

HERE BIGYNNETH THE CHILDE OF THE WIFE OF BATH &c

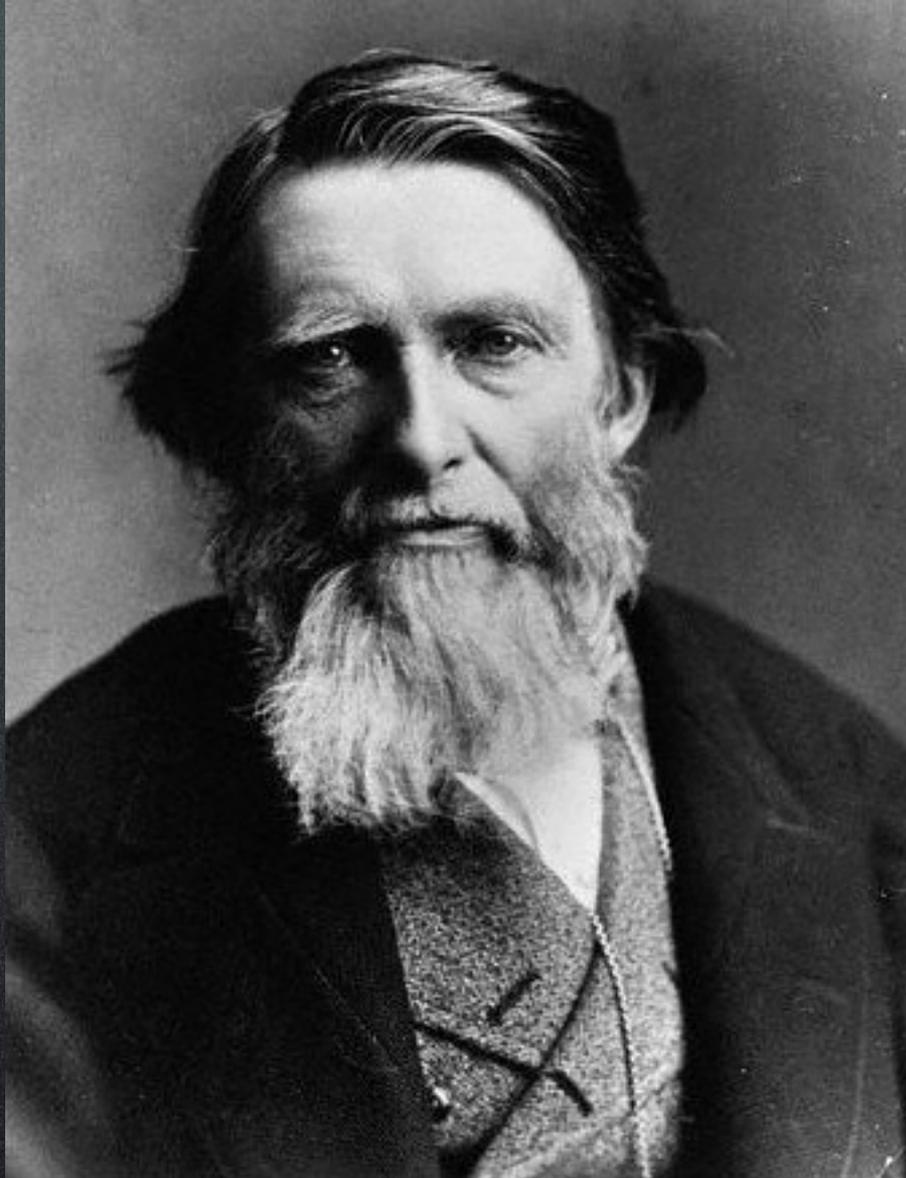


THOUDELDE dayes of the Kyng Arthour,
Of which that Britons speken greet honour,
It was this land fulfild of faerye,
The elf queene with hir joly compaignye
Daunced ful ofte in manye a grene mede;
This was the olde opinion, as I rede,
I speke of manye hundred yeres ago;
But now kan no man be none elyke mo.

For now the grete charitee and prayere
Of fymytours, and othere hooly frere,
That serchen every lond and every streem,
As thilke as motes in the sonne beem,
Bleaubyng halles, chambres, kichenes, boures,
Citees, burghes, castels, hysse tourres,
Chapels, barnes, shippes, dayeryes;
This maketh that ther been no faeryes;
For ther as wont to wallien was an elf,
Ther walketh now the fymytour hymself,
In undermeles and in moreenynges,
And seyth his matyns and his hooly thynges
As he gooth in his fymytacioun,
Wommen may go gauilly up and doun;
In every bush, or under every tree,
Ther is noon oother incubus but he,
And he ne wol doon hem but dishonour,
And go bifel it, that this kyng Arthour,
Hadd in his hous a louty bachelor,
That on a day cam ridyng fro ryver;
And happed that, allone as ohe was born,
He gaugh a mayde walkyng hym biforn,
Of whiche mayde, anon, maugree hir heed,
By verray force he rafte hire maydenhed;
For which oppressioun was awich clamour,
And awich puraute unto the kyng Arthour,
That dampned was this knyght for to be deed

THE ARTS & CRAFTS MOVEMENT & ITS HERITAGE





John Ruskin

The writer and art critic inspired the philosophy of the Arts and Crafts Movement.

Ruskin saw mass-produced goods as “cheap and nasty.”

His philosophy was that beautiful things were valuable and industrialization stifles creativity.



William Morris

became the leader of the Arts and Crafts Movement — an artist and textile designer, he rejected the poor quality mass productions of the Industrial Revolution.



William Morris

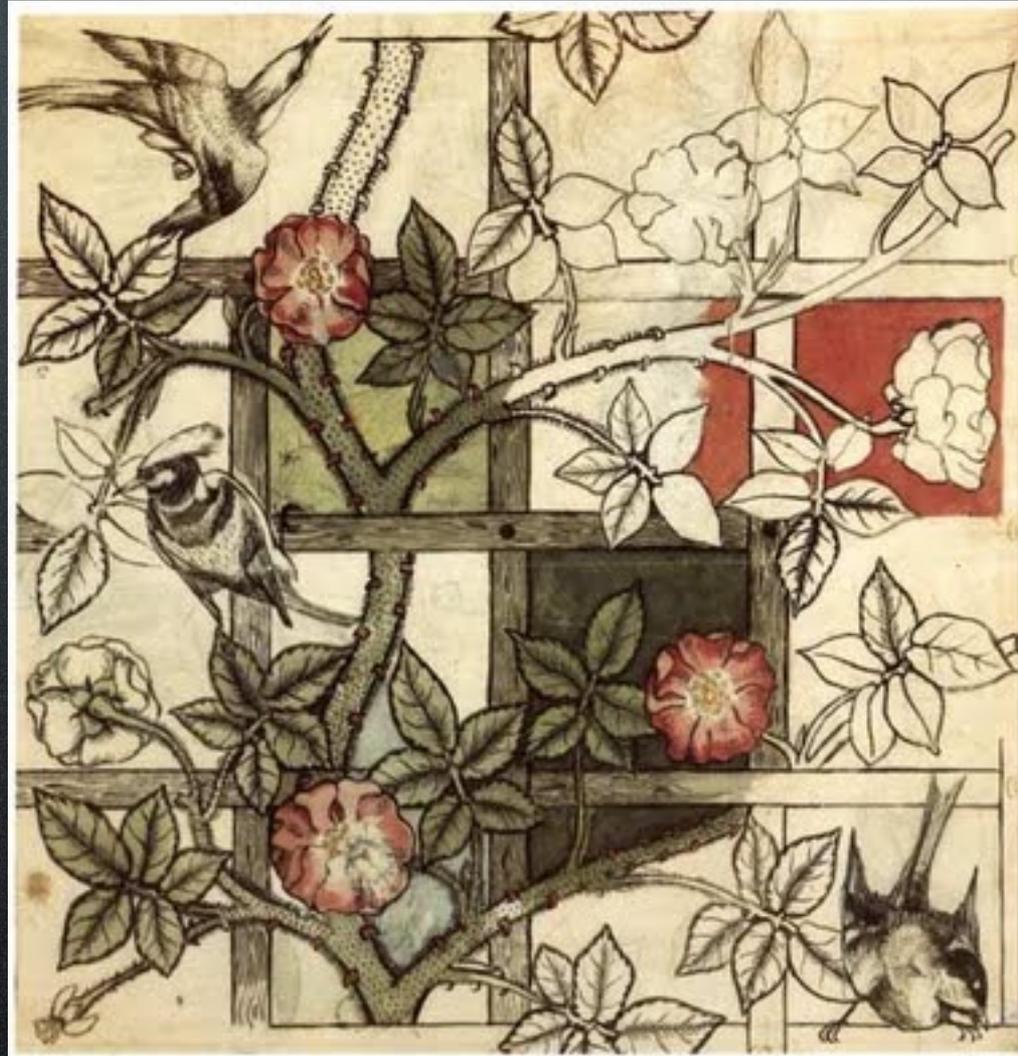
Born into wealth, he had his architect friend Philip Webb build The Red House for him and his wife.



