

*Caligrafía*  
e LETTERING

# DESENHO DE LETRAS 2: TIPOGRÁFICO

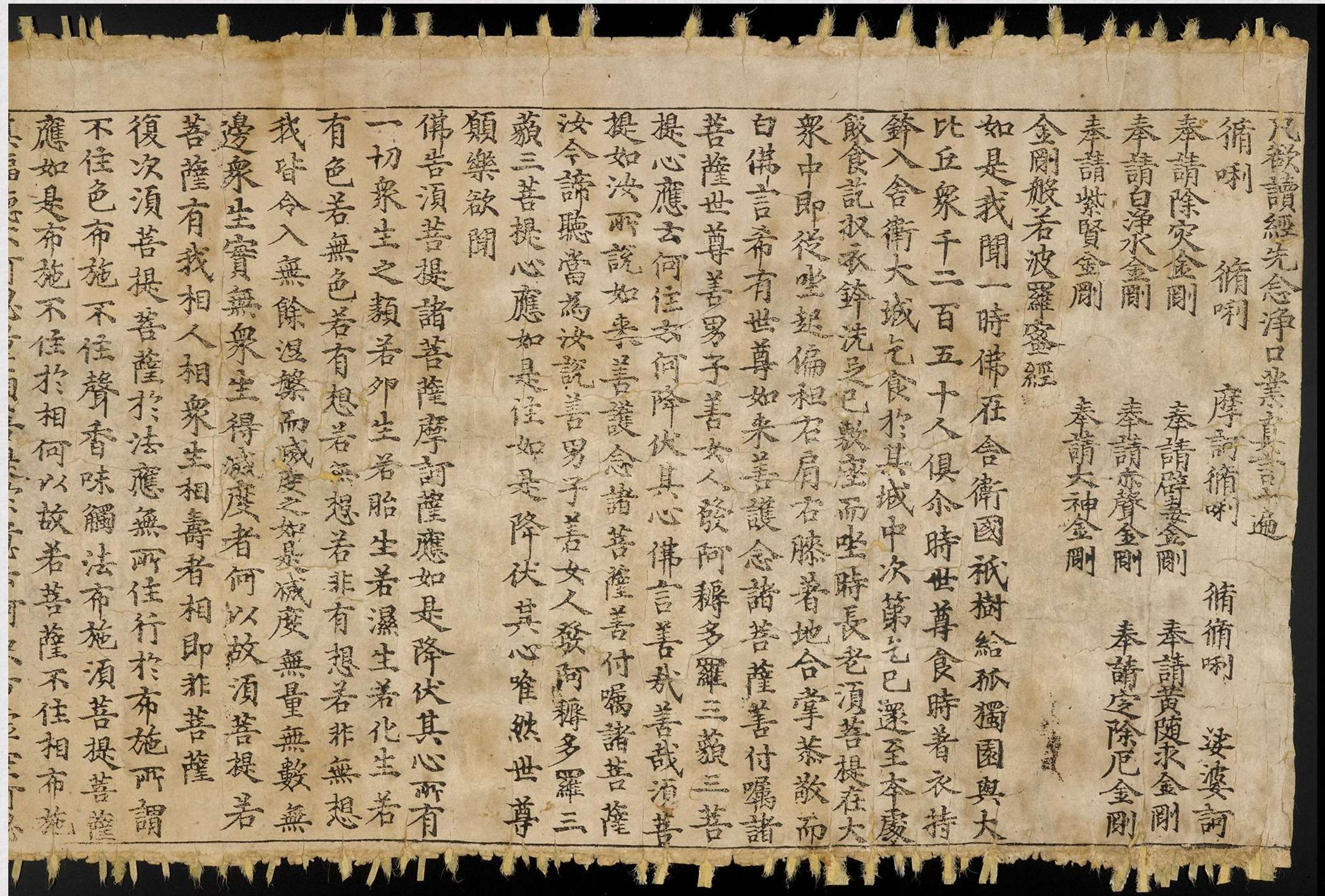
*GuilMenga*

*Caligrafia*  
e LETTERING

# HISTÓRIA DA TIPOGRAFIA

*Guilherme Menga*

# CHINESES E A IMPRESSÃO



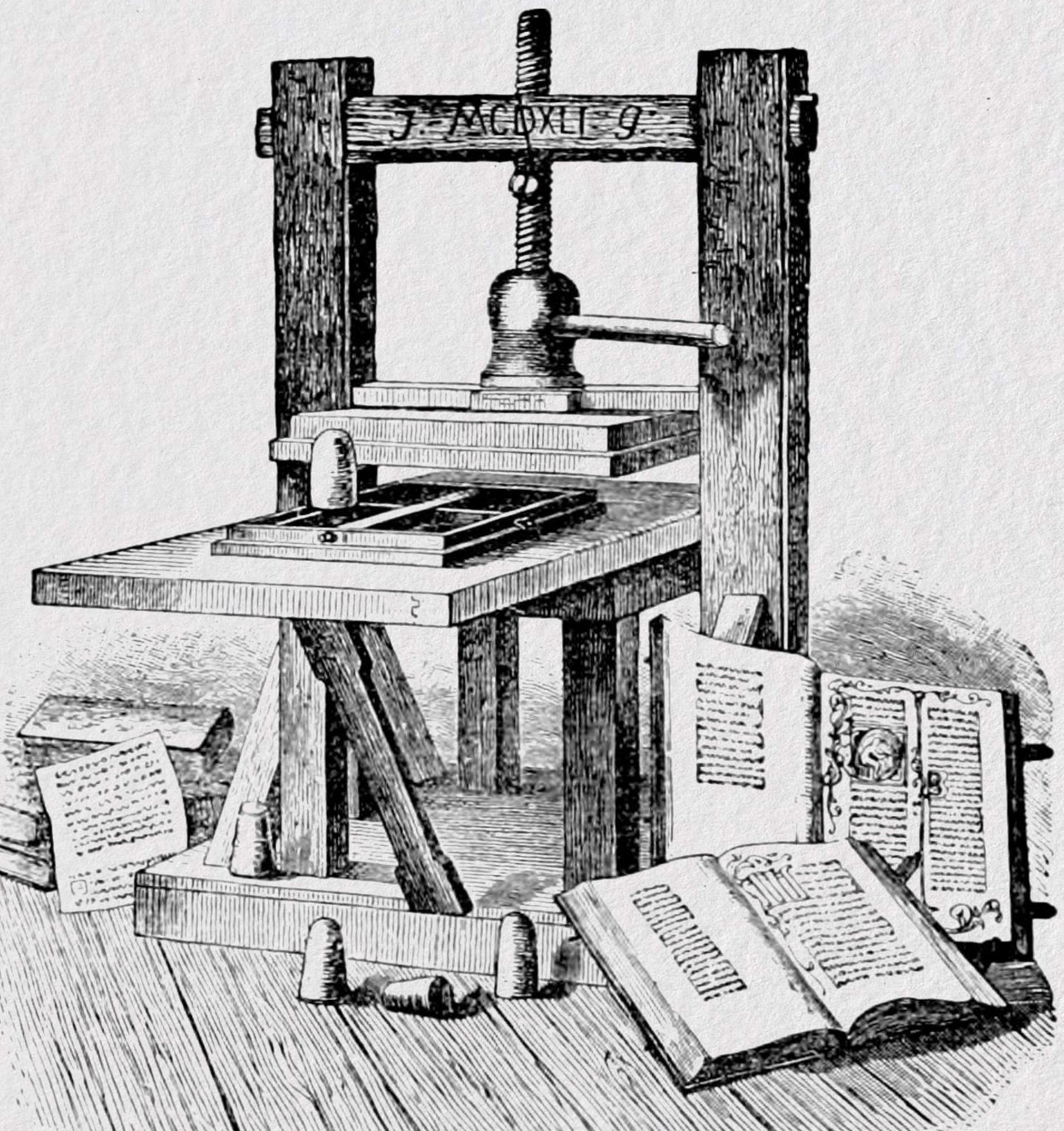
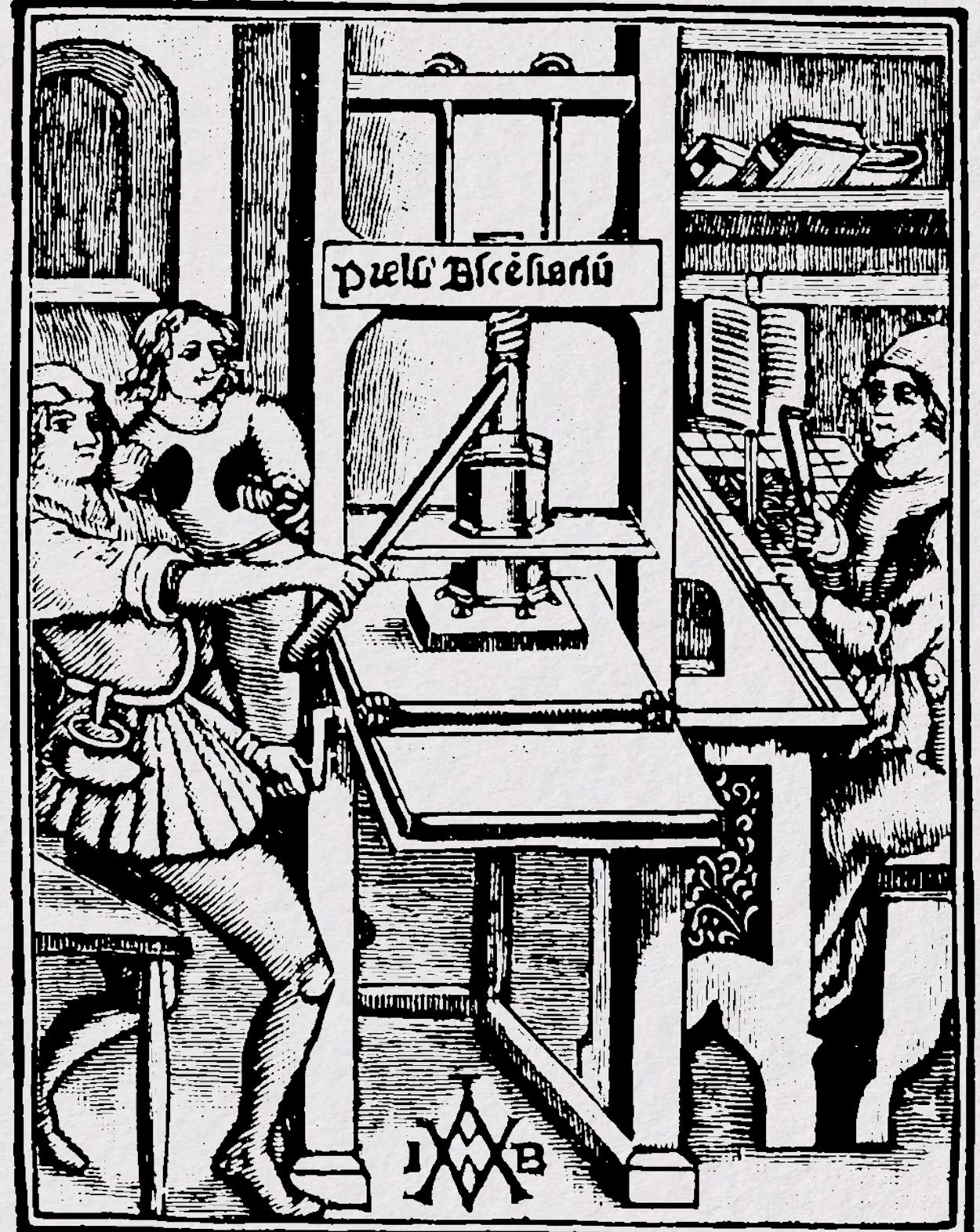
Sutra do Diamante, impresso em 11 de maio de 868 E.C.

