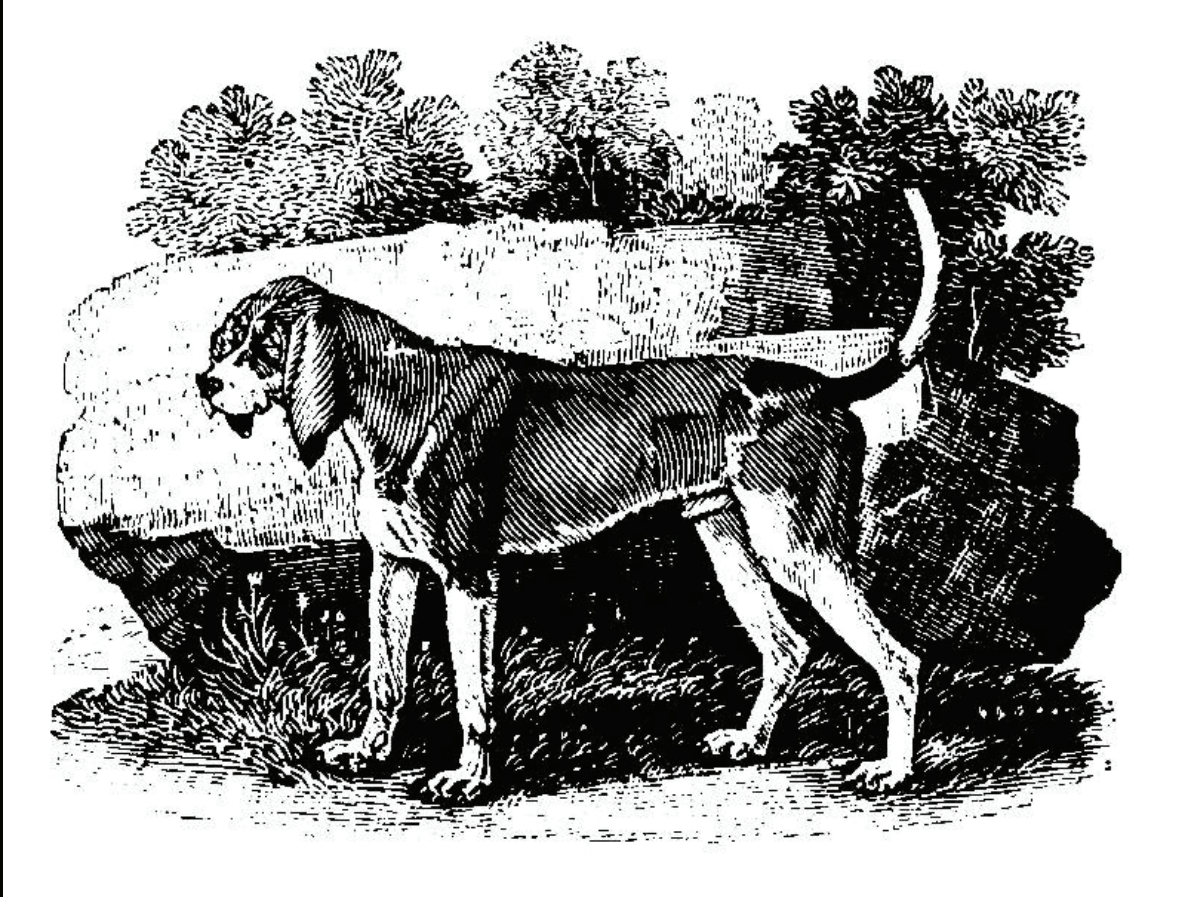
