History of Graphic Design
Lecture Five
Professor Eckler

The Vatican Vergil, The death of Laocoön, early fifth century A.D. Two scenes from the life of Laocoön are shown in one illustration.
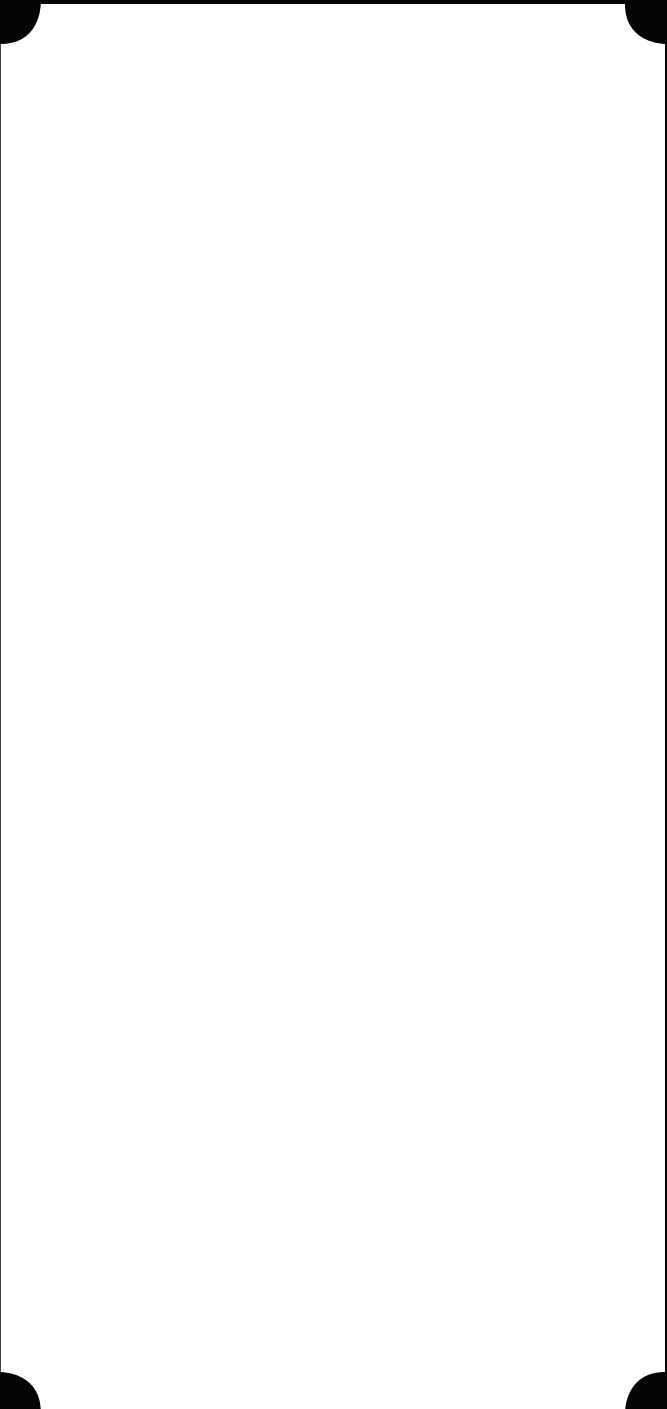
The Book of Durrow, the man, symbol of Matthew, 680 A.D. As flat as a cubist painting and constructed from simple geometeric forms, this figure, facing the opening of the Gospel of Saint Matthew, wears a checkered pattern of red, yellow, and green squares and tilelike patterned textures.

The book of Durrow, opening page the Gospel of Saint Mark, 680 A.D. Linked into a ligature, and I and N become an aesthetic form of interlaced threads and coiling spiral motifs.

The Lindisfarne Gospels, carpet page facing the opening of Saint Matthew, 698 A.D.

The Book of Kells, text page with ornamental initials, 794–806 A.D.

Cum esset desponsata
mater eius maria
ioseph. antequam
conuenirent inuenta
ē. inutero habens

The multitude worshipping God, from the Douce Apocalypse, 1265 A.D. Saint John, the roving reporter of the final doom, is shown at the left of the scene, peering curiously into the rectangular image

The Limbourg brothers, January page from *Les tres riches heures du duc de Berry,* 1413–16. Both pictorial and written information is presented with clarity, attesting to a high-level of observation and visual organization.

The Limbourg brothers, February page from *Les tres riches heures du duc de Berry,* 1413–16. Both pictorial and written information is presented with clarity, attesting to a high-level of observation and visual organization.

Hishikawa Moronobu, *Young Man with Two Courtesans*, 1682. The earliest ukiyo-e prints presented scenes from daily life in a simple narrative manner.

Attributed to Katsushika Hokusai, c. 1820. Scenes of everyday life, such as these women working thread, were published in pictorial books of Hokusai's art.
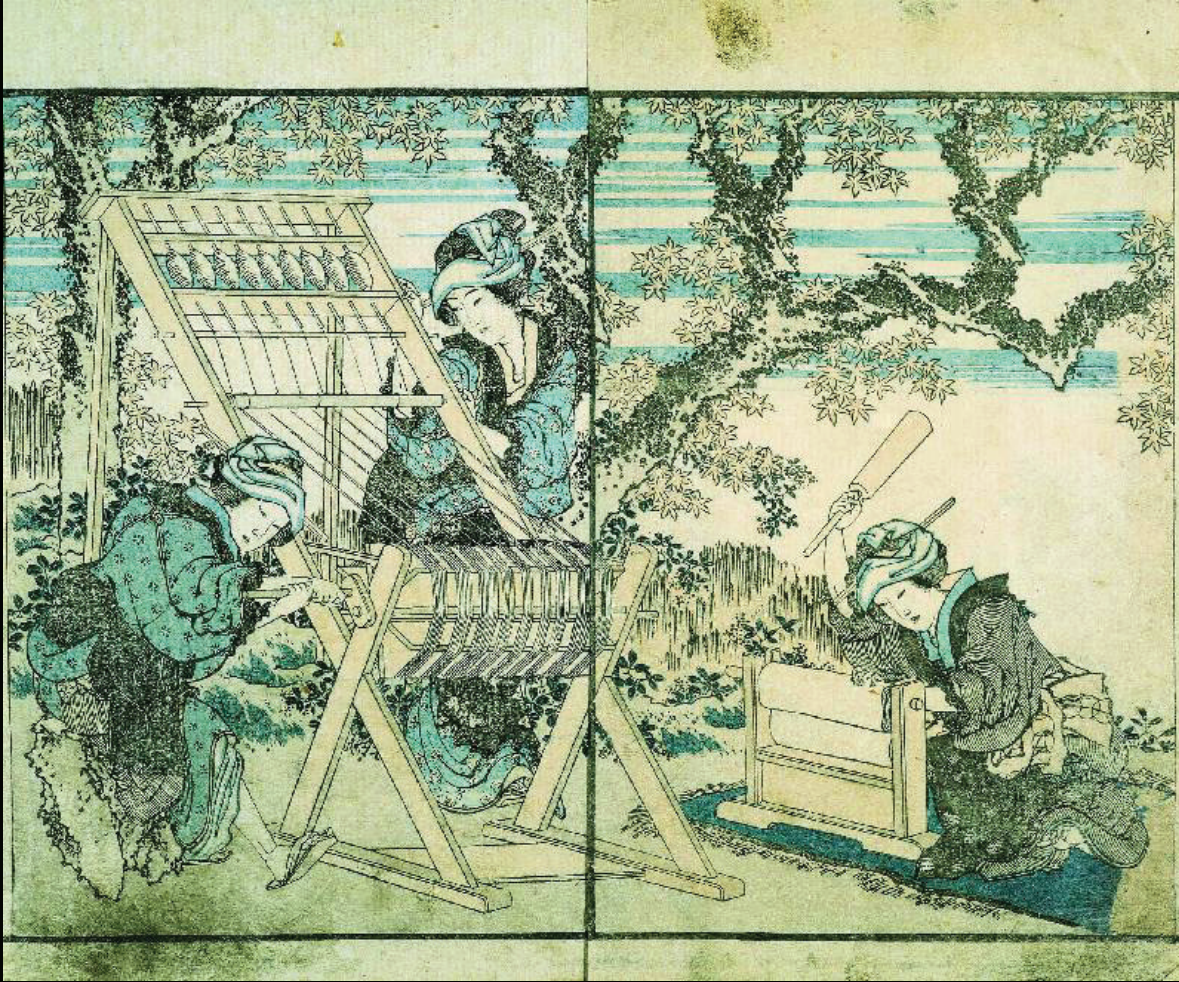
Jules Chéret, poster for *Orphée aux Enfers*, 1879. Chéret evolved toward larger, more animated figures and greater unity of word and image.
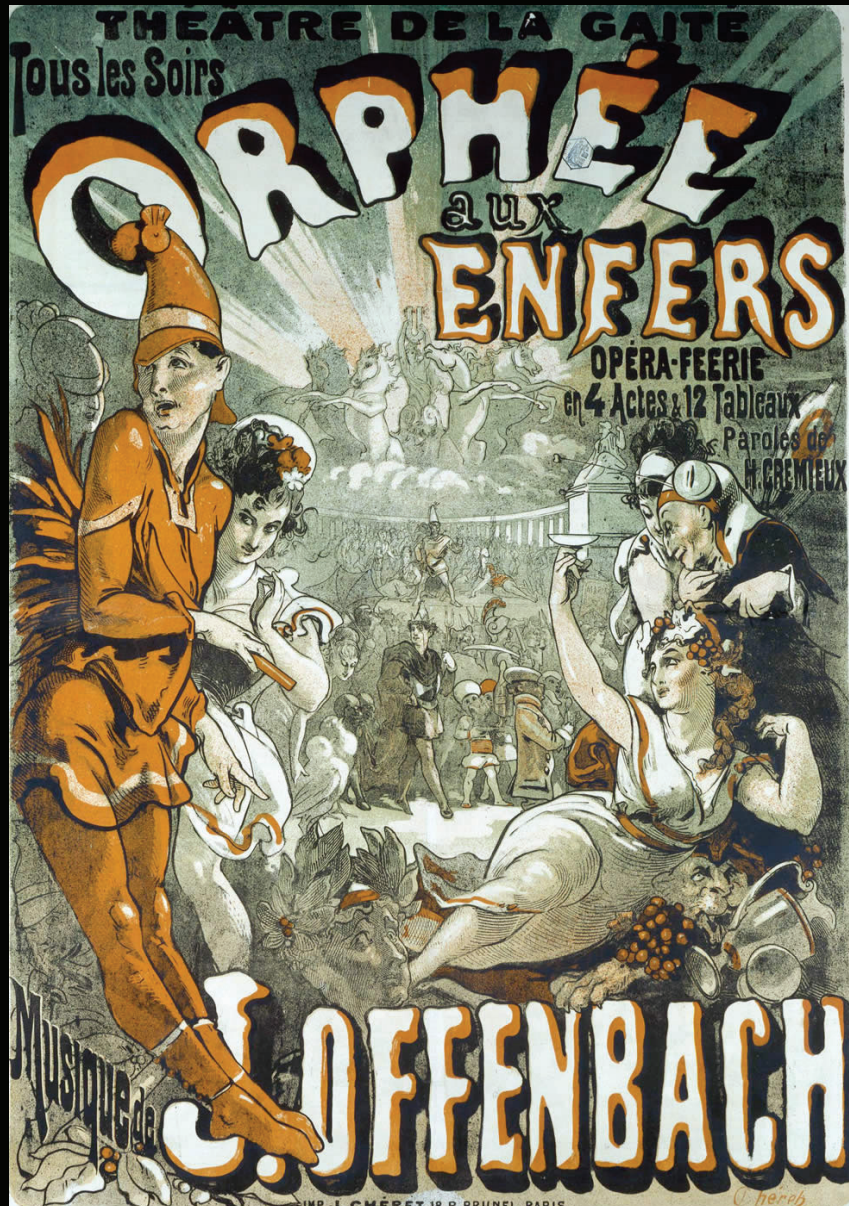
Jules Chéret, poster for *La biche au bois (The Doe in the Wood)*, 1866. Chéret's early green and black poster used multiple image formats so popular in the 1860s. The lettering is a harbinger of the swirling forms marking his mature style.

