

Pictographs

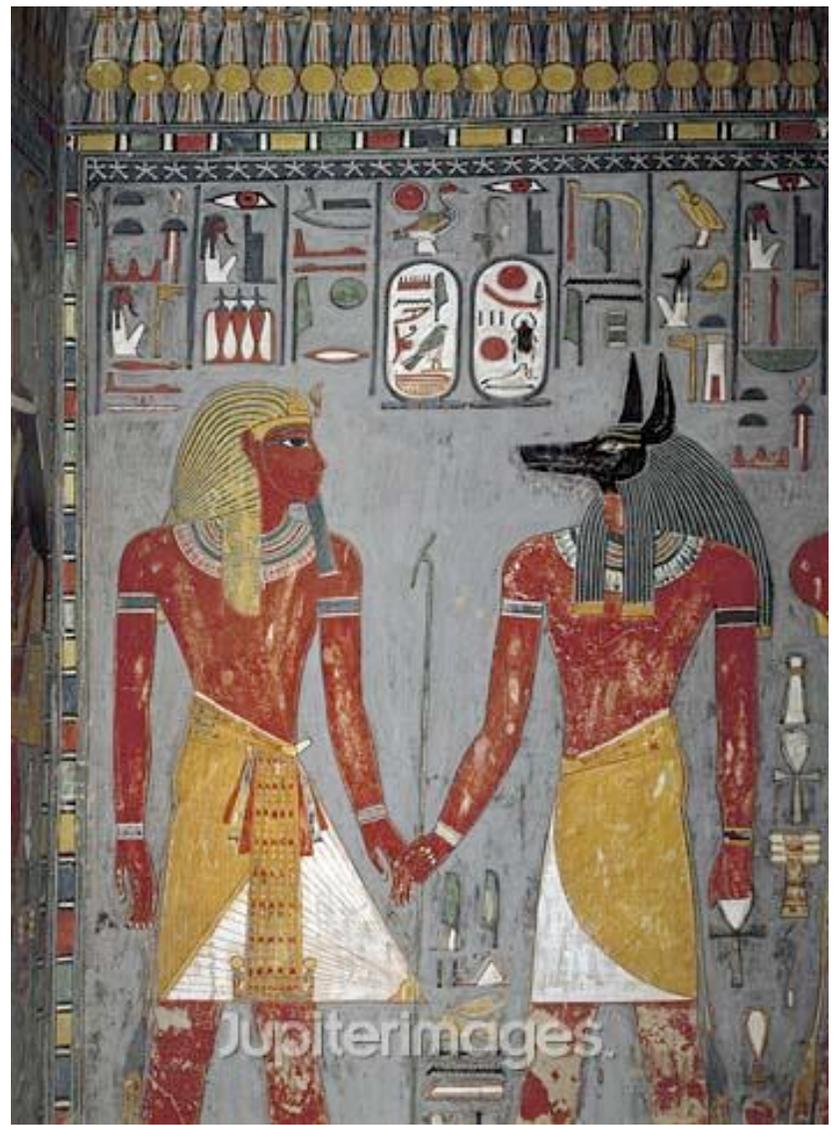


&

Ideographs



Vertical columns of ancient Egyptian hieroglyphs, likely from a papyrus scroll or a wall inscription. The text is arranged in approximately 10 columns, reading from right to left. The hieroglyphs are black on a light background, with some red and blue accents. The script is a form of hieroglyphic used in the Late Period of Egypt.



STANDARD TIME ZONES OF THE WORLD



Scale 1:85,000,000 at 0°
Miller Cylindrical Projection
0 500 1000 Kilometers
0 300 600 Miles

Coordinated Universal Time (UTC)
formerly
Greenwich Mean Time (GMT)

Sun 12:00
London indicates standard time
in 0:00 when it is 12:00 UTC

WEST EAST

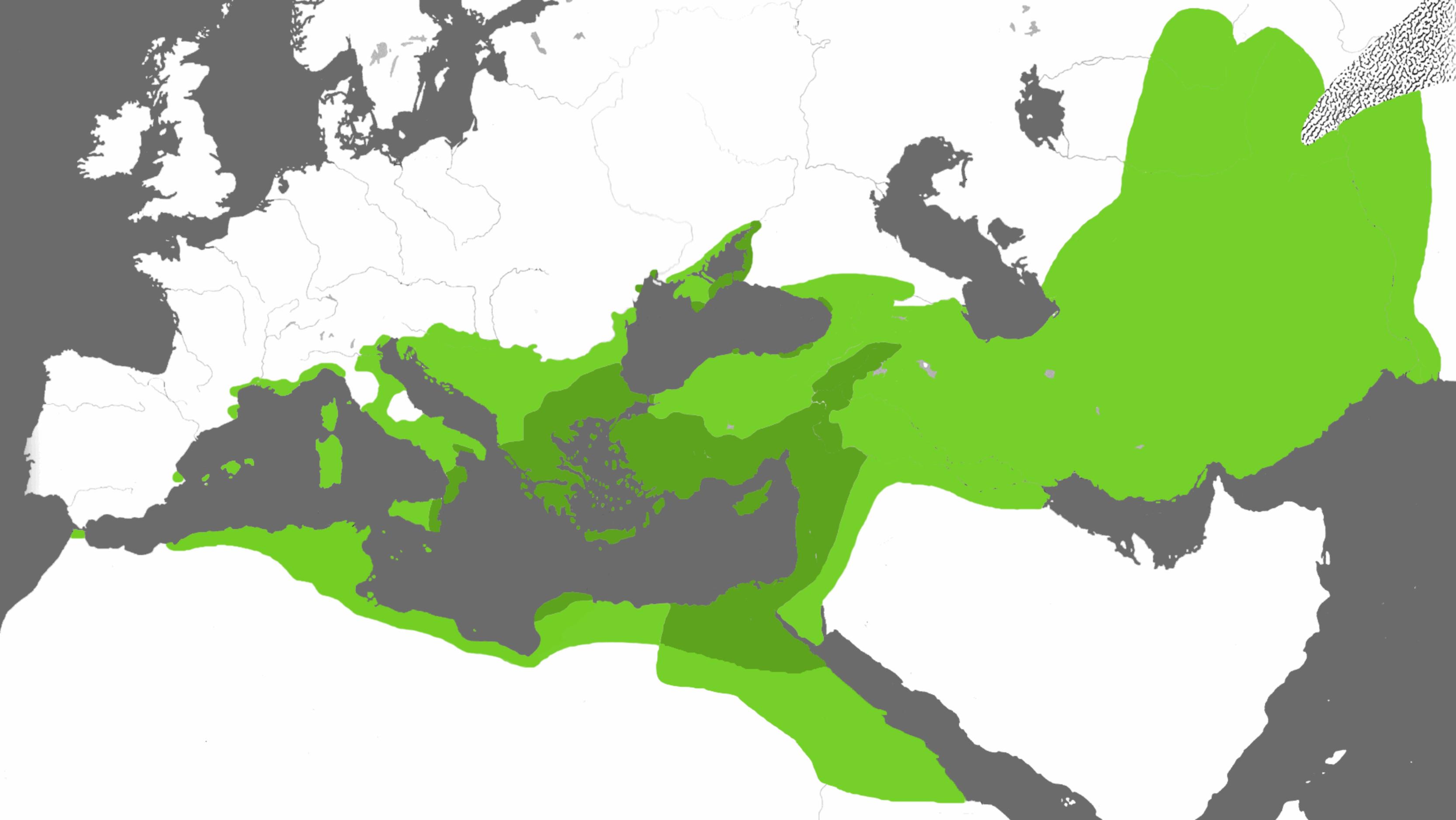
Add the zone number to local time to obtain UTC.
Subtract the zone number from local time to obtain UTC.



