoenician - 1600 BC



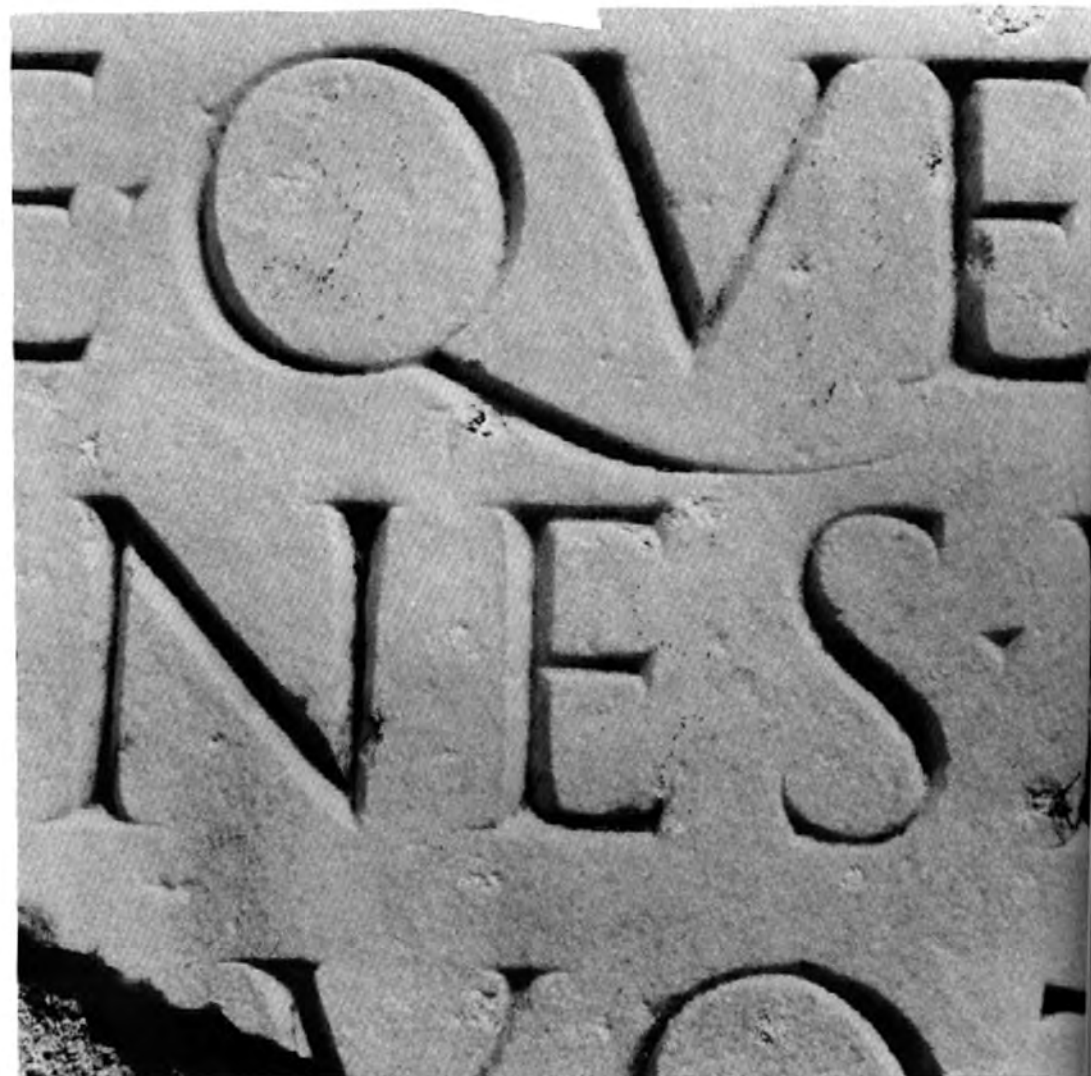
4. Roman - A & B



5. Carolingian Miniscule - lower, punctuation - 850sAD

Trajan Column, Rome 1149AD





Lindisfarne Bible, Ireland 7th century



Book of Durrow, Ireland 680 AD



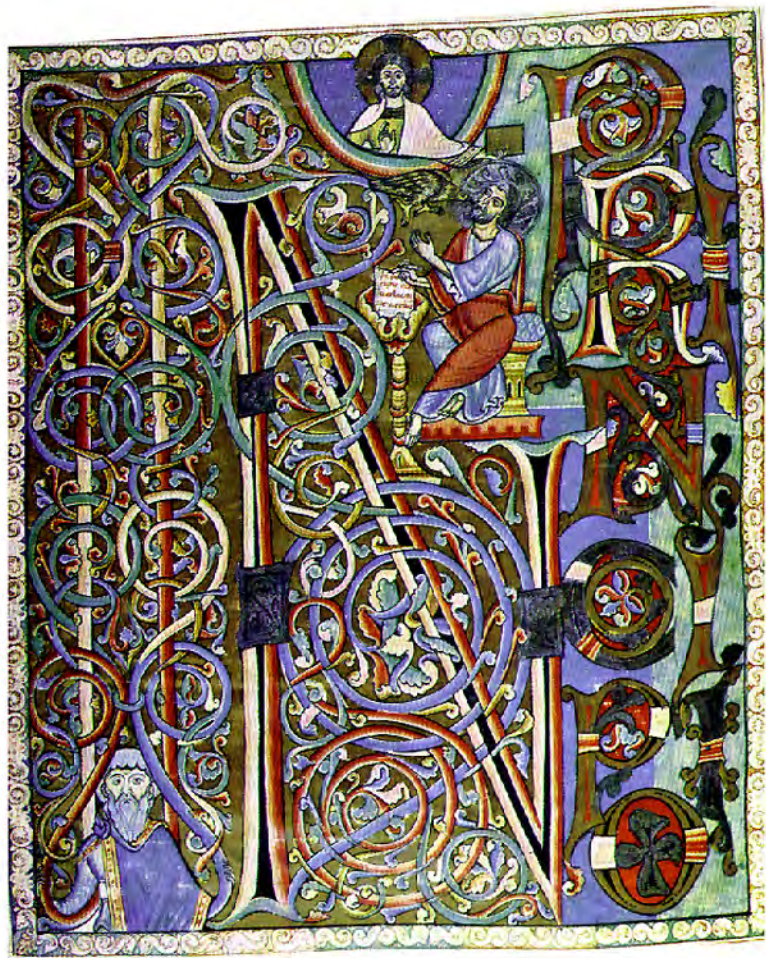


Bejeweled Bible Cover, Europe, 789AD

Book of Kells, Ireland - 800AD



St John's 1175AD - German



WHAT GUTENBERG INVENTED IN 1455



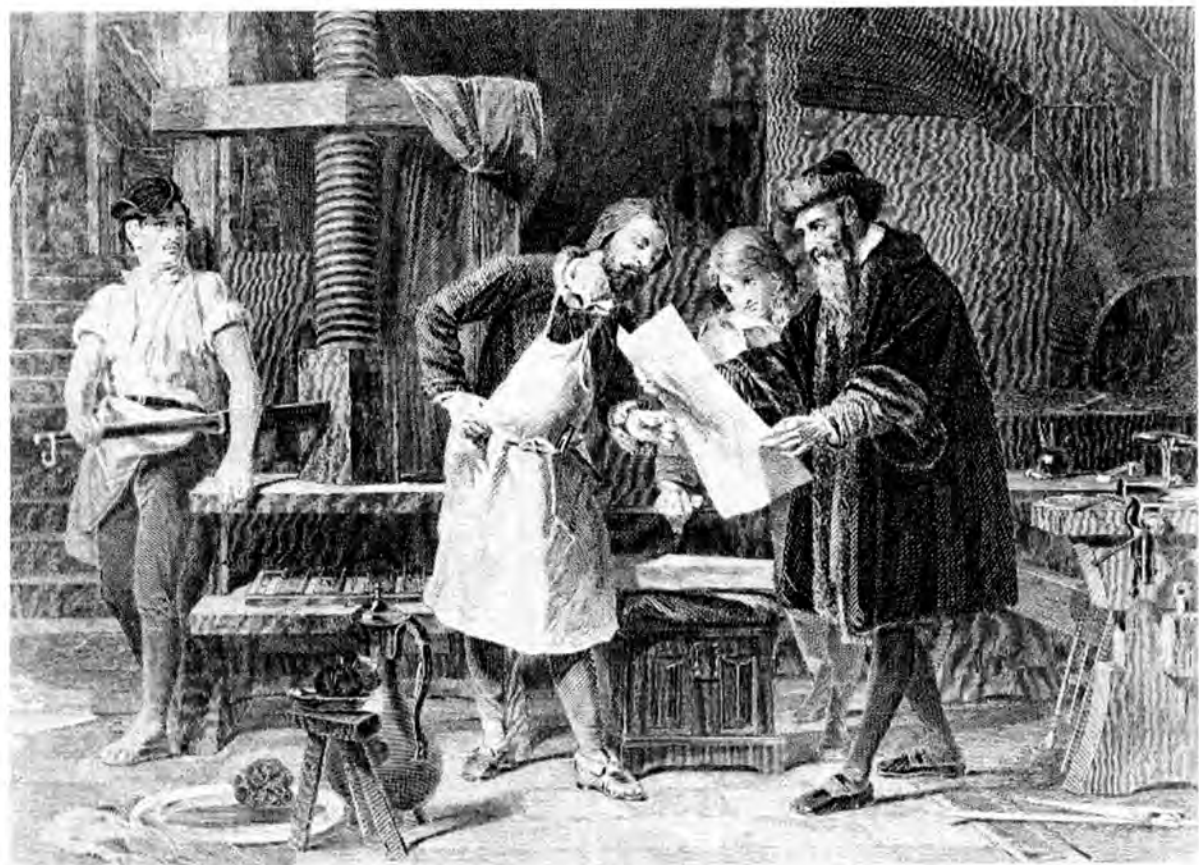
Punch



Matrix



Piece of type in composing stick



ECCLES I

sanguini insidiatur. Attendit tibi a
peccato fabricat enim mala: ne forte
indueat super te sublationem in
perpetuum. Admitte ad te alienige-
nam et subvertet te in turbinem: et ab-
aliquabit te a vijs propijs. **XII**

Si benefecero solo cui fecero: et re-
gratia i bonis tuis multa. Be-
nificat iusto et inuenies retributionem
magna: et si non ab ipso: certe a dño.
Non est ei bene qui aliquid est in ma-
lio: et deuotinas nō danti: quoniā
aliquid odio habet peccatores: et mi-
seratus est peccantibus. Ha misericordi-
ter ne suscipias peccatorem: et impijs
et peccatoribus reddet vindictā: custodi-
ens eos in diem vindicte. Da bono
et non recipies peccatorem: benefacit humi-
li et non dedecus impio. Prohibe pe-
