**Survey 2 quiz**
God and Gutenberg
(0-1450 CE)

***What were early books written on before paper making techniques spread from Asia? (ca. 100-400)***

Thousands of years ago the Ancient Egyptians used papyrus as a writing surface for their scrolls. The Egyptians, and other civilizations also used animal skins to write on. These scraped animal skins used for writing are known as
**A: Parchment**

***What do we call the fine parchment made from lamb or calf-skin that was used for very expensive books?***
**A: Vellum**

One of the great qualities of parchment was that it was more opaque than papyrus, so both sides could be used for writing.

**More (not part of the quiz, just recapping):**
This membrane, made most often of sheep, or goatskin, was more opaque than papyrus, allowing scribes to write on both sides.
The skins were scraped, stretched and dried (similar to the skin on a first nations drum).
High quality parchment, made from calfskin, was called vellum.
Unlike papyrus, this more supple material was easily folded and bound. Gradually manuscripts transitioned from scrolls to codices (singular codex): a term used to describe any ancient manuscript text in book form. These were bound books as we know them today, with folded sheets, stitched and glued along the spine.
It is said that the parchment trade developed from Pergamon (now in Turkey). The city certainly became a huge production centre. Legend has it that king Ptolemy of Egypt banned papyrus export to Pergamon, in fear that the library of king Eumenes II of Pergamon would surpass his library in Alexandria. It is also likely that as the demand for books increased, a more readily available substitute was required.
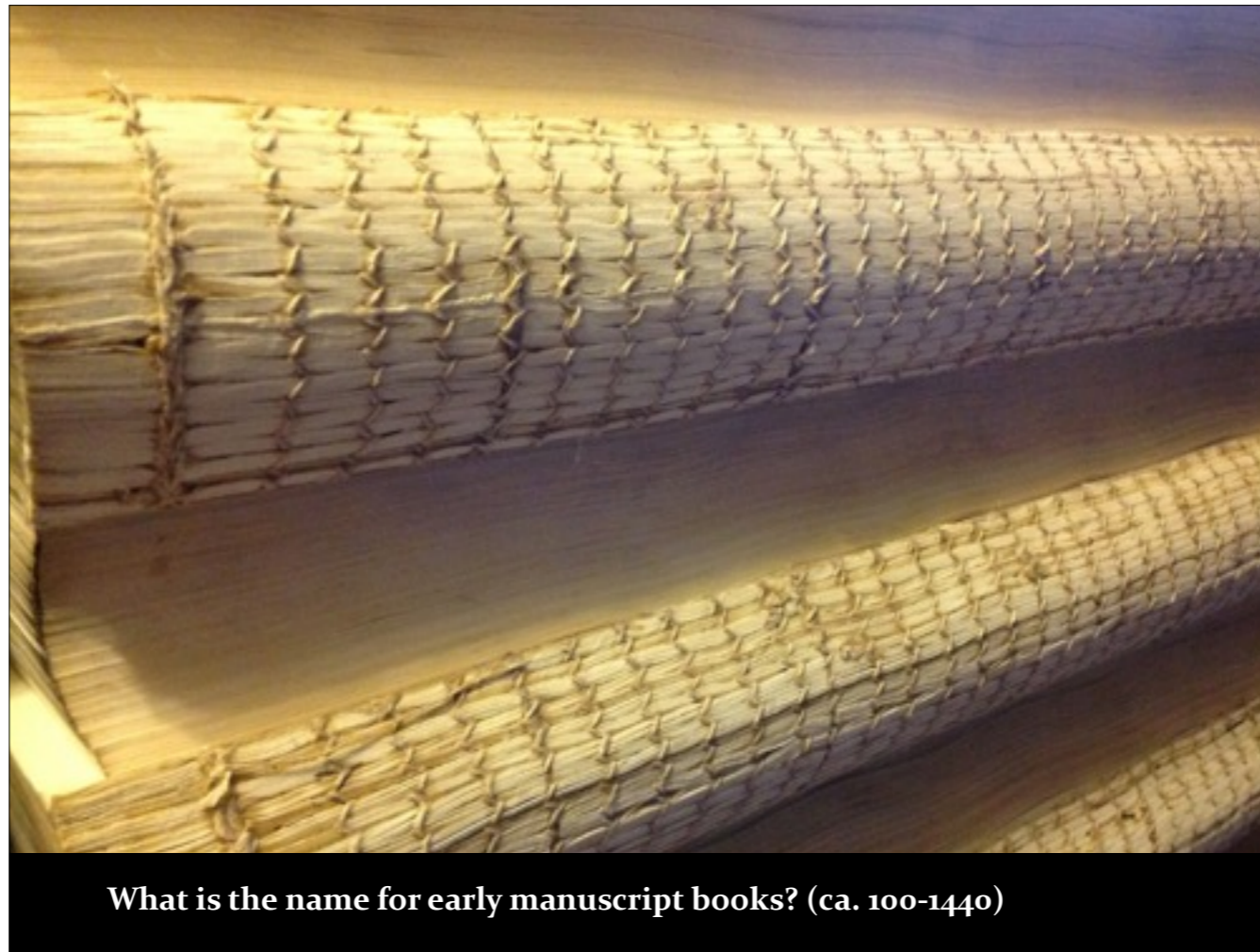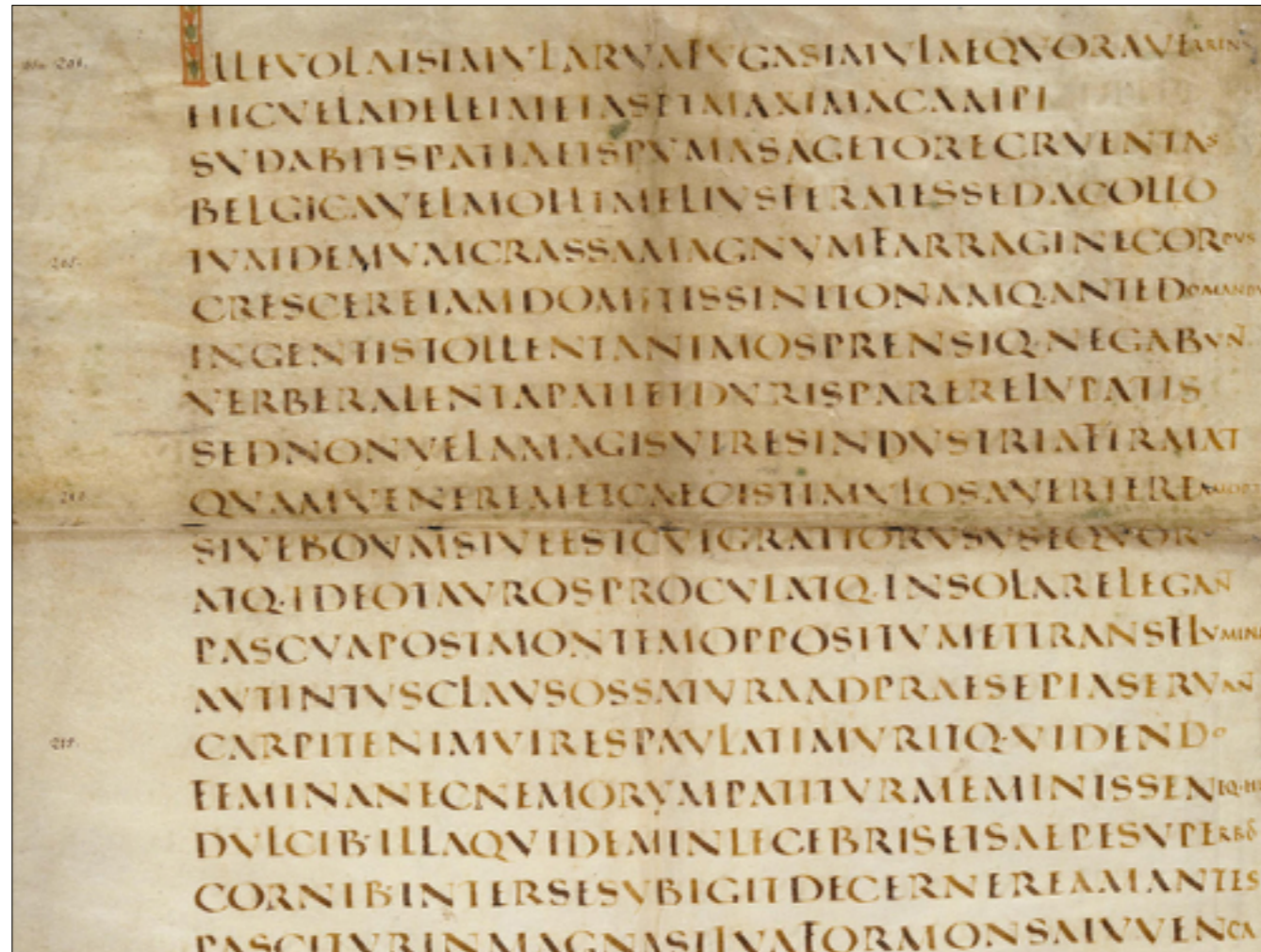
What is the name for early manuscript books? (ca. 100-1440)

*What is the name for early bound manuscript books? (ca. 100-1440)*

**A:** **codex (singular)**
**codices (plural)**

By 300 CE, codices (codex) are replacing scrolls

*Up until about the 3rd century, Greek and Romans only wrote in capital letters. What we now call 'all caps' or upper case letters. What is the proper name for this form of capitalized writing penned between 2 pencil lines?*

**A: Uncials**

**More (not part of the quiz, just recapping):**
The name uncial comes from the Roman word for inch: the two guide rules were traditionally one Roman inch apart.
The Codex Alexandrinus is one of the four Great uncial codices.
It is a fifth-century manuscript of the Greek Bible, containing the majority of the Greek Old Testament and the New Testament.
Along with the Codex Sinaiticus and the Vaticanus, it is one of the earliest and most complete manuscripts of the Bible.
(The Septuagint (from the Latin septuaginta, "seventy") is a translation of the Hebrew Bible and some related texts into Koine Greek.
As the primary Greek translation of the Old Testament, it is also called the Greek Old Testament.)
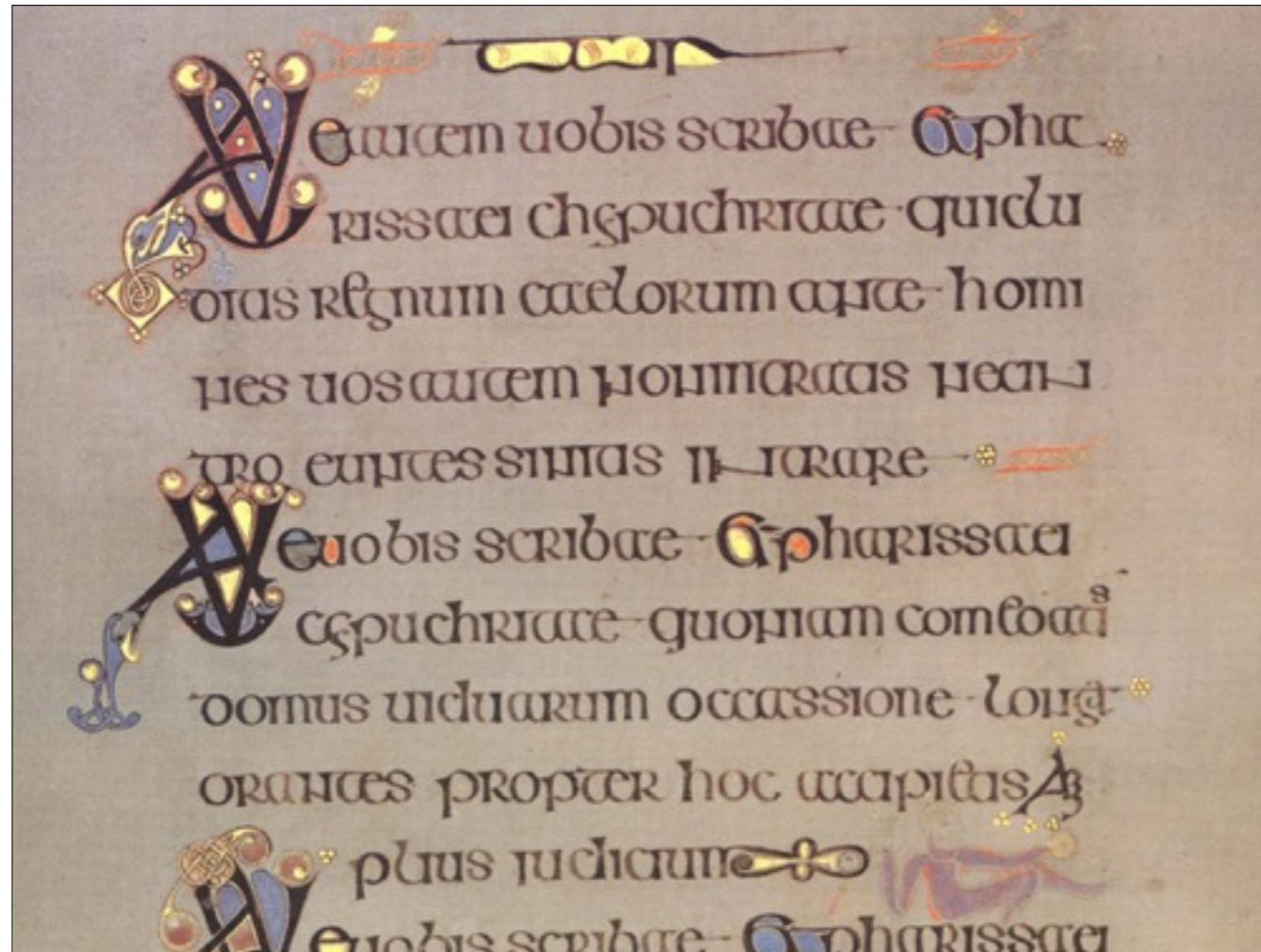
**What is this form of writing written between 4 pencil lines?**

**A: Half uncials (now called upper and lower case, or sentence case)**

*What do half uncials have that uncials do not?*

**A: They have 'ascenders and descenders' the tails that go above or below the x-height.**

**More (not part of the quiz, just recapping):**
Written between 4 pencil lines, half-uncials were easier to read and faster to write, as they required less precision. While Romans in the late empire were known to use half-uncials, they really took off in medieval Christian monasteries.
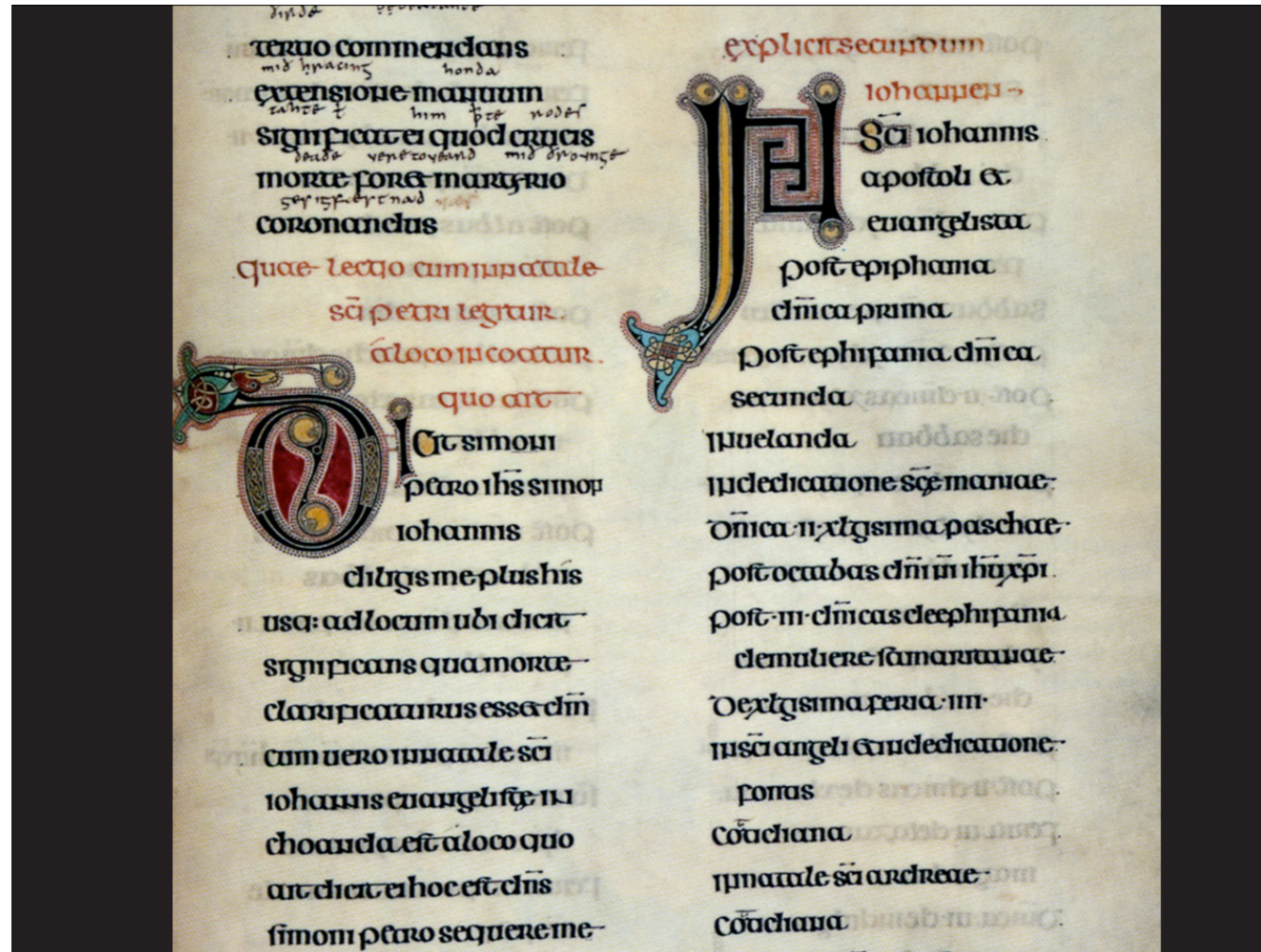
**What is the name of this unique half-uncial style from the British Isles?**