 *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	Α <u>alpha</u>
𐤁	Β <u>beta</u>
𐤂	Γ <u>gamma</u>
𐤃	Δ <u>delta</u>
𐤄	Ε <u>epsilon</u>
𐤅	Φ <u>digamma</u>
	Σ <u>stigma</u>
𐤆	Ζ <u>zeta</u>
𐤇	Η <u>eta</u>
𐤈	Θ <u>theta</u>
𐤉	Ι <u>iota</u>
𐤊	Κ <u>kappa</u>
𐤋	Λ <u>lambda</u>
𐤌	Μ <u>mu</u>
𐤍	Ν <u>nu</u>
𐤎	Ξ <u>xi</u>
𐤏	Ο <u>omicron</u>
𐤐	Π <u>pi</u>
𐤑	Ρ <u>san</u>
𐤒	Ϟ <u>qoppa</u>
𐤓	Ρ <u>rho</u>
𐤔	Σ <u>sigma</u>
𐤕	Τ <u>tau</u>
	Υ <u>upsilon</u>
	Φ <u>phi</u>
	Χ <u>chi</u>
	Ψ <u>psi</u>
	Ω <u>omega</u>
	Ϡ <u>sampi</u>
	ϡ <u>sho</u>



3 | Phoenician: aleph and beth



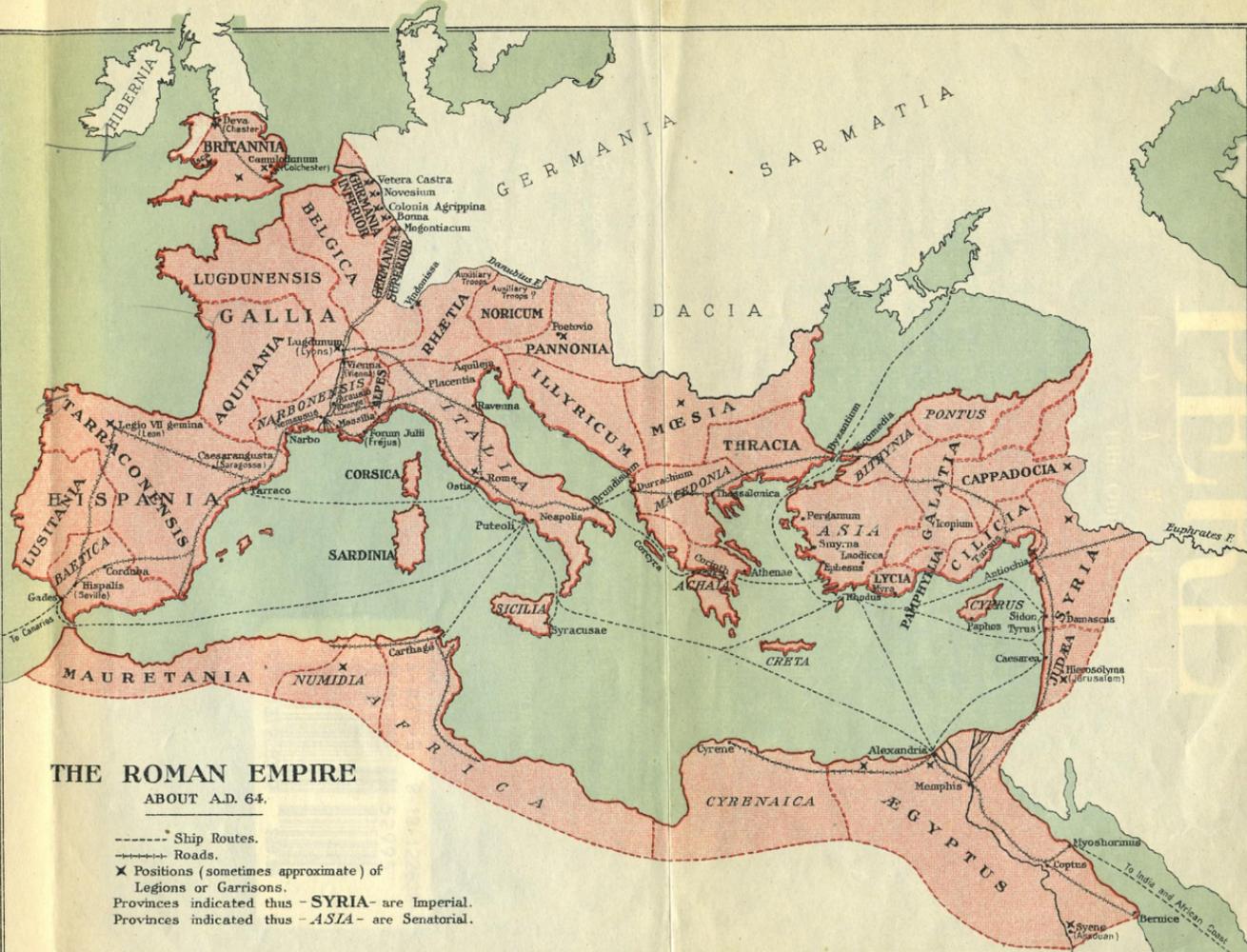
4 | Greek: alpha and beta



5 | Roman: A and B

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.



THE ROMAN EMPIRE

ABOUT A.D. 64.

- Ship Routes.
- Roads.
- ✕ Positions (sometimes approximate) of Legions or Garrisons.

Provinces indicated thus -SYRIA- are Imperial.
 Provinces indicated thus -ASIA- are Senatorial.

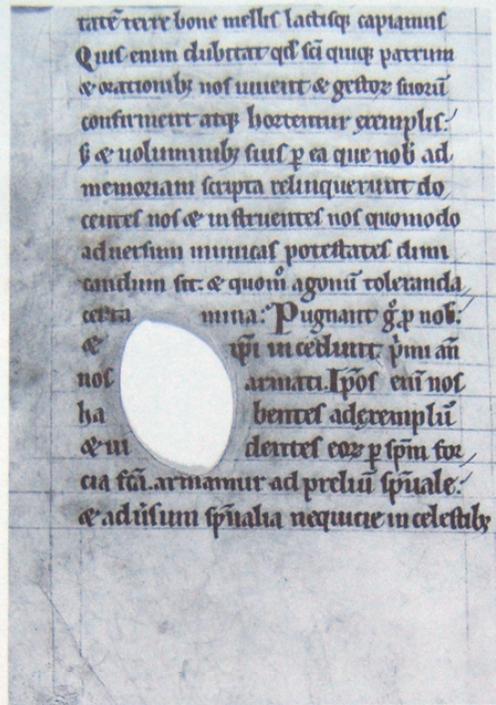
SENATVS·POPVLVSQVE·ROMANVS
IMP·CAESARI·DIVI·NERVAE·F·NERVAE
TRAIANO·AVG·GERM·DACICOPONTIF
MAXIMO·TRIB·POT·XVII·IMP·VICOS·VI·P