ccato illi dare: ne in ipso potior te
sit. Nam duplicia mala inuenies in
omnibus bonis quicquid feceris illi: quo-
niā et aliquid odio habet peccato-
res: et impijs reddet vindictam. Non
agnoscetur in bono amicus: et non
abscondetur in malo inimicus. In
bonis viri inimici illius: in malicia
in malicia illius: amicus agnitus est.
Nō credes inimico tuo inuicem. Sicut
enim camereū: ruginat nequicia il-
lius: et si humilatus uadat arcum
abicit animū tuū: et custodi te ab illo.
Non statuas illum pectus et nec sede-
ris ad dexterā tuam ne conuersus sit
in locum tuum: ne forte conuersus i locum
tuū inquirat cathedra tuā: in nouis-
simis cognoscas verba mea: et in finis-
simis meis inimicus. Quis misce-
bit inuicem a sapienter uolū: et o-
mnibus qui appropiāt bestijs: hic
qui conuincitur cū uero iniquo: et ob-
uolatus est in peccatis eius. Una hora

tecum peruenit: si autem dedinaueris
non suppetabit. In labijs suis
indulcat inimicus: et i corde suo insidi-
atur ut subvertat te in foueā. In oculis
suis lacrimatur inimicus: et si inue-
nitur tempus: nō sciabitur sanguis:
et si inuenerint tibi mala: inuenies cū
illis pacem. In oculis suis lacrima-
tur inimicus: et quasi adiuuans suffodi-
et plantas tuas. Caput suum mo-
uet et plaudebit manū: et multa su-
