

HoB Figures for Chapter 9

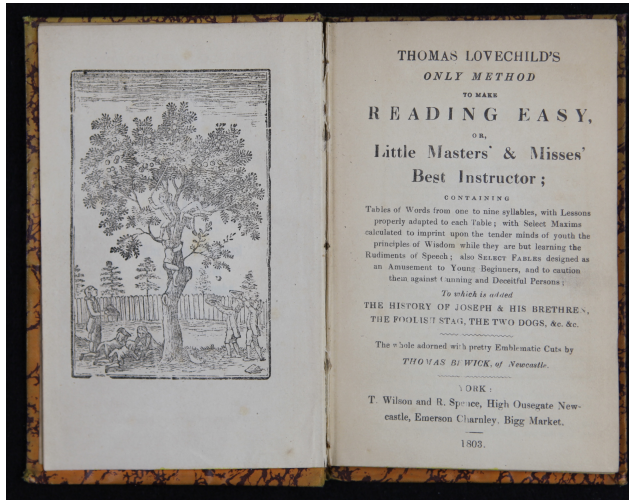


Figure 1a Thomas Lovechild's Only method to make reading easy [...], R. Wilson and R. Spence, York, 1803

CBC PE1120 .H37t 1803

Literacy rates grew in Britain and North America in the 19th century, and schoolbooks like this one played a crucial role in educating the young reader. Bible stories and moral tales provided subject matter deemed appropriate for instruction.

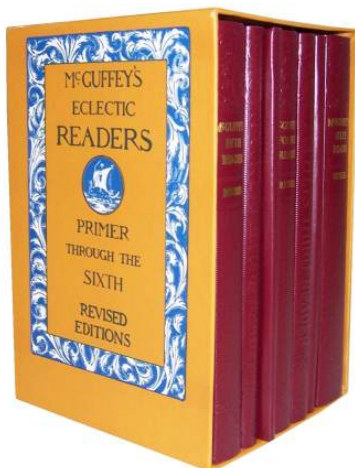


Figure 1b William Holmes McGuffey, McGuffey's Eclectic Readers, Truman and Smith, Cincinnati, OH

PE1117 .M265 1879

School text books became a specialized industry. The publisher and editor William Holmes McGuffey created a series of graded readers with "eclectic" content—stories and poetry by famous writers. The content and tone of the readers changed as the decades to reflect changes in American attitudes, values, and culture.

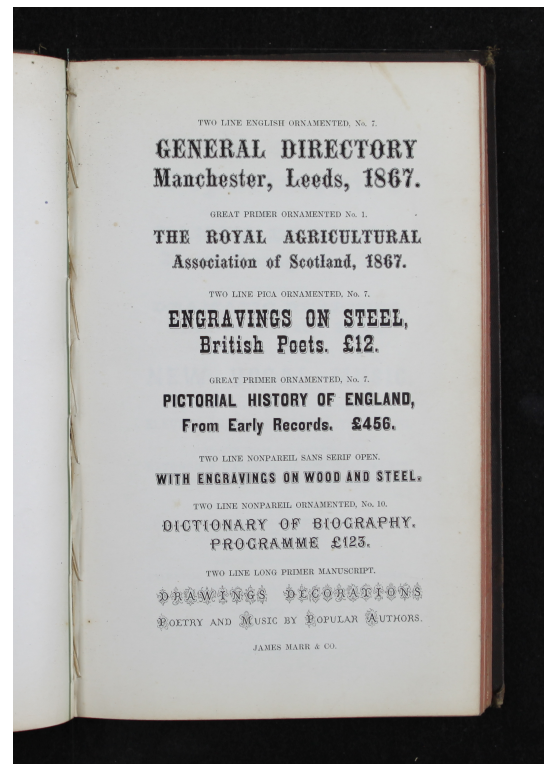


Figure 2a Marr Typefoundry Company, Specimens of ancient & modern printing types, rules and borders, Edinburgh. 1800 Z250 .M348s

Demand for innovative typography increased dramatically in the 19th century. Advertising and commercial printing, aided by the advent of steam-driving presses and machine-made paper, created a market for eye-catching letterforms such as these. Decorative letters in large and small sizes were made in metal and wood (for posters and other large-sized public display) and companies competed for clients by creating

type specimen books and often elaborate samples of printing.

