REVISTA CIENTÍFICA IGAPÓ
Publicação da Pró-Reitoria de Pesquisa, Pós-Graduação e Inovação do Instituto Federal de Educação, Ciência e Tecnologia do Amazonas

TYPOGRAPHY AND EDITORIAL DESIGN IN HISTORICAL MANAUS NEWSPAPERS: AN EXPLORATORY ANALYSIS OF ADVERTISEMENTS FROM 1854 AND 1900

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ABSTRACT

This study examines typography and editorial design in advertisements from two historical newspaper issues published in Manaus, Brazil: the January 1854 issue of Estrella do Amazonas and the June 1900 issue of Amazonas. Using a qualitative, exploratory, and documentary approach, the study applies the Vox-ATypI classification system to describe the typographic categories identified in the selected materials. The two years were selected to investigate whether differences in typographic practices can be observed at distinct historical moments, considering the technological changes that affected printing workshops in Amazonas during the nineteenth century. Historical scholarship documents the modernization of printing workshops and the acquisition of new equipment during the expansion of the rubber economy in the latter decades of that century. In the 1854 sample, 12 typographic occurrences were coded as Transitional (Réales), accounting for 58%, and Didone (Didones), accounting for 42%. In the 1900 sample, 288 occurrences were classified as Transitional (Réales) (47%), Mechanistic (Mécanes) (25%), Didone (Didones) (16%), Lineal (Linéales) (10%), and Script or related categories (2%). The 1900 sample thus presents a broader range of typographic categories. The findings are interpreted within their historical context, while recognizing the unequal number of coded occurrences and the limited scope of the sample. The study contributes to the documentation of historical typography and advertising in Manaus but does not establish a direct causal relationship between technological developments and the typographic differences observed.

Keywords: history of typography; editorial design; historical newspapers; advertising; Manaus.

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TIPOGRAFIA E DESIGN EDITORIAL NA IMPRENSA HISTÓRICA DE MANAUS: UMA ANÁLISE EXPLORATÓRIA DE ANÚNCIOS PUBLICADOS EM 1854 E 1900

RESUMO

Este estudo examina a tipografia e o design editorial em anúncios de dois exemplares históricos de jornais publicados em Manaus: Estrella do Amazonas, de janeiro de 1854, e Amazonas, de junho de 1900. A pesquisa, de abordagem qualitativa, exploratória e documental, utiliza a classificação Vox-ATypI para descrever as categorias tipográficas identificadas nos materiais selecionados. A escolha dos dois anos teve como finalidade investigar se são observáveis diferenças nas práticas tipográficas em momentos históricos distintos, considerando as transformações tecnológicas que afetaram as oficinas de impressão no Amazonas ao longo do século XIX. Estudos históricos registram a modernização das oficinas tipográficas e a aquisição de novos equipamentos no contexto da expansão da economia da borracha nas últimas décadas daquele século. No exemplar de 1854, foram catalogadas 12 ocorrências tipográficas: Reais (Réales), correspondentes a 58%, e Didônicas (Didones), a 42%. No exemplar de 1900, foram registradas 288 ocorrências, distribuídas entre Reais (Réales) (47%), Mecânicas (Mécanes) (25%), Didônicas (Didones) (16%), Lineais (Linéales) (10%) e categorias escriturais ou relacionadas (2%). O material de 1900 apresentou, portanto, maior variedade de categorias tipográficas. Os resultados são interpretados em seu contexto histórico, considerando-se a diferença no número de ocorrências catalogadas e o alcance limitado da amostra. O estudo contribui para a documentação histórica da tipografia e da publicidade em Manaus, sem estabelecer uma relação causal direta entre o desenvolvimento tecnológico e as diferenças tipográficas observadas.

Keywords: história da tipografia; design editorial; jornais históricos; publicidade; Manaus.

1. INTRODUCTION

In the twenty-first century, newspapers, magazines, television, radio, and the internet operate across both physical and digital media. The transition of many news outlets to digital platforms has changed how audiences encounter editorial and advertising content, including by reducing the tactile and material dimensions associated with printed newspapers. This shift provides a reason to revisit historical print media and consider how typography functioned within the visual and material experience of advertising.

This study documents aspects of the typographic history of Manaus through newspaper issues published in 1854 and 1900. It examines the use of typography in advertisements within the historical context of the regional press and the technological and economic changes that shaped its print culture. The development of the press in Amazonas involved political, economic, and material transformations, including the establishment of printing activities and the circulation of periodicals containing journalistic content and commercial notices.

Advertisements are shaped by the interaction of typography, historical context, and social conventions. In addition to communicating verbal information, typographic choices may contribute to the symbolic presentation of a product or service. For example, serif typefaces or letterforms associated with formal documents might have conveyed formality in advertisements for medicinal products, whereas advertisements for cosmetics might have used letterforms intended to suggest elegance without the same degree of institutional formality. These interpretations are hypotheses about the visual conventions of the period; the present study does not directly measure readers' responses to them. From a semiological perspective, advertisements can also be examined as cultural texts whose verbal and visual elements acquire meanings within specific historical and social contexts (Barthes, 2007). In this study, such meanings are treated as interpretive possibilities rather than as direct evidence of advertisers' intentions or readers' responses.

