

6TH
EDITION

typo
graphic
de
sign:

Rob Carter
Philip B. Meggs
Ben Day
Sandra Maxa
Mark Sanders

FORM AND COMMUNICATION

WILEY

typographic design:

FORM AND COMMUNICATION

6TH
EDITION



Saint Barbara.
*Polychromed walnut
sculpture, fifteenth-
century German or
French. The Virginia
Museum of Fine Arts.*

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typographic design:

FORM AND COMMUNICATION

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Cover design: Sandra Maxa and Mark Sanders

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Published by John Wiley & Sons, Inc., Hoboken, New Jersey

Published simultaneously in Canada

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Library of Congress Cataloging-in-Publication Data:

Carter, Rob.

Typographic design : form and communication / Rob Carter, Ben Day, Philip Meggs, Sandra Maxa, Mark Sanders. -- Sixth edition.

pages cm

Includes bibliographical references and index.

ISBN 978-1-118-71576-5 (paperback) -- ISBN 978-1-118-71581-9 (pdf) -- ISBN 978-1-118-71579-6 (epub)

1. Graphic design (Typography) I. Day, Ben. II. Meggs, Philip B. III. Maxa, Sandra. IV. Sanders, Mark (Mark Allen) V. Title.

Z246.C217 2015

686.2'2--dc23

2014012636

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

“The whole duty of typography, as with calligraphy, is to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the Author.”

Thomas James Cobden-Sanderson

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During the late 1970s and early 1980s, I was a youthful assistant professor of graphic design and typography at Virginia Commonwealth University. At that time, typography held special significance in the graphic design curriculum, and faculty spent much effort writing content for the typography courses. With perhaps the exception of Emil Ruder's *Manual of Typographical Design*, a masterful book based on Ruder's philosophy and typographic instruction during the 1960s at Basel School of Design, my colleagues Philip Meggs, Ben Day, and I could not find a text that moved typography beyond what was generally considered a technical discipline. Our concern was to teach typography as both a technical and theoretical discipline, one that focused on form (syntax) and communication (semantics). Finally, during a meeting sometime in 1982, we made a decision to write our own typography textbook, based on our collections of notes from our classes.

While the three of us shared a passion for typography and a commitment to typographic education, each of us also brought our own unique vision, which produced a synergistic and dynamic interaction. Researching, articulating, and blending ideas did not come easily. During weekends and long into countless nights, we struggled to invent a vocabulary and approach to typographic education that would move the discipline forward and provide students with a text that not only covered basics but also presented information within a much-needed theoretical and historical framework.

Three years later, the first edition of *Typographic Design: Form and Communication* was published. The book, with its gray cover and elemental *TD*, was eventually referred to as the "Carter, Day, Meggs" book, or simply "the gray book." It soon became a classic, one that has inspired, enlightened, and educated thousands of students over thirty years.

I am proud and grateful that my former graduate students Sandra Maxa and Mark Sanders have taken up the mantle of authorship for this, the sixth edition of *Typographic Design: Form and Communication*. As articulate and committed design educators and practitioners, they have preserved the spirit of previous editions while brilliantly introducing vital new content. Readers who thoughtfully enter into this volume will gain the knowledge necessary for an informed and inspired typographic design practice.

Rob Carter

Typography is a constantly evolving discipline, and this book aims to provide a concise yet comprehensive overview of the information, vocabulary, tools, and methods used in effective typographic-design practice. Included in the following chapters are the history and anatomy of typography; principles of visual organization and legibility; a study of the intersection of form, meaning, and media; projects that explore a variety of contexts; and case studies devoted to traditional and nontraditional typographic design processes.

This book's sixth edition reflects a view of typography that transcends specific technologies or media. A knowledge of typographic fundamentals is key to communicating in all environments—static, dynamic, or kinetic—and the first few chapters address the basics of form, syntax, how type communicates, and its potential for expression. Current typographic design practice can be better understood if one understands the evolution of earlier typesetting processes, and Chapter 7 provides that background for new designers, many who will work primarily in digital environments. Chapters specific to on-screen and kinetic typography provide the designer with an expanded awareness of legibility factors and enable compelling new ways to communicate. Case studies in applied problem solving are meant to inspire and show readers how to use their newfound knowledge to communicate visually. Theoretical and structural problem-solving approaches, evolved by design educators, reinforce the underlying concepts in this book. An understanding of typographic classification and subtlety of form is gained from the study of type specimens.

