



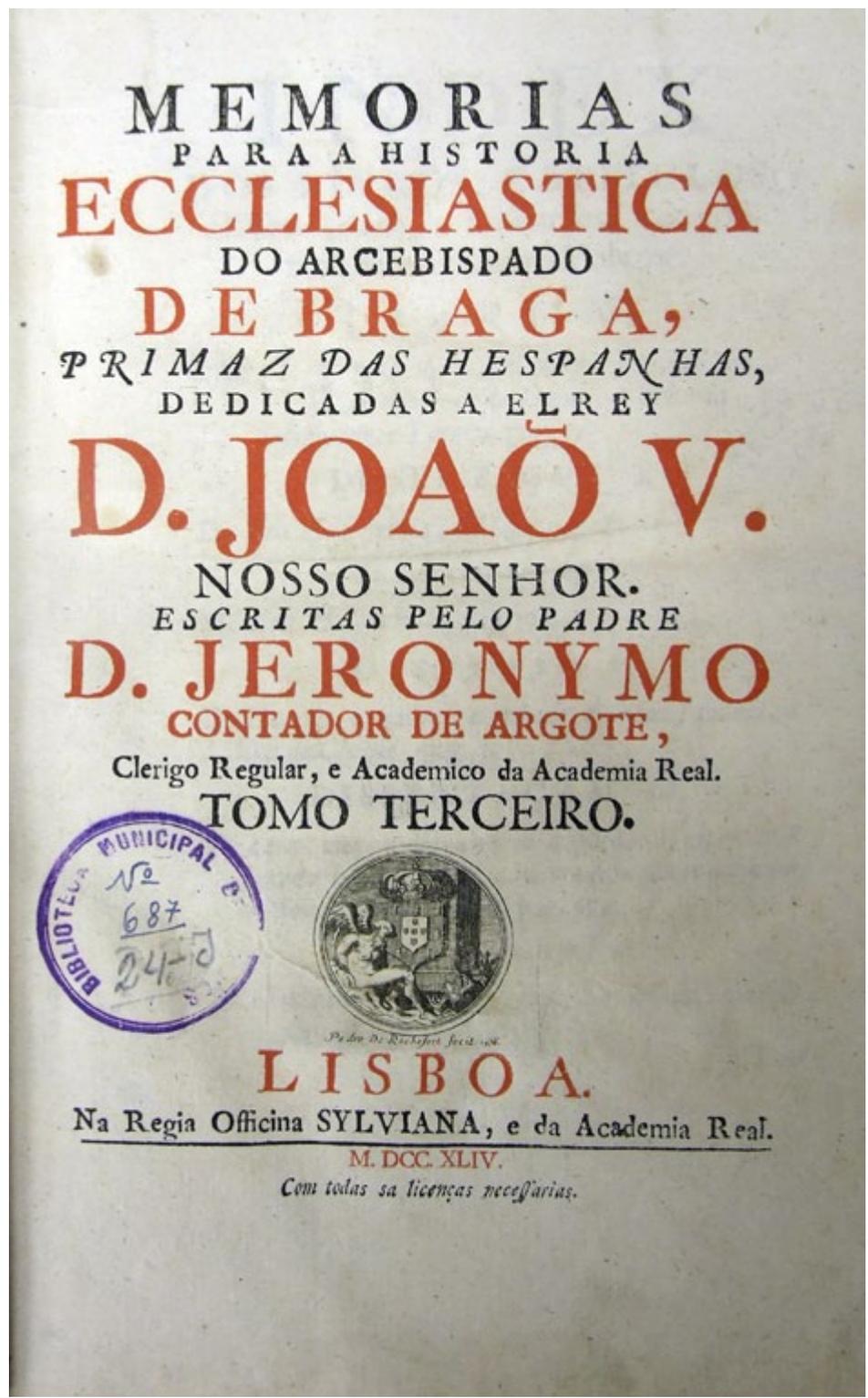
# JOÃO QUINTO

An OpenType digital font in the style of  
PORTUGUESE BAROQUE TYPOGRAPHY, 1732

*BY PAULO HEITLINGER. 2008-2012*

MEMORIAS  
PARAAHISTORIA  
ECCLESIASTICA  
DO ARCEBISPADO  
DEBRAGA,  
D. JOAÕ V.  
D. JERONYMO

1744.







