TYPOGRAPHIC TECHNICAL SERIES FOR APPRENTICES PART 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

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FOKEHOKD

This primer of design is an earnest effort to make intelligible to the apprentice student certain tundamental principles of arrangement and of ornamentation use is instinctive to accomplished tupoarapher. It has been often written there are no rules in Hrt. often that the (or craftsman) is he skillfully break all rules. be inevitable that apprentice shall adhere closely to each newly obs observed principle before his work can be a well-rounded embodiment of all. To him is commended this exact procedure, recognizing, as perception arows, that there good reasons why traditions emphasized here and all-embracing tormulae are Due credit must be paid to Ernest Hilen Datchelder, who first devoted his ben and brush directlu to the printer's problem in design. who in turn gives honor intluence of Mr. Denman Meither has expressed a method has oraphically analyzed

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 quide and as a stimulant toward an extended study of the larger attributes of printing which are not concerned with utility alone. H. L. B





CUNTENTS

Introductory The Surface The Materials of Design The Upalities of Design	7 10 10
Proportion	19
Dalance	- 24
Symmetry	78
Variety	31
Motion	31
Urnament	34
The Periods of Design Which	
Have Most Hitected Printing	43
Supplementary Reading	T-4
Keview Uuestions	ניט
Glossary	<u> </u>



HPPLIED DESIGN



Introductory

Haw material may be made into a finished product which will have the quality of usefulness alone. Utility is the first purpose of the works of man. the maker is moved by pride work and a desire for beautu his handiwork pleasing appearance as well as usetul a second purpose is tultilled. civilization and most forms savageru demand that the equipment of routine life shall b e to the eye after its prime purpose of usefulness has been developed. article be pleasing appearance its making will have involved some of the elements of design. The relationship of parts, the lines of its colorina. construction. manner in which it is ornamented depend first upon its purpose, but will be auided: group of recognized traditions which we call the principles desian. Design governs the arrangement of masses. lines, and dots to secure the qualities of beautu and fitness. Hnu bicce of work which

definitely arranged with consideration for its various parts and their relationship is called, in the abstract. design. Thus we speak of poster, a decorated wall. building, or a printed page as desian. Hnu successful design will have the qualities of fitness and beauty. Fitness to purpose is lardelu a mechanical factor. ualu buildina mau protect its occupants from the weather, and an ualu printed page may be entirely legible. Deauty depends upon esthetic qualities: that is. the characteristics of the design which will appeal to the euc mind through the consideration of Harmonu (of shape, tone, color, and conception). Ualance and proportion (of mass. shape, and color). Whuthm (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 the student of printing may find a common ground with the workers in all the fine and useful arts.



The Surtace

In the printed page, design is concerned with the arrangement of and lines on surface the face of the sheet Hence desian in printina considers two dimensions and length. The dimension, depth. which must treated in all but †lat only be represented on printed page and the means showing depth is really illusion bu which the eue various colors and tones convey a pictorial impression. It is important to note that design and pictorial representationserve each different burbose a Yet they are mechanicallu in that each requires a printing surface (tupe. borders. ornaments, and engravings) may be prepared bu the mechanical procedures. The picture exists for its own interest or as illustration for the text. it is merelu an element design of the page. Decoration or ornament may be used to embellish the page, as a pattern on its surface, and may be related to the text, but need not serve as

illustration to it.





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

Hs an example: Much of the material devised for the decoration of the printed page (ornaments borders) is derived from natural forms: i. e., leaves, flowers, etc. The leaves, stems, and flowers which are adapted to form the ornament shown in Fig. 1 are a flat pattern of black and white. same material is rendered pictorially in the pen sketch accompanuing the ornament. 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.



TT (hive: IM) (avt. (e) (m. ii) (av 11) s; (av 16) ID) (e) (s) ii) (g) (n)

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

H 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. 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 headband 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.



TT (hne: (Q)(unan)) ii tt. ii (e):s; (a):ff (D)(e):s; ii (g)(n)

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.

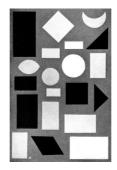


Fig. 3. A group of miscellaneous masses having various measures, shapes, and tones. Arranged without thought of design.

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 not harmoniously related in tone.

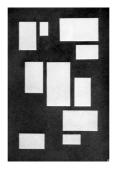


Fig. 5. The same shapes used in Fig. 4. substituting equal tones of gray as needed to produce harmony throughout.



