



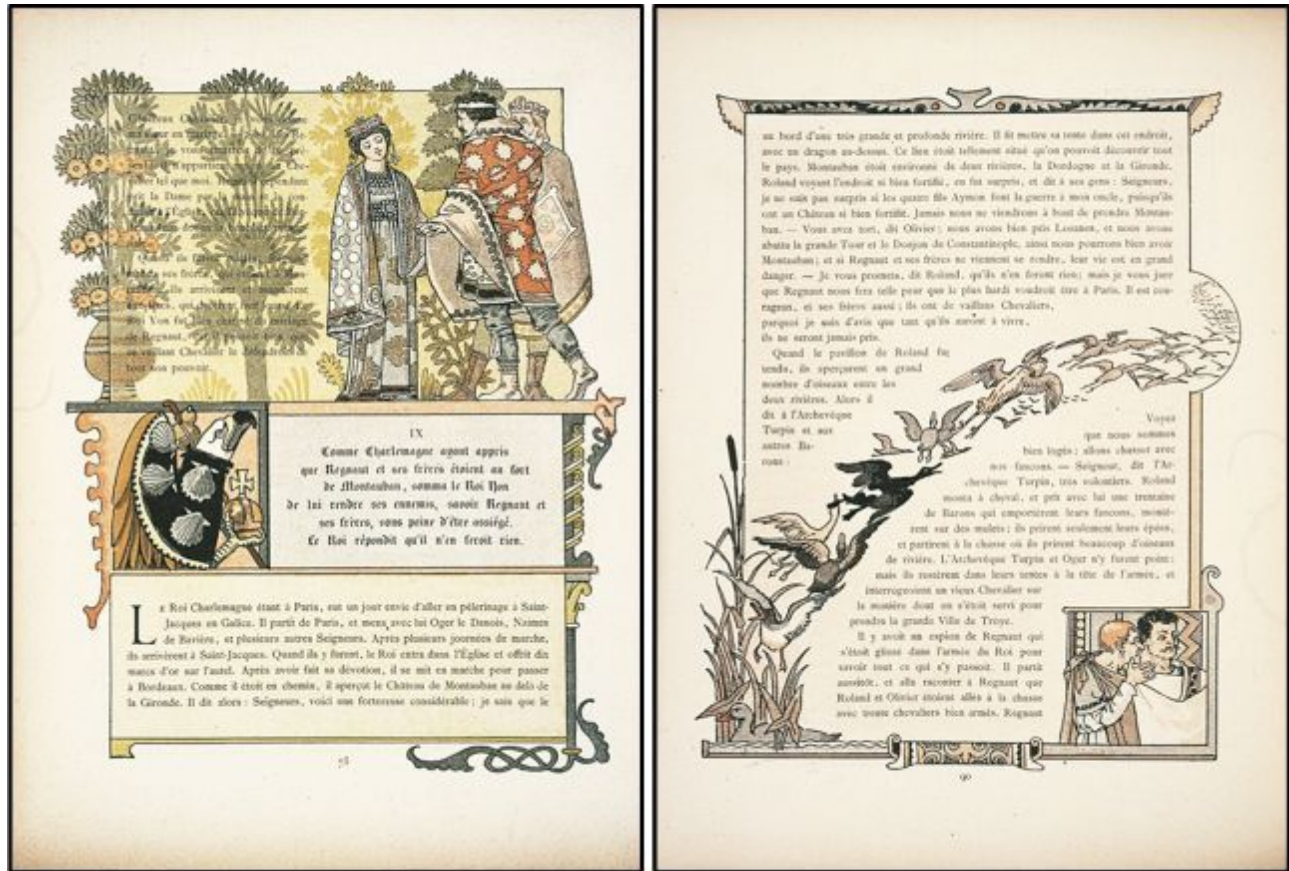
1903

Book Description

10–24. T. J. Cobden-Sanderson and Emery Walker, pages from the Doves Press Bible, 1903. This book’s purity of design and flawless perfection of craft have seldom been equaled.

My Description

I like how the I from the word “in” is dragged all the way to the bottom of the paragraph. I’ve never seen it used that way and I think it has a cool effect on the page. It makes everything seem connected and bunched together.



