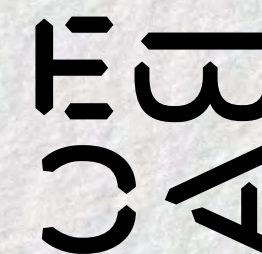


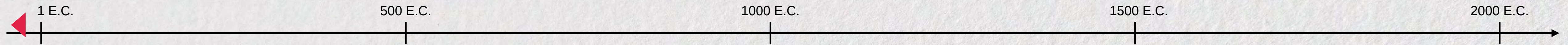
Caligrafia **e LETTERING**

DO IMPÉRIO ROMANO AO INSTAGRAM

Gui Menga



escola
britânica de
artes criativas
& tecnologia



Escrita Cuneiforme,
Suméria – 3.200 AEC



Escrita Hieroglífica,
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Alfabeto Fenício,
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Alfabeto Grego,
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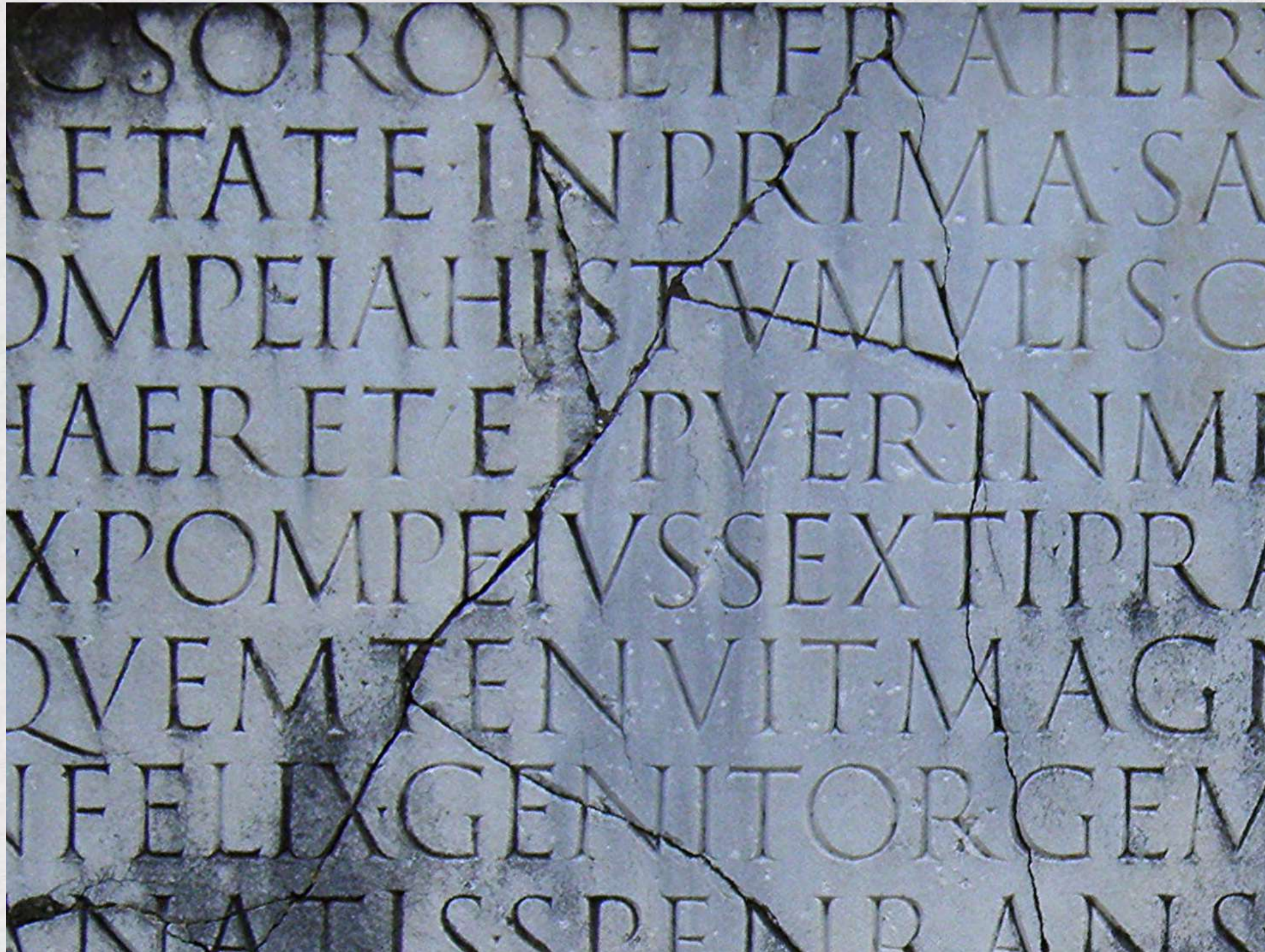
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Túmulo dos filhos de Sexto Pompeu Justo, Via Apia, Roma – © [Carole Raddato](#)



Inscrição na base da coluna de Trajano em Roma - © [David McGaw](#)

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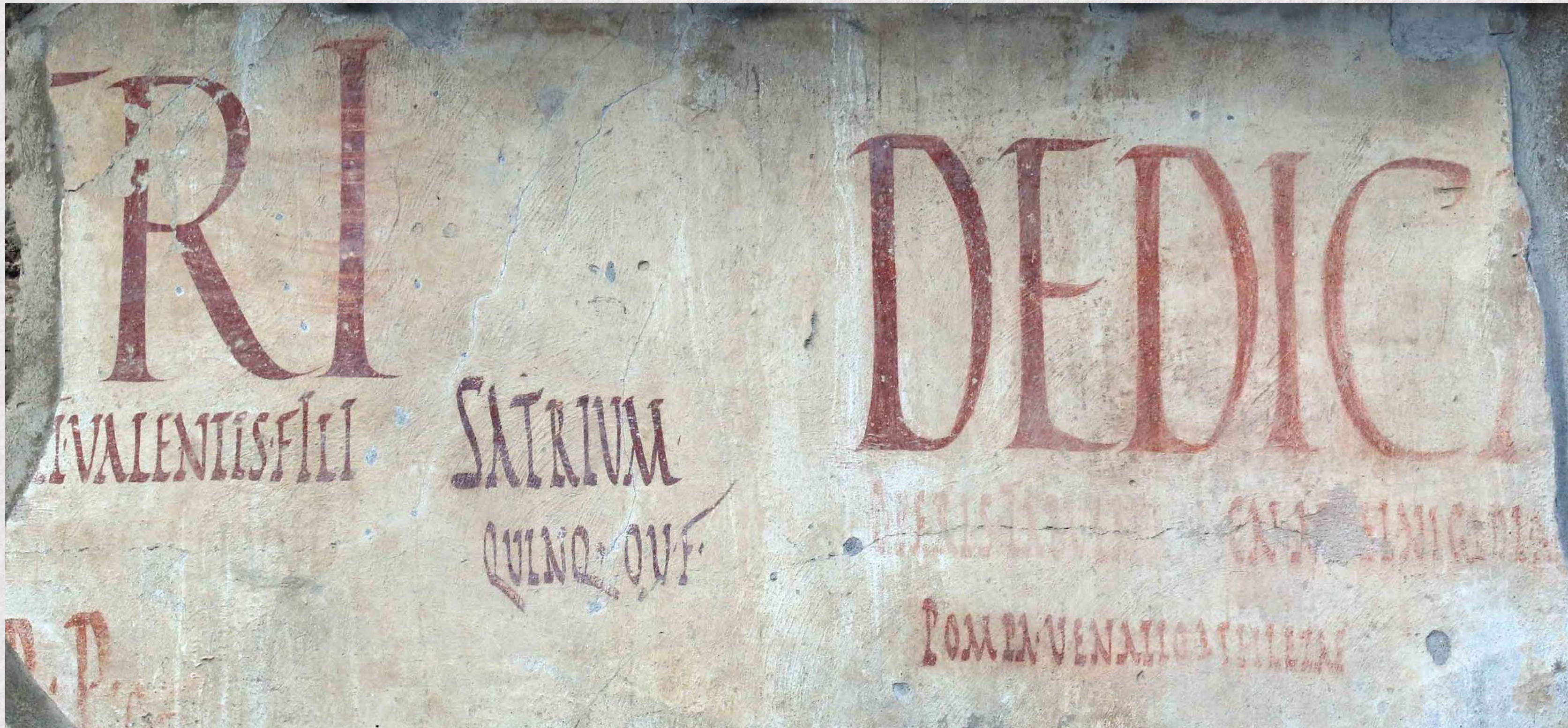
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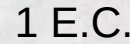
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Graffiti em Pompéia, 1 E.C. © [Tim Gaston](#)



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Grafitti em Pompéia, 1 E.C.

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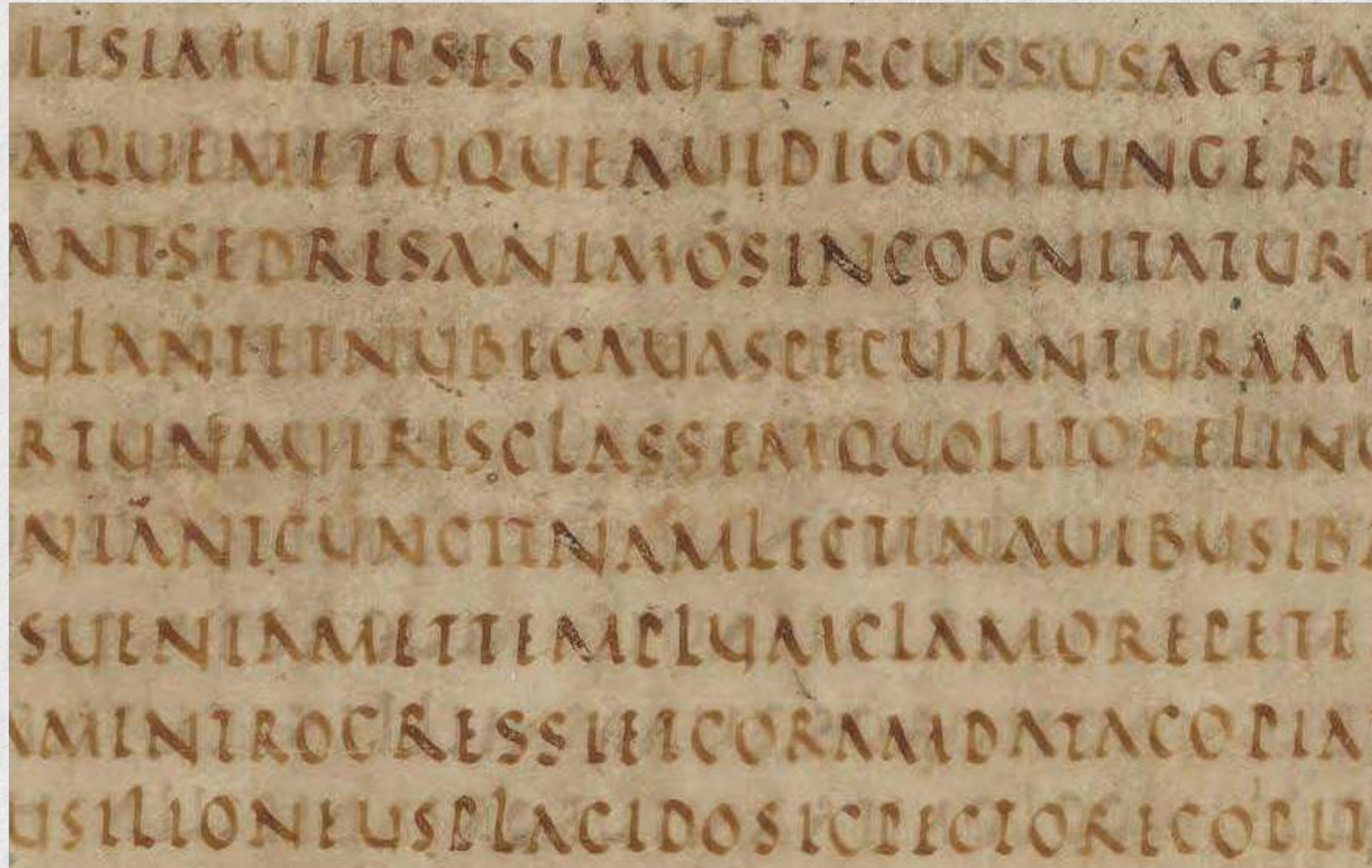
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Vergilius Vaticanus, Vat.lat.3225. https://digi.vatlib.it/view/MSS_Vat.lat.3225

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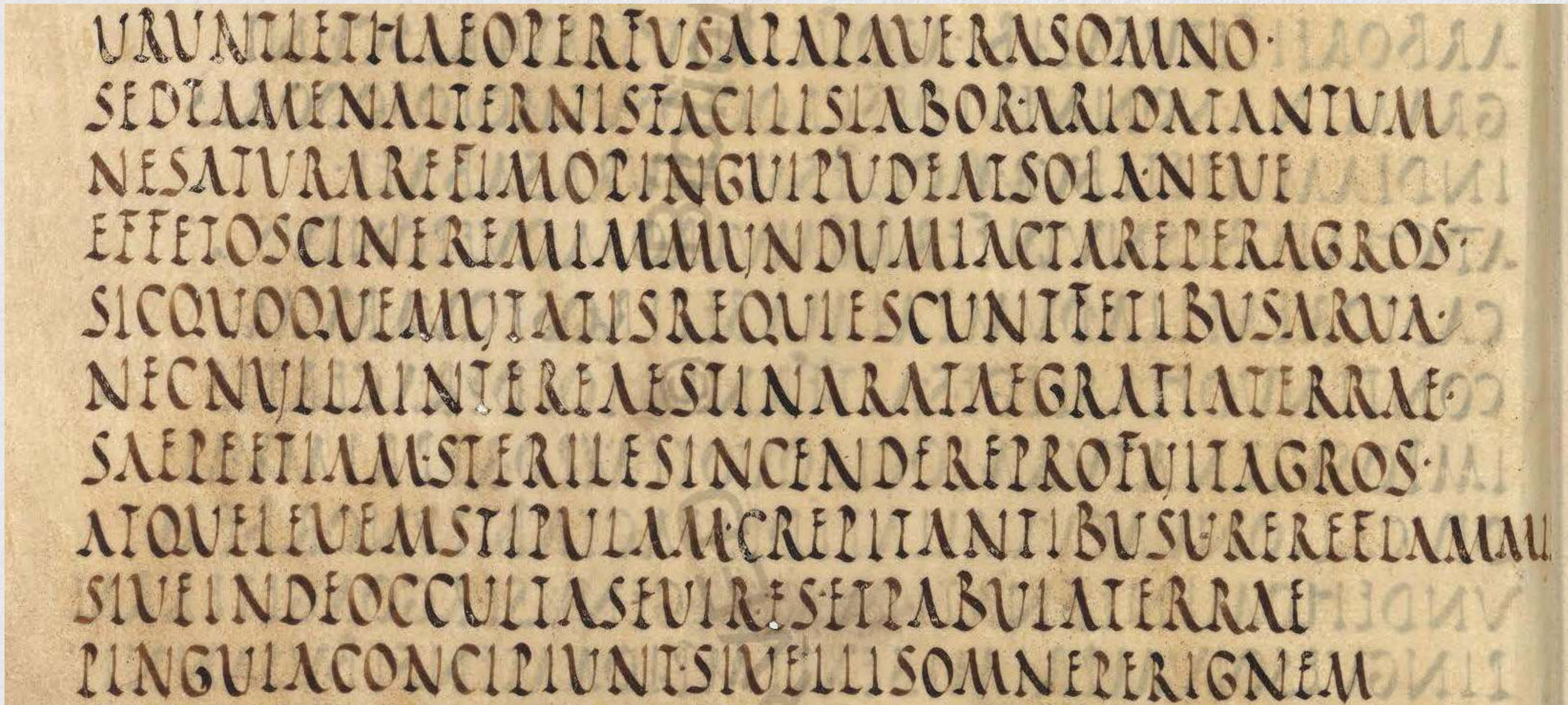
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Vergilius Palatinus, 500 E.C. https://digi.vatlib.it/view/MSS_Pal.lat.1631

