The history of typography, printing and reading are all intertwined. What else can you find out about this topic? Here are some recommended books and websites:


https://ourworldindata.org/books

From <Image 23x361 to 137x438>

The success of this work owed much to its numerous panoramic illustrations, including views of cities such as Strasbourg. Here you can discover books and objects retracing the life of this famous humanist, for example his old wooden letterpress model or one of his books, all in the permanent exhibition.

The introduction to Cosmography, 25 April 1507

Only a handful of copies of this first edition have survived. It was this seminal text which helped to undertake some secondary research to find out more, taking notes along the way and collecting examples for your visual diary.

Research History of Typography

The introduction to Cosmography, 25 April 1507

This text is often considered to be the "American birth certificate," as it is the first work to refer to the New World in Europe. The text was illustrated in 1507 by Martin Waldseemüller, who later decided to begin by publishing an introduction to Ptolemy's geographical work before publishing his geographical work itself. This text was later accepted as the name for the New World among 16th-century geographers.

From <Image 27x23 to 74x68>

The Carolingian minuscule script is closer to those used in ancient Rome than the Gothic script; therefore humanists in the 15th century regarded the Gothic type as Goth (like the Goths, barbarous or uncouth) as compared to the Roman type (ancient Roman script). The term "Gothic" came from the views of the Renaissance. When Johann Gutenberg created types for all the contracted or abbreviated letters, as well as for ligatures and other keyboard characters, he used the "Somme" was used for Balbus's line Bible (1304-1305), which had been used for bibles and liturgies of those days. Gutenberg used about 300 kinds of type to print this Bible because he created types for all the contracted or abbreviated letters, as well as for ligatures and other keyboard characters.

From <Image 309x67 to 500x193>
In the late 15th century, the type of Gothic known as the “humanistic miniscule” was set by Erhard Ratdolt in Venice in 1476. Ratdolt was a German printer who had established a press in Venice in 1473 and was one of the first printers to use the new typefaces that were becoming popular in Italy. The type was called “humanistic” because it was designed to imitate the handwriting of the Renaissance humanists, who were known for their use of cursive script.

The humanistic miniscule was characterized by its smooth, flowing lines and a more open, natural appearance. It was a departure from the rigid, angular forms of the Gothic typefaces that had been used in the past. The new typeface was also more easily legible, which made it ideal for books that contained large amounts of text.

In 1490, the printer Aldus Manutius of Venice published a series of books using the new typeface. These books were known for their clarity and beauty, and they quickly became popular throughout Europe. The success of these books led to a widespread adoption of the humanistic miniscule, and it became one of the most widely used typefaces of the Renaissance.

The humanistic miniscule was eventually superseded by other typefaces, but it remained popular throughout the 16th century. It was used in the printing of many important works, including the works of the Italian humanist Pietro Bembo and the French humanist Jean Bodin. The humanistic miniscule was also used in the printing of many church books, which were printed in Latin.

Today, the humanistic miniscule is considered a classic typeface and is still used in the printing of many books and other materials. It is also used in the creation of digital typefaces, which are used in the design of logos, websites, and other visual materials.
While workshops could, and did, produce manuscripts in large quantities in shockingly brief periods of time, printing would speed the process up that much more. These early printed books were hand painted so as to look more like manuscripts, but the reverse is also true. By mid-century the popularity of italic types for ornamented text settings no longer; until then, they were used only for such texts, block quotes, tooling, colophons, and headings. By mid-century, the printer had become a business entrepreneur, needing to sell his wares in a competitive market, although a name was still of the printer himself. The "darker" style quickly turned to "light" tone from its Italian origin.

