

NON FEMINEAS



Browse > Fonts > BLKLTR by Dave Bailey

## BLKLTR

Designed by **Dave Bailey**  
[www.davebailey.xyz](http://www.davebailey.xyz)

BLKLTR is 3 style interpretation of blackletter drop caps, delivered in both 'curved' & 'no-curve' aesthetics. BLKLTR caps shine on their own as initials, but also includes contextual alternates to play well with the rest of the team in evenly spaced words or phrases.



**DAVE BAILEY**  
[www.davebailey.xyz](http://www.davebailey.xyz)

Dave Bailey is currently a type designer at Delve Fonts, and a Lost Type Co-Op contributor. Dave recently graduated from the inaugural Type@Cooper West program, and also attended Drexel University where he studied under/worked for John Langdon. Dave pairs well with bourbon and HARIBO.

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Amount (\$5, \$10, \$20, \$40, \$100):

\$

**DOWNLOAD**

<http://www.losttype.com/font/?name=blkltr>



<https://vimeo.com/60647216>

**the beginning**

**illuminated manuscripts**



† ih̄s xp̄s · Matheus homo

†  
m̄  
m̄  
m̄  
†



† ih̄s xp̄s · Matheus homo  
† ih̄s xp̄s · Matheus homo  
† ih̄s xp̄s · Matheus homo

† ih̄s xp̄s · Matheus homo  
† ih̄s xp̄s · Matheus homo  
† ih̄s xp̄s · Matheus homo

† ih̄s xp̄s · Matheus homo  
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† ih̄s xp̄s · Matheus homo  
† ih̄s xp̄s · Matheus homo

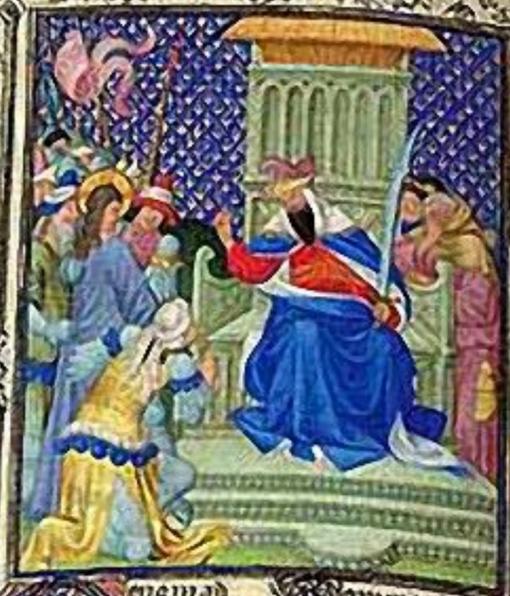
† ih̄s xp̄s · Matheus homo

† ih̄s xp̄s · Matheus homo

† ih̄s xp̄s · Matheus homo

† ih̄s xp̄s · Matheus homo

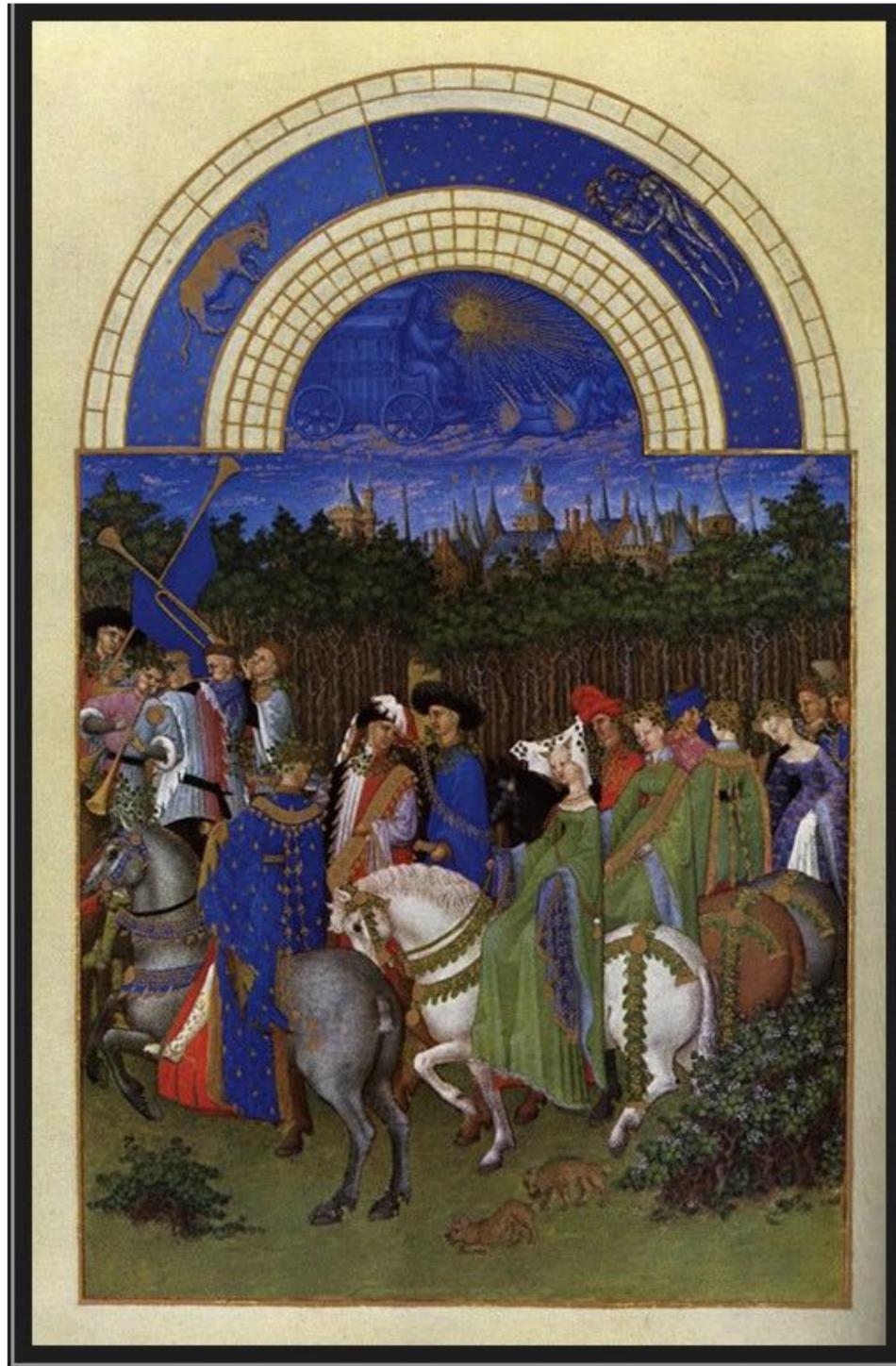
† ih̄s xp̄s · Matheus homo

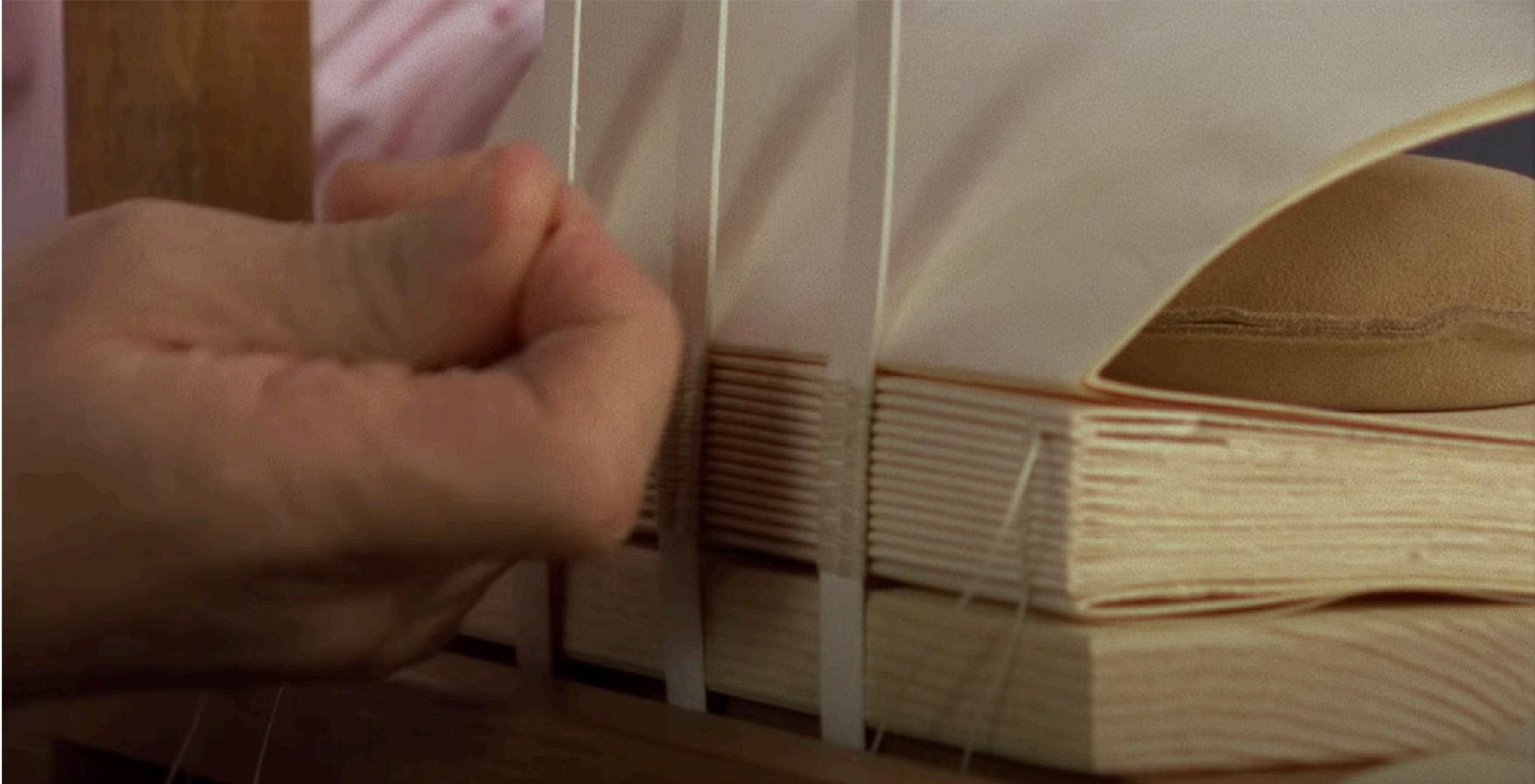


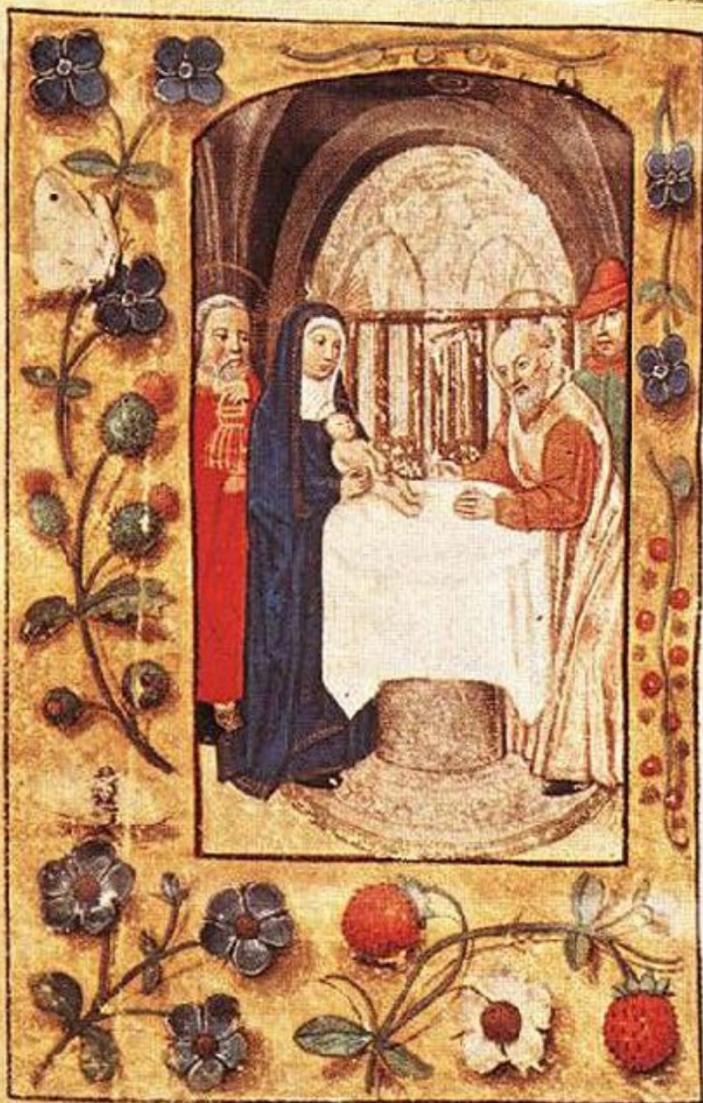
**Q**uoniam ad  
nuncium meum  
Gloria pater et filius  
et spiritus sanctus



136  
**Q**uoniam ad  
nuncium meum  
Gloria pater et filius  
et spiritus sanctus  
amen. *Trinitatis.*



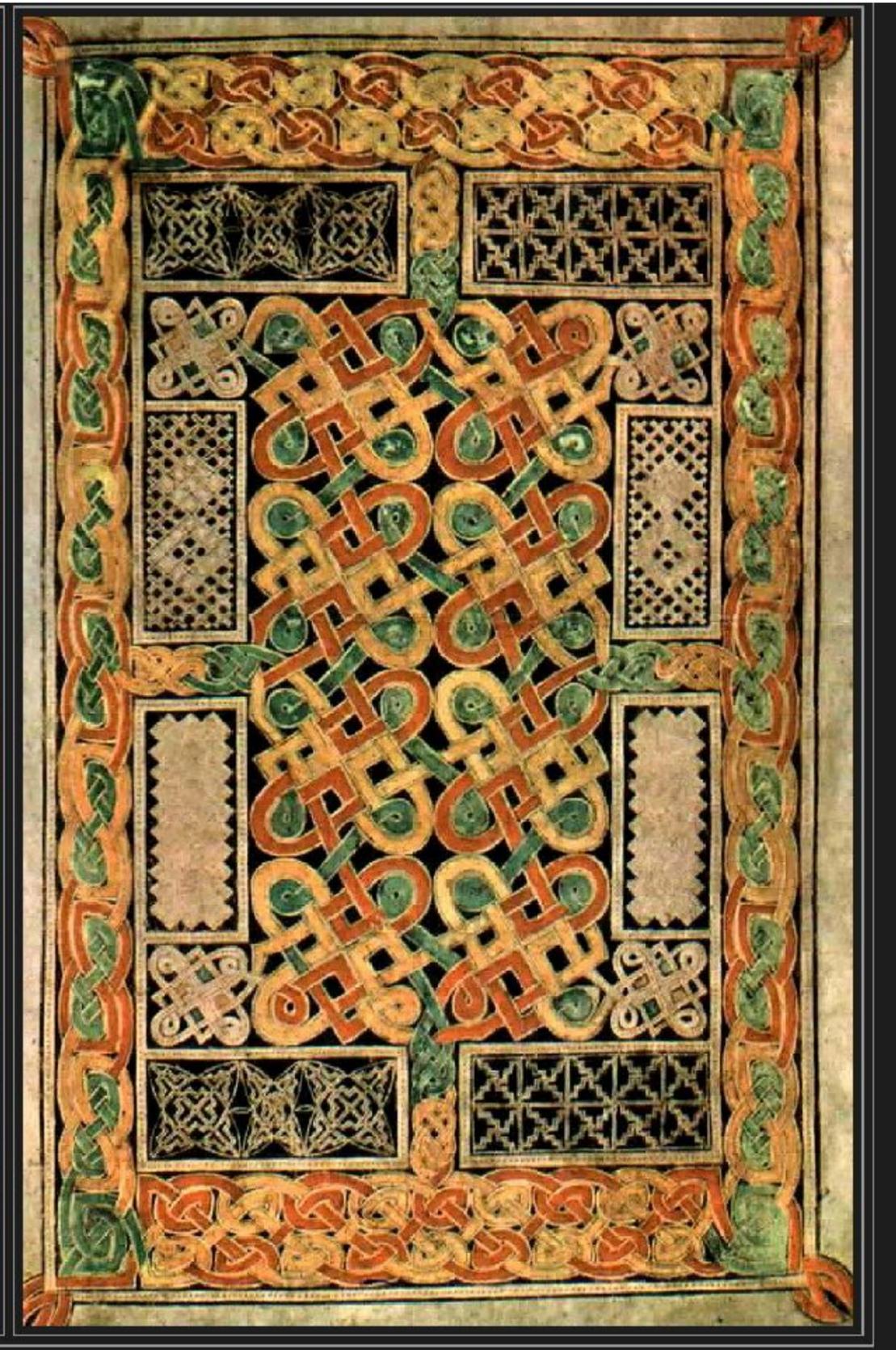




**A**d nona  
eue in  
adiuto  
rium  
meum  
intende. Domine ad  
adiuandū me festi  
na. **G**loria p̄ri. p̄.  
**R**emento salutis  
auctoz qđ nri  
quondam corpore ex  
illibata virgine na  
scendo formam sup  
seue. **M**aria mater  
gracie mater misericordie



86  
In apertu[m] m[en]te  
secundu[m] m[en]te  
**M**AGNUM  
EUANGELIUM  
QUIHUBI  
FUIDI SICUT SE  
RIPAM IN ESSE  
PROFETA. ECCE MITTO AN  
GELUM MEUM ANTE FACIEM  
TUAM QUI PRONUNTIABIT  
VOX CLAMANS IN DESERTO  
PARATE VIAM DOMINI RECTAS  
FACITE SEMITAS eius  
FUIT IOHANNIS IN DESERTO  
HABITANS & PRONUNTIANS  
HABITUM PAENITENTIAE  
IN EMISIONEM PECCATORUM  
REGNEBANT AD IUDUM OMNES REGES  
IUDAEA REGIO & HENUS OLIUITAE UNI  
UENSI & HABITABANT IN ABITO IN  
ORDINE FLUMINE CONFIDENTES PECCATA SUA  
VERBA IOHANNIS UERBAIS PRUSAM







In illo tempore. Dixit ih̄s discipulis. Hoc est preceptum meum.  
 REQUIRE in nativitatibus sc̄orum. taburni & ualeriani.

*In nativitatibus sc̄orum. taburni & ualeriani. sc̄o. marci.*  
 In illo tempore. Egre diente ih̄s de templo. Verre foliolum & in uentris infedo. *In uigilia sc̄i iohannis baptiste. In iohannis. sc̄i. xij. sc̄o. lucam.*

**F**uit in diebus herodis regis sacerdos quidam nomine zacharias de uice abia. & uxor illi de filiabus aaron. & nomen eius elisabeth. Erant autem iusti ambo ante d̄m. incedentes in omnibus mandatis & iustificationibus d̄ni. sine querela. Et non erat illis filius. eo quod esset elisabeth sterilis. & ambo percipissent in diebus suis. Factum est autem cum sacerdotio fungeretur zacharias ordine uicis sue. ante d̄m. secundum consuetudinem sacerdotum sorte exiit. ut in censum poneret ingressus in templum d̄ni. Et multitudo populi erat orans foris hora incensi. Apparuit autem illi an-

gelus d̄ni. stans ad dex. tris altaris incensi. Et zacharias turbatus est uicens. & timor irruit super eum. Atque ait ad illum angelus. Nene meas zacharia. quoniam exaudita est deprecatio tua. Et uxor tua elisabeth pariet tibi filium. & uocabis nomen eius iohannem. Et erit tibi gaudium & exultatio. & multi in uirtute eius gaudebunt. Erat enim magnus coram d̄no. & uinum & uicetam non bibet. et spiritu sc̄o replebitur. adhuc ex utero matris sue. & multo fortiorum israel conuertet ad d̄m d̄ni ipsorum. Et ipse p̄cedet ante illum in spiritu. & uirtute heliae. ut conuertat corda patrum in filios. & incredibilem ad prudentiam iustorum. Parare d̄no plebem perfectam. *In die. xij. sc̄o. lucam.*

**I**n illis temporibus. Elisabet autem impletum est tempus partendi. & peperit filium. Et audierunt vicini & cognati eius quia magnificauit deus misericordiam suam cum illa. & congratulabantur.



<https://www.historyofvisualcommunication.com/04-the-art-of-the-book>

**gutenberg +  
the printing press**

nos. **Psalmus ad David sextus. In fine in ymi-**  
**nus pro octava.**

**D**omine ne in furore tuo arguas me,  
neque in ira tua corripas me. **M**ise-  
re mei domine quoniam infirmus sum.  
Lumina me domine, quoniam conturbata sunt ossa me-  
a. **E**t anima mea turbata est valde: sed tu do-  
mine usquequo. **C**onverte domine et eripe ani-  
mam meam. Saluum me fac propter misericordi-  
am tuam. **Q**uoniam non est in morte qui  
memor sit tui. in inferno autem quis confitebi-  
tur tibi. **L**aboravi in gemitu meo laualo per  
sponsas noctes lectum meum: lacrimis meis sha-

A handwritten Bible similar in format to Gutenberg's Bible, produced contemporaneously with his printing.  
Detail from the *Giant Bible of Mainz*, folio 187r.





ipsi ad iohannem... et iohannes ad populum... et iohannes ad populum... et iohannes ad populum...

ica qita r: Jna pnt lber sopht dñi vobis

De manu iohannis... et iohannes ad populum... et iohannes ad populum... et iohannes ad populum...