Fig. E. 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.

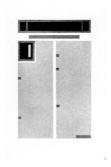


Fig. 7. Simple illustration of tone rhythm as it may occur on a type page. The tones progress from the white of the margins through the light gray masses of type.to the darker grays of decorations.

used in a design.

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.



Prepartion

Our definition of proportion as a comparative relationship of size is so broad that any sizes may be in proportion. The quality of proportion in design is always assumed to be a pleasing relationship of sizes. It thus becomes necessary to determine what relationship of sizes will be most pleasing.

The use of equal masses in a design is monotonous. The eye finds variety of size more interesting. But to determine what form of variety is most interesting we must find, if possible, the ideal area relationship between masses in a design. This problem has of necessity been solved by the designers of all nations and all periods, and it is interesting to note that the result has everywhere been practically the same.

Let us arrive at the expression of

good proportion by the simple means of dividing a rectangle into two parts which will have the most interesting relationship. This rectangle is A in Fig. B. B shows a division into equal parts, the result being uninteresting and monetoneus. In E the division gives a feeling that the lower part is too large; it is crowding the upper and the result is not pleasing. The relationship in D is so nearly equal that the division seems to have been an inaccurate effort to locate the center. Somewherz between the division point in C and that in D will probably be the best point. Repeated trials will locate the point about as in E, which will be found to lie about two-fifths of the distance down from the top. This will give the upper area in E an area of 2 and the lower an area of 3. Hence the relationship or proportion is said to be as 2 is to 3. By the term good proportion, or merely the word proportion, in speaking of design this ratio of 2 to 3 is assumed.

It is interesting to note that hen a space has been divided into the ratio of Z to B, the relationship of the smaller to the larger is practically the same as the relationship of the w larger to the original whole. Or, mathematically, if the

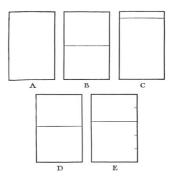


Fig. 8. The division of a rectangle, 8, to secure spaces of interesting relationship. Equal division in 8. Overbalanced effect in 0. Too nearly equal in 0. More interesting in 8. where the relationship of spaces is as 2 is to 3.

original, having an area of 5, is divided into parts of 2 and 3, then 2 is to 3 as 3 is to 5, a ratio which is approximately true.

The student of erchitecture 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.

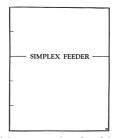


Fig. 9. Spotting a single line on a page so that it makes an interesting division of space. There are 2

parts of white space above and 3 parts below.

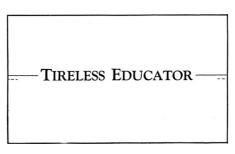


Fig. 10. Placing a single line so that it will appear to be centered. The dotted lines show the mathematical center of the vertical side. The straight lines show the center of the type line.

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 so easy to divide space mechanically in a type page by using identical measures of furniture or slugs above and below. When, in certain instances (as in a business card), tradition demands that a line be centered 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. 10). This apparent center is called the optical center. The same condition makes

it necessary when an apparent square is to be used that the width of the square be slightly greater than the height, (Fig. 11.)



Fig. 11. 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.



Balance

The physical equilibrium which exists in the balanced seesaw of our childhood and the optical belance which is the result of the proper adjustment of masses within the confining edges of a design are similar, in that each is an equalizing of forces of ettraction. In the former the force is gravity; in the latter. the attraction to the eye, which varies with the size and tone of the mass. While the force of gravity usually brings balancing masses 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 🙃 processions seems what it less and it intercett. If yo iintus eskii zue annid ettionnieku. Tilhiuus an imiauses ionfi officium esigninaimer filmicihirersi,, esio Il fild Ibi Iliancik, " iwiii 11 11 | Ibne: "t.iwiii iche: Koksi (sht.imionnig) ii ini iortitimioricitiiono wolliure iorsi e mese 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 face, closeness of spacing, etc.

Since the seesew 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 belanced it is obvious that they will be equidistant from the point of belance. (Fig. 12.)

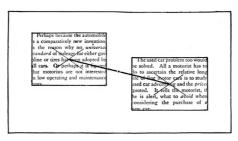


Fig. 12. Equal masses balanced at equal distance from the center point.

