

Chapter 1 : Victorian book design and colour printing | National Library of Australia

*Victorian Book Design and Colour Printing [Ruari McLean] on racedaydvl.com *FREE* shipping on qualifying offers. Second edition, U.S. printing. S-K for binding reference.*

The Victorian Era The Industrial Revolution The era known as the Industrial Revolution was a period of fundamental changes in agriculture, manufacturing, transportation, and social structure. An economy based on manual labor and skilled artisans was replaced by one dominated by industry, machinery, and mass production. Energy was a major impetus for this conversion from an agricultural society to an industrial one. Animal and human power were the primary sources of energy until James Watt perfected the steam engine in 1769. What started it all: Conditions that promoted the Industrial Revolution were advances in agricultural techniques and practices resulting in an increased supply of food and raw materials. The building of roads, canals, and eventually railways enabled expanded trade. Many of these conditions were so closely interrelated that increased activity in one spurred an increase in activity in another. Although the Industrial Revolution first occurred in England, it was a radical time of social and economic change in America and most of Europe as well. I found this video recently on Youtube but there are no credits and it has a smarmy musical background. Prior to industrialization, the world was a very different place: Queen Victoria The momentum of the industrial revolution had already begun, but it was during the Victorian era that the full effects of industrialization made itself felt. Along with technological breakthroughs, the Industrial Revolution brought crime, urban poverty, and the rise of a self-indulgent nouveau riche newly rich class. Wealth became a motivating cultural force. As the desire for unlimited comfort spread from the wealthy to the new middle class, a taste for ornamentation and ostentation became the dominant style. Extravagant embellishment was applied to architecture, furniture, clothing, and appeared as elaborate borders and lettering in graphic design. Sentimentality, nostalgia, and idealized beauty were expressed through printed images of young women, flowers, children, and puppies and kittens. It attracted over 6 million visitors and was the showcase of technology and design at the height of the Industrial Revolution. Lithography is a printing technique that allows multiple reproductions of an image drawn with greasy crayon on a certain type of limestone. When the naturally absorbant stone is wetted before printing, the printing ink will be retained in areas containing grease and repelled in all other areas. The characteristic of this printing technique lies in the fact that the image area and the non-image area react differently to the presence of ink. One of the technologies exhibited at the Great Exhibition of 1851 also known as the Crystal Palace Exhibition was the new method of color printing: Although lithography had become widespread, it was initially a single-color printing method. Early experiments with color lithography were perfected in 1837 when a French printer patented a process named chromolithography. The beauty of this process is due to the talented artists who created the original designs, frequently in watercolor, and the skilled craftsmen who traced the original art onto lithographic stones. Colored inks applied to these stones came together in perfect registration, recreating hundreds or thousands of glowing duplicates of the original. The lithography firm, rather than the individual artists or craftsmen was credited on chromolithographs, and the names of many of those artists are lost to history. More about color printing in the nineteenth century: The ancient printing technique of movable type had, until then, restricted design to an inflexible grid: Anything that was to be printed had to adhere to a system whereby type was set in consecutive rows of parallel lines. Illustrations, maps and the like were hand drawn and engraved. Lithography set type and layout free. From art reproductions to advertising graphics, color printing poured from the presses in the millions. Punch and Harpers New Monthly Magazine opened the era of the magazine when they began publication in 1841 and 1843, respectively. Both used many woodcut or engraved illustrations and metal type. The first true ad agency opened in Philadelphia in 1843. The surpluses of goods created by the Industrial Revolution led to increased competition in the marketplace, as sellers sought to educate buyers to the virtues of products and services. To this end, advancements in the simultaneous printing of text and image fostered the new medium called advertising. If a compositor lacked a lower-case g, for example, he would not hesitate to use an upside-down b in its place. Designers of new display faces distorted the Bodoni and Dido types, making them