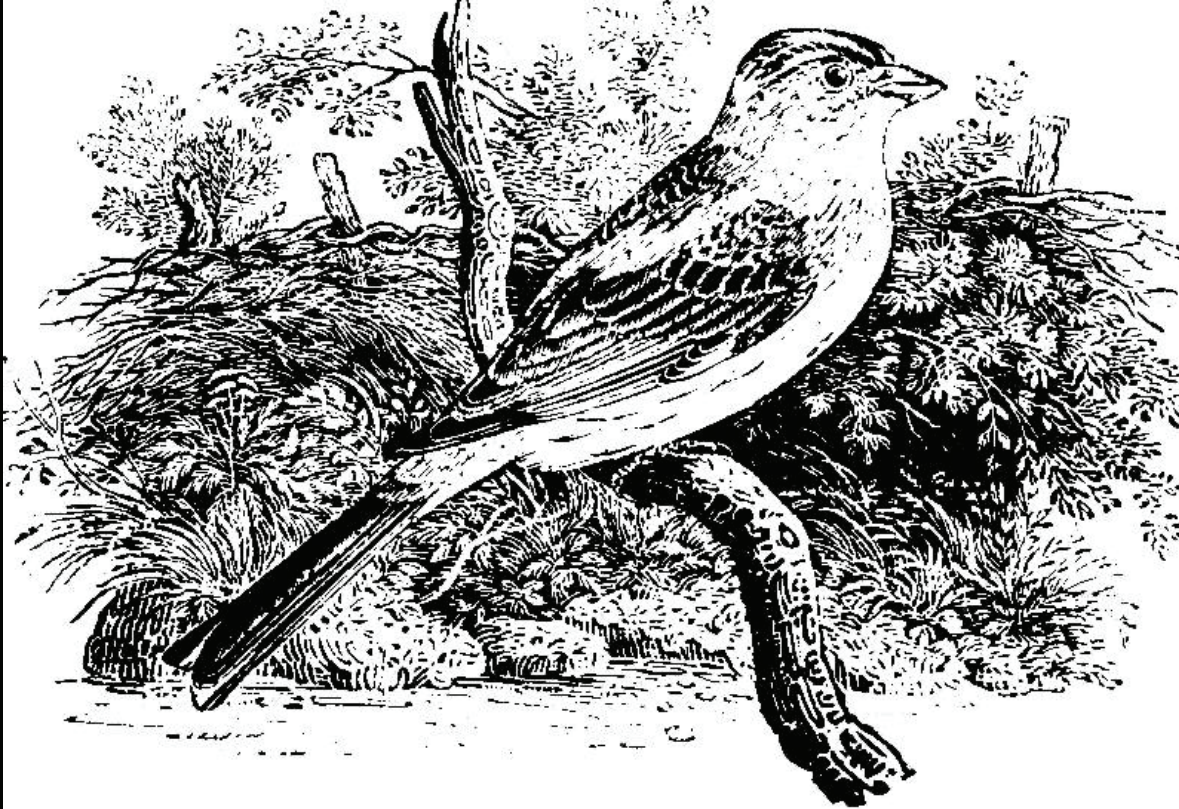