# TIPOS MÓVEIS CHINESES

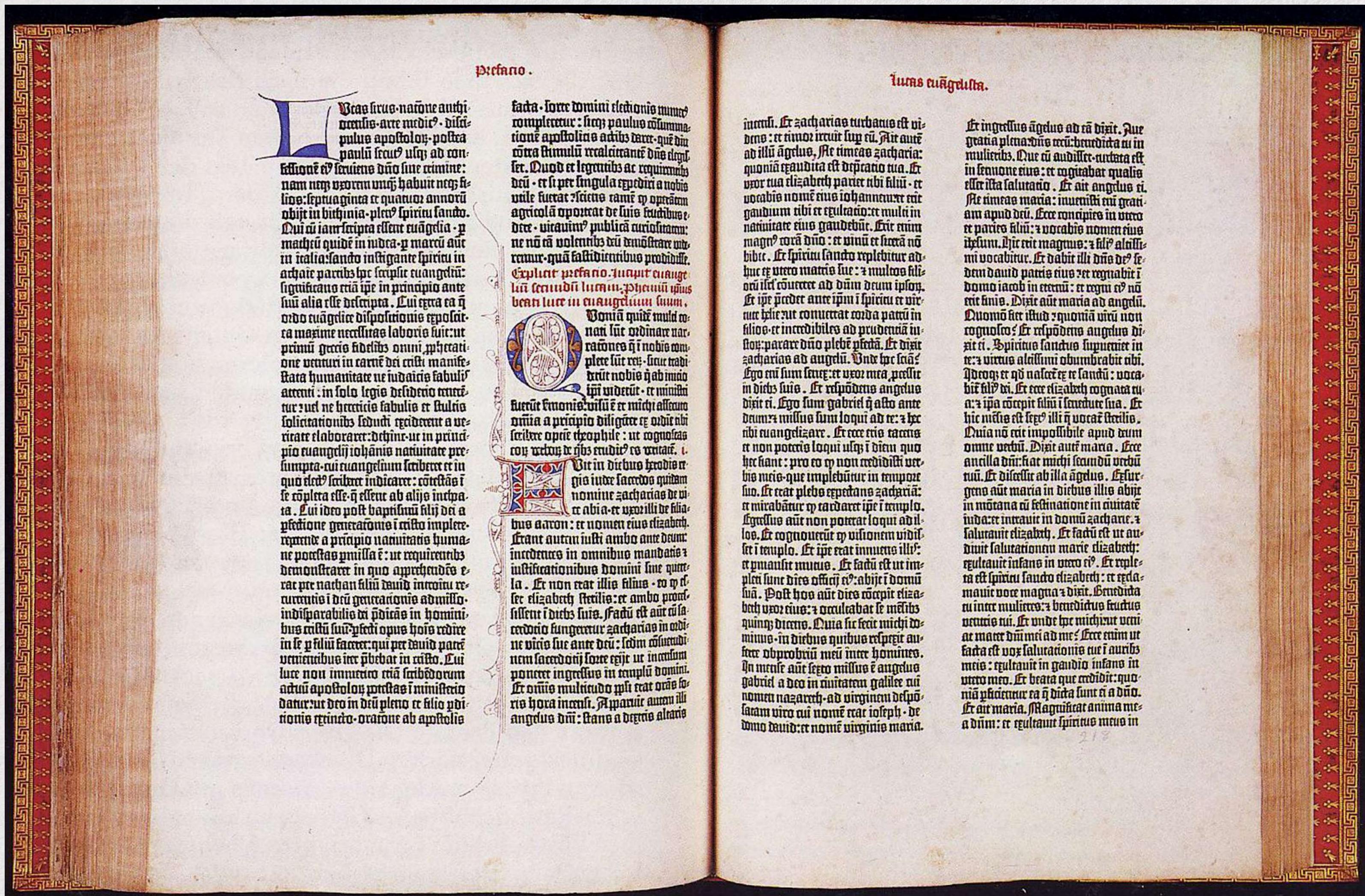


Caixa de tipos móveis chineses, inventados por Bi Sheng entre 1041-1048 E.C.

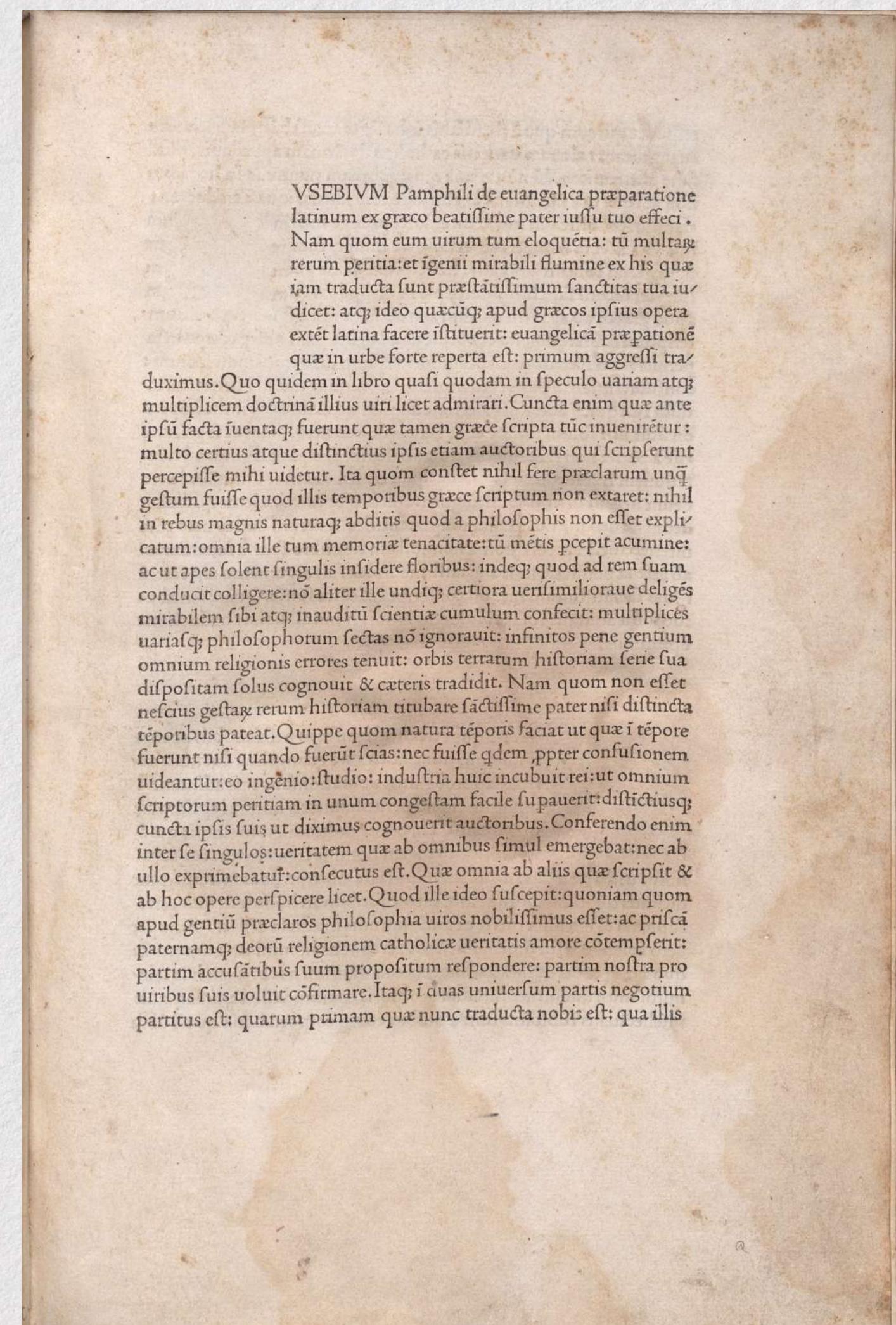
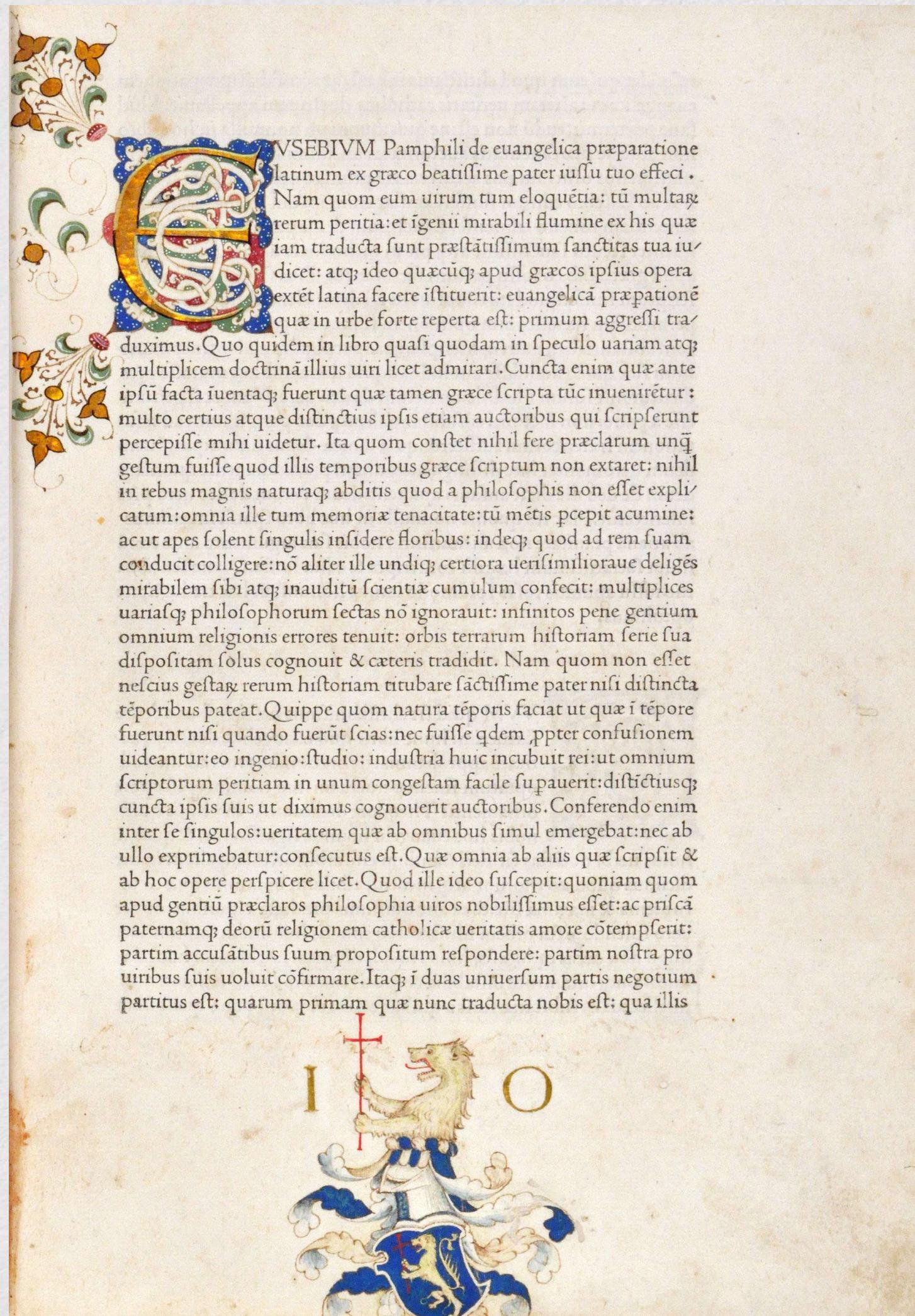
# A PRENSA DE TIPOS MÓVEIS