William Morris

He was disappointed in the poor quality of manufactured furniture at the time so he began to design his own.

He is best known for his intricately detailed patterns and designs for fabrics and textiles.



William Morris

He spent several years designing the furniture, tapestries and stained glass windows for Red House.



William Morris

Established his first art-decorating firm in 1861 devoted to craftsmanship and quality.



William Morris designed from a love of nature and an admiration for art from the 15th century.



William Morris was deeply concerned over problems associated with factories and industrialization.



A *socialist*, Morris believed that when artists and craftsmen combine to make beautiful objects ... workers would find joy in their work again.

SNAKE-OIL LINIMENT

RELIEVES INSTANTANEOUSLY

AND CURES HEADACHE, NEURALGIA, TOOTHACHE, EARACHE, BACKACHE, SWELLINGS, SPRAINS, SORE CHEST, SWELLING OF THE THROAT, CONTRACTED CORDS AND MUSCLES, STIFF JOINTS, WRENCHES, DISLOCATIONS, CUTS AND BRUISES.

It Quickly takes out the Soreness and Inflammation from Corns, Bunions, Insect and Reptile Bites.

The best External Preparation for BYCICLISTS and ATHLETES. It makes the Muscles supple and Relaxes the Cords. Loosens the Joints and gives a feeling of Freshness and Vigor to the whole System.

SNAKE-OIL LINIMENT CURES ALL ACHES AND PAINS.

If you are suffering from Rheumatism, ALWAYS take LA-CAS-KA internally for the Blood and use SNAKE-OIL LINIMENT externally. When used together we GUARANTEE A CURE in every instance or MONEY REFUNDED.

If You Are Afflicted With DEAFNESS

Get Our Specially Prepared

PURE Rattlesnake Oil



Morris was appalled by the proliferation of signboards and posters all across the rural countryside and false claims on packages and ads.

THE CELEBRATED

WILD CHERRY TONIC!

FOR THE CURE OF

ALL NERVOUS DISORDERS, DYSPEPSIA,
JAUNDICE,

BILIOUS COMPLAINTS

LOSS OF APPETITE & GENERAL DEBILITY.

PREPARED BY M. K. PAINE,
Druggist & Apothecary, - - - WINDSOR, VT.

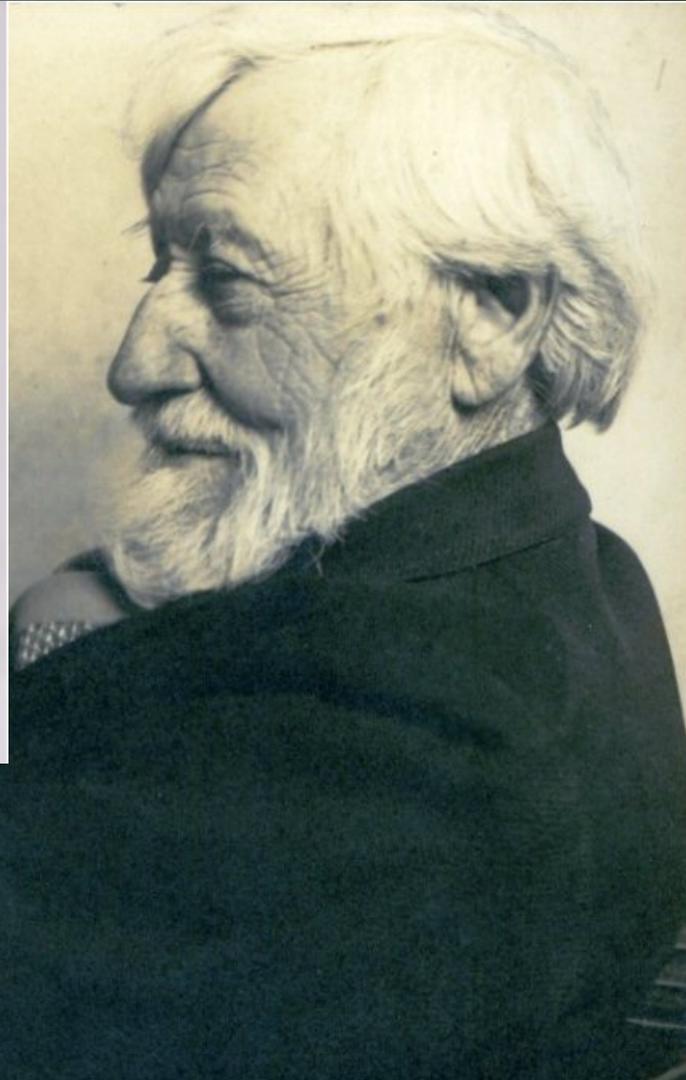
SOLD HERE.



Morris founded the *Society for Checking the Abuses of Public Advertising* to regulate their claims.



Morris founded the *Society for Protection of Ancient Buildings* in 1877. It is the oldest architectural preservation society, dedicated to the original craftwork and restoration. He was outspoken against remodels and modernizations.

