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VII. NO. 43

APPLIED DESIGN FOR PRINTERS

A HANDBOOK OF THE PRINCIPLES OF
ARRANGEMENT, WITH BRIEF COMMENT
ON THE PERIODS OF DESIGN WHICH
HAVE MOST STRONGLY INFLUENCED
PRINTING

BY
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F U R E H U R D

This primer of design is an earnest effort intelligible to the apprentice student certain fundamental principles of arrangement and of ornamentation whose use is instinctive to the accomplished typographer.
It has been often written that there are no rules in Art, and equally often that the master artist (or craftsman) is he who can skillfully break all rules.
It must be inevitable that the apprentice shall adhere too closely to each newly observed principle before his work can be a well-rounded embodiment of them all. To him is commended this exact procedure, recognizing, as his perception grows, that there

are good reasons why traditions are emphasized here and all-embracing rules and formulæ are not to be found.

Due credit must be paid to Mr. Ernest Hilen Hatchelder, who first devoted his pen and brush directly to the printer's problem in design, and who in turn gives honor to the influence of Mr. Venman Ross. Neither has expressed a method but has graphically analyzed the attitude of mankind during successive epochs toward those matters which deal with beauty.

It is to be hoped that this little book may serve as a simple guide and as a stimulant toward an extended study of the larger attributes of printing which are not concerned with utility alone. H. L. G

CONTENTS

Introductory	7
The Surface	8
The Materials of Design	10
The Qualities of Design	12
Proportion	19
Balance	24
Symmetry	28
Variety	31
Motion	31
Ornament	34
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The Periods of Design Which Have Most Affected	
Printing	43
Supplementary Reading	64
Review Questions	65
Glossary	68

A P P L I E D D E S I G N F O R P R I N T E R S

Introductory

Raw material may be made into a finished product which will have the quality of usefulness alone. Utility is the first purpose of most of the works of man. But when the maker is moved by pride in his work and a desire for beauty to make his handiwork pleasing in appearance as well as useful a second purpose is fulfilled. All civilization and most forms of savagery demand that the equipment of routine life shall be pleasing to the eye after its prime purpose of usefulness has been developed.

If an article be pleasing in appearance its making will have involved some of the

elements of design. The relationship of its parts, the lines of its construction, its coloring, the manner in which it is ornamented will depend first upon its purpose, but will be guided by a group of recognized traditions which we call the principles of design.

Design governs the arrangement of masses, lines, and dots to secure the qualities of beauty and fitness.

Any piece of work which is definitely arranged with consideration for its various parts and their relationship is called, in the abstract, a design. Thus we speak of a poster, a decorated wall, a building, or a printed page as a design.

Any successful design will have the qualities of fitness and beauty. Fitness to purpose is largely a mechanical factor. An ugly building may protect its occupants from the weather, and an ugly printed page may be entirely legible. Beauty

depends upon esthetic qualities; that is, upon the characteristics of the design which will appeal to the eye and mind through the consideration of Harmony (of shape, tone, color, and conception), Balance and proportion (of mass, shape, and color), Rhythm (of shape, line, tone, and color).

This conception of the elements of design covers all of the many things that mankind makes buildings, or railroad trains, or sculpture, or paintings, or pottery, or furniture, or the printed page alike. In each, different though they be, the purpose of design is to relate the various surfaces, masses, and structural lines and to decorate or ornament the finished whole. Countless materials may be used and all the varied purposes of the equipment of mankind must be satisfied, but the application of the principles of design will be similar throughout. This point is emphasized so that

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the student of printing may
find a common ground with the
workers in all the fine and
useful arts.

The Surface

In the printed page, design is concerned with the arrangement of masses and lines on a flat surface the face of the sheet of paper. Hence design in printing considers two dimensions only, width and length. The third dimension, depth, which must be treated in all but flat surfaces, can only be represented on the printed page and the means of showing depth is really an illusion by which the eye sees various colors and tones which convey a pictorial impression.

It is important to note that design and pictorial representations serve each a different purpose in printing. Yet they are similar mechanically in that

each requires a printing surface (type, borders, ornaments, and engravings) which may be prepared by the same mechanical procedures. The picture exists for its own interest or as an illustration for the text. As such it is merely an element in the design of the page. Decoration or ornament may be used to embellish the page, as a pattern on its flat surface, and may be related to the text, but need not serve as an illustration to it.



Fig. 1. A design of flat surfaces and a realistic pen sketch of the same subject.

As an example: Much of the material devised for the decoration of the printed page (ornaments and borders) is derived from natural forms: 1. e., leaves.

flowers, etc. The leaves, stems, and flowers which are adopted to form the ornament shown in Fig. 1 are a flat pattern of black and white. The same material is rendered pictorially in the pen sketch accompanying the ornament. It will be observed that the flat treatment of the ornament depends upon arrangement of interesting flat masses for its significance. The pen sketch not only conveys an impression of the form of the natural objects, but it also suggests depth. A photograph of the natural objects, reproduced by a printing plate, would be still more realistic.

The preceding points have been given emphasis as a warning against a tendency to use pictures, however pleasing, as decorative material; or to allow design in printing to be concerned with a representation of depth. The same masses of shadow and light which

express roundness or depth in a picture may be formed into decorative flat masses and thus embodied in the design of the page. In Fig. 2, A is a picture which might be used as an illustration or for its own interest. B is a flat rendering whose arrangement of masses suggests the pictorial interest of A without denying the flat surface upon which it is printed.

'The Matter is off' Dots in

Since design is a matter of arrangement, its materials are the masses, lines, and dots which make up the whole form.

A dot theoretically has no dimensions. And a line (being the path of a dot in motion) theoretically has length but no width. While if a line be moved sideways it produces a mass which has area and shape.

Practically, a dot may be larger than a pin point and may have definite shape a square dot or a round dot. Also in the common terms of design a line may have width

(often called weight). Thus we speak of a narrow or light line as contrasted with a wide or heavy line.

A mass will have shape, which is the impression conveyed to the eye by its general contour. It will have size or measure, which will be its actual or



Fig. 2, A. Halftone engraving from a photograph, retaining full pictorial effect of depth, expressed in various gray tones and soft edges. This is an illustration.

Fig. 2, B. Decorative pen drawing from the same subject, telling the story of the photograph in flat surfaces of black and white. Suitable to decorate a type page.

relative area. It will further have tone or color,

its general relation in appearance to black and white or to the colors of the spectrum. Embodying these terms in an example: We may specify a mass square in shape, having an area of four square inches, and being gray in tone. These three characteristics, then, will identify and describe any mass.

In printing, the successive lines of type which form a paragraph, block, or connected series of paragraphs or blocks, are considered as a mass. An initial letter may be another mass; a head-band still another; and ornaments or illustrations may form other masses. All must be considered as mass elements in the design of the page, with rule borders as surrounding lines, or heavier designed borders as surrounding masses.

Thus all the component

parts of the printed page are reduced to elements or materials of design, and with these materials an arrangement is to be made, for the sake of beauty, which will have the qualities of harmony, balance, proportion, and rhythm.

The Qualities of Design

The dictionary defines harmony, in art, as a normal state of completeness in the relation of things to each other. This state of completeness in a harmonious scheme is such that we have no desire to change or modify any detail or characteristic.

Balance is defined as the state of being in equilibrium. In design this refers to the equilibrium or balance of attraction to the eye between the various

masses.

Proportion is the comparative relation of one thing to another with respect to size.

Rhythm, in design, is a movement characterized by regular recurrence of accent.

Let us discover the embodiment of these qualities of design with a simple experiment. Cut from black, dark gray, and light gray cover paper a miscellaneous assortment of small pieces as shown in Fig. 3. This group of squares, oblongs, triangles, diamonds, circles, and whatnot has none of the qualities of design as it appears in Fig. 3.

