

Pictographs

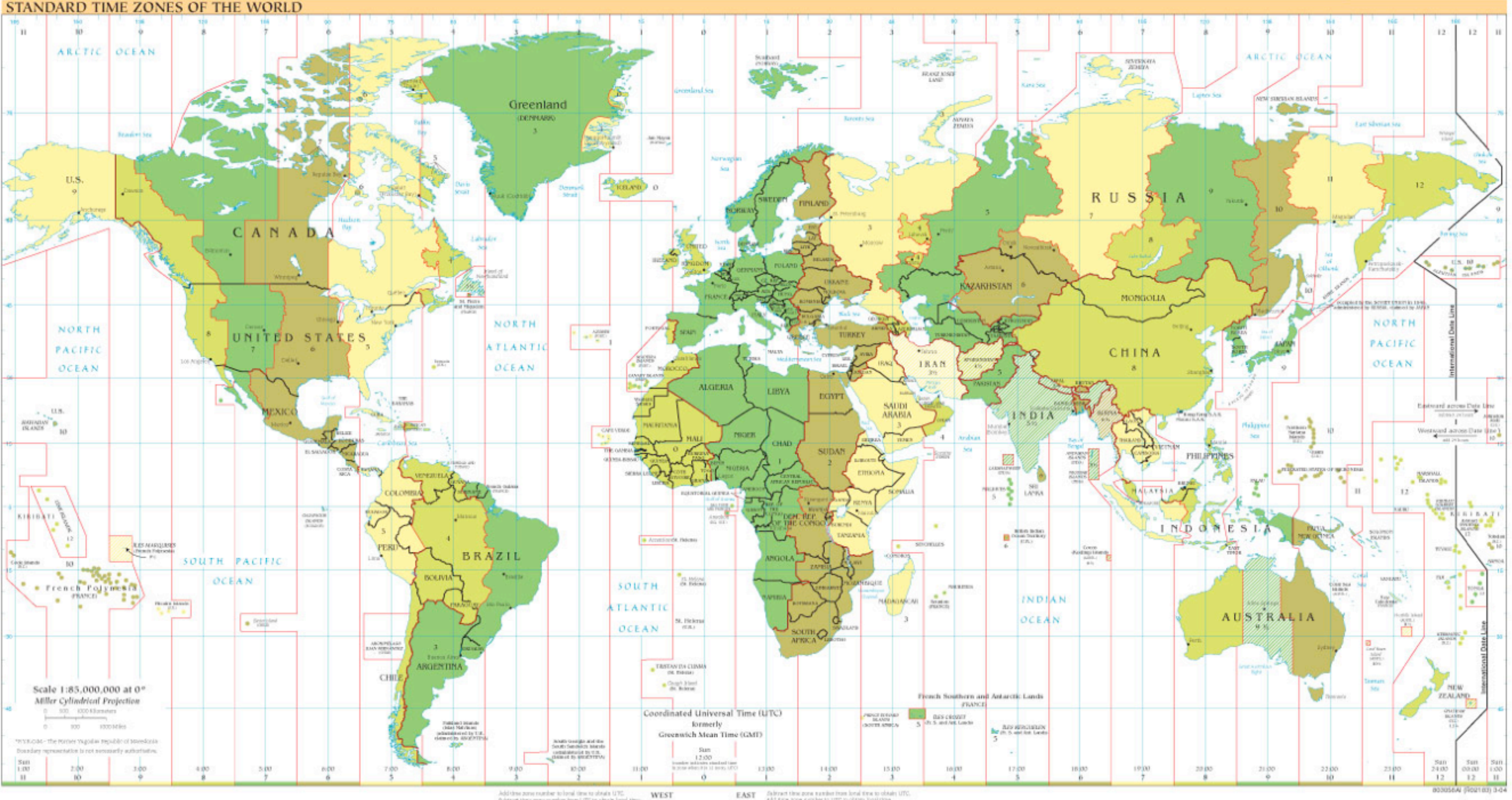


&


Ideographs





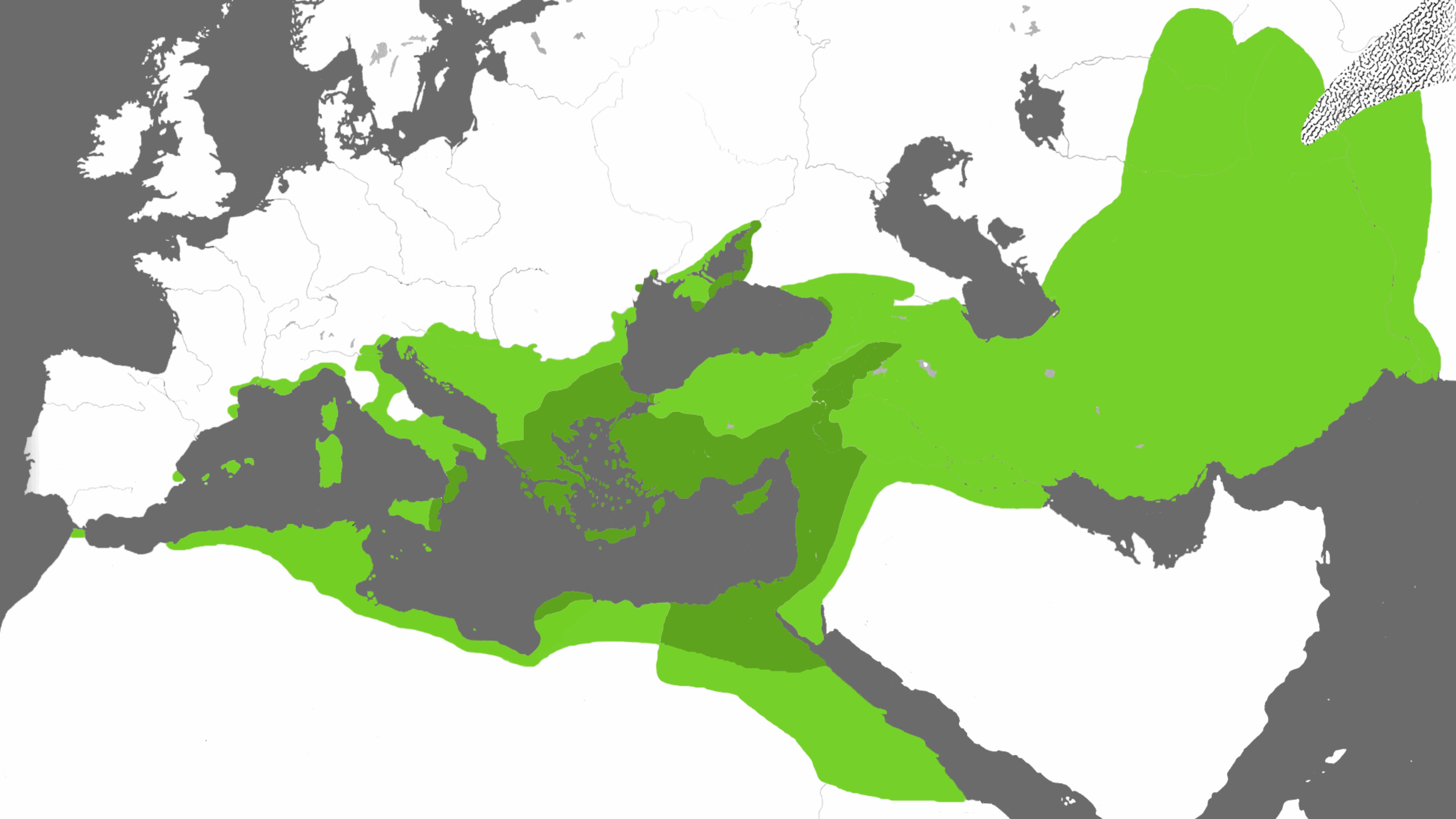




 **Greek and Phoenician Colonies and Trade.** The Western Mediterranean was first colonized by Phoenicians and Greeks who together controlled trade throughout the region.