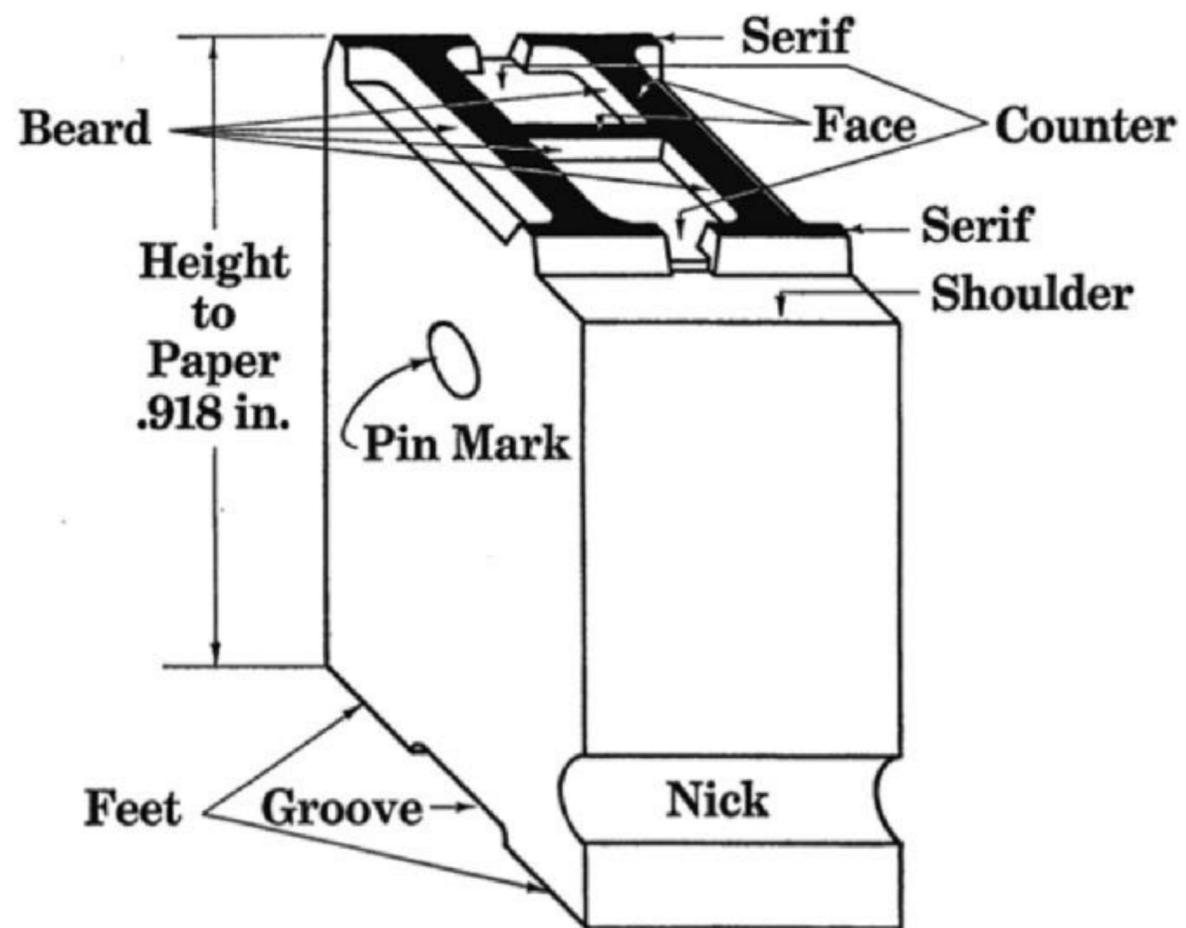
et iohannes ad populum... et iohannes ad populum... et iohannes ad populum... et iohannes ad populum...

et iohannes ad populum... et iohannes ad populum... et iohannes ad populum... et iohannes ad populum...

U

LI

# PARTS OF A PRINTING TYPE



Prepared and Distributed by the Educational Services Department  
**AMERICAN TYPE FOUNDERS**  
200 Elmora Avenue, Elizabeth, N. J.



# The Gutenberg Press

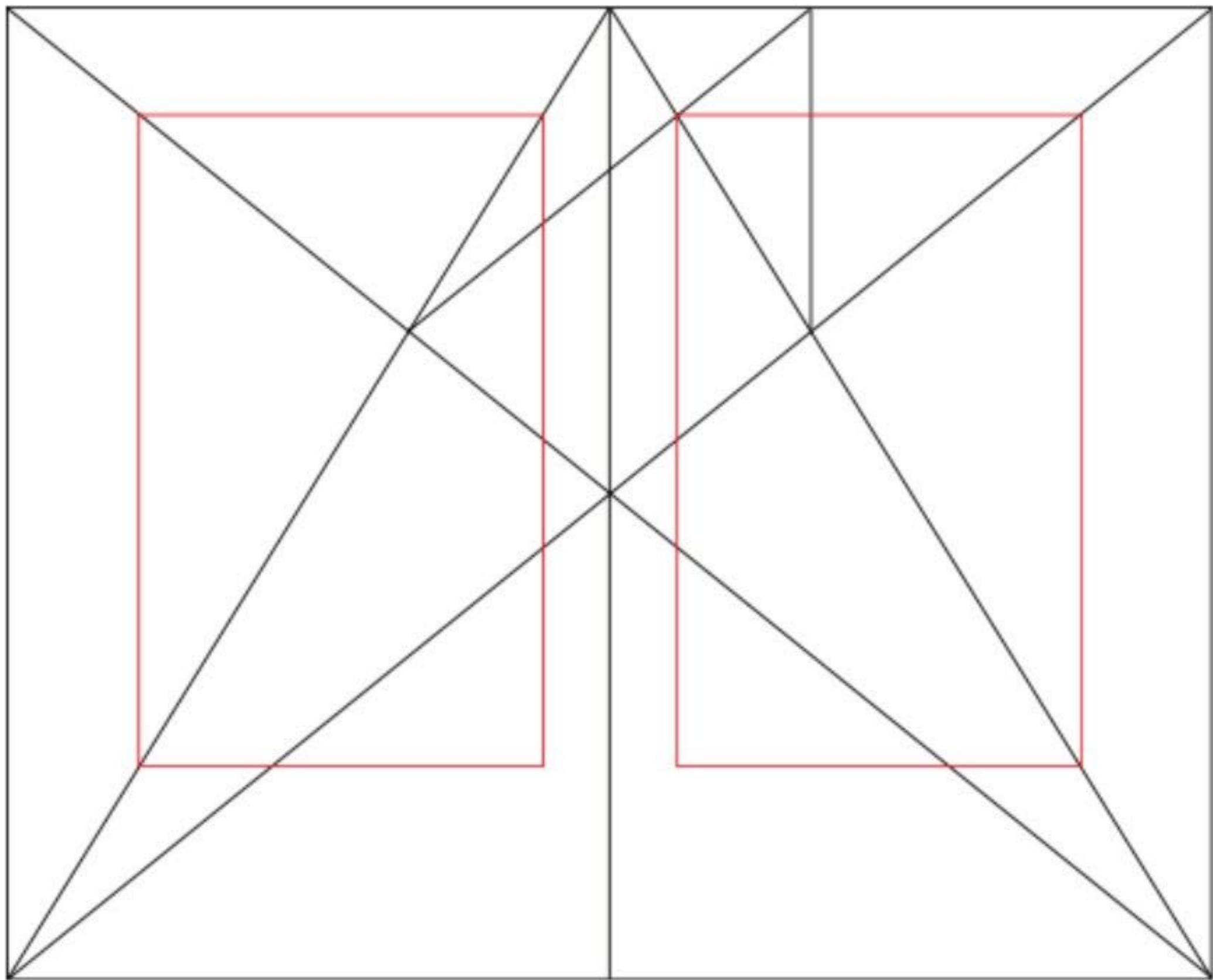
The only working Gutenberg Press in the World!

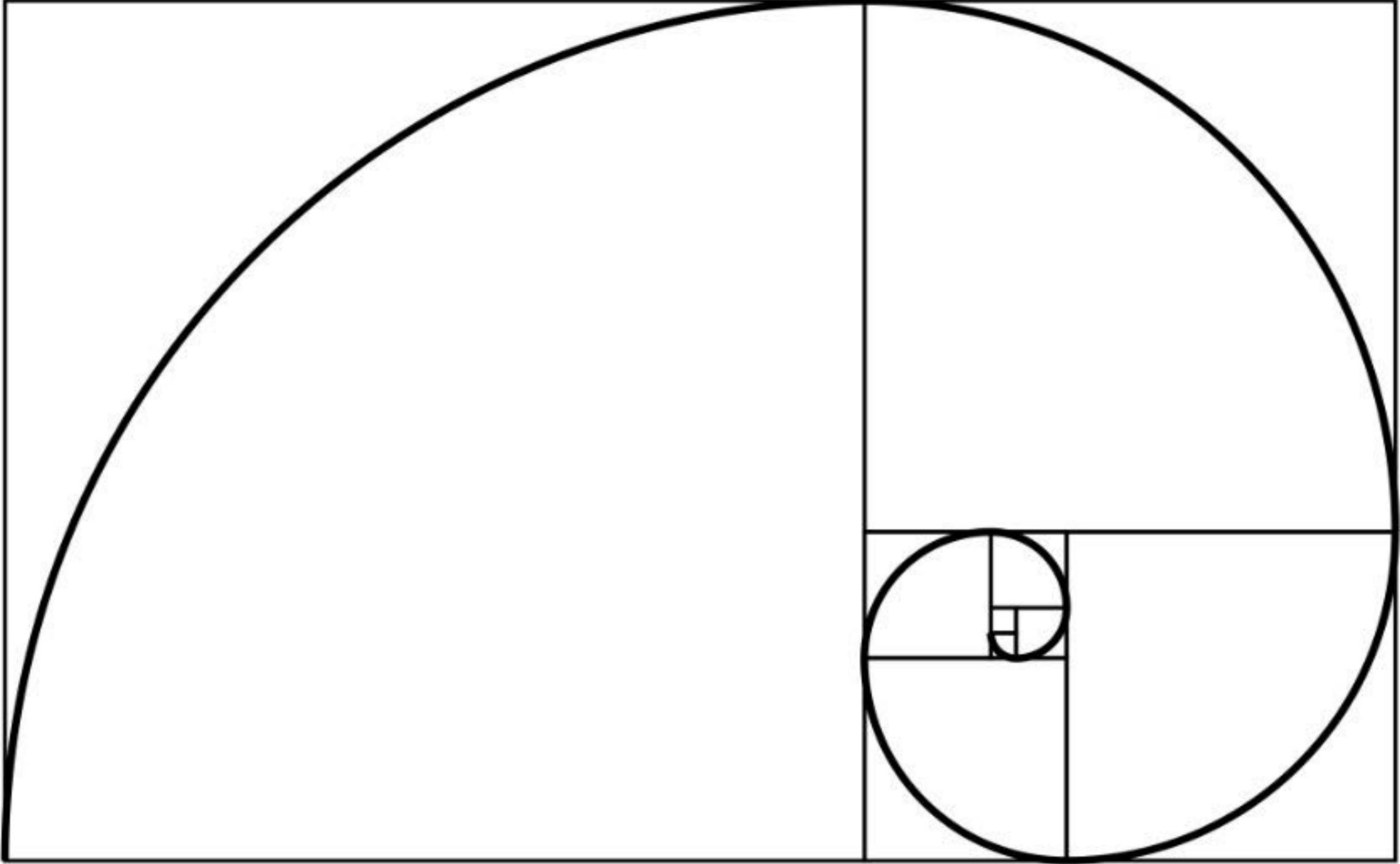


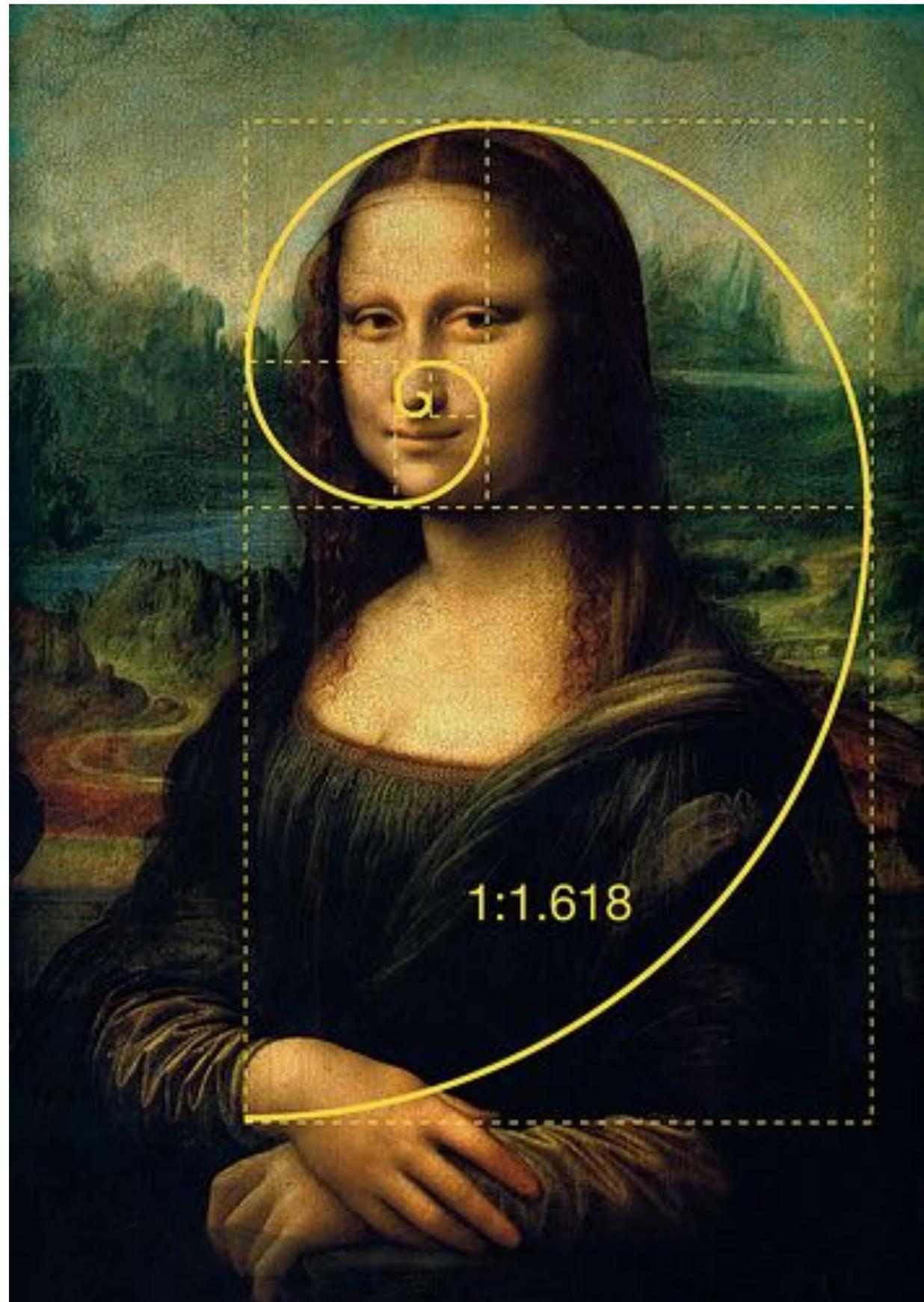
LOS ANGELES  
PRINTING SOCIETY

<https://www.loc.gov/item/myloc8/>

<http://www.thisiscolossal.com/2014/01/this-16th-century-book-can-be-read-six-different-ways/>

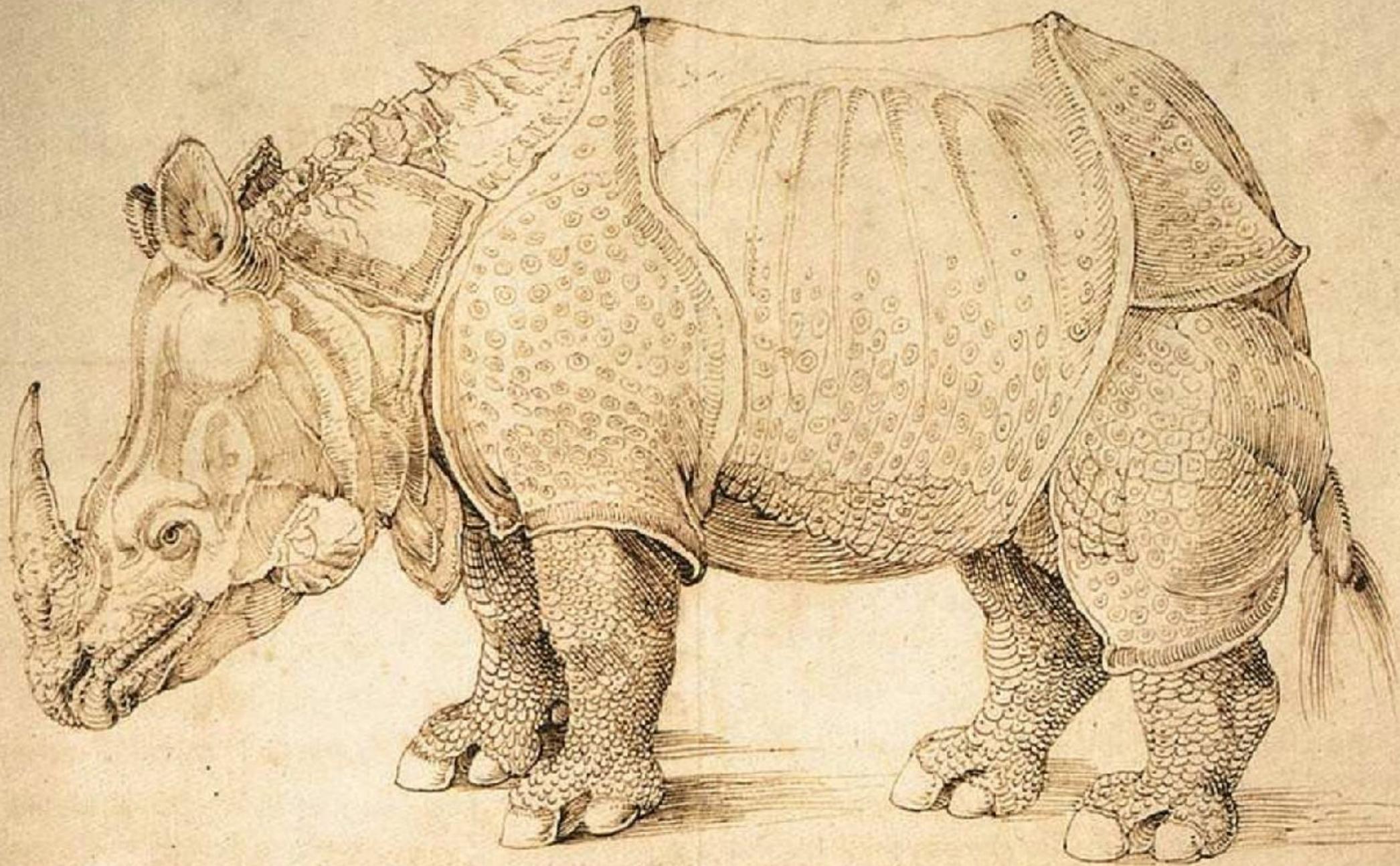






1:1.618

engraving



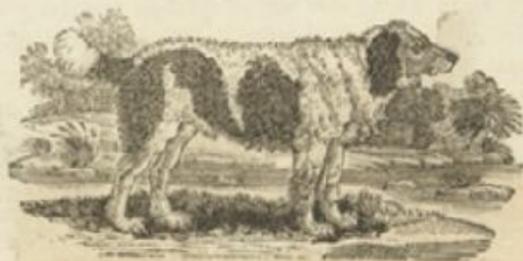
*[Faint handwritten text in a cursive script, likely a Latin description or notes related to the illustration.]*





AD AD AD





THE SMALL WATER SPANIEL

is similar to the other in form, habits, and disposition; and its capacity for receiving instruction is equally good. With looks of extreme attention and sensibility, it observes the motions of its master, and catches the well-known signal with amazing promptitude.

The various tricks which these Dogs are sometimes taught to perform, seem more like the effect of reasoning powers, than of undiscerning instinct.



THE



THE SPRINGER, OR COCKER,

is lively, active, and pleasant; an unwearied pursuer of its game, and very expert in raising woodcocks and snipes from their haunts in woods and marshes, through which it ranges with amazing perseverance.