By examining advertisements in Estrella do Amazonas (1854) and Amazonas (1900), this study explores the use of typographic forms in commercial communication in Manaus at two historical moments. It asks which typographic categories occur in the selected issues and how their distribution can be described in relation to the advertisements' subject matter and the historical contexts of publication. The study also contributes documentary evidence to the

preservation and analysis of the region's print culture. Its findings concern the selected newspaper issues and should not be generalized to the entire Amazonian press without further sampling.

2. THEORETICAL FRAMEWORK

Typography is both a textual and a visual element in printed communication, while editorial design concerns the organization of typographic and other graphic elements within publications such as newspapers and magazines. In this study, these concepts are used to examine advertisements in the selected issues of Estrella do Amazonas, published in January 1854, and Amazonas, published in June 1900. The newspapers are treated as documentary sources for investigating typographic practices in the historical development of the press in Manaus.

The study is motivated by an interest in preserving the media history of the Amazon region and treating historical newspapers as documentary records of social communication in Manaus. The analysis therefore considers not only the formal characteristics of the typefaces recorded, but also their possible communicative and symbolic functions within the newspaper advertisements examined. Historical writing practices are embedded in the social, cultural, and material conditions of their production and circulation. This perspective supports the examination of typographic forms in relation to the historical circumstances in which printed materials were produced and used (Boyes, Steele, and Astoreca, 2021).

Bringhurst (2005) describes typography as a theoretical and practical means through which the meanings of a text may be clarified, honored, shared, or deliberately obscured. From this perspective, typography contributes to the reader's experience of a printed page. Editorial design organizes typographic elements through principles such as information hierarchy, legibility, proportion, rhythm, and contrast. The Vox-ATypI classification provides the formal vocabulary used here to categorize the typefaces identified in the selected newspaper issues.

As Kinross (2004) discusses, the development of movable-type printing in Europe during the mid-fifteenth century transformed the production and circulation of texts. Fischer (2001) provides a broader historical account of writing that also examines the development of printing and technological innovations affecting the production of written materials in the

nineteenth and twentieth centuries. Complementing this perspective, Costella (2001) surveys the history of communication, including the development of writing, paper, journalism, and typography in Brazil and elsewhere. Together, these works situate historical newspapers within the broader development of communication technologies and provide a historical framework for investigating possible changes in typographic practices between the two selected issues from Manaus, published in 1854 and 1900. They do not, however, establish which printing equipment was used to produce these issues or demonstrate that technological changes caused the typographic differences observed in the present study.

The analysis focuses on newspaper issues published in January 1854 and June 1900. Caliri (2014) notes that the Comarca do Alto Amazonas was elevated to the status of the Province of Amazonas in 1850. This political change coincided with technological, scientific, and cultural developments, including the introduction of printing equipment and the emergence of printed newspapers in Manaus from 1851 onward.

The newspaper Cinco de Setembro was later renamed Estrella do Amazonas and subsequently Amazonas. Other periodicals also circulated in the region, including Jornal do Commercio, established in 1869. Caliri (2014) identifies several newspapers with publication histories extending over more than fifteen years, including Amazonas, Commercio do Amazonas, and Jornal do Amazonas. The present study focuses on the two selected issues published under the titles Estrella do Amazonas and Amazonas.

Silva and Farias (2005) describe the Vox-ATypI system, proposed by French typographer and educator Maximilien Vox in 1954. The system groups typefaces according to historical and formal characteristics. Its traditional categories include Humanes (Humanist), Garaldes (Garalde), Réales (Transitional), Didones (Didone), Mécanes (Mechanistic or slab-serif), Linéales (Lineal or sans serif), Incises (Glyphic), Manuaires (Graphic), and Scriptes (Script). Because terminology and category boundaries vary across adaptations of the system, the English labels used in this article are paired with the French category names at first mention.

According to Silva and Farias (2005), the Association Typographique Internationale (ATypI) adopted the Vox classification in 1962 and expanded it to include Fractures, associated with blackletter forms, and Orientales, a broad category for typefaces using non-Latin writing

systems. In this study, the classification is used as a formal framework for describing the visible characteristics of the typographic forms identified in the selected newspaper advertisements.

Silva and Farias (2005) summarize the principal distinctions among the traditional serif categories. Humanist and Garalde typefaces are associated with early Renaissance and Renaissance-era models and commonly feature bracketed serifs and an oblique axis of contrast. One distinction often used to differentiate these categories is the form of the crossbar in the lowercase ‘e’. Réales, also known as Transitional typefaces in English-language adaptations, are associated with a more vertical axis of contrast. Didones, named in reference to Firmin Didot and Giambattista Bodoni, typically feature strong stroke contrast, unbracketed serifs, and fine hairlines. These characteristics provide a descriptive basis for the formal classification of the letterforms examined in the newspapers. As Arruda (2013) explains, nineteenth-century newspapers included several types of content. Official sections, sometimes titled Parte Oficial, Secção Oficial, or Expediente do Governo, carried government documents. Commercial sections, identified as “Annuncios” or “Parte Commercial,” contained notices of goods and services. News sections reproduced reports from newspapers published elsewhere in Brazil and abroad, while “Variedades” included literary material and miscellaneous items such as poems, anecdotes, and unusual events. The present study concentrates on advertisements in the commercial sections.