When the messes are unequal the point is at unequal distances from the centers of the messes. These unequal distances have the same ratio as the masses themselves, but the larger mass is always the shorter distance from the point. If I 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.

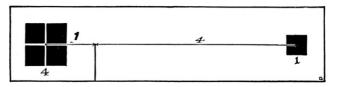


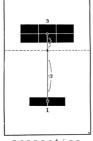
Fig. 13. Mass of 4 units belanced by 1 unit.

Hence, to belence two messes in a rectangle, the point of belence will be found by proportion, placing it on a line which divides the rectangle into parts of 2 to 3. The belancing 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 belance 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. Mess 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. 18. Measures of 3 and 1 belanced by a measure of 2, the $$\operatorname{point}$ of belance

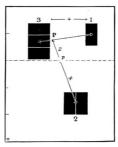


dividing the

proportion.

врвов іл дооб

The balance of three or more messes within a rectangle involves the



consideration of two at a time, belancing the pair or pairs with

the remaining mass or masses. In Fig. 15, masses 1, 2 and 3 are to be belanced within the rectangle. Balancing 3 with 1 gives the belending point P. Taking 3 plus 1 from the point P, we locate the mass 2 to balance them scross the line RE which divides the rectangle in good proportion. The point p then becomes the belencing point for the entire group. Mathematically, B plus 1 squal 4; 4 is twice 2; therefore the mass 2 must be twice as far from the point p as the belanced masses 3 plus 1.

Two other combinations might have been worked out with the masses in Fig. 18: 3 plus 2, belanced 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 belanced 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 exis.

The printed page is often symmetrical with respect to its vertical exis (Fig. 18).

In Fig. 1E the line DB is the vertical exis 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.



Fig. 18. Type page, symmetrical with respect to its vertical exis.

Fig. 17. Page arranged for

UNSYMMETRICAL
This page is not divided
into equal masses of type
by either the horizontal or
the vertical axis.

BALANCE
is attained by
the planing of
type masses.

veriety. Not symmetrical on either exis. This arrangement is frequently used in advertising display, but is rare in book work.





Veriety

The absence of symmetry in a design gives it the observator 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.



Metien

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 qualitu 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 age 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.

Un the printed page the sys may be definitely directed from one unit to another through this quality of motion. Which forms a very valuable resource for the printer. Fig. 20 is a diagram of a simple use of motion, the sys progressing as indicated by the arrows through the masses which make up the page.

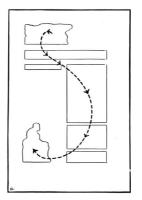


Fig. 20. Diagram of motion as employed in advertising to lead the eye progressively through a page.



Ornament

While the elements of design concern all the parts of a proposed scheme (on the printed page, its masses of type, decorative border, head-band, initial letters, tailpiece, 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 slements or forms chosen because they are significant of the purpose of the design.

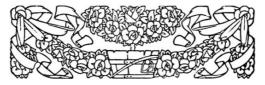
In Fig. 22, the ornament is symbolic in its close connection with the message conveyed by the type.

Esthatic 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. Hesyrian, 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. Soudy, in which the ornement is symbolic of the message of the page.



in ever's lines minimization of principles in ever's lines institution of principles in the strain in the supplication of his materials bedgenerated and perfection of his materials with the principles of the strain in the supplication of his myest in the strain in the supplication of his myest in the strain in the surplication of his materials with the strain of t

Fig. 28. Type page decorated with esthetic ornerent. Buch of the decorative material evaluable 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.

Urnament пац be natural or inventive. Natural ornament confines itself to the rendition in decorative design of forms chosen from nature, sither animate 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

REPEATED SPOTS FORM A BAND

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Fig. 24. Type border used as geometric ornaments.

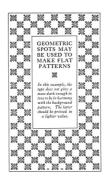


Fig. 25. Further use of type border to make a flet pattern or all-over design. Compare the effect with that shown in the facing illustration.