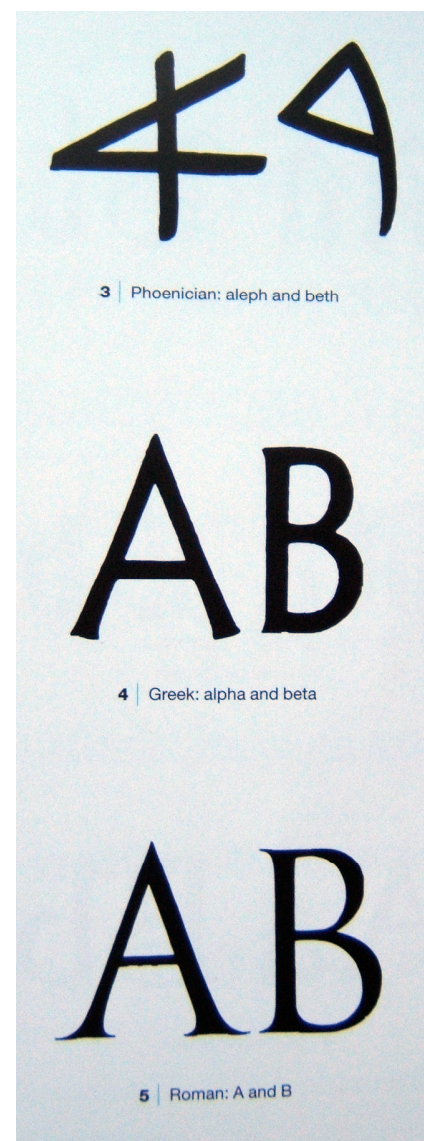
Z Zayin Weapon	W Waw Hook	H He Window	D Daleth Door	G Gimel Camel	B Beth House	' Aleph Ox	
N Nun Fish	M Mem Water	L Lamedh Ox-Goad	K Kaph Palm of Hand	Y Yodh Hand	T Teth Unknown	H Heth Fence	
T Taw Mark	SH Shin Tooth	R Resh Head	Q Qoph Monkey	S Sadhe Fishhook	P Peh Mouth	' Ayin Eye	S Samekh Support

The Phoenicians around 1600 BC formalized a system of 22 symbols that represented sounds rather than objects or ideas. The symbols could be put together in different combinations to construct thousands of words. This simplified system was good for traders and merchants who kept information of business transactions. This alphabet required far fewer letter forms and these letter forms could be written more rapidly, were easier to learn and were based on phonetics. Their alphabet contained no vowels.



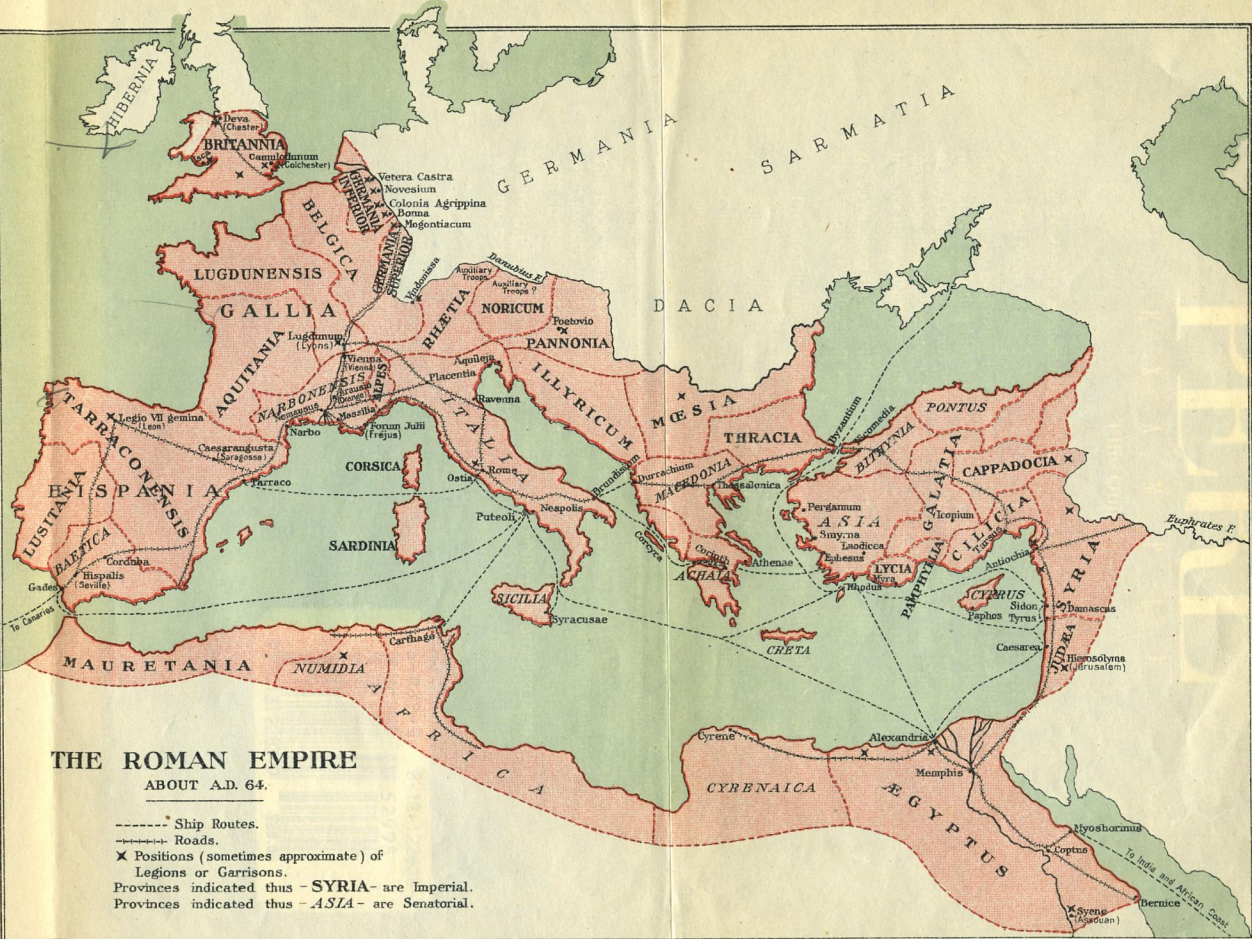
Phoenician and Greek alphabets

Phoenician	Greek
𐤀 'āleph	Α alpha
𐤁 bēth	Β beta
𐤂 gīmel	Γ gamma
𐤃 dāleth	Δ delta
𐤄 hē	Ε epsilon
𐤅 wāw	Ϝ digamma
	Ϛ stigma
𐤆 zayin	Ζ zeta
𐤇 hēth	Η eta
𐤈 tēth	Θ theta
𐤉 yōdh	Ι iota
𐤊 kaph	Κ kappa
𐤋 lāmedh	Λ lambda
𐤌 mēm	Μ mu
𐤍 nun	Ν nu
𐤎 sāmekh	Ξ xi
𐤏 'ayin	Ο omicron
𐤐 pē	Π pi
𐤑 sādē	Ρ san
𐤒 qōph	Ϟ qoppa
𐤓 rēš	Ρ rho
𐤔 šin	Σ sigma
𐤕 tāw	Τ tau
	Υ upsilon
	Φ phi
	Χ chi
	Ψ psi
	Ω omega
	Ͱ sampi
	Ϸ sho



Α	Β	Γ	Δ	Ε	Ζ	Η	Θ
ALPHA	BETA	GAMMA	DELTA	EPSILON	ZETA	ETA	THETA
Ι	Κ	Λ	Μ	Ν	Ξ	Ο	Π
IOTA	KAPPA	LAMBDA	MU	NU	XI	OMICRON	PI
Ρ	Σ	Τ	Υ	Φ	Χ	Ψ	Ω
RHO	SIGMA	TAU	UPSILON	PHI	CHI	PSI	OMEGA