The Vox-ATypI (DIN 16518) classification is used here as a formal analytical framework, not as a system developed specifically for nineteenth-century printing. Although it emerged in the twentieth century, its categories offer a structured vocabulary for describing features such as serif morphology and the axis of contrast. Applying a later classification to historical material nevertheless requires caution: typefaces may be difficult to identify from digitized images, and category boundaries may not map perfectly onto the historical terminology or production practices of the period. Accordingly, the classification is used to describe the visible formal features of the letterforms, rather than to establish the provenance of the typefaces or identify the specific printing equipment used in their production.

3. METHODOLOGY

This exploratory, qualitative study uses documentary analysis and visual interpretation of primary sources: newspaper issues published in Manaus in 1854 and 1900. The selection of these years was motivated by an interest in investigating whether differences in the typographic categories used in newspaper advertisements can be observed at two distinct historical moments, considering possible technological changes in printing practices. This choice is supported by the historical context described by Souza (2010, p. 110), who reports that the expansion of the rubber economy from the 1880s onward was accompanied by the modernization of printing workshops and the acquisition of new equipment. The two selected years therefore serve as reference points for an exploratory investigation of possible changes in typographic practices, rather than as a controlled comparison designed to establish causation. The corpus was defined according to the availability of digitized newspaper issues in the Brazilian National Library's Hemeroteca Digital Brasileira. The historical context provides a basis for interpreting the findings, but the number of occurrences identified in each issue cannot, by itself, establish that technological developments caused the observed differences.

The analysis followed an inductive approach, allowing questions to emerge from the documents and from the relationship between graphic form and verbal content. It considered the possible communicative function of type, understood as the role typographic choices may play in organizing information and constructing meaning. This interpretive approach draws on discussions of graphic design and visual communication, including Lupton (2006) and Moraes (2010).

The study examines the graphic and typographic features of the selected issues, with particular attention to the uses, functions, and styles of letterforms in different newspaper sections. The material was collected from digitized newspaper holdings available through public archives and digital newspaper libraries, including the Brazilian National Library's Hemeroteca Digital Brasileira. The sample consists of the January 1854 issue of Estrella do Amazonas and the June 1900 issue of Amazonas. The analysis is limited to these two digitized issues and does not attempt to reconstruct the complete publication histories of either newspaper.

The data were analyzed using the Vox-ATypI classification (DIN 16518) as a systematic reference for describing the formal characteristics of typefaces. Because the newspapers predate the classification by several decades, the system was applied retrospectively as an analytical tool. The analysis focused on the typographic forms used in advertisements and on the categories of products or services being promoted.

The classification was used to compare the formal features of the recorded typefaces with the communicative purposes suggested by the advertisements. Such interpretations are treated as contextual readings rather than direct evidence of advertisers' intentions or readers' responses.

In "*Tipografia: uma apresentação"*, Niemeyer (2000, pp. 46–58) presents a variant of the classification, grouping text typefaces with serifs under the broader label "romanas" and subdividing the lineal, graphic, and blackletter categories. Because classification systems differ in their terminology and grouping, the present study identifies the specific category labels used in its own coding procedure.

The Vox-ATypI framework provides a shared set of broad categories for describing the typefaces found in the selected newspapers. Because the system is applied retrospectively to digitized historical material, some examples may be difficult to classify with certainty. The classification therefore relies on the visible formal characteristics of the letterforms and should be interpreted in light of the quality and limitations of the available images.

The analysis considered selected elements of editorial design, including mastheads, headlines, subheadings, body text, signatures, and advertisements. Observations included the categories of typefaces used, the hierarchy of visual information, the frequency of ornamental forms, and variation between the two issues. The quantitative results reported below, however, concern the coded typographic occurrences and advertisement categories described in the dataset.

The analysis proceeded in the following stages:

1. Each advertisement was identified in the digitized newspaper and captured as an image from the Brazilian National Library's digital collection. The screenshots were used as documentary records for subsequent visual analysis.
2. A Google Sheets spreadsheet was created to organize the dataset.
3. The records were separated by publication year and issue.
4. The typographic elements in each advertisement were described and transcribed in the sequence in which they appeared. Formal features considered included the presence or absence of serifs, stroke contrast, axis of contrast, modulation, x-height, and spacing.
5. The spreadsheet recorded the advertisement's location, transcription of its content, textual hierarchy, Vox-ATypI category (DIN 16518), visual style, apparent function within the advertisement, and advertisement category.
6. Charts were generated from the dataset to visualize the distribution of typographic categories and advertisement types.