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 Mahometans have developed it to its highest type of expression. Hrabian and Moorish architecture and handicrafts are the best examples, with the crystal beauty of the Alhambra, the wonderful palace built by the Moors in Spain, as the supreme achievement of geometric design. eometrical design uses simple materials, being the oldest of the of decoration. elements implements of savages and the G prove tattooing of the Indians this. From the first expressions of the original squares, circles, zigzag lines,and

sundry simple

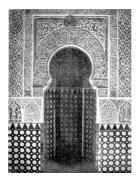


Fig. 25. H miche in the Hibembra, at Granada. Spain. Showing characteristic Moorish ornamentation.

combinations, gradual dayslopment lad 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. He we find them 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. H departure

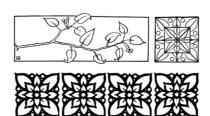


Fig. 27. The development of a motif (stems. leaves, and herries) into a decorative spot.

Blagram in the upper corner shows the geometrical arrangement of the material. The spot has been repeated to form a hand.



Fig. 28. Bavelopment 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 of rhythm and symmetry, with strict attention to regularity leads to a result more artificial in character.

Whather 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 so on on all the thirough the wood was of the companion of the companion

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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.



The student of design finds that his student of design finds that his study of his subject commiss him through the entire history of ant, from the crude expressions of prehistory and varied down the student for the student the student the student the student the present day. He will find his themse closely intervent with the student of the development of maces, the will entire and find his student, the student of the development of the development of the development of and the student of the development.

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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 brosh of the writer and



illuminator. Such books were usually dome in black ink on parchment or wellum 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

omine fo mlaplican mibulāt mes multi inl uedum me. O ulti dicūr an mo elt lalus ipli in deo eius, dic lulceptor med es: glorit alas caput med. O oc m minū damaui: a reaudiuit te lādo luo. O go domiui a lum: a eglurrei quia diss lu

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

initial letters which marked the ssiuiniidlimiųji idliži wiži si ži joinis i jointi it. hijojuligilhitti juliejimie: imeroresantierd bry tilbre examility primitinatierms: " ssionmiert. I miers i tuoi bier ii 1 1 unmili nierd i biur hionnid Il antueum aus eunogomanwii inigrs iolini iwioloid ronm imnerit. acili ... "Tilhnermier iwnars; inno idlii sirt. ii innorit. idleriprojimittiujimier i ffimiojimi i itt.hijer i jericici 1 jersa filiorsatti filioso (1 sorthug liver conff int. Three imporphikes is shorwing larger whorse initericiters is station talend billion talline imiterici billioni i i i catall 1 imii taartii omas jorff italine jaleuw jorgoodaessis jorff ipiimiä inittiä iniigi... Hileiniidie: idiailinie: idi sittiigi 1 lei with itselfs a majorik end of the off itself. lulie!lalim!si loliff rt.lhile: ic:lhiluimic:lhi... (Aliniid rt.lhilairt. :sirt.iui Ilile: rt.loiidliailui ic:aini bie: ie:mibioidi:ie:id ::ini mioidie:mini iwioimik biiyj imile ialinisi (orff "t.iuliologialimialioilhi ii ic: imilart.legimii ial 1 ... lbi II iaiic:lki ttietwit tt.iujjojie!!s; " ii mrii tt. ii jarll sa. jarmidl II ii Ibnenman II ii ·tt. cao Il corra. Il Bhurta ші іі 11 11 iai 11 iwiiany):si Ihire iakskskoko: ii jartuerdi lbiiui tt.lhue: ibiibiimiieiim. thread in this our maint by a character that in the resonant corrections. rannid Hercic: Il ressi il rassit, il rocia il Hippimi i initti il inila) ... (dhe)(c:lo)(mila)(tt. ii (o)(n) iwile:imie: idlioimie: ionni II iui - 'tt.lhiie) - 'tt.iyjjoile) - lbiiei ii iniigi :sile::tt iaiiniid) ipiimiä inittieid joini tt.lhiei joimieissa "Pieimlhiajjoisa makarsk i fficurent mundant ler i fficure i it blier i fficurt miener i coffi rt.lhuer journii jort, ii joual jayrint, it.lhuart, iulipilhilekarwkai I. II ii ini Mkarii ini:z: idimiorwiei i joimii ini:t.ieimisi