perbis commutabit uultū suū. **XIII**

Qui migret pice indignabit ab ea:
et qui communiauerit superbo indu-
et superbiam. Soudus super te collit qui ho-
nestiori se communiat: et ditione te ne-
scius sumus. Quid communiabit ca-
tabus ad oilem? Quando mi se colli-
fecit cōfingetur. Diuerso inuicem ager
et fovebit: pauper autem leuius tacebit.
Si largitus ei fueris assumet te: et si
non habueris redimet te. Si habeo
conuincit eum et euasabit te: et ipse nō
dolebit super te. Si necesse est illi fueris
supplicabit te: et subditio spem dabit
narrans tibi omnia bona et dicit quid
apne est tibi: et confundit te i abis suo.
torret et emaniat bis te ter: et i nouis-
simo deridet te. Et postea uidens deri-
linguet te: et caput suum mouebit ad
te. Humiliare deo: et respice manus
eius. Attendit ne seducas in falsitātē
humilitatis. Noli esse humilis i sapi-
entia tua: ne humiliat in falsitatem
seducas. Aduersarius a potentiori
discedit: et hoc enim magis te adue-
rabit. Ne improbus sis: ne impinga-
ris: et ne longe sis ab eo: ne res i obli-
uionem. Ne reuincas et equo loqui cū
illo: nec credas multis uerbis illius.
Et multa enim loq̃la temptabit te: et
subditio inuagabit te. Ne absconditis

IVNII IVVENALIS AQVINA
TIS SATIRA PRIMA.