**History of Graphic Design**  
**Lecture Three**  
**Professor Eckler**

Thomas Bewick, "Old English Hound," from the *General History of Quadrupeds*, 1790. Bewick achieved his dazzling tonal range by combining white-line-on-black techniques—much like drawing in chalk on a blackboard—with a more usual black-line-on-white treatment in the lighter tonal areas.



Thomas Bewick, "The Yellow Bunting," from *British Birds*, 1790. Bewick achieved his dazzling tonal range by combining white-line-on-black techniques—much like drawing in chalk on a blackboard—with a more usual black-line-on-white treatment in the lighter tonal areas.

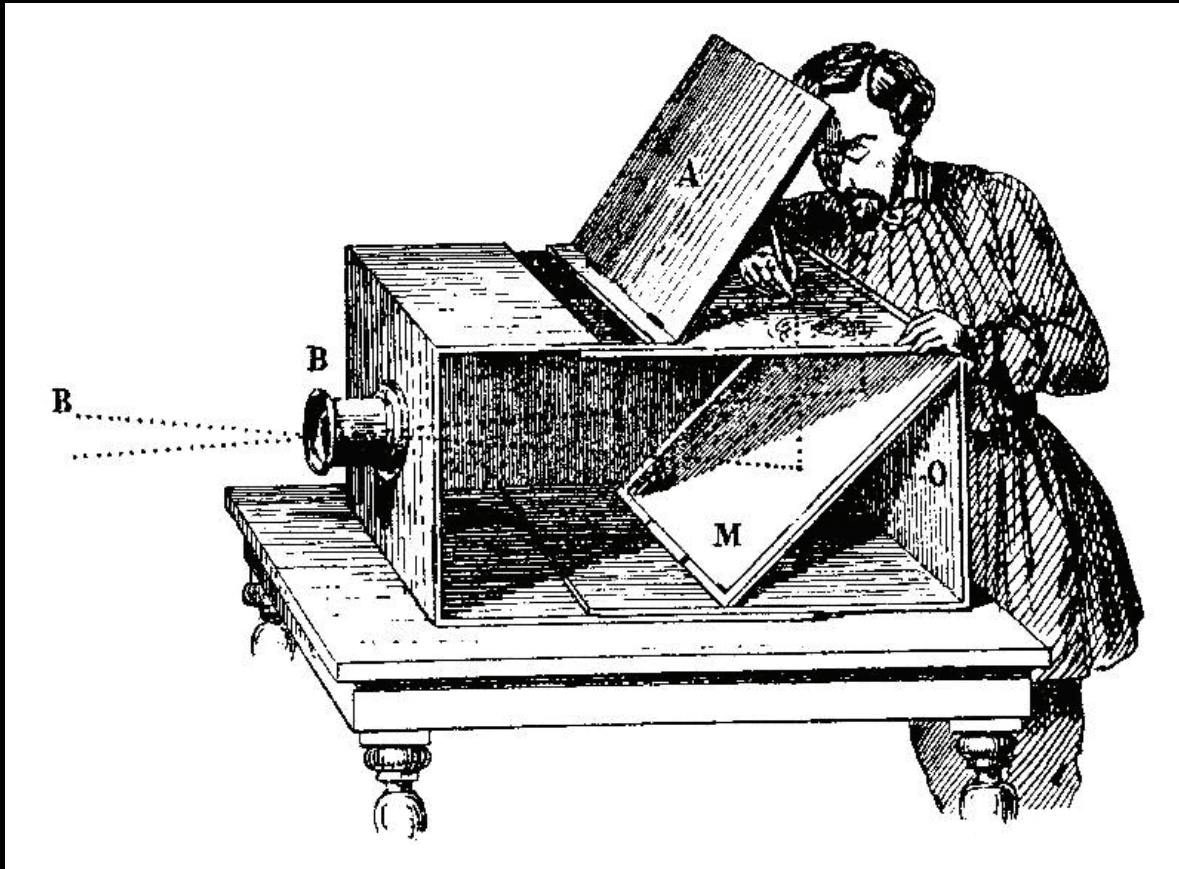


Thomas Bewick (engraver) and William Bulmer (printer), page from William Somerville's *The Chase*, 1796. Simplicity becomes exquisite here, for the paper, type, printing, and engravings all reflect a perfection of craft.



In Albion's isle, when glorious Edgar reign'd,  
He, wisely provident, from her white cliffs  
Launch'd half her forests, and, with numerous fleets,  
Cover'd his wide domain: there proudly rode,  
Lord of the deep, the great prerogative  
Of British monarchs. Each invader bold,  
Dane and Norwegian, at a distance gazed,  
And, disappointed, gnash'd his teeth in vain.  
He scour'd the seas, and to remotest shores  
With swelling sails the trembling corsair fled.  
Rich commerce flourish'd; and with busy oars  
Dash'd the resounding surge. Nor less, at land,  
His royal cares; wise, potent, gracious prince!  
His subjects from their cruel foes he saved,