Of the same kind is that beautiful little Dog, which, in this country, is well known under the appellation of *King Charles's Dog*; the favourite and constant companion of that monarch, who was generally attended by several of them. It is still preserved as an idle but innocent companion.—Its long ears, curled hair, and web-feet, evidently point out its alliance with the more useful and active kind last mentioned.

Similar to this, but smaller, is the *Pyram Dog*. It is generally black, with reddish legs; and above each eye is a spot of the same colour.

Still farther removed, we have the *Shock Dog*; a diminutive creature, almost hid in the great quantity of its hair, which covers it from head to foot.

U 4

Another

The Beauty of Engraving

[https://www.youtube.com/watch?v=FpD8c3QM\\_LQ](https://www.youtube.com/watch?v=FpD8c3QM_LQ)

**early trade cards**



RONE

*(from Dublin)*

Living near

*S. Georges Church*

*Southwark.*

*Has a large Quantity of fine  
Genuine Green & Saffron Colours*

*Usquebaugh,*

*Citron Water, Ratofia*

*& several other fine Cordials*

*Sold here.*

*RIGHT*  
*McQuebaugh*  
Green and Yellow,  
*SOLD HERE*  
*with*  
*Fine Barbadoes*  
*Citron Water,*  
*and Perseco.*

The label is highly decorative with a central vignette showing a distillery scene with a large barrel and a person. It is surrounded by intricate floral and scrollwork patterns. Several bottles of varying shapes are illustrated around the text, including a small bottle on the left, a round-bottom flask on the right, and two larger bottles at the bottom corners.





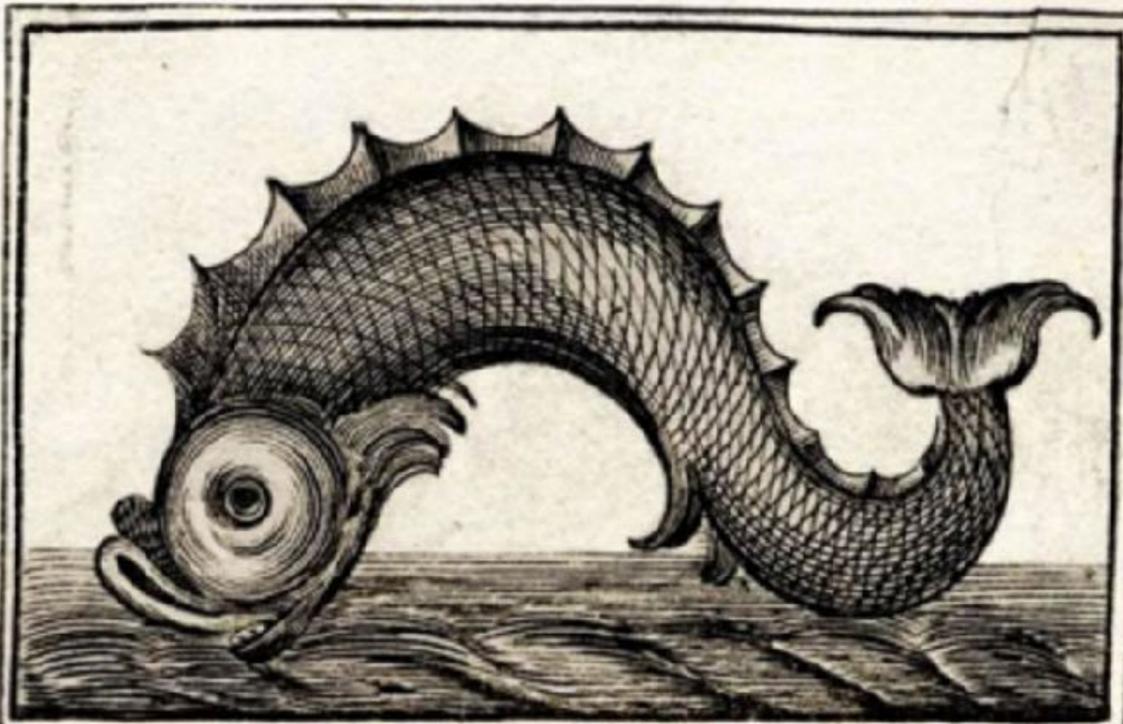
W. HOGARTH

Engraver

April 24<sup>th</sup>  
1720



**A** *T*he Old Collier and Cart,  
at Fleet-Ditch, near Hol-  
born-Bridge, Are good Coals,  
Deals, Wainscote and Beach, &c.  
sold at reasonable Rates, by  
John Edwards.



*E. Jefferys.*  
**LINNEEN DRAPER**

*At the Dolphin,  
over-against Middle Row, Holborn,*

**LONDON.**

*Sells all sorts of Linneen Drapery  
at Reasonable Rates.*

DIVINITY

Law      Physick

Poetry      History

Mathematics      Shakspeare

Clarke      Milton

Boyle      Locke

Wollaston      Dryden

Newton      Addison

Whitby      Pope

Tillotson      Young

Bibles      all sorts of      School-books      Testaments

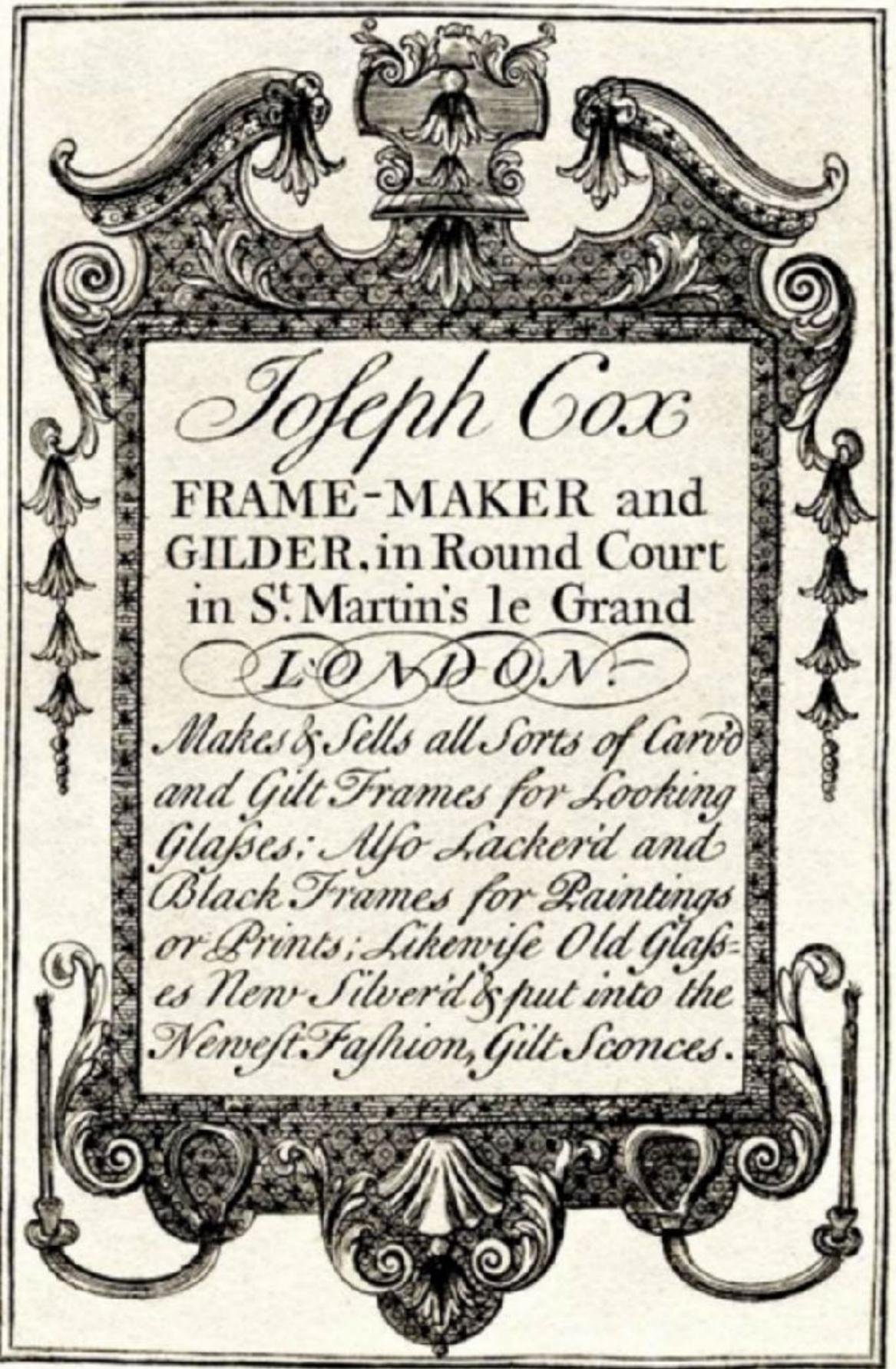
Stationary

Wares

Bibles      Testaments

Young

**John Wilkie**  
 BOOKSELLER (and PUBLISHER)  
*At the Bible, late M. Rich. Baldwin's*  
*near the Chapter-house, in S. Paul's Church Yard,*  
**London.**  
*Sells Books in all Languages & Faculties -*  
*Bibles, Common Prayers & School-books*  
*of all Sorts: Wholesale or Retail.*  
**Periodical Publications of all kinds.**  
*Play Cards, Pocket Cases of the newest*  
*fashion, & Stationary Wares of all Sorts.*  
*N.B. Ready Money for any Library*  
 or Parcell      of Books

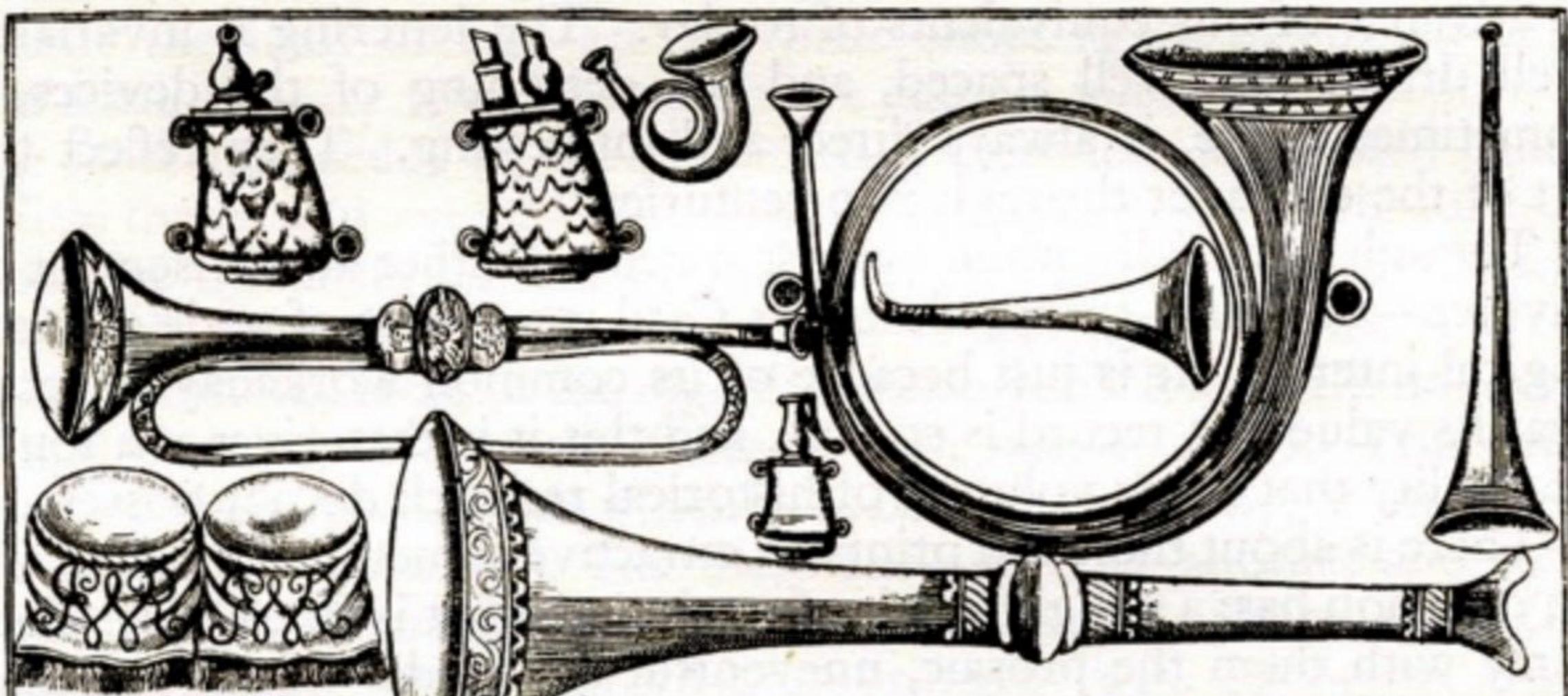


*Joseph Cox*

FRAME-MAKER and  
GILDER, in Round Court  
in S<sup>t</sup>. Martin's le Grand

*LONDON.*

*Makes & Sells all Sorts of Carv'd  
and Gilt Frames for Looking  
Glases; Also Lacker'd and  
Black Frames for Paintings  
or Prints; Likewise Old Glases  
New Silver'd & put into the  
Newest Fashion, Gilt Sconces.*



All Sorts of Trumpetts and Kettle Drums French Hornes, Speaking Trumpetts  
Hearing Hornes for Deafe people & all Sorts of powder flasks and also Wind  
Gunes made and minded by William Bull Trumpett maker to his Maiestie  
Who liveth att the Signe of the Trumpett and Horne jn Castal  
Street Neare the M<sup>u</sup>seye.



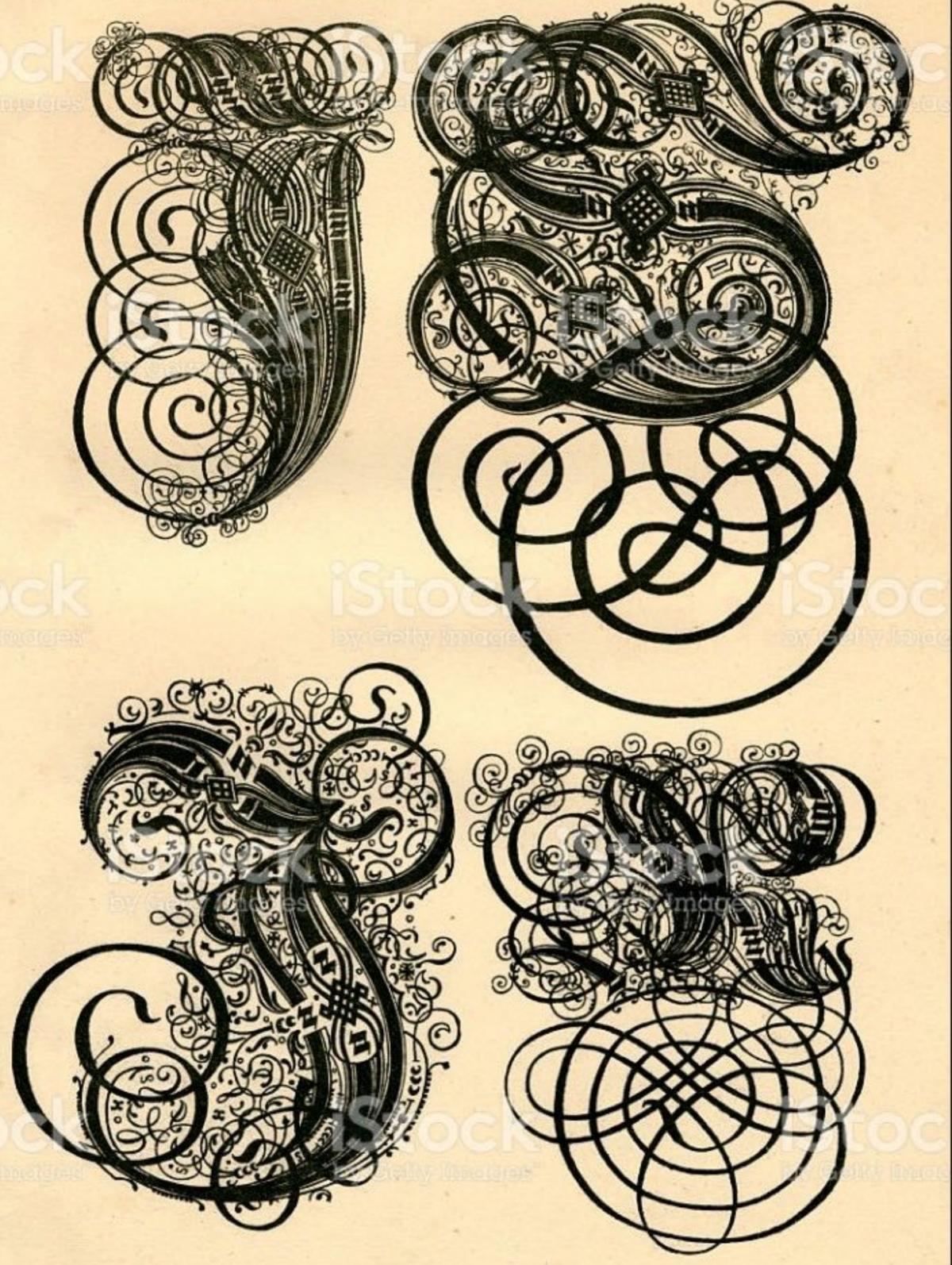
*Jeane Tempell, Chimbley:  
: Sweepers at the Signe of the woman :  
: Chimbley Sweeper in Nutners street  
near the watch house in Holborn*

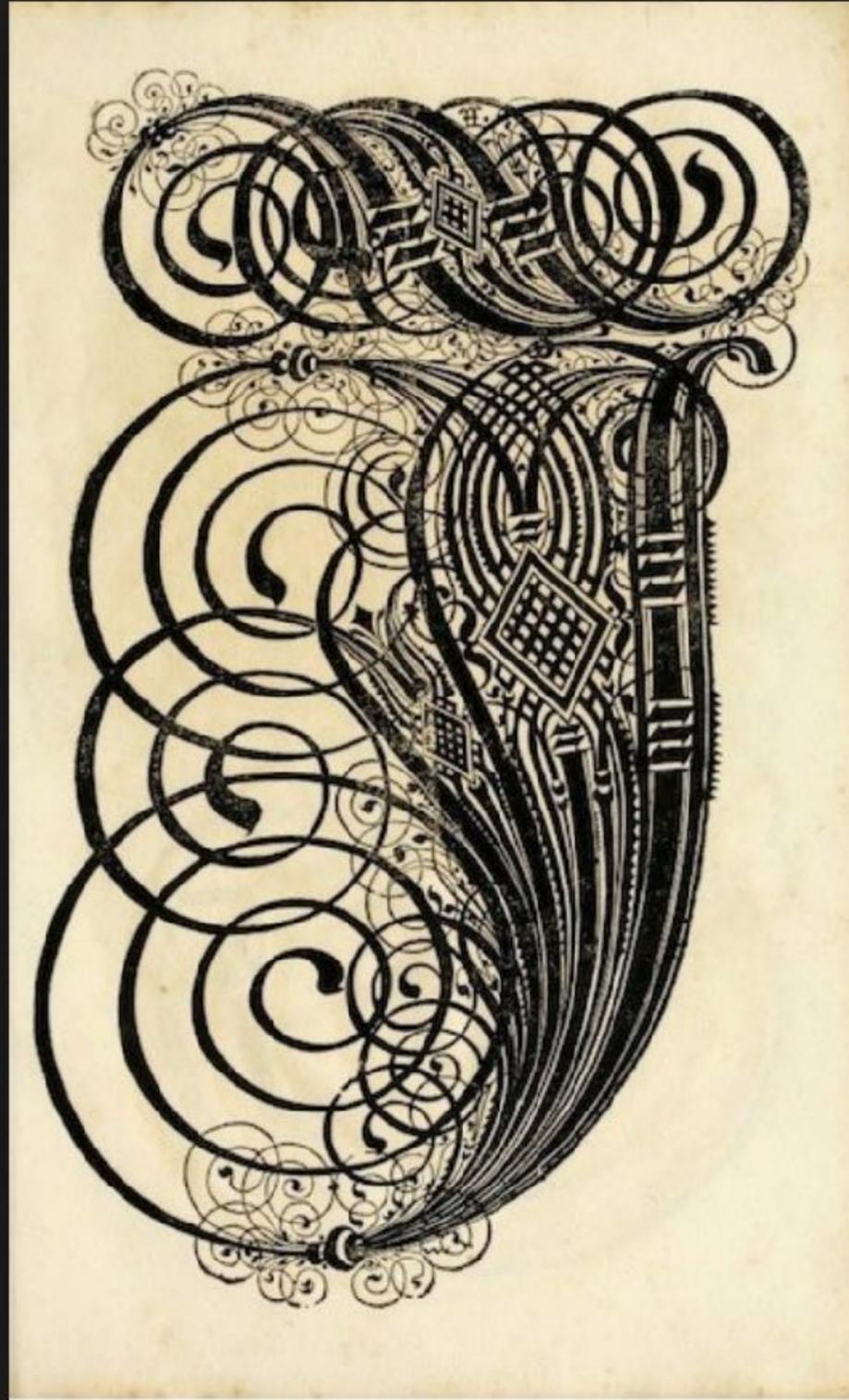
**writing masters + others**

CERMAN DECORATIVE WRITING.