Aubrey Beardsley, first cover for *The Studio*, 1893. Beardsley's career was launched when editor C. Lewis Hine featured his work on this cover and reproduced eleven of his illustrations in the inaugural issue.

VOL. I. NO. 1. APRIL, 1893.

THE STUDIO

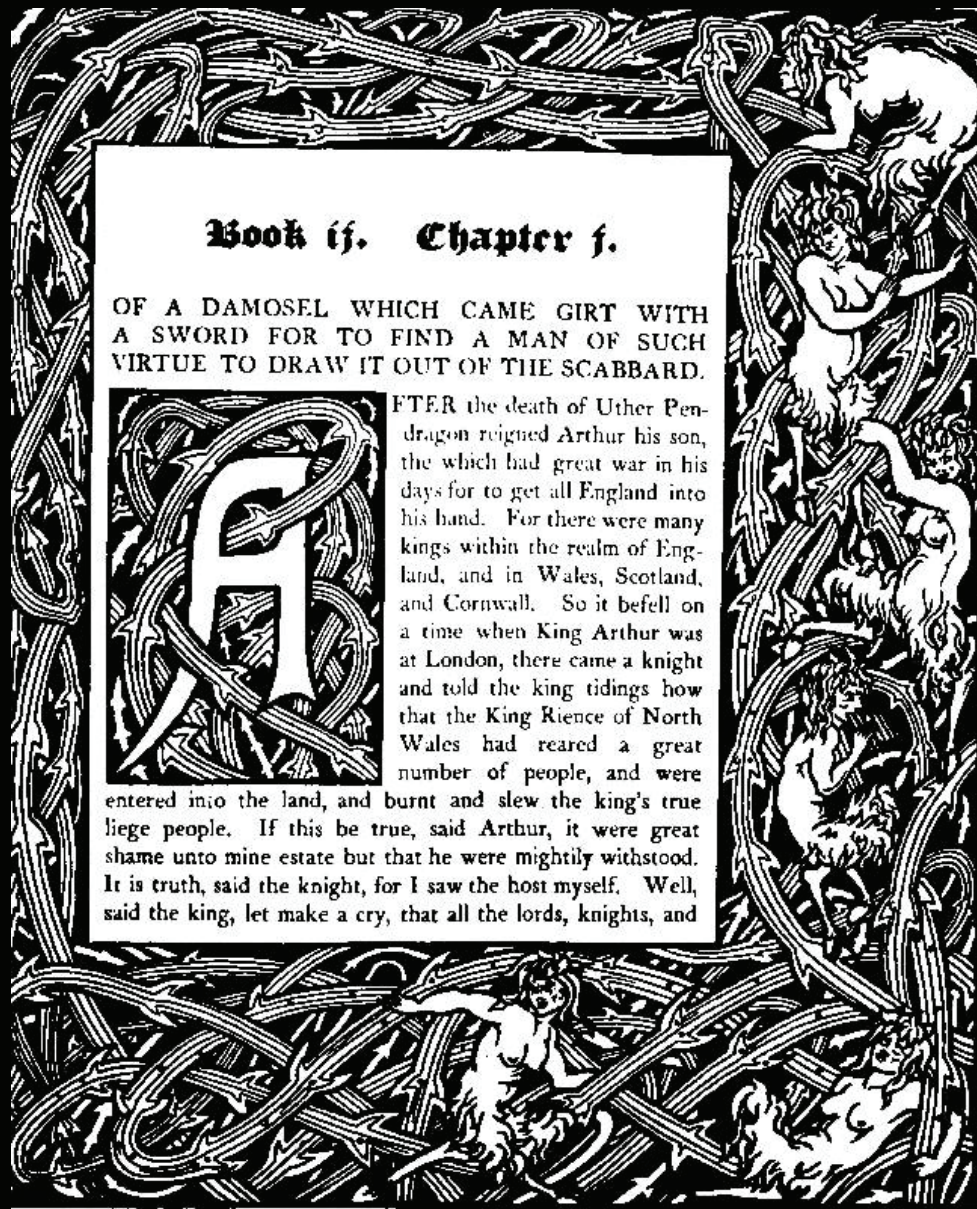AN ILLVSTRATED MAGAZINE OF FINE AND APPLIED ART.

Artists as Craftsmen. No. I.
Sir Frederic Leighton as a Modeller.

The Growth of Recent Art.
By R. A. M. STEVENSON.

A New Illustrator : Aubrey Beardsley. By JOSEPH PENNELL.

Spitalfields Brocades.
By LASENBY LIBERTY.

Designing for Book-plates.

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Aubrey Beardsley, full page illustration, *Mort d'Arthur*, 1893. This image shows Beardsley's emerging ability to compose contour line, textured areas, and black and white shapes into powerful compositions. The contrast between geometric and organic shapes reflects the influence of the Japanese print.


HOW LA BEALE ISOVD NVRSED SIR TRISTRAM

Aubrey Beardsley, chapter opening, *Mort d'Arthur,* 1893. William Morris's lyrical bouquets were replaced by rollicking mythological nymphs in a briar border design.


Book ij.   Chapter j.

OF A DAMOSEL WHICH CAME GIRT WITH A SWORD FOR TO FIND A MAN OF SUCH VIRTUE TO DRAW IT OUT OF THE SCABBARD.

AFTER the death of Uther Pendragon reigned Arthur his son, the which had great war in his days for to get all England into his hand. For there were many kings within the realm of England, and in Wales, Scotland, and Cornwall. So it befell on a time when King Arthur was at London, there came a knight and told the king tidings how that the King Rience of North Wales had reared a great number of people, and were entered into the land, and burnt and slew the king's true liege people. If this be true, said Arthur, it were great shame unto mine estate but that he were mightily withstood. It is truth, said the knight, for I saw the host myself. Well, said the king, let make a cry, that all the lords, knights, and

