T1373

NC 0020772 1

National College
of Art and Design

Faculty of Design

Department of Visual Communications

The Marriage of Type and Image in Victorian Book Design.

by: Thomas P Smyth.

Submitted to the Faculty of History of Art and Design
and Complimentary Studies in Candidacy for the
Degree of Bachelor of Design 1994.

Acknowledgments.

I would like to thank Dr Frances Ruane of N.C.A.D for her help. I also wish to thank the staff of the N.C.A.D library and the staff of the Ilac Centre Library as well as M. Purcell.

Contents

Introduction..................................pp1-4

Chapter 1..................Chiswick Press............................ pp 5-13

Chapter 2..................Kelmscott Press........................... pp 14-25

Chapter 3..................Title Page.................................... pp 26-35

Chapter 4..................Word and Line Spacing.............pp 36-42

Chapter 5..................Margins.. pp 43-49

Chapter 6..................Illuminated Gift Books............. pp 50-63

Chapter 7..................Children's Book Illustration......pp 64-75

Conclusion.................................. pp 76-79

List of plates

Fig 1.1 Caslon's old face.

An Atlas of Typeforms.
Lund Hampshire
London 1969.

Fig 1.2 Diamond Classic.

Mc Lean, Ruari

Victorian Book Design
and colour printing.
Faber & Faber. London 1972.

Fig 1.3 'Modern' typeface.

An Atlas of Typeforms.
Lund Hampshire
London 1969.

Fig 1.4 The Gentle Art.

Spencer, Robin

Whistler: A Retrospective.
Hugh Lauter Lenin
New York 1989.

Fig 2.1 Morris's shoulder note.

Johnson, Fridolf

Ornamentation and illustration from
the Kelmscott Chaucer.
Dover Publications
New York 1973.

Fig 2.2 Morris's Engraved Title Page.

Johnson, Fridolf

Ornamentation and illustration from
the Kelmscott Chaucer.
Dover Publications
New York 1973.

Fig 2.3 Morris's all caps unleaded Title.

Johnson, Fridolf

Ornamentation and illustration from
the Kelmscott Chaucer.
Dover Publications
New York 1973.

Fig 2.4 Page from Kelmscott Press.

Daniels. Morna
Victorian Book Illustration
The British Library Board,
London 1988

Fig 2.5 Caslon's old face.

Mc Lean Ruari
Victorian Book Design
and colour printing
Faber & Faber. London 1972Fig 11

Fig 2.6 Lady Willoughby's Diary.

Mc Lean Ruari
Victorian Book Design
and colour printing
Faber & Faber. London 1972

Fig 2.7 The Gentle Art

Spencer, Robin
Whistler, a Retrospective
Hugh Lauter Lenin.
New York 1989

Fig 3.1 Old Victorian Title Page.

An Atlas of Typeforms
Lund Hampshire
London 1968

Fig 3.2 Bodoni typeface

An Atlas of typefaces
Lund, Hampshire.
London 1968

Fig 3.3 Didot typeface

An Atlas of typefaces
Lund, Hampshire.
London 1968

Fig 3.4 Wine Glass

Tschichold, Jan	*The Form of the Book* Lund, Hamphsire London 1991

Fig 3.5 Pickering's anchor and dolphin device

Mc Lean, Ruari	*Victorian Book Design* *and colour printing* Faber & Faber London 1972

Fig 3.6 Pickering's Title Page

Mc Lean, Ruari	*Victorian Book Design* *and Colour printing* Faber & Faber London 1972

Fig 4.1 Tennyson's *Maud* Title Page

Mc Lean, Ruari	*Victorian Book Design* *and colour printing* Faber & Faber London 1972

Fig 4.2 *Glittering Palm*

Fig 5.1 *Parables of Our Lord*

Mc Lean, Ruari	*Victorian Book Design* *and colour printing* Faber & Faber London 1972

Fig 5.2 Tennyson's *Maud*

Fig 5.3 Morris's Shoulder Notes

Johnson, Fridolf	*Ornamentation and illustration from* *the Kelmscott Chaucer* Dover publications New York 1973

Fig 6.1 Medieval Manuscript

Pacht, Otto
Book Illumination in the Middle Ages
Oxford University Press
London 1984.

Fig 6.2 Owen Jone's *Song of Songs*

Mc Lean, Ruari
Victorian Book Design
and colour printing
Faber & Faber. London 1972

Fig 6.3 Three of seven illuminated letters

Mc Lean, Ruari
Victorian Book Design
and colour printing
Faber & Faber. London 1972

Fig 6.5. Illustration of Henry Shaw's letter

Mc Lean, Ruari
Victorian Book Design
and colour printing
Faber & Faber. London 1972

Fig 6.6. Parables of Our Lord

Mc Lean, Ruari
Victorian Book Design
and colour printing
Faber & Faber. London 1972

Fig 6.7. The Poets Pleasure

Mc Lean, Ruari
Victorian Book Design
and colour printing
Fabre & Faber. London 1972

Fig 6.8. Cundall's Title Page

Mc Lean, Ruari
Victorian Book Design
and colour printing
Faber & Faber. London 1972

Fig 6.9. Cundall's style

Mc Lean, Ruari	*Victorian Book Design* *and colour printing* Faber & Faber. London 1972

Fig 7.1. Centre Page from Crane's *Bluebeard*

Smith, Greg	*Walter Crane:* *Artist Designer and Socialist* Lund, Hampshire. London 1989

Fig 7.2. *Parables of Our Lord*

Mc Lean, Ruari	*Victorian Book Design* *and colour printing* Faber & Faber. London 1972

Fig 7.3 Parley's *Home Treasury*

Mc Lean, Ruari	*Victorian Book Design* *and colour printing* Faber & Faber. London 1972

Fig 7.4 Humphrey's Miracles of Our Lord.

Mc Lean, Ruari	*Victorian Book Design* *and colour printing* Faber & Faber. London 1972

Fig 7.5. *This little pig went to market*. Crane

Engen, Rodney. K.	*Walter Crane as book illustrator* Academy Editions. London 1975

Fig 7.6 Peter Parley's Annual.

Mc Lean, Ruari	*Victorian Book Design* *and colour printing* Faber & Faber. London 1972

Fig 7.7. Crane's *Little Red Cap*

Engen, Rodney. K	Walter Crane as Book Illustrator Academy Editions. London 1975

Introduction

In this thesis I wish to discuss the design of books in the Victorian period. When I speak of book design I mean all the ingredients which when successfully put together make up books which are a pleasure to handle and look at.

Before discussing the ingredients which make up the book, I wish to look at Charles Whittingham and William Pickering's work for the Chiswick Press. I wish to show how the Whittingham/ Chiswick style of typography was revolutionary. Chiswick Press was revolutionary in its rejection of attenuated 'modern' typefaces and its revival of Caslon's 'old face'. I wish to show how the revolutionary moves of Chiswick Press in relation to typography may have sparked off James Mc Neill Whistler to instigate what may have been the first revolution in the art of modern book design.

The second chapter discusses the Kelmscott Press and, through it, how William Morris saw what was for him good book design. I wish to show how Morris set down rules for what he saw as good book design in his *Ideal Book,* though the Kelmscott Press editions totally went against those rules. Once again, I wish to mention Whistler and by so doing I hope to show the similarities between Morris's theories on the use of white space as laid down in his *Ideal Book* and the work of Whistler. Finally, in this chapter I wish to look at what was common to the Chiswick Press and the Kelmscott Press.

Over the next three chapters I will to discuss some of the most important ingredients that make up the book. In the chapter entitled the Title Page, I will show what a typical title page was like for the Victorians, how it was generally crowded and

sometimes consisted of hundreds of words taking up the whole page. I wish to show that in the hands of Pickering, the formula used by Bulmer in 1804 became the basis of the title page in England for 100 years. I also wish to show how a title page may be composed.

In the next chapter I hope to look at Word and Line Spacing and show how William Morris's theories on this topic, affected the shape of the 20th century book, rather than his work at the Kelmscott Press. Through Morris's work, I wish to show that in relation to word and line spacing he achieved the opposite to what he wanted. I wish to show what the norm was and, by so doing, I can show why Morris reacted in the way he did. I also wish to discuss what could be considered to be good typography, in relation to word and line spacing, and show how Victorian book designers, including Morris, fell down in this regard.

In the chapter on margins I hope to open by stating what the normal practice was. I wish to state Morris's views on margins and show his consistency in going against his own rules. I also wish to look at the opinions of scholars such as J.P Edmond and W. Poland.

I would like to deal with illuminated gift books in the next chapter, showing its origins. As a subsection in this chapter I intend to look at illuminated initials, which is an integral part of the illuminated gift book. In doing so I wish to look at the work of Owen Jones, Thomas Astel and Henry Shaw and discuss their reasons for looking to medieval manuscripts for inspiration. The illuminated borders are the most striking ele-

ment of the illuminated gift book. I wish to compare the work of Henry N. Humphreys and that of Joseph Cundall. In so doing I wish to compare their illuminated borders, looking at the amount of white space as opposed to heavy decoration. I also wish to look at how both designers integrated the block of type with the borders.

A chapter on children's book illustration will look at the work of Walter Crane, and how the Japanese print influenced his work as an illustrator of children's books. I wish to compare his work with the work of Peter Parley, and look at their different approaches to the double page spread as well as the single page, and consider their contrasting styles of illustration.

During the Victorian period the techniques of book design and manufacture were changing. However, while they were changing slowly the world, the readers and users of books and, indeed, the nature of the book itself were changing fast, as I wish to discuss in the main body of my thesis. An old world was disintegrating and the foundations of a new world was beginning to emerge. Children were being born into new urban conditions. Because of the influx of people into the towns to work in the new factories of the industrial revolution, the need for education became greater. As a result of these new changes a growing demand for books was being created. This growing demand was being met with the help of the newly acquired techniques of manufacture.

I wish to show that although the advances in book design in the Victorian period were slow, there were those, as I have outlined above, whose work or theories were forward looking and

revolutionary. These, however, were the exceptions to the rule.In pointing out these revolutionary figures I wish to point out what made them revolutionary.

The skills of Victorian machinery in relation to printing is most clearly seen in relation to its black and white work. However, it was in this period that colour printing first raised its head. Victorian printers produced some outstanding results which shows a unique contribution to the book. These skills which the Victorians slowly acquired in relation to their book design no longer exists, and many of their fragile books will never again be produced as they once were.

Chapter 1

Chiswick Press

Chiswick Press

In this chapter I wish to look at the Whittingham/ Pickering style as can be seen in the work of the Chiswick Press. I wish to show how Chiswick Press' revolutionary moves in relation to typography may have sparked off James Mc Neill Whistler to instigate what may have been the first revolution in the art of book design.

> " No act of creation is built in a vacuum and anyone who cares about the look of the printed page would be most unwise if he ignored all that has gone before".
> (Lewis 1978 p 13)

> "The first revolt against the use of the attenuated 'modern' typeface's was made in the 1840s by the printer Charles Whittingham at the Chiswick Press, with a revival of Caslon's 'old face'. (Fig 1.1) This was an isolated protest and the general standard of book typography and printing continued to decline".
> (Lewis 1978 p 17)

Perhaps the most outstanding name in Victorian book design is that of Chiswick Press. It became synonymous with good typography and printing throughout the period and indeed continued its high standard until it finally closed down in 1962.

Charles Whittingham for the soundness of his typography. However, it was as a result of his partnership with the publisher William Pickering that he produced books which were known to be among the most successful in British book design. Neither Whittingham nor Pickering could have succeeded to such an extent alone.

When one finds a book designer and attempts to analyse his style and tries to say in what way he is original, it is nearly

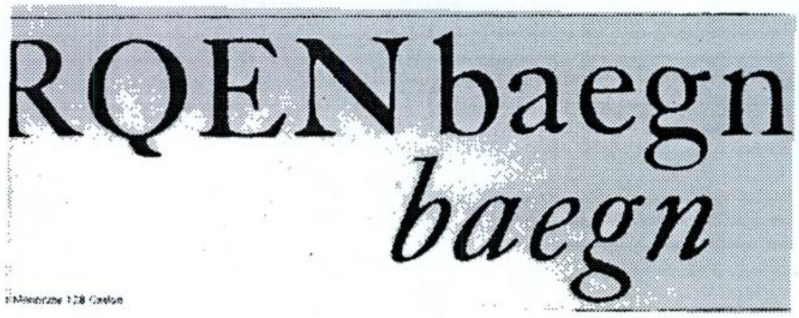

RQEN baegn
baegn
Monotype 128 Caslon

Fig 1.1
An example of Caslon's old face
Monotype 128 Caslon

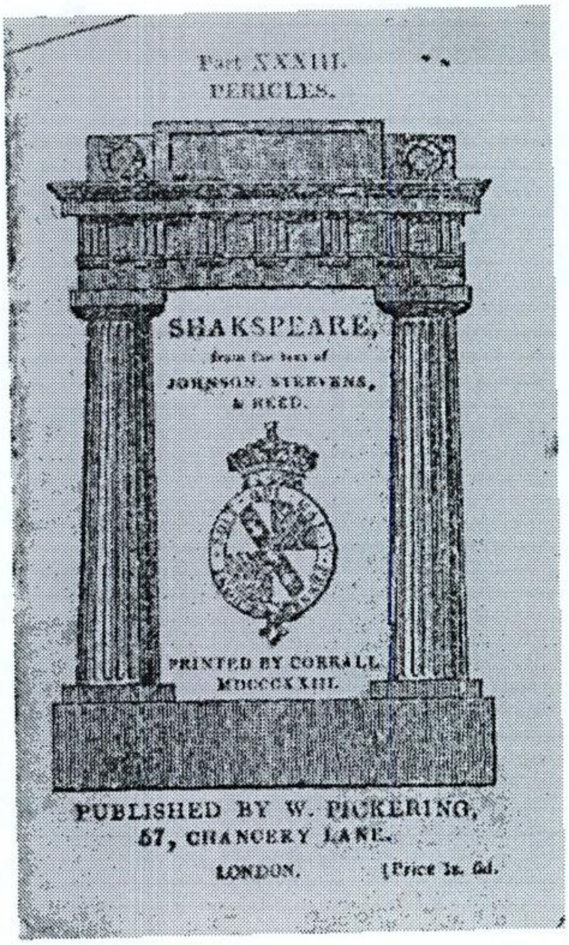
always possible to find examples of where he had made changes from a previous period. It can be said with near certainty that in book typography absolute novelty is not only rare, it is a danger because there is the tendency to interfere with the convenience of the reader. Yet having said this, designers do have style and Pickering's is unmistakable as indeed can be seen in his Diamond Classics.

Pickering's Diamond Classics (Fig 1.2) were so called because they were set in diamond type.The Diamond classics were so called after the diamond type in which they were set. This diamond type was equivalent to 4.5 point. As a result, this allowed the book to be of a pocket size. The Diamond classics were very hard to read because the type size was so small. Having said this, however, they were very successful. This success was due to the very fine quality of workmanship which went into the printing and binding of the Diamond Classics. They were indeed a most attractive series of books.

When cloth was first used to bind books the titles were printed on paper and stuck onto the spines. Pickering worked in the same way for many of his titles and for many years but in 1830 he published what was probably the first book in the world to have gold blocked direct onto the cloth spine.

Pickering's style was not developed in isolation. He chose to collaborate with both publishers and printers who themselves had their own styles.

It was in 1844 that Pickering published no less than seven magnificent folio editions of the prayer book. Six were historical



Part XXXIII.
PERICLES.

SHAKSPEARE,
from the text of
JOHNSON, STEEVENS,
& REED.

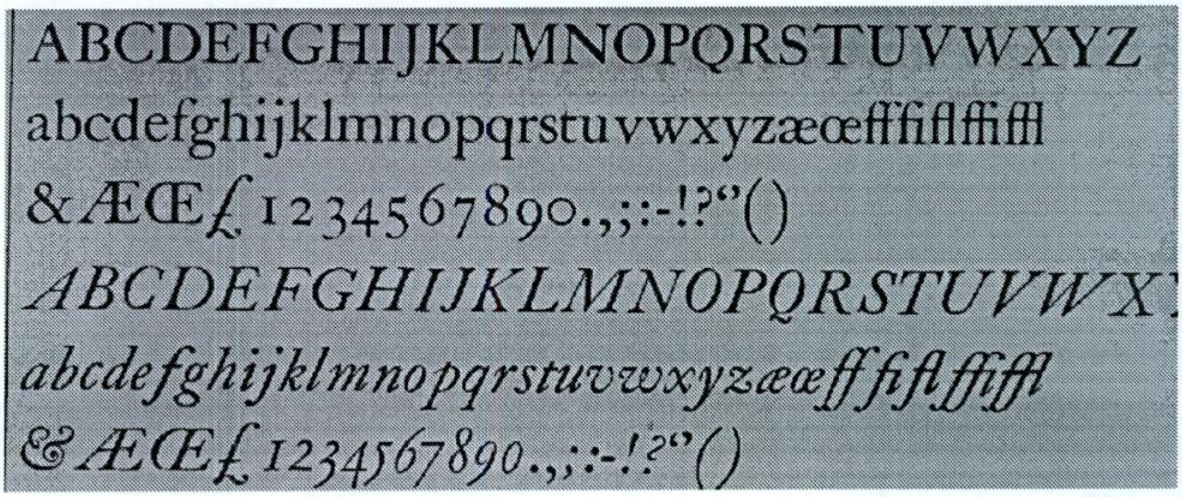
PRINTED BY CORRALL.
MDCCCXXIII.

PUBLISHED BY W. PICKERING,
57, CHANCERY LANE.
LONDON. [Price 1s. 6d.

Fig 1.2
Diamond Classics

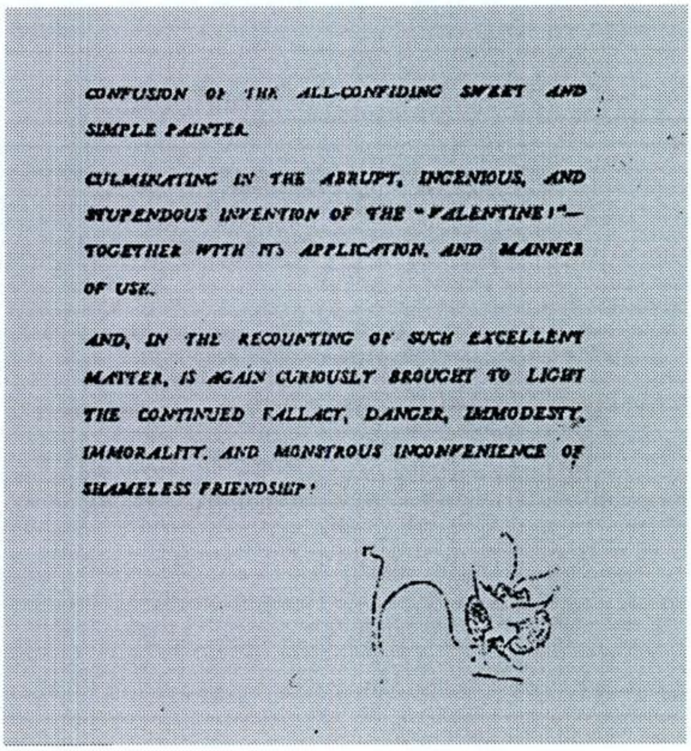
reprints set in black letter using Caslon Roman type face and printed in red and black. The seventh of these folios was a book which was intended for contemporary use. This book was also set in black letter, rubricated with a wood engraved border on the title page superbly in keeping with Barry's and Pugin's new House of Parliament which was then being constructed. The engraved border of the title page of this seventh and final folio reflected the newly completed House of Parliment in order to draw parallels between the power of the state and that of the Church of England. It was an attempt to show the ties which exist between the two bodies. All of these were being printed by Whittingham and it is safe to say that even if the initial idea was Pickering's, the execution and typographical design and detail were the printers.(Mc Lean, 1972 p 13). Books which are commercially produced today owe more to Pickering's enterprise than has ever been admitted. This was so because of Pickering's revolutionary revival of Caslon's 'old' face in his commercially produced books as Fig 1.1 shows. Pickering was prepared to go against the norm in relation to type. The norm was to use 'modern' typefaces which had been elongated and thin. In Fig 1.3 we can see an example of the modern typeface which Pickering reacted against.

While Chiswick Press was revolutionary in relation to typography I intend to show how Whistler moved one step farther. Chiswick Press with its good typography and the revival of Caslon's old face laid the groundwork for people like James Mc Neill Whistler to make good use of typeface's to which his printers were indifferent.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzæœfffiflffiffl
&ÆŒ£1234567890.,;:-!?"()
ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyzæœfffiflffiffl
&ÆŒ£1234567890.,;:-!?"()

Fig 1.3
Example of 'Modern' elongated typeface
Berthold Waldaum



CONFUSION OF THE ALL-CONFIDING SWEET AND SIMPLE PAINTER.

CULMINATING IN THE ABRUPT, INGENIOUS, AND STUPENDOUS INVENTION OF THE "VALENTINE!"— TOGETHER WITH ITS APPLICATION, AND MANNER OF USE.

AND, IN THE RECOUNTING OF SUCH EXCELLENT MATTER, IS AGAIN CURIOUSLY BROUGHT TO LIGHT THE CONTINUED FALLACY, DANGER, IMMODESTY, IMMORALITY, AND MONSTROUS INCONVENIENCE OF SHAMELESS FRIENDSHIP!