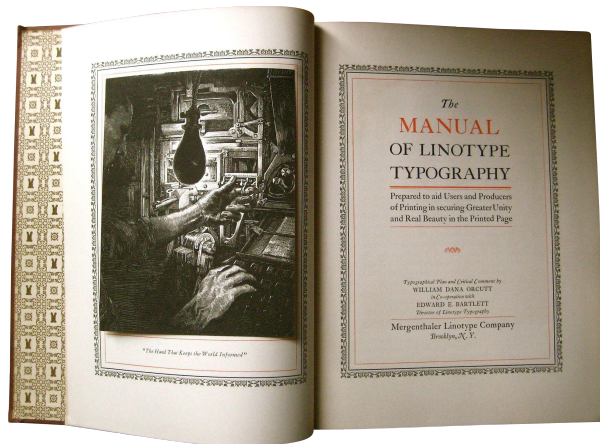


Figure 3 William Dana Orcutt and Edward E. Bartlett, *The Manual of Linotype Typography*, Brooklyn, NY, 1923
*Z250 .M54m

This elegant manual strives to demonstrate that mechanical typesetting can emulate the finest hand-set type and page design. The careful layout and use of traditional red and black inks succeed in making their argument. The design is far from the gaudy decorative world of advertising and display types, and embodies the early 20th century turn revival of interest in “humanist” designs from the earliest decades of printing, particularly those of the Italian presses in the 15th century.

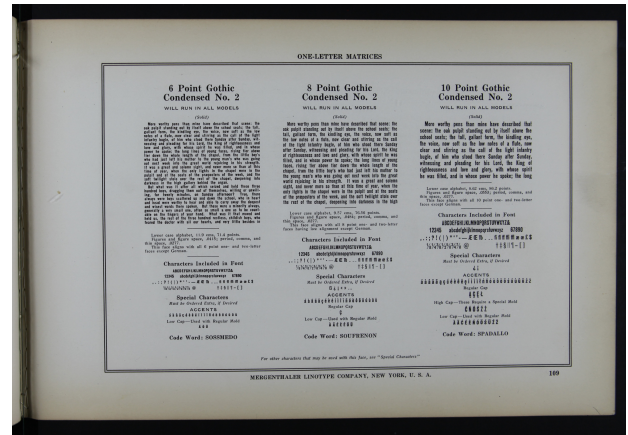


Figure 2b *Mergenthaler Type Specimen Book*, The Company, Brooklyn, New York, 1915
* Z250 .M49

In the 1880s, the German inventor Ottmar Mergenthaler created a machine capable of composing type with hot metal cast in lines. The invention of this process, known as linotype, transformed hand-composition into keyboard-based production in the printing industry, increasing speed and capacity. Linotype was used for newspapers, book publishing, and mass-circulation magazines well into the late 20th century.

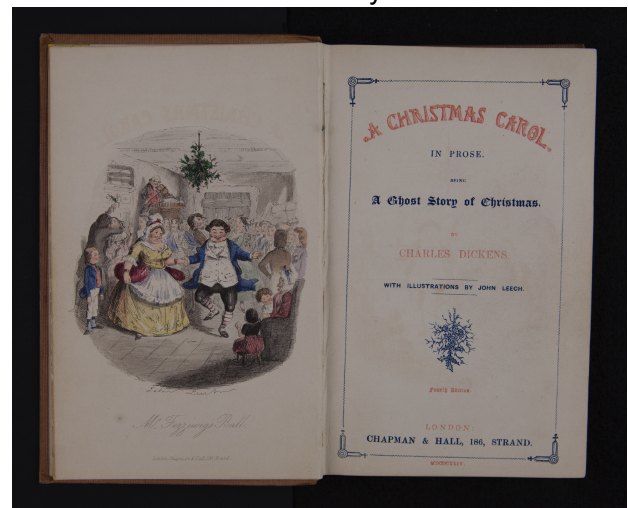


Figure 4 Charles Dickens, *A Christmas Carol*, London, Chapman and Hall, 1844 illustrated by John Leach
CBC PR4572 .C46 1844

While the type on the title page is printed in two colors of ink, the illustration is hand-colored, probably using stencils (note the hard edges around the individual areas of color). These are not deluxe editions, but meant for a popular audience. The extra effort in creating color was largely done by women, who could complete the work at home and be paid by the piece.

