



# The Industrial Revolution

WEEK 4B

**The Industrial Revolution: The impact of industrial technology upon visual communications**

- 9. Graphic Design and the Industrial Revolution
- 10. The Arts and Crafts Movement and its Heritage
- 11. Art Nouveau
- 12. The Genesis of Twentieth-Century Design

Part C | Chpts. 9 - 12 | 1760s - 1910s

The Industrial Revolution: The impact of industrial technology upon visual communications. Design Arts (and "graphic design") as a recognizable field of value amongst factory output. Also the beginnings of Modernism as artists no longer look to the past for inspiration, beginning with Art Nouveau.

## THE INDUSTRIAL REVOLUTION

- Overview
- Innovations in Typography
- Printing Revolution
- Photography

### OVERVIEW

- The Industrial Revolution technically began in **England, 1760-1840**.
- But overall, the "Revolution" was a **radical process of social and economic change** rather than a mere historical period of time

<https://www.brainiacs.com/topics/Global-Family/ART-12101>

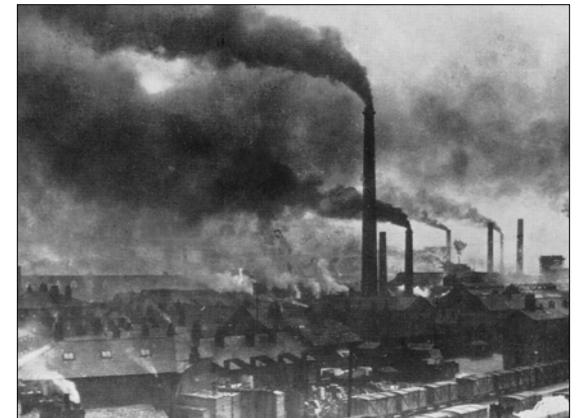
### OVERVIEW

**Industrialization spread from Britain** (England) to other European countries, including Belgium, France and Germany, and to the United States.

**By the mid-19th century**, industrialization was well-established throughout the western part of Europe and America's northeastern region.

**By the early 20th century**, the U.S. had become the world's leading industrial nation.

<http://www.history.com/topics/industrial-revolution>



**INDUSTRIAL REVOLUTION**

### OVERVIEW

- Agricultural rural communities move to **CITIES**
- **Social power shift**
  - Aristocracy power changes to that of the capitalist manufacturer, merchants, and the new working class
  - **Wealth more evenly\* distributed**

<https://www.brainiacs.com/topics/Global-Family/ART-12101>

### OVERVIEW

- Spiraling production cycle from new **Supply and Demand:**
  - Demand from rapidly growing urban population with expanding buying power
  - Stimulated technological improvements
  - Enabled mass production
  - Increased availability of products = lowered costs = even greater demand
  - Caused relentless industrial development

<https://www.brainiacs.com/topics/Global-Family/ART-12101>

## OVERVIEW

### EFFECTS

- Standard of living increased
  - Though often **overworked**
- Overall, **civilization's interest shifted from human values to a preoccupation with material goods**  
BUT ALSO
  - Greater human equality
  - Increased public education and literacy

**= insatiable demand for mass communication**

## OVERVIEW

### EFFECTS

- People losing communication with nature, aesthetic experience, spiritual values.
- Handicrafts almost vanish.

*Remember all of this because the **Arts and Crafts Movement** is going to react against this.*

## THE INDUSTRIAL REVOLUTION

- Overview
- Innovations in Typography
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## INNOVATIONS IN TYPOGRAPHY

- Early 19th century saw unprecedented development of type designs
- Due to shifting social, economic **role of type communications**
  - Larger scale, more impact needed

Read about who (mostly English) is credited with what:

- Thomas Cotterell
- Robert Thorne,
- Vincent Figgins
- Henry Caslon
- Robert Besley
- William Thorowgood

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- William Thorowgood

## INNOVATIONS IN TYPOGRAPHY

**MINT  
main.**

**Quousque tandem abutere,  
Catilina, patientia nostra!  
quandiu nos etiam furor is  
te tuus eludet? quem after  
CONSTANTINOPLE  
£1234567890**

Robert Thorne, fat-face types, 1821 from *New Specimen of Printing Types*

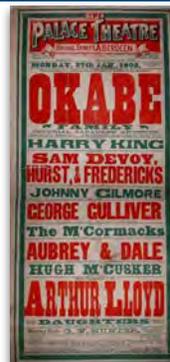
- **Fat-Face**
- Egyptian
- Antique
- Slab-serif
- Tuscan
- 3-D
- Reversed
- Sans Serif

## INNOVATIONS IN TYPOGRAPHY

**GUN  
haul  
RIE**

- Fat-Face
- Egyptian
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## INNOVATIONS IN TYPOGRAPHY



- Fat-Face
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## INNOVATIONS IN TYPOGRAPHY

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HER  
THIN**

- Fat-Face
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- Tuscan
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## INNOVATIONS IN TYPOGRAPHY



ABCDEFGHIJKLMNOPQRSTUVWXYZ.