Through the thirteen chapters of this book, the authors share a compilation of information and examples with practitioners and students. It yields both insights and inspiration, bringing order to the complex and diversified subject of typographic design.

Typography is an evolution of the written word, and as such it participates in a history of visual communication extending thousands of years. That evolution is presented here in the form of a timeline that traces a development from hand, to mechanical, to digital practice, in the context of world-historical and art-historical events.

The history treated in the first section of the timeline predates typography. It begins with the invention of writing over five thousand years ago and ends with the invention of movable type in Europe during the middle of the fifteenth century. The second section covers the long era of the handpress and hand-set metal types. This period, from Gutenberg's invention of movable type to the end of the eighteenth century, lasted about 350 years. In the third section, the Industrial Revolution and nineteenth century are revealed as an era of technological innovation and an outpouring of new typographic forms. The fourth section begins with the year 1900 and covers the twentieth century, a time when type was shaped by the aesthetic concerns of modernism, the need for functional communication, technological progress, and the digital revolution in typography. The final section showcases typographic design in the twenty-first century, as it expands to mobile devices and embraces the many possibilities afforded by digital production.

From the origins of writing to Gutenberg's invention of movable type: 3150 BCE-1450 CE

c. 3150 BCE

1-1

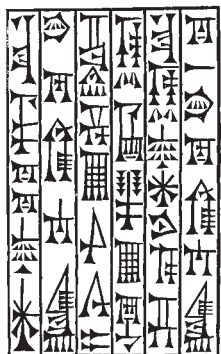


1-1 c. 3150 BCE: The earliest written documents, impressed clay tablets from Sumer. The impressions represent clay tokens, which were used for record keeping before the invention of writing.

1-2 c. 3000 BCE: Cuneiform, a very early writing system utilizing wedge-shaped marks on clay tablets, was invented by the Sumerians.

c. 2500 BCE: Egyptians begin to make papyrus, a new writing material derived from the stems of the papyrus plant.

1-2



1-3



1-4



1-6



1-3 c. 2600 BCE: Completion of the pyramids at Giza, Egypt.

1-6 c. 1800-1400 BCE: Stonehenge, a megalithic monument of 30-foot-tall stones set into circular patterns.

1-8



1-7 c. 1570-1349 BCE: Polychromed wood sculpture from New Kingdom Egypt, with hieroglyphic inscriptions.

1-8 c. 1450 BCE: Detail, The Book of the Dead of Tuthmosis III, hieroglyphic writing on papyrus.

1-4 c. 2400 BCE: False-door stele inscribed with hieroglyphic writing, from Old Kingdom Egypt.

1-5 c. 2100 BCE: Cuneiform tablet listing expenditures of grain and animals.

1-5



1-7



ΥΡΕΙΡΙΑΙΤΕΝΑΕΞΕ
 ·ΕΗΒΑΝΝΕΑΝΝΟ
 ΑΣΟΥΤΙΜΠΥΡΟΞΔΕΑ

1-11

c. 1500 BCE

1-9

𐤀𐤁𐤂𐤃𐤄
 𐤅𐤆𐤇𐤈𐤉
 𐤊𐤋𐤌𐤍𐤎
 𐤏𐤐𐤑𐤒𐤓
 𐤔𐤕𐤖𐤗

1-12



1-12 448–432 BCE: The Parthenon, temple of the goddess Athena, on the Acropolis in Athens, Greece.

1-14

MARTISQ'DOLO

1-15



1-16

CONNERTANTIRIA
 SINMANIBUSUESTR
 VLTRONSIAMMAGNO

1-9 c. 1500 BCE: The twenty-two characters of the Phoenician alphabet.

c. 800 BCE: Homer writes the *Iliad* and the *Odyssey*.

540 BCE: The first public library is established in Athens, Greece.

1-10 389 BCE: Inscription in the Phoenician alphabet on a fragment of a marble bowl.