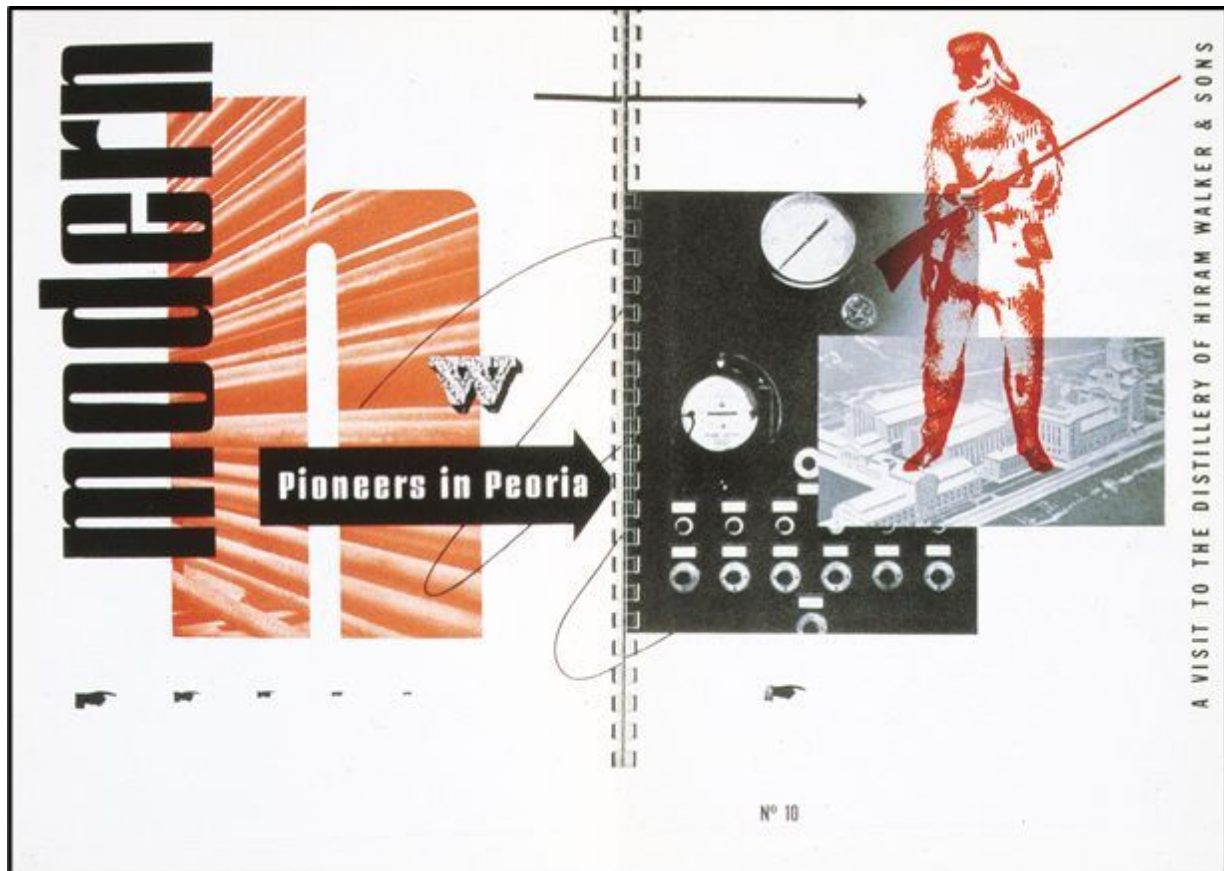
1883

Book Description

11–12. Eugène Grasset, chapter title page and text page from *Histoire des quatre fils Aymon*, 1883. Grasset achieved a structural unity of type, image, and ornament.

My Description

I chose this picture because I like how on the second book page the design and layout is super unique and really interesting with how the birds flying across and breaking the paragraph.