PL. XV.

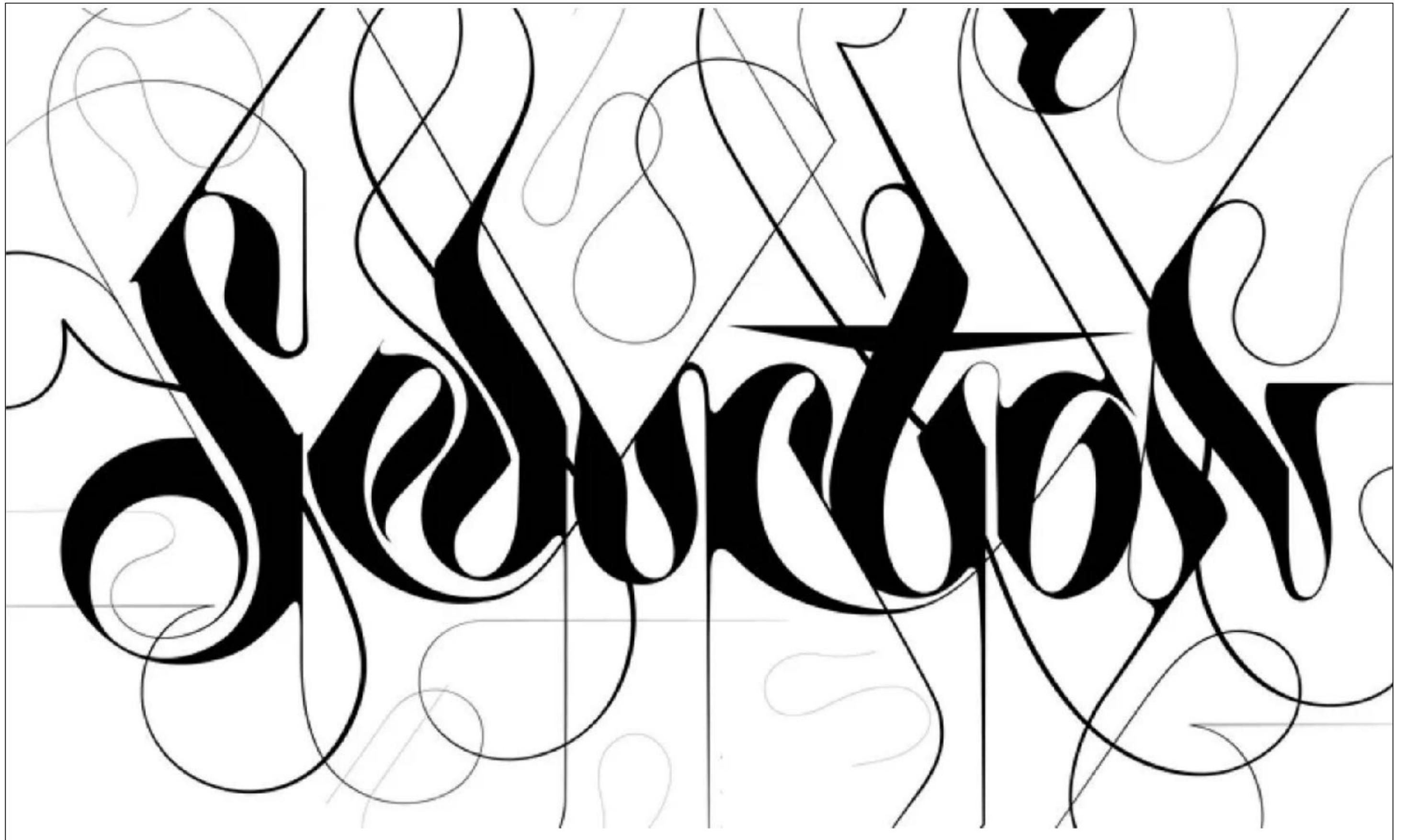
17<sup>TH</sup> CENTURY-FROM FACSIMILES EXECUTED IN THE IMPERIAL PRINTING OFFICE OF VIENNA



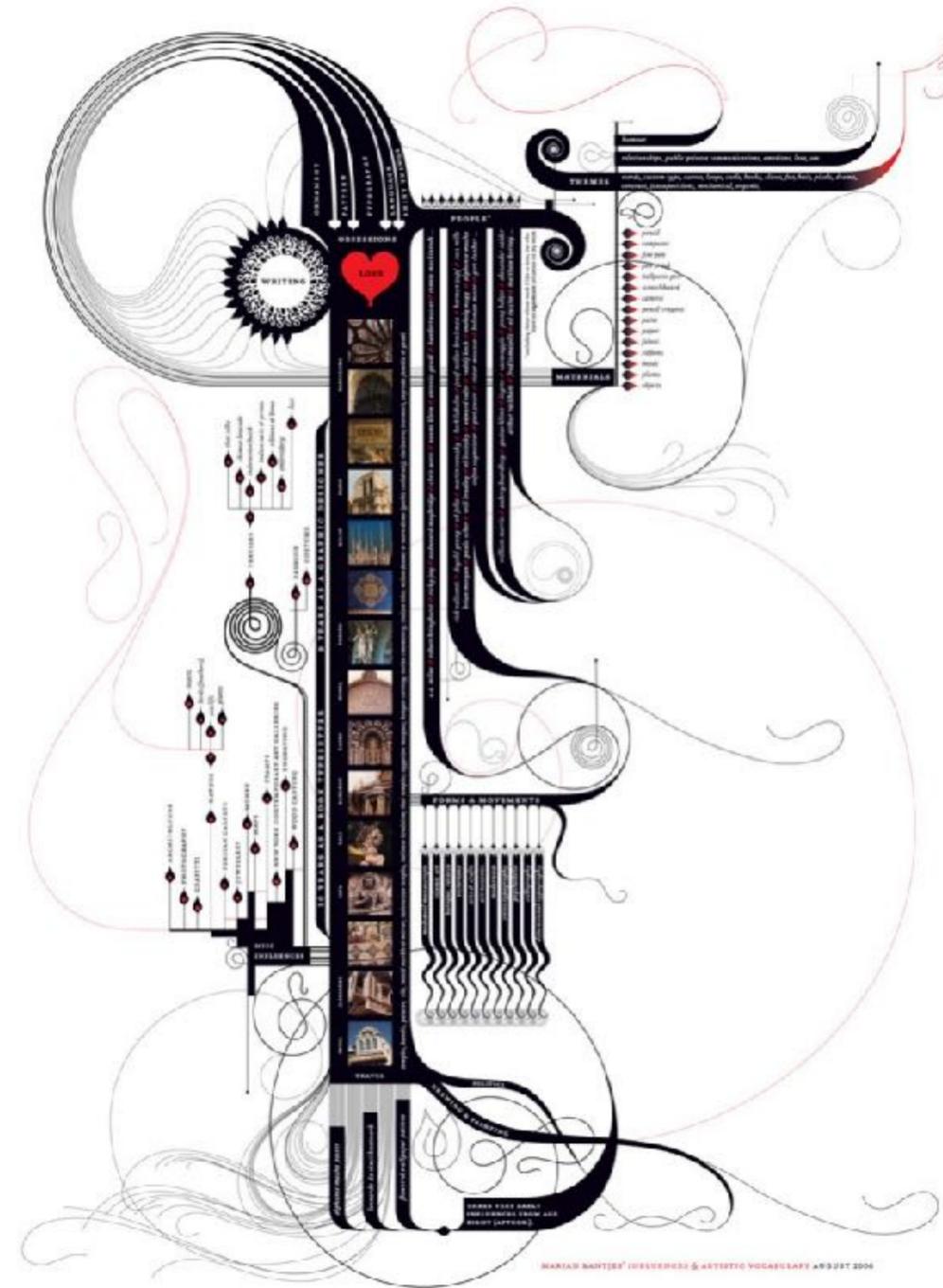




marian bantjes for saks fifth avenue



## Influences Map



This is a map or diagram of all of my significant artistic influences to date (or all that I could think of), my styles of working and materials. It was created as an assignment to a design class with Milton Glaser that I took in August 2006. It's become one of my most iconic pieces.

2006

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**Fortune: Money Alphabet**

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

0 1 2 3 4

5 6 7 8 9

Brandona Kavulla at Fortune Magazine hired me to create a complete set of capital letters and the numbers 0-9 in the style of money for display elements in the magazine. I created two versions of each letter: a "clean" one, and one with some spirograph attached to it (as above).

Ein gemein Current Causlen und Fractin Alphabet.

**A** a a a b b b c c c d d d e e e f f f g g g h h h i  
 i i k k l l l m m m n n n o o o p p p q q q  
 r r s s s t t t u u u v v v w w w x x x y y y z z z

**B** a a b b c c d d e e f f g g h h i i k k l l m m n n n  
 o o p p q q r r s s s t t t u u u v v v x x x y y y z z z

**C** a a b b c c d d e e f f g g h h i i k k  
 l l m m m n n n o o p p q q r r s s  
 t t t u u u v v v x x x y y y z z z



A Translation of

Of Priæus, with the Blanched Sail Display'd,  
 Which the first Night conducted **JUDÆUS** Son  
 By Treach'rous Compact, who with horrid Gore  
 Himself besmear'd, and thence the Horses led  
 To the Grecian Camp, ere they had tasted aught  
 Of Trojan Fodder, or of Xanthus Drink.  
 On 't'other Side unhappy Troilus  
 Too Young to meet Achilles' matchless Strength  
 In Flight, unarm'd, was by his Horses born.  
 To th' Earth reclin'd, he faintly holds up Reins,  
 His neck, and flowing Tresses sweep the Ground  
 The Transfix'd Spear leaves Furrows in the Dust.  
 Mean time the Trojan Matrons bend their Steps  
 With

Virgil

With ruefull  
 To Injur'd  
 The Consecra  
 To Imprecate  
 The Goddess tur  
 Three times a  
 Drag'd Hee  
 Deep from the  
 A Heavy Sigh  
 The Chariot,  
 And Priam  
 He sees himse  
 And knew y  
 Fierce Pen

Lequel par son ordonnance de l'année 1564  
a ordonné de faire un livre de six feuillets  
de matière admodum bonne et utile à la  
bonne gouvernance et honneur d'icelle ville  
pour servir pour fonder les charités d'icelle  
Six feuillets et le tout contenu en un livre  
de Complut de six et d'icelle ville  
appartenant pour servir à l'impresseur royal  
Establi au d'icelle ville de six et d'icelle  
un livre de six et d'icelle ville  
Lequel par son ordonnance de l'année 1564  
a ordonné de faire un livre de six feuillets  
de matière admodum bonne et utile à la  
bonne gouvernance et honneur d'icelle ville  
pour servir pour fonder les charités d'icelle  
Six feuillets et le tout contenu en un livre  
de Complut de six et d'icelle ville  
appartenant pour servir à l'impresseur royal  
Establi au d'icelle ville de six et d'icelle  
un livre de six et d'icelle ville

... and that all political connection between them and the  
War, conclude Peace, contract Alliances, establish Commerce,  
laration, with a firm reliance on the protection of Divine Pro

John Hancock

Samuel Chase

Robt Morris  
Benjamin Franklin  
John Morton



Grave Stories

Cut in any of the Hands

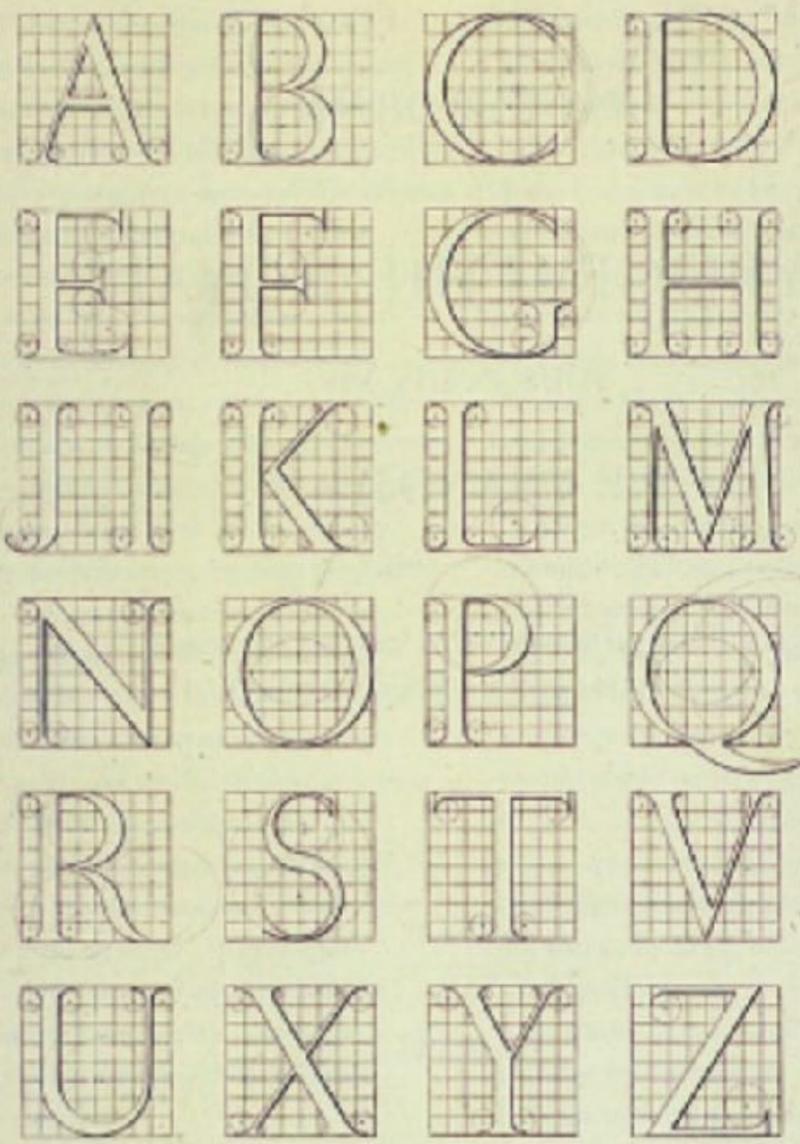
John Balkerbill

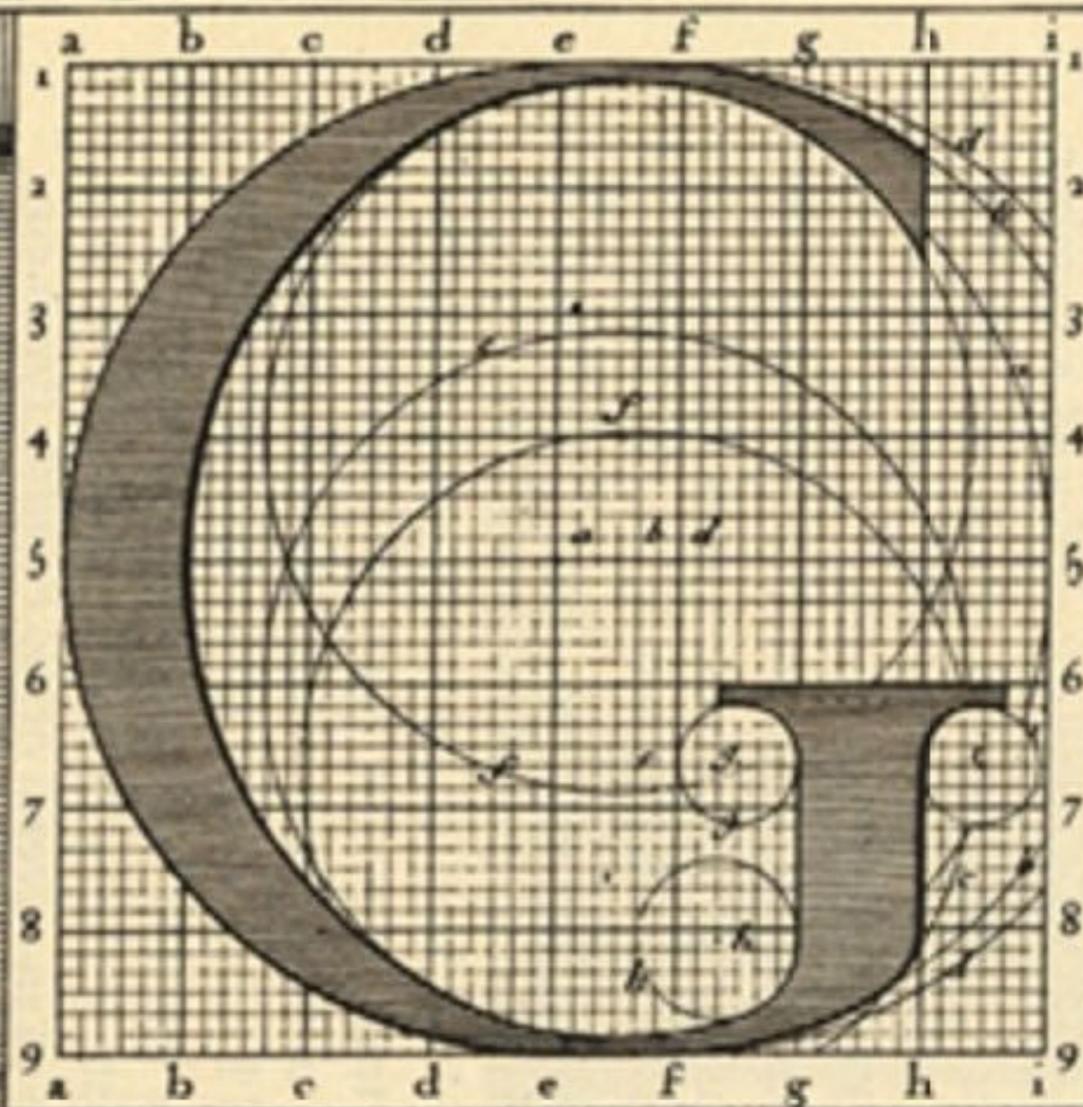
WRITING-MASTER.