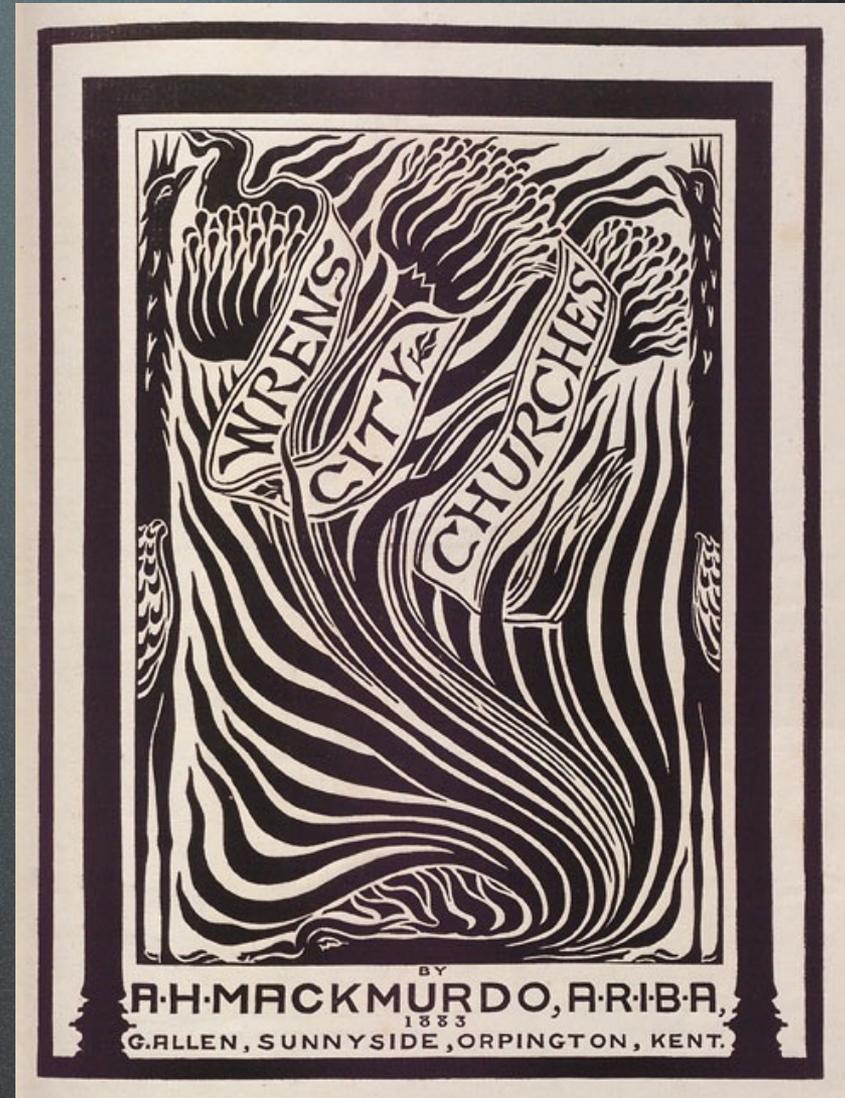


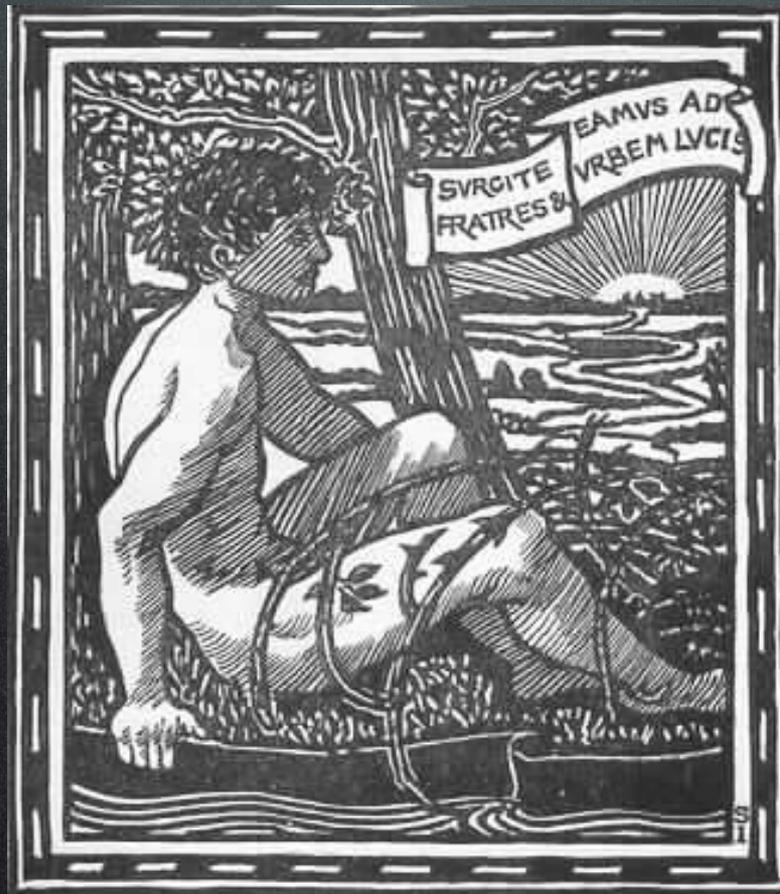
Arthur Mackmurdo was a young architect and designer when he met Morris. He too, disapproved of industrialized production.



Arthur Mackmurdo

His flowing designs established a link to the Art Nouveau movement a decade before its conception.





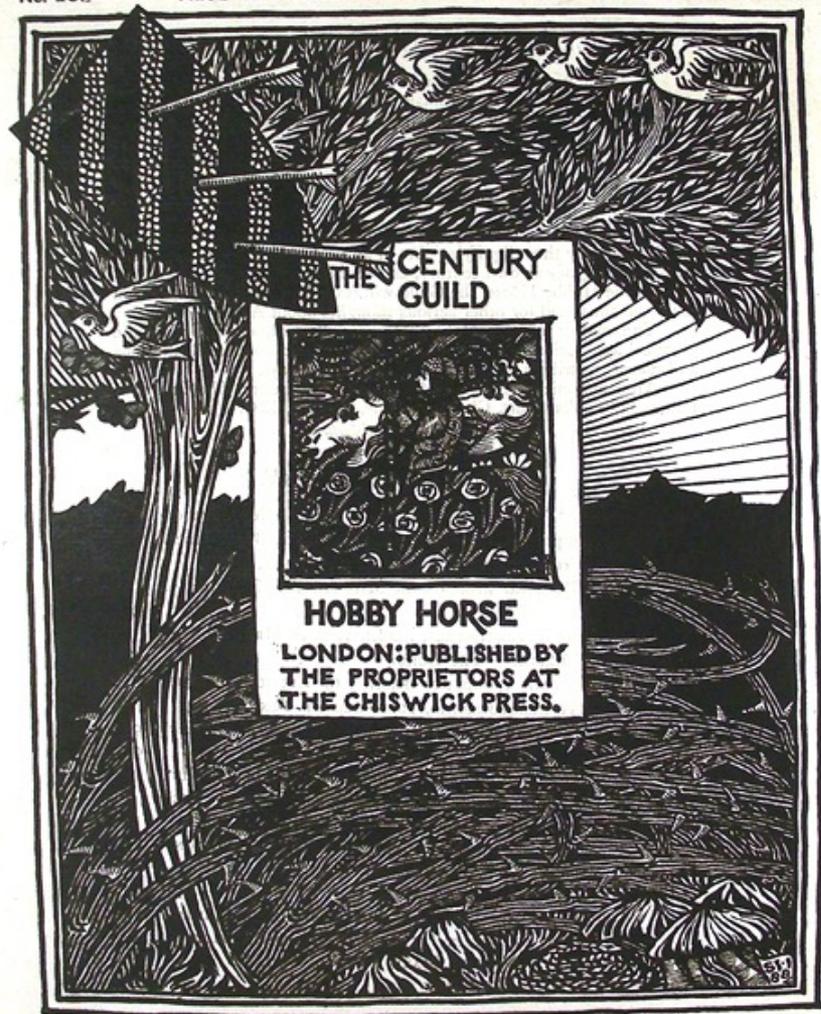
The Century Guild was founded by Mackmurdo and included writer Herbert Horne and designer/illustrator Selwyn Image.

#350.12

FXX TRENTHAM/10/1008

No. 15.]

PRICE TWO SHILLINGS AND SIXPENCE QUARTERLY. [JULY, 1889.



The Century Guild Hobby Horse was produced with painstaking care; this periodical introduced the Arts and Crafts movement to all of Europe.

