

documentation
of text & images
from rare books

VCMSR-5 pt. I

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PART-1



SPECIAL PROJECT

DOCUMENTATION OF TEXT AND IMAGES FROM RARE BOOKS

By

S.K. MOHANTY

GUIDE

PROF. R.K. JOSHI

VCMSR- pe-I.

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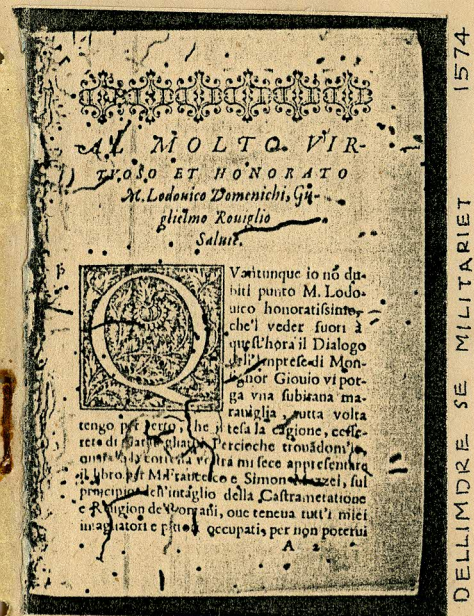
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INDUSTRIAL DESIGN CENTRE

INDIAN INSTITUTE OF TECHNOLOGY

POWAI

BOMBAY 400 076



APPROVAL SHEET

This special project titled 'DOCUMENTATION OF TEXT AND IMAGES FROM RARE BOOKS' undertaken by S.K.Mohanty, Roll No. 886127 is approved in partial fulfilments of the M.Des (VISUAL COMMUNICATION) programme.

Signature

Guide :

Date :

ACKNOWLEDGEMENT

From the depth of my heart I wish to thank
Prof. R.K.Joshi for his offering this project and
his valuable guidance.

I also wish to thank Mr. Nabar, the Secretary of the
Asiatic Society Library, Mrs. Nela Shetty, Librarian
and Mr. ~~Sunder Janshankar~~ of Asiatic Society library
Bombay , in giving me an opportunity to study the old
and rare books for this project.

S.K. Mohanty

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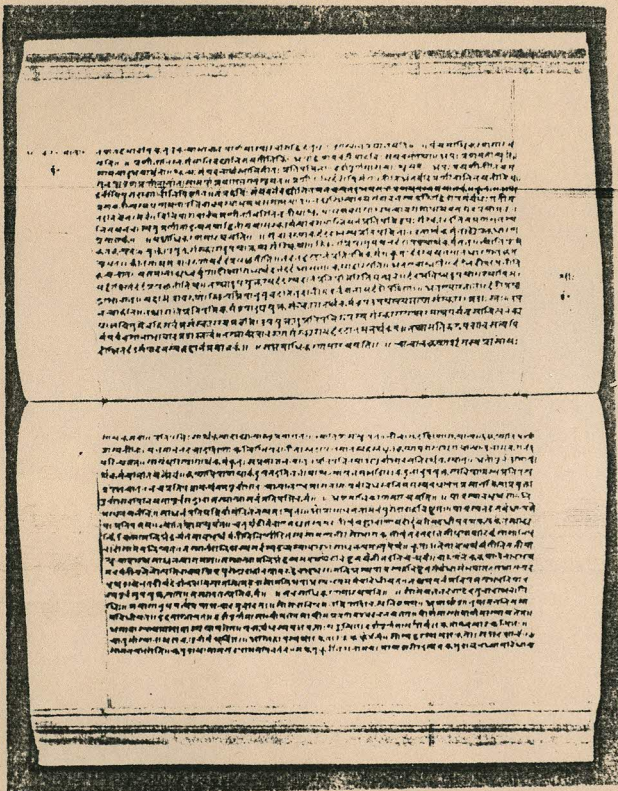
6 Keywords

7 Bibliography

INTRODUCTION

Books are the most important medium for communication, which can be preserved for centuries. Thus one book serves many thousand people. But to a designer besides the matter contained books have much more, as we have our anatomy and personality, the books also have their own anatomy, identity and personality. Some old and rare books have quite an interesting appearance as the size, shape, layouts, the typography, the illustrations are all quite exotic and fascinating. This study has been done at the Library of the Asiatic Society of Bombay which is one of the oldest Libraries of our country with a fine collection of many old and rare books.