Fig 1.5
Whistler's *The Gentle Art*

Whistler's work seems like a natural progression from Chiswick Press' revolutionary move in relation to typography. Whistler could be seen as being the instigator of the first revolution in the art of modern book design. Chiswick Press and Whistler were closely connected in their love of typography. Whittingham was known for his soundness of typography while Whistler's strength lay in his minimal use of typography. (Lewis, 1978 p 17) The painter James Mc Neill Whistler turned his attention to the design of his exhibition invitations and catalogue in the 1870s. It was his use of white space and minimal use of type in his layouts which was so remarkable. While there is no clear similarities between the work of Chiswick Press and that of Whistler, there was, however, a common desire for good book design.

Whistler totally went against the rules which were set down by people like William Morris in his *Ideal Book* as can be seen in Whistler's design of the title page of '*The Gentle Art*'. (Fig 1.4) This title page has charm, balance, harmony and, the touch of personality which he gave to everything.

Whistler made good use of typefaces to which his printers were indifferent. This flies in the face of the views of William Morris who was often concerned to the point of obsession with type design and the materials on which he was printing. Whistler's use of white space and the way in which he placed his copy on the page was not to be seen again until the New Typography had reached its crescent in the years after the second world war. (Lewis. 1978. pp17-18)

The partnership between Charles Whittingham and William Pickering in the Chiswick Press produced books which were known to be among the most successful in British Book

design.

Pickering's style is most clearly seen in his Diamond Classics which, in spite of the very small type in which they were set, proved to be very successful. This success was due to the fine quality of the workmanship of the printing and binding of the books. Chiswick Press was revolutionary in relation to book typography. This brought about the first revolt against the use of 'modern' typefaces which were elongated, with the revival of Caslon's old face. Such a revolutionary move prepared the ground for James Mc Neill Whistler to launch what is arguably the first revolt in the art of modern book design.

Chapter 2

Kelmscott Press

Kelmscott Press

In this chapter I wish to discuss the theories of William Morris on what he considered to be good book design as set down in his *Ideal Book*. However, his work as seen in the Kelmscott Press seems to contradict all that he proclaimed, in his writings.
My intention is to show the similarities between Morris's theories as laid down in his *Ideal Book* and the work of James Mc Neill Whistler. I also wish to look at the common factor between Morris's Work in the Kelmscott Press and the work of the Chiswick Press, which was the use of Caslon's 'old' face.

Kelmscott Press books, which appear in every history of printing and book design, is recognised as a large folio which is printed in dense black type with large overpowering wood engraved initials, borders and illustrations.

William Morris developed a set of rules in relation to typography, and applied these rules to particular books with great subtlety and skill. However, there is no such thing as a simple completely typical Kelmscott Press book. It is possible to find evidence of Morris's growing self confidence as a book designer as successive books came off the press. His ornamentation became richer and images and words became more integrated. Morris slowly became more daring in his use of red ink. In *Psalmi Penitentiales* of 1894 the Latin text of each verse was in red while the English text was in black. The elements known as Morris's typographical signature, such as the shoulder note (Fig 2.1), the engraved title page (Fig 2.2) and the all caps unleaded title (Fig 2.3), arose as the result of a long process of trial and error.

Morris's principles of good book design were applied to books which were produced commercially as well as those which were

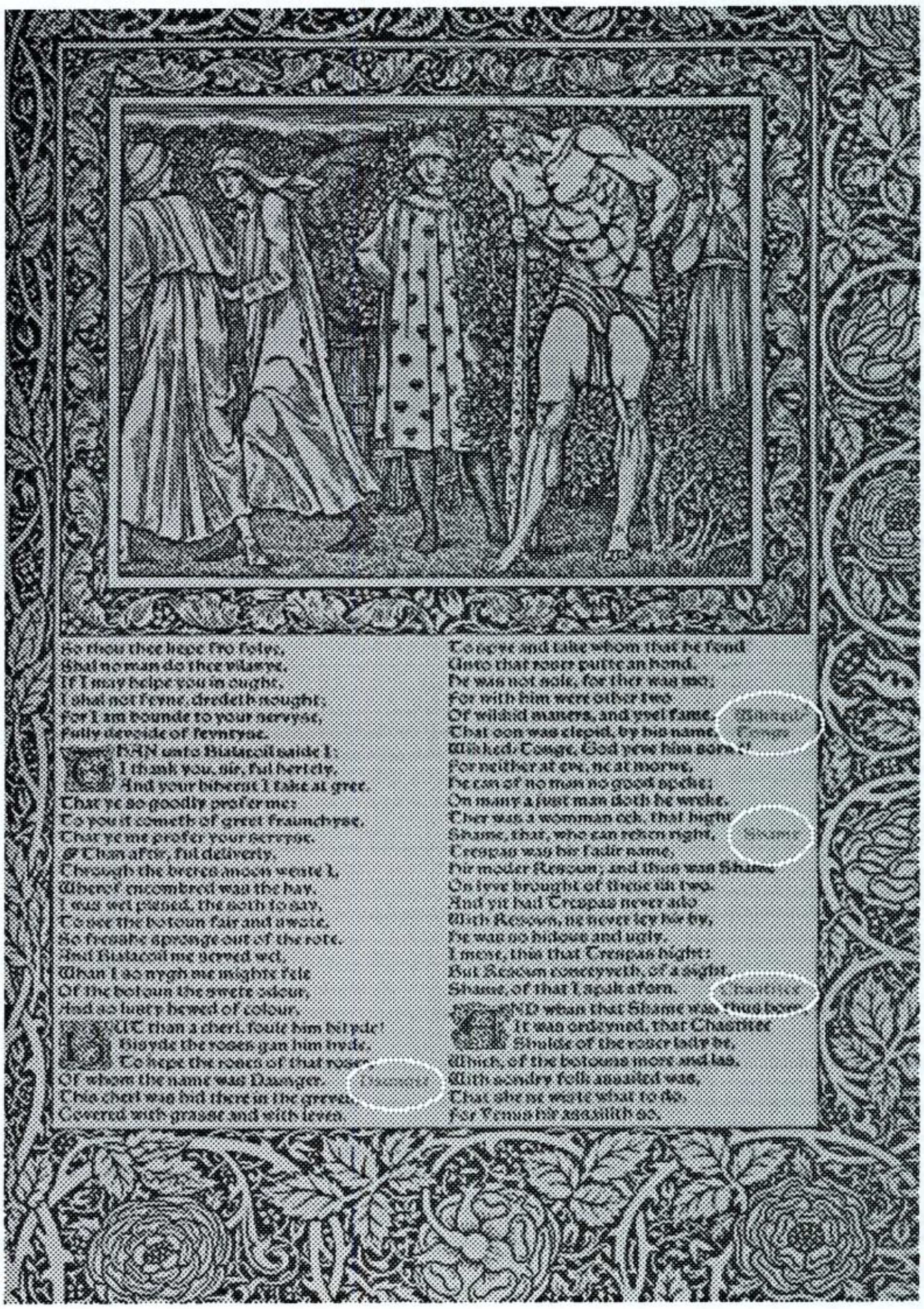


Fig 2.1
Morris's shoulder note usually printed in red
A page from the Romaunt of a Rose
The Kelmscott Chaucer
1892

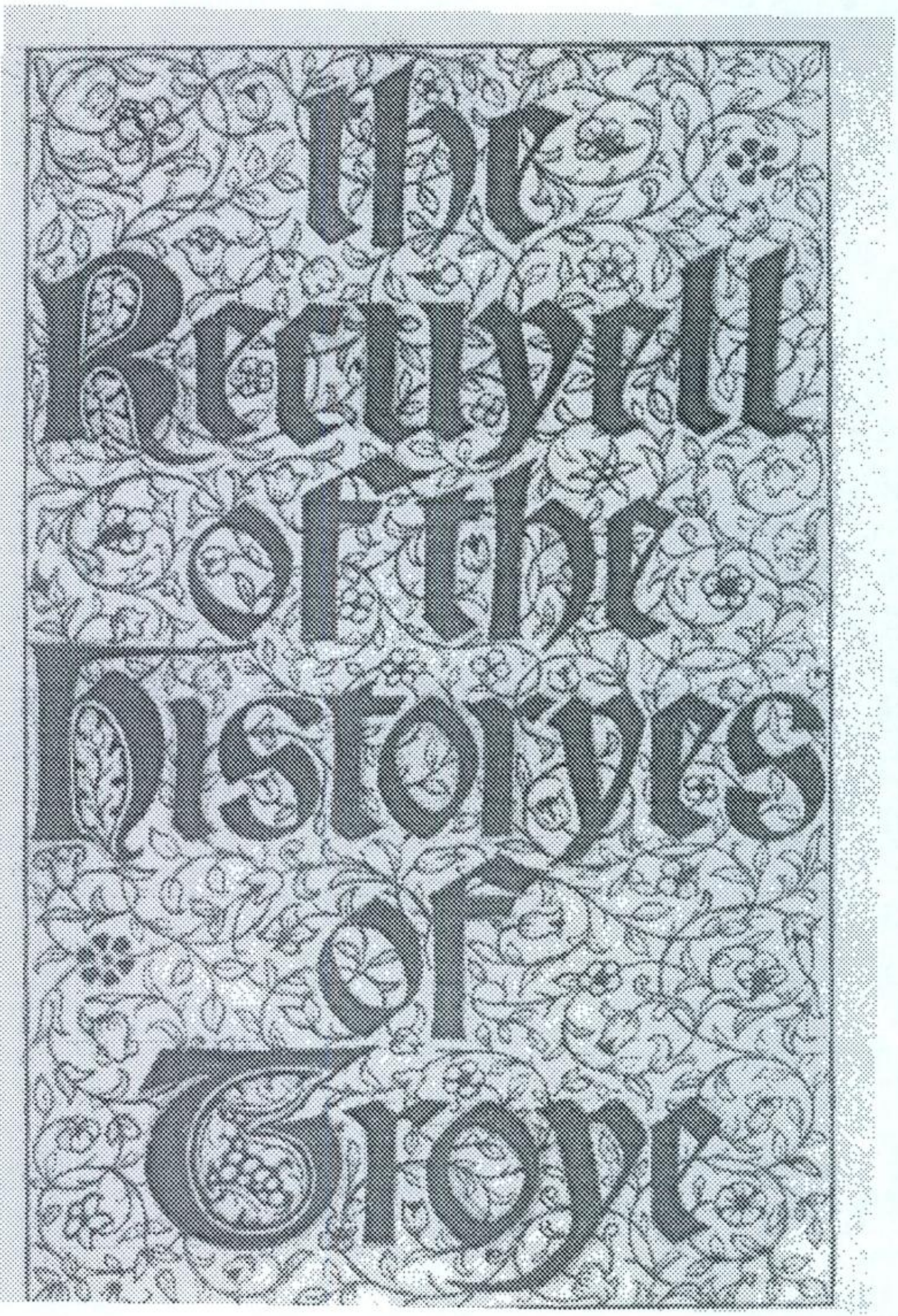

The Recuyell of the Historyes of Troye

Fig 2.2
Morris's engraved Title page

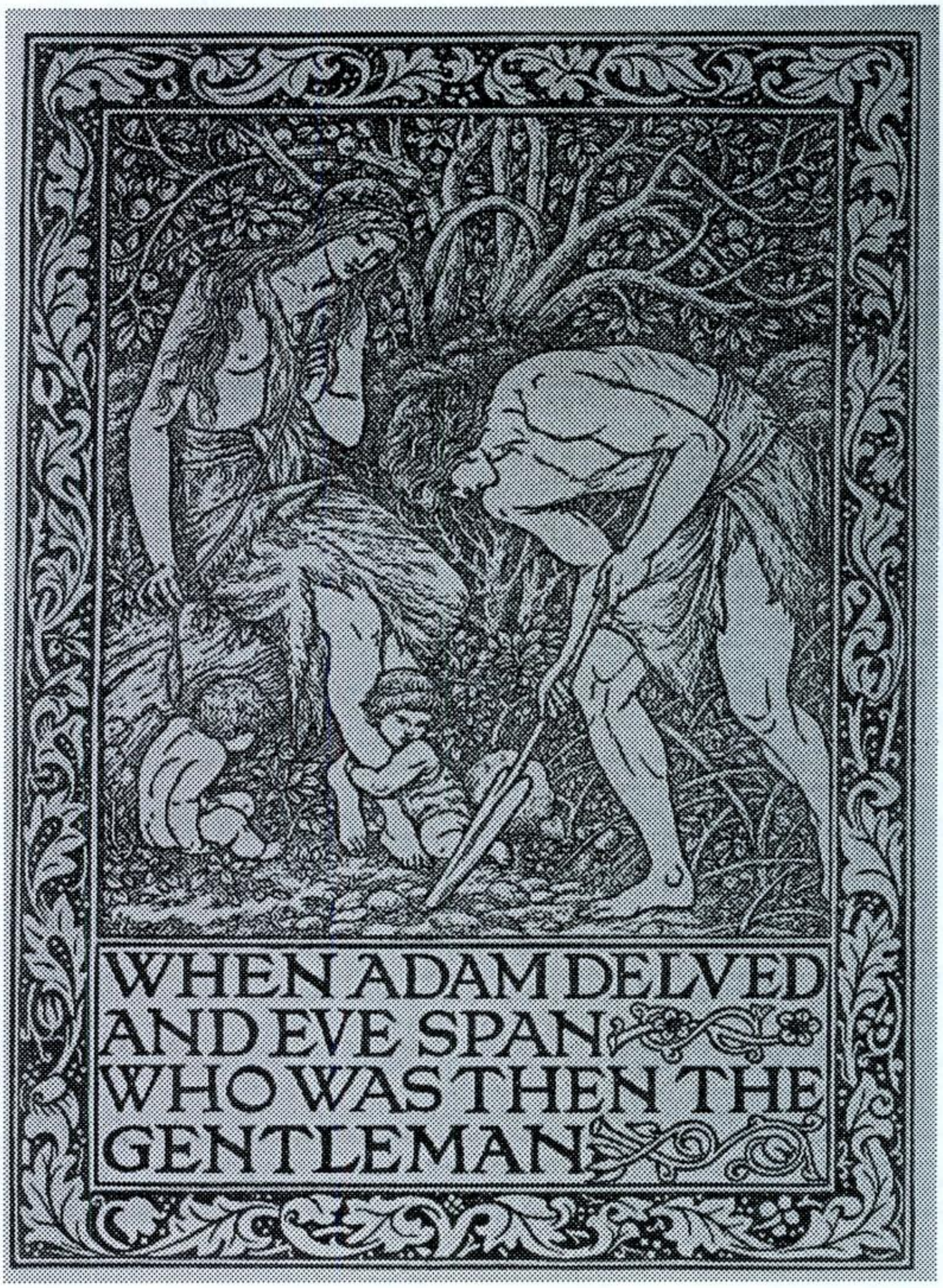

WHEN ADAM DELVED
AND EVE SPAN
WHO WAS THEN THE
GENTLEMAN

Fig 2.3
Morris's all caps Title

produced as limited editions. It was Morris's opinion that any book, even those which were cheaply made, could easily be improved if only a few very simple rules were adhered to. His rules encompassed some of the following. Because of his love of medieval manuscripts he was more inclined to use old typefaces. The reduction of white space between words and lines and the careful adjustments of margins were prominent in his work. He felt that it was best to avoid ornament and illustration entirely rather than to adopt unsuitable or mass-produced ones (Peterson 1991 p 67). Morris said on another occasion "Whatever the subject matter of the book may be and however bare it may be of decoration, it can still be a work of art, if the type be good and attention be paid to its general arrangement'. He said that 'a book quite unornamented can look positively beautiful and not merely un-ugly, if it be, so to say architecturally good".
In spite of all that Morris said about how good plain un-decorated books are, he appears to contradict himself by producing the Kelmscott Press volumes which were anything but plain and purely functional. (Peterson 1991 page 70 ff.)

While his views on design seem modern looking, critics who focus on the Kelmscott books see his style as regressive and pseudo-medieval, and irrelevant to the needs of contemporary times. On the other hand, some have seen him as the unacknowledged source of the great revival of English commercial printing that took place in the 1920s. (Peterson 1991 p 63 ff.). It cannot be disputed that there is a definite contradiction between what Morris spoke of in his *Ideal Book*,on what he saw as good book design, and the books he produced in the Kelmscott Press. His Kelmscott Press books were highly decorated and far from being plain as can be seen in Fig 2.4 .

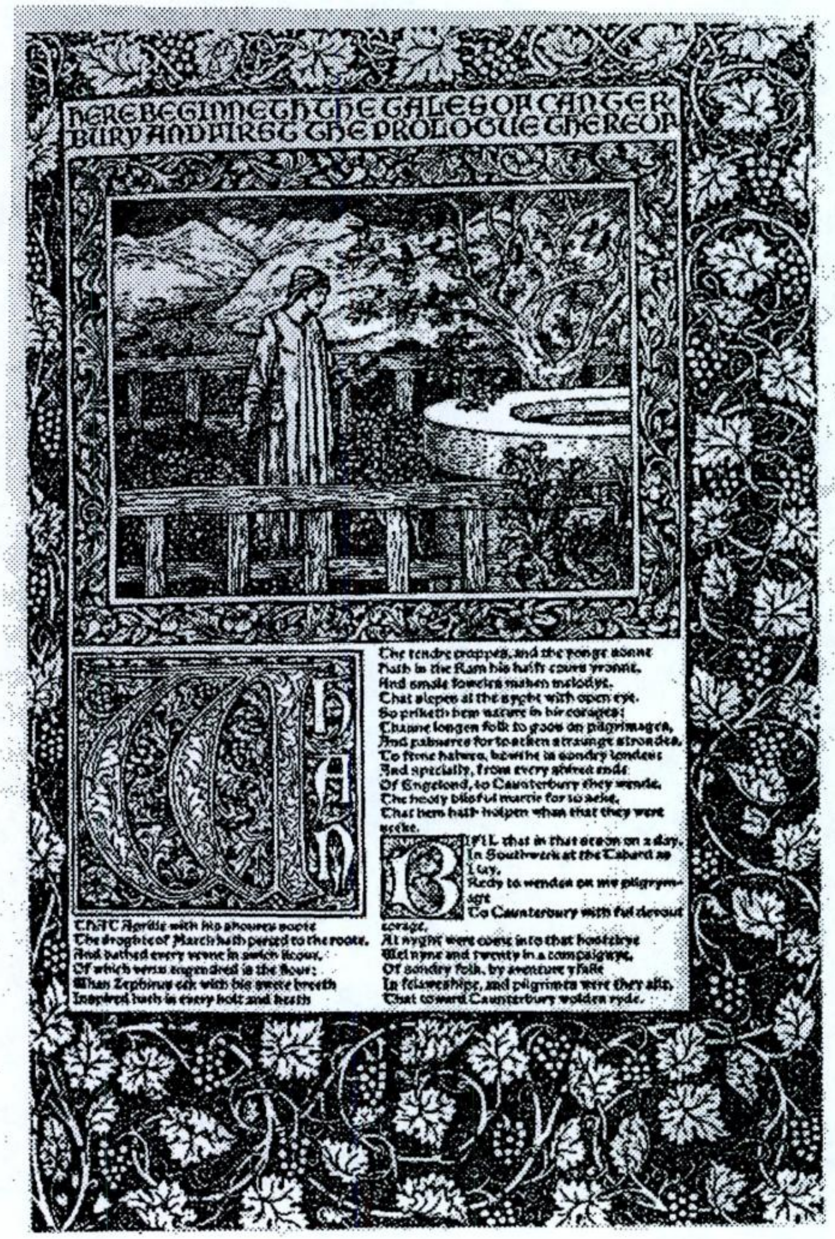
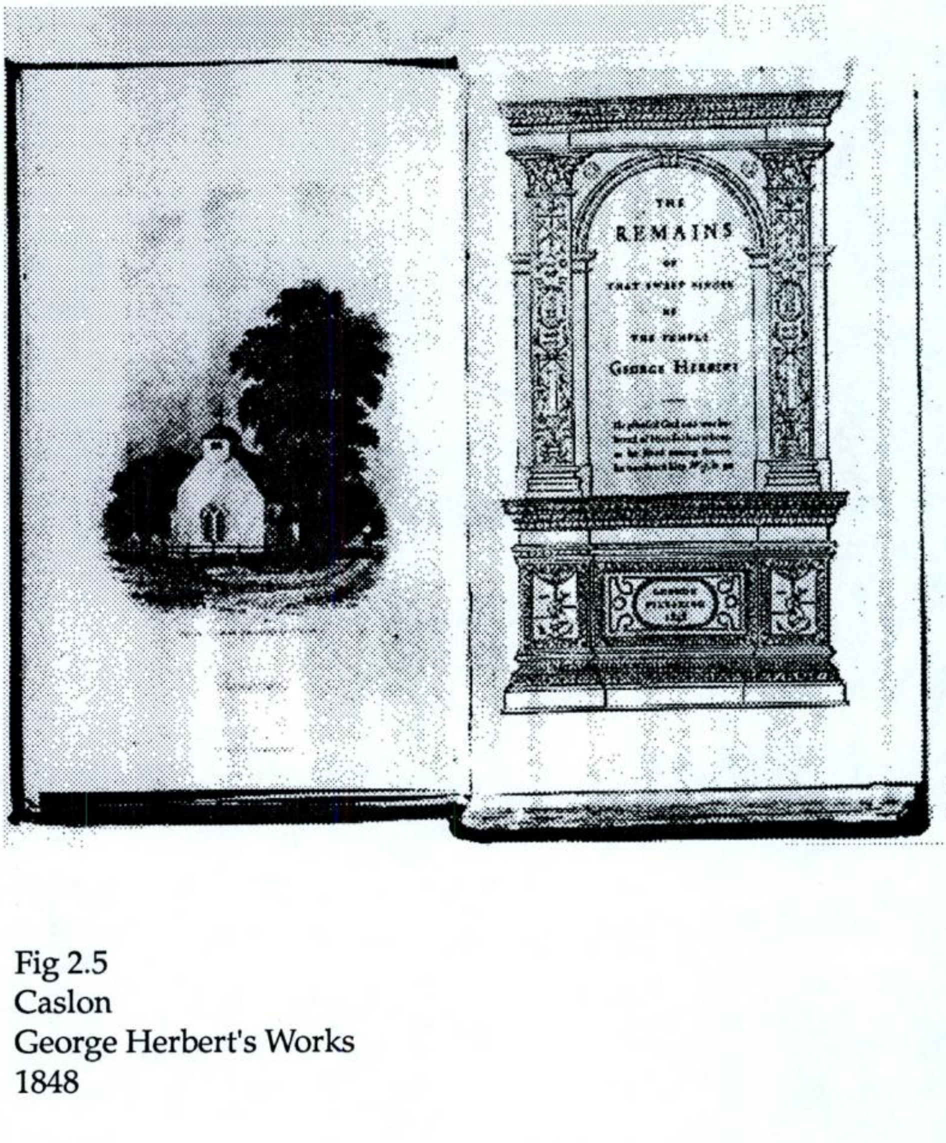


Fig 2.4
Page from Kelmscott Press
Opening page for *The Works of Geoffery Chaucer*, 1896

Note here Morris's leaf and grape design, which he used to decorate his borders and his highly decorated illuminated initials. This is far from being plain. They were more along the lines of medieval documents. As we can see his books bore a certain resemblance to Victorian interiors. There was a tendency in Victorian times for people to fill every available space in their homes. William Morris's prints became very popular on fabrics and were used very much to cover furniture. There was also the tendency to over decorated everything from furniture to everyday household objects. When we look at the background in which he producing his books, it is not surprising to see that his books were highly decorated.

