

use of language. French "fine" printing is almost wholly decorated in the first-mentioned manner by head-pieces and vignettes, mere pictures in colour, illustrative of the contents. The artist is enabled by modern graphic processes to make it seem (if he will) as if he had sketched or painted directly on to the printed page of each copy of the book, so faithfully can his work be reproduced. Decoration thus applied looks like an accident, happier but not less obtrusive than an ink-splash. England has produced several masters of the "special" style of decoration, however, who use line of a quality that deliberately acknowledges the typographic medium of the woodcut. There is also some use of type "flowers" but generally in the strict traditions of the arabesque. Probably because they are associated with the work of bygone English printers, the tendency is too often to handle these units in perfunctory repeating patterns, as more or less conscious mechanisms. German typographers, with the exception of Prof. E. B. Wasmuth, seem to leave decoration to its more obvious place in calligraphic or woodcut books. In the United States, however, there has been so much experimentation with type ornaments—perhaps in the absence of a firm originalist—that the reader, or rather the collector, of "fine" printing has developed a cordiality towards unusual floriations. Several designers, moreover, becoming impatient of the set traditional patterns, have worked the old material into fresh forms, and we are not surprised to find at least one may have radically new style of book ornamentation which may have in it the possibilities of a national style.

To consider the source of this vitality, we must note that in between the kinds of decoration just mentioned is a field, necessarily vague, in which elements of drawn design are re-used in such a way as to lose their personal identity and are thus enabled to have an enlivening effect on the second, or conventional, style of ornament. Probably during the sixteenth century actual motives of arabesque woodcut borders were actually cut out of the block to be used as separate flower vignettes; surely many such motifs were eventually cut by typefounders. The same thing happened when Louis XIV. selected motifs from eighteenth-century engraved vignettes as ornaments. In the nineteenth century the only parallel of his

originality was the influence of Joseph Crawhall's "Chapbook" cuts on book decoration. The English development of the Crawhall cuts was, characteristically, the vigorous brush-drawn designs of Lovat Fraser. Not less characteristically in America Mr Will Bradley had cut various bold vignettes, and went on to redraw an accompanying series of archaic "flowers" which, though determinedly quaint, were full of colour, usable and able through their wide popularity to prepare the way for more discreet work later on. The re-cutting of the so-called "Canton flowers" thus owed nothing to the Kelmscott tradition of specially made borders which was still influencing the Merrymount and Riverside Presses at the beginning of this century. Mr Uplike had title-pages drawn for several books, notably the *Humanist's Library*, in the style of the Italian renaissance, while Mr Rogers most faithfully used actual borders of de Tournes and Tory, or imitated closely the initials and *en-tête* of the Estiennes. Thus Mr Rogers' efforts, while serving to refine popular taste, was unproductive, while Mr Uplike was able to guide and encourage the original work of at least two young designers who, thanks to this opportunity, have enriched American typography.

The first of these, Mr T. M. Cleland, started as a painter and has recently returned to his *premier amour*. Having a contempt for modern civilisation in general and yankeeism in particular, he derives his happiest work from the French eighteenth century, toned down by earlier studies in renaissance classicism. He has designed one type-face, redesigned part of another, and drawn several series of "flowers." Mr W. A. Dwiggins, on the other hand, has not yet published a type design; yet his talent is above all typographic, and his crisp lettering and drawn ornament displays a "book sense" unaffected by the flights into fine art which tempt Mr Cleland. Far from relying on ancient sources of inspiration, he is almost alone in his country in championing modernism in printing and in rejecting, as we shall see later, traditional motives of decoration.

Mr Cleland has produced a series of *abécédaires* in the form of pamphlets or books of advertising which unhappily depend too much on their personal felicity of drawing to be of influence on the ordinary printed book. Even such a daring and successful title-page as that of *Sermade* (Walter H.

Fleuron Vi 1928

Jan Tschichold



Fleuron Vi 1928:

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Vervliet,2008-11-30 This collection of thirteen essays examines sixteenth century type design in France Typefaces developed during this period were to influence decisively the typography of the centuries which followed and they continue to influence a great many contemporary typefaces The papers common goal is to establish the paternity of the typefaces described and critically to appraise their attributions many of which have previously been inadequately ascribed Such an approach will be of interest to type historians and type designers seeking better documented attributions and to historians philologists and bibliographers whose study of historical imprints will benefit from more accurate type descriptions The papers and illustrations focus on the most important letter cutters of the French Renaissance including Simon de Colines Robert Estienne Claude Garamont Robert Granjon Pierre Haultin and also include a number of minor masters of the period **The**

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Calligraphy & Printing in the Sixteenth Century Christophe Plantin, 1964

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 - The Rise of Digital Reading Fleuron Vi 1928
 - Advantages of eBooks Over Traditional Books
2. Identifying Fleuron Vi 1928
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Fleuron Vi 1928
 - User-Friendly Interface
4. Exploring eBook Recommendations from Fleuron Vi 1928
 - Personalized Recommendations
 - Fleuron Vi 1928 User Reviews and Ratings
 - Fleuron Vi 1928 and Bestseller Lists
5. Accessing Fleuron Vi 1928 Free and Paid eBooks

- Fleuron Vi 1928 Public Domain eBooks
 - Fleuron Vi 1928 eBook Subscription Services
 - Fleuron Vi 1928 Budget-Friendly Options
6. Navigating Fleuron Vi 1928 eBook Formats
 - ePub, PDF, MOBI, and More
 - Fleuron Vi 1928 Compatibility with Devices
 - Fleuron Vi 1928 Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Fleuron Vi 1928
 - Highlighting and Note-Taking Fleuron Vi 1928
 - Interactive Elements Fleuron Vi 1928
 8. Staying Engaged with Fleuron Vi 1928
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Fleuron Vi 1928
 9. Balancing eBooks and Physical Books Fleuron Vi 1928
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Fleuron Vi 1928
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Fleuron Vi 1928
 - Setting Reading Goals Fleuron Vi 1928
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Fleuron Vi 1928
 - Fact-Checking eBook Content of Fleuron Vi 1928
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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