1-11 Fourth century BCE: Greek manuscript writing.

1-13 414–413 BCE: Fragment of a Greek record of sale, carved on stone.

c. 160 BCE: Parchment, a new writing material made from animal skins, is developed in the Greek state of Pergamum.

44 BCE: Julius Caesar is murdered.

1-14 c. 50 BCE–500 CE: Roman square capitals (*capitalis quadrata*) were carefully written with a flat pen.

c. 33 CE: Crucifixion of Christ.

1-15 c. 79 CE: Brush writing from a wall at Pompeii, preserved by the volcanic eruption of Vesuvius.

105 CE: Ts'ai Lun invents paper in China.

150 CE: The Roman codex, with folded pages, begins to be used alongside the rolled scroll.

1-16 c. 100–600: Roman rustic writing (*capitalis rustica*) conserved space by using condensed letters written with a flat pen held in an almost vertical position.



1-10



1-13

118 CE



1-19

1-17



1-17 118–25:
The Pantheon, Rome.

1-19 312–15: Arch of Constantine, Rome. Carved into marble, monumental Roman capitals survived the thousand-year Dark Ages.

325: Emperor Constantine adopts Christianity as the state religion of the Roman Empire.

452: Attila the Hun invades and ravages northern Italy.

476: Emperor Romulus Augustulus, last ruler of the western Roman Empire, is deposed by the Ostrogoths.



1-20

1-21

MUSADQUEQUAMUISCONSCI
MITATISNOSTRAETREPIDATIO
MUR·TAMENFIDEIÆSTUINCIT

1-20 533–49: Church of Sant'Apollinare in Classe, Ravenna, Italy.

1-18 Undated: The fluid gestural quality, harmonious proportions, and beautiful forms of Roman writing are effectively translated into the permanent stone carving of monumental capitals (*capitalis monumentalis*).

c. 400–1400: During the thousand-year medieval era, knowledge and learning are kept alive in Christian monasteries, where manuscript books are lettered in scriptoria.

1-18



1-21 Third–sixth centuries: Uncials are rounded, freely drawn majuscule letters.

1-22 Third–ninth centuries: Half-uncials, a lettering style of the Christian Church, introduce pronounced ascenders and descenders.

1-23 Sixth–ninth centuries: Insular majuscules, a formal style with exaggerated serifs, are developed by Irish monks from the half-uncials.

1-22

monuauuiscm

1-23

magnum quod erit



1-24

1-24 c. 800: Portrait of Christ from the Book of Kells, a Celtic manuscript.

868: The earliest extant printed text, of the Diamond Sutra, is printed in China.

nostro qui sedet super thronum et
 agno. Et omnes angli stabant i
 circuitu throni ⁊ ceciderunt ⁊ adora
 uerunt deum dicentes. amen. Bni
 dictio ⁊ claritas ⁊ sapientia ⁊ gra
 rum actio. honoz ⁊ uirtus ⁊ fortitu
 do deo nro in sela sclozum. amen

1-31

1-26 c. Eleventh century: Round tower on the Rock of Cashel, county Tipperary, Ireland, a lookout and refuge against Viking invaders.

1-28 1163–1250: Construction of Notre Dame Cathedral, Paris.

1-30 Twelfth century: Bronze and copper crucifix from northern Italy.

1215: The Magna Carta grants constitutional liberties in England.



1-32

1-32 Thirteenth century: Byzantine school, *Madonna and Child on a Curved Throne*.

732: The Battle of Tours ends the Muslim advance into Europe.

800: Charlemagne is crowned emperor of the Holy Roman Empire by Pope Leo III.

1-25 Tenth century: High Cross at Kells, Meath County, Ireland.



1-25

1-27 Eighth–twelfth centuries: Caroline minuscules become the standard throughout Europe after Charlemagne issues his reform decree of 796, calling for a uniform writing style.

1034: Bi Sheng (Pi Sheng) invents movable type in China.

1096–99: The First Crusade.

est quia utem super p

1-27

1-29 Eleventh–twelfth centuries: Early Gothic lettering, a transitional style between Caroline minuscules and Textura, has an increased vertical emphasis.