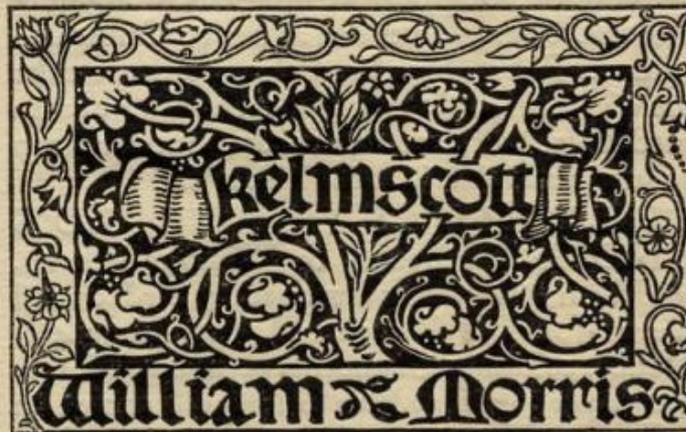
KELMSCOTT PRESS, UPPER
MALL, HAMMERSMITH.

February 16th, 1897.

Note. This is the Golden type.

This is the Troy type.

This is the Chaucer type.



Secretary:

S. C. Cockerell, Kelmscott Press, Upper Mall,
Hammersmith, London, W., to whom all
letters should be addressed.

Kelmscott Press

Inspired by
incunabula book
design, William
Morris starts his
own private
press.

February 16th, 1897.

Note. This is the Golden type.

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William Morris designs three new typefaces for his books based on 15th century incunabula types.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
YZÀÁÂÉÎÏabcde fghijk
lmnopqrstuvwxyzàáéîõø
ü&1234567890(\$£€.,!?)

Golden

Morris designed this type using the Venetian roman typefaces of the Renaissance era.

THE NATURE OF GOTHIC.



WE are now about to enter upon the examination of that school of Venetian architecture which forms an intermediate step between the Byzantine and Gothic forms; but which I find may

be conveniently considered in its connexion with the latter style. ¶ In order that we may discern the tendency of each step of this change, it will be wise in the outset to endeavour to form some general idea of its final result. We know already what the Byzantine architecture is from which the transition was made, but we ought to know something of the Gothic architecture into which it led.

¶ I shall endeavour therefore to give the reader in this chapter an idea, at once broad and definite, of the true nature of Gothic architecture, properly so called; not of that of Venice only, but of universal Gothic: for it will be one of the most interesting parts of our subsequent inquiry, to find out how far Venetian architecture reached the universal

Morris delved into the study of Gothic book design, instead using his **Golden** roman type.



THE STORY OF THE GLITTERING
PLAIN OR THE LAND OF LIVING MEN



Chapter I. Of those Three who came unto Hallblithe
to the House of the Raven.

THIS has been told that there was once a
young man of free kindred and whose
name was Hallblithe: he was fair, strong,
and not untried in battle; he was of the
House of the Raven of old time. This

Kelmscott Press

Morris's first book, *The Story of the Glittering Plain*, was published in 1894.

A B C D E f G H I J K L M
N O P Q R S T U V W X Y
Z À Á Ê Ì a b c d e f g h i j k l m
n o p q r s t u v w x y z à á ê ì õ &
1 2 3 4 5 6 7 8 9 0 (\$ £ € . , ! ?)

Troy

Based on studies Peter Schoeffer's Gothic types, Morris developed a new gothic typeface **Troy** and used it in his first book.

the works of
 Geoffrey
 Chaucer
 now newly
 imprinted

HERE BEGINNETH THE TALE OF CANTERBURY
 AND FIRST THE PROLOGUE THEREOF



Aprille with his shoures soote
 The droghte of March hath perced to the roote,
 And baithed every veyne in swich licour,
 Of which vertu engendred is the flour;
 Whan Zephirus eek with his swete breeth
 Inspired hath in every holt and heeth

The tendre croppes, and the yonge sonne
 Hath in the Ram his halfe cours yronne,
 And smale fowles maken melodye,
 That slepen al the nyght with open eye,
 So prieth hem nature in hir corages;
 Channe longen folk to goon on pilgrimages,
 And palmeres for to seken straunge strondes,
 To ferne halwes, kowthe in sondry londes;
 And specially, from every shires ende
 Of Engelond, to Caunterbury they wende,
 The hooly blissful martir for to seke,
 That hem hath holpen whan that they were
 seke.

Bifil that in that season on a day,
 In Southwerk at the Tabard as
 I lay,
 Redy to wenden on my pilgrym-
 age
 To Caunterbury with ful devout
 corage,

Hi nyght were come into that hostelrye
 Wel nynt and twenty in a compaignye,
 Of sondry folk, by aventure yalle
 In felawshipe, and pilgrimes were they alle,
 That toward Caunterbury wolden ryde.

The Works of Geoffrey Chaucer was Morris' masterpiece of book design, printed in 1896. It used the **Troy** typeface.



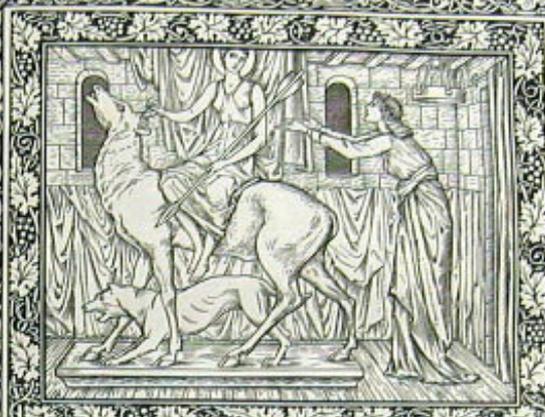
Two fress on the auster gan she botte,
And dide he thynges, as men may biholde
In storye of Chetres, and thow biholden alle,
Whan he smelde was the fress with pices chere,
That Dremel the wode, as he may here.

CANESTE, goddess of
the wodes grene,
To whom bothe heret
and orke & oer is done,
Quene of the regne of
Dario, doth and love,
Goddess of mayden,
that wex herte hast
knowe
ful many a yer, and
wout what I dawe.

As heep me fro thy vengeance and thy ire,
That withoutought cruelly
Chaunt goddess, wif wroth that I
Doure to be a mayden & wif,
Ne wexer wol I be so lowe, so wif,
I am, thow wout, yet of thy compaignye
I mayde, and lowe huntynge and venerye,
And for to walken in the wode wilde,
And sight to be a wif and be with child;
Nicht wol I knowe the compaignye of man,
Now helpe me, lady, with ye may and kan,
For the dres formes that thou hast in the.

And Dalenor, that hast swich love to me,
And eke Aricie, that loveth me no more,
Thou grace I preyce thee withoute moore,
As sende love and peen bitwixte hem two,
And fro me turne away hir herte so,
That al hir boote love and hir deair,
And al hir buy torment and bir fir,
Be quyt, or turned in another place,
And if so be thou wolt do me no grace,
Or if my desyre be thapen so
That I shal nedes have oon of hem two,
As sende me hym that moost desireth me,
Whicold, goddess of elem chautite,
The bitre teeris that on my chekes falle,
My maydenhede thou kepe and wif consere,
And wif I fyre a mayde, I wol thee serve.

But sodennly she saugh a sighte
quene,
For right anon, oon of the fress quene
That oother fress was quene; and al anon,
And as it quene it made a whiteright,
As doon thow wite broden in hir bremynht,
And at the broden ende out ran anon
As it were bloody drope many oon;



For which so poore agast was Emelye,
That she was wel ny mad, and gan to crye,
For she ne wote what it signified;
But oonly for the fere thus both she cried,
And wepe, that it was pitee for to here.