**the origins of  
modern typography**

<https://www.youtube.com/watch?v=wOglkxAfJsk>

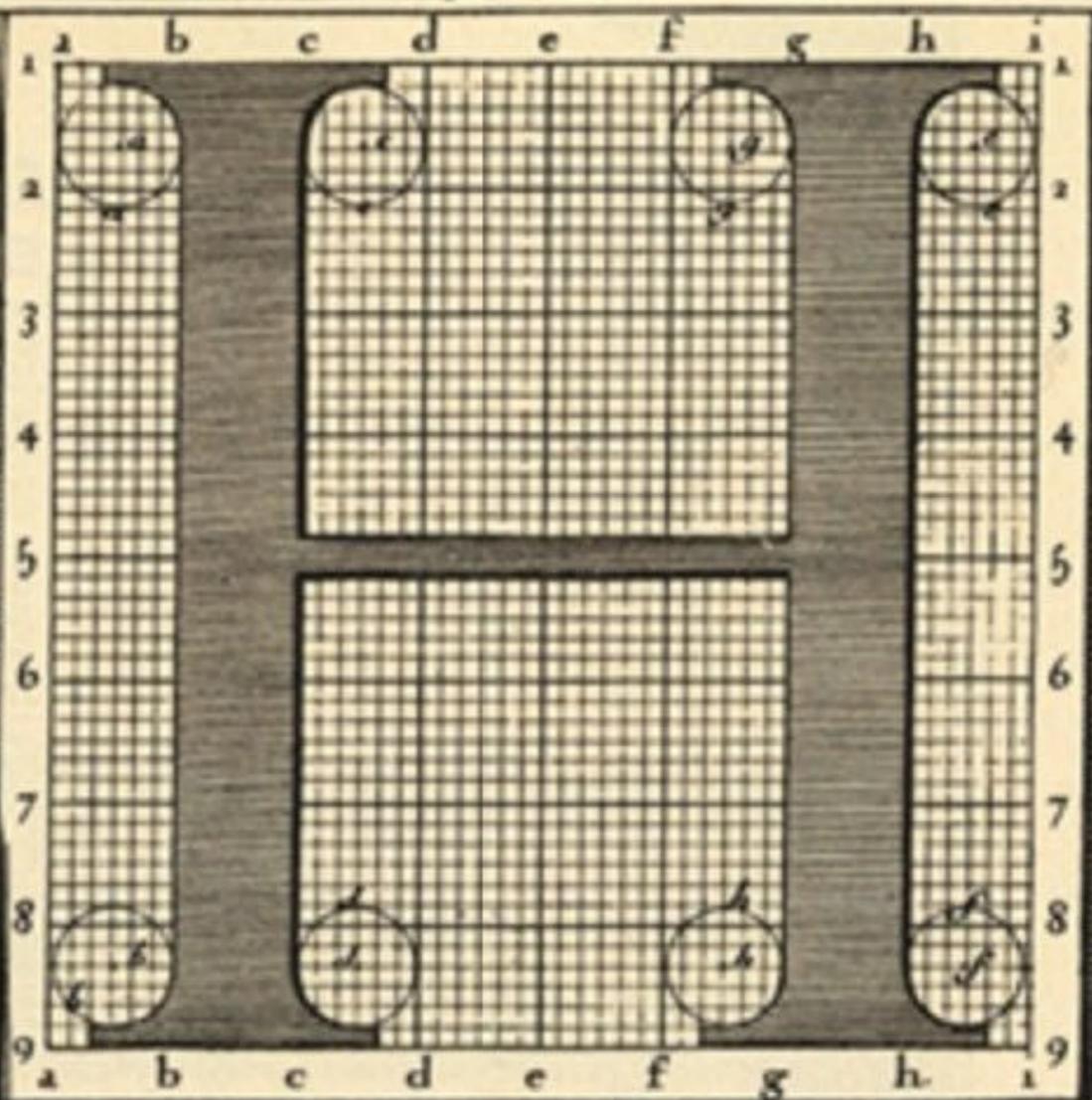
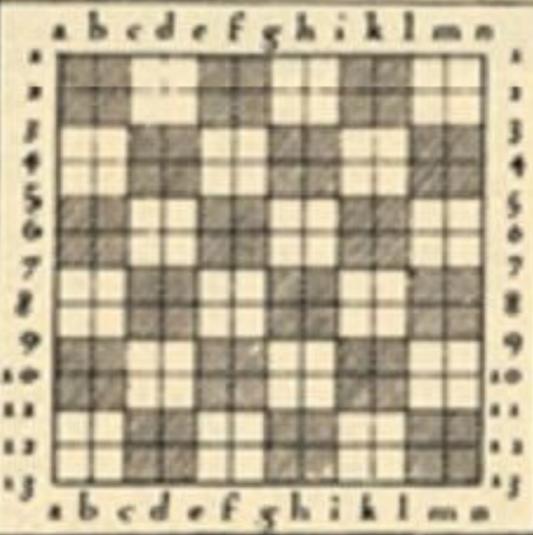
*Construction des Lettres  
Capitales Droites.*





*Grands Quarre  
chacun divise  
en 64 petits  
Et chaque petit  
Subdivise  
en 36 autres.*

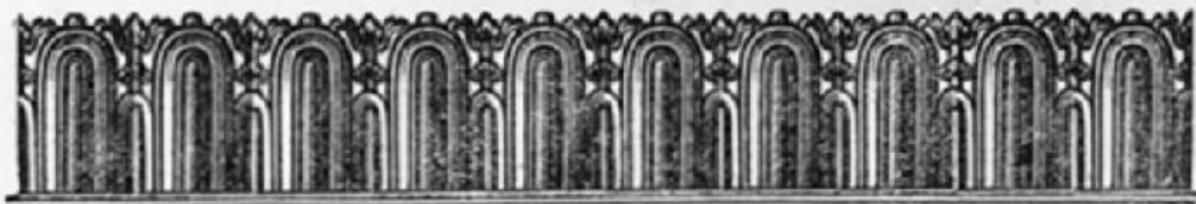
*Petit quarre divise  
en 144 autres*



*Construction de la lettre G.*

*Construction de la lettre H.*







M. T. CICERO'S  
*CATO MAJOR,*  
OR HIS  
DISCOURSE  
OF  
*OLD-AGE:*

With Explanatory NOTES.

---



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*PHILADELPHIA:*  
Printed and Sold by B. FRANKLIN,  
MDCCLIV.

PUBLII VIRGILII

MARONIS

BUCOLICA,

GEORGICA,

*E T*

AE NE I S.

*BIRMINGHAMIAE:*

Typis JOHANNIS BASKERVILLE.

MDCCLVII.

AN  
A P O L O G Y  
FOR THE  
True Christian Divinity,  
BEING AN  
EXPLANATION and VINDICATION  
OF THE  
PRINCIPLES and DOCTRINES

Of the PEOPLE called

Q U A K E R S .

Written in LATIN and ENGLISH

By *ROBERT BARCLAY*,

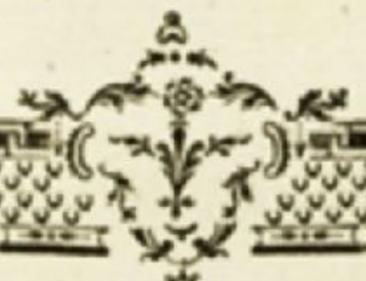
And since translated into HIGH DUTCH, LOW DUTCH, FRENCH,  
and SPANISH, for the Information of Strangers.

The EIGHTH EDITION in *ENGLISH*.

*BIRMINGHAM*;

Printed by JOHN BASKERVILLE, and sold by the Bookfellers of  
LONDON and WESTMINSTER.

MDCCLXV.



FREGI  
E  
MAJUSCOLE  
INCISE E FUSE  
DA

GIAMBATTISTA  
BODONI

DIRETTORE  
DELLA STAMPERIA REALE



A PARMA  
NELLA STAMPERIA STESSA  
1771

PUBLIUS  
**VIRGILIUS**  
MARO.

BUCOLICA, GEORGICA, ET AENEIS.



PARISIIS,  
IN AEDIBUS PALATINIS,  
M. DCC. XXVIII, REP. VI,  
EXCUDERAM PETRUS DIDOT, NATU MAJOR.



Soudain chacun se signe et se prosterné.  
Il les relève avec un air paternel ;

---

LA PUCELLE  
D'ORLÉANS.

---

CHANT PREMIER.

ARGUMENT.

*Amours honnêtes de Charles VII et d'Agnès  
Sorel. Siège d'Orléans par les Anglais.  
Apparition de S. Denis, etc.*

Je ne suis né pour célébrer les saints :  
Ma voix est faible, et même un peu profane.  
Il faut pourtant vous chanter cette Jeanne  
Qui fit, dit-on, des prodiges divins.  
Elle affermit, de ses pucelles mains,  
Des fleurs de lis la tige gallicane,  
Sauva son roi de la rage anglicane,  
Et le fit oindre au maître-autel de Reims.  
Jeanne montra, sous féminin visage,

MAJUSCOLE

103

A B C D

E F G H

I J K L

<http://www.rarebookroom.org/Control/bodtip/>

<https://www.emigre.com/Fonts/Mrs-Eaves>

<https://www.emigre.com/Fonts/Filosofia>

I am a lady; I don't kiss and tell.

*I am a lady; I don't kiss and tell.*

I AM A LADY; I DON'T KISS AND TELL.

I AM A LADY; I DON'T KISS AND TELL.

*Did you hear about Mr. Baskerville and Mrs Eaves?*

The typeface Mrs Eaves was named after John Baskerville's housekeeper, Sarah Eaves, who also happened to be his mistress and creative assistant. Designed in 1996 by Zuzanna Licko, Mrs Eaves became one of the most popular typefaces of the late twentieth century. In an interview Licko said that creating her own revival of the eighteenth-century types of Baskerville "presented [her] with the opportunity to design some fanciful ligatures which help create visual interest and are reminiscent of customized lettering."

**the industrial revolution  
brings the victorian age**

ABC

**ABCDEFGHIJ**

**KLMNOPQR**

**STUVWXYZ&,;.-**

**£1234567890**

**SIXTEEN-LINE PICA, ANTIQUE, NO. 1.**

**MINN**

**V. FIGGINS.**

EIGHTEEN LINES CONDENSED ANTIQUE.

**Grand**

**HIDIR**

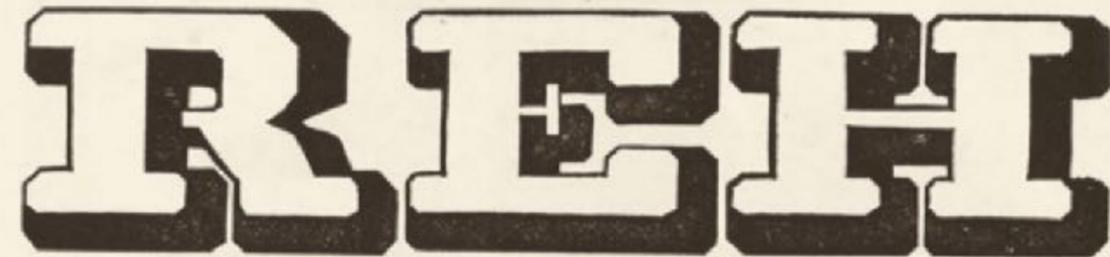
**HERIR**

**THIN**

Nr. 7.



Nr. 8.



Nr. 9.



Nr. 10.





[https://www.youtube.com/watch?v=\\_HjKJgvb-A&NR=1&feature=endscreen](https://www.youtube.com/watch?v=_HjKJgvb-A&NR=1&feature=endscreen)

<https://vimeo.com/106092839>



<https://www.typography.com/blog/a-treasury-of-wood-type-online>

<https://www.kickstarter.com/projects/bearded/new-digital-fonts-from-rare-letterpress-wood-type>

<http://number34.tumblr.com/>

<https://woodtype.org>

<http://www.unicorngraphics.com/wood%20type%20museum/hamilton14/hamiltonfourteen.asp>

<http://unicorngraphics.com/wood%20type%20museum.asp>

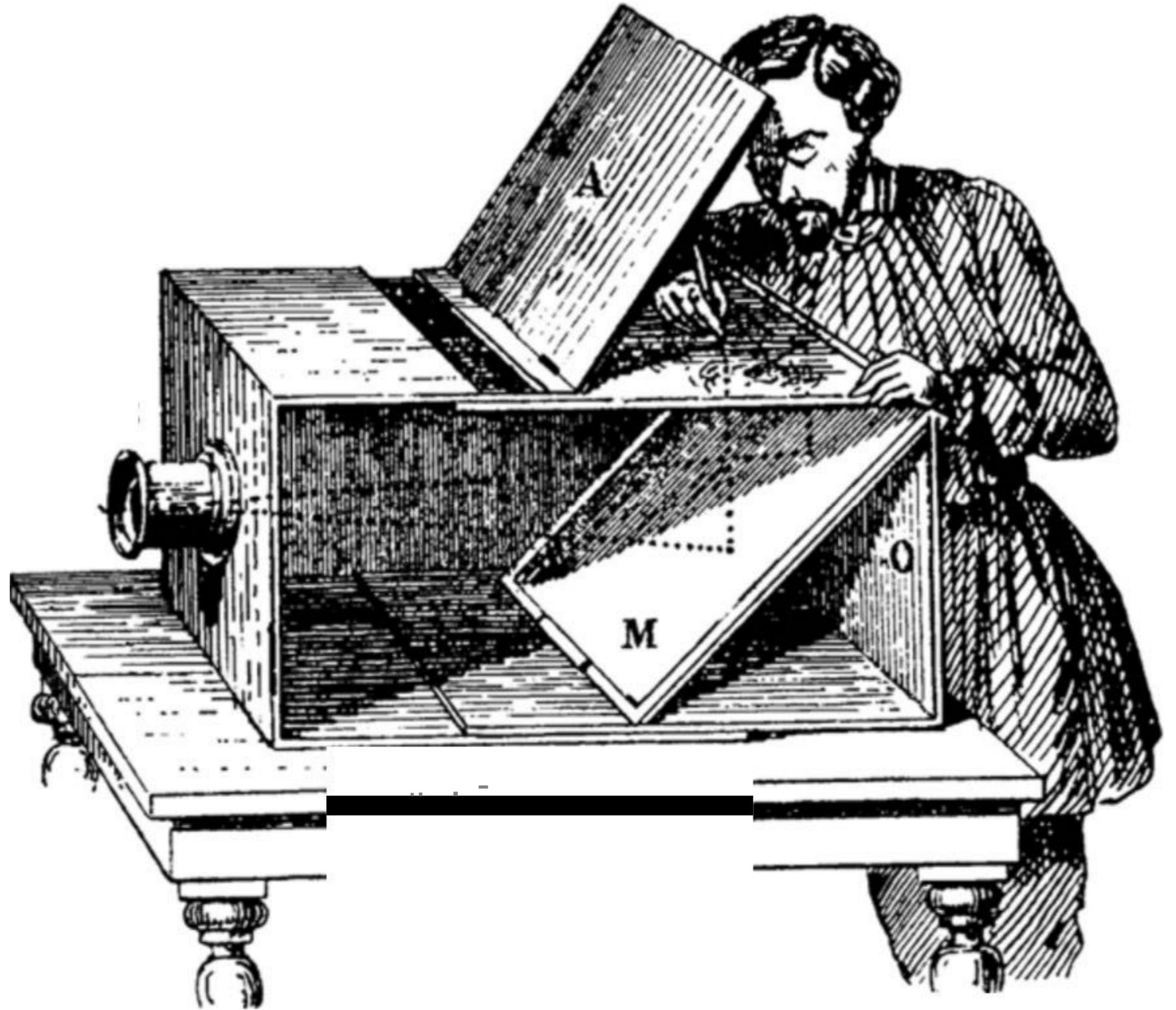
[https://create.adobe.com/2017/12/27/bringing\\_wood\\_type\\_i.html](https://create.adobe.com/2017/12/27/bringing_wood_type_i.html)

<https://www.youtube.com/watch?v=oAHQ2AGtZr8>

**photography changes  
the game**

B.....

B













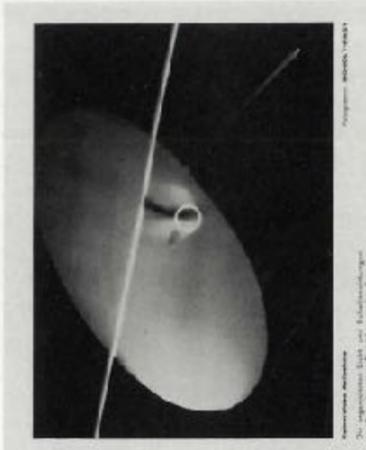
Basch, Félix Tolson  
In Licht angeordnete Materie.



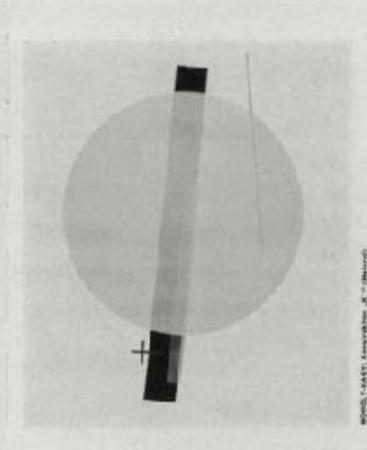
Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.



Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.



Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.



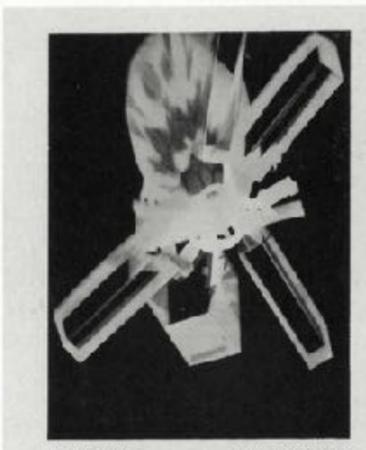
Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.



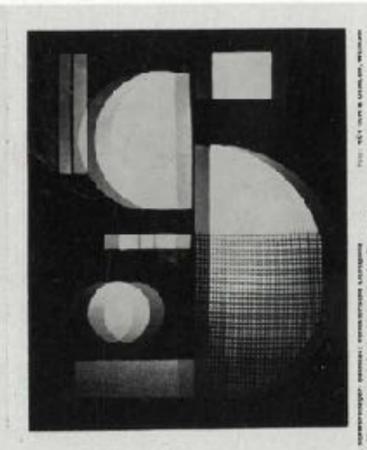
Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.



Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.



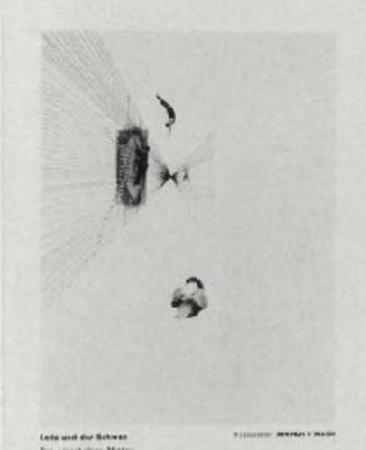
Basch, Félix Tolson  
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Weiß und den farbigen Tonschattungen.



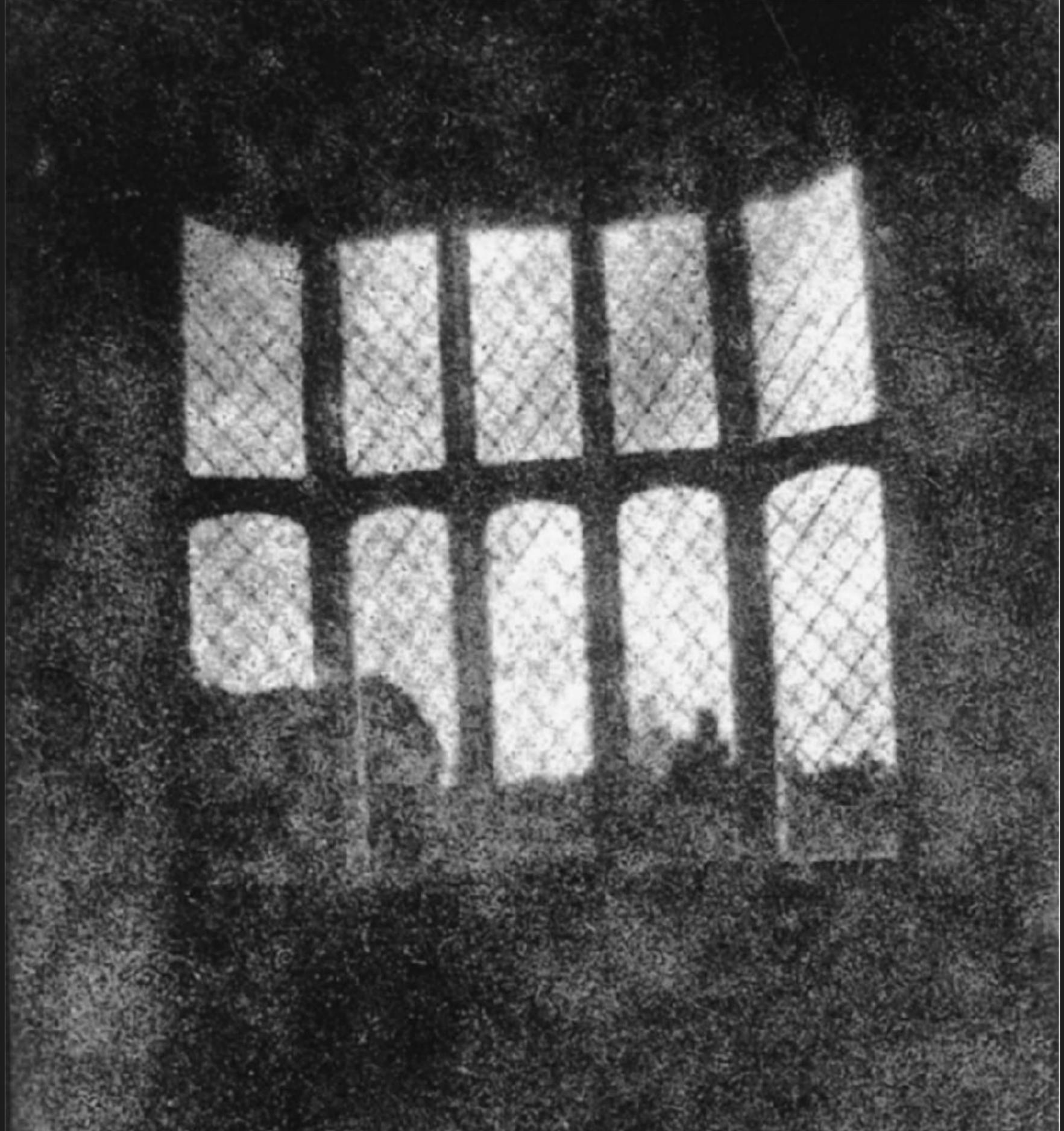
Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.



Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.