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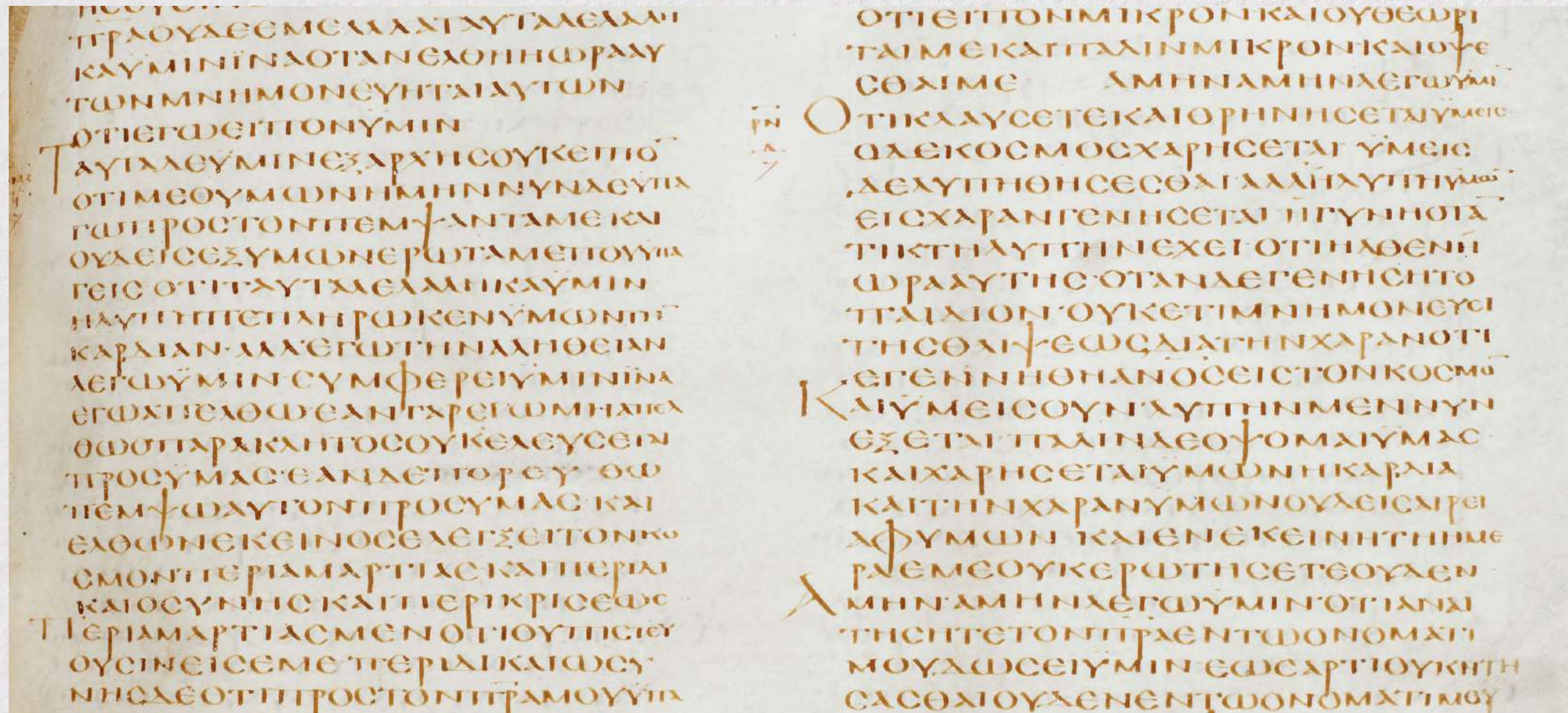
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Codex Alexandrinus, Séc. 5 E.C. - <https://www.bl.uk/collection-items/codex-alexandrinus>

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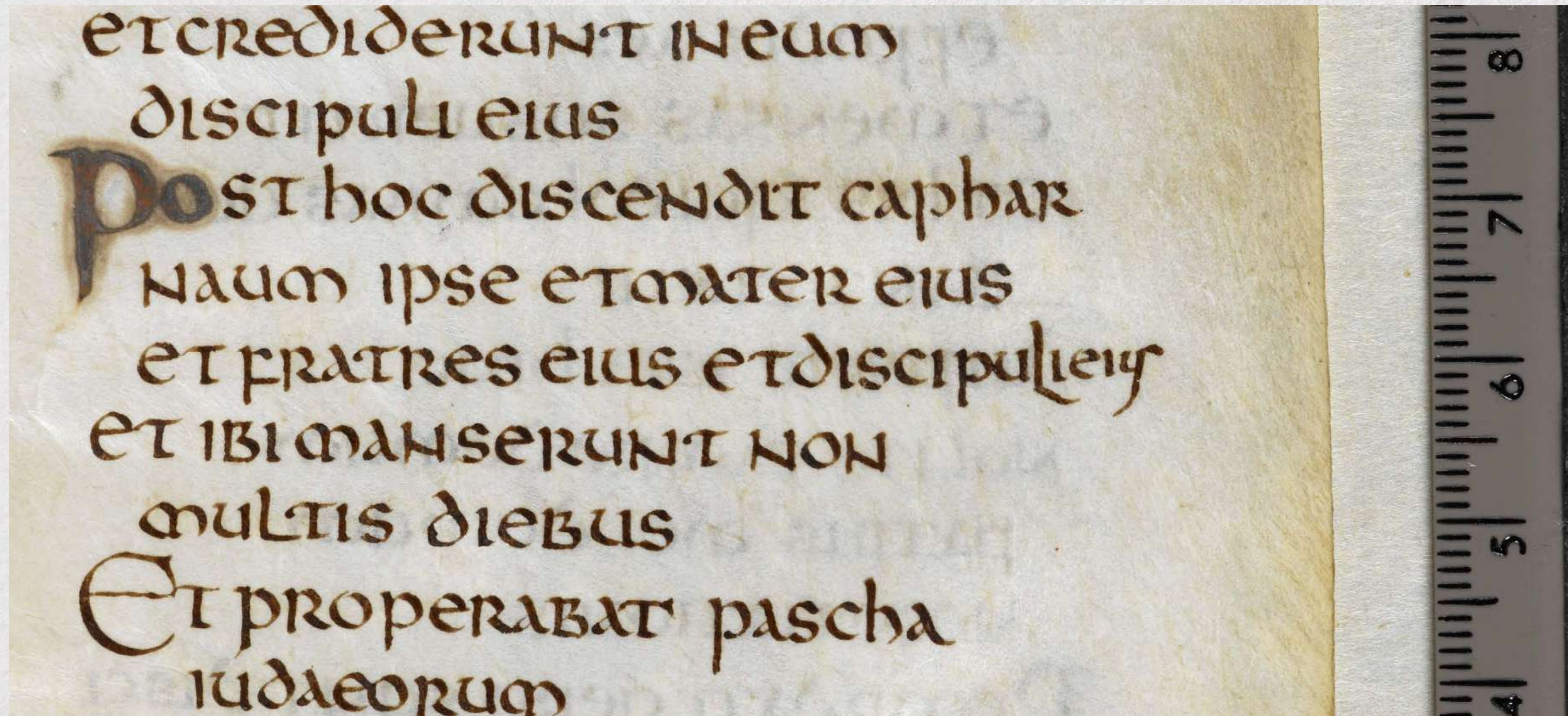
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St. Cuthbert Gospel, Séc. 8 E.C - http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_89000_fs001r

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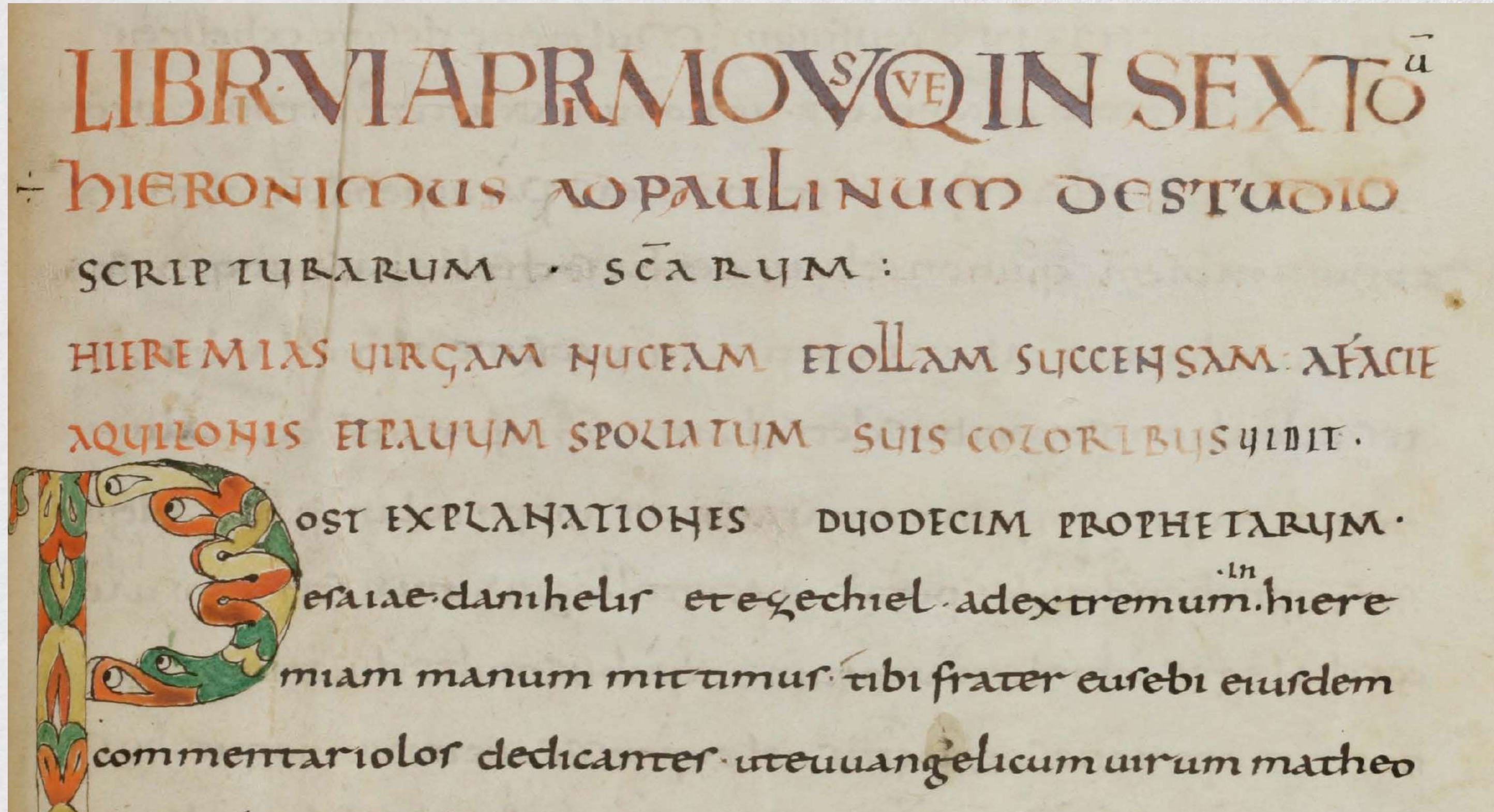
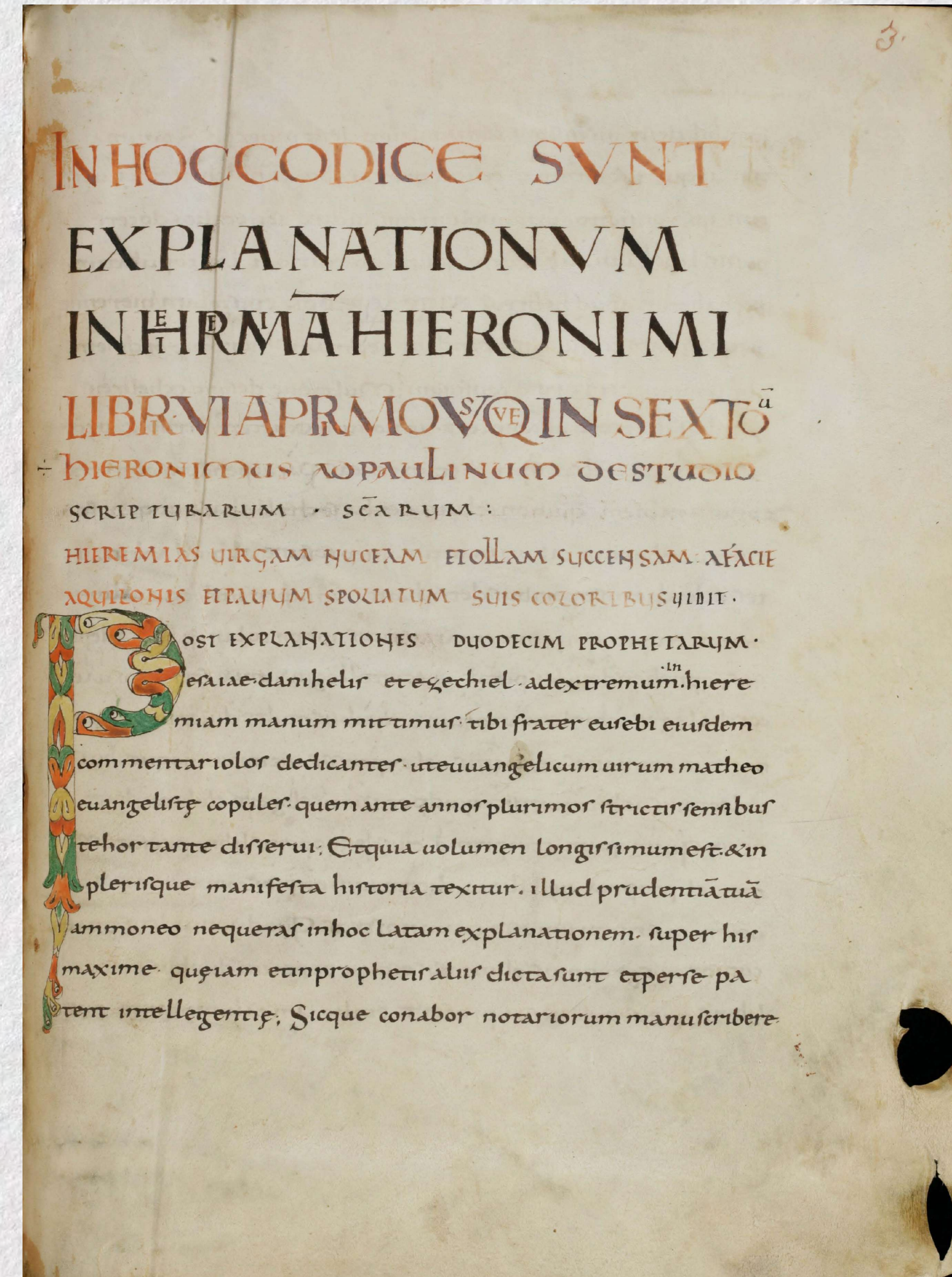
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St. Gallen, Stiftsbibliothek, Cod. Sang. 116 – <https://www.e-codices.unifr.ch/en/list/one/csg/0116>