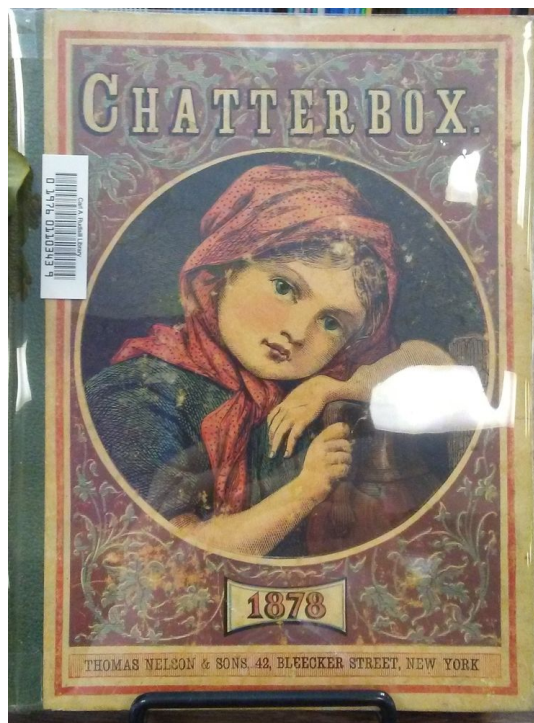


Figure 5 The Chatterbox, 1878
IS Department collection

Mass circulation magazines targeted specific segments of the population—women, men, children. This serial is typical of the illustrated publications created to amuse and educate the same group as that embodied in the image of the child on the cover. Poems, stories, tales of adventure, abounded in this magazine for young readers. The use of chromolithographic methods allowed color printing to proliferate.

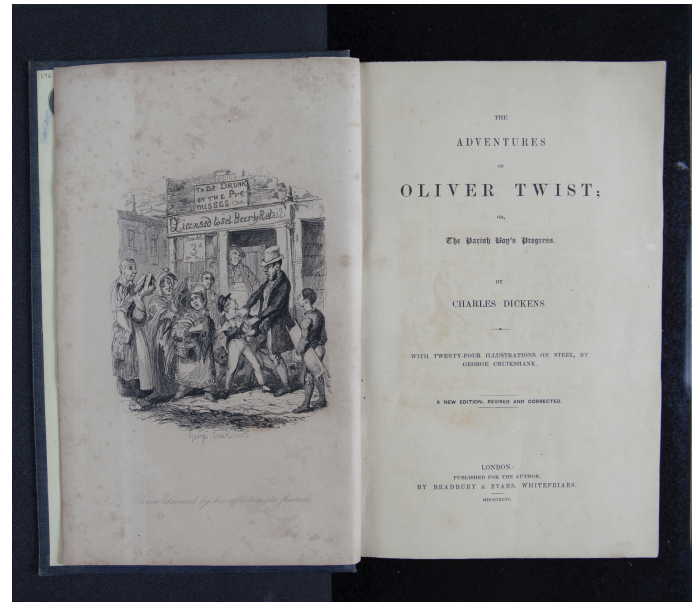


Figure 6 Charles Dickens, Adventures of Oliver Twist, London, Bradbury & Evans
1846

Sadlier 696c

This edition of *Oliver Twist* was illustrated by the renowned artist, George Cruikshank, with twenty-four engraved plates. Cruikshank's images helped increase the popularity of Dickens's works, and the able caricaturist created unforgettable visuals of many of the author's characters, including young Oliver, the fair-haired boy at the center of this frontispiece.

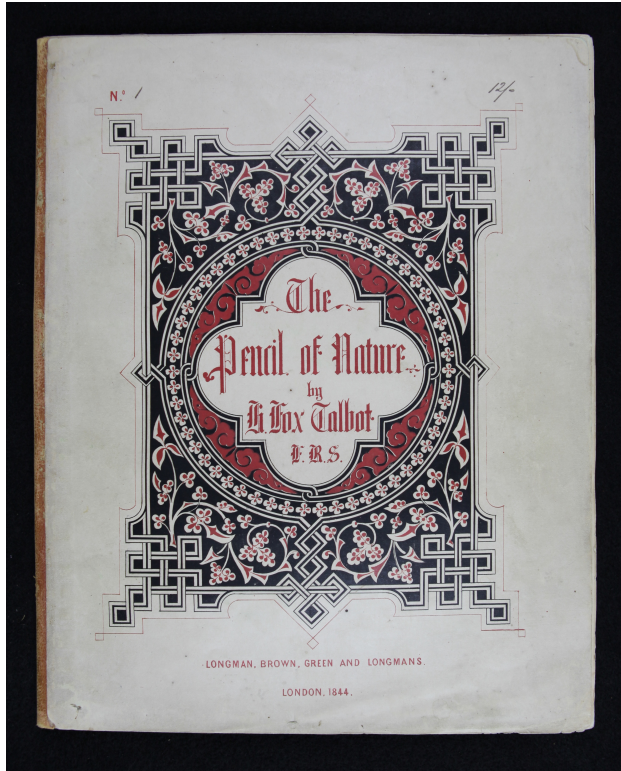


Figure 7a William Henry Fox Talbot, *The Pencil of Nature*, Longman, Brown, Green, & Longmans, Pater Noster Row, London, 1844
*TR16.3 .T142p
The title page of this book of photographs hardly suggests the presentation of a radical modern invention. Talbot's images depict many of the same kinds of subject matter as genre

