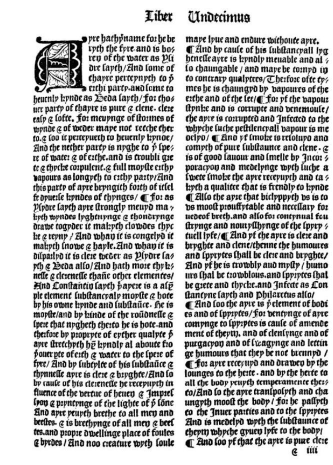

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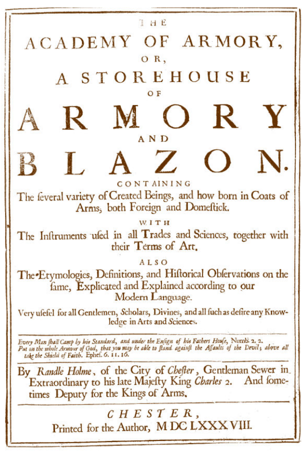


THE
ACADEMY OF ARMORY,
OR, A STOREHOUSE OF
ARMORY AND BLAZON.

CONTAINING

The several variety of Created Beings, and how born in Coats of Arms, both Foreign and Domestick.

WITH

The Instruments used in all Trades and Sciences, together with their Terms of Art.

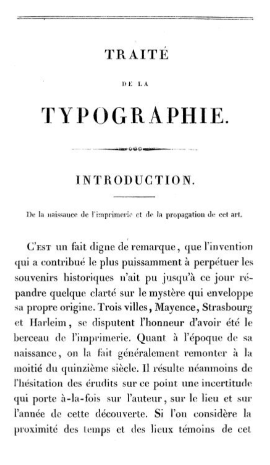
ALSO

The Etymologies, Definitions, and Historical Observations on the same, Explicated and Explained according to our Modern Language.

By Randle Holme, of the City of Chester, Gentleman Sewer in Extraordinary to his late Majesty King Charles 2.

CHESTER,
Printed for the Author, MDCLXXXVIII.

2



TRAITÉ
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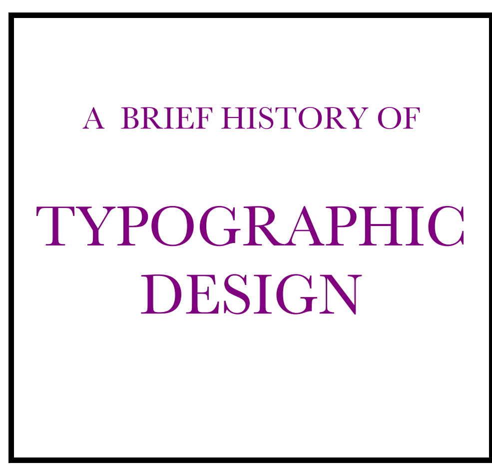
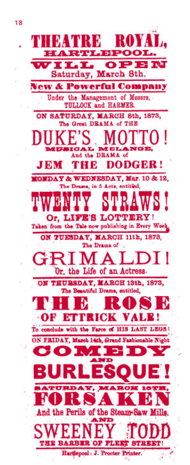
INTRODUCTION.

3





THEATRE ROYAL,
HARTLEPOOL.
WILL OPEN
DUKE'S MOTTO!
TWENTY STRAWS!
GRIMALDI!
THE ROSE
OF ETTRICK VALE!
COMEDY
AND
BURLESQUE!
FORSAKEN
SWEENEY TODD

4

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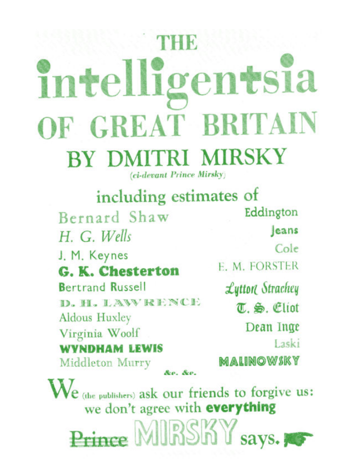

THE
intelligentsia
OF GREAT BRITAIN
BY DMITRI MIRSKY
including estimates of
Bernard Shaw
H. G. Wells
J. M. Keynes
G. K. Chesterton
Bertrand Russell
D. H. LAWRENCE
Aldous Huxley
Virginia Woolf
WYNDHAM LEWIS
Middleton Murry
Eddington
Jeans
Cole
E. M. FORSTER
Lytton Strachey
T. S. Eliot
Dean Inge
Laski
MALINOWSKY
We ask our friends to forgive us:
we don't agree with everything
Prince MIRSKY says.