# A BÍBLIA DE GUTENBERG



# O NASCIMENTO DA TIPOGRAFIA



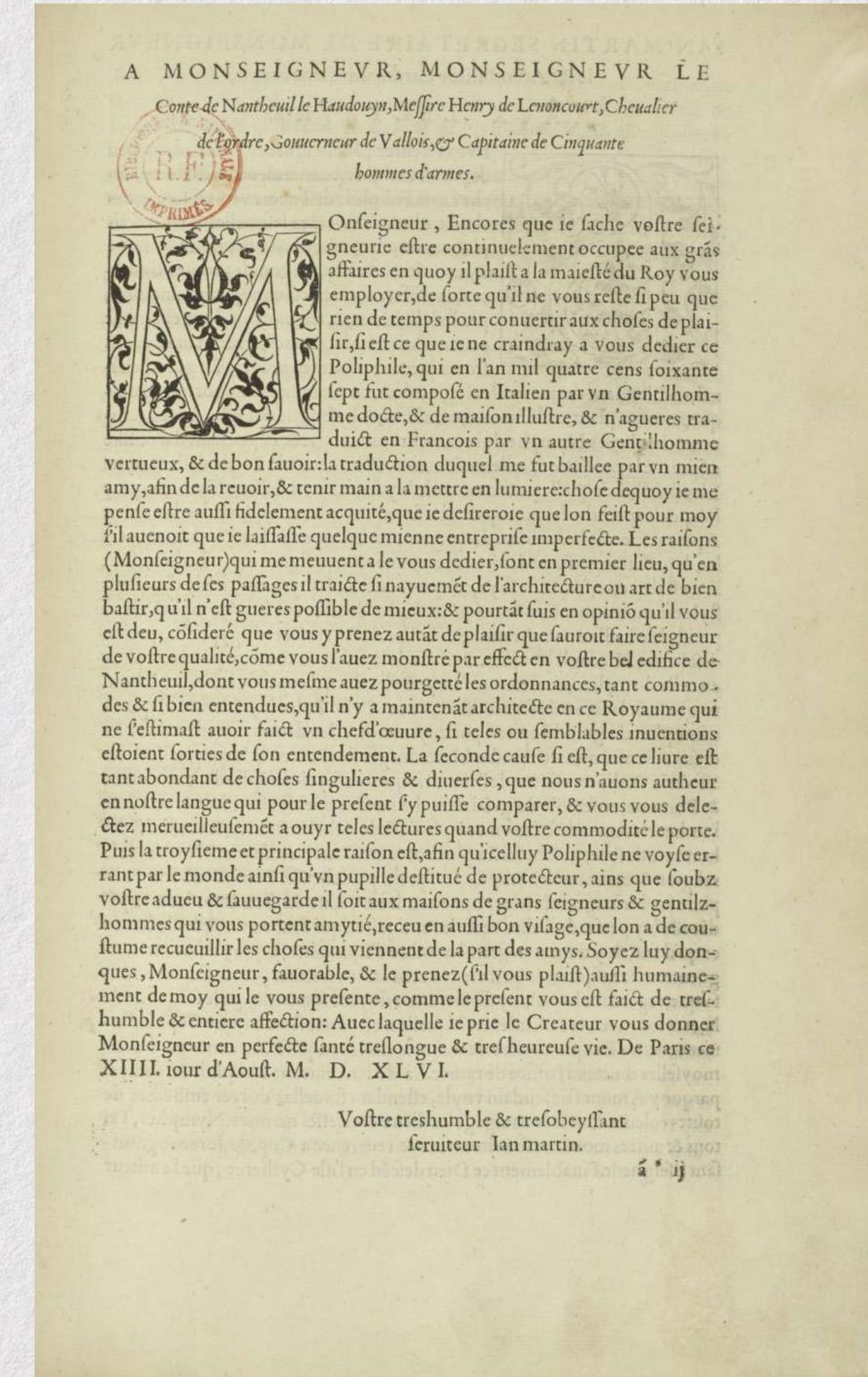
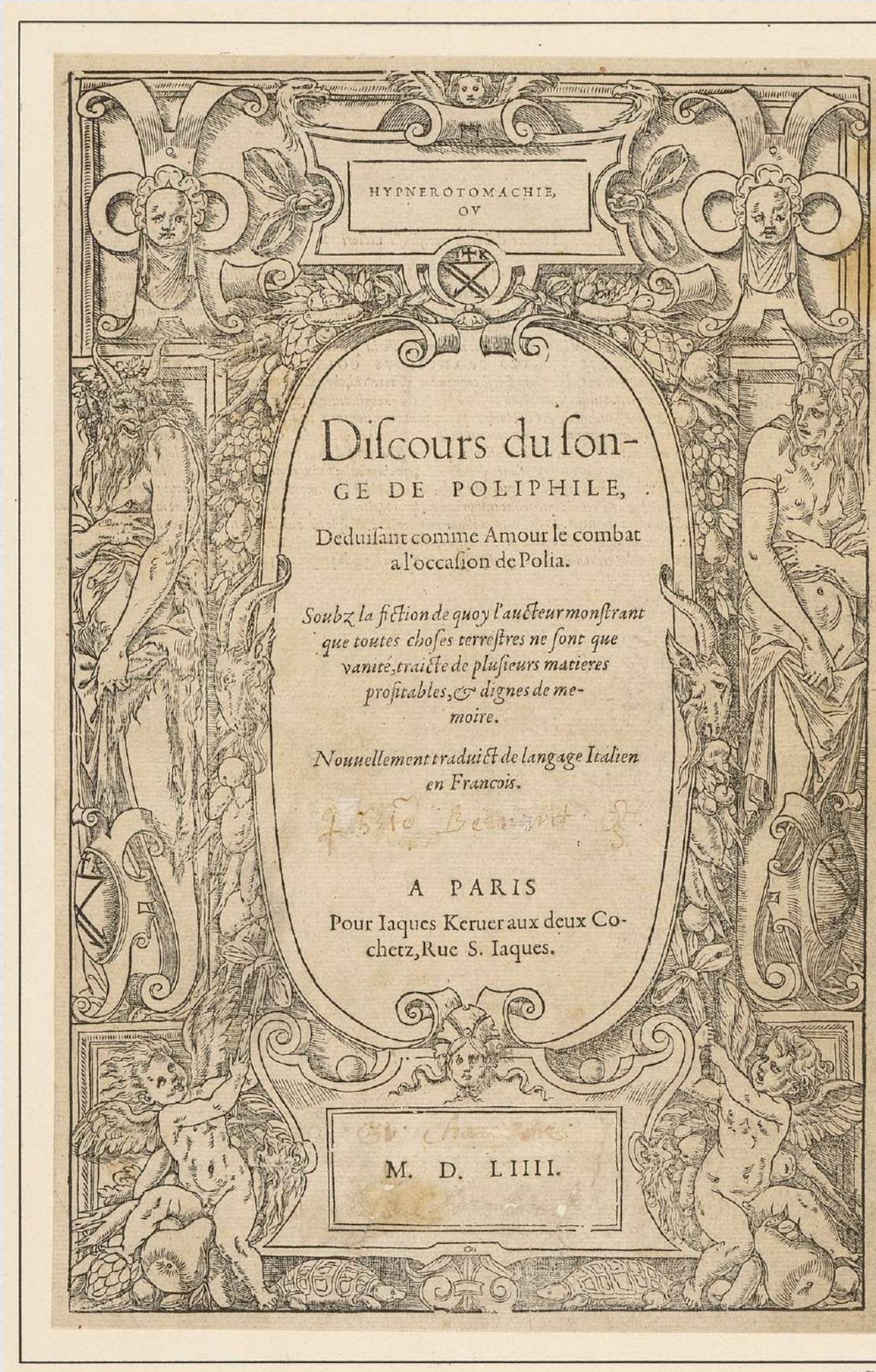
Eusebius Caesariensis: De evangelica praeparatione. Impresso por Nicolas Jenson em 1470

# A EVOLUÇÃO DA TIPOGRAFIA



Virgil – Primeiro livro completamente impresso em itálicas desenhadas por Francesco Griffio

# A EVOLUÇÃO DA TIPOGRAFIA



r: la traduction duquel me fut baillée  
nir main à la mettre en lumiere: chose  
nt acquité, que ie desireroie que lon fe  
quelque mienne entreprise imperfekte  
euuent a le vous dedier, sont en premie  
traicté si nayuemēt de l'architecture o  
ssible de mieux: & pourtāt suis en opin  
s y prenez autāt de plaisir que sauroit f  
us l'avez montré par effect en vostre b  
me auez pourgettē les ordonnances, ta  
u'il n'y a maintenāt architecte en ce R  
n chefd'œuvre, si teles ou semblable  
endement. La seconde cause si est, qu'  
ingulieres & diuerses, que nous n'a  
le present s'y puise comparer, & voi  
yr teles lectures quand vostre comm  
oale raison est, afin qu'icelluy Poliphile  
vn pupille destitué de protecteur, ain  
e il soit aux maisons de grans seigneui  
amytie, receu en aussi bon visage, que