IMPEREGO AUDITOR

Responsible Management and Reporting

✓ *ex* any thing *extra* the side

Color 1

1. *separat* *ergo* *multitudine* *ille*
fructus?

[illegible]

—



POLYHILO INCOMINCIÒ IL SECONDO LIBRO DI
LA SVA HYPEROTOMACHIA, NEL QUALE TO-
LIA E LVI DISERTARONDI, IN QUALE MODO ET
TE IL SVO INAMORAMENTO.

OLU PHILOPOLO OT OTO
SVA HYPERBANDI,
ARIVO CASO NARRANO INTERCA
ET SVIO INAMORAMENTO,
NARRA QUIVI LA DIVA POLLA LA NOBILE ET
ANTISO A ORCINE SVA ET COSMO PER LA PREDE
CESSORI SVI VI VISITE EDDICATO ET DI COL
LA CENTE LA ORVINDA. ET PER OZALE MO
SE IN AMOR DI LEI SVIO DILECTO POLIPIULO.

[illegible]

TRIUMPHVS



re tiparia alla titale nobile. Gli altri due ci offrono consueti can-
cori esultanti di tutti gli strumenti delle Equarie nymphie.

Sono lequale in più leughe era laude nel modello, e ridige gli
entali nati erano talie, delmentano. Rallidico glielenti opola
nelli macronia talia con un pottito alla circunferenza. Elogale
Pio era in finellio di pottendo ora, epulando il ridalece ogni
e lo luccidilo Veleano della summe di pace tale unum. Simu
mentano dagli liffugano celebrato con moderate, la repentin
qualitane unum lollano con lollentano plus, eua
gli lullia cotto di falore lollano, la le lollenti so
pi gli tridenti ventura. La Santa capone,
di lollano rillento, miorre lollenti e loll
lollano rillento con loll
ma rillento lollano
lollano lollano

100

PELMVS



Ed **SEQUENT** è trionfo più nell'uso mirabolante del primo, lampo che egli ha in le quattro volubilità come se gli radii di il medesimo defluito arte di cambiare come un'immagine caricata. Per tale trattamento gli si è Pyro con la sua Mole di Apollone in cui si pulita dalla natura inconfondibile.

L'atleta dà la firma del delfino (il primo, ma le bolle erano di ciano) Sapfir per viale, annuncio di scintille d'oro, alla moglie grandiosa, di lungo accorpamento a copione nella sinistra mano.

Nella tabella accanto sono indicati i principali prodotti che
dai nostri negozi partono in giro del mondo. Con un solo
clic, il tuo mondo è più grande. Con un solo clic, il tuo
mondo è più grande. Con un solo clic, il tuo mondo è più grande.

2



Geoffroy Tory, capital from a series of crible initials, c. 1526. Engraved for Robert Estienne, this alphabet of roman capitals brought elegance and "color" in the pages of books printed at Estienne's press.



DOUBLE PICA ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia?
ABCDEFGHIJKLMN O P

GREAT PRIMER ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMN O P Q R S

Double Pica Italick.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia?
ABCDEFGHIJKLMN O

Great Primer Italick.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMN O P Q R

GARAMOND - Claude Garamond, Paris 1545

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
ghijklmnopqrstuvwxyz123
4567890\$.,'-:;!?

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890\$.,'-:;!?*

**OLD
STYLE**



BASKERVILLE - John Baskerville, 1757

ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ&abcdefghijklmn
opqrstuvwxyz1234567
890\$.,'-:;!?

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ&abcd
efghijklmnopqrstuvwxyz123
4567890\$.,'-:;!?*

**TRANSITIONAL
STYLE**

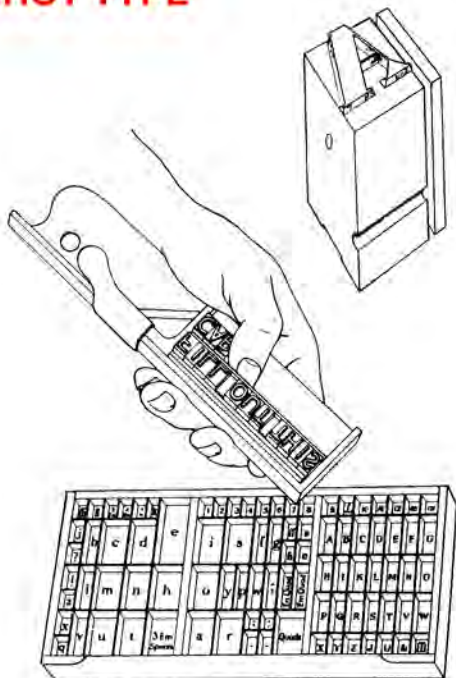
Bodoni is a Modern typeface, designed in the late 1700's by the Italian typographer, Giambattista Bodoni. At the end of the eighteenth century, a fashion grew for faces with a stronger contrast between the thicks and thins, unbracketed serifs, and a strong vertical stress. These were called Modern faces. All the older faces became known as Old Style, while the more recent faces—just prior to the change—were referred to as Transitional. Although Bodoni has a small x-height, it appears very wide and black. Because of the strong vertical stress, accentuated by its heavy thicks and hairline thins, the horizontal flow necessary for comfortable reading is impaired. Bodoni, therefore, must be well-leaded.