The theoretical discussion draws on scholarship on typography and graphic design, including Bringhurst (2005), Kinross (2004), Drucker (1994) and Silva and Farias (2005), alongside historical research on the press in Amazonas, including Caliri (2014) and Arruda (2013).

The analysis brings formal characteristics into dialogue with the historical context of the newspapers. Typographic choices are therefore discussed not only as technical features but also as possible expressions of cultural values, editorial conventions, and forms of visual emphasis. The evidence consists of coded categories and examples reproduced from the newspaper issues; interpretations of symbolic meaning remain hypotheses unless supported by additional historical or reception evidence.

4. RESULTS AND DISCUSSION

The results are organized according to the categories established in the methodological procedure. The analysis combines descriptive counts from the dataset with contextual interpretation of the two selected newspaper issues.

The number of coded typographic occurrences differed substantially between the two issues. The January 1854 issue of Estrella do Amazonas yielded 12 coded occurrences in the commercial section, whereas the June 1900 issue of Amazonas yielded 288. This difference must be considered when interpreting the findings, since the two samples contain substantially different numbers of coded occurrences. The figures describe the material analyzed in the selected issues and do not provide a direct measure of total newspaper production, print runs, or the overall volume of printed material in either period. The analysis is therefore exploratory and descriptive, and its findings should not be generalized to the entire publication history of either newspaper or to the regional press as a whole.

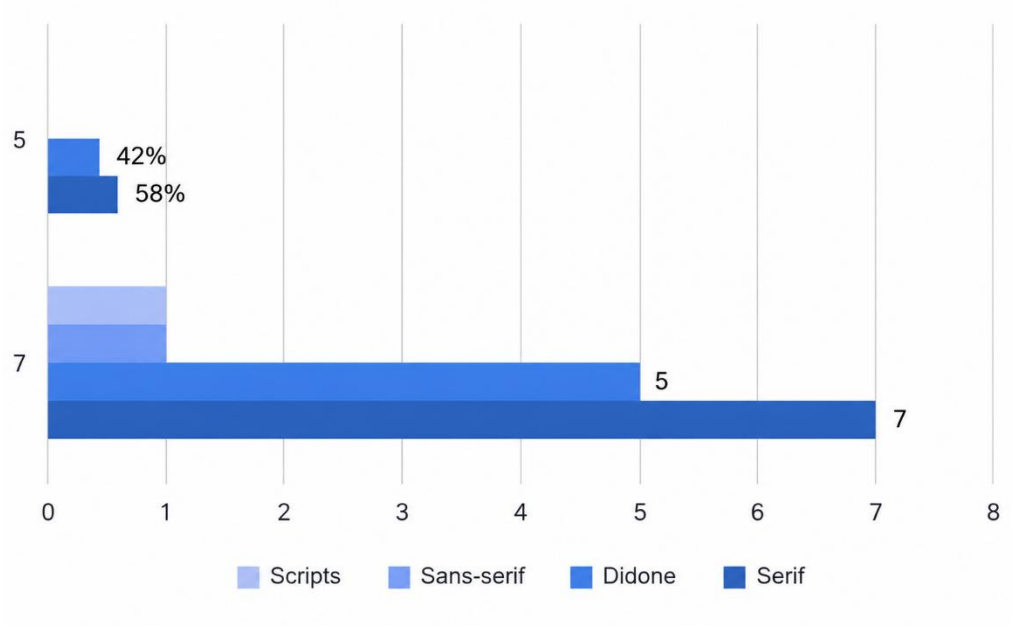
The dataset organized the information extracted from the newspaper advertisements into a structured spreadsheet. Recorded fields included an identification number, year, location within the newspaper, advertisement transcription, textual hierarchy, Vox-ATypI category, graphic function, and advertisement category. Each row represents one coded typographic occurrence within an advertisement. Advertisement categories were recorded separately, allowing the distribution of typographic categories to be examined independently from the distribution of advertisement types.

The spreadsheet supported the preparation of charts showing the distribution of the coded Vox-ATypI categories and advertisement types. These charts provide descriptive summaries of the recorded sample; their interpretation depends on a clear definition of the unit of analysis and denominator used to calculate each percentage.

Arruda (2013) notes that many newspapers maintained official sections, such as Parte Oficial, Secção Oficial, or Expediente do Governo, in which lengthy government documents were published. Newspapers also included commercial notices under headings such as “Annuncios” or “Parte Commercial,” news items often reprinted from newspapers published

elsewhere, and “Variedades,” a section for literature and miscellaneous material. This context helps situate the commercial advertisements examined in the present study.