**A: 3 options: Celtic style, insular, or Hiberno-Saxon**

**More (not part of the quiz, just recapping):**
The 7th century Lindisfarne Gospels, is an example of a Celtic style manuscript. This is also referred to as insular, or Hiberno-Saxon art.
It can be recognized by its very rounded letterforms and its very short ascenders and descenders. The illuminations are also have a very specific feel. After the fall of the Roman Empire, freed from the Roman influence, monks in the British Isles began to reintroduce shapes and patterns from their Celtic origins.
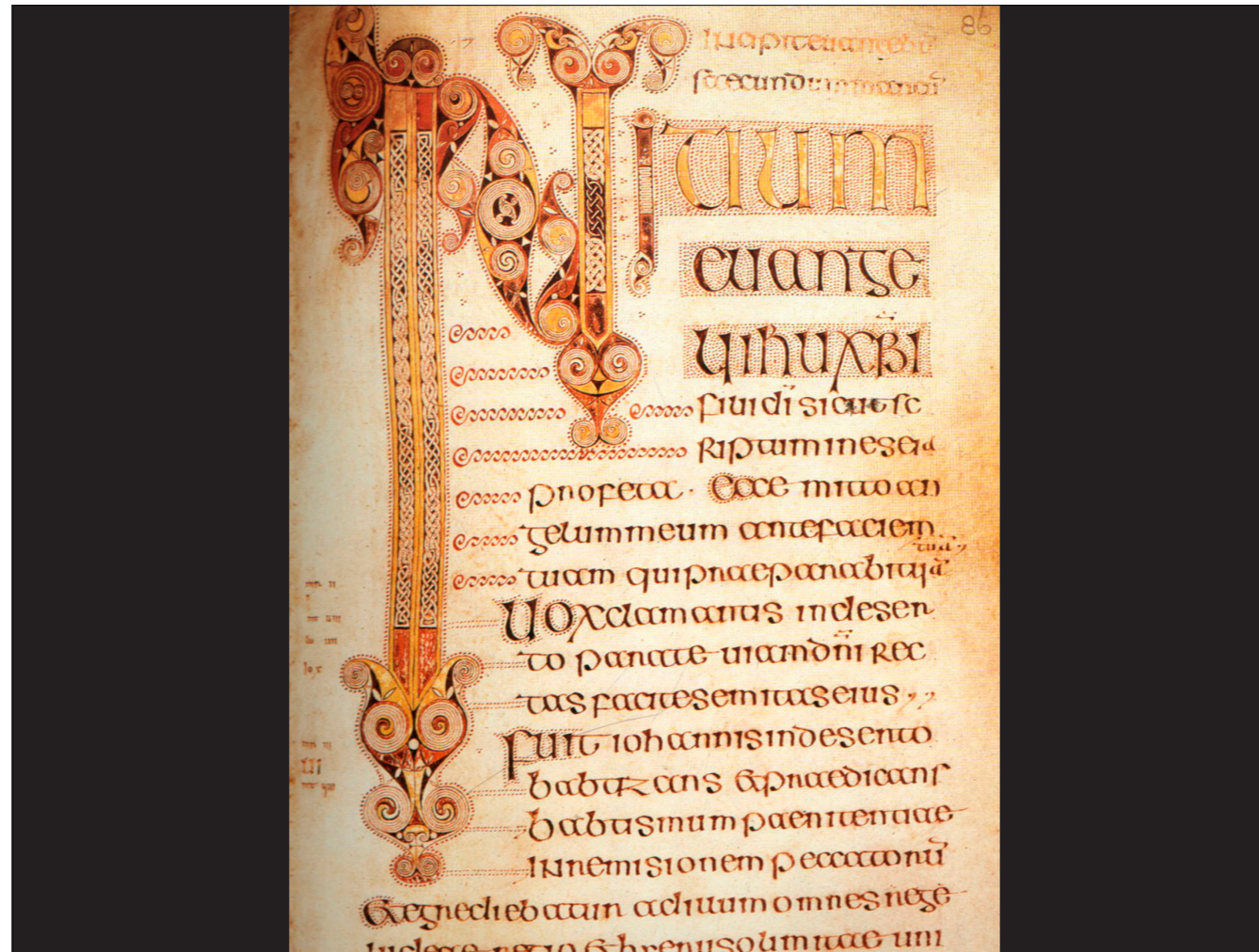
**What is the name for text that grows smaller in size down the page, as seen in this example from The Book of Durrow?**

**A: Diminuendo. (In music this means a decrease in loudness.) The text gets quite as the paragraph progresses.**

Almost 1400 years old, The Book of Durrow is an early example of diminuendo. It is also an example of the celtic/insular, or Hiberno-Saxon style.
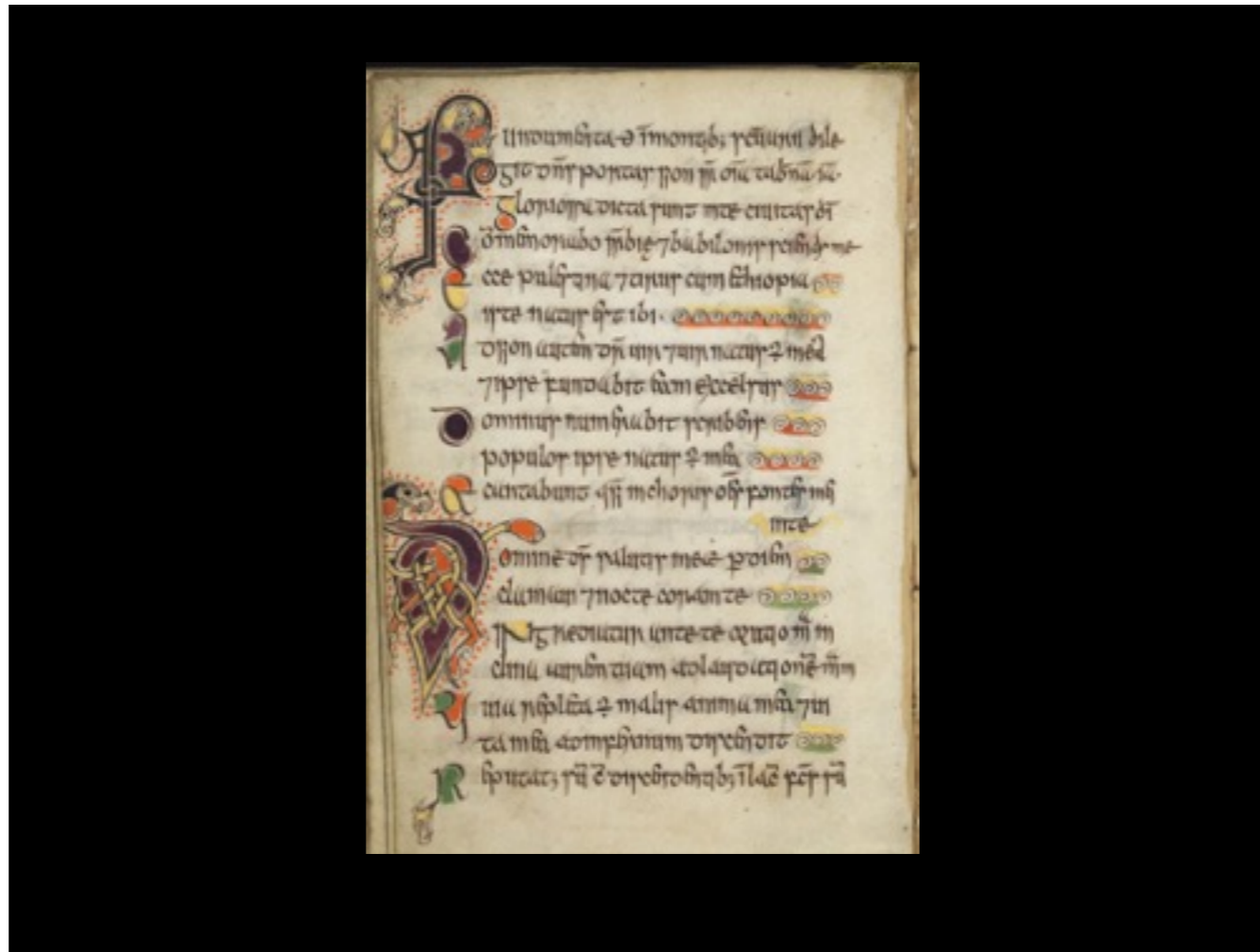
**What is the historical name for an enlarged first letter that starts a new chapter or paragraph of text?**

**A: An initial. These days we often call them 'drop caps' (short for dropped capitals).**

**More (not part of the quiz, just recapping):**
- This is an example from the Irish Celtic Psalter is 938 years old. It has a very different style of script from The Book of Durrow and The Lindisfarne Gospels—although it is still called celtic/insular, or Hiberno-Saxon. These Irish half uncials look almost more like Aramaic script and eastern writing styles. Some sources say insular originated in Ireland, but others say The British Isles. The term insular miniscule is also used in reference to the Celtic Psalter.
- Copies of the koran made their way to Europe during Christian crusades 800-1200s, perhaps this also influenced both the script style and the illuminations?

- The book is thought to be have been created in the 11th century.
- The pocket-sized book of Psalms is housed at the University of Edinburgh.
- You can view pages of the Celtic Psalter on the University of Edinburgh website

**What is the name of this form of script? It uses half-uncial letters with tall ascenders and long descenders. It was created for the emperor Charlemagne, known as Charles the Great, during the Early Middle Ages.**

**A: (2 options) Carolingian or Caroline minuscule script**

**What is the name for an initial that is figurative?**

**A: This book's initials are historiated. They represent some element of the story or text**

**More (not part of the quiz, just recapping):**

This is an example of Carolingian, or Caroline minuscule script and historiated initials from the Sacramentaire de Gallone ca. 790.

Where does the name come from? From 768-814, most of Western Europe was united under Charlemagne (Charles the Great). He was a Christian emperor whose immense territories became known as the Carolingian empire. Although almost illiterate, Charlemagne was a great social and economic reformer.
In about the 9th century, he insisted that a more legible, style of writing was needed and Carolingian, or Caroline minuscule script was created.

*Around the 12th century a new form of script appeared. It became very popular, especially in German-speaking countries.*
*There are 4 different terms used to describe this style of writing. Name at least 2 of them.*

**A: Gothic-style/Gothic, blackletter, Fraktur, or Old English**

*What are 2 key identifying factors of a Gothic script?*

**A: vertical strokes that terminate with a 45° angle.**

**More (not part of the quiz, just recapping):**
This is an example of Gothic script from the Ormesby Psalter (book of psalms, or hymnbook). It remained popular into the European Renaissance in 14th century Italy.
And continued to be popular in German-speaking countries after that.
Why did scribes change styles?
By the 12th century, universities were being founded and demand grew for books on all kinds of topics. Scribes couldn't keep up with demand and sought faster ways to write and more economical forms of script.
Why was it advantageous? It reduced both the time involved and the number of pages required to complete a book.
What was it written with and how was it written? It was written with the pen at a 45° angle.
While more practical, this evolution was far more difficult to read.
The psalter is also an example of how the influence of Islam touched European manuscripts. The decorative borders have an eastern flavour, very different from the Celtic style borders of the Book of Kells.
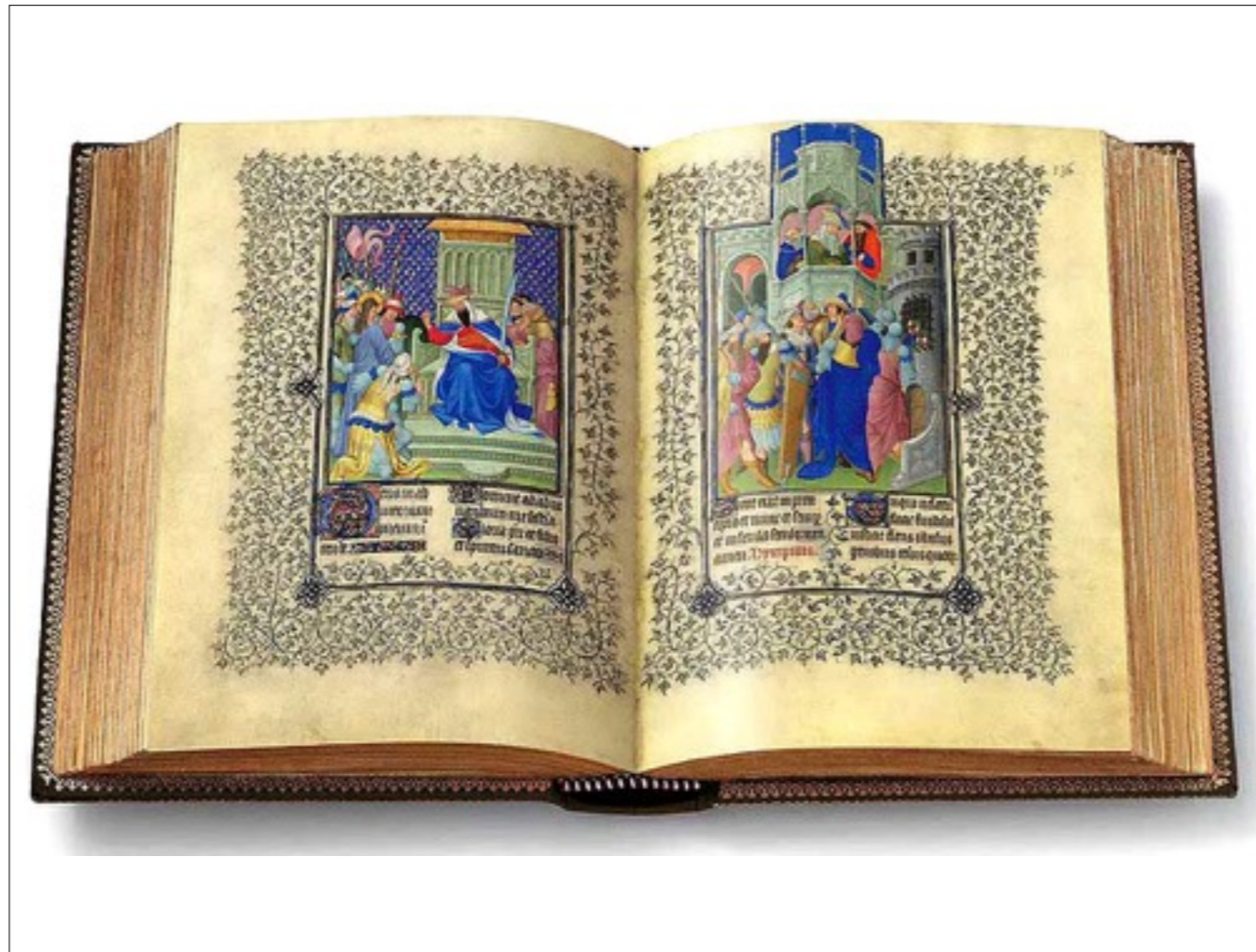
**What is the name for this type of religious prayer book that was heavily illustrated and often very ornately decorated?**

**A: A book of hours.**

**More (not part of the quiz, just recapping):**
A book of hours is a Christian devotional text, full of prayers and psalms for every time of day. It was popular with wealthy people in the Middle Ages. For the first 150 years of its history (ca. 1250–1400), the Book of Hours was a hugely costly object. In the 1400's a book like this would have cost as much as a farm.
Even a modest version of these books, made for the lesser aristocracy cost the medieval equivalent of several years' pay for a craftsman.
This example: Très Riches Heures du Duc de Berry contains over 200 folios (pages), of which about half are full page illustrations.
It was painted sometime between 1412 and 1416 by the Limbourg brothers for their patron Jean, Duc de Berry

*What is this a picture of? There are 2 correct answers.*

**A: Moveable type or metal type**

*Who is the German that invented it in the 1400's, 400 years after the Chinese alchemist Bi Sheng had made the same discovery?*

**A: Johann(es) Gutenberg**

**This is the first printed book printed by Gutenberg. What is the name given to all books printed using moveable type before the 16th century (e.g. before the end of the 1400's)**

A: This is an example of an incunabula (singular) or incanabulum (plural)

**What is the name of Gutenberg's first book—the first mechanically book printed in Europe.**

A: The 42-line bible or The Gutenberg Bible (so named because there are 42 lines on each page)

**More (not part of the quiz, just recapping):**

It is listed by the Guinness Book of World records as the world's oldest mechanically printed book – the first copies of which were printed in 1454-1455 AD.

There are 48 original copies in known existence, of which 21 are complete. The above image is of the New York Public Library's copy, the first to come to the USA.

Estimated age: 559 years old.

**What is this printed book an example of? Is it a block book or an incunabula?**

**A: A block book**

**What other term is used to describe a block book?**

**A: a xylograph (singular) because it is printed using xylography (relief printing method), xylographica or xylographs (plural)**

**More (not part of the quiz, just recapping):**
Block books were short books of up to 50 leaves printed in Europe in the second half of the 15th century.
Blocks were mostly carved to include both text and illustrations as a single unit. Colour was added by hand using watercolours.

**PHEW, QUIZ OVER.**

**Survey 3**
Block books and baroque
(1450-1750)

This survey covers two different periods in history the Renaissance (capitalised) and the baroque (not capitalized (according to The Chicago Manuel of Style))

# The Renaissance period
# ca. 1300-1600

**What was the Renaissance?**

- Renaissance means rebirth. The term is used to describe the period that marked the end of the Middle Ages, from about 1400-1600.
- The Renaissance started in Florence, Italy, a city with a rich cultural history and home to the powerful Medici banking family
- it was an intellectual and artistic revolution. (This was the time of Leonardo da Vinci and Michelangelo.) Intellectuals re-examined and rediscovered classical Greek and Roman texts before Christianity.
- As Christianity had evolved, so had man's dependance on the church for guidance. During the renaissance intellectuals looked back to the more free-thinking ideas and theories of the great minds of the past.
- During the 15th century, Renaissance ideas spread from Italy to France
- International trade and greater affluence increased the speed with which new ideas were spread throughout western and northern Europe.

- https://www.history.com/topics/renaissance/renaissance

**The Renaissance was a time of royal court funded exploration**

- The Renaissance was the time of the great European courts.
- Henry VIII and Elizabeth I of England were among the famous royals who lived during the Renaissance
- The European courts financed the great explorations of the period:
- Spain's King Ferdinand and Queen Isabella financed Christopher Columbus in his search for a passage to India
- Elizabeth I financed Sir Walter Raleigh's exploration of the Americas
- Vasco da Gama's first voyage was paid for by the Portuguese King Manuel I

**1455 – Johan Gutenberg, forty-two line bible "The Gutenberg Bible"**

The invention of the printing press was a significant contributor to the Renaissance's intellectual revolution.

Thanks to printing, texts and ideas could be shared more widely

Johan(nes) Gutenberg was a brilliant man, but not a rich one.

He partnered up with Johann Fust as his financial backer.

• After years of work on the bible, just before the project was due to be completed, Fust sued Gutenberg for breach of contract and won. He was awarded all the rights to the bible as well as to the equipment which Gutenberg had invented, but Fust had paid for.

• The court case bankrupted Gutenberg

• Fust then partnered up with Gutenberg's assistant Peter Schoeffer. (This is like your partner running off with your best friend.)

• Together they Fust and Schoeffer, became the most important printing firm in the world at that time—all thanks to Gutenberg's ideas and hard work

• When the bible was complete, Fust travelled across Europe to try and sell the bibles (remember there were only about 50 copies).