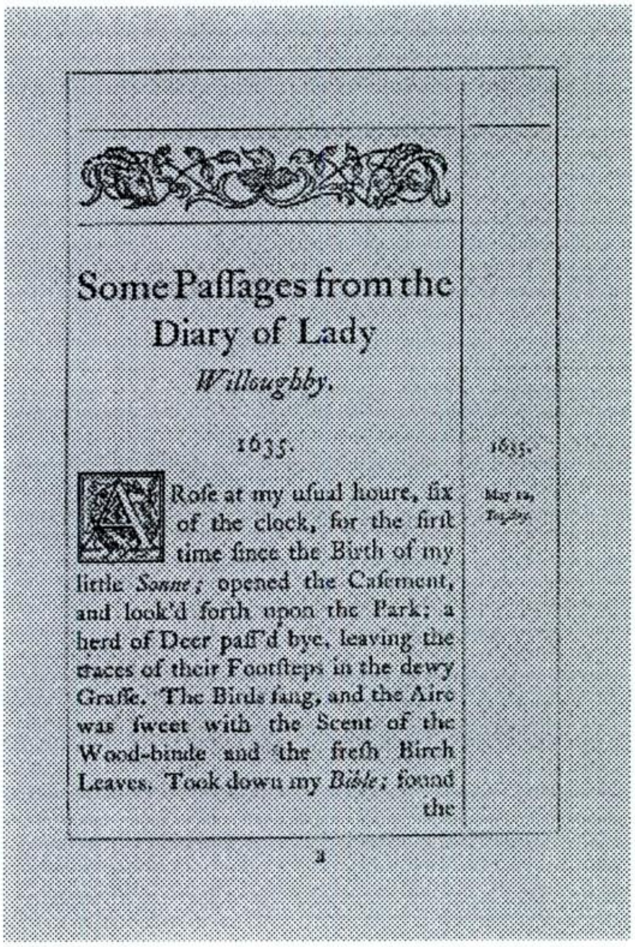
Even though in our eyes his books seem Medieval looking, we can see from his essays and lectures that his ideas on design were forward looking and seemed to be a source of the revival in English commercial printing in the 1920s. Nikolaus Pevsner recognised the importance of Morris's writings on design when he called Morris one of the 'pioneers of modern design' (Pevsner, 1974 Ch 1.).

Morris in the main was influenced by Medieval Manuscripts, however, he was also influenced by the book designer Emery Walker who was one of his contemporaries. Emery Walker and William Morris as book designers were not limited to their revolutionary views on margins and word spacing. They also revived the use of the type Caslon which was comparatively rare in its use. Under their influence George Bernard Shaw helped to restore it to general use. He did this by choosing it as the standard typeface for his books. Pickering, however, pioneered the use of Caslon's old face which can be seen in Fig 2.6. *The Diary of Lady*



THE
REMAINS
OF
THAT SWEET SINGER
OF
THE TEMPLE
GEORGE HERBERT

Fig 2.5
Caslon
George Herbert's Works
1848



Some Paſſages from the Diary of Lady *Willoughby.*

1635.

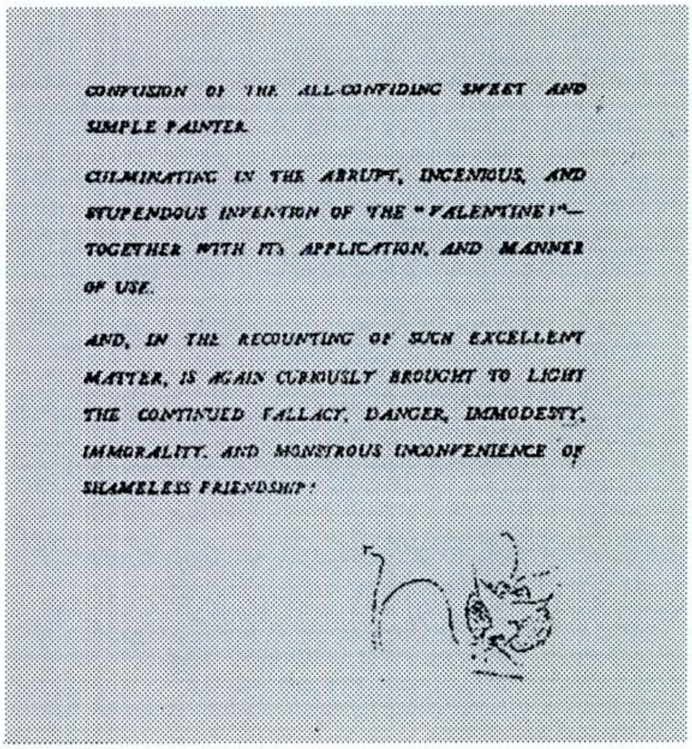
1635.

May 12,
Tueſday.

ARoſe at my uſual houre, ſix of the clock, for the firſt time ſince the Birth of my little *Sonne;* opened the Caſement, and look'd forth upon the Park; a herd of Deer paſſ'd bye, leaving the traces of their Footſteps in the dewy Graſſe. The Birds ſang, and the Aire was ſweet with the Scent of the Wood-binde and the freſh Birch Leaves. Took down my *Bible;* found the

2

Fig 2.6
The Diary of Lady Willoughby 1844



CONFUSION OF THE ALL-CONFIDING SWEET AND SIMPLE PAINTER.

CULMINATING IN THE ABRUPT, INGENIOUS, AND STUPENDOUS INVENTION OF THE "VALENTINE!"—TOGETHER WITH ITS APPLICATION, AND MANNER OF USE.

AND, IN THE RECOUNTING OF SUCH EXCELLENT MATTER, IS AGAIN CURIOUSLY BROUGHT TO LIGHT THE CONTINUED FALLACY, DANGER, IMMODESTY, IMMORALITY, AND MONSTROUS INCONVENIENCE OF SHAMELESS FRIENDSHIP!

Fig 2.7
Whistler's The Gentle Art

Willoughby shows the use of Caslon's old face and was printed by Whittingham for Chiswick Press.

The typeface's in England in the early nineteenth century were all much the same. The main reason for Pickering opting for Caslon as a typeface may have been because he thought it looked old fashioned in the best sense of the word. An example of Caslon's old face in print is *The Diary of Lady Willoughby* of 1844. (fig 2.6) This book was wholly set in Caslon's old face.

Although Morris's work within the Kelmscott Press was totally different to that of Whittingham and Pickering in the Chiswick Press, Caslon's old face was clearly a unifying factor. They both opted for Caslon because of the old fashioned look about it. Their reasons for reviving it ended there. Morris used it for its medieval look but Chiswick Press used it because it was different and looked better than the elongated 'modern' typefaces.

In Morris's *Ideal Book* he expresses the desire for white space on the page. This, however, does not come across in his Kelmscott editions. James Mc Neill Whistler in his work seems to have taken Morris's views to heart. He uses white space to very good effect in his book *Gentle Art*. (Fig 2.7). He also uses Morris's shoulder notes to punctuate his margins (Fig 2.1).

William Morris in his *Ideal Book* set down the rules and regulations for what was for him good book design. These rules covered typography, the reduction of white space

between words and lines and the careful adjustments of margins. He felt that it was best to avoid ornament and illustration entirely. His work in the Kelmscott Press, however, seems to tell a different story. The rules which he laid down in his *Ideal Book* seem to be totally ignored in the Kelmscott editions, especially in relation to ornament which was quite overcrowded. This was, however, in keeping with the times and was considered to be quite pleasing to the eye. Fig 2.4 is a good example of this over crowded feeling to his work.

The use of Caslon's old face which was used in the Chiswick Press was adopted by Morris in the Kelmscott Press. The theories of Morris which were to be found in his *Ideal Book,* seem to be taken on by James Mc Neill Whistler who used white space to very good effect in his *Gentle Art* (Fig 2.7).

Chapter 3

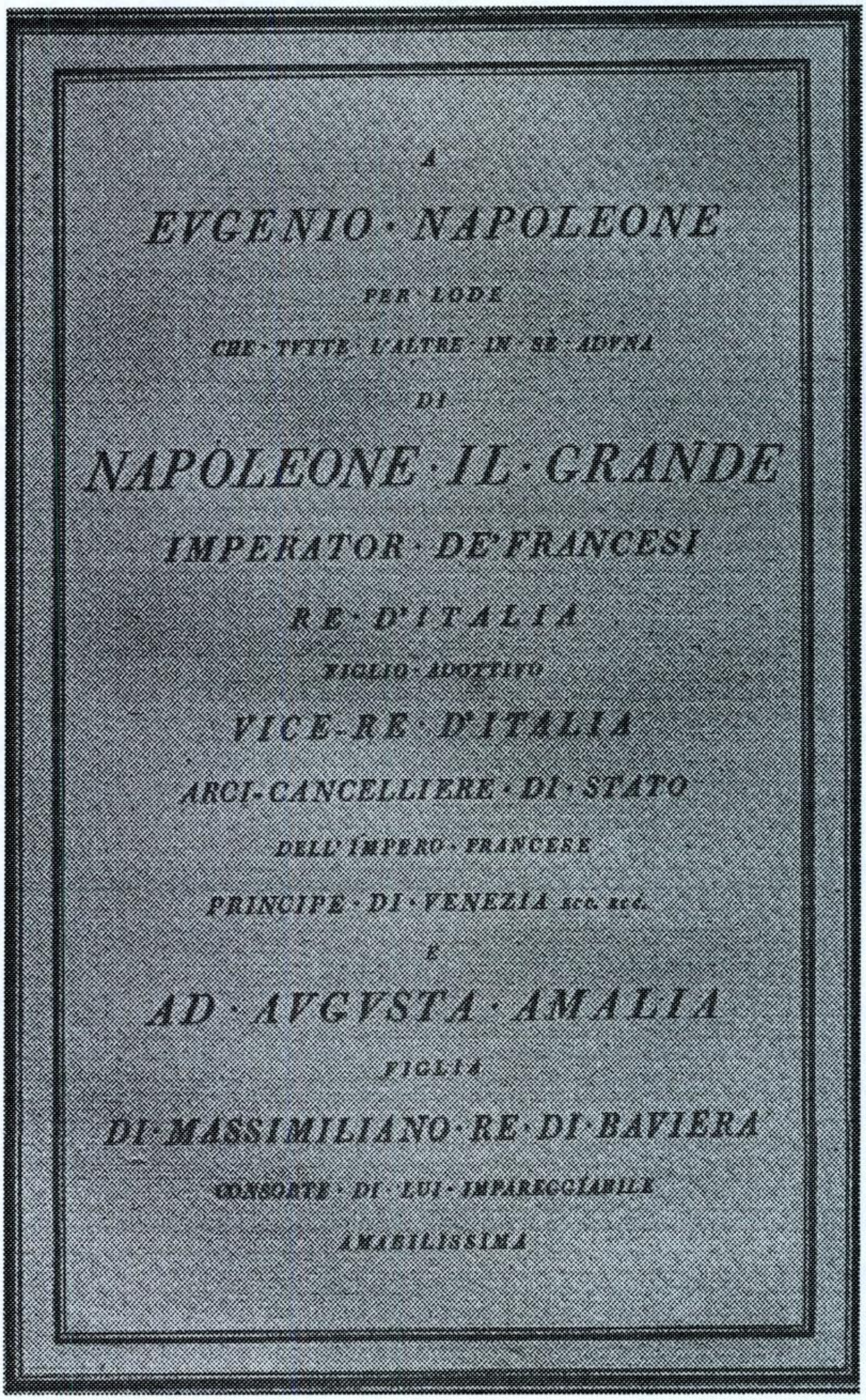
Title page

Title Page

In this chapter I wish to discuss the title page and how it was developed. Under Pickering the title page developed from a typical Victorian title page, which sometimes contained hundreds of words, to a title page which consisted of a minimum number of words and a publisher's emblem. I also wish to look at Morris's views on the title page. I also wish to show how a modern title page may be composed.

In England in the early nineteenth century the usual layout of a title page was quite crowded. The title was very long, usually taking up the whole page. These titles were sometimes hundreds of words long, set in capitals and without much variation in size (Fig 3.1). Pickering came to the realisation that if the number of words were reduced to the bare minimum on the title page and they were set in small capitals, the letters carefully spaced, with a simple openly engraved device or ornament, he could hardly fail to achieve a beautiful title page. This formula for a title page was not invented by Pickering; it was used by Bulmer in his 1804 edition of the Goldsmith and Parnell poems. In the possession of Pickering, however, it became the basis of the title page in England for 100 years. Among his successes with this formula was the 1822 edition of Chaucer's *Canterbury Tales* which were printed by T. While. This, among others, was produced before he met Whittingham or indeed used the Chiswick Press.

Pickering's style reached its perfection of simplicity in the Aldine Edition of *The British Poets* printed by Whittingham. Morris held that the earliest printed books were the best because they were produced at a time when the spirit of medieval craftsmanship was strong. Morris was of the belief



A

EVGENIO · NAPOLEONE

PER · LODE

CHE · TVTTE · L'ALTRE · IN · SÈ · ADVNA

DI

NAPOLEONE · IL · GRANDE

IMPERATOR · DE' FRANCESI

RE · D'ITALIA

FIGLIO · ADOTTIVO

VICE-RE · D'ITALIA

ARCI-CANCELLIERE · DI · STATO

DELL' IMPERO · FRANCESE

PRINCIPE · DI · VENEZIA ecc. ecc.

E

AD · AVGVSTA · AMALIA

FIGLIA

DI · MASSIMILIANO · RE · DI · BAVIERA

CONSORTE · DI · LUI · IMPAREGGIABILE

AMABILISSIMA

Fig 3.1
Illustration of an old
Victorian title page

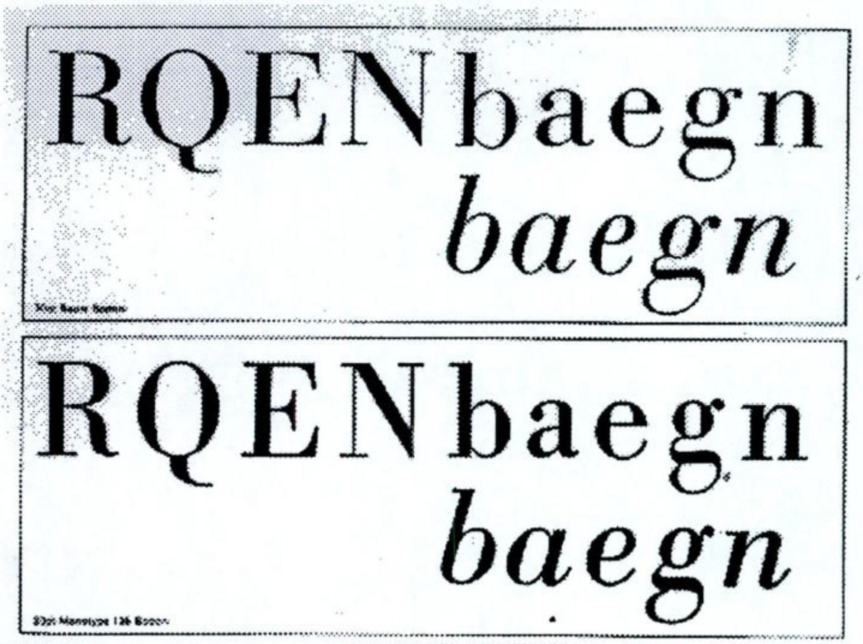

RQENbaegn
baegn
RQENbaegn
baegn

Fig 3.2
Bodoni Typeface

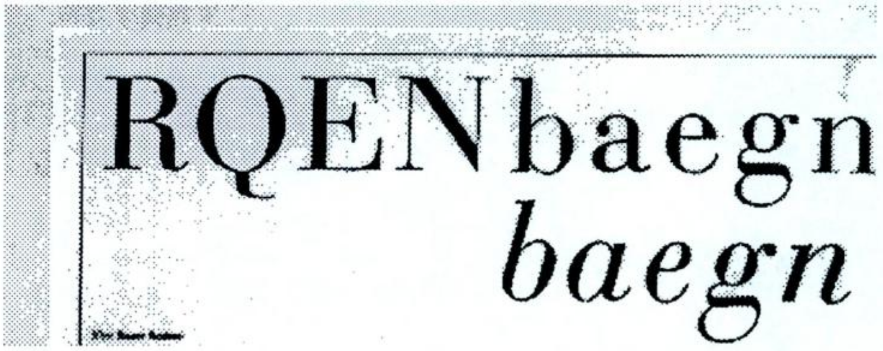

RQENbaegn
baegn

Fig 3.3
Didot typeface

that only in the second half of the eighteenth century was to be found the most illegible type that was ever cut. Bodoni (Fig 3.2) and Didot (Fig 3.3) relentlessly maintained the development of the 'modern' typefaces to their logical conclusion. Morris wrote " It was reserved for the founders of the later eighteenth century to produce letters which are positively ugly and which it may be added, are dazzling and unpleasant to the eye owing to the clumsy thickening and vulgar thinning of the lines". (Peterson 1991 pp 62 - 69) It was because of these views that Morris rejected the 'modern' typefaces and moved backward to using older typefaces such as Caslon's old face rather than moving forward.

Because the Title Page is an integral part of the book it logically follows that typographically it has to match the other elements of the book. The title pages of many books look as though they had been set at the very last minute. The title page is in fact the herald of the text and thereby has to be fit and strong enough for the job. It should proclaim its message and so should not be missed. The truly beautiful title page is a very rare thing.

The general page layout of the book by it very essence is the starting point of a strong title page. The rules of the proportion of the margin and the position of the of the block of type apply equally to the formation of the title page. The title must never go outside the parameters of the block of text of the page as established within the book itself. It is also important to prevent the title from reaching up to the total height of the page for aesthetic beauty.

While the title of the book remains in the top half of the page it leaves room in the bottom half of the page for the publisher's imprint. The white expanse between these two elements must not appear as if it happened by accident. The tension caused by this white space must contribute to the effect of the whole page. A publisher's emblem could be used here to create harmony as seen in Fig 3.4, which is an outline of the layout of the title page. Fig 3.6 is one of Pickering /Whittingham prayer books printed in 1844. Fig 3.5 shows the publishers emblem while Fig 3.6 shows the publishers emblem in use. If a publisher's emblem is being used then it is important that it is harmonious with the typography. Printers of the Gothic and Renaissance found it quite easy to create title pages. They accomplished this by using a large illustrative woodcut or a publisher's emblem which formed the centre of the title page and successfully opened the book. During the eighteenth century, however, this method gave way to a smaller woodcut or copper engraving. The title pages of the eighteenth and nineteenth centuries have left their legacy in that many of the demands which are placed on the title page of today have their roots in the eighteenth and nineteenth centuries. It was a rigid rule for the Gothic and Baroque printers that they did not break words. This rule today has been discarded in instances where the outward typographical appearance makes it a necessity.

The shape of a title page is very important and one of the most elegant shapes is based on the outline of a wine glass as can be seen in Fig 3.4. This is particularly effective if it can be achieved without apparent effort. It is in examples such as Fig 3.6 that a publisher's emblem plays a very effective role.