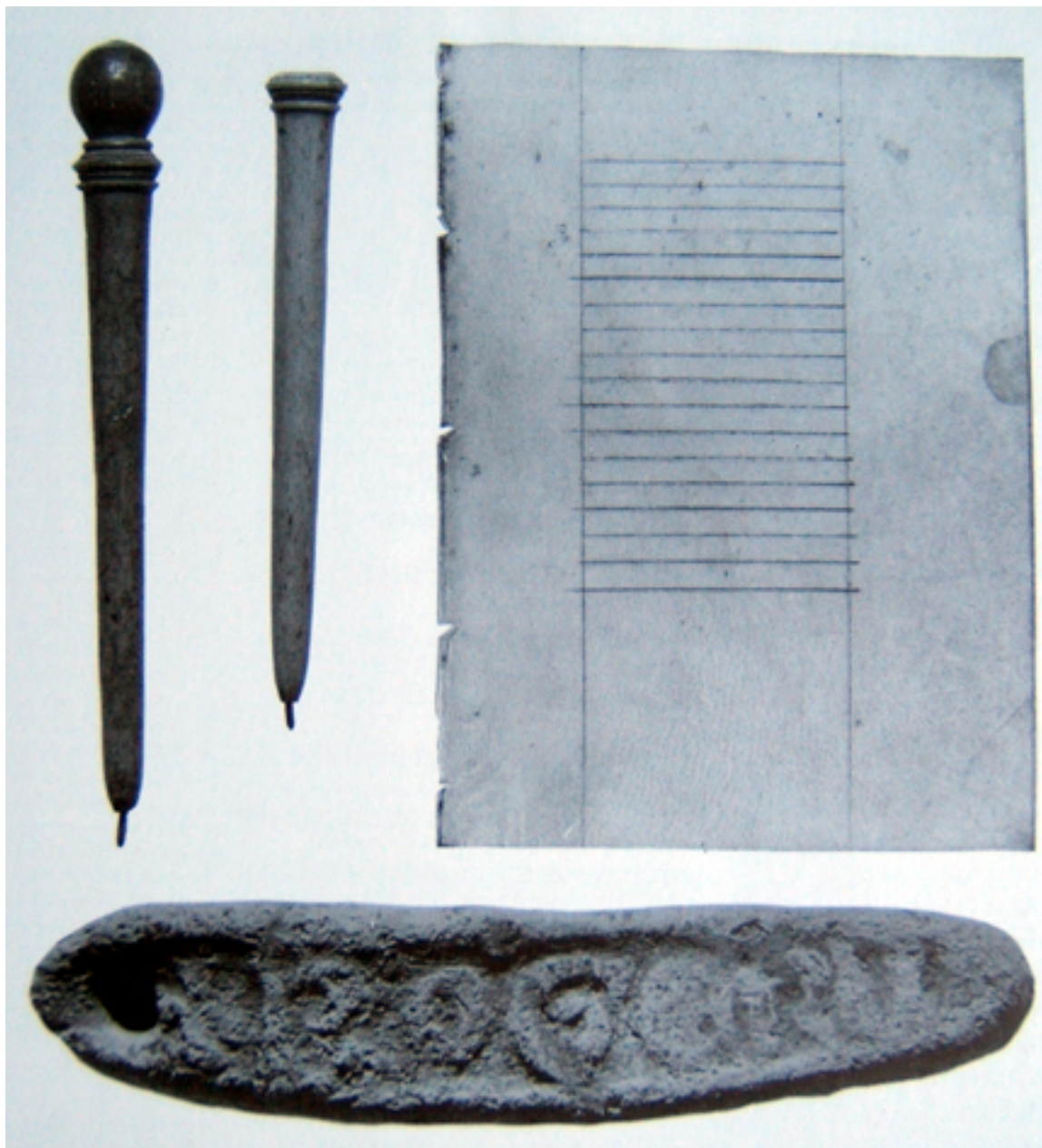
The Greeks adopted the Phoenician alphabet around 800 BC and adapted some of the letter forms and added five vowels. Only Capital letters were adopted officially. Greeks read left to right and back right to left with no punctuation.



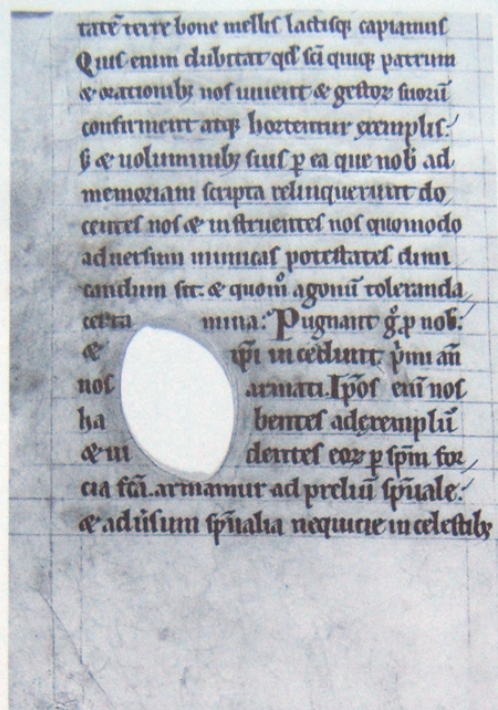
SENATVS·POPVLVSQVE·ROMANVS
IMP·CAESARI·DIVI·NERVAE·F·NERVAE
TRAIANO·AVG·GERM·DACICOPONTIF
MAXIMO·TRIB·POT·XVII·IMP·VICOS·VI·P
ADDECLARANDVM·QVANTAE·ALTITVDINIS
MONSETLOCVSTANT·IBVSSITE·GESTVS

RIB·PO





6 Original holes in parchment pages of manuscripts seem to occur especially often in monastic manuscripts, since many monks could not afford (or did not care for) the luxury of rejecting sheets accidentally damaged in preparation. The scribe here has carefully written his text around a hole in a late twelfth-century manuscript made probably at Winchcombe Abbey in Gloucestershire.



7 This is a twelfth-century German drawing of a monk preparing parchment which is stretched and pegged into a rectangular frame and then scraped with a curved knife, or *lunellum*, on a handle.

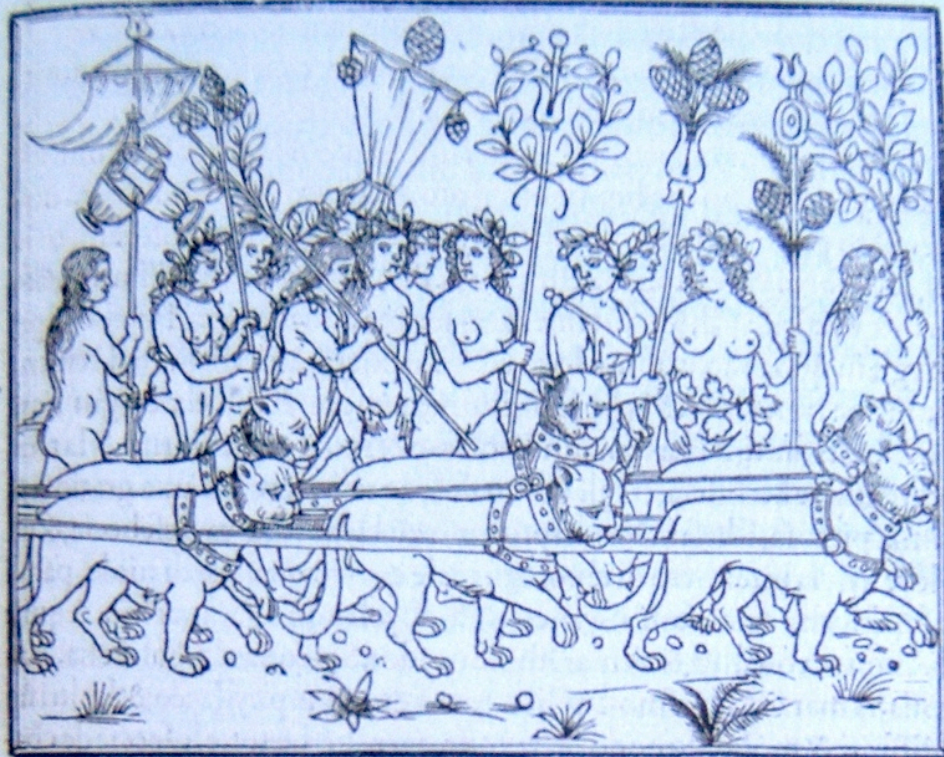






A B C C D D E F G H I J K L
Ł M N N O Ø P P Q R R S T
U V W X Y Z &
b d h k l l
Æ Œ A C T M E N N S T
T T V T W T Y V R W R T h T l

In Europe - in Italy, the humanist hand developed based off the classic Greek and Roman letter forms while the Northern countries like Germany, and the Netherlands developed their own style of lettering called Gothic or Black letter.