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

ionunt. ionff it.lhile: imiessit.imiäilioittileid jaht.imioissipilhileimies ii ini Twithi ii ic:thi "tt.thi.e! ii im Tic:im:a) ff "tt. Twia):s: Tajimia) wili inia) ... IFilonomi neni itt.lhi itt.lhiner isponomierandi norffi ponomi nortt. ii nonon ii initt.ioi - Il it.ioi Il iqi , - iwilhileimie: - ipiimii initt.ieimisi - isioiluigilhiit. offirmevenim official Lides (of the image is settlimacia application and icciaimile: iai imilaimilkile:idl iccibilaimilglie: ii ini ii tt.:si iur:sile: ... "Tilhne: "ffili missit. IR!onmianni "t.jyjpile: liuliaissi ichurt. Jannidi it. hile: piimit in ittie imisi la imie iwi lui ni dhe imi it. hile: ii inriffill iurrerinicker korffi itt.lhirer imroksitt. Ksipill rerinidlii idl premii and ii no tt.hie hii sit.omy off amit., tt.hie II tt.a.i II ii anni - IRtennia ii sasannicae, - tt.hier - imervii via II ionnid "fflunmit.hneim" idlerwier 1 iononniernit, iorff "t.hnei ranmitus with it color throad wire 1 1 - in thigh preim this situe d et.lhimioiurialhi et.lhile idlarimik idlerinit.iurimiäliessi.. Tilhilei pounimi i i tt. gg - loorff - 11 ii inner - loonoid :fficorrimi... :tt.lbrie: isilerwiermier iddiälgjiniälitt.jyj aliniid itt.hiler alillimiloisiitt. rtuorio prierimiffiericiit, primiorpriorimit, ii iorini riwihi ii icilhi lihiaridi Ibrierenni idlierwier I roppherd I brig itt. hier Girmereik ist iorwierm iai "t.lhiioiiuissiaiiniid yyleisaimisi bileiffioiimiei iwileimiei imerwii wieid ainid ii nittiermpimertieid wii it.lhi imioimer Thiummanni officere II ii mig obiy ott. hier officera I ii annisi ooffi it. hier iff ii iff it. even nit. hi ichennit. iunmiur.

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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 apposite illustration.

In the seventeenth and eighteenth centuries printing in England grew into forms of expression which have been recognized under the term of Seorgian or colonial. The first editions of Shakespeare typify the earlier development of this stule. Which was marked bu

poor typographical materials that were nevertheless arranged in a direct and interesting manner. (Fig. 37.)

8 few years later the growth of printing in the American colonies brought this form typographic[Pg 51] 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 decodes 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 tupe faces during the early Pullman days that marked the start of mony 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 marvelous mechanical development of machines and devices whose sale purpose has been to multiply gross output. Necessary as sheer volume of

THE GLORY OF THE ROMAN ALPHABET LIES IN ITS CAPITALS WHILE THAT OF THE GOTHIC TEXT-LETTER LIES IN ITS LOWER CASE, THIS IS BUT NATURAL AS THE ROMAN ALPHABET ORIGINALLY WAS AN ALPHABET OF CAPITALS ONLY

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



Asithath beene fundry times publickely alled, by the Right honourable, the Lord Chamberlaine his

Written by William ShakeSpeare.



"Imprintedet London, for Thomas Fifter, and are to be feeled atts thoppe, at the Signe of the White Hart,

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 arnaments, cut on wood, were often bruised and worn. Yet there is undeniable charm in the result.



Fig. 38. 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.

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 wide-spread 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, Goudy, 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 upons ago.



Fig. 39. Page from Poor Richard a 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 compositor must have been seeking for something new in typography.

HISTORY OF PRINTING

AMERICA.

WITH A BIOGRAPHY OF PRINTERS,

ACCOUNT OF NEWSPAPERS.

THE DISCOVERY AND PROGRESS OF THE ART

OTHER PARTS OF THE WORLD.

IN TWO VOLUMES. BY ISAIAH THOMAS

PRINTING dispoints gloon of model right-fall' pleasing function of all aboving light! Now Lite the radiant only with gloon the day, And o'er the earth arms furth th' enlight hing o

WORCESTER: PROM THE PRESS OF ISAIAH THOMAS, JUN.

1810

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.



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 bookmakers, thereby stimulating a world-wide renewal of interest in typography and design.

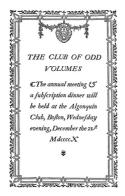


Fig. 44, Page designed by Mr. Bruce Rogers.

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. Folder cover orronged by Mr. T. M. Cleleond.

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-GAVDENS.

Signature
A. St. G. FECIT. 1867.
Lent by Mrs. Augustus Saint-Gaudens.
NOTE. Father of the sculptor.