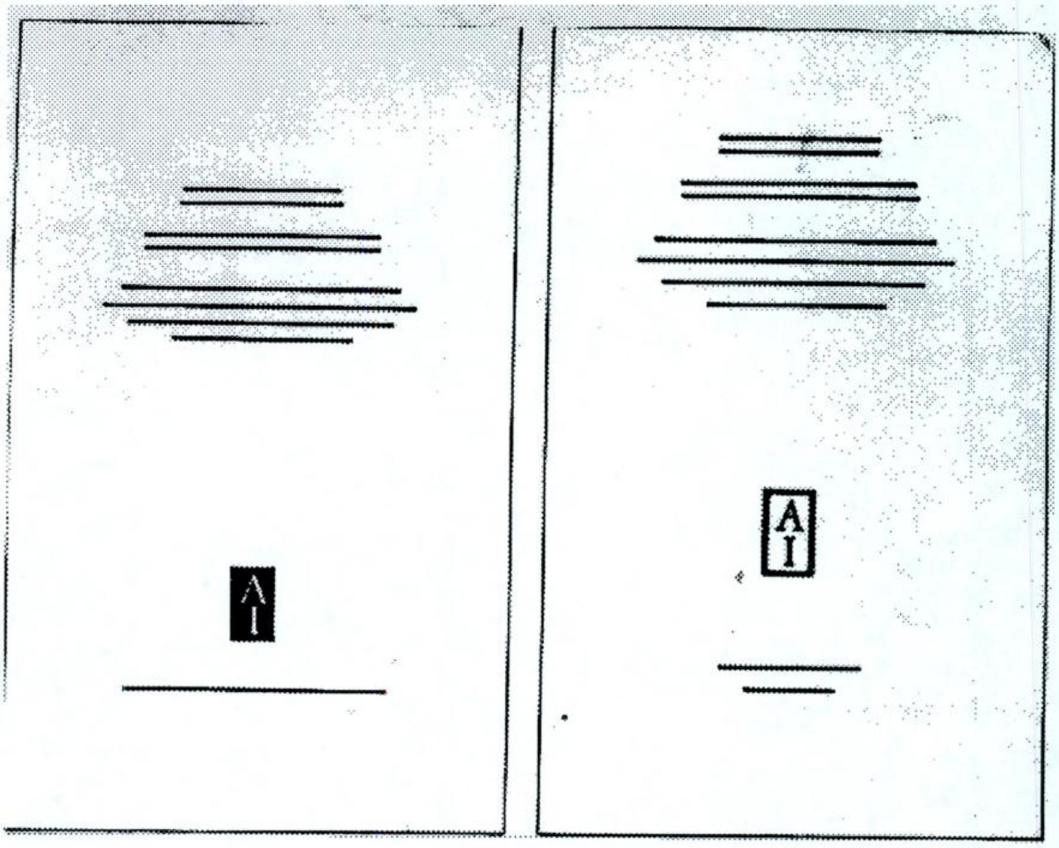


Fig 3.4
This shows the most elegant shape for a title page which is based on the outline of a wine glass.

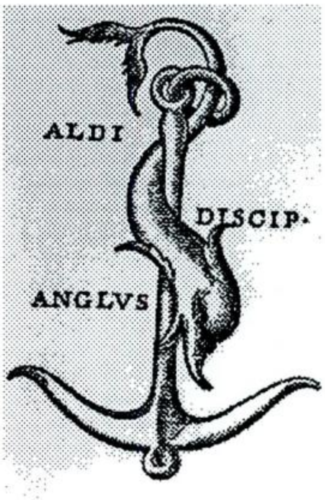
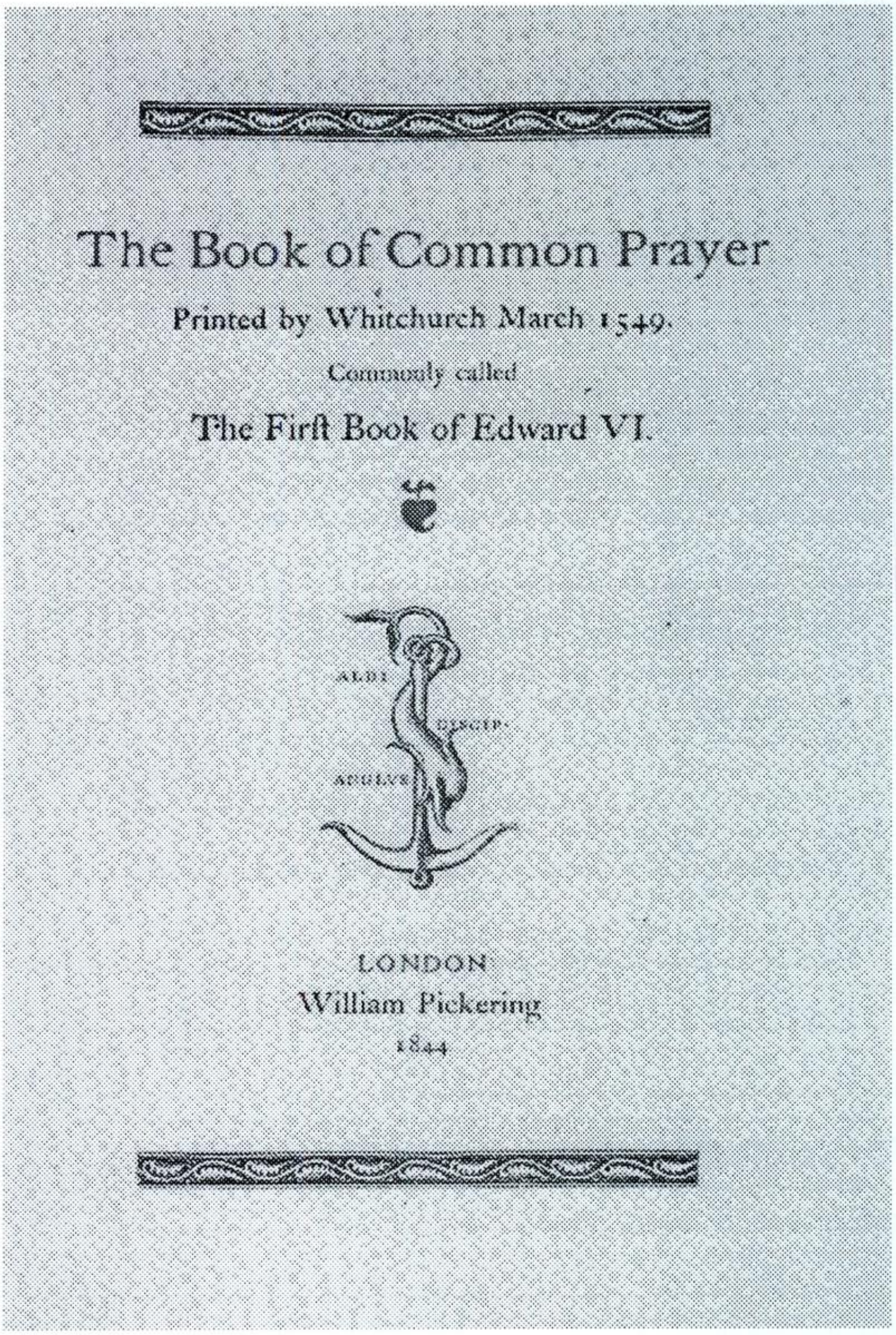

ALDI
DISCIP.
ANGLVS

Fig 3.5
Avariation of Pickering's Aldine anchor and dolphin device. Engraved by Mary Byfield and was used by Pickering in his Book of Common Prayer of 1844.



The Book of Common Prayer
Printed by Whitchurch March 1549.
Commonly called
The Firſt Book of Edward VI.

ALDI
DISCIP.
ANGLVS

LONDON
William Pickering
1844

Fig 3.6
Title page of one of Pickering/Whittingham Prayer Book reprints of 1844.

The title page for Victorians was generally very overcrowded. Pickering used Bulmer's idea to reduce the number of words on the title page to a minimum and to set the title in small capitals, carefully spaced. Morris in his title pages and in his books followed Pickering's lead in moving away from 'modern' typefaces and adopting Caslon's old face. The shape of the title page is as important as the minimal number of words. The shape of a wine glass is often seen as an elegant shape for a title page and the publisher's emblem is sometimes considered to be an attractive feature within the composition of the title page.

Chapter 4

Word and Line Spacing

Word & Line Spacing

In this chapter I wish to show that it was Morris's theories in word and line spacing which effected the shape of the twentieth century book rather than his work at the Kelmscott Press. Morris's work at the Kelmscott Press achieved the opposite effect in relation to word and line spacing. To show what Morris's end result was, it is important to show what the norm was. Having achieved this I wish to discuss typography in relation to word and line spacing.

William Morris's renown as a fine book designer was more for his typographical theories which he proclaimed in the1890s than for his work at the Kelmscott Press. His theories have had their effect on the shape of the twentieth century book.

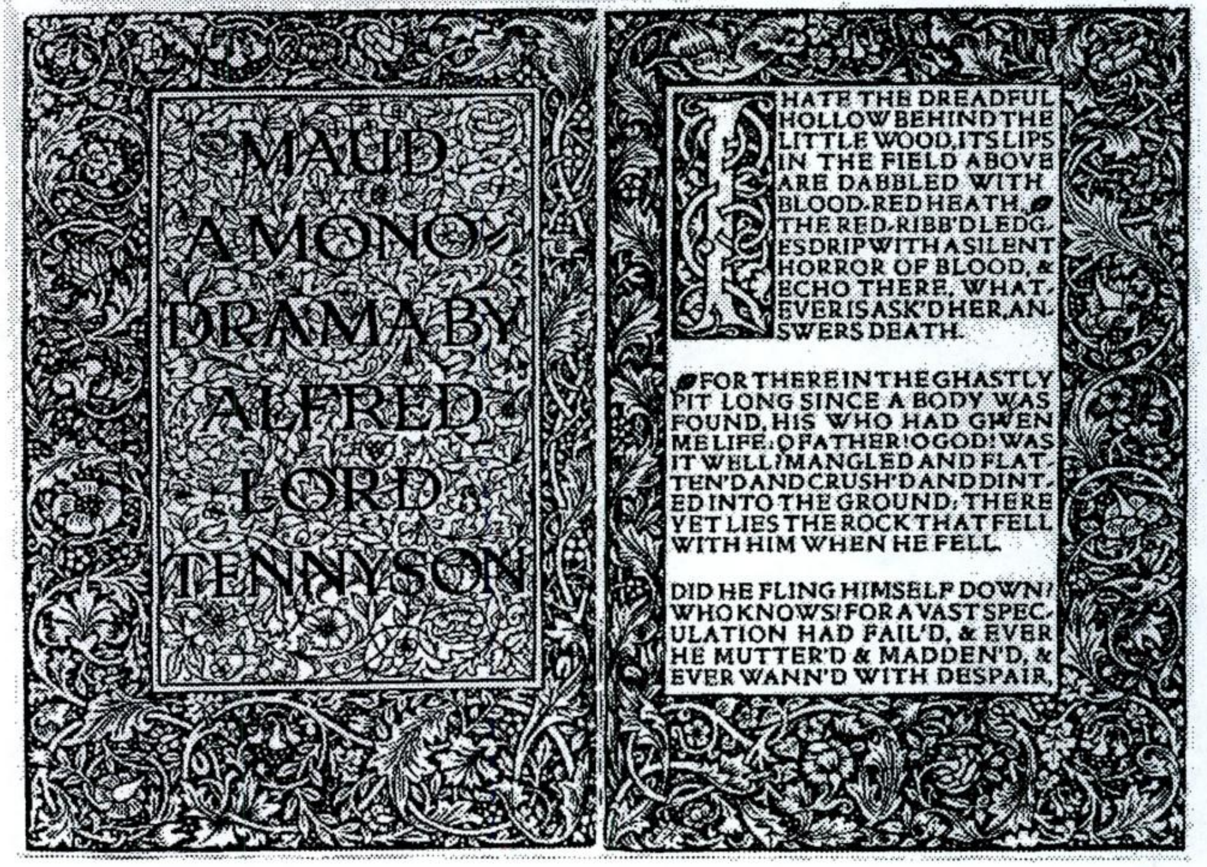
Morris was very rigid in his views on word spacing. He insisted upon the reduction of white between words and lines of type. There appears to be an amount of truth to the allegations of Morris's critics, who accused him of being Pseudo-Medieval in that he praised the sturdier typefaces of the early printers. We can see from such early prints that they used leading much more sparingly than Victorian printers.

Morris was influenced by Emery Walker's views on compact word spacing. In the 1880s Walker was arguing for a return to the practice of the printers of the fifteenth century. The Victorian printers liked to use what are known as 'thick spaces' (Thicks) or ' middle spaces' (mids)when separating words. Walker claimed that such white spaces destroyed the texture of the printed page. Morris went along with Walker's ideas as can be seen in Fig 4.1 the engraved title and first

page of Tennyson's *Maud* (1893). It is clear from this that the word and line spacing is very close, thereby creating solid blocks of type. In contrast we can see in a trial page from *The story of the Glittering Palm* (Fig 4.2) that the word and line spacing is much looser. This version was clearly set before Morris accepted the views on word and line spacing which Walker was championing. This page was in fact the first trial page and was never used at the Kelmscott Press. This is a typical piece of Victorian book composition. When comparing this to Fig 4.1 we can see that the word spacing in Fig 4.2 is extremely loose, so much so that after full stops there are 'em quads'. This is the widest space which is used by the compositor, the width of a capital 'M'. It was only after about four versions of the trial page of the story of the Glittering Palm does the page become more like a Kelmscott page with smaller spaces between words which is in reaction to the looseness of the Victorian page.

Morris went to the other extreme by bringing words so close together that it interfered with legibility. While all of this was going on, English commercial printers continued in their bad old ways until the 1920s when there was a general acceptance of Walker and Morris's attitudes towards word spacing. The acceptance of Walker and Morris's views were taken on board only in that the word spacing was reduced but not to the extent to which Morris went.

While Morris admired the Medieval scribes and the first printers it is perhaps more likely that the medieval printers probably pushed their lines closer together, more for the sake of economy rather than for aesthetic reasons. Morris's unlead-



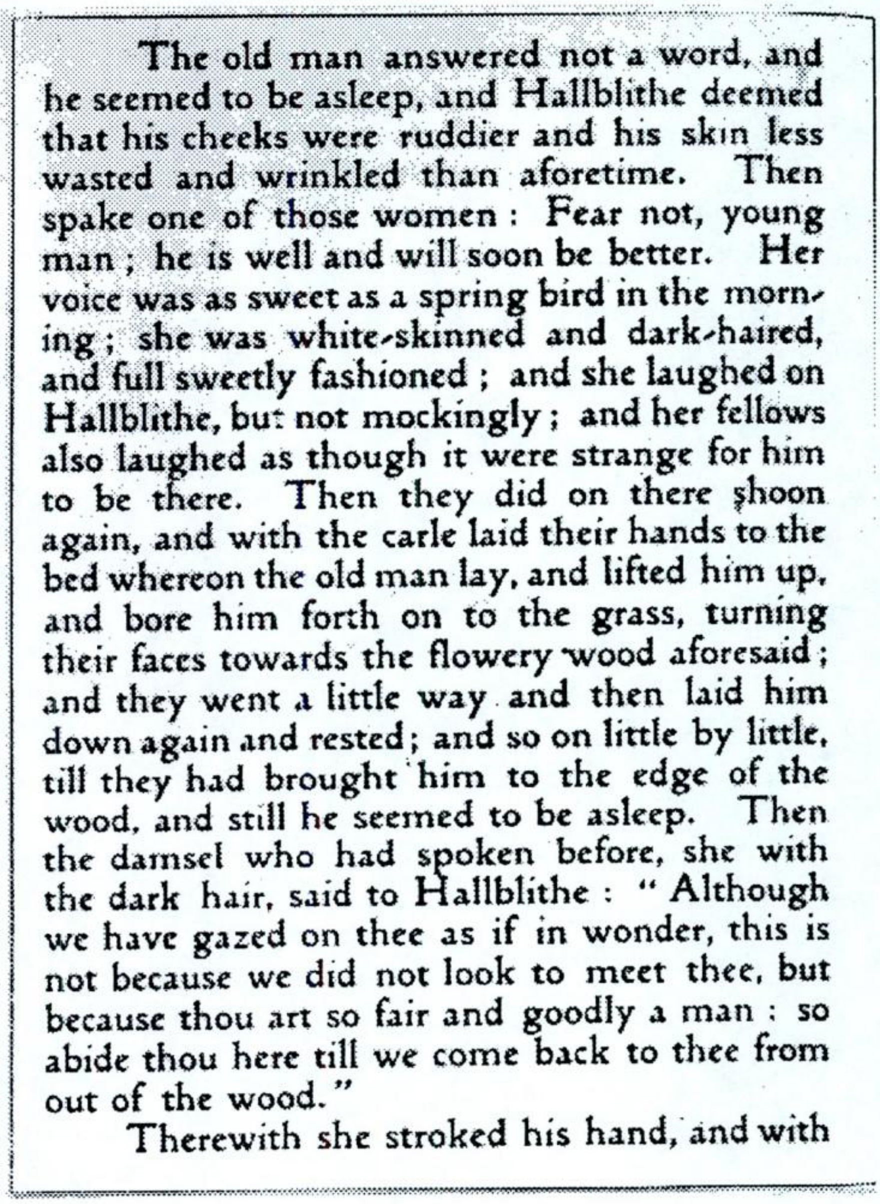
MAUD
A MONO-
DRAMA BY
ALFRED
LORD
TENNYSON

I HATE THE DREADFUL HOLLOW BEHIND THE LITTLE WOOD, ITS LIPS IN THE FIELD ABOVE ARE DABBLED WITH BLOOD-RED HEATH, ❦ THE RED-RIBB'D LEDGES DRIP WITH A SILENT HORROR OF BLOOD, & ECHO THERE, WHATEVER IS ASK'D HER, ANSWERS DEATH.

❦ FOR THERE IN THE GHASTLY PIT LONG SINCE A BODY WAS FOUND, HIS WHO HAD GIVEN ME LIFE. O FATHER! O GOD! WAS IT WELL? MANGLED AND FLATTEN'D AND CRUSH'D AND DINTED INTO THE GROUND: THERE YET LIES THE ROCK THAT FELL WITH HIM WHEN HE FELL.

DID HE FLING HIMSELF DOWN? WHO KNOWS? FOR A VAST SPECULATION HAD FAIL'D, & EVER HE MUTTER'D & MADDEN'D, & EVER WANN'D WITH DESPAIR.

(Fig 4.1)
The engraved title and first page of Tennyson,s Maud (1893). In order to achieve a solid block of text, Morris set the poem as prose on the first page.



The old man answered not a word, and he seemed to be asleep, and Hallblithe deemed that his cheeks were ruddier and his skin less wasted and wrinkled than aforetime. Then spake one of those women: Fear not, young man; he is well and will soon be better. Her voice was as sweet as a spring bird in the morning; she was white-skinned and dark-haired, and full sweetly fashioned; and she laughed on Hallblithe, but not mockingly; and her fellows also laughed as though it were strange for him to be there. Then they did on there shoon again, and with the carle laid their hands to the bed whereon the old man lay, and lifted him up, and bore him forth on to the grass, turning their faces towards the flowery wood aforesaid; and they went a little way and then laid him down again and rested; and so on little by little, till they had brought him to the edge of the wood, and still he seemed to be asleep. Then the damsel who had spoken before, she with the dark hair, said to Hallblithe: "Although we have gazed on thee as if in wonder, this is not because we did not look to meet thee, but because thou art so fair and goodly a man: so abide thou here till we come back to thee from out of the wood."

Therewith she stroked his hand, and with

(Fig 4.2.)
The first trial page of The Story of the Glittering Palm in the Golden type, printed on 31 January 1891. A rejected lower - case 'g' appears on the page, and the word spacing is much looser than later versions of the same version.

ed type made a pleasing block of colour on the printed page. There appeared to be a conflict between pattern making and legibility for Morris. Morris in some instances chose to opt for pattern making, rather than legibility which in my opinion went against his theories on word spacing.

I believe that Morris fell down when his Kelmscott Press books were put to the ultimate test of what was considered to be good typography. Good typography was seen as not limited to the selection of type size or the typeface used. Word and line spacing play a very important role. Overly spaced words and lines of many Victorian books opened up blocks of type to the extent that it interfered with legibility. I believe that, while William Morris did not make his type too small, he did in fact irritate the eyes of his readers, especially in some of his later Kelmscott books, by reducing his words and line spacing so much that he caused a problem with legibility.

If Morris's books were put to the test of good typography, would it stand up to the scrutiny of those who judge best? This test of good typography is always placed in the hands of those who read. If it cannot be read by everyone then it is useless. Even for someone who is concerned with readability and legibility, it is not always easy to tell whether something can be easily read or not. The ordinary reader on the other hand will at once reject something if it set in type which is too small or if it bothers the reader. Clearly these are signs of eligibility.

As can be seen in Tennyson's *Maud* (Fig 4.1) Morris set his type very close.This made a solid block of colour on the page and so

made the lines look as if they are solid lines. As a result of this appearance of being a solid line, I believe that it interference with the legibility of the block of type.

No matter what the typeface, too wide or too close spacing will automatically diminish the look of the line and the typeface. Really good typography should be legible and should never repel the reader. Because of the values set down by Morris and the practice of James Mc Neill Whistler, simplicity became the mark of nobility in any piece of masterful work.

While William Morris's views became a landmark for good book design, I hold that his typography was not as good as it should have been. In his *Ideal book* he lays down the rules for what he was as good book design which were to be taken on in the 1920s. I think that it was a real pity that he produced no books which encompassed all of his rules.

While the spacing between words is very important and can greatly improve the look of a block of type, the same can be said of line spacing or Leading. Leading is the spacing between lines of type. It is very important for legibility and beauty to calculate the space between the lines correctly. In spite of William Morris and Emery Walker's rules on line spacing, I believe that it is very difficult to establish general rules for line spacing which can be universally adhered to. Different typefaces need different word and line spacing. For example, some display types need to be set tightly to prevent the disintegration of the line. The situation is very different in relation to typefaces of the eighteenth and nineteenth centuries. When they are set tightly they have a tendency to look bad. By their very nature

they need plenty of space.