LA MVLTVVDINE DEGLI AMANTI GIOVENI, ET
DILLE DIVE AMOROSE PVELLE LA NYMPHA APOLI
PHILO FACVNDAMENTE DECHIARA, CHIFVRO-
NO ET COME'DAGLI DII AMATE. ET GLI CHORI DE
GLIDIVI VATICANTANTI VIDE.



LCVNOMAIDITANTOINDEFESSOELO
quio aptamente se accommodarebbe, che gli diuini ar-
chani disertando copioso & pienamente potesse euade-
re & uscire. Et expressamente narrare, & cum quanto di-
ua pompa, indefinenti Triumphi, perenne gloria, festi-
ua lætitia, & felice tripudio, circa a queste quatro iuisti-
tate seiuge de memorando spectamine cum parole sufficientemente ex-
primere ualesse. Oltragli inclyti adolescentuli & stipante agmine di inu-
mere & periucunde Nymphæ, piu che la teneraccia degli anni sui elle pru-
dente & graue & astutule cum gli acceptissimi amanti de pubescente
& depile gene. Ad alcuni la primula lanugine splendescete le male in-
serpiua delitiose alacremenente festigiauano. Molte hauendo le facole sue
accense & ardente. Alcune uidi Pastophore. Altre cum drite haste

temporalis congaudet. ita p
fruaturs eterna. et qd uotis
celebrat comprehendat effe
ctu. p **Leē** Benedict
dē et pat dñi nr̄i. **Requiescat**
or̄.

GR Sacerdos et
in duant sa lu ta
ri et sancti e ius exalta

Pnam et precib; p **Al pco**
ra Qs omps dē ut scōrum
tuorū faustum. simpliciu. et
beatricis. celestib; misteris
celebrata sollempnitas. indul
gentiā nob tue ppitatio
nis acquirit. p **Inn scōrū**

ABDON ET SĒNEM. OR
O s Qui scis tuus abdon et
sēnem. ad hanc glām ueni
endi copiosū mun' grē et u
listi. da famulis tuis si

est nomen eius
ihc. **Q**uod uoca
tum est ab anglo.

oschmal

oschmal

oschmal

oschmal

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
1 2 3 4 5 6 7 8 9 0 .
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

Emento salutis aucto
quod nostri quondā
corporis ex illibata uirgine nas
cendo formam sumpseris
Maria mater gratie mater
misericordie tu nōs ab hoste pro
tege in hora mortis suscipe

Yotengu

Semiquadratio Semiquadratio

Viola *Viola pubescens*

31

1890

Textus Notandus

Abstract

Nottula arcturata

Argentum extra penam

olentes infernali in diebus unda fovebit. Mares fovebit et am-
plius prout vult fructum in eundem dominum. In diebus
resurget et nomen. Aeternum anni et aeternum fructum. In
omni intellectu extra primum. Deinde ad me. In diebus
habet et infernalitatem in diebus tempore. In diebus
Infernalitatem in diebus aeternum. Deinde



唐柳先生集卷之十四

對

設漁者對智伯

諸家註

韓曰按史記世家及通鑑所載智伯貪而無饜卒抵于敗公之設為漁者對其切指一時

智氏既滅范中行孫也周貞定王十一年帥韓

趙魏而伐范中行氏滅之共分其地以爲邑范

謂范昭子吉射中行謂中行文子荀寅范氏中

行氏晉之志益大合韓魏園趙水晉陽定王十

二年卿族伯約魏桓子韓康子圍趙襄

子於晉陽決晉水灌之水一作于

舟以臨趙且又往來觀水之所自務速取焉羣

Chinese invented moveable type around 594 AD but it was wieldy because there were thousands of characters. The adapted Roman alphabet with only 26 characters was well suited for mass mechanization.

Gaude quoniam
 filios serpenti bohu
 tres capita. philo
 sophoru doctura de
 signat

Capita equo et erant tam capita leo
 nisi et de ore eorum predebatur ignis et su
 luphura

et occisa est anima per hominum de ipso finit
 igne et sulphure. Per tertia parte ho
 minum multitudine in finem signa facit



Conuerti ab idolis y predictione bñ iohannis dñi nati



S. iohannes baptista

Exhortator ydolorum p̄sāto fāciat



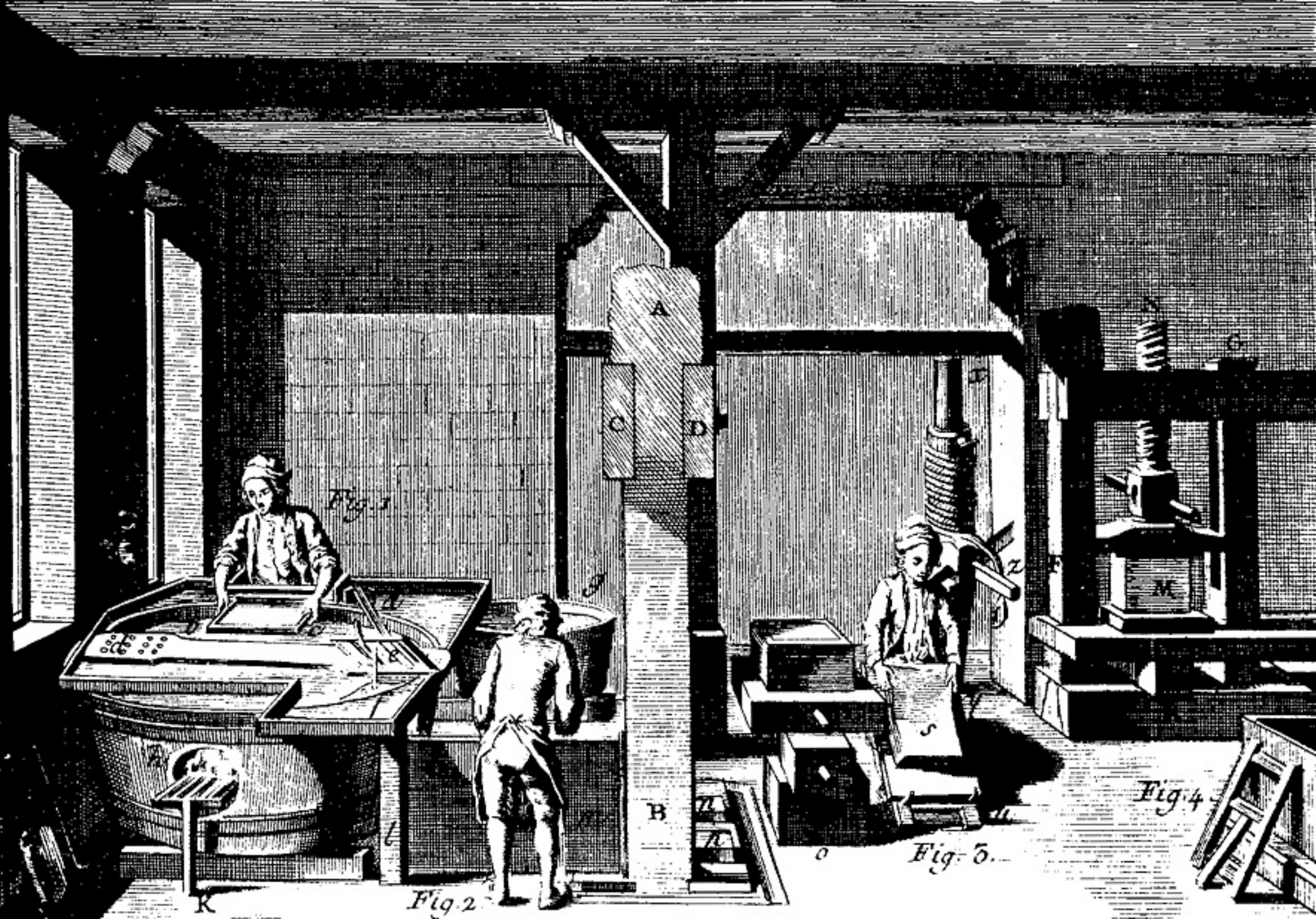
Trahit iohannes p̄sāto qm̄ deo cultu n̄ p̄m̄ dñi