12 POINT BODONI 6 POINT LEADS

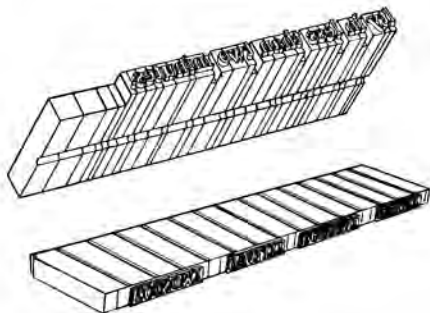
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
\$.,"-:;!?

12 POINT BODONI

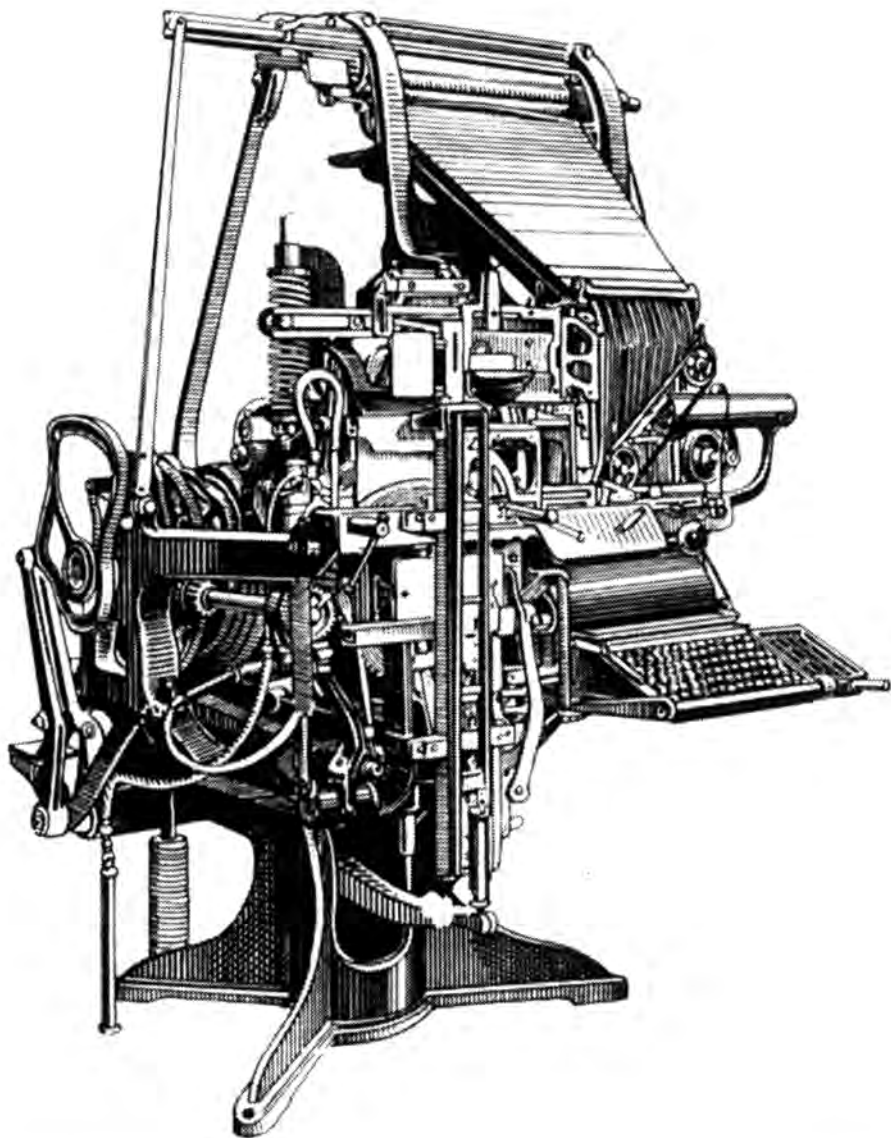
HOT TYPE



29. Piece of type with a space (top); composing stick with type being set (center); type case showing correct compartments for each character.



30. Type cast as individual characters (top); type cast as one line (bottom).



Linotype machine invented by Ottmar Mergenthaler.