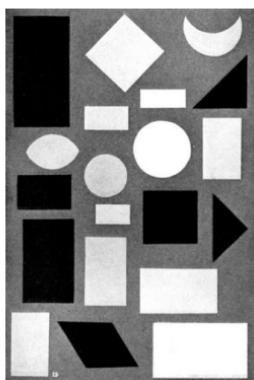


Fig. 3. A group of miscellaneous masses having various measures, shapes, and tones. Arranged without thought of design.

Choose from Fig. 3 certain pieces which seem to have a definite similarity of shape. Combine them with another rectangle, as in Fig. 4, and the result is certainly more orderly and pleasing than the unrelated tangle in Fig. 3. In Fig. 4 we have developed the quality of shape harmony. But we note that in spite of the harmony of shapes in Fig. 4 some of the pieces of paper seem unduly prominent because of their blackness. They do not seem harmonious with the gray tone of the others. If

we replace them with other pieces gray in color, as in Fig. 5, the result will be a more pleasing relationship of tone throughout the design. Thus we have made a simple demonstration of tone harmony.

If our pieces of paper were of various colors we could make another arrangement to express a color harmony. The problem of color, however, has so many phases that it is considered separately in this series.

If rhythm is to give us a regular recurrence of various features of a design, it will be possible to choose a combination of pieces of paper which will show a rhythmic arrangement, Fig. 6. It will be noticeable here that the shapes occur in successive groups which repeat an idea.

We may also arrange a series of pieces in which the tones are rhythmic,

progressing from light to dark in repeated groups. This will be a simple example of tone rhythm, Fig. 7.

Summing up the experiment thus far the following definitions may be noted:

Shape harmony will exist when masses similar in contour or shape are used to form a design.

Tone harmony results from the use of tones in a design which carry a feeling of relationship.

Shape rhythm is the regular recurrence of similar shapes in a design or a rhythmic increase or decrease in the size of shapes.

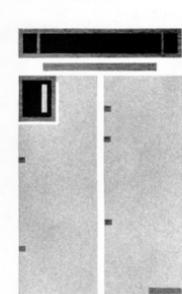


Fig. 4. Units selected from Fig. 3, having a common similarity of shape. But they are

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not harmoniously related in tone.

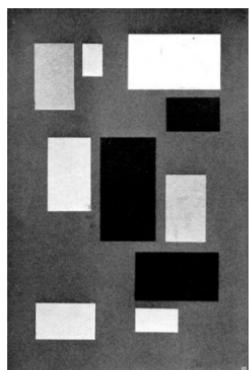
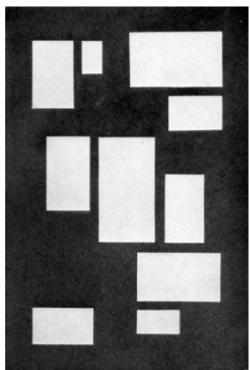


Fig. E. The same shapes used in Fig. A, substituting equal tones of gray as needed to produce harmony throughout.

Fig. F. Simple development of shape and



measures rhythm such as eight occur on a printed page. Measures should be related in measure as well as in shape.

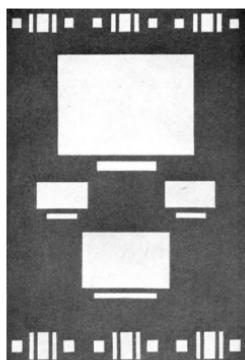


Fig. 7. simple illustration of tone rhythm as it may occur on a type page. The tones progress from the white of the margins through the light gray masses of type, to the darker grays of decorations.

Tone rhythm is a recurrence of similar tones or a regular progression of related tones from light to dark or the reverse through a design.

The four qualities above are so closely related that there is often no definite dividing line between them; indeed, a successful design will embody them all.

Proportion

Our definition of proportion is a comparative relationship of size. It is so broad that any size can always be in proportion. The quality of proportion is in the size. It is always assumed to be a pleasing relationship of size. It is the main concern to determine what relationship of sizes will be most pleasing.

The use of equal sizes in a design is monotonous. The one finds variety of sizes more interesting. But to determine what form of variety is most interesting we must find, if possible, the ideal size relationship.

between nations in a division. This problem has of course been solved by the organization of all nations and all persons, and it is interesting to note that the result has everywhere in practice all the same.

Let us arrive at the expression of the means of dividing a rectangle into two parts which will have the most interesting relationships. The rectangle is B in Fig. 8. If we divide B into equal parts, the result is monotonous, giving a feeling that the lower part is too large; it is crowding the upper and the result is not pleasing. The relationship in B is nearly equal, that the division seems to have been an inaccurate effort to locate the center. Somewhere between the division point in

and that in D will probably be the best point. Suppose the triangle will locate the point wanted as in E, which will be found to lie about two-fifths of the distance down from the top. This will give the upper measure in M as one of 2 and the lower measure of 3. Hence the relation between 2 is to 3, as the term upon proportion, or, generally, the same proportion, in speaking of design, this ratio of 2 to 3 is meant.

It is interesting to note that when we divide the square into four triangles of the ratio of 2 to 3, the relation of the smaller to the larger is practically the same as the relation of the whole to the original whole. Or, mathematically, if the

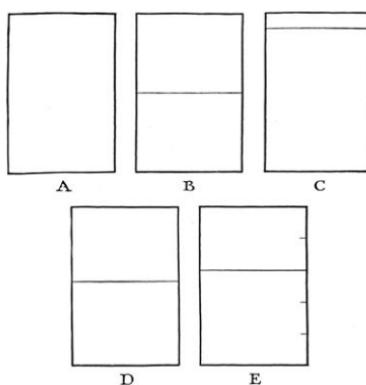


Fig. 8. The division of a rectangle, R, to secure spaces of interesting relationship. Equal division in B. Overbalanced effect in C. Too nearly equal in D. More interesting in E, where the relationship of spaces is as 2 is to 3.

originally, having an area of π , is divided into parts of $\pi/2$ and $\pi/3$, then 2 is to 3 as π is to $\pi/3$, a ratio which is approximately true.

The student of architecture finds the most careful consideration of proportion in the relationship of spaces throughout all the architectural orders. In printing, the designer must be guided by the same traditions.

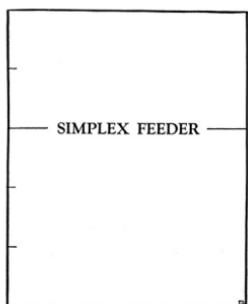


Fig. 9. Spacing a single line on a page so that it makes an interesting division of space. There are 2 parts of white space above and 2 parts below.

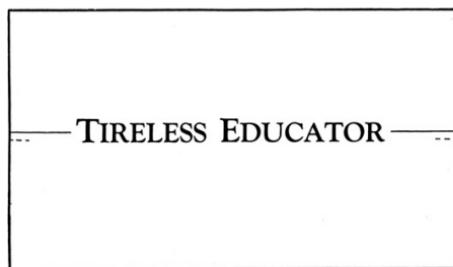


Fig. 10. Placing a single line so that it will appear to be centered. The dotted lines show the mathematical center of the vertical side. The straight lines show the center of the type line.

The most simple application of proportion to the division of a printed page occurs when a single type line or compact group of lines is to be placed on the page (Fig. 9). It is unfortunate that it

is more necessary to divide up the room mechanically in a true square by using identical pieces of furniture or else to stand below. When, in certain instances (as in a drawing-card), a straight line is drawn so that a line be contained vertically, it will be found that the exact centering of the line will make it appear a bit low. An optical illusion demands that such a line be raised slightly if it is to appear in the vertical center (Fig. 18). This apparent center is called the optical center. The condition makes it necessary to remember that the width of the square is slightly greater than the height. (Fig. 11.)