Livro impresso com tipos desenhados por Claude Garamond, 1546

# A EVOLUÇÃO DA TIPOGRAFIA



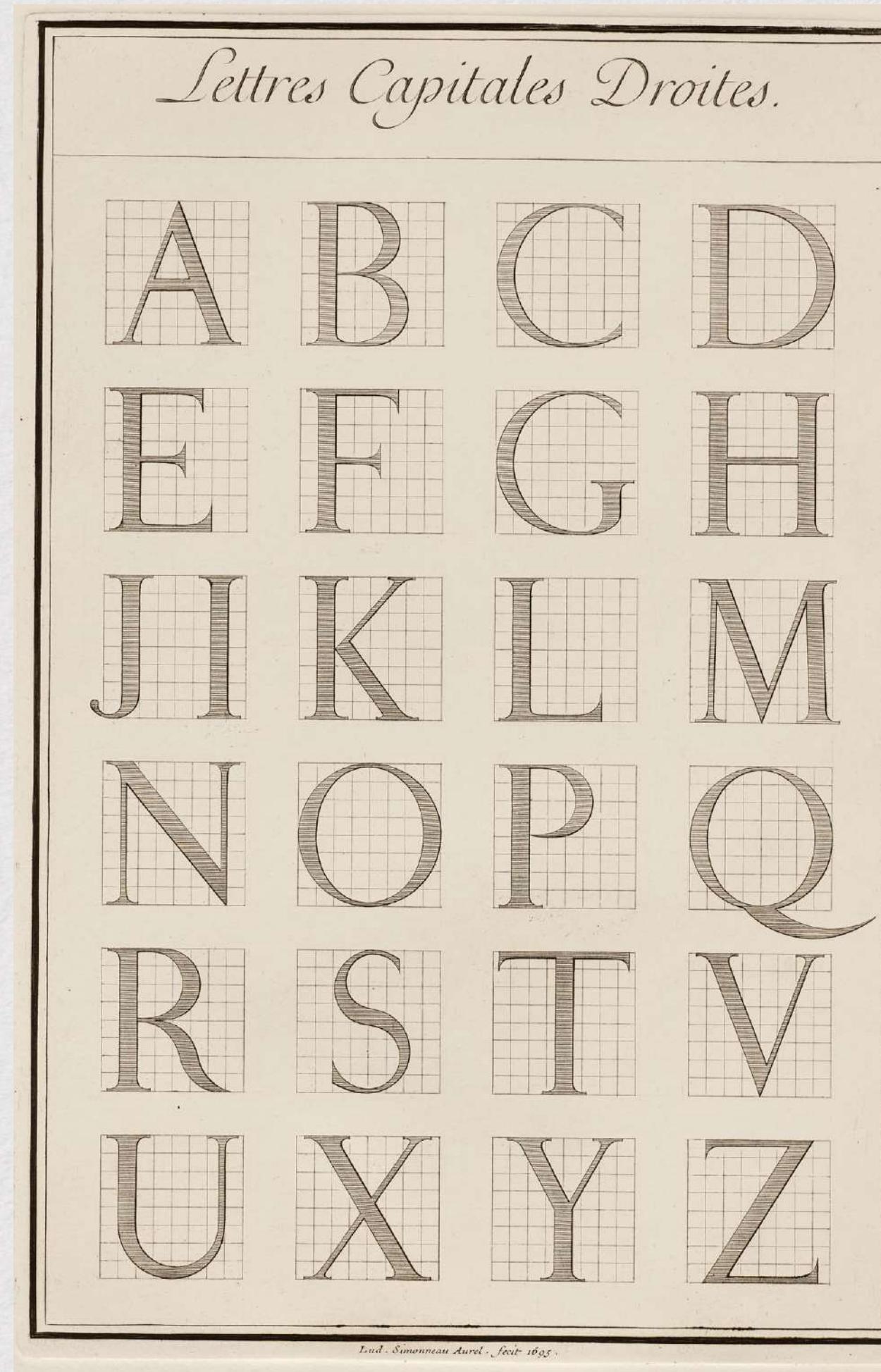
Johann Schoensperger, 1517



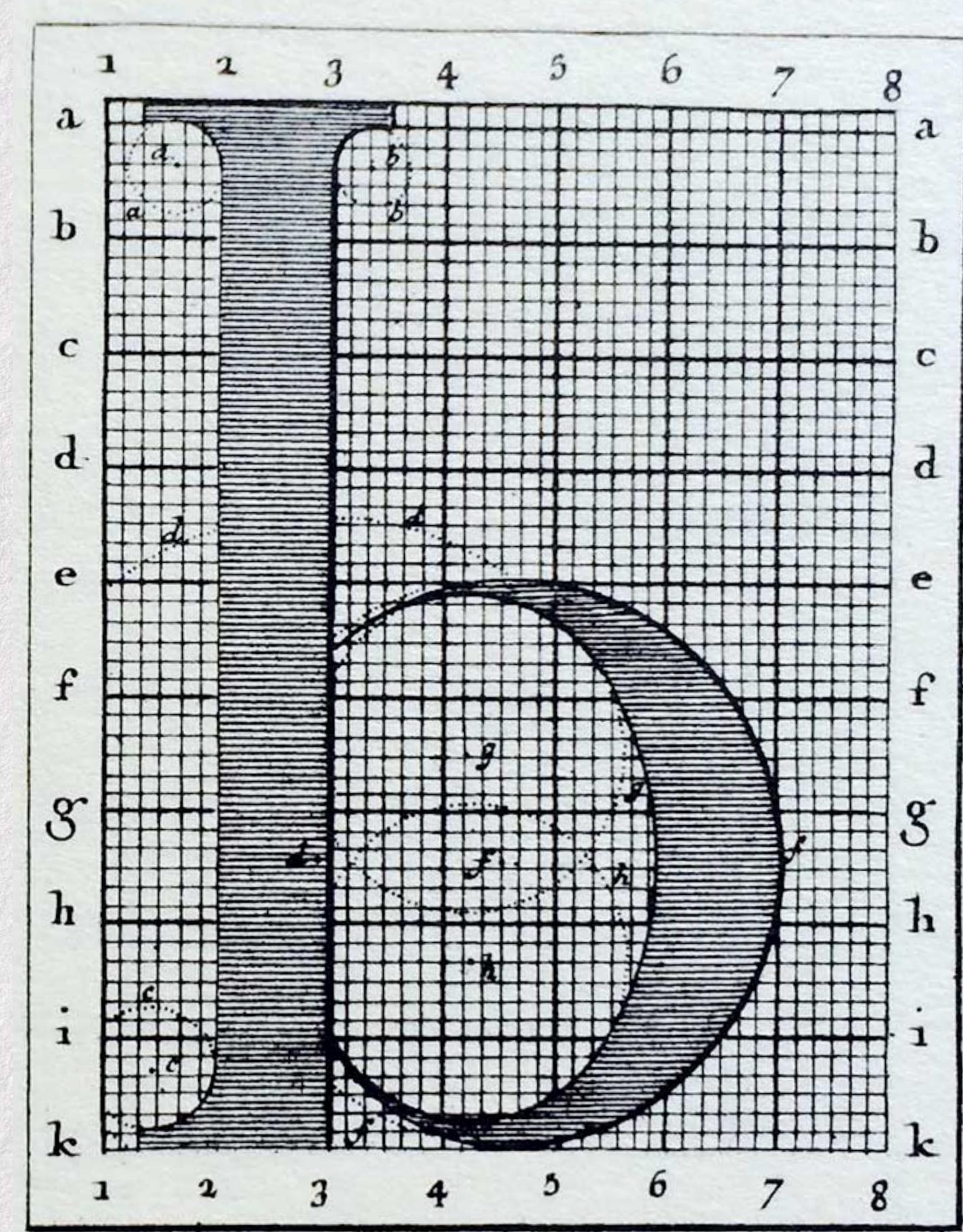
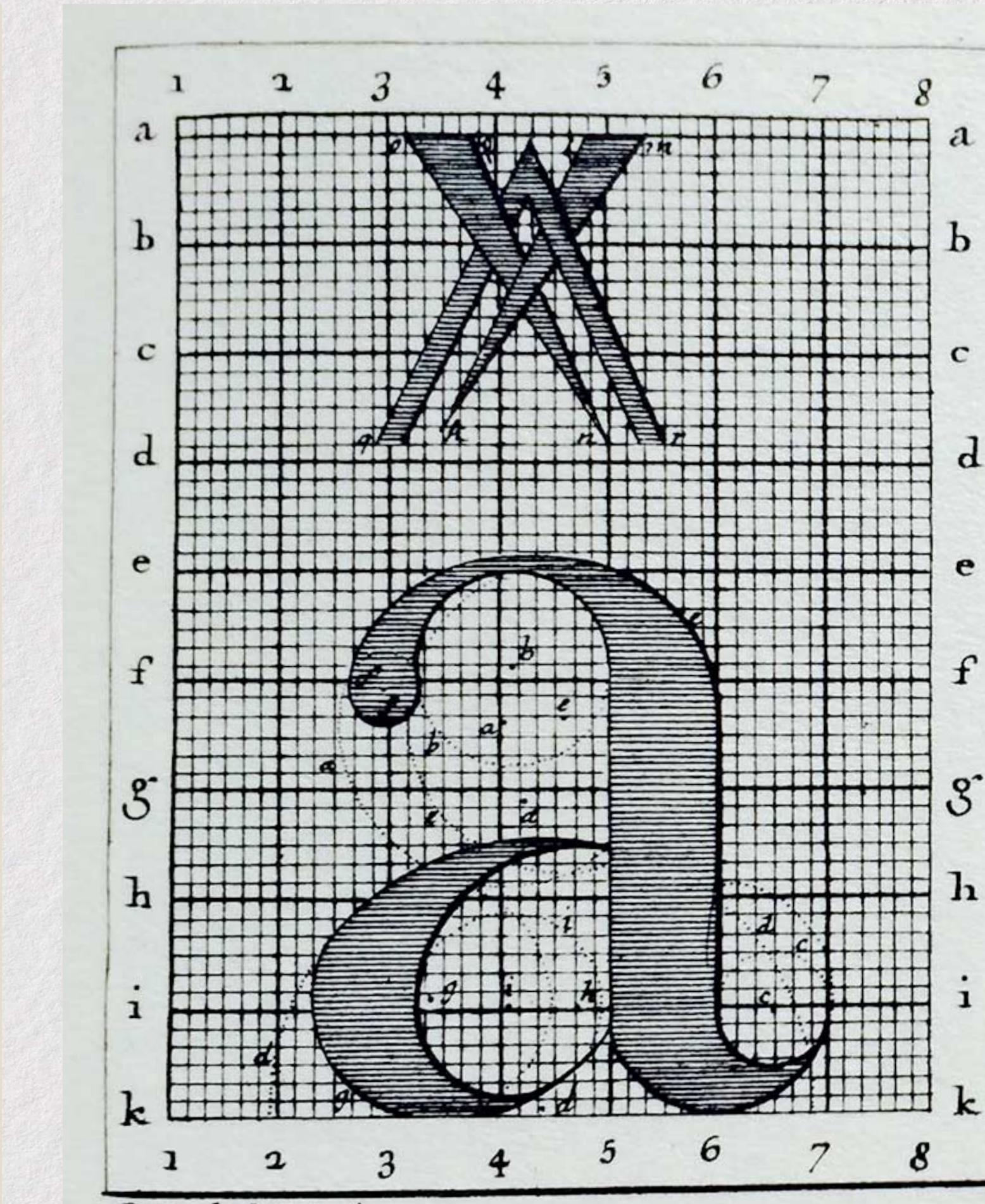
Ilustrações de Albrecht Dürer



# A EVOLUÇÃO DA TIPOGRAFIA



Romain du Roi, 1692



# A EVOLUÇÃO DA TIPOGRAFIA

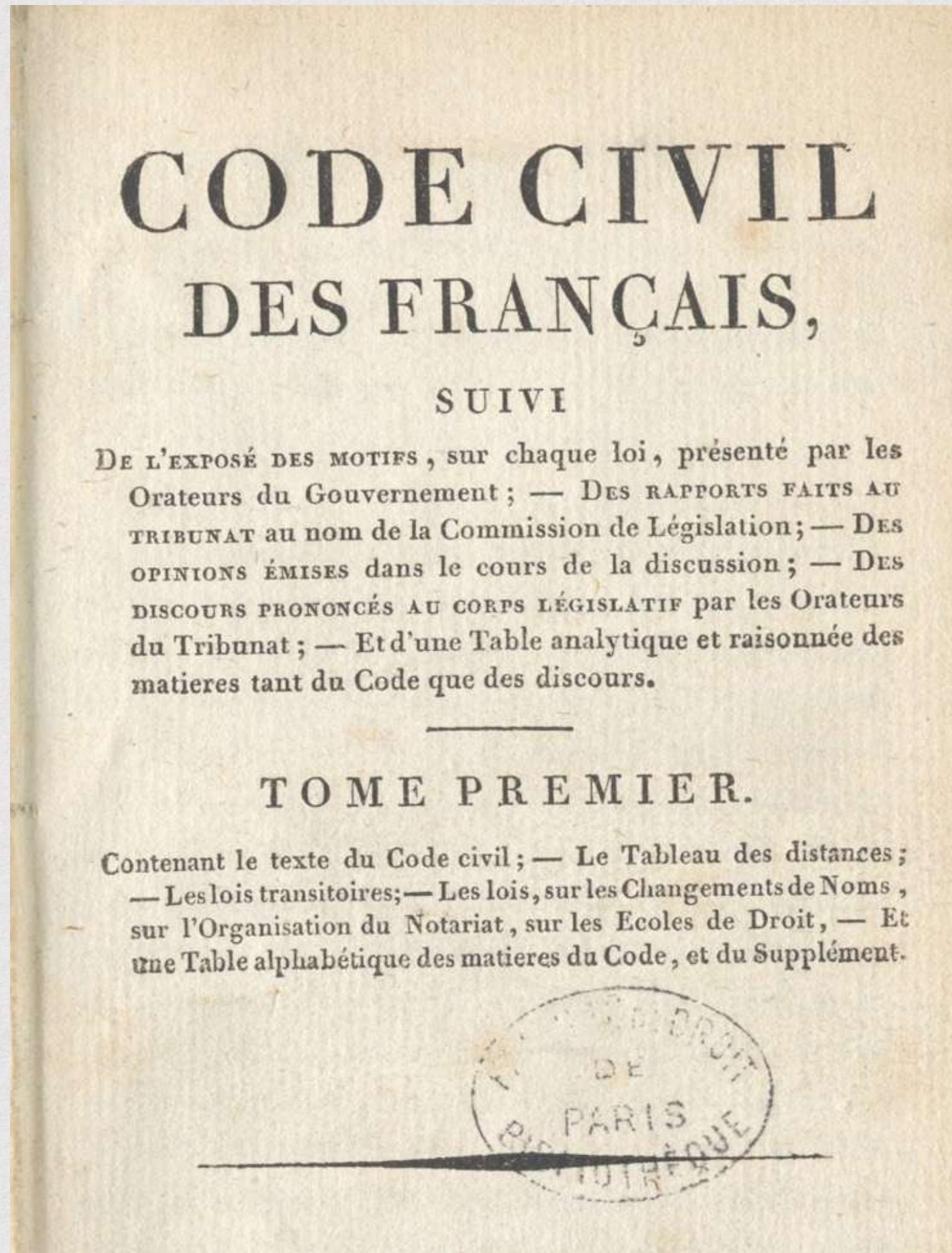
Quoufque  
abutere,  
patientia  
quamdiu

Tipografia de William Caslon

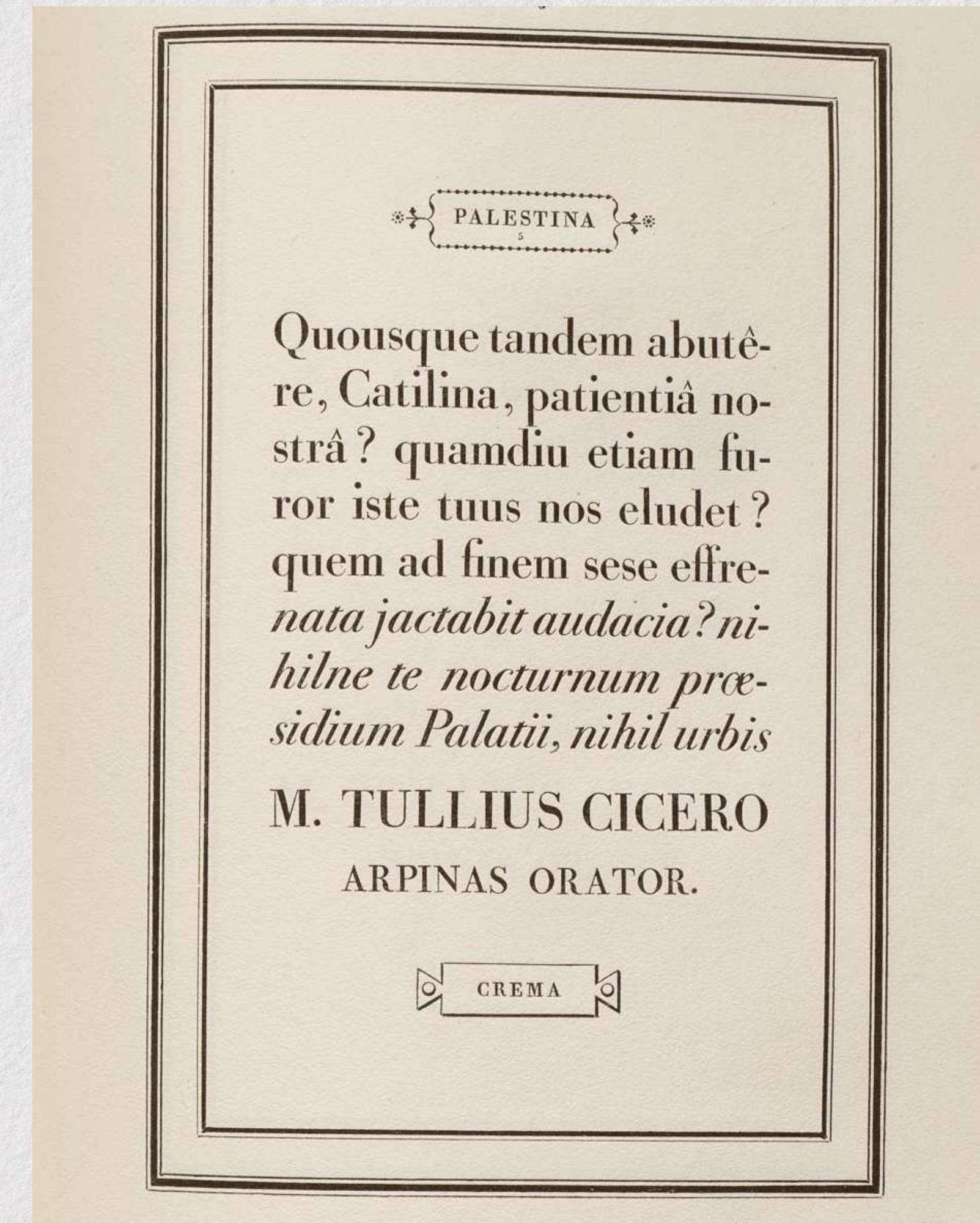
PUBLII VIRGILII  
MARONIS  
BUCOLICA,  
GEORGICA,  
ET  
AENEIS.  
  
BIRMINGHAMIAE:  
Typis JOHANNIS BASKERVILLE.  
MDCCLVII.