A Tipografia Portuguesa atinge a sua maioridade na época do Barroco. JOÃO V, impulsionador das Artes, é também o responsável pela implementação da primeira fundição de tipos metálicos em Portugal, acedendo à proposta feita pelo tipógrafo francês Jean de Villeneuve.

Os primeiros caracteres tipográficos fundidos em Portugal foram feitos em Janeiro de 1732 por encomenda da ACADEMIA REAL DA HISTÓRIA, pelo gravador de punções e desenhador de letras Jean de Villeneuve.

Excerto da obra PRIMEIRA ORIGEM DA ARTE DE IMPRIMIR, DADA À LUZ PELOS PRIMEIROS CHARACTERES / João de Villeneuve – Lisboa Occidental: na Off. de Joseph Antonio da Sylva, 1732.

«Com a generosa protecção de Vossa Magestade não só renascem em Portugal as Letras, mas agora pode dizerse [q] nascem; pois sem as [q] eu venho a introduzir nos dilatados dominios de Vossa Magestade, não podiam as outras propagarse, e fazer-se eternas sendo os bronzes, em [q] eu as deixo gravadas, as primeiras formas para as estatuas, e para as Inscriptoens, [q] Vossa Magestade merece como Heroe, de quem os Sabios da Academia Real haõ de escrever a Historia, [q] se há de imprimir com estas minhas letras, se o seu grande Character podese descreverse, e escreverse em Characteres tam pequenos.»

# PRIMEIRA ORIGEM DA ARTE

DE IMPRIMIR

DADA A LUZ PELOS PRIMEIROS  
CHARACTERES,

Que Joaõ de VILLENEUVE formou para serviço da ACADEMIA  
REAL da HISTORIA PORTUGUEZA.  
Dedicada a ELREY DOM JOAÕ V.  
seu Augustissimo Protector.

# PRIMEIRA ORIGEM DA ARTE

DE IMPRIMIR

DADA À LUZ PELOS PRIMEIROS  
CHARACTERES,

# JOHN V OF PORTUGAL

Fideliffimus João Quinto, *the Magnanimous* [1689 – 1750], was king of Portugal in the Baroque Golden Age.

HIS LONG REIGN was characterized by a strengthening of the king's absolute power due to the incomes the crown earned by exploring the newly found gold and diamond mines in Brazil. A fifth of each ton extracted from these mines was crown property, the rest being divided among claim owners, contractors and public administrators.

This sudden wealth enabled the king to rule without summoning the Cortes, thus becoming an absolutist monarch. Due to his centralistic ruling, he had to endure the political opposition of several noble families and influential clergymen. John V built the Convento de Mafra, a huge monastery and royal palace in one.

Mafra National Palace is the most international Portuguese baroque building and, following the fashion among European monarchs, reflects the absolutist architecture, like Versailles in France. It's a royal palace, a cathedral and a monastery all in the same structure, built after a promise made by the king related to having a male heir for his succession. Designed by João Frederico Ludovice [Johann Friderich Ludwig], a German architect established in Portugal, the work began in 1717 and ended in 1730.

**T**his huge building is visible from the sea, like a territorial milestone, and was used as a summer residence for the court. The king wanted to build a church even greater than the Vatican, but after knowing that it took more than a century, he changed his mind. In the whole complex noteworthy are also the Library, the five organs of the Basilica and the two carillonf.

João V was the greatest patron of the arts in the Europe of his time. The Portuguese Empire was at the time extremely rich – Portugal collected more gold from the newly found Brazilian mines over a few decades than Spain took from the remaining of Central and South America over 400 years; there were also the very productive diamond and precious gemstone mines that kept the royal coffers full.



**W**ith this endless supply of wealth he bought some of the greatest art collections that were available. In one single occasion, over 80 paintings by Italian masters were taken in to the royal palace in Lisbon. The Music Library, already the greatest in the world, was enlarged – as was the Royal Library and some

other libraries in the country [Mafra]. The famous «Biblioteca Joanina» in Coimbra [picture above] was built from scratch.