scenes, still lifes, and other conventions of painting and though the art of photography would be used across a wide range of applications and themes, this initial publication shows how much Talbot's visual sensibility was informed by the art of his age.

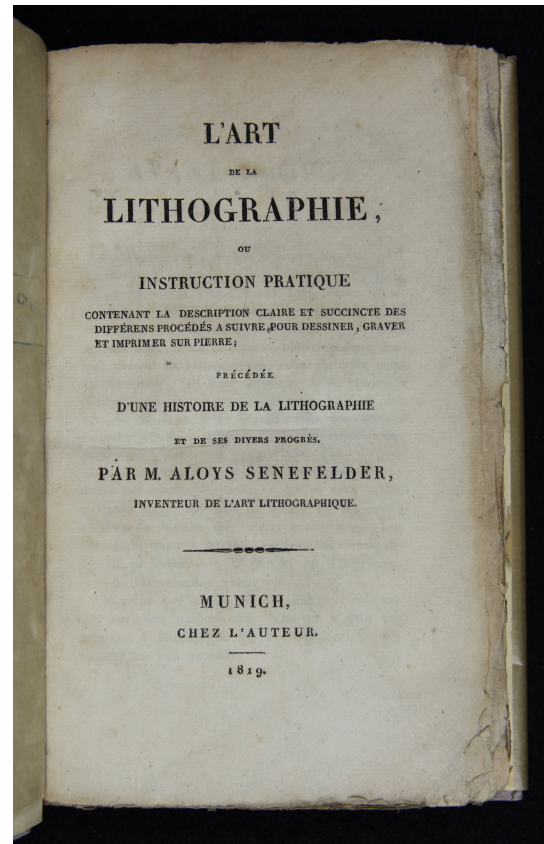


Figure 8 Aloys Senefelder, *L'Art de la lithographie*, Munich, 1819

NE2420 .S46aF

This self-published book is an introduction to the art of lithography written by its inventor, the German actor Aloys Senefelder, who invented a way of printing from the surface of a limestone block. This allowed drawings to be done directly on a stone by an artist or craftsman. In addition, the use of soft crayon and ink on the stone's surface created rich tonal values. Within a few decades the use of color added unprecedented richness, vibrancy, and levels of realism to lithographic imagery.

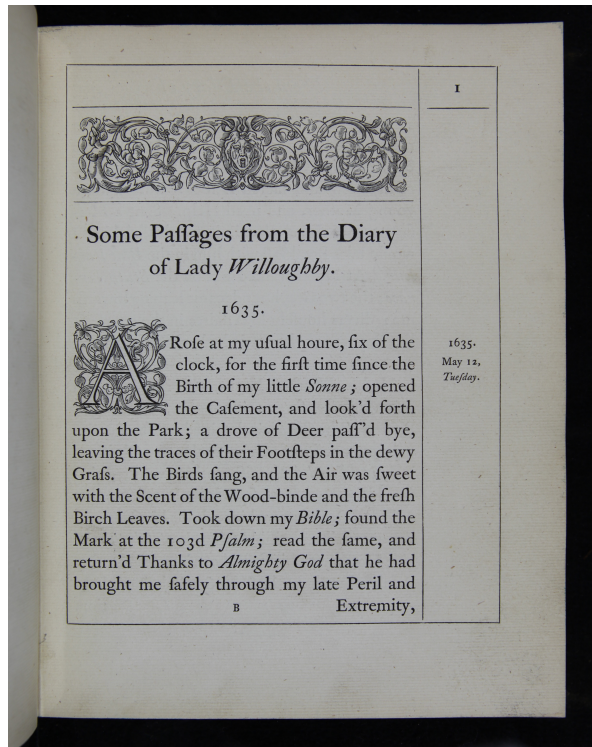


Figure 9 Hannah Mary Rathbone, Lady Willoughby's Diary, Chiswick Press, Charles Whittingham, for the publisher Longman, Brown, Green, & Longmans, London 1844 PR5209 .R187s

This elegantly designed and expertly printed book was credited with raising the standard of commercial printing in England. Charles Whittingham, founder of the Chiswick Press, worked with many authors including William Morris. The use of the long "s" in this text is already an anachronism in the 19th century.