Margins in a book play an important role in relation to word spacing. If a margin is wide and the word spacing is sufficiently wide then it allows the type to stand out and so adds to the overall beauty of the printed page.

William Morris's rules which he laid down in his *Ideal Book* on word and line spacing effected the shape of the book of the Twentieth Century as opposed to his work at the Kelmscott Press. Morris's work at the Kelmscott Press changed a lot from when he took on the views of Walker in relation to word and line spacing. This change can clearly be seen when we look at the first trial page of *The Story of the Glittering Palm* 1891 (Fig4.2) which never reached the press in this form. Tennyson's *Maud* 1893 (Fig 4.1) was the work of Morris. His word and line spacing here is very tight in comparison to the trial page of Fig 4.2. Morris in his Kelmscott editions moved his word spacing very close to achieve a block of colour on the page but managed to interfere with legibility in the process.

Chapter 5

Margins

Margins

My starting point in this chapter on margins is by stating the normal practice in relation to margins for Victorian book designers. I intend to show what Morris's views were on the subject. I also wish to look at what other scholars such as J. P. Edmond and W. Poland had to say. Once again I wish to look at how Morris broke his own rules in relation to margins.

The construction of the page has two main elements: the type area and the margin. Together they make up a single unit. The dimensions of the margins do not dominate the page of a book, as seen in Fig 5.1. These seem to be the principles of the medieval book and, in turn, became the principles for Victorian book design which was based on the medieval book. Therefore, the Victorian book showed surprising conformity of the position of the type area in relation to the margin. We can see this very clearly in Henry N. Humphreys' *Parables of Our Lord* of 1847 (Fig 5.1).

The basic layout of Medieval printers appears to be the standard layout of today. Unlike designers like Humphreys we today do not fill the margins with decoration but leave them untouched. Margins today, however, tend to be a lot smaller thereby reducing the need to fill them with illustration.

Victorian printers as a rule usually placed their text very close to the centre of the page. Morris, the book designer focused on the proportions of the margin. He held that when two margins opened together on a double page spread they should always seem together. Indeed they must seem not as two individual pages but as a single unit. Therefore the two adjoining inner margins should be narrower than the outer margins. Morris

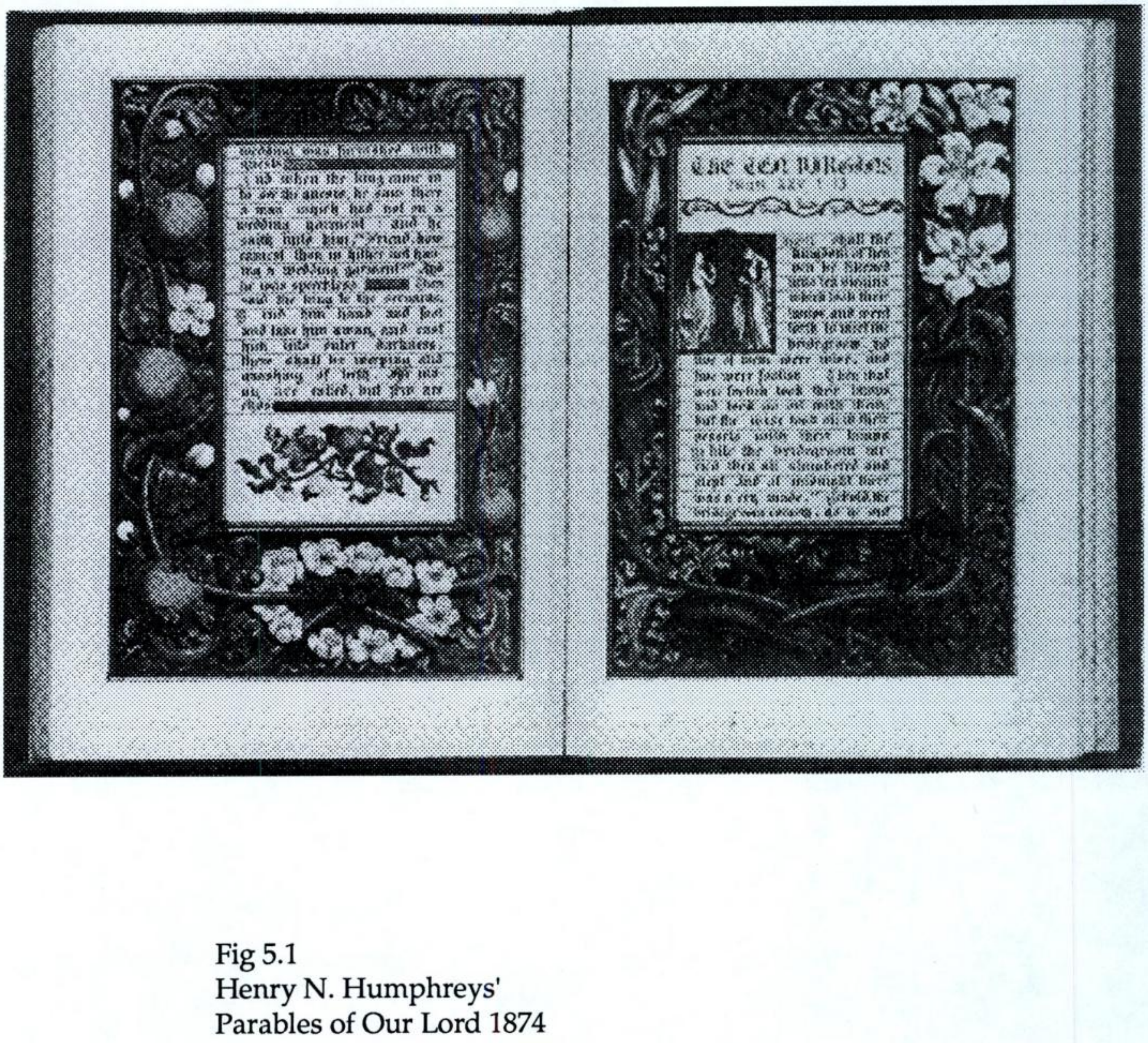
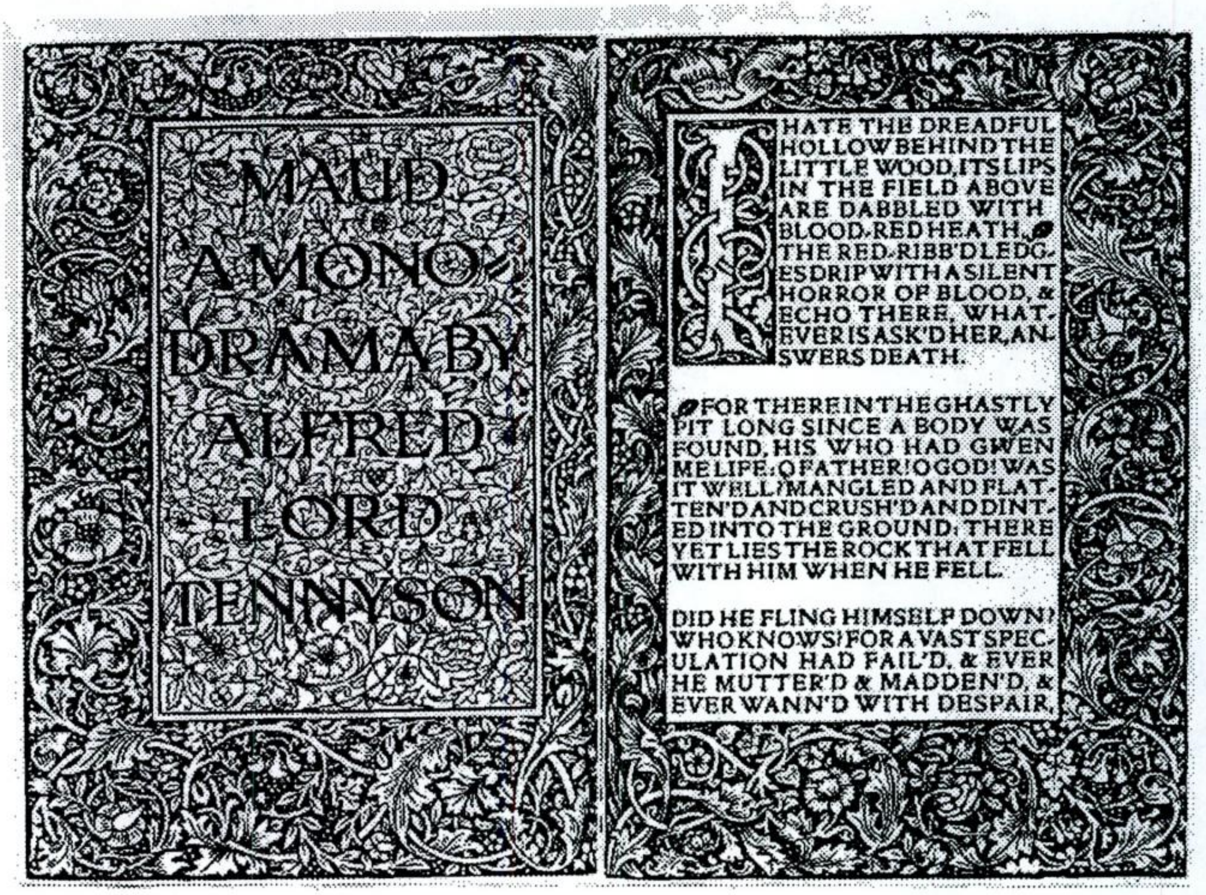


Fig 5.1
Henry N. Humphreys'
Parables of Our Lord 1874

said "I think you will very seldom find a book produced before the eighteenth century, and which has not been cut down by that enemy of books the binder, in which this rule is not adhered to: that the hinder edge ie. that which is bound in must be the smallest member of the margins, the head margin must be larger than this, therefore (ie. the outer) larger still, and the tail largest of all. I assert that, to the eye of any man who knows what proportion is, this looks satisfactory and that no other does so look". (Peterson, 1991.pp 70-71) J. P Edmond had said that after careful study he came to the conclusion that the medieval rule was to make a difference of twenty per-cent from margin to margin. The observation made by Edmond had simple reasoning behind it. Mc Lean 1972 p 141 ff. He noticed that the Medieval printers realised that an optical illusion was needed in relation to their inner margins, ie. the margins which are closest to the binding. To make all of the margins on the two pages opposite each other seem equal it is best to reduce the inner margins by 20 %. The printer could then bring the two inner margins so close together that they would appear as one. When the two inner margins were taken together they would appear the same as the two outer margins. Tennyson's *Maud* (Fig 5.2) is a good example of this optical illusion. In 1933 W. Poland examined Morris's view on margins and by so doing showed that the historical evidence is more ambiguous than Morris had thought. After the study of fine books of the fifteenth century and others from modern presses he came to the conclusion that most printers including Morris allowed for less than a twenty per-cent difference between the inner and top margins. Jan Tschichold, who was one of the most thoughtful designers of the twentieth century, also made an in depth



MAUD, A MONO-DRAMA BY ALFRED LORD TENNYSON

I HATE THE DREADFUL HOLLOW BEHIND THE LITTLE WOOD, ITS LIPS IN THE FIELD ABOVE ARE DABBLED WITH BLOOD-RED HEATH, THE RED-RIBB'D LEDGES DRIP WITH A SILENT HORROR OF BLOOD, & ECHO THERE, WHATEVER IS ASK'D HER, ANSWERS DEATH.

FOR THERE IN THE GHASTLY PIT LONG SINCE A BODY WAS FOUND, HIS WHO HAD GIVEN ME LIFE: O FATHER! O GOD! WAS IT WELL? MANGLED AND FLATTEN'D AND CRUSH'D AND DINTED INTO THE GROUND; THERE YET LIES THE ROCK THAT FELL WITH HIM WHEN HE FELL.

DID HE FLING HIMSELF DOWN? WHO KNOWS? FOR A VAST SPECULATION HAD FAIL'D, & EVER HE MUTTER'D & MADDEN'D, & EVER WANN'D WITH DESPAIR,

Fig 5.2
Tennyson's Maud,
Another example of an optical illusion

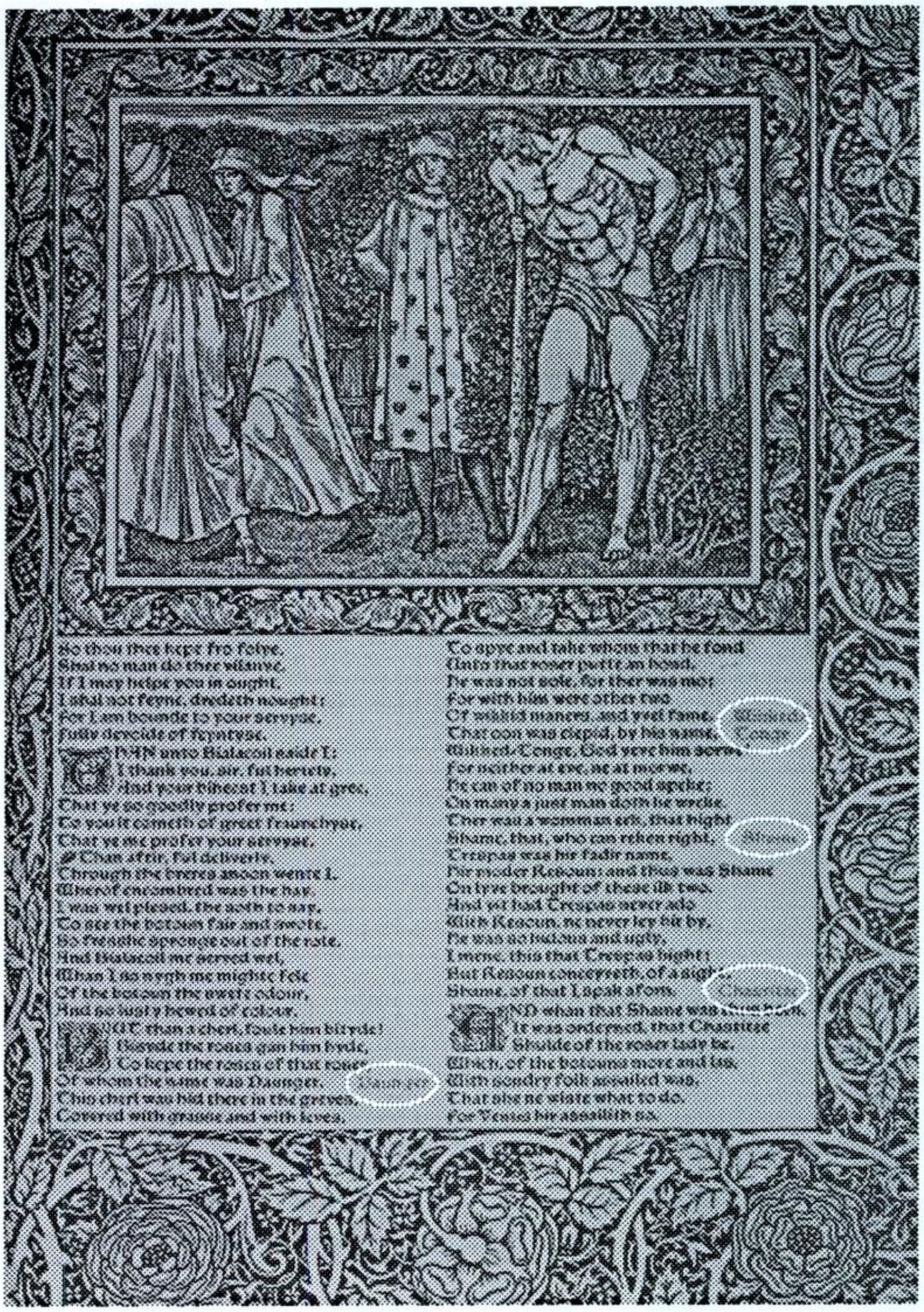


Fig 5.3
Morris's shoulder note

study into the history and theory of margin proportions. He came to the conclusion that the late medieval printers arrived at their margins by what is known as the Golden Cannon and not by trial and error or by scribal precedent. (Tschichold, 1966 pp179-191).

Morris's practice at the Kelmscott Press did not always prove to be consistent with what he said concerning margins in his essays and lectures. For example he was convinced by Walker that headlines weakened the unity of the printed page. In order to get around this Morris used shoulder notes instead of headlines. Fig 5.2 is a good example of Morris's use of the shoulder note. As a result of this his outer margins had to be much larger than his theory would allow. This in turn lead to an unusually broad expanse of blank paper at the bottom of the page. Morris contradicted his formula on margins once more in his reluctance to continue a line of poetry onto a second line and so to avoid what printers call a 'turnover'. Instead he would allow a long line to drift well into the margin.

Conformity of the position of the type area in relation to the margin was known by the Victorian designers as can be seen in Henry N. Humphreys' *Parables of Our Lord*. (Fig 5.1) The basic layout of today was inherited from the Medieval printers, but the Victorian Humphreys had the tendency to fill his margins with decoration. This was in response of the aesthetic taste of the times.

Morris agreed with the medieval printers that the inner mar-

gins of a book should be the smallest, at least 20% smaller. W.Poland, however, discovered that less than the 20% difference between the inner margins, not only with medieval printers but also with Morris who spoke about the 20% difference. Once again Morris writing in the *Ideal Book* did not always prove to be consistent with his work in the Kelmscott press. His outer margins had to be larger than he said because of his shoulder note.

Chapter 6

Illuminated Gift Books

Illuminated Gift Books

In opening this chapter I wish to show that the origins of the Illustrated Gift Book are to be found in Medieval Manuscripts and then show how the Victorians normally presented them.

Illustrated initials are an integral part of the illuminated gift book. In this sub-section I wish to compare the work of Thomas Astel with that of Henry Shaw, as well as Owen Jones.

In relation to illuminated borders within the illuminated gift book I wish to look at Humphreys' books *Parables of Our Lord* and The *Poets Pleasure* Through these works I wish to look at his use of white space, or lack of it, at his integration of type and image and his word and line spacing.
I also wish to look at the work of Joseph Cundall and compare him to Humphreys. In this comparison I wish to look at the use of white space, word and line spacing as well as illustration.

The Illuminated Gift Book was another strand of Victorian book design. We can see that the illuminated gift book clearly has Medieval Manuscripts as its influence. (Fig 6.1).The pages of these illuminated gift books were highly decorated in a style which had its roots in medieval volumes.