SILENCE
Marble statue, signed and dated 1874. Hersic size. Female figure standing, deserted in the politics, directed and facing to front; sower the bead a close which partially covers the face; the right hand raited, furfinger on lips, the left fire-arm raised and extended.

ama extension.
Signature (in script)
AUG, ST, GAUDENS FEGIT. ROMA 1874.
Less by the President and Trustees of the Grand
Lodge of Free and Accepted Masons of the State of
New Tork.

Fig. 47. Catalogue page by Mr. D. B. Updike.





SUPPLEMENTARY READING

The Principles of Design, Bu Ernest Silen Batchelder, Inland Printer Company, Chicago, Design in Theory and Practice, Bu Ernest Allen Botchelder, MocMillon Company, New York, 8 Manual of Historic Ornament, Bu Richard Glazier, B. T. Batsford, 94 High Holburn, London. Line and Form. By Walter Crane. G. Bell and Sons, London, The Bases of Design. By Walter Crane, G. Bell and Sons, London, 8 History of Ornoment, By 8, D. F. Hamlin, Centuru Companu, New York, Ornoment and Its Application, Bu Lewis F. Dau. Scribner s. New York. Noture in Ornoment. Bu Lewis F. Dau. B. 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 actuallu 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

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.

- What purpose in the works of mankind is served by design?
- 2. In what manner does design influence man a handiwork?
- 3. What is design?
- 4. What is a design ?
- What is the difference between beauty and fitness to purpose?
- G. 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 tupographical ornament into the materials which compose it When the materials of design are put to use, what conditions must be satisfied in their arrangement?
- 14. What is harmonu?
- 15. What is balance?

- 16. What is proportion?
- 17. What is rhuthm?
- 18. How may the foregoing qualities be demonstrated?
- 19. What shapes should be used in combination?
- 20. What further relationship should they have?
- 21. On a tupe page 20 picas wide bu 30 picas deep would a panel 18 picas wide bu 8 picas deep be

proper? What, if anuthing, would

be preferable?

- 22. Would a rule line G points wide be suitable to surround a mass of 18 point Caslon old stule caps? Whu?
- 23. If the printed page is to be other than black and white, what further consideration of harmonu is involved?
- 24. What must we consider in related areas with respect to their size or measure?
- 25. What relationship of sizes often most interesting?
- 26. Place a single line on a cover page in a desirable position.
- 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? Whu?

- 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?

- 32. How is equality in the halves of a printed page sometimes desirable and sometimes not? 33. When there is no equality in the halves of a design, what condition exists and what principles must guide such an arrangement?
- 34. What is ornament?
- 35. What qualities may ornament possess? Define them.
- 3G. In what periods of design does each quality appear most pronouncedly?
- 37. How is ornament related to nature? To inventiveness or incenuitu?
- 38. How is ornament related to mathematics?
- 39. What are the important divisions of mathematical ornament?
- 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? Whu?
- 43. Explain how each of the above periods influences modern tupography.
- 44. What should be the tupographer s attitude toward the activities of designers of every age and period?
- 45. What has been the effect of mechanical development in printing upon tupographic design?
- 46. Name some of the modern men whose work is of interest to the tupographer.



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, figured
bronzes, etc. Oricks were the only
building material. The period
dates from 4000-3000 D.C. to about

Attraction The force exercised upon the eye bu a mass through its tone, color, size, or shape.

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

Dalance
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.

Duzantine (Art)
The art of Eastern Christendom.
from the time when Duzantium (now Constantinople) became the capital in 330 A.D. until the taking of the city by the Turks in 1453 and even later. Duzantine 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.

Celtic (Art)
Particularly active in the fourth
century among the people of what
are now the Dritish 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. Dest 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 save wood-block colling and

printing.

Classic The period of early Greece and Rose.

Colonial (Arti Found in the printing and other applied design of the early American colonies and during the First gears of the American Republic, Derived From England and sometimes called Georgian.

Color The kind of light reflected by a sorface.

Conception The process of forming an idea or scheme.

Decoration Any thiny or group of things that embellishes or adorns.

Design
(In general) Brearrangement of
Forms or colors, or both, intended
to be executed in hard substances
or pliable material or to be
applied to a Fabric or other
surface for ornament.
(In printing) The arrangement of
masses, lines, and dots to secure
the qualities of beauty, and
Filness.

iSpecific) A design , any piece of work into which the elements of design have been incorporated.