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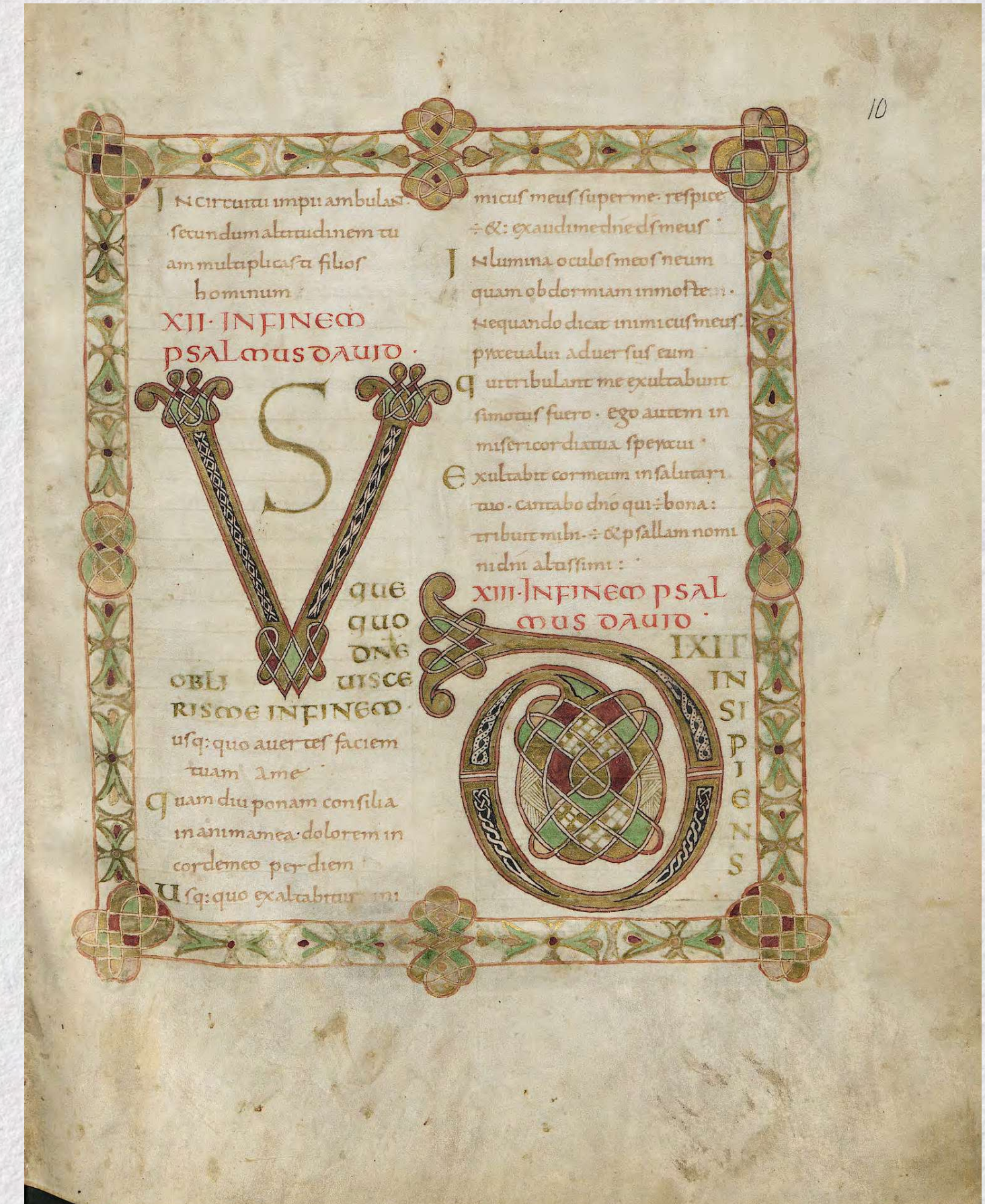
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Saltério de Ludwig, Séc. 9

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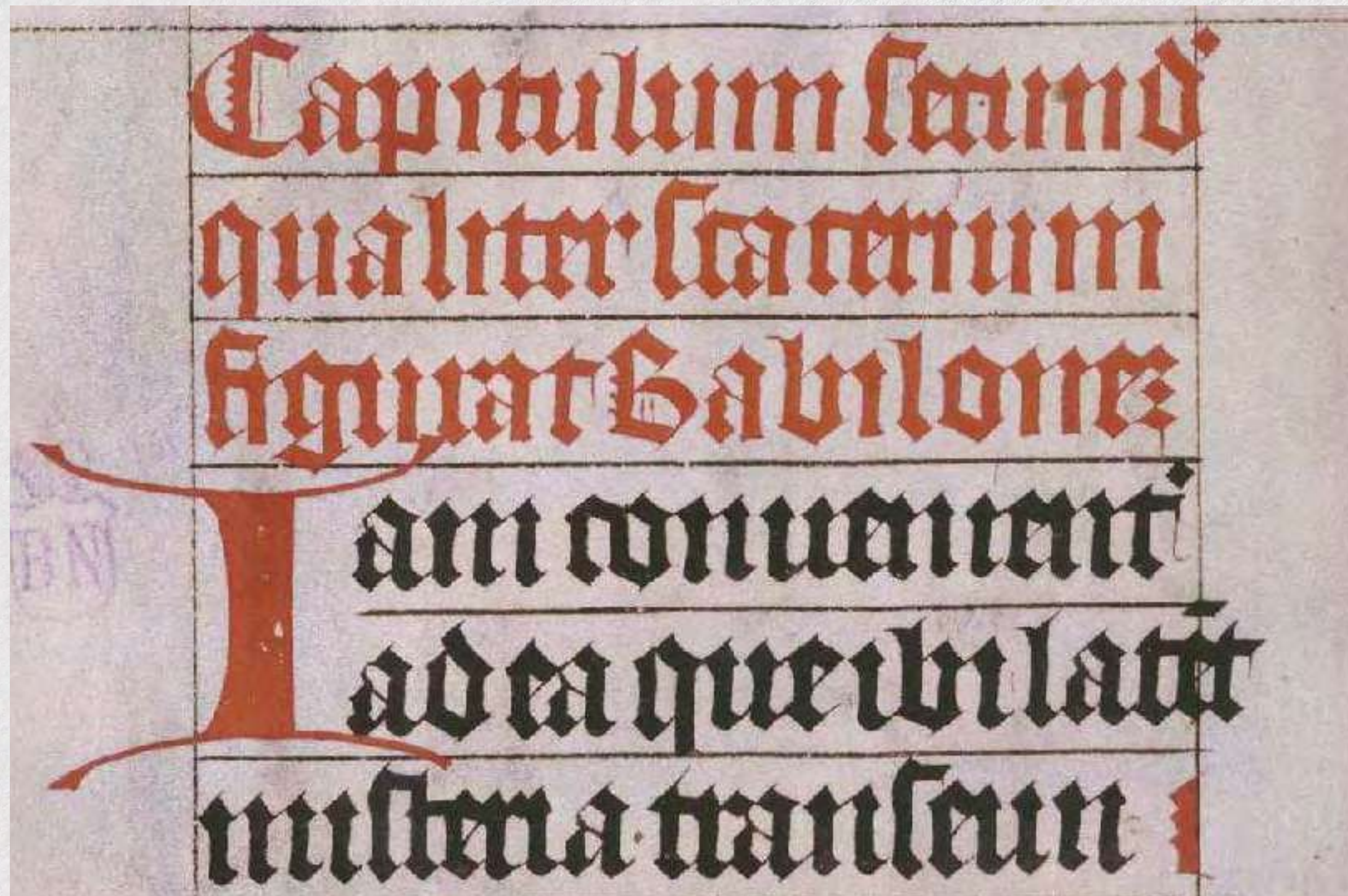
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Tractatus de ludo scacorum, Séc. 15 E.C. -

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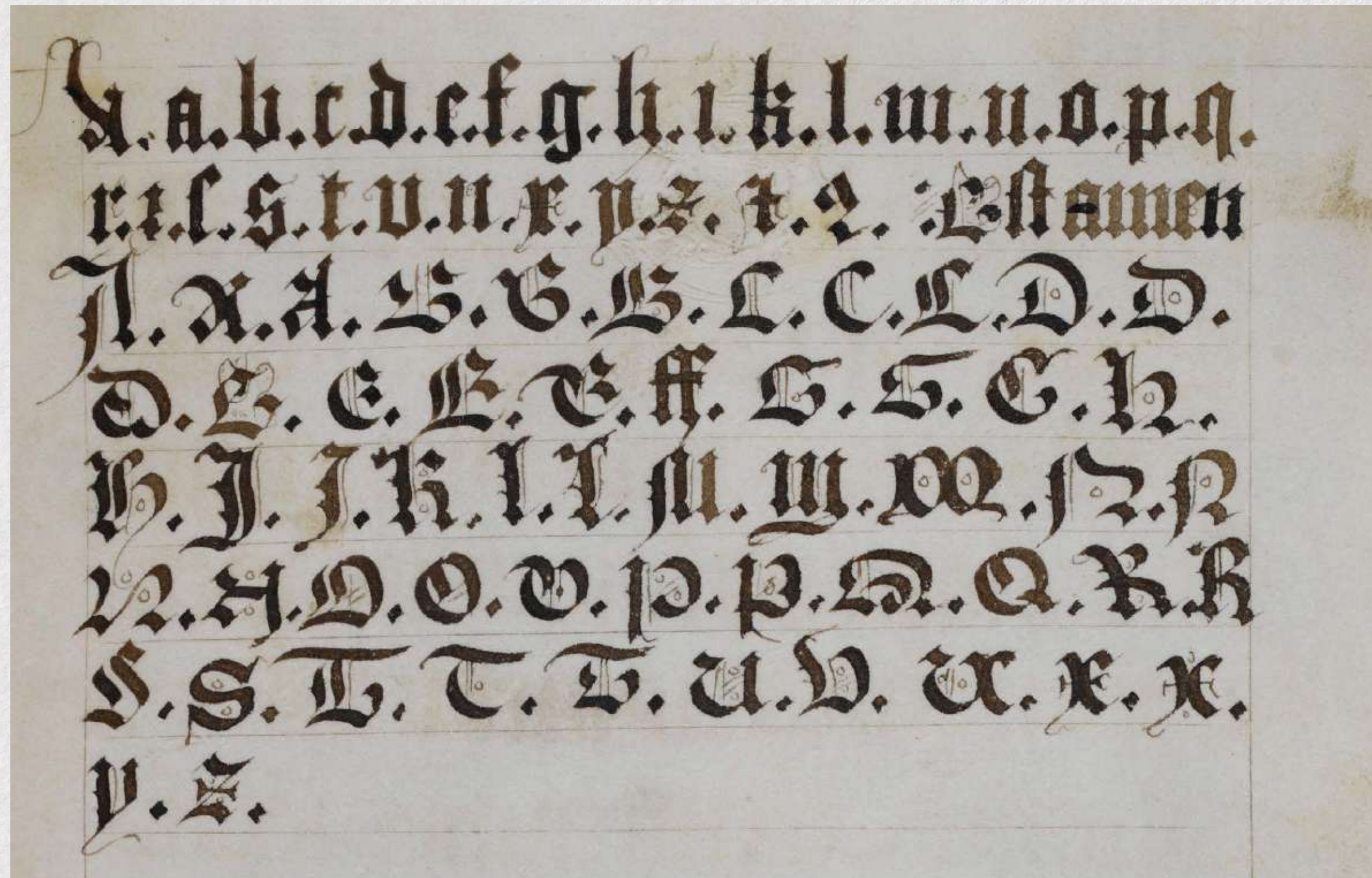
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queso meroris quam habuisti
 quando iudis et miserabis in
 cruce pependisti et omnes amica
 et noti tui aduersum te steterunt
 et nullum consolantem inue
 niebas sed solum modo dilectā
 genitricem tuam in amantissi
 me aīe tibi fidelissime astantem
 quam discipulo tuo com
 mendasti dicens mulier ecce fi
 lius tuus rogo te piissime dñe
 ihu per gladium qui tunc eius

Chrisu fons in **pater** noster
 hauste pietatis qui ex in
 timo dilectionis affectu in cruce
 dixisti hinc scilicet salutem hu
 mani generis accende quesu
 mus desyderium ad omne opus
 perfectum et lytum carnalis con
 cupiscentie et estum mundane
 dilectionis in nobis penitus re
 frigera et extingue amen. **p. m.**

Cihu dulcedo cordium in
 gensq; suauitas mentium

Livro de Horas, Séc. 15 E.C. - https://oa.letterformarchive.org/item?workID=lf_a_antiquarianbound_0004

