

Visual Communication Design in Postcolonial Lahore

PhD Dissertation

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August, 2021

Dedicated to my parents, wife, son, daughter and well-wishers.

Abstract

This research is based on tracing the evolution of visual communication design from the British colonial period in Lahore, Pakistan. It is historical research that analyses the findings, origins, influences, reactions and theories in the postcolonial communication design in Lahore. Presently, visual communication design is one of the thriving professions in the present day. The development of visual communication design in the context of the postcolonial time in Lahore has been analysed through primary and secondary sources. This research is qualitative and the historical research method is adopted. There is a dearth of literature regarding the development of visual communication design in Lahore. The research is an attempt to fill the existing gaps in the scantily available information in this field. The archive data from the colonial period is studied and compared with the post-independence designs. The elements of western influence on visual communication designs are explored. The cultural hybridity and crisis of national identity are evident in the visual communication design in Lahore. The dominance of western design philosophies and technological adaptations is creating a calamity for national Language and culture. The results of the research revealed the influences and domination of Western culture in the advertisements of Lahore.

Acknowledgement

I thank Almighty Allah for giving me the courage and knowledge to complete this dissertation.

I am grateful to Prof. Dr Ahmad Bilal and Prof. Dr Rafia Tahir for guiding me in a kind and wise way to accomplish my thesis. I am obliged to Sobia Fahim asst prof (MPhil TESL) for making the document free from grammatical errors. I am thankful to my wife and kids for their continuous support. I was encouraged by my friends and colleagues. I am also grateful to many others for their good work and kindness. This work would not have been possible without their help.

Syed Farjood Ailya Rizvi

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Introduction

The research is based on the evolution of visual communication design in Lahore, Pakistan. Visual communication design (also known as graphic design) associated with images for communication, is the main subject of the research. The British, after the annexation of Punjab in 1849, completed their grip on the subcontinent and a period of colonial rule started which lasted till 1947. For the propagation of their ideas the British launched Art schools in the four selected cities of the subcontinent; Madras, Calcutta, Bombay and Lahore. These art schools were established to achieve the agenda of colonization and to propagate and authenticate British values in art and design education. These schools were also serving the business needs of the British Empire and somehow, managed to preserve some of the art and crafts of the subcontinent. However, the main target of the communication developments, graphic design and design training programmes was to reform of Art education and trade in oriental wares.¹ The design created in colonial Lahore had a strong influence of the West and this influence is still evident in contemporary design practice. This research traces the history of design in Lahore from the British period, investigates various segments of print media; images, ideas, and set of rules, and explores the elements in visual communication designs produced after independence.

The study explored postcolonial visual communication design developments in Lahore, which had evolved from a craft of the finest printing into a multifaceted profession. This included the growth of visual communication design in Lahore from the colonial period (1849 to 1947) to the postcolonial period from (1947 to date) focusing

¹ Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 4- The Upper Mall Lahore., 2006. 111

print media up to the digital age. The motive behind the research was that visual communication design in Pakistan has not been broadly analysed and there was a lack of literature regarding the postcolonial interpretation of current communication design trends in Lahore. To explore the design in print media, Punjab Archives in Lahore provided the needed research material. The relevant archive documents of the colonial period were analysed and compared with the print media design from post-independence time. The research analysed the colonial and postcolonial visual communication designs to identify and document the elements. The examples like seals, coins, Royal *Farmans* (governmental decree), emblems, printing press catalogues, posters, newspapers, logos and billboards were studied as examples of VCD² and inferences were drawn.

The research topic is important in this period as Pakistan trying to establish its own identity in visual culture. The Supreme Court of Pakistan has ordered the replacement of the English language with Urdu for official correspondence in 2015 and as text is an important component of VCD, its space in the design repository was also focused in this research. Through observation of secondary and primary sources, the influences from the past on layout and image designs of the post-independence time were also traced.

The study of VCD in a regional context provided an in-depth view of its relationship with consumer goods. This research recorded different visual communication design examples in an eclectic manner, including documentation of the oldest and most popular products or brands in Lahore. Through the study of colonial symbols to the text and images from the postcolonial period, the connections in the Design Language were established.

² This abbreviation will be used in the document for Visual Communication Design.

At the beginning of the 19th century, world trade was dominated by Britain. Later on, French and German goods (better in quality and design) captured the market.³ This made Britain develop the first school of design in London to educate artisans. Replicating the French National Exhibition, The Great Exhibition at London in 1851 was organised. The wares from the subcontinent were appreciated and encouraged to make reforms of art education and trade in oriental wares. The establishment of art education schools in the subcontinent was initiated by a chain of incidents evolving in Britain. These institutions contributed to visual communication design since their foundations and affected the design production in other colonized areas including the subcontinent.

The steam press in 1814 developed larger press runs to meet the demands of the increased population. The printing industry expanded in the 19th century in France, Germany, the United States and Britain. The English press published newspapers in all parts of India during the middle of the 19th century.⁴ The newspapers communicated English language and visuals in woodblock illustrations of events and objects around the world including the subcontinent. Thus, visuals communication through illustration design was introduced to the subcontinent. The sights of colonial Lahore, its people, architecture, and culture were projected through some of these illustrations published in *The Illustrated London News* a British newspaper. *The Illustrated London News* at Punjab Archives Lahore provided an insight into the technological advancements and contribution of visual communication design in the world and subcontinent. The specimens of printing types, used at the Government Civil Secretariat press Lahore of

³ Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 4- The Upper Mall Lahore., 2006. 109-110

⁴ massmediaassignments.wordpress.com. April 13, 2017.

1877, were one of the sources in the series of references. These references are the linkage to the printing press influences on visual communication design in Lahore.

Signs and symbols in the subcontinent have a history dating from Indus valley designs. Most of the examples of symbols are analysed by the study of coins of the subcontinent. Punjab Archive Lahore has a series of coins, seals and postage stamps. This research showed that most of the symbols used in the seals, coins and stamps are still in practice. It is part of the contemporary visual communication design culture. Among all these signs, the crescent and star are a national symbol of Pakistan and more frequently used in Lahore. The state emblem is a combination of many symbols including the national symbol. This is one of the modern forms of communication as visual design.

Visual communication design excelled during World War I as it was an aesthetic war of words and images beside weapons. The military identification for instant communication was designed through signs, symbols and powerful images for posters. During WWI visual communication developed many characteristics. Visuals were used to educate the public about warnings and announcements. The Urdu weekly *Paisa Akhbar* was available in limited editions 1909-1922 at Punjab Public Library. The newspaper provided visuals of signs, medals, caricature cartoons, war scenes, medals and local advertisement styles of communication design during WWI.

The visual communication design examples during the WWII from the websites and the newspapers *The Eastern Times*, *The Civil & Military Gazette*, Lahore, follows modernism characteristics like sans serif typography, white space, asymmetry and geometric grid to control page proportions. Pakistan became doorway to Asia due to cultural activities during 1970s till 1980s. The postmodern mixture of historical styles and the rejection of rules and diverse approach is visible in the visual communication designs

of Lahore. Lately, globalization takes local culture into visual communication design and print media is gradually replacing with digitally led advertisements. The contemporary visual communication design publications having global nature in practice is found in the billboards, websites, brand logos and mobile apps.

The Turabian sixth edition referencing style is followed as per University of the Punjab, Lahore guidelines. The captions of the figures are developed for a descriptive and indigenous meaning. The names of the artists, authors and titles of the books are spelt as they are original without transliteration. The terms and words other than the English language are explained in parenthesis. The dating system BCE is used and CE is not mentioned. Field surveys and Interviews are conducted to gain qualitative insights from professionals and educationists having 15-20 years of experience dealing in visual communication design. The images are photographed by the researcher and the rest of the images are cited with sources.

An explanation of the thesis structure is hereby given to facilitate the readers. The dissertation is divided into eight chapters. It starts with an introduction explaining the aim objectives, resources consulted, thesis structure and a description of research methods.

Chapter 1 focuses on the historical background of the origins of the city of Lahore. It discusses colonial developments for communication systems. Lahore in context to invasions by foreigners in the past is discussed with the changes in social and topographical domains. The influences and exploitations of British colonialism are explored. Postcolonial theories are discussed with their characteristics in visual communication design.

Chapter 2 covers the evolution of visual communication design in Lahore. The development of writing and communication in the subcontinent is presented. The ancient

scripts, documents and page design formats of medieval Europe and Persian manuscripts are compared. The role of the Muslim rulers till Mughals is discussed in the context of the communication system which was in practice before the colonial period in Lahore. Victorian style references from Punjab Archives are documented. The evolution of art and crafts education in India after the industrial influences are recorded.

Chapter 3 documents the visuals of Lahore during the 19th century through *The Illustrated London News*. The introduction of photography and the printing press in Lahore is a significant area in this section. The colonial publication's inspirations in communication design visuals in India are focused here. Some of these visuals are also available in Punjab Archives Lahore and many are simultaneously available in the online British archives of newspapers. The age of the newspaper is roughly 20-25 years, so the images have diminished with time. The preservation of these visuals is a reference to narrate the colonial version of presenting the scenes of Lahore city. Many English and Urdu newspapers and books were launched during the period which reflects Victorian communication design samples. These specimens include types of fonts, borders, crest and coat of arms used by the colonials. These specimens are preserved in this research through the *Government Civil Secretariat Printing Press* catalogue. Among these above-mentioned references, the coat of arms is explored in detail. This collection revealed the development of the emblem designs in postcolonial Lahore.

Chapter 4 documents the evolution of signs and symbols through archive references of stamp papers, seals, coins, postage stamps, the state emblem of Pakistan and the evolution of the national symbols crescent and star are investigated. The collections of archives have samples from the Mughal period to the colonial period. The analysis of these examples developed a linkage between colonial to postcolonial developments in a historical context.

Chapter 5 focuses on the acceleration in graphic design during the period of World War I in Europe and its impact on communication design in colonial India, the developments in poster designs and systems of signs for military requirements. Visual communication design for war propaganda through signs and scenes are retrieved from the Lahore based newspaper *Paisa Akhbar*.

Chapter 6 documents modernism in visual communication design. It establishes the characteristic features of modernism in communication designed visuals between 1920 to 1960s. The local English newspapers, *Civil and Military Gazette*, *The Eastern Times* and *Dawn* are reviewed for data collection of the research. The influences of Modernism and adaptations of the International Style in communication design in Lahore are evident in these examples.

Chapter 7 is about postmodernism's impact on visual communication design in Lahore. It comprises the period from the 1970s to the 21st century. The decades from the 1970s and the impact of technological advances is analysed in context to the world and Pakistan. The political changes, media developments are focused on in this section. The relation between digital technology and the role of graphic designers describes the colonial heritage followed by the communication design industry in Lahore.

Chapter 8 encompasses the aftermath of colonial communication design in education and advertising in the postmodern period. The discussion explored the influences of globalization in visual communication design and its impact on the culture in Lahore. The reading of postcolonial influences through the images and text are the key features in this segment of the study.

Literature Review

The Literature review of published resources provided valuable insight into the relevant area of study. Many sources were accessed for research purposes and after an intense exploration into available published means, the ones related to this research were selected. A review of these sources is given below.

The book, *Lahore a Glorious Heritage* by Ihsan H. Nadiem has briefly discussed the history of Lahore till the colonial period. It emphasizes architectural heritage and discusses the origins of the name of the city. It gives details regarding invaders who lived here till the colonial period. This book can only help to understand the background and facts related to myths and legends related to the name and architecture of Lahore. However, there are no references to the visual communication design of that time. The literature has missed out on the visual communication design heritage of Lahore. Therefore, the present study assembles the missing information about the royal orders, seals and stamps before and after the Mughal rule to cover the gap of information regarding communication design visuals.

The Raj, Lahore & Bhai Ram Singh by Pervaiz Vandal and Sajida Vandal provides information on colonial history in Lahore. It establishes the NCA (National College of Arts) the former Mayo School of Art development and its role in design education in Lahore. This book is more focused on architectural developments and has rare poster references regarding the visual communication design of the colonial period. The book explains that the British had introduced a system of visual communication design and the school paved the foundation of design education, focusing native craft examples. The specimens explored in Punjab Government Archives Lahore provided

information on the subject. These examples cover the colonial visual communication design practices in Lahore.

The article *Iranian Advertisement: A postcolonial semiotic reading* by Azra Ghandeharion and Leili Badrlou is one of the sources of inspiration in the research. The study of Iranian brands and logos exposed the western influences on visual communication design. Homi K. Bhabha's theory of mimicry and its application has provided western design mimicry in icons, language and visuals. The research paper provides an insight into the postcolonial connotations in visual communication design. The methodology adopted in this research paper helped to explore and describe postcolonial influences in Lahore. The investigation is missing out on the historical context of the colonial visual communication design in Iran. The exploration has not focused the references from archives to analyze the evolution of postcolonial influences.

The book *Mazaar, Bazaar* by Saima Zaidi is an interdisciplinary study of design and visual culture in Pakistan with essays by leading experts. It presents social, commercial and graphic expressions influenced by Pakistan with most of the references from Karachi. The pre-partition perspective highlights the Mayo School of Art and chromolithography in Lahore. The designs of seals are analyzed through visual references from the history of coinage from Indus-Greek to the independence of Pakistan. The colonial scenarios are not discussed in detail regarding design education and seal design under the colonial period. The topics in the book have no linkage of European influences like modernism, postmodernism and globalization and how is it reflecting in the visual communication design in Pakistan.

The book *Lahore recollected an Album* by F.S Aijazuddin published images from the 1870s to the early 20th century. The collection of images is mostly recorded

through photographs of the constructions and buildings of the period. Among the album is a photograph of Hall Road Junction in 1941 which is a reference to the modernism influences in Lahore. An advertisement of Ranken & Co., Outfitters, and Stiffle's Restaurant, Lahore in 1925 published in *Civil and Military Gazette* press are the only references on the visual communication design in the colonial period. The wood-engraved illustrations published in *The Illustrated London News* of Lawrence Hall 1964 and Governor's House 1969 are the visuals used for communication of scenes and culture of Lahore. These images inspired further investigation in visual communication design and examples were collected from newspaper of the period.

The *World History of Design, World War I to World War II* by Victor Morgolin provides an overview of British colonies. It has described the role of crafts in India. The role of British industrialization in Indian markets after World War I. It discusses the role of typography, publications and advertising. Their research missed out on visual communication design development and visual references of that time.

The book *AGI: Graphic Design Since 1950* is a general research regarding the evolution of graphic design through the social and political changes that occurred in different decades. It highlights the growth of Graphic design and its global impact. However, it focuses on the European point of views only. The individual cultures of the world regarding visual communication design and the impacts of global changes over cultures are not addressed. Whereas globalization and communication design cultures have recently gained more attention recently among professionals and educationists worldwide.

Official Chronicles of Mayo School of Art by Nadeem Omar Tarar provides historical narration of art instructions in India from 1850 onwards. It discusses the

relation between early thinking and administration for the formation of art instructions. It emphasizes the role of European concepts of visual literacy. Mayo School of Art in the 19th century colonial Punjab is compiled in written and visual form in this reference. The role of John Lockwood Kipling is highlighted as a supporter of oriental art and crafts in India. The communication design requirements and establishment of design education before the partition of India in Punjab are emphasized.

The characteristics and impact of modernism, postmodernism and globalization are emphasized by Malcolm Barnard in his book *Graphic Design as Communication*. The concept of modernism in graphic design helped to make categorical research into the findings of design samples in the period between 1920 to 1950 through archive newspaper advertisements in Lahore. The nature of communication and the role of graphic design is elaborated in a way that helped to structure the references collected for the research.

Richard Hollis in *Graphic Design, A Concise History*, 1994, 2001 is a source to analyze the European visual communication design history till the 1990s. The work structure provides a chronological path to the evolutionary developments in the research. The documentation of the visual communication design examples from a European perspective has helped to analyze historical examples in Lahore. However, the book has not addressed Pakistan and India regarding graphic design developments like it covered most of the countries.

The postcolonial theorists Edward Saeed's *Orientalism* 1978 is an insight about colonial perceptions and approach towards east. Gayatri Spivak's *Can the Subaltern speak* published in 1988 throws light over the Eurocentric superiority and class positions, which are important to highlight the colonial language dominance in the subcontinent.

Homi K. Bhabha's *Nation and Narration, Location of Culture* explains about concepts of hybridity, mimicry, ambivalence and third space, which are visible in the visual communication design examples of the twenty first century.

The *Graphic Design a New History* by Stephen F. Eskilson develops a link between Victorian, Futurist and Cubist influences in modernism. The book traces the International Style in the 1950s to the 1960s and postmodernism. Eskilson examines global graphics and the role of a designer. The book presents different materials from books, journals, print posters, photographs, logos and websites. It is a helpful source of visual communication design information regarding European history of graphic design.

Research Methodology

The research work is the result of a systematic application of research methods. To trace the origins and influences on the visual communication design in postcolonial Lahore, the time period from 1849 to 2020 is selected. The investigation is about visual communication design focusing on the British colonial period up to postcolonial Lahore. The chronological, historical analysis for visual communication design describes the characteristics and origins of the design developments in the subcontinent.

The research objectives are to analyze archive documents related to VCD. The post-independence design is studied in light of theories and practice styles. The data is collected by comparing the influences and findings of common features in practice. The nature of the topic demanded a qualitative research approach with a historical research design. Most of the sources for information have been taken from works done in past. The documents from archival libraries provide the main sources for documentation and comparison with the later design output. The historical research design suits this research as most of the documents belonging to the era are preserved in form of albums and

newspapers. The samples of print media are found as historical evidence. Most of the documents related to the colonial period are located at Punjab Archives Lahore, Punjab Public Library, research journals and websites. The print media examples relevant to Lahore are used in this research. The newspaper records are one of the rich sources to analyze the historical developments from colonial to the postcolonial period. The documents are selected by comparing the common aspects and characteristics that appeared repeating in visual communication design samples. the documentation is put into chronological order after the evidence collection.