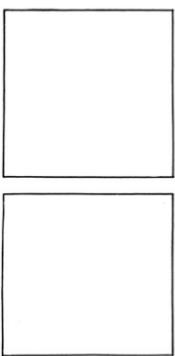


Fig. 111. A true square above and an optically corrected square below.
Psychologists explain that the eyes find it more difficult to judge the length of vertical lines, hence are inclined to exaggerate them.

III THE LIMBIC AREA

The physical equilibrium which exists in the balance sense of our childhood and the optical balance which is the result of the proper adjustment of vision within the confining margins of a vision are similar, in that each is an equalizing of forces of attraction. In the former the force is gravity; in the latter, the attraction to the eye, which varies with the size and tone of the eyes. While the force of gravity usually brings balancing vision to a horizontal alignment, optical balance may bring the

masses in a design into equilibrium on any desired line, horizontal, vertical, or diagonal.

The attraction which a mass possesses varies directly with its size and tone. Thus a mass of four square inches, solid black, will be twice as strong in attraction value as a mass of two square inches, solid black. It will also be twice as strong in attraction value as a mass of four square inches, neutral gray (the gray being half the value of black). The attraction value of gray tones particularly affects the consideration of blocks of type which vary in depth of tone according to the blackness of the type faces, closeness of spacing, etc.

Since the seesaw must have its sawhorse and the weighing scale its point of support, it follows that any condition of equilibrium, physical or optical, demands

a point of balance. In design, this point will determine the location of the related masses. It will be apparent upon further thought that the point of balance should have some relationship to the edge or confines of the design.

The confining edge of the design is usually a rectangle, on the printed page. The location of a point of balance within this rectangle tends to divide it. How shall it be divided in the most interesting way? By applying the ratio of good proportion. So the point of balance may be located usually on a line which divides the page into parts of 2 and 3.

When equal masses are to be balanced it is obvious that they will be equidistant from the point of balance. (Fig. 12.)

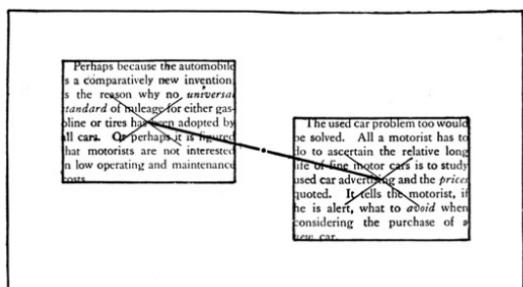


Fig. 12. Equal masses balanced at equal distance from the center point.

When the masses are unequal the point is at unequal distances from the centers of the masses. These unequal distances have the same ratio as the masses themselves, but the larger mass is always the shorter distance from the point. If 1 pound is to balance 4 pounds it is obvious that the 1-pound mass must be 4 times as far from the point of balance as the 4-pound mass.

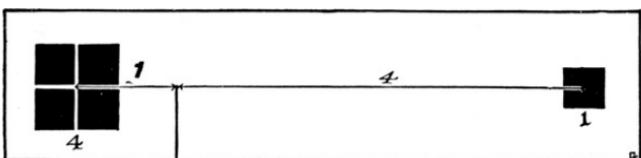


Fig. 13. Mass of 4 units balanced by 1 unit.

Hence, to balance two masses in a rectangle, the point of balance will be found by proportion, placing it on a line which divides the rectangle into parts of 2 to 3. The balancing of the masses across this point will then be a matter of determining their relative distances from it. It is apparent that the larger of two masses may be far enough from the point of balance so that it will force the smaller entirely out of the rectangle. It is of course easy to move the larger closer to the point which automatically brings in the smaller. What constitutes a proper distance from the edge of the rectangle will be discussed under Margins, in the book on Typographical Design.

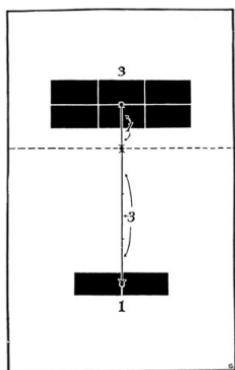


Fig. 14. Masses of 3 units balanced by mass of 1 unit, taking the point of balance upon the line which divides the space in good proportion.

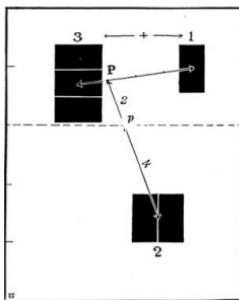


Fig. 15. Measures of 3 and 1 balanced by a measure of 2, the point of balance dividing the space in good proportion.

The balance of three or more masses within a rectangle involves the consideration of two at a time, balancing the pair or pairs with the remaining mass or masses. In Fig. 15, masses 1, 2 and 3 are to be balanced within the

rectangle. Balancing 3 with 1 gives the balancing point P. Taking 2 plus 1 from the point P, we locate the mass 2 to balance them across the line PB which divides the rectangle in good proportion. The point p then becomes the balancing point for the entire group. Mathematically, 3 plus 1 equal 4; 4 is twice 2; therefore the mass 2 must be twice as far from the point p as the balanced masses 3 plus 1.

Two other combinations might have been worked out with the masses in Fig. 18: 2 plus 2, balanced by 1, the mass 1 being placed five times as far from the point p as would the point P. Or 2 plus 1 might have been balanced by 3, in which case the distances would have been equal.

The application of these principles of balance to the problems of typography is largely a matter of influence. The typographer

should be guided by them but he need not make mathematical calculations if his eyes be trained to judge relative attraction values so that he can arrange his various masses to secure balance.

Symmetry

When two parts of a design are equal in every respect so that if the design were folded over one-half would superimpose in every detail with the other half, then a state of symmetry exists and the design is said to be symmetrical. The line upon which such a design would be folded, or, in other words, the line which bisects a symmetrical design, is called its axis.

The printed page is often symmetrical with respect to its vertical axis (Fig. 1E). In Fig. 1E the line DE is the vertical axis of the page. It is rarely possible that the printed page can be

symmetrical with respect to its horizontal axis. Such a state would involve a division of the page below its optical center and employed to emphasize the story to be told or the character of the arrangement used by the painter.

Variety

The absence of symmetry in a design gives it the character of variety, which may be defined as a state of inequality in the arrangement of the parts of a design.

In Fig. 17, neither the horizontal axis nor the vertical axis divides the page so that its units are symmetrically arranged.

Motion

In any arrangement, pictorial or decorative, the eye of the observer is attracted to various parts in succession, depending on their character and position with respect to each other. This quality, called motion, will be more pronounced as the several units tend to lead more definitely from one to another. Fig. 18 shows the path which the eye follows as it looks at the ornament. In pictorial composition the same quality is employed to emphasize the story to be told or the character of the arrangement used by the

painter. Then it is called line. This quality of design is not to be confused with action, which is the depiction of a figure in motion, as shown in Fig. 19.



Fig. 18. The diagram shows the motion of the eye as it perceives the design above. This motion is due to line antinomy, not to accents of tone.



Fig. 19. Showing action in the figure depicted, without motion in design.

On the printed page the eye may be definitely directed from one unit to another through this quality of motion, which forms a very

available resources for the printer. Fig. 28 is a diagram of a simple use of motion, the eye progressing as indicated by the arrows through the masses which make up the page.

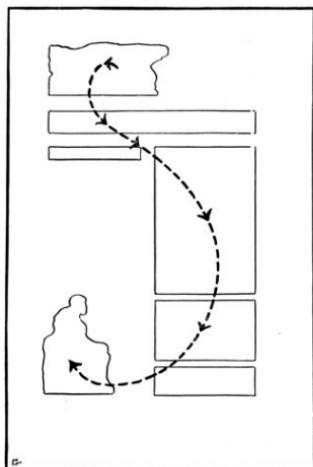


Fig. 28. Diagram of motion as employed in advertising to lead the eye progressively through a page.