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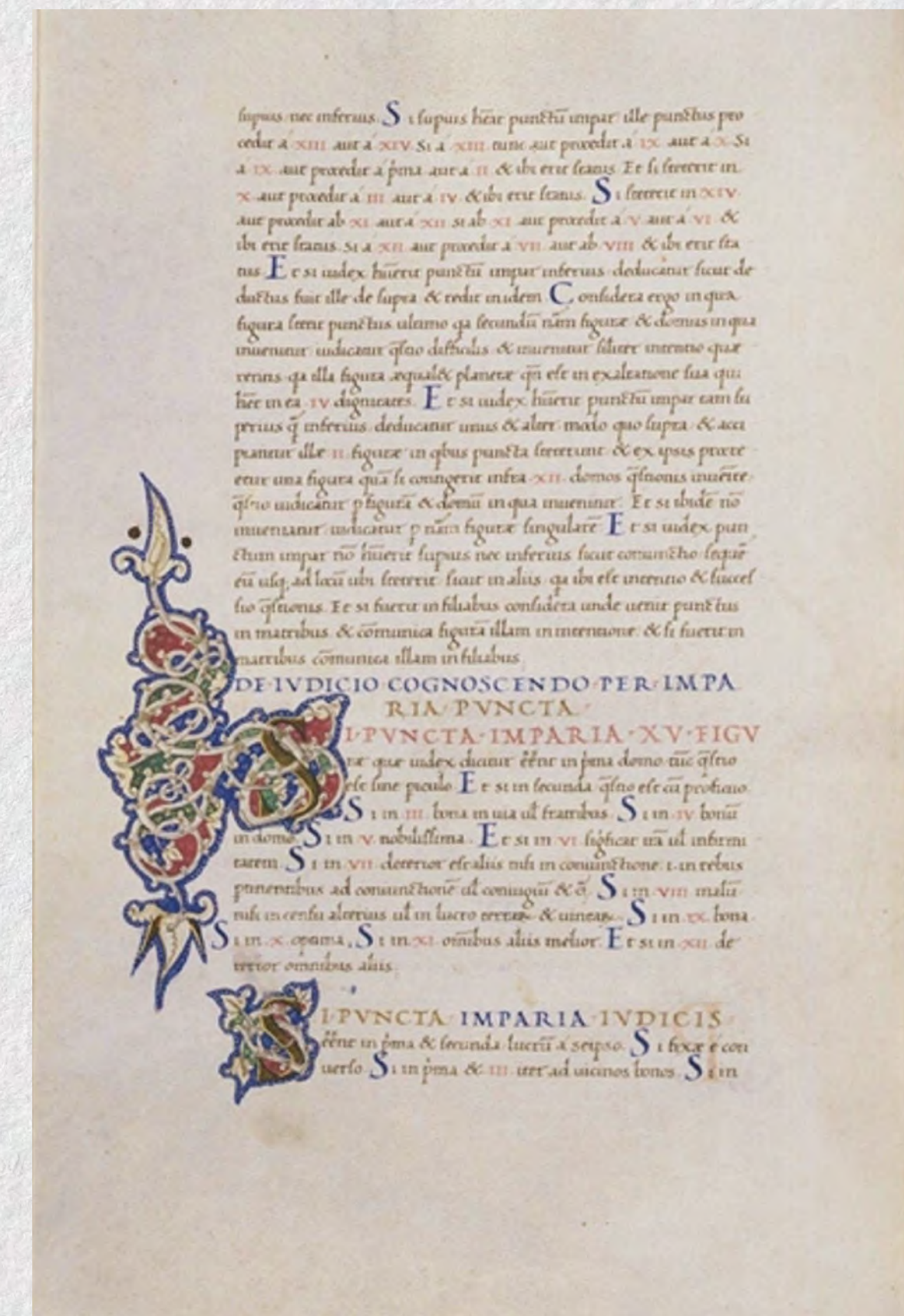
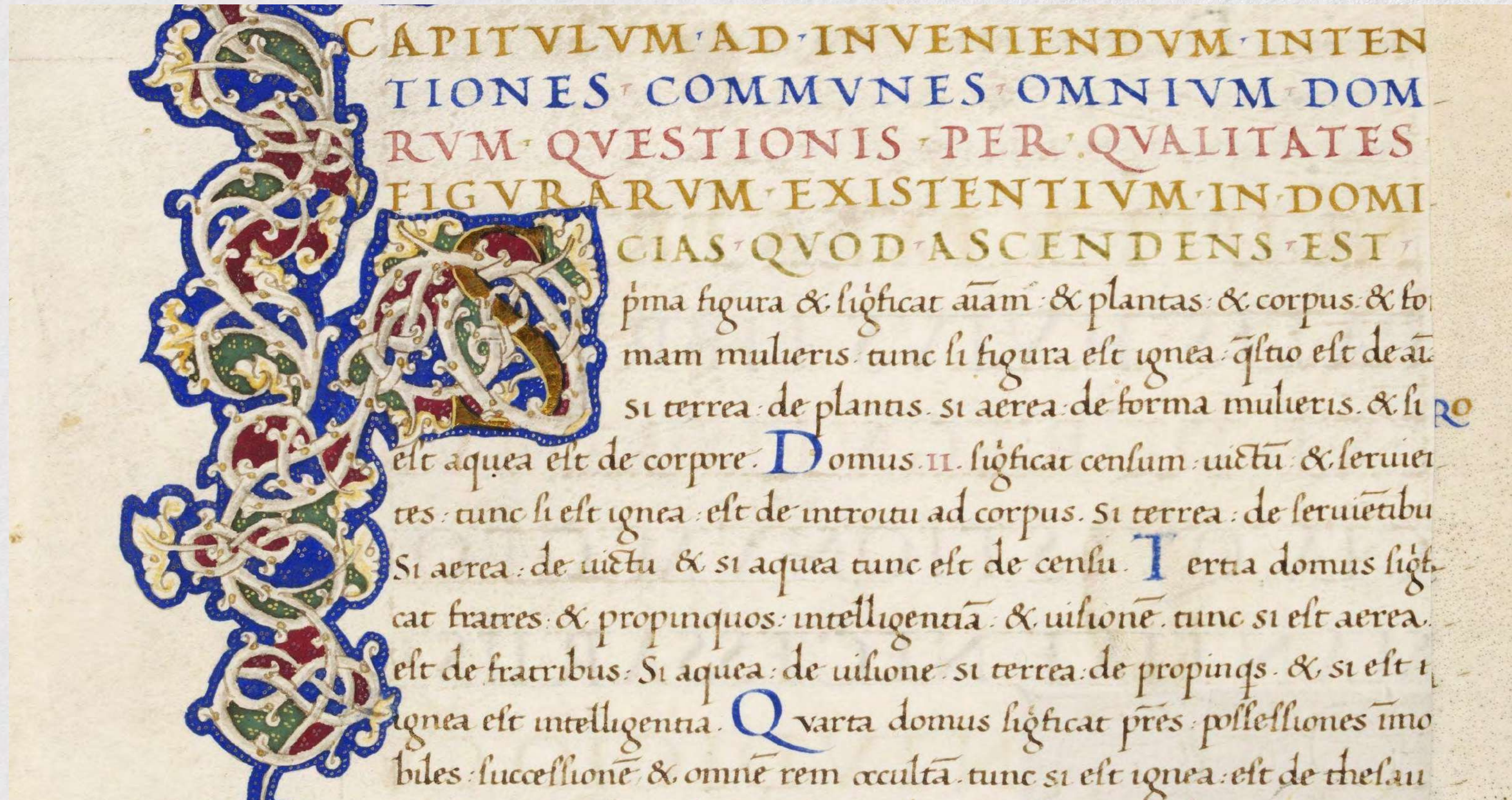
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Ars Completa Geomantiae, Séc. 15 E.C. - <https://collections.vam.ac.uk/item/O1386234/treatises-on-divination-and-geomancy-illuminated-manuscript-gerard-of-cremona/>

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completum ē habes tota quod in te petisti. Nam
 quod sancte memoriae Nicolaus p̄p̄ quintus tua
 mansuetudini sepe pollicitus ē Beatissimus pon-
 tifex Calistus tertius impleuit: qui non meis i-
 meritis nulla enim me uirtus honore dignum
 effecit: sed sua incredibili bonitate quæ usq̄ ad
 indignos protenditur & tua potissimum intē-
 cessione his diebus ad cardinalatus ordinem
 cum quinq̄ alijs venerabilibus & magne auc-
 toritatis epis me prouexit. Intelligo quantum

Epistulae in cardinalatu editae, Séc. 15. https://digi.vatlib.it/view/MSS_Urb.lat.403



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horribilis & formidolosa Anglorum potentia haberetur.
 Alius itaq̃ Wallos immanes & feros homines semel
 atq̃ iterum domuit: Malcolmun Scotie Regem cum
 Eduardo filio natu maiore iusto praelio congressus occi-
 dit: Et (ne quid amore patrie Anglorum laudi videa-
 tur esse detractum) nostros francos vno praelio fudit, fu-
 gauitq̃. Sed hæc bellicæ virtutis stemmata. Quam
 vero iustitiæ amans fuerit, illud indicat, quod eiusdem
 Malcolmi filios, iterum ac tertio contra Dunaldum ty-

Guillelmus Rufus.

Jacobus Heusteus, De jure regni anglici. Séc. 16 - <http://archivesetmanuscrits.bnf.fr/ark:/12148/cc63655f>

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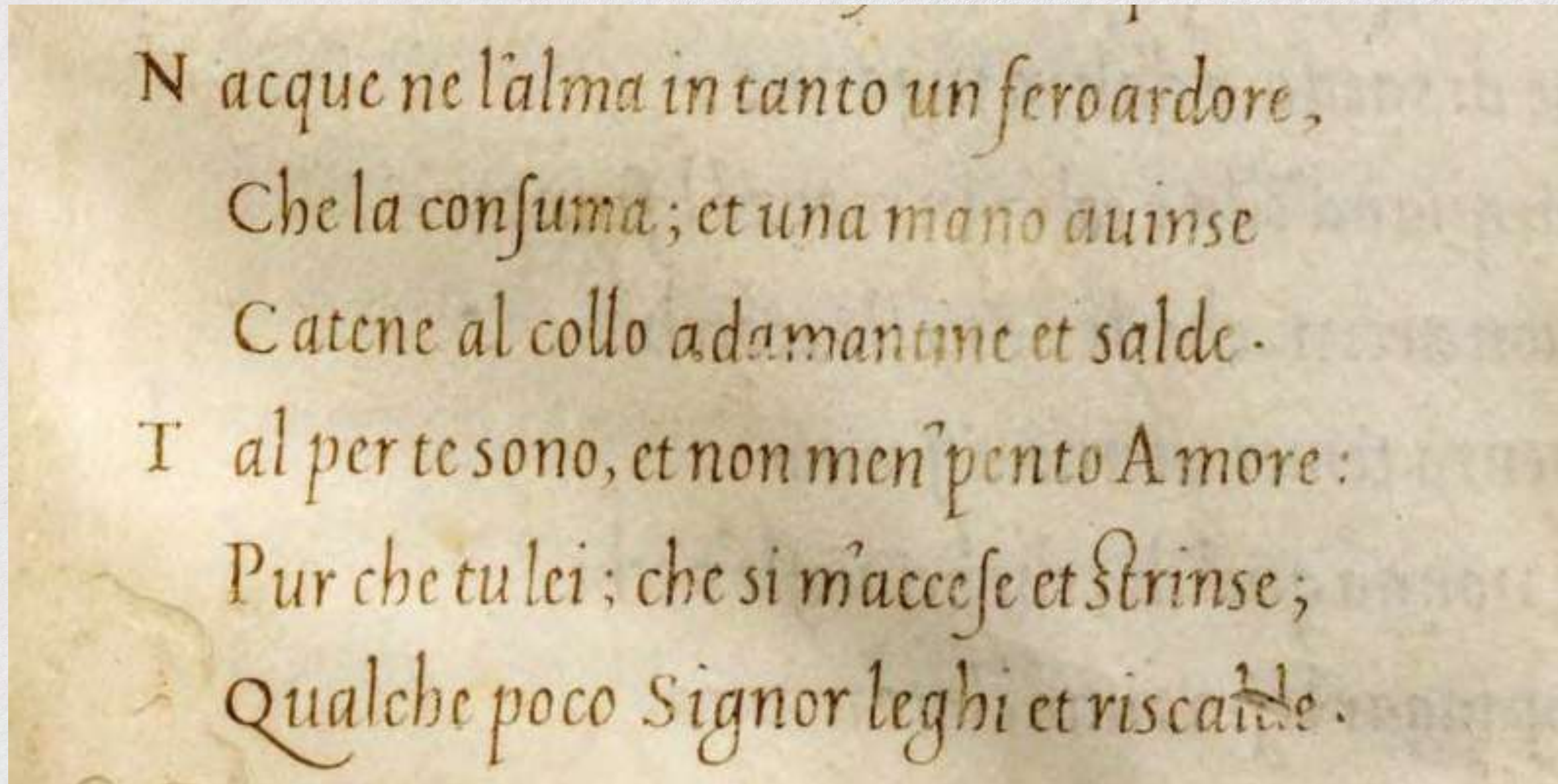
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Bembo Sonnets, Séc. 16 - <https://collections.vam.ac.uk/item/O1465000/sonnets-manuscript-bembo-pietro-cardinal/>

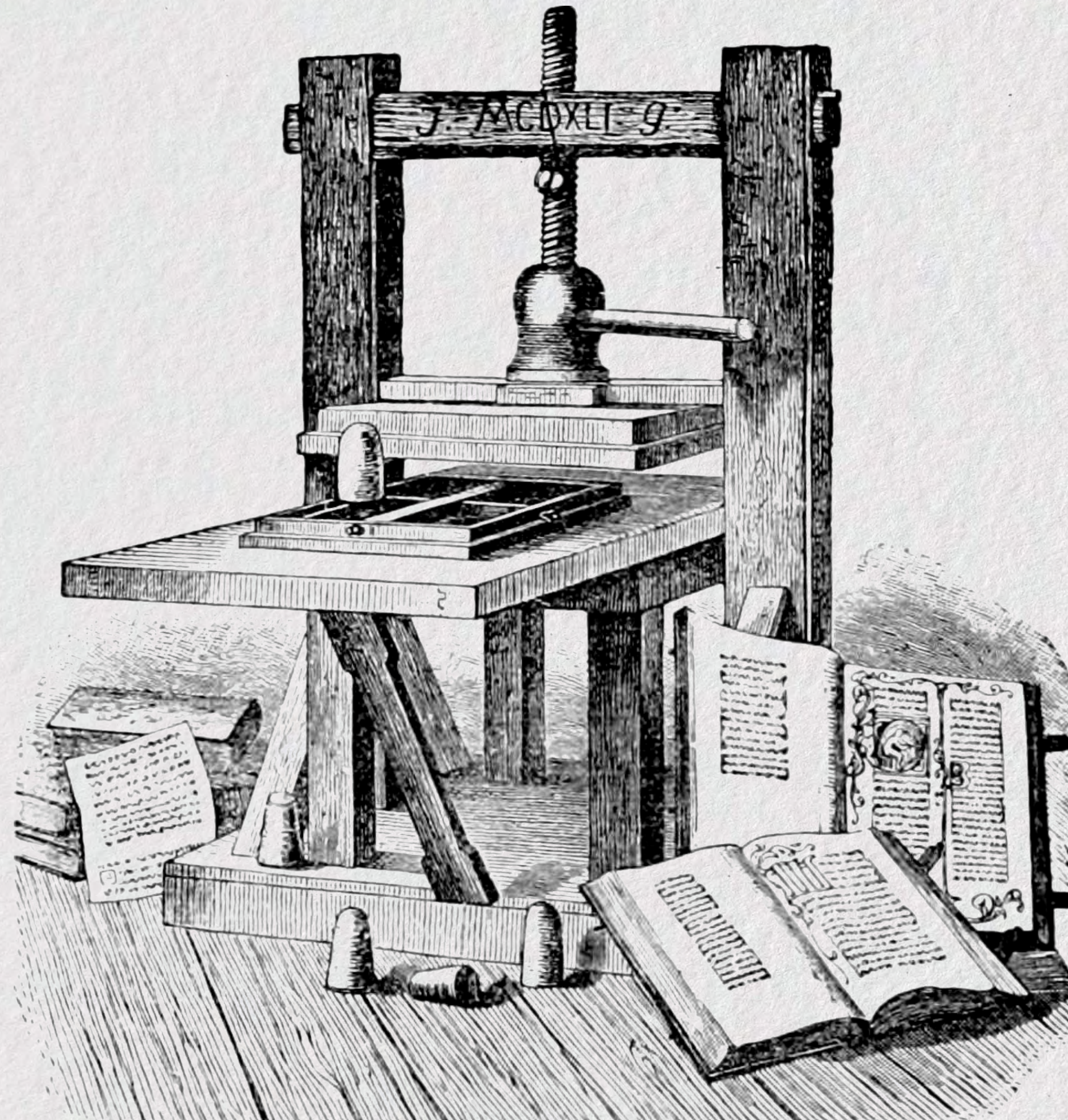
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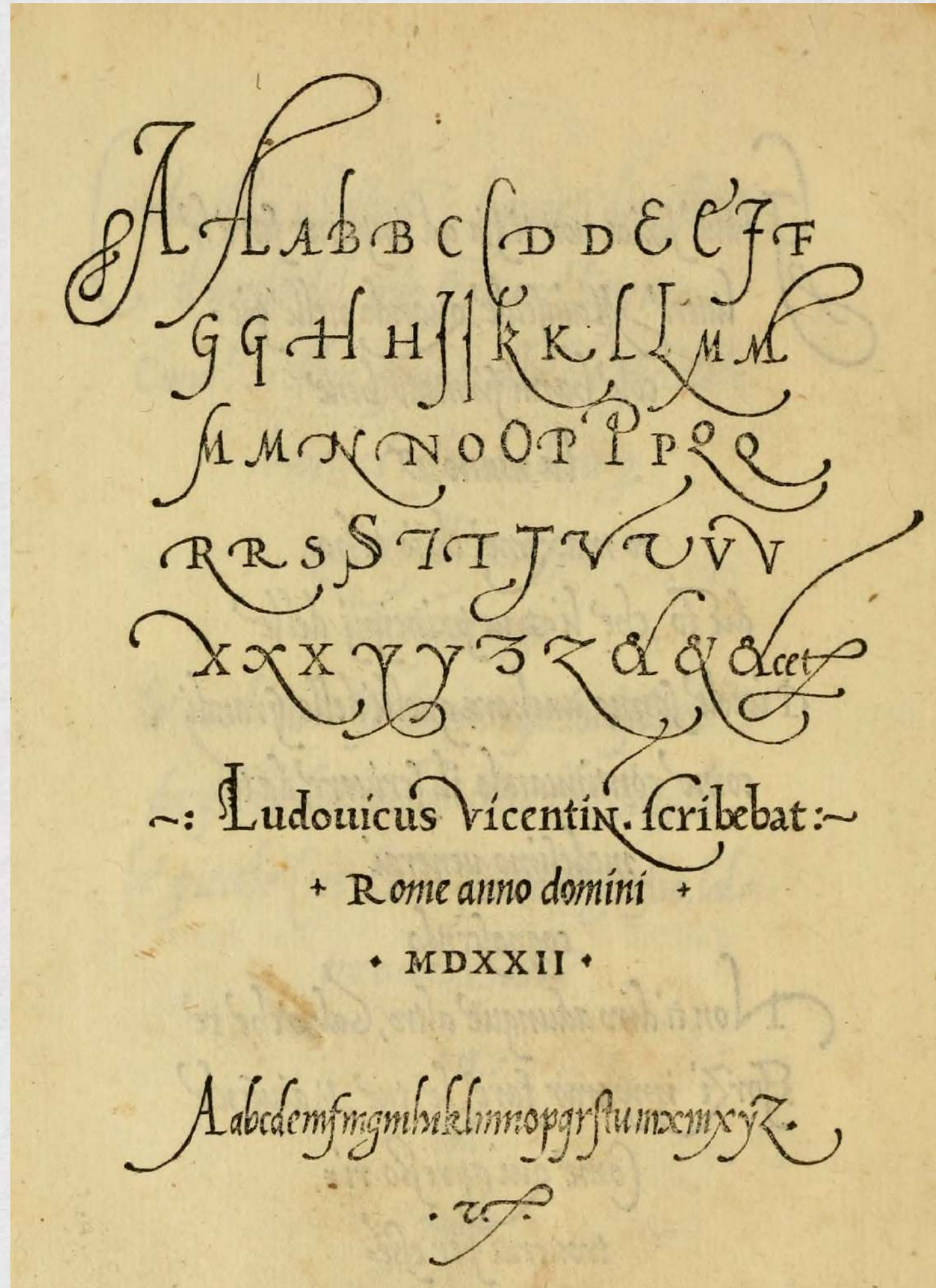
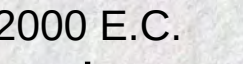
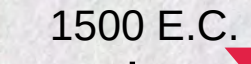
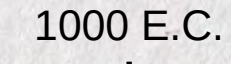
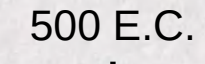
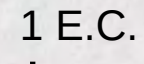