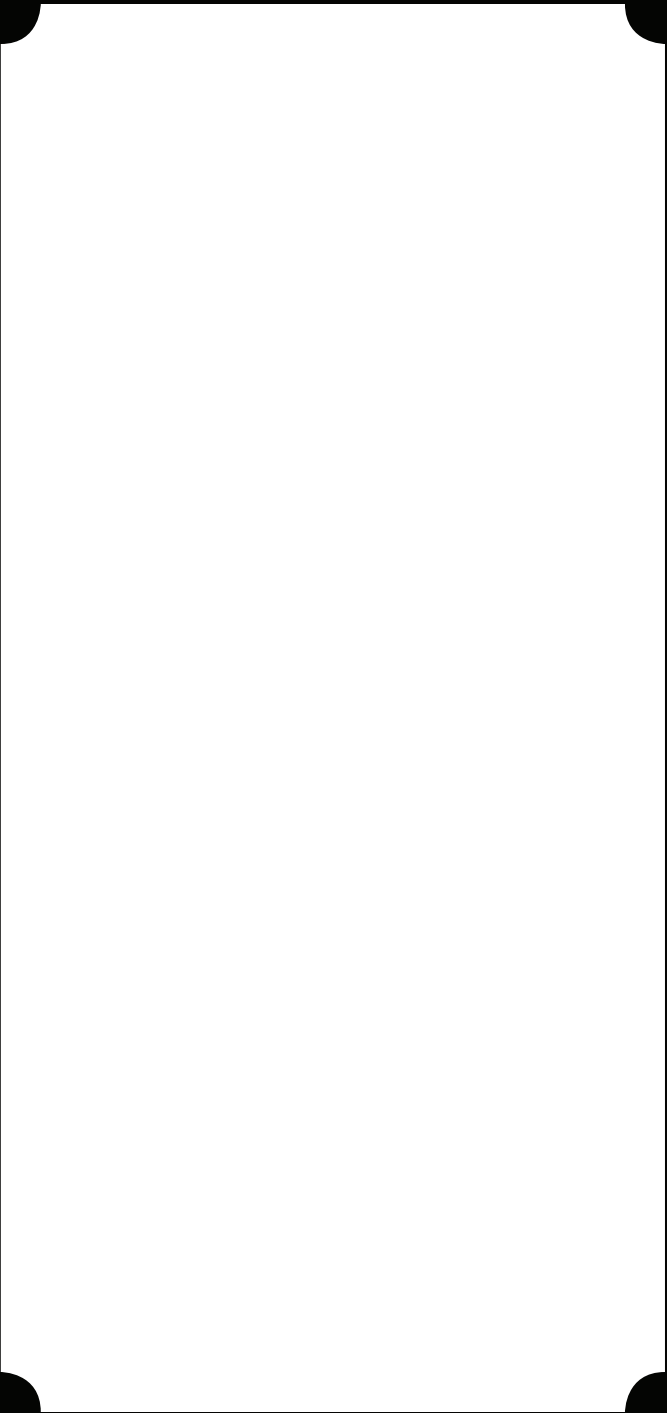
As this nineteenth-century box camera obscura demonstrates, the optical principles of photography were well understood and used by artists to aid in drawing.



Joseph Niepce, the first photograph from nature, 1826. Looking out over the rear courtyard of the Niepce home, the light and shadow patterns formed by a wing of the house, a pear tree, the barn roof in front of the low bakehouse with its chimney, and another wing of the house are seen.



Louis Jacques Miegre, Paris boulevard, 1839.