Ornament

While the elements of design concern all the parts of a proposed scheme (on the printed page, its masses of type, decorative borders, head-band, initial letters, tail-pieces, etc.) certain parts will be used solely to beautify the whole design. They ornament or decorate it. Ornament is a means by which Beauty or Significance is imparted to Utility.

Ornament may be either Symbolic or Esthetic.

Symbolic ornament consists of elements or forms chosen because they are significant of the purpose of

the designer.

In Fig. 22, the ornament is symbolic in its close connection with the message conveyed by the type.

Esthetic ornament consists of forms chosen for their beauty alone. In Fig. 23, the head-band and initial are pleasing in design and they beautify the page without having the slightest relation to the text of the page.

Esthetic ornament characterizes the periods of design which have had the most important influence in the development of printing: the Greek, Roman, and Renaissance.

Symbolic ornament is found in Egyptian, Assyrian, Byzantine, Scandinavian, Celtic, Persian, Indian, Gothic, Chinese, and Japanese design. For intimate study of these various styles and periods the reader is referred to the various books

listed in the bibliography.

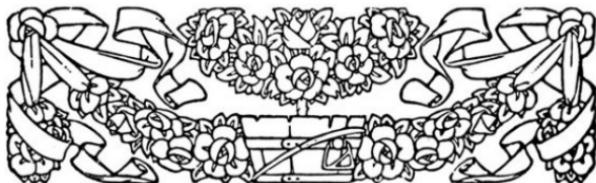


FIG. 21. Ornament designed with natural forms.

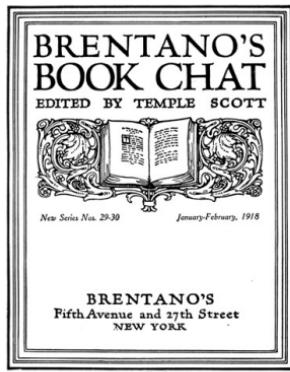


FIG. 22. House-organ cover design by Mr. F. W. Goudy, in which the ornament is symbolic of the message of the page.



FIG. 23. Paper page decorated with esthetic ornament. Much of the decorative material is from the author's collection.

available to printers is of this character. Since the printer need not study its symbolic significance, he may choose such decoration for its qualities of tone and good drawing.

Ornament may be natural or inventive. Natural ornament confines itself to the rendition in decorative design of forms chosen from nature, either animate or inanimate. Inventive ornament consists of elements not derived from any natural source. It is usually geometric in character; that is, it is rendered in patterns and masses expressed in geometric shapes.

A SINGLE DECORATIVE SPOT OF GEOMETRIC ORNAMENT



Fig. 24. Type border used as geometric ornaments.

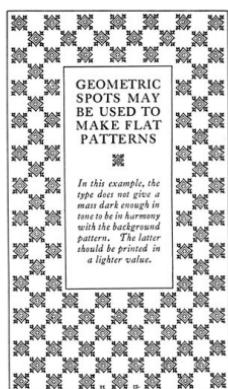


FIG. 25. Further use of type borders to take a flat pattern or all-over design. Compare the effect with that shown in the facing illustration.

In the artistic development of the various races, geometric design has often been the result of religious restrictions upon the imitation of any animate forms. The Mahomedans have developed it to its highest type of expression. Arabian and Moorish architecture and handicrafts are the best examples, with the crystal beauty of the Rihambra, the wonderful palace built by the Moors in Spain, as the supreme achievement of

geometricic design.

Geometricical design uses simple materials, being the oldest of the elements of decoration. The implements of savages and the 6 tattooing of the Indians prove this. From the first crude expressions of the original squares, circles, zigzag lines, and sundry simple

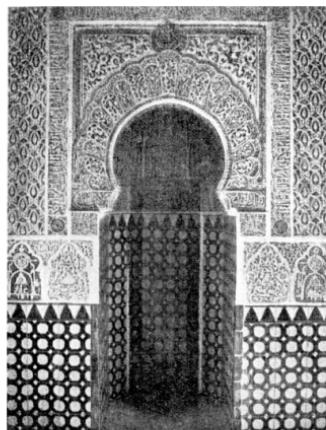


Fig. 26. Niche in the Alhambra at Granada, Spain, showing characteristic Moorish ornamentation.

combinations, gradual development led finally to the delicate forms of Moorish design. The elaboration of this style involves deep

mathematical problems and careful draftsmanship.

The majority of geometrical ornaments may be divided into three groups. We find that in typographical material these groups are bands or borders, made up visually of repeated units or spots; enclosed spaces or panels; and unlimited flat patterns or all-over designs.

In nearly every style and period of design the plant-world has been the biggest source of material for adaptation. The direct imitation of natural forms, keeping as much as possible of their shape, color, formation, etc., is called naturalistic design. A departure



Fig. 27. The development of a motif (stems, leaves, and berries) into a decorative spot. Diagram in the upper corner shows the geometrical arrangement of the material. The spot has been repeated to form a band.



Fig. 28. Development of the motif used in Fig. 27 into a natural ornament. The forms and growth are not distorted but the rendering is in flat surfaces to hold the decorative quality.

from the exact details of the natural form, forming the design according to the rules

at rhythm and symmetry. With strict attention to regularity leads to a result more artificial in character. Whether the ornament you consider be naturalistic or artificial, the original source, which is the plant-form or other natural form from which the design was made, is called the motif of the design. It is interesting to survey the world about you and note here and there a recognizable motif in the design of wallpaper, hangings, furniture, rugs, books, and especially in the clothing. The motifs are often simple.

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otherwise part. if (on) (on) I si (if) or t. the unsaid
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minu clamavi: et exaudivit
te sancto suo. **E**go dormivi:
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(d) *Wiederholung* (s. S. 192) ist eine der wichtigsten Mittel der Erinnerung. Sie kann die Wiederholung eines ganzen Satzes oder nur eines Teils davon sein.

Die Wiederholung kann verschiedene Formen haben:

- a) *Wiederholung des ganzen Satzes*: „Ich habe gestern Abend einen Film gesehen.“ „Ich habe gestern Abend einen Film gesehen.“
- b) *Wiederholung eines Teils des Satzes*: „Ich habe gestern Abend einen Film gesehen.“ „Ich habe gestern Abend einen Film gesehen.“
- c) *Wiederholung eines ganzen Satzes mit wechselnden Teilen*: „Ich habe gestern Abend einen Film gesehen.“ „Ich habe gestern Abend einen Film gesehen.“
- d) *Wiederholung eines ganzen Satzes mit wechselnden Teilen und Veränderungen*: „Ich habe gestern Abend einen Film gesehen.“ „Ich habe gestern Abend einen Film gesehen.“

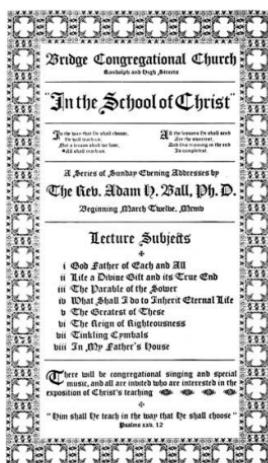
Die Wiederholung kann verschiedene Formen haben:

- a) *Wiederholung des ganzen Satzes*: „Ich habe gestern Abend einen Film gesehen.“ „Ich habe gestern Abend einen Film gesehen.“
- b) *Wiederholung eines Teils des Satzes*: „Ich habe gestern Abend einen Film gesehen.“ „Ich habe gestern Abend einen Film gesehen.“
- c) *Wiederholung eines ganzen Satzes mit wechselnden Teilen*: „Ich habe gestern Abend einen Film gesehen.“ „Ich habe gestern Abend einen Film gesehen.“
- d) *Wiederholung eines ganzen Satzes mit wechselnden Teilen und Veränderungen*: „Ich habe gestern Abend einen Film gesehen.“ „Ich habe gestern Abend einen Film gesehen.“

Scripture Tracts
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“*Während die anderen Kinder im Kindergarten und im Kindergartenunterricht spielerisch mit dem Material vertraut gemacht werden, ist es für die Kinder mit Behinderungen schwierig, sich an das Material zu gewöhnen. Sie müssen es aufmerksam beobachten und lernen, wie es funktioniert. Es kann ihnen schwer fallen, die Anweisungen des Lehrers zu verstehen und nachzuführen. Sie benötigen daher eine individuelle Förderung und Unterstützung.*



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 (f)ourmis. (off) it.hre. il hisciur il ptt. il lanssi
 with i cth. weaver. court. il in srt. (one) (b)ig
 Graek and Roman artisane. (Figs. 35-6.)

