



A TYPEFACE

ALDUS THE TYPEFACE ITALIC



ABCDEFGHIJKLM

MNOPQRSTU

VWXYZÆŒ

1234567890

abcdefghijklmn

opqrstuvwxyz

1234567890

(! " # \$ % & ')

< = / ? @ >

* *

*

ALDUS MANUTIUS introduced many *innovations* into the world of printing. Aldus' desire to economically produce *beautiful books* of the classics led to the invention of the *italic*. Combined with the *octavo* page, cost of printing was reduced, making such books affordable to the *public*, a service especially welcomed by travelling *scholars*.

The *first* use of this technique was in an *octavo* edition of *Virgil* in 1501. The brilliant *goldsmith* & master punch-cutter, *Francesco Griffo da Bologna*, cut the famous *ITALIC* types, based on the *cancelar~esca*, or chancery script, *approximating Italian handwriting*.

These *portable* & beautiful *publications* gave the middle classes direct access to the *classics* & the demand for works in *Greek*, *Latin* and the vernacular grew. In the *cities* among the *middle class*, & in the *courts*, vernacular poetry was *flourish~ing* among both gentlemen & gentlewomen — *giving rise*, for the first time in the Italian tradition, to a *distinguished* group of *women poets*.

MANY BRIGHT-EYED & INTELLIGENT PEOPLE BELIEVE THAT GRIFFO MODELED THIS TYPE ON THE HANDWRITING OF PETRARCH, WHILE OTHERS CLAIM THAT IT JUST MIGHT BE A SEXY TAKE ON THE SCRIPT BY EVERYONE'S FAVORITE MASTER CALLIGRAPHER & ALL-AROUND GOOD GUY, BARROLOMEO SANTIVO.

Text & Violins

≈ JUICY NEWS & HOT GOSSIP ≈
FOR THE SOCIALLY AFFLUENT AND/OR LITERATE!

CALLIGRAPHIC SCANDAL CONTINUES!

It's been one year since the release of the best selling Opera by hot-shot writer, Virgil, but the drama surrounding this hard-to-find-book won't die down! Noted scholar and Mr. Know-it-all, Petrarch, claims his well-practiced style of script was the inspiration for Frankie G's fabulous new, wild & slanty letter design that has this city's public square all abuzz! But Barrolomeo Santivo has come forward to say that 'Plagiaristic' Petrarch is a no-good so-and-so and that HIS new-fangled penmanship methodology ~ not Petrarch's ~ is what got Griffo's muse all warm and moisty. Hmmm... What thinker is really a stinker? Join us next year for more hot news when we'll dish the dirt on these two nib-heads as they battle it out in a fight to the finial to become the Calligraphic King!

ALDUS
THE TYPEFACE
SMALL CAPS



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 Æ Œ

{£¥§±µ¶ð}

€#ℓΠ◇:e

∫;ΔΩ∂f

π;‡

∞

*

∞

π;‡

∫;ΔΩ∂f

€#ℓΠ◇:e

{£¥§±µ¶ð}

V W X Y Z Æ Œ

M N O P Q R S T U

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

ROMAN ALL CAPS

ROMAN SMALL CAPS

Roman Standard

RAMEN ILL CUPS

ROAMIN' MALL RAT

Ragin' Soundtrack

BOWLERS' A-CRACK

FRITO'S NAIL CHIPS

No More Stand-Up

O, MAN! FALL NAPS

ANGRY GIRL SNAPS

Homely Bastards

WRINKLY OLD MAPS

NO-ONE CALLS PAPS

Nothing Matters

∞

It's all patterns

ON NEEDLE TRACK

BACKWARD MASK

Full-On Gasps

THE HOLLY CRASH

ALL STATIC SLACKS

The Church Collapse

NIETZSCHE LAUGHS

BRING VINYL BACK!

Alice! Clash! Cash!

TERMINATOR X SPINS

CHUCK D. RAPS

Italic Standard

ITALIC SMALL CAPS

ITALIC ALL CAPS

ALDUS THE MODERN ZAPF



ALDUS WAS DESIGNED

BY HERMAN ZAPF FOR THE STEMPSEL FOUNDRY
in 1954 to complement the typeface Palatino
which was originally designed as a display
face, & small sizes are too bold for use as
text, so Aldus was designed for use as a
text companion. The name of the
Aldus font family comes from,
of course, the great 16th
century Venetian
printer Aldus
Manutius.