The Asiatic Society of Bombay was born as the Literary Society of Bombay in 1804, in a meeting in the government house of the day (presently the Haffkine Institute). Its first President was James Macintosh. On the 26th of November 1830 the society occupied its present premises at Town Hall rooms an imposing land mark at Bombay. The first Indian to be admitted was Manekji Cursetji in 1830.



ADHIKARANA RATNAMĀLĀ PRĀRAMBHA
GRANTHA SANKHYA - 10 (1780)

The library has about 7,50,000 books as it has been receiving copies of books printed in Maharashtra from 1867 and is also the depositary of Indian books from 1954 in all the 14 Indian languages from publishers all over India. This library has a fine collection of rare, beautiful and contemporary books documents and manuscripts in many foreign and Indian languages.

Over the years the technology and designing approach have changed, ~~though printing the paper~~, the reproduction quality is better now, yet the old books inspire a designer to be flexible in his approach as some were quite ornamental and some fully handwritten which gives a spontaneous layout. Others have elegant and high quality illustrations with interesting margins and layouts. In some books the first letter of a chapter is very large and highly ornamental which is at present making a comeback and some have interesting dimensions.

OBJECTIVES

In the old days very few copies of the books used to be printed. A lot of attention was paid to each page from the printing to the binding of the each copy. Thus the pages and the binding were meticulously attended to and were generously ornamented unlike today's books which are mass produced. The beautifully calligraphed manuscripts of which only one or two copies were produced are unique, and makes them extremely valuable and personal. Thus these demand study and analysis for public information.

The objective of this study is to analyse and document the various elements used in the designing of a book and the interrelationship between these, by which particular effects are obtained. The matter contained in them is not taken into account. The elements being typography, spacing, margins, text hierarchy, decorative borders, illustrations and their technique etc. used in those days.

This is a deeper study meant for the designer as well as the common man on how books have been designed and is meant to provide the designer with insights into book design elements rather than treating these as part of the book. For example a slight change in the line spacing, type size and weightage, addition of decorative border or ornaments drastically change the look of a page. This also gives additional information about the designing of the book in addition to its content for the layman. The books are very rare and are not easily accessible for study. Hence the aim of this project is to provide information on the design elements and its treatment.

BOOKS ANALISED

For the study fifteen books have been chosen
They are :

- | | |
|---|------|
| 1. AVLI GELL II | 1554 |
| 2. DELLIMPRE | 1574 |
| 3. DICTIONARY OF THE LATIN TONGUE | |
| 4. HOLY BIBLE | |
| 5. PANINI GRAMMER | |
| 6. VITE | 1771 |
| 7. FISHES OF INDIA VOL I, and II | 1878 |
| 8. MEMORIES DU CARDINA DE RETH | |
| 9. RAMAYAN VOL III | |
| 10. MAHABHARAT - ADI PARVA AND SABHAPARVA | 1890 |
| 11. BIRDS OF ASIA | 1850 |
| 12. PLATONIS OMNIA OPERA | |
| 13. ADHIKARNA RATNAMALA PRAHAMBHA GRANTHA SANKHYA | 1780 |
| 14. ASTRONOMIDE MUNDET SPHAERA | |
| 15. TYPOGRAPHIA OR THE PRINTERS MANUAL | 1821 |

These books have been choosen for their interesting looks and layouts, some have peculiar sizes. They range from the massive 'Birds of Asia', size of which is 55 cm x 36 cm vertical (closed) to the 11.5 cm x 6.4. cm vertical (closed) format, 'Typographia'.