1-31 Thirteenth–fifteenth centuries: Gothic Textura Quadrata, or Textura, the late-Gothic style with rigorous verticality and compressed forms.

1347–51: First wave of the Black Death, a plague that decimates the European population.

1-28

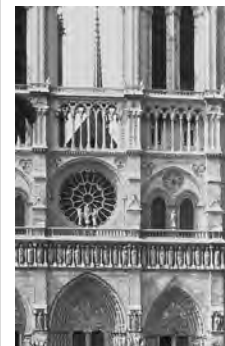
1-30

1-26



1-29

early gothic



c. 1200



1-35

1-33

Rotunda

1-35 1420–36:

Filippo Brunelleschi, dome of Florence Cathedral.

1-34 Fourteenth century: Lippo Memmi, *Saint John the Baptist*.

1431: Joan of Arc is burned at the stake.

1-38

GENESI

Quisq[ue] liber bestiar[um] que nos genuit
 Et principio creavit deus terra[m] diem
 Et noctem. Terra autem erat inanis et
 vacua: et tenebre erant super abyssu[m]
 et spiritus domini ferebatur super aquas. Dixit
 deus. Fiat lux. Et facta est lux. Et vidit
 deus lucem et dixit bona est lux: et
 tenebras vocavit. Factusq[ue] est vesp[er] et
 mane dies unus. Dixitq[ue] deus. Fiat
 firmamentu[m] in medio aquar[um]: et divi-
 det aquas ab aquis. Et fecit deus firmam[en]-
 tu[m]: et divisiq[ue] aquas que erant
 sub firmamento ab his que erant super
 firmamentu[m]: et factu[m] est caelum. Vocavitq[ue]
 deus firmamentu[m] caeli: et factu[m] est vesp[er]
 et mane dies secundus. Dixit vero deus.
 Congregent[ur] aquae que sub celo sunt in
 locu[m] unu[m]: et appareat arida. Et factu[m] est
 ita. Et vocavit deus arida[m] terra[m]:
 congregat[ur]q[ue] aqua[m] et appellavit
 maria. Et vidit deus quod esset bonu[m]:
 et ait. Generent[ur] etiam herbae virescentes
 et faciant senu[m]: et lignu[m]q[ue] producat
 fructu[m] iuxta genus suu[m]: et factu[m] est
 senu[m] in fructu suo. Et factu[m] est ita. Et
 producit etiam herbae virescentes et
 faciant senu[m] iuxta genus suu[m]: lignu[m]q[ue]
 fructu[m] et habebit unu[m]q[ue]q[ue] senu[m] iuxta
 speciem suam. Et vidit deus quod esset bonu[m]:
 et factu[m] est vesp[er] et mane dies tertius.
 Dixitq[ue] aut[em] deus. Fiat luminaria
 in firmamento caeli: et dividat[ur] dies ab
 nocte: et sint in signa et tempora et dies
 et annos: et luceat in firmamento caeli et
 illuminet[ur] terra. Et factu[m] est ita. Factusq[ue]
 deus duo luminaria magna: luminare
 magis ut p[ro]ferat diem et luminare minus
 ut p[ro]ferat nocte[m]: et stellae: et voluit eas in
 firmamento caeli ut luceant super terra[m]: et