The archival data is converted into digital images through high-resolution photography. The digital images are treated through digital software for quality enhancements. The collected data is arranged into categories in chronological order. The newspapers belonging to the 19th century were very fragile, hence photography of these specimens is not allowed. Newspaper websites and articles are accessed to search visual communication design resources. The primary sources include actual samples and documents. The secondary sources are research journals and digital libraries.

The data selection is structured through purposive and convenience sampling. The observation notes are developed and used for data collection. The selection of the areas is based on the flourishing and developing postcolonial places in Lahore, like Mall Road, cinemas and other public places. The collected data from various sources is then organized into different categories. The newspapers of colonial to postcolonial times are the rich source for visual communication design publications. The data is based on the finding of the eldest and contemporary design examples in Lahore.

The documentations of visual communication design specimens produced viewpoints about origins, reactions and impact on Lahore. The history of graphic design

in the West was analyzed in comparison with collected data and was documented. The types of archival documents are compared with graphic design movements and developments that evolved in the West. The technological developments and historical events of visual communication design are the key features for the selection of the samples. The advertisements of the brands which existed from the colonial to postcolonial period are documented.

The archive newspapers from libraries are one of the available resources to examine historical data. The references collected from the research journals and articles are also helpful despite the images from websites are low in resolution. The data paved a series of visual development for communication design at Lahore.

Some of the sources of the documents are only available on social blogs and newspaper articles. The scale of the documents is composed according to the paper format limitations. The contemporary references of visual communication design are preserved with on-site photography and websites.

The conclusions are drawn through a comparative analysis of visual communication design samples. The postcolonial reading of the advertisements of communication design focuses on the mimicry and influences in visuals and typography. The findings are categorized into sections to explain the impact and influence of West on the practice of visual communication design. The Western language and culture are the role models. These developments are the foundations for visual communication design in Lahore.

Chapter 1

1.1 Lahore and British Colonisation

One of the oldest living cities in the world, Lahore has a peculiar personality. It has attracted fortune hunters, conquerors, saints and chronicles. In this chapter, the historical context of the city and its communication development before independence, will be discussed to establish visual communication system acceleration after the British rule in the subcontinent. This chapter also throws light on the growing communication needs and systems developed by the British to meet the demands of both government and population. The discussion in this chapter develops the linkage between visual communication design and foreign elements present in context to historical events which influenced the visual culture of postcolonial Lahore. The term colonial here refers to the period from 1849-1947 and the Postcolonial period refers to partition from 1947 to date. In addition, the topographical changes and modernization of the city also played a key role in the postcolonial visual culture of Lahore.

The research is an effort to preserve and document the archivable graphic contents as a reference to the visual communication design which evolved here. Lahore has a visual heritage to contribute to communication design. The influences on heritage, historical myths, legends and invasions are discussed in this chapter. The visuals communication design in Lahore has influences and ideologies followed since the British colonial rule in the postcolonial period which are focused in later chapters.

1.2 British Colonialism in the Subcontinent

The superiority of racial and cultural ideologies of the Western world over the non-Western world is called Colonialism.⁵ The concept was promoted by Joseph-Ernest Renan in *La Réforme intellectuelle et morale* 1871. It affected the intellectual and moral reformations over the ruling cultures of the world. In an imperial colony, the colonized and colonizer both have cultural identities.⁶ The term colonialism is derived from *colonus* (Latin *colere*). It has the meanings including, among others, to cultivate, a cultural spin-off. It is an intrinsic connection between the colonial power and cultural discourse. This relationship is problematized in postcolonial theory. The term ‘Colonialism’ is related to imperialism. The imperial power controlled the metropolitan territory. Edward Said says direct colonialism has largely ended, but imperialism lingers where it has always been in a kind of general cultural sphere as well as in political, ideological, economic and social practices.⁷ Colonialism dates back to the Renaissance. The discovery of America marks the modern period of colonialism. The introduction by Bill Ashcroft and others in *The Empire Writes Back* the term ‘Postcolonial’ is defined as all the culture being affected by the imperial process from the moment of colonization to the present day.⁸ The term postcolonial signals aftermath of temporal and ideological senses. ‘Postcolonial’ can be used to describe a country after its political independence from colonial power in a temporal sense and ideological senses, the achievement in economic and cultural

⁵ Butt, Ayesha. *www.scribd.com*. November 1, 2015. <https://www.scribd.com/document/288073035/Post-Colonialism-in-Subcontinent> (accessed August 17, 2019). 1

⁶ Butt, 1

⁷ Pilario, Danny. "Mapping Postcolonial Theory: Appropriations in Contemporary Theology." *A Journal of Interdisciplinary Theological* (Hapág), January 2008. 11

⁸ Gupta, Archana. *www.academia.edu*. January 10, 2012. https://www.academia.edu/2970593/The_Role_of_Mimicry_in_Homi_Bhabhas_Of_Mimicry_and_Man (accessed August 25, 2019).

autonomy. The term is ambiguous since a country can be temporally postcolonial and colonial in an ideologically one at the same time.⁹

The British ruled the subcontinent between 1858 to 1947. The term *Raj* (meaning rule in Hindi) refers to the period when this region came under British control. The region is commonly known as India. It is also known as British India or Indian Empire. The Empire of India was officially created by the Tory, Prime Minister Benjamin Disraeli, for Queen Victoria in 1876. British rule was established by the East India Company (EIC). It was a joint-stock company that traded mainly with the Indian subcontinent and Qing China. The English trades faced conflicts with the Dutch and Portuguese in the Indian Ocean. The victory of the battle of Swally in 1612 resolved these issues for the English. It opened the option for the British to hold territories in India. Sir Thomas Rae visited the Mughal Emperor Jahangir in 1612 for a commercial treaty to have rights for building factories in Surat and other areas. In response, the company offered goods from the European market.¹⁰

The English traders encircled India in 1612 from Surat on the west coast of the Indian peninsula. They marched towards Madras in 1639 and Calcutta in 1690. Sooner they transformed into soldiers and completed the circle with the conquest of Punjab in 1849. The last city taken over was Lahore, the capital of Punjab. The city of Lahore was significantly disrupted by colonial assault. The British colonial involvement transformed the culture of people by bending the natives to the remaking of their identity.¹¹

⁹ Pilario, Danny. "Mapping Postcolonial Theory: Appropriations in Contemporary Theology." *A Journal of Interdisciplinary Theological* (Hapág), January 2008. 11

¹⁰ Pilario, 1-2

¹¹ Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 2006. 1

The British colonization started its expansion after one and a half centuries. The few hundred soldiers were grown in numbers to 3,000 commoners in 1750 and by 1778 the number increased to 67,000. The English had started training the Indians for recruitment and thus its private army developed in Madras, Bengal and Calcutta. The EIC was unopposed from other colonial powers and continued its expansion against the local rulers. Natural resources like fertile lands, Diamond, Gold and spices were their main attractions. The war of Independence in 1857, also known as the Indian- Muslim mutiny, was an important historical event. The struggle against British expansion ended with this war.¹²

1.3 British Occupation of Lahore

Lahore was not the capital until 1578 – 1598. The Mughal Emperor Akbar established an imperial centre here. Till Ranjit Singh's rule in the first half of the 19th century, Lahore remained a secular base. It was as precious as Koh-i-Nur for the British Empire. The annexation of Punjab in 1849 paid two penalties, the diamond and the city itself. Lahore was transformed by the expansions that took place beyond the old walled city. It flourished to become the political, educational and cultural centre of the province.

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British control in the subcontinent was strengthened by occupying Punjab. The expansion extended to include Kashmir, northern areas and Afghanistan. The exploitation of natural resources was planned for irrigation, agriculture and mineral resources. One of the secret missions also included keeping an eye on Russia. The Sikh infant Maharaja Dulip Singh was sent by Mughal emperor Bahadur Shah Zafar to exotic parties in

¹² Butt, Ayesha. *www.scribd.com*. November 1, 2015. <https://www.scribd.com/document/288073035/Post-Colonialism-in-Subcontinent> (accessed August 17, 2019). 2-3

¹³ Aijazuddin, F.S. *History Images of Pakistan*. Lahore: Ferozsons. Lahore, 1996. 101

London. The East India Company established headquarters on a three-member board of administration in Lahore. The board office settled in residency of the Chief Secretary block in Punjab Civil Secretariat. The Clerk office was attached to the tomb of Anarkali. Punjab became a Chief Commissioner's province in 1853. The institutional arrangements were built for the irrigation department, industries and organizations on an urgent basis. Railways, Roads, Bridges, Transport and Navigation systems were improved. Governors were posted to control the resources and people. Lahore controlled all administration of the province with an army. The city expanded and institutions were founded to serve British plans and help administrative headquarters.¹⁴

The city walls were removed in 1881 with the gates left standing. The surrounding grounds were levelled into a garden in 1863-1864. Due to the increase in population new colonies emerged outside the walls with different architectural designs. Lahore improved under the Governorship of Sir Charles Rivaz. He ordered a broad road with grass borders called the Mall. He commanded to build new buildings like University Hall, Accountant General's Office, Public Works Secretariat, Administrative offices Railway, Clerks Colony near Chauburji, officer's colony Rivaz Garden, Overhead Bridge (Garhi Shahu Bridge) which now is replaced by government. Electric lights were introduced on the streets of Lahore. The Agri horticultural garden was attached to Lawrence Garden and the Zoo. He also restored Mughal buildings damaged by earthquakes in 1905. Shops were built on, the present Upper Mall and houses expanded to move further south. The government-built officer's residencies to the south, which adjoined the Race-course and further expanded the city up to the canal.¹⁵

¹⁴ Chaudhry, Nazir Ahmad. *A Short History of Lahore and some of its Monuments*. Lahore: Snag-e-Meel Publications, 2000. 33

¹⁵ Chaudhry, 35-36

The British government launched a survey to introduce local products to Europe and England. The comparison of four exhibitions held at Lahore made the city centre of Government-sponsored activities. The exhibition of raw materials was held at the building of Tollinton Market in 1864. The second exhibition was held at Mayo School of Art in 1881. Due to the increase in collections of materials, the Museum was shifted to the block where it is situated today. The third exhibition was held here in 1893. The fourth exhibition in December 1909 was held at the open ground to the north of Fort. Arrangements were made in this section to entertain large crowds with wrestling matches and national sports. The site was converted into a public park, now named Minto Park which was once associated with the Lord Minto viceroy of India. Now it is named Iqbal Park and *Yadgar* for the monument called Minar-i-Pakistan.¹⁶

The British organized native industrial art exhibitions to maintain cultural life of the city. In 1875 art and craft education institute, the Mayo School of Arts was founded. A Veterinary school, Lahore Oriental College and Government College were later built in 1882. The institutions were designed to execute two aims. The first objective was to fuse the Western culture into the Punjabi vernacular to inculcate European classics for the native. The second aim was the promotion of the enlightened study of Eastern classical languages. The indirect consequence of the western education system made the common man aware of the colonial state concerns through print media. It helped to reduce exploitation from the colonials. The common man in the street became aware of his role and participation in the Government. This awareness helped to form a political party's formulation and founded the Congress in Bengal followed by the Muslim League in Dacca 1906. The demand to rule, seats in assembly and youth franchise. All these

¹⁶ Chaudhry, 36-37

activities affected Lahore. The activities of Muslim league originated in Lahore.

Eventually, Pakistan resolution passed in Lahore on 23rd March, 1940 in the Minto Park, which was a parade ground for Ranjit Singh and a Cricket and Polo ground for the British.¹⁷

The British domination following by the struggle for independence of India and strived to find expression in the political and social structures. The process of deconstruction, transformation is proclaimed to identify the heritage. During this process, new forms and expressions took place by fusing culture and ideologies to adjust to new realities. The more severe consequences were imprinted on language, customs, behaviour, governance, and the whole cultural spectrum.¹⁸

The partition of India and Pakistan was a massive movement across their borders. Millions of people migrated and thousands of them died. These incidents provoked many conflicts which were lately followed by wars between both countries, most commonly on the issue of the Kashmir. Today Pakistan is still facing poverty, overpopulation, environmental pollution, national and religious conflicts between Hindus and Muslims. Due to the Kashmir dispute, both India and Pakistan are threatening each other with their nuclear weapons. The British influence is still prevalent in the predominance of the English language. British colonists exported their values and culture through their language. English language was regarded as fundamental for education.

¹⁷ Chaudhry, 40-41

¹⁸ Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 2006. 3

The postcolonial theory here comprises three main theorists Edward Said, Gayatri Spivak and Homi Bhabha. The postcolonial theorists were interested in what happened to the people during and after colonialism.

Edward Said is considered to be the founder of postcolonial theory. His book *Orientalism* published in 1978 argues about the western powers engaged in colonialism. According to Said, the scholarly writing from America and Europe presented the inaccurate culture of the east. The orient is the stage in which the whole east is confined. The term Orientalism describes a patronizing Western attitude towards other cultures.¹⁹ It was the time when the sun never set over the British Empire.²⁰

The Western writers, artists, thinkers and politicians reinforced images of the east. Libraries and museums, full of writings, created versions of the orient for the Western World. The British Museum is basically bursting with plunder from the Middle east. These archaeological art effects are things brought to the west for study. In the British library, there are 18th to 19th century British novels representing the East and the Empire.²¹

Edward Said argues that this massive archive collection began in the 16th century with an imperial tone and continued till the 19th century. He made a simple point “knowledge leads to power” meaning Western knowledge of the east leads to Western control over the east (see figure 1.1). The writing and painting were done first. Map making, the study of eastern languages and cultures were launched later. This academic and artistic knowledge was highly useful in economic, military and political control in the

¹⁹ MACAT. www.youtube.com. 4 April 2017. <https://www.youtube.com/watch?v=1aNwMpV6bVs>.

²⁰ Flynn, Christopher. www.youtube.com. September 14, 2016. <https://www.youtube.com/watch?v=TG1HL8h8aMM>.

²¹ Flynn

east in the 18th century. Representation also led to power which means that the West represented the East as exotic, sensual, barbaric, cruel place opposite of a normal civilized west.²²

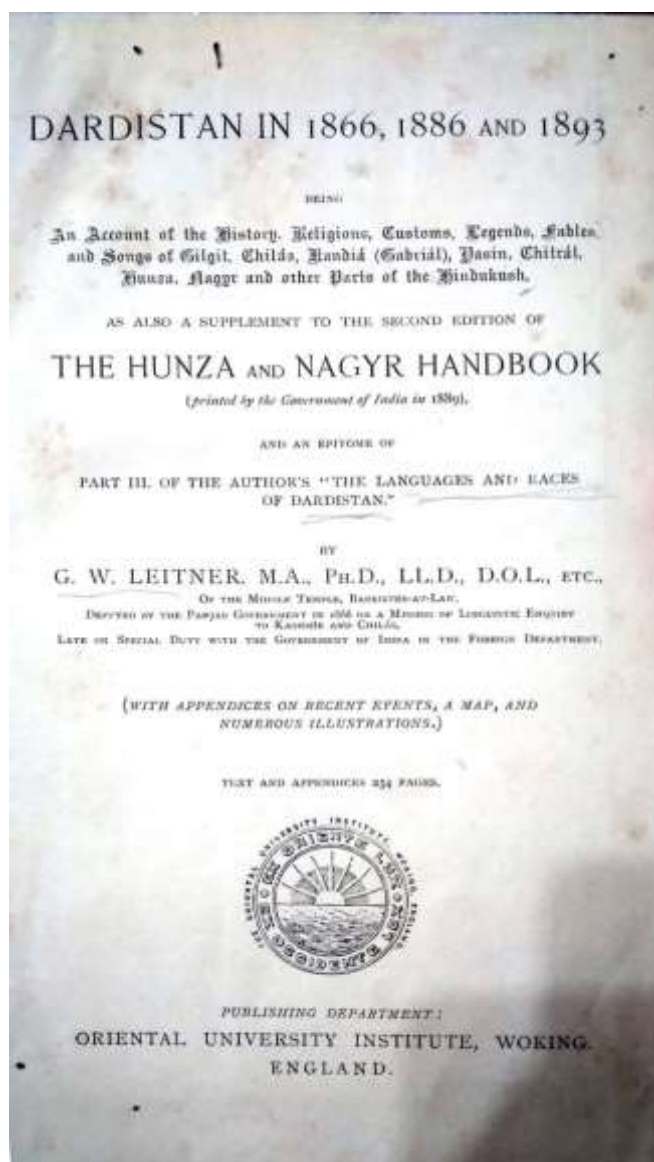


Figure 1.1. Oriental University Institute, Working England. 1889, *The Punjab Government Archives*, Photograph 13, September 2019.

²² Flynn, Christopher. [www.youtube.com](https://www.youtube.com/watch?v=TG1HL8h8aMM). September 14, 2016. <https://www.youtube.com/watch?v=TG1HL8h8aMM>.