DOCUMENTATION METHODOLOGY

The books have been documented with respect to :

1. Title
2. Year of Publication
3. Language
4. Size - dimension
5. Typographical details
 - a) Identification of type face
 - b) Letter spacing
 - c) Word spacing
 - d) Line spacing
 - e) Caps, Drop letters, Lower case and Italics
6. Layout
 - a) Symmetric/Asymmetric
 - b) The border
 - c) The grid
 - d) Printed area in a page
 - e) Ornamentation
 - f) Single page margin - Gutter space etc.
 - g) Golden proportion
 - i) Margin notes, Foot notes



TYPOGRAPHIA.VOL.II
1821

7. Details of illustration technique
 8. Paper used and binding
 9. Printing method
 10. Some interesting page layouts
 11. Any other interesting observations.
-

CONCLUSION

This study helped me in understanding different elements used in a book and their relative importance when they are composed together. This visual analysis of the book takes a designer or a reader deeper into the anatomy of the book apart from the content. also makes the reader aware of the different elements used in a book and their importance in giving the heirarchy of information.

This area of study had remained totally untouched and this might encourage museums, archives and libraries having old rare books to use this methodology to document old and rare books and manuscripts.

KEY WORD LIST

Gothic style	Inner margin
Roman style	Outside margin
Justified Text	Border
Left align	Initial letter
Centre align	Drop letter
Letter spacing	Inverted pyramid
Strokes	Type harmony
Word spacing	Leading
Pica	Ornamentation
Point	Line spacing
Line of Golden proportion	Facing pages
Golden oblong	Left hand page
Shape harmony	Right hand page
optical centre	Layout Format
Rhythm	Illustration
Margins	Lithography
White space	Offset printing
Facing page	Letera press printing
Gutter	Calligraphy

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-Raymond A. Ballinger —

documentation
of text & images
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PART-II

BY

S.K. MOHANTY

DOCUMENTATION OF TEXT AND IMAGES FROM RARE BOOKS

PART TWO

In this portion of documentation, I have followed the methodology to analyze books that were referred to, as in terms of Title, Year of publication, language, Size- dimensions, Typographical details- Identification of type face, Letter spacing, word spacing, Line spacing, Caps, Drop letters, Lower case, and italics. Other than that it follows as Layout, Details of illustration technique, Paper used and binding, Printing method, Some interesting page layouts, Other important or interesting observations.

VCMSR -

pt. II

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Title:- VITE

Du Più Eccellenti

Pittori Scultori Ed Architetti

(ITA 708.5 Vas-Vit 81160 asaitic lib bombay)