6

7

The overall layout and appearance of the printed page has changed a great deal over the ages. Until relatively recently it was the medium that conveyed information to the reader, and not the message, but as Marshall McLuhan put it, today 'the medium *is* the message', and printing is no longer striving to be invisible to the reader. It deliberately intrudes between word and eye.

Through nearly all the period of letterpress printing, the aim of typographic design was to be, as Beatrice Warde put it, the 'crystal goblet' so clear that it held the contents without distraction, enhancing, rather than distorting, their value. As a result, design of both lettering and complete works were inherently conservative, creating and following conventions that the reader learnt consciously or subconsciously, in much the same way that language works. For example, books adopted a fairly set order of contents, such as title-pages on the right, indexes at the back; and less obviously, use indentations, spacing and alignment to indicate importance or other aspects of order about the text.

It is interesting that research fifty years ago revealed that readers found text more legible or comfortable to read when it was in typefaces they were familiar with; this reflects the subconscious factors, and again would make innovation in design less likely until recent times, when the vast array of typefaces (not just used in printing) dilute the effect.

To begin with, in the 15th century, printing emulated the written manuscripts of the time (1). Even good readers probably read very slowly, and Black Letter shapes were dictated by broad pen nibs, rather than legibility. With the Renaissance, and the increasing influence of Italy, the advantage of Roman type styles in legibility was soon recognised, and a long period of stability in design ensued: Layouts were basically symmetric (2).

The changes started at a time of social revolution, the end of the 18th century, but were met with reactionary criticism: Bodoni's 'Modern' on the continent and Baskerville's 'Transitional' in Britain both aroused hostility. While they moved letter design towards a more vertical emphasis, they also began a move towards more regular typefaces with a greater degree of match between different letters (3). At first, this would seem likely to reduce legibility, but it turned out not to be the case. The regularity possibly left the distinguishing characteristics of different letters to stand out more, without distracting quirks.

Up to this time, most printers would have had only one typeface, in different sizes, for all their work, supplemented by an italic, (but probably not a bold), and some black letter for certain traditional items (1-3).

Typographic design from then on saw changes that matched changes in social and artistic fields in general: the nineteenth century's industrial revolution went alongside acceptance of radical new designs, and new presses allowed greater pressure, and thus bigger areas of black in designs. Alongside this, the new commercial attitudes promoted novelty and advertising, which resulted in radical and strident designs. The first stage was the 'stackbill' style, still symmetric, but with much bolder typefaces, and the old restriction to one style cast aside as founders produced a flood of novelty styles (4).

As the century ended, various experiments in overall arrangements of layouts appeared, no longer constrained by symmetry, and also influenced by the freedom lithography gave designers. However, the result was a chaos of poor taste (5). Photography had made artists question the nature of art, mechanisation had undermined crafts, and printing design was equally lost now the limitations of the past had been removed. William Morris & the Arts and Crafts movement tried to find an answer in returning to old values, but like Canute, were fighting too great a force.

The First World War was the shock that changed everything, and it was the artists' movements that it produced that in turn affected printing. Surrealism and Dada, which deliberately broke the rules and created apparent chaos, found artists producing designs for printing, and influencing commercial printing as well (6). Following them, it was the art school the Bauhaus, which finally had the greatest effect. There, designers like Walter Gropius tried to make their work practical: Corbusier's famous phrase 'a house is a machine for living' summed up the philosophy. When applied to printing, it resulted in the grid system: the page was divided into a grid of rows and columns, and elements of the design (pictures or text) fitted into this to align (7). In a way, this had always been how letterpress worked—if you look at the sheet about imposition, you will see why—but the new style (which also used sans-serifs routinely), extended the concept in a way that proved practical for all the new forms of printing, particularly magazines and newspapers, and is still the basic system used most commonly today, alongside classic symmetric layouts which had never been abandoned.