Vincent Figgins, *In Shade*, 1815

- Fat-Face
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## INNOVATIONS IN TYPOGRAPHY



**MOLDER**

William Thorowgood, Reversed Egyptian Italic, 1828

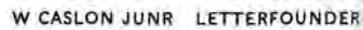
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CASLO

- Buried in 1816 specimen book of William Caslon IV
- 1 line medium-weight serif-less capitals
- Called Egyptian

## INNOVATIONS IN TYPOGRAPHY



W CASLON JUNR LETTERFOUNDER

William Caslon IV, *2-Line English Egyptian* type specimen, 1816

- Fat-Face
- Egyptian
- Antique
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- 3-D
- Reversed
- **Sans Serif**

## THE INDUSTRIAL REVOLUTION

- Overview
- Innovations in Typography
- **Printing Revolution**
- Photography

## PRINTING REVOLUTION

- **Press Construction**
- Paper
- Mechanization of Typography
- Photography
- Lithography

### PRESS CONSTRUCTION

- Happening:  
Wood Type to create large type poster prints
- Improvements to Gutenberg's
  - Hand press stronger
  - Converted to high speed factory operation
  - Method of inking type by rollers instead of by hand



Hatch Show Print, *The Rise of American Rock Poster Art* movie poster, 2009

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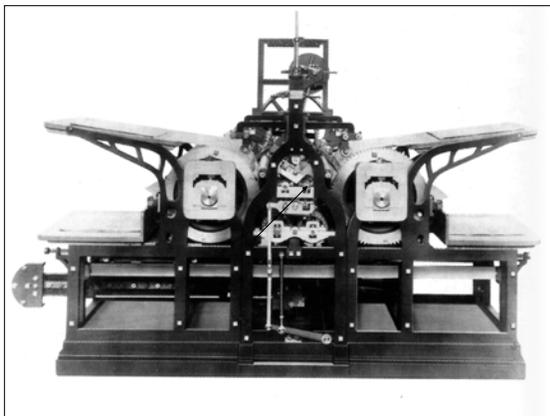
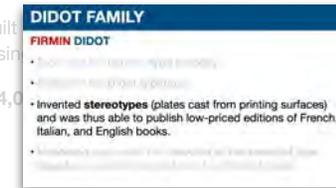
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### PRESS CONSTRUCTION

- **1815: William Cowper**
  - Patent using **curved stereotyped plates wrapped around a cylinder**
- Next, built **press using**
- Printed 4,0



### PRESS CONSTRUCTION

- **1815: William Cowper**
  - Patent using **curved stereotyped plates wrapped around a cylinder**
- Next, built **using 4 cylinder steam-powered press** using curved stereotyped plates
- Printed **4,000 sheets per hour both sides!!!**

### PRINTING REVOLUTION

- Press Construction
- **Paper**
- Mechanization of Typography
- Photography
- Lithography

### PAPER

- **1803, Frogmore, England:**
  - **First production paper machine**
  - Poured suspension of fiber and water in a thin stream on to vibrating wire-mesh conveyor belt > **Unending sheet of paper could be produced!**

### PRINTING REVOLUTION

- Press Construction
- Paper
- **Mechanization of Typography**
- Photography
- Lithography

### MECHANIZATION OF TYPOGRAPHY

- Many were trying to figure out automatic typesetting*
- Ottmar Mergenthaler
  - **LINOTYPE MACHINE**



LINOTYPE MACHINE

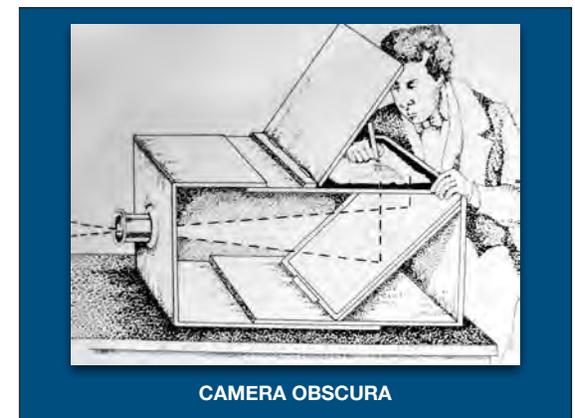


## PRINTING REVOLUTION

- Press Construction
- Paper
- Mechanization of Typography
- **Photography** →
- Lithography

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CAMERA OBSCURA

### CAMERA OBSCURA

- **Camera Obscura had existed in ancient world since Aristotle 4th century BCE.**
  - Darkened room or box with a small opening or lens on one side.
  - Light rays passing through this aperture projected on to opposite side and form a picture of bright objects outside.
- **Artists have used as aid for drawing for centuries.**

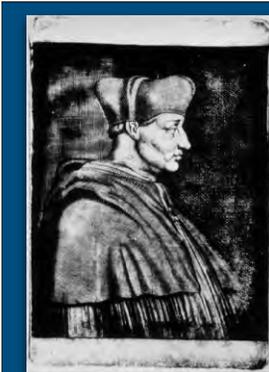
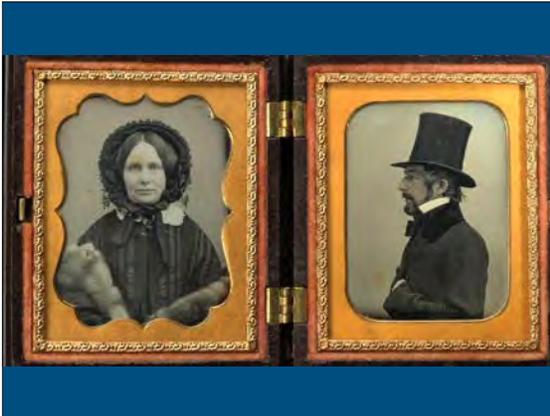
### CAMERA OBSCURA & CAMERA LUCIDA

- The **Camera Lucida**: optical device which merges an image of a scene and the artist's hand on paper for tracing.
- By contrast, the **Camera Obscura**: optical device that projects a real-time image through a small pinhole (or lens) into a darkened room.
- **SO WHAT WAS MISSING?**

### CAMERA OBSCURA & CAMERA LUCIDA

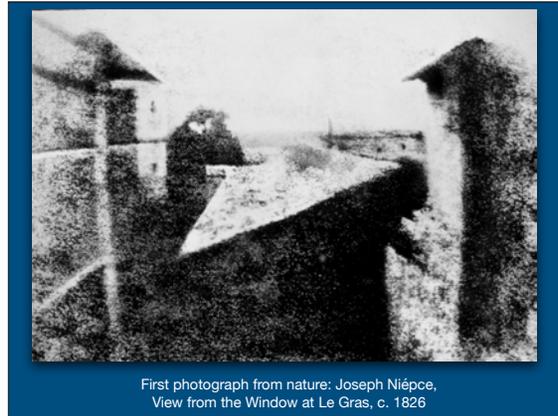
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HOW TO "FIX" THE IMAGE.