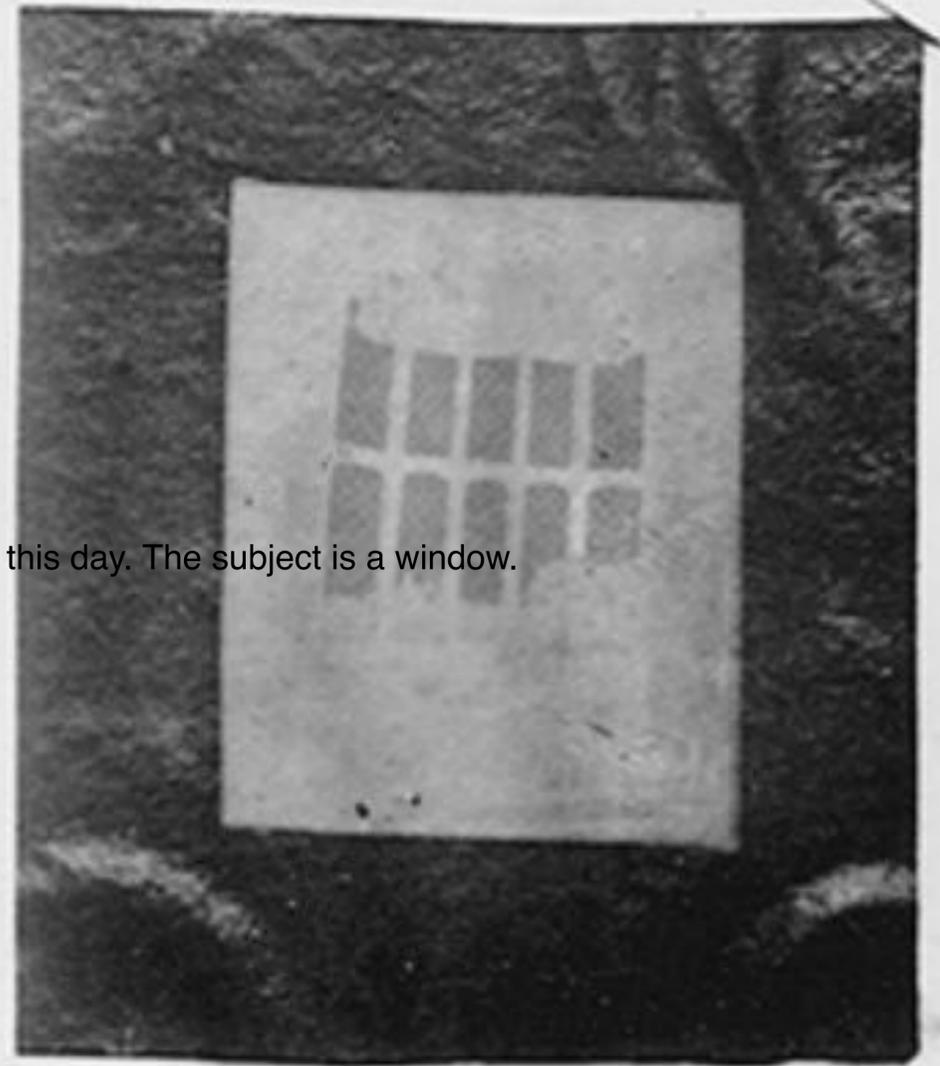


Basch, Félix Tolson  
Die Kunstbeziehungen zwischen Schwarz-  
Weiß und den farbigen Tonschattungen.



Latticed Window  
(with the Camera Obscura)  
August 1835

When first made, the squares  
of light about 200 in number  
could be counted, with help  
of a lens.



1835, William Henry Fox Talbot produced the first photographic negative to have survived to this day. The subject is a window.



PLATE VII.

LEAF OF A PLANT.

**H**ITHERTO we have presented to the reader the representations of distant objects, obtained by the use of a Camera Obscura. But the present plate represents an object of its natural size. And this is effected by quite a different and much simpler process, as follows.

A leaf of a plant, or any similar object which is thin and delicate, is laid flat upon a sheet of prepared paper which is moderately sensitive. It is then covered with a

N.



LONGMAN, BROWN, GREEN AND LONGMANS

LONDON, 1844.

The plates of the present work are impressed by the agency of Light alone, without any aid whatever from the artist's pencil. They are the sun-pictures themselves, and not, as some persons have imagined, engravings in imitation.



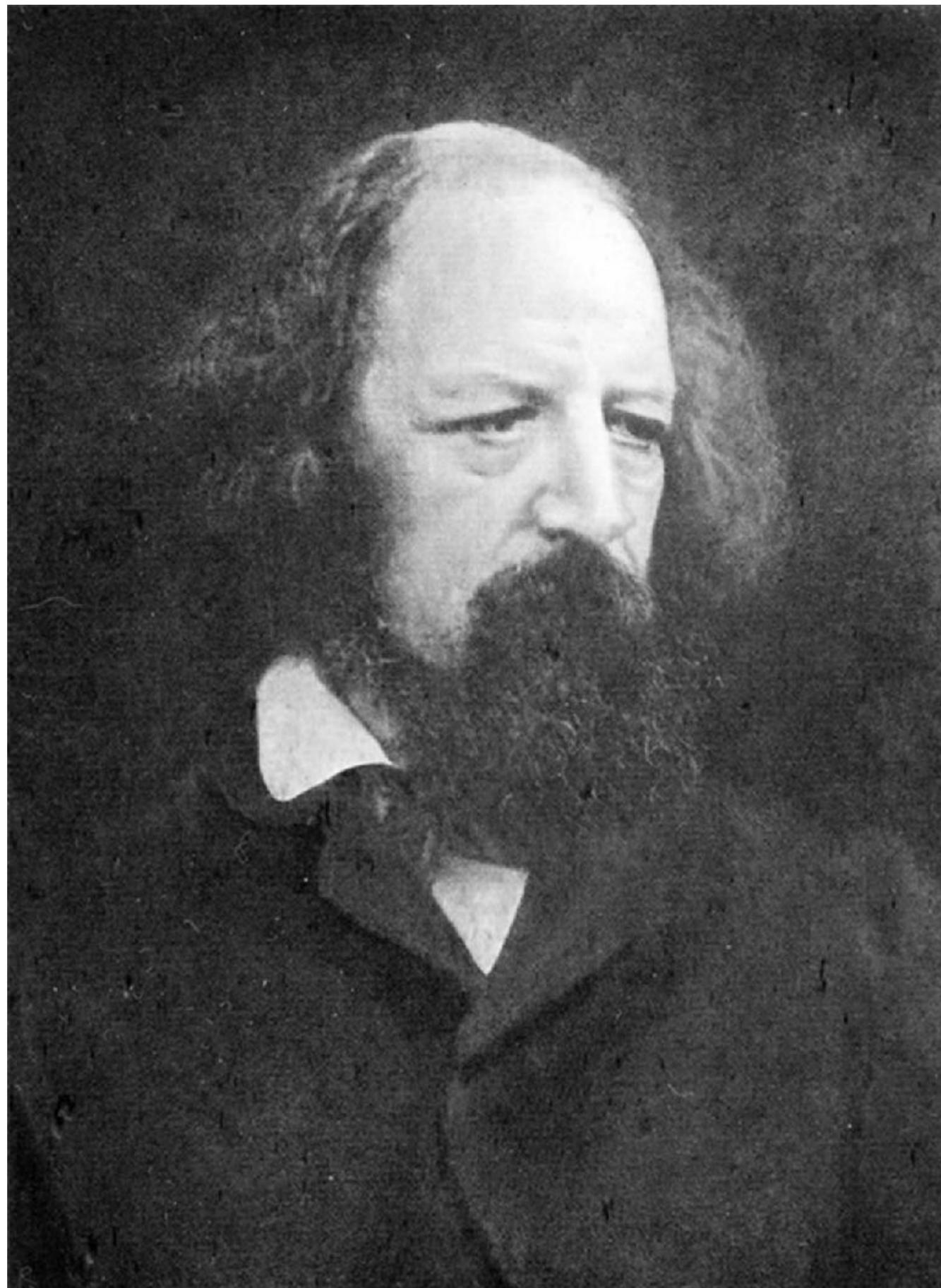
P. V. 1840

«...Je me rencontrai avec Monsieur Hersent, le peintre

academicien, en 1840, dans la cour de l'Institut, en sortant de  
la séance dans laquelle Arago, 4<sup>e</sup>... et je lui dis que le jaune à côté du  
bleu donne de l'orange, et que le bleu à côté du jaune passe au violet...

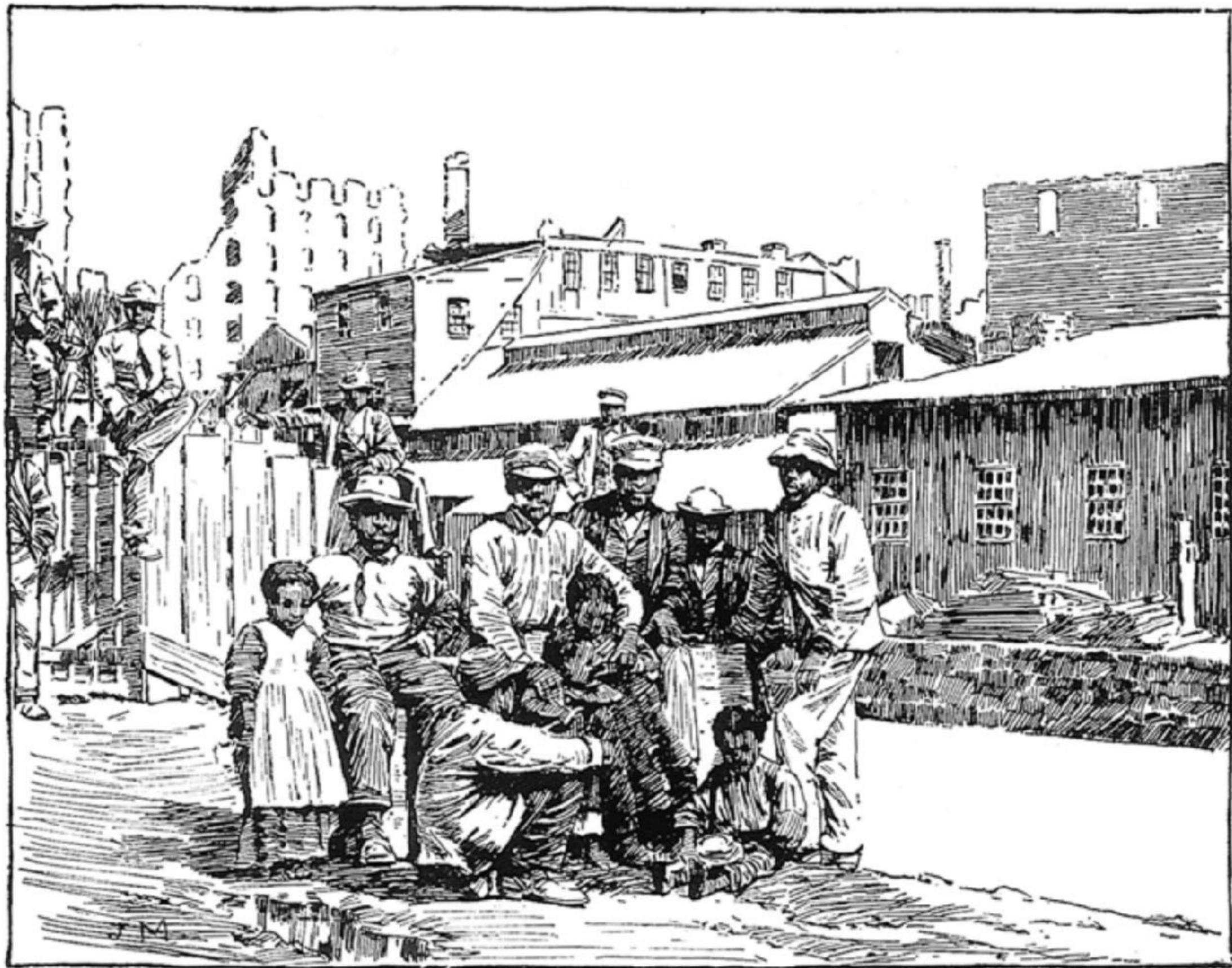






948









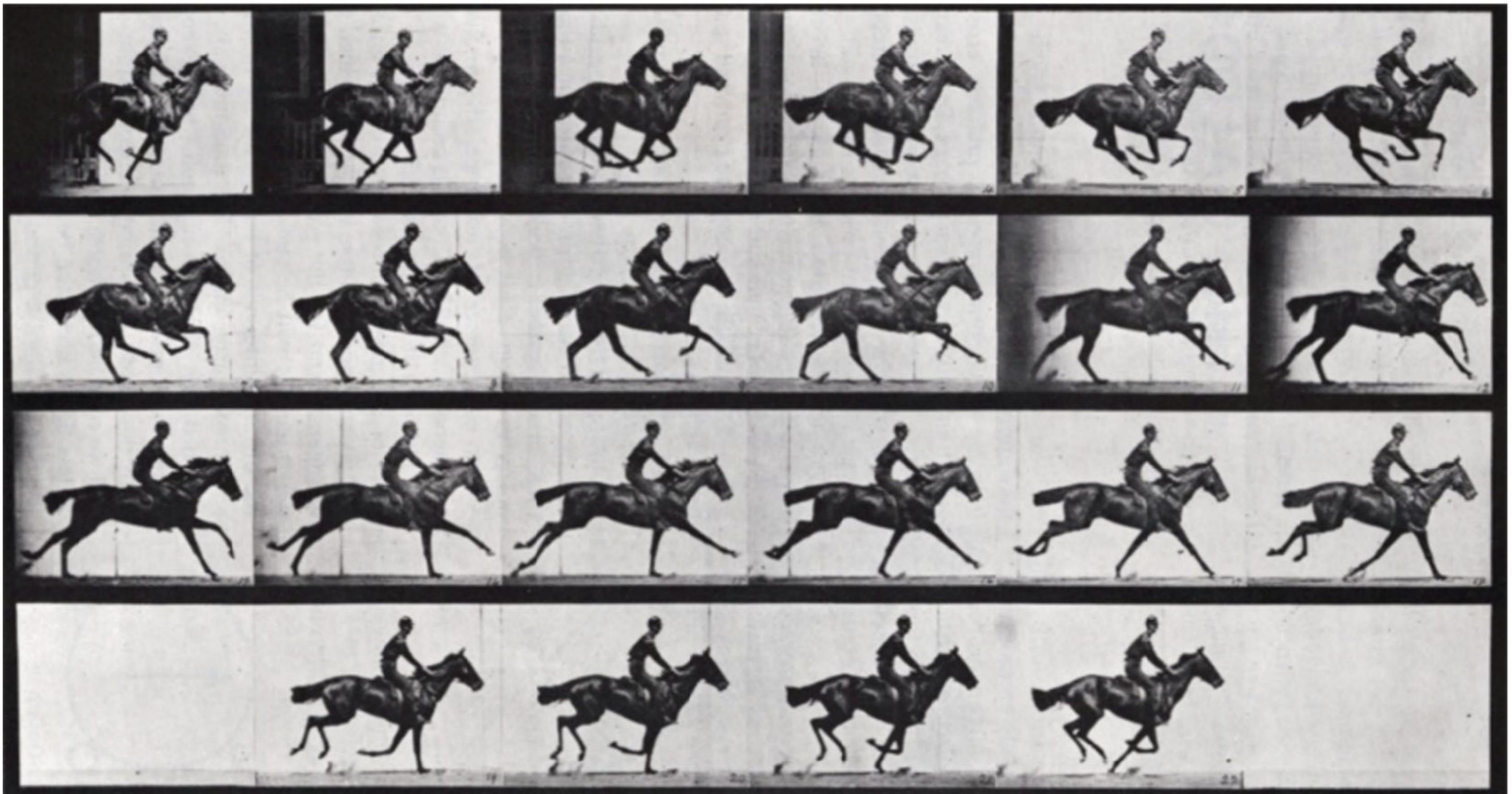
A SCENE IN SHANTYTOWN, NEW YORK.  
REPRODUCTION DIRECT FROM NATURE.





**technology transforms print  
the “new media”**





<https://www.youtube.com/watch?v=2KnnGeNrvdE>

<https://www.youtube.com/watch?v=aG5erS2GNG0>

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

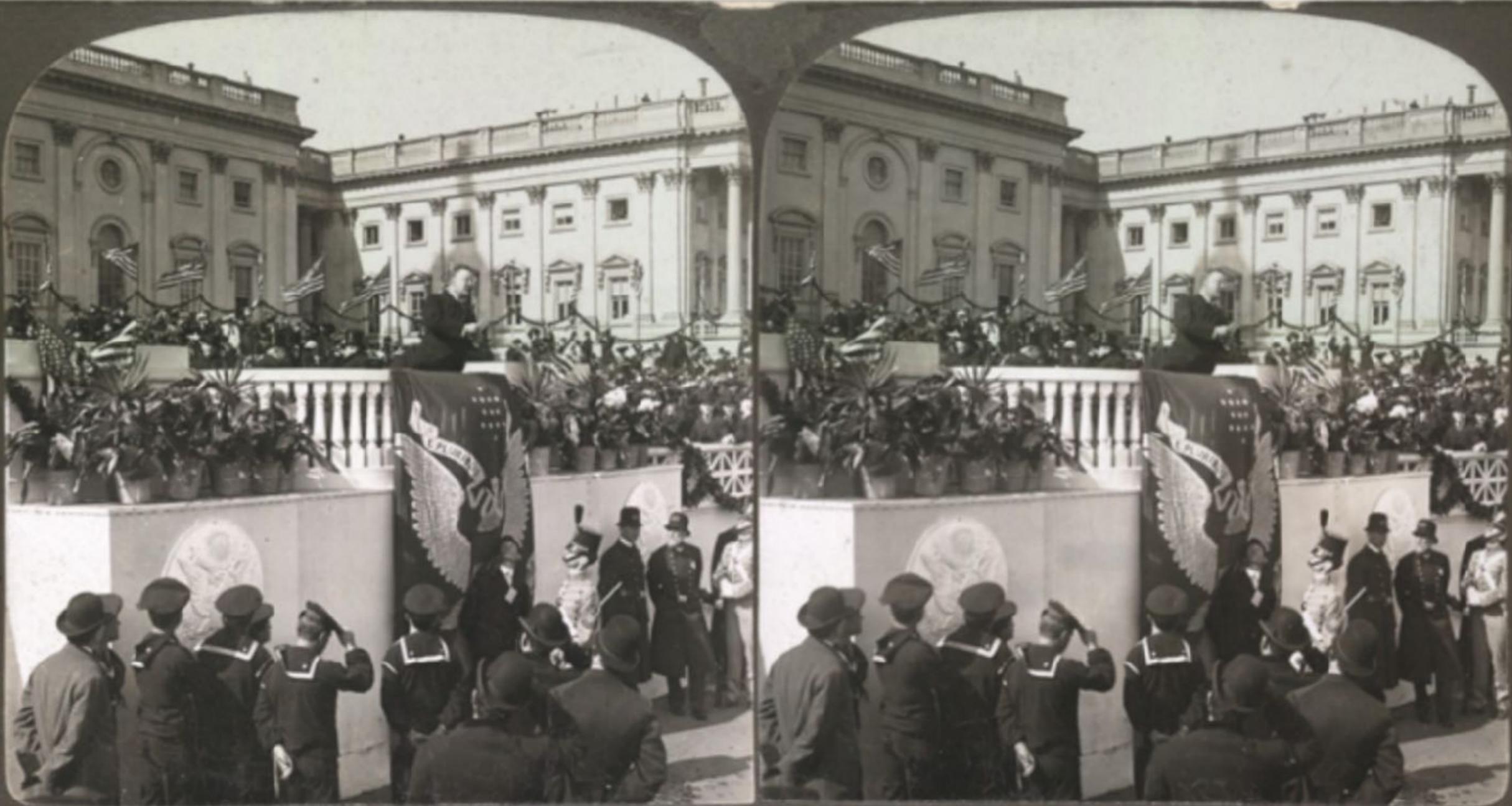
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**Rochester, N. Y. 115 Oxford St., London.**