The King insisted his ambassadors would keep him informed about the state of the arts in foreign countries and would buy only the best from the most reputable artists. Most of the great collections amassed

by John V and the Portuguese aristocracy – along with the majority of the city of Lisbon –, were destroyed by the Great Earthquake of 1755.

John v used part of his treasure to patronise the Arts; Royal academies were founded. He spent heavily in bribes to church officials and embassies to the Pope.

**H**is negotiations with the Vatican gained the recognition of Portugal as a lawful sovereign country by Pope Benedict XIV in 1748 and the title *Most Faithful King* bestowed upon him and his successors by a bull.

**S**ix years before receiving this title, John V had suffered a stroke, which left him partially paralysed and unable to intervene in political affairs. His last years of life were dedicated to religious activities. His early economical measures, which were disfavoured by the upper nobility, became ineffective,



and public affairs were so dependent on John's rule that they became almost inoperative. John V died on July 31, 1750 in Lisbon, and was succeeded by his son Joseph.

João V is a character of José Saramago's famous novel «Memorial do Convento», which plays in Lisbon and in the Monastery of Mafra.

# Baroque Typography: The transition to modern type

**P**ortuguese Typography reaches a more independent status during the Baroque Age. King João V, promoter of the Arts, was also responsible for the implementation of the first type-foundry in Portugal, reacting positively to the proposal of French punchcutter Jean de Villeneuve. The first modern typefaces cast in Portugal were presented in 18<sup>th</sup> January of 1732. They had been commissioned by the newly founded Academia Real da História in Lisbon. To show the quality of his type, Villeneuve printed a small booklet titled *PRIMEIRA ORIGEM DA ARTE DE IMPRIMIR, DADA À LUZ PELOS PRIMEIROS CARACTERES*.

**V**illeneuve's typeface design was typical of the Baroque Age, impregnated by the rhetoric and pomp of Absolutism. The books composed in Portugal with the new typefaces

of Villeneuve were not necessarily of better design quality, but they were more affirmative of the splendid pomp and theatrical representation so characteristic of the Baroque Age.

**A**rt aesthetics, the use of the pointed pen for handwriting, and the precise steel engraving techniques had caused a shift in typographic style throughout Europe. Compared to the strokes of Garamond types, the contrast between thick and thin strokes had increased. Tilted stressing has been transformed into vertical stressing; full rounds has been condensed. Blunt bracketed serifs had grown sharp and delicate. Details became clean and precise.

«Ungrateful theorists gave Baroque typefaces the ill-sounding attribute “Transitional”, as if the Baroque Roman typeface wilfully diverted from the tradition and at the same time did not man-

age to mature. This “transition” was originally meant as an intermediate stage between the Aldine/Garamond Roman face of the Renaissance, and its neo-classical counterpart, as represented by Bodoni or Didot.

Otherwise there was also a “transition” from a slanted axis of the shadow to a perpendicular one. What a petty detail led to the pejorative designation of Baroque type faces!» [František Storm].

**B**aroque typography gave the world very legible typefaces. The punch-cutter, who at that time was already fully occupied with the production of letters, achieved better and more accurate results. One type founder supplied type to multiple printing offices, so that the same typefaces appeared in various parts of the world. But the typefaces had not yet lost all national identity...

FIDE BONA  
ABCDEF  
GHIJKL  
MNOPQ  
RSTUVW  
XYZ  
abcdefghijkl  
klmnopqr  
stuvwxyz

João Quinto

FIDE BONA  
ABCDEF  
GHIJKL  
MNOPQ  
RSTUVW  
XYZ  
abcdefghijkl  
klmnopqr  
stuvwxyz

Van Dijck Monotype

FIDE BONA  
ABCDEF  
GHIJKL  
MNOPQ  
RSTUVW  
XYZ  
ABCDEFGHIJ  
KLMNOPQR  
STUVWXYZ  
abcdefghijkl  
klmnopqr  
stuvwxyz