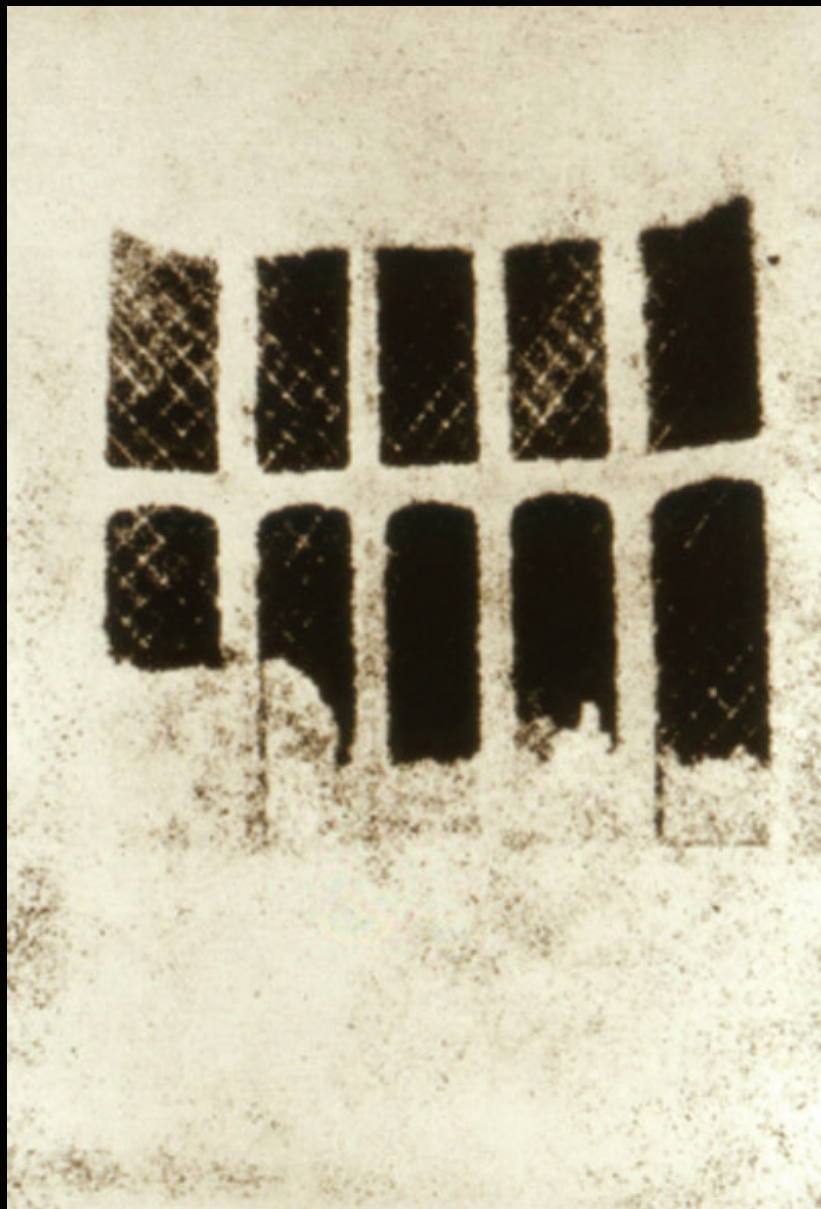


William Henry Fox Talbot, cameraless shadow picture of flowers, 1839.