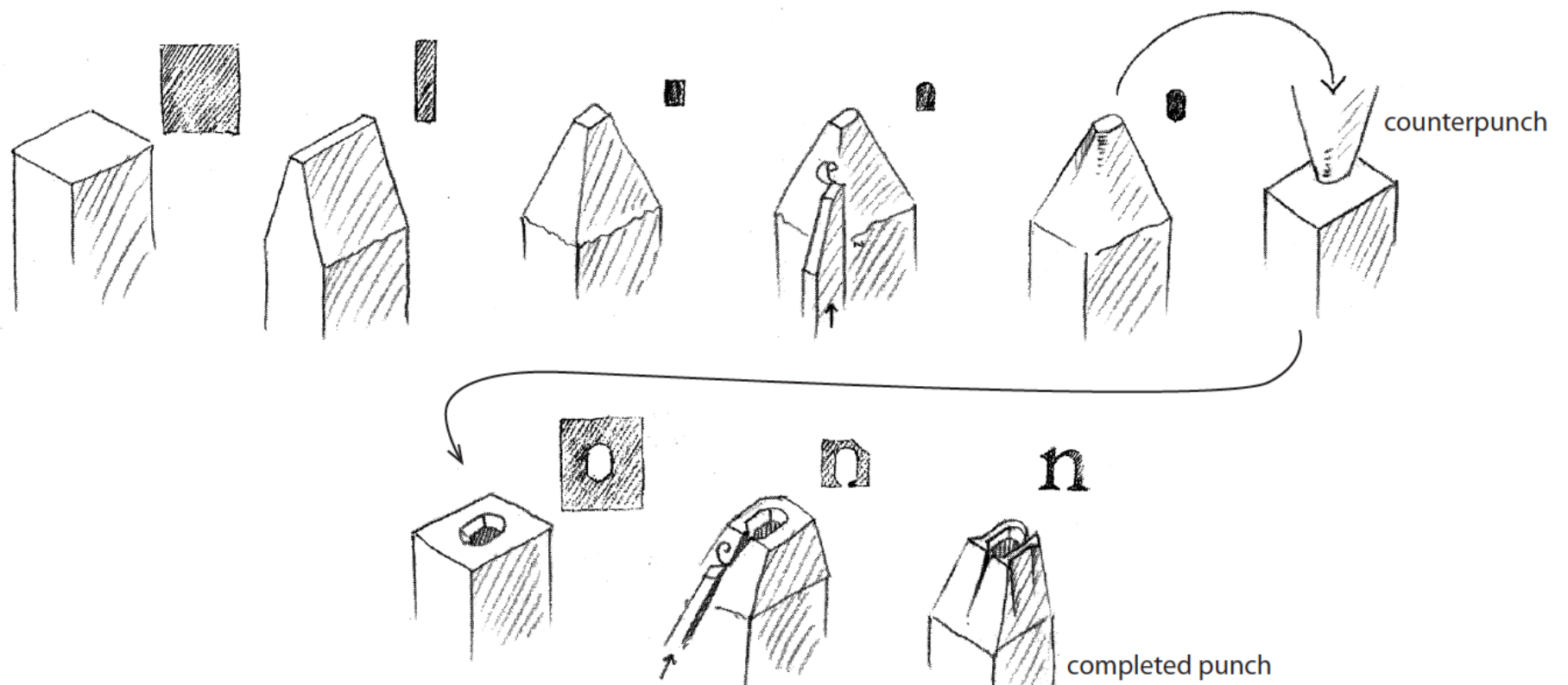


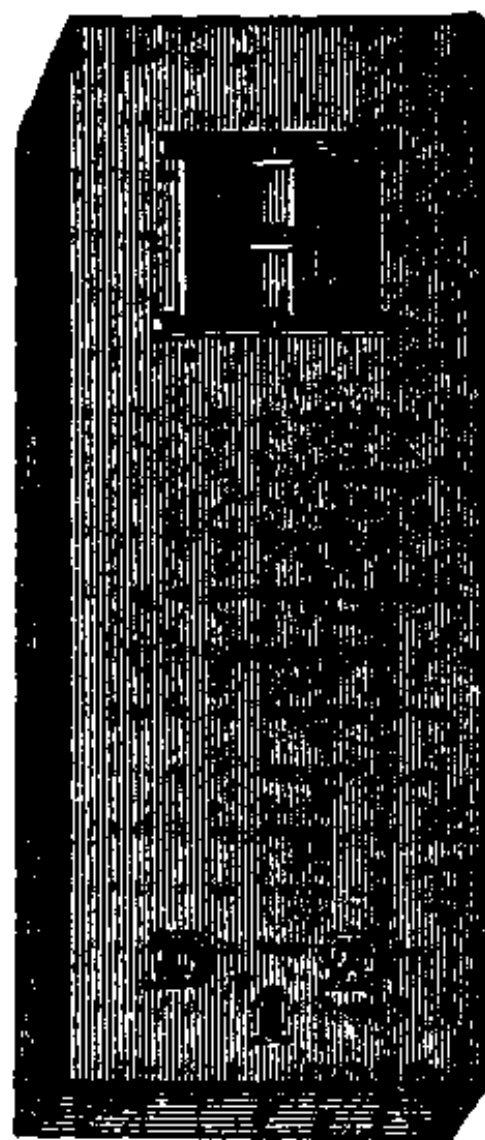
S. iohannes m̄ uultu ac dñi nati p̄sāto p̄m̄ dñi p̄sāto p̄sāto