FELL TYPE

AntiqueModerne  
Strom

FIDE BONA  
ABCDEF  
GHIJKL  
MNOPQ  
RSTUVW  
XYZ  
abcdefghij  
klmnopqr  
stuvwxyz

João Quinto

FIDE BONA  
ABCDEF  
GHIJKL  
MNOPQ  
RSTUVW  
XYZ  
abcdefghij  
klmnopqr  
stuvwxyz

Caslon Old Face

FIDE BONA  
ABCDEF  
GHIJKL  
MNOPQ  
RSTUVW  
XYZ  
abcdefghij  
klmnopqr  
stuvwxyz

Christoffel

FIDE BONA  
ABCDEF  
GHIJKL  
MNOPQ  
RSTUVW  
XYZ  
abcdefghij  
klmnopqr  
stuvwxyz

DTL VandenKeere

FIDE BONA  
ABCDEF  
GHIJKL  
MNOPQ  
RSTUVW  
XYZ  
abcdefghij  
klmnopqr  
stuvwxyz

Renard No.2

**T**he typefaces used ca. 1618 by the Dutch printers Elzevier in Leyden reiterated the 16<sup>th</sup> century French style with higher contrast, less rigor and a lighter page effect. After 1647, most Elzevier faces were cut by Christoffel van Dyck, whose precise renditions were regarded by some experts at the time as finer than Garamond's.

From mid-16<sup>th</sup> century until the end of the 17<sup>th</sup>, interference with printing by the British Crown thwarted the development of type founding in England – most typefaces used by 17<sup>th</sup> century English printers came from The Netherlands.

The lack of British typographic material led Bishop of Oxford John Fell to purchase punches and matrices from Holland around 1670 – 1672 to be used by the Oxford University Press.

The so-called FELL TYPES, the work of German-Dutch punchcutter Dirck Voskens [1647 - 1691], mark a difference from previous designs, with considerably shorter extenders, higher

stroke contrast, narrowing of round letters, and flattened serifs on the baseline and descenders.

**T**he designs retained some irregularity, smooth modeling from vertical to horizontal, and angled stressing of rounds [except a vertically-stressed o]. Fell capitals were a bit condensed, even-width, with wide flattened serifs; all characteristics of the modern Romans of the late 18<sup>th</sup> century.

**F**ell italics were distinguished by high contrast matching the Fell romans; wider ovals; a split-branching stroke from the stems of *m*, *n* *r* and *u*; and long, flat serifs – prefiguring modern. They repeated the non-uniform slant of French models, and the capitals included swash *J* and *Q* forms.

The first major figure in English typography ended the monopoly of Dutch typefounding almost single-handedly. The gun engraver-turned-punchcutter William Caslon I spent 14 years creating the famous typefaces on

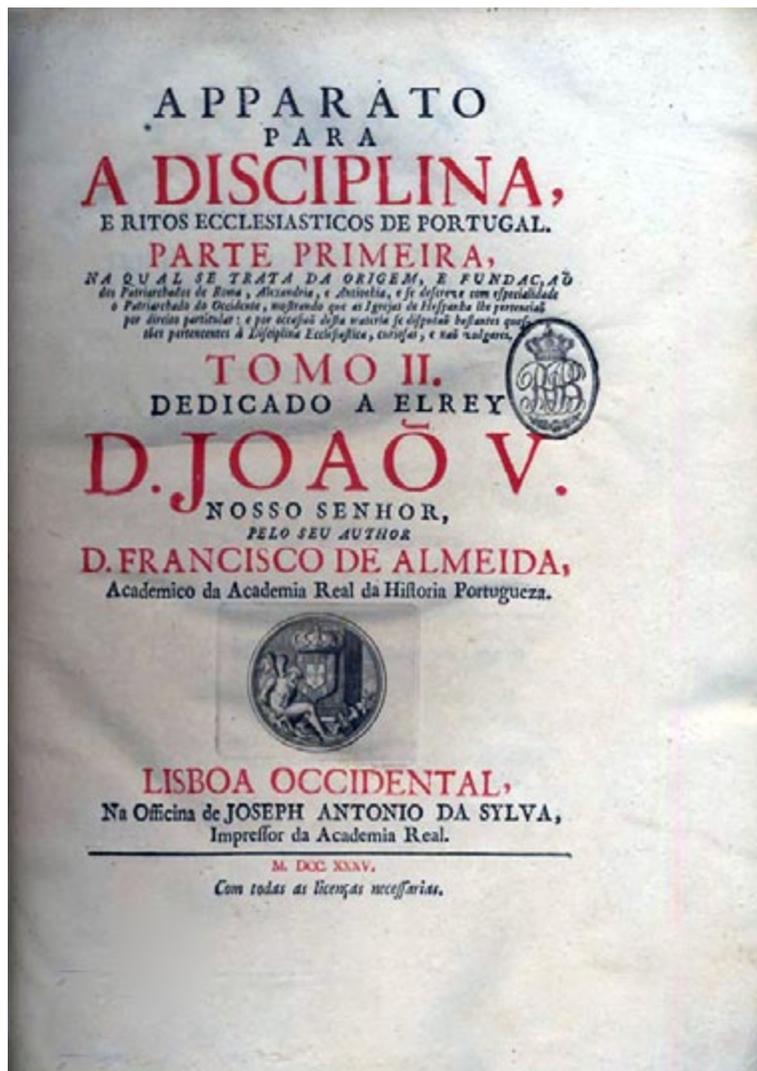
the *Specimen Sheet* he issued in 1734. Caslon's Great Primer Roman and English Roman were retrogressive designs that very closely followed the Fell types and the roman of Miklós [Nicholas] Kis ca. 1685.