And therewithal Dyane gan appeere,
With bowe in honde, right as an huntressour,
And seyde, Doghter, stynt thyn hevynous,
Among the goddes bye it is affermed,
And by elem word wrait and confermed,
Thou shalt ben wedded unto oon of tho
That han for thee so muchel care and wo;
But unto which of hem I may nat telle,
Farewel, for I ne may no longer dwellie.
The fress whiche that on myn auster brenne
Shulle thee declaren, or that thou go hence,
Thyn aventure of love, as in this case.

And with that word the armes in the case
Of the goddess clateren faste & rynged,
And forth she wente, and made a van-
ysshynge;
For which this Emelye astoned was,
And seyde, What amounteth this, alas!
I putte me in thy profecion,
Dreme, and in thy disposicion.
And boom she goth anon the nexte weye,
This in the effect, ther is namoure to here.

THE nexte houre of Mars folowyng this,
Aricie unto the temple walkid is,
Of feres Mars, to doon his sacrifice,
With alle the wytes of his garn wyte,
With pitous herte and heigh devocion,
Right thus to Mars he seyde his oricoun:

MARS, god, that
in the regnes colde
Of Esare honoured art
and lord yholde,
And hast in every regne
and every lond
Of armes al the beydel
in thyn hond,
And hem fortunat as
thou thyt devoye,
Accepte of me my pitous sacrifice,
If so be that my youthe may deserre,
And that my myght be worthy for to acre
Thy godhede, that I may been oon of thyne,
Chaunt preyce I thet to rewe upon my pyne,
For thynke peyne, and thynke boote fir,
In which thou whilom brodest for desir,
Whan that thou usedeste the beautee
Of faire, yonge, fresche Venus free,
And haddest hire in armes at thy wille,
Although thet ones on a tyme myselfe,

The Works of Geoffrey Chaucer featured 87 woodcuts, 14 large borders and 18 smaller frames around the illustrations.

HERE BEGIMNEGH THE GALE OF CAUNTERBURY
 BURY AND FIRSG THE PROLOGUE THEREOF

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This is the Golden type.
 This is the Troy type.
 This is the Chaucer type.

CHAUNTERBURY

The tendre croppes, and the yonge sonne
 Hath in the Ram his halfe cours yronne,
 And smale foweles maken melodye,
 That slepen al the nyght with open eye.
 So prieth hem nature in hir corages:
 Channe longen folk to goon on pilgrimages,
 And palmeres for to seken straunge strondes,
 To ferne halwes, kowthe in sondry londes;
 And specially, from every abires ende
 Of Engelond, to Caunterbury they wende,
 The hooly blisful martir for to seke,
 That hem hath holpen whan that they were
 seke.

BIF ILL that in that sooon on a day,
 In Southwerk at the Tabard as
 I lay,
 Redy to wenden on my pilgrym-
 age
 To Caunterbury with ful devout
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 At nyght were come into that hostelrye
 Wel nyne and twenty in a compaignye,
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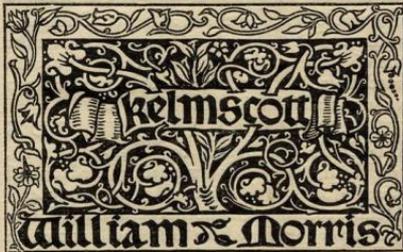
Ther Aprille with his shource soote
 The droghte of March hath perced to the roote,
 And bathed every veyne in swich licour,
 Of which vertu engendred is the flour;
 Whan Zephirus eek with his swete breeth
 Inspired hath in every bolt and beeth

Morris designed over 200 initial letters and words in *The Works of Geoffrey Chaucer*. He used a smaller version of his Troy type and called it **Chaucer**.

KELMSCOTT PRESS, UPPER
MALL, HAMMERSMITH.

February 16th, 1897.

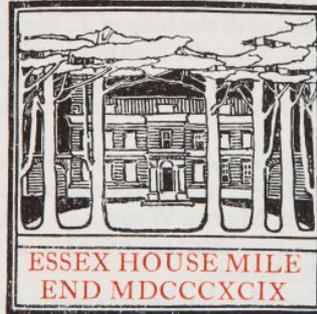
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Secretary:
S. C. Cockerell, Kelmscott Press, Upper Mall,
Hammersmith, London, W., to whom all
letters should be addressed.

Kelmscott Press

HERE ENDS THE HYMN OF
BARDAISAN, PRINTED AT
THE PRESS OF THE GUILD
OF HANDICRAFT, LIMITED,
UNDER THE SUPERVISION
OF C. R. ASHBEE.



Published by EDWARD ARNOLD, 37
Bedford Street, Strand.
300 copies.

Essex House Press

THEY WHO TO STATES
AND GOVERNOURS OF
THE COMMONWEALTH DIRECT THEIR
SPEECH, HIGH COURT OF PARLAMENT,
or wanting such accesse in a private condition, write
that which they foresee may advance the publick
good; I suppose them as at the beginning of no meane
endeavour, not a little alter'd & mov'd inwardly in
their mindes: Some with doubt of what will be the
successe, others with feare of what will be the cen-
sure; some with hope, others with confidence of what
they have to speake. And me perhaps each of these
dispositions, as the subject was whereon I enter'd,
may have at other times variously affected; & likely
might in these formost expressions now also disclose
which of them sway'd most, but that the very at-
tempt of this address thus made, and the thought of
whom it hath recourse to, hath got the power within
me to a passion, farre more welcome then incidentall
to a Preface. Which though I stay not to confesse ere
any aske, I shall be blamelesse, if it be no other, then
the joy & gratulation which it brings to all who wish
and promote their Countries liberty; whereof this
whole Discourse propos'd will be a certaine testi-
mony, if not a Trophey. For this is not the liberty
which wee can hope, that no grievance ever should
arise in the Commonwealth, that let no man in this

8

Doves Press

The Private Press Movement

These independent print houses were mainly concerned with high standards of design, materials and workmanship. Their books were considered works of art.

IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.

¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day.

¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day.

¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

The Doves Press Bible, 1903

Considered a masterpiece for its purity of design and craftsmanship.

THE FIRST BOOK OF MOSES CALLED GENESIS

GOD

IN THE BEGINNING GOD CREATED THE HEAVEN AND THE EARTH. AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, AND THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS. AND GOD SAID, LET THERE BE LIGHT: AND THERE WAS LIGHT. AND GOD SAW THE LIGHT THAT IT WAS GOOD: AND GOD DIVIDED THE LIGHT FROM THE DARKNESS, AND GOD CALLED THE LIGHT DAY, AND THE DARKNESS HE CALLED NIGHT. AND THE EVENING AND THE MORNING WERE THE FIRST DAY. AND GOD SAID, LET THERE BE A FIRMAMENT IN THE MIDDY OF THE WATERS, AND LET IT DIVIDE THE WATERS FROM THE WATERS. And God made the firmament, and divided the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day. ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so. And God made two great

lights, the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the sea, and let fowl multiply in the earth. And the evening and the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

Book 3 And like a weather-beaten Vessel holds Gladly the Rest, though Shrouds and Tackle run, Or in the empty waste, resembling Air, Weighs his spread wings, as leisure to behold Fast off th' Empyrean Heav'n, extended wide In circuit, undetermi'd square or round, With Opal Towers and Bannisters adorn'd Of living Saphire, once his native Seat: And fast by hanging in a golden Chain This pendant world, in likeness as a Star, Of smaller Magnitude close by the Moon, Thrust full freight with mischievous revenge, Accurst, and in a cursed hour he lies.

The End of the Second Book.