Eugplian (Brt) Includes the period of art activity in Egypt dating from about 4000 D.C. through successive steps to 500 D.C. It was highly conventionalized, richly decorated, making use of material Forms interpreted with vigorous color. In architecture its chief characteristic was donability. Esthelic Pertaining to beauty as manifested in the Fine arts. The esthetic imagination differs from the scientific... The difference is seen in the fact that the end is no longer knowledge but beauty.

Ecclesiastical (Style)
That which characterized the books
and manuscripts of the early
charakes, asually in black text
letter forms with claborate
ornamentation and illumination.

Geometrical (Design)
Based open spots, bands, or all—
over patterns made up of straight
and curved lines developed
geometrically.

Georgian (Period) Included the English and Colonial American design of the 17th and 18th centuries, Similar to Colonial.

Golfrie (Art)
Developed in the architecture and applied design in Europe From 1200 A.D. Characterized by vertical lines, pointed arches, and decorative material based directly upon nature.

Greek (Design)
That of early Greece, dated from about G20 G.C. to about 350 G.C., developed under the influence of Egypt and Assyria but rising for above either in purity and expression. The Greek artison had the uncerting taste of the artist and sought his inspiration from the same sources.

Harmony (In art)
A state of completeness in the relationship to things to each other.

iFy 70; Meadband The horizontal strip of decoration used to ornament or to set off a type page.

Indian (Art)
That of the East Indies or India.
which have several styles, all
oriental in character. American
Indian art was manifested in
geometric ornament, raw colors.

and crude representation of animate forms.

Initial Letter

A large letter, unornamented or decoratively designed, used to mark the beginning of a chapter, an important change in the text, or to decorate a single mass of type.

Japanese (Design) Derived From the Chinese and usually commercialized in its application. OF chief interest to printers in the arrangement and rendering of wood-block prints.

Makemetans
Followers of the Prophet Makemet,
including Brabian. Indian.
Moorish, Persian, and other
nations.

Hass
One of the main portions of a
design, readily distinguished and
having some unity in itself, yet
remaining in proper relationship
to the whole scheme.

Haterials of Design Hasses, dots, and lines which compose the completed design.

Holif The original source for a decorative scheme or element.

Hatural Forms Hotifs of design chosen from nature, either animate or inanimate.

Materalistic (Design)
The direct imitation of Forms
taken From nature, retaining as
much as possible of their original
shape, color, etc.

Optical Illusion
An error, normal to the average
ege, in the perception of certain
lines, angles, and spaces.
Recognized by the designers of
type and of typography.

Ornament Similar to decoration.

Persian (Art) Covered by the period from about 550 B.C. to 330 B.C. Derived from Assyrian art but strongly influenced by the Greek.

Point of Balance The point, unindicated in the Finished design, upon which the various attractions of the design are balanced in appearance.

Proportion
The comparative relationship between the various elements in a design.

Renaissance
The period of art activity in the
14th and 15th centuries in Italy. A
revival of the classic arts but
developed and enriched beyond
former heights.

Righton
Hovement, characterized by the regular recurrence of accent or mulion.

Roman (Design)
A transplanted development of
Greek design, influenced by Roman
habits and character, Hore
realistic in the treatment of
natural forms than the Greek.

Shape The contour or appearance of an area.

Scandinavian (Design)
That of the nations Denmark.
Horway, and Sweden, characterized
by rich interlacements, and many
symbolic devices.

Symbolic Typifying or representing the idea or purpose of a design.

Symmetry Regular arrangement of parts across a given axis, so that a division through that axis will give similar halves.

Tone
The amount instaind of light
reflected from a given sorface a
light tone or dark in tone.

Variety

An intermixture of elements in a design different in Form or color and not arranged symmetrically.



TYPOGRAPHIC TECHNICAL SERIES FOR APPRENTICES

The Following list of publications, comprising the Typographic Technical Series for Apprentices, has been prepared under the supervision of the Committee on Education of the United Typothetae of America for use in trade classes, in course of printing instruction, and by individuals.

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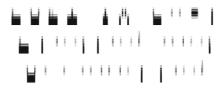
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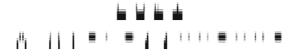


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Mai 2014