ADDECLARANDVM·MOVANTAE·ALTITVDINIS
MONSETLOCVSTANT·IBVSSIT·EGESTVS

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.

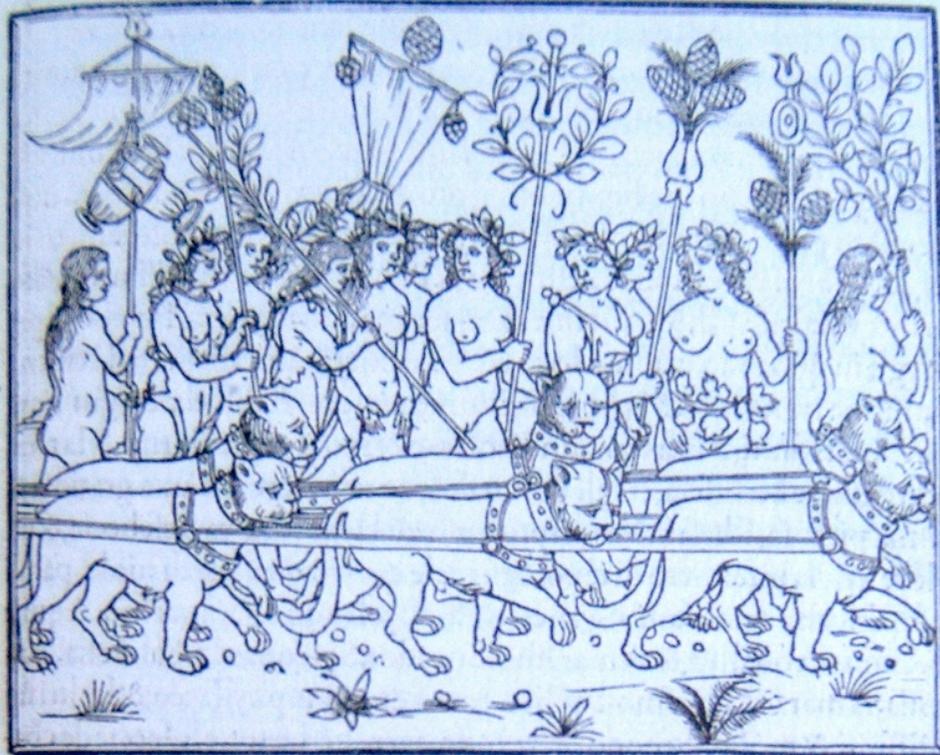






ABC CD EFGHIJKL
LMNNO PQRST
UVWXYZ &
bdhkl
Æ Ç À C T M E N N S T
T T V T W T Y V R W T h T l

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 MVLTVDINE DEGLI AMANTI GIOVENI, ET
 DILLE DIVE AMOROSE PVELLE LA NYMPHA APOLI
 PHILO FACVNDAMENTE DECHIARA, CHIFVRO-
 NO ET COMEDAGLI 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 Triumpho, perenne gloria, festi-
 ua lætitia, & felice tripudio, circa a queste quattro iuifi-
 tate se iuge de memorando spectamine cum parole sufficientemente ex-
 primere ualesse. Oltra gli inclyti adolescentuli & stipante agmine di inu-
 mere & periuicunde Nymphæ, piu che la tenericia 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 alacramente festigiauano. Molte hauendo le facole sue
 accense & ardente. Alcune uidi Pastophore. Altre cum drite haste

tēporali congaudet. ita p
fruatūr cēna. et qđ uotis
celebrat cōphēdat effe
ctū. p **Leē** Benedicē
dē et pat̄ dñi n̄ri. **Requiescat**
oīr.