80

Book 3 HAIL HOLY LIGHT, OFFSPRING OF HEAV'N FIRST-BORN, OR OF TH' ETERNAL COETERNAL BEAM May I express thee unblam'd! since God is light, And never but in unapproach'd light Dost thou from Ecstasy dwellst them in thee, Bright effluence of bright essence increas'd, Or hear'st thou rather pure Ethereal streams, Whose Fountain who shall tell? before the Sun, Before the Heavens thou wert, and at the voice Of God, as with a Mantle didst invest The rising world of waters dark and deep, Won from the void and formless infinite, That I re-visit now with bolder wing, Escap'd the Stygian Pool, though long detain'd In that obscure sojourn, while in my flight Through utter and through middle darkness home With oblique notes than th' Orphean Lyre I sing of Chaos and Eternal Night, Taught by the heavenly Muse to venture down The dark descent, and up to reascend, Though hard and rare: that I revise safe, And feel thy sovran vital Lure; but thou Reviv'st not these eyes, that rowle in vain To find thy piercing ray, and find no dawn; So thick a drop serene hath quenched this Orb, Or dim sufficience yield, Yet not the more Goes I to wander where the Muses haunter.

81

The Doves Press Bible, 1903

Bookbinder T.J. Cobden-Sanderson and printer Emery Walker shared the view that “the whole duty of Typography is to communicate to the imagination, without loss by the way, the thought or image intended to be conveyed by the Author.”

PARADISE LOST
THE AUTHOR
JOHN MILTON

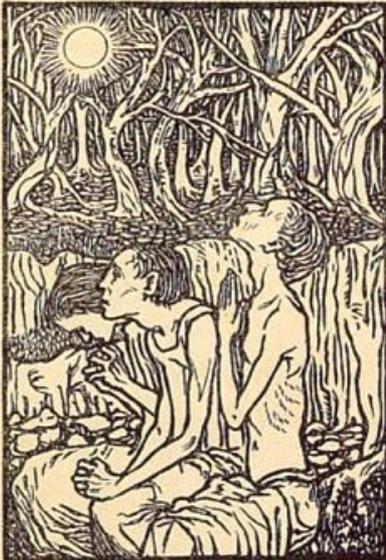
OF MANS FIRST DISOBEDIENCE,
AND THE FRUIT
OF THAT FORBIDDEN TREE,
WHOSE MORTAL TAST
BROUGHT DEATH INTO THE
WORLD, AND ALL OUR WOE,

With loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing Heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen Seed,
In the Beginning how the Heav'ns and Earth
Rose out of Chaos: Or if Sion Hill
Delight thee more, and Siloa's Brook that flow'd
Fast by the Oracle of God; I thence
Invoke thy aid to my adventrous Song,
That with no middle flight intends to soar
Above th' Aonian Mount, while it pursues
Things unattempted yet in Prose or Rhime.
And chiefly Thou O Spirit, that dost prefer
Before all Temples th' upright heart and pure,

The Doves Press Bible,
1903

The book's design was spare and obsessively focussed on pure typography.

Dove's type was based on the early renaissance Old Style roman type of Nicolas Jenson.



«O THAT ISHTAR MIGHT
HEAR ME.»

THE DESCENT OF ISHTAR.

«O, THAT ISHTAR MIGHT
HEAR ME!

THAT UNTO THE LAND OF
NO RETURN, THE LAND
OF MY EXILE, SHE MIGHT
DIRECT HER STEPS,
THAT SHE MIGHT SEEK out
MY WAYS TO DELIVER ME!»



AND ISHTAR
HEARKEN,
ED UNTO
THE VOICE
OF THE
SHEPHERD
OF THE WHITE SHEEP OF
THE STARS, & GAVE HEED
UNTO THE CRY OF TAM-
MUZ, AND THE DAUGHTER
OF the MOON INCLINED HER
EAR, AND SET FORTH HER
FOOT to COME DOWN FROM
THE HIGH PLACE AMONG

**A book-design
renaissance:**
France

Lucian and Esther
Pissarro, 1903
*Ishtar's Descent to
the Nether World*



DEIRDRE & OE ZONEN VAN USNACH

ONVERMOED DOOR DETAL-
LOOZEN KOMT DE STORM
VAN DE GROOTE ONDER-
GANGEN ALS DE DUISTER-
NISSEN SIJGEN UIT HET
OOSTEN EN OVER DE WA-
TERTEN VAN HET WESTEN

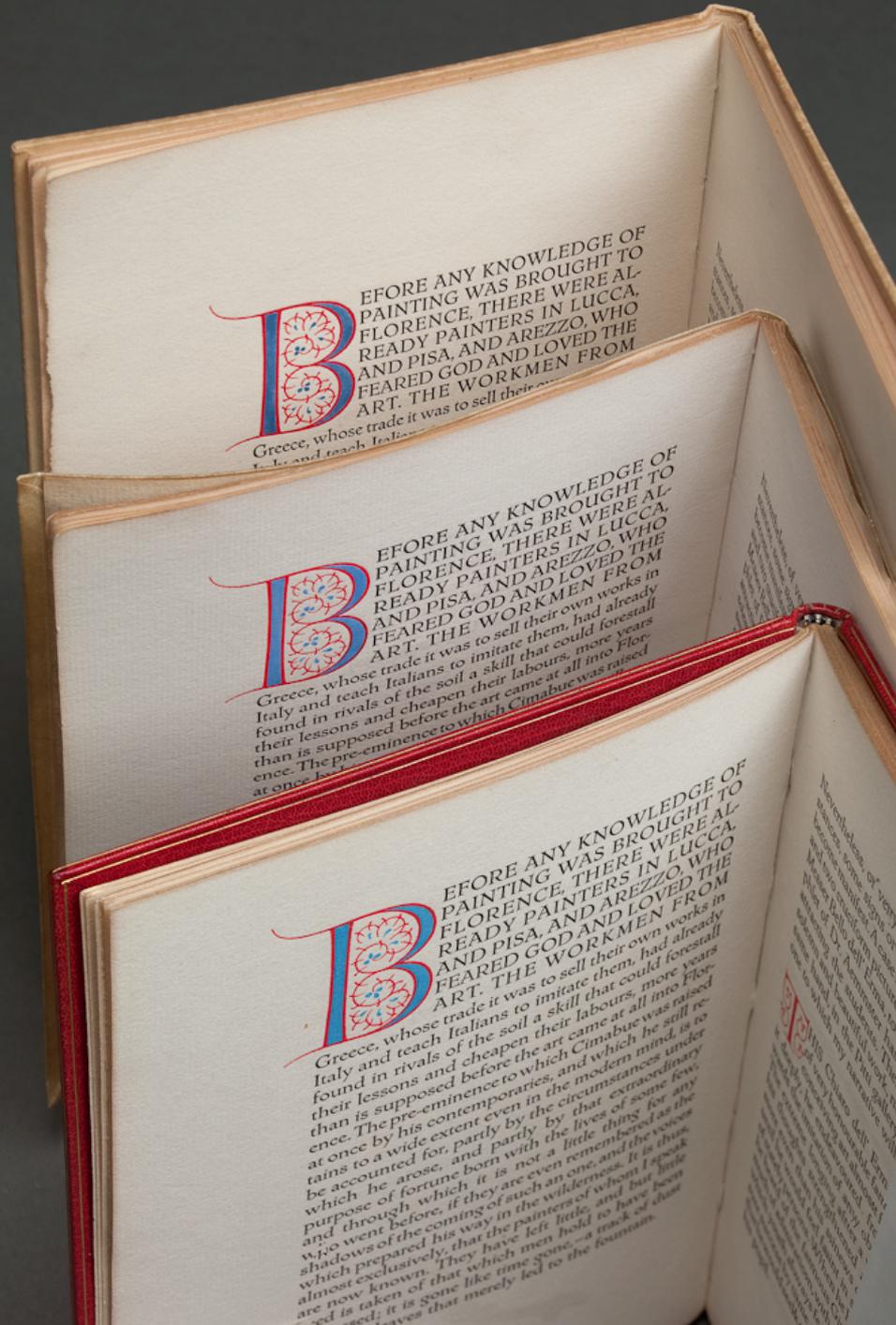
I. DE
VLUCHT.

de groote schakelen al wissende en in het schijn
bleek wordt, en zij nog onbekend, en weet
niet, dat onder het zwart weer zij de wapenen tegen
ellandig zullen beffen, noch vermoeden zij de sche-
mering van het einde, waarin de schillen en de
sommeren gebroken zullen liggen, naar de doode li-
cenen. Zonder vreesingen, onafwendbaar, komt de
storm over de onwetenden.

