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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 HARRY LAWRENCE GAG



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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, D. 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.

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

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Fig. 4. Units selected from Fig. 3, having a common similarity of shape. But they are not harmoniously related in tone.

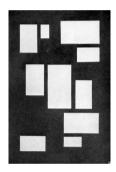


Fig. 5. The same shapes used in Fig. 4, substituting equal tones of gray as needed to produce harmony throughout.



Fig. G. Simple development of shape and measure rhythm such as might occur on a

printed page. Masses should be related in measure as well as in shape.

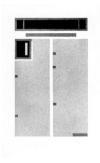


Fig. 7. Simple illustration of tome rhythmas it may occur on a type page. The tomes progress from the white of the majors the light gray masses of type to the darker grays of decorations.

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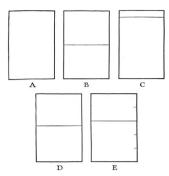


Fig. 8. The division of a mectangle, 8, to secure spaces of interesting relationship. Equal division in 0. Overbalanced effect in C. Too nearly equal in 0. Hore interesting in E, where the relationship of spaces is as 2 is to 3.

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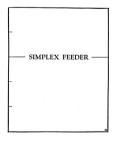


Fig. 9. Spottting a single line on a page so that it makes on

interesting division of space. There are 2 parts of white space above and 3 parts below.

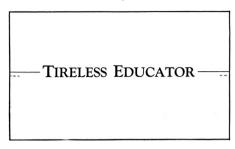


Fig. 10. Placing a single line so that it will appear to be centered. The dotted lines show the mathematical center of the vertical side. The straight lines show the center of the type t

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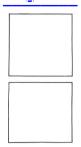


Fig. 11. A trule square above and an optically corrected square below.

Psychologists explain that the eyes find it more difficult to judge the length of vertical lines, hence are inclined to exaggerate them.

Miai II Jananchei

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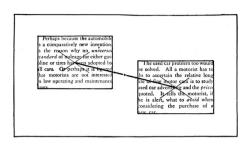


Fig. 12. Equial massies balanced at equal distance firom the center paint.

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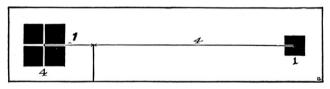


Fig. 13. Mass of 4 units balanced by 1 unit.

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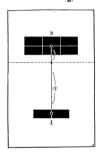


Fig. 14. Mass of 3 units balanced by mass of 1 unit, taking the point of balance upon the line which divides the space in good proportion.

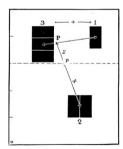


Fig. 15. Measures of 3 and 1 balanced by a measure of 2, the point of balance dividing the space in good proportion.

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Fig. 16. Type page, symmetrical with respect to its vertical axis.



Fig. 17. Page armanged for variety. Not symmetrical on either axis. This armangement is frequently used in advertising display, but is rare in book work.

יW'וםוודי ii ופּוּילנוֹען

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



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

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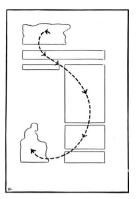


Fig. 20. Diagram of motion as employed in advertising to lead the eye progressively through a page.

(Directorial miletorial)

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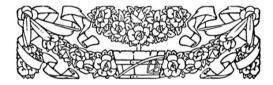


Fig. 2.1. Or mainleant designed with matumal forms.



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



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Fig. 23. Type page decorated with esthetic ornament. Much of the decorative material 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.

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A SINGLE DECORATIVE SPOT OF GEOMETRIC ORNAMENT

REPEATED SPOTS FORM A BAND

Fig. 24.4. Type bomder used as geomettric ornaments.



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

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Fig. 26. A niche in the Alhambra, at Granada, Spain. Showing characteristic Moorish ornamentation.

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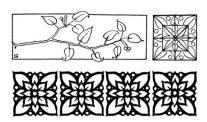


Fig. 27. The development of a motif (stems, leaves, and bermies) into a decorative spot. Diagram in the upper commer shows the geometrical armongement of the material. The spot has been repeated to form a band.