The design of the Renaissance has been embodied in the books of many nations. Indeed, it may be said that modern book design dates from the start of printing in Italy. But, just as the fine arts have never since flourished as they did in that resplendent period, so has the progress of design in printing been a matter of the work of individuals or

limited groups rather than the character of a period or a national expression.

The voluptuous vagaries of the successive French periods of design gave little lasting distinction to contemporary printing. Type faces were cut at various times and by men of different nationalities which

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A
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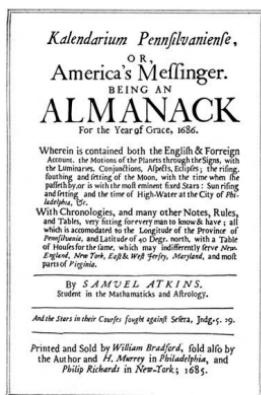
As it hath beene sundry times pub-
licly atted, by the Right honoura-
ble, the Lord Chamberlaine his
seruants.

Written by William Shakespeare.



*Imprenta de London, for Thomas Pavier, and set to
be sold by the Soure at the Signe of the White Hart,
in Fleetstreet. 24 o.*

Fig. 34. Ecclesiastical style in modern typography.



have marked characteristics, but they are not to be noted as establishing periods or styles in printing.

Fig. 35. An inscription in Classic Roman. Study opposite illustration.

In the seventeenth and eighteenth centuries printing in England grew into forms of expression which have been recognized under the term of Georgian or colonial. The first editions of Shakespeare typify the earlier development of this style, which was marked by poor typographical materials that were nevertheless arranged in a direct and interesting manner. (Fig. 37.)

A few years later the growth of printing in the American colonies brought this form of typographic expression into most of the printed matter which has been preserved. The museums of printing and the literature dealing with the times are rich with examples. See Figs. 39 to 41.

Through the ensuing decades printing developed mechanically, but it lapsed into styles which had little or no relationship to design. It is interesting historically to follow the efforts of the printers who rode on the first steamboats and railroad trains; who recorded the rise and fall of slavery and secession; who bent their rules and jumbled their type faces during the early Pullman days that marked the start of many modern successful printers. The history of the craft through all these times has

been picturesque and closely identified with the growth of the country. But it has little or no significance for the designer.

Design in printing has suffered through the marvellous mechanical development of machines and devices whose sole purpose has been to multiply gross output. Necessary as sheer volume of



Fig. 30. Forum, a classic Roman type, designed by Mr. F. W. Goudy.

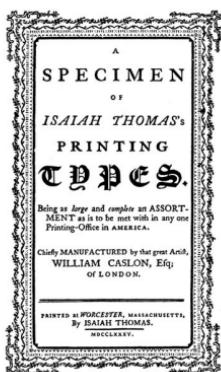


Fig. 37. Title page, much reduced, of a Shakespeare first folio, showing the Georgian style of typography. The types were poorly fitted and of uncertain alignment. The stock ornaments, cut on wood, were often bruised and worn. Yet there is undeniable charm in the result.

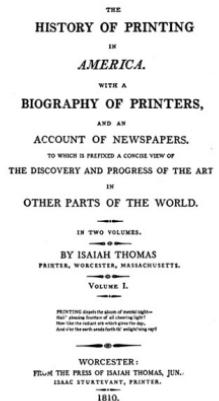


Fig. 38. An early American page, dated 1785, showing the influence of the Georgian style upon the Colonial printers. An improvement in mechanical quality may be noted. Large capitals, a profusion of italics, and frequent use of cross rules mark this period of printing.

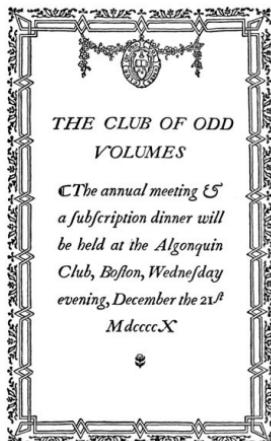
production has been, it has remained for very recent years to witness a renewal of interest in the beauty of printing, as determined by the principles of design.

William Morris, in England, devoted a very few years, toward the end of his life, to a protest against the commonplace and mechanical qualities which had dominated printing previously. He revived many of the old traditions and marked his books with his strong personality. We owe much of our present widespread reverence for good design in printing to his influence, even as we are similarly indebted to him for the well-designed and useful appurtenances of our daily life which have supplanted twisted and distorted furniture, stuffed birds under glass jars, and all the atrocities of a generation or two ago. See Figs.

Among the present-day designers of printing whose work shows an intimate study of the principles and the traditions of the craft are such men as Rogers, Updike, Soudy, Cleland, and Currier. The product of their work may frequently be seen in reproductions in the trade publications. It should be studied by younger designers, for it shows the results of earnest and understanding effort to make modern printing reach and even pass the artistic standards which were established nearly five hundred years ago.



Fig. 39. Page from Poor Richard's Almanack, one of the best known of the



Colonial publications. Its style is typical of that period.

THE DOOR IN THE WALL *And Other Stories*

BY
H·G·WELLS

ILLUSTRATED
WITH PHOTOGRAVURES FROM
PHOTOGRAPHS BY
ALVIN LANGDON COBURN



NEW YORK & LONDON
MITCHELL KENNERLEY
MCMXI

Fig. 48. Illustrating the period of transition from the true Colonial style. Type and material are obviously improved in mechanical qualities, but the compositor must have been seeking for something new in typography.



Fig. 41. Showing a typical title page composed at the beginning of the decline of typography in America. During almost the entire 19th Century there was neither reason nor design in most of the printing produced.

MEMORIAL EXHIBITION
OF THE WORKS
OF
AUGUSTUS SAINT-GAUDENS

2

BERNARD P. E. SAINT-GAUDENS
Bronze bust, signed and dated 1867. H. 15 in.
Three-quarters size, directed and looking left.

Inscription
BERNARD P. E. SAINT-GAUDENS.
Signature

A. ST. G. FECIT. 1867.

Lent by Mrs. Augustus Saint-Gaudens,
NOTE. Father of the sculptor.

3

SILENCE
Marble statue, signed and dated 1874. Heroic
size. Female figure standing, dressed in long chiton,
directed and facing to front; over the head a cloak
which partially covers the face; the right hand
raised, forefinger on lips, the left fore-arm raised
and extended.

Signature (in script)
AUG. ST. GAUDENS FECIT. ROMA 1874.
Lent by the President and Trustees of the Grand
Lodge of Free and Accepted Masons of the State of
New York.

Figs. 42 and 43. Facing pages from *The Tale of Beowulf*, as designed and printed by William Morris. The small reproductions give but a suggestion of the Morris conception of book-making.

After a century or more of the most haphazard printing,

Morris revived the traditions
of the first book-makers,
thereby stimulating a world-wide
renewal of interest in
typography and design.