larger and blacker. These type designs, called Fat Face, are now recognized as quintessentially Victorian. Wood engravers followed the taste for ornate elaboration and applied shadows, outlines, and embellishments to letterforms. The Egyptian faces joined the Fat Faces as one of the most original typographic forms of the century. The distinctive Victorian style of layout – extreme variations of type size and weight crammed within the page format was an invention of expedience, allowing the printer to utilize every inch of precious space. This slideshow requires JavaScript. Chromolithography with its hand-drawn lettering, was a major source of inspiration and competition for type foundries and letterpress printers. For examples of Victorian advertising visit: By the middle of the nineteenth century, presses could produce twenty- five thousand copies per hour, but each letter in every word in every book, newspaper, and magazine had to be set by hand. Dozens of experimenters worked to perfect a machine to compose type, and the first patent for a composing machine was registered in 1824. By the time Ottmar Mergenthaler perfected his Linotype machine in 1867, about three hundred automatic typesetting machines had been invented that tried various methods. Each time the operator pressed a key on a keyboard, a matrix for that character was released from a tube, it slid down a chute and was automatically lined up with the other characters in that line. Molten lead was poured into the line of matrixes to cast a line of type. This technology facilitated the explosion in the amount of printed material. The Frenchman who first produced a photographic image Joseph Niepce was a lithographic printer. He began his research into photography by seeking an automatic means of transferring drawings onto printing plates. In 1816, Nicéphore Niépce announced that he had invented a process called the Daguerreotype. The Daguerreotype was very popular during the Victorian age and created a demand that added to the push for the development of photography. Victorian Daguerreotypes from The History of Visual Communication Throughout the 19th Century, experiments in photographic technology continued to improve until towards the end of the century it finally became possible to merge photographic processes with printing. In 1841, the New York Daily Graphic printed the first reproduction of a photograph with a full tonal range in a newspaper. It was printed from a halftone screen invented by Stephen Horgan. The screen broke the image into a series of minute dots whose varying sizes created tonal values from pure white paper to solid black ink. Steinway Hall on East 14th Street in Manhattan. The first halftone print of a photo used in a periodical in the United States. Complicated and time-consuming, photomechanical color separation remained experimental until the end of the century. For more about halftones see: What kind of furniture, silverwork, jewelry, wallpaper, and glass did they buy for their own homes? The Victorian years, which lasted for most of the 19th century and a few years beyond, divides into several periods. After the Great Exhibition of 1851, tastes ran to exaggerated embellishment of virtually every article in the Victorian home. Victorian era printed design did not reflect a philosophy, instead the style was a celebration of the evolving technologies of mass production. The nineteenth century was the turning point for technical development in printing. At the beginning of the century, books with color plates were hand-colored by artists, using techniques dating back to the Renaissance. A hundred years later, the photo-reproductive techniques, mechanization of typesetting, and the steam-driven printing press introduced processes which would be used until the computer revolution in another hundred years. Meggs and Alston W. Purvis Graphic Design Time Line:

To ask other readers questions about Victorian Book Design And Colour Printing, please sign up. Be the first to ask a question about Victorian Book Design And Colour Printing Almost a 5-star book purely on the strength of the collected and reprinted 19th Century material, much of which the author.