About 1550, the Swiss/German tradition was gradually overwhelmed by French influence. Towards the end of the sixteenth century, the use of acid to etch the woodcut ornamented titles was more evident in proportion to the decline of horizontal decoration in French books. French influence was strong in the edition of the Bible of Tours in 1567. Froben was the first to use such "display faces" consistently, breaking away from the Italian tradition in which title pages and headings tended to be set in the same size as the main text. By using these larger faces, Froben produced a much more prominent effect. Froben had, for instance, etched titles that have more ornament and coloration, while those from less of the face had been designed in every detail in printed editions rather than by etching to the size of the face. After about 1520, Latin Bible type was gradually transmitted from French printers to printers in other parts of Europe. The fame of Aldus Manutius and his editions made the Griffo italic widely copied and influential, although it was not the first type of this size. The "Aldino" italic type, commissioned by Manutius and cut by Francesco Griffo in 1499, was a closely spaced condensed type. The text was an imitation of the Italian cursive hand, featuring long stems of long descenders and uneven length. It was cut by Francesco Griffo in 1499. This type is widely used throughout the world today, and is still considered to be the model and ideal for the whole western world. Venetian printing was known for its elegantly handwritten effect and refinement, and was much admired by other printers.
In Europe, the invention of movable type by Johannes Gutenberg in 1455 marked the beginning of the modern era in printing. The process of creating movable metal type was revolutionized, allowing for the mass production of books. Printers could now produce multiple copies of a single text, making books more accessible and affordable.

### Blackletter Fonts

Blackletter typefaces are characterized by their ornate and stylized letters. They were among the earliest typefaces used with the invention of movable type in the 15th century. The earliest typefaces used with the invention of movable type were instrumental in the development of printing. The development of printing was a significant event in the history of European culture, as it allowed for the mass production of books and other printed materials.

### Incunabula

Incunabula refers to books that were printed between 1450 and 1500, a period known as the early printing press era. These books were often printed in multiple copies and distributed widely, making them a key factor in the dissemination of knowledge and ideas.

### Books about Public Festivals

Books about public festivals were very popular in the late fifteenth century. The execution of Bohemian Catholic dissenters Jan Hus and Jerome of Prague detailed the opulent religious and civic celebrations that took place during these events. Ulrich of Richental (d. 1483) was an eyewitness to the Council of Constance, Germany between 1414 and 1418, effectively ending the 100-year dispute over the papacy in the West. The council was held to address questions of religious and political authority, and the resulting text was an important document of its time.

### The Council of Constance

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### The Protestant Reformation

The Protestant Reformation began in the sixteenth century with the publication of the Ninety-Five Theses by Martin Luther in 1517. This event marked a significant shift in religious thought and practice, leading to the creation of new churches and the development of a new form of Christianity.

### European Demand for Books

The desire for personal libraries composed of books and common abbreviations reflected a growing demand for knowledge and education. Books about public festivals were very popular in the late fifteenth century, reflecting the popular interest in religious and civic celebrations.

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During the reign of Chingli, [1041–1048] Bi Sheng, a man of unofficial position, made movable type. His method was as follows: he took sticky clay and cut nearly square pieces of it, one label for each character (or letter, if you’re in a Western context) is carved or cast into a separate metal piece, and then reused.

Regardless of Gutenberg’s innovation, movable type was a novel technology for Western languages, because you’d only need a few dozen cast pieces to represent all your letters, plus a few numbers and punctuation. In Chinese, movable type pieces were far more numerous, hundreds or even thousands, of characters. So it would have been far easier for Gutenberg to streamline the printing process.

Bi Sheng’s method was far more efficient, and it significantly reduced the labor involved in creating a new typeface. By using movable type, Bi Sheng was able to print books much faster than ever before. He also introduced the idea of using paper as a printing substrate, which allowed for greater flexibility in the design and production of books.

In 1048, Bi Sheng’s invention was published in a book of his own making. The book, which contained 2,800 characters, was printed on paper and distributed throughout China. It was a significant step forward in the history of printing, and it paved the way for the development of movable type in Europe.

The Chinese system of movable type was a complex one, involving the use of thousands of individual characters. It was a labor-intensive process, but it was also a highly efficient one. The Chinese were able to produce books much faster and at a lower cost than ever before.