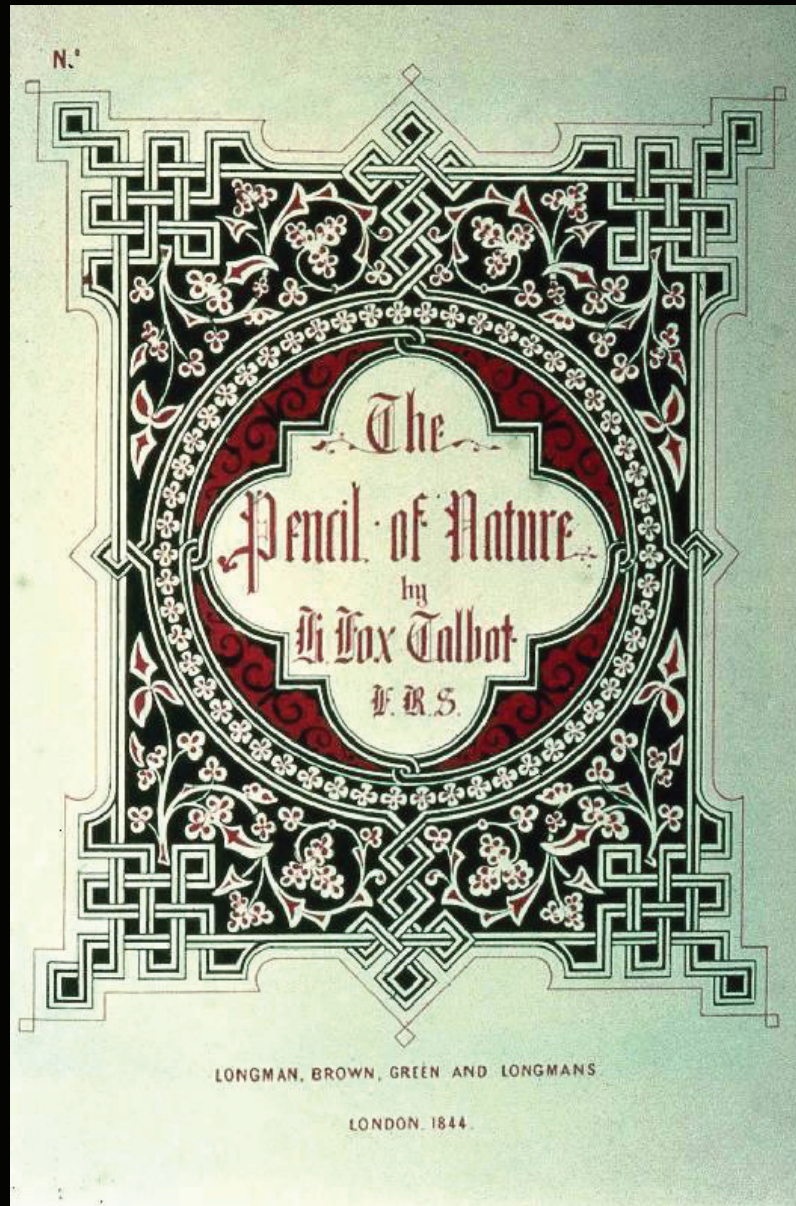
William Henry Fox Talbot, The first photographic negative, 1835. This image was made on Talbot's light-sensitive paper in the camera obscura.



William Henry Fox Talbot, print from the first photographic negative, 1835.



Title page for *The Pencil of Nature*, 1844. This design demonstrates the eclectic confusion of the Victorian era. Medieval letterforms, baroque plant designs, and Celtic interlaces are combined into a dense symmetrical design.



Advertisement for the Kodak camera, c. 1889. George Eastman's camera, simple enough for anyone "who can wind a watch," played a major role in making photography every person's art form.

# **THE KODAK CAMERA**



**Makes 100 Instantaneous Pictures** by simply pressing a button. Anybody can use it who can wind a watch. No focusing. No tripod. Rapid Rectilinear Lens. Photographs moving objects. Can be used indoors.

**Division of Labor**  
—Operator can finish his own pictures, or send them to the factory to be finished.

Morocco covered Camera, in handsome sole-leather case, loaded for 100 pictures,

For full description of "Kodak" see SCI. AM., Sept. 15, '88.

**Price, \$25.00. Reloading, \$2.00.**

**The Eastman Dry Plate & Film Co.**

**Rochester, N. Y. 115 Oxford St., London.**

*Send for copy of Kodak Primer with Kodak Photograph.*

Stephen H. Horgan, experimental photoengraving, 1880. The first halftone printing plate to reproduce a photograph in a newspaper heralded the potential of photography in visual communications.



Stephen H. Horgan, experimental photoengraving, 1880. The first halftone printing plate to reproduce a photograph in a newspaper heralded the potential of photography in visual communications.



A SCENE IN SHANTYTOWN, NEW YORK.  
REPRODUCTION DIRECT FROM NATURE.

F.T. Nadar, "Sarah Bernhardt," 1859. The famous actress took Paris by storm and became a major subject for the emerging French poster.



Mathew Brady, "Dunker Church and the Dead," 1862. Made in the aftermath of the Battle of Antietam, the bloodiest battle of the Civil War, this photograph shows how visual documentation took on a new level of authenticity with the arrival of photography.





Forst, Averell & Co., poster for the Hoe printing press, 1870. This press made mass editions of chromolithographs possible.