Stencil Hand stencils , made by blowing pigment over a hand held against a wall, have been found in Asia and Europe dating from over 35, years ago, and later prehistoric dates in other continents. Stencils may have been used to colour cloth for a very long time; the technique probably reached its peak of sophistication in Katazome and other techniques used on silks for clothes during the Edo period in Japan. In Europe, from about they were commonly used to colour old master prints printed in black and white, usually woodcuts. In China seals were used since at least the Shang dynasty. In the Western Zhou , sets of seal stamps were encased in blocks of type and used on clay moulds for casting bronzes. By the end of the 3rd century BC seals were also used for printing on pottery. In the Northern dynasties textual sources contain references to wooden seals with up to characters. Daoists used seals as healing devices by impressing therapeutic characters onto the flesh of sick people. They were also used to stamp food, creating a talismanic character to ward off disease. The first evidence of these practices appeared under a Buddhist context in the mid 5th century. Centuries later seals were used to create hundreds of Buddha images. Archaeological evidence of them have been unearthed at Mawangdui and in the tomb of the King of Nanyue , while block printed fabrics have been discovered at Mashan zhuanchang in Jiangling , Hubei. Among the earliest evidence of this is a stone inscription cut in mirror image from the early 6th century. Yuan Dynasty woodblocks edition of a Chinese play Mongolian Buddhist printing block. Korean wood printing block from the 19th century, on display at the British Museum in London. A printing block from Yangzhou. Song dynasty bronze plate advertising print for the Liu family needle shop at Jinan. Earliest extant print advertisement. Copperplate of " cash Jin dynasty " paper money with bronze movable type counterfeit markers Ceramic movable type print from the Western Xia. Discovered in the Mogao caves. It became widely used throughout East Asia both as a method for printing on textiles and later, under the influence of Buddhism , on paper. As a method of printing on cloth, the earliest surviving examples from China date to about Ukiyo-e is the best known type of Japanese woodblock art print. Most European uses of the technique on paper are covered by the term woodcut see below , except for the block-books produced mainly in the fifteenth century. The semi-mythical record of him therefore describes his usage of the printing process to deliberately bewilder onlookers and create an image of mysticism around himself. By copying and preserving these texts, Buddhists could accrue personal merit. As a consequence the idea of printing and its advantages in replicating texts quickly became apparent to Buddhists, who by the 7th century, were using woodblocks to create apotropaic documents. These Buddhist texts were printed specifically as ritual items and were not widely circulated or meant for public consumption. Instead they were buried in consecrated ground. The Great Dharani Sutra Korean: They have been dated to the reign of Wu Zetian using character form recognition. This copy of the Diamond Sutra is 14 feet long and contains a colophon at the inner end, which reads: Reverently [caused to be] made for universal free distribution by Wang Jie on behalf of his two parents on the 13th of the 4th moon of the 9th year of Xiantong [i. During the Song dynasty , the Directorate of education and other agencies used these block prints to disseminate their standardized versions of the Classics. Other disseminated works include the Histories, philosophical works, encyclopedias, collections, and books on medicine and the art of war. It took 10 years to finish the , blocks needed to print the text. The finished product, the Sichuan edition of the Kaibao canon, also known as the Kaibao Tripitaka, was printed in The completed work, amounting to some 6, volumes, was finished in Unfortunately the original set of woodblocks was destroyed in a conflagration during the Mongol invasion of King Gojong ordered another set to be created and work began in , this time only taking 12 years to complete. In the complete Goryeo Daejanggyeong numbered 81, printing blocks, 52,, characters, titles, and volumes. Due to the stringent editing process that went into the Goryeo Daejanggyeong and its surprisingly enduring nature, having survived completely intact over years, it is considered the most accurate of Buddhist canons