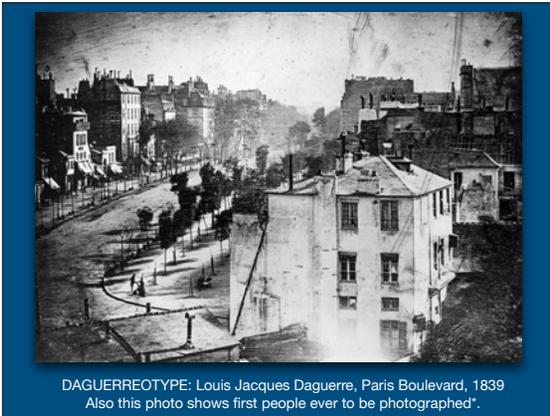


Joseph Niepce, photoetching of Cardinal Georges D'Amboise, c. 1827

- Joseph Niepce (Joseph Nicéphore Niépce)
- First to produce photographic image
- Routine portrait print first image printed from a plate that was created by photomechanical action of light rather than the human hand



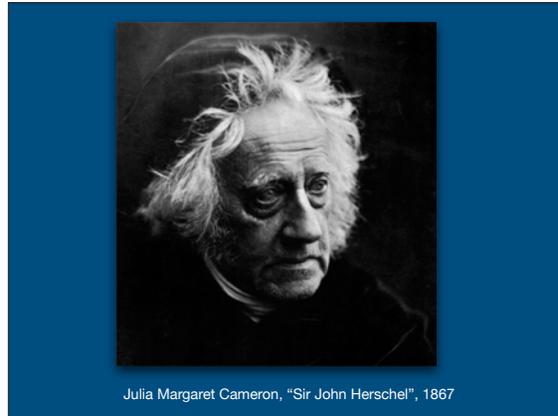
First photograph from nature: Joseph Niépce, View from the Window at Le Gras, c. 1826



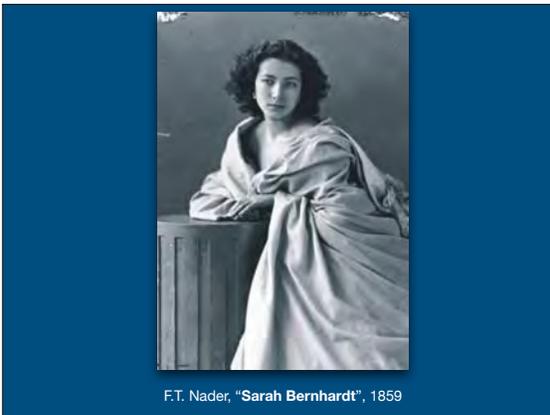
DAQUERREOTYPE: Louis Jacques Daguerre, Paris Boulevard, 1839  
Also this photo shows first people ever to be photographed.



Advertisement for Kodak Camera, c. 1889



Julia Margaret Cameron, "Sir John Herschel", 1867



F.T. Nader, "Sarah Bernhardt", 1859



American Civil War: April 12, 1861 - May 9, 1865

THE BEGINNING OF PHOTOJOURNALISM:  
A Harvest of Death, Gettysburg, July 1863, by Timothy H. O'Sullivan



American Civil War: April 12, 1861 - May 9, 1865

PHOTOjournalism becomes witness to the horrors of war.

### THE SCIENCE OF PHOTOGRAPHY

#### • PHOTOGRAVURE:

- Photogravure is an intaglio printmaking or photo-mechanical process
  - A **copper plate** is coated with a **light-sensitive gelatin tissue** which had been exposed to a film positive.
  - Then **etched**, resulting in a high quality intaglio print that can reproduce the detail and continuous tones of a photograph.

### THE SCIENCE OF PHOTOGRAPHY

#### • DAGUERRETYPE PRINTS:

1. Polish a sheet of **silver-plated copper** to a mirror finish
2. Treat it with fumes that made its surface **light-sensitive**
3. **Expose** it in a camera for as long as was judged to be necessary (as little as a few seconds for brightly sunlit subjects or much longer with less intense light).
4. Make the resulting latent image on it visible by fuming it with **mercury vapor**.
5. **Remove its** sensitivity to light by liquid chemical treatment.
6. **Rinse** and **dry** the print.
7. **Seal** the easily marred result **behind glass** in a protective enclosure.

### THE SCIENCE OF PHOTOGRAPHY

#### • PHOTOGENIC DRAWINGS:

William Henry Fox Talbot,  
1830s



### THE SCIENCE OF PHOTOGRAPHY

#### • PHOTOGENIC DRAWINGS:

- Talbot discovered:
  - An **exposure of mere seconds**, leaving no visible trace on the chemically treated paper, nonetheless left a latent image that could be brought out with the application of an “exciting liquid” (essentially a solution of gallic acid).
  - This discovery, which Talbot patented in February 1841 as the “**calotype**” process opened up a whole new world of possible subjects for photography.