Tipografia de John Baskerville

# A EVOLUÇÃO DA TIPOGRAFIA



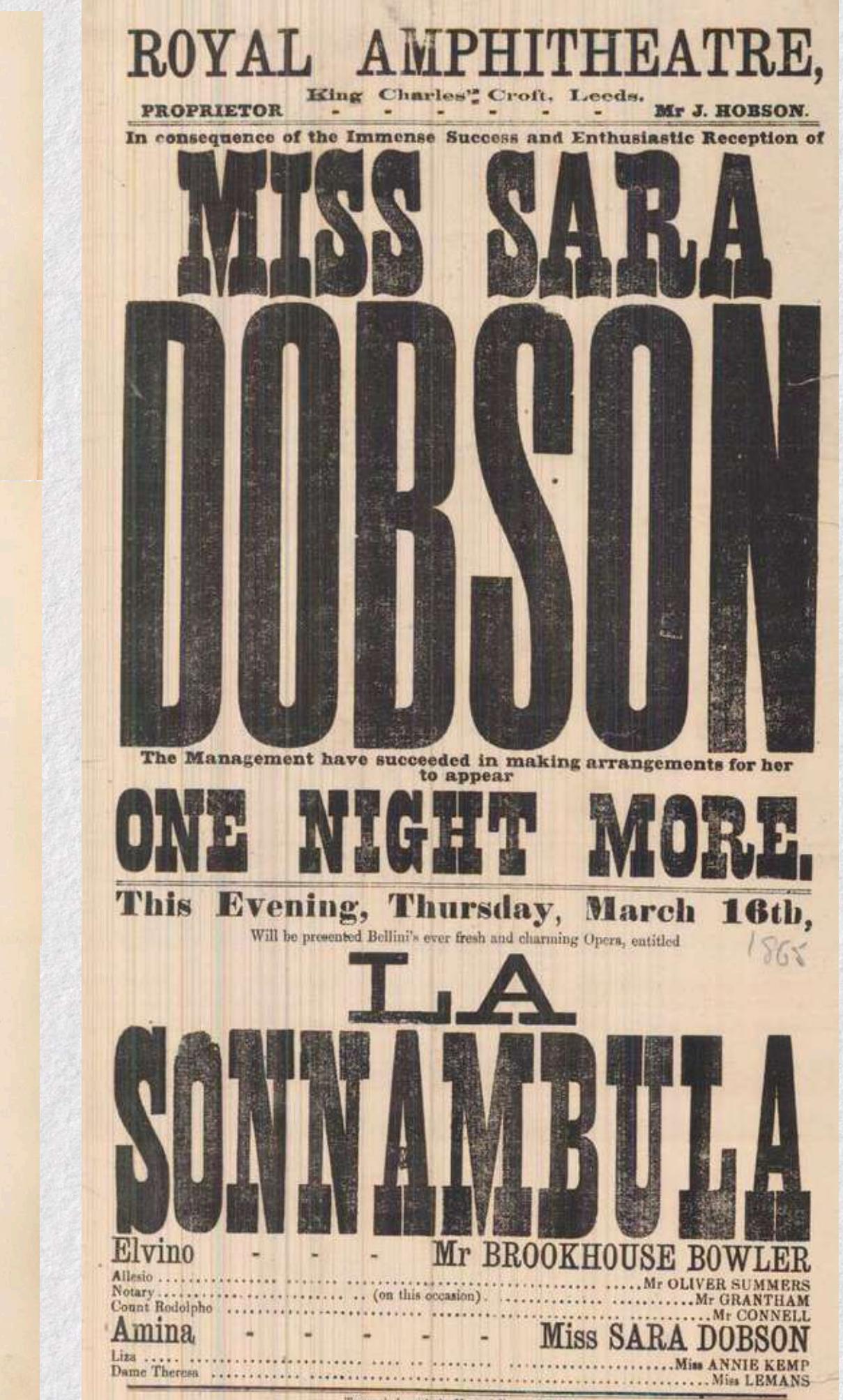
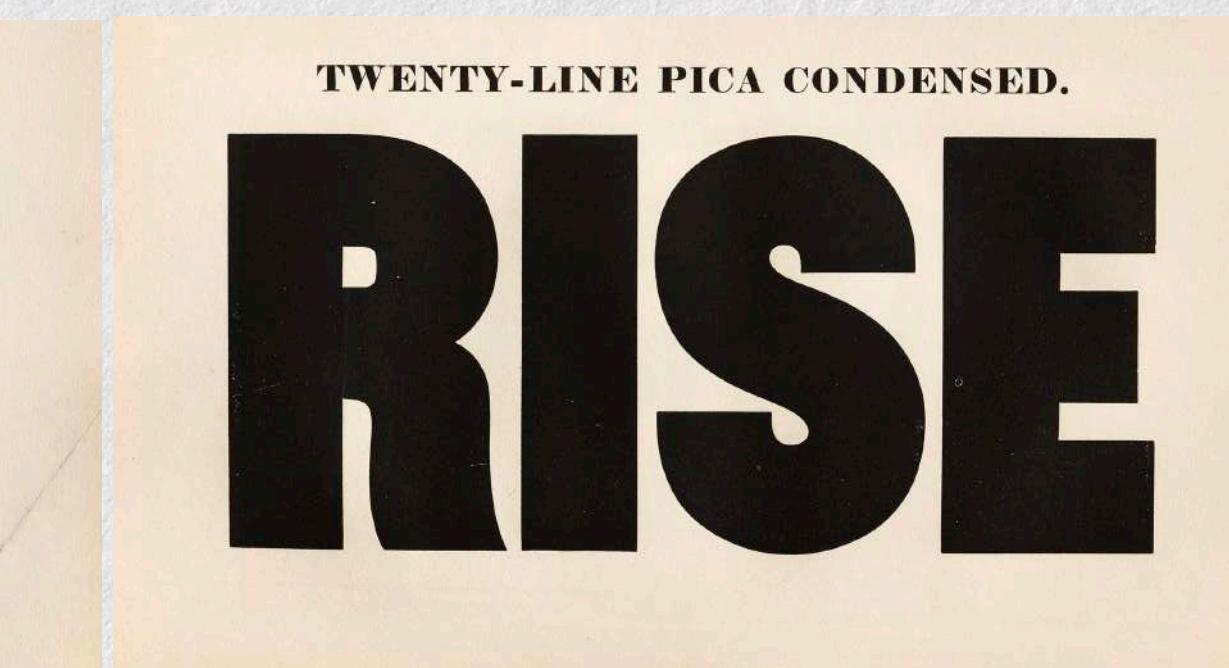
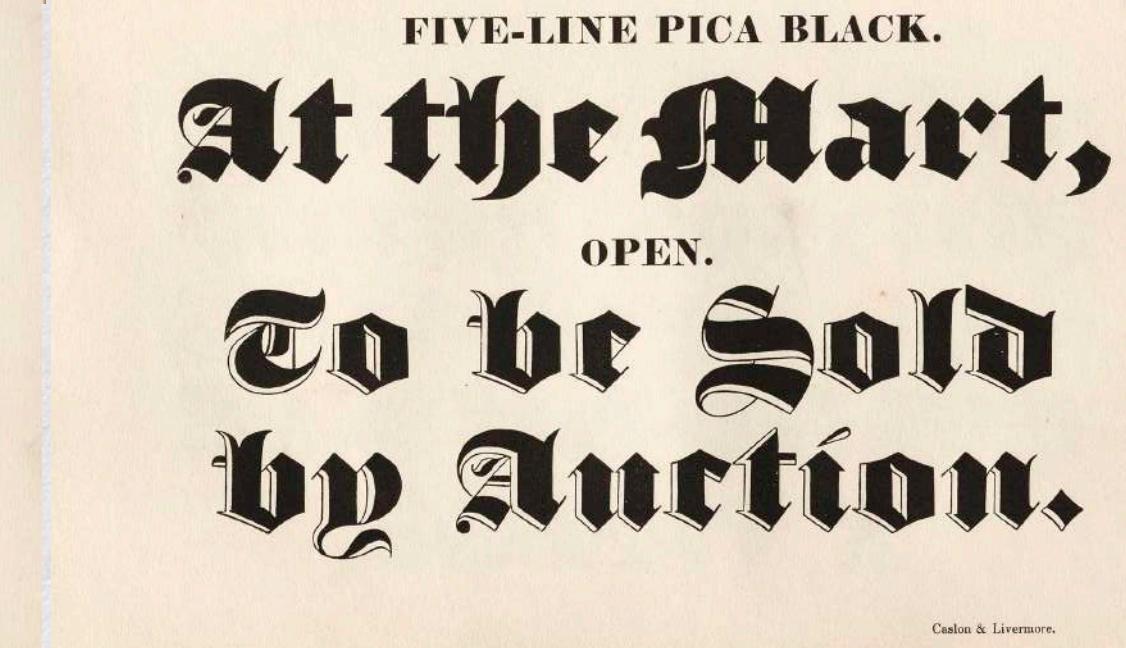
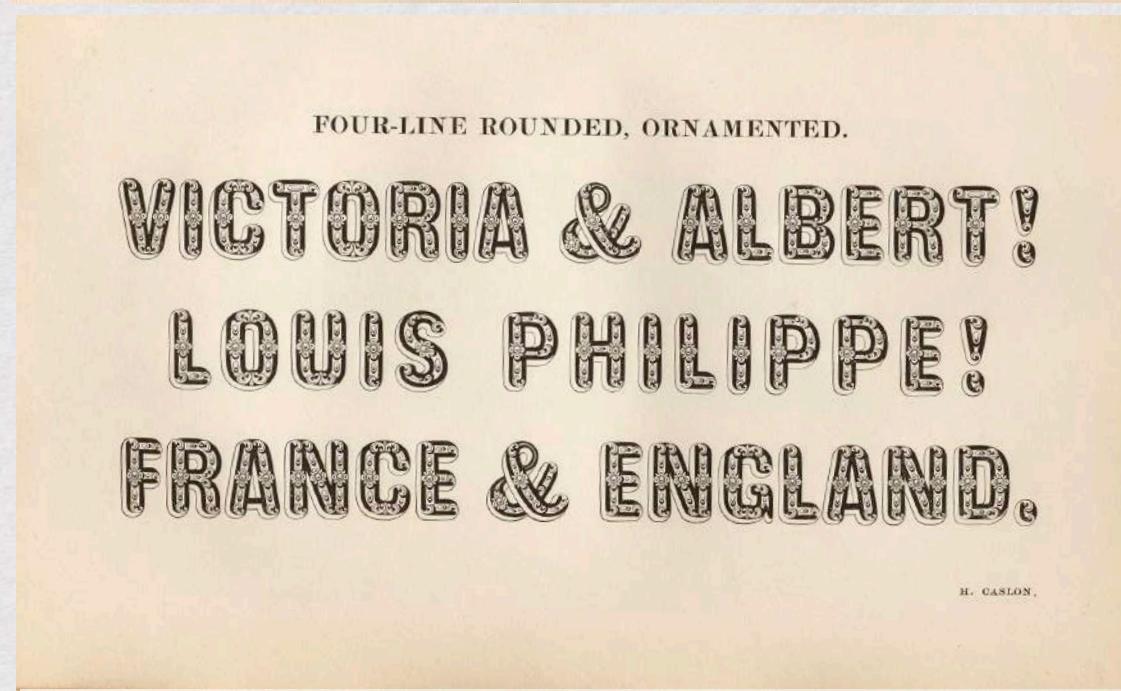
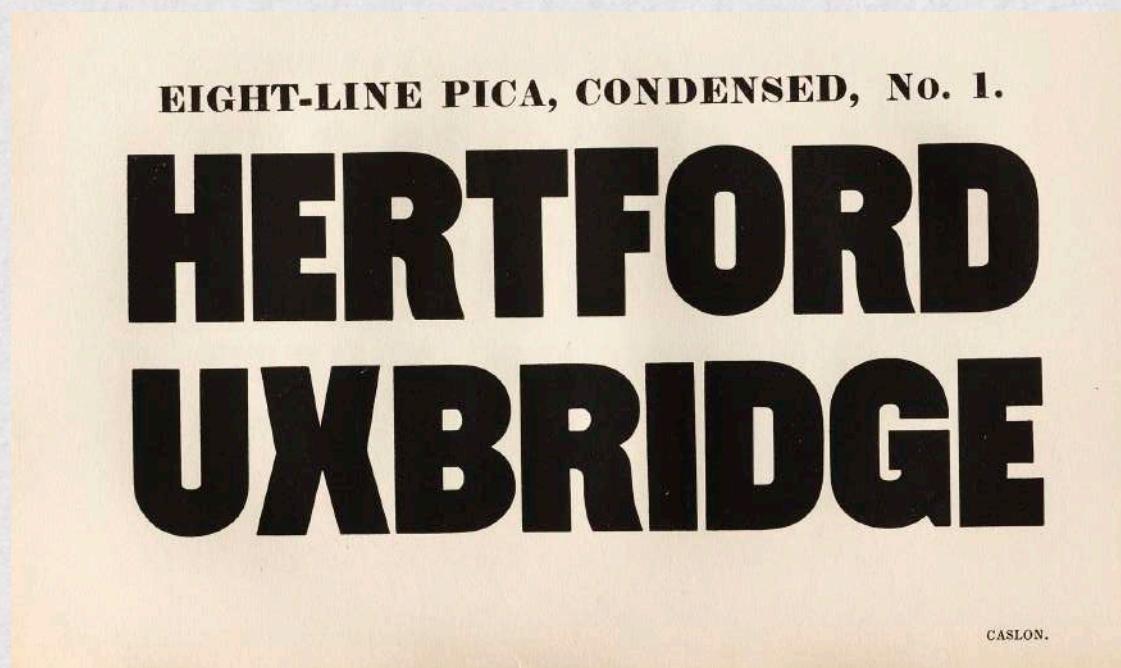
Tipografia de Firmin Didot



Tipografia de Giambattista Bodoni

Quousque tandem abutere, Catilina, patientiâ nostrâ? quamdiu etiam furor iste tuus nos eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium Palatii, nihil urbis  
M. TULLIUS CICERO  
ARPINAS ORATOR.