written in Classical Chinese as well as a standard edition for East Asian Buddhist scholarship. Fan Ping had in his collection 7, rolls juan, or a few hundred titles. Two centuries later, Zhang Mian owned 10, juan, Shen Yue 20, juan, and Xiao Tong and his cousin Xiao Mai both had collections of 30, juan. Emperor Yuan of Liang was said to have had a collection of 80, juan. The combined total of all known private book collectors prior to the Song dynasty number around , with the Tang alone accounting for 60 of them. The Song dynasty alone accounts for some known private collections, more than triple the number of all the preceding centuries combined. Private libraries of , juan became commonplace while six individuals owned collections of over 30, juan. The earliest extant private Song library catalogue lists 1, titles in 24, juan. The majority of which were secular in nature. The Three Institutes were one of several imperial libraries, with eight other major palace libraries, not including imperial academies. The emperor went to the Directorate of Education to inspect the Publications Office. He asked Xing Bing how many woodblocks were kept there. Bing replied, "At the start of our dynasty, there were fewer than four thousand. Today, there are more than one hundred thousand. The classics and histories, together with standard commentaries, are all fully represented. When I was young and devoted myself to learning, there were only one or two scholars in every hundred who possessed copies of all the classics and commentaries. There was no way to copy so many works. Today, printed editions of these works are abundant, and officials and commoners alike have them in their homes. Scholars are fortunate indeed to have been born in such an era as ours! I can recall meeting older scholars, long ago, who said that when they were young they had a hard time getting their hands on a copy of Shiji or Han shu. If they were lucky enough to get one, they thought nothing of copying the entire text out by hand, so they could recite it day and night. In recent years merchants engrave and print all manner of books belonging to the hundred schools, and produce ten thousand pages a day. Yet, to the contrary, young men and examination candidates leave their books tied shut and never look at them, preferring to amuse themselves with baseless chatter. The advantage was that it was now possible to flip to a reference without unfolding the entire document. Woodblock prints allowed two mirror images to be easily replicated on a single sheet. Thus two pages were printed on a sheet, which was then folded inwards. The sheets were then pasted together at the fold to make a codex with alternate openings of printed and blank pairs of pages. In the 14th century the folding was reversed outwards to give continuous printed pages, each backed by a blank hidden page. Later the sewn bindings were preferred rather than pasted bindings. For example, one complete Tripitaka had over 6, juan in tao. Indeed, manuscripts remained dominant until the very end of Imperial China: As a result of block-printing technology, it became easier and cheaper to produce multiple copies of books quickly. By the eleventh century, the price of books had fallen by about one tenth what they had been before and as a result they were more widely disseminated. Nevertheless, even in the fifteenth century most books in major libraries were still in manuscript, not in print. Almost to the end of the empire it remained cheaper to pay a copyist than to buy a printed book. About 4 percent of it was printed in movable type in , but it was hand-carved movable wooden type. Indeed, the entire collection was only printed for the first time in the s. Access to books, especially large works, such as the Histories, remained difficult right into the twentieth century. The age of printing gave the act of copying by hand a new dimension of cultural reverence. Those who considered themselves real scholars and true connoisseurs of the book did not consider imprints to be real books. Under the elitist attitudes of the time, "printed books were for those who did not truly care about books. According to the Ming dynasty author Hu Yinglin , "if no printed edition were available on the market, the hand-copied manuscript of a book would cost ten times as much as the printed work," [26] also "once a printed edition appeared, the transcribed copy could no longer be sold and would be discarded. In , the Korean Choe Bu observed during his trip to China that "even village children, ferrymen, and sailors" could read, although this applied mainly to the south while northern China remained largely illiterate. Stamps were carved for printing these prayers on clay tablets from at least the 7th century, the date of the oldest surviving examples. History of Western typography Printing with a press was practiced in Christian Europe as a method for printing on cloth, where it was common by Images printed on cloth for religious purposes could be quite large and elaborate, and when paper became relatively easily available, around , the medium transferred very quickly to small woodcut religious images and playing cards printed on paper. These prints were produced in very large numbers from about onwards.

These were all short heavily illustrated works, the bestsellers of the day, repeated in many different block-book versions: There is still some controversy among scholars as to whether their introduction preceded or, the majority view, followed the introduction of movable type, with the range of estimated dates being between about 1480 and 1500.