Said pushed the argument further to a more cultural and academic level. He argued that European travelogues, novels, poetry, political documents and anthropology produced representations of Orientalism. In this process, the Western superiority is also constructed. This does not mean that the Western writers were ill-intentioned or deceptive to structure lies and myths. The binarism²³ essentialized into the categories of 'East against West'. This means the idea of the East constructed the self-conception of the West. As the Orient was dark, irrational, sensual and inert, the West in effect presents the qualities of brilliance, rationality and progress. Said was not producing historical narratives of the West dealing with the Orient instead he opened the discourse (theory and practice) that instituted the European imperial powers.²⁴

The second theorist Gayatri Spivak an Indian born, educated in the United States published an essay titled 'Can the Subaltern Speak?' in 1988. Subaltern term meant a lower economic and cultural status of the masses who existed outside the power structure of the society. It is an important term by Antonio Gramsci, a Marxist thinker and was adopted by Indian intellectuals who formed a subaltern studies group. She identified class positions in society

- 1- Dominant Foreign Groups (English and French, International powers)
- 2- Dominant Indigenous Groups (Politicians and National companies)
- 3- Dominant Indigenous Groups (Regional/Local)
- 4- The People (Subaltern Class)

She also talked about the representation of Edward Said. However, Spivak's representation is not just the colonizers representing the colonized, but there were layers

²³ Binarism means a pair of opposites, like male or female, North and South

²⁴ ²⁴ Pilario, Danny. "Mapping Postcolonial Theory: Appropriations in Contemporary Theology." *A Journal of Interdisciplinary Theological* (Hapág), January 2008. 21-22

of representations. She agreed with Said that every representation is misrepresentation like a picture is not the thing it represents. Her contribution helped to develop a political consciousness to express it as this was the best option available.²⁵

The English Professor Bhabha was born in India and after his PhD in Oxford, taught in many institutions in Britain and the US. The central idea of Bhabha is mimicry. It is an effect of doubling the text place when one culture dominates the other. This applies to the postcolonial situation where mimics of the dominant culture will encourage mimicry among those they dominate. Hybridity takes the colonized away from her culture and identity. For example, learn English, play cricket and do things that makeup English. It is something one are not born with but one learns to do and act out.²⁶

Hybridity with hosting of terms like mimicry, ambivalence, in between and third space is a by-product of colonization. A biological term hybrid refers to plants or animals producing interbreeding exchanges. The process extended to languages, cultures and racial identities in the context of postcolonial theory. Benedict Anderson cites the policy of interbreeding between white settlers and indigenous people. Lord Macaulay's *Minute on Education* (1835) was influenced by the proposal of Charles Grant, suggested to educate the Indians in the English language and culture to come up with a class of persons who are Indian in blood and colour but English in tastes, in opinions, in morals and intellect. The outcome was a mimic human who was the same but not quite. It was a parody putting into question the origins.²⁷

²⁵ Pilario, 29

²⁶ Pilario, 30

²⁷ Pilario, Danny. "Mapping Postcolonial Theory: Appropriations in Contemporary Theology." *A Journal of Interdisciplinary Theological* (Hapág), January 2008. 29-30

After departure of the colonizers from the colonized countries, the states became independent in terms of social, political and economic conditions. However, colonialism influenced the psyche of the people. By dominating the natives, through the occupation over their land and displacement, the colonizer established their control and made the natives feel inferior, barbaric and illiterate.²⁸

The major tools of colonizers were the language and culture. The English language made the colonies silent and unaware. Due to this communication and expression, the local was marginalized. Ngugi Wa Thiong'O says in his work *Decolonizing the Mind* "the bullet was the means of physical subjugation. Language was the means of spiritual subjugation". The English language was spread through schools and colleges. Colonial ideology created colonial subjects and behaviours. This created a cultural cringe and the differences compelled the natives to imitate the West.²⁹

Homi Bhabha, one of the pioneers of the postcolonial theory called it 'mimicry'. Bhabha in a postcolonial context had also talked about ambiguity and hybridity. He was influenced by French thinkers Sigmund Freud and Jacques Lacan. The concept of mimicry was borrowed from Jacques Lacan who called 'mimicry' a camouflage used in human warfare. Bhabha said that mimicry is one of the most effective strategies of colonial power and knowledge. In colonial and postcolonial discourse 'Mimicry was defined as colonized people starting to imitate the behaviours, attitudes, language and cultures of colonizers. The sense of superiority led the natives to look at themselves as inferior beings. Thus, it established that the West was always educated, civilized,

²⁸ Gupta, Archana. www.academia.edu. January 10, 2012.
https://www.academia.edu/2970593/The_Role_of_Mimicry_in_Homi_Bhabhas_Of_Mimicry_and_Man
 (accessed August 25, 2019).

²⁹ Gupta, 4

disciplined and knowledgeable. While the East was illiterate, barbaric, primitive and ignorant.³⁰

According to Bhabha the desire of lacking something encouraged the native to learn new strategies to achieve imitation. Bhabha said mimicry repeats rather than represents. According to him the process of imitation never completes and the desire of metamorphosis is never fulfilled and it creates double vision. It produces neither identity nor difference nonetheless a partial presence, which is the basis of mimicry.³¹

The influence of western culture manifests in our day-to-day life like films, music, literature, customs, religion and our relationships. In the name of modernity, we keep copying and mimicking by adopting the policy ‘What is west is best’ without acknowledging the logic, reasons and consequential results. The first world keeps fascinating with the use of language and culture.³²

1.4 Lahore During 19th Century

The British brought western culture as it was welcomed by Ranjit Singh. For the first time, cricket was played in the north of the fort in 1848. Newspapers were introduced in English and Urdu languages. The first newspaper named ‘the Lahore Chronicles’ was published in 1849. The paper was launched by Muhammad Azim who was the father of Lahore’s historian Muhammad Latif. The *Kohinoor* and *Dary-i-Noor* were vernacular versions that portrayed the events in the world, India and the social life of Lahore in 1850.³³

³⁰ Gupta, 5

³¹ Gupta, 9

³² Gupta, 10

³³ Aijazuddin, F.S. *Lahore Illustrated View of the 19th Century*. Ahmedabad, 2004. 18

The population of people in Lahore (94,000) doubled by the end of the 19th century. After the revolt of 1857, the British developed railway stations for communication and transmission of warnings. The railway station in Lahore was designed to be used as a fortress if required. Afterwards, buildings similar to the railway station were built like Lawrence Hall in 1862, the Punjab Exhibition building in 1864, Montgomery Hall in 1866, the Mayo Hospital in 1871, Government College and Lahore cathedral in 1880, the Town Hall, Aitchison College, the Central Museum and the Mayo School of Arts in 1890. All these buildings present the plan of Lahore by colonials. Their priorities were education, health, civic order and administration. Today all of these buildings are in use and remodelled and repainted. The red-brick buildings are mostly situated near the central Mall. It has become a visual characteristic of the city life of Lahore.³⁴

There was only one Mall now known as Lower and Upper Mall. The Lahore Dictionary (1914) records the speedy growth of Lahore in the 20th century is recorded. The Dictionary commences alphabetically starting from Abbott Road, empress and Davies Roads. According to the dictionary, the historical flow of Lahore's expansion eastwards begins from the outdoor of the Bhati Gate.³⁵

Towards Chairing Cross, the Mall (Quaid-e-Azam starts from *Nasser Bagh* (*Gol* or *Round Bagh*). According to Goulding, the *Gol Bagh* was famous with the name Bandstand gardens. In the eastwards, sic Anarkulli (*Anarkali*) spread three miles. Lawrence Gardens and Government House are its eastern limits. The old Mall ran from

³⁴ Aijazuddin, 18-20

³⁵ Aijazulddin, F.S. *Lahore recollected*. Lahore. 87

the city southwards, through the Anarkali sector of the station. During 1914, from *Gol Bagh* the buildings and shops developed on both sides of the Mall.³⁶

Goulding describes the appearance of the Mall in 1875. The modern observer taking the route of the former Mall now finds the Aitchison College. On the opposite side of the road are residencies of the Punjab high court judges with a wooden enclave is known as the Government Officers Residence (G.O.R.) estate. On passing Davies Road, the right side has the Pakistan Administrative Staff College, previously Punjab Club and on the left is the Intercontinental Hotel, Governor's House and Lawrence Garden, comprising of Lawrence and Montgomery Halls. They stand almost as they were then. Next to it is Lahore Zoo, opposite the Arts Council complex. The Nedous Hotel is replaced with Avari today. The Masonic lodge building continues to occupy the corner of the junction known as Charing Cross neighbouring Water and Power Development Authority (WAPDA) House. Punjab Assembly Chambers and Al-Falah commercial buildings were constructed in 1937-38. From here, towards the end of Lower Mall, are commercial shops, offices, car showrooms, banks, restaurants, investment companies, photocopying booths, cinemas, cobblers, gold and silversmiths.³⁷

The patron of governance during the two halves of the 19th century transformed modern Lahore. The former feudal system, before Mughals, ended in 1849 with the conquest of Sikhs and later imperialism continued until 1947. During the century, many institutions were founded which continue to till today in Lahore. During the 19th century,

³⁶ Aijazulddin, 105

³⁷ Aijazuddin, F.S. *Lahore Illustrated View of the 19th Century*. 19-20

Lahore has been illustrated by miniature painters, artists, lithographers and photographers.³⁸

The views of Lahore, after the half of the 19th century illustrated almost similar landscape themes of Lahore of that period. The productions of western artists and photographers were the sources to recollect the image of Lahore in the last century. Some of these images were published and some were translated through engravings, lithographs. There are images that are not seen out of the archives. The camera reached Lahore by the middle of the 19th century. The initial photographs of Lahore were captured in 1849 by John McCosh.³⁹

Simpson and Carpenter pictures were reproduced as engravings in *The Illustrated London News*. It supported the news coverage with another weekly journal *The Graphic*. The announcement of the new design for the Lahore Cathedral (1883) were the news topics which was supported by on-the-spot sketches by artists for papers and publications. This served the readers to observe the events and scenes irrespective of time and distances, as we can do today. The documents such as paintings, engravings and photographs provided references and a portrayal of Lahore in olden times. These pictures reveal the views of old Lahore which invaders saw at that time.⁴⁰

1.5 British Administration and Developments

In the second half of the 19th century on 7th February 1859 Lord Lawrence, Lieutenant Governor of Punjab broke earth on the site for a railway station in Lahore. A

³⁸ Aijazulddin, 20

³⁹ Aijazulddin, 22-23

⁴⁰ Aijazulddin, 23

witness of the ceremony Maria Cust, wife of the commissioner of Lahore, R.N. Cust recorded the event in her diary and stated that

“Sir John Lawrence cut the first sod of the Punjab Railways near Col. Lawrence’s house about three miles from us. Afterwards, breakfast was given by the railway company in tents by the Lieutenant’s office; at night to the ball at their office.”

The fortress-like design of the Railway Station building was due to the fear of a resurgence of the 1857 revolt. The design was adopted to safeguard the British installations, thus making the buildings functional and at the same time defence against any hostile attack. The design of the building was made by Chief Engineer William Brunton. The medieval tower was built with a turret to prevent the building from invaders.⁴¹

The introduction of the British Railway was in contrast to the bullock cart used as transport. The vast distances of India became manageable and set pilgrims and travellers who made their way across the subcontinent. Primarily the Railway served the troops and ordinance in place of passengers. The Railway also produced new constructions and railway stations and housing colonies.⁴² The first train service was inaugurated in 1861. The Lahore Railway station had been designed by Chief Engineer William Brunton and was constructed at the cost of Rs 50,000 by Muhammad Sultan a Kashmiri. The first train commuted on the new line between Lahore and Amritsar in April 1862. It became symbolic of the post-1857 statement of colonial thought.⁴³ The railway workshop was the

⁴¹ Aijazulddin, 118

⁴² Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 2006. 69

⁴³ Vandal, 191

greatest industrial establishment providing employment to the people. The railway track inhibited the growth of the city to the north and cantonment due to the establishment of links with railway tracks. The northern areas were reduced to second class and new upper-class areas were located in the South.⁴⁴

Lahore Railway Station appears like a fairy tale castle when one sees it at first. Behind the exterior of the station, a massive mechanical compound with workshops situated over 126 acres. The workshops had started working in 1863 for supporting services to the railway networks. Around 2000 workers were employed who maintained 150 trains within twelve years. It was sufficient to produce heavy and minute castings for fittings. The manpower was doubled by 1891 to maintain 100 steam engines ready for duty. The staffs were facilitated with a club, swimming pool, co-operative stores and institutes. The railway feature provided a platform for the introverted community to get mixed culture.⁴⁵

During the British Raj, the age of ignorance was replaced by enlightenment. The People who were enemies of each other travelled by railway from Lahore to Amritsar like friends. Science and political wisdom brought them together to respect law and order. This was due to the taste of arts and civilization. During Akbar's period, one loud call from one bank of Ravi could be heard distinctly on the other bank. Due to scientific progress telephone and electric wire changed the course of transferring messages from one corner to the other.⁴⁶

⁴⁴ Vandal, 70-72

⁴⁵ Vandal, 118

⁴⁶ Latif, Syad Muhammad. *Lahore*. Lahore: Sang-E-Meel Publication, 1892. 10

The British administration in India is the story of experimentations carried out by foreign rulers in an uncommon land. The historical aspect of the administration is discussed to understand the present, in context to its past. The province of Punjab was newly added for the British who annexed here in 1849. A Board of Administration was constituted for the affairs of Punjab by the Governor-General. Entire authority was granted to the Board of Administration to control all departments. Before British Maurya, Gupta and Mughal Emperors established successive administrations over a huge territory of India. However, those administrative systems were dependent on specific persons.⁴⁷

The British introduced a written and dedicated governing system. This was a unique contribution of the English in the Indian subcontinent. The character of this management is that it was impersonal. Due to this feature, it flourished successfully under different administrators. The matters of land and enquiries were directed in Urdu and authorizations were made in English by the higher establishments. The allotment orders of Jagirs were drafted in English and Urdu.⁴⁸

England exported ideas before it started exporting goods. Under East India Company, English administration in India was built. After the Company's rule in 1858, the government was formed with a few adjustments. The English ideas of administration were implemented and the indigenous system of government was transformed into the English system. The communication lines were developed for the administrative system. The technological limitations of the time were not quick to communicate. The Company's Government launched a postal communication setup. It was regular and more practical. The construction of new roads and railways developed a revolution in communication.

⁴⁷ Niazi, Liaqat Ali Khan. *An Introduction to The Punjab Government Archives (Tomb of Anarkali)*. Lahore: Sang-E-Meel Publications, 2008. 76

⁴⁸ Niazi, 79

These communication measures brought administration under proper function. It facilitated like veins and arteries of the country.⁴⁹

The Punjab University Act was passed in 1882 and it came into existence on 14th October in Lahore. The building of Mayo School of Arts was completed during the spring season in 1882. Sir Charles Aitchison founded the Punjab Public Library on 31st December 1885. The Aitchison College was constructed in 1886. It was limited to educate the sons of the ruling class. During British rule, the history of Lahore was more social rather than political. Many political movements evolved in which Lahore played an important role. Through English education, Indians were introduced to western ideas. The Hindu community got influenced at first by the late 19th century. Hindu nationalism was raised in Punjab. The industrial growth created the bourgeoisie to pave a political representative of the country. Eventually, the Indian national congress was formed in 1885. At the beginning of the 20th century, the Muslim sect felt that Congress was predominantly a Hindu representative party only. Later on, Muslims formed the All-India Muslim league in 1906. The extremist Hindu developed a new ideology that the Holy land of Hindus deserves Hindu Raj. Hindu had taken English education earlier and held most government jobs. As a community, they were also rich and possessed banking and village finances. Muslims were mostly farmers. The machine-made products affected Muslims the most. These factors developed more conflict between both communities. Thus, a separate homeland for Muslim India in India was demanded. The concept among the Muslims of India became the ideology of Pakistan. The name Pakistan was formed from the provinces where Muslims had lived for almost twelve hundred years namely, Punjab, Khyber Pakhtunkhwa, Sindh and Balochistan. They had their own

⁴⁹ Niazi, 79-81

culture, history and civilization. The Hindu lived here under the Hindu Empire before 712 CE for a thousand years. The British government passed the Indian Independence Act on 18th July 1947 to set India into two independent domains till 15th August 1947 and Lahore became a part of Pakistan.⁵⁰

This chapter sheds light on the historical background of Lahore and British developments to analyse the roots of visual communication design growth in Lahore. The postcolonial theories are discussed to expand the colonial influences in VCD in later chapters. The British developments covered different facets of life, the most important of which was the introduction of newspapers. The images of Lahore through illustrations, sketches and photography are discussed to analyse the foundation of visual communication culture during British rule.

⁵⁰ Latif, Syad Muhammad. *Lahore*. Lahore: Sang-E-Meel Publication, 1892. 227-33

Chapter 2

2.1 European Developments in Visual Communication Design and its Impact in Subcontinent

The historical background of Lahore and the development of communication systems are discussed in Chapter 1. The British required a source for rapid communication of information to control the subcontinent. Its supremacy depended on the administration through policies for the natives to serve their needs and desires. This chapter discusses the origins of visual communication design, communication during Mughal period, invention of printing press, Great exhibition, art school setups and the industrial needs of the colonial empire in subcontinent. Art education was introduced in Lahore which had far-reaching effects on the culture. The colonial contributions and influence on visual communication design of the region and the colonial art and design education, ideologies and necessities are analysed.

2.2 Communication During Mughal Period

The handmade manuscript books in Islamic regions were an artistic contribution made between the 10th - 15th centuries. The communication of information started in the subcontinent with handwritten news sheets primarily during the Mughal rule. This helped the rulers to take decisions and plan initiatives for good governance. These newspapers updated the rulers regarding mismanagements. The early handwritten papers ran social mobilization to look after peace in the empire. It helped the Muslims to rule for centuries with prestige.⁵¹

⁵¹ "mcnuml.wordpress.com." n.d. <https://mcnuml.wordpress.com/mass-communication-in-sub-continent/> (accessed August 31, 2019).

Technological advancements in the west were not available to the Mughal Empire yet, a postal system existed. Muhammad Bin Tughlaq was the first Muslim ruler who resourcefully structured the postal system in the subcontinent. An Arab voyager Ibn-e-Batuta recorded that there were two types of posts, the pedestrian and the horse riders. Mughal initiated the horse riders.⁵²

A new organization for communication emerged from Islamic establishments in the subcontinent. It introduced a newsletter posted by horse-posts, camel-posts and a speedy system of pigeon-post. The news was communicated through the pulpit of the mosques. It was the Mughal Empire, which streamlined the system. General public announcements were made through drum beating. Later on, the printing press changed the method of communication totally.⁵³

Miniature painting, as a book art enhanced text with ornaments with the freedom to portray feelings and thoughts. For almost a thousand years the books of zoology, botany, astronomy, horticulture and medicine were designed to serve visual communication. The tales, myths, legends, romance and adventure were illustrated with lines and colours (khat and rung). The *Khush Khati* (handsome penmanship) was the art and craft of communication. Muslim civilization's art and craft were complemented through calligraphy. The Mughal style of visual communication emerged in the 16th century at *Kutub Khana* (house of books) under king Humayun at the old fort of Delhi. The house of the book was a model of Shah Tahmasp Safavid in Isfahan. The page of

⁵² "mcnuml.wordpress.com." n.d. <https://mcnuml.wordpress.com/mass-communication-in-sub-continent/> (accessed August 31, 2019).