Henri de Toulouse-Lautrec, poster, *"La Goulue au Moulin Rouge,"* 1891. Shapes become symbols; in combination, these signify a place and an event.
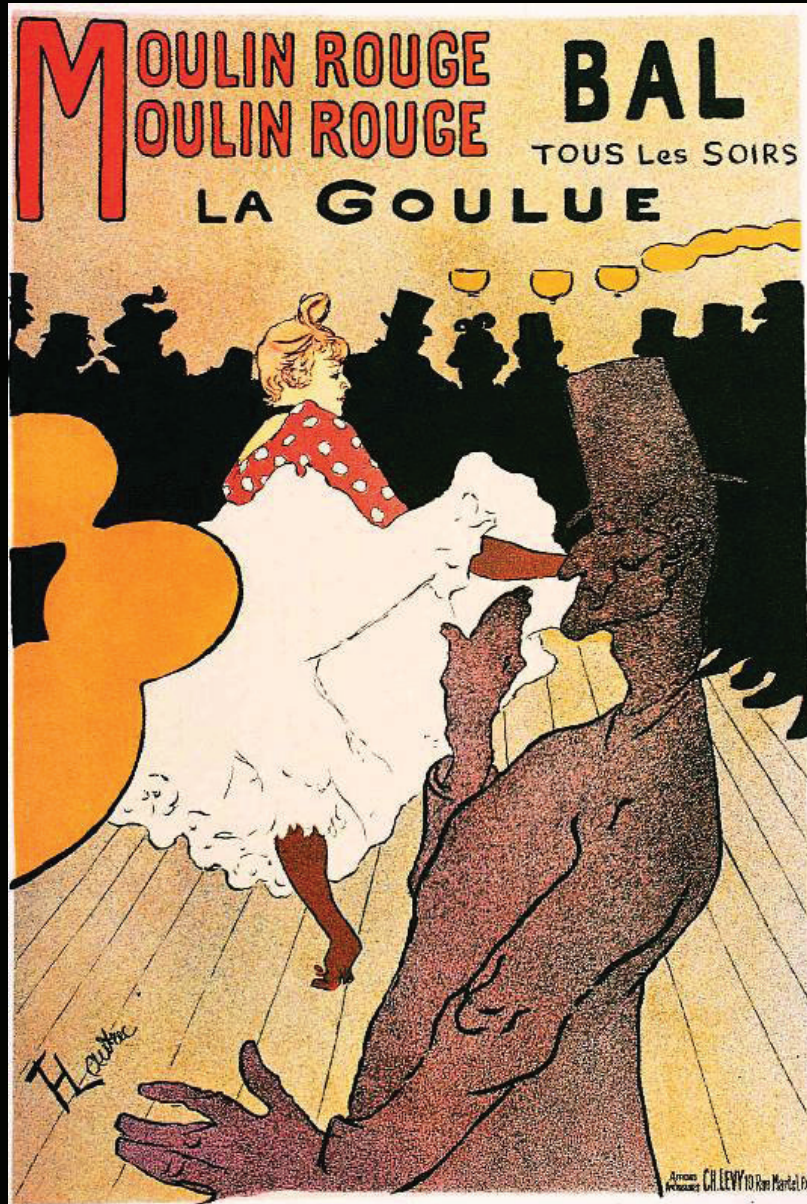
Henri de Toulouse-Lautrec, poster for *Aristide Bruant,* 1893. The influence of the Japanese print is clearly evident in the flat silhouette, unmodulated color, and stylized curvilinear drawing.
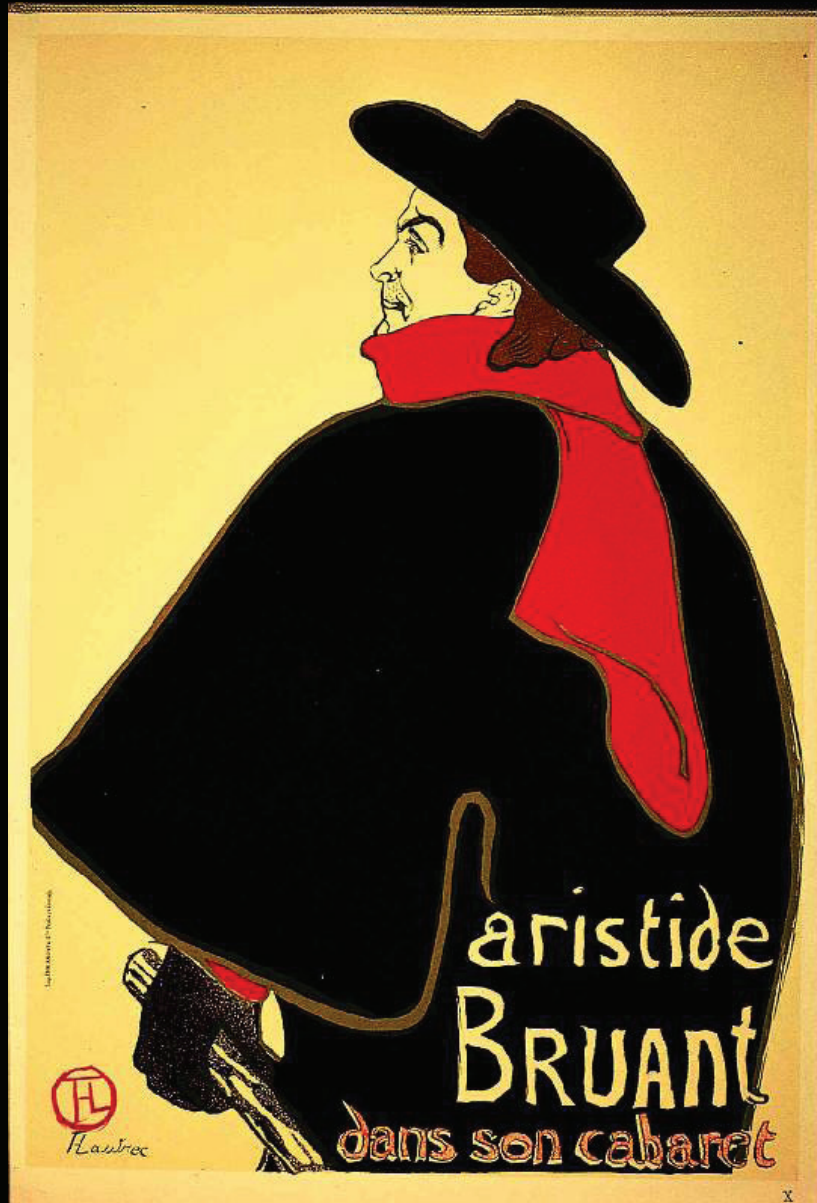
Henri de Toulouse-Lautrec, poster for Jane Avril, 1893. The gestural expressiveness of Toulouse-Lautrec's drawing on the lithographic stone captures the vitality of the dancer. This poster was created from sketches made during a performance.
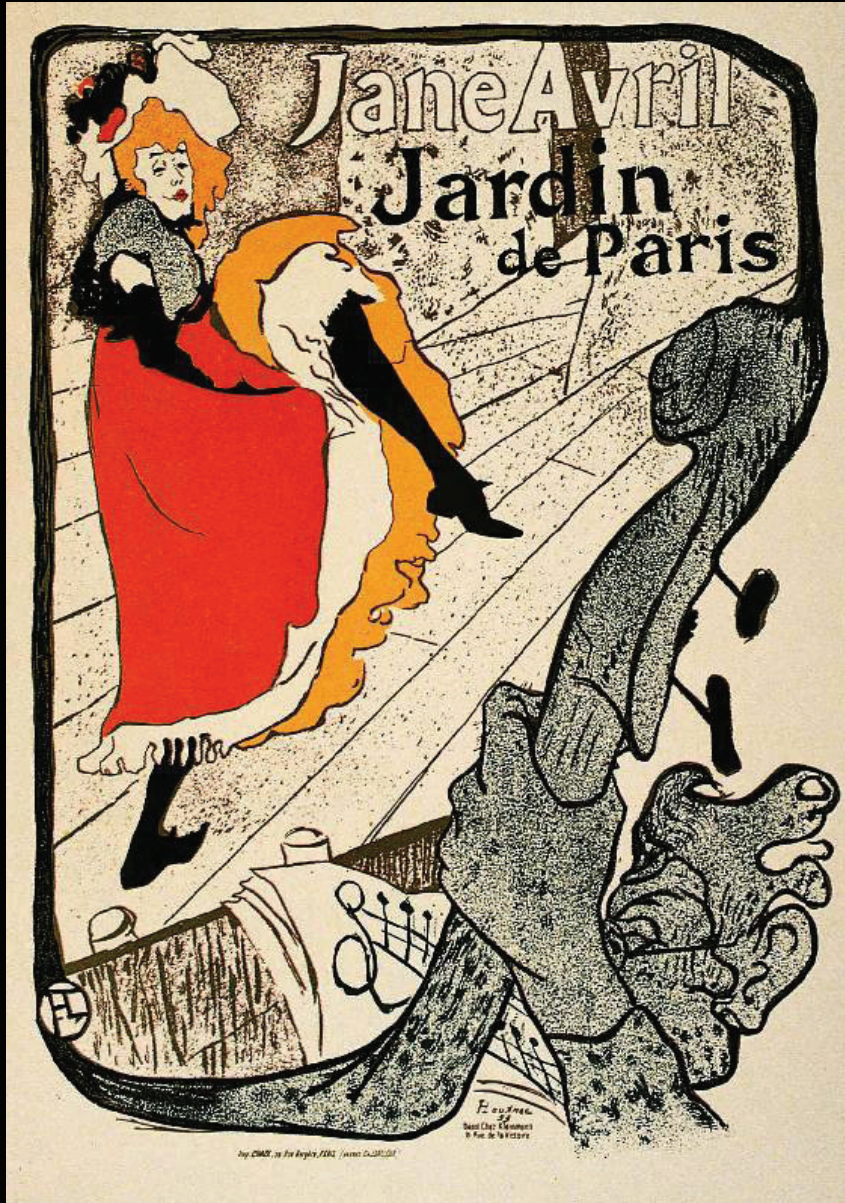
Alphonse Mucha, Gismonda poster, 1894. The life-size figure, mosaic pattern, and elongated shape created an overnight sensation.
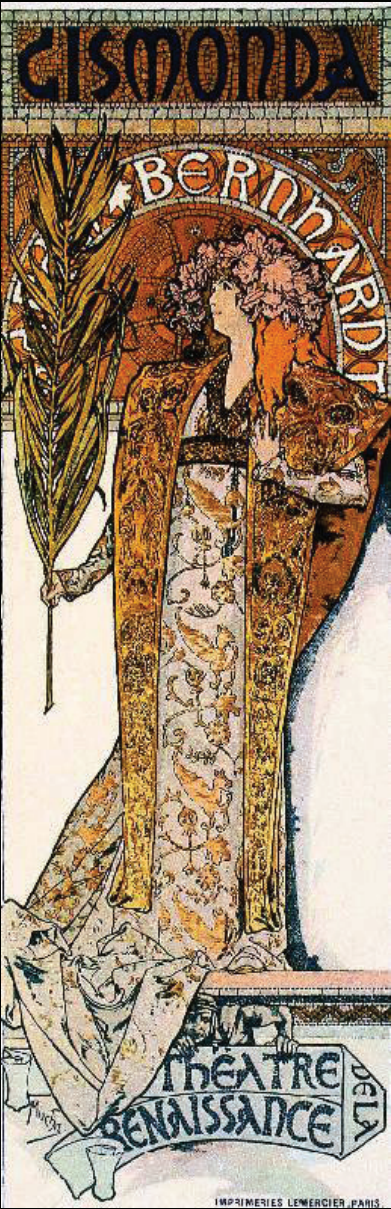
Will Bradley, cover for *The Inland Printer,* 1895. Figures are reduced to organic symbols in dynamic shape relationships.