• There was almost nothing to differentiate these printed copies from previous manuscript bibles. It looked like someone had magically been able to write 50 identical copies. But Fust didn't want to tell people they were printed for fear of someone stealing the technology.

• It is said that when the French public first set eyes on them, they almost threw him in jail for witchcraft and so Fust was forced to divulge how the bibles were made.

**THE REMARKABLE LIFE OF DR. FAUSTUS,** A GERMAN ASTROLOGER AND ENCHANTER; RELATING THE MEANS ADOPTED BY HIM TO RAISE THE DEVIL, WHO GAVE HIM EXTRAORDINARY MAGICAL POWERS, ON CONDITION THAT HE SHOULD HAVE HIS SOUL AND BODY AT THE END OF TWENTY-FOUR YEARS; His various Conversations, Interviews, and Wonderful Events with HIS DEPUTY, THE SPIRIT MEPHOSTOPHILES; WITH HIS JOURNEY TO MOUNT CAUCASUS; PARTICULARS OF HIS CONJURATIONS AND ENCHANTMENTS; WITH THE CEREMONIES BELONGING TO THE OPERATIONS OF NECROMANCY; THE BONDS; AND THE HORRIBLE DEATH Inflicted on him by the Devil at the Expiration of the Term. DERBY: PUBLISHED BY THOMAS RICHARDSON

DOCTER FAUSTUS.

*Last week I left you with a teaser.*

This is a copy of a play by Christopher Marlowe from the Elizabethan period (late 1500's)

The remarkable Life of Doctor Faustus, is a tragedy with a central character called Faust or Doctor Faustus.
In the 1800's the French composer Charles Gounod turned the play into a opera also called Faust.

In the story the character Faust is a very successful man who is dissatisfied with his life. He decides to make a pact with the Devil. He promises the devil his soul in exchange for unlimited knowledge which he thinks will make him happy.

The true origins of the story are said to be German. One theory is that it is based on Johan Gutenberg's business partner Johann Fust and Fust's betrayal of Gutenberg.

1457 – The Latin Mainz Psalter, printed by Fust and Schoeffer

- Just was a Renaissance business success story
- After the forty-two line bible, Fust and Schoeffer printed the first book in colour — the Latin Mainz Psalter.
- They printed the psalter (hymn book) in 3 colours: black text, with red and blue decorated initials.
- It is uncertain whether all 3 colours printed in this large book (12 x 17"), were printed in one passage (at the same time), or whether they were printed consecutively.

*What style of type is this?*

**1457 – The Mainz Psalter contained the first printed colophon**

- This is a colophon: a trademark printed at the front of a book
- It gives the name of the printer and the date and place of printing.
- Examples of manuscript colophons go back as far as the 12th century. The Mainz Psalter was the first European printed example of a publisher marking ownership of their work in what we would now call copyright.
- This is also a form of branding, like the logo in the back of your t-shirt.

Fifth
Edition

Philip B. Meggs
Alston W. Purvis

WILEY
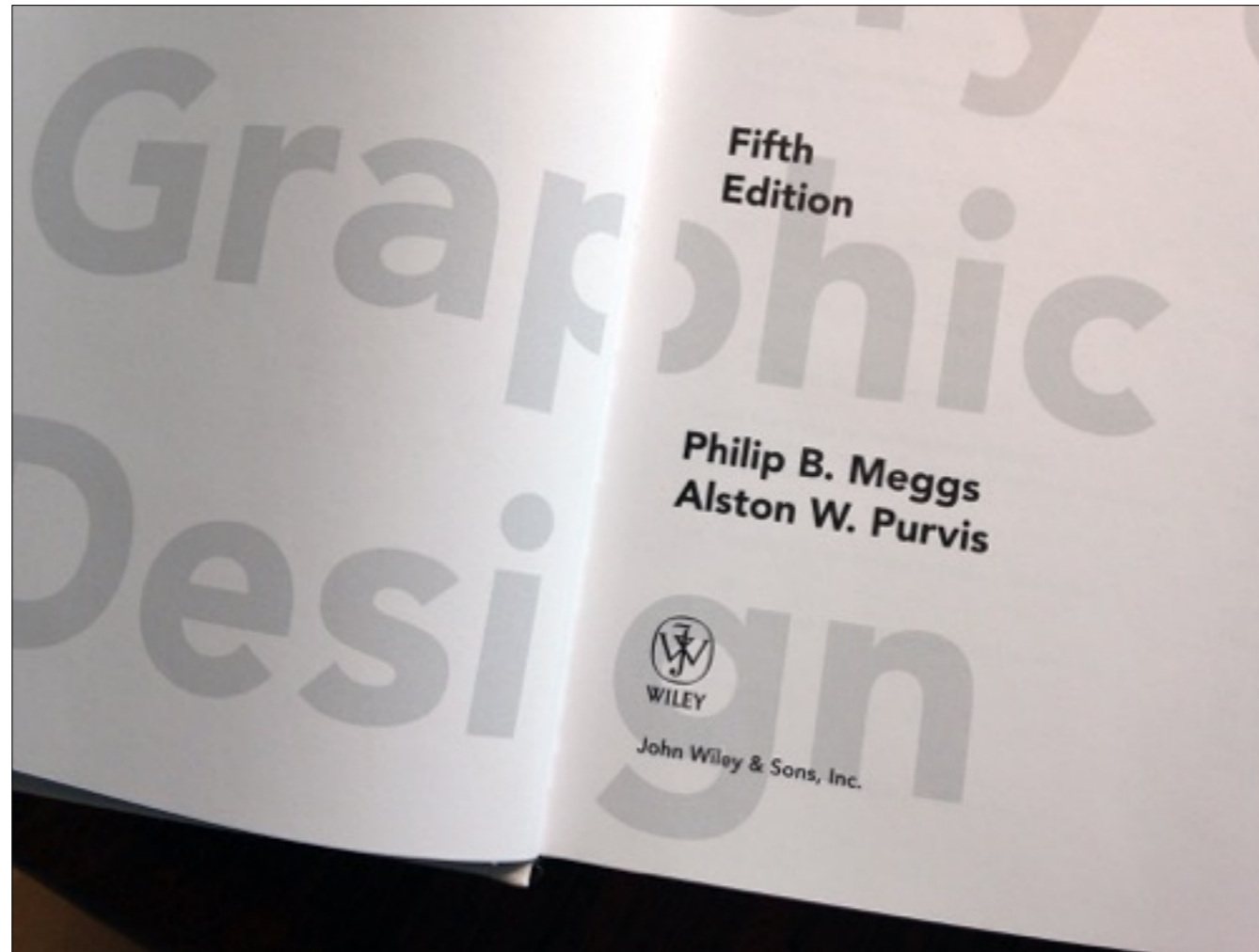
John Wiley & Sons, Inc.

- The publishers information at the beginning of a book is still referred to as the colophon and usually includes the publisher's logo

- Colophons now establish copyright. And as they did in the 1400's, they still include the name of the printer and the date and place of printing.
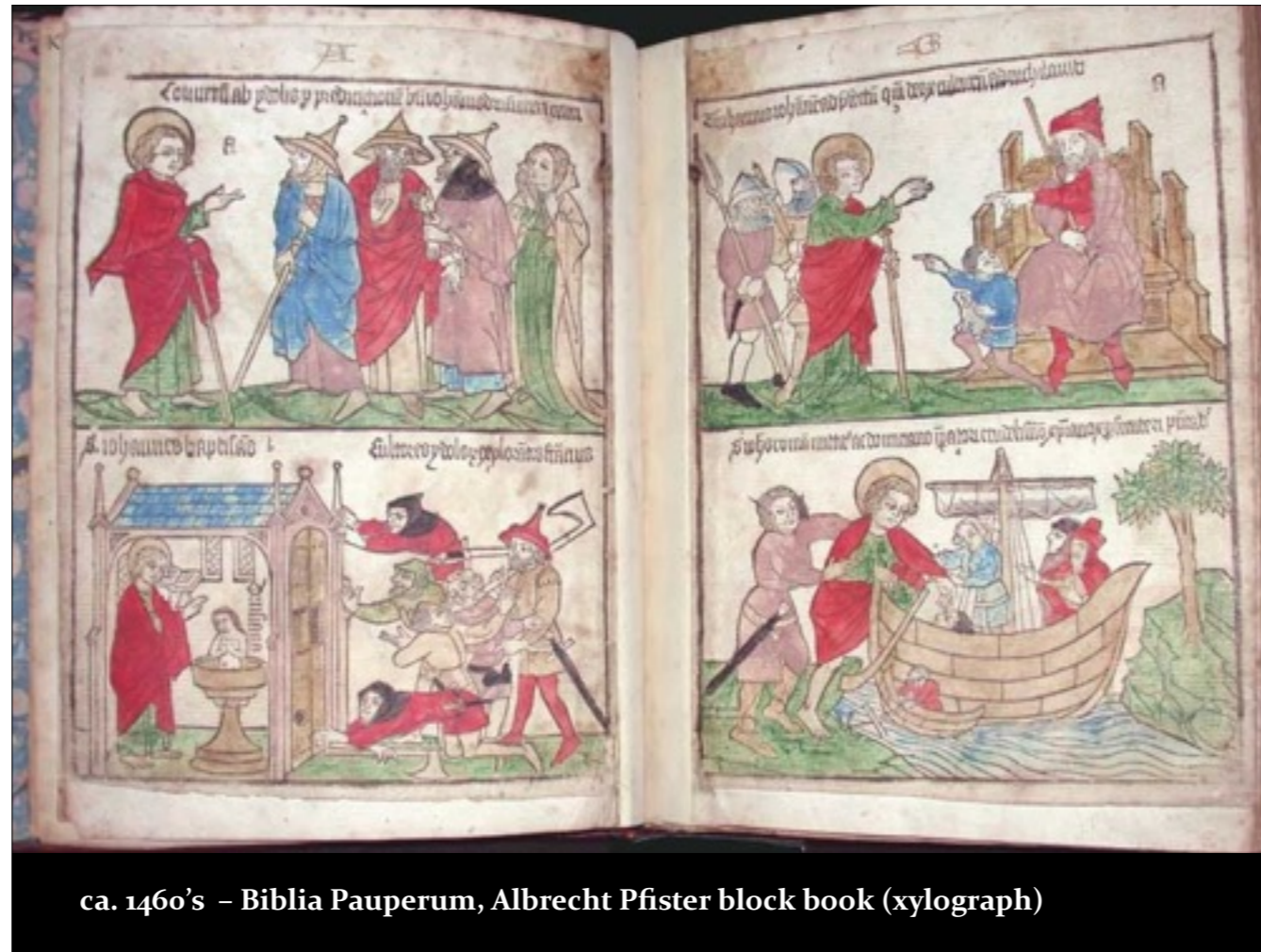
ca. 1460's – Biblia Pauperum, Albrecht Pfister block book (xylograph)

**A quick detour back into block books:**

For some time metal/moveable type printing existed in parallel with woodblock or block book printing.
- Woodblock printing was not a practical way to reproduce larges amounts of text (like a bible), but it worked well for shorter highly illustrated books.
- German printer Albrecht Pfister was the first to merge both typographic (metal type) and woodcut technologies
- He combined metal types with woodcut image plates creating the first printed illustrated typographic book.
- The text and images were likely printed in separate passes. So each page would have been printed twice.

- In a block book like this, where the text is sometimes placed on a curve, you can tell that the book was entirely woodcut.
- It was not possible to set metal type on a curve as it had to be lined up on a metal plate called a composing stick.

**1450's– Ars Moriendi: The Art of Dying, woodcut block book**

- The Ars moriendi ("The Art of Dying") was a tract, or short book explaining how to "die well" according to Christian ideals of the late Middle Ages. It was written in 1415 and was very popular as a manuscript before printing was invented.
- It was intended to bring comfort and practical instruction to the dying man and his family.
- It was very popular and once printing made it more accessible, it was translated into most West European languages.
- It was written within the historical context of the horrors of the Black Death 60 years earlier and consequent social upheavals of the 15th century.
- The text on the left is definitely woodcut. The text on the right probably is too.

*http://bav.bodleian.ox.ac.uk/news/ars-moriendi-the-art-of-dying*
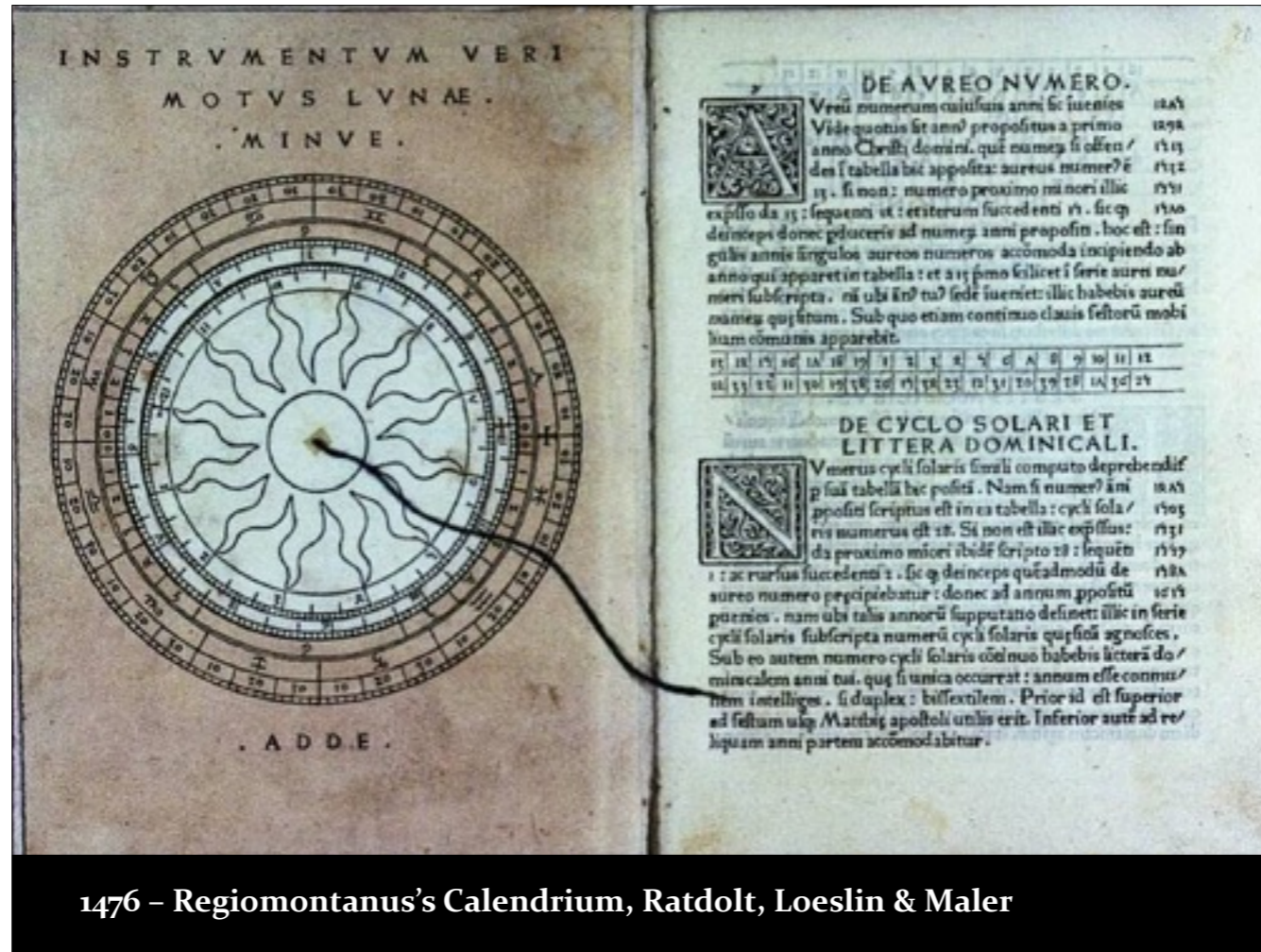
**1476 – Regiomontanus's Calendrium, Ratdolt, Loeslin & Maler**

**Printing allowed scientific discoveries to be shared more widely.**

- As the need to convey more complex ideas increased, so did the need to print text and image together.
- Like Albrecht Pfister, German master printer, Erhard Ratdolt, and his partners Peter Loeslein and Bernhard Maler discovered new ways to print text and image together.
- They replaced woodcut illustrations with metal cut ones. This allowed for a finer printed line than woodcut, but it was still a fairly coarse technique.
- During this time we begin to see hand-drawn initials being replaced by metal cut ones
- This allowed them to produce more functional text books about math and science.
- Regiomontanus's Calendrium is a calendar of lunar phases.
- Regiomontanus was a brilliant German mathematician and astronomer, who observed Halley's comet in 1472, 200 years before the comet was named by Edmond Halley.

1482 – Euclid's Geometriae Elementa, Ratdolt, Loeslin & Maler

The trio also printed a version of Euclid's Geometriae Elementa

*What strikes you as odd about the design of this book?*
**In both books the use of initials and illuminations bear no relation to the subject matter. It's a bit of a "dog's breakfast"**

1493 – Nuremberg Chronicle, Map of the World, Dr Hartmann Schedel

**1493 – Nuremberg Chronicle — Dr Hartmann Schedel & Anton Koberger**

- The Nuremberg Chronicle is an illustrated world history book that follows the story of mankind as related in the Bible
- Dr Hartmann Schedel was a German doctor, historian, and early cartographer
- He leveraged the new printing techniques and spared no expense in publishing this 600 page history of the world with printer Anton Koberger
- Like Regiomontanus's Calendrium and  Euclid's Geometriae Elementa, this is an early example of combining metal type or typography with woodcut in a single printing plate.

*How many colours do you think it was printed in?*

The book was printed in black. Colour was added by hand

- Illustrators had feared losing their livelihoods when the printed book emerged.
- They thought that there would be no more work for them, but with the advent of illustrated books, there was more work than ever, both drawing and carving the woodblocks, but also hand-coloring printed illustrations with washes of watercolour.

Here are some more examples of spreads in the book

Note how much the layout varies.
**Why is that a good idea?**

Note how the illustration continues from one page to the other to unite the spread.

***What are the illustrations on the left called?***

**Small illustrations that appear alongside the text are called spot illustrations.**

These are more examples of spot illustrations.

Other page hierarchy techniques used on this page include:

headings, captions, initials,

There is a link to a video about this The Nuremberg Chronicle on the blog this week.

ca. 1497 – Albrecht Dürer, The Apocalypse

- Albrecht Dürer was a young, technically brilliant artist who studied painting in Italy.
- At age 27 he rose to fame with his 32-page book The Apocalypse
- It contained 15 incredible woodcut illustrations based on scenes from the Book of Revelations.
- if you're interested in exploring more woodcut illustrations, Martin Schongauer is another important woodcut artist from the same period.