⁵³ *massmediaassignments.wordpress.com*. April 13, 2017. <https://massmediaassignments.wordpress.com/2017/04/13/the-growth-of-muslim-press-in-the-sub-continent/> (accessed March 21, 2020).

miniature signified the *faraman* (governmental decree). The text was dialectical, not religious neither secular.⁵⁴

The new Mughal style was developed by calligraphers and painters from Iran and Indian Gujarat, Kashmir and Lahore. One miniature of *Khamsa* presents signs of Abd-al-Rahim Ambarin Qalam, the calligrapher and Dawlat painter in 1610 CE. The details of space added hallucinatory quality to works. One sees visuals communicating as a whole and details that probe to reach the totality of vision. Tireless participation is required to assimilate all the details. Bachelard said ‘it seems that by living in the world of miniature, one relaxes in a small piece’. The miniature *Khusrow and Shirin* presents visual pleasure to the eyes as the text displays the kinetic nervousness of letters. The involvement of pen in hand drawing of figures and the ornaments, voice of the poet.⁵⁵

2.3 The Mughal Royal Farmans

The Persian word *Farman* means command, order, or judgment. Historically the term is associated with ruler, prince, or governor. Before the Mughals, the *farmans* issuing was a tradition among Persian, Turkic, Safavid, Qajar, Ottoman and Timur Empires. These *farmans* had different names like Nishan, Raqam, Hokm, Yarligh, Parvana, Parvanca, etc. Mughal *farmans* were a royal expression of magnificence of the Mughal era. The expression was achieved through the texture of the paper, decoration and structure of the *farman* itself. The colour schemes and aesthetics were notable features. The documents were written with ornamentation of the typical Persian style. It addressed the concerns both explicitly and implicitly with hyperbolic praises. The layout of *farmans*

⁵⁴ Naqvi, Akbar. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 265

⁵⁵ Naqvi, 268-270

has various types with micro differences. At the top was Islamic salutation or *sarnama*⁵⁶ in *Tughra* (calligraphic monogram or cypher) with a seal. The seal was placed with the main written content. The title is in large size above the content addressing, To Whom It May Concern. The date and month were written at the end. The text matter was couched in a fanciful language with details discussed briefly. The Persian *farmans* started with a petition of Allah, (see figure 2.2-2.5).⁵⁷

⁵⁶ Sarnama is derived from ‘Sar’ means head in Persian.

⁵⁷ Sumbul Halim Khan, Masrat Ahmad Mir. " Saga of Mughal Farman–Understanding the Essentials." *International Journal of Social Science and Economic Research* (http://ijsser.org/files_2019/ijsser_04__312.pdf) Volume: 04 (June 2019). 4094-95

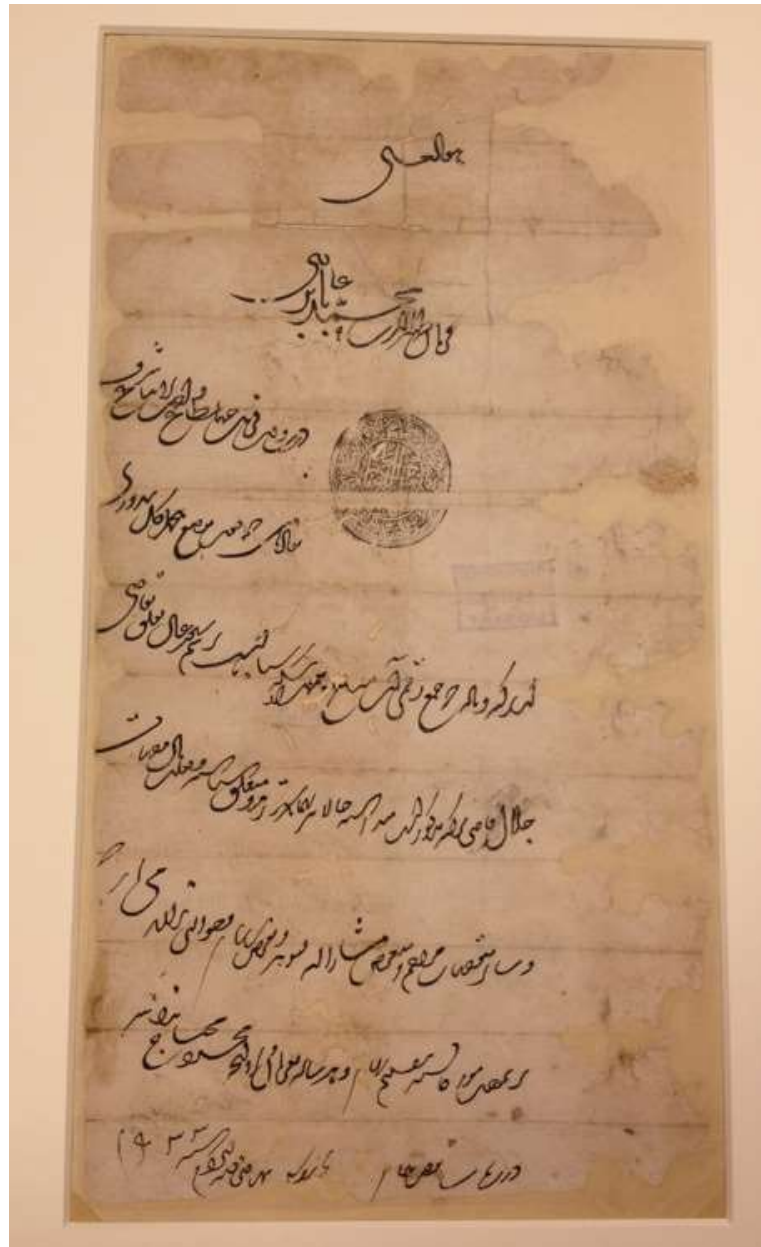


Figure 2.1. Farman of Babur 1527, www.bl.uk, accessed 29 March, 2020, <https://blogs.bl.uk/asian-and-african/2012/12/earliest-surviving-mughal-document.html>



Figure 2.2. Babur's dynastic seal, www.bl.uk, accessed 29 March, 2020, <https://blogs.bl.uk/asian-and-african/2012/12/earliest-surviving-mughal-document.html>

The seal of figure 2.3 is the earliest known example of Mughal seal designs. It carries the name of the ruler in the centre and his ancestor's name back as Timur (Tamerlane) surrounding his name in a circle. From right to left are his parental ancestors in the lobed panel.⁵⁸

⁵⁸ Editor, Web. www.bl.uk. December 20, 2012. <https://blogs.bl.uk/asian-and-african/2012/12/earliest-surviving-mughal-document.html> (accessed March 29, 2020).

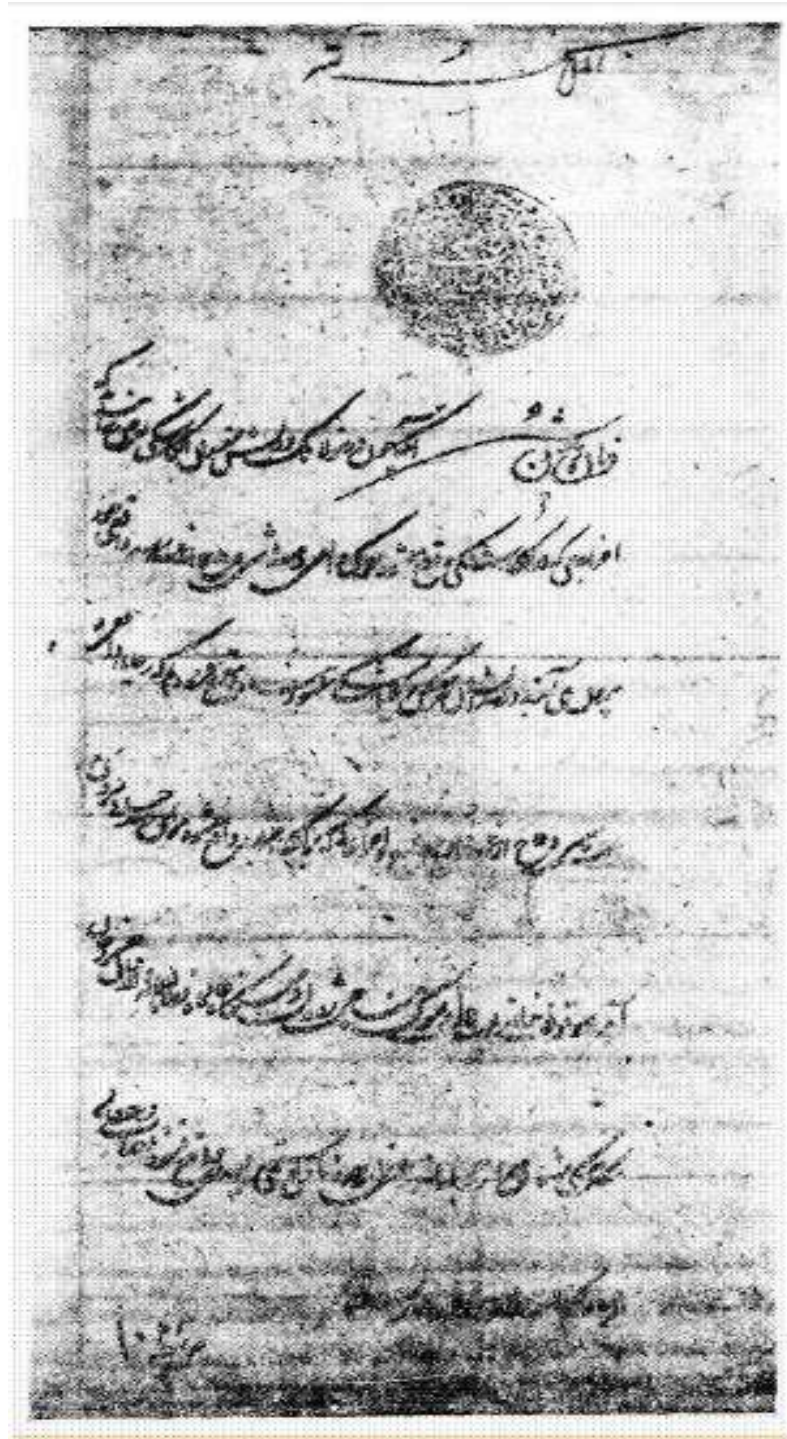


Figure 2.3. Farman of Shah Abbas-II addressed to his governor Khusrav Khan. 1650-1651, Research Paper, Saga of Mughal Farman – Understanding the Essentials, p 4096



Figure 2.4. Royal Firman of Mughal Emperor Aurangzeb, 1660-61 granting forty Bighas of rent free Land, The Punjab Government Archives, Photograph 16, September 2019.

The Mughal emperor Akbar had a system of handwritten Persian manuscript newsletters (*Akhbarat* from *Khabar*, news). This facilitated the exchange of information for imperial courts through news-writers. Letters and the emperor's daily proceedings were recorded as a daily account. It was read aloud publicly in *darbar*. The news writers were the authority to guarantee the flow of information for the emperor and courts.⁵⁹

The gazettes commonly read by the natives were manuscripts. This was the business of people from many classes. Around twenty to thirty writers attend the palace of Delhi. The impact of handwritten Persian newsletters on the native population was more extensive than printed papers in native languages with a maximum of three hundred in circulation. Before the advent of print culture, the format of news writing and the readers were under the transformation process.⁶⁰

2.4 Invention of Printing technology in Europe

Xylography⁶¹ originated in Asia. The term typography was used for printing with independent, movable and reusable bits of metal or wood. Each letterform is raised on one face. Due to this extraordinary invention, a new dimension in visual communication design emerged.⁶² The contemporary techniques of VCD are the results of experiments and discoveries in the field of psychology, art and science.⁶³ The history of printing began in the countries like China, Korea and Japan. Paper was invented in China in 105 BCE. By the 10th century, wooden blocks were used with words and pictures were carved

⁵⁹ Pernau, Margrit. "www.minds.wisconsin.edu." *The Delhi Urdu Akhbar Between Persian Akhbarat and English Newspapers*. 2003. 107

⁶⁰ Pernau, Margrit. "www.minds.wisconsin.edu." *The Delhi Urdu Akhbar Between Persian Akhbarat and English Newspapers*. 2003. 111

⁶¹ Term Xylography is used for relief printing from a raised surface

⁶² Philip B. Meggs, Alston W. Purvis. *Meggs' History of Graphic Design*. 4. New Jersey: John Wiley & Sons, Inc, 2006. 64

⁶³ Rand, Paul. *Paul Rand: A Designer's Art*. New Haven: Yale University Press, 1988. 147

together on the same wooden blocks. Typecast printing presses were used in China by 1041 whereas, Korean printers were casting metal types before 1400. Textile printing was present in Europe in the 6th century and 14th century Playing cards were printed using wooden blocks. In the West (1440) Johannes Gutenberg (1398-1468) is credited with the invention of printing. He printed the first book in Europe in 1445. The invention of the printing process was the letterpress. Until the Industrial Revolution, the progress of technology was slow in pace. By 1812 steam-powered rotary machine presses were introduced. Until the 20th century, it was quite complicated to combine text and image on the same page. Before the Industrial Revolution letterpress was used for printing text for large print runs. The Intaglio process was used for relatively refined works of a small print run. In the 18th century, the process was used commercially printing invitation cards, banknotes and stamps. From Gutenberg's invention to the Industrial Revolution, images in books were printed separately by using the intaglio process. Lithography was invented in Prague (capital of the Czech Republic) by Alois Senefelder in 1796-9. This is called planographic as its principle is water and oil doesn't mix on a flat surface. At the end of the 19th century greeting cards, postcards, maps and posters were mass-produced by lithography.⁶⁴

Printing is the core technological achievement as in previous centuries it took years for scribes to produce a few copies of books. Later, the mechanical presses could produce tens of thousands of copies within a matter of months. During the second industrial revolution in the 19th century, cities expanded and factories were built. It created a need for mass media and advertising to meet the publicity requirements. The steam press facilitated the mass-scale production of printed materials. The German

⁶⁴ Pipes, Alan. *Production for Graphic Designers*. London: Laurence King Publishing, 2009. 12-13

inventors Friedrich Koenig and Andreas Bauer sold their new press to the Times newspaper of London in 1814. This press could produce 1000 pages per hour. The flatbed press was outmoded by American inventor Richard Hoe's rotary steam press. This could print millions of pages per week. The profession of Graphic Design evolved out of mass media production by addressing aesthetics for communication through type and image.⁶⁵

Graphic design is relatively a young way of expression to respond to the needs of the industrial revolution. The book design was a craft initially till the invention of movable type at the beginning of the 1400s. Typographic headings were rare. The visuals were used occasionally. The book was the only medium to communicate images and words.⁶⁶

2.5 Book and Poster Designs in Europe: 15th Century to 18th Century

Gradually typographic books developed with individual design characters. Printers combined woodblock illustrations with text to produce illustrated books in the mid-15th century. Its character feature included decorative borders, ornamented initials and text with woodblock. Colours were applied by hand in the printed elements. The first title page with the book title, author, printer and date was designed in 1476 for *Regiomontanus's Calendarium*, (see figure 2.6).⁶⁷

⁶⁵ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing Ltd, 2007. 15

⁶⁶ www.printingcode.runemadsen.com. n.d. <http://printingcode.runemadsen.com/lecture-intro/> (accessed March 30, 2020).

⁶⁷ Meggs, Philip B. www.britannica.com. January 1, 2020. <https://www.britannica.com/art/graphic-design> (accessed April 5, 2020).



Figure 2.5. Title page for Regiomontanus's *Calendarium* (1476), <https://cdn.britannica.com/01/73201-050-F6ADB731/title-page-Kalendarium-Regiomontanus.jpg>

The mass production of printed words was performed during the Renaissance age in Europe. It was Johannes Gutenberg who is ascribed with the moveable type process. The letters were cast in molten metal. Initially, words were assembled on a flat surface and inked for printing. This was the first-ever occasion when mass communication was established by printed types. Later on, publishing flourished in Europe and Great Britain. The method of printing letters by pressing on paper is called letterpress. It was used until the 20th century and is still in use today as a special method. Printing was a universal form of media between the periods from the Renaissance to the industrial revolution. To

inform, educate, or entertain about events and opportunities newspapers, books, handbills and posters were used. Visual communication emerged by integrating graphic arts and fine arts into advertising. By then another printing method called lithography was invented in which inked stones were used. Henri de Toulouse-Lautrec was known to reproduce commercial-coloured posters.⁶⁸

Renaissance in the late 15th century saw the revival or rebirth of Classical learning in ancient Greece, Rome and throughout Europe. Printing technology made a major contribution by reproducing knowledge for readers. Typeface design emerged from capital letters found in Roman inscriptions and lowercase letters in Carolingian manuscript writing.⁶⁹ The art of typographical printing was first introduced into England about the year 1476 by William Caxton. In this year, at his press near Westminster Abbey, he issued the first printed book in Great Britain, *The Ditches and Sayings of the Philosophers*. The progress in typography has advanced since that period.⁷⁰ France, during the 16th century, became a centre for fine typography and book design. Geoffroy Tory produced design, engraving and illustration as a scholar and author of books with types, ornaments and illustrations. He framed columns of roman type with modular borders in his *Book of Hours*. These energetic forms complemented his illustrations.⁷¹

⁶⁸ Poppy Evans, Mark Thomas. *Exploring the Elements of Design*. 3rd. New York: Delmar Cengage Learning, 2013. 223

⁶⁹ Meggs, Philip B. [www.britannica.com](https://www.britannica.com/art/graphic-design). January 1, 2020. <https://www.britannica.com/art/graphic-design> (accessed April 5, 2020).