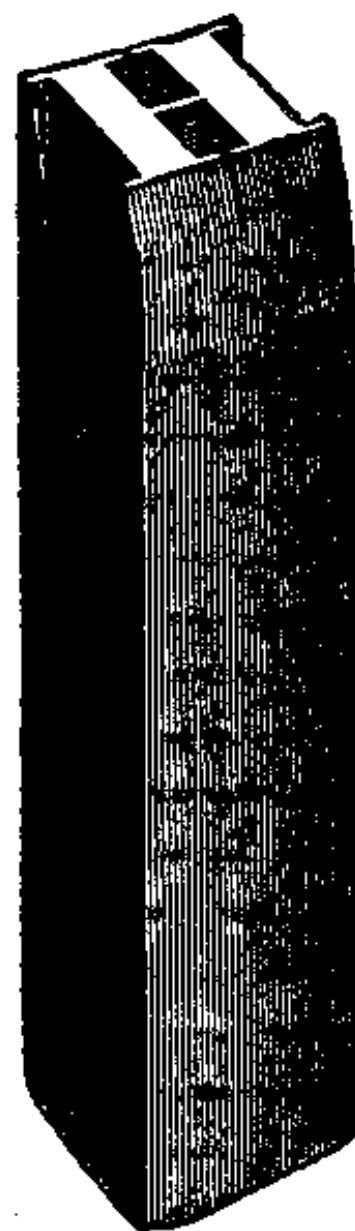




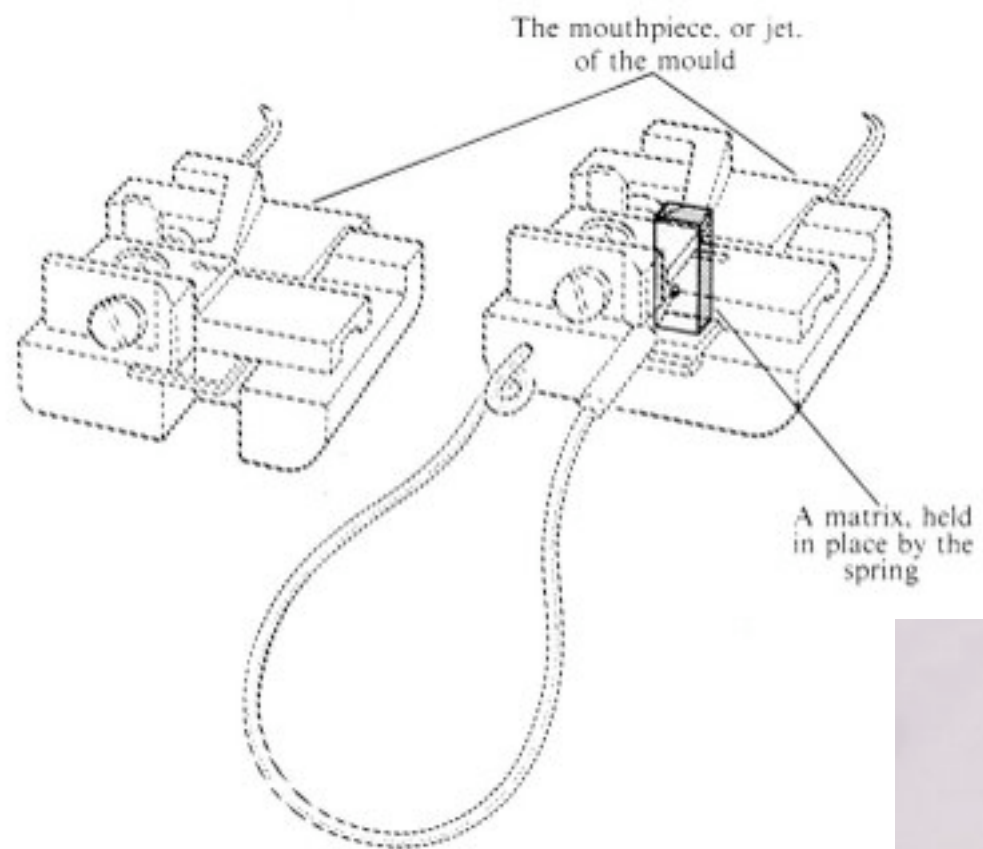




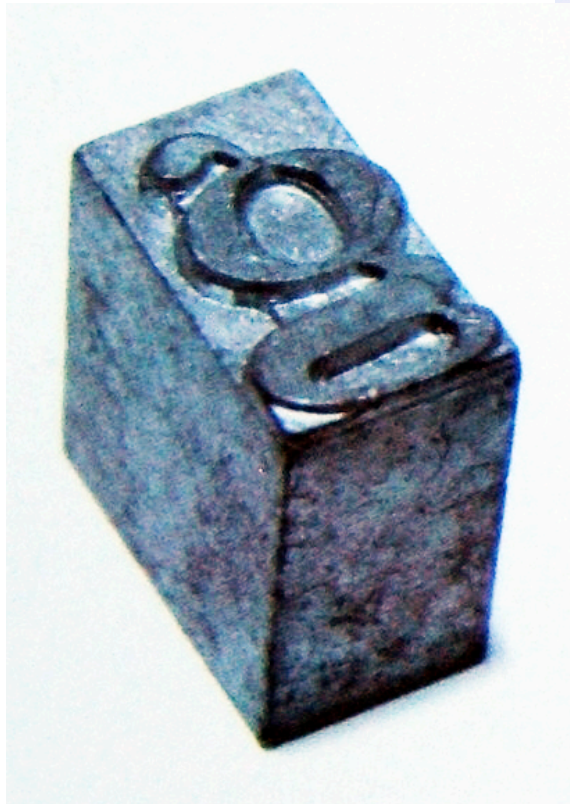
a



b









ABRAHAM VON WERDT.





filia sua. Omnes anime autem eius et filiarum triginta tres. Filii gad: sephon. et aggi. et luphi. et elebon. et sumi. et beri. et arodi et areli. Filii aser: iemma. et iesua. et iesui. et beria. sara quoque soror eorum. Filii beria: heber et melchiel. Quatuor filii zelphe. quam dedit laban lye filie sue: et hos genuit iacob. sedecim anime. Filii rachel uxoris iacob: ioseph et beniamin. Nati quoque sunt ioseph filii in terra egypti: quos genuit ei assineti filia phutifaris sacerdotis eliopoleos. manasses. et effaïm. Filii beniamin: hela. et bechor. et asbel. et gera. et naaman. et iechri. et rumenfon et ofim. et ared. Quatuor filii rachel quos genuit iacob: omnes anime quatuordecim. Filii dan: ulan. Filii neptalim: iasiel. et gumi. et ieser. et saleni. Quatuor filii bale. quam dedit laban rachel filie sue: et hos genuit iacob: omnes anime septem. Cunctaque anime que ingressæ sunt cum iacob in egyptum: et egressæ sunt de fenore illi. absque uxoribus filiorum eius: sexaginta sex. Filii autem ioseph. qui nati sunt











que habere possederunt. aduersum seculum. Cumque vocauit eos. et dixit. quid est opus vestrum: respondebitis. Viri pastores sumus serui tui. ab infantia nostra usque in presentem: et nos et patres nostri. Nec autem dicetis. ut habitare possitis in terra iessen: quia detestantur egyptii omnes pastores ouium. **I**ngressus ergo ioseph: nunciavit pharaoni dicens. Pater meus et fratres. oues eorum et armenta. et cuncta que possident. venerunt de terra chanaan: et ecce consistunt in terra iessen. Peruenit quoque frater suorum quinque viros. constituit coram rege. Quos ille interrogauit. Quid habetis operis? Responderunt. Pastores ouium sumus serui tui: et nos et patres nostri. Quid peregrinandum in terram tuam venimus? quoniam non est herba gregibus seruatorum tuorum. in graueliente fame in terra chanaan. Petimusque ut esse nos iubeas seruos tuos in terra iessen. Dixit itaque rex ad ioseph. Pater tuus et fratres tui venerunt ad te. Terra egypti in conspectu tuo est: in optimo loco fac eos habitare: et trade eis terram iessen.

oschmal

oschmal

oschmal

oschmal

<p>Garamond</p>  <p>Old Style</p>  <ul style="list-style-type: none"> • Calligraphic • Heavily bracketed serifs—for functionality • Little contrast of thick and thin strokes • Cap height lower than ascender height • Comparitively lower x-height • Arched "foot" on underside of serif • Teardrop terminals on lowercase a, c, & r 	<p>Baskerville</p>  <p>Transitional</p>  <ul style="list-style-type: none"> • Calligraphic • Heavily bracketed, but more precise serifs • More contrast between thick and thin • Cap height equal to ascender height • Comparitively lower x-height • Vertical stress • Wider, fuller counter forms; extended 	<p>Bodoni</p>  <p>Modern</p>  <ul style="list-style-type: none"> • Mechanical • No bracketing of serifs • Extreme contrast of thick and thin • Cap height equal to ascender height • Comparitively lower x-height • Very fine and minimal serifs • Clean and crisp; geometric 	<p>Clarendon</p>  <p>Slab Serif</p>  <ul style="list-style-type: none"> • Architectural • Thick slab serifs at 90° angle • No contrast between thick and thin • Cap height equal to ascender height • Comparitively higher x-height • Very readable at small type sizes • Sturdy and pragmatic; down to earth 	<p>Franklin</p>  <p>Sans Serif</p>  <ul style="list-style-type: none"> • Mechanical • No serifs • Slight variations in stroke weight • Cap height equal to ascender height • Comparitively higher x-height • Vertical stress • Often squared off terminals
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1532 Claude Garamond - Garamond	1784 Firmin Didot - Didot	1860 Wooden type/Letterpress	1904 Franklin Gothic	
1450				1900



Designing with Type

- Calligraphic
 - Heavily bracketed serifs
 - Delicate contrast of thick and thin strokes
 - Cap height lower than ascender height
 - Comparatively lower x-height
 - Arched "foot" on underside of serif
 - Teardrop terminals on lowercase a, c, & r
 - Oblique stress
-
- Sample Old Style Fonts:
Garamond, Bembo, Caslon, Janson

Bembo 1495

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 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

HIERARCHY

A typographic hierarchy expresses an organizational system for content, emphasizing some data and diminishing others. A hierarchy helps readers scan a text, knowing where to enter and exit and how to pick and choose among its offerings. Each level of the hierarchy should be signaled by one or more cues, applied consistently across a body of text. A cue can be spatial (indent, line spacing, placement on page) or graphic (size, style, color of typeface). Infinite variations are possible.