GR Sacerdotes et
in duarum sa
ri et sancti e
iur
cypria

Pnam et precib; p **Al pco**
rā qđ om̄ps dē ut scōrum
tuorū faustum. simpliciu. et
beaties. celestib; misteris
celebrata sollēntas. indul
gentiā nob; tue ppitatio
nis acquirit. p **Inn scōrū**

ABDON ET SĒNEM. Oīr
Oī qui scīs tuis abdon et
sēnem. ad hanc glām ueni
endi copiosū mun' grē cōtu
listi. da famulis tuis sicut

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

Femento salutis aucto
quod nostra quondam
corporis ex illibata uirgine nas
cendo formam sumpseris
Maria mater gratie mater
misericordie tu nos ab hoste pro
tege in hora mortis suscipe

Status viri non habent
 in consilio impi-
 orum et in via peccato-
 rum non stant et in cathedra

Notula

...vnde ...

Semiquadratus

Quam iniquitatem exaltavit me
 deus iusticie mee in tribula-
 none dilatasti michi. Misere-
 re mei et exaudi orationem meam

Notula

...in ...

...meo ...

Repetitio

...vnde ...

Verba mea auribus
 principe domine intel-
 lige clamorem meum
 Intimidat von diabolis meo.

Notula

...vnde ...

Tertius Notandus

Quare hancuclum gaudes et populi
 invidiam sunt in amara. Alacrum
 reges terrae et principes conveniunt
 et unum adversus dominum et adver-

Notula

...vnde ...

...vnde ...

Repetitio

...vnde ...



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為邑范

謂范昭子吉射中行謂中行文子荀寅范氏中

二卿族之志益大合韓魏圍趙水晉陽定王十

六年智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.

Caude equo: n̄
siles serpenti bohū
tes capita. philo
sophorū doctū ad
signat

Capita equo: et erant tūc capita leo
nū et de ore eorū p̄cedebat ignis et su
lphur

et occisa ē terra p̄ hoīa de yso fuit
locus et sulphur. P̄ tertia p̄tē bo
nūm multitudine nūm signa fuit