### THE SCIENCE OF PHOTOGRAPHY

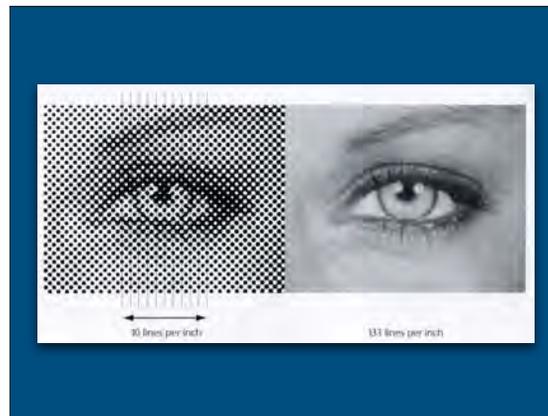
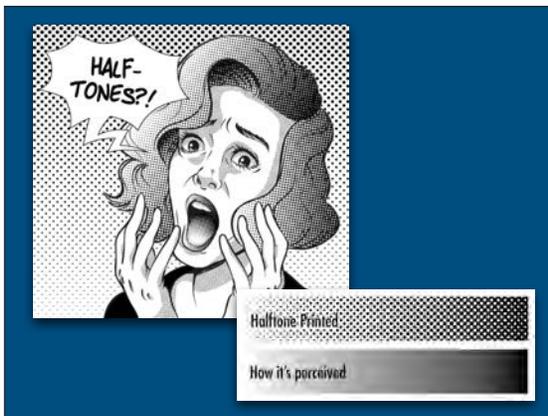
#### • PRINTING

- 1871, **John Calvin Moss** (New York)
  - Pioneered a commercially feasible photograving method for **translating line artwork into metal letterpress plates**
  - Gradual implementation of photograving **cut the cost and time required to produce printing blocks**
  - Achieved greater fidelity to the original
  - Eventually evolved into the **halftone**

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### PRINTING REVOLUTION

- Press Construction
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- **Lithography**



### LITHOGRAPHY

- Lithography invented technically in 1796 by Bavarian author Aloys Senefelder who sought a cheap way to print his own dramatic works by experimenting with etched stones.
  - Eventually realized that **stone could be etched around grease-pencil writing**, then made into a relief printing plate.

### LITHOGRAPHY

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• The image to be printed is neither raised, nor incised  
**Oil and water do not mix.**

### CHROMOLITHOGRAPHY

- Godefroy Engelmann (Frenchman) patented process in **1837**



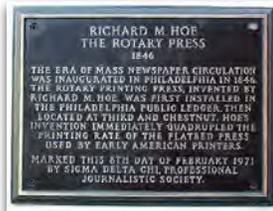
### CHROMOLITHOGRAPHY

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- Richard M. Hoe (American - NYC/ Boston), patented the Rotary Lithographic Press (**Lightning Press**), **1846-7**
- First used by the Philadelphia Public Ledger in **1847**, produced **8000 sheets per hour on one side.**



### CHROMOLITHOGRAPHY

- American:**
  - Pendleton Brothers**
    - The first lithographers, in **Boston**. A lot of maps.
    - Brothers split ways and one went to **NYC**.

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  - John H. Bufford**
    - Among the earliest recruits to the new medium of lithography in America.
    - Joined the Pendleton brothers in 1829. ➔

## CHROMOLITHOGRAPHY

### • American:

#### • John H. Bufford

- Among the earliest recruits to the new medium of lithography in America.
- Joined the Pendleton brothers in 1829.
- Major printer and publisher of prints
- Employer, colleague, and mentor of a number of notable American artists (like Winslow Homer) who found in his shop the barebones equivalent of a school of art.
- Prolific and successful lithographic artist\*

\*His son's work (John H. Bufford, Jr.) is famous and the senior is sometimes credited. And vice-versa – confusing.



John H. Bufford's Sons "Swedish Song Quartett" poster, 1867

## CHROMOLITHOGRAPHY

- "For an edition such as the c. 1867 Swedish Song Quartett poster, the original master tonal drawing was **precisely duplicated on a lithographic stone**.
- Then **separate stones** were prepared to print the flesh tones, red, yellow, blue, and the slate-gray background.
- Browns, grays, and oranges were created when these five stones were **overprinted in perfect registration**.
- The color range of the original was **separated in component parts**, then **reassembled in printing**.
- The near-photographic lithographic crayon drawing glowed with the bright underprinted yellows and reds of the folk costumes." – Meggs



S.S. Frizzall (artist) and John H. Bufford's Sons, Cleveland and Hendricks Presidential Campaign poster, 1884



Prang and Co. and others, c. 1880 - early 1900s, collection of chromolithography



The Riverside Print Company of Milwaukee, poster C.W. Parker Co.'s Carry-Us-All portable carousels, undated

## CHROMOLITHOGRAPHY

- **Package design** chromolithographed on tin for food and tobacco products



## CHROMOLITHOGRAPHY

- **Package design** chromolithographed on tin for food and tobacco products
- Nonporous metal couldn't absorb printing inks, surfaces hard and inflexible
- Reversed images printed on to thin paper, transferred onto sheet metal under great pressure
- Paper backing soaked off, leaving printed images on tin plate

## WOODCUT PRINTING STILL AROUND



Joseph Morse, multicolored woodcut poster, 1865 (8.5ft. x 11ft.)