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

See Article History Alternative Title: Graphic design is therefore a collaborative discipline: The evolution of graphic design as a practice and profession has been closely bound to technological innovations , societal needs, and the visual imagination of practitioners. Graphic design has been practiced in various forms throughout history; indeed, strong examples of graphic design date back to manuscripts in ancient China , Egypt , and Greece. As printing and book production developed in the 15th century, advances in graphic design developed alongside it over subsequent centuries, with compositors or typesetters often designing pages as they set the type. In the late 19th century, graphic design emerged as a distinct profession in the West, in part because of the job specialization process that occurred there, and in part because of the new technologies and commercial possibilities brought about by the Industrial Revolution. New production methods led to the separation of the design of a communication medium e. Increasingly, over the course of the late 19th and early 20th centuries, advertising agencies, book publishers, and magazines hired art directors who organized all visual elements of the communication and brought them into a harmonious whole, creating an expression appropriate to the content. In typographer William A. Dwiggins coined the term graphic design to identify the emerging field. Throughout the 20th century, the technology available to designers continued to advance rapidly, as did the artistic and commercial possibilities for design. The profession expanded enormously, and graphic designers created, among other things, magazine pages, book jackets, posters, compact-disc covers, postage stamps, packaging, trademarks, signs, advertisements, kinetic titles for television programs and motion pictures, and Web sites. By the turn of the 21st century, graphic design had become a global profession, as advanced technology and industry spread throughout the world. Typography is discussed in this essay as an element of the overall design of a visual communication; for a complete history, see typography. Similarly, the evolution of the printing process is discussed in this essay as it relates to developments in graphic design; for a complete history, see printing. Historical foundations Manuscript design in antiquity and the Middle Ages Although its advent as a profession is fairly recent, graphic design has roots that reach deep into antiquity. Illustrated manuscripts were made in ancient China, Egypt, Greece, and Rome. The ancient Egyptian Book of the Dead , which contained texts intended to aid the deceased in the afterlife, is a superb example of early graphic design. Hieroglyphic narratives penned by scribes are illustrated with colourful illustrations on rolls of papyrus. Words and pictures are unified into a cohesive whole: Flat areas of colour are bound by firm brush contours that contrast vibrantly with the rich texture of the hieroglyphic writing. During the Middle Ages, manuscript books preserved and propagated sacred writings. These early books were written and illustrated on sheets of treated animal skin called parchment , or vellum, and sewn together into a codex format with pages that turned like the pages of contemporary books. In Europe, monastic writing rooms had a clear division of labour that led to the design of books. A scholar versed in Greek and Latin headed the writing room and was responsible for the editorial content, design, and production of books. Scribes trained in lettering styles spent their days bent over writing tables, penning page after page of text. They indicated the place on page layouts where illustrations were to be added after the text was written, using a light sketch or a descriptive note jotted in the margin. Illuminators, or illustrators, rendered pictures and decorations in support of the text. In designing these works, monks were mindful of the educational value of pictures and the capacity of colour and ornament to create spiritual overtones. Manuscript production in Europe during the Middle Ages generated a vast variety of page designs, illustration and lettering styles, and production techniques. Isolation and poor travel conditions allowed identifiable regional design styles to emerge. Some of the more distinctive medieval art and design approaches, including the Hiberno-Saxon style of Ireland and England and the International Gothic style prevalent in Europe in the late 14th and early 15th centuries, were used in manuscript books that achieved major graphic-design innovations. The Book of Kells

c. From the 10th through the 15th centuries, handmade manuscript books in Islamic lands also achieved a masterful level of artistic and technical achievement, especially within the tradition of Persian miniature painting. Human figures, animals, buildings, and the landscape are presented as refined shapes that are defined by concise outlines. These two-dimensional planes are filled with vibrant colour and decorative patterns in a tightly interlocking composition. The calligraphic text is contained in a geometric shape placed near the bottom of the page. The Keir Collection, Ham, Richmond, England

Early printing and graphic design While the creation of manuscripts led to such high points in graphic design, the art and practice of graphic design truly blossomed with the development of printmaking technologies such as movable type. Antecedents of these developments occurred in China, where the use of woodblock, or relief, printing, was developed perhaps as early as the 6th century ce. This process, which was accomplished by applying ink to a raised carved surface, allowed multiple copies of texts and images to be made quickly and economically. The Chinese also developed paper made from organic fibres by ce. This paper provided an economical surface for writing or printing; other substrates, such as parchment and papyrus, were less plentiful and more costly to prepare than paper. Surviving artifacts show that the Chinese developed a wide range of uses for printing and that they achieved a high level of artistry in graphic design and printing from an early date. Artisans cut calligraphic symbols into woodblocks and printed them beautifully; printed sheets of paper bearing illustrations and religious texts were then pasted together to make printed scrolls. By the 9th or 10th century, paged woodblock books replaced scrolls, and literary, historical, and herbal works were published. Paper money and playing cards were also designed, their designs cut into woodblocks and printed. Chinese alchemist Bi Sheng invented a technique for printing with movable type about 1040. However, this technology did not replace the hand-cut woodblock in Asia, in part because the hundreds of characters used in calligraphic languages made setting and filing the movable characters difficult. Chinese inventions slowly spread across the Middle East and into Europe. By the 15th century, woodblock broadsides and books printed on paper were being made in Europe. By Johannes Gutenberg of Mainz Germany invented a method for printing text from raised alphabet characters cast on movable metal types. After this, printed books began to replace costly handmade manuscript books. Designers of early typographic books in Europe attempted to replicate manuscripts, often designing type styles based on current manuscript lettering styles. When the type was printed, spaces were left for illuminators to add pictures, ornate initials, and other decorative material by hand. In this way, the compositor or typesetter was in effect the designer as he set the type. Library of Congress, Rosenwald Rare Book Collection