**L**ike the Fell typefaces, Caslon's slightly bracketed serifs and old-style irregularity gave it a homely charm – its precise cut and perpendicularity place it firmly in the eighteenth century however. Caslon's italic design follows the Fell italics, but at a condensed width and with conventional branching from stems.

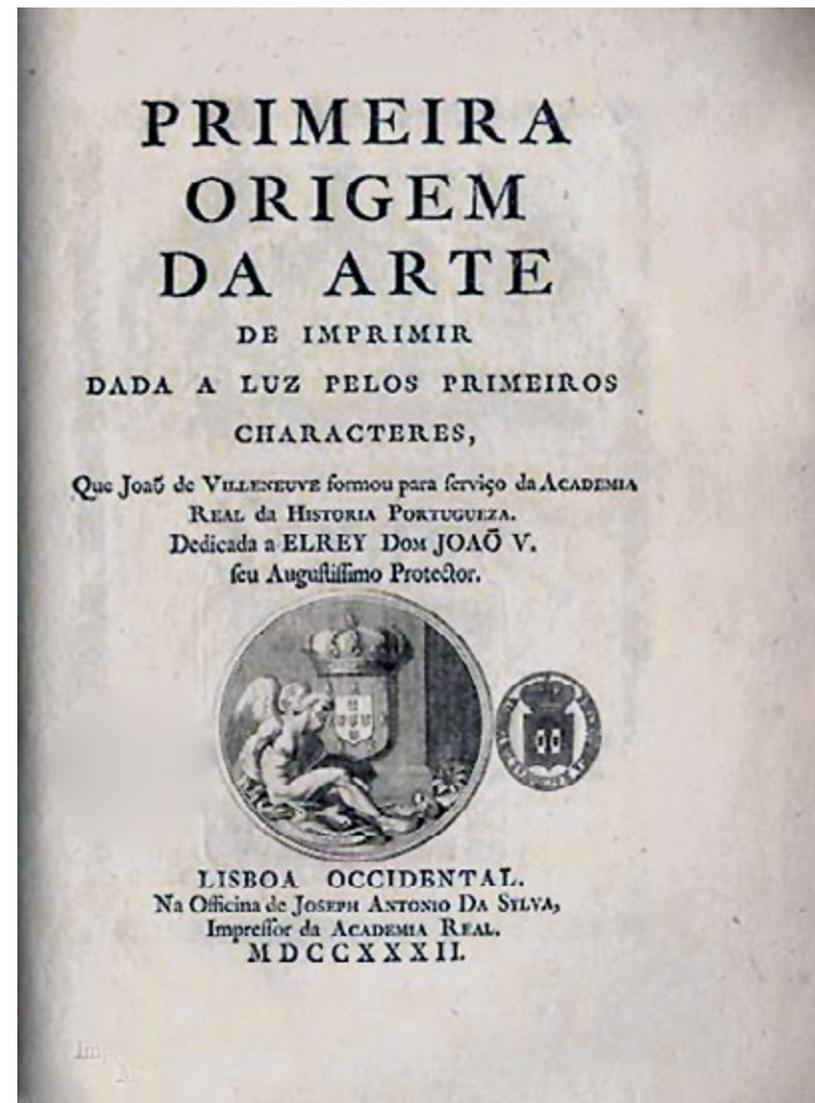
**W**illiam Caslon's typecasting was influential worldwide. Caslon type and its imitations were used throughout the expanding British empire. It was the dominant type in the American colonies for the second half of the 18<sup>th</sup> century. Caslon marks the rise of England as center of typographic activity and commerce.