Date;- 1771 Language;-Italian

all about well known sculptors of the time

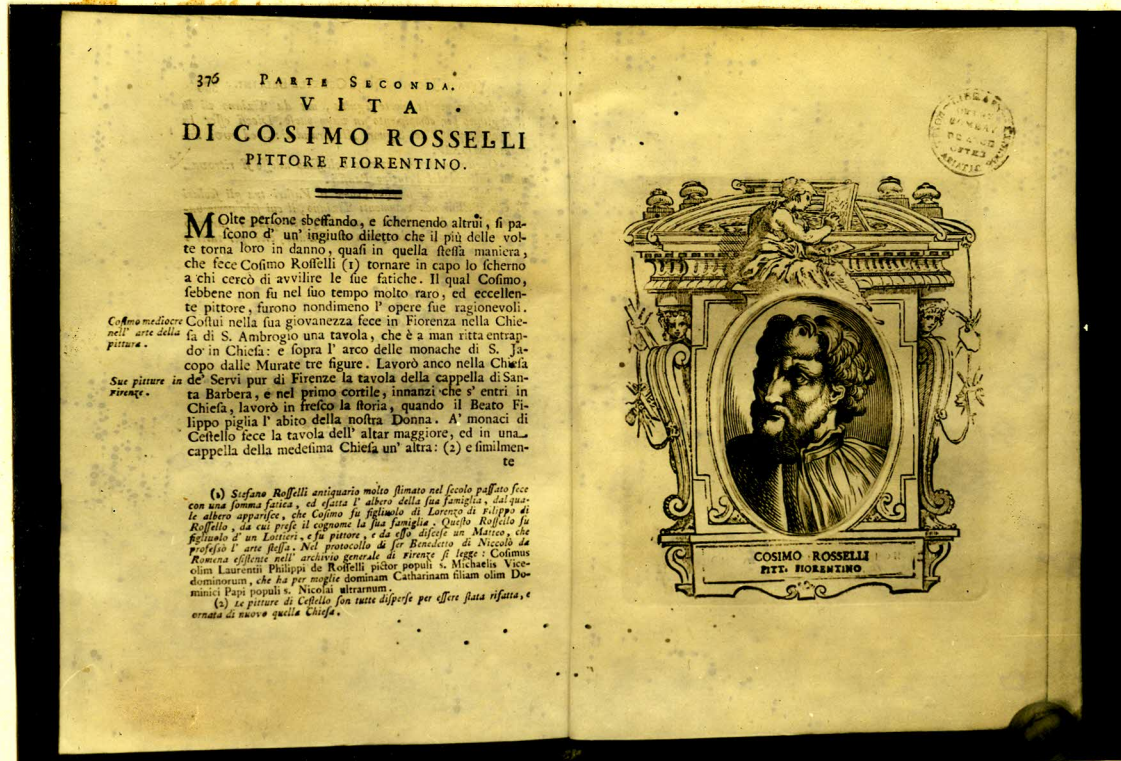
Size;- 15.2mm x 10,1mm x 6.3mm closed vertical size.

Typographical details;- typeface used,Roman wide for the text and condensed italic for the marginal information

Main text is in 10 pt U*1, box aligned and foot notes and margin note are in 9pt U*L, giving no space between the lines,other than bare minimal needed. The ligatures occur when separate characters are type set particularly in case of F and F and F-T,F-L and F-B.

In page the line length measures 25ems.and

And each page contains 25 lines of 10 pt of this font (Roman wide) and it measures 33.5 ems.



VITE:

on fu nel suo tempo molto raro, ed
, furono nondimeno l' opere sue ra
la sua giovanezza fece in Fiorenza r
mbrogio una tavola, che è a man ri
efa: e sopra l' arco delle monache
e Murate tre figure. Lavorò anco ne
pur di Firenze la tavola della cappel
a, e nel primo cortile, innanzi che
avorò in fresco la storia, quando il
lia l' abito della nostra Donna. A'

Space between the words 0.8 ems seems to be little more compared to the 10pt text composed in this font.

The printed area of a page measures 27 ems x 38 ems vertically which includes text, margin notes and foot notes.

Page layout..Each page has got healthy margins which counter balances the grey mass that is of the text, from the top margin measures as 4 ems, from the right is 8 ems, from the bottom it is 10 ems and contributes 6 ems to the gutter space, On every page margin notes appear left aligned and 4.7 ems measure through out. A very pleasing layout which has made a come back in present book and mag design.

Some important observations;- The beginning letter(drop letter) is of 27 pts and alligns with the two lines.

And the illustration of the concerned person appears at the right page all the time at the beginning of the chapter which starts from the left page.

The portrait of the persons are framed
well and is a work of master lithographers
it has portrait which has ornamental
framing and has angel on top.

Title:- VALMUKI RAMAYANA

(ori 89121, val-ram, -asiatic library bombay)

Language:- Sanskrit

Size & Dimensions:- This book is of horizontal format measuring 360mmX140mm, and carries 401 pages in two chapters, where the First chapter contains 241 pages and the Second one contains 154 pages, thus making the thickness of the book as 50mm. Page has a Left margin as 25mm Right margin as 35mm and at the Bottom is 20mm, it is to be observed that Right margin is wider than the Left.