Over time, typographic books developed their own design vocabulary. By the mid-16th century, printers combined woodblock illustrations with typeset text to create easily produced, illustrated printed books. They printed woodblock decorative borders and ornamental initials along with the type, subsequently having colour applied by hand to these printed elements. The prevalence of movable type and increasingly advanced printing technology in Europe meant that, while other cultures continued to create manuscript designs and printed communications, major advances in graphic design over the next several centuries would often be centred in Europe. Beginning in the late 15th century, printing played a major role in this process by making knowledge from the ancient world available to all readers. Typeface designs evolved toward what are now called Old Style types, which were inspired by capital letters found in ancient Roman inscriptions and by lowercase letters found in manuscript writing from the Carolingian period. The Italian scholar and printer Aldus Manutius the Elder founded his Aldine Press in 1495 to produce printed editions of many Greek and Latin classics. His innovations included inexpensive, pocket-sized editions of books with cloth covers. About 1500 Manutius introduced the first italic typeface, cast from punches cut by type designer Francesco Griffo. Because more of these narrow letters that slanted to the right could be fit on a page, the new pocket-sized books could be set in fewer pages. The design of the work achieves an understated simplicity and tonal harmony, and its elegant synthesis of type and image has seldom been equaled. The layout combined exquisitely light woodcuts by an anonymous illustrator with roman types by Griffo utilizing new, smaller capitals; Griffo cut these types after careful study of Roman inscriptions. Importantly, double-page spreads were conceived in the book as unified designs, rather than as two separate pages. Library of Congress, Rosenwald Rare Book Collection

During the 16th century, France became a centre for fine typography and

book design. Geoffroy Tory “whose considerable talents included design, engraving, and illustration, in addition to his work as a scholar and author” created books with types, ornaments, and illustrations that achieved the seemingly contradictory qualities of delicacy and complexity. In his *Book of Hours*, he framed columns of roman type with modular borders; these exuberant forms were a perfect complement to his illustrations. Library of Congress, Washington, D. Printers commissioned types from him rather than casting their own, making Garamond the first independent typesetter not directly associated with a printing firm. Works by Tory, Garamond, and many other graphic artists and printers created a standard of excellence in graphic design that spread beyond France. The 17th century was a quiet time for graphic design. Apparently the stock of typeface designs, woodblock illustrations, and ornaments produced during the 16th century satisfied the needs of most printers, and additional innovation seemed unnecessary. Rococo graphic design