Garamond 1532

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 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

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Janson 1690

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 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

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Caslon 1725

A B C D E F G H I J K L M N

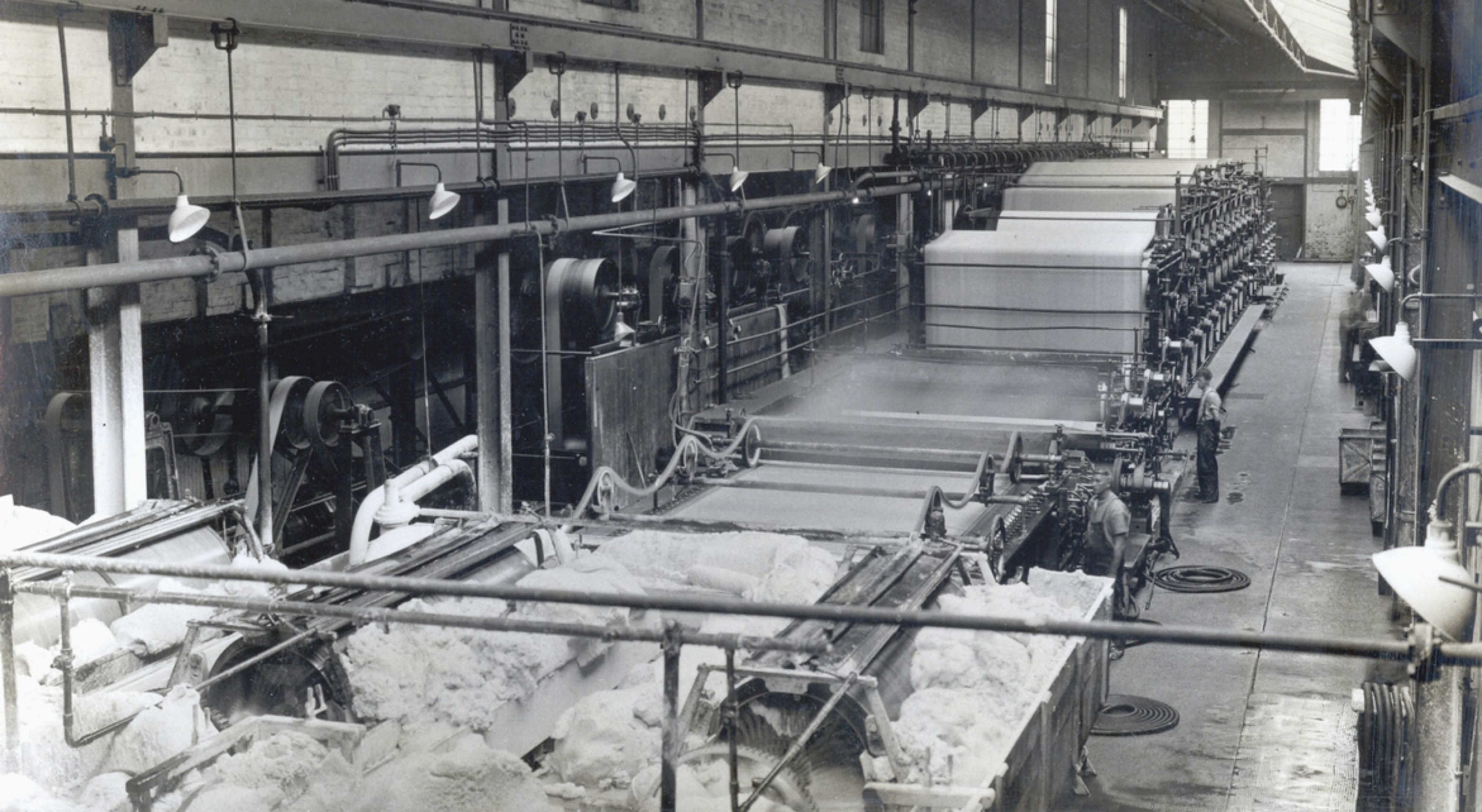
O P Q R S T U V W X Y Z

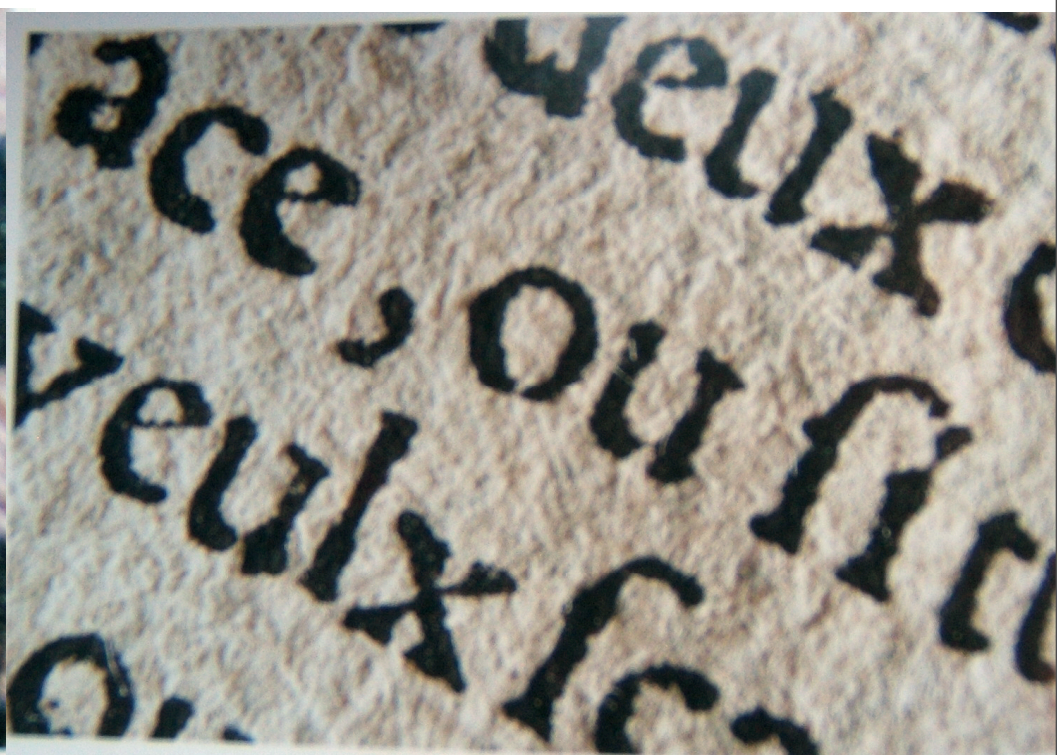
a b c d e f g h i j k l m n











o p q r s t u v w x y z

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1450				1900



Designing with Type

- Calligraphic
 - Heavily bracketed, but more precise serifs
 - More contrast between thick and thin
 - Cap height equal to ascender height
 - Comparatively lower x-height
 - Vertical stress
 - Wider, fuller counter forms; extended
-
- Sample Transitional Font:
Baskerville

Baskerville 1757

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 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

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Manuel
du
DESSINATEUR
LITHOGRAPHE

ou

Description des meilleurs moyens
à employer pour faire des dessins sur pierre
dans tous les genres connus.

suivie

D'une instruction
sur le nouveau procédé
du Lavis Lithographique

PAR

G. ENGELMANN

Directeur de la Société lithographique
de Mulhouse



À PARIS

Chez l'Auteur, Rue Louis-le-Grand, N° 27

1822

THE Art OF
DRAWING ON STONE.

giving a full explanation of the
Various Styles

of the different methods to be employed to

ENSURE SUCCESS,

and of the Modes of Correcting, as well as
of the several Causes of failure

BY

C. HULLMANDEL.













London.

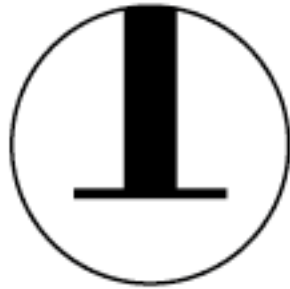
PUBLISHED BY C. HULLMANDEL, 31, ST. MARLBOROUGH STREET.