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

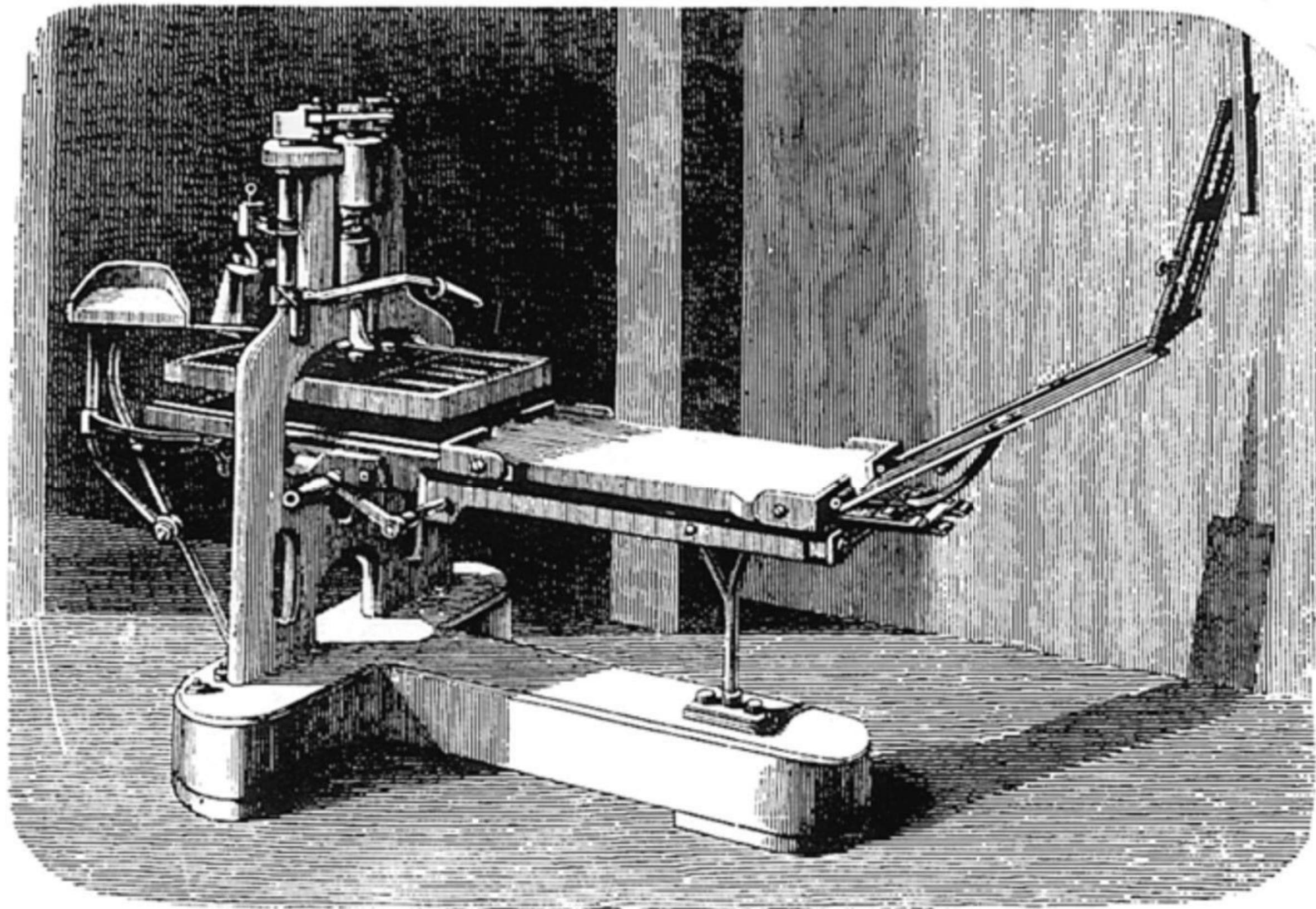
*American Stereoscopic Company,  
Manufacturers and Publishers*

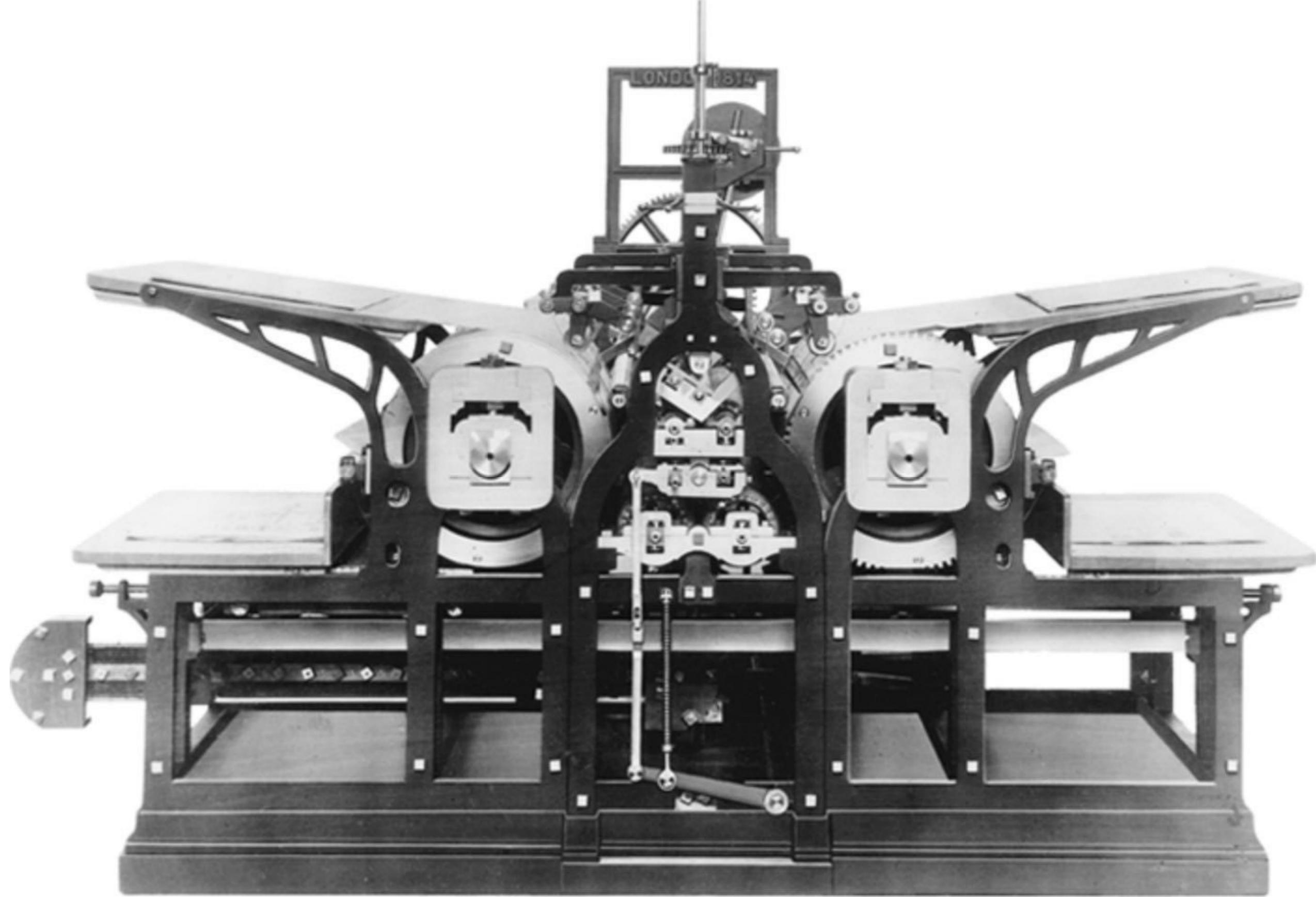


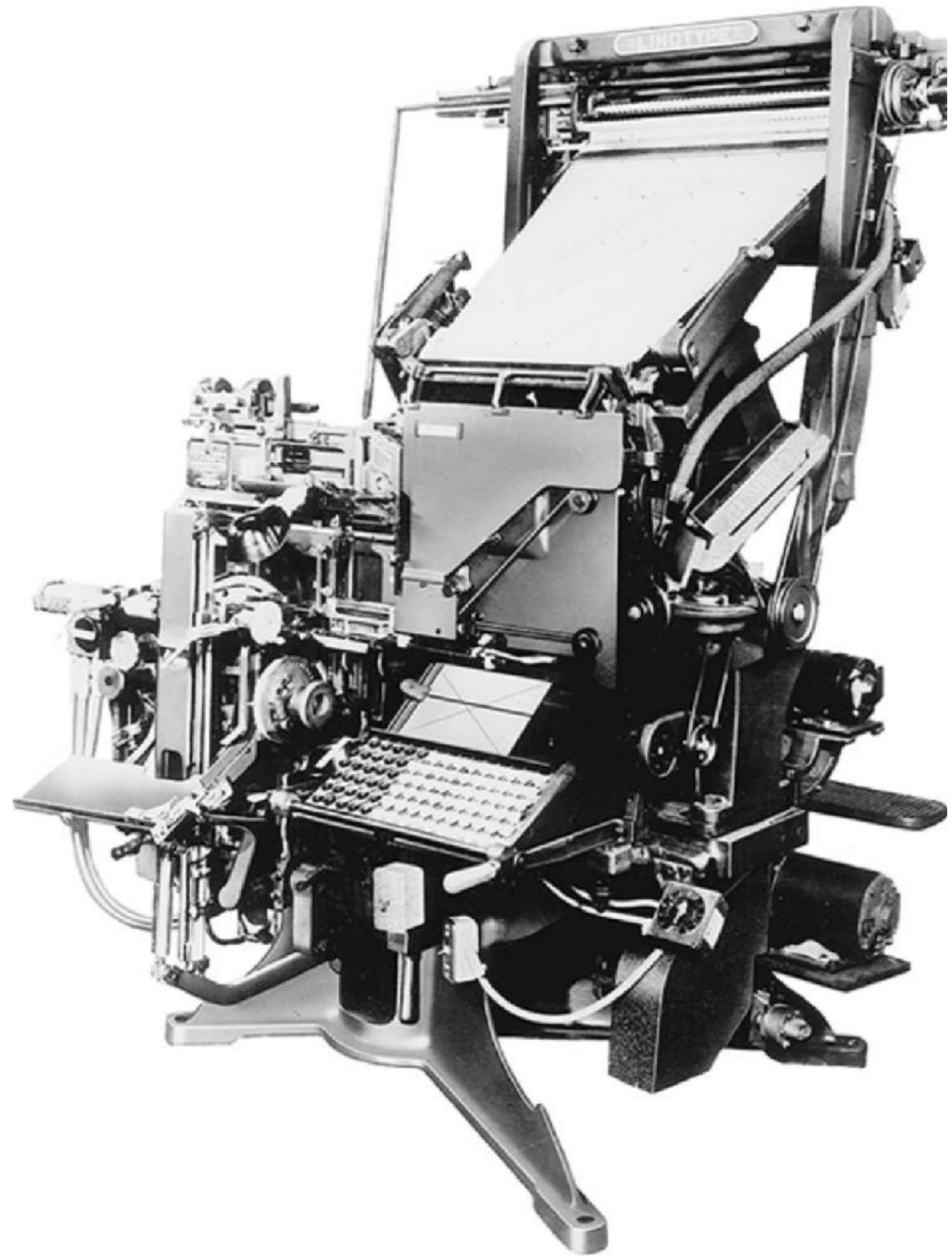
*Steu Park, N.Y. & A.  
723 727 Broadway*

*Benjamin Harrison Delivering his Inaugural Address, Washington, D. C.  
Copyright 1889 by THE AMERICAN STEREO SCOPIC CO.*

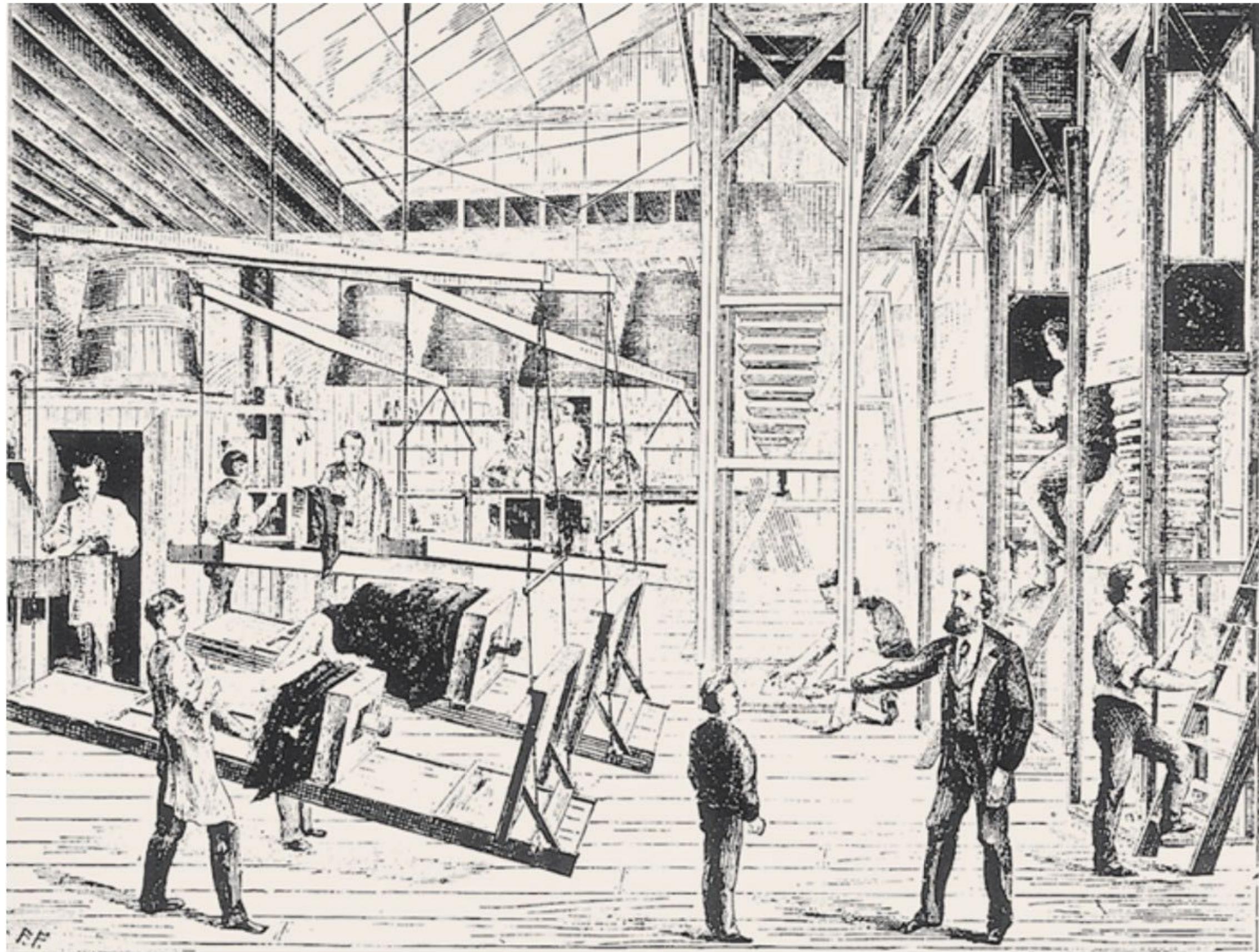












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a cautionary tale**

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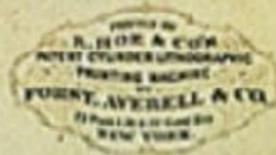
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NEW YORK, SATURDAY, AUGUST 27, 1864.