⁷⁰ Government Printing, Punjab, Lahore. *Specimens of Type, Borders, etc.* Lahore: Superintendent Government Printing, Punjab, 1918.

⁷¹ Meggs, Philip B. [www.britannica.com](https://www.britannica.com/art/graphic-design). January 1, 2020. <https://www.britannica.com/art/graphic-design> (accessed April 5, 2020).

The Rococo movement characterized complex curvilinear decoration in the graphic design work of French typefounder Pierre Simon Fournier. He opened his type of design foundry after his art studies. He established standard measurements by a table of proportions based on French pounce no longer in use now. Standardization of sizes helped him to produce type families. Thus, a series of typefaces with varied stroke weights and letter widths appeared in a design. He also designed a series of decorative ornaments and florid fonts which helped to produce books in a decorative design that paralleled the architecture and interiors of the period. It was during this period when copperplate engraving emerged as a medium for book illustrations. It produced finer lines and details as compared to woodblock printing. The casting types of a letter with ornaments developed with finer details. English engraver Robert Clee designed a trading card that shows the fine details achieved in both text and image during Rococo period. In the 18th century, a specialized artist in book illustration was Frenchman Charles Eisen. He illustrated *Contes et Nouvelles en vers* 1762 (Tales and Novels in Verse). The printer Joseph Gerard Barbou used types and ornaments of Fournier and engravings by Eisen, tailpieces by Pierre-Phillippe Chaffard. The book represents Rococo design combination of ornamented types, decorative initials, elaborate frames and rules, intricate illustrations typical of the genre, (see figure 2.7).⁷²

⁷² Meggs, Philip B. *www.britannica.com*. January 1, 2020. <https://www.britannica.com/art/graphic-design> (accessed April 5, 2020).



Figure 2.6. Black-and-white print of an engraved trading card by Robert Clee, 18th century,
<https://www.britannica.com/biography/Robert-Clee>

The second half of the 18th century took inspiration from Classical art. This inspiration took place from the publication of information about Classical works findings by archaeologists. The typographical designs of Neoclassical applied straight lines, rectilinear forms and precise geometric ornamentation. An English designer John Baskerville formed book designs and typefaces which presents a shift between Rococo and Neoclassical (see figure 2.8). He used types without ornaments or illustrations. The result was an elegance design. His letters had a more vertical geometric axis with sharp serifs and contrast of thick and thin strokes in contrast to Rococo typefaces. Neoclassical ideas appeared in the late 18th and early 19th Centuries. Italian Painter Giambattista Bodoni was a printer at Royal Press (Stamperia Reale) of the Duke of Parma who produced Neoclassical ideas in his books and typefaces. Bodoni achieved purity of form

with generous margins, line spacing and geometrical types. This served to avoid distracting from reading. His inspirations were drawn from Baskerville and evolved preferences from Rococo derived designs towards modern typefaces.⁷³



Figure 2.7. Two-page spread from *Bucolica, Georgica, et Aeneis*, a book containing three works by Virgil, printed by Pierre l'aîné Didot, 1798, <https://cdn.britannica.com/05/73205-050-73452BF3/spread-book-works-Bucolica-Georgica-Aeneis-Pierre-1798.jpg>

The industrial revolution is the period of European economic shift. A rural, agricultural base to mass-produced goods in factories is called the Industrial revolution which increased the population in cities. This gave rise to mass culture, theatre and visual arts to reach millions of people of the modern city. The components of the Industrial Revolutions were steam engines, railroads, coal, iron, steel and mass-produced printed materials. The steam press developed in 1814 and the printing industry expanded in the

⁷³ Meggs, Philip B. *www.britannica.com*. January 1, 2020. <https://www.britannica.com/art/graphic-design> (accessed April 5, 2020).

19th century in Britain, France, Germany and the United States. A wide variety of typefaces evolved during the 19th century in response to fulfil the demands of urban culture. The outcome of typeface applications was more glamorous printed poster sheets.

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Industrial technology lowered the cost of printing and paper and large presses were developed for larger press runs. This approached the audience through the designer's work which was never achieved before. The poster became a popular medium for graphic designers, printed with large wood types to advertise new modes of transportation, entertainment, and manufactured goods throughout the 19th century. Wooden type posters normally had vertical formats. Types were set in a mixture of sizes and styles in horizontal lines with left and right alignment to achieve visual unity. A poster for the Chestnut Street Theatre in Philadelphia (1854) presents a combination of typefaces outlined, drop shadowed, decorative, sans serif. Slab serif, condensed and Narrow types. This was a projection of all typefaces in one piece during the 19th century. The advancement in the lithography method made the poster medium more popular (see figure 2.9 - 2.12).⁷⁵

⁷⁴ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing Ltd, 2007. 15

⁷⁵ Meggs, Philip B. *www.britannica.com*. January 1, 2020. <https://www.britannica.com/art/graphic-design> (accessed April 5, 2020).



Figure 2.8. Poster for the Chestnut Street Theatre in Philadelphia, 1854,
<https://www.britannica.com/place/Chestnut-Street-Opera-House>

19th century saw the most inexpensive type for visible mass-printed material posters. Steam-driven presses produced millions of advertising posters in Europe which were displayed on every possible surface in the streets and avenues in cities like London, New York and Paris. This looked visually confusing and as a preventive measure, kiosks were designated which were called hoardings. These hoardings were the specific place for

distributors for hand posters. The government benefited from these hoardings by collecting small taxes on every image. These posters were printed with letterpress and images were printed with low-cost woodcuts (see figure 2.10).⁷⁶



Figure 2.9. Bill stickers paste placards advertising Madame Tussaud's waxworks museum, 1877,
<https://mashable.com/2016/03/03/street-life-london/>

⁷⁶ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing Ltd, 2007. 27

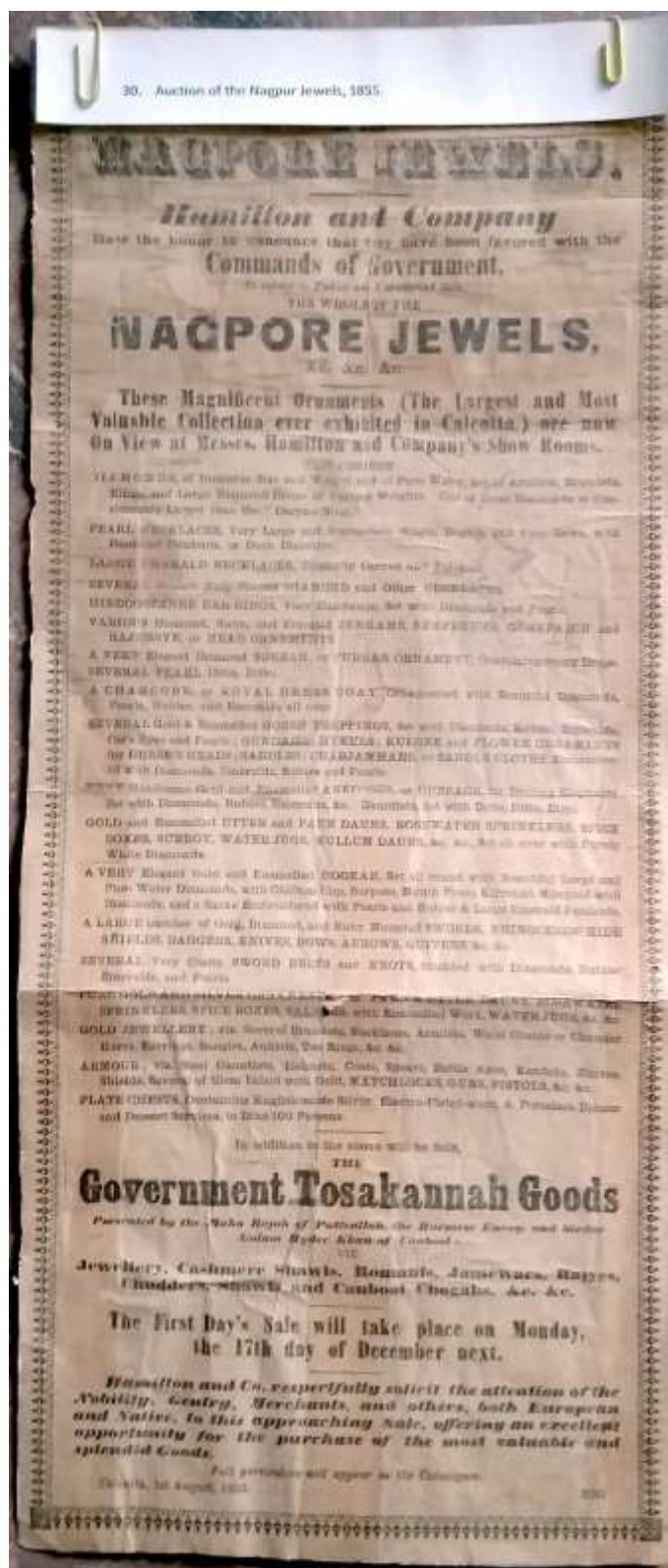


Figure 2.10. Auction of the Nagpur Jewels 1855, *The Punjab Government Archives*, Photograph 16, September 2019.



Figure 2.11 . Auction of the Nagpur Jewels 1855 close up of typefaces, *The Punjab Government Archives*, Photograph 16, September 2019.

19th century typography and designs are often called Victorian typography due to the name of the British queen in Europe. Variations of inharmonious typefaces are employed together on an advertisement announcing the auction. The spaces were filled with decoration and types of various kinds and sizes creating a composition. It presented an effect of an eclectic selection of types by grabbing any type to finish the work as soon as possible. The cover design from *Demorest's illustrated Monthly* in 1874 an American publication is an example of the same genre. The composition is described as horror vacui (fear of emptiness). The styles of type characters are considered disorganized in the Dark Age due to excess use of various typestyles. Later enlightened reformers of the Arts and Craft movement rescued design. The posters, newspapers and magazines from this era displayed clarity and simplicity.⁷⁷

Queen Victoria's reign from 1837 to 1901 is known as the Victorian era. The Victorians liked complex and ornate objects. It influenced all areas of design including

⁷⁷ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 27

architecture, furniture, interiors, fashion, typography and commercial art. The style was derived from their nostalgia for past objects. The designs of Victorians filled all of the space on the page with text and visuals. It also had a typical feature of decorative borders with elaborated types and symmetrical layouts in designs. The typography generally appeared in a wavy or curvilinear style often within banners (see figure 2.13).⁷⁸

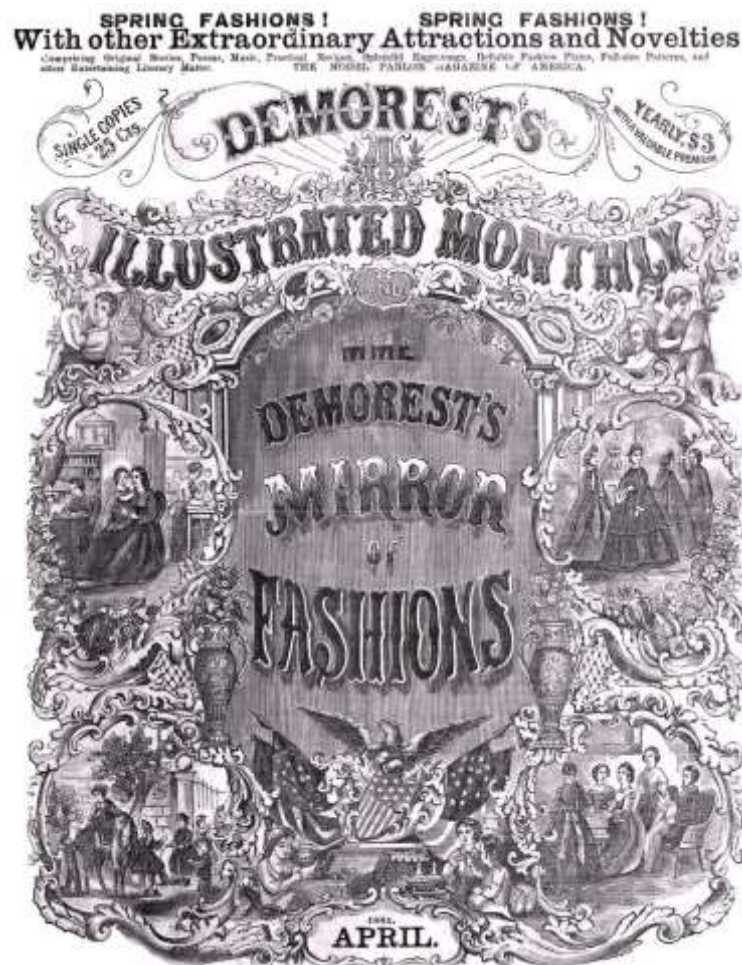


Figure 2.12. Demorest's illustrated monthly and Mme Demorest's mirror of fashions, 1865 April,

<https://archive.org/details/demorestsillustr00newy/mode/2up>

⁷⁸ Design, Opus Web. *Online Design Teacher*. May 25, 2016.
<https://www.onlinedesignteacher.com/2016/05/graphic-design-styles.html> (accessed October 8, 2020).

Rapid reproduction of mass media in the 19th century developed a focus on artistic issues in the design profession like composition, drawing and colour. Most of the books and posters were drawn by the job printers. Advertisers and printers focused on the way of communication of messages for the audience. There was a rush to promote theatrical events, circus and soap with little attention to the artistic quality of the posters which were displayed for a few days or covered by new advertising. During 1890's the popularity of posters increased and the main concern of advertisers shifted to create more business rather than aesthetic concern. Cost-effective solutions became popular in those days. According to historians, graphic design came into existence when designing printed materials was separated from the task of designing. The term graphic design itself was not there until 1920 as the profession was still in the process of defining itself. The changing of the graphic design profession occurred later.⁷⁹

Until 1870, typography for posters by wooden types was not produced as metal type was heavy for large-sized posters. The technique gave a horizontal and vertical look to the posters. The types were placed in horizontal rows in the press for wood type methods, which encouraged different typefaces in a variety of shapes and textures. Lithography began to develop and overtook the wooden type process around 1870. In Czech Republic, at the end of the 18th century (1798) lithography was discovered by Alois Senefelder. The lithography emerged into chromolithography later. The chromolithography process had enhanced the printing limitations for advertising. It was a visual experience leading towards the modern development of colour printing. The process was not limited to horizontal and vertical lines as letterpress printing. The words could form curves and circles. The colour lithography proved an excellent medium for

⁷⁹ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 29

advertising on posters. The works of Jules Cheret, Henri de Toulouse-Lautrec and the other Art Nouveau designers flourished. The chromolithography grew in the mid-1890s and photoengraving began to take over. The visual experience was revolutionized for the consumer products by these changes.⁸⁰

The invention of lithography had a minor effect on poster art till the discovery of chromolithography in the 19th century. Jules Cheret introduced a process to produce a spectrum of colours from three stones and hence the low-cost posters came into being. Loie Fuller poster in 1893 for *Folies Bergeres* is Cheret's signature style. The swirling drapery around the central figure and streaming colours were influenced by French Rococo painters. The posters for advertising beverages and alcohol, perfumes, soaps, cosmetics and pharmaceutical products came into in business.⁸¹ Chromolithography produced colourful images for the people. The packaging goods were designed with iconic images, bright colours and embellished lettering. Scrap cards were produced with images of birds, flowers and subjects for children (see figure 2.14).⁸²

⁸⁰ Barnard, Malcolm. *Art, Design and Visual Culture*. London: Macmillan Press, 1998. 112-113

⁸¹ ARTISTS, ENCYCLOPEDIA OF VISUAL. *visual-arts-cork.com*. n.d. <http://www.visual-arts-cork.com/famous-artists/jules-cheret.htm> (accessed March 31, 2020).

⁸² Meggs, Philip B. *www.britannica.com*. January 1, 2020. <https://www.britannica.com/art/graphic-design> (accessed April 5, 2020).



Figure 2.13. A variety of 19th century tin packages decorated by means of chromolithography, <https://school.eb.com.au/levels/high/assembly/view/67492>.