reflectant diem ac nocte[m]: et dividant[ur] lux
 ac tenebrae. Et vidit de[us] quod esset bonu[m]:
 et factu[m] est vesp[er] et mane dies quartus.
 Dixit it[em] de[us]. Producat[ur] aquae reptile
 animae vivuntis: et volent[ur] super terra[m]
 sub firmamento caeli. Creavitq[ue] deus cre-
 p[er]ta[m] et ovine[m] et ovine[m] animae vivuntis: om-
 niaque bestiae quae p[ro]ducent[ur] aquae speciei
 suae: et omne volent[ur] super terra[m] quae
 sunt. Et vidit deus quod esset bonu[m]: et volu-
 it dicens. Creent[ur] et multiplicent[ur] et
 replent[ur] aquae maria: et multiplicent[ur]
 etiam super terra[m]. Et factu[m] est vesp[er] et mane
 dies quintus. Dixit quoq[ue] deus. Produ-
 cat[ur] etiam animae vivuntis in genere
 humani: et creent[ur] etiam homines: et impleant[ur]
 terra: et omne reptile terre et genus suu[m].
 Et vidit deus quod esset bonu[m]: et ait. Facia-
 mus hominu[m] ad imaginem et similitudinem
 nostram: et p[ro]ferat p[ro]p[ri]etates maris: et vola-
 ntibus caeli: et bestijs vivuntis: et omni-
 busque reptantibus super terra[m]. Et creavit
 deus hominu[m] ad imaginem et similitudinem
 suam: ad imaginem dei creavit illu[m]: ma-
 sculu[m] et feminam creavit eos. Benedixit
 quoque illis deus: et ait. Crecent[ur] et multiplicent[ur]
 et impleant[ur] terra: et dicit[ur] eis. Et dicit[ur] di-
 mini p[ro]p[ri]etates maris: et volatilibus caeli:
 et universis animantibus que movent[ur]
 super terra[m]. Dixitq[ue] de[us]. Erit dedit vobis
 omne herbis afferent[ur] senu[m] super terra[m]:
 et universis lignis que h[ab]ent in fructu
 senu[m] generis sui: et sint vobis in escam
 et universis que movent[ur] in terra: et in
 quibus est anima vobis: et habitabit ad
 vobis. Et factu[m] est ita. Viditq[ue] deus
 cuncta que fecerat: et erat valde bona.

Johann Gutenberg invents movable type in Mainz, Germany.

1-37 Fra Filippo Lippi, *Madonna and Child*.

1-40 The cathedral in the medieval city of Mainz, Germany.

1-33 Thirteenth–fifteenth centuries: Rotunda, a more rounded Gothic letter, flourishes in southern Europe.

1-36 Fifteenth century: First page of a block book, the biblical book of Apocalypse. Woodblock printing probably appeared in Europe before 1400.

1-38 c. 1450–55: Page from Gutenberg’s forty-two-line Bible, the first European typographic book.

1-39 Woodblock print of the hand printing press, with compositors setting type from a typeset in the background.

1-34



1-36



1-37



1-39

1-40



Typography from Gutenberg to the nineteenth century: 1450–1800 CE

The humanist philosophy that flowered during the Renaissance embraced the study of classical literature, a belief in human dignity and worth, a spirit of individualism, and a shift from religious to secular concerns.

1465

bar ille ihesus: q̄ quom pm̄u aules uocaret̄ moises figurā p̄sentiens iussit eū ihesum uocari: ut dux militiē delectus esset aduersus amalech qui oppug- nabant filios israhel: et aduersariū debellaret p̄ nois figuram: et populū in

1-41

esse sensum femital queritur. tanq̄ illi ad cogitandum rheda & quadrigis opul̄ eēt. Democritus quasi in puteo quodam sic alto ut fundus sit nullus: ueritatem iacere demersam nimirum stultce

1-42

ab omnipotenti deo missus deus uerbum quasi lucis ifi cunctis annūciat. Non hinc aut alunde: sed undiq; cun ad deum uerum: gr̄acos simul et barbaros omnem sexū

1-43

1-41 1465: Germans Konrad Sweynheym and Arnold Pannartz design the first type in Italy. It had some Roman features.

1-42 1467: Konrad Sweynheym and Arnold Pannartz, the first truly Roman-style type, influenced by Roman inscriptional capitals and manuscripts written in Caroline minuscules.

1-43 1470: Nicolas Jenson, early Venetian roman typeface.

1-44 1475: William Caxton, typography from the first book printed in the English language.

1-46 1486: Erhard Ratdolt, the earliest known specimen sheet of printing types.

1492: Christopher Columbus lands in America.

1-47 c. 1494: Scholar and printer Aldus Manutius established the Aldine Press in Venice to publish works by the great Greek and Roman thinkers.

1-48 1495: Francesco Griffo (punch cutter for Aldus Manutius), roman type first used in *De aetna* by Pietro Bembo.