# TIPOGRAFIA NA REVOLUÇÃO INDUSTRIAL

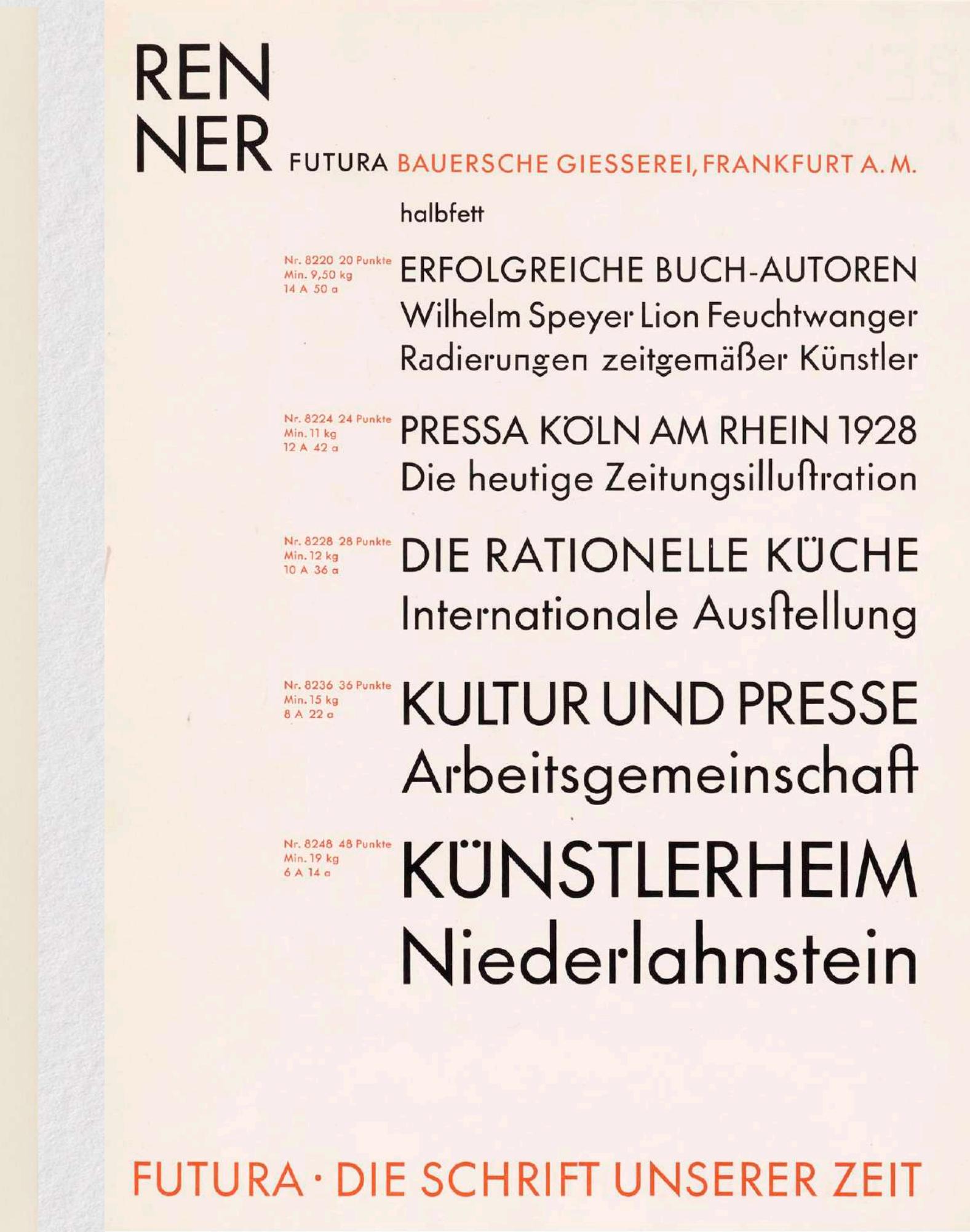


# O SÉCULO 20 E O MODERNISMO

ABCDE  
FGHIJKL  
MNOPQ  
RSTUV  
WXYZ



Tipografia de Edward Johnston



Futura, desenhada por Paul Renner



Bifur, desenhada por Cassandre, A. M.

# BAUHAUS



# O “ESTILO INTERNACIONAL”



Helvetica, desenhada originalmente por Max Miedinger em 1957

American Type Founders  
Elizabeth  
New Jersey

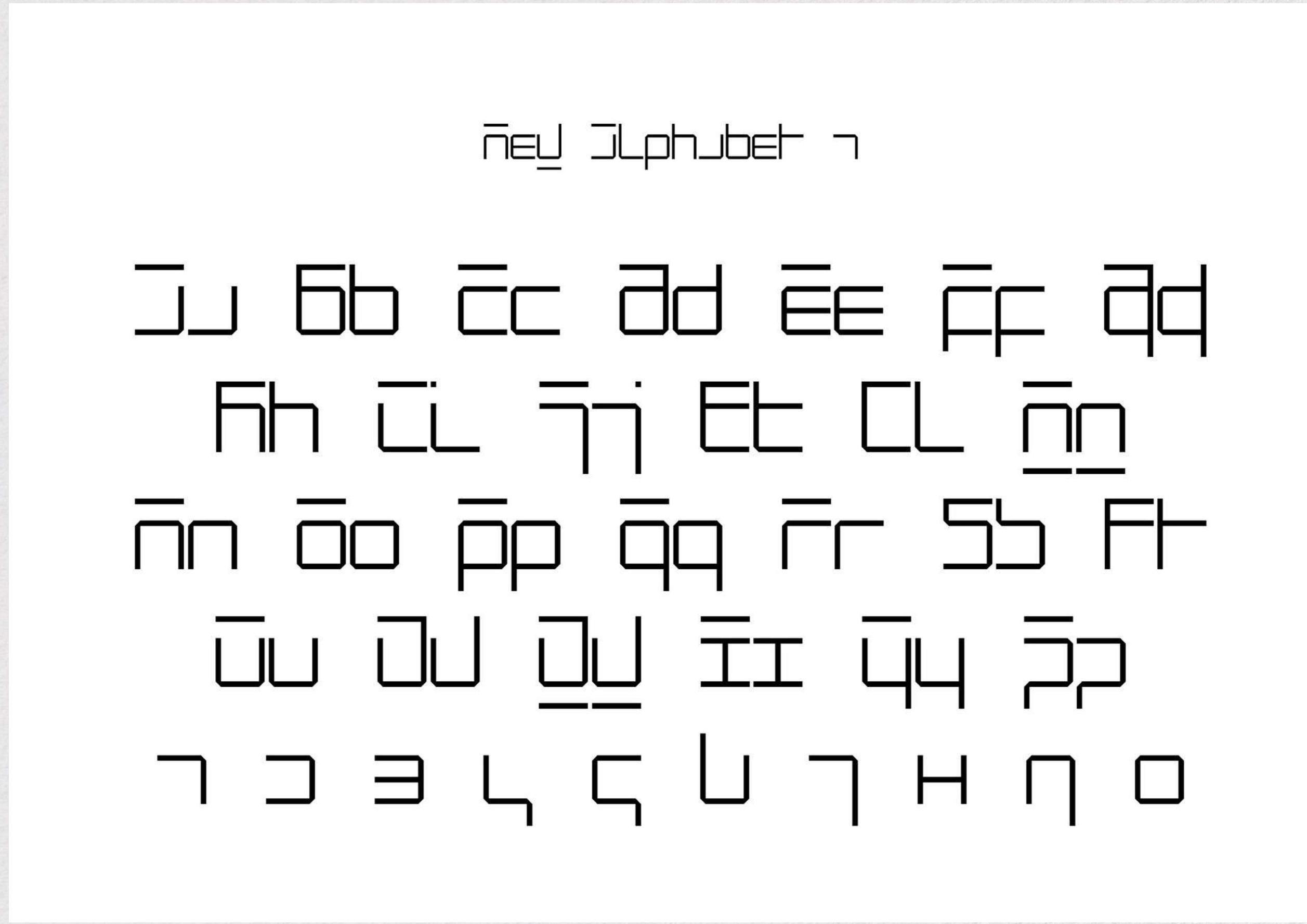
The developing Univers

45 univers 46 univers 47 univers 48 univers 49 univers  
53 univers 55 univers 56 univers 57 univers 58 univers 59 univers  
63 univers 65 univers 66 univers 67 univers 68 univers  
73 univers 75 univers 76 univers  
83 univers