Printed area in a page is 305mm with side boarders, and when sub headings and page no is included, it measures 345mm. It is to be noticed that boarders are flush cut.

Text proceeds in typical palmleaf style layout with box allignment and horizontal opening and with the gutter space as 28mm

वा० रा०

॥ ८३ ॥

यु० का०

॥ ८३ ॥

योपगयकारोरोयोलक्ष्मणवेति ॥ १५ ॥ सर्वं बह्विध्यः ॥ १६ ॥ १७ ॥ १८ ॥ विनविद्वजरासनी अटपयुक्ता ॥ शरत्तवशमशुलक्ष्मणयो ॥ १९ ॥ २० ॥ २१ ॥ विनकेयनी विनकेयनीये ॥ २२ ॥ विमानः ॥ २३ ॥ इतिगामि० वा० यु० समचत्वारिःसर्गः ॥ २४ ॥ २५ ॥ २६ ॥ विललापे प्रापापयतहृदयलकायांशस्वैश्वरः ॥ राघवोलक्ष्मणश्वेवहताविद्रजिनारणे ॥ २७ ॥ विमानेनापिगत्वानुसीतात्रिजटयासह ॥ दद शोवानराणांनुसर्वेसंस्तिपातिने ॥ २८ ॥ प्रहृष्टमनसश्चापिददर्शपिशिनाशनान् ॥ वानरांश्चातिदुःखानांयामलक्ष्मणपाश्वनः ॥ २९ ॥ तनःसीताददर्शोभोशयानोशस्तल्यगो ॥ लक्ष्मणचैवरामचविसेक्षोशरपाडिनो ॥ ३० ॥ विध्यसकवचौवारोविप्रविद्वजरा सनो ॥ सायकैश्चस्वर्गोशरस्वयमयोक्षितो ॥ ३१ ॥ नोद्वेष्टाभ्रातरोतत्रप्रवारोपुरुषपथो ॥ शयानोपुंडराक्षोकुमारविववा वको ॥ ३२ ॥ शरत्तल्यगोवोरोतयाभूतोनरपथो ॥ दुःखानांकरुणंसीतासुश्रुविललापह ॥ ३३ ॥ भतरमनवर्पांगोलक्ष्मणचासि नेलणा ॥ प्रहृष्टपांमुपुचैथनोरुदजनकात्मजा ॥ ३४ ॥ सावाप्यशोकाभिहतासमीक्ष्यनोभ्रातरोदवसुतप्रभावो ॥ विनकेयनीनि पतंतयोःसादुःखान्तिवाक्यमिदंजगाद ॥ ३५ ॥ इत्योपेथ्रीम० वा० यु० समचत्वारिःसर्गः ॥ ३६ ॥ ३७ ॥ ३८ ॥ ३९ ॥ भनो निहंतद्वेष्टालक्ष्मणचमहाबले ॥ विललापश्रुंसीताकरुणशोककशिता ॥ ४० ॥ ऊचुर्लालणिकायेमांमुष्णिपयविपवेतिच ॥ नेःयसर्वे हनराभेजानिनोःसुनवादिनः ॥ ४१ ॥ यज्वनोमहिषीयमासुचुःपथीचसधिगः ॥ नेःयसर्वेहनराभेजानिनोःसुनवादिनः ॥ ४२ ॥ योराप विषयजीनांवेविदुर्नवंयुजिनः ॥ नेःयसर्वेहनराभेजानिनोःसुनवादिनः ॥ ४३ ॥ ४४ ॥ ४५ ॥ ४६ ॥ ४७ ॥ ४८ ॥ ४९ ॥ ५० ॥ ५१ ॥ ५२ ॥ ५३ ॥ ५४ ॥ ५५ ॥ ५६ ॥ ५७ ॥ ५८ ॥ ५९ ॥ ६० ॥ ६१ ॥ ६२ ॥ ६३ ॥ ६४ ॥ ६५ ॥ ६६ ॥ ६७ ॥ ६८ ॥ ६९ ॥ ७० ॥ ७१ ॥ ७२ ॥ ७३ ॥ ७४ ॥ ७५ ॥ ७६ ॥ ७७ ॥ ७८ ॥ ७९ ॥ ८० ॥ ८१ ॥ ८२ ॥ ८३ ॥ ८४ ॥ ८५ ॥ ८६ ॥ ८७ ॥ ८८ ॥ ८९ ॥ ९० ॥ ९१ ॥ ९२ ॥ ९३ ॥ ९४ ॥ ९५ ॥ ९६ ॥ ९७ ॥ ९८ ॥ ९९ ॥ १०० ॥ १०१ ॥ १०२ ॥ १०३ ॥ १०४ ॥ १०५ ॥ १०६ ॥ १०७ ॥ १०८ ॥ १०९ ॥ ११० ॥ १११ ॥ ११२ ॥ ११३ ॥ ११४ ॥ ११५ ॥ ११६ ॥ ११७ ॥ ११८ ॥ ११९ ॥ १२० ॥ १२१ ॥ १२२ ॥ १२३ ॥ १२४ ॥ १२५ ॥ १२६ ॥ १२७ ॥ १२८ ॥ १२९ ॥ १३० ॥ १३१ ॥ १३२ ॥ १३३ ॥ १३४ ॥ १३५ ॥ १३६ ॥ १३७ ॥ १३८ ॥ १३९ ॥ १४० ॥ १४१ ॥ १४२ ॥ १४३ ॥ १४४ ॥ १४५ ॥ १४६ ॥ १४७ ॥ १४८ ॥ १४९ ॥ १५० ॥ १५१ ॥ १५२ ॥ १५३ ॥ १५४ ॥ १५५ ॥ १५६ ॥ १५७ ॥ १५८ ॥ १५९ ॥ १६० ॥ १६१ ॥ १६२ ॥ १६३ ॥ १६४ ॥ १६५ ॥ १६६ ॥ १६७ ॥ १६८ ॥ १६९ ॥ १७० ॥ १७१ ॥ १७२ 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सत्यकृष्णवर्णवस्मिन्निस्त्रयवर्णस्यपिपल्लिमसमक्षमितियावन् ॥ कर्मात्मिकाः ज्योतिःकर्तव्यः ॥ १ ॥ २ ॥ ३ ॥ ४ ॥ ५ ॥ ६ ॥ ७ ॥ ८ ॥ ९ ॥ १० ॥ ११ ॥ १२ ॥ १३ ॥ १४ ॥ १५ ॥ १६ ॥ १७ ॥ १८ ॥ १९ ॥ २० ॥ २१ ॥ २२ ॥ २३ ॥ २४ ॥ २५ ॥ २६ ॥ २७ ॥ २८ ॥ २९ ॥ ३० ॥ ३१ ॥ ३२ ॥ ३३ ॥ ३४ ॥ ३५ ॥ ३६ ॥ ३७ ॥ ३८ ॥ ३९ ॥ ४० ॥ ४१ ॥ ४२ ॥ ४३ ॥ ४४ ॥ ४५ ॥ ४६ ॥ ४७ ॥ ४८ ॥ ४९ ॥ ५० ॥ ५१ ॥ ५२ ॥ ५३ ॥ ५४ ॥ ५५ ॥ ५६ ॥ ५७ ॥ ५८ ॥ ५९ ॥ ६० ॥ ६१ ॥ ६२ ॥ ६३ ॥ ६४ ॥ ६५ ॥ ६६ ॥ ६७ ॥ ६८ ॥ ६९ ॥ ७० ॥ ७१ ॥ ७२ ॥ ७३ ॥ ७४ ॥ ७५ ॥ ७६ ॥ ७७ ॥ ७८ ॥ ७९ ॥ ८० ॥ ८१ ॥ ८२ ॥ ८३ ॥ ८४ ॥ ८५ ॥ ८६ ॥ ८७ ॥ ८८ ॥ ८९ ॥ ९० ॥ ९१ ॥ ९२ ॥ ९३ ॥ ९४ ॥ ९५ ॥ ९६ ॥ ९७ ॥ ९८ ॥ ९९ ॥ १०० ॥ १०१ ॥ १०२ ॥ १०३ ॥ १०४ ॥ १०५ ॥ १०६ ॥ १०७ ॥ १०८ ॥ १०९ ॥ ११० ॥ १११ ॥ ११२ ॥ ११३ ॥ ११४ ॥ ११५ ॥ ११६ ॥ ११७ ॥ ११८ ॥ ११९ ॥ १२० ॥ १२१ ॥ १२२ ॥ १२३ ॥ १२४ ॥ १२५ ॥ १२६ ॥ १२७ ॥ १२८ ॥ १२९ ॥ १३० ॥ १३१ ॥ १३२ ॥ १३३ ॥ १३४ ॥ १३५ ॥ १३६ ॥ १३७ ॥ १३८ ॥ १३९ ॥ १४० ॥ १४