Non temptabis dñm deum tuu: sicut
temptasti i loco temptationis. Custo-
di precepta dñi dei tui ac testimonia ⁊
cerimonias quas precepit tibi: ⁊ fac qđ
placitum est ei ⁊ bonu in conspectu dñi
ut bene sit tibi: ⁊ ingressus possideas
terram optimam de qua iuravit dñs
patribus tuis ut deleat omnes inimicos
tuos corā te sicut locutus ē. Cū interro-
gaverit te filius tuus tras dicens quid
sibi volūt testimonia hec ⁊ cerimonie
atq; iudicia que precepit dñs de⁹ nos-
ter nobis: dices ei. Secui eram⁹ phara-
onis in egipto: ⁊ eduxit nos dñs de egi-
pto in manu forti: fecitq; signa atq;
prodigia magna ⁊ pssima in egipto
cōtra pharaonē ⁊ omne domū illius
in conspectu nostro: ⁊ eduxit nos inde
ut introductis daret terrā sup qua iu-
ravit patribus nr̃is. Precepitq; nobis
dñs ut faciamus omnia legimā hec:
⁊ timeamus dñm deū nostrum ut be-
ne sit nobis cunctis diebus vite no-
strę sicut ē hodie. Ecceq; nostri miseri-
cores: si custodierimus ⁊ fecerimus o-
mnia precepta eius coram domino deo
nostro sicut mandavit nobis. **VII**
Dum vero introduxerit te dominus
deus tuus in terrā quā possessu-
rus ingredieris: ⁊ deleverit gentes mul-
tas coram te etheum ⁊ gegezum ⁊
amorreum chananeū ⁊ ppezeum ⁊
eueum ⁊ iebuseum septē gentes multo
maioris numeri q̃ tu es ⁊ robustiores
te: tradideritq; eas dñs deus tuus tibi:
percutiesq; eas usq; ad interitum.
Non inibis cū eis sedus nec miserebe-
ris earū: neq; sociabis cū eis cōiugia.
Filiam tuā non dabis filio eius: nec
filiam illius accipies filio tuo: quia
seducet filium tuum ne sequatur me ⁊
ut magis uiuat dijs alienis. **Trasceñ;**

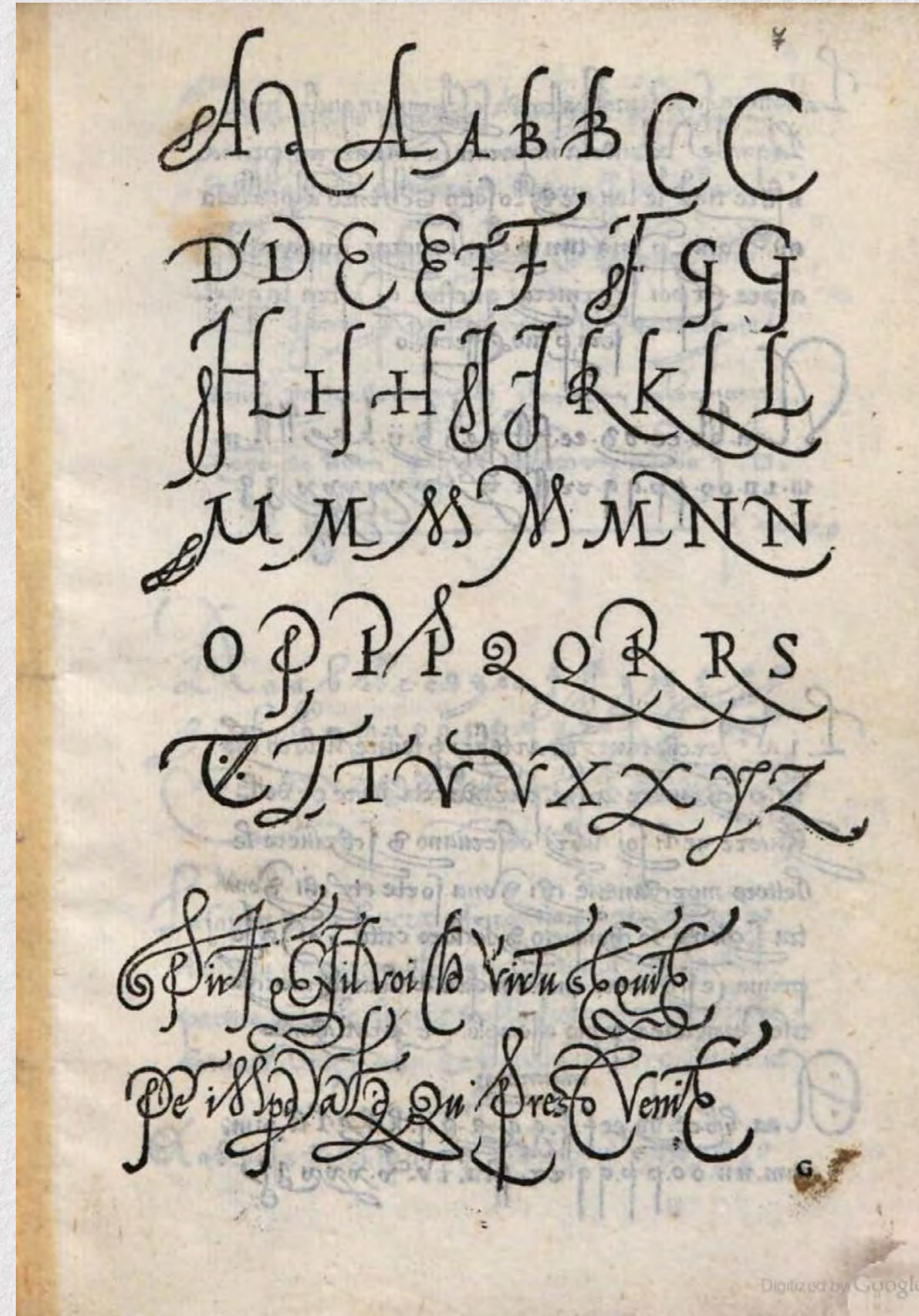
ROMA

furor dñi: ⁊ delebit te cito. Quin poti-
us hec facietis eis. **Tras** eos: subueri-
te ⁊ confingite statuas: lucosq; succi-
dite: ⁊ sculpilia comburite: quia pps
sanctus es domino deo tuo. **Te** elegit
dñs deus tuus: ut sis ei populus pecu-
liaris de cunctis ppls qui sunt sup ter-
ram. **Nō** quia cūctas gentes numero
vinceratis vobis iudus ē dominus
⁊ elegit vos cū omnib; sitis ppls pau-
ores: sed quia dilexit vos dominus:
⁊ custodit iuramentum qđ iuravit
patribus vestris. **Eduxitq;** vos i manu
forti ⁊ rediit de domo secutus: de
manu pharaonis regis egipti: ⁊ scies
quia dñs deus tuus ipse ē deus fortis
⁊ fidelis: custodit iuramentū ⁊ misericordiam
diligentibus se ⁊ hjs qui custodiunt
precepta eius in mille generationes:
⁊ rediens odientibus se statim: ita ut
disperdat eos ⁊ ultra nō discedat pro-
prie eis restitues qđ merent. Custodi
ergo precepta ⁊ cerimonias atq; iudi-
cia: que ego mandabo tibi hodie ut
facias. Si pssij audieris hec iudicia
custodieris ea ⁊ feceris: custodiet ⁊ do-
minus deus tuus tibi padum ⁊ miseri-
cordiā quā iuravit patribus tuis ⁊
diliget te ⁊ multiplicabit: benedicetq;
fructui ventris tui ⁊ fructui terre tue: fru-
mento tuo atq; vinearum ⁊ oleo ⁊ ar-
mentis gregibus omni tuarū super ter-
ram: pro qua iuravit patribus tuis
ut daret eā tibi. **Benedictus** eris inter
omnes ppos. **Nō** erit apud te steri-
lis uerūq; segues: tam in hominibus
q̃ in gregibus tuis. **Auferet** dñs a te
omne languorem ⁊ infirmitates egi-
pti pessimas quas nouisti nō inferet
tibi sed cunctis hostibus tuis. **Deus**
rabis omnes ppos quas dominus
deus tuus daturus ē tibi. **Nō** parceret

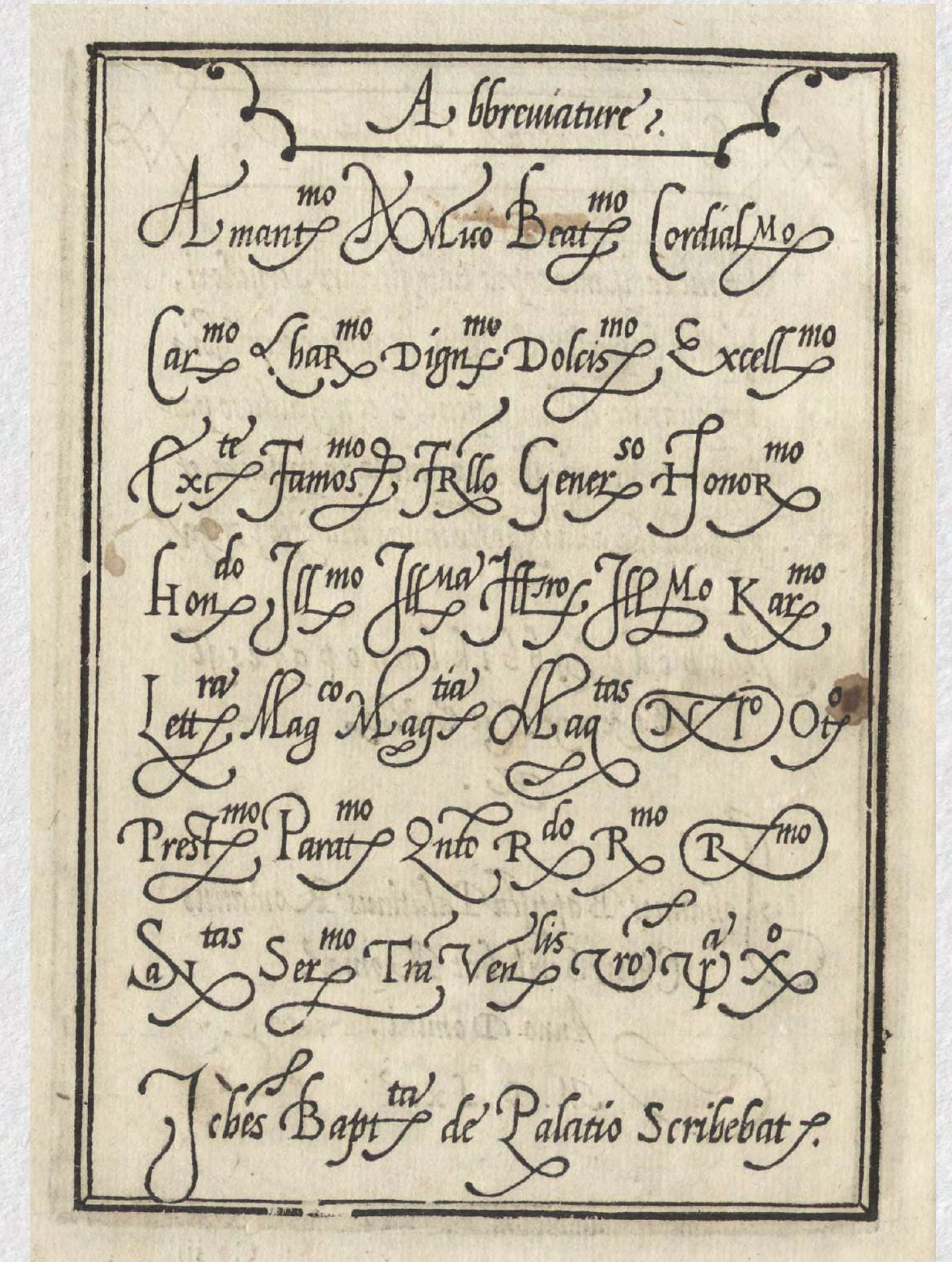
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Arrighi



Tagliente



Palatino

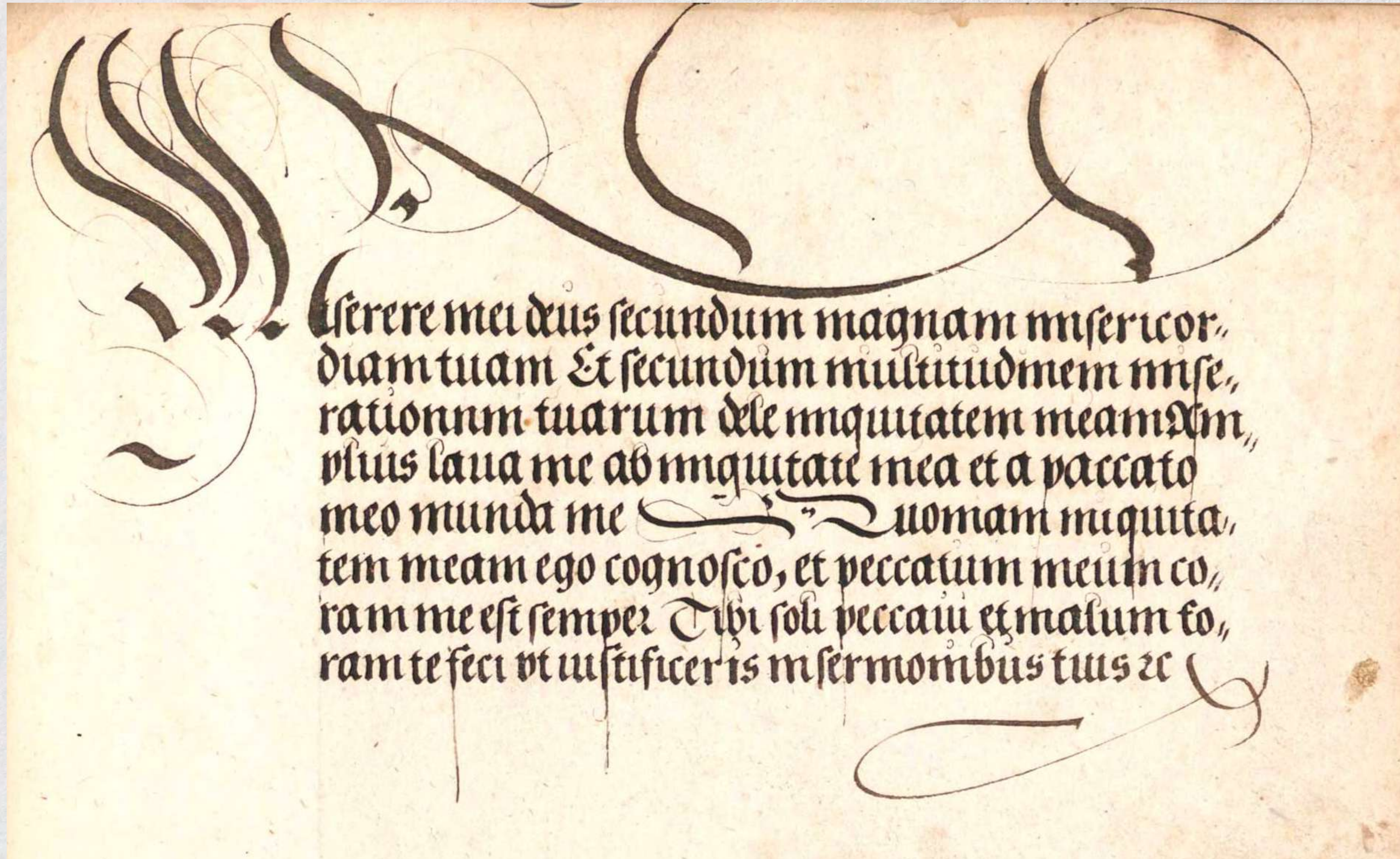
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Página de "Ein gute Ordnung" por Johann Neudorfer, o Velho