Bi Sheng’s invention of movable type had a profound impact on the history of printing. It was a significant step forward in the development of this important technology, and it paved the way for the later development of movable type in Europe. The Chinese system of movable type was a remarkable achievement, and it is one that we must remember and honor.

There are examples of woodblock printing going back almost 4000 years, but the earliest woodblock printed paper book that we can actually date in the Chinese context is from the 868 years. Early woodblock printed books included works from the incunabular period, and these pages were often rearranged to create new compositions. The text in Gothic type, with double columns and featuring some letters in color. The characters can be rearranged as much as you like and reused.


Johannes Gutenberg

In Europe, the printing press did not appear until 1500 years after Wang Chen’s innovation. Gutenberg and inventor Johannes Gutenberg was a political exile from Mainz, Germany when he began experimenting with printing in 1430. He returned to Mainz several years later, and in 1440, he had a printing machine perfected and ready to use commercially. The Gutenberg Press

Gutenberg Press

Gutenberg applied the concept of replica casting, which saw letters cast in a mold, and then replicated made from these molds by pouring molten lead. Integral to Gutenberg’s design was replacing wood with metal and printing blocks with each letter, creating the European version of movable type.

In order to make the type available in large quantities and to different stages of printing, Gutenberg applied the concept of replica casting, which saw letters cast in a mold, and then replicated made from these molds by pouring molten lead. Researchers have speculated that Gutenberg actually used a sand-casting system that uses water to create the metal mold. The letters were fashioned into letters uniformly to create letter sets of letters and consistent columns on the flat media.

Gutenberg’s process would not have worked as seamlessly as it did if he had not made his own ink, devised to add to its metal rather than wood. Gutenberg was also able to perfect a method for fathering paper for use by using a wire screen, traditionally used to press grapes for wine and olives for oil, instead of the printing press design.

The invention of printing had a significant impact on the dissemination of knowledge. It allowed for the rapid and widespread distribution of ideas and information, which in turn led to significant advancements in science, technology, and culture. The printing press also played a crucial role in the spread of literacy, as books became more widely available to people of all social classes.

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https://www.ndl.go.jp/incunabula/e/chapter1/index.html

The Movable Type Revolution

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After centuries of woodblock printing, a humble man named Bi Sheng invented movable type in the 1000s. Movable type is a system in which each character (or letter, if you’re in a Western context) is carved or cast into a separate piece of material. These characters are then arranged on a block, inked, and pressed against paper. The characters can be rearranged as much as you like and reused. The text in Gothic type, with double columns and featuring some letters in color. The characters can be rearranged as much as you like and reused.

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In Europe, the printing press did not appear until 150 years after Wang Chen’s invention. Johannes Gutenberg was a political exile from Mainz, Germany when he began experimenting with printing in Strasbourg, France in 1440. He returned to Mainz several years later and by 1455, had a printing machine perfected and ready to use commercially: The Gutenberg press.

Gutenberg Press

In order to make the type available in large quantities and to different stages of printing, Gutenberg applied the concept of reverse casting, which saw letters created in reverse on brass and then replicated inside these molds by pouring molten lead. Researchers have speculated that Gutenberg actually used a sand-casting system that used coated sand to create the metal molds. The letters were fashioned to fit together uniformly to create level lines of letters and consistent columns of text.

Gutenberg’s process would not have worked as seamlessly as it did if he had not made a few additions. It was obvious to him that he would need a way to store his invention, and he introduced a method for storing the letters. By the end of the 15th century, woodcut printing technology was becoming standardized: the block was cut to the required size, with a flat board placed on top. The printer would then work by turning the block to expose the paper, placing it flat on the press, and then running a roll of paper over the block to transfer the ink to the paper. The letters were then cut out and fitted into the desired order.

In 1507 Lucas Cranach invents the moveable type, designed by Venetian punchcutter Francesco Griffo. Cranach's moveable type is retrofitted into his printing press design.

The Gutenberg Bible was available in two versions: one cheaper version printed on paper and one more expensive version printed on vellum. The latter paid a larger price for the printing and this added to the final colonettes, illuminations, binding, and covers. For an example:

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