Typographical details;- Font used in the text is Nirnaya
sagar, 32pt Bold with bigger x height
and has no extra leading between
the lines, yet there is enough white
space in between.

Subnotes appear in 24pt light, subnotes and main text make around 14
lines. The line width of the main
text is 63.7 ems box alligned;
the notes have 68 ems as the width,
thus the notes and the main text
can be easily differentiated,
apart from the variation in the point
size. The first page of the
book is printed in twicolours
that is red and green and with a
thick and thin rectangular border.
Title of the chapter which says
"atha Valmiki Ramayanay yud kanda
prarambh" is placed centrally alligned
to the border.

RAMAYAN

क्षमितियावत् ॥ कार्त्तानिकाः ज्योतिःकृतांतविदः ॥ शुभा आवधवा ॥ ज्ञा
त ॥ पाणिपादवतिरिखारूपपद्यानि मयिबर्तेतइतिशेषः ॥ ६ ॥ यैरलक्षणे
निष्कललक्षणा जानास्मीतिशेषः ॥ इदंयं प्रश्नमिद्विद्वद्वः ॥ ७ ॥
लक्षणानिच ॥ ८ ॥ असंहते अपरस्परश्लिष्टे ॥ ९ ॥ शंखे नयनोपांत्य
रां ॥ नेद्यमर्वेहंतरामंज्ञानिनोऽनृतवादिनः ॥ ५ ॥ इमानिख
॥ ६ ॥ वैधव्यंयातियैर्नार्योऽलक्षणेभांग्यदुर्लभाः ॥ नात्मन
कानिलक्षणेः ॥ तान्यद्यनिहंतरामंविनयानिभवन्तिमं ॥ ८ ॥
विरलामम ॥ ९ ॥ शंखेनेत्रेकरौपादौगुल्फावूरुसमंचितौ ॥ ७
॥ मामकौमग्नचक्रौ ॥ मग्नचक्रौसंधर्तानाभिःपार्श्वैरिग्नचक्रौ

Other important observations;-

The first page of the book has a slender line illustration depicting a war between Ram Laxman and Ravan. Another illustration is seen in the second chapter depicts the scene of Sita going to the Valmiki's ashram. In both the cases the picture area is 294mm x 117mm.

One page consists of two opposite leaves which make one full page and numbered accordingly, this kind of page setup and text treatment takes us away from the conventional book page layout and gives a feeling of the antique palm leaf manuscripts. This can be even used as a basic grid today.