Will Bradley, poster for *The Chap Book,* 1895. Repetition of the figure in a smaller size, overlapping the larger figure, enabled Bradley to create a complex set of visual relationships.
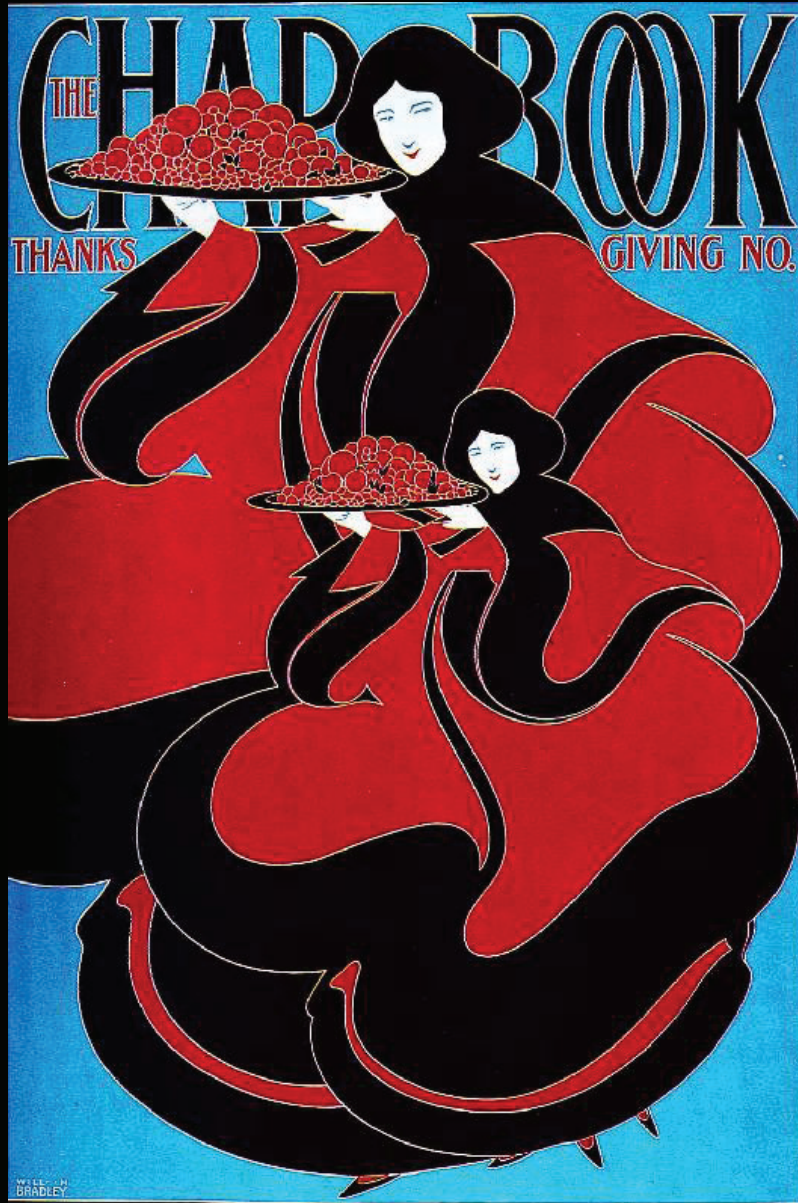
Will Bradley, poster for *Bradley: His Book,* 1898. Medieval romanticism, Arts and Crafts-inspired patterns, and art nouveau are meshed into a compressed frontal image.
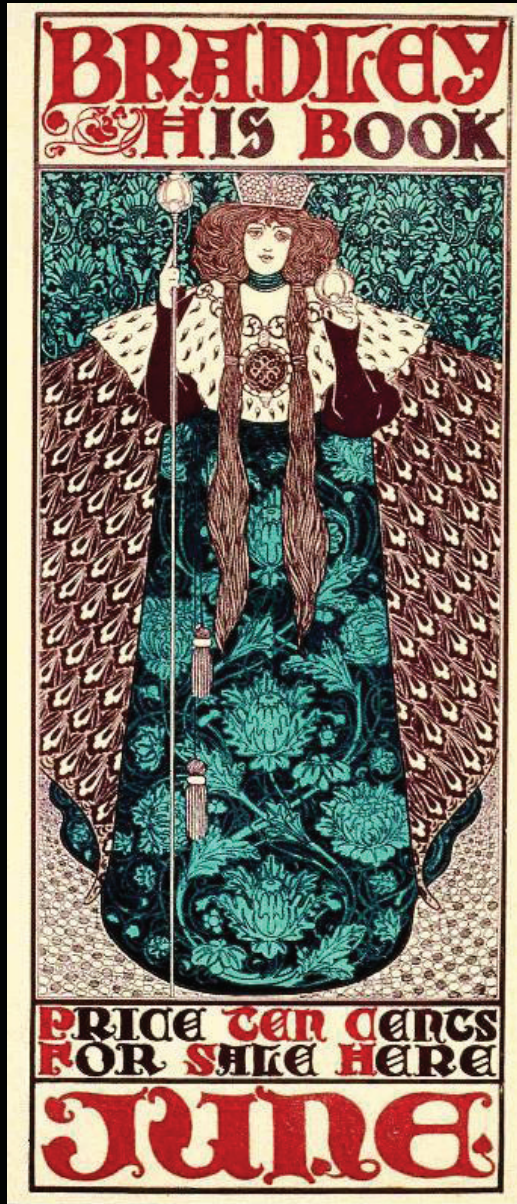
Ethel Reed, poster for the book *Folly or Saintliness,* 1895. In an imaginative use of three-color printing, the white face with red lips glows against an otherwise black and orange-brown poster.
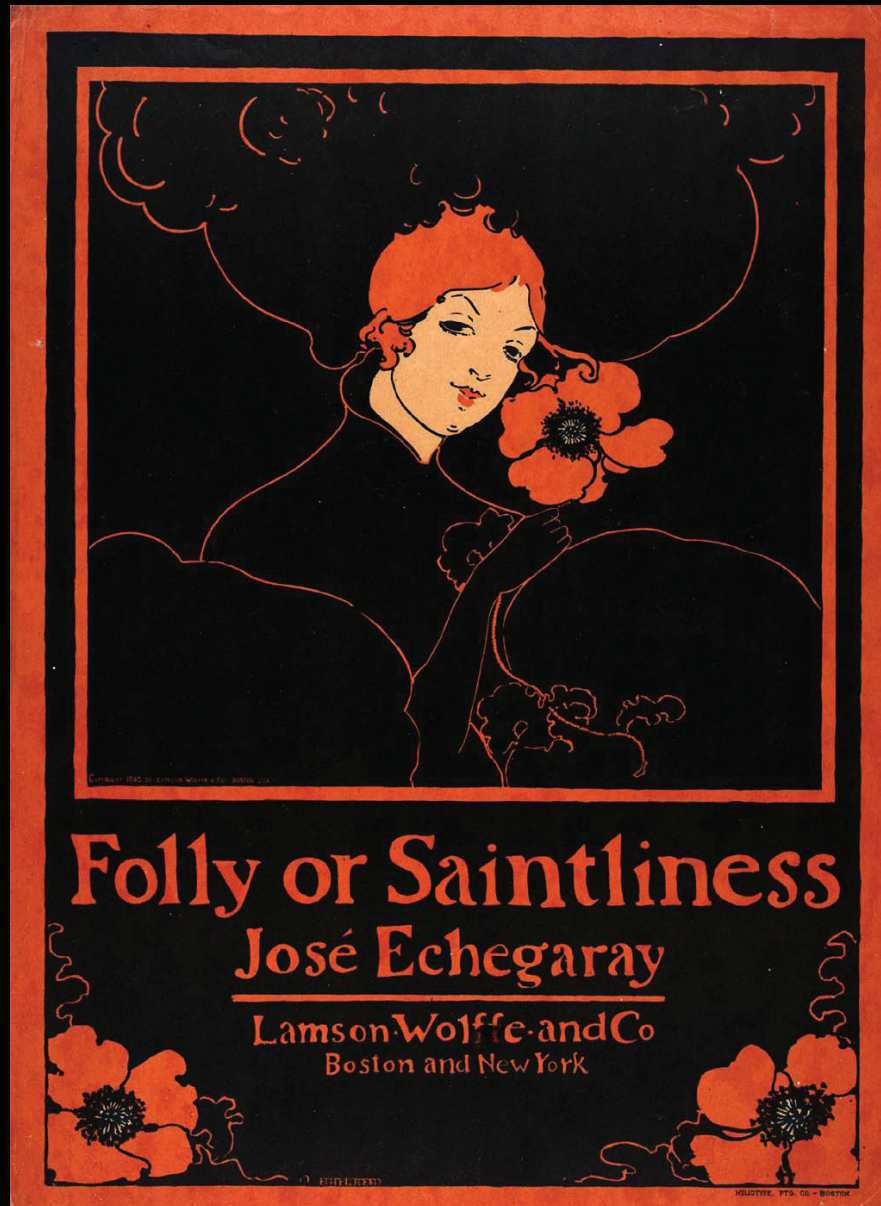
Jean Carlu, poster for the Office of Emergency Management, 1941. Visual and verbal elements are inseparably interlocked into an intense symbol of productivity and labor.

