

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 motives 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 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

**Frans A. Janssen**



## **Fleuron Vi 1928:**

**The Fleuron** Stanley Morison, 1970      The Bookman's Manual Bessie Graham, 1928      **Stanley Morison** James Moran, 1971      *The Palaeotypography of the French Renaissance (2 vols.)* Hendrik 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 Fleuron**, 1970      *The Writings of Stanley Morison*, 1976      *Bookman's Manual* Bessie Graham, 1928      *Private Presses and Their Books* Will Ransom, 1929 A history of the private press movement in England and America with detailed check lists of the publications arranged chronologically under the name of the press with index to presses, books and individuals recorded.      *Selected Essays on the History of Letter-forms in Manuscript and Print* Stanley Morison, 2009      Reader's Adviser and Bookman's Manual, 1928      *French Ceremonial Entries in the Sixteenth Century* Hélène Visentin, Nicolas Russell, 2007 The articles in this volume use a variety of disciplinary approaches to examine texts and archival documents recording sixteenth century French ceremonial entries. By their very nature, ceremonial entries require such an approach; they bring together a number of artistic media including music, architecture and literature and a range of political concerns like international diplomacy and the relations between urban and royal power. Few cultural constructs offer such rich and varied terrain to the student of sixteenth century France. The primary purpose of this collection is therefore to reflect upon salient aspects of ceremonial entries that may help us to understand how this ritual performed its complex and multidimensional cultural, intellectual, historical and political work in order to cast a new light on French society in the early modern period.      Decadent Enchantments Katherine Bergeron, 2023-04-28 The oldest written tradition of European music, the art we know as Gregorian chant, is seen from an entirely new perspective in Katherine Bergeron's engaging and literate study. Bergeron traces the history of the Gregorian revival from its Romantic origins in a community of French monks at Solesmes, whose founder hoped to rebuild the moral foundation of French culture on the ruins of the Benedictine order. She draws out the parallels between this longing for a lost liturgy and the postrevolutionary quest for lost monuments that fueled the French Gothic revival, a quest that produced the modern concept of restoration. Bergeron follows the technological development of the Gregorian restoration over a seventy year period as it passed from the private performances of a monastic choir into the public commodities of printed books.

photographs and Gramophone records She discusses such issues as architectural restoration the modern history of typography the uncanny power of the photographic image and the authority of recorded sound She also shows the extent to which different media shaped the modern image of the ancient repertory an image that gave rise to conflicting notions not only of musical performance but of the very idea of music history The oldest written tradition of European music the art we know as Gregorian chant is seen from an entirely new perspective in Katherine Bergeron s engaging and literate study Bergeron traces the history of the Gregorian revival from its Romantic origin *Technique and Design in the History of Printing* Frans A. Janssen, 2021-10-25 Containing 26 selected and thoroughly rewritten essays and articles all written by Janssen and published previously between 1976 and 2002 in yearbooks and periodicals all dedicated to the history of printing and book production this work draws systematically attention to the typographical design of the book The articles are mainly divided into two fields of attention the analytical bibliography of the printed book book production studies of the technical aspects of type setting and printing type founding printing presses paper etc and the typographical design of books its functions and its influence on how texts are read *Studies in Philology*, 1929 *Calligraphy & Printing in the Sixteenth Century* Christophe Plantin, 1964 *Encyclopedia of Library and Information Science* Allen Kent, Harold Lancour, 1973-10-01 The Encyclopedia of Library and Information Science provides an outstanding resource in 33 published volumes with 2 helpful indexes This thorough reference set written by 1300 eminent international experts offers librarians information computer scientists bibliographers documentalists systems analysts and students convenient access to the techniques and tools of both library and information science Impeccably researched cross referenced alphabetized by subject and generously illustrated the Encyclopedia of Library and Information Science integrates the essential theoretical and practical information accumulating in this rapidly growing field **A Bibliographic History of the Book** Joseph Rosenblum, 1995 skillfully compiled should be useful to anyone interested in placing his or her studies in the context of printed and bound literature ENGLISH LITERATURE IN TRANSITION 1880 1920 **Bibliographical Analysis** G. Thomas Tanselle, 2009-07-02 Studying printed books as physical objects can reveal not only how books were produced but also how their design and layout features emerged and came to convey meanings This concise and accessible introduction to analytical bibliography in its historical context explains in clear non specialist language how to find and analyze clues about a book s manufacture and how to examine the significance of a book s design Written by one of the most eminent bibliographical and textual scholars working today the book is both a practical guide to bibliographical research and a history of bibliography as a developing field of study For all who use books this is an ideal starting point for learning how to read the object along with the words

*Treasury of Alphabets and Lettering* Jan Tschichold, 1995 Treasury of Alphabets and Lettering is a classic source book of the most beautiful type and letters of all time selected by Jan Tschichold internationally renowned typographer and master of lettering It contains only letters of timeless and lasting beauty the true mainsprings of the art of lettering One hundred and

seventy six type specimens are presented most of them in complete alphabets **John Baskerville** Caroline Archer-Parré, Malcolm Dick, 2017-10-05 The eighteenth century typographer printer industrialist and Enlightenment figure John Baskerville 1707 75 was an inventor entrepreneur and artist with a worldwide reputation who made eighteenth century Birmingham a city without typographic equal by changing the course of type design This publication explores Baskerville in his social and economic context and evaluates his impact

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