**ca. 1497 CE – Albrecht Dürer, The Apocalypse**
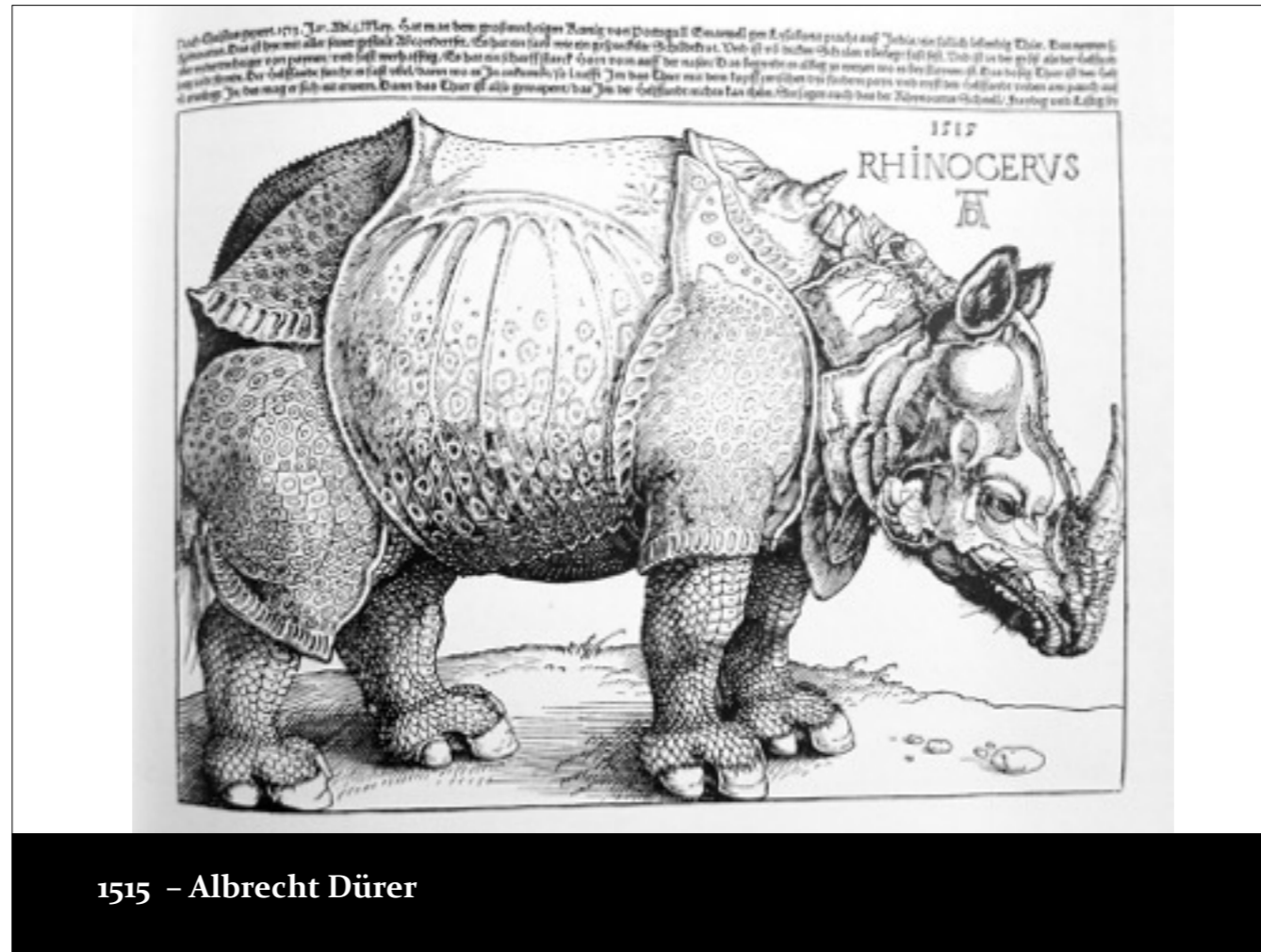
1515 – Albrecht Dürer

***What is the historical term we learned in week one for a poster?***

**A: Broadside (a sheet of paper printed on one side)**

- In 1515, Dürer again caused a stir with a broadside he designed showing a picture of a rhinoceros.
- Never having seen a rhino, he drew his remarkably accurate illustration from a description.
- Beautiful though they were, these woodcut illustrations did not allow for fine detail. Later we'll see how printers' overcame this limitation.
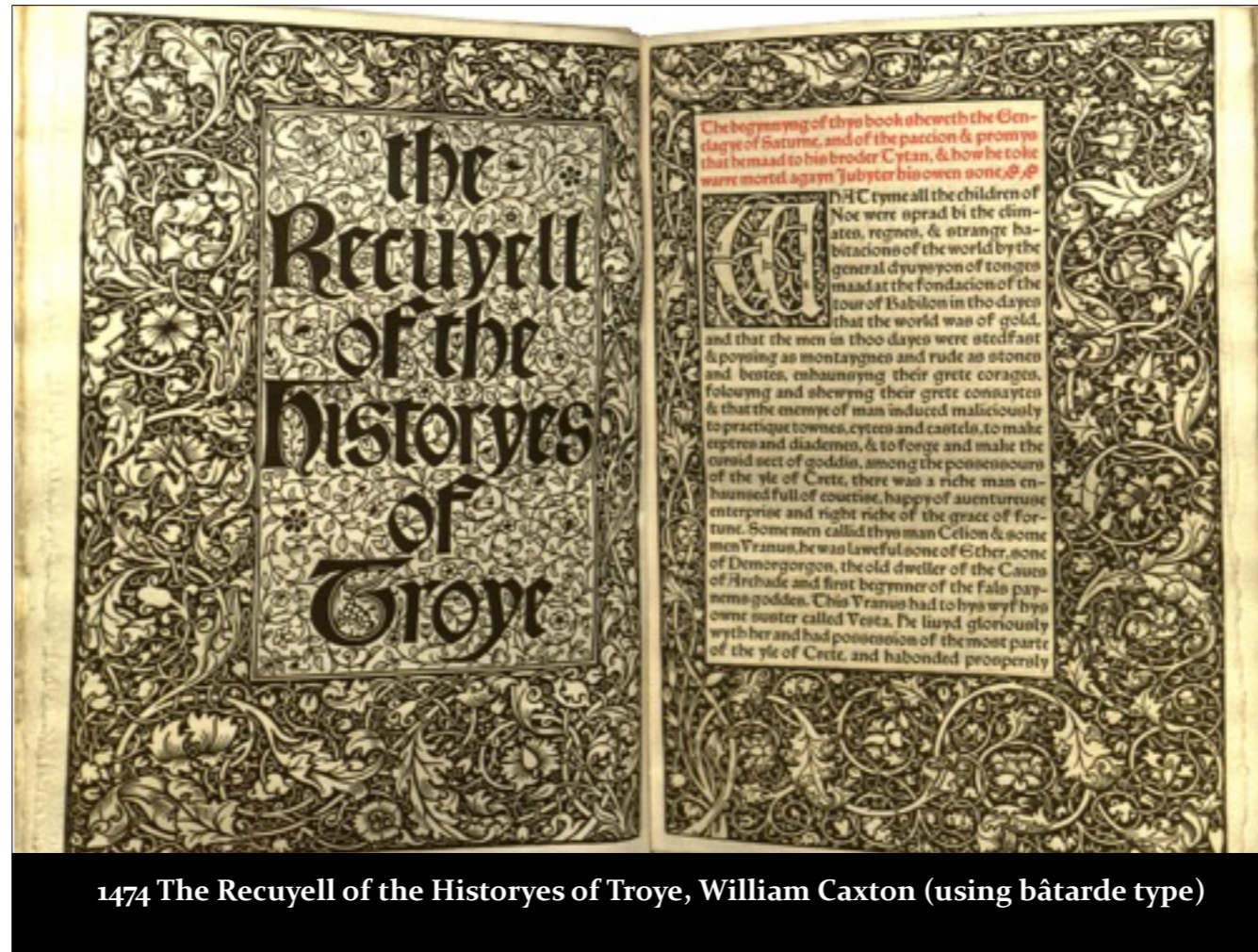
**1474 The Recuyell of the Historyes of Troye, William Caxton (using bâtarde type)**

- **All the printed books or incunabula that we have looked at so far have featured Gothic type. This is an example of bâtarde type used by the first English printer William Caxton.**

- He started out as a diplomat and a successful cloth merchant
- He was well connected and he was encouraged by the King's sister to pursue his interest in literature.
- She helped to finance his translation of a French court romance novel into English.
- Caxton learnt the art of printing in Cologne, Germany, and saw how profitable it could be.

The begynnyng of thys book sheweth the Genealgye of Saturne, and of the paccion & promys that he maad to his broder Tytan, & how he toke warre mortel agayn Jubyter his owen sone.

THAT tyme all the children of Noe were sprad bi the climates, regnes, & strange habitacions of the world by the general dyuysyon of tonges maad at the fondacion of the tour of Babilon in tho dayes that the world was of gold, and that the men in thoo dayes were stedfast & poysing as montaygnes and rude as stones and bestes, enhaunsyng their grete corages, folouyng and shewyng their grete consaytes & that the enemye of man induced maliciously to practique townes, cytees and castels, to make ceptres and diademes, & to forge and make the cursid sect of goddis, among the possessours of the yle of Crete, there was a riche man enhaunsed full of couetise, happy of auentureuse enterprise and right riche of the grace of fortune. Some men callid thys man Celion & some

- While working in Germany, Caxton purchased two different typefaces from type founders
- Both were French-style variants of the Gothic script that was popular in Germany and England at that time
- These mongrel typefaces—which were a mix of Gothic and Roman—were known as bâtarde.
- Caxton realized that if he moved his business to England, there would be a huge market for books printed in English
- By 1476 he had established a printing press near Westminster Abbey in London.
- He print over 90 publications, including his romance novel The Recuyell of the Historyes of Troye and an edition of Chaucer's Canterbury Tales.

**NB. Note how the gothic text is evolving — bâtarde is a hybrid of Gothic and Roman styles**
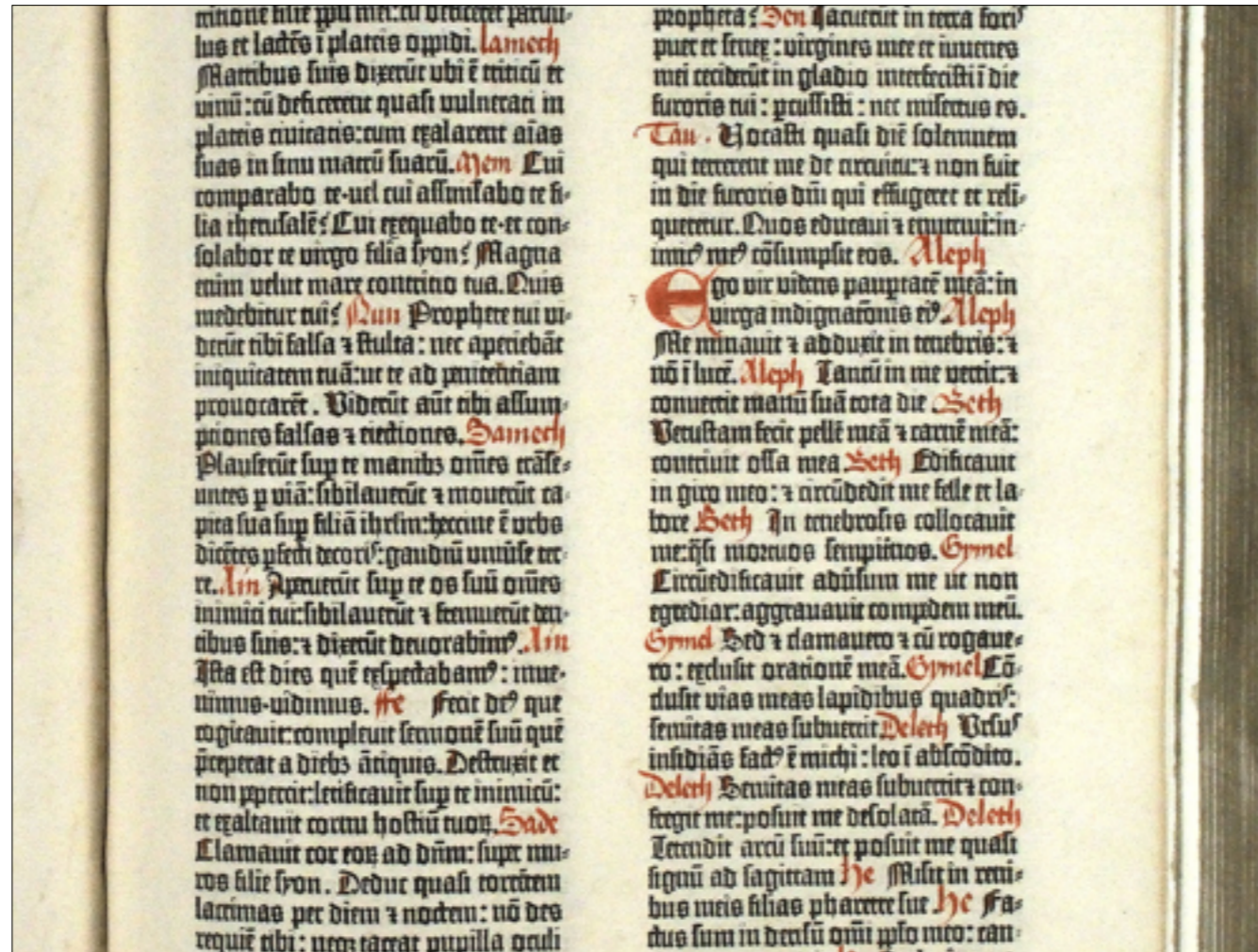
• Compare this again to the 42-line bible and you will see that the batarde typeface is wider, rounder, and softer looking.
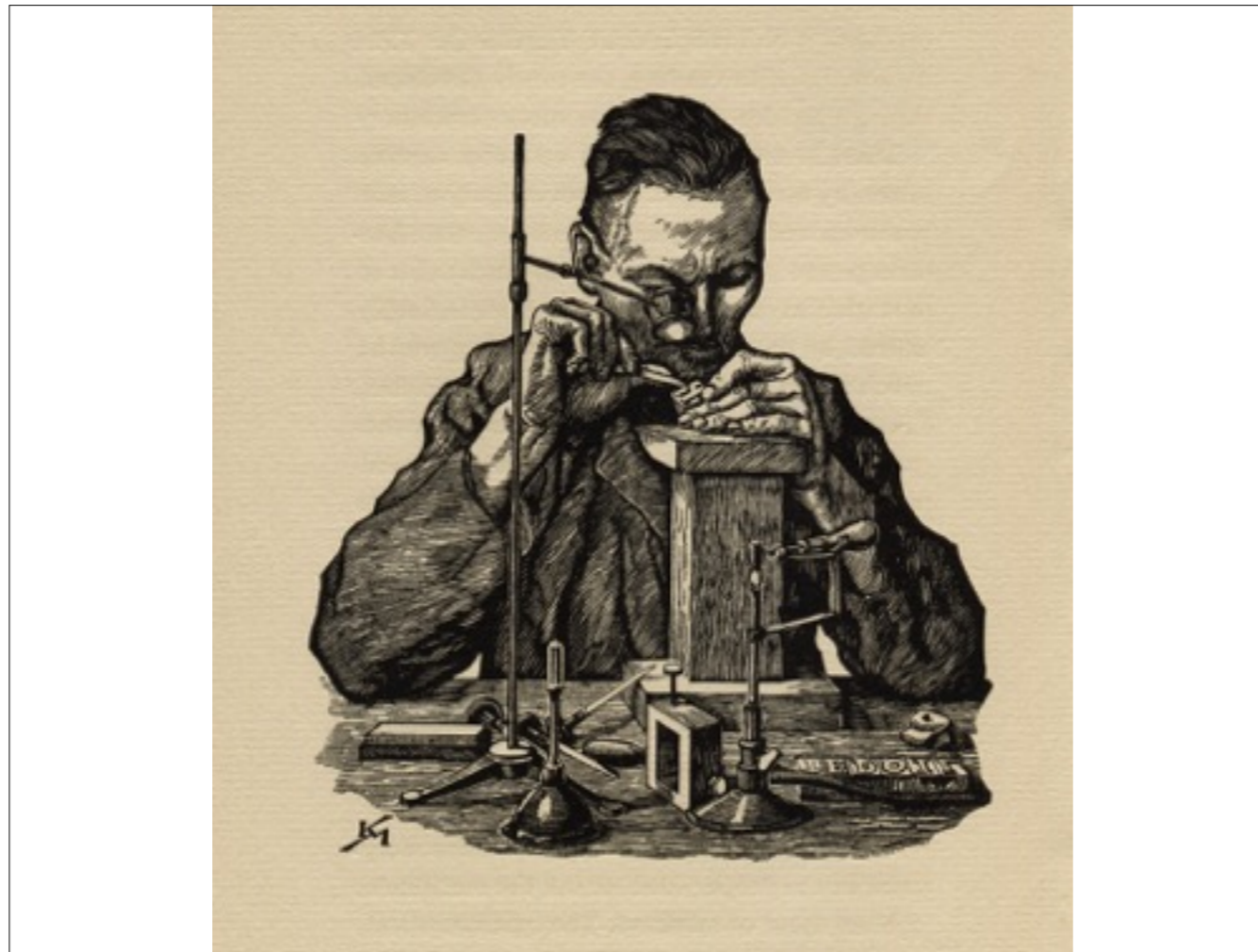
- Gutenberg made his metal type from a mixture of lead, tin, and a chemical element called antimony. The same materials were used to make metal type for over 500 years. Later they would be made of steel.
- As moveable type and printing grew popular, the people who owned the workshops where type was made were called type founders.
- Early type founders were also printers and publishers, making type for their own publishing projects
- This is a picture of a punch cutter.
- Until the twentieth century, type was made by carving an original metal punch for each character or glyph. Punch cutters were the people who cut the metal prototype for each glyph
- The punch cutter might also be the type designer—as in Gutenberg's case.
- Or one person might design the typeface on paper and a punch cutter would interpret the design.
- From the original punch a mould (called a matrix) would be made and letters could be duplicated by pouring molten metal into the matrix.
- The punch cutter would still have to go back in and file off the rough edges on every glyph to make them smooth.
- Think about this when you are looking at the tiny letters at Porchlight Press.
- We are going to look at some examples from type designers and punch cutters who continued the move away from Gothic type styles
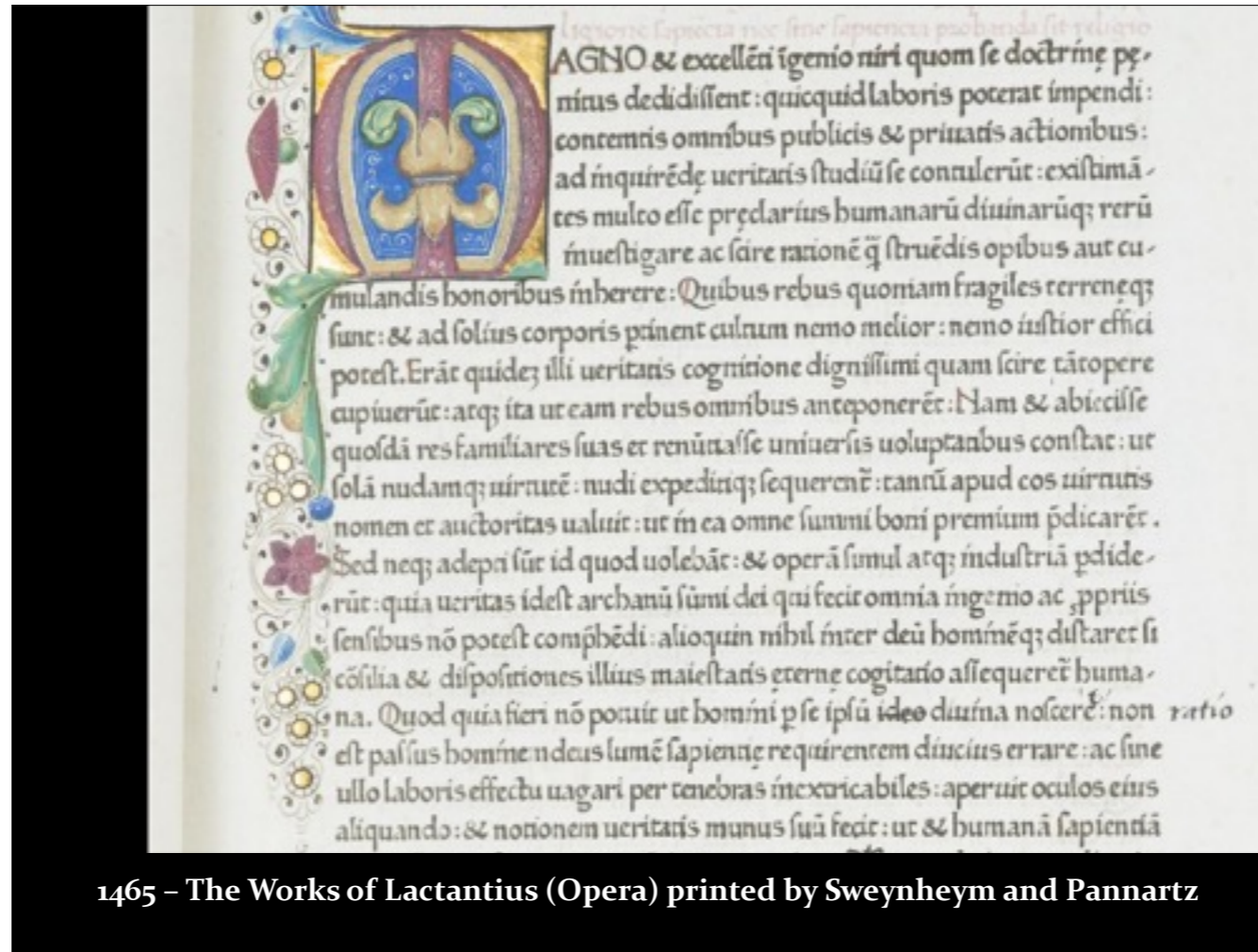
**1465 – The Works of Lactantius (Opera) printed by Sweynheym and Pannartz**