# The Victorian Era

WEEK 4C

## THE VICTORIAN ERA

- British Empire
- Queen Victoria & Imperialism
- Photography
- Design Language of Chromolithography
- Great Exhibition of 1851

- France
- America
- American Editorial and Advertising Design
- Victorian Typography

## THE VICTORIAN ERA

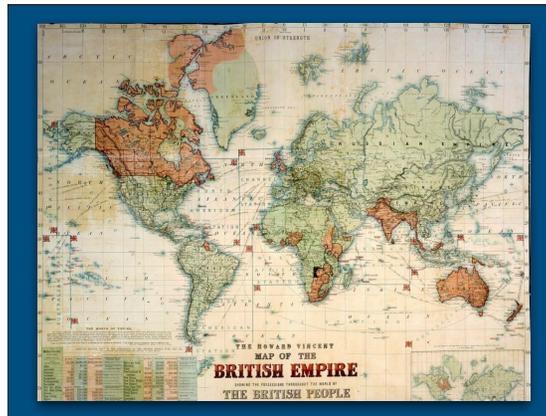
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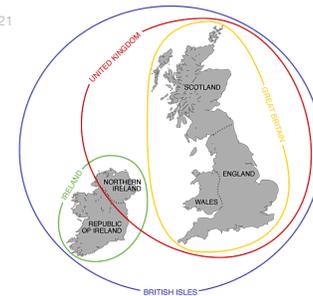
### QUEEN VICTORIA & IMPERIALISM

- Alexandrina Victoria (lived 1819-1901) was **Queen of the United Kingdom of Great Britain and Ireland (1837-1901)** and **Empress of India (1876-1901)**.
  - And more without the title - constitutional monarch of many in the British Commonwealth
- She was the last of the **House of Hanover** and gave her name to an era >> the **Victorian Age**.



## FYI

2021



## VICTORIAN ERA

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## VICTORIAN ERA

- The Victorian Era is considered to last 1830 (1837) – 1900
  - In Meggs book, “The Reign of Queen Victoria (1819-1901)” means how long she lived.
  - She was born in 1819, but did not become queen until 1837 at the age of 18.
  - She then ruled until her death in 1901.

## VICTORIAN ERA

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## VICTORIAN ERA

### QUEEN VICTORIA & IMPERIALISM

- During Victoria's rule, the British expanded their **COLONIAL EMPIRE** (imperialism) to places such as Africa, the Middle-East, Asia, and India.
  - The British Empire was **the largest empire ever**, consisting of over 25% of the world's population and area.
  - It included India, Australia, Canada, New Zealand, South Africa, Rhodesia, Hong Kong, Gibraltar, several islands in the West Indies and various colonies on the African coast

## VICTORIAN ERA

### QUEEN VICTORIA & IMPERIALISM

- In **1750** the population of Britain was **4 million**.
  - By **1851** it was **21 million**.
  - By **1900**, Queen Victoria reigned over **410 million people**.

## VICTORIAN ERA

### QUEEN VICTORIA & IMPERIALISM

- **The prevailing attitude in Britain was that expansion of British control around the globe was good for everyone.**
  - England had an obligation to enlighten and civilize the 'less fortunate savages' of the world.*
- The British (as a chosen people) had a destiny to fulfill – they were 'destined' to rule the world.

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**1945**

This led to a steady decline of the empire after 1945. In the Asian and African colonies, nationalist movements used a range of methods to end British rule. By the late 1960s, most of Britain's territories had become independent countries.

## VICTORIAN ERA

### QUEEN VICTORIA & IMPERIALISM

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- The British (as a chosen people) had a destiny to fulfill – they were 'destined' to rule the world.
- Finally, they also needed more money, resources, labor, and new markets for expanding industry in England (thanks to the **Industrial Revolution**).

## VICTORIAN ERA

### QUEEN VICTORIA & IMPERIALISM





## VICTORIAN ERA

### QUEEN VICTORIA & IMPERIALISM

- Strong moral, religious beliefs
- Proper social conventions
- Optimism
- Prudish
- Hypocritical
- Stuffy, [and] narrow-minded