Herbert Bayer, poster to encourage egg production, c. 1943. Black and white predominate, intensifying the muted primary colors.
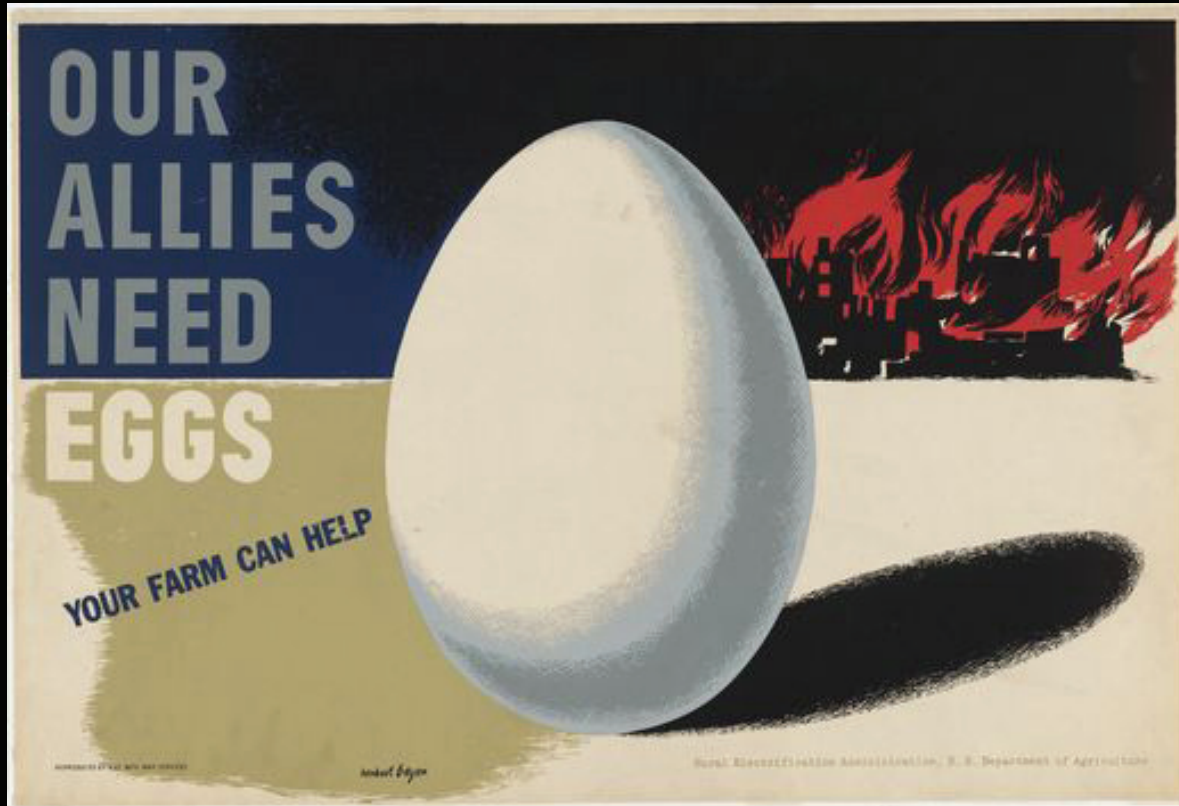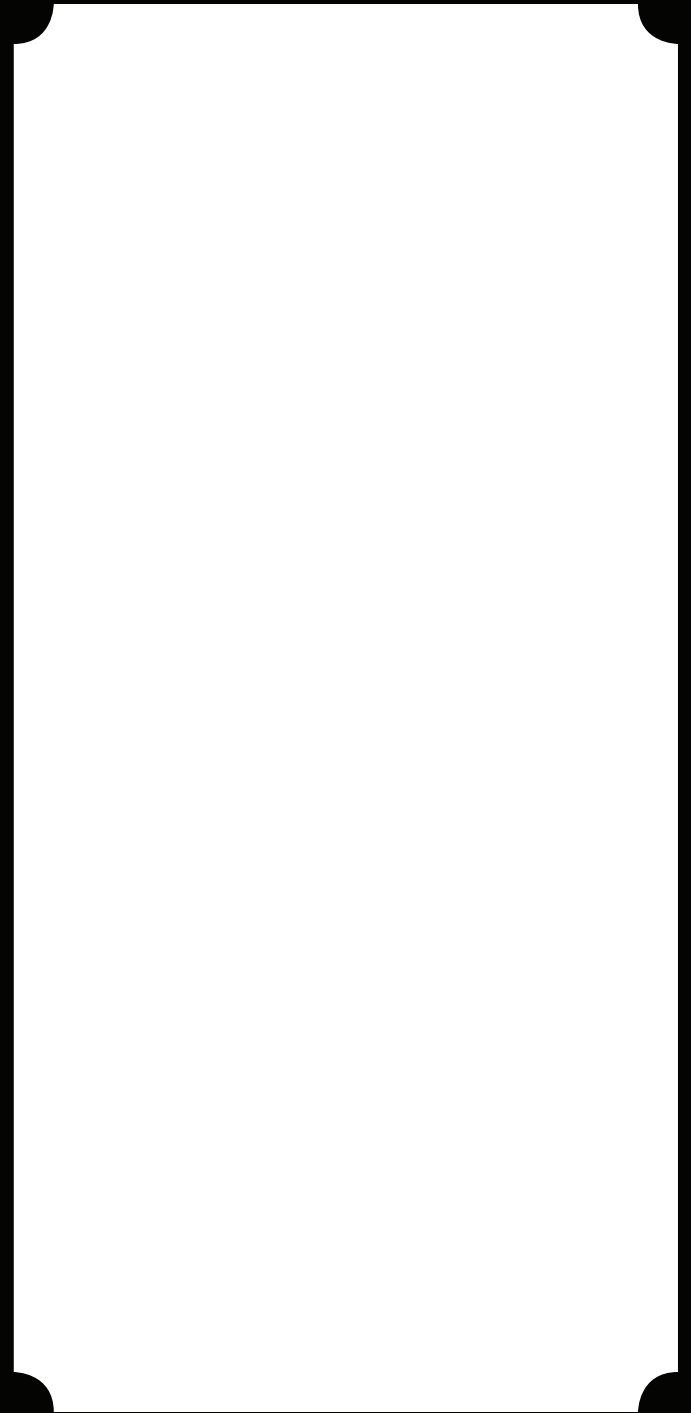
Herbert Matter, advertisement for CCA, 1943. A unified complex of images suggests global scope, paperboard boxes, and food for troops in harsh environmental conditions.
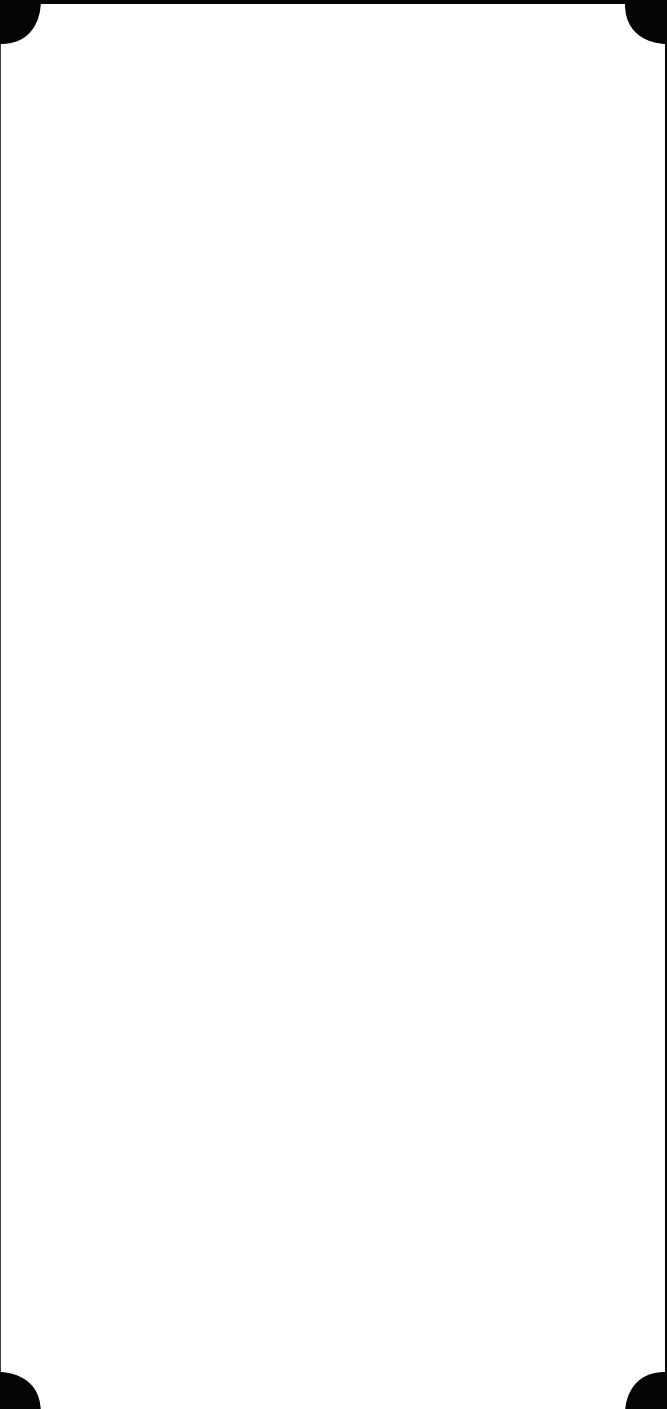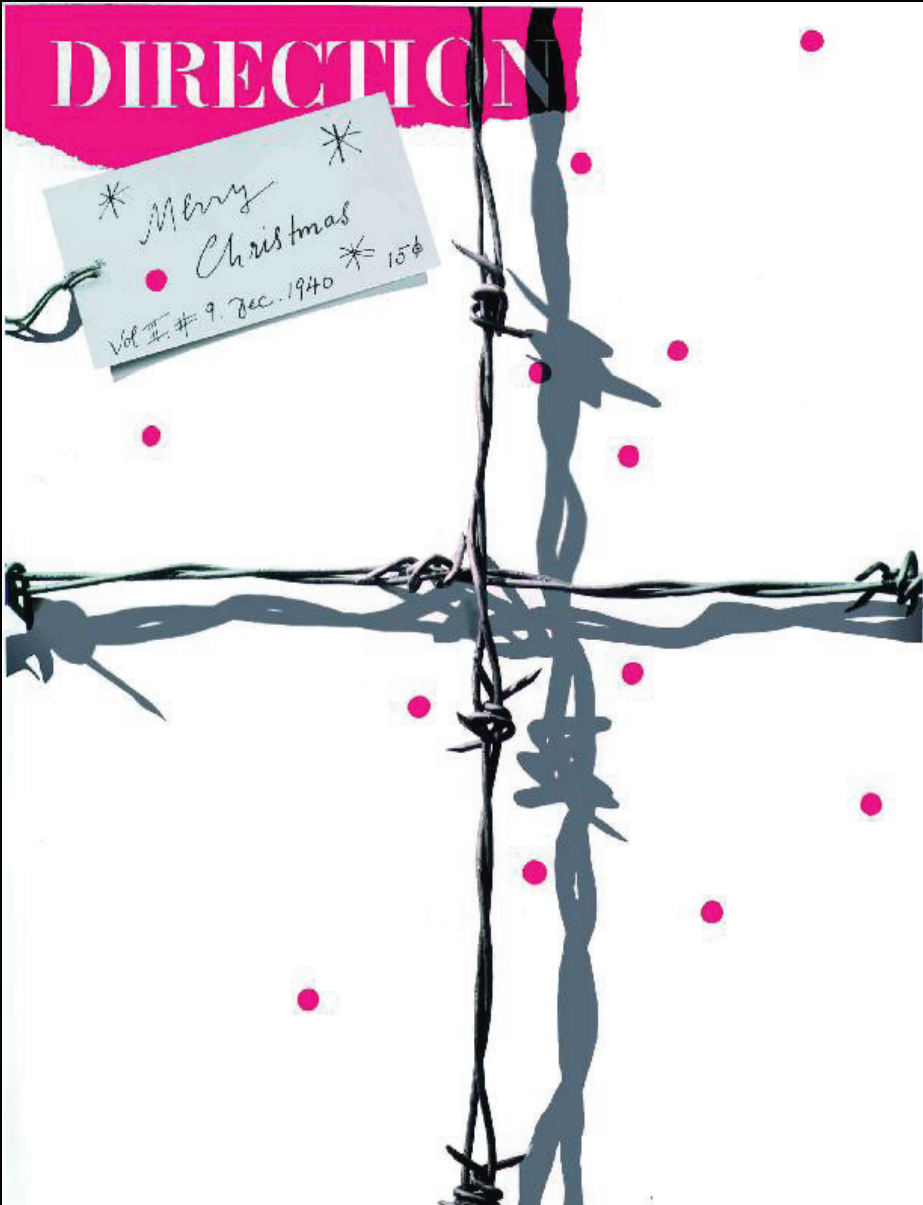
Ben Cunningham (artist), Leo Lionni (art director), N.W. Ayer & Sons (agency), CCA advertisement honoring Nevada, 1949.