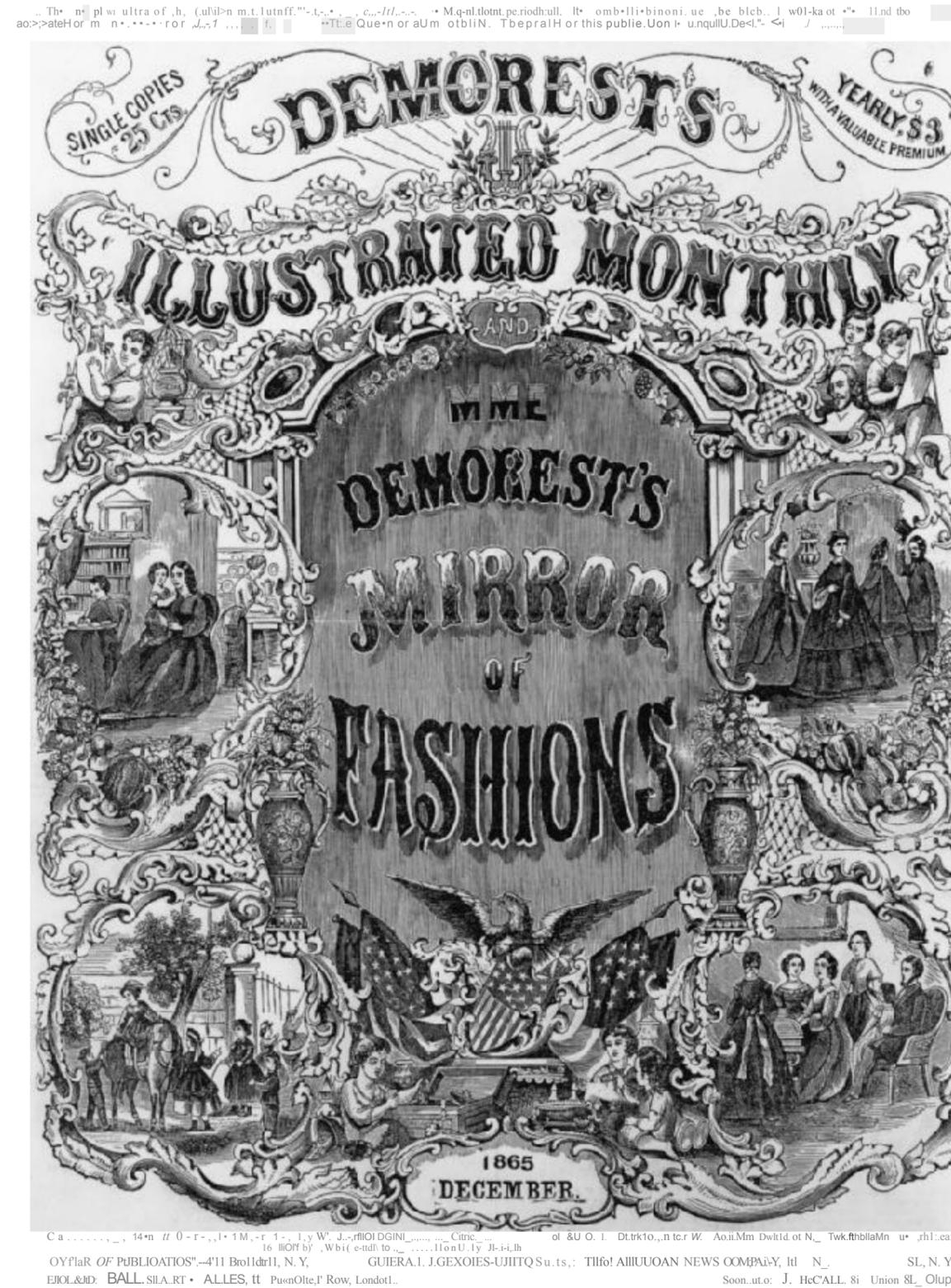
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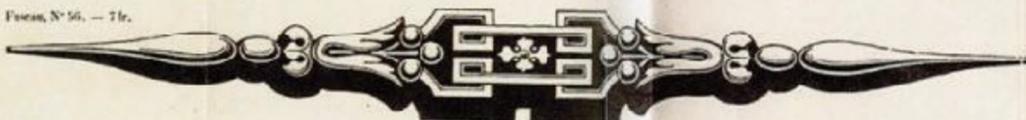
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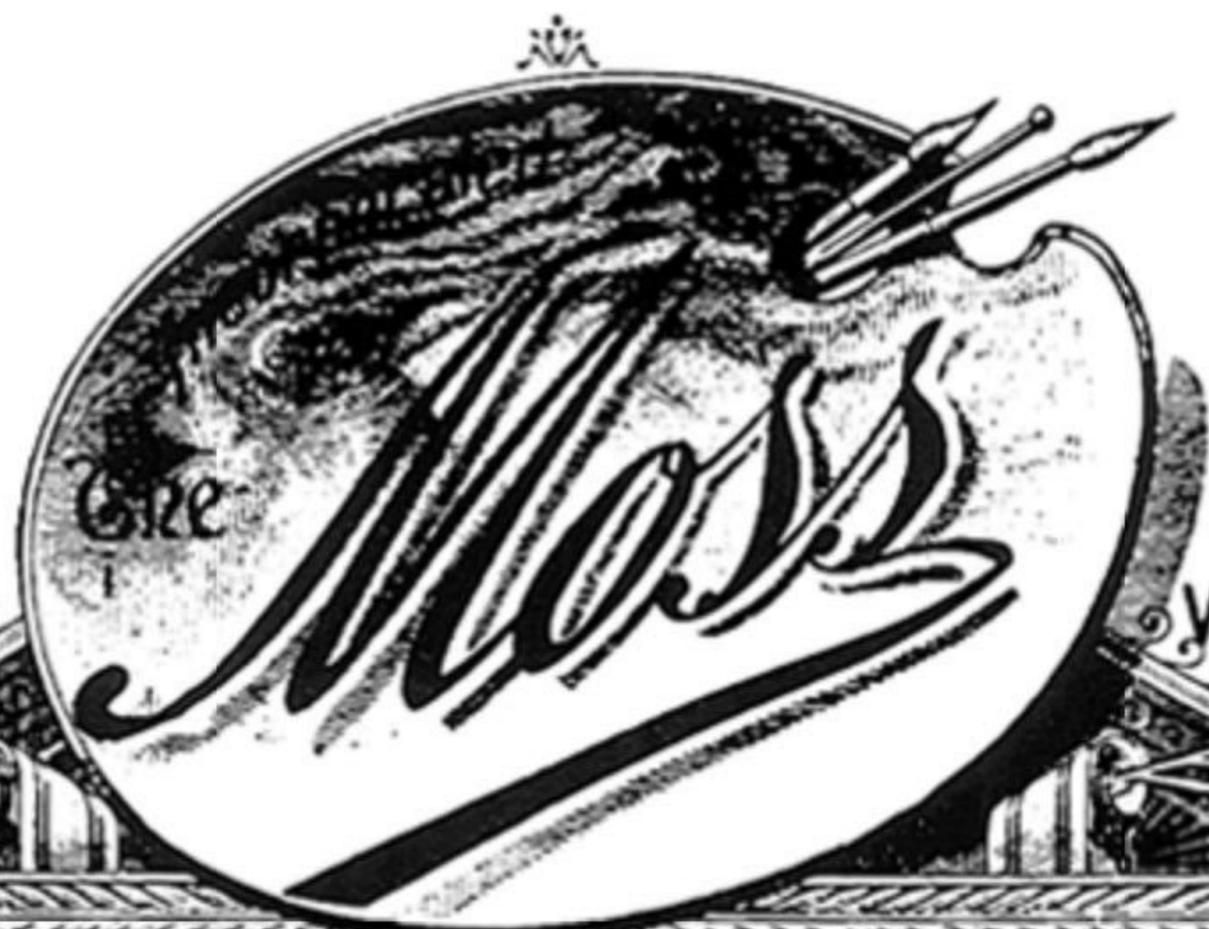
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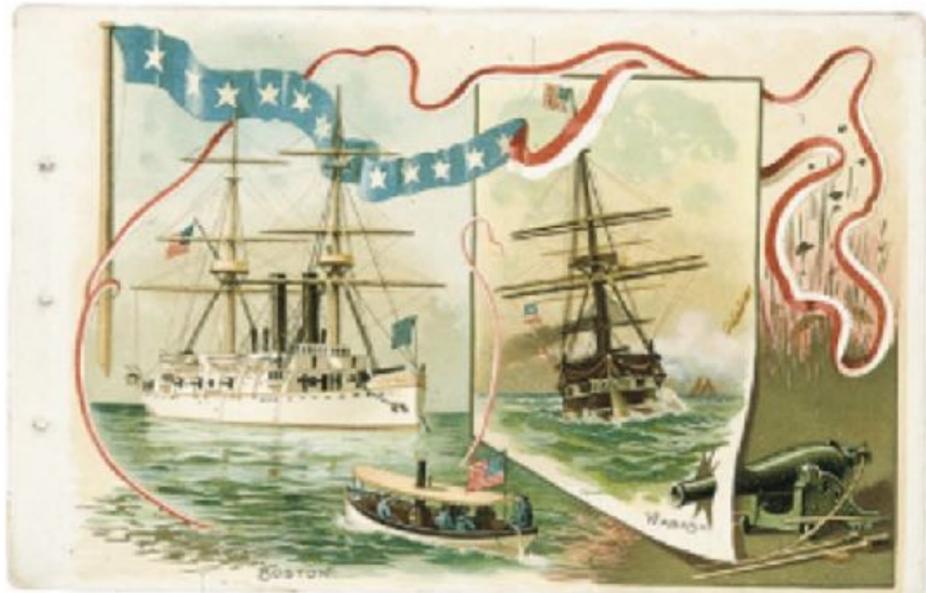
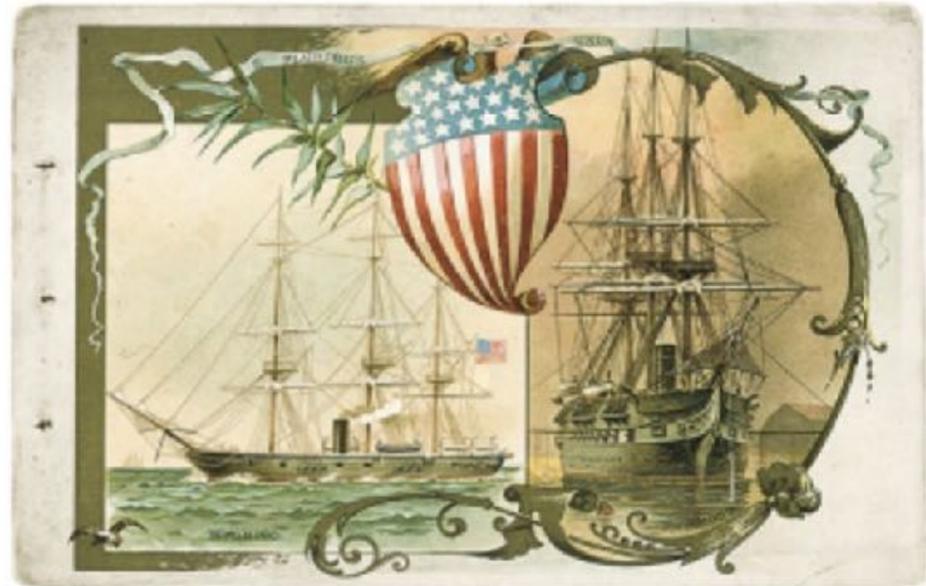
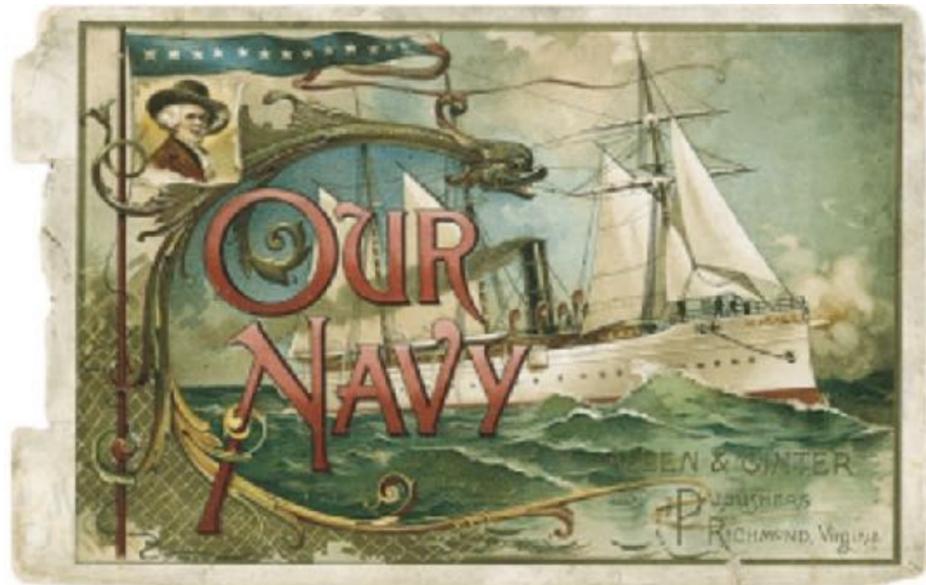
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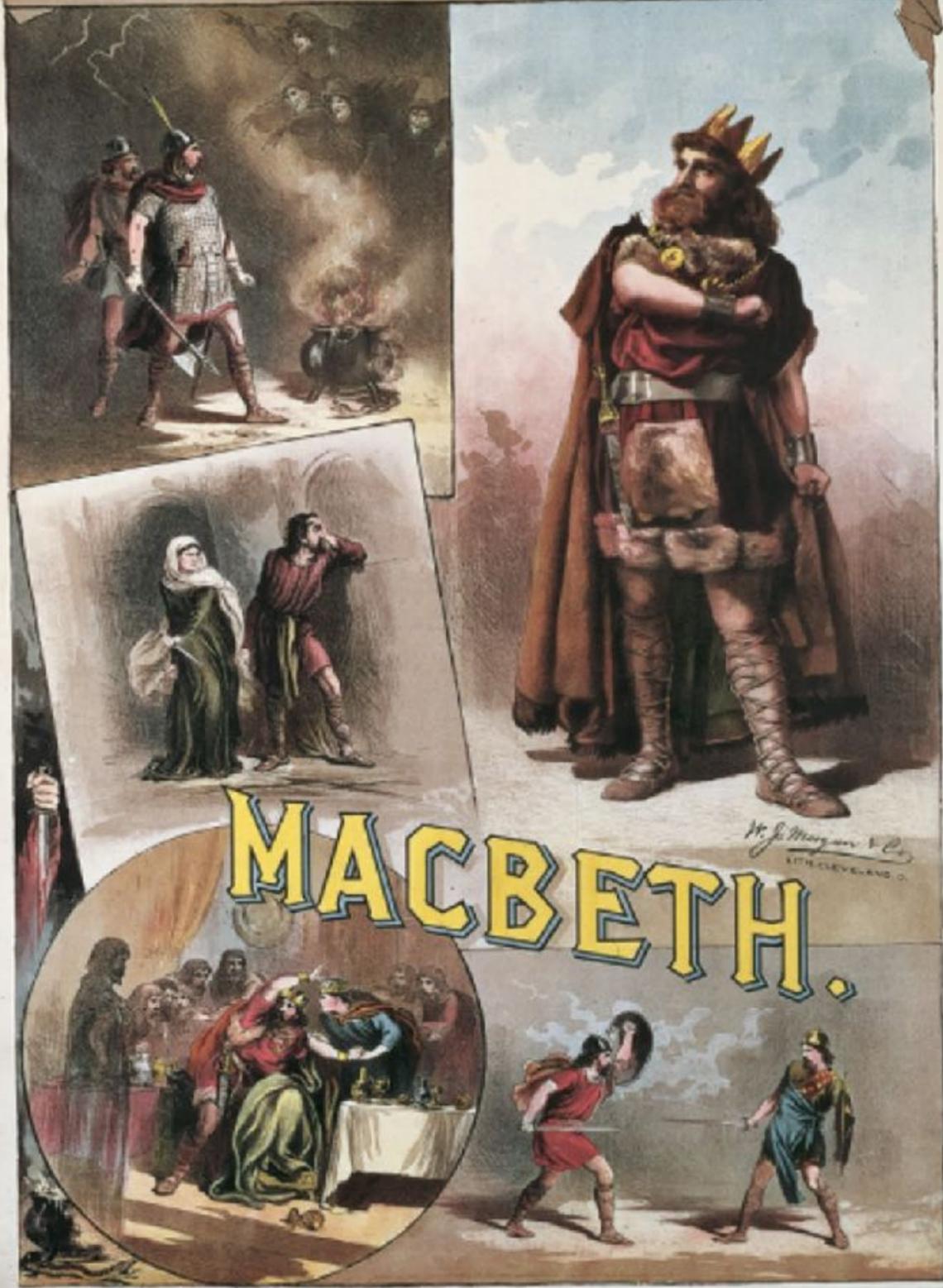
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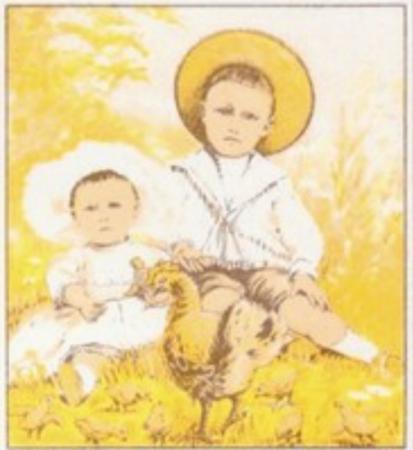
Erste Farbe.

1. Platte  Fleischton  
*Orange u. Krapp.*



Erste und zweite Farbe.

2. Platte  Gelb  
*Hell u. dunkel Chromgelb.*



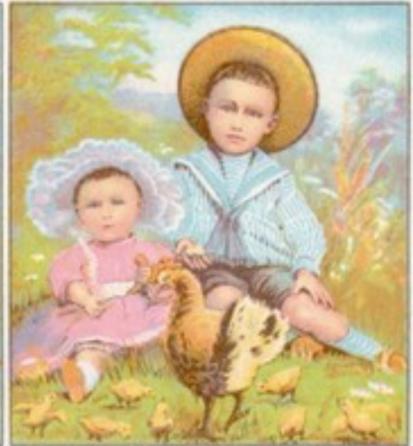
Erste bis dritte Farbe.

3. Platte  Braun  
*Terra de Siena, Krapp u. Schwarz.*



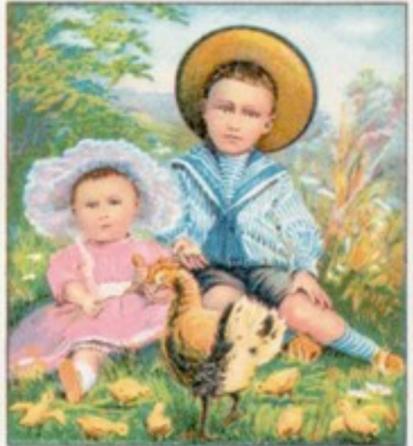
Erste bis vierte Farbe.

4. Platte  I. Blau  
*Hellblauer Lack u. Milori.*



Erste bis fünfte Farbe.

5. Platte  I. Rot  
*Krapp.*

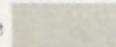


Erste bis sechste Farbe.

6. Platte  II. Blau  
*Milori u. dunkelblauer Lack.*



Erste bis siebente Farbe.

7. Platte  I. Grau  
*Blauer Lack, Krapp u. Schwarz.*

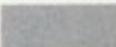


Erste bis achte Farbe.

8. Platte  II. Rot  
*Krapp u. Geranium.*



Erste bis neunte Farbe.

9. Platte  II. Grau  
*Milori, Krapp u. Schwarz.*

<https://www.historyofvisualcommunication.com/07-breaking-the-grid>

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<http://eastlakevictorian.blogspot.com/2009/12/victorian-chromolithograph.html> <http://>

[www.scrapalbum.com/jumbo.htm](http://www.scrapalbum.com/jumbo.htm)

<https://grandmothersbuttons.com/blogs/buttonology-blog/victorian-scrap-scrapbooking>

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[www.youtube.com/watch?v=CZfLR3rf85I](http://www.youtube.com/watch?v=CZfLR3rf85I)

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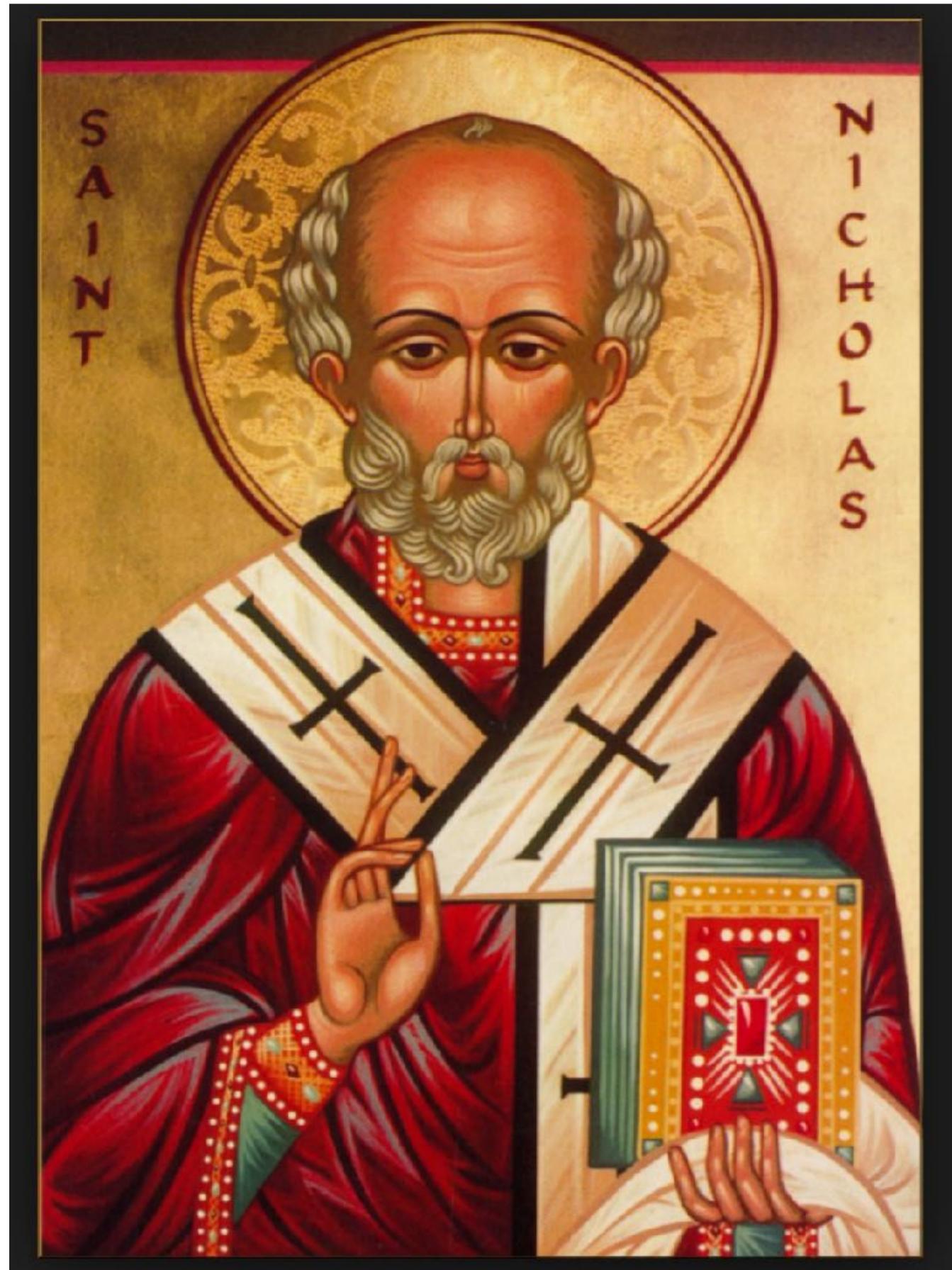
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THE TAMMANY TIGER LOOSE.—“What are you going to do about it?”



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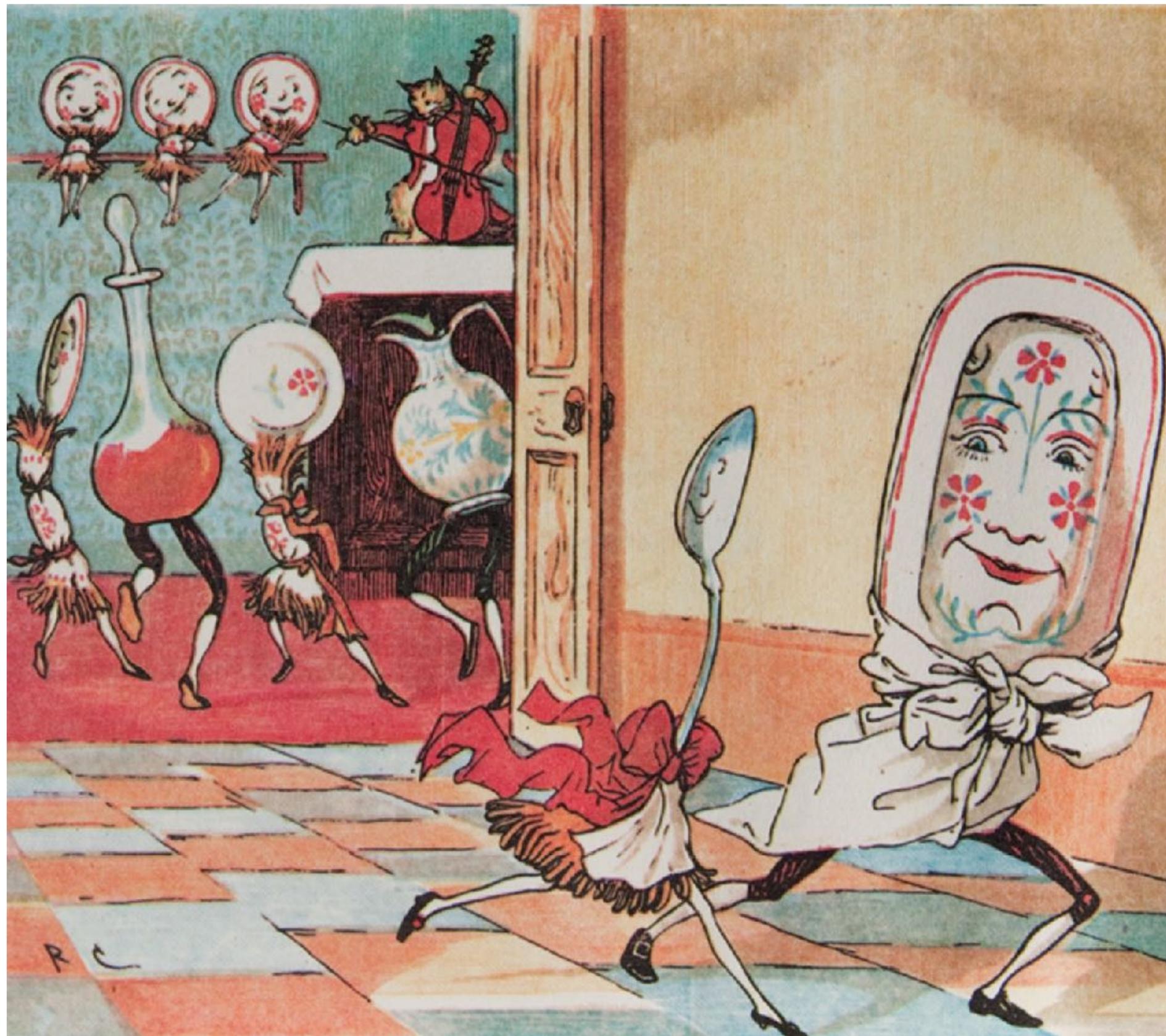
WITH

NURSERY RHYMES.

# A APPLE PIE



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<https://www.youtube.com/watch?v=mJO0MM4v7AI>