**So far we have only seen printed books using the Gothic script that was popular in Germany in the mid 1400's.**

This is the first book printed in 'Roman' type (all the books we see printed today can be described under the large heading of Roman Type)
this book is the collected works (known as an "Opera") of the third century Christian scholar Lucius Lactantius

*Examine the type carefully. Does it look like the Gothic script of Gutenberg's bible and the Mainz Psalter?*
*Does it look like handwriting?*
• This book designed and printed by two German clerics Conrad Sweynheym and Arnold Pannartz
• They moved from Germany to set up a press at a Benedictine Abbey just outside of Rome
• They joined the Italian Renaissance movement and became inspired by the classic scripts of the Greeks and Romans.
• Italian scribes had discovered scrolls of lost Roman classics, written in Caroline minuscules and copied them believing them to contain classic Roman writing styles (hence the name Roman).
• Seeing the Italian manuscripts, Sweynheym and Pannartz abandoned Gothic scripts, in favour of the new 'Roman' letterforms the Italian scribes had adopted. (So Roman is in fact an Italian derivation of Caroline or Caroligian script)
• Sweynheym and Pannartz developed their own version of this Italian script and used their newly created typeface to print their 1465 publication.
• By 1473 they had printed over 50 different books, usually in press runs of 275.
**NB. None of these 3 books we have looked at so far contain paragraph spaces. The initials and illuminations in Lactantius were added by hand.**
**See full book on the blog.**

ca. 1470 – Typeface designed by Nicolas Jenson

- Nicolas Jenson was a French printer, type designer, and punch cutter. He was also a successful businessman.
- He worked as Master of the Mint in Paris.
- He was sent to Germany by the French King to learn about typography and printing and bring the expertise back to France
- He never went back to France, instead he went to Italy.
- While Sweynheym and Pannartz were working outside of Rome, Jenson set up shop in Venice
- The strokes are very even in width and none of the letters stand out.

**What do you notice about this type he designed?**
- Compared to Sweynheym and Pannartz's Roman, the stroke thickness feel very even.
- The spaces between the letters are also very even. We call this type that is even in colour (although it's really more like a texture).
- Jenson built on the work of his peers. He followed Sweynheym and Pannartz's lead and chose to work with Roman type
- Instead of focussing on the appearance of individual letters, Nicolas Jenson set out to create an evenness across a body of text.
- He paid as much attention to the spaces around the letters, as he did to the letters themselves.
- He is most remembered for this finesse

*If you look at the enlarged Lactantius on the next page, you will see the difference in evenness of texture.*

http://historyofinformation.com/expanded.php?id=2251
http://www.library.manchester.ac.uk/firstimpressions/Pioneers-of-Print/Nicolas-Jenson/

tes multo esse præclarius humanarū diuinarū[
inuestigare ac scire ratione q̃ struēdis opibus[
is honoribus inherere: Quibus rebus quoniam fragiles te[
ad solius corporis prinent cultum nemo melior: nemo iustic[
ērāt quideʒ illi ueritatis cognitione dignissimi quam scire tā[
ūt: atqʒ ita ut eam rebus omnibus anteponerēt: Nam & al[
res familiares suas et renūttasse uniuersis uoluptatibus con[
damqʒ uirtutē: nudi expeditiqʒ sequerent̄: tantū apud eos [
et auctoritas ualuit: ut in ea omne summi boni premium p̄[
ʒ adepti sūt id quod uolebāt: & operā simul atqʒ industriā[
a ueritas idest archanū sūmi dei qui fecit omnia ingenio ac [
s nō potest comphēdi: alioquin nihil inter deū hominēqʒ di[
ʒ dispositiones illius maiestatis eterne cogitatio assequeret̄[

We continue to value and reference the work of these early typographers.
You can still buy their original typefaces in various forms and many newer typefaces that have been inspired by them.
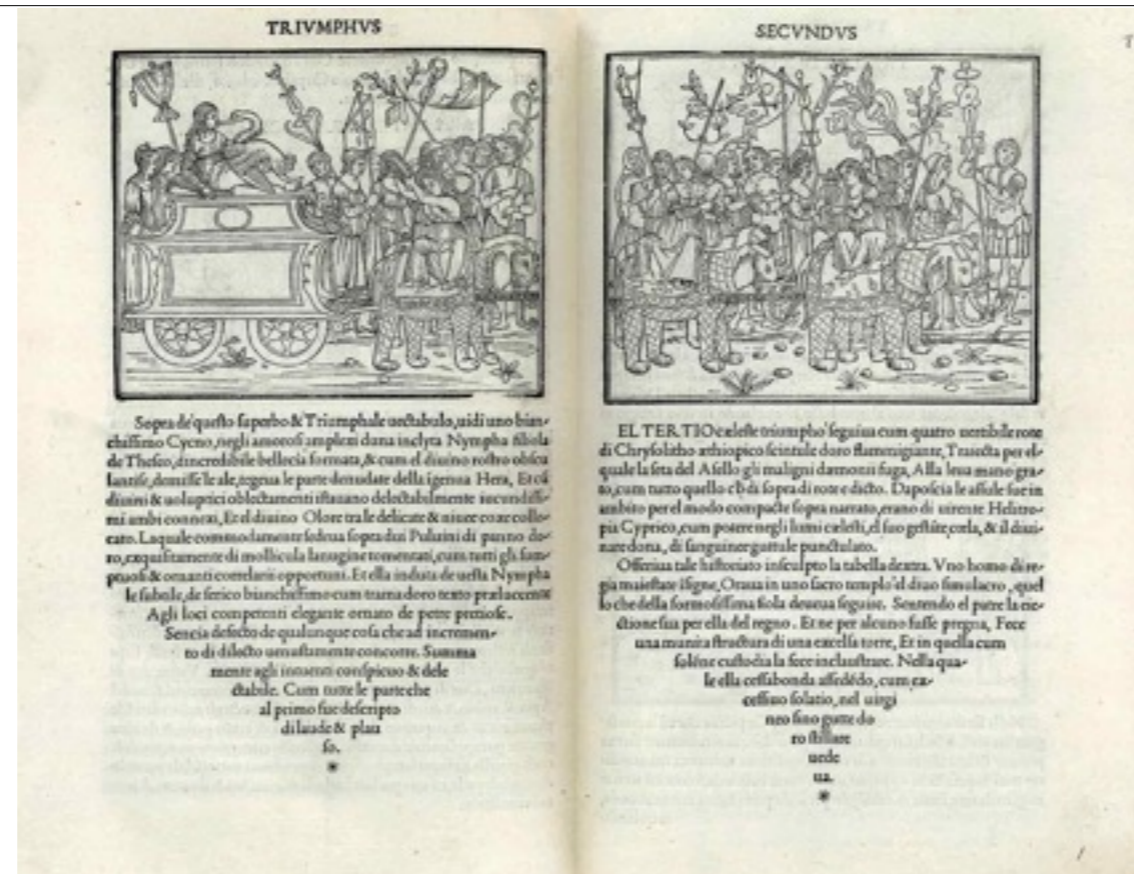
**1499 – Hypnerotomachia-Poliphili (Dream of Poliphilus), Aldus Manutius**

- Aldus Manutius was Italian humanist and scholar who became a publisher
- Manutius hired a brilliant typeface designer and punch cutter called Francesco da Bologna (Griffo).
- Griffo's design survives today as the typeface Bembo
- Bembo was first used in Manutius's 1499 edition of a romantic novel called The Dream of Poliphilus or Poliphilo's Strife of Love in a Dream
- As you can see, Manutius tried some adventurous things with type.

# Bembo

8 Styles | 3 Packages

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| ***Bembo Std Bold Italic*** | $35 | Add to cart |
| **Bembo Std Extra Bold** | $35 | Add to cart |
| ***Bembo Std Extra Bold Italic*** | $35 | Add to cart |
| Bembo Std Roman | $35 | Add to cart |
| BEMBO STD TITLING | $35 | Add to cart |
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| *BEMBO STD TITLING ITALIC* | $35 | Add to cart |

These early roman typefaces used by Sweynheym and Pannartz, Nicholas Jenson and Aldus Manutius initiated the gradual shift away from Gothic type across Europe.
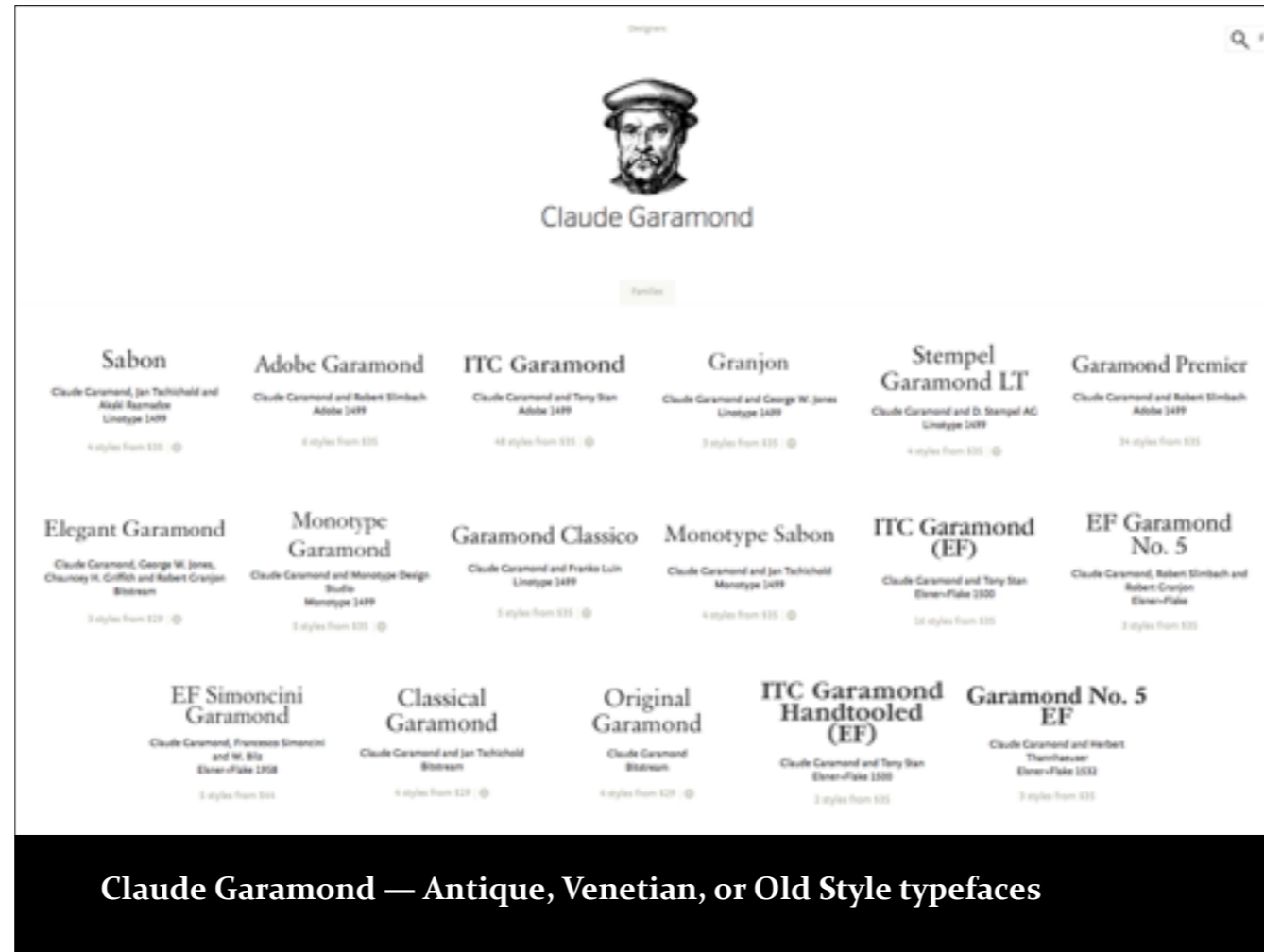
Claude Garamond — Antique, Venetian, or Old Style typefaces

- Another important French type designer founder and punch cutter was Claude Garamond
- He created the Garamond family of typefaces — one of the most famous and well used roman typefaces of all times.

1545 – De Dissectione Partium Corporis Humani Libri III, Charles Estienne

- Unlike relief carving (xylography), incised carving, or engraving, (intaglio) allows an artist to carve finer lines
- The relief metal cut illustrations used by Ratdolt and his partners allowed for a finer printed line than woodcut, but it was still a fairly coarse technique.
- In the mid 1500's copperplate engravings began to appear. (Gutenberg may have been involved in the invention of copperplate engraving.)
- This soft metal allowed for very fine lines to be created.
- This book is an early example of this technique
- It was printed by the French scientist, author and later printer Charles Estienne an early example of this technique
- Charles was a son of a famous French printing dynasty
- *Why do you think copperplate engraving was an important step forward for science?*
**See links on blog.**

https://www.nlm.nih.gov/exhibition/historicalanatomies/estienne_bio.html
1545 CE – Charles Estienne and Étienne de la Rivière, De Dissectione Partium Corporis Humani Libri III

**1543 – On the Revolutions of the Heavenly Spheres, Nicolaus Copernicus**

- During the 1400's and 1500's more and more scientific texts were being printed.
- The publication of this particular book is sometimes cited as marking the beginning of the scientific revolution that would lead to the industrial revolution.
- This again points to the important link between economic and scientific progress and the evolution of printing.

- De revolutionibus orbium coelestium (On the revolutions of the heavenly spheres) was written by Polish astronomer Nicolaus Copernicus
- It was published just before his death
- His theories placed the sun at the center of the universe and argued that the Earth moved across the heavens as one of the planets, that earth itself was not the centre.
-

**1569-1572 – Polyglot Bible, Christophe Plantin**

- Another important French printing innovator was Christophe Plantin
- Plantin was a book binder who became a printer after a serious arm injury.
- Plantin is mostly important because of his contribution to printing techniques.
- He successfully integrated copperplate printing techniques into his books alongside text.