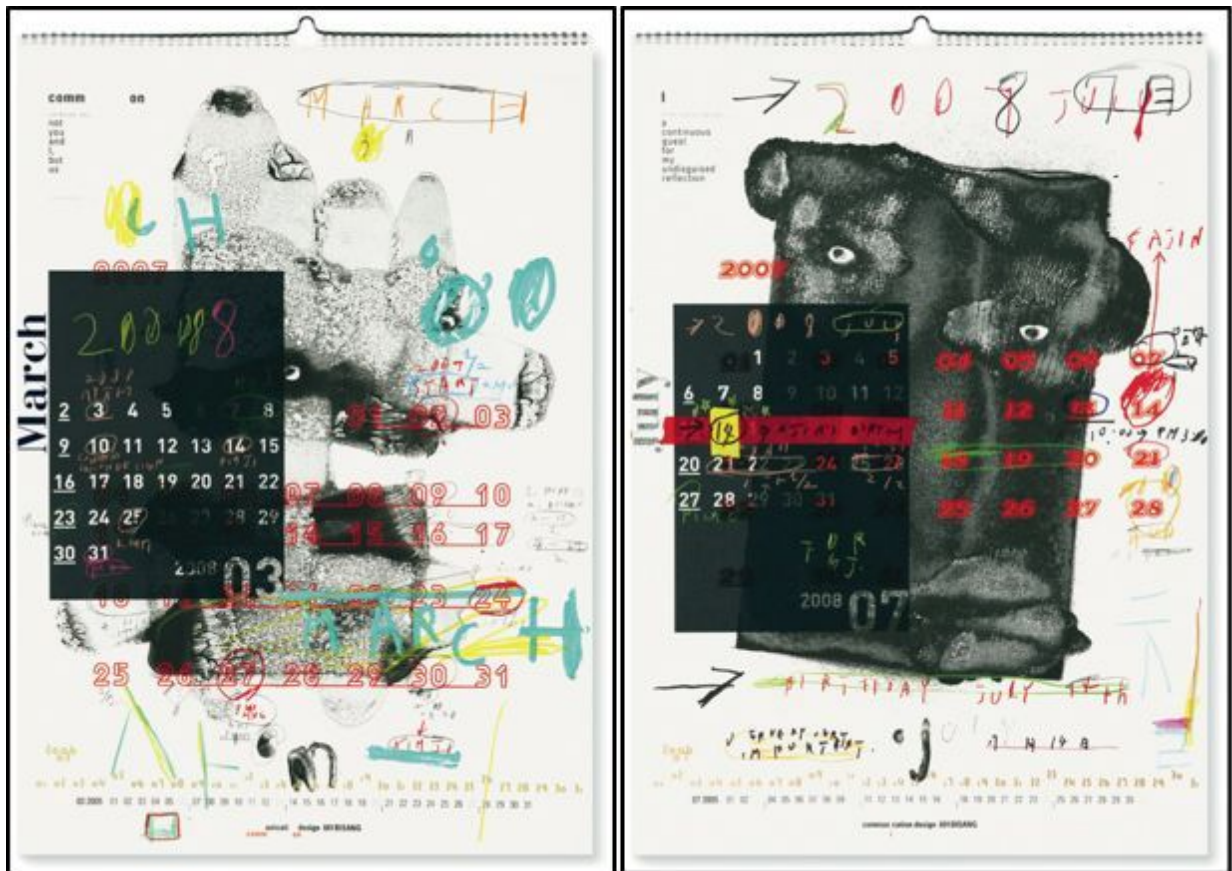
1935

Book Description

17-5. Lester Beall, title pages from a promotional brochure, c. 1935. Victorian wood type contrasts with sans-serif type, and photography contrasts with drawing.

My Description

I love the scrapbook vibe this has and I chose this also because when I'm designing I also like to have this kind of collage scrapbook kinda vibe to it. So I would use this as inspiration in future designs too.



2005–2008

Book Description

23–138. Kim-jun Park, pages from the “Five Years Recycling Calendar,” 2005–2008. Park made collages of recycled designs and added new marks to form a progressive series of calendars.

My Description

I love this photo because it looks like an artists sketchbook with a bunch of colorful doodles. It also gives me a cool idea to use a calendar as a canvas because i think it looks pretty cool like this.