TYPESYLES HELP TO DEFINE THE WORD & CREATE AN IMPACT TO THE MESSAGE

ROME

CIRCUS

STEEL

ROME

CIRCUS

STEEL

ROME

CIRCUS

STEEL

131. Display types can create moods. The same three words are set in three different typefaces, which do you feel is most appropriate for each word?

SALE

SALE

SALE

Sale

sALe

SALe

SALE

SALE

SALE

THE SOUTH NEW STEAMSHIP LINE BOSTON AND SAVANNAH

The Splendid Side Wheel Steamer



JOSEPH WHITNEY,

3100 Tons
WINNIE LOVELAND, Commander.
Will leave BOSTON for SAVANNAH.

**On Saturday, Dec'r 8th, 1860,
AT 8 O'CLOCK P. M.**

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Freight for Atlantic, Ga., and all ports on Tennessee, Alabama and Mississippi, South "G. C. R. R." and west to the above named.

For the full Lading, Conditions, Times, &c., apply to the Agency of the Georgia Central Rail Road, 22 Wall Street.

J. W. GREGORY, A.G.

For Freight received after 3 o'clock on the day of sailing.

Passage, including Staterooms and Meals. - - \$12.00.
Through Tickets to the following places:

To New York	To New Orleans	To New York	To New Orleans
By Steamer	By Steamer	By Steamer	By Steamer
By Railroad	By Railroad	By Railroad	By Railroad
By Steamer	By Steamer	By Steamer	By Steamer
By Railroad	By Railroad	By Railroad	By Railroad

For Freight or Passage apply to

**ERASTUS SAMPHSON, Agent,
KIND OF CENTRAL WHARF**

Boston, December 12, 1860.

J. W. Gregory, General Agent, Savannah, Georgia, South.

1869. May 10th. 1869.

GREATEST EVENT

Rail Road from the Atlantic to the Pacific
GRAND OPENING



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OMAHA

FOR THE PURPOSE OF TRAVEL FROM THIS CITY
THROUGH TO SAN FRANCISCO

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FOR RAIL AND STEAMSHIP TRAVEL, AND FOR TRAVELING BY RAIL AND STEAMSHIP.