## VICTORIAN ERA

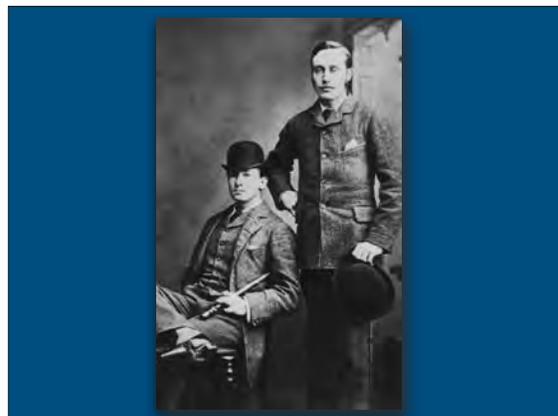
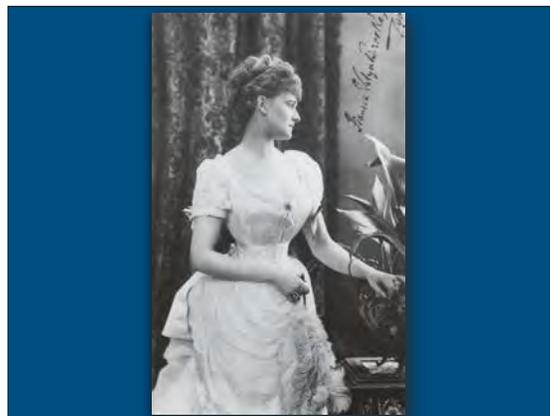
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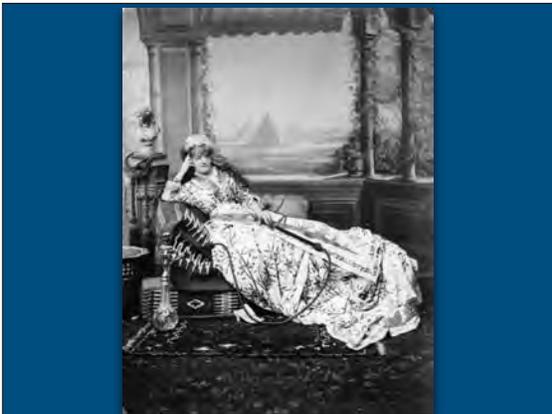
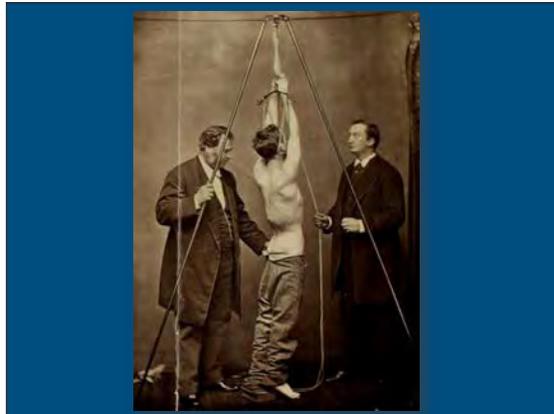
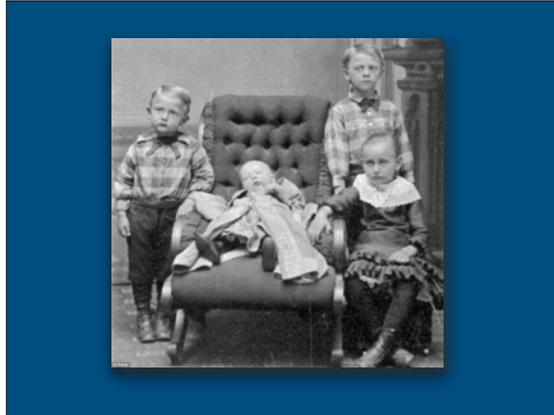
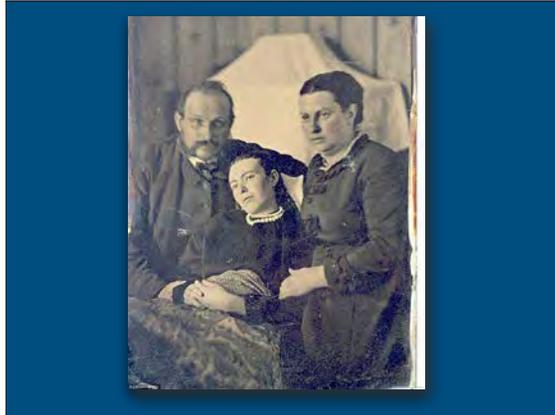
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- **Middle-class - increasing in power and number, and with money to spend.**



## THE VICTORIAN ERA

<ul style="list-style-type: none"> <li>- British Empire</li> <li>- Queen Victoria &amp; Imperialism</li> <li>- <b>Photography</b></li> <li>- Design Language of Chromolithography</li> <li>- Great Exhibiton of 1851</li> </ul>	<ul style="list-style-type: none"> <li>- France</li> <li>- America</li> <li>- American Editorial and Advertising Design</li> <li>- Victorian Typography</li> </ul>
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## THE VICTORIAN ERA

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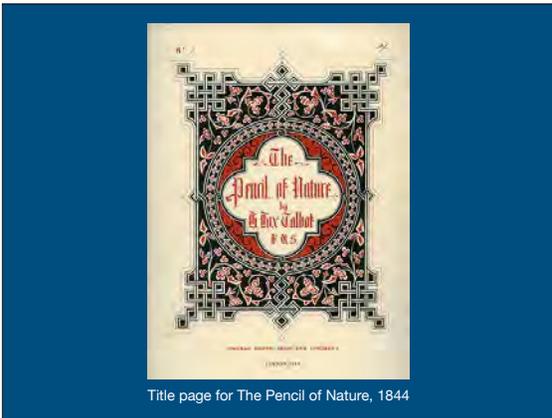
- British Empire
- Queen Victoria & Imperialism
- Photography
- **Design Language of Chromolithography**
- Great Exhibition of 1851

- France
- America
- American Editorial and Advertising Design
- Victorian Typography



**VICTORIAN DESIGN**

- Overall **ECLECTIC** confusion



Title page for The Pencil of Nature, 1844

**VICTORIAN DESIGN**

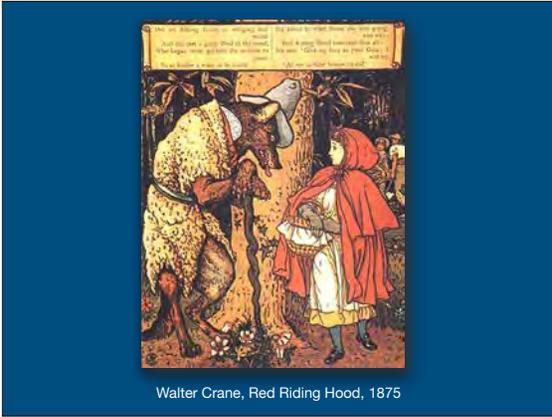
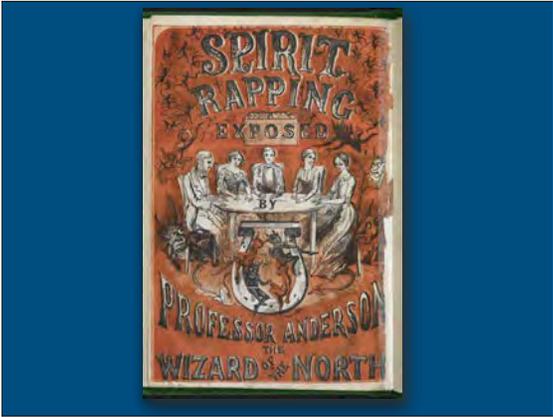
- Overall **ECLECTIC** confusion
  - Love of “**complex, fussy**” ornament
  - **Ornate extravagant embellishments** on manufactured products from silverware to large furniture
  - Graphic design – **elaborate borders and lettering**
  - **Vivid color**
  - **Common subject matter:** Wildflowers, butterflies, children, animals, birds



**VICTORIAN DESIGN**

“Designers” could **invent any letterform** that suited their fancy and **exploit an unlimited palette of bright, vibrant color** never before available in printed communication.