OR BY H. ACKERMANN, 101, STRAND.

C. Hullmandel's Lithography

1824.

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1450				1900



Designing with Type

- Mechanical
 - No bracketing of serifs
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 - Cap height equal to ascender height
 - Comparatively lower x-height
 - Very fine and minimal serifs
 - Clean and crisp; geometric
-
- Sample Modern Fonts:
Bodoni, Didot

Bodoni 1795

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 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

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Didot 1784

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 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

“Upon Napoleon’s return from a three year Egyptian expedition and publication in 1809 of *Description de l’Égypte*, Egypt was all the rage, and it appears that type founders simply used a term that was on everyone’s lips, a term that was in vogue. The nomenclature has absolutely nothing to do with Egyptian Hieroglyph Slab Serifs—because there’s no such thing.”

— John Boardley, *I Love Typography Site*

ELIGIBLE
**FREEHOLD
BUSINESS
PREMISES,**
SITUATE IN THE BEST PART OF THE
Corn Market Street, Oxford.

To be Sold by Auction,
BY MESSRS.

T. MALLAM & SON,

On the Premises, on FRIDAY, the 21st of OCTOBER, 1853. at 5 o'Clock.

FULL MOON.

ST. MICHAEL'S TEMPERANCE BAND!

Prof. V. Yeager, Leader, will give a

GRAND MOONLIGHT

EXCURSION

On the Steamer





BELLE!











To Osbrook and Watch Hill,
On Saturday Evening, July 17th,

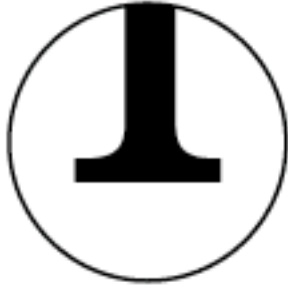
Leaving Wharf at 7½ o'clock. Returning to Westerly
at 10½ o'clock. Kenneth will be at Osbrook.

TICKETS, - FORTY CENTS.

G. B. & J. H. Utter, Steam Printers, Westerly, R. I.

			
ANTIQUE	CLARENDON	LATIN/ANTIQUE TUSCAN	TUSCAN

<p>Garamond</p>  <p>Old Style</p>  <ul style="list-style-type: none"> • Calligraphic • Heavily bracketed serifs—for functionality • Little contrast of thick and thin strokes • Cap height lower than ascender height • Comparitively lower x-height • Arched "foot" on underside of serif • Teardrop terminals on lowercase a, c, & r 	<p>Baskerville</p>  <p>Transitional</p>  <ul style="list-style-type: none"> • Calligraphic • Heavily bracketed, but more precise serifs • More contrast between thick and thin • Cap height equal to ascender height • Comparitively lower x-height • Vertical stress • Wider, fuller counter forms; extended 	<p>Bodoni</p>  <p>Modern</p>  <ul style="list-style-type: none"> • Mechanical • No bracketing of serifs • Extreme contrast of thick and thin • Cap height equal to ascender height • Comparitively lower x-height • Very fine and minimal serifs • Clean and crisp; geometric 	<p>Clarendon</p>  <p>Slab Serif</p>  <ul style="list-style-type: none"> • Architectural • Thick slab serifs at 90° angle • No contrast between thick and thin • Cap height equal to ascender height • Comparitively higher x-height • Very readable at small type sizes • Sturdy and pragmatic; down to earth 	<p>Franklin</p>  <p>Sans Serif</p>  <ul style="list-style-type: none"> • Mechanical • No serifs • Slight variations in stroke weight • Cap height equal to ascender height • Comparitively higher x-height • Vertical stress • Often squared off terminals
1450 Guttenburg Bible	1725 William Caslon - Caslon	1795 Giambattista Bodoni - Bodoni	1896 Century Schoolbook	
1495 Francesco Griffo - Bembo	1757 John Baskerville - Baskerville	1845 Robert Beasley - Clarendon	1898 Akzidenz Grotesk	
1532 Claude Garamond - Garamond	1784 Firmin Didot - Didot	1860 Wooden type/Letterpress	1904 Franklin Gothic	
1450				1900



Designing with Type

- Architectural
- Thick slab serifs at 90° angle
- No contrast between thick and thin
- Cap height equal to ascender height
- Comparatively higher x-height
- Very readable at small type sizes
- Sturdy and pragmatic; down to earth
- Sample Slab Serif Fonts:
Clarendon, Century Expanded, Egyptian

Clarendon 1845

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 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

HIERARCHY

A typographic hierarchy expresses an organizational system for content, emphasizing some data and diminishing others. A hierarchy helps readers scan a text, knowing where to enter and exit and how to pick and choose among its offerings. Each level of the hierarchy should be signaled by one or more cues, applied consistently across a body of text. A cue can be spatial (indent, line spacing, placement on page) or graphic (size, style, color of typeface). Infinite variations are possible.

THEATRE-ROYAL, NORWICH.

FOR THE BENEFIT OF

R. Battley,
FRUITERER.

On **THURSDAY, 12th May, 1836,**

Will be performed the POPULAR PLAY, of The

CASTLE SPECTRE.

Earl Osmund.....	Mr. MADDOCKS	Kenric.....	Mr. G. SMITH
Hegemid.....	Mr. HAMERTON	Sailor.....	Mr. HARRISON
Earl Percy.....	Mr. NICHOLS	Muley.....	Mr. BRYAN
Father Philip.....	Mr. GRAY	Hassan.....	Mr. NANTZ.
Nutley.....	Mr. GILL		
Angela.....	Mrs. G. SMITH		
Alice.....	Mrs. WATKINSON	Evilina.....	Miss HONEY.

END OF THE PLAY.

A COMIC SONG BY MR. MARTIN.

To conclude with the NAUTICAL DRAMA, of The

PILOT, OR, A STORM AT SEA!

The Pilot, Mr. MADDOCKS
Bernstable, Mr. G. SMITH—Captain Boroughclife, (a regular Yankee), Mr. GILL
Long Tom Coffin, Mr. NANTZ
Captain of the Alacrity, Mr. HAMERTON—Colonel Howard Mr. GRAY
Lieutenant Griffith, Mr. TAYLOR—Serjeant Drill, Mr. NICHOLS.
Sailors, Soldiers, &c.
Kate Plowden, Mrs. PLUMER—Cecilia, Miss HONEY
Irish Woman, Mrs. WATKINSON.

DAVY & BERRY, PRINTERS, ALBION OFFICE.

ODD-FELLOWS' HALL.

On Wednesday, Feb. 16, 1853.

AN EVENING

WITH THE

**CHRISTY
MINSTRELS.**

MR. WARDEN

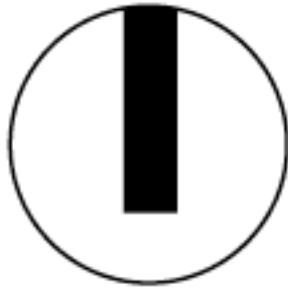
RESPECTFULLY announces a Series of his Popular Musical Entertainments at the above place.

Dispensing with the use of burnt cork, and the vulgar burlesque of Ethiopian character, (which many suppose render the music effective!) Mr. Warden will sing the Pathetic and Humorous Songs of the Christy Minstrels in a style unobjectionable and pleasing to all.

ADMITTANCE:

TWENTY-FIVE CENTS.

TURN OVER.



Designing with Type

- Mechanical
- No serifs
- Slight variations in stroke weight
- Cap height equal to ascender height
- Comparatively higher x-height
- Vertical stress
- Often squared off terminals
- Sample San Serif Fonts:
Franklin Gothic, Akzidenz Grotesk,
Futura, Helvetica, Gill Sans

Akzidenz Grotesk 1898

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 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

HIERARCHY

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Franklin Gothic 1904

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 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

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Gill Sans 1928

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 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

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Futura 1927

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 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

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Helvetica 1957

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

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Designing with Type



Designing with Type



Designing with Type



Designing with Type



Designing with Type



Old Style

Transitional

Modern

Slab Serif

Sans Serif

De**c**o**r**a**t**i**v**e

Script

Black Letter

4000 BC to the beginning of the Industrial Revolution

Early Typography Lecture

End Here