1-44

In the tyme of p̄ troublous warldy/ and of the fions byng and wygnyng as well in the rop englonde and fraunce as in all other places vn

1-46

Iue maria gra plena dominus tecū benedicta tu in mulierib⁹ et benedictus fruct⁹ uentris tui: ihesus christus amen.

Gloria laudib⁹ resonet in ore omnium patri genitorq; proli spiritu sancto pariter iherul ter laude perbeni Laboꝝ bus dei vendunt nobis omnia bona. laudib⁹: virtutū potētia: et gratiaz actio tibi chūste. Amen.

[Small text columns follow, including a prayer and a list of names.]

1-47 c. 1494: Scholar and printer Aldus Manutius established the Aldine Press in Venice to publish works by the great Greek and Roman thinkers.

1-48 1495: Francesco Griffo (punch cutter for Aldus Manutius), roman type first used in *De aetna* by Pietro Bembo.



1-45

1-45 c. 1485: Filippino Lippi, *Portrait of a Youth*.



1-47

T.O.N-IN PRIMVM GEORGICORVM,
ARGVMENTVM.

Quid faciat letas, segetes, quae syderis fruct
A grisola, ut facilem terram profundat aratri,
S' emnia quo iacienda modo, cuiusq; locorum
E docuit, mihi ses magno olim favore reddi.

P.V-M-GEORGICORVM LIBER PRI
MVS AD MOECENATEM.

Vid faciat letas segetes, quo syderis
erram,

¶ Vertere Maeanas, submissq; adim
gere nites,
Conueniat, quae astrae bonum, quis
oculus habendo

S it peori, atq; apibus quanta experientia parcis,
Hinc canere incipiam. Vo; o clarissima mundi
Lumina, labentem caelo quae ducitis annum
Liber, et alma Ceres, uestro sinuere tellus
Chaoniam pingui glandem mutauit arista,
Poculaq; inuentis Acheloi misticis uuis,
Et uos agrestium praesentia numina Fatui,
Ferte simul, Faunusq; pedem, Dryadi; q; puella,
Munera uestra ceno, iugis, o cui prima frequentem
Fudit equum magno tellus per ossa tridentem
Nepune, et cultor nemorum, cui pinguis Cae
Tercentum uicini tondent dumetum inuenta,
Ipsenemus liquens patrum, salusq; Licei

1501

1-49

1-50 Home of Albrecht
Dürer, Nuremberg,
Germany.

1-55



1-56



1-55 1519–47: Pierre
Nepveu, château of
Chambord, France.

1-49 1501: Francesco
Griffo, the first italic
typeface, based on
chancery script
handwriting.

1-51 Woodblock
initial by Geoffroy
Tory, who returned to
France from study in
Italy in 1505, inspired
by Roman letterforms
and Renaissance design
ideals.

1517: Martin Luther
posts his ninety-five
theses on the door
of Wittenberg Castle
Church, launching the
Reformation.

1-52 1523: Lodovico
Arrighi, an Italian writing
master, introduces his
formal chancery italic
type.

1-53 1525: Albrecht
Dürer, construction of the
letter B.

1-54 1529: Geoffroy
Tory, construction of the
letter B.

1-56 c. 1480–1561:
Claude Garamont,
outstanding designer
of Old Style typefaces
during the French
Renaissance.

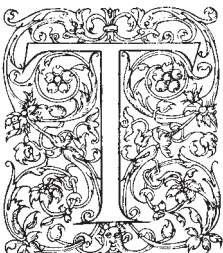
Dele uarie sorti de littere poi, che in questo Trattatello trouerai se io ti uoleffi ad una per una descriuere

1-52

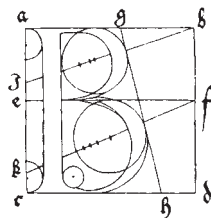
1-50



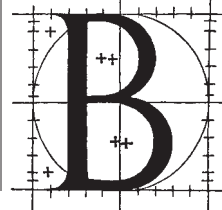
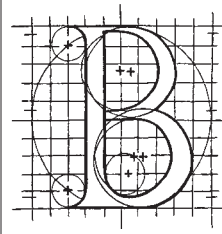
1-51



1-53



1-54



1-59

LIVRE PREMIER DE

Doliphile racompe comme il luy fut aduis en songe qu'il dormoit, & en dormant se trouuoit en une uallez fermee d'une grand closture en forme de pyramide, sur laquelle estoit eslys un obelisque de mercurielleuse haulteur, qu'il regarda songneusement, & par grande admiraton.