- Letterpress printers and admirers of fine typography and printing were **APPALLED**
- “Designers” had absolute (too much?) freedom



Walter Crane, Red Riding Hood, 1875

## THE VICTORIAN ERA

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The Great Exhibition of 1851

### GREAT EXHIBITION OF 1851

- Important summation of progress of the Industrial Revolution
- Built specifically for the Great Exhibition of 1851 and was the **largest enclosed space in the world at the time.**

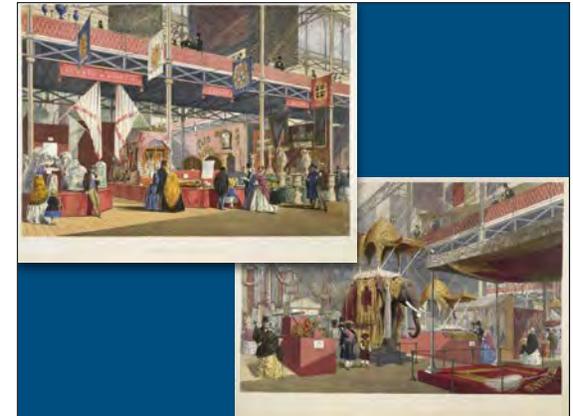
*The building, boasting 300,000 panes of glass, was first built in Hyde Park. Then it was moved to Crystal Palace in southeast London, where it remained until it burnt down in 1936.*



The Great Exhibition of 1851



The Great Exhibition of 1851



### GREAT EXHIBITION OF 1851

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- The building, boasting 300,000 panes of glass, was first built in Hyde Park. Then it was moved to Crystal Palace in southeast London, where it remained until it burnt down in 1936.*
- **6 million** visitors
  - **13,000** exhibitors
  - **All industrial nations attended**

## THE VICTORIAN ERA

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Morris Pere et Fils (letterpress printers) and Emile Levy (lithographer), "Cirque d'hiver" poster, 1871.



Claude Monet: Spring Claude, Orchards, 1840

## THE VICTORIAN ERA

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## AMERICAN EDITORIAL & ADVERTISING DESIGN

- Though Americans were not nearly as affected by the Victorian Era as those living in the British Isles or the English Commonwealth, the new country was of course still affected in many ways.

## AMERICAN EDITORIAL & ADVERTISING DESIGN

### • ERA OF THE PICTORIAL MAGAZINE

- Harper & Brothers
  - Largest printing and publishing firm in the world by mid-1800s
  - Then began **Harper's New Monthly Magazine**
    - English fiction and woodcut illustrations
    - Design: still eclectic, but cleaner

ILLUSTRATED—80 PAGES—ONE SHILLING

### HARPER'S MONTHLY MAGAZINE

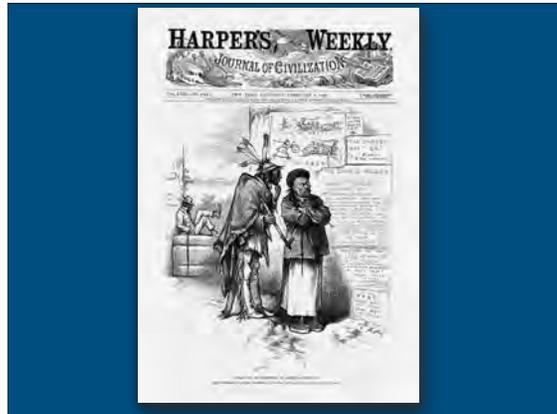
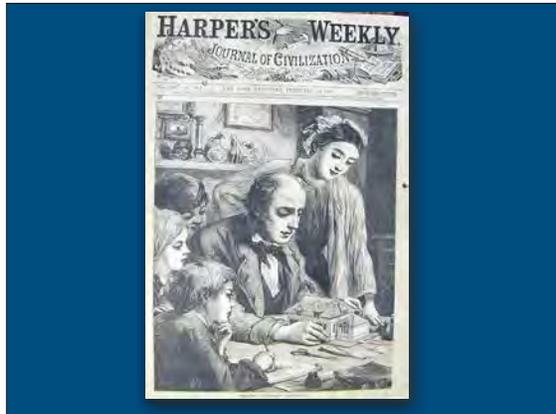
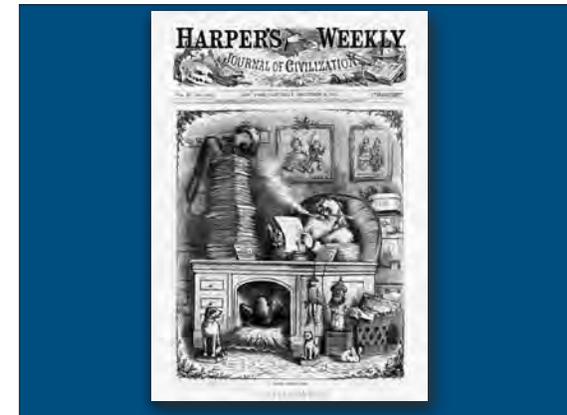
**Harper's New Monthly Magazine.**

Each Number of HARPER'S NEW MONTHLY MAGAZINE contains 144 octavo pages, in double columns, each year thus comprising nearly two thousand pages of the choicest Miscellaneous Literature of the day. The Volumes commence with the Numbers for JUNE and ENGLISH; but subscriptions may commence with any Number. The Semi-annual Volumes, as completed, neatly bound in Cloth, are sold at £2 0/0 each, and Music Covers are furnished to those who wish, their back Numbers uniformly bound, at 25 cents each. Seven new Volumes are now ready, bound.