Be Sure they Read via Platte Valley or Omaha

STAATLICHES **BAUHAUS**

AUSSTELLUNG

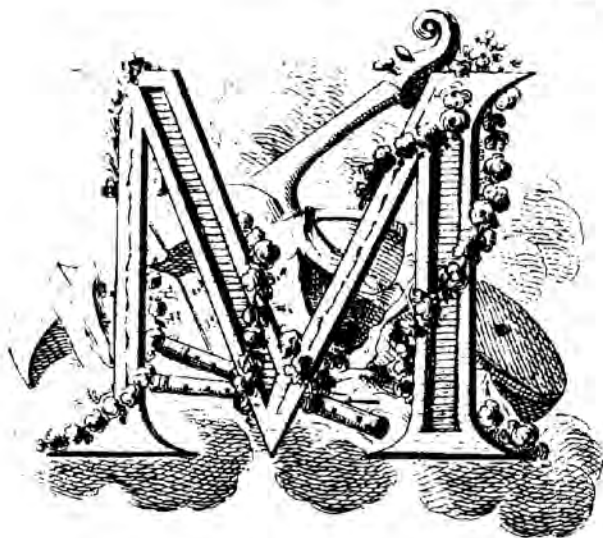
— 30 SEPT
WEIMAR

1923

1ST SANSERIF - Bauhaus, 1925

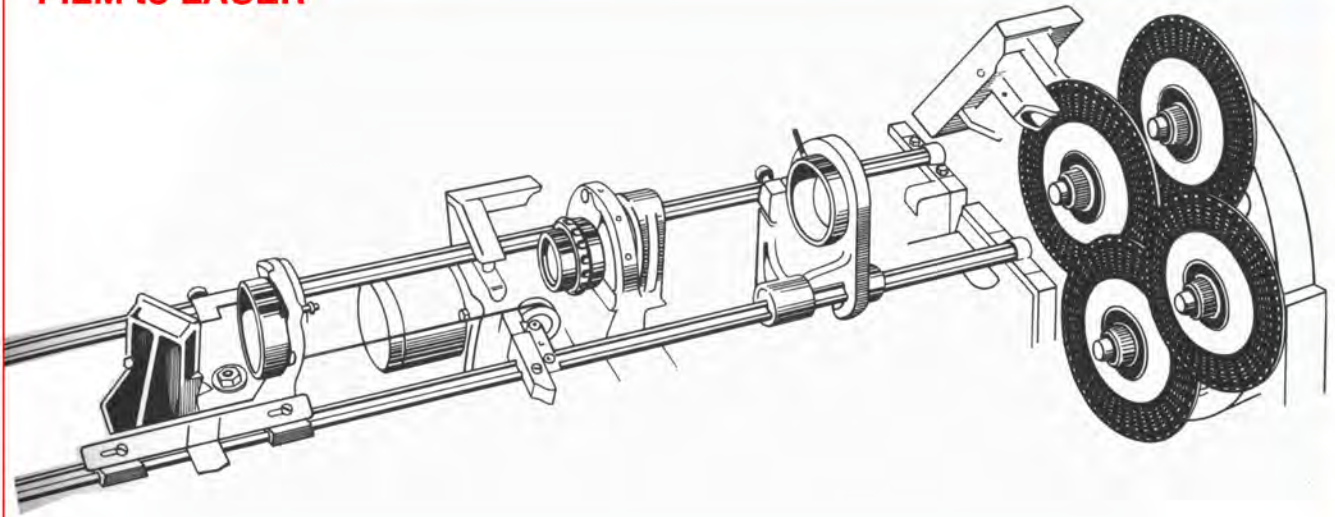
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
a d d

Etched decorated letters, England, early 1900's

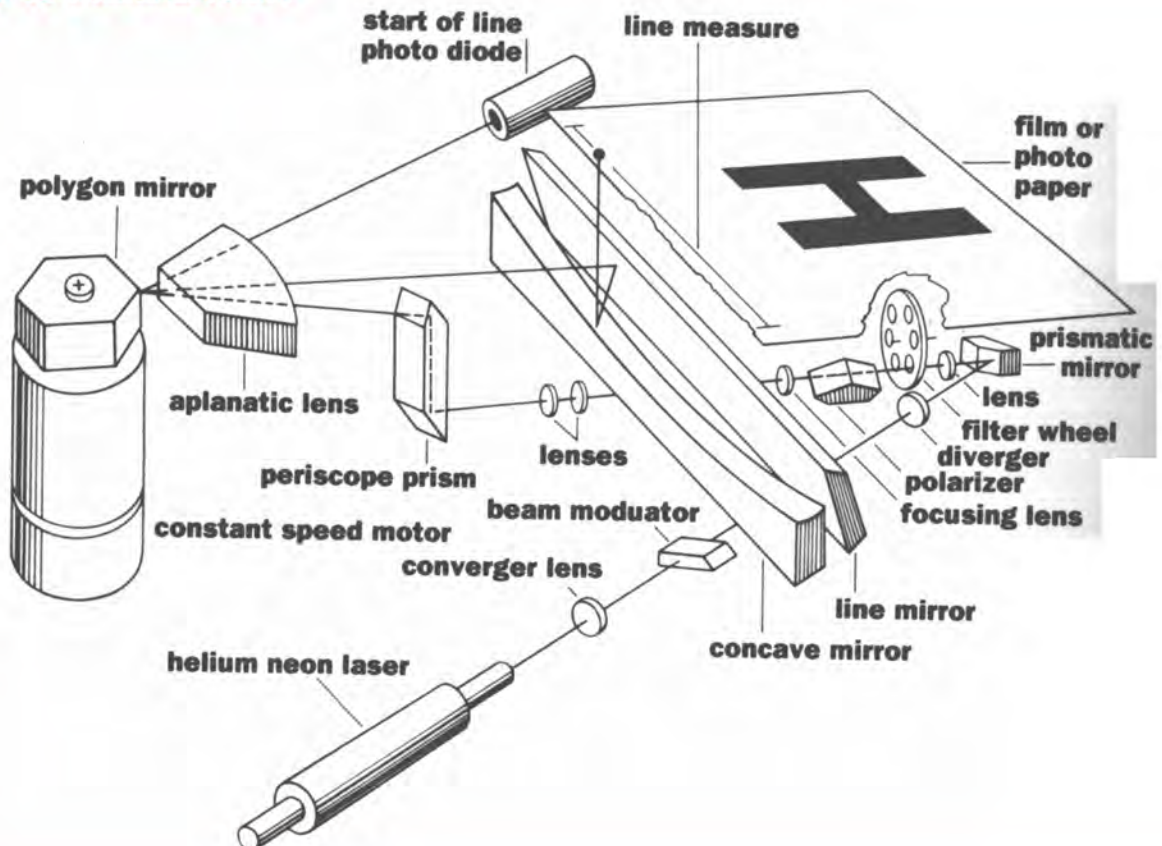


COLD TYPE SETTING METHODS

FILM to LASER



DIG to FILM/LASER



Type styles - 1970's

Roman/Serif



Square Serif



Sans Serif



Script



Display



PHOTOTYPE
in the mid 1900s

Helvetica

by Haas Foundry, Switzerland, '56

Optima

by zaft '50s

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 & ? ! @ . , ;