A forest espouventable aiant esté par moy paffee, & apres auoir delaisse ceste premiere region par le doux sommeil qui m'auoit lors espris, ie me trouuay tout de nouueau en vn lieu beaucoup plus delectable que ie premier, car il estoit bordé & enuironné de plaitans cotaulx verdoians, & peuplez de diuerfes manieres d'arbres, comme chelines, faux, planes, ormes, fraiches, charmes, tilleulz, & autres, plantez selon l'aspect du lieu. & abas atraners la plaine, y auoit de peutz buyfons d'arbrisseaux fauluaiges, come geneletz, geneuriers, bruyeres, & tamarins, chargez de fleurs. parmy les prez croissoient les herbes medicinales, a frauoit les trois consolides, enule, cheurefeuil, branque vrsine, liuelche, persil de macedoine, puoyne, guymauues, plantain, betoyne, & autres simples de toutes fortes & especes, plusieurs delquelles m'estoient incogneues. Vn peu plus auant que le mylieu de ceste plaine, y auoit vne fablonniere meslée de petites mottes verdes, & pleine d'herbe menesete, & vn petit boys de palmiers, equelz les Egyptiens cueillent pain, vin, huille, vellement, & mefain pour balir. leurs fucilles embloient lames d'epées, & estoit chargées de fruietz. il y en auoit de grandes, moyennes, & petites, & leur ont les anciens donnéce

c. 1540



1-57

1-57 c. 1540: Titian, portrait, *Cardinal Pietro Bembo*.

1543: Nicolaus Copernicus publishes his theory of the heliocentric solar system.

1-60



1-60 After 1577: El Greco, *Saint Martin and the Beggar*.

1582: Pope Gregory XIII initiates the Gregorian calendar, which is still in use.

1584: Sir Walter Raleigh sends explorers to the North American coast.

1-62



1-62 1607: Carlo Maderna, façade of St. Peter's, the Vatican.

1609: Regular weekly newspapers appear in Strasbourg, Germany.

1-58 1544: Simone de Colines, title page with woodcut border.

1-59 1546: Jacques Kerver, typography, illustration, and decorative initials, which were combined with rare elegance during the French Renaissance.

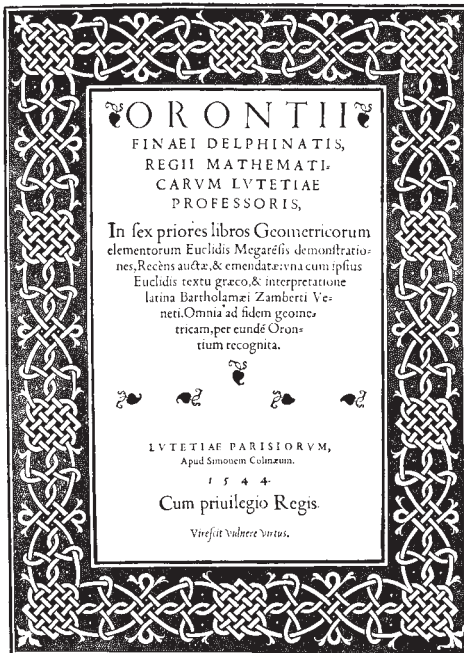
1-61 1595: Johann Theodor de Bry, illustrative initial *E*.

1603: William Shakespeare writes *Hamlet*.

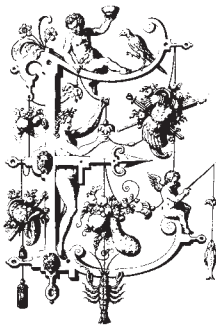
1-63 1621: Jean Jannon, typefaces upon which twentieth-century Garamonds are based.

1-64 1628: The Vatican Press, specimen of roman capitals.

1-58



1-61



La crainte de l'Eternel est le chef de science: mais les fols mesprisent sapièce &

1-63

FRANCISCVS

1-64