Conuerti ab idolis y predictione bti iohannis dicitur in ecclesia



S. iohannes baptista

Autore ydolo y explosato fructus



Trahitur iohannes p[re]dicti qui deo cultum ad michi dicit



S. iohannes in uittis ac dominario ip[er]atoru[m] crudelitate p[er]secutus





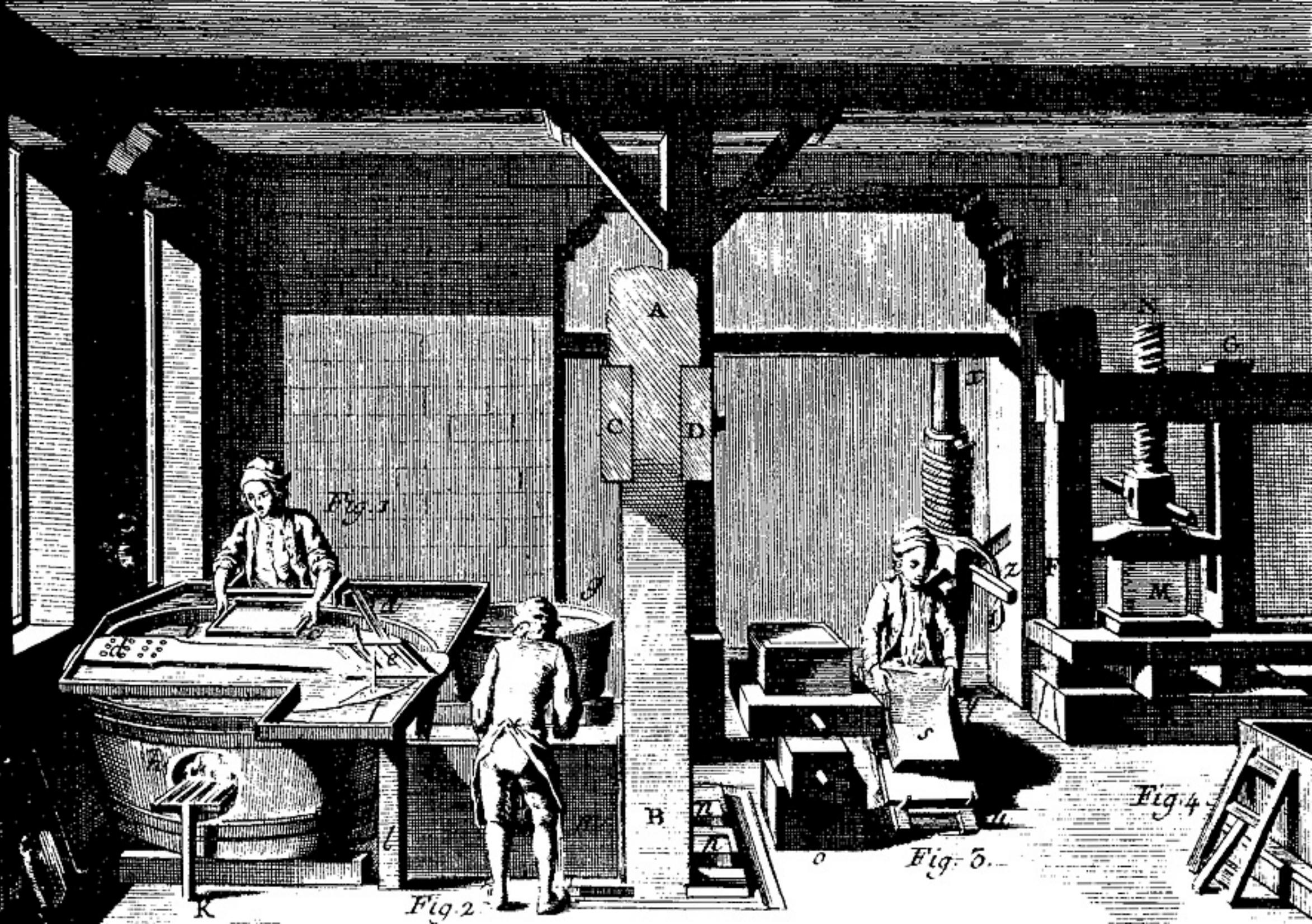


Fig. 3

Fig. 2

Fig. 4

Fig. 5

K

B

A

C

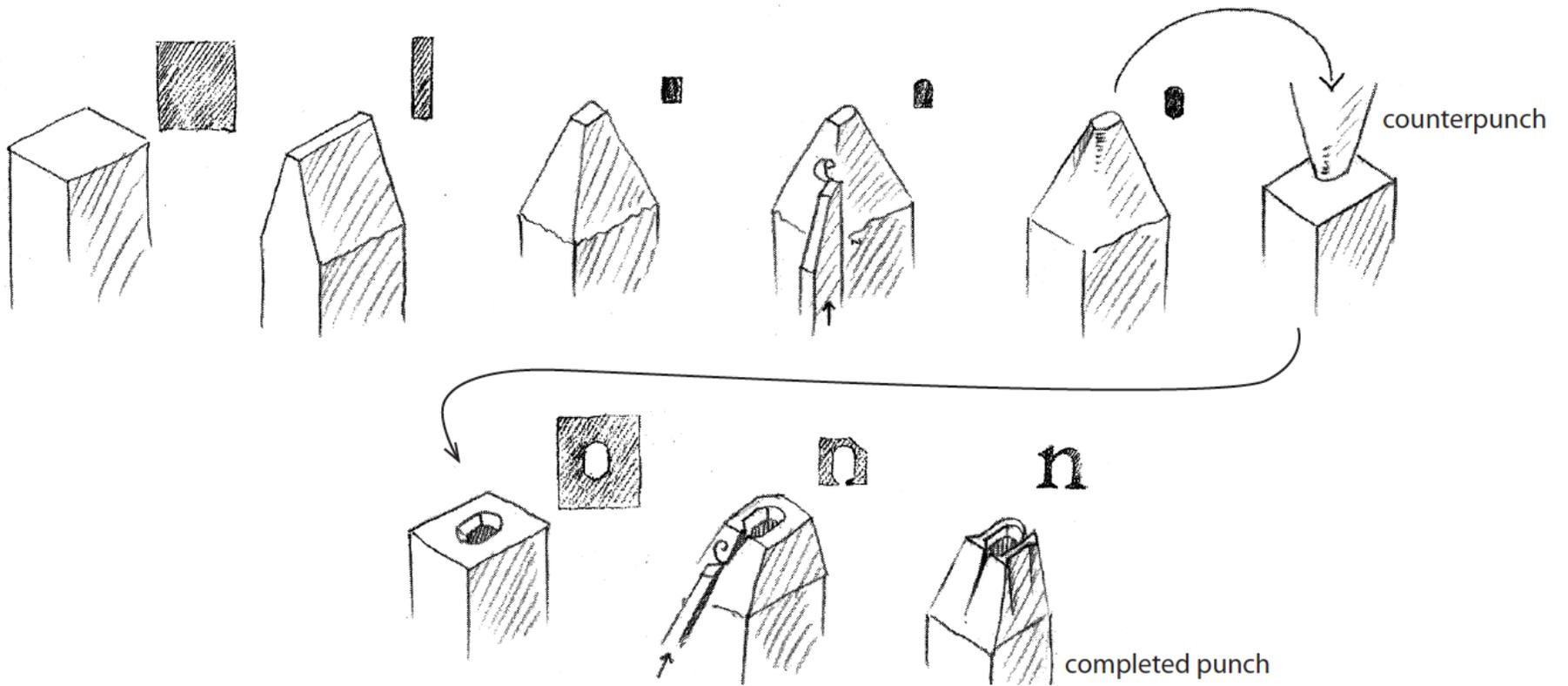
D

O

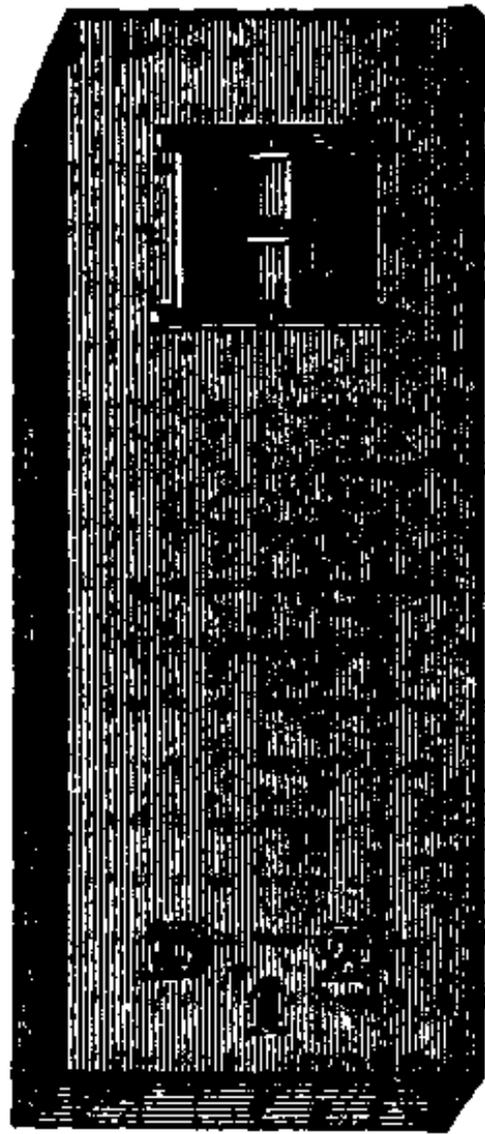
M

S

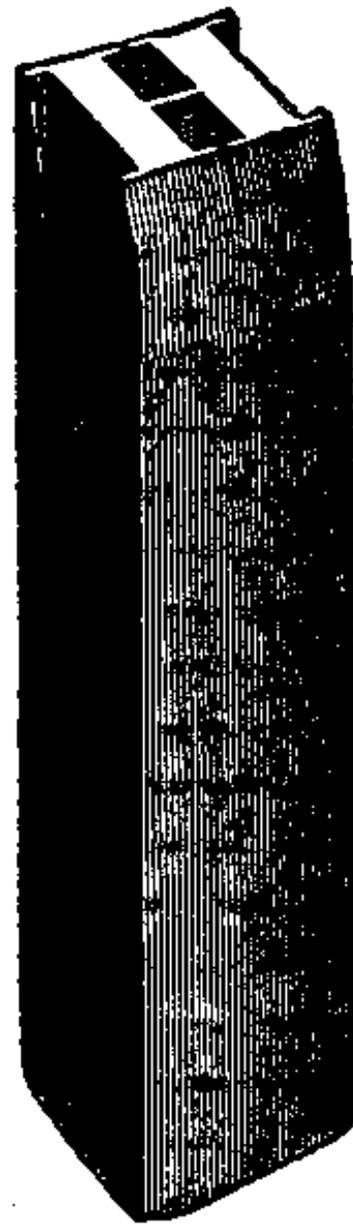
STAIR



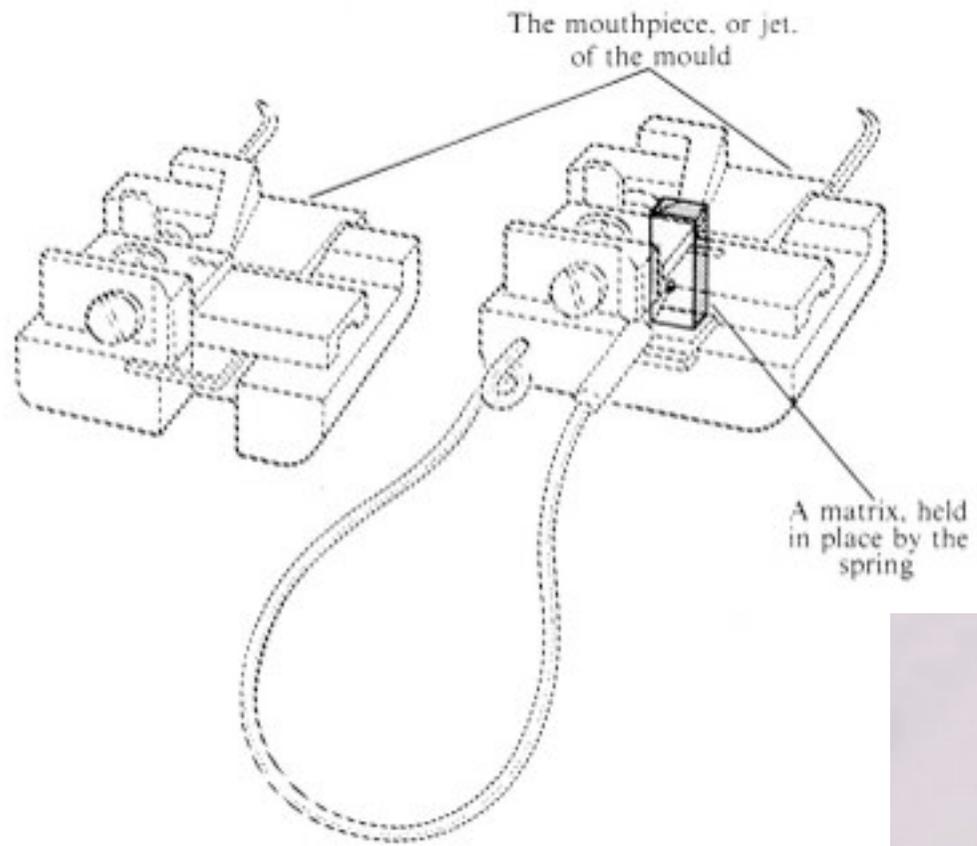
From Counterpunch, 2nd edition: Making Type in the Sixteenth Century Designing Typefaces Now by Fred Smeijers



a



b













filia sua. Omnes anime autem eius et filiarum triginta tres. Filij gad: sephon. et aggi. et luphi. et efebou. et sumi. et beri. et orodi et areli. Filij aser: iemma. et ielua. et ielui. et becia. sara quoque soror eorum. Filij becia: heber et nichiel. Quatuor filij zelphe. quam dedit laban lye filie sue: et hos genuit iacob. sedecim anime. Filij rachel uxoris iacob: ioseph et beniamin. Namque sunt ioseph filij in terra egypti: quos genuit ei assineti filia phurifaris sacerdotis diopoleos. manasses. et effa. im. Filij beniamin: hela. et bechor. et asbel. et gera. et naaman. et iechri. et rumenfon et ofni. et ared. Quatuor filij rachel quos genuit iacob: omnes anime quatuordecim. Filij dan: ulan. Filij neptalim: iasiel. et gumi. et ieser. et salem. Quatuor filij bale. quam dedit laban rachel filie sue: et hos genuit iacob: omnes anime septem. Cunctaque anime que ingressae sunt cum iacob in egyptum: et egressae sunt de fenore illius. absque uxoribus filiorum eius: sexaginta sex. Filij autem ioseph. qui nati sunt