* *

*

ALDUS MANUTIUS WAS BORN AT BASSIANO, NEAR ROME, 1450.
HE WAS A HUMANIST, SCHOLAR, TYPOGRAPHER, PRINTER, PUB~
LISHER, GRAMMARIAN, ENTREPRENEUR, & SLIGHT-OF-HAND
MAGICIAN WHO FASCINATED MANY WITH THE OLD 'FLORIN
BEHIND THE EAR' TRICK. IN 1494 HE FOUNDED ALDINE
PRESS IN VENICE, ITALY. HE DEVOTED HIMSELF TO
PUBLISHING THE GREEK & ROMAN CLASSICS, IN
EDITIONS NOTED FOR THEIR SCRUP~
ULOUS ACCURACY.

*

ALDUS MANUTIUS WAS A PRINTER & PUBLISHER WHOSE BOOKS
WERE REKNOWNED FOR THEIR AUTHORITATIVE SCHOLARSHIP.
THEY ALSO WERE OF THE HIGHEST TECHNICAL & AESTHETIC
QUALITY OF THEIR DAY, THEY WERE IN GREAT DEMAND, &
THE TYPEFACES THEY EMPLOYED WERE WIDELY
COPIED BY OTHER PRINTERS.

*

ALDUS IS WELL KNOWN AS AN ENTREPRENEUR WHO DEVISED
MANY CREATIVE INNOVATIONS IN THE PROCESS OF REALIZING
HIS BUSINESS GOALS. HE WAS QUITE ADEPT AT MARKETING
HIS PRODUCTS TO THE UPPERCLASS & UNIVERSITY SCHO~
LARS WITH HIS SMOOTH WORDS & HYPNOTIC, DREAMY,
SKY-BLUE EYES.

*

ALDUS' MANY INNOVATIONS INCLUDING PUBLISHING PERSONAL
VERSIONS OF THE CLASSICS IN A SMALL FORMAT WHICH WAS
EASY TO CARRY & DIDN'T REQUIRE A SMALL-TO-MEDIUM
SIZED DONKEY & CART TO LUG AROUND TOWN. BOOKS
OF THAT TIME WERE QUITE LARGE & CUMBERSOME,
USUALLY READ WHILE BEING SUPPORTED BY A LEC~
TERN. SOME BOOKS WERE RUMORED TO BE SO
BIG THAT IT REQUIRED 2 PEOPLE & A STEP~
LADDER TO TURN THE PAGES.

*

ALDUS'S WISH IN PRODUCING THE 'OCTAVO'
WAS TO PROVIDE AFFORDABLE TEXTS
FOR SCHOLARS AND THE PUBLIC
TO "MORE CONVENIENTLY BE
HELD IN THE HAND AND
LEARNED BY HEART."

*

ALDUS THE GODFATHER PIMP



ALDUS MANUTIUS (born 1450), aka Aldus The Elder, aka The Notorious ATE, is a blues singer & guitarist with four albums to his credit. During the 1460's & 1470's, he was also a highly renowned pimp in Mirandola, often referred to as "The Western-most Venetian Godfather of the Game" & "The Pope of Pimping".

EARLY LIFE

Born & raised in Capri, the 'Original Godfather' Aldus Manutius, began learning about the blues at an early age. "I done lived the blues," he once said in an interview. "The blues is about picking cotton, working in the fields, living on the streets, & you know I did all these things."

In 1455, he moved to North Venice to pursue a musical career. He recorded a few 45 rpm records himself, the best known of which was called "You Got the Nerve of a Brass Monkey".

PIMPING AIN'T EASY

Aldus' life took a dramatic turn when one night, while playing a blues bar in Barcelona, he noticed a sexy, young woman who kept coming in & going out of the bar. As he tells it, "Finally, she came up to me & said, "I like you. I want you to have this money."

I asked her how she got all that money. She told me she was a hooker. I asked her what a hooker did, & she broke it on down for me."