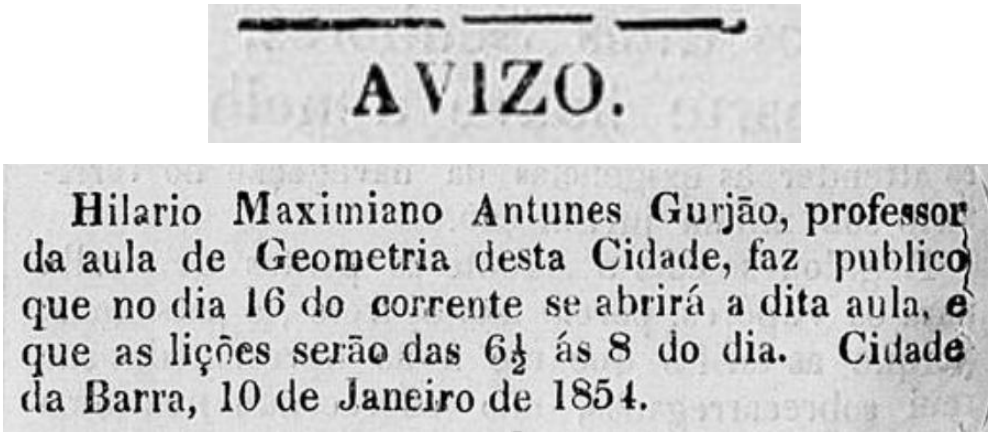
Chart 1. Vox-ATypI classification: number and percentage of typographic occurrences in advertisements in the January 1854 issue of Estrella do Amazonas.



Source: Prepared by the authors (2026).

In the January 1854 issue of Estrella do Amazonas, the coded typographic occurrences were classified as Transitional (Réales), representing 58% of the sample, and Didone (Didones), representing 42%. In absolute terms, the authors recorded seven Transitional occurrences and five Didone occurrences. No occurrences from the other categories were recorded in this sample. The small number of observations means that these percentages should be interpreted descriptively rather than as evidence of a general typographic pattern across the newspaper or the regional press.

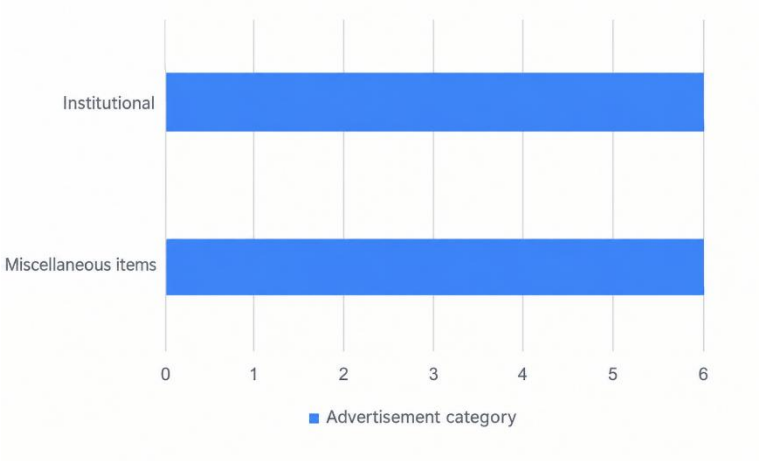
Figure 1. Examples of advertisements featuring typefaces classified as Transitional (Réales) and Didone (Didones) in Estrella do Amazonas (1854).



Source: Brazilian National Library, Hemeroteca Digital Brasileira. Image excerpt prepared by the authors (2026).

Arruda (2013) describes the early Amazonian press as having a strong official and administrative function. In the 1854 issue examined here, Transitional typefaces were the most frequent category in the coded sample. Their formal characteristics may be discussed in relation to conventions of formality, but the data do not establish that the typefaces were selected deliberately to convey nobility, authority, or credibility.

Chart 2. Distribution of advertisement categories in Estrella do Amazonas (1854).

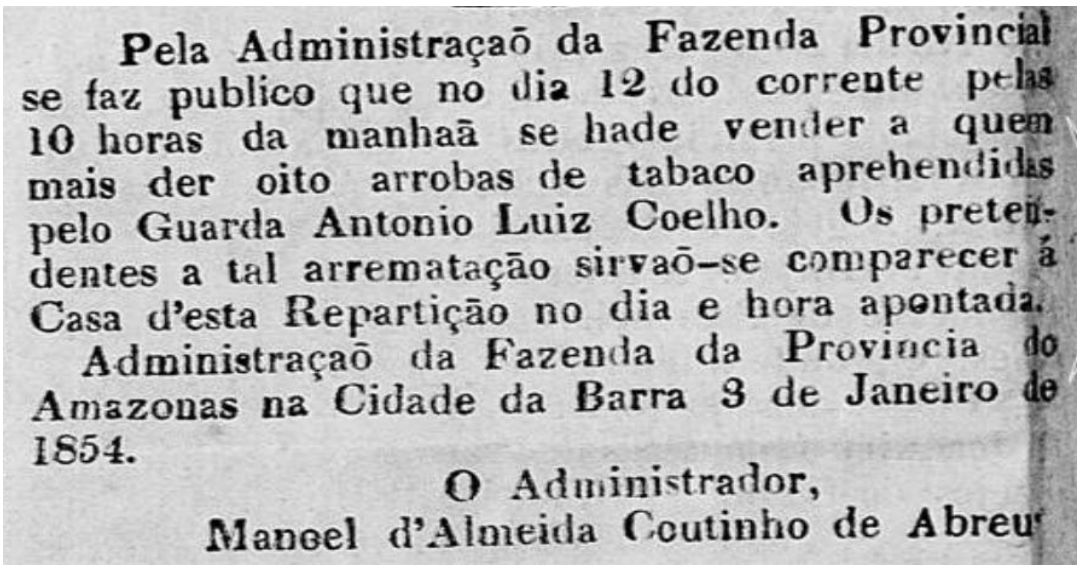


Source: Prepared by the authors (2026).