A prominent feature of the medieval manuscript and also of the Victorian Illuminated Gift book was the use of the illuminated initial. Fig. 6.2 shows a page of Owen Jones's *Song of Songs* . Here we can see his highly decorated border and initial. Owen Jones concerned himself with the arts of the past as a source of inspiration. The seven initials drawn by Owen

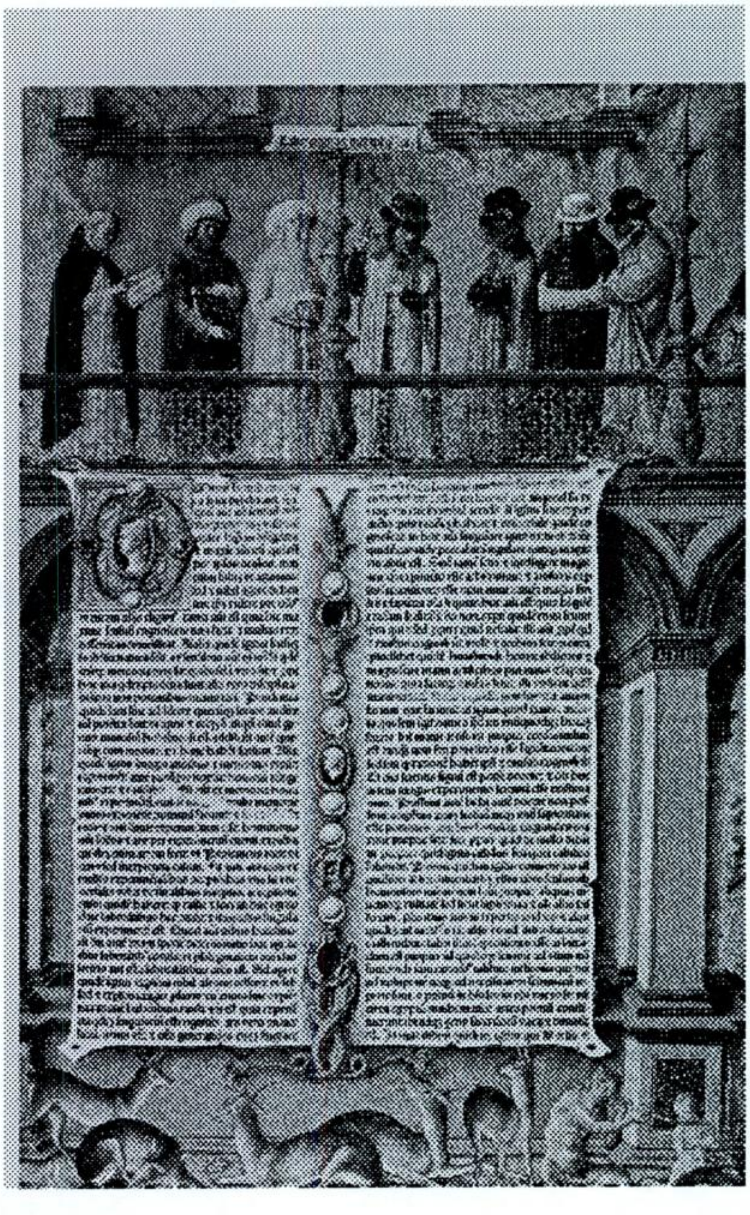


Fig 6.1
Title Page from Volume II of the Works of Aristotle. Venice, illustrated by Girolams de Cromona or Jacometto Vreneziano; Printed by Andreas Torreanus. Venice 1483

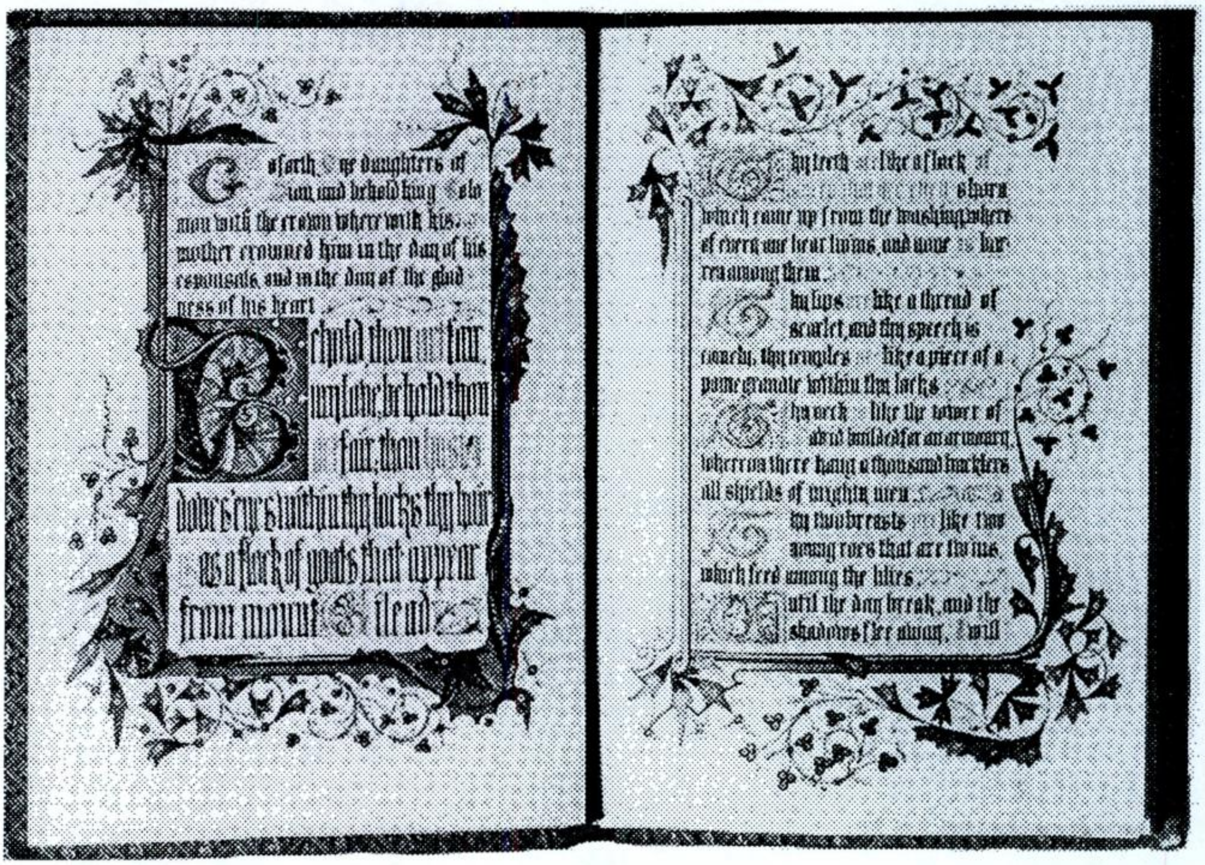


Fig 6.2
Owen Jones's *The Song of Songs*

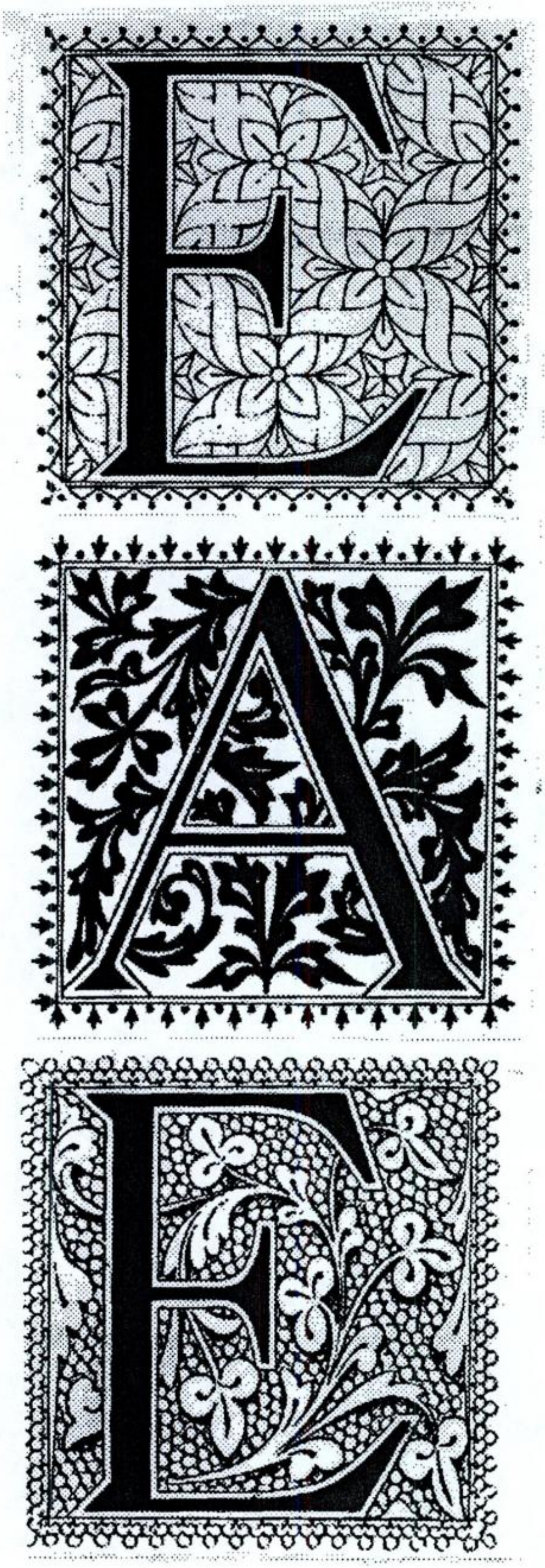
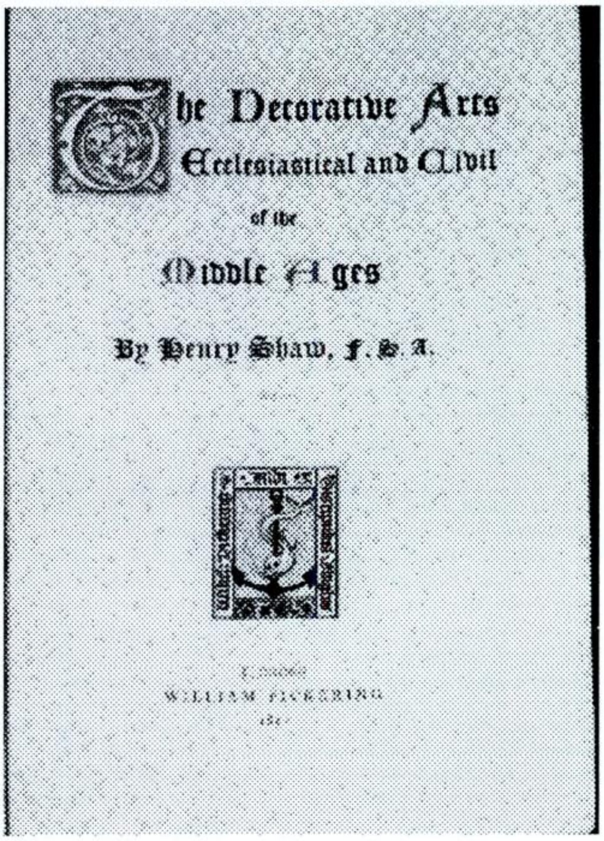


Fig 6.3
Three of seven initials drawn by Owen Jones in two colours, their purpose is unknown.


The Decorative Arts
Ecclesiastical and Civil
of the
Middle Ages

By Henry Shaw, F.S.A.

LONDON
WILLIAM PICKERING
[illegible]

Fig 6.4
Illustration of Henry Shaw's letter

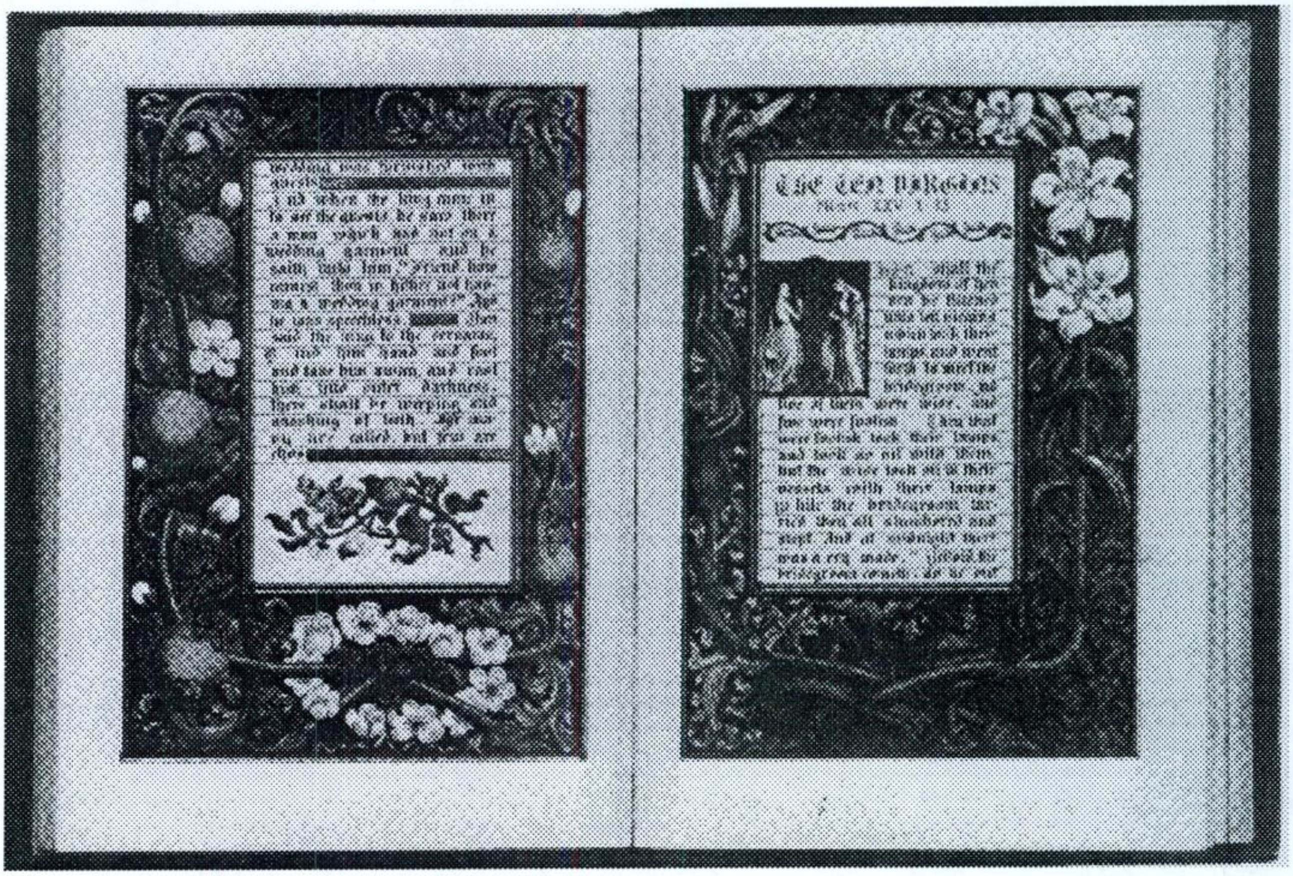


Fig 6.5
Henry N Humphreys'
Parables of Our Lord

Jones (Fig 6.3) shows that he had a good feel for design. He combined the initial with the decorated background and together they made up one unit. This was an attempt to make a bridge between the letter and the illustratod border. We can see this in context in Owen Jones's *Song of Songs* (Fig 6.2)

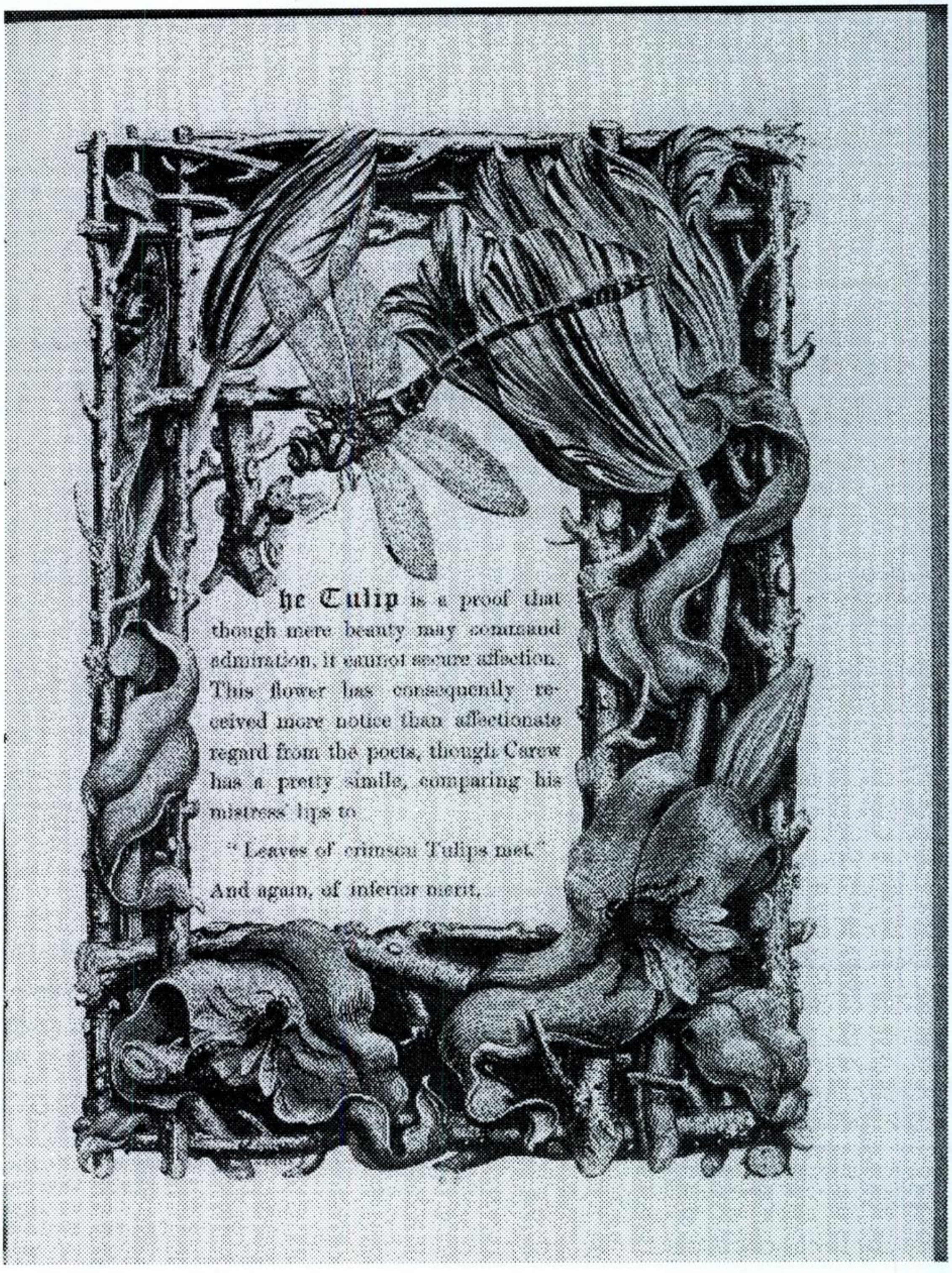
In contrast to Owen Jones, Thomas Astel in his work on the illuminated initial concerned himself more with the shape of the letter and was less interested in the overall effect that the letter had on the whole page. Henry Shaw (1800-1873) on the other hand was using an illuminated initial in trying to accurately convey the art of the Middle Ages (Fig 6.4) which is the subject of the book in Fig 6.4. (The practise of Illuminated Initials). While the illuminated initial is an intrigral part of the illuminated gift book the illuminated border is perhaps the outstanding element. The illuminated Gift books were perhaps one of the most carefully and concisely designed books of the Victorian era. Their printed pages were among the most outstanding and were very much a product of their age.

Ruari Mc Lean in his book *Victorian book Illustration Design and Colour Printing* while speaking about Henry Noel Humphreys says, in relation to illustration, 'fitness for purpose' was already being affirmed in the 1840s. Henry N. Humphreys in his book *Parables of our Lord* had inserted at the end of a page the following.

> "The symbolism of the various borders is explained and the artist's intentions are further explained in the words "...it has been the aim of the designer to render the ornamental borders of each page appropriate to the text and to avoid all mere arbitrary or idle ornaments".
> (Mc Lean, 1972, p 100)

Henry Noel Humphreys, like William Morris and many other Victorian illustrators and book designers, had a great love of medieval typography and book design in general. This love for medieval typography and book design can be seen in Humphreys' book *Parables of our Lord*. (Fig 6.5). Humphreys captured some of the medieval Flemish illuminator's spirit as well as adding a freshness of his own. Humphreys' black and white borders found in his book *The Poet's Pleasure* (Fig 6.6) shows an originality and power which is hard to find in any other Victorian book.

They are fine examples of typically Victorian books. Each page is highly decorated as can be seen in Fig 6.5. It cannot be disputed that the borders are decorated to the highest quality and that the ornamentation have been rendered appropriate to the text. However, it appears to me that although the ornament and the text share the one page, they are not in harmony. The panel of text looks as if it is placed on top of the ornament and the ornament appears to be the dominant feature. The body of type in my opinion is a typical example of Victorian type in that the word spacing is very wide. People like William Morris and James Mc Neill Whistler reacted against examples such as there. The word spacing in Fig 6.5 is very wide, making the text hard to read. It also effects the look of the body of text. The whole page does not hold together as a single unit very well. This lack of a coherent unity is caused not only by the wide word spacing but also because of the line spacing which is also too wide. In Fig 6.5 Humphreys, in my opinion, appears to try to bring the text together by adding solid lines (or rules) between each line of type. This for me



he Tulip is a proof that though mere beauty may command admiration, it cannot secure affection. This flower has consequently received more notice than affectionate regard from the poets, though Carew has a pretty simile, comparing his mistress' lips to

"Leaves of crimson Tulips met."

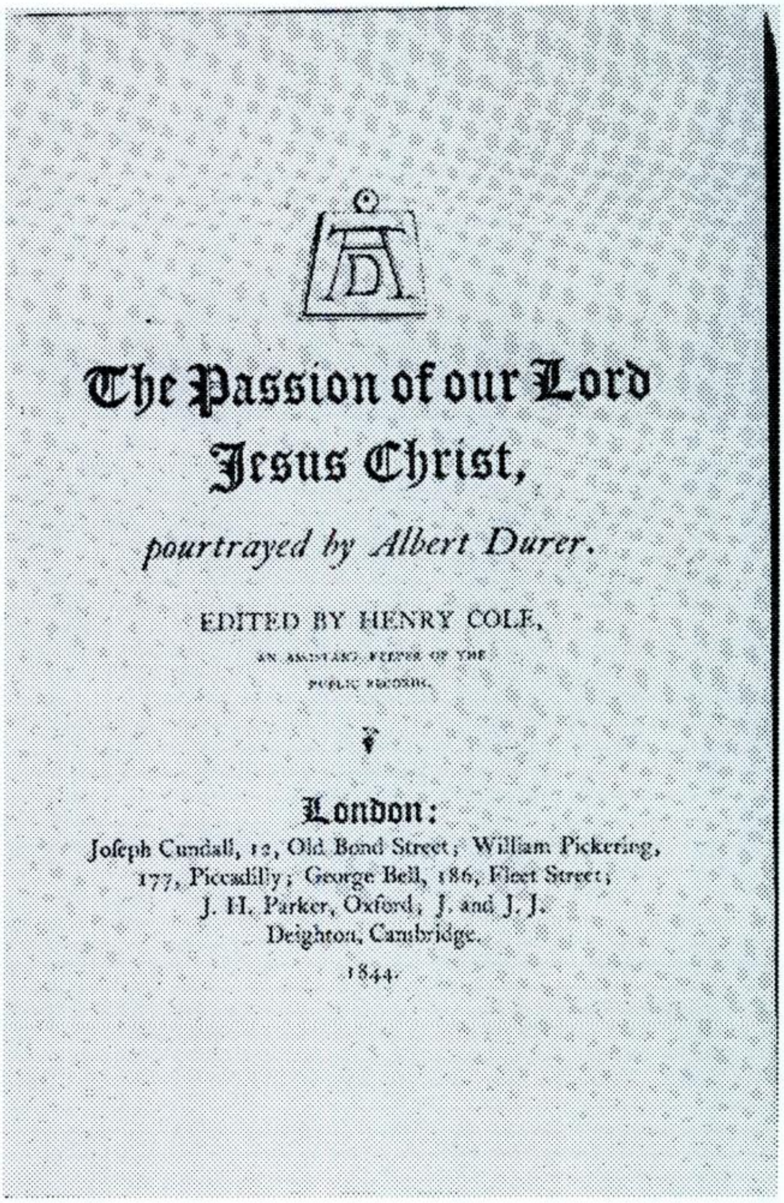
And again, of inferior merit,

Fig 6.6
The Poet's Pleasure, 1847.
One of the borders designed by Noel Humphreys, engraved in wood by W. Dickes.

only isolates each line from the line above and below. I believe that Morris's theory was correct when he held that the word spacing as well as the line spacing should be closed up somewhat. As I have already said however, Morris went to the other extreme by closing his type up too much and in so doing made legibility difficult.