Paul Rand, cover for *Direction* magazine, 1940. The red dots are symbolically ambiguous, becoming holiday decorations or blood drops.

Paul Rand, *Jazzways* yearbook cover, 1946. Collage technique, elemental symbolic forms, and dynamic composition characterized Rand's work in the late 1930s and 1940s.

Paul Rand, Ohrbach's advertisement, 1946. A combination of elements—logotype, photography, decorative drawing, and type—are playfully united.

Paul Rand, poster for the film *No Way Out*, 1950. Rand's integration of photography, typography, signs, graphic shapes, and the surrounding white space stands in marked contrast to typical film posters.
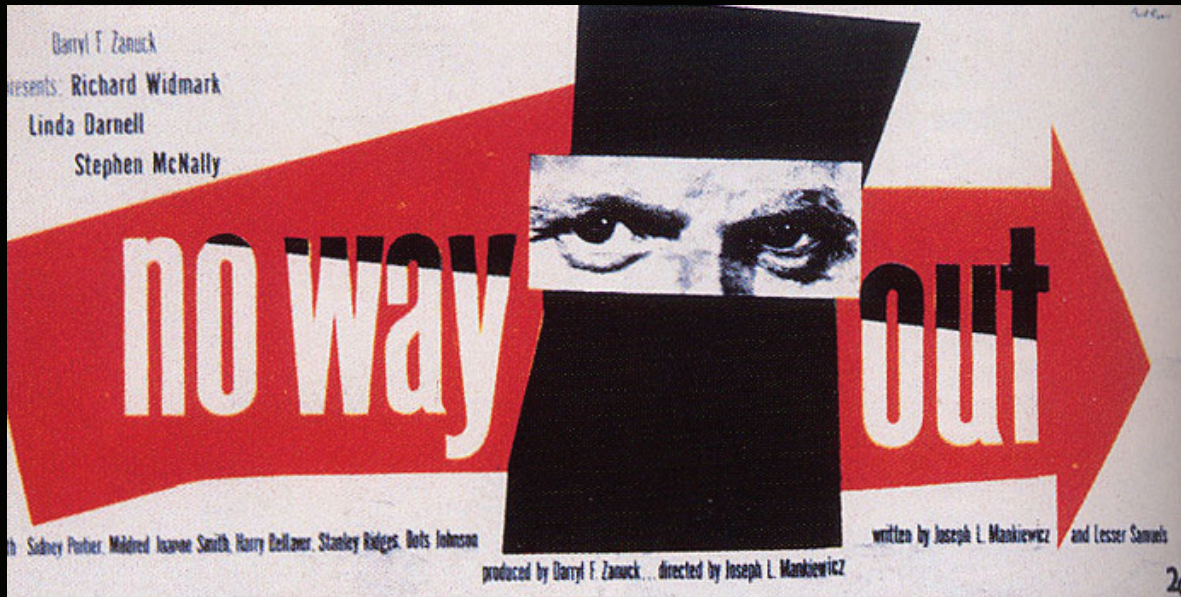
Saul Bass
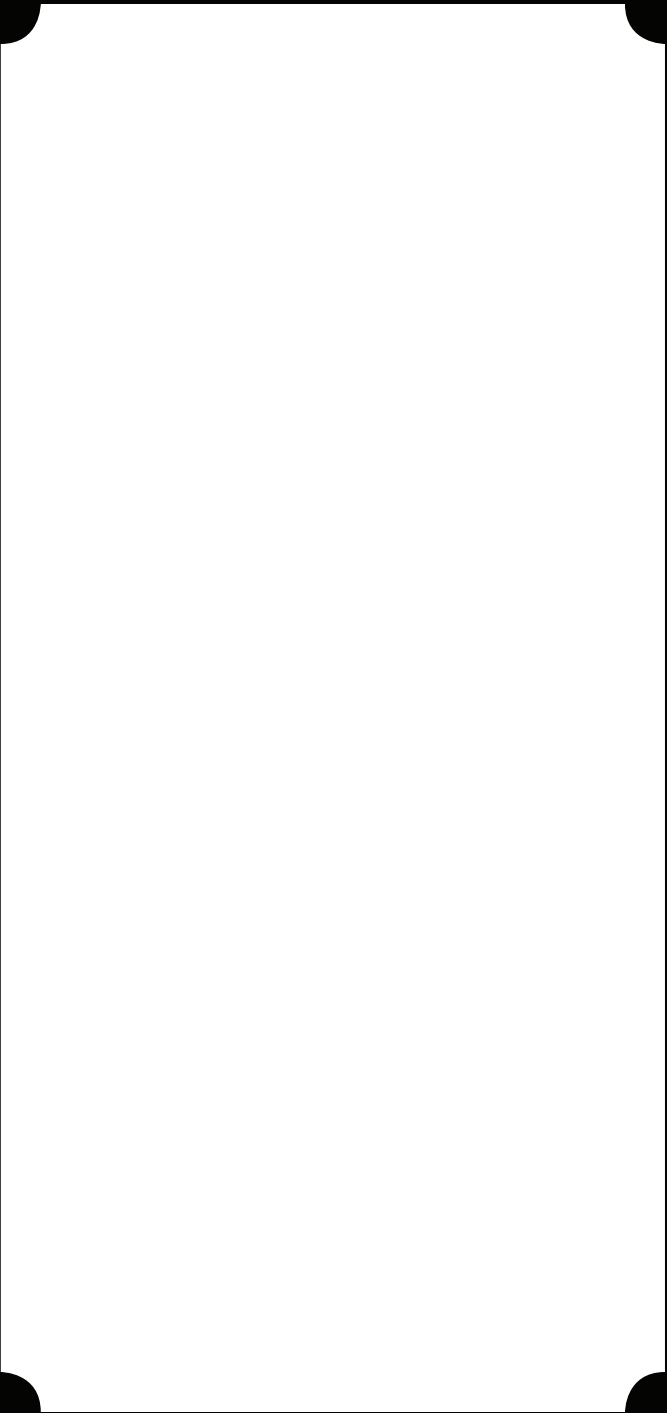
Saul Bass, logo for *The Man With The Golden Arm,* 1955. This consistent and memorable visual identifier was flexible enough for uses ranging from minute newspaper advertisements to large-scale posters.
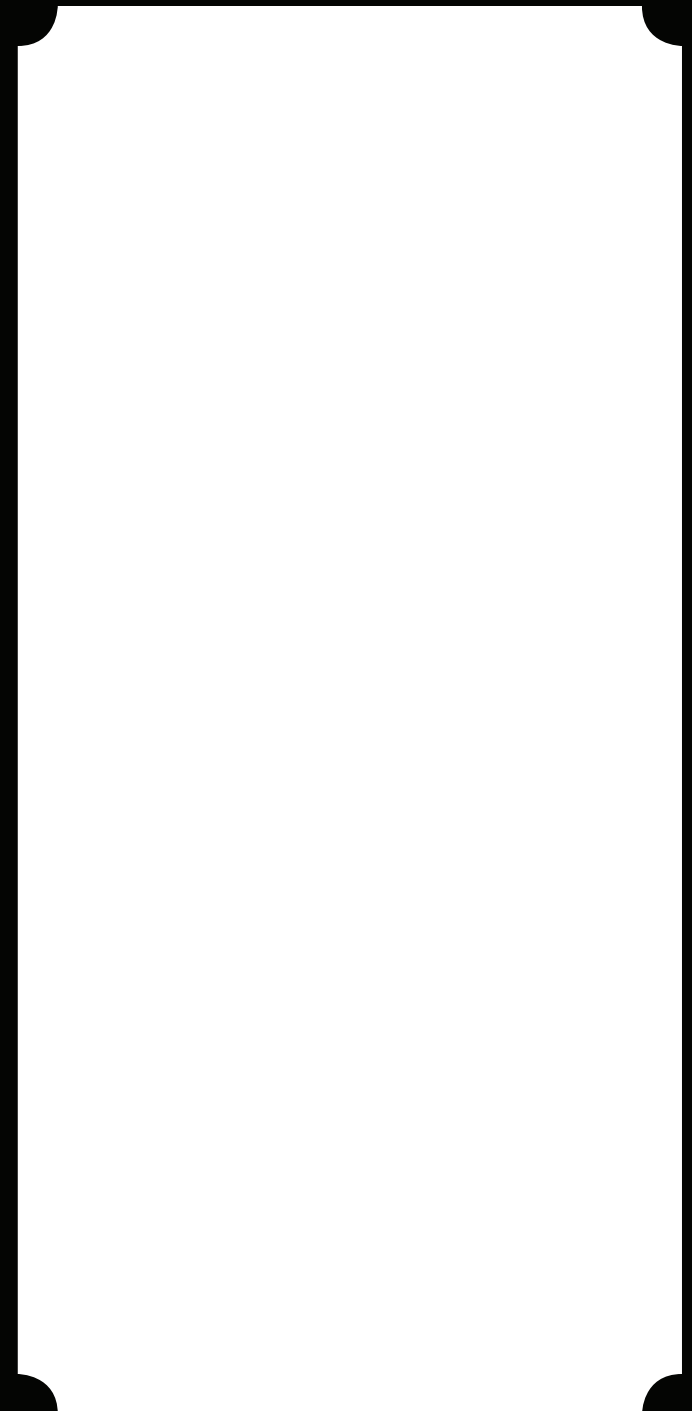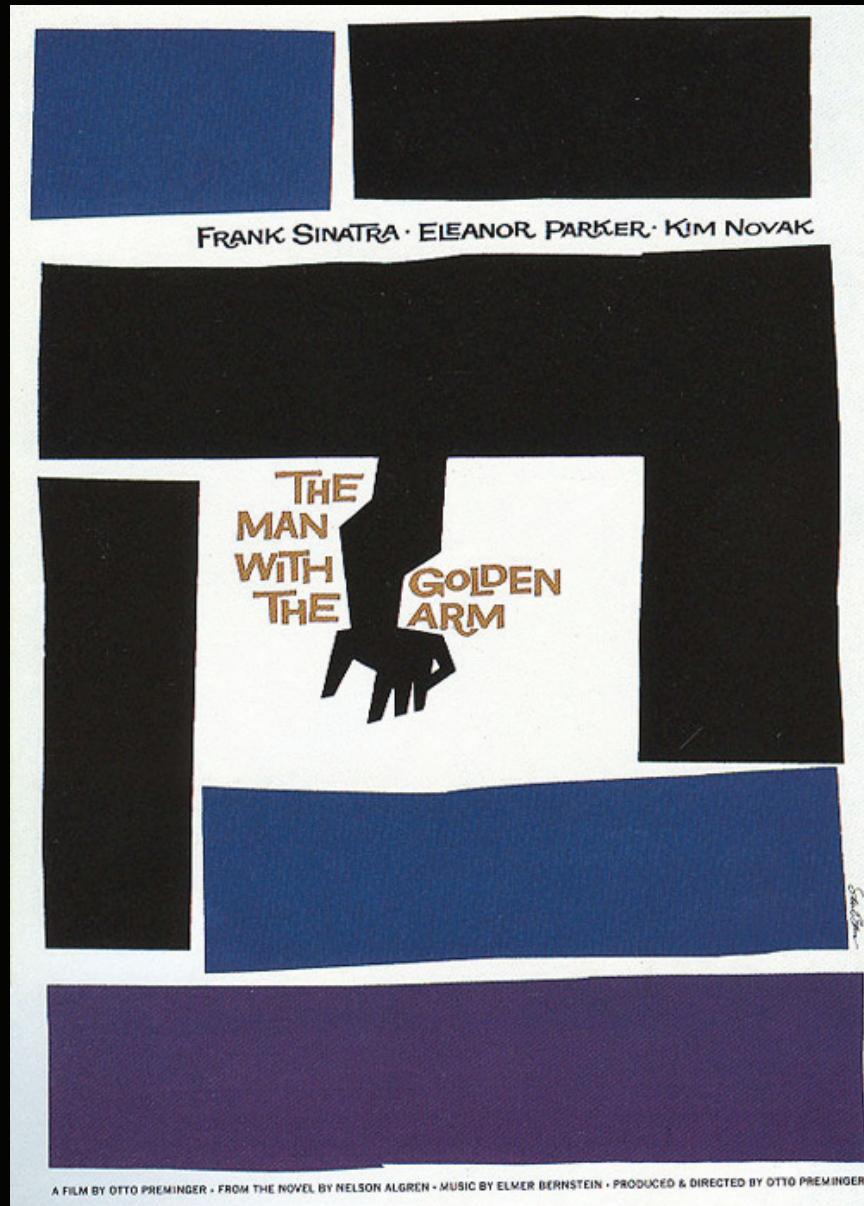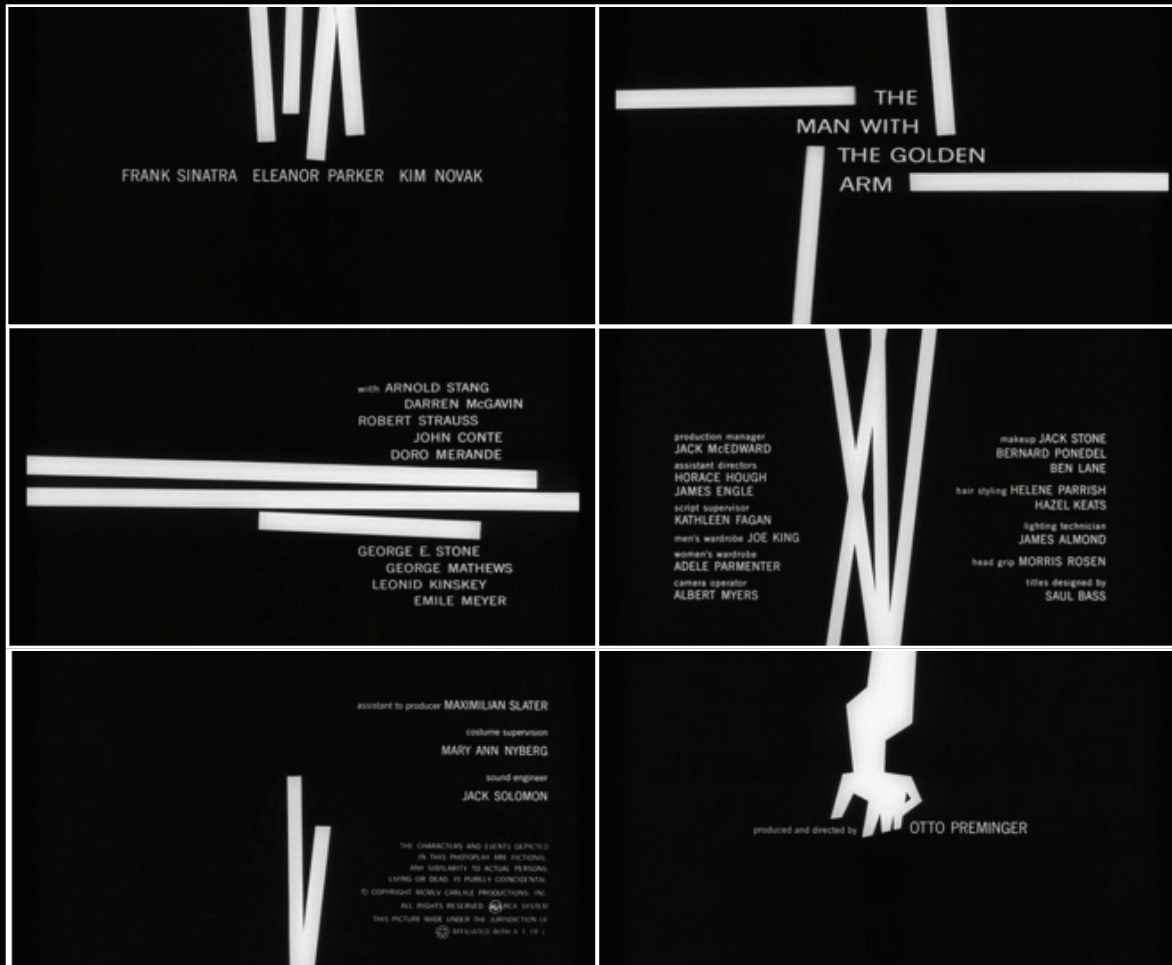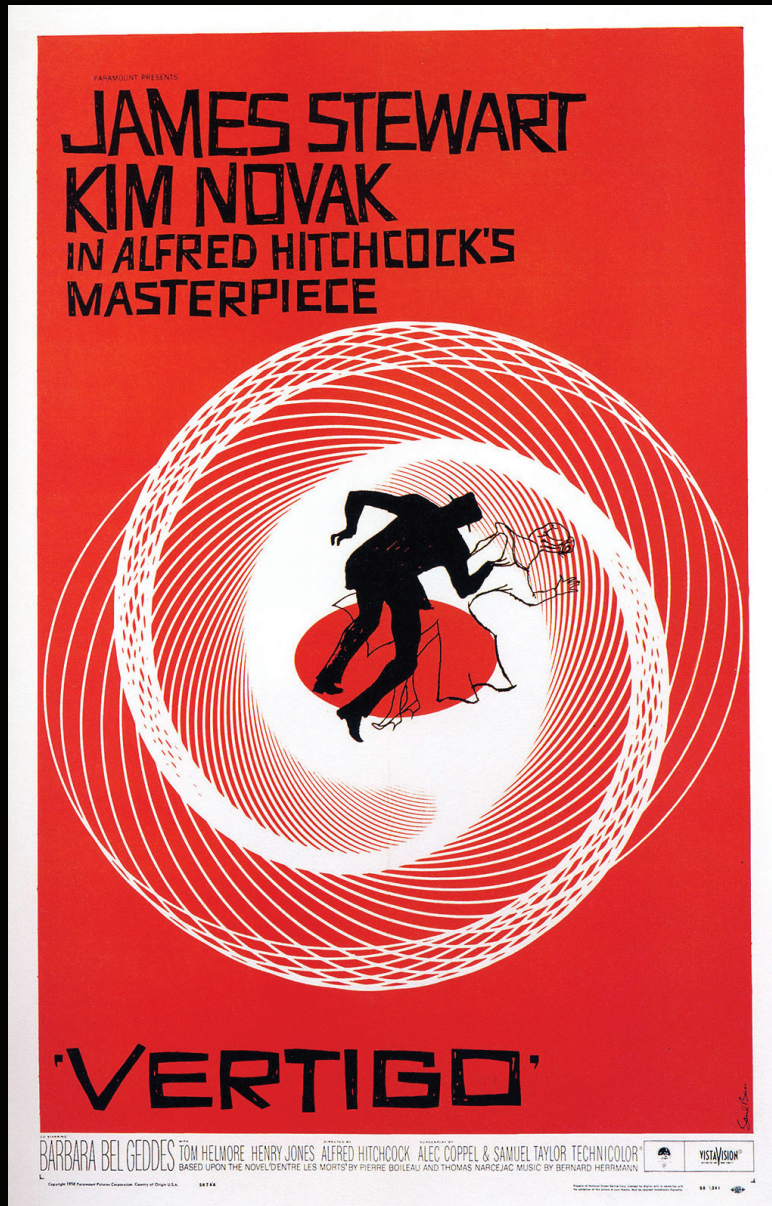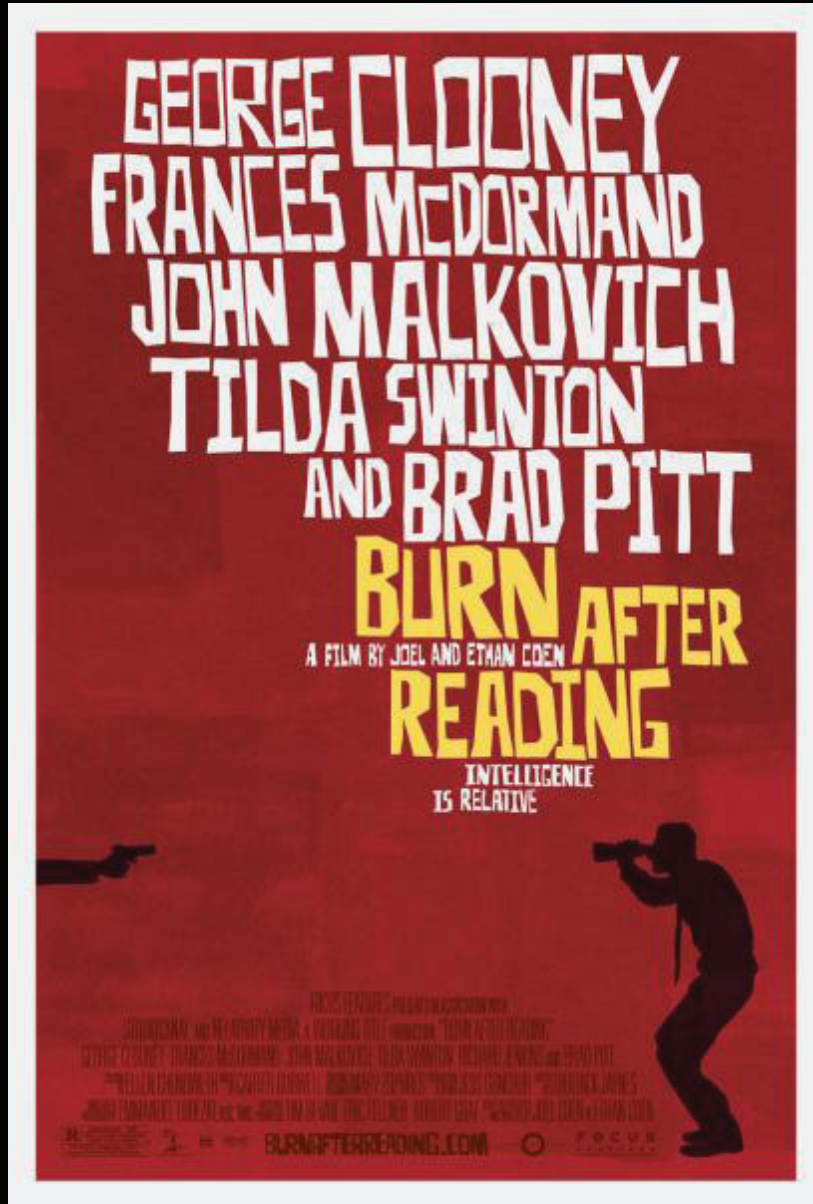
Saul Bass, film titles for *The Man With The Golden Arm,* 1955. Abstract graphic elements create a spare, gaunt intensity reflecting the character of the film.