que habere potuerunt. adouerunt secum. Cumque uocauit eos. et dixit. quod 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 egyptij omnes pastores ouium. **I**ngressus ergo ioseph: nunciavit pharaoni dicens. Pater meus et fratres. oues eorum et armenta. et cuncta que possident. uenerunt de terra chanaan: et ecce consistunt in terra iessen. Et ceteros quoque fratrum suorum quinque uiros. constituit coram rege. Quos ille interrogauit. Quid habetis operis? Responderunt. Pastores ouium sumus serui tui: et nos et patres nostri. Ad peregrinandum in terram tuam uenimus: quoniam non est herba gregibus seruum tuorum. in grauescente fame in terra chanaan. Percumque ut esse uos iubetas seruos tuos in terra iessen. Dixit itaque rex ad ioseph. Pater tuus et fratres tui uenerunt 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
<p>1450 Guttenburg Bible</p> <p>1495 Francesco Griffo - Bembo</p> <p>1532 Claude Garamond - Garamond</p>	<p>1725 William Caslon - Caslon</p> <p>1757 John Baskerville - Baskerville</p> <p>1784 Firmin Didot - Didot</p>	<p>1795 Giambattista Bodoni - Bodoni</p>	<p>1845 Robert Beasley - Clarendon</p> <p>1860 Wooden type/Letterpress</p>	<p>1896 Century Schoolbook</p> <p>1898 Akzidenz Grotesk</p> <p>1904 Franklin Gothic</p>
<p>1450</p>				<p>1900</p>