After Pickering, the publisher who was most devoted to good book design in mid-nineteenth century England had to be Joseph Cundall. His career as a book designer and publisher is hard to follow but what is known of him shows the high standard of his ability for book design. Cundall appeared to have a passion for Caslon Old Face as a type and chose it whenever availability would allow. What made him unique was that he knew how it should be used. Nearly all of his books look as if they have been designed, although it is impossible to know how much. His well arranged title pages, for example, may have been due to the skill of his printer Richard Clay (Fig 6.7) The normal typeface used for most types of books was 'modern' so it was rare to set books in Caslon Old Face. (Mc Lean, 1972 p 146).

While Cundall's name was not always on his work, his particular style of illumination often pointed him out. Fig 6.8 is an example of this. We can see the fine quality of his illustration which was delicate and yet strong. He used small leaf motiiefs to balance the page. It is clear from Fig 6.8 that he seperated his type from his illustration, but created a harmony between the type and the image. It is such harmony which identifies his work. It is clear from the work that is known to be his that he was a man of considerable originality and taste. I believe that

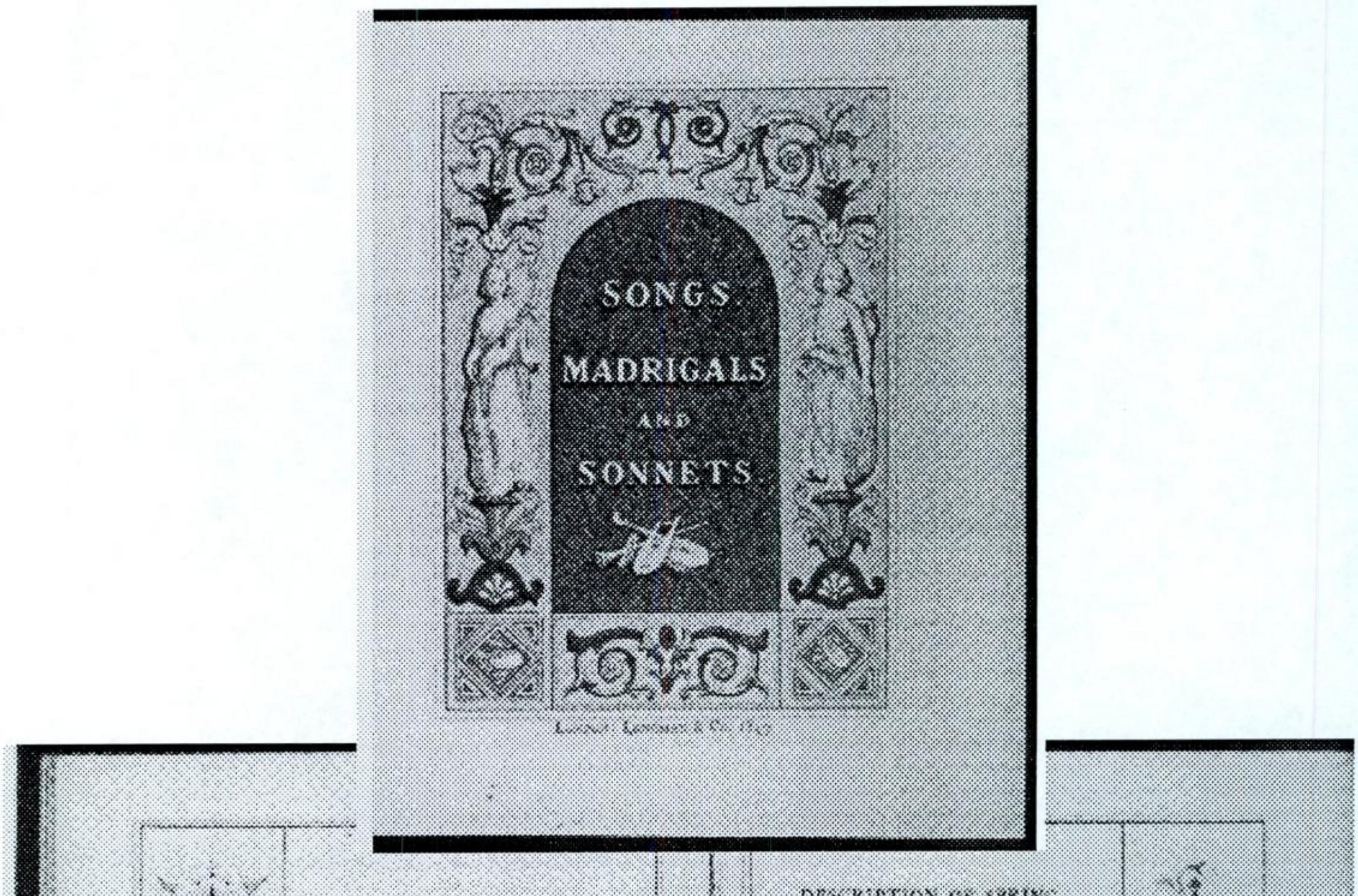


The Passion of our Lord
Jesus Christ,
pourtrayed by Albert Durer.

EDITED BY HENRY COLE,
AN ASSISTANT KEEPER OF THE
PUBLIC RECORDS.

London:
Joſeph Cundall, 12, Old Bond Street; William Pickering,
177, Piccadilly; George Bell, 186, Fleet Street;
J. H. Parker, Oxford; J. and J. J.
Deighton, Cambridge.
1844.

Fig 6.7
Cundall's Title Page



SONGS,
MADRIGALS
AND
SONNETS.

MADRIGAL.

DESCRIPTION OF SPRING.

Fig 6.8
An example of Cundall's style
which points him out

the part he played in Victorian book design was quite important.

To compare Joseph Cundall with Henry Humphreys, Cundall appears to me to be more forward looking in that his illuminations are more open. He does not appear to be afraid of open space on his page. Humphreys' quality of illumination was very high but he loved to fill his borders with dense illuminations (as can be seen in Fig 6.6) Cundall, on the other hand, kept his decorated borders quite simple in comparison, as Fig 6.7 shows. As I have said before, Humphreys' block of type had the appearance of being set on top of the borders. This in my opinion divorces the block of type from the borders. They appear as two distinct entities.

Cundall does not seem to have such a stark contrast between the block of type and the border. An illustration should accompany and complement the text rather than overpower or distract from it. Joseph Cundall's text seems to be proportioned better than the general norm as Fig 6.7 shows. His word spacing was closer than the norm although his line spacing still seems rather wide. His printed page seems to be a lot more 'Modern' looking as can be seen in Fig 67. (Mc Lean pp143)

To summarise The Illuminated Gift book shows that its roots are set in Medieval Manuscripts. The illuminated initials of people like Owen Jones were an integral part of the illuminated gift book and also had its origins in the medieval manuscript. Even though the illuminated initial was an important part of the illuminated gift book, the most outstanding element is clearly the illuminated borders.

Humphreys' *Parables of Our Lord* is a good example of the highly decorated border of the illuminated gift book. His text however, gives the impression of being placed on top of the border with little attention given to the integration of the two.

Joseph Cundall on the other hand, does not use as much decoration in his borders. He seems more inclined to use white space to good effect. Cundall, unlike Humphreys, in his typography thinks more along the lines of William Morris and Emery Walker in that he sets his words closer than the norm for Victorian Book designers. Humphreys on the other hand set his type according to the norm of the day.

Chapter 7

Children's Book Illustration

Children's Book Illustration

In this chapter I wish to deal with the illustration of children's books. In so doing I wish to look at the norm in relation to illustrated books which also applies to the illustration of children's books. I wish to look at the work of Peter Parley using examples of his book *Home Treasury*, which was considered by some to have been given the most distinguished design treatment in modern times. I wish to compare the work of Peter Parley with the work of Walter Crane. I wish to look at their treatment of not only the single page but also the double page spread. Crane's work was influenced by the Japanese print, so I wish to look at how he was influenced by them. I wish to discuss his use of white space on the page and compare him to Parley in this regard.

There appears to be two types of books with illustrations, those where the pictures are scattered throughout the text and the other where the text and the image form two parts of the same book. However, harmony in a book can sometimes be achieved if the image size and the text area are the same size. Walter Crane (1845-1916) in his children's books saw the need to create this harmony and thereby saw the importance of the double page spread. He saw this in relation to both the block of type and the illustration. Fig 7.1, the centre page from Bluebeard of 1875, is a good example of the double page spread containing both the block of text and the illustration. He saw the importance of the spread over and above the single page. This I believe is in sharp contrast to Humphreys' work. His pages were mirror images not only of the page opposite but also of the pages which went both before and after the page in question, as we can see in Fig 7.2 (Humphreys' *Parables*

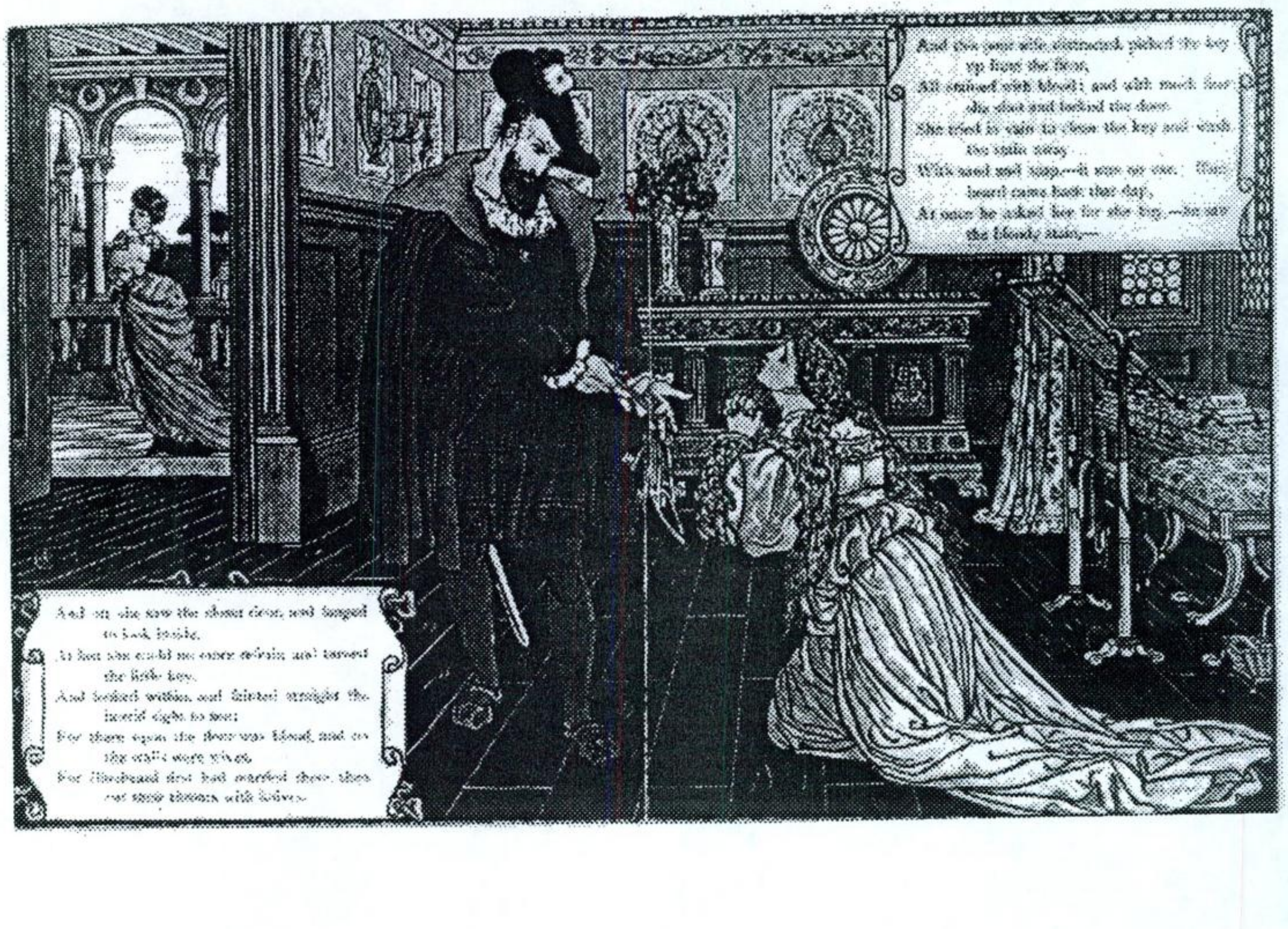


Fig 7.1
Walter Crane's Centre Page from Bluebeard
1871, wood engraving.

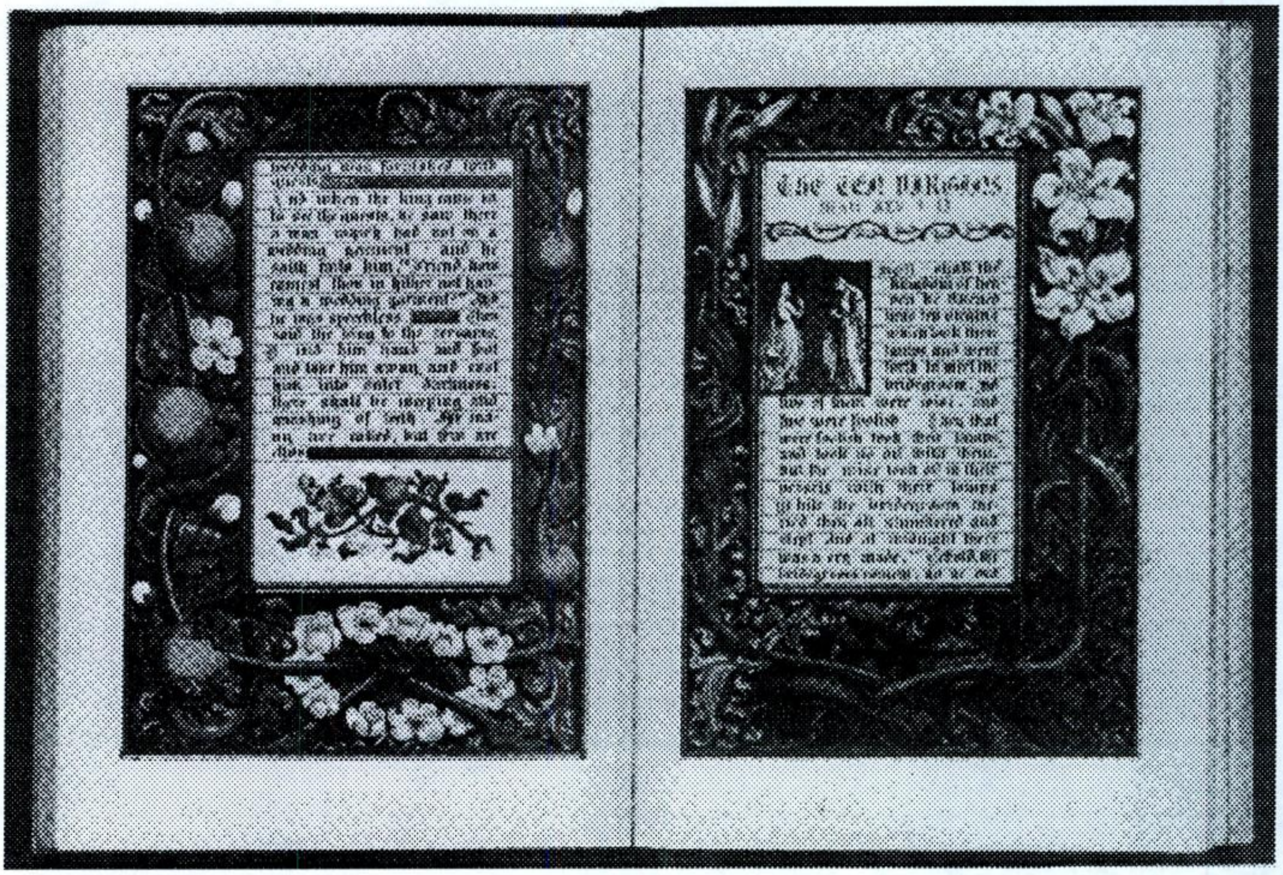
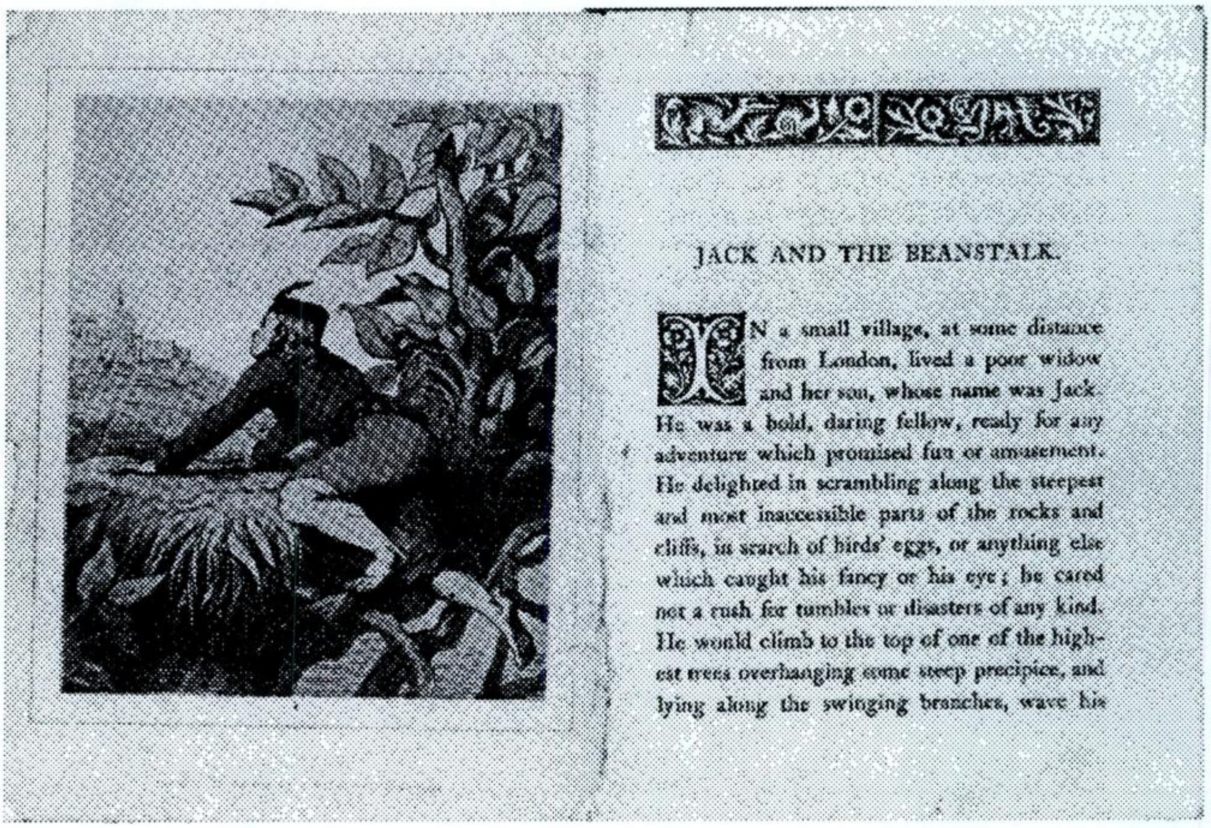


Fig 7.2
Humphrey's Parables of Our Lord



JACK AND THE BEANSTALK.

IN a small village, at some distance from London, lived a poor widow and her son, whose name was Jack. He was a bold, daring fellow, ready for any adventure which promised fun or amusement. He delighted in scrambling along the steepest and most inaccessible parts of the rocks and cliffs, in search of birds' eggs, or anything else which caught his fancy or his eye; he cared not a rush for tumbles or disasters of any kind. He would climb to the top of one of the highest trees overhanging some steep precipice, and lying along the swinging branches, wave his

Fig 7.3
Parley's Home Treasury.

of Our Lord). This, however, was as a result of the influence of the medieval manuscripts whose style was to work in this fashion.

Peter Parley's children's books were seen as being very good. He gave the book *Home Treasury* the most distinguished design treatment ever given to children's books. (Fig 7.3) As well as the overall design, it is not surprising that the illustrations in this books were of the highest taste. The reason for this is simple. Parley's desire to put the best art into the hands of children. Parley's *Home Treasury* was considered quite successful to the Victorians. I would hold that there is a certain charm present, mainly in the colour printing.

It was pretty much the norm for the Victorians and their successors to have their illustration and their type as two distinct entities. The illustrations in children's books were much the same as the illustrations within the illuminated gift books in that they were, as one would expect, a pictorial representation of what was written (as Fig7.4 Humphrey's Miracles of Our Lord illustrates). Apart from that there appeared to be little or no thought given to the integration of the illustration and the type. It was the rule, in my opinion, that the illustration distracted from the text. The illustrations were generally of a very high quality and were highly decorative, almost filling the whole page. As I have already mentioned this was very Victorian. They appeared to like lots of decoration and very little white space.