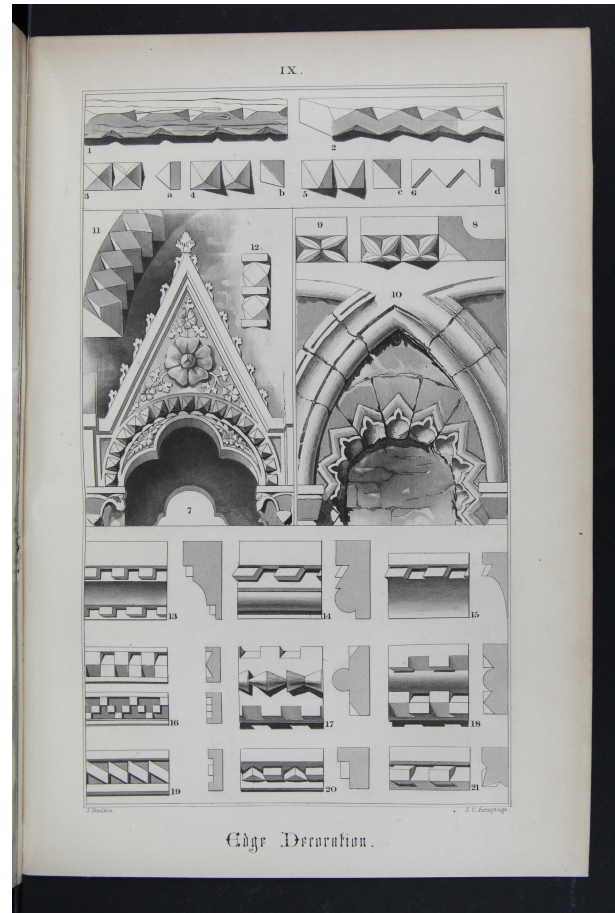


Figure 10 John Ruskin, *The Stones of Venice*, London, Smith Elder and Co, 1851

*NA1121.V5 R8 1851

John Ruskin's enthusiasm for the details, decorations, and architectural forms he recorded in his travels to Venice helped to fuel a revival of interest in Gothic designs.

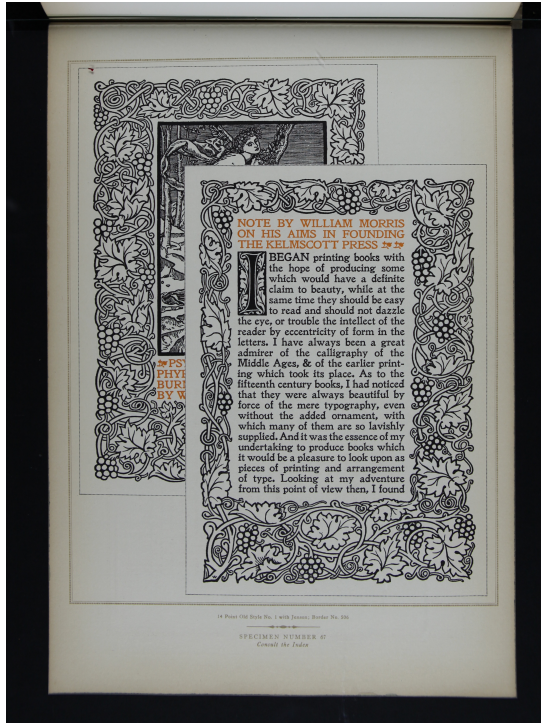


Figure 11 William Morris design reproduced in Mergenthaler's 1915 type specimen book, New York, NY

This note by William Morris on the founding of his Kelmscott Press was reproduced in the Mergenthaler company's type specimen book. Rather than using one of Morris's own type designs, which he had refused to license to American foundries, they set the piece in an Old Style that was based on the letters designed by the 15th century Venetian, Nicolas Jenson. Morris had died in 1896, but his influence as a designer was long-lived.