One ingredient that made lithography superior to letterpress was the invention of photography in 1830. It was a technological development that played a crucial role in the development of the graphic design. The literal meaning of the word photography is ‘drawing with light’ discovered by Frenchman, Louis Jaques Mande Daguerre (1799-1830). The first-ever photograph was a view of objects in Daguerre studio. In 20th century photography was taken up by artists and designers as a medium. Photography was part of Europe and the United States in the late 19th century. The stop-action photography and inexpensive portable camera made the medium part of daily life. Photographs were mass-produced in magazines and newspapers and became an important element in graphic design till the 1920s.⁸³

⁸³ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 25

2.6 Great Exhibition Impact on Visual Communication Design

World trade was dominated by Britain at the beginning of the 19th century. However, during the third decade, a greater market share was occupied by the French and German goods. These goods were mostly household luxury items better in quality and design. To counter this situation a parliamentary committee was formed in 1837. The committee decided to develop a state system of education for artisans and workers in the industry. In this regard, the first School of Design was founded in London. The Board of Trade reformed these schools in 1848. In addition to these twenty-one, schools were established in 1857 to impart skills for industrial design. Squads were formed to go to the French and German Industries to study their systems of design and art education. The London-based society of art and manufacturers forwarded a delegation to French National Exhibition in 1849. After returning from the event, they suggested holding up a similar exhibition in London. This idea was executed with the title ‘The Great Exhibition of the Works of Industry of all Nations’. The exhibition was held in Crystal Palace at London’s Hyde Park in 1851. This exhibition was successful and paid profit of 186,000 pounds a striking amount at that time.⁸⁴

⁸⁴ Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 2006. 109-110



Figure 2.14. Watercolour, 'Interior of the Crystal Palace', by William Simpson, about 1851, Britain. Museum no. 546-1897. © Victoria and Albert Museum, London, https://www.vam.ac.uk/articles/owen-jones-and-the-grammar-of-ornament#vam_nav

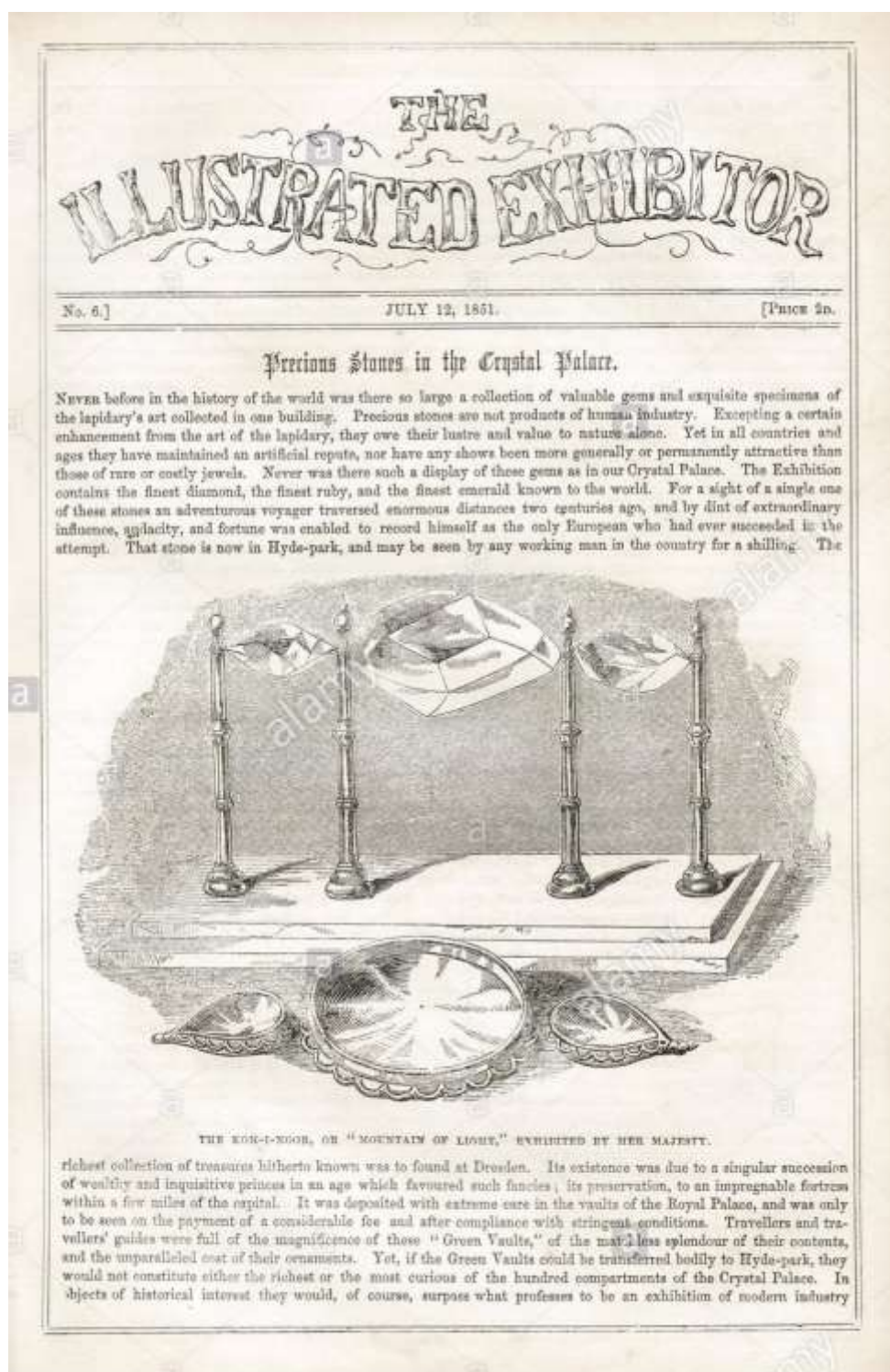


Figure 2.15. *Precious stones in the Crystal Palace, The Illustrated Exhibitor: Guide to the Great Exhibition, 1851*, <http://www.bl.uk/learning/images/victorian/illustratedexhibitor/large102692.html>

One of the special features of 'The Great Exhibition of the Works of Industry of all Nations' was the wares from India. The aesthetes and intellectuals like Gustave

Flaubert, Gottfried Semper and British public figures except Ruskin, criticized the objects produced by mechanized industry in Europe. They compared these objects with handmade textiles, metalworks and ivory work mostly from India and the East. The public appreciated patterns, the harmony of colours, materials and applications from the Orient.⁸⁵

The Great Exhibition created two doorways, one was the reform of art education and the second was the trade-in oriental wares. A museum and art school developed as a unit for art education. The savings from the exhibition were invested to buy a plot of land, where goods from the exhibition were housed in a museum attached to a school. One-third of the objects were of Indian origin, which was used by art students. This contributed to the arts and crafts movement by William Morris. The industrial products were for the mass market as the handcrafted items were for the rich, who were ready to pay for the uniqueness compared to ordinary daily life stuff. The profit margins were high and crafts person's wages were insufficient in India.⁸⁶

The establishment of the graphic design profession had a major contribution from William Morris onwards. He was one of the first to recognise goods produced during the Industrial Revolution which lacked artistic merit. William Morris was influenced by John Ruskin who believed that industrial society silently overcame the independent creativity of the workman. The skilled design was at that time an integral part of the handicraft production of goods. According to this, the decorative arts were to prettify the urban world and to transform modern society to benefit people's living in all aspects. In 1890 the type of design was termed 'Art and Crafts'. The term is associated with Morris and

⁸⁵ Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 2006. 111

⁸⁶ Pervaiz, 111

Ruskin ideology of the medieval system of small-scale production. Morris' reaction established a press to produce limited-run editions of the books made with handmade papers with tooled leather covers. These books featured ornate dropped capitals to start new sections or chapters with a rectangular block of texts. In 1893 the Art and Craft movement was criticized as “the work of few for the few” as it was unsuccessful to meet the mass production problems.⁸⁷

The British administration decided to sustain the Indian native arts by setting up schools of crafts and arts in India on the model of South Kensington School and Museum (see figure 2.17). School for teaching crafts was founded in Madras in 1850, Calcutta in 1854 and Bombay in 1857. In 1874 the Secretary of State for India sanctioned the setting up of a school of industrial art and design and appointed Mr J L Kipling as a principal with the salary of 800 per month.⁸⁸

⁸⁷ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 33-35

⁸⁸ Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 2006. 114-115

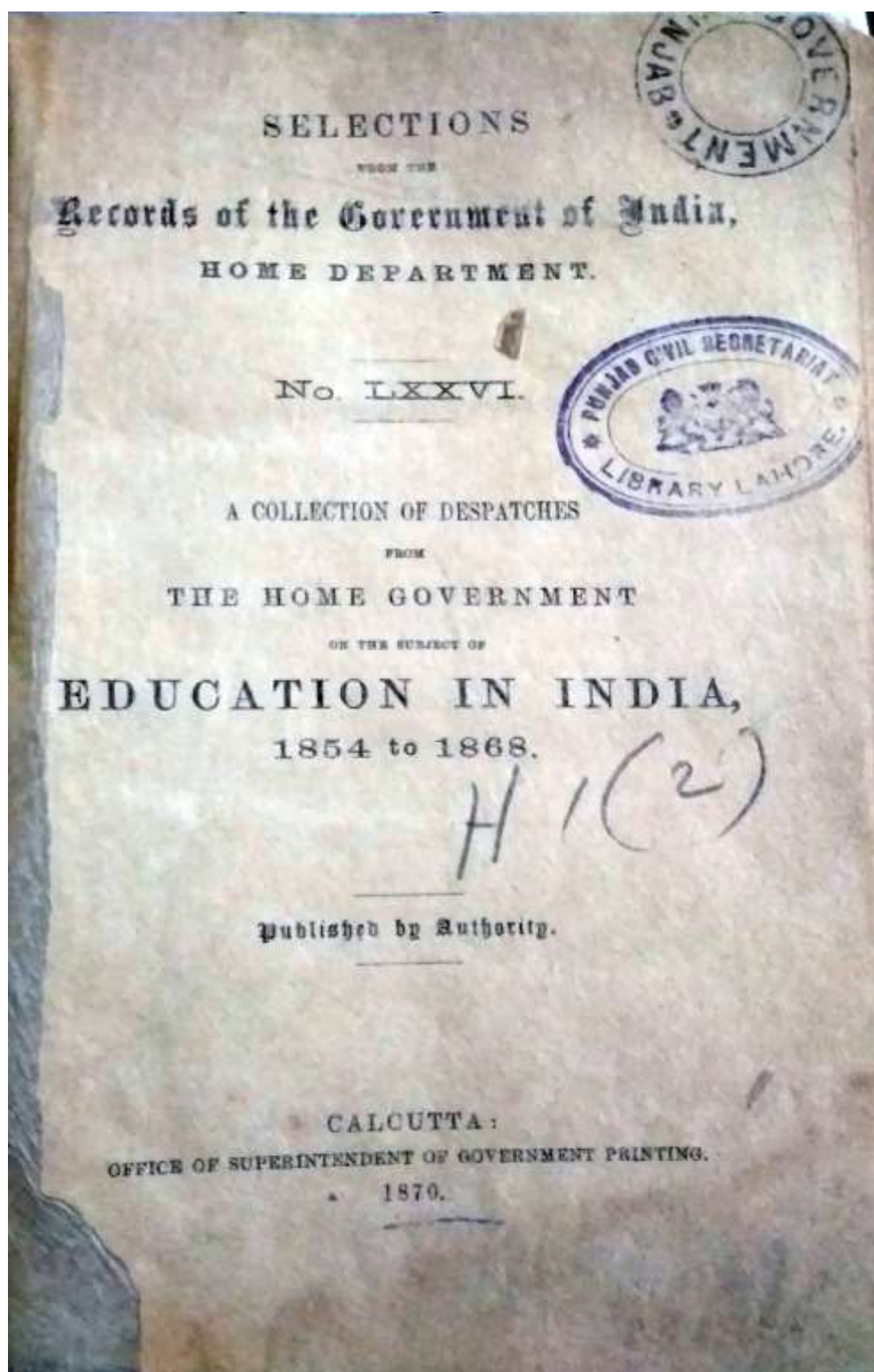


Figure 2.16. Collections of Dispatches Education in India, 1854-1868, *The Punjab Government Archives*, Photograph 16, September 2019.

2.7 Art School setups in the Subcontinent

Kipling joined the Bombay School of Art as an architect sculptor in 1865. He rebelled against the teaching method followed there. The Bombay School was teaching through sketches of Greek Art and European examples rather than local examples. Kipling set up the Mayo School of Industrial Arts and established native arts as role models. Syed Muhammad Latif describes those courses at MSA generally resembled European schools. However, the principles of Indian design were followed primary. Kipling brought experience and policy of art education to the Indian scene. His thinking and practise gave a new colour to MSA. The junior classes were instructed in elementary free-hand drawing and the elements of geometry and drawing from plants and objects. Advanced students were copying fresco decorations of Wazir Khan Mosque as examples of Indian wall painting. The senior class was employed in studies of Indian design from objects in the museum, photographs and books.⁸⁹

The curriculum plan of Kipling was designed keeping in view the suitability of local requirements. Being an art teacher from Bombay, he designed the course. The general principles of ornamental design were engaged from Eastern Modelling in clay from casts, moulding in clay and casting in plaster, Architectural drawing from examples, advanced perspectives, modelling from nature, studies in the colour of ornament, ditto of still life, drawing from the living model in black and white, original design, painting from the living model and modelling from ditto.⁹⁰

⁸⁹ Pervaiz, 117

⁹⁰ Kamran, Tahir. "Lockwood Kipling and establishment of Mayo School of Arts." *Journal of the Royal Asiatic Society*, 2015: 1-19. 8-9

There were a variety of subjects for students in the curriculum. Woodcarving, lithography and copper etching were compulsory for students during the first three grades. In the fourth-grade subjects were chosen according to the aptitude of the student and his will was placed first. Kipling focused on the instructions to the work by which students could earn their livelihood. The British method of art instructions was relevant to those exposed to western art and culture and the English language.⁹¹

This was different from colonial and industrial art education methodologies followed at Madras, Calcutta and Bombay. He thought the students stood to benefit a great deal this way instead of abstract art education. He believed that the intelligence and energies of the students were fully brought out by design for a given purpose. According to him, an honest blacksmith shop is a more useful institution than a school in India to teach theory and principles of art. Public Works Department admired Kipling's philosophy of education in a letter which said that the old-style carpenter draws and thinks only on paper, whereas Lahore carpenter draughtsman sees the things as they are. Kipling's philosophy of education and the growth of Mayo School of Art gave rise to the first native principal Bhai Ram Singh.⁹²

The opening of Mayo School of Arts Lahore in 1872 was followed by the founding of the Fine Arts Department at Punjab University in 1940. Both of the institutions had their art education viewpoint. Mayo School of Arts was based on the trend of technical art education which was a Britain trend and later institutions formulated humanistic art education based on an intellectual approach.⁹³

⁹¹ Kamran, 9

⁹² Pervaiz Vandal, Sajida Vandal. *The Raj Lahore and Bhai Ram Singh*. Lahore: Research and Publication Centre, National College of Arts, 2006. 120-121

⁹³ Manzoor, Shahida. *Anna Molka Ahmad*. Lahore, n.d. 99-100

2.8 Lithographic Posters in Lahore

The differences between fine art and decorative art, folk art and classical art emerged in Europe from the Renaissance. Lithography was placed in between arts and crafts based on the principle of utility and beauty. The public institution of art education designated the art and craftsmen as a separate occupation. In India, the division between art and craft is rooted in colonial ideology, which was the opposite of European approach. Lithography at Mayo School of Arts Lahore was a craft in early decade of the 20th century. The printing press was required to print usual jobs like address cards, bill headers. The school created a new department of photolithography in 1915 by importing cutting edge equipment of the age. According to Lionel Heath (principal of MSA), it was to meet the future demand of black and white colour advertising facilities in India. The decision proved to be right as the economy flourished during the inter-War period because the multinational corporates arrived at that time and targeted the Indian market of middle-class consumer goods through technology-based products.⁹⁴

The early lithographic illustrations at the school were maps and plans of the city. In the late 19th century, illustrations for Urdu language books and coin catalogues for the Museum were printed by the *Civil and Military Gazette* established by the British in Lahore. The school designed and printed lithography of the works of the private and government sectors. A Depot of Arts and Crafts was founded to sell products and prints for the cottage industry.

Lionel Heath, principal of Mayo School of Arts, arranged an exhibition of Craft Works. The poster design of the exhibition presents a young craftsman as a standing

⁹⁴ Tarar, Nadeem Omer. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 245-246

model holding traditional tools, wearing attire and *Khussa* (local footwear). At the bottom left an Anglo-Indian is sitting cross-legged on the floor. The craftsman suggests that he is one of the pupils under training at the MSA. The typography is composed on a scroll that is familiar to Mughal *farmans* recalling its cultural formats for communication (see figure 2.18).⁹⁵

⁹⁵ Tarar, Nadeem Omer. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 246-248

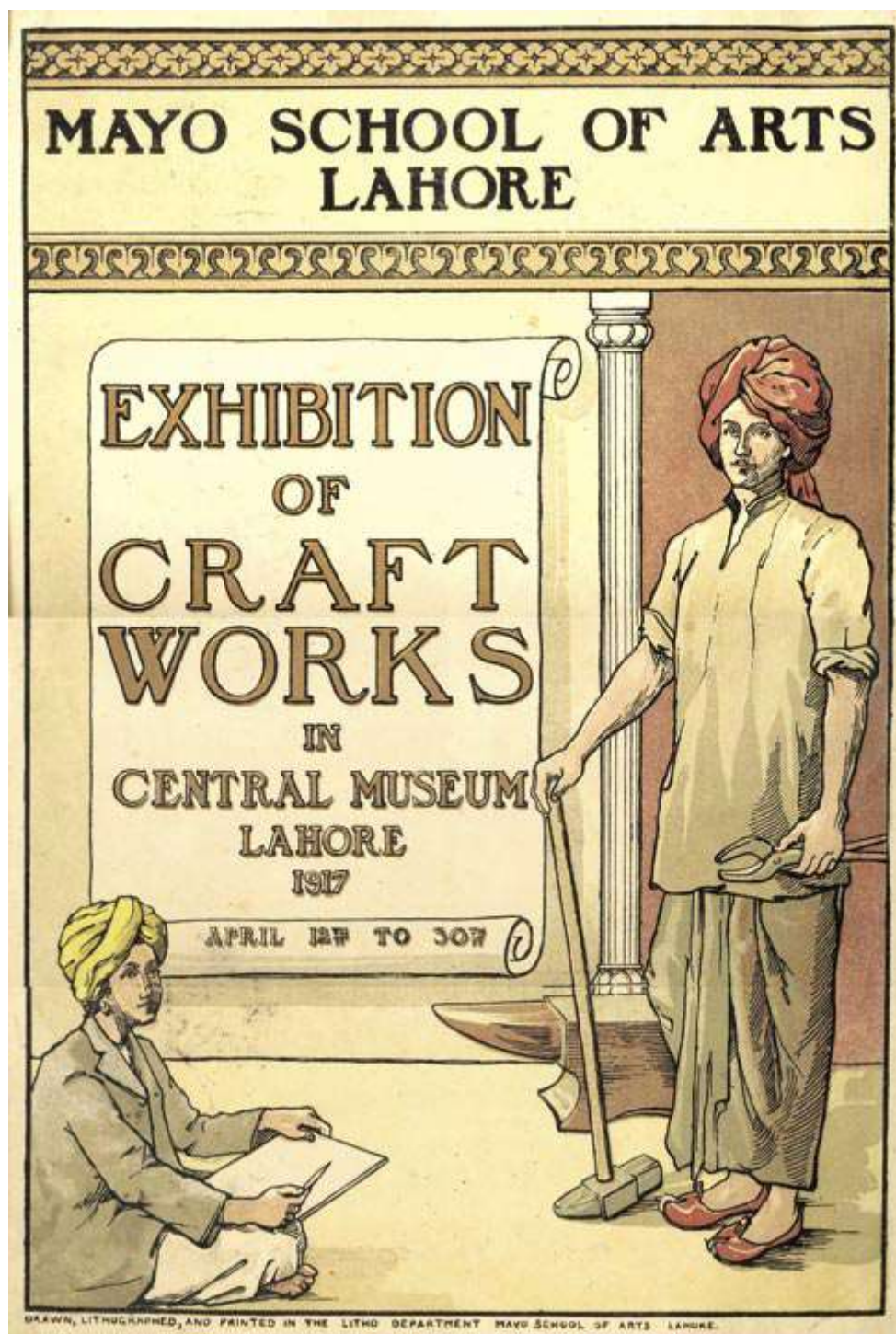


Figure 2.17. Poster of Exhibition of Arts and Crafts in Museum, Lahore 1917, Book Mazaar Bazaar Design and Visual Culture in Pakistan, Page 244

