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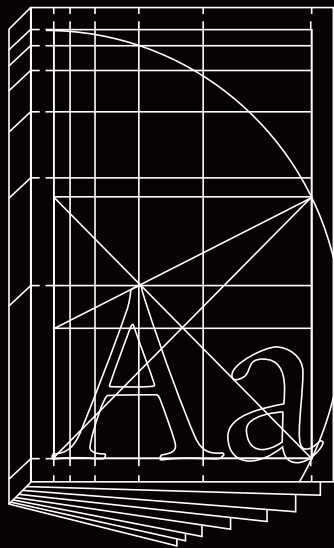
**M.A. URSZULA GIREŃ**

Subject:

Graphic Design of the Publication:

**DESIGNING PRINTED BOOKS  
IN THE 16TH CENTURY IN POLAND**  
in the Context of European Design

Documentation  
of Doctoral Dissertation



Scientific discipline:

Fine Arts

Supervisor:

**PhD. JACEK MROWCZYK**

Academy of Fine Arts in Katowice  
Graphic Design  
Katowice, 2018



SUBJECT

The subject of this doctoral thesis in the field of editorial design was the preparation of a text about the design of books in the 16th century in Poland and the graphic design of the publication. The resulting book has a general and popularizing nature. The aim of the project was to provide the collected and structured material showing the formation of the Polish Renaissance book to people interested in the history of books, typography: both students and teachers, as well as experienced and beginner graphic designers.

1st STAGE CONTENT

The first stage of the work on thesis included gathering graphic material necessary to conduct research on the old Polish book and listing the most important design issues in the creation of publications in the 16th century. The study covered individual elements of the sixteenth-century printed book, starting from the materials from which they were created: from papers, binding materials, types and spacing material, to diverse forms of graphic elements: typefaces, ornaments, graphics. Information was also collected on the most well-known Polish and European publishers, typographers and punchcutters.

1st part

The publication is divided into two parts. The first part contains basic information about printing, introduces the reader to the general principles of Renaissance design. It shows methods of creating types, composing pages, calculating columns, building margins proportions. Also presented are the first roman type and modern digital adaptations of the Renaissance typography. The European rules for creating books showed the sources from which Polish typographers drew their inspiration.

2nd part

In the second part of the publication, printing in Poland was discussed in more detail. This part was divided into 5 chapters, four of which have been assigned specific cities. The choice of places was justified by the pioneering activity of the printing houses, which opened there, their size, as well as the quality of the publications they produced. Due to the above division, the printers were assigned to the following cities: Kraków, Wrocław, Gdańsk and Królewiec, Toruń. The first prints in Poland were analyzed, then the first prints in Polish, the first Polish language typeface designed by Jan Januszowski.

In addition, the 5th chapter is devoted to the first prints created in the border areas: Czech, Hebrew and Cyrillic, which were also among the first in the world.

2nd STAGE CONTENT

The second stage of the doctoral thesis consisted of the graphic preparation of the publication, composed of 560 pages including about 1200 individual illustrations in the form of scans of old prints, engravings (woodcuts and copperplates), scans of typography, technical drawings and maps. The publication was designed in the vertical format 256 × 320 mm. The size was chosen according to the original formats of old prints and the quantity and type of illustrative material. In the research work publications of similar thematic were analyzed and compared. Polish and foreign catalogs of old prints, auction catalogs, publications on book history and typography were included. In addition to the album releases on topics directly and indirectly related to the old book, issues related to the creation of grids in complex print and digital publications were investigated.

The graphic concept of the work is based on the division of text into 2 parts, each with respectively 5 chapters assigned. Both parts and chapters were separated from each other by the title pages. The coloring of the publication and its additional elements such as technical drawings, maps, tables were based on black and its tints, which appeared in opposition to color scans and photos. The main purpose of this solution was to make the older prints more legible. Next, the black ink was referred to and a graphic form was developed to bring associations with black art. This has been done, among others, with graphics on the title pages from the sixteenth century in color inversion referring to matrices covered with black ink. The compositions of the title pages were plotted on the basis of a segmentation scheme of the section invented by Villard de Honnecourt, French artist from the 13th century, and refer to the proportions of columns and margins used in the 16th century canons. The purpose of the designed structure of publications and additions was to present the old form of books in real size or very similar and to present the method of their production in the clearest way.

FUTURE  
OF THE PROJECT

The work was digitally printed in a few copies and a hardback, paper binding, thermo-gluing was used. The covering is made of

black beater-dyed paper. There are also some design details added to the publication: a dust jacket reflecting an imposition method for the old octavo book format, as well as a ribbon (bookmark) depicting the folio, quarto and octavo heights. After the completion of the doctoral thesis, further promotion of the topic related to the sixteenth-century design in the form of lectures and the website is planned. Printed copies will be used to interest publishing houses and cultural institutions in order to print publications in an increased circulation in offset printing. The aim is to reach a wider audience.

PURPOSE  
OF THE PUBLICATION

The most important purpose of the publication was to show the origins of book design, highlighting the first emerging principles. All current graphic forms like letters, layouts, ornaments, and illustrations began to shape long time ago. Getting to know the history of print origins is an important element in understanding the today’s typography. Without this knowledge, many design issues can be unclear. Moreover, contemporary Western typography is dominated by letter forms based on shapes created in the 16th century (these typefaces are characterized by high readability). Currently, more and more attention is being paid worldwide to the study of the history of applied graphics, including in issues related to typography, which are directly related to the creation of a book. Attention for digitizing old typefaces not only brings them back to a new life today, but also protects them from oblivion. Moreover, many type foundries publish typefaces inspired by historical patterns: Thypotheque (Thesaurus, Parmigiano), Hoefler & Co (Requiem, Didot), Rosetta (Neacademia), Typetogether (Garald, Alizé, Essay Text). Some projects of Polish artists are also worth mentioning: the digitization by Ania Wieluńska of the roman type Karakter (Jan Januszowski, 1594) and the project launched by Mateusz Machalski, as well as the digitization of the Bona metal typeface (Andrzej Heidrich, 1971). Modern media have changed a lot. Each designer constantly learns new techniques and software. However, the history of typography and the history of old methodologies of creation are also very helpful.

RECIPIENTS

In May 2017, I lectured at an international conference on book culture in the 16th century. The presented material aroused keen interest among the listeners. Researchers focusing on the history of the old book Earle Havens and Lawrence Principe of Johns Hopkins University confirmed that discovering old technologies makes it easier



to study prints and manuscripts. It turns out that for modern researchers of old prints, for example, the process of creating fonts could be very helpful in determining the origin of printed matter, determining the publishing house in which it was issued. The recipients of the publications may be scientists, designers, editors, librarians and people interested in the culture of the Polish book. The important role of this topic in design is emphasized by the well-known typographer, editor and polygraph Andrzej Tomaszewski, who combines visual elegance with a great knowledge of type and the book derived from over 500 years of black art tradition. A similar position is taken by Martin Majoor, a world-renowned Dutch designer of typefaces. By learning about the old design systems, you can discover the original, often impressive, methodologies.

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Signature:

Date: 12.04.2018