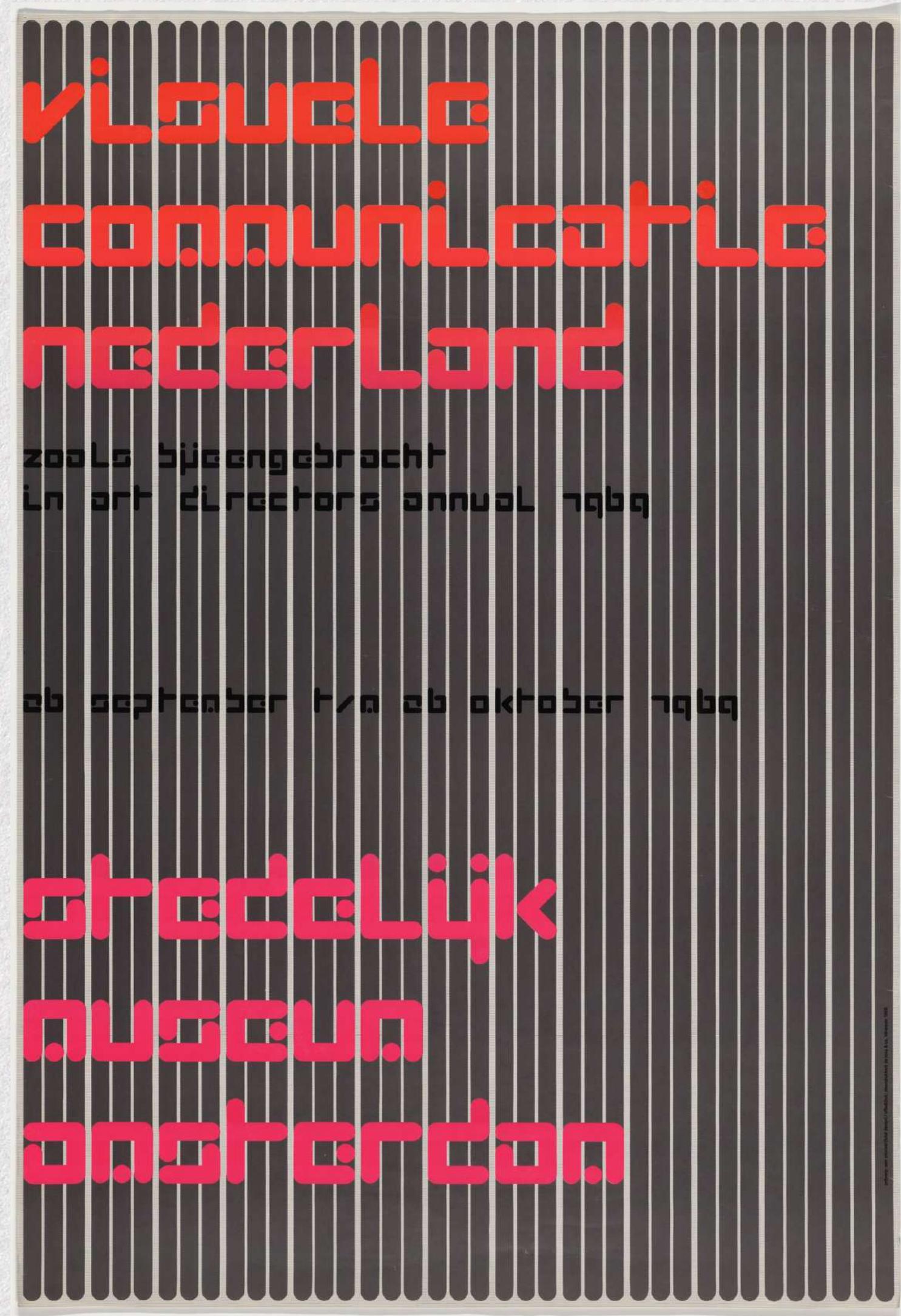
Printed in Switzerland

Univers, por Adrian Frutiger. 1965

# WIM CROUWEL

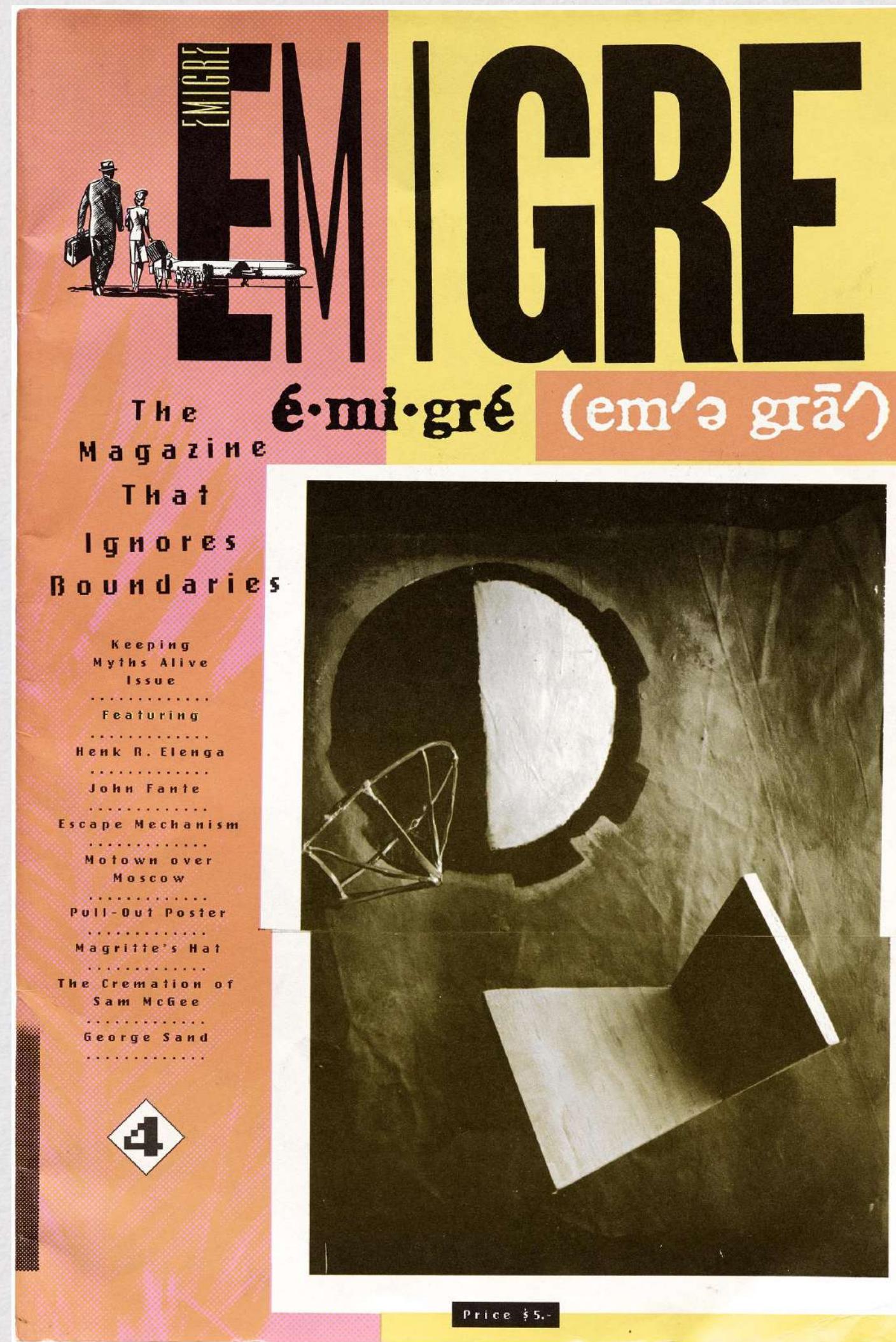


New Alphabet, Wim Crouwel. 1967



Visuele Communicatie, Wim Crouwel. 1969

# TIPOGRAFIA NOS ANOS 90



Revista Emigre. Zuzana Licko e Rudy VanderLans

LETTER TO MR. KEEDY IN RESPONSE TO HIS ARTICLE, "THE RULES OF TYPOGRAPHY ACCORDING TO CRACKPOTS EXPERTS," IN EYE MAGAZINE, NUMBER 11, VOLUME 3.

DEAR JEFFREY. We hope all is well with you and Coryn. I can all too well imagine what you're going through after the earthquake. All I can say is hang in there. Perhaps a little philosophical distraction will do you **good**. I enjoyed reading your article in *Eye*. However, I've been kept awake by your statement "There exists no **bad** type, just **bad** typography." It was curious that Matthew Carter, in the same issue, stated nearly the opposite by saying "There are graphic designers who are capable of making any typeface look **bad**," which, to me, sounds a bit more realistic (or is he saying the exact same thing, only from the perspective of the type designer?). It doesn't really matter who's right or wrong though, because when you think about it, **both statements mean literally nothing** since neither you nor Matthew explain what is meant by "good" or "bad" in regard to type and typography. This reminds me of when Steven Holler kept using the words "ugly" and "beautiful" to explain the virtues of Paul Rand's designs versus those of others. To continue your line of reasoning, I'd like to add that there is no such thing as **bad** typography, just **bad** communication (or, more precisely, ineffective communication).

Or better yet, **there is no bad communication, just bad ideas; or, there are no bad ideas, just stupid people.**

But we too often rely on these philosophical exercises to explain our convictions, countering one clever quote with

yet another while remaining emotionally detached. I think what graphic design needs is writers that can write lyrically about typefaces and design, much like Byron Coley, Nesbith Birley, and Gina Arnold do in the world of pop music. It would be much more interesting (but perhaps more difficult) if you could explain the qualities of some of the fonts you included in the article, beyond the fact that they break rules, and beyond the fact that they can possibly be used appropriately. As it stands now, you're getting frighteningly close to saying (no doubt unintentionally) that the featured fonts have no inherent qualities whatsoever. This implies that there were no criteria when you selected the fonts shown, and that any font would have been similarly appropriate to show in this context, as long as it broke the rules, which is no great compliment to the designers who worked on these fonts. Also, it was unfortunate that the layouts in *Eye* looked as uninteresting as they did. Although this was not your fault, it did support your claim in an awkward way. The article would have been greatly enhanced if you had shown examples of rule-breaking; new typefaces used **badly** with explanations of why you considered the typography "bad."

I hope the above doesn't sound too critical. Some of it comes from my own frustration to explain convincingly what I think is **good** design. RUDY VANDERLANS

MR. KEEDY WRITES TO RUDY VANDERLANS:  
DEAR RUDY. Thanks for the letter about the *Eye* essay. The fax was temporarily down due to repairs at the school. We haven't talked in a long time because the quake has made extra work for me at school and I have been pretty busy with my own work lately. So here is a long letter to catch up. First, my response to your letter about my type essay in *Eye* magazine. I found myself in complete agreement with Matthew Carter; I agree that there are designers that can make a **good** typeface look **bad**. I was merely stating a similar idea in the affirmative: that there are designers that can make any typeface look **good**, thus there is no such thing as a **bad** typeface, just **bad** typographers. I did not go into an explanation

of what "**bad**" was because I was saying there is no such thing as "**bad**" in relation to type design. This does not exclude the possibility that in context, some typefaces might be better than others. Just because I discount the simplistic idea of "**bad**" does not mean that I discount the possibility of quality.

As far as countering "clever" quotes with "clever" quotes of my own, I guess I can't help myself if I am a "clever" guy. As far as being emotionally detached, I have been told by more than a few people that my writing sounds too angry. When it comes to writing criticism for pop music or design, the more "lyrical" the prose is, the more it is about the writing itself and not the subject. My criteria for the fonts that were shown were simply that they were the most representative cross section of fonts that I could get my hands on that had not as yet been published. However, one font I really wanted to include, Keedy Kanji, was omitted by Paynor and it would have given some substance to my claim about the importance of multiculturalism. Also, the typeface Kosmik was not my choice and different versions of some of the typefaces were submitted by the designers



# TIPOGRAFIA HOJE

# THE LEGEND OF SPRING-HEELED JACK.



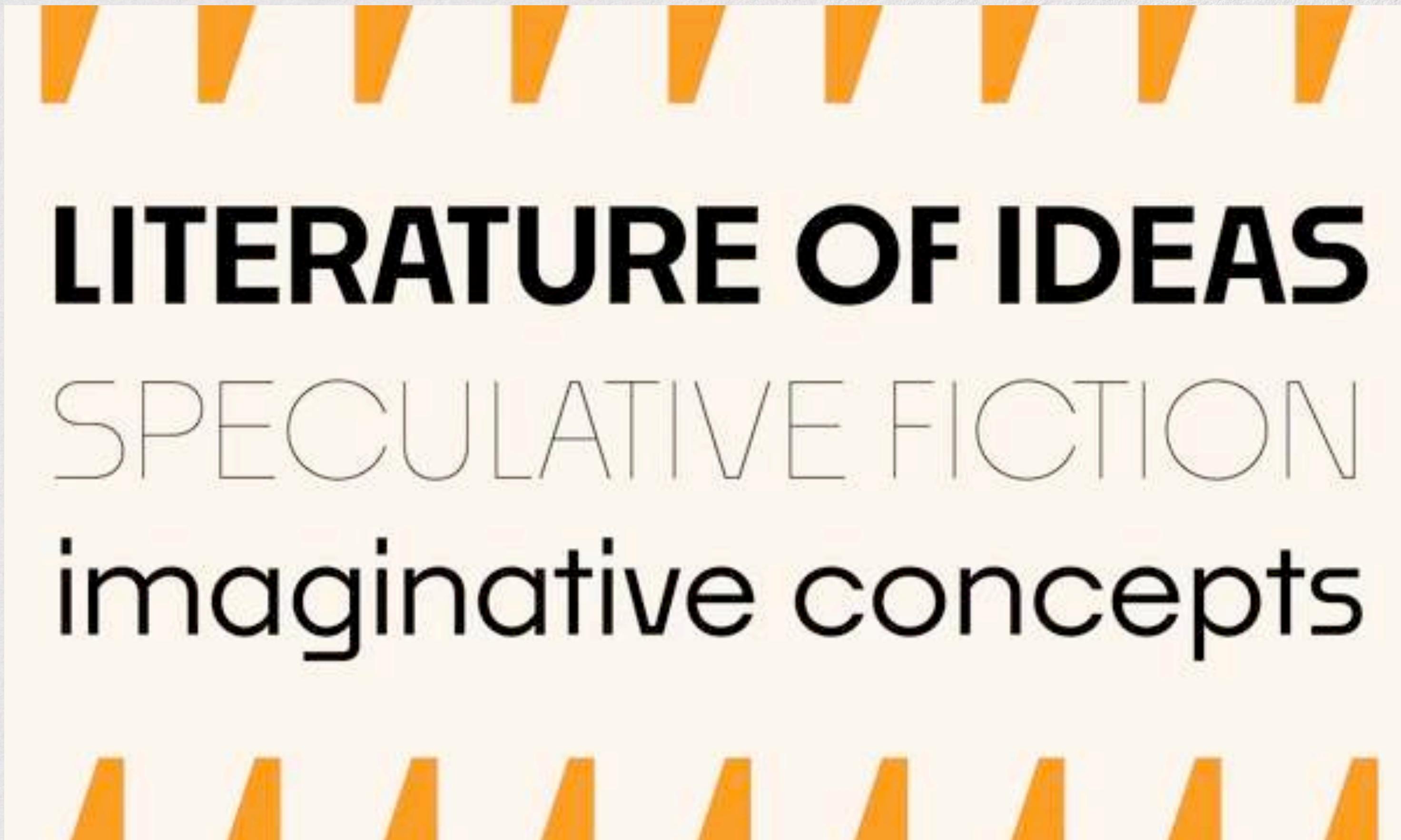
Galadali  
Light · 220 pt | 55 pt

Mary, Queen of Scots witnessing  
the murder of David Rizzio · 1971



Galadali, por Diego Maldonado / Latinotype

# TIPOGRAFIA HOJE



Noka, por Blackletra / Daniel Sabino

Extraterrestrial  
Électriquement  
Parallel universes  
**Wissenschaft**  
**Característicos**  
Stars & Galaxies

# TIPOGRAFIA HOJE



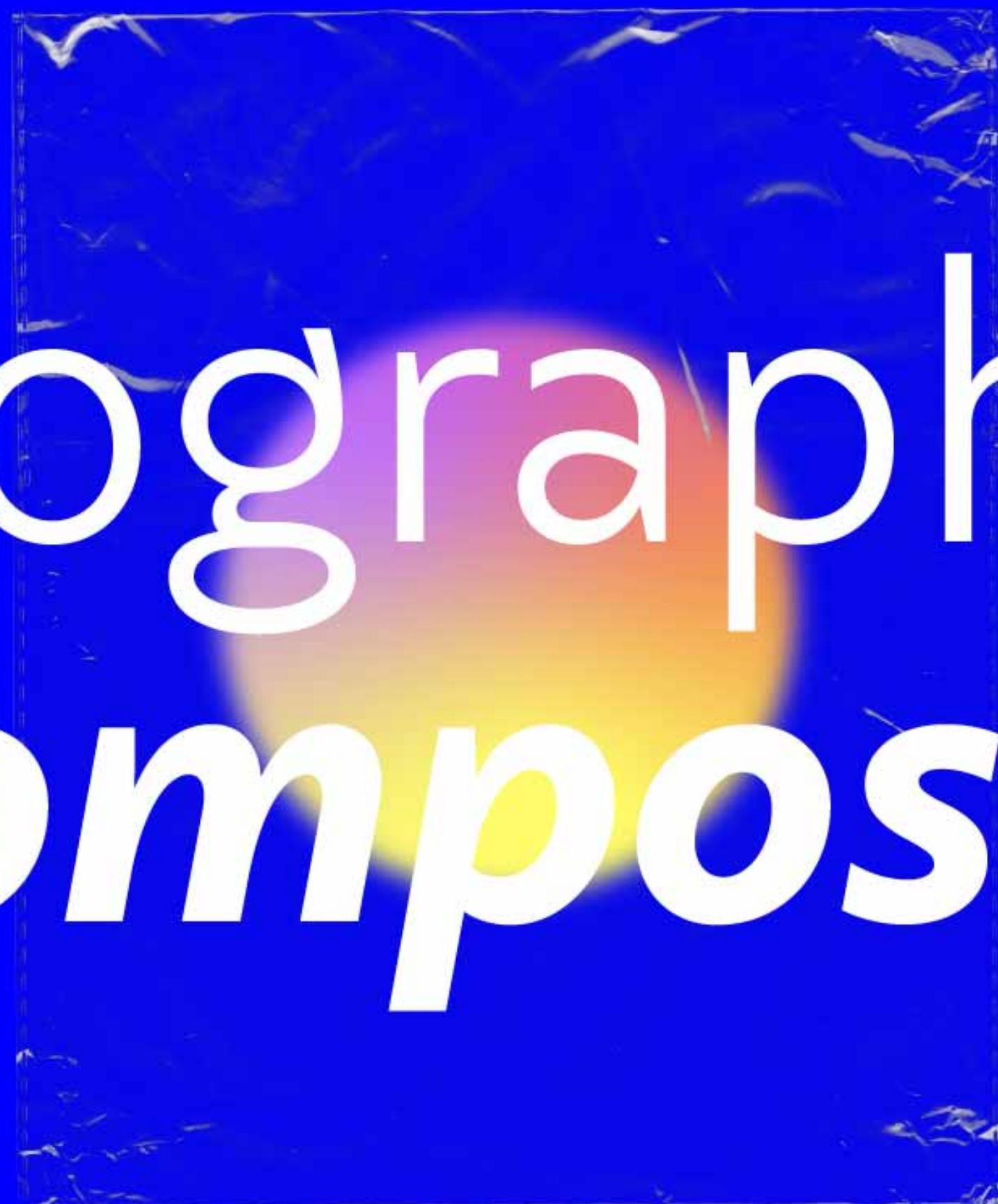
Bork, por Luisa Leitenperger / Harbor Type