S U P P L E M E N T A R Y R E F E R E N C E S

- The Principles of Design, By Ernest Rillen Batchelder, Inland Printer Company, Chicago.
- Design in Theory and Practice, By Ernest Rillen Batchelder, MacMillan Company, New York.
- A Manual of Historic Ornament, By Richard Stazier, B. T. Batsford, 94 High Holburn, London.
- Line and Form, By Walter Crane, B. Bell and Sons, London.
- The Bases of Design, By Walter Crane, B. Bell and

Sons, London.
A History of Ornament, By R.
D. F. Hamlin, Century
Company, New York.
Ornament and Its Application,
By Lewis F. Day, Scribner's,
New York.
Nature in Ornament, By Lewis
F. Day, D. T. Batsford, 94
High Holburn, London.

REVIEW QUESTIONS SUGGESTIONS TO STUDENTS AND INSTRUCTORS

The following questions, based on the contents of this pamphlet, are intended to serve (1) as a guide to the study of the text, (2) as an aid to the student in putting the information contained into definite statements without actually memorizing the text, (3) as a means of securing from the student a reproduction of the information in his own words.

A careful following of the questions by the reader will insure full acquaintance

with every part of the text, avoiding the accidental omission of what might be of value. These primers are so condensed that nothing should be omitted.

In teaching from these books it is very important that these questions and such others as may occur to the teacher should be made the basis of frequent written work, and of final examinations.

The importance of written work cannot be overstated. It not only assures knowledge of material but the power to express that knowledge correctly and in good form.

QUESTIONS

1. What purpose in the works of mankind is served by design?
2. In what manner does design influence man's handiwork?
3. What is design?
4. What is a design?
5. What is the difference

- between beauty and fitness to purpose?
6. What are the elements of design?
7. What relationship has a printer to a sculptor, an architect, a painter, a decorative designer?
8. How does the printed page limit its design?
9. What is the difference between a printed picture and a printed design based upon that picture?
10. Why are pictures unsuitable to decorate a printed page?
11. What are the materials of design?
12. Analyze a well-designed typographical ornament into the materials which compose it. When the materials of design are put to use, what conditions must be satisfied in their arrangement?
13. What is harmony?
14. What is balance?
15. What is proportion?
16. What is rhythm?
17. How may the foregoing qualities be demonstrated?
18. What shapes should be

used in combination?

20. What further relationship should they have?

21. On a type page 20 picas wide by 30 picas deep would a panel 10 picas wide by 8 picas deep be proper? What, if anything, would be preferable?

22. Would a rule line 6 points wide be suitable to surround a mass of 10 point Caslon old style case? Why?

23. If the printed page is to be other than black and white, what further consideration of harmony is involved?

24. What must we consider in related areas with respect to their size or measure?

25. What relationship of sizes is often most interesting?

26. Place a single line on a cover page in a desirable position.

27. Is the eye always to be trusted in the judgment of space relationships?

28. Should mathematical measurements or the effect upon the eye be the guiding

- factor in arrangement? Why?
29. What is the effect of the surrounding edge or border upon the masses of a design?
30. How should the masses in a design be arranged with respect to the surrounding edge? What mathematical principles influence this arrangement?
31. How is equality in the halves of a printed page sometimes desirable and sometimes not?
32. When there is no equality in the halves of a design, what condition exists and what principles must guide such an arrangement?
33. What is ornament?
34. What qualities may ornament possess? Define them.
35. In what periods of design does each quality appear most pronouncedly?
36. How is ornament related to nature? To inventiveness or ingenuity?
37. How is ornament related to mathematics?
38. What are the important divisions of mathematical

ORNAMENTS?

40. What happens when an ornament is developed from a natural source?
41. What is the source called?
42. What periods of design have most affected printing? Why?
43. Explain how each of the above periods influences modern typography.
44. What should be the typographer's attitude toward the activities of designers of every age and period?
45. What has been the effect of mechanical development in printing upon typographic design?
46. Name some of the modern men whose work is of interest to the typographer.

GLOSSARY TERMS OF DESIGN AS APPLIED TO PRINTING

Assurian (Art)

The Assurian Empire lay in Southwestern Asia between the Tigris and the Euphrates, now part of Turkey in Asia. Its art was largely expressed in the treatment of flat surfaces, using enameled bricks, painted stuccoes, floured bronzes, etc. Bricks were the only building material. The period dates from 4000-3000 B.C. to about 500 B.C.

Attraction

The force exercised upon the eye by a mass through its

Vendredi.ttf

tone, color, size, or shape.

Axle

A line dividing a surface for purpose of comparison or construction.

Balance

An apparent state of rest between the various attractions in a design. To balance the elements of a design is to arrange them so that they are set at rest with one another.

Byzantine (Art)

The art of Eastern Christendom, from the time when Byzantium (now Constantinople) became the capital in 330 A.D. until the taking of the city by the Turks in 1453 and even later. Byzantine art embodied Asiatic luxury in splendor and in profusion of color and gilding. Its forms of design were purely geometrical and conventional, with no use of the human figure.

Vendredi ttf

Celtic (Art)

Particularly active in the fourth century among the people of what are now the British Isles. It was influenced by Central Asia and Persia, and is thus somewhat oriental.

Chinese (Art)

Characterized by the use of fantastic forms and brilliant color. Best exemplified in porcelains, lacquers, and carvings in wood and semi-precious stones. The source of inspiration of the Japanese who have commercialized and cheapened it in everything from household culturing and writing.

Classical

The grand art of the civilized world.

Commercial Art

Flavored in the printing and selling applied design of the modern American civilization and

During their first year at the University, students are required to take English 101 and English 102. English 101 is a writing course designed to help students learn how to write clearly and effectively.

English 101

This course will help you learn how to write clearly and effectively.

English 102

This course will help you learn how to write clearly and effectively.

English 103

This course will help you learn how to write clearly and effectively.

Writing 104

This course will help you learn how to write clearly and effectively. It will also teach you how to use punctuation correctly. You will learn how to use punctuation correctly by reading and writing. You will also learn how to use punctuation correctly by reading and writing.

This course will help you learn how to write clearly and effectively. It will also teach you how to use punctuation correctly. You will learn how to use punctuation correctly by reading and writing.

Writing 105 is a writing course designed to help

permitted to be used in connection with the sale of the
securities or to be distributed by the underwriters, dealers
and brokers in connection therewith.

Figure 1. A schematic diagram of the experimental setup used to measure the effect of the magnetic field on the absorption coefficient of the sample.

Environ Biol Fish (2007) 79:1–11

The following is the history of the
present State of Oregon. It is taken from the
best authorities, and is intended to give a
true and accurate view of the origin and progress
of the State. The reader will find in it
all the facts and events which have occurred
since the first discovery of the country by
the Spaniards, and its subsequent settle-
ment by the Americans.

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The following table gives the results of the experiments made at the Bureau of Fisheries.

May 1, 1917

Wet day - rain all morning - wind at 10 mph - 100% humidity - 60° F. at 10 A.M. - 70° F. at 1 P.M. - 80° F. at 4 P.M. - 85° F. at 7 P.M. - 80° F. at 10 P.M. - 75° F. at 11 P.M.

Cloudy with rain at 8:30 A.M.

Cloudy with rain at 8:30 A.M. - 60° F. at 9 A.M. - 70° F. at 10 A.M. - 80° F. at 1 P.M. - 85° F. at 4 P.M. - 80° F. at 7 P.M. - 75° F. at 10 P.M. - 70° F. at 11 P.M.

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Cloudy with rain

Cloudy with rain at 8:30 A.M. - 60° F. at 9 A.M. - 70° F. at 10 A.M. - 80° F. at 1 P.M. - 85° F. at 4 P.M. - 80° F. at 7 P.M. - 75° F. at 10 P.M. - 70° F. at 11 P.M.
Cloudy with rain at 8:30 A.M. - 60° F. at 9 A.M. - 70° F. at 10 A.M. - 80° F. at 1 P.M. - 85° F. at 4 P.M. - 80° F. at 7 P.M. - 75° F. at 10 P.M. - 70° F. at 11 P.M.
Cloudy with rain at 8:30 A.M. - 60° F. at 9 A.M. - 70° F. at 10 A.M. - 80° F. at 1 P.M. - 85° F. at 4 P.M. - 80° F. at 7 P.M. - 75° F. at 10 P.M. - 70° F. at 11 P.M.