L0421
W01 CCF

L0424
R01 CCF

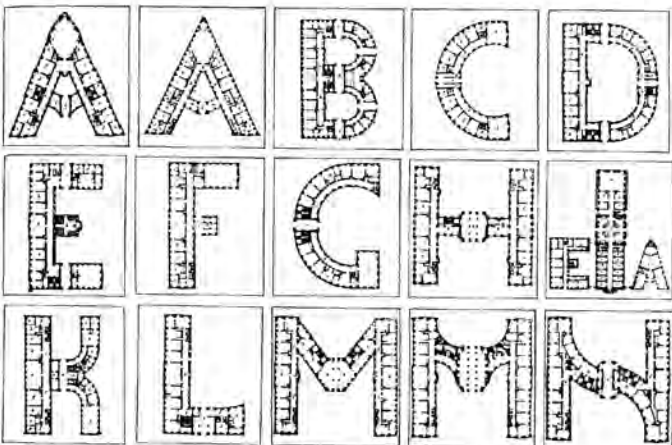
"Stack" by Letraset Presstype

AVANT GARDE

AA ABCDEFGHIJKL
M MNOPQRSTUVWXYZ
V WWXYZ Ç@EFA
R GAHTKALALNT RRAS
STHUTabccdeefghij
klmnopqrstuvvw
wxyz1234567890
&?!£\$%&'()*+,-./:;<=>?@

AVANT GARDE GOTHIC
MEDIUM

Fun decorative type - offset 1970's



WORD FORMS



Erte's silkscreen theatre letters



Kurlansky's Crazy Kaps

These letters are made from various tools and objects. The letters are arranged in a grid, with each letter corresponding to a specific tool or object. The letters are: 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.







Altering typestyles to form Wordforms by Herb Lubalin - 70's

FamiliesTM

Leggs

Calligraphy / Glyph

Shoestrings



**THE
BIG
DRINK**
THE STORY OF
Coca-Cola
EJ. KAHN

Calligrams -
Lettering
modified
to create
images



Eloise came through the door with a bang.

WHERE'S Marty?

she cried, a hint of desperation in her
tremulous voice.*

Aw, babe, what's ya want wit'
dat creep? He's a

Washout Plain

and Thin said

OSKAR.

Now I'm the one who's
so full of LOVE and

DEVOTION

Whaddya say youse and me go on' have
baby doll, ourselves a little

violation?

Oh Oskar, give 'it up. You aint nuttin' but a

Hack

who makes
Cheap Signage

and smokes too much

Nicotine.

I'd rather have an

eraser

than ever get stuck wit' you, ya

Thickhead.

Just then she discovered a

Love Letter

in the

Typewriter.

Well **SCRATCH** my back scratchin' ain't this

**Wooly
Bully?**

But Oskar grabbed the love
letter and

ScrumBled

it all up!

Hey baby he said dont let this

Gen X Crumble

get to yer heart with such a cheap

DEVICE

as a love
letter.

When he saw the look in her eye,

Oskar look off up the stairs

to the

Attic.

Eloise ran after him screeching You

Basketcase!

I'll **Eviscerate** you when I catch up wit' ya!

But Oskar was able to leap out the window to
relative safety, leaving Eloise to sigh plain-

tively. Aw, it's such a

**Garish
Monde**

we live in.

a view from
the tenth
p o l e

the wedge people

1110000! Wedgeless Wedge Report, Fourth of July, and the two
wings are flying. It's a brilliant hot outside already, if you can believe
that. Fantastic, no one went to the background. We're something big
again, but what we have is a pushing, something of two-to-three—
should be for time. Vainly, I think, but not, we can do it all. It
there's any surprise at all, I'll have it on the phone message,
and I'll see you at Wedge. *Wedgeless Wedge Report*, July 4, 1995.

"Where it's small, you get hurt. Where it's big, you know."

—Robert G. Rasmussen for "Wedge," a dragon-shaped inflatable
pool toy in 8-foot Wedge. Wedge only that on a south-southwest

wind. That means summer. That means crowds. The Fresh Show,
Clayton, continued tomorrow

using the same (with assistance)
the concept, how powerful the
waves really are. But it's
could be for a second time
kidding, summer on the sand
canon. Sandcastle almost, as
the waves ground down to the
cannon. What Wedge you into the
jetty for a most similar effect.
And people crowd like dragons
quartz to catch a glimpse of
the cannon. Riding Wedge is
like strapping yourself to be ex-

concept 1 +
words

p h a t o s t
s f e r a

for r c d: 80888
Bullfetti