Maar zien, over de landen en de waaierende heuvelen,
ziedert een besken met van den voet onzer muren en
den drempel onzer poorten. Van een enkele woest
dat het leven overschuldigd. Verwijking en dan.

**A book-design
renaissance:
Netherlands**

Jan van Krimpen,
1920
*Deidre and the sons of
Usnach*



BEFORE ANY KNOWLEDGE OF PAINTING WAS BROUGHT TO FLORENCE, THERE WERE ALREADY PAINTERS IN LUCCA, AND PISA, AND AREZZO, WHO FEARED GOD AND LOVED THE ART. THE WORKMEN FROM Greece, whose trade it was to sell their
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**A book-design
renaissance:
Netherlands**

S. H. De Roos,
1929
Hand and soul

Halbfette
Deutsche Schrift



Eine
deutsche Schrift



Schmale deutsche Schrift
mit Schwungbuchstaben
und Initialen

DENNEINEJEGLICHEKUNST
ODERWERK WIEKLEIN
SIESEIEN DAS SIND ALLE
SAMT GNADEN UND WIR
KET SIE ALLESAMT DER HEI
LIGE GEIST ZU NUTZ UND
ZU FRUCHT DER MENSCHEN
+ WARE ICH NICHT EIN PRIE
STER UND WARE UNTER
EINER VERSAMMLUNG ICH
NAHME ES FÜR EIN GROSSES
DING DASS ICH SCHUHE MA
CHEN KONNTE UND ICH
WOLLTE AUCH GERNE MEIN
BROT MIT MEINEN HAN
DEN VERDIENEN KINDER
★ DER FUSS NOCH DIE HAND
DIE SOLLEN NICHT DAS AUGE
SEIN WOLLEN EIN JEGLI
CHER SOLL SEIN AMT TUN
DAS IHM GOTT ZUGEFÜGT.

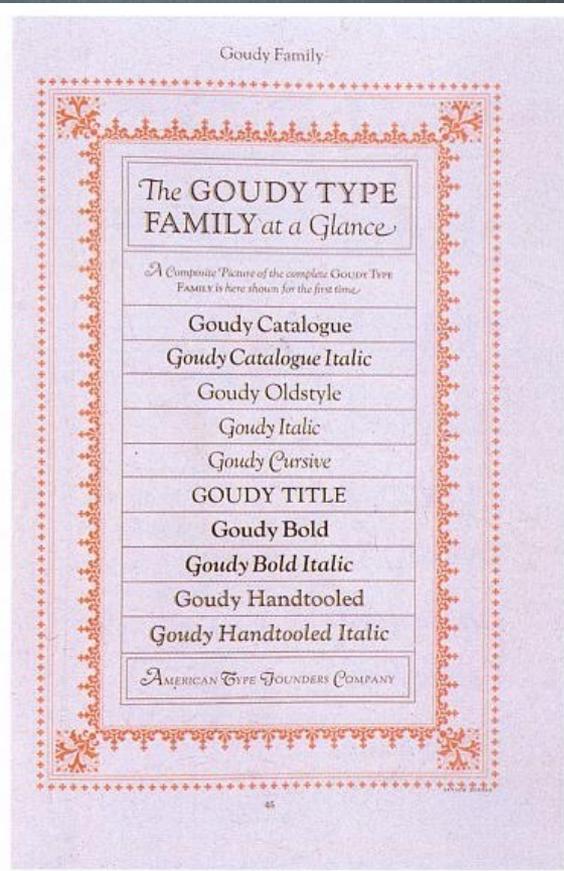
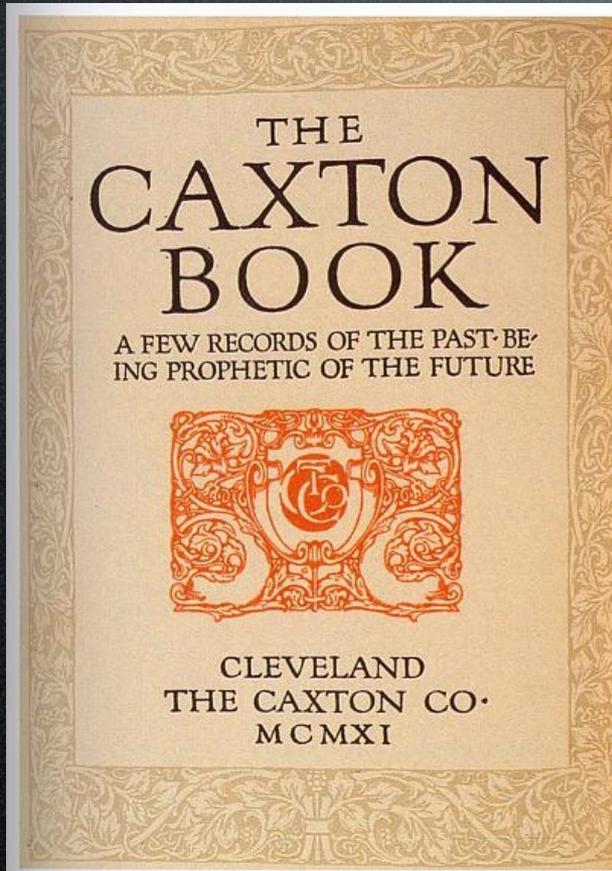
**A book-design
renaissance:**
Germany

Rudolph Koch,
1922-23, was a
master calligrapher
and designer of
gothic fonts.

WENN ES FÜR EIN GROSSES
WENN ICH SCHUHE MA
EN KÖNNTE UND ICH
OLLTE AUCH GERNE MEIN
OT MIT MEINEN HAN
N VERDIENEN KINDER
ER FUSS NOCH DIE HAND
SOLLEN NICHT DAS AUGEN
N WOLLEN EIN JEGLI
ER SOLL SEIN AMT TUN
S IHM GOTT ZUGEFÜGT.