The British propaganda poster for World War I 'Our Day' was aimed to collect charity from the Indian public for a military hospital. The Red Cross Organization logo is composed at the top right corner in a sun motif. It is presenting a young Indian barefooted

wearing shorts with an Indian jacket and turban. The figure is watching a female nurse attending a wounded soldier. Another soldier with the bandaged arm is standing in the background looking at the same place. The Indian spectator is signifying a passive witness of the battlefield action. The text in English, Urdu and Gurmukhi language being spoken by Muslim and Sikh communities of Punjab is instructing people to donate as much as they can for the military hospitals (see figure 2.19). Later, the people enrolled as soldiers in the British Indian Army are shown. The poster is an appeal to moral consensus and support from colonies to sustain the war. The First World War was the turning point for advertising and propaganda posters. It was the time when the state invested in poster production on a larger scale for publicity. These posters carried messages to appeal to the King and the country to support the government in the war. Some of the posters were sophisticated requests to instincts combining image and text.⁹⁶

⁹⁶ Tarar, Nadeem Omer. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 248



Figure 2.18. Poster, World War I, Our Day, 12 December 1917, Lionel Heath, Book Mazaar Bazaar Design and Visual Culture in Pakistan, Page 247⁹⁷

⁹⁷ The poster encouraging the public in three languages, to contribute to the cause.

To promote relief funds for the Red Cross Organization a performance of the dramatics club of the Mayo School of Art was advertised in a poster ‘Khubsurat Bala’ (Beautiful Temptress) in 1918. It is the only surviving lithograph of Abdur Rehman Chughtai, a student and later teacher at MSA. The play was written by Agha Hashar Kashmiri a lead stage writer for New Alfred Theatrical Company. The play was based on the legend of good and evil court politics of medieval India⁹⁸. The lithograph resembles the entertainment poster ‘The Studio’ by Aubrey Beardsley, an English artist of the 19th century. The poster illustrates the drama by presenting two females adorned in jewels with long loose hair. One female is playing a musical instrument while the other is enjoying it. The droopy eyelids recall the Ajanta cave painting bodhisattva.⁹⁹ The geometric motive, coming in the foreground at the bottom were locally called *Pinjra* works. The geometric patterns signify Punjab’s indigenous craft. The symbol of the Red Cross is arranged on the top left corner with the arabesque pattern in the background (see figure 2.20).¹⁰⁰

⁹⁸ The Medieval Period of Indian History comprises a long period, spanning from 6th century i.e. after the fall of the Gupta Empire to the 18th century, i.e. the beginning of colonial domination. For more details visit http://www.universityofcalicut.info/SDE/BA_his_medieval_india_society.pdf

⁹⁹ Bodhisattva Padmapani (Bodhisattva with lotus) 2nd Century BCE

¹⁰⁰ Tarar, Nadeem Omer. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 248-250

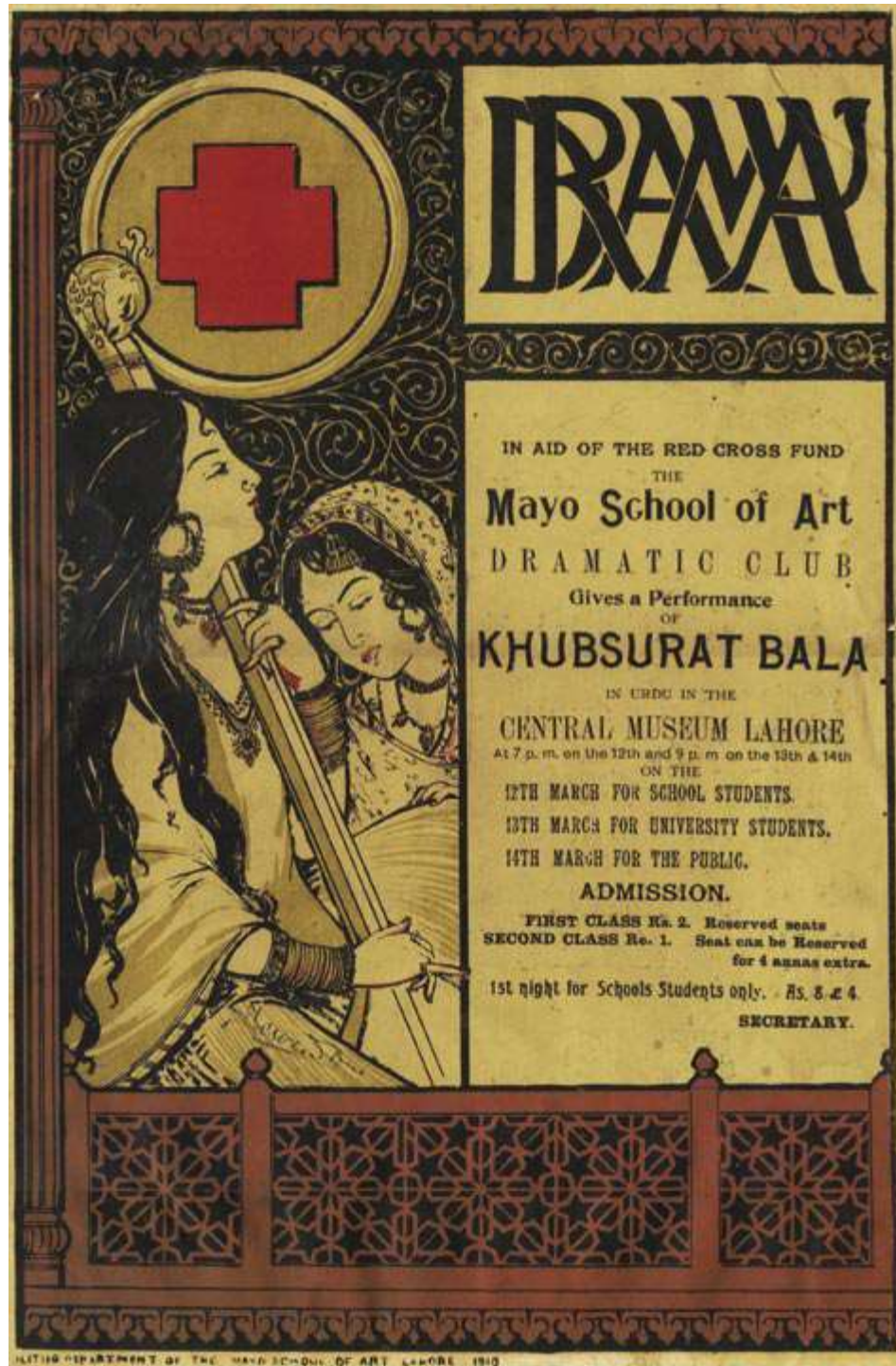


Figure 2.19. Poster, *Khubsurat Bala*, Attributed to *Chughtai* carrying signature of *Feroz Uddin*, 1918, Book *Mazaar Bazaar Design and Visual Culture in Pakistan*, Page 249

In the certificate design for 'Diocese of Lahore Board of Education' two female figures are composed in front of a Gothic arch. One is standing holding a bible and the

other is sitting and praying. The emblem logotype is composed at the top in the centre of the layout (see figure 2.21). The book cover of *Ilm-e-Adab* (the Knowledge of Literature) was designed in 1920 by a first-year student *Kundan Lal* from the photolithography department. It is decorated with stylised vine elements common with Persian paintings (see figure 2.22 - 2.23).¹⁰¹

The lithographs figures are a source of the eclectic approach in the early 20th century poster designs in Lahore. It displays the stylistic influences and available technology used to communicate the events.

¹⁰¹ Ibid, 248-250

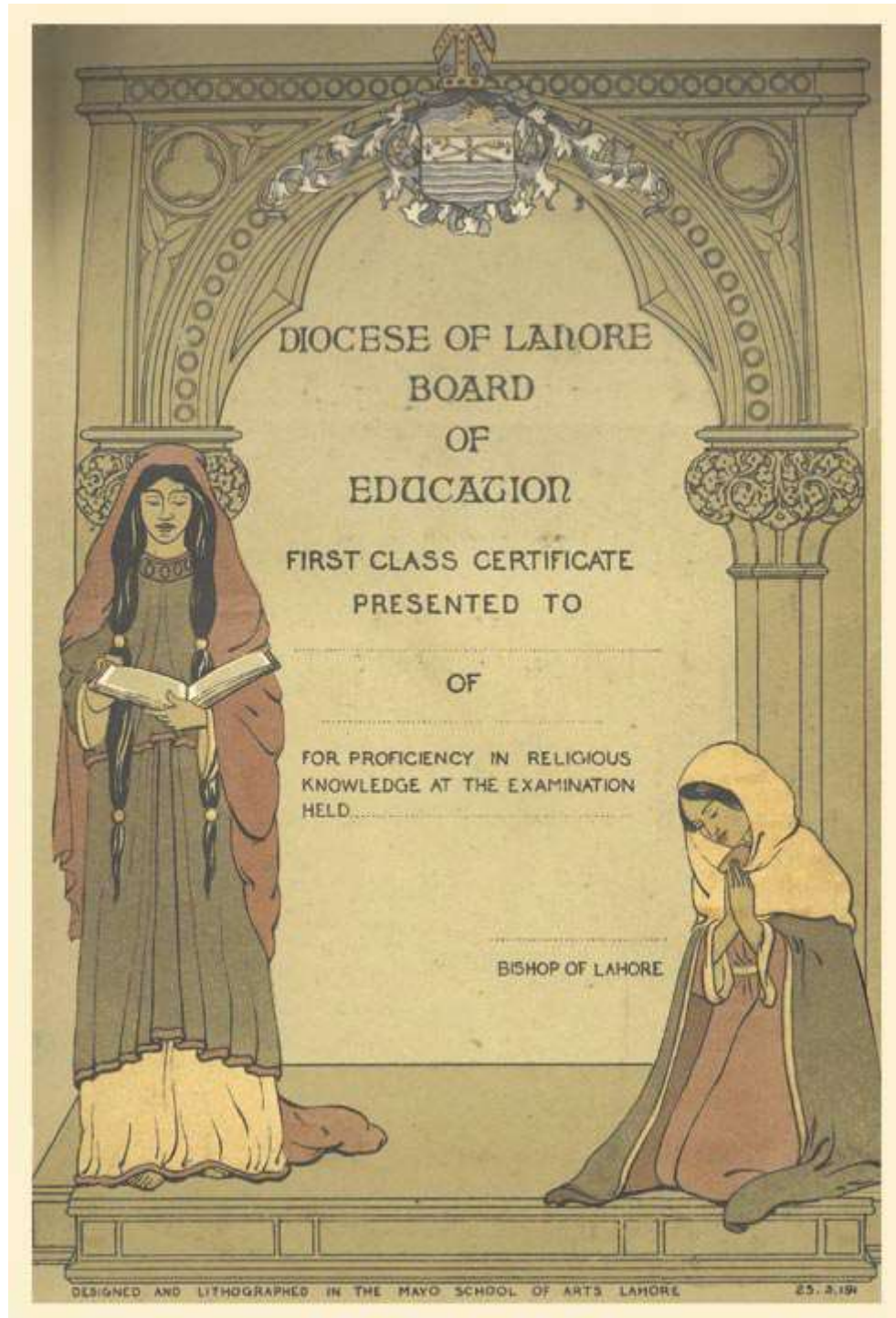


Figure 2.20. Certificate Diocese of Lahore, Board of Education Lionel Heath, 1917, Book Mazaar Bazaar
Design and Visual Culture in Pakistan, Page 251

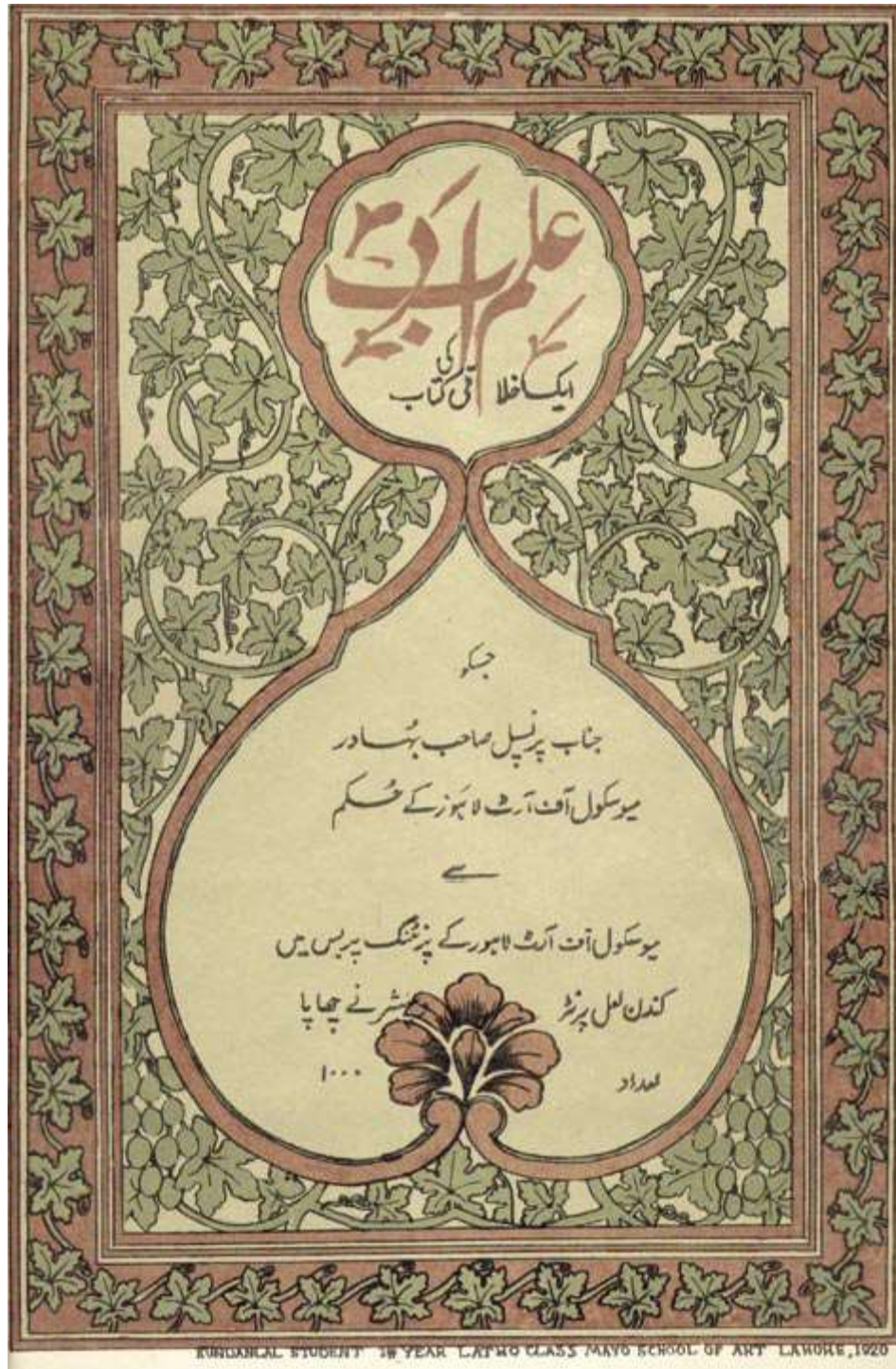


Figure 2.21. Book cover 'Ilm-e-Adab' The knowledge of Literature, lithograph by Kundan Lal 1920, Book Mazaar Bazaar Design and Visual Culture in Pakistan, Page 252



Figure 2.22. Call of education for Al-Dabbagh¹⁰² in colonial Punjab through Monthly Industrial Journal in 1935, Courtesy of <https://www.facebook.com/photo?fbid=10157376649222285&set=a.146421922284>

¹⁰² Al-Dabbagh means a person who deals in animal skins called Chamars in those days, they belong to lower class of society.