Crane was most successful in the area of Children's book illustration although it was in this area that he considered himself

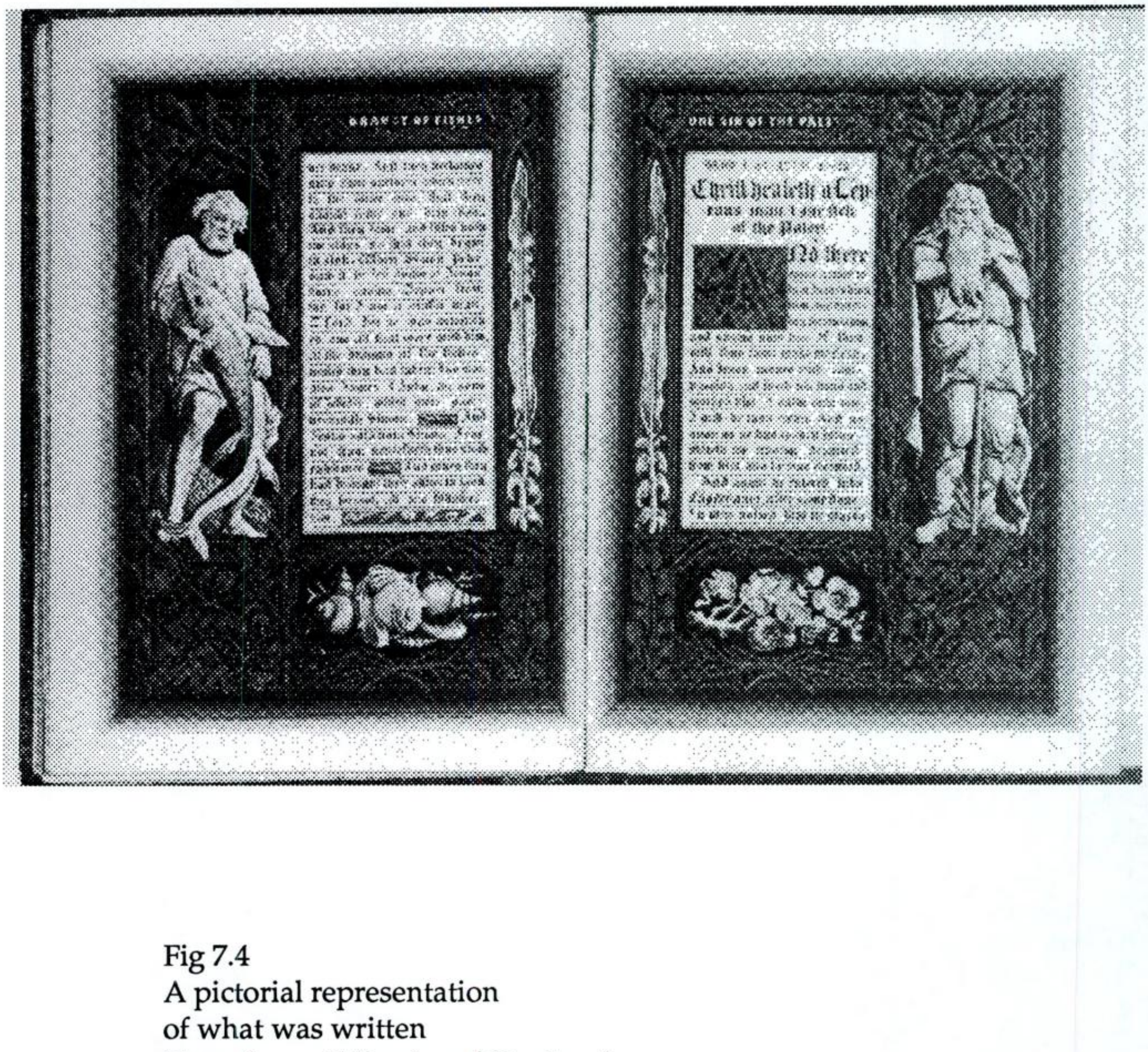


Fig 7.4
A pictorial representation
of what was written
Humphreys' Miracles of Our Lord
1848

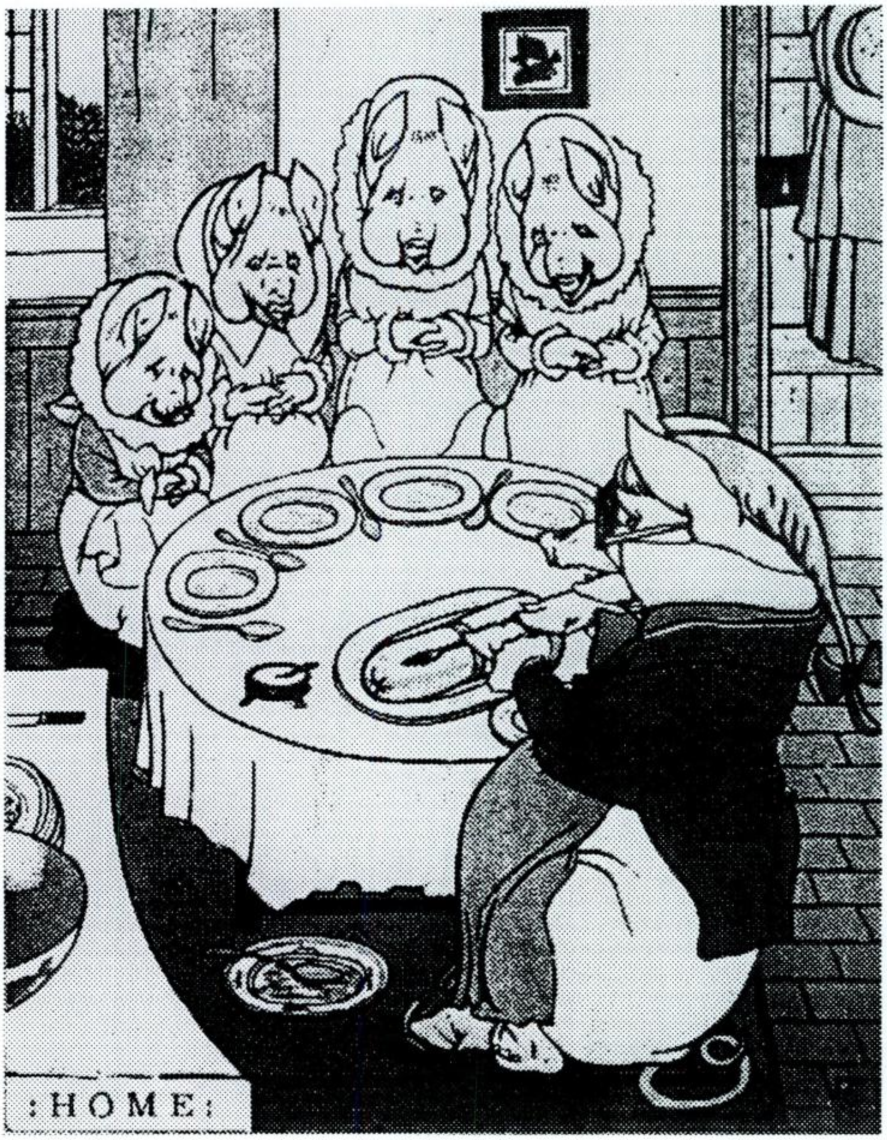


Fig 7.5
Crane's This little pig
went to market (1871)

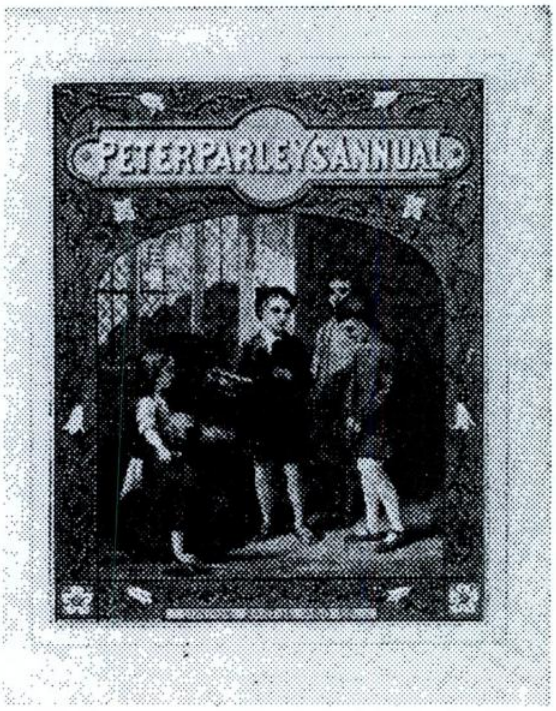

PETER PARLEY'S ANNUAL

Fig 7.6
An example of Parley's work
where he frames his work with stylised
twigs and branches
Peter Parley's Annual
1849

to be the least successful. Although it was the smallest part of his work the area of children's book illustration it is perhaps that for which he is best known.

Crane tended to lean more toward the medium of the wood engraving technique for his illustrations.
It was in Evans's engraving and printing workshop that Crane did his work. Their success as a partnership was based on their ability to take advantage of the simple strengths of the wood engraving techniques at a time when the technique was in decline as a result of the advance of more cost effective methods.

Crane studied the Japanese print for its flat decorative quality and clarity of design. In Crane's use of colour and outline in his "toy books" it can be seen that there is an influence of Japanese woodblock prints which he greatly admired, as we can see in Fig 7.5 (This little Pig went to market 1871). Here we can see the influence of the Japanese print. We can see his use of flat colour and can also see his strong linear approach which led to the spontaneity which made his work so popular. In the use of colour and outline we can see the influence of the Japanese wood prints. His study of the Japanese print played an important part in his early illustrations. He did not neglect design in his book illustration. Indeed, what he learned from Japanese print was applied to his work and indeed is quite fascinating.
In reference to the Japanese woodblock Crane says:

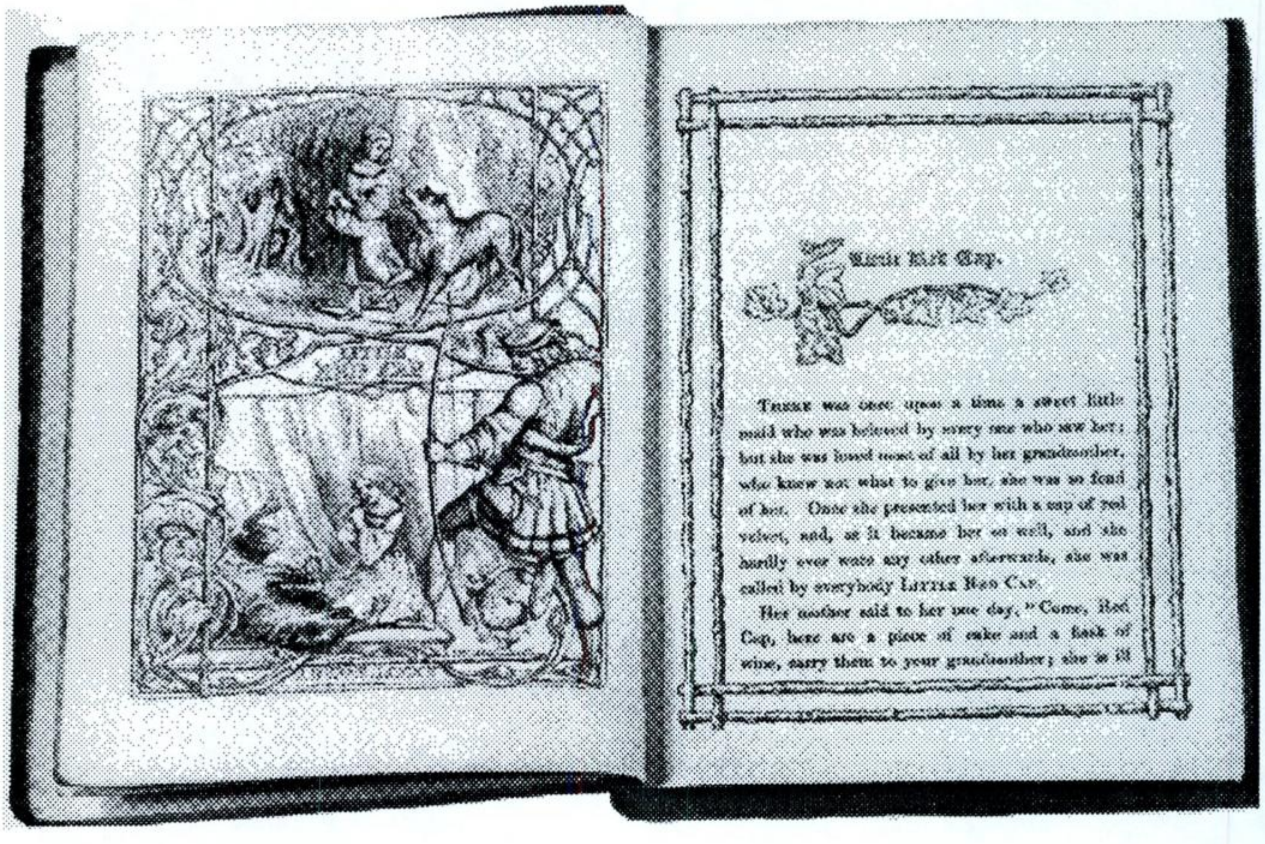
> "Their treatment in definite block outline and flat, bril liant as well as delicate colours, struck me at once and I endeavoured to apply these methods to the modern fan ciful and humourous subjects of children's books and the method of wood engraving and machine printing".
> (Engen, 1975 p 2 ff).

Walter Crane in his children's book illustration represented what may have been the first successful attempt to mass produce well drawn as well as well well designed and printed books, in colour for children. The illustration of children's books may have been the first real success in regard to the marriage of type and image in the modern printed book. Crane had many influences, all of which played their part in making him the success that he was. He was the first to consider the design of the double page spread. He was influenced by Japanese prints which opened up his illustrations and helped him to appreciate un-crowded illustrations.

When we compare Crane's work with that of Peter Parley we only need to look at their work to see how different they are. It could be argued that they are just two different styles. This of course is true, but there is more than just a difference in style. Parley's work is clearly very Victorian, cramped and crowded. Although Crane was Victorian his work was forward looking. Having said that I believe that it would be unwise to say that the work of Parley was backward or stagnant because the overcrowded Victorian style was clearly seen to be good design at the time. .

Parley's work, unlike that of Crane, is highly decorative. He frames his work with stylised twigs and branches as we can see in Fig 7.6. He does this with both his illustrations and his blocks of type. I consider them to be nice decorations but I fail to see the need for them. He appears to give the impression that he is afraid of white space,feeling the need to fill that which is not filled.

Crane's work is in sharp contrast to Parley's. Crane's love for



Little Red Cap.

There was once upon a time a sweet little maid who was beloved by every one who saw her; but she was loved most of all by her grandmother, who knew not what to give her, she was so fond of her. Once she presented her with a cap of red velvet, and, as it became her so well, and she hardly ever wore any other afterwards, she was called by everybody Little Red Cap.

Her mother said to her one day, "Come, Red Cap, here are a piece of cake and a flask of wine, carry them to your grandmother; she is ill

Fig 7.7
Crane's Little Red Cap

the Japanese print is clear in his work because he shows no fear of open space. In sharp contrast to Parley, Crane does not feel the need to fill the space which remains. Crane does not overcrowd his illustrations as Parley seems to in his illustration of *Little Red Cap.* (Fig 7.7). Crane, unlike Parley, takes into account the double page spread and looks at the relationship between type and image. Even though Whistler was not involved in the illustration of children's books I believe that he was quite successful in this regard. I believe that certain comparisons can be made between the work of Crane and the work of Whistler. Like Crane, Whistler had no fear of white space on the page. In fact Whistler used white space to very good effect, mainly because he seemed to have a respect for white space. This can be seen in his *The Gentle Art*. (Fig 2.7).

In summary, the children's book in the Victorian era seem to be quite densely decorated with illustration. As a result of this, the illustration and the block of text seemed to be two distinct entities.

Peter Parley's work is a good example of the type of work where a high quality of illustration is present and the illustration fills the entire page. Walter Crane's work, however, is totally different in that he is more inclined to use white space to good effect. This is due mainly to the influence of the Japanese print. Walter Crane represented what may have been the first successful attempt to mass produce well designed printed books for children. His treatment of the double page spread and his marriage of type and image appears to have been quite successful.

Conclusion

We saw in the chapter on Illuminated Gift books that the Victorians in their book design on the whole were generally backward looking. People such as Owen Jones, Humphreys and Parley looked back to the Medieval manuscripts for their inspiration. They not only looking backwards for inspiration as regards illuminated initials and borders but people such as Humphreys looked to medieval manuscripts for inspiration in regard to margins as well as word and line spacing. Generally they had the tendency to make the word and line spacing very wide thereby opening up the text.

This looking back to the medieval manuscripts was not always a bad thing. Many of the elements within the Victorian book were of a very high standard. These elements included woodblocks which were used within the title page. Illustrations within the children's books such as in the work of Peter Parley, were of a very high quality and show a contribution to the book which is unique.

It is important to point out that there are two main elements within any book, whether it be a Victorian book or a contemporary book. These elements I believe to be type and image and their relationship. As I have shown, the Victorians seemed to have been very fond of using images within their books whether it be a publishers emblem as Pickering and Whittingham were fond of using in the Chiswick Press or as an illuminated border within an illuminated gift book. The illuminated capitals, illuminated borders and illustrations complemented the text in that they were often pictorial representations of the text. I feel that some of the book designers of this era such as Humphreys and Parley made the illumination or illus-

tration and the block of text compete with one another. Their illustrations seemed to overcrowd, the block of text making the two elements seem as two distinct entities. I believe, therefore, that Victorian book designers generally failed to successfully marry their images and bodies of text within the book.

Having said this, however, I believe that there were individual book designers who laid down the foundations for what today could be considered to be good book design. William Morris, for example, in his *Ideal Book* set down rules for what he considered to be good design. He held that the word spacing practiced by his contemporary was too wide. Inspired by Emery Walker, William Morris closed the spacing between his words on the printed page. I believe, however, that he reduced the word spacing too much and so interfered with legibility. He also seemed to be of the opinion that decoration on the printed page should be kept to a minimum. However, in his Kelmscott editions he seemed to fly in the face of his own rules on the subject. Morris like Pickering rejected the attenuated modern typefaces and opted to use Caslon's old face. This move I believe prepared the ground for people like James Mc Neill Whistler to make a total break with the past in the way he presented his book *The Gentle Art*. He was not afraid to use typefaces which were rejected by his printer and to use white space to good effect. He also combined type with the image of a butterfly and, in my view, he did it in a subtle way.

Walter Crane is often considered to be the first in modern times to have successfully married type and image in his children's books. He appears to be the first to give careful consideration to the layout of the double page spread in relation to

type and image. People like Humphreys seemed to see the see the double page as mirror images of one another. Crane on the other hand saw them as a single unit as opposed to two single units.

The topic of Victorian book design is very large and I believe that a thesis could be written on each of the elements which I have discussed here. I chose, however, to look at Victorian book design as a whole in the attempt to give a general overview of the topic in relation to their approach to the marriage of type and image. I believe that the Victorian period was a very important time within book design mainly because it is where the foundations of modern book design may be found. For this reason I believe that it is well worth study.

Bibliography

Dalby, Richard
The Golden age of Children's book illustration.
Michael O' Mara books 1991.

Daniels. Morna
Victorian Book Illustration.
The British Library Board London 1988.

Engen, Rodney. K.
Walter Crane as book illustrator.
Academy Editions London 1975.

Gordon, Ray N.
The Illustrator and the Book in England from 1790-1914.

The Artist and the book 1860-1960 in Western Europe and the U.S.A.
Hacker Art Books New York 1982.

Johnson, Ridrolf
William Morris. Ornamentation and illustration from the Kelmscott Chaucer.
Dover Publications New York 1973.

Lewis, John
Typography. Design and practice.
Berrit and Jenkins. London 1978.

Lewis, John
The 20th Century Book.
Herbert Press. London 1976.

Mc Lean, Ruari
Victorian book design and and colour printing.
Faber & Faber London 1972.

Meggs, Philip B. *Type and Image.*
Van Nostrand Reinhold New York 1992.

Muir, Percy. *Victorian Illustrated Books.*
Batsford London 1971.

Pacht, Otto *Book illustration in the Middle Ages.*
Oxford University Press. London 1984.

Peterson, William S. *The Kelmscott Press*
A History of William Morris's
typographical adventure.
Oxford University Press 1991.

Peterson, William S. Edited by *The Ideal.* Essays and Lectures
on the Art of the Book.
by William Morris.
University of California Press.
London 1982.

Pevsner, Nokolaus. *Pioneers in modern design*
from William Morris to Walter Gropius.
Harmondsworth.
Middlesex 1974.

Prideaux, Tom *The World of Whistler 1834-1903.*
Time-Life Books New York 1970.

Smith, Greg *Walter Crane: Artist Designer and*
Socialist.
Lund Hampshire London 1989.

Spencer, Isobel *Walter Crane.*
Macmillam. New York 1975.

Spencer, Robin	*Whistler a Retrospective.* Hugh Lauter Lenin New York 1989
Tschichold, Jan	*Non-Arbitrary Proportions of the Page and Type Area* New York 1966
Tschichold, Jan	*The Form of the Book* Lund Hampshire London 1991