The second chart summarizes the advertisement categories recorded for the January 1854 issue. Institutional notices and miscellaneous items each account for six of the twelve records represented in the chart, corresponding to 50% of the total in each category. These figures describe the distribution of the coded items in the selected issue and should not be interpreted as a measure of advertisement output across the entire year. Caliri (2014) discusses the social, cultural, and journalistic context that followed the establishment of the Province of Amazonas, providing historical context for the issue examined here.

Silva and Farias (2005) associate the Réales category with a more vertical axis of contrast and a formal typographic appearance. Such characteristics may support an interpretation of institutional tone in the examples examined. However, the claim that this category was more common because Amazonas had become a province requires further evidence. Likewise, any claim that Didone typefaces were chosen for less formal passages should be presented as an interpretation unless the advertisement layout or contemporary sources substantiate it.

Figure 2. Examples of institutional advertisements in Estrella do Amazonas (1854)



Pela Administraçaõ da Fazenda Provincial se faz publico que no dia 12 do corrente pelas 10 horas da manhaã se hade vender a quem mais der oito arrobas de tabaco aprehendidas pelo Guarda Antonio Luiz Coelho. Os pretendentes a tal arrematação sirvaõ-se comparecer á Casa d'esta Repartição no dia e hora apontada.

Administraçaõ da Fazenda da Provincia do Amazonas na Cidade da Barra 3 de Janeiro de 1854.

O Administrador,
Manoel d'Almeida Coutinho de Abreu

Source: Brazilian National Library, Hemeroteca Digital Brasileira. Image excerpt prepared by the authors (2026).

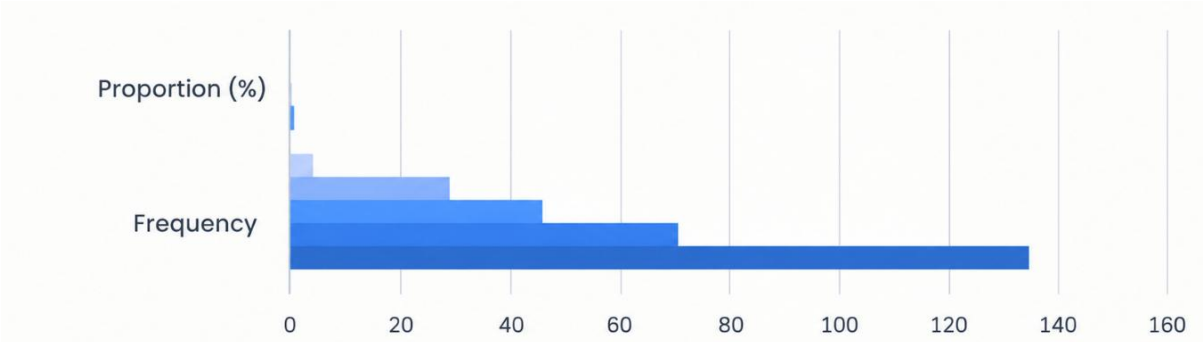
Figure 3. Example of an institutional advertisement in Estrella do Amazonas (1854).



Source: Brazilian National Library, Hemeroteca Digital Brasileira. Image excerpt prepared by the authors (2026).

The examples illustrate how typographic form and page layout may contribute to the presentation of institutional or commercial messages. Although the authors interpret the predominance of Transitional typefaces as a sign of formality and credibility, the present documentary analysis does not measure consumer trust or establish the effect of typography on the purchase of medicines.

Chart 3. Frequency of each Vox-ATypI typographic category in the June 1900 issue of Amazonas

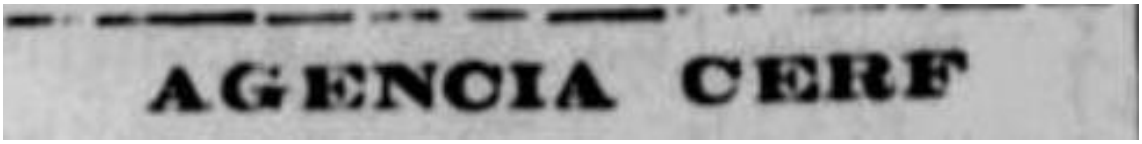


	Frequency	Proportion (%)
Scripts/Manuals	5	2%
Linears	30	10%
Didonics	46	16%
Mechanics	72	25%
Reais	135	47%

Source: Prepared by the authors (2026).