Cloudy with rain at 8:30 A.M.

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3500 m.s.n.m., where I found a number of them
in 10 minutes. At 1500 h. we started
along the bank of the river. The altitude
was about 3000 m.s.n.m. Then we made
our first camp. There were many frogs
here, and we heard them all night long.
At 0600 h. we got up and started
walking back to the campsite at 1000 h. This
time we took our time, so we had time to look

W. H. D. 1900. 1901. 1902. 1903.

It is also important to keep the following in mind when writing a business plan:

FW 70 (1990) 10

The following table gives the results of the experiments.

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Then I went back to my room and I had a shower and I dried myself off and I got dressed and I went outside and I saw my mom and dad and I told them about what happened and they were really happy for me and I told them that I wanted to go to the beach and they said yes and I was really happy.

Individual Leadership

Individual leadership is often responsible for the success of a company. A good example of this is the way in which the men of the New England Company have conducted their business. They have been able to do this because they have had a man who has been able to inspire his men to work hard and to do their best. This man is the president of the company, and he has been able to lead his men to success by his own example and by his ability to inspire them.

Individual Leadership in Manufacturing

Individual leadership in manufacturing is also important. It is important because it helps to keep the workers interested in their work. If a worker is interested in his work, he will work harder and more efficiently. This is true because when a worker is interested in his work, he is more likely to take pride in his work and to want to do a good job. Individual leadership in manufacturing is also important because it helps to keep the workers motivated to work hard and to do their best.

Individual Leadership in Sales

Individual leadership in sales is also important. It is important because it helps to keep the salesmen interested in their work. If a salesmen is interested in his work, he will work harder and more efficiently. This is true because when a salesmen is interested in his work, he is more likely to take pride in his work and to want to do a good job. Individual leadership in sales is also important because it helps to keep the salesmen motivated to work hard and to do their best.

Conclusion

Overall, individual leadership is important for success in any business. It is important because it helps to keep the workers interested in their work, it helps to keep the salesmen interested in their work, and it helps to keep the management interested in their work. By having individual leadership, a company can achieve success and grow.

for the following:

Mark 1 and 2 *During prep.*

Mark 3 *After the first 10 minutes of the prep. period.* **Mark 4** *After the second 10 minutes of the prep. period.* **Mark 5** *After the third 10 minutes of the prep. period.*

Mark 6 *Then after 10 minutes of the prep. period.* **Mark 7** *After the next 10 minutes of the prep. period.* **Mark 8** *After the final 10 minutes of the prep. period.*

Mark 9 *After 10 min.*

Mark 10 *After 10 minutes of the prep. period.* **Mark 11** *After the next 10 minutes of the prep. period.* **Mark 12** *After the final 10 minutes of the prep. period.*

Mark 13 and 14 *During prep.*

These *will include the last 10 minutes of the prep. period.* **Mark 15** *After the prep. period.* **Mark 16** *After the first 10 minutes of the prep. period.* **Mark 17** *After the second 10 minutes of the prep. period.* **Mark 18** *After the third 10 minutes of the prep. period.* **Mark 19** *After the final 10 minutes of the prep. period.*

Mark 20 *111 minutes*

One *more time* *is needed* *to* *allow* *the* *animal* *to* *adjust* *to* *the* *new* *environment*. **Mark 21** *After the prep. period.* **Mark 22** *After the first 10 minutes of the prep. period.* **Mark 23** *After the second 10 minutes of the prep. period.* **Mark 24** *After the third 10 minutes of the prep. period.* **Mark 25** *After the final 10 minutes of the prep. period.*

Mark 26 *111 minutes*

5. Find 1 out of 10 words and 1 word.

Find 1 out of 10 words.

Given below are ten words. You have to find one word which is not related to the other nine words. The words are: tear, teeth, tear, tear, tear, tear, tear, tear, tear, tear. Don't mind if you are thinking that all the words are related to each other. There is only one word which is not related to the other nine words. Try to find it.

Find 1 out of 10 words.

This question is similar to the previous one. Here you have to find one word which is not related to the other nine words. The words are: tear, tear, tear, tear, tear, tear, tear, tear, tear, tear. Don't mind if you are thinking that all the words are related to each other. There is only one word which is not related to the other nine words. Try to find it.

Find 1 out of 10 words.

This question is similar to the previous one. Here you have to find one word which is not related to the other nine words. The words are: tear, tear, tear, tear, tear, tear, tear, tear, tear, tear.

Find 1 out of 10 words.

This question is similar to the previous one. Here you have to find one word which is not related to the other nine words. The words are: tear, teeth, tear, tear, tear, tear, tear, tear, tear, tear. Don't mind if you are thinking that all the words are related to each other. There is only one word which is not related to the other nine words. Try to find it.

Writing 101

Vinegar

Hydrogen peroxide - 10% solution 100 ml
Benzyl alcohol 100 ml
Sodium hydroxide 100 ml
Acetone 100 ml
Vinegar 100 ml

Preparation of vinegar

1. Dissolve 100 ml benzyl alcohol in acetone 100 ml.
2. Add 100 ml sodium hydroxide to the benzyl alcohol solution.
3. Add 100 ml vinegar to the benzyl alcohol solution.
4. Add 100 ml hydrogen peroxide to the benzyl alcohol solution.
5. Add 100 ml acetone to the benzyl alcohol solution.

Storage

This product must be stored in a tightly closed container at room temperature.

Hydrogen peroxide + Benzyl alcohol

This is a 10% benzyl alcohol solution. Benzyl alcohol
is a strong solvent for many organic materials.
It is also a strong oxidizer. It reacts with
hydrogen peroxide to form benzoyl peroxide.
Benzoyl peroxide is a strong oxidizer.

Synthesis of benzoyl peroxide

1. Mix 100 ml benzyl alcohol with 100 ml hydrogen peroxide.
2. Heat the mixture until it begins to boil.
3. Boil the mixture for 10 minutes.

Hydrogen peroxide

Hydrogen peroxide is a strong oxidizer. It reacts with

Winglet Effect

When the aircraft is flying at a constant altitude, the winglets reduce the drag by approximately 1% and the fuel consumption will also go down significantly.

Turbulence

The aircraft will encounter turbulent air. Light aircraft tend to have more pronounced wake turbulence than large aircraft due to their smaller size.

Wake Turbulence

The aircraft generates wake turbulence when it moves through the air. Depending on the aircraft's weight, the wake turbulence can be classified as either light or heavy.

TYPOGRAPHIC TECHNICAL SPECIFICATIONS

This section will discuss the methods used to produce the book's type, the typesetting equipment used, the typesetting system, the fonts used, the paper and ink used, and the printing process used.

The typesetting system used was a Teletypesetter, which is a computer-controlled device that can produce type from a keyboard. The Teletypesetter uses a dot matrix printer to produce the type. The printer has a resolution of 300 dpi and can print up to 1200 characters per second. The printer is connected to a computer via a serial port.

The paper used for the book was a high-quality, 100% cotton, 24 lb. weight paper. The paper was printed on a four-color offset press, which uses four different colors of ink (cyan, magenta, yellow, and black) to create a full color image. The ink used is a water-based ink, which is eco-friendly and safe for the environment.

The printing process used was a four-color offset printing process. The process involves four separate passes through the press, each pass using a different color of ink. The final result is a full color image that is sharp and clear.