# Jean Villeneuve 1732, Officina de J.A.da Sylva, 1735.

1735-37



Apparato para a disciplina, e ritos ecclesiasticos de Portugal / Francisco de Almeida. Lisboa Occidental: na Officina de Joseph Antonio da Sylva, 1735-1737. 4 volumes; 30 cm. Online em <http://purl.pt/355>



# Evaluating Portuguese typesetting and print quality in the 1730's

**T**he «Officina» [print shop] of JOSEPH ANTONIO DA SYLVA is most likely the one who used, at least for some years, the new typefaces cast in Portugal. Bearing the title «Impressor da Academia Real» he printed a number of books in the layout style which was already in use, before Villeneuve's typefaces appeared. In the next pages, some examples of title pages. We see again that it was common to use several types on those title pages; again we do not know which ones are Villeneuve's. But we realize that they are similar. Considering those analogies, the digital font presented here can be described as belonging to the style of Jean Villeneuve's foundry.

1735

HISTORIA  
GENEALOGICA

DA  
CASA REAL  
PORTUGUEZA,

DESDE A SUA ORIGEM ATE O PRESENTE,  
com as Familias illustres, que procedem dos Reys, e  
dos Serenissimos Duques de Bragança,

JUSTIFICADA COM INSTRUMENTOS,  
*e Escriitores de inviolavel fé,*

E OFFERECIDA A ELREY

D. JOAÕ V.

NOSSO SENHOR,

POR  
D. ANTONIO CAETANO DE SOUSA,

Clerigo Regular, e Académico do Numero da Academia Real.

TOMO I.



LISBOA OCCIDENTAL,  
Na Officina de JOSEPH ANTONIO DA SYLVA,  
Impressor da Academia Real.

M. DCC. XXXV.

*Com todas as licenças necessarias.*

HISTORIA  
GENEALOGICA  
DA  
CASA REAL  
PORTUGUEZA,

*JUSTIFICADA COM INSTRUMENTOS,*

D. JOAÕ V.

LISBOA OCCIDENTAL,

Na Officina de JOSEPH ANTONIO DA SYLVA,

Impressor da Academia Real.

*Com todas as licenças necessarias.*

1736



Breve relação da Santa Caza do Loreto, com hum cathalogo de todas as joyas, pedras preciosas, peças de ouro, e prata do seu riquissimo thesouro... / por D. Caetano de Gouveia. Na officina de Manoel Fernandes da Costa, Lisboa, 1736. 20 cm.

1722

1735

OFERTA  
NOVA  
ESCOLA  
PARA APRENDER

A ler, escrever, e contar.

OFFERECIDA  
A' AUGUSTA Magestade  
DO SENHOR

DOM JOAÕ V.  
REY DE PORTUGAL.  
PRIMEIRA PARTE.

POR

MANOEL DE ANDRADE DE FIGUEIREDO,  
Mestre desta Arte nas Cidades de Lisboa.  
Occidental, e Oriental.



LISBOA OCCIDENTAL.

Na Officina de BERNARDO DA COSTA DE CARVALHO,  
Impressor do Serenissimo Senhor Infante.