The 18th-century Rococo movement, characterized by complex curvilinear decoration, found its graphic-design expression in the work of the French type founder Pierre-Simon Fournier. He pioneered standardized measurement through his table of proportions based on the French pouce, a now-obsolete unit of measure slightly longer than an inch. Fournier designed a wide range of decorative ornaments and florid fonts, enabling French printers to create books with a decorative design complexity that paralleled the architecture and interiors of the period. Because French law forbade typesetters from printing, Fournier often delivered made-up pages to the printer, thereby assuming the role of graphic designer. Copperplate engraving became an important medium for book illustrations during this period. Lines were incised into a smooth metal plate; ink was pressed into these recessed lines; excess ink was wiped clean from the surface; and a sheet of paper was pressed onto the plate with sufficient pressure to transfer the ink from the printing plate to the paper. This allowed book illustrations to be produced with finer lines and greater detail than woodblock printing. In order to make text more compatible with these fine-line engravings, designers increasingly made casting types and ornaments with finer details. Black-and-white print of an engraved trading card by Robert Clee, 18th century. This image may not be reproduced or transmitted in any format, without specific advance written permission from the owner; unauthorized reproduction, duplication, transmission or commercial exploitation may result in civil liability and criminal prosecution. Graphic design often involves a collaboration of specialists. Many 18th-century artists specialized in book illustration. In this work, Joseph Gerard Barbou, the printer, used types and ornaments by Fournier, full-page engravings by Eisen, and complex spot illustrations and tailpieces by Pierre-Phillippe Choffard. This superb example of Rococo book design combined the ornamented types, decorative initials, elaborate frames and rules, and intricate illustrations typical of the genre. Library of Congress, Rosenwald Rare Book Collection

Neoclassical graphic design In the second half of the 18th century, some designers tired of the Rococo style and instead sought inspiration from Classical art. This interest was inspired by recent archaeological finds, the popularity of travel in Greece, Italy, and Egypt, and the publication of information about Classical works. Neoclassical typographical designs used straight lines, rectilinear forms, and a restrained geometric ornamentation. John Baskerville, an English designer from the period, created book designs and typefaces that offered a transition between Rococo and Neoclassical. In his books he used superbly designed types printed on smooth paper without ornament or illustration, which resulted in designs of stately and restrained elegance. In the late decades of the 18th and early decades of the 19th centuries, Giambattista Bodoni, the Italian printer at the Royal Press Stamperia Reale of the duke of Parma, achieved Neoclassical ideals in his books and typefaces. Bodoni advocated extraordinary pages for exceptional readers. He achieved a purity of form with sparse pages, generous margins and line-spacing, and severe geometric types; this functional purity avoided any distractions from the act of reading. He drew inspiration from Baskerville as he evolved his preferences from Rococo-derived designs toward modern typefaces.

Chapter 4 : Victorian Book Design & Colour Printing (Book Review) - CORE

Also covers chromolithography, children's books, illuminated gift books, yellow backs, publishers' binding styles, other aspects of Victorian book design, etc. Gives precise explanations of early color printing techniques.