The book was printed on a four-color offset press, which uses four different colors of ink (cyan, magenta, yellow, and black) to create a full color image. The ink used is a water-based ink, which is eco-friendly and safe for the environment.

and I am not going to do it. And I don't care what you say. I'm not going to do it. I'm not going to do it.

the first time he had seen it, he had been so much struck by its beauty, that he had given it a name, and had written a short poem about it. The poem was as follows:

The president and his wife were the
most popular guests at the annual festival, which
was held in their honor. They were welcomed
with great enthusiasm. The young people
had prepared a special program for the
entertainment, which included singing, dancing,
and recitations. The president and his wife
enjoyed the performances very much, and
spent some time during the evening with
the performers. After the program was over,
the president and his wife were invited to speak
a few words to the audience. They did so
with great pleasure, and the audience
applauded them warmly.

卷之三十一

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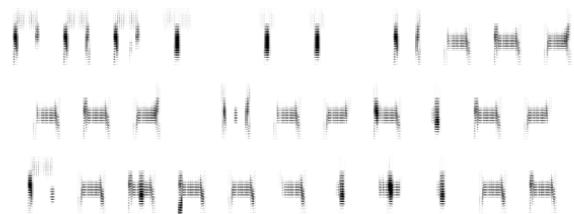
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第二章 中文语义学：从句法到语义

（二）《詩經》的詞句和《詩經》的詞句，是《詩經》的詞句。

一九一九年正月一日
孫文

（一）中行书 用圆润的笔画，行书用行草的笔画。
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三月廿二日，晴。早晴，午时雨，未时晴。晚晴，有风，气温较低。

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THE MOUNTAIN HAD BEEN
COVERED WITH SNOW AND ICE.
THE FOREST WAS BARE.
THE RIVER WAS FREEZING.
THE WIND BLOWED STRONGLY.
THE SUN WAS SETTING.
THE MOON WAS RISING.
THE STARS WERE SHINING.
THE FROGS WERE SILENT.
THE BIRDS WERE SILENT.
THE WILDLIFE WAS HIBERNATING.
THE FOREST FLOOR WAS COVERED
WITH DRIED LEAVES AND BRANCHES.
THE RIVER BANKS WERE NARROW.
THE FOREST FLOOR WAS COOL.
THE FOREST FLOOR WAS DARK.
THE FOREST FLOOR WAS QUIET.
THE FOREST FLOOR WAS COZY.
THE FOREST FLOOR WAS COMFORTABLE.
THE FOREST FLOOR WAS SOFT.
THE FOREST FLOOR WAS WARM.
THE FOREST FLOOR WAS COOL.
THE FOREST FLOOR WAS DARK.
THE FOREST FLOOR WAS QUIET.
THE FOREST FLOOR WAS COZY.
THE FOREST FLOOR WAS COMFORTABLE.
THE FOREST FLOOR WAS SOFT.
THE FOREST FLOOR WAS WARM.

NAME

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Y Y Y Y Y Y Y Y Y Y Y Y

The young man was very nervous

because he had to speak in front of many people
and he was afraid of making a mistake.

He took a deep breath and began to speak.

"I am here today to speak to you all about
our school's new project. We have decided to
raise money by selling tickets to a play. All
proceeds from ticket sales will go towards
the purchase of new equipment for our school."

The young man finished speaking and waited
for the audience to applaud him. There was a
long silence before anyone clapped. "Well," he
said, "if no one wants to clap, I'll just go
home now." He turned to leave, but then a
woman in the audience stood up and clapped.

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• Example: The following
is a concatenated string:
concatenating concatenated
processes the following will
be concatenated.

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■ The point of view of the author
implies that he is a member of the
Society of Friends.

■ The point of the matter is that
spouse life is probably more important
than ever before, and that's a
good thing.

... **the** **best** **supper** **and** **wine**

APPENDIX

The following figures represent the following concepts: (a) simple linear regression; (b) multiple regression; (c) polynomial regression; (d) nonparametric regression; (e) quadratic regression; (f) cubic regression; (g) quartic regression.

(a) $y = \beta_0 + \beta_1 x + \epsilon$, where ϵ is a normal error term.

(b) $y = \beta_0 + \beta_1 x_1 + \beta_2 x_2 + \epsilon$, where ϵ is a normal error term. This is a multiple regression model with two independent variables.

(c) $y = \beta_0 + \beta_1 x + \beta_2 x^2 + \epsilon$, where ϵ is a normal error term. This is a polynomial regression model with one independent variable.

(d) $y = \beta_0 + \beta_1 x + \beta_2 x^3 + \epsilon$, where ϵ is a normal error term. This is a nonparametric regression model with one independent variable.

(e) $y = \beta_0 + \beta_1 x + \beta_2 x^2 + \beta_3 x^3 + \epsilon$, where ϵ is a normal error term.

(f) $y = \beta_0 + \beta_1 x + \beta_2 x^2 + \beta_3 x^3 + \beta_4 x^4 + \epsilon$, where ϵ is a normal error term.

(g) $y = \beta_0 + \beta_1 x + \beta_2 x^2 + \beta_3 x^3 + \beta_4 x^4 + \beta_5 x^5 + \epsilon$, where ϵ is a normal error term.

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99 which can be applied
100 to provide a general guide
101 to programming as the basic problem
102 in mechanizing the process of
103 computation is to find the proper
104 order of operations, since, without
105 this knowledge, the problem is
106 immediately presented in a form
107 which cannot be solved by any
108 method of analysis, and the
109 number of possible orders of
110 operations is infinite. The
111 question is, does there
112 exist a method which will
113 reduce this infinite number
114 to a finite number of cases
115 which can be solved by
116 methods of analysis.

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to provide for the operation
of the proposed system by
allowing the Federal power
commission to regulate the
rate of return on investment
and the cost of capital.
The proposed system would
enable the commission to
control the rate of return on
investment and the cost of
capital by allowing the
commission to regulate the
rate of return on investment
and the cost of capital.

the following is a brief history of the development of the
present system of government in the United States.
The first step was the formation of the confederation,
which was followed by the adoption of the federal constitution.
The next step was the organization of the national government,
and the final step was the adoption of the state constitutions.
The first step was the formation of the confederation,
which was followed by the adoption of the federal constitution.
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and the final step was the adoption of the state constitutions.
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which was followed by the adoption of the federal constitution.
The next step was the organization of the national government,
and the final step was the adoption of the state constitutions.

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THE INFLUENCE OF THE PASTORAL TRADITION ON THE LITERATURE OF THE ROMAN CATHOLIC CHURCH

W H E R E T H E P R O P E R T Y
C O M M U N I C A T E S T H E
B E G I N N I N G P R O P E R T Y
T O T H E P R O P E R T Y D E V E L O P E M E N T
C O M P A N Y T H E C O M M U N I C A T E S P R E P A R E
T H E C O M M U N I C A T E S T H E C O M M U N I C A T E S
P R O P E R T Y T O T H E C O M M U N I C A T E S

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be applied to the problem of the present discussion.

It is important to note that the present discussion is limited to the case of a single electron moving in a magnetic field. The case of two electrons moving in a magnetic field is more complex and requires a more detailed analysis. The case of many electrons moving in a magnetic field is even more complex and requires a more detailed analysis.

The present discussion is limited to the case of a single electron moving in a magnetic field. The case of two electrons moving in a magnetic field is more complex and requires a more detailed analysis. The case of many electrons moving in a magnetic field is even more complex and requires a more detailed analysis.

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Colophon

Ce livre est un spécimen des fontes générées avec l'outil NikLaPolice (PureData + Php), toutes basées sur la Terminus.

Le projet est disponible sur GitHub (<https://github.com/EtienneOz/NikeLaPolice>) et les spécimens sont téléchargeables à l'adresse <http://etienneozeray.fr/SVGtoTTF/specimens>.

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Mai 2014