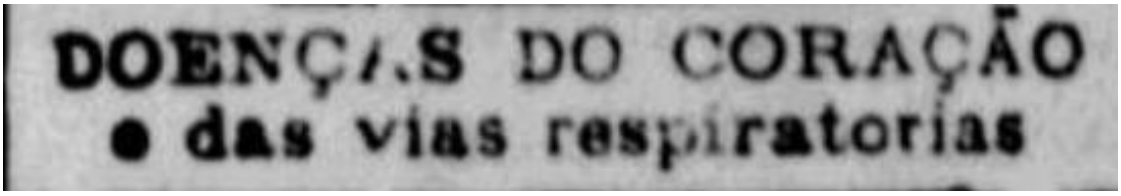
In the June 1900 issue of Amazonas, 288 typographic occurrences were recorded. Transitional (Réales) typefaces accounted for 135 occurrences (47%), followed by Mechanistic (Mécanes), with 72 (25%); Didone (Didones), with 46 (16%); and Lineal (Linéales), with 30 (10%). The remaining five occurrences represented approximately 2% of the coded sample.

Figure 4. Figure 4. Examples of typographic variety in Amazonas (1900), including Mechanistic, Lineal, and Script forms.



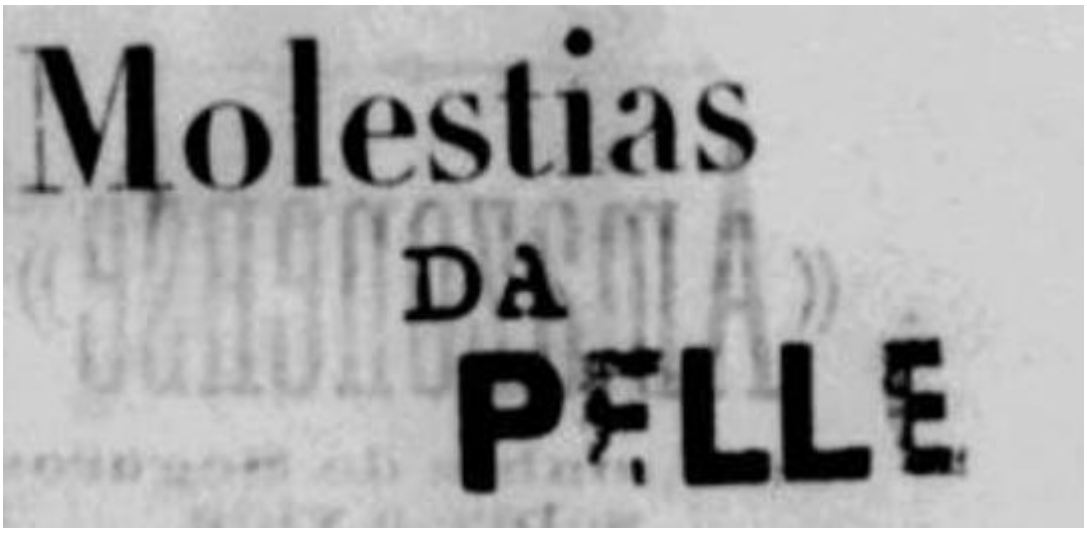
Source: Brazilian National Library, Hemeroteca Digital Brasileira. Image excerpt prepared by the authors (2026).

Figure 5. Examples of sans-serif typefaces in Amazonas (1900).



Source: Brazilian National Library, Hemeroteca Digital Brasileira. Image excerpt prepared by the authors (2026).

Figure 6. Examples of ornamental typefaces with and without serifs in Amazonas (1900).



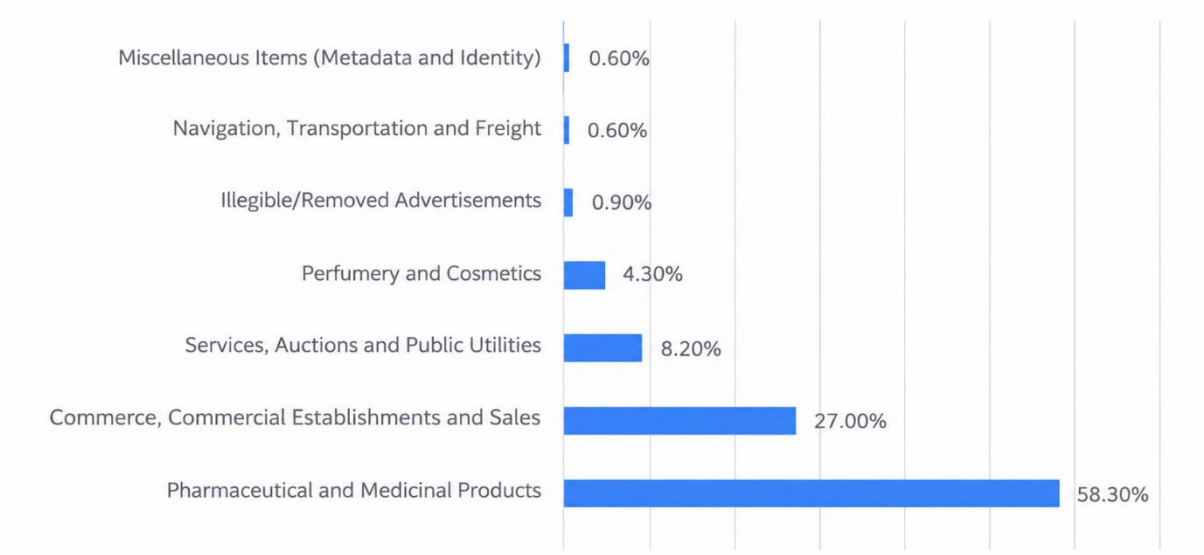
Source: Brazilian National Library, Hemeroteca Digital Brasileira. Image excerpt prepared by the authors (2026).

