

**Course instructor**

Kevin King

**Contact information**

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**Office hours**

Meetings by appointment

**Class time & location**

Tuesdays, 9:00am–12:00pm, B124

# READINGS HISTORY AND DEVELOPMENT OF TYPOGRAPHY

## Reading 01

EWAN CLAYTON, *The golden thread: the story of writing*. Counterpoint, 2013, pp 9–38

Examination of writing manuals:

OSCAR OGG, *Three classics of Italian calligraphy: An unabridged reissue of the writing books of Arrighi, Tagliente, Palatino*. Dover, 1953:

LUDOVICO DEGLI VICENTINO ARRIGHI, *La Operina da Imparare di scriuere littera Cancellarescha*. Rome 1521, pp 5–10, 18–19, 42–45

GIOUANNIANTONIO TAGLIENTE, *Lo presente libro Insegna*, Venice 1530, pp 68–75, 87–88, 94–95, 110–115,

GIOVANBATTISTA PALATINO, *Libro Nuovo*. Rome 1540, pp 123–128, 141–149, 188, 192–195, 219–227

JOHANN NEUDÖRFFER THE ELDER, *Eine Gute Ordnung und kurtze unterucht*. Nuremberg 1538–1541 | The Metropolitan Museum of Art, pp 1–2, 7–22, 29, 32, 46, 61

GEORGE BICKHAM, *The universal penman*. London 1741 | Dover, 1941, pp 20–21, 38–39, 42, 50–52, 56, 103, 122–124, 206–211

## Reading 02

ROBERT BRINGHURST, WARREN CHAPPELL, *A short history of the printed word*. The New York Times 1970 | Hartley & Marks, 1999, pp 3–21

JOSEPH NEEDHAM, *Science and civilisation in China*. Volume 5, part 1, Cambridge University Press, 1980, pp 1–13

## Reading 03

PAUL LUNA, *Typography: a very short introduction*. Oxford University Press, 2018, pp 17–39

GERARD UNGER, *Theory of type design*. nai010, 2018, pp 89–96

## Reading 04

FRED SMEIJERS, *Counterpunch*. Hyphen Press, 1996, pp 55–57, 75–82, 87–100, 159–164

STAN NELSON, *Punchcutting at the Atelier Press & Letterfoundry*. OutofSortsFilm, 2009

part one: <https://www.youtube.com/watch?v=eExllUeGtvc>

part two: <https://www.youtube.com/watch?v=QyiCPzERIGA>

part three: <https://www.youtube.com/watch?v=WgHst9Amhio>

part four: <https://www.youtube.com/watch?v=LijXXzxgyko>

part five: <https://www.youtube.com/watch?v=nTnVAjYxfwQ>

### Reading 05

RICCARDO OLOCCO, 'The Jenson roman: its mutations and spread in fifteenth-century Italy'. In *Journal of the Printing Historical Society*, number 19, 2018, pp 125–156

### Reading 06

KAY AMERT, 'Origins of the French old-style: the roman and italic types of Simon de Colines'. In *Printing history 26/27, The Journal of the American Printing History Association*, 1991–1992, pp 17–40

### Reading 07

GYÖRGY HAIMAN, *Nicholas Kis: a Hungarian punchcutter and printer, 1650–1702*. Bibliography compiled by Elizabeth Soltész, The Greenwood Press, in association with John Howell-Books, 1983, pp 33–65

### Reading 08

JACQUES ANDRÉ, DENIS GIROU, 'Father Truchet, the typographic point, the Romain du roi, and tilings'. In *TUGboat*, volume 20, number 1, 1999, pp 8–14

### Reading 09

GIAMBATTISTA BODONI, *Manuale tipografico*. Parma 1818 | Taschen, 2010, pp 12–18, 35–57

### Reading 10

JAMES MOSLEY, 'The nymph and the grot'. In *Typefoundry: documents for the history of type and letterforms*, 6 January 2007  
<http://typefoundry.blogspot.com/2007/01/nymph-and-grot-update.html>

### Reading 11

JAN TSCHICHOLD, *Die neue Typographie (The New Typography)*.  
Bildungsverband der deutschen Buchdrucker, Berlin, 1928 |  
University of California Press, 1995, pp 64–86

JAN TSCHICHOLD, *The form of the book: essays on the morality of good design (Ausgewählte Aufsätze über Fragen der Gestalt des Buches und der Typographie)*. Birkhäuser Verlag, 1975 | Hartley & Marks, 1991, pp 23–64

### Reading 12

FRED SMEIJERS, *Type now: a manifesto*. Hyphen Press, 2003, pp 6–9, 14–19, 26–43