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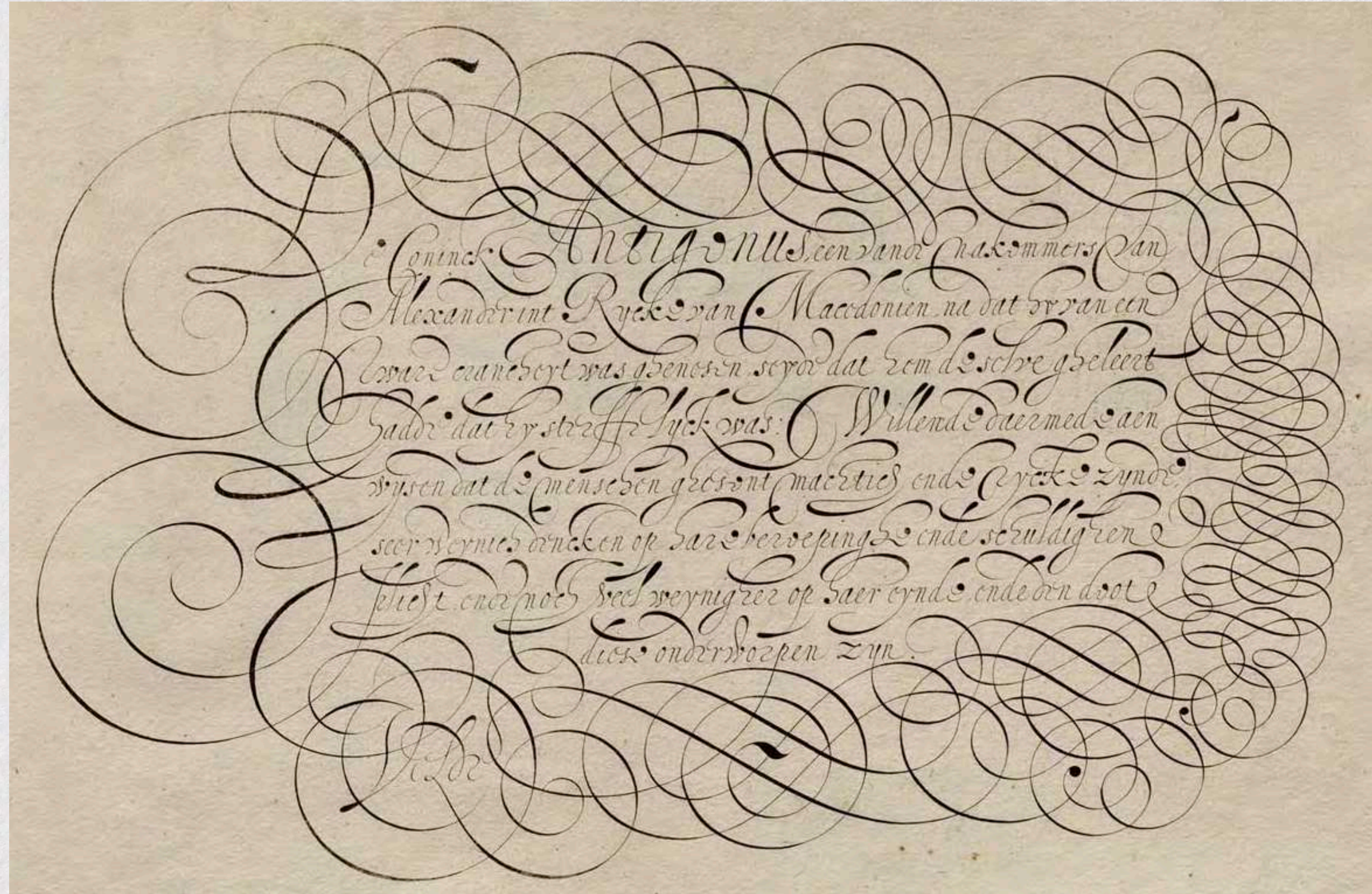
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Spiegel der Schrijfkonste, por Jan van den Velde, 1605

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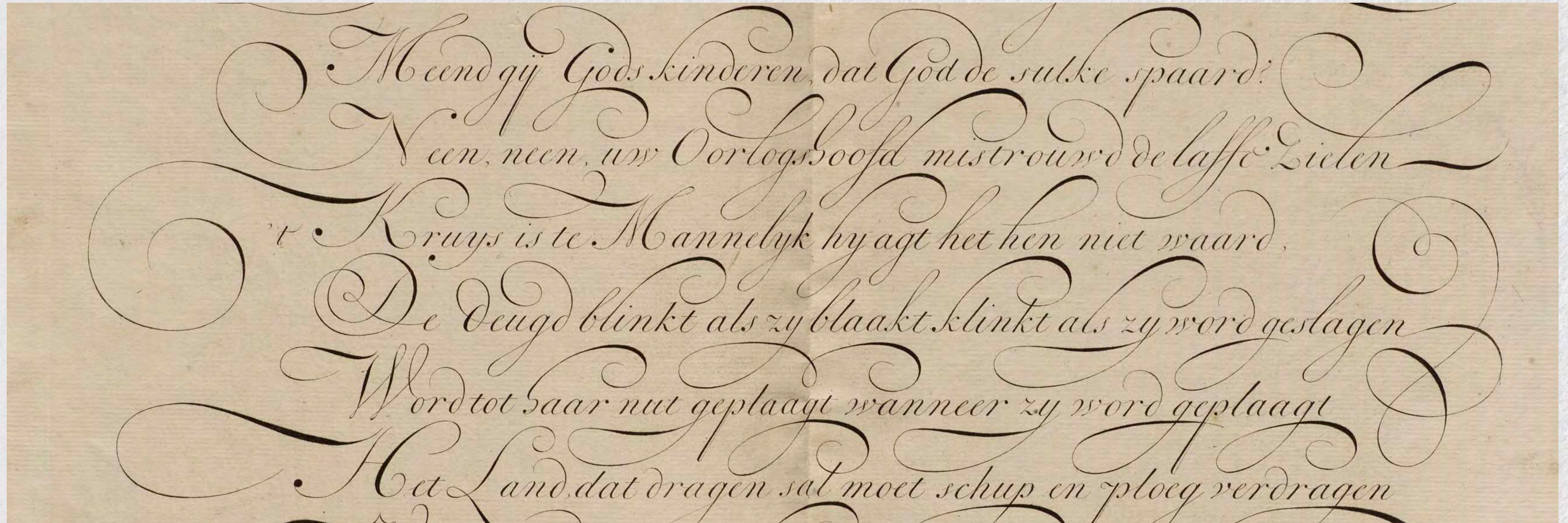
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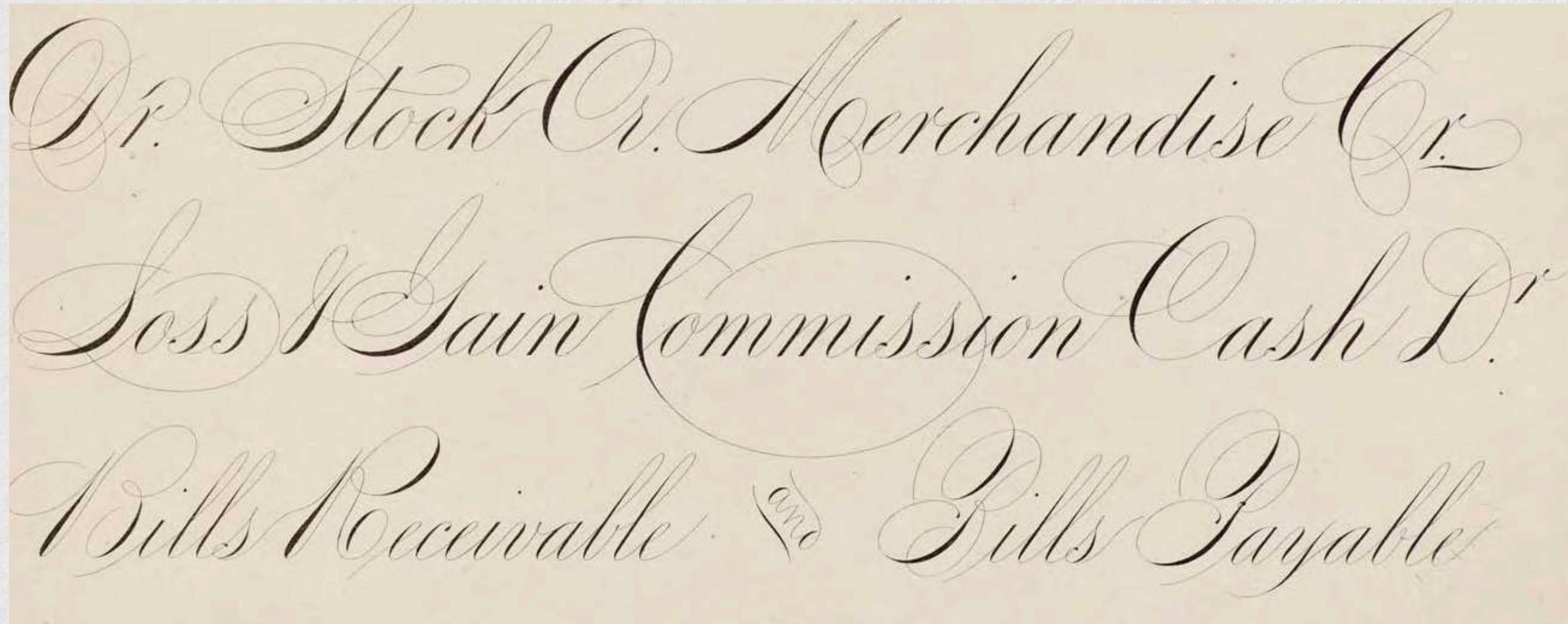
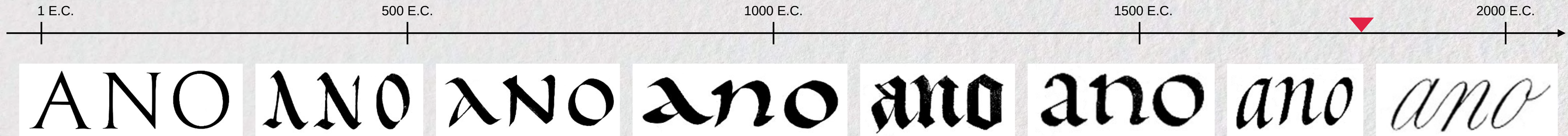
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Writing Manual, Boers Bastiaan Séc. 18 - https://oa.letterformarchive.org/item?workID=lfa_writingmanuals_0021



Gems of Penmanship, John D. Williams, Séc. 19 - https://oa.letterformarchive.org/item?workid=lfa_writingmanuals_0090

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Revista Industrial, Jules Martin - 1900, Museu Paulista

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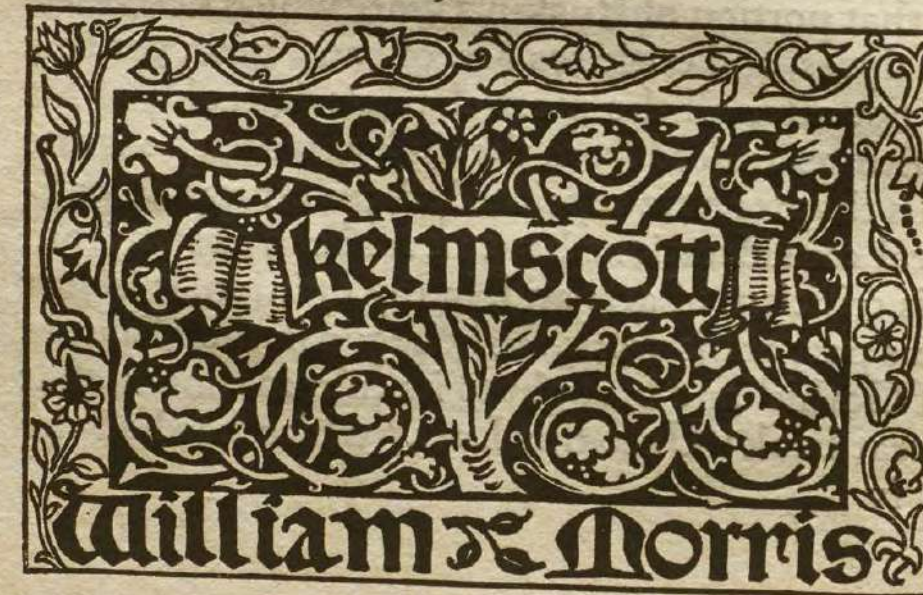
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most enduring and beneficent effect on his contemporaries, and will have through them on succeeding generations. ¶ John Ruskin the critic of art has not only given the keenest pleasure to thousands of readers by his life-like descriptions, and the ingenuity and delicacy of his analysis of works of art, but he has let a flood of daylight into the cloud of sham-technical twaddle which was once the whole substance of "art-criticism," and is still its staple, and that is much. But it is far more that John Ruskin the teacher of morals and politics (I do not use this word in the newspaper sense), has done serious and solid work towards that new-birth of Society, without which genuine art, the expression of man's pleasure in his handiwork, must inevitably cease altogether, and with it the hopes of the happiness of mankind.

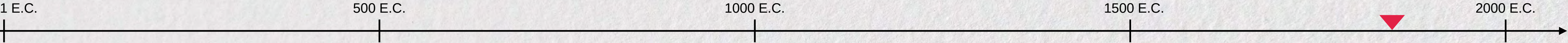
WILLIAM MORRIS,
Kelmscott House, Hammersmith.
Feb 15th, 1892.



THE NATURE OF GOTHIC.