# TIPOGRAFIA HOJE



Seiva, por Ana Laydner / Fábio Haag Type

# TIPOGRAFIA HOJE



Typographic  
*composting*

Salva, por Eduilson Coan / Fábio Haag Type

# TIPOGRAFIA HOJE



Sua, por Fábio Haag / Fábio Haag Type

# TIPOGRAFIA HOJE

# New York Marathon

Baby pandas wrestle with their keeper

# accidental stormtrooper

## Four secrets goldfish are hiding

## Mosquito-catching contest announced

Graviola, por Henrique Beier / Harbor Type

*Caligrafia*  
e LETTERING

# CLASSIFICAÇÃO

*Guilherme Menga*

# HUMANISTA / OLD STYLE

*Adobe Jenson Pro*

Ahambu  
Rgefonthsv

The word "Ahambu Rgefonthsv" is displayed in a large, green serif font. The letter 'A' has a red circle around its top loop. The letters 'R' and 'g' have red circles around their top loops. The 'f' has a red diagonal line through its vertical stem.

- *Baseada na pena quadrada*
- *Serifa orgânica com apoio (bracket) gradual*
- *Modulação de contraste moderado*
- *Terminais caligráficos*
- *Eixo angulado*

Garibaldi

Garamond

Palatino

# SERIFADA TRANSICIONAL

Baskerville URW

Ahambu  
Rgefonthsv

- Século 18
- Eixo mais vertical (com variação)
- Modulação de contraste moderada
- Serifas afiadas, simétricas, com apoio (bracket)
- Terminais em gotas (geralmente)

Times New Roman

Georgia

Tenez

# SERIFADA MODERNAS

Didot

Ahambu  
Rgefonstv

- *Final do Século 18*
- *Eixo vertical*
- *Modulação de contraste alta*
- *Serifas finas, simétricas, sem apoio (sem curva, ou bracket)*
- *Terminais em gotas (geralmente)*

Bodoni

Encorpada

Couturier

# SERIFADA EGÍPCIA OU SLAB

Claredon

Ahambu  
Rgefonts

- Século 19
- Eixo variável
- Modulação de contraste baixo
- *Serifas pesadas e retangulares.*  
*Algumas possuem apoio.*

Bommer Slab

Chaparral

Elizeth

# SEM SERIFA HUMANISTA

Gill Sans

Ahambu  
Rgefontsv

- Século 20
- Eixo variável
- Modulação de contraste
- *Serifas pesadas e retangulares.*  
*Algumas possuem apoio.*

Befter Sans

Lembra

Graviola

# SEM SERIFA TRANSICIONAL

*Helvetica*

Ahambu  
Rgefonstsv

- Século 20
- Eixo vertical
- Modulação de contraste baixo
- Aberturas bastante fechadas
- Terminais horizontais

Univers

Geneva

Aktiv grotesk

# SEM SERIFA GEOMÉTRICA

Futura

Ahambu  
Rgefonstsv

- Século 20
- Contraste mínimo
- Curvas feitas de semi-círculos
- 'a' de "um andar"
- Baseado em formas geométricas

Gilroy

Noka

Avenir

*Caligrafía*  
e LETTERING

# PARÂMETROS TIPOGRÁFICOS

*Guilherme Menga*

# TYPECOOKER

TypeCooker ipad

Starter | Easy Class Experienced Pro

Contrast Type Translation

Weight Plain

Stroke Endings Straight, No Serif

Contrast Amount Visible

Construction Capitals

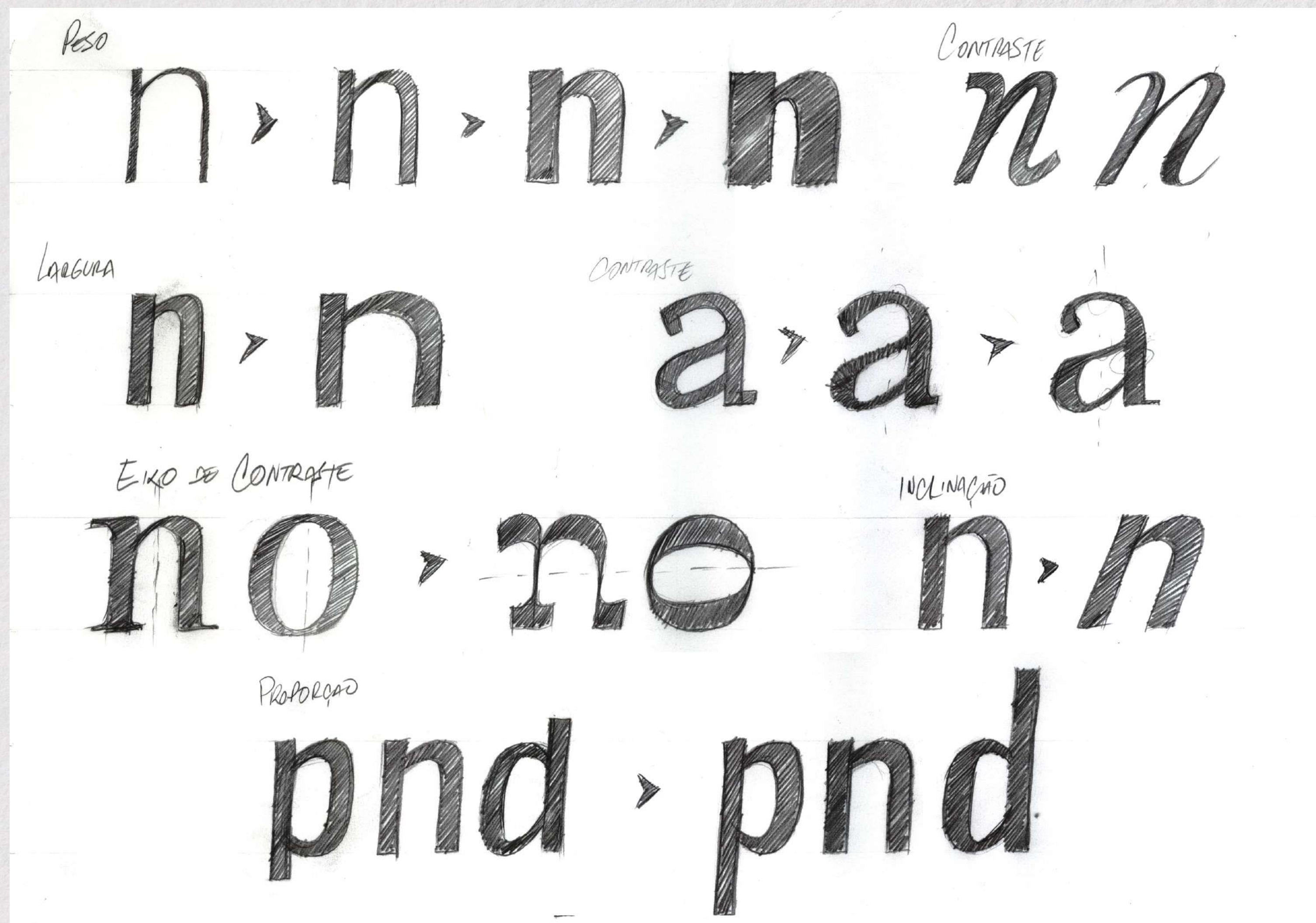
Width Extended

[www.typecooker.com](http://www.typecooker.com) criado por Erik van Blokland

**www.typecooker.com**

- *Aplicação (sinalização, jornal/revista, tela...)*
- *Peso (bold, light, média...),*
- *Largura (condensada, extendida, regular...)*
- *Terminação (serifa, sem serifa, etc...),*
- *Ascendentes (alta, baixa...),*
- *Descendentes (alta, baixa...),*
- *Construção (romana, itálicas, maiúsculas, etc...),*
- *Haste (reto, côncava, convexa...),*
- *Contraste (translação, expansão, brush...),*
- *Modulação de Contraste (alto, baixo, invertido...)*

# PARÂMETROS FORMAIS



*Caligrafia*  
e LETTERING

TREINANDO O OLHAR

*GuilMenga*

# BUSCANDO REFERÊNCIAS



Vida Simples. Direção de Arte: Rodolfo França



Sauce. Direção de Arte: Meera Nagarajan



Parents. Direção de Arte: Emily Fulani



The New Yorker. Direção de Arte: Françoise Mouly



Exame. Direção de Arte: Carolina Gehlen

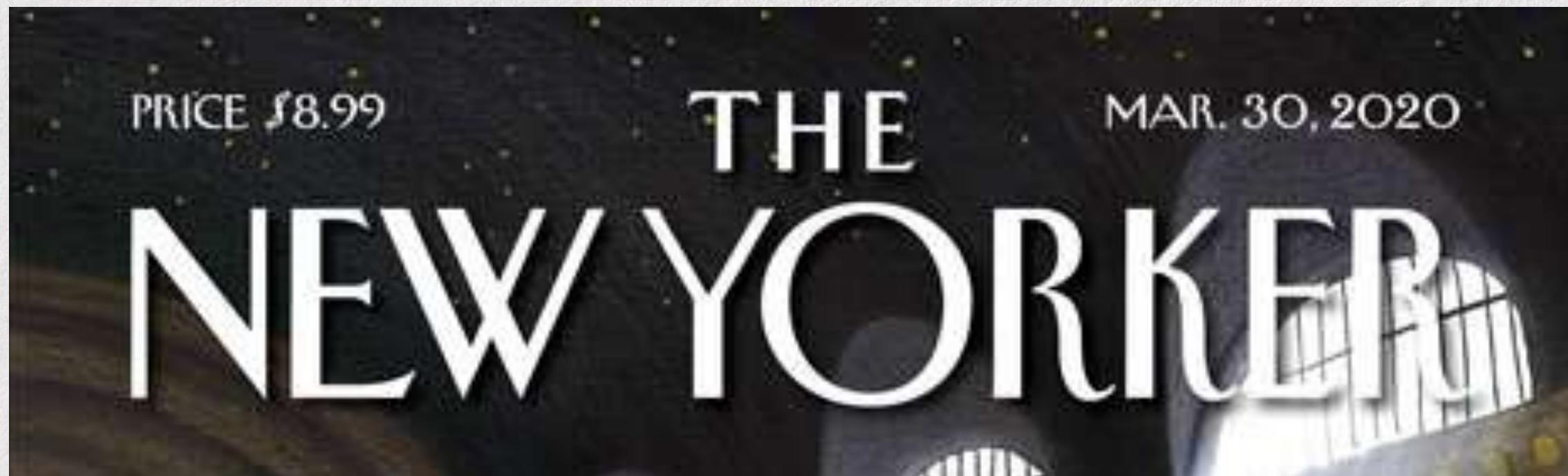


Marie Claire. Direção de Arte: Wanyi Jiang



Vanity Fair. Direção de Arte: Elisa Ardeni

# EXTRAINDO O DNA DA LETRA



Primeira versão à lápis

Segunda versão, com ajustes de forma, peso e  
espaçamentos

Versão final, à caneta. Ajustes necessários ao  
desenho podem ser feitas numa próxima versão, ou  
diretamente em vetor.

# BIBLIOGRAFIA

- *Pensar com Tipos, Ed. Olhares, 2021* [Comprar na Editora](#)
- *Anatomy Of Typography, Stephen Coles* [Comprar na Amazon](#)
- *The history of Printing (online em inglês)* [Acessar](#)
- *Catálogo tipográfico, 1897* - [Acessar](#)
- [tipógrafos.net, por Paulo Heitlinger](#)
- *Documentário “Abstract” na Netflix. Temporada 2, Episódio 6 “Jonathan Hoefler: Design Tipográfico”*

# Caligrafia e LETTERING

Guilherme  
Menga



escola  
britânica de  
artes criativas  
& tecnologia