FRANK SINATRA   ELEANOR PARKER   KIM NOVAK

THE
MAN WITH
THE GOLDEN
ARM

with ARNOLD STANG
DARREN McGAVIN
ROBERT STRAUSS
JOHN CONTE
DORO MERANDE

GEORGE E. STONE
GEORGE MATHEWS
LEONID KINSKEY
EMILE MEYER

production manager
JACK McEDWARD
assistant directors
HORACE HOUGH
JAMES ENGLE
script supervisor
KATHLEEN FAGAN
men's wardrobe JOE KING
women's wardrobe
ADELE PARMENTER
camera operator
ALBERT MYERS

makeup JACK STONE
BERNARD PONEDEL
BEN LANE
hair styling HELENE PARRISH
HAZEL KEATS
lighting technician
JAMES ALMOND
head grip MORRIS ROSEN
titles designed by
SAUL BASS

assistant to producer MAXIMILIAN SLATER
costume supervision
MARY ANN NYBERG
sound engineer
JACK SOLOMON

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AFFILIATED WITH A. F. OF L

produced and directed by   OTTO PREMINGER

Saul Bass, Poster for the film *Vertigo*.

Poster for the film *Burn After Reading.*

Alan Fletcher, Colin Forbes, and Bob Gill, cover for *Graphis*, 1965. The record of a parcel's international journey carrying Pentagram work to the magazine also became the package carrying Graphis to its readers.