The Technologies of Nineteenth-Century Illustration: The artist engraved his own white line illustrations on boxwood blocks, and the artist-engraver remained a common figure in book illustration until mid-century. The Dog in the Manger. The Cock and the Jewel. The decline in importance of the woodblock over those five decades as new technologies were introduced is evident: The situation changed dramatically after , a period in which wood engravings sharply declined and line illustrations became extremely popular, thanks in large measure to noted American book illustrator Joseph Pennell , who began his career in the United States, illustrating the works of George Washington Cable and William Dean Howells, but who in together with his wife, Elizabeth Robins, decided to work in London. Pennell was adept at producing pen and ink drawings that were easily transferred to wood photographically. Often the artist was the first outside reader of the text and, in a sense, its first critic, as may be said of Phiz Hablot Knight Browne in his artistic collaborations with Charles Dickens from the s up to the end of the s. The Dalziels also produced the blocks for the Pre-Raphaelite -influenced Moxon Tennyson, which featured a total of fifty-five illustrations, thirty by Millais , Holman Hunt , and Dante Gabriel Rossetti , and the remainder by such academic artists as Maclise and Landseer. Electrotyping The Voltaic Process, also known as electrotyping, which Thomas Spenser of Liverpool discovered in , quickly replaced the various kinds of stereotyped woodcuts for the production of fine artwork in books. In the second half of the century, most woodblock engravings were actually printed from electrotypes of one kind or the other. In The Art of Engraving , T. Fielding describes two kinds of woodblocks. With the laid on style, the artist used India ink for the main tints and a pencil for the final details. In the less challenging facsimile style, the artist drew on the block every line that he intended his engraver to incise. Since the material used in both cases was boxwood, and the box is a tree with a trunk of small diameter, any illustration over five square inches in size had to be engraved on a composite block, that is, a block composed of two or more separate pieces of boxwood that had been glued together. Occasionally, in order to speed up the engraving process, several engravers would would on the same illustration at one time with each having a separate block; when finished, the four blocks would be screwed together. This was not an uncommon practice among illustrators of the pictorial journals and magazines of the s. The Appearance of Cylinder Presses Left: Perkins D cylinder Printing Press. Etching A very different pictorial technology co-existed with the woodblock, the etching. The engraver would work on the image with a series of steel needles with points of varying thickness, then immerse the plate in diluted nitric acid. About , Edmund Turrell substituted a plate of steel, which he immersed in a corrosive mixture of nitric and pyroligneous acids and alcohol. Becquet The Fiddler by J. Whereas the copper plates used in late eighteenth and early nineteenth century book illustration would wear out after 4, good impressions, steel was much more durable. Illustration in Color Next we come to matter of coloured illustrations. According to Martin Hardie, "Hand-colouring, of course, increased the cost of the plates, and books containing them were generally from half as much again to twice the cost of uncoloured copies" The mezzotint was produced on a plate of copper, or later steel, which would be deeply scratched with an instrument called a "cradle. Before the plate was grounded, the outline of the drawing was etched lightly, and then more deeply after all the tones had been put in place. In , William Say introduced the steel mezzotint plate, from which he was able to take 1, good impressions, although they lacked the rich tones which characterized images taken from copper mezzotint plate. The aquatint involved an etched plate with a reticulated pattern; the image taken was then hand-coloured to simulate the effect of a water-colour painting. The process was introduced in the s, but was little used after the s. In it there are four full-page etchings, beautifully tinted, and four wood-engravings drawn by the artist in his best manner. The first edition of the book it reached a tenth edition by is valuable for the sake of both artist and author as well as for its rarity. Whereas the Carol had only eight plates, the other Christmas Books contained many more--the last of the series, for example, The Haunted Man , contained seventeen illustrations. Briggs and His Doings,

were being hand-coloured. Coloured lithography and colour-printing from woodblocks, innovations of the s, helped to bring down the cost of books with colour illustrations. Various colours could then be applied to the lead plate to obtain highly detailed and life-like images. Auer patented his Naturselbstdruck method in Lithography Tow examples of lithography â€” left: The Great Eastern by Robert Dudley By accident, he applied a ground composed of wax, soap, and lamp-black to a polished limestone surface, which he then bit with acid to produce an elevated image suitable for printing. Afterwards, he refined the process by using an ink composed of tallow, wax, soap, shellac, and Paris black to draw a picture on the polished stone surface before pouring an acid solution over the drawing to decompose the lime in the stone and the soap in the ink. Senefelder described his discovery in his Complete Course in Lithography Ideal Pastoral Life by Edward Calvert. It depends for its effect upon the antipathy between grease and water: The image can then be printed on paper by passing stone and paper through a scraper press, which gives a picture in black on a white background. By it was becoming common practice to add the impression of another stone, printed in a straw colour to give a tinted background, and this produced what are known as tinted lithographs. In England they were developed by C. Hullmandel, who was the most important lithographer working in England in the earlier part of the century. A saving, however, of time and expense may occasionally be effected by the same stone carrying two distinct colours on two separate parts" Hardie Some lithographs required more than twenty printings in various colours before they were finished. Once introduced to England in the early s, lithography remained one of the most popular techniques for illustrating books to the end of the century, when photogravure displaced it. Having spoken of the use for colour-printing in modern days of lithography, wood-blocks, and process, separately and in conjunction, it is right to add a reference to the rarer and more expensive method of colour photogravure. This is a way of printing photo-engravings in colours at one impression after the manner of the old mezzotints and stipple. Boussod, Valadon et Cie. Related material References Hardie, Martin. Rowman and Littlefield, New York and London:

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