KE are now about to enter upon the examination of that school of Venetian architecture which forms an intermediate step between the Byzantine and Gothic forms; but which I find may be conveniently considered in its connexion with the latter style. ¶ In order that we may discern the tendency of each step of this change, it will be wise in the outset to endeavour to form some general idea of its final result. We know already what the Byzantine architecture is from which the transition was made, but we ought to know something of the Gothic architecture into which it led. ¶ I shall endeavour therefore to give the reader in this chapter an idea, at once broad and definite, of the true nature of Gothic architecture, properly so called; not of that of Venice only, but of universal Gothic: for it will be one of the most interesting parts of our subsequent inquiry, to find out how far Venetian architecture reached the universal

The Nature of Gothic, composto e impresso por William Morris



Edward Johnston

I.

b c d f g h i l m n o p q r u x

LETTERS COPIED FROM A 10TH-CENTURY ENGLISH MS. { *MS. 2904. Brit. Museum.* } SLIGHTLY Modified { *These 16 letters are practically identical with the forms of the originals, but are made LIGHTER in proportion: UPRIGHT (instead of slightly sloped); SHARP-HEADED (instead of blunt).* }

a e s t { *forms suggested for modern use instead of* } a e s t { *forms in 10th Century Original (Survivals of "early Capital" Characters)* } i j k v w y z { *SIX additional letters made to match.* }

CONSTRUCTION OF "SLANTED-PEN" HANDS:

1. The position of the thick and thin strokes is approximately thus—
2. The STRONG oblique stroke should generally be emphasized & dominate the curves the WEAK oblique stroke should generally be suppressed and show only as a point.
3. The letters are practically uncoupled and their foot-hooks—as in the 10th. C. MS.—are SMALL, HEAVY finishing-strokes (see fig. of dhi etc.), except in t & l where the hooks are essential parts (cf. l, t, with their originals l, t).

DEVELOPMENT OF "SLANTED-PEN" HANDS:

This writing of the 10th. Century is derived from the early Roman (and Half-Uncial) forms modified by the French 9th. Century "Caroline" hands & (to which it is closely related) Et lumine re minus. ut p. ecc. nocci. ecstillas. EX. CAROLINE MSS. &

and it is representative of the ancestral type from which have been developed THREE distinct and important TYPES—(two of which may be regarded by us as permanent), black letter (The early forms of this in Eng. & Ital. 12. C. MS. are the best to study) and italic, and "roman" small letters

II.

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

AN ITALIC HAND directly derived from the Foundational hand (I.) above. { This example is made heavy to show the control of the pen (see General Note 3). The chief characteristics of the ITALIC Hands are 1. lateral compression, 2. branching of the parts (n, u, etc.). Secondary characteristics are 1. Elongated stems, 2. a slight SLOPE (This latter, probably the least essential, has been unduly exaggerated in modern use). } Various characters can be developed from it by (a) making lighter (b) making rounder (c) lengthening stems (d) flourishing e.g. (e) coupling the letters (in less formal writing) b d h k l p (semi-formal 16th. Century)

III.

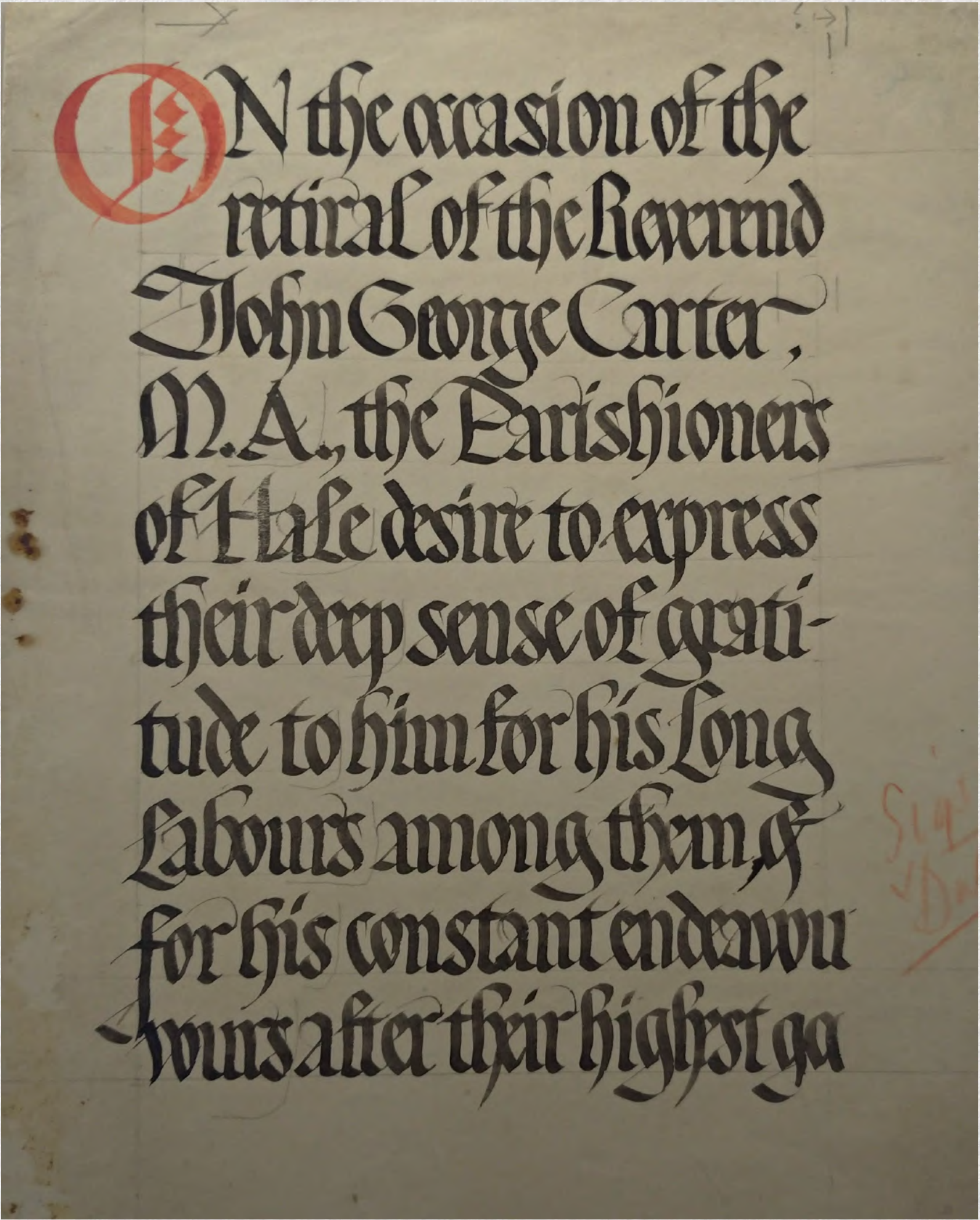
a b b c d e f g h i j k l l m n o p q &

q r s t u u v w x y z & 1 2 3 4 5 6 7 8 9

(made with a "slanted-pen" for any of these hands)

A ROMAN SMALL-LETTER HAND derived from the Foundational hand (I.) above, and assimilated to the Italian Formal 15–16 Century MSS. Various characters may be developed from this example by varying the weight & direction of PEN (e.g. the roman in plate 14, q, v, is a nearly straight-pen type).

GENERAL NOTE 3 A very broad nib strongly controls the letter & tends to give it a "gothic" character—due to the abrupt change from thick to thin— A narrow nib is more under the control of the writer and its (gradually changing) stroke will give a more "roman" character to letters (the height being equal) nb/nb



1 E.C.

500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

Rudolf Koch

WURZE DES WALD
 ES UNDE RZE DES
 GOLDES UND ALLE
 ABGRUNDE DIE SIND
 DIR HERRE KUNDE
 DIE STAN IN DIDER
 HANDE ALLES HI
 MMELIKHES HEER
 DAS MOECHT
 DICH NICHT VOL
 L LOBEN
 AN EIN ENDE

eifert, denn die Kinder Isra-
 el haben deinen Bund ver-
 lassen, deine Sultare zerbro-
 chen, deine Propheten mit dem
 Schwert ermürdet; und ich
 bin allein übergeblieben,
 und sie stehen darnach, daß
 sie mir das Leben nehmen.
 Aber der Herr sprach zu ihm:
 Gehe wiederum deines We-
 ges durch die Wüste, gen Da-
 maskus; und gehe hinem, und
 salbe Hasael zum König über
 Syrien, und Jehu, den Sohn
 Nimfis, zum König über Is-

1 E.C.

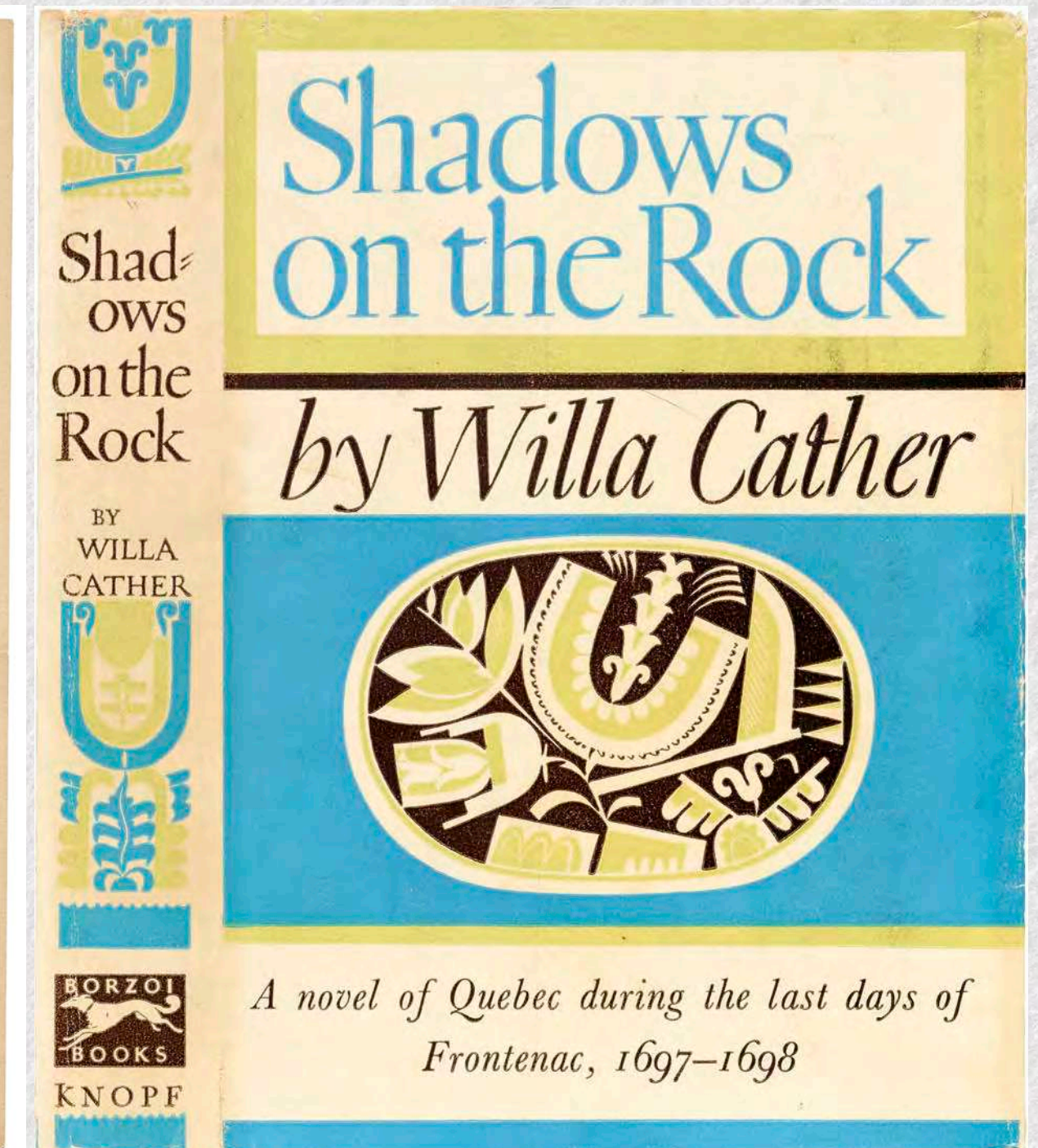
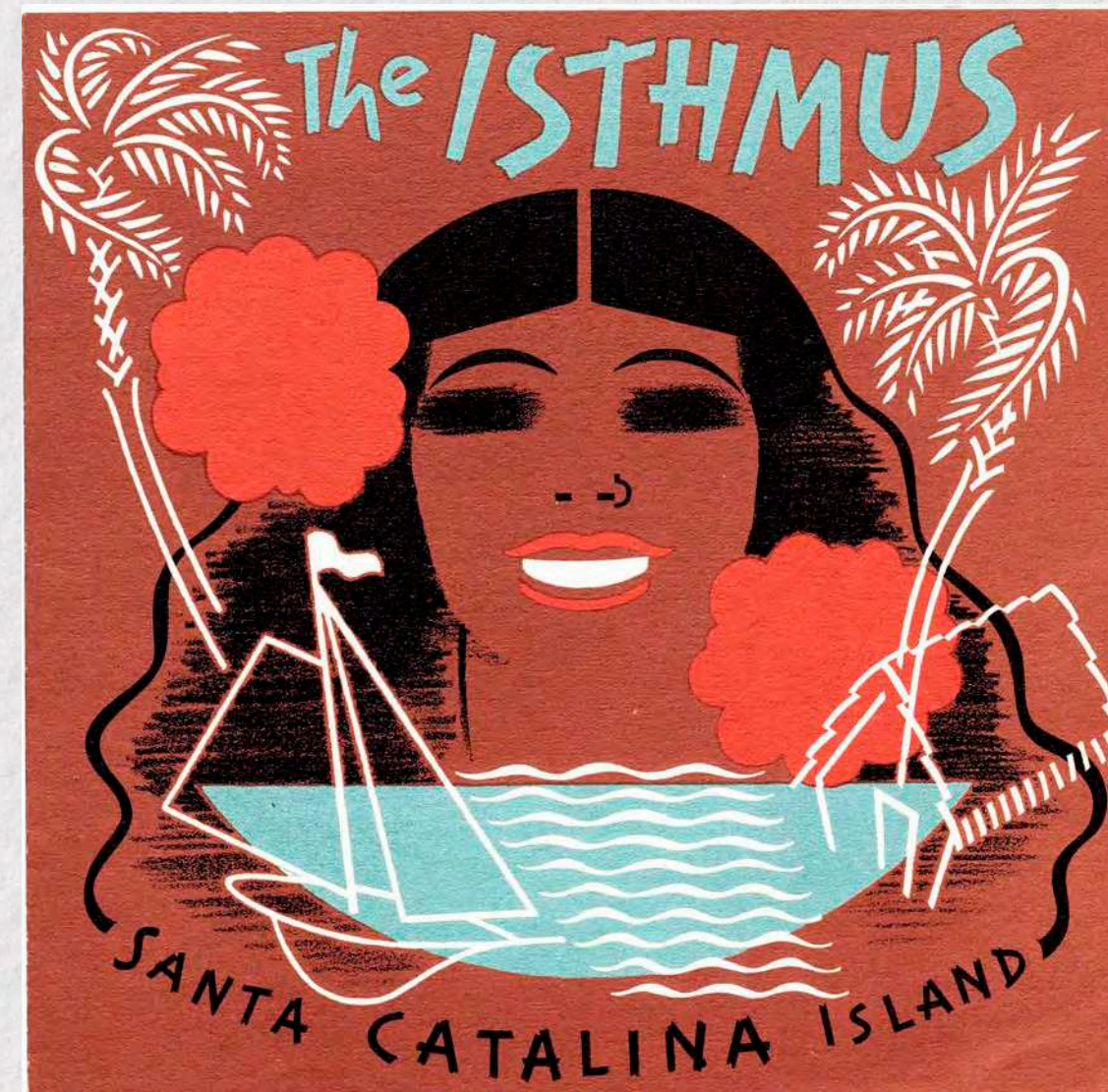
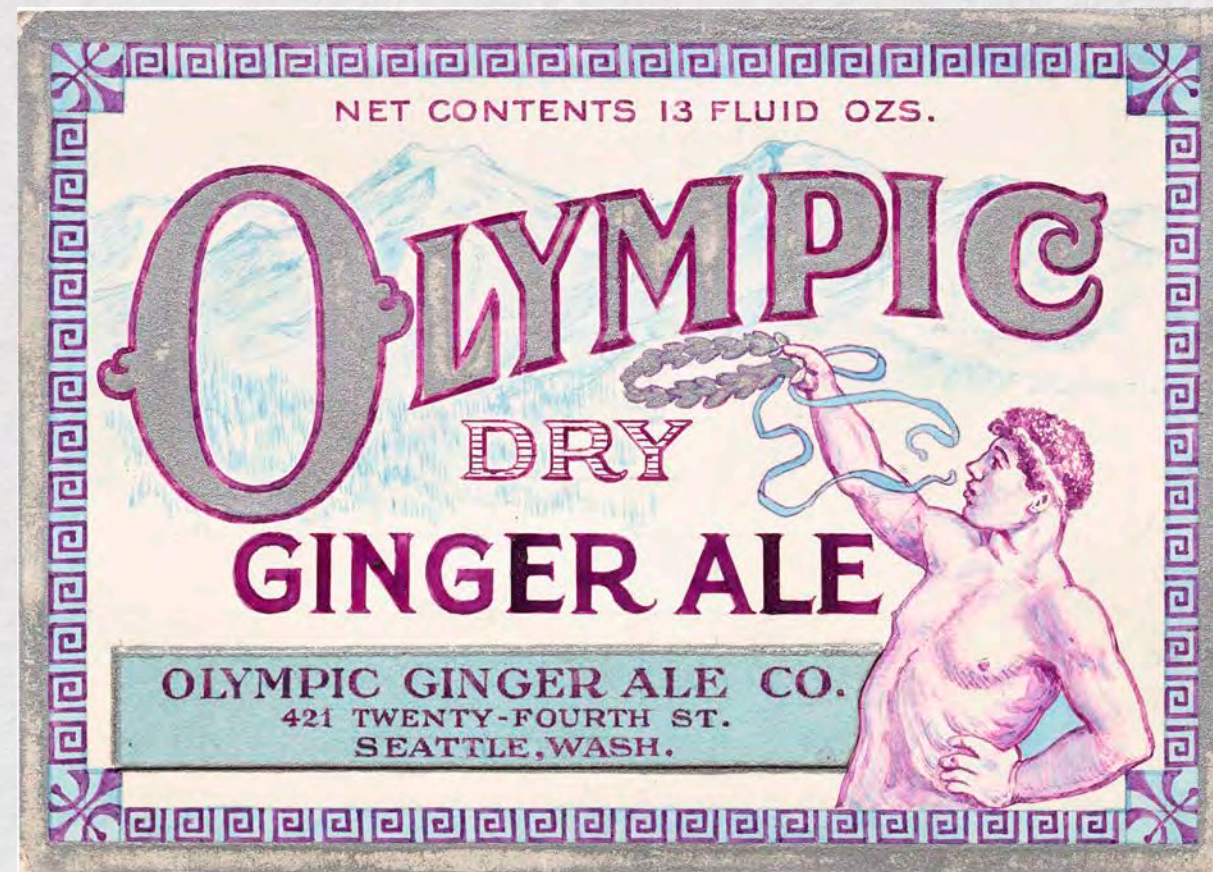
500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