That was it. Aldus found the lure of pimping too strong & effectively left music behind. He built up a stable of prostitutes & had anywhere from ten to fifteen women working Venice waterways everyday. His wardrobe consisted of sharkskin suits, alligator shoes & diamond watches, and he could often be seen floating up and down Venice Canal in a new Cadillicala Gondola. In the documentary 'Roman Pimp,' Manutius estimates that, in his entire career as a pimp, he's had about six thousand prostitutes.

Aldus, please see my painstakingly-etched & printed critique of this awful, awful piece of nonsense!

• This kind of language is not permitted in school, young man, although the thick, almost horizontal spine of the s is pretty sexy in itself. The cut of that e, superb; the delicate cup of the serifs, sublime; the sharp precision of the strokes of the y, magnifico!

sexy

I done lived the blues I done lived the blues

• Your e has a large counter that does not fill in at small sizes. Very thoughtful.

hooker
Roman Pimp

• The foot serifs on the h, m, and n, extending to the right, but not to the left, lend a very calligraphic quality to these faces.

• The softly open bowls of P & R have a slight bulge & pull to the right. Nice subtlety.

• The fact that you ascender height is more than that of your capitals is very interesting.

• The bowl of the a is wonderful! Such gentle, but profound contrast. The moderation of stroke - is it straight? is it curved? sharp? soft? My, what a delightful shape!

• Exquisite finial on the c (& e as well).

Cadillicala

A waste of parchment! Your imaginative biography is shameful! To call yourself the 'Pope of Pimping' is blasphemy beyond redemption, young man. You should really consider less 'creative' writing & focus on those beautiful letterforms & page designs. Leave the thinking to the scholars, and just make pretty books.

~ Mr. Fillmore



THE FOLLOWING SOURCES WERE USEFUL IN COMPILING INFORMATION FOR THIS BOOK. ALTHOUGH, I MUST SAY THAT THE HISTORY OF ALDUS MANUTIUS VARIES FROM SOURCE TO SOURCE, SO DON'T PUT TOO MUCH WEIGHT INTO THE DATES, FACTS & FIGURES PRESENTED HEREIN – INCLUDING THE OBVIOUS SATIRE. FINDING CONSISTENT INFORMATION IS NEARLY IMPOSSIBLE & RARELY DO TWO SOURCES AGREE ON THE SPECIFIC DETAILS OF THE LIFE OF THIS MOST INFLUENTIAL MAN.

[HTTP://WWW.ABSOLUTEASTRONOMY.COM/TOPICS/ALDUS_MANUTIUS](http://www.absoluteastronomy.com/topics/Aldus_Manutius)

[HTTP://USERS.1ST.NET/JWEINSTEIN/AA210E/TYPE210/ALDUS.HTML](http://users.1st.net/jweinstein/AA210E/Type210/ALDUS.HTML)

[HTTP://WWW.SPIRITUS-TEMPORIS.COM/ALDUS-MANUTIUS/](http://www.spiritus-temporis.com/aldus-manutius/)

[HTTP://NEW.MYFONTS.COM/PERSON/ALDUS_MANUTIUS/](http://new.myfonts.com/person/Aldus_Manutius/)

[HTTP://WWW.LINOTYPE.COM/645/HERMANNZAPF.HTML](http://www.linotype.com/645/hermannzapf.html)

[HTTP://EN.WIKIPEDIA.ORG/WIKI/ALDUS_\(TYPEFACE\)](http://en.wikipedia.org/wiki/Aldus_(typeface))

[WWW.RIGHTREADING.COM/TYPEHEAD/ALDUS.HTM](http://www.rightreading.com/typehead/aldus.htm)

[HTTP://WWW.BRITANNICA.COM/EBCHECKED/](http://www.britannica.com/EBchecked/topic/363258/Aldus-Manutius-the-elder)

[TOPIC/363258/ALDUS-MANUTIUS-THE-ELDER](http://www.britannica.com/EBchecked/topic/363258/Aldus-Manutius-the-elder)

THE ELEMENTS OF TYPOGRAPHIC STYLE BY ROBERT BRINGHURST
THINKING WITH TYPE: A CRITICAL GUIDE FOR DESIGNERS, WRITERS, EDITORS, & STUDENTS (DESIGN BRIEFS) BY ELLEN LUPTON
THE COMPLETE MANUAL OF TYPOGRAPHY BY JIM FELICI



REV. SHAKES SPEAR
2009