- Planting printed the first multi-lingual bible
- It was an eight volume book that contained translations from Hebrew into Latin, Greek, Aramaic and Syriac another form of Aramaic.
- This allowed for richer and more detailed imagery that woodblock printing had permitted
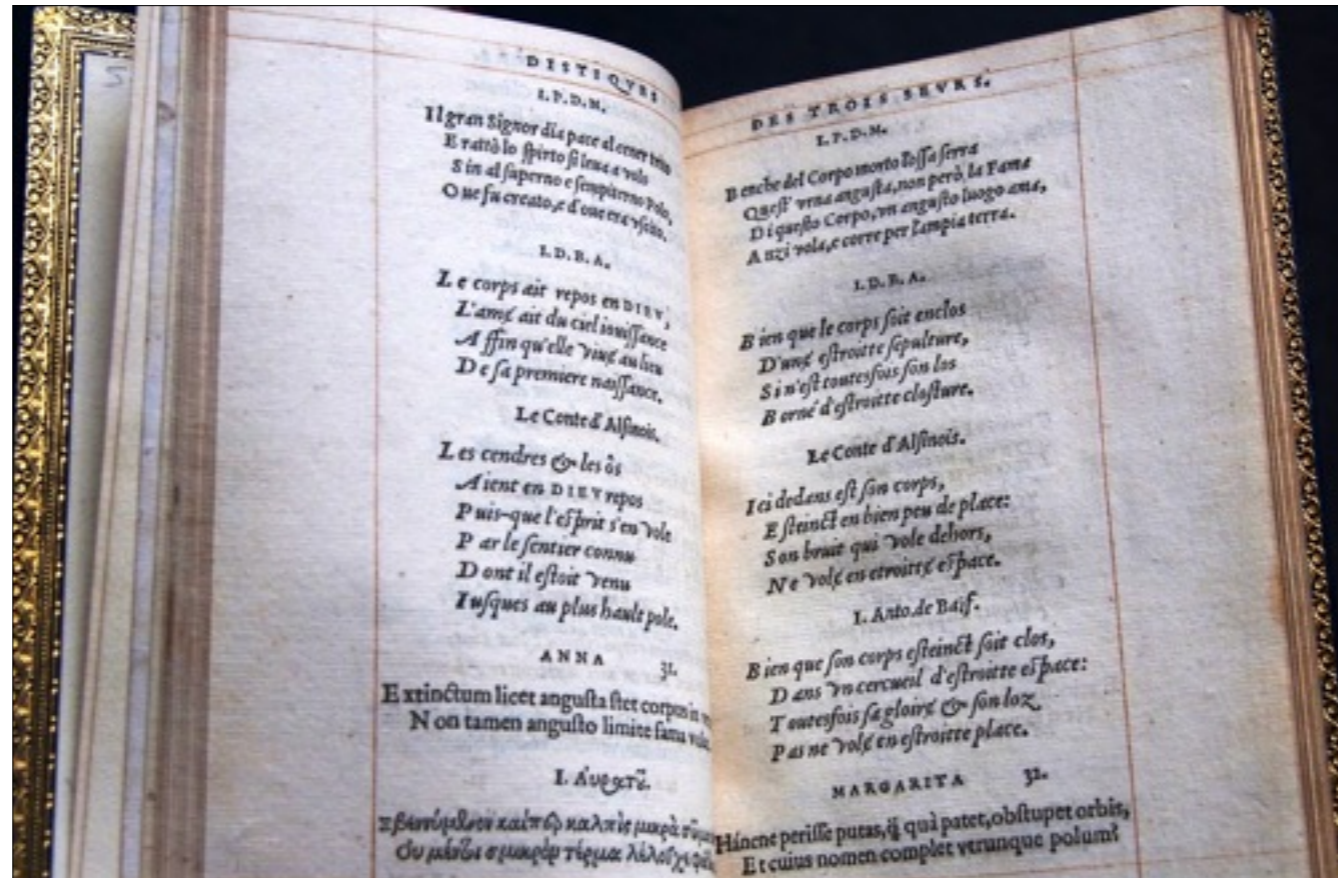
**1551 – Distiques Des Trois Soeurs, Robert Granjon**

Robert Granjon was another extremely talented punch cutter who is remembered for his italic typeface Civilité (civility).

He was the first person to cut inclined capitals for italics (as opposed to straight.) Garamond italics are based on the work on Granjon.

Granjon also designed the Plantin typeface for Christophe Plantin, who was not a type designer himself.
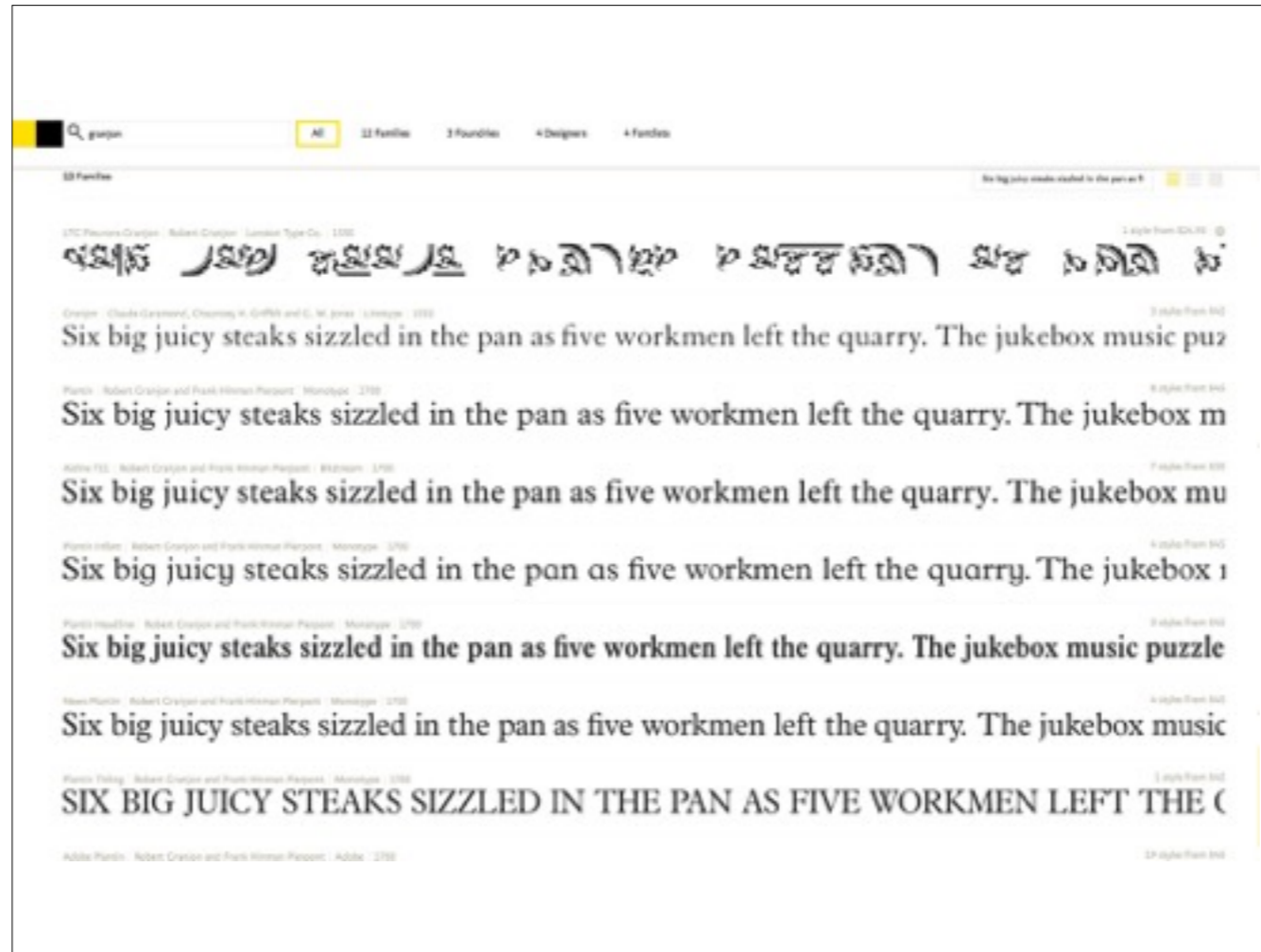
- These early roman typefaces initiated the gradual shift away from Gothic type across Europe.
- Typefaces of this post-Gothic period (Jenson, Garamond, Plantin, Granjon, etc.) are referred to as Antique, Venetian, or Old Style typefaces.

The baroque period
ca. 1600-1750

The baroque, like the Renaissance movement began in Italy. In the Middle Ages, the Church dominated everybody's life. All Medieval people believed in God, Heaven and Hell. The Catholic Church ranked above all others, but the relationship between church and crown was a tug of war. The fight for dominance between church and crown was at the heart of the baroque style.

Veue et perspectiue du Château et Jardin de Versailles, comme il est apresant.

In their efforts to show their supremacy, the Catholic Church and the monarchies of Europe competed in the ostentatious displays of wealth and power. This symbolised the style of the baroque period. Like the Renaissance, the architecture mimicked the grand columns of Greece and Rome, but it was a more pimped up version that was designed to intimidate.

The baroque style quickly made its way to France. One of the grandest examples of Baroque style architecture is the palace at Versailles.
The French king Louis XIV moved his court there from Paris in 1682.

**ca. 1650 – The Taj Mahal mausoleum was completed**

- Grandiose architecture was not limited to Europe. The Taj Mahal mausoleum, in the Indian city of Agra was completed before the Palace of Versailles.
- Considered to be the finest example of Muslim architecture in India, the mausoleum was built for the Mughal (Mogul) emperor Shah Jahan, in memory of his favourite wife Mumtaz Mahal.
- While in a very different style, the Taj Mahal matched the majesty and scale of Europe's Baroque palaces, in both its architecture and gardens.

**1600 – Caravaggio – The Calling of Saint Matthew**

- The baroque was an exciting period in painting
- Art of the era is recognisable by its grand scale of paintings, often featuring dramatically lit skies, including the introduction of chiaroscuro (using dramatic darks and lights).
- It was the time of Caravaggio, Rembrandt and Velazquez.
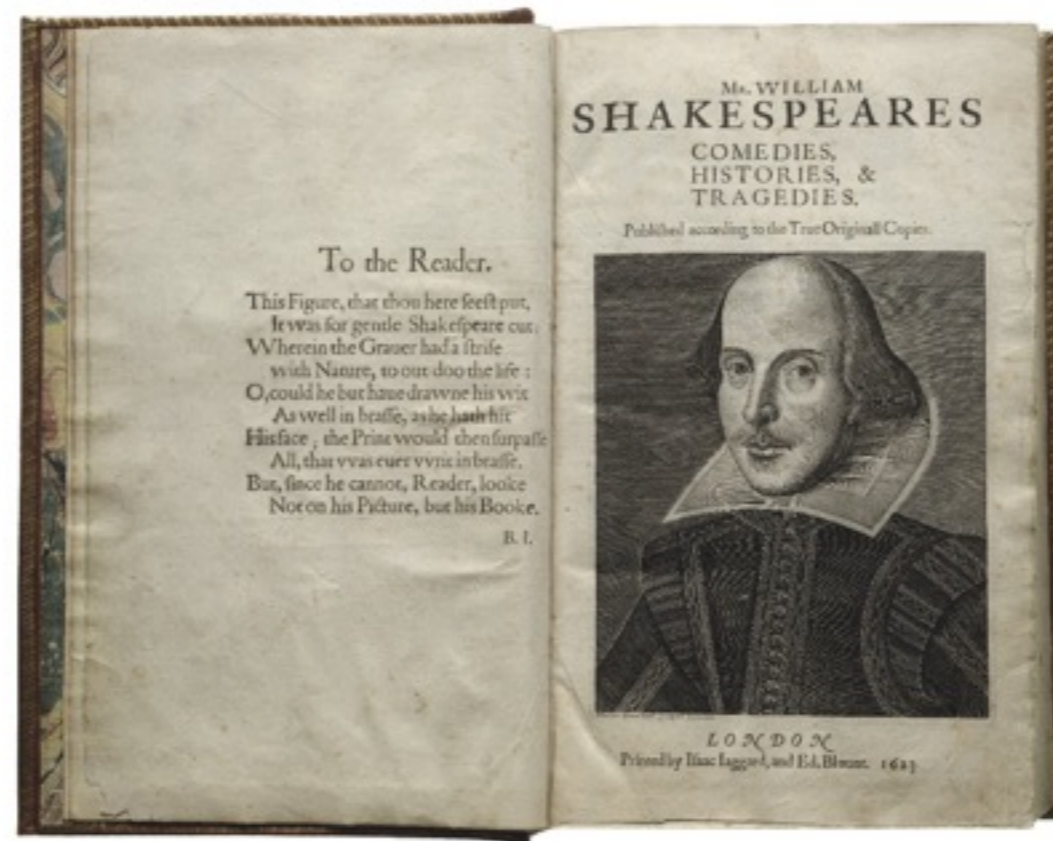
**1620's – Shakespeare's plays first published**

This was also the time of Shakespeare. He completed Romeo and Juliet in 1595.
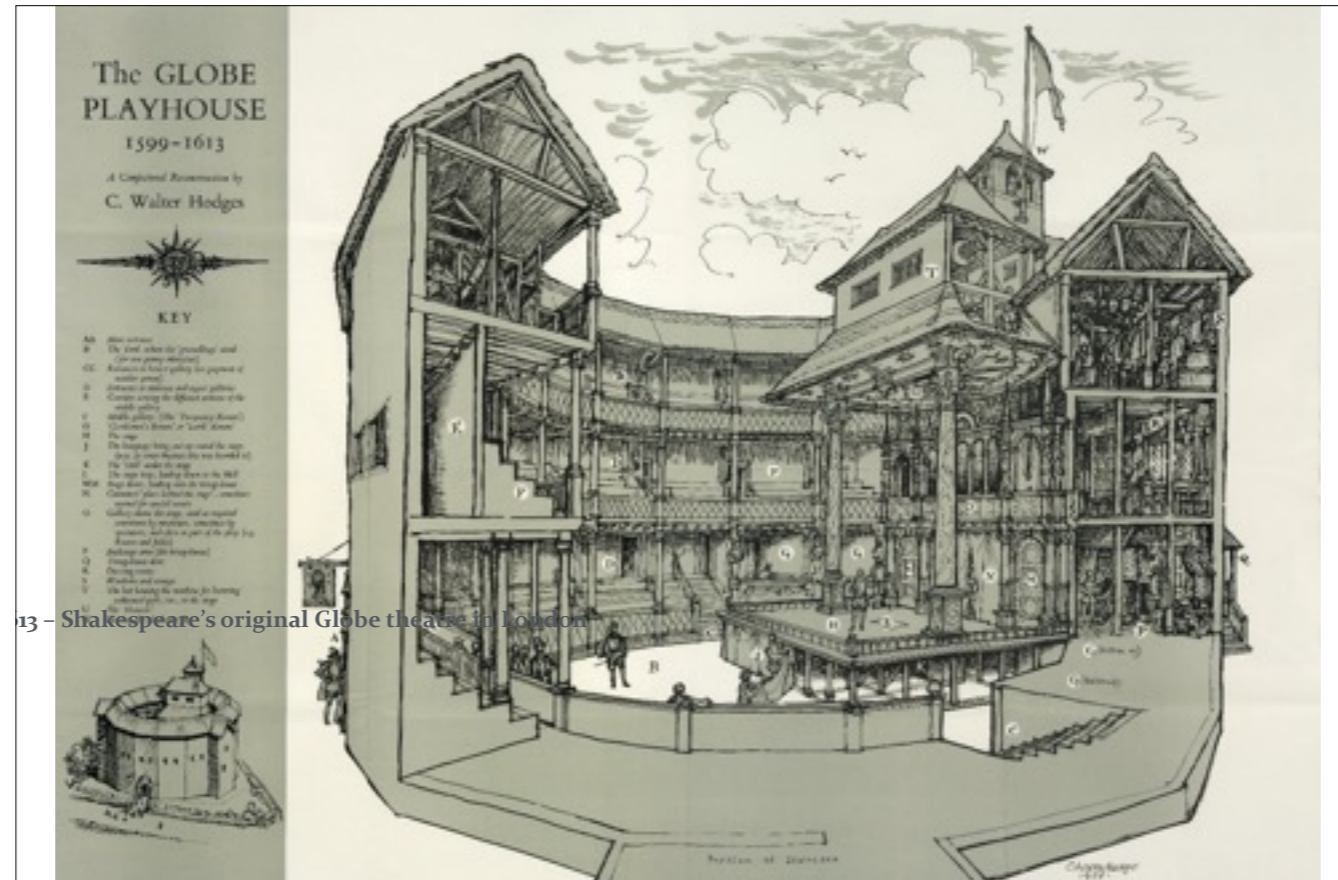
**1599-1613 – Shakespeare's original Globe theatre in London**

- Shakespeare's Globe Theatre in London, with its famous round structure, was first built in 1599.
- A period reconstruction of it still hosts daily performances on the south bank of the Thames.
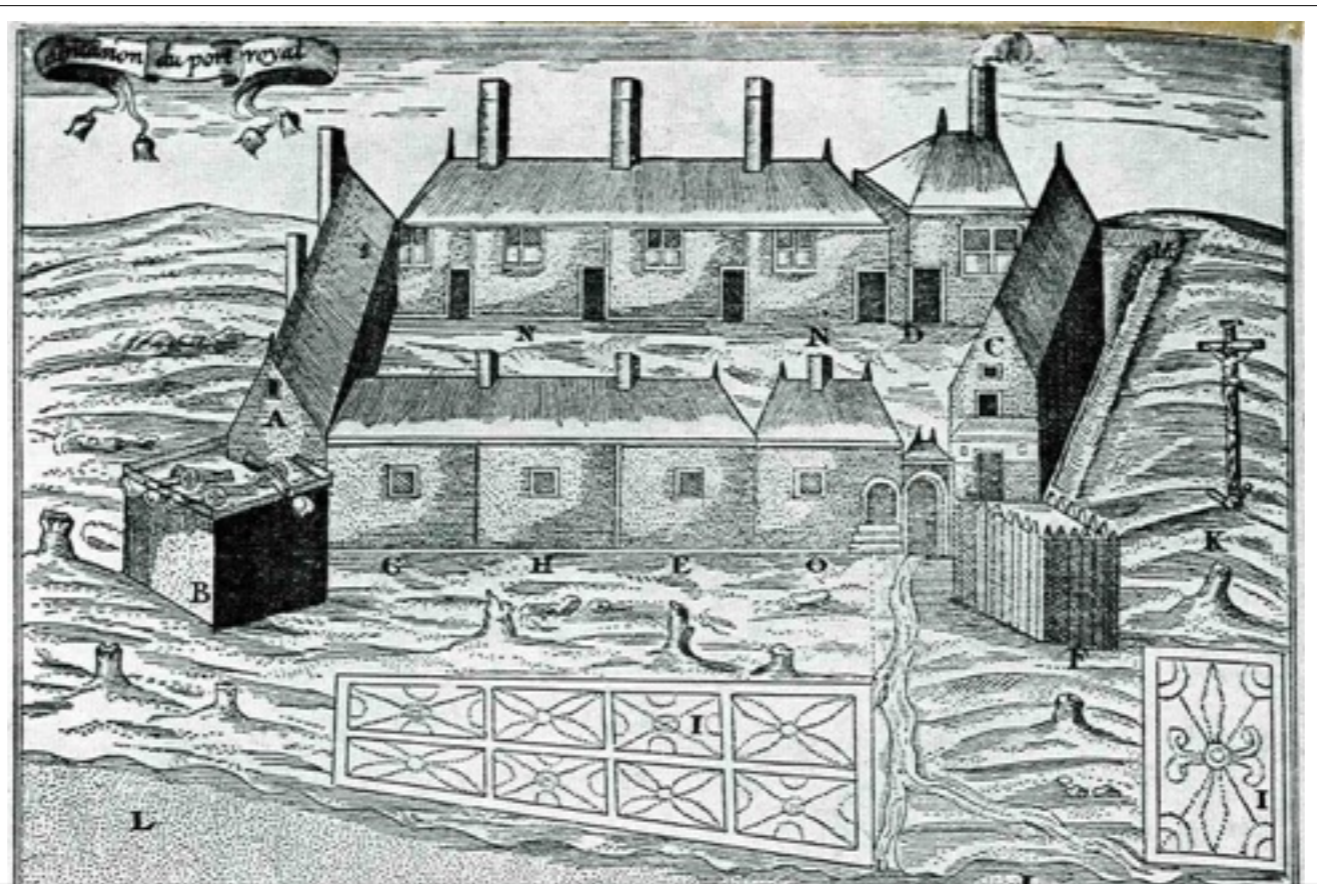
**1605 – Port-Royal in Nova Scotia, the first colony in Canada**