Letterings diversos, 1920 - 1950



1 E.C.

500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

Michael Doret, 1970-1980



1 E.C.

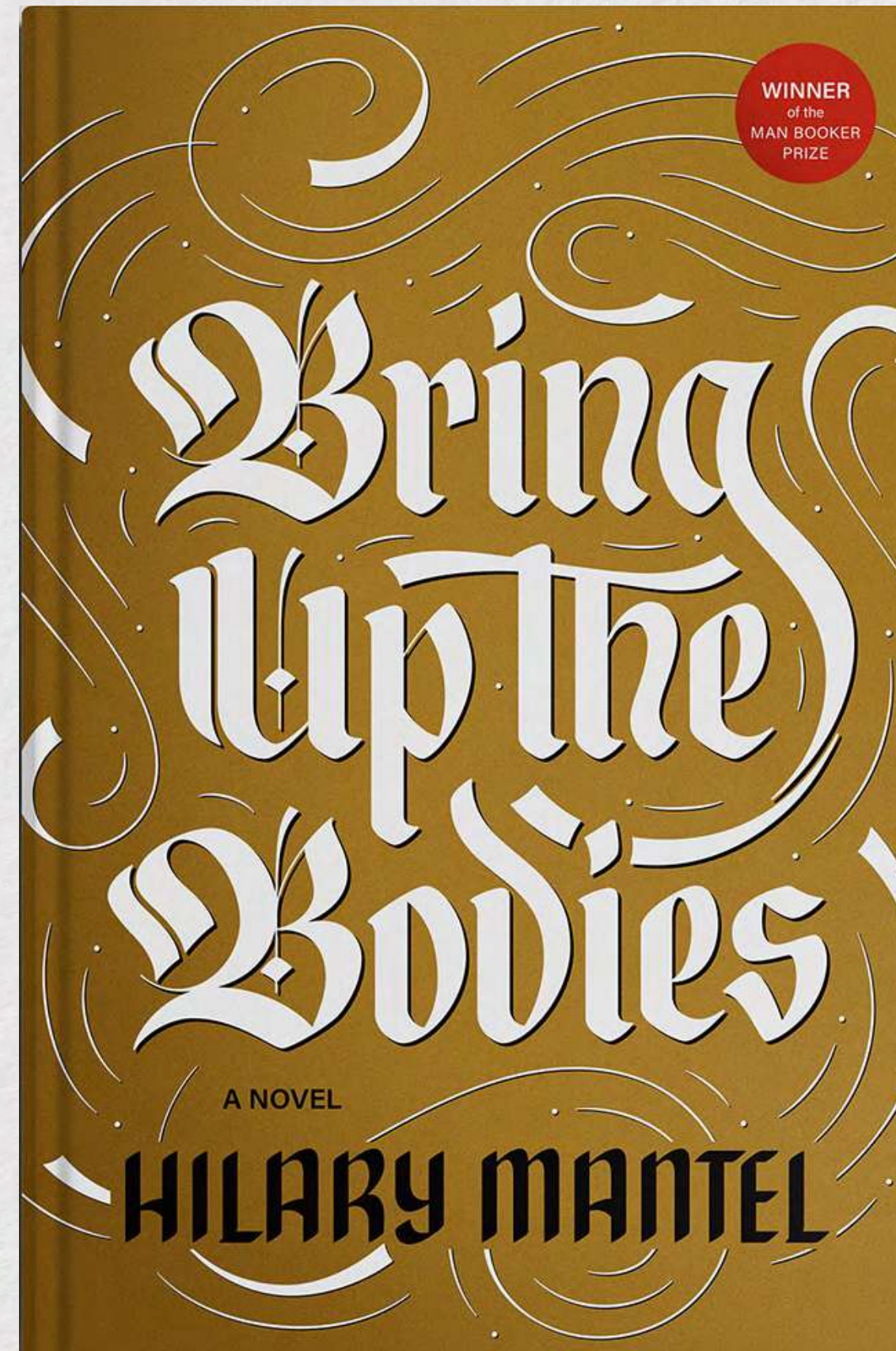
500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

CYLA COSTA



1 E.C.

500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

JACKSON ALVES



1 E.C.

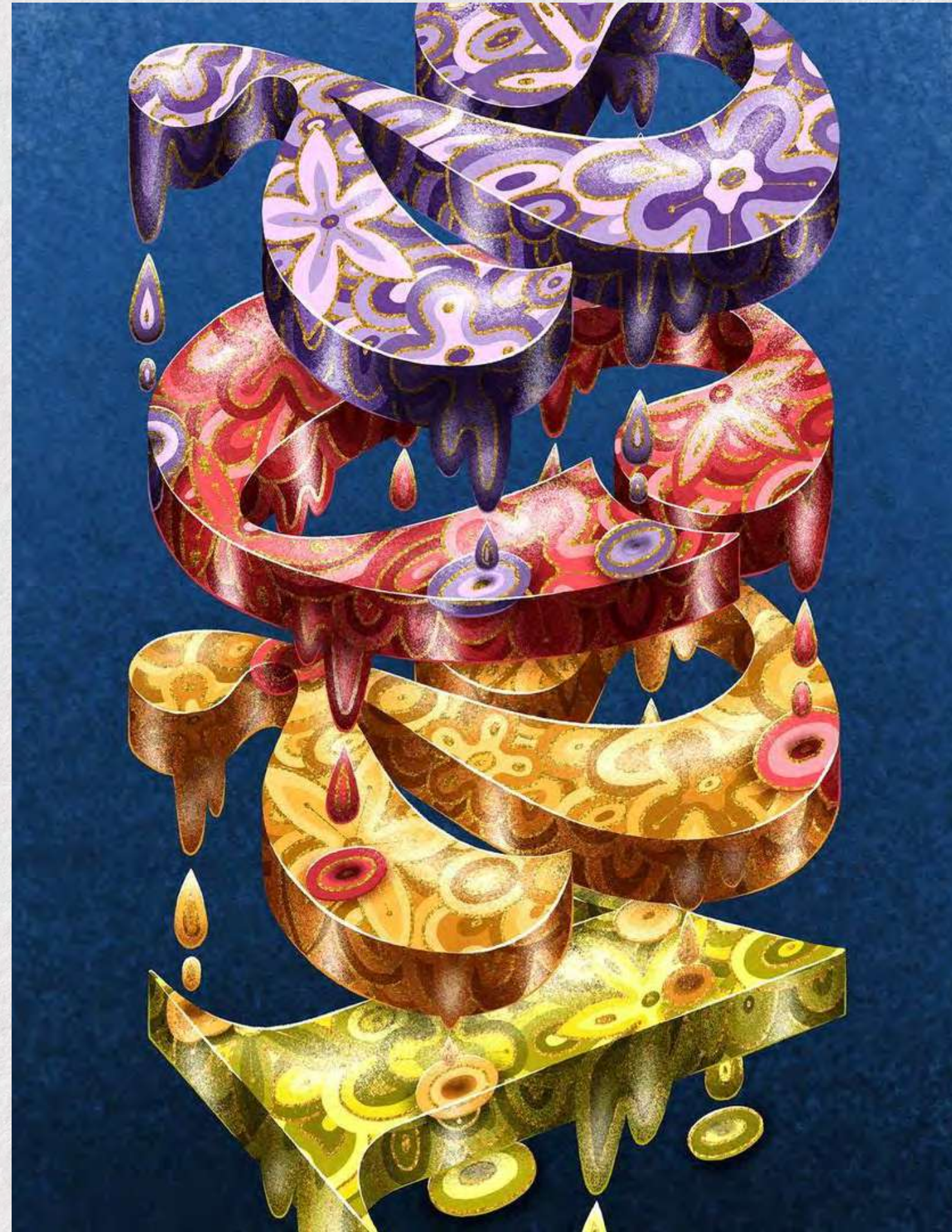
500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

LYGIA PIRES



1 E.C.

500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

ALINE KAORI



1 E.C.

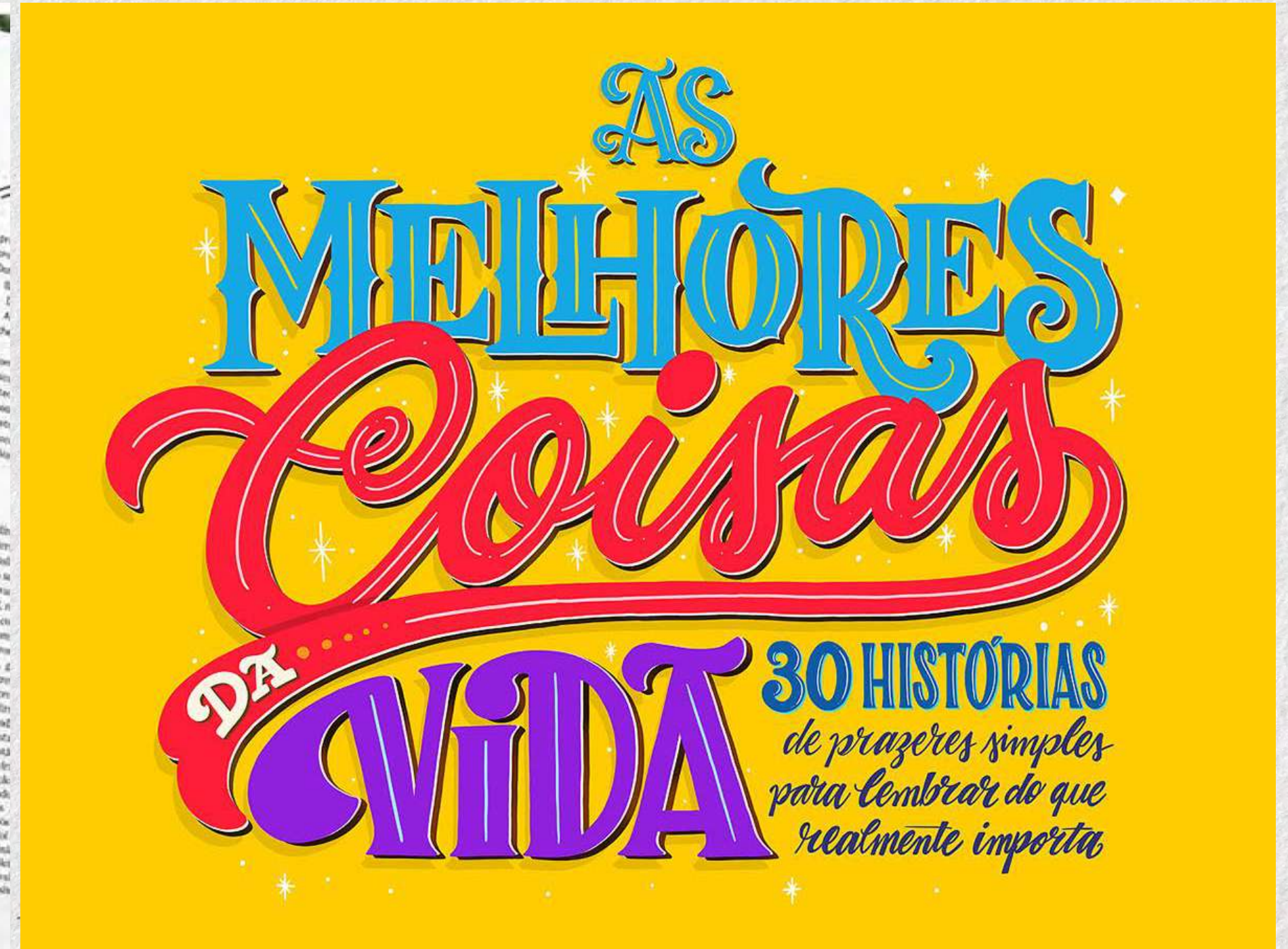
500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

SERGIO BERGOCCE



1 E.C.

500 E.C.

1000 E.C.

1500 E.C.

2000 E.C.

MAIS ARTISTAS E REFERÊNCIAS:

- William Morris
- Edward Johnston
- Rudolf Koch
- Irene Wellington
- Anne Hechle
- Ann Camp
- Sheila Waters
- Hermann Zapf
- Gudrun Zapf
- Werner Schneider
- Friedrich Poppl
- Hans-Joachim Burgert
- Villu Toots
- Julian Waters
- John Stevens
- Ewan Clayton
- Thomas Ingmire
- Denis Brown
- Brody Neuenschwander
- Julien Chazal
- Iskra Johnson
- Claude Mediavilla
- Kitty Sabatier
- Denise Lach
- Yukimi Anand
- Christel Llop
- Yanni & Guille
- Marina Soria
- Maria Eugenia Roballos & Betina Naab
- Silvia Cordeiro Vega
- Luca Barcellona
- Monica Dengo
- Chiara Riva
- Francesca Biasseton
- Tobias-David Albert
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- Fábio Maca
- Sauê Ferlauto
- Thiago Reginato