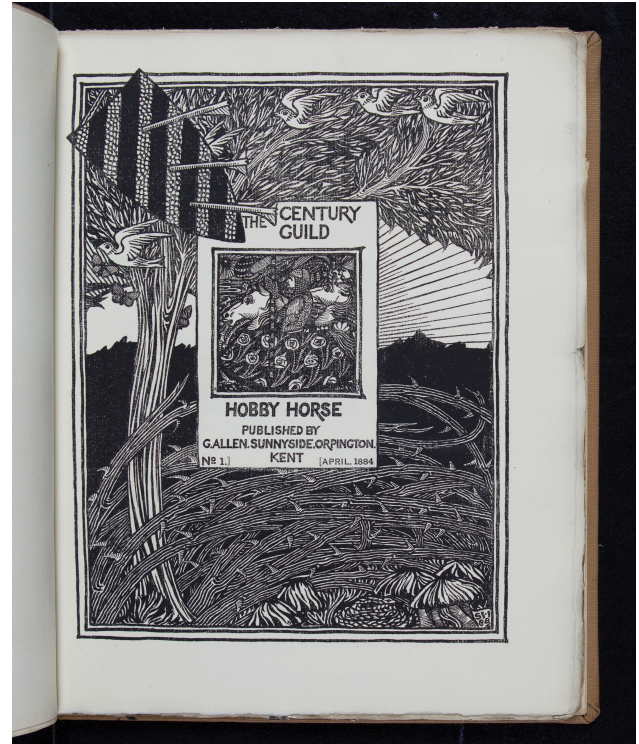
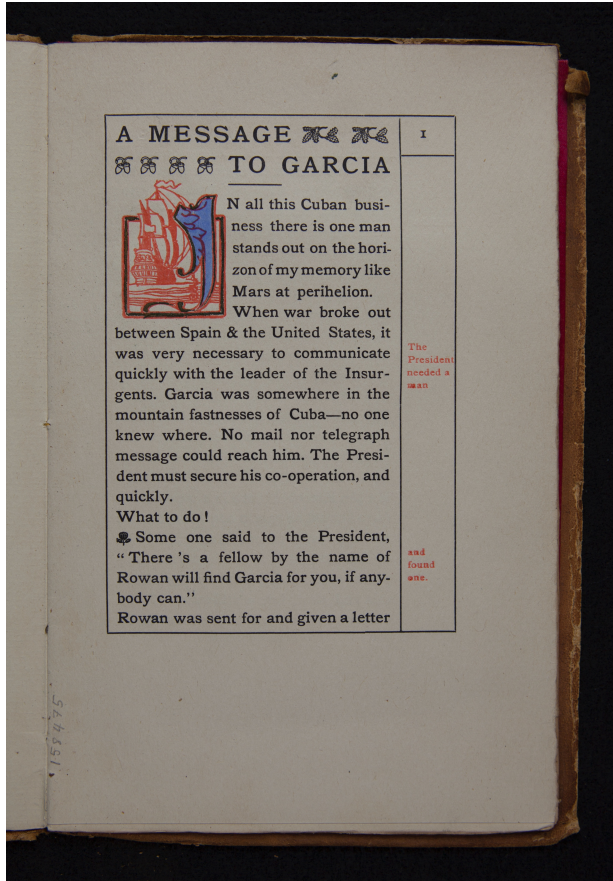


Figure 12 *The Hobby Horse*, Century Guild, London, K. Paul, Trench, and Co, 1886 N1 .H65

Title page of the Century Guild publication, one of several societies organized by British artists and designers to combine their interests in aesthetics with their commitment to progressive social movements. The editor, Herbert Horne, worked with the famous Chiswick Press to produce the carefully crafted aesthetic periodical published quarterly for just over a decade beginning in 1884.



A MESSAGE TO GARCIA



IN all this Cuban business there is one man stands out on the horizon of my memory like Mars at perihelion.

When war broke out between Spain & the United States, it was very necessary to communicate quickly with the leader of the Insurgents. Garcia was somewhere in the mountain fastnesses of Cuba—no one knew where. No mail nor telegraph message could reach him. The President must secure his co-operation, and quickly.

What to do!

Some one said to the President, "There 's a fellow by the name of Rowan will find Garcia for you, if anybody can."

Rowan was sent for and given a letter

The President needed a man

and found one.

158475

Figure 13 Elbert Hubbard, Message to Garcia SCB 158475

The page designs of Elbert Hubbard's homespun American writing in this very popular book, which celebrated the work ethic and perseverance, were clearly borrowed from William Morris, whom Hubbard had visited and admired. Hubbard's Roycroft Press produced bibles, folksy tracts, and preachings from its site in East Aurora, New York.