- It was during this time that both the French and English were establishing colonies on the North American continent.
- About 100 years after John Cabot first reach Newfoundland, The Habitation at Port-Royal was established by France in 1605.
- It was a far cry from Versailles.
- While the English were enjoying Shakespeare in the round, French and English fur traders battled the elements in Canada
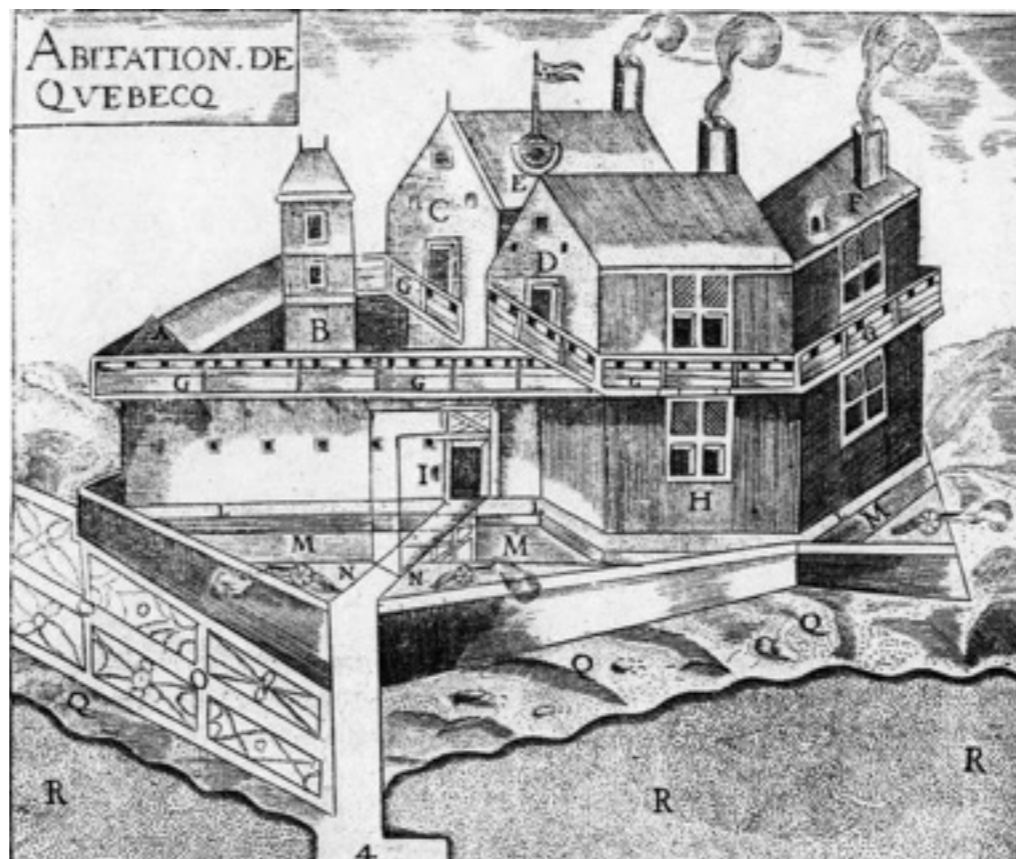
**1608 – Pierre Dugua and Samuel de Champlain founded Québec City**

- Samuel de Champlain led a group interested in pursuing the fur trade.
- The founded the second permanent French settlement in the colony of Canada.
- By this time Shakespeare had written all but four of his 37 plays.
- By the time the first deep snows of Quebec had fallen scurvy and smallpox set in. 20 of the 28 settlers who stayed for the winter died.

**1605 – The first printed newspaper, Johann Carolus**

In the same year that Port-Royal in Nova Scotia was established, the first newspaper was published in Germany.

Its German publisher, Johann Carolus, gave it the wordy title "Relation aller Fürnemmen und gedenckwürdigen Historien (Account of All Distinguished and Commemorable News).

Carolus had plenty to write about, as well as the settlements in the new world, protestant reformists continued to stir up religious discontent across Europe and the Catholic Church was feeling threatened.
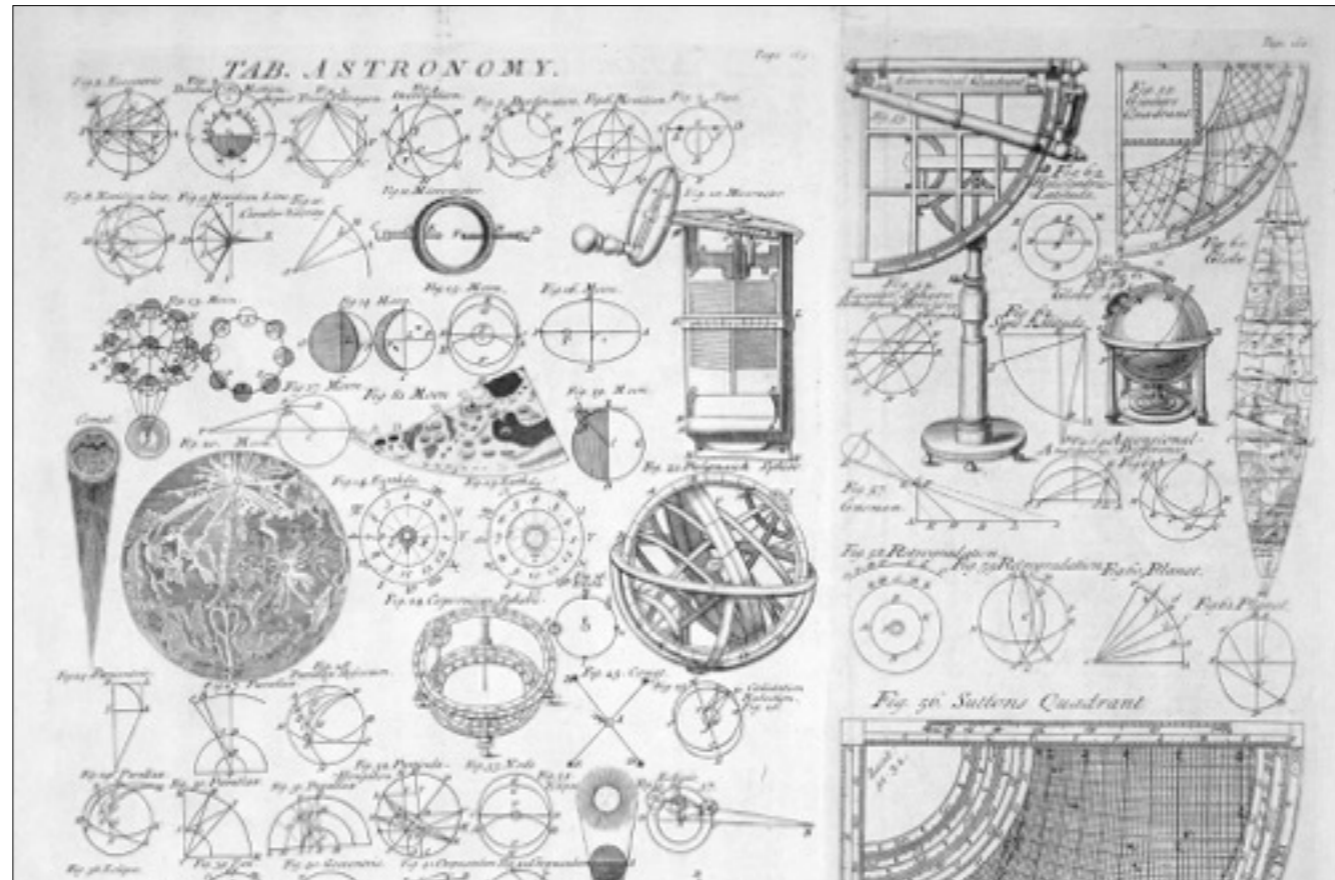
**The "long 18th century" (1685-1815)**

This period of time is also known as the Age of Reason, or the Age of Enlightenment.

The age of enlightenment, was an intellectual movement that dominated the world of ideas in Europe throughout the 18th century.

It advanced ideals such as liberty, progress, tolerance, fraternity, constitutional government, and separation of church and state.

The ideas of the Enlightenment undermined the authority of the monarchy and the Church, and paved the way for the political revolutions of the 18th and 19th centuries.

Some recent historians begin the period as early as the 1620s

**1600's – a relatively quiet time for graphic design innovation**

- We've looked at a lot of different typeface styles this week because there was a flurry of development from when Gutenberg first invented moveable type to the mid 1500's. We saw the development from metal type that copied early manuscripts in a Gothic style to the evolution of the typefaces we call Antique, Venetian, or Old Style.
- In contrast, the 1600's were a relatively quiet time for graphic design innovation. The revolution was happening in the texts, not in the techniques and styles used to print them.

*Why was that?*

- There was an abundant stock of typefaces, ornaments and woodblocks from the 1500's.
- Practiceal techniques had allowed printers to bring text and image together with relative ease.
- (These included punches (original characters) and matrixes (moulds for reproducing characters)
- There was little incentive for printers to commission new designs.
- There were lots of exciting new book topics, but printers were content to print books using the equipment they already had.
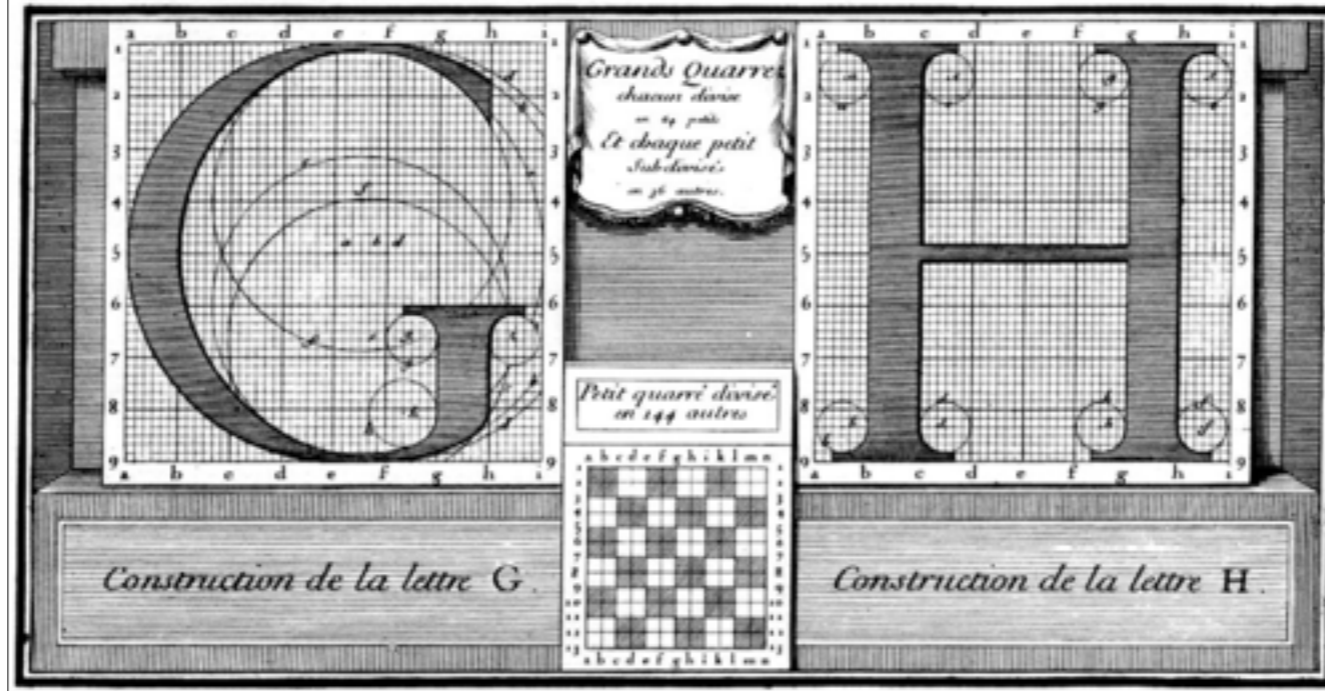
1700's – the arrival of transitional typefaces and the Romain du Roi

- After almost 100 uneventful years in typography, changes began with an innovation from king Louis XIV of France.
- Louis wanted to take the spotlight away from Italy and to lead the most progressive court in Europe.

- Perhaps he had an innate sense of branding, as he decided he needed his own typeface to show how modern a king he was.
- He commissioned four scientists to create his typeface that would be known as The King's Roman (the Romain du Roi).
- It took them 10 years to complete the commission.
- Whereas the previous roman typefaces we looked at developed naturally over time and were based on handwriting, The King's Roman used geometrically calculated forms
- The letterforms were mapped on grids before being cut into metal.
- (Master alphabets engraved by Louis Simmoneau, ca. 1700).

- This was one of the first typefaces known as transitional. It was the transition from humanist typefaces based on handwriting to typefaces with a more modern geometrical feel.

-

The rococo period
ca. mid 1700's

- Around the mid 1700's, the heavy opulence of the Baroque began to give way to a lighter, more frivolous style that came out of the French court.
- It is known as rococo.
- Louis XIV had succeeded in making the French court the centre of European culture and influence.
- His son, King Louis XV's court introduced the rococo style under the influence of the king's official chief mistress at that time known as Madame de Pompadour. Her official title was the Marquise de Pompadour
-
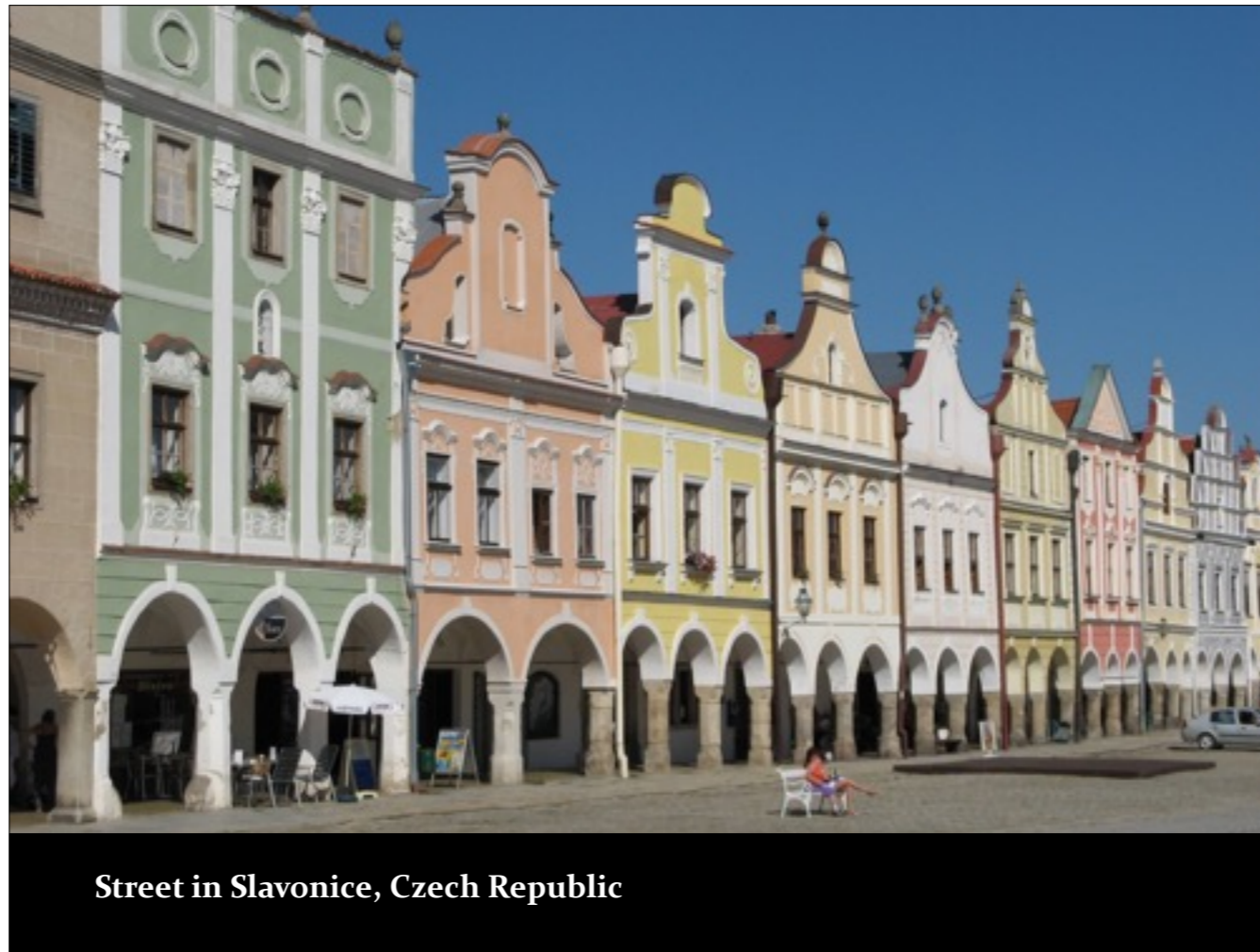
**Street in Slavonice, Czech Republic**

The rococo colour palette was lighter. It used pastel tones and a lot of white

Rococo introduced elements of nature, such as seashells and floral patterns into its ornate style that touched all aspects of architecture, interiors and fashions.