The broader range of typographic categories identified in the June 1900 issue can be considered in the context of the political, economic, and technological changes that took place in Amazonas during the latter decades of the nineteenth century. Souza (2010, p. 110) documents the modernization of printing workshops and the acquisition of new equipment in connection with the expansion of the rubber economy from the 1880s onward. This historical evidence provides a relevant context for investigating possible changes in typographic

practices between 1854 and 1900. However, the present study does not identify the specific printing equipment used to produce the selected issues, nor can it establish that technological modernization directly caused the greater typographic variety observed in the 1900 sample. The findings should therefore be understood as descriptive evidence that may inform further historical investigation.

The advertisements in the 1900 issue employ a wider range of typographic forms than those recorded in the 1854 sample. This variation may reflect differences in the advertisements, the publication, or the available printing materials. The prominence of the Transitional category is observable in the dataset, but the suggestion that it was selected to communicate seriousness or responsibility in health advertising remains an interpretation rather than a measured effect.

Chart 4. Categories of advertisements published in the June 1900 issue of Amazonas



Source: Prepared by the authors (2026).

In the June 1900 issue, pharmaceutical and medicinal-product advertisements represented 58.3% of the coded items, followed by commerce, commercial establishments, and sales (27.0%); services, auctions, and public utilities (8.2%); perfumery and cosmetics (4.3%); illegible or removed advertisements (0.9%); navigation, transportation, and freight (0.6%); and miscellaneous items (0.6%). The percentages total 99.9% because of rounding.

Health-related advertisements formed the largest category in the June 1900 sample. Arruda (2013) discusses the history of disease outbreaks in Manaus, including smallpox, gastroenteritis, cholera, malaria, measles, and yellow fever. This historical context may help explain the presence of health-related advertising, but the current data do not establish a direct relationship between disease prevalence, demand for medicines, and the volume of advertisements in this particular issue.

Figure 7. Examples of commercial and health-related advertisements in Manaus during the rubber boom (1900).



Source: Brazilian National Library, Hemeroteca Digital Brasileira. Image excerpt prepared by the authors (2026).

5. CONCLUSION

This study examined the typographic categories used in advertisements in two historical newspaper issues from Manaus: Estrella do Amazonas (January 1854) and Amazonas (June 1900). The results describe the distribution of coded typeface categories and advertisement types in these two samples. Transitional (Réales) typefaces were the most frequent category in both issues, while the 1900 sample included a wider range of categories. These findings are limited to the selected issues and should not be interpreted as a comprehensive account of typographic practice in the nineteenth-century Amazonian press.

The study also demonstrates the documentary value of historical newspapers for research on typography and visual communication. Although typographic choices may influence how advertisements are perceived, this study does not test audience responses or purchasing behavior. Claims about persuasion, credibility, or consumer decisions should therefore be treated as hypotheses for future research rather than conclusions established by the present data. In the January 1854 sample, Transitional typefaces accounted for 58% of the coded typographic occurrences, compared with 42% for Didone typefaces. Their formal features may be discussed in relation to conventions of institutional communication, but the evidence does not establish that these typefaces were intentionally chosen to signal prestige or that they influenced readers' judgments. In the June 1900 sample, Transitional typefaces remained the largest category, followed by Mechanistic, Didone, Lineal, and Script or related forms. The wider distribution indicates greater typographic variety in the coded advertisements from the 1900 issue. This finding can be considered in the context of the modernization of printing workshops documented by Souza (2010, p. 110), but the present study cannot establish that technological developments or the economic context of the rubber boom caused the observed difference. A larger and more systematically sampled corpus would be needed to investigate these possible relationships further.

Overall, the study contributes a preliminary documentary description of typography in two historical newspaper issues from Manaus. Further research could expand the corpus to include additional issues from multiple years and a broader range of publications. Such studies could provide a stronger basis for investigating the historical relationship between printing technologies, typographic choices, and advertising practices in the Amazon region.

6. ACKNOWLEDGMENTS

The authors thank the Federal Institute of Education, Science, and Technology of Amazonas (IFAM) and the Amazonas State Research Support Foundation (FAPEAM) for supporting the research through a student research scholarship.

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