*Com as licenças necessarias, e Privilegio Real.*

HISTORIA  
TRAGICO-MARITIMA

*Em que se escrevem chronologicamente os Nau-  
fragios que tiveraõ as Naos de Portugal, de-  
pois que se poz em exercicio a Navegaçaõ  
da India.*

TOMO PRIMEIRO.

OFFERECIDO

A' Augusta Magestade do Muito Alto e Muito  
Poderoso Rey

D. JOAÕ V.  
Nosso Senhor.

POR BERNARDO GOMES DE BRITO.



LISBOA OCCIDENTAL.

Na Officina da Congregaçaõ do Oratorio.

M. DCC. XXXV.

*Com todas as licenças necessarias.*

I739

96<sup>24</sup> 24 28

# SENTENÇA

DE ANTONIO FERREIRA.

*Delinquente em o abominavel, e sempre lamentavel*

## CASO DE ODIVELAS

Anno de 1671.

**A** Cordão em Relação, &c. Sem embargo da execução declinatoria, e artigos, que não recebem por sua materia, e qualidade do cazo, e dos mais autos deferindo aos merecimentos delles com parecer de seu Regedor, se fizeffe summario ao Reo prezo Antonio Ferreira, dos quaes havendo vista, disse, e alegou tudo o que podia fazer a bem desua defeza.

Mostra-se por parte da Justiça, achar-se na menhá de 11 de Mayo proximo passado a Igreja Parroquial de Odiveelas, termo desta Cidade de Lisboa, com a porta principal aberta, e com o Sacrario fóra de seu lugar, aberto com violencia, faltando delle dous Vazos de prata, hum branco, e outro dourado, onde estava o Santissimo Sacramento, com dez, ou doze Particulas, e duas Hostias grandes, faltando tambem do mesmo Sacrario a Luneta da Custodia, hum Corporal, e hum Sanguinho, e levado o espaldar do docel do Altar.



I740

# NOTICIAS DE PORTUGAL

ESCRITAS POR  
MANOEL SEVERIM  
DE FARIA

CHANTRE, E CONEGO DA SE' DE EVORA.

EM QUE SE DECLARAM AS GRANDES COMMODIDADES, QUE TEM para creioer em gente, industria, commercio, riquezas, e forças militares por mar, e terra, as Origens de todos os appetidos, e Annos das Familias Nobres do Reyno, as Mercês, que correrão nella Provincia do tempo dos Rezaes até o presente, e se referem varias Elogos de Principes, e Vazoes Illustres Portuguezes.

*Nesta segunda Impressão acrescentadas,*  
PELO PADRE

**D. JOZÉ BARBOSA**  
CLERIGO REGULAR, ACADEMICO DO  
Numero da Academia Real.

OFFERECIDAS  
AO MUITO REVERENDO DOUTOR

**JOZÉ CALDEIRA**  
PRESBITERO Do HOSPITO DE S. PEDRO, PROTINOVIARIO  
Apofelico de S. Saccidade, Beneficial na Paroquial Igreja de N.  
Sembora da Paroquia do Lugar de S. Joao.

✠

**LISBOA OCCIDENTAL,**  
NA OFFICINA DE ANTONIO ISIDORO DA FONSECA.

Anno M. DCCXL.  
*Com todas as Licenças necessarias.*

A' custa de Manoel da Conceição Livreiro, vende-se na sua Logra na rua direita do Loreto.

1786

MEMORIA  
SOBRE A CULTURA  
DAS  
OLIVEIRAS  
EM PORTUGAL  
OFFERECIDA  
A SUA ALTEZA REAL  
O SERENISSIMO  
PRINCIPE  
DO BRASIL.  
TENDO SIDO APPRESENTADA  
A' ACADEMIA REAL DAS SCIENCIAS  
DE LISBOA  
PELO SEU SOCIO O  
D.<sup>R</sup> JOAÕ ANTONIO DALLA-BELLA  
LENTE DE FIZICA EXPERIMENTAL NA UNIVERSIDADE  
DE COIMBRA.



COIMBRA:  
NA REAL OFFICINA TYPOGRAFICA DA UNIVERSIDADE,

Anno M.DCCLXXXVI  
*Com licença da Real Mesa Censoria.*