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

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

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Janson 1690

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

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Caslon 1725

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

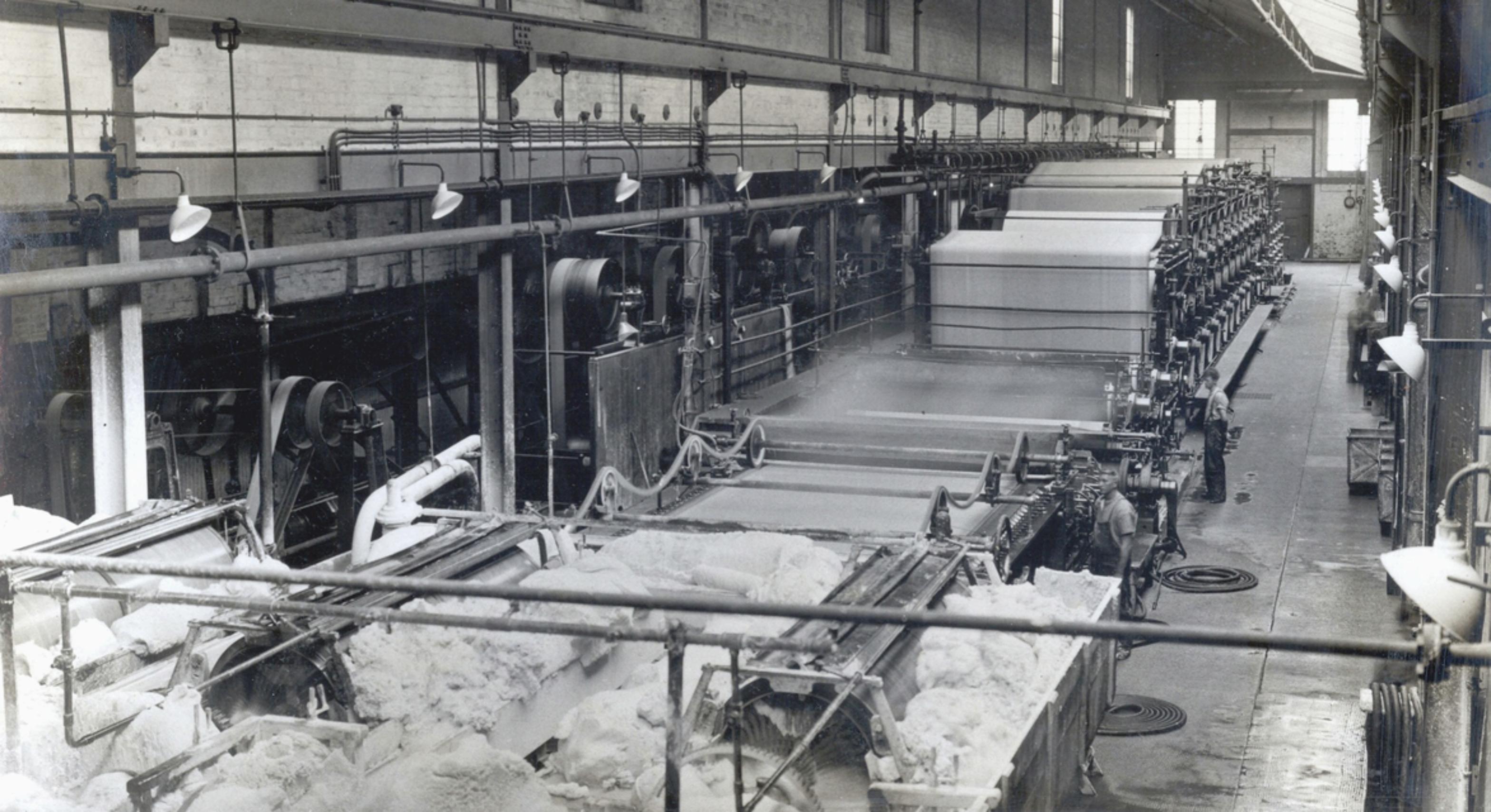
O P Q R S T U V W X Y Z

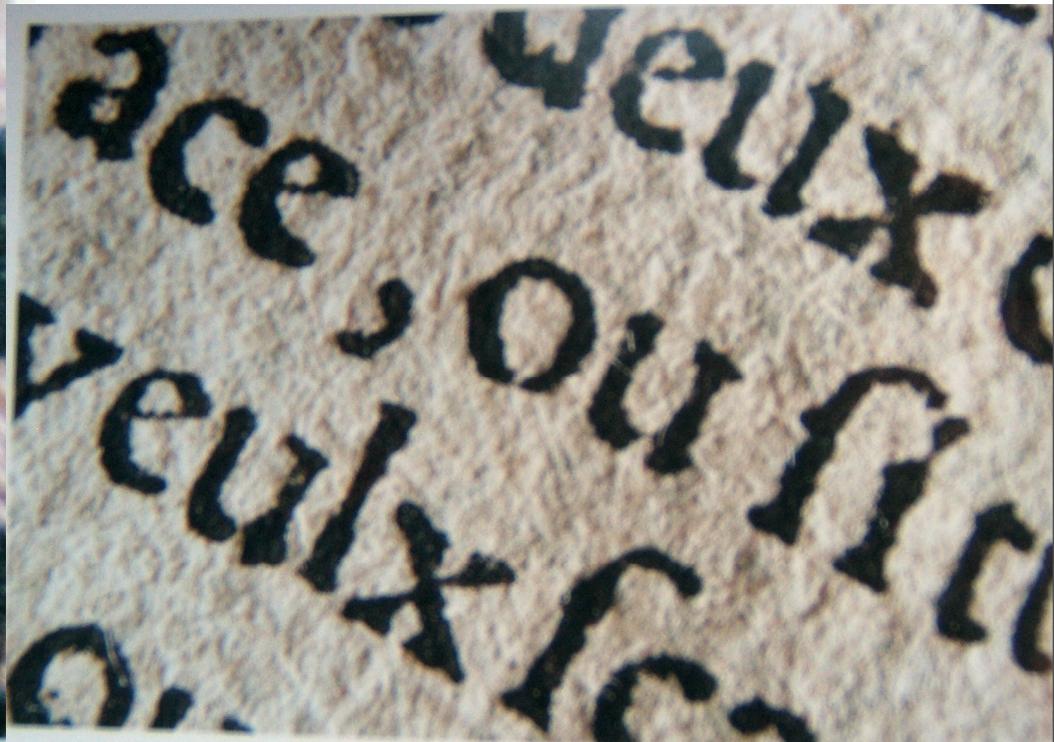
a b c d e f g h i j k l m n

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

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<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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<p>1450</p>				<p>1900</p>



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

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

HIERARCHY

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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 Lavia Lithographique

PAR

G. ENGELMANN

Directeur de la Société lithographique
de Mulhouse



À PARIS

Chez l'Auteur, Rue Louis-le-Grand, N^o 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.

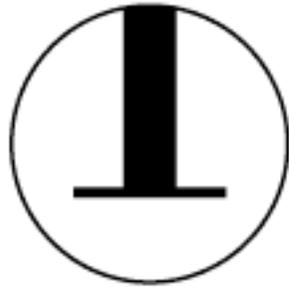
PUBLISHED BY C. HULLMANDEL, 21, ST. MARLBOROUGH STREET.

K BY H. ACKERMANN, 101, STRAND.

C. Hullmandel, Lithographer

1824.

<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
<p>1450 Guttenburg Bible</p> <p>1495 Francesco Griffo - Bembo</p> <p>1532 Claude Garamond - Garamond</p>	<p>1725 William Caslon - Caslon</p> <p>1757 John Baskerville - Baskerville</p> <p>1784 Firmin Didot - Didot</p>	<p>1795 Giambattista Bodoni - Bodoni</p>	<p>1845 Robert Beasley - Clarendon</p> <p>1860 Wooden type/Letterpress</p>	<p>1896 Century Schoolbook</p> <p>1898 Akzidenz Grotesk</p> <p>1904 Franklin Gothic</p>
<p>1450</p>				<p>1900</p>



Designing with Type

- Mechanical
- No bracketing of serifs
- Extreme contrast of thick and thin
- 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

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.

Didot 1784

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

“Upon Napoleon’s return from a three year Egyptian expedition and publication in 1809 of Description de l’Égypt, 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

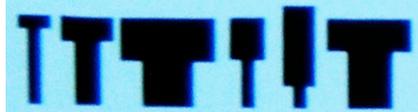
BELLE!

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.



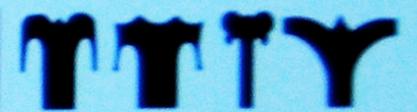
ANTIQU



CLARENDON

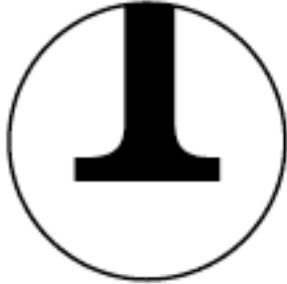


LATIN/ANTIQU TUSCAN



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
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<p>1450</p>				<p>1900</p>



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 Oswald . . . Mr. MADDOCKS	Kenric . . . Mr. G. SMITH
Reginald . . . 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	Evclina . . . Miss HONEY.

END OF THIS PART.

A COMIC SONG **BY MR. MARTIN.**

To conclude with the NAUTICAL DRAMA, of The

PILOT, OR, A STORM AT SEA!

The Pilot, Mr. MADDOCKS
Boatswain, Mr. G. SMITH—Captain Boroughcliffe, (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

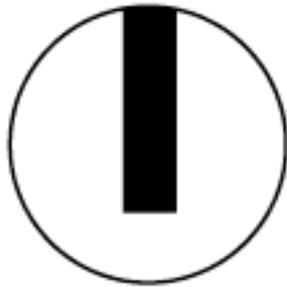
RESPECTFULLY announces a Series of his Popular Musical Entertainments at the above place.

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

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Franklin Gothic 1904

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

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Gill Sans 1928

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

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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



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Designing with Type



Old Style

Transitional

Modern

Slab Serif

Sans Serif

Decorative

Script

Black Letter

4000 BC to the beginning of the Industrial Revolution

Early Typography Lecture

End Here