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.

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Fig. 29. Initial letter decorated with natural armament and a pen sketch treating the motif in a more realistic way. Further emphasis of the essential flatness of surface in material that is to decorate a flat sheet of paper.

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Fig. 30. A reproduction, greatly reduced, of a page from a Manuscript Dible of the early 14th Century. Entirely the product of the quill and brush of the writer and illuminator. Such books were usually done in black ink on parchiment or vellum and decorated in water colors and gold leaf.



Fig. 31. A page from an illuminated Flemish manuscript of the middle 15th Century, showing characteristic treatment of illustration and decoration. This and the preceding example are shown for comparison with Figs. 32 and 33. They demonstrate the effect of the writing of books upon the development of printing.

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Fig. 32. Type of the Mazarin Dible (exact.

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Fig. 33. Reproduction of a page from Surtenberg s 42-line Dible, of which it has been said that no later book has been more beautifully designed. In completing this book and for some years after, the

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Fig. 34. Ecclesiastical style in modern tuppopraphy.

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

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mort.emii als thort were ineventheless ammanged in a dimerct and interesting morninem (Fig. 37).) Alfew years later the growth of printinting in the American colonics browght the this form typpographicaffy 511 expression into most of the printeted matter which has been preserved. The muserums of printing and the literatume dealing with the times ame midh with examples. See Figs.

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Fig. 36. Forum, a Classic Roman type, designed by Mr. F. W. Goudy.



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Written by William ShakeSpeare.



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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 underiable charm in the result.



Fig. 30. An early American page, dated 1685, 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.

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Fig. 39. Page from Polor Richard's Almanack, one of the best known of the Colonial publications. Its style is typical of that period.

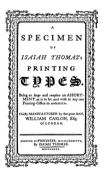


Fig. 40. Illustrating the period of transition from the true Colonial style.

Type and material are obviously improved in mechanical qualities, but the composition must have been seeking for something new in typography.

HISTORY OF PRINTING

AMERICA.

BIOGRAPHY OF PRINTERS,

ACCOUNT OF NEWSPAPERS.

TO WHICH IS PREFIXED A CONCILE VIEW OF THE DISCOVERY AND PROGRESS OF THE ART

OTHER PARTS OF THE WORLD.

BY ISAIAH THOMAS
FAINTER, WORCESTER, MASSACHUSETTE,
VOLUME I.

PEDITING disposite about of methologist— Fail's pleasing foreign of all aboving lights from the the radical orb which gives the day. And ofer the earth analysis of the "olight long regi-

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ISAAC STURTEVANT, PRINTER.

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



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

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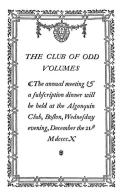


Fig. 44. Page designed by Mm. Dimude Ragers.

THE DOOR IN THE WALL

And Other Stories

H·G·WELLS

ILLUSTRATED
WITH PHOTOGRAVURES FROM
PHOTOGRAPHS BY
ALVIN LANGDON COBURN



NEW YORK & LONDON MITCHELL KENNERLEY MCMXI

Fig. 45. Title page by Mr. F. W. Goudy.



Fig. 46. Follow cover arranged by Mr. T. M. Chelleand.

MEMORIAL EXHIBITION OF THE WORKS

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-GAVDENS.

BERNARD P. E. SAINT-GAVDEN Signature A. ST. G. FECIT. 1867. Lens by Mrs. Augustus Saint-Gaudens. NOTE. Father of the sculptor.

SILENCE
Marble tatue, signed and dated 1874. Heroic
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directed and facing to front; sowet been do closh
which partially covers the face; the right hand
raited, furfinger on lips, the left fire-arm raised
and extended.

and extended.
Signature (in script)
AUG, 87, GAUDENS FECIT. ROMA 1874.
Lest by the President and Trustees of the Grand
Ledge of Free and Accepted Massns of the State of
New York.

Fig. 417. Cartallogue page by Mr. D. B. Updike.

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

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Mai 2014