**A book-design
renaissance:**

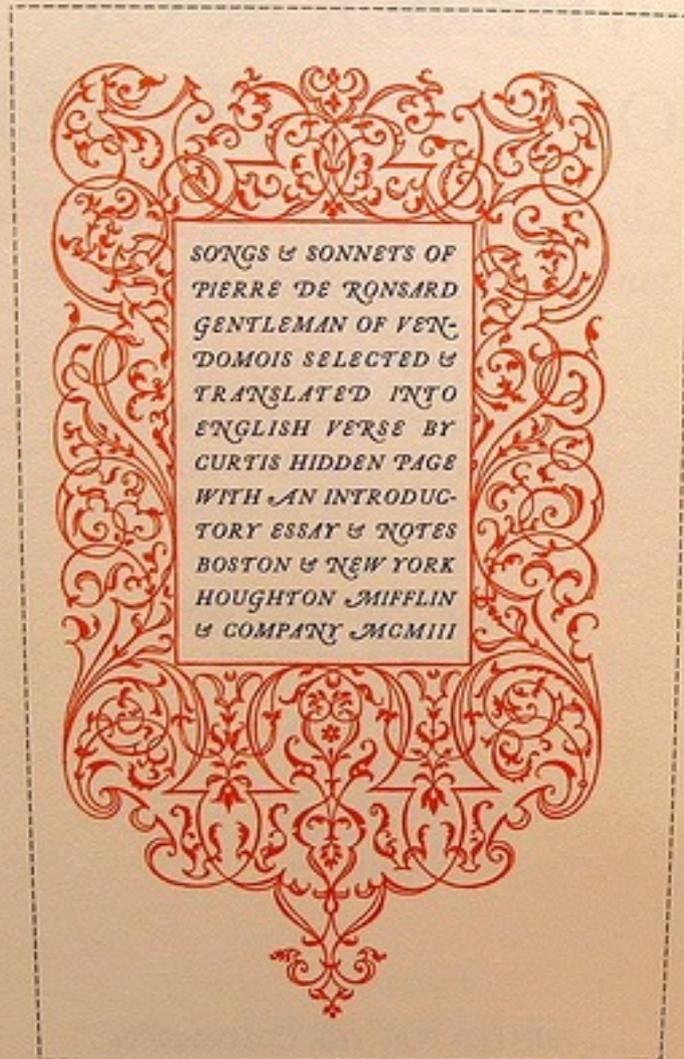
He created this unexpected new design, the rough-hewn and chunky **Neuland** in 1922.



**A book-design
renaissance:**
America

Frederic Goudy, 1911

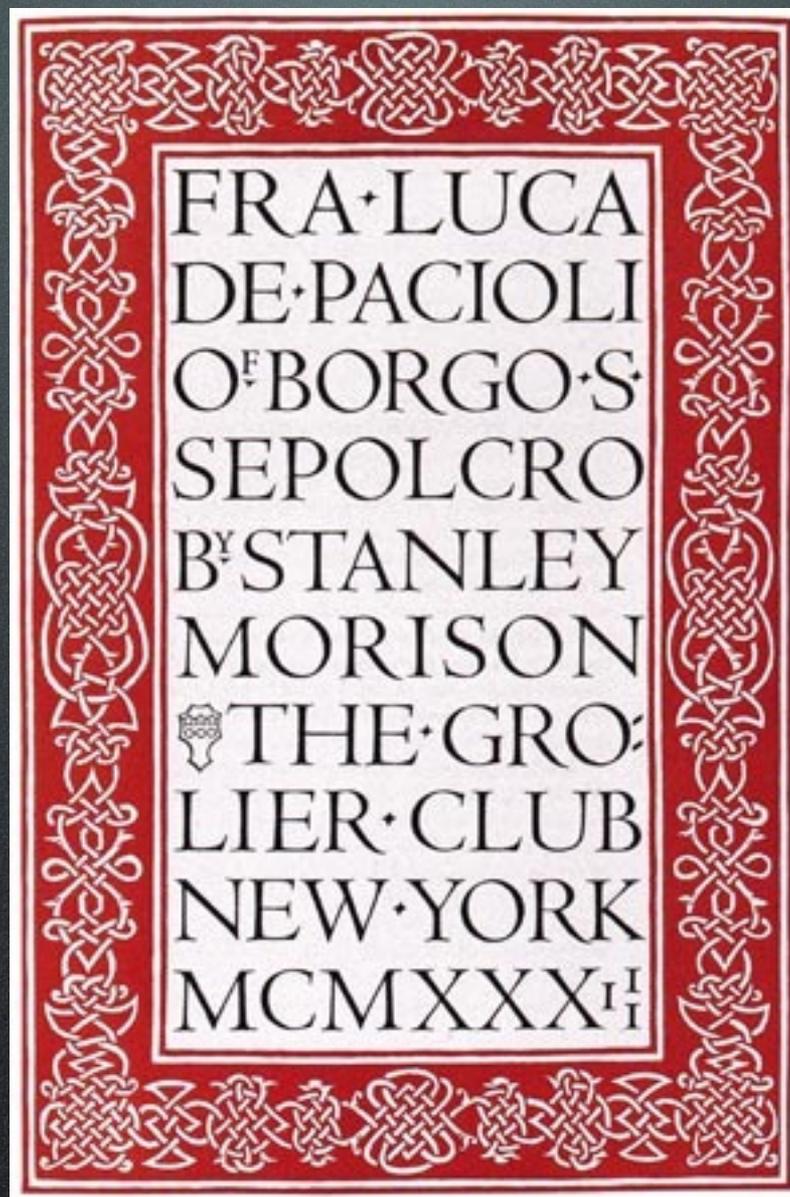
A freelance designer,
Goudy designed a
total of 122 typefaces,
many based on
Venetian and French
Renaissance type
designs



36 Bruce Rogers. The Riverside Press. Cambridge, Massachusetts.
Songs & Sonnets of Pierre de Ronsard. 1903. 4½ x 7½.

A book-design renaissance: *America*

Bruce Rogers graduated from college in the 1890s, where he was a campus artist. He worked as a newspaper illustrator, magazine designer and joined the Riverside Press in 1896 as book designer.



**A book-design
renaissance:**
America

In 1912 Rogers left The Riverside Press to freelance — creating a typeface for for the New York Museum of Art and consulting for several university presses.

THE CENTAUR. WRITTEN BY MAURICE DE GUÉRIN AND NOW TRANSLATED FROM THE FRENCH BY GEORGE B. IVES.



Was born in a cavern of these mountains. Like the river in yonder valley, whose first drops flow from some cliff that weeps in a deep grotto, the first moments of my life sped amidst the shadows of a secluded retreat, nor vexed its silence. As our mothers draw near their term, they retire to the caverns, and in the innermost recesses of the wildest of them all, where the darkness is most dense, they bring forth, uncomplaining, offspring as silent as themselves. Their strength-giving milk enables us to endure without weakness or dubious struggles the first difficulties of life; yet

359. Bruce Rogers' Centaur Type

**A book-design
renaissance:**
America

Bruce Rogers, 1915
The Centaur is one of Rogers' most elegant book designs. Inspired by Morris, he created the typeface Centaur and illustrated the initials in the French Renaissance style.

THE ADVENTURES OF AN ILLUSTRATOR
MOSTLY IN FOLLOWING HIS AUTHORS
IN AMERICA & EUROPE

BY

JOSEPH PENNELL

N. A.

FELLOW OF THE AMERICAN ACADEMY OF ARTS AND LETTERS · MEMBER NATIONAL INSTITUTE ARTS AND LETTERS · MEMBER NATIONAL ACADEMY OF DESIGN · HONORARY ASSOCIATE ROYAL BELGIAN ACADEMY · HONORARY ASSOCIATE OF ROYAL INSTITUTE OF BRITISH ARCHITECTS · HONORARY ASSOCIATE OF AMERICAN INSTITUTE OF ARCHITECTS



PUBLISHED BY LITTLE, BROWN, AND COMPANY
THIRTY-FOUR BEACON STREET, BOSTON, MASSACHUSETTS IN THE YEAR 1925

**A book-design
renaissance:**

America

Rogers had
outstanding sense of
design judgment.

He determined the
usefulness of a design
element or decoration
by whether the page
was better served with
or without it.