**The Music Room from Norfolk House, St James's Square, London**

- The style spread from Versailles to other European countries
- Rococo interior in The Music Room from Norfolk House, St James's Square, London
- Matthew Brettingham (architect), Giovanni Battista Borra designer

http://www.vam.ac.uk/content/articles/s/style-guide-rococo/
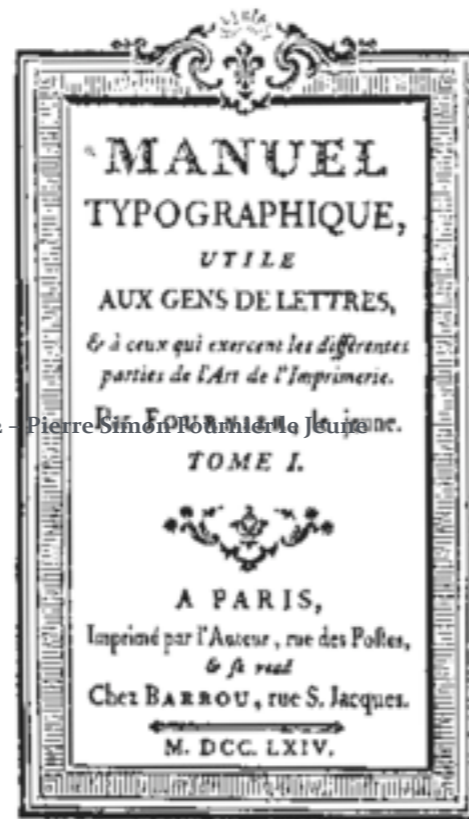
ca. 1742 – Pierre Simon Fournier le Jeune
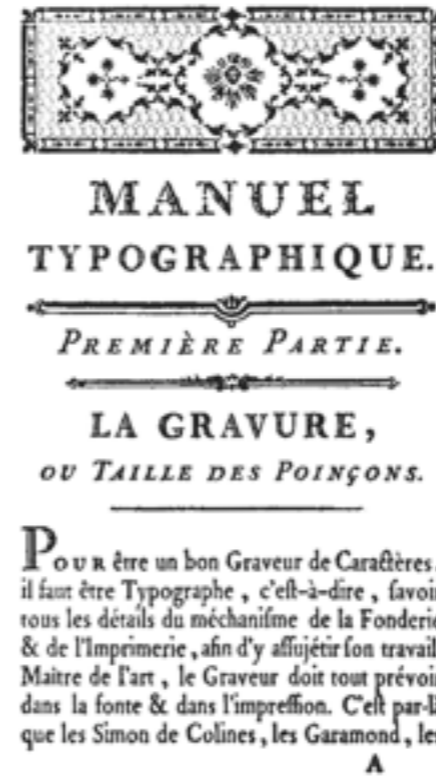
1742 – Manuel Typographique, Pierre Simon Fournier le Jeune

- The King's Roman perfectly suited the new lighter rococo style
- Unfortunately it was produced for the monarch's use alone,
- Pierre Simon Fournier le Jeune: the youngest son of a family of French printers and type founders, created his own modern, geometric type, as seen in his 1742 Manuel Typographique.
- This book was an encyclopaedia of typography, explaining the techniques of type founding and bringing together a comprehensive list of type specimens from across Europe.
- Unfortunately the transitional geometric style typefaces were actually harder to read than their humanist predecessors
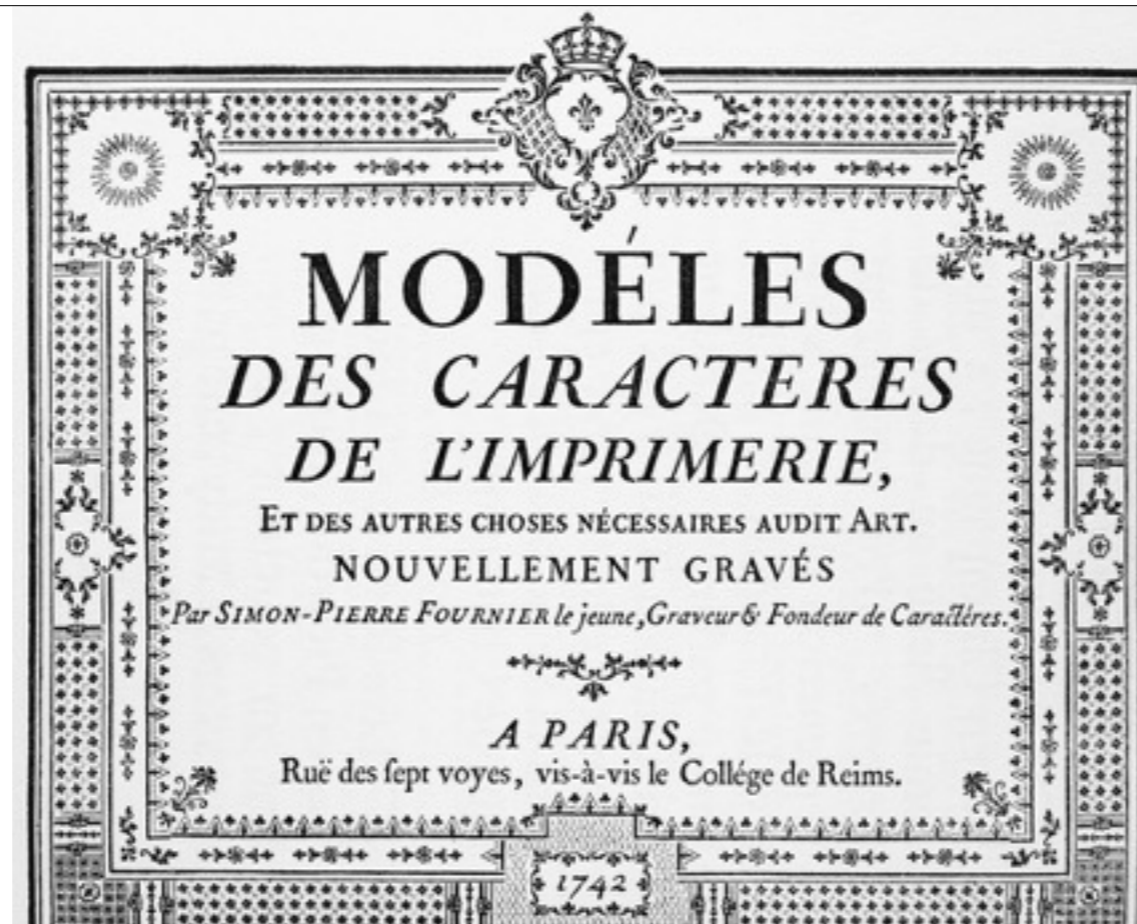
Fournier's ornate work epitomised Rococo.

He is most remembered for his decorative ornaments, used for creating borders, decorative rules, etc.

He was also the inventor of the point system of type measurement.
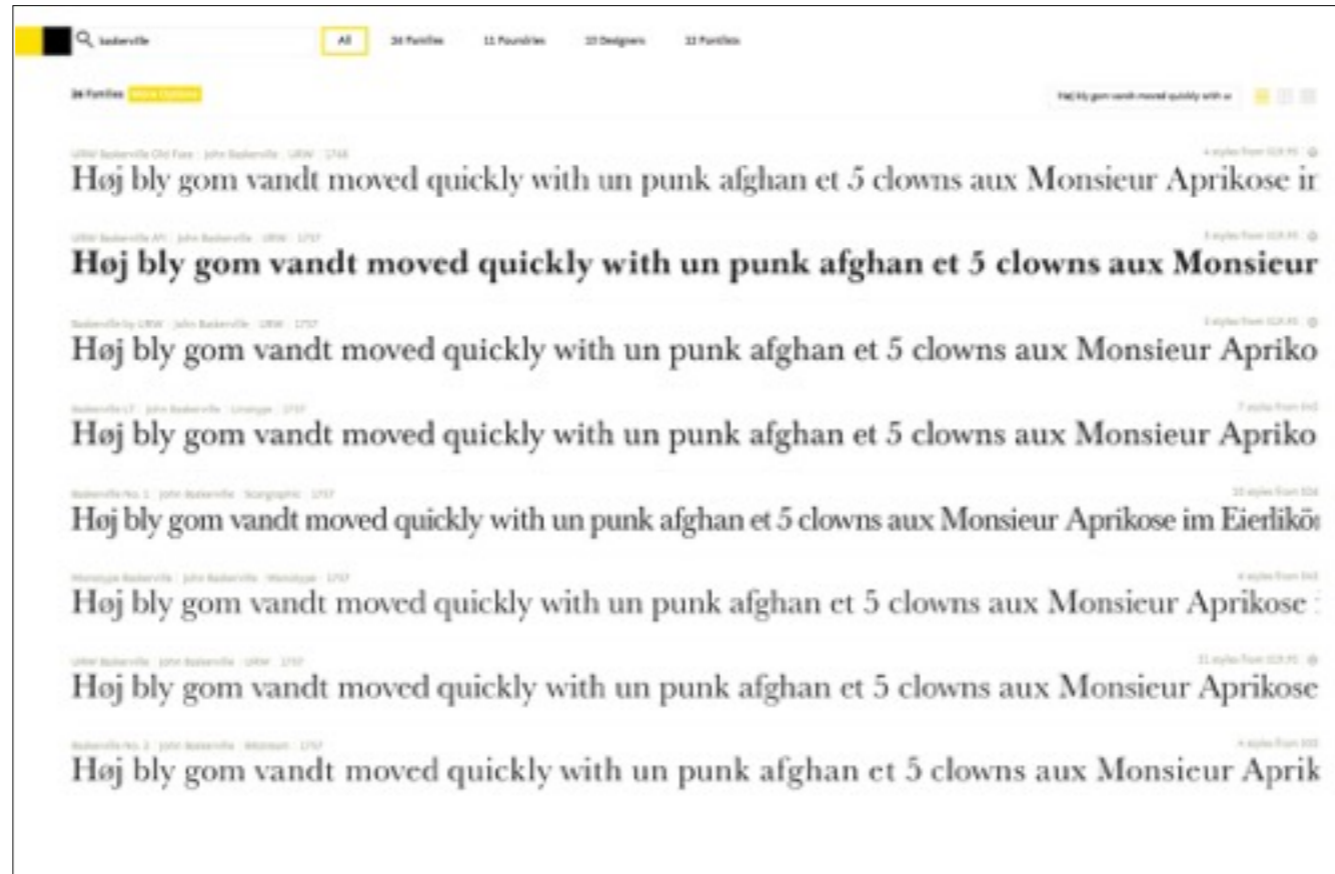
1700's – John Baskerville – transitional typeface designer

- While the rococo style influenced fashion, furniture and porcelain design in England, it didn't capture the imagination of English architects, or typefounders.
- Like their buildings, English type styles in the 1700's remained fairly pragmatic.
- They did quietly evolve though thanks to the likes of John Baskerville
- Baskerville designed a family of faces that combined some of the lightness of the transitional style while maintaining good legibility.
- this elegant transitional type style is still popular today
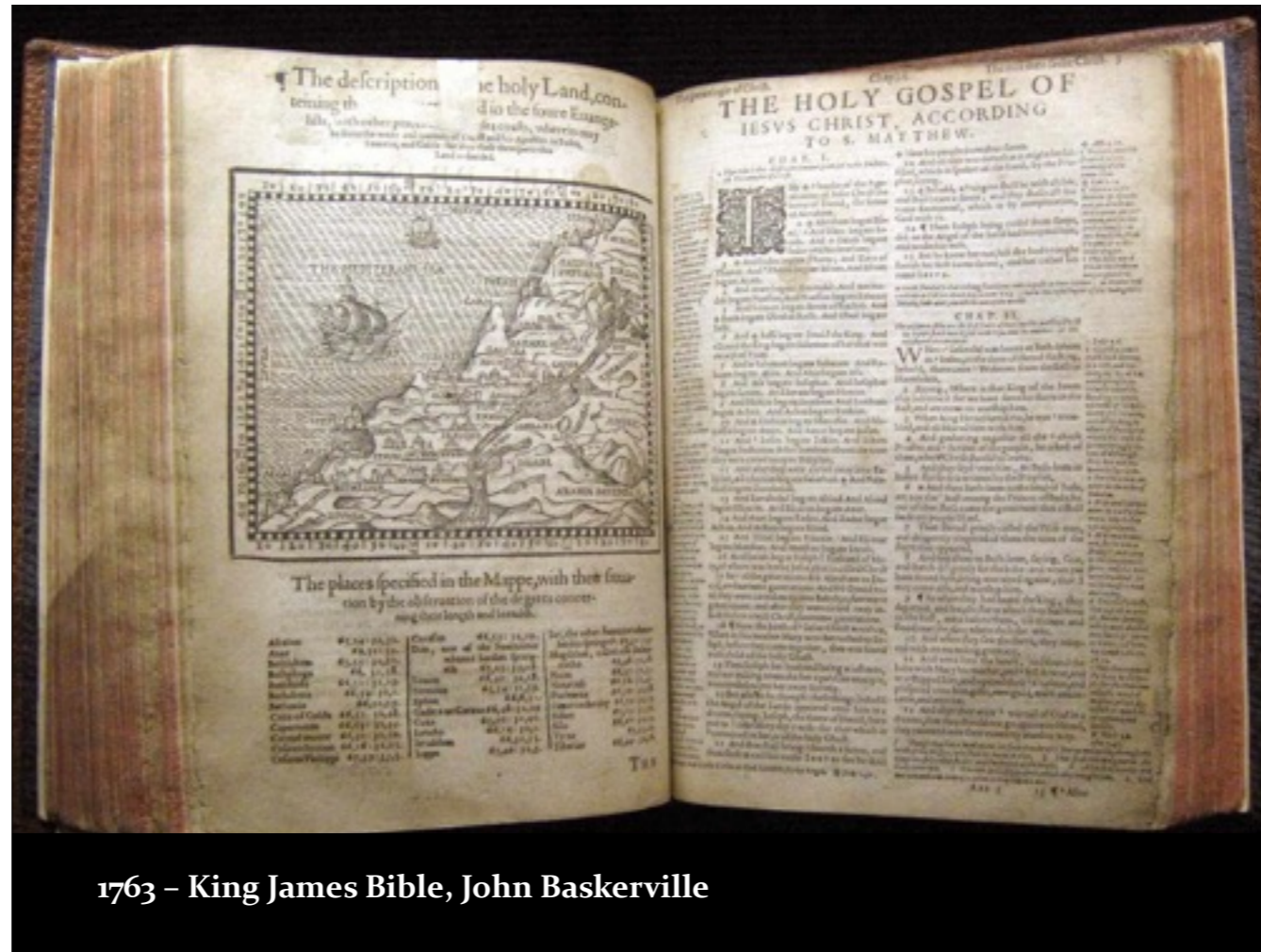
1763 – King James Bible, John Baskerville

- One of Baskerville's most important works as a printer was his 1763 English language printing of the King James Bible
- He was a true craftsman involved in every facet of the printing process.
- He developed new inks and commissions new papers that advanced the quality of printing.
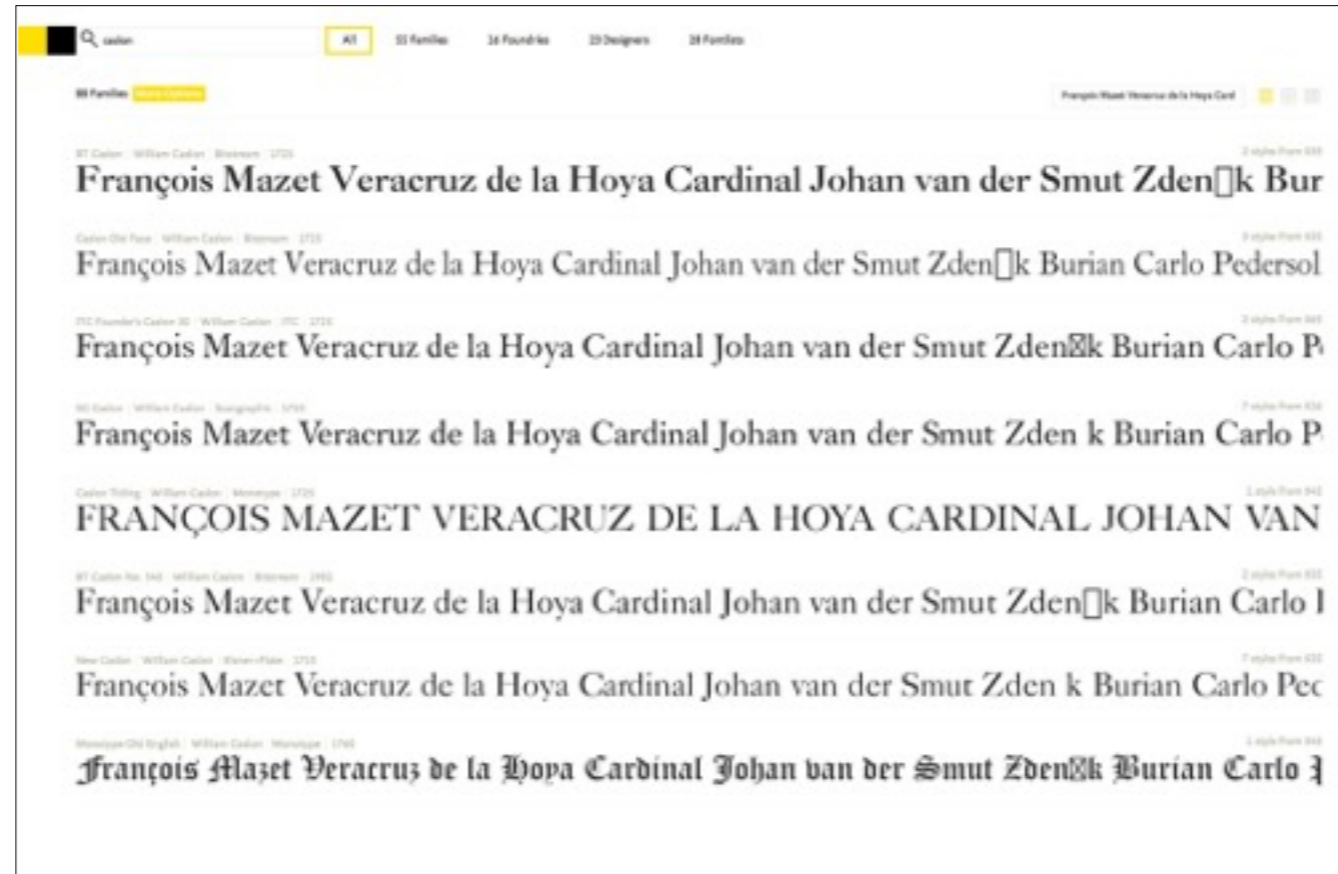
1700's – William Caslon – transitional typeface designer

Another key influencer in early English typography was William Caslon.

He was an engraver of gunlocks and barrels, who went on to become a type founder.

Unlike Baskerville, Caslon was not an innovator, he took what existed and made it better.

Like Jenson, he is renowned for his type's evenness of colour, making it very comfortable to read.

The Caslon family of typefaces dominated in the British Empire until the 19th century and remains popular today.

ca. 1725 – Caslon type specimen

In order for type to reproduce and read as well as possible in every point size, different type sizes have to be individually drawn (even today).

As the variety of typefaces increased, specimen books or sheets became an important tool and sales aid for printers.

When choosing a printer, a client would need to consider not just the variety of typefaces they offered, but also what sizes they were available in.

Caslon was the first to print a specimen sheet for his typefaces.

Done talkin' :)

**Survey 3 quiz next week**

Be ready :)