**PATENT CYLINDER LITHOGRAPHIC  
PRINTING MACHINE**

**R. HOE & CO**  
*Manufacturers*  
**PRINTING MACHINE & SAW**

**NOS 29 & 31 GOLD STREET**  
AND ON  
BROOME, SHERIFF, COLUMBIA AND GRAND STS.

**LONDON, ENG.** **NEW YORK.**

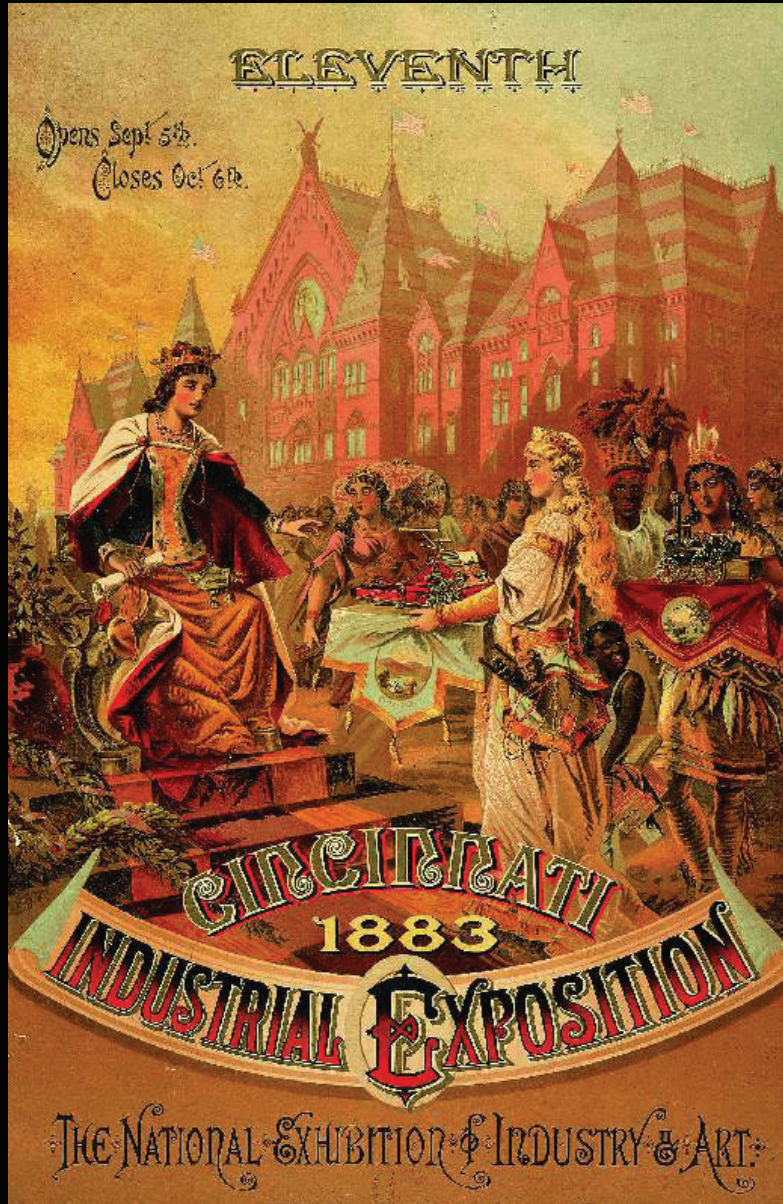
PATENTED BY R. HOE & CO. FOR THE UNITED STATES AND FOREIGN COUNTRIES. PRINTING MACHINE. R. HOE & CO. NEW YORK.

PATENTED BY R. HOE & CO. FOR THE UNITED STATES AND FOREIGN COUNTRIES. PRINTING MACHINE. R. HOE & CO. NEW YORK.

L. Prang and Company and others, c. 1880-early 1900s. This collection shows a range of graphic ephemera printed by chromolithography.



Krebs Lithographing Company, poster for the Cincinnati Industrial Exposition, 1883. A buoyant optimism in industrial progress is conveyed.



Herbert Matter, Swiss tourism posters, 1934–1935. The photographic montages have a graphic vigor create a sense of movement and space.



Pat Gorman of Manhattan Design, MTV press kit cover, 1982. Randomly generated color combinations were selected and composed in a repeat pattern; visual elements convey the network's character in a nonverbal manner.