The Magazine weighs over seven and not over eight ounces. The Postage upon each Number, which must be paid quarterly in advance, is 2 cents, or 56 cents a year. Persons residing in the British Provinces will remit, in addition to their Subscription, 25 cents for the American Postage.

TERMS.—One Copy for One Year, \$5 00; Two Copies for One Year, \$5 00; Three or more Copies for One Year, \$2 00; and an Extra Copy, gratis, for every Club of Ten Subscribers. HARPER'S WEEKLY and HARPER'S MAGAZINE, together, one year, \$4 00.

JAMES H. OSGOOD, PUBLISHER & COPIER,  
45, ALBEMARLE STREET, LONDON, W.  
BROADWAY, HUNTER'S SQUARE, NEW YORK.  
LONDON OFFICE, 45 ALBEMARLE STREET, W.



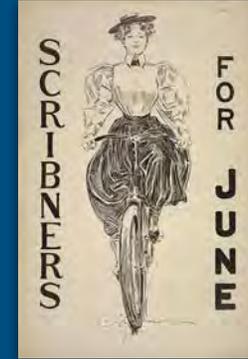


• Visual communications in America dominated by illustrator

On this poster:

• Illustration divided into 3 zones, middle holly as background for headline

Richard G. Tietze, POSTER for Harper's Magazine, 1883

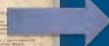


Charles Dana Gibson, poster for Scribner's, 1895

### AMERICAN EDITORIAL & ADVERTISING DESIGN

#### • ERA OF THE PICTORIAL MAGAZINE

- Rising tide of literacy
- Plunging production costs
- Growth of advertising revenues pushed number of newspapers and magazines published in America from 800 to 5,000 between 1830 and 1860
- By end of century, magazines like Cosmopolitan and McClure's carried +100 pages of advertisements in every issue



### AMERICAN EDITORIAL & ADVERTISING DESIGN

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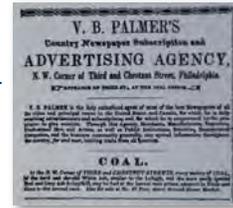
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## AMERICAN EDITORIAL & ADVERTISING DESIGN

### • DEVELOPMENT OF ADVERTISING AGENCIES

- **1843\***: First “advertising agency” in Philadelphia called Volney Palmer (or V.B. Palmer’s).
- Mostly handled media, sold space for publishers, so more of an agent for media than for creating ads.



## AMERICAN EDITORIAL & ADVERTISING DESIGN

### • DEVELOPMENT OF ADVERTISING AGENCIES

- **1843\***: First “advertising agency” in Philadelphia called Volney Palmer (or V.B. Palmer’s).
- **1880s**: N.W. Ayer and Son in Philadelphia began providing services like **copywriting**.
- **By end of the 19th century**, agencies were on the way to providing full spectrum, from art direction to production to media selection.

*But creative department and “art director” as we know today did not develop until closer to mid-1900s in U.S.*



## THE VICTORIAN ERA

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## VICTORIAN TYPOGRAPHY

- Taste for **ornate elaboration** became a major influence on type and lettering design.
- **Shadows, outlines, embellishments** applied while retaining classical letter structure in first half of 19th century.
- In second half of 19th century (1800s), advances in industrial technology permitted metal-type foundries to push elaboration, including **fanciful distortion of basic letterforms to an extreme degree**.



## VICTORIAN TYPOGRAPHY

- Passion for ornate Victorian typeface began to decline in 1890s, yielding to revival of classical typography, inspired by English **Arts and Crafts Movement**.
- The echo of Victorian influence on typography and design will be what clean **Modernism’s style** will work against.

- DO QUIZ 4
- DO FLIPGRID
- SPARK FOR NEXT WEEK
- TIMELINE PROJECT B-2

- DO QUIZ 4
- DO FLIPGRID
- SPARK FOR NEXT WEEK
- TIMELINE PROJECT B-2

# arth3573\_week5\_sept19

**WEEK OF SEPT 19: WHAT WAS YOUR FAVORITE?**

Of all the things DISCUSSED IN LECTURES this week, what was your **ONE** favorite?

This could be a piece of art, a person (doesn't need to be an artist/designer), an invention, an historic event, etc. State it and explain why.

How fun! You have a maximum of 2 minutes to use what you need to make a clear point.

[Add Response](#)

ARTH 3573: HISTORY OF GRAPHIC DESIGN

**Typographic Explosion**  
SECTION 4A

**The Industrial Revolution**  
SECTION 4B

**The Victorian Era**  
SECTION 4C

[View](#)

- DO QUIZ 4
- DO FLIPGRID 4
- Adobe Express FOR NEXT WEEK
- TIMELINE PROJECT B-2

# arth3573\_week6\_sept26

**FOR THE WEEK OF SEPT 26**

ARTS & CRAFTS MOVEMENT • WILLIAM MORRIS | ART NOUVEAU



- DO QUIZ 4
- DO FLIPGRID 4
- SPARK FOR NEXT WEEK
- TIMELINE PROJECT B-2