2.9 Industrial Needs of Colonial in Subcontinent

The book *The Indian Museum, 1814-1914* in the Punjab Government Archives provides an insight into the commercial and industrial interest of colonials in India called a vegetable kingdom. The collection of the commercial and industrial products of Bengal included seeds, grains, fibres, silk, oils, drugs, timbers and minerals. It provides details of the trade and commerce situation of the region.¹⁰³

The British mass-produced goods flooded the Indian markets. During the second half of the 19th Century, the introduction of cheap cotton cloth from Manchester and setting up British factories weakened the native indigenous craft industry. One of the largest markets was agricultural tools as the rural population was the dominant part of the economy.¹⁰⁴ In 1903 the *swadeshi* (self-reliance) movement emerged and started spreading in the late 19th century. It was fuelled in Bengal against a British decision to divide the region into two parts in 1905. The *swadeshi* was a call to boycott British goods and promote indigenous products. The message was further promoted by nationalist Satish Chandra Mukherjee (1865-1945) by his journal Dawn founded by him in 1897. In the 1890s native goods were exhibited in *Swadeshi* Emporium shops. It all helped to pave the way for Mahatma Gandhi's campaign in the 1920s to seize the British Raj by weaving Khadi cloth instead of British cotton.¹⁰⁵

Art administrators John Lockwood Kipling and George Birdwood stressed the value of Indian design and crafts and introduced practical courses for training. They took more radical initiatives to reform the curriculum to distinguish between fine arts and

¹⁰³ Museum, Indian. *The Indian Museum, 1814-1914*. Calcutta: Trustees of the Indian Museum and printed at the Baptist Mission Press, 1914. 61

¹⁰⁴ Margolin, Victor. *World History of Design, World War I to World War II*. London: Bloomsbury Academic, 2015. 729

¹⁰⁵ Margolin, 732

Indian art. By the 1930s chromolithographs of mythological figures got popular. The publication of reading matter also expanded and fonts were available in most of the languages. The printing presses produced a wide range of materials, documents, newspapers, books and magazines. Due to a large number of Hindi speakers and the popularity of the Devanagari script, the artist invented a new type of lettering for posters and other printed materials. There were standard formats for designs according to the commercial culture of the period. The printing historian B. S. Kesavan stated that more than 500 newspapers and magazines were published. At the beginning of 1907 modern printing method appeared in English promoting nationalist literature which quickly attracted a nationwide readership. Lithographic illustrations were replaced by halftones as soon as the technology was available. The magazine illustrations influenced publishers throughout India. Thus from 1920-1930, numerous magazines appeared. These magazines gained popularity from literate to non-literate. The English language pictorial magazines, like Times of India 1880, were renamed in 1923 which had been lately Illustrated Weekly of India.¹⁰⁶

The print culture in the subcontinent was not just the pictures dedicated primarily to aesthetics and pleasure. Pictures are the visual embodiment of deeply held religious and even political beliefs. By the end of the First World War, the middle-class customers attracted foreign companies to establish manufacturing facilities and marketing operations in the subcontinent. Among these companies were the British firm Lever and Associated Biscuit Manufacturers to sell soap and biscuits respectively. The Czech firm Bata arrived to compete with indigenous shoe factories. Dunlop promoted tyres, General Electric and Philips sold light bulbs. Kodak introduced cameras for the expanding middle class (see

¹⁰⁶ Margolin, Victor. *World History of Design, World War I to World War II*. London: Bloomsbury Academic, 2015. 742-743

figure 2.24). All the advertising strategies of these companies focused on reaching the middle-class audience.¹⁰⁷

Technological innovations made graphic design a profession for societal needs and the visual imaginations of practitioners. It has evolved through various forms throughout history. The examples from manuscripts in Egypt, China and Greece, to the advances in printing have made visual communication design essential part during the late 19th century. Advertising agencies, book publishers and magazines hired art directors to organize visual elements of the communication into an expression suitable for the content. In 1922 typographer William A. Dwiggins coined the term graphic design to name the subject.¹⁰⁸ The term ‘Graphic Design’ appeared in an essay ‘A New Kind of Printing Calls for New Design’. It was written by W.A. Dwiggins, an American book designer. The word graphics described contemporary printed art and echoed broader meaning beyond printmaking.¹⁰⁹



Figure 2.23. A magazine Advertisement for an early Kodak camera by Eastman Kodak American Company in 1889, <https://repository.duke.edu/dc/ea/K0538>

¹⁰⁷ Margolin, 743-744

¹⁰⁸ Meggs, Philip B. *www.britannica.com*. n.d. <https://www.britannica.com/art/graphic-design/Early-printing-and-graphic-design> (accessed April 2, 2020).

¹⁰⁹ Tallman, Susan. *www.artinprint.org*. July-August 2015. <https://artinprint.org/article/on-graphics/> (accessed April 2, 2020).

Chapter 3

3.1 Printing Press in Lahore

The printing press introduced a new range of print media formats which finds its roots in the designs of Industrial Revolution. The developments and contribution of the colonial printing press in Lahore is focused here. This chapter has documented specimens of the printing press through the catalogue of Punjab Government press from Punjab Government Archives in Lahore. It covers a gap of information regarding the history of Visual communication and inspirations of the colonial period. The colonial visual themes for communication design are documented here. The typesets and wood-engraved images, coat of arms and newspapers are the key areas of study in this section.

3.2 Printing Technology in Subcontinent

Portuguese launched printing in the subcontinent by bringing printing equipment through shipment in 1550. The printing press was founded in Goa in 1557. The sole purpose of the press was to print Christian literature. First ever book printed in the subcontinent was 'Principles of Christianity'. The book was in the Tamil language. A book in the Malayalam language was printed in 1577. John Gaan Slaves prepared types of Malayalam and Tamil writing. Printing was introduced during the Mughal era although calligraphy was preferred over printed matter. British established printing presses at Bombay 1674, Madras 1772, Hugley (a type of Bangla language) 1778 and Calcutta 1779. The types of printings introduced were Lithography printing in 1836 (see figure 3.2, 3.3), and Offset printing in 1900.¹¹⁰

¹¹⁰ Baba, Khan. *studypoints.blogspot.com*. January 15, 2015.
<https://studypoints.blogspot.com/2015/01/how-print-journalism-was-started-in-sub.html> (accessed March 21, 2020).

The first printed newspaper named *Hickey Gazette* appeared in 1780, published by James August Hickey. The size of the paper was 12” x8” with four pages. James August Hickey was against the East India Company and exposed the corruption of the Government so he was arrested. In November 1781 a newspaper named *India Gazette* was launched by the Government. During these days many new newspapers appeared against and in favour of the Government. Due to the installation of the printing press, dozens of English Language newspapers appeared in the time duration of twenty years. The readership was British due to language differences. The Persian language was the native language which was replaced with Urdu by the British (see figure 3.1). The first Urdu newspaper was *Jam-e-Jahan Numa* published in Calcutta (1822) under British supervision. Its editor was Munshi *Sada Sukh*. Its language was changed into Persian because the circulation was extremely low. Two years later it became an Urdu news sheet as some British officials had learned Urdu.¹¹¹

The first Urdu newspaper in Lahore was *Koh-e-Noor* which started in 1850. Its founder was Munshi Harsukh Raey. He was financially supported by the British in establishing a printing press for the newspaper. It had the largest circulation among all Urdu newspapers. The second chief newspaper was *Darya-e-Noor* which was short-lived because of opposing British rule. These newspapers had no pictures. However, little handmade illustrations were printed occasionally.¹¹²

¹¹¹ "mcnuml.wordpress.com." n.d. <https://mcnuml.wordpress.com/mass-communication-in-sub-continent/> (accessed August 31, 2019).

¹¹² "mcnuml.wordpress.com." n.d. <https://mcnuml.wordpress.com/mass-communication-in-sub-continent/> (accessed August 31, 2019).



Figure 3.1. Proclamation 1855, *The Punjab Government Archives*, Photograph 16, September 2019.

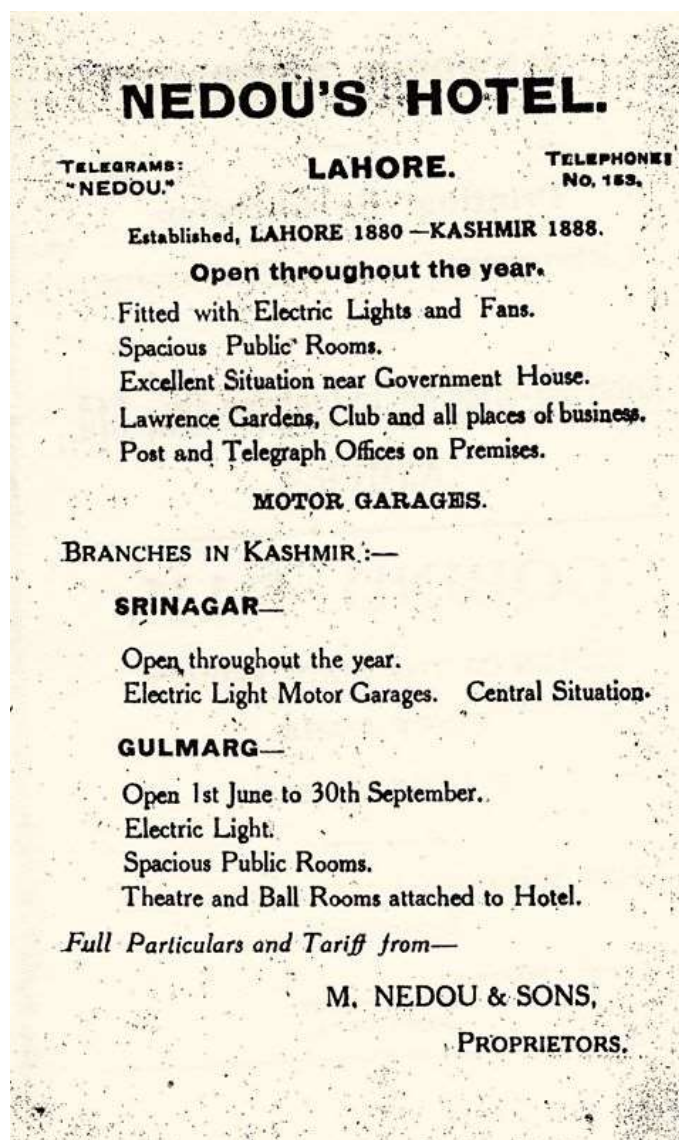


Figure 3.3. Rare Image of Advertisement of Nedou's Hotel from 1880,
<https://lahorenama.wordpress.com/2017/03/01/rare-image-of-advertisement-of-nedous-hotel-from-1880/#more-3842>

3.3 Paper Making Industry in Lahore

The paper-making industry in the subcontinent was established in Lahore and Delhi during the Sultanate period. The Indian paper-making produced glazed variations into seven types. These were *Kashmiri*, *Ahmedabadi*, *Hederabadi*, *Faizabadi*, *Khasa-i-Jahangiri* or *Lahori*, *Kanpuri* and *Aurangabadi*. Kashmiri paper was called silken and *Khasa-i-Jahangiri* or *Lahori* paper was also produced here. The *Lahori* paper was the

most flexible of all papers in the subcontinent. The oldest recipe for Lahori paper making was to make the pulp by using old clothes, old tents, the bark of certain shrubs, and trees. By washing and soaking in water for a few days the materials were beaten with a wooden hammer. The pulp was mixed with a little lime water. The mixture becomes paper when lifted out.¹¹³

The British banned hand-made paper in government offices and started importing machine-made paper from Britain. By the end of the 19th century, few paper mills were founded. As a result, a lot of cheap machine-made paper was available for the market. This was discouraging for the local hand-made paper industry and many paper-makers lost their jobs. In 1924 paper mills in India started using bamboo as raw material with more paper mills appearing just before World War II. The Paper industry progressed during the war period. The native paper was exported to other countries and today the hand-made paper industry is rare and extinct.¹¹⁴

3.4 Photography in Lahore

In 1840 photography reached Lahore (see figure 3.5). After the fall of Sikhs, an Italian born photographer Felice Beato travelled and took detailed photographs of the golden temple and Lahore between 1857 and 1888. These were the first photographs of Lahore that exist today. Samuel Bourne, a famous commercial photographer in India took photographs of Lahore and Amritsar. It included Maharaja Ranjit Singh's *Marrhi* (a tomb), his marble pavilion and Lahore fort. William Bartholomew set up the first photography business inside Lahore fort in 1849. Later on, his assistant James Craddock set up the first photographer shop on the Mall and he was also an official photographer

¹¹³ Sheikh, Majid. *Lahore: Tales without end*. Lahore, Punjab: Shirkat Printing Press, Lahore, 2006. 420

¹¹⁴ Tiwari, Lalit. www.infinityfoundation.com. n.d.
https://www.infinityfoundation.com/mandala/t_es/t_es_tiwari_paper.htm (accessed March 23, 2020).

for the British East India Company and the Government. When Pakistan came into being in 1947, the name of 'Chaacha' F.E. Chaudary was one of the top photographers in Lahore. He was an icon in Pakistani photojournalism.¹¹⁵

The early printing press of the East India Company was established in 1600 and printed various paper documents for its management in London. The East India Company set up the first press by missionaries in Madras in 1761 (see figure 3.4). Charles Wilkins produced British government regulations and commercial publications. The *Calcutta Gazette* was launched in 1784 by the same press. Ram Mohan Roy founded the first Persian newspaper *Mirat-al-Akhbar* in 1822. The East India Company became prominent in the late 18th century.¹¹⁶

The English press in colonial India started with the publication of the *Civil and Military Gazette* in Lahore and Shimla in 1872. English newspapers were printed during the middle of the 19th Century in almost all parts of India.¹¹⁷ Printed newspapers were developed for European settlers. This was followed by local language newspapers sponsored by foreign missionaries to preach Christianity. It also conveyed Western culture to the people with achievements in knowledge.¹¹⁸

¹¹⁵ Sheikh, Majid. *Lahore: Tales without end*. Lahore, Punjab: Shirkat Printing Press, Lahore, 2006. 75-77

¹¹⁶ Emiko, Sunaga. "A Study of the Urdu Print Culture of South Asia since the Late 18th Century." *Kyoto Bulletin of Islamic Area Studies*, March 2013: 136-137

¹¹⁷ Feroze, S.M.A. *www.dawn.com*. September 22, 2017. <https://www.dawn.com/news/1358484> (accessed March 21, 2020).

¹¹⁸ *massmediaassignments.wordpress.com*. April 13, 2017.

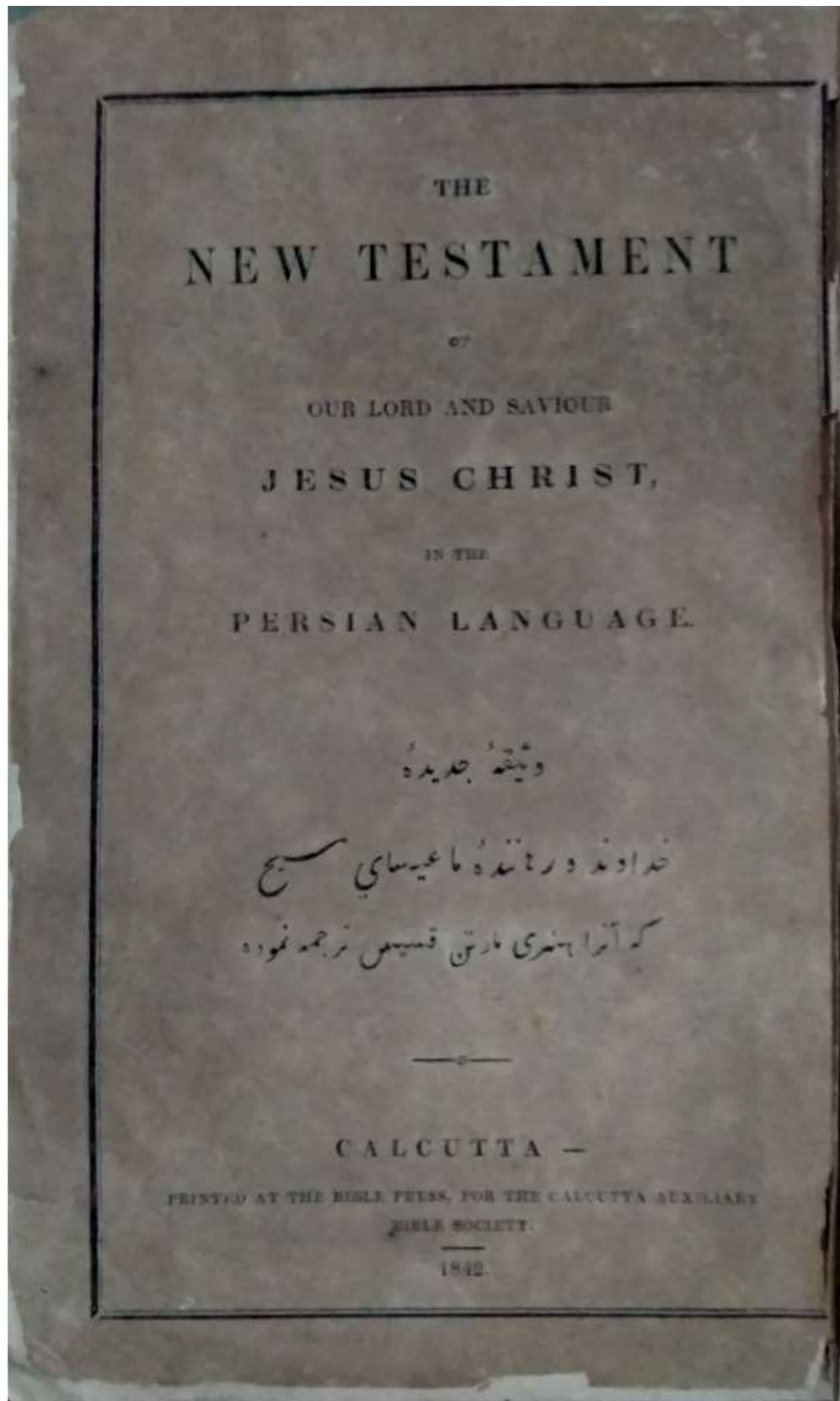


Figure 3.4. <http://lahore.city-history.com/earliest-photograph-of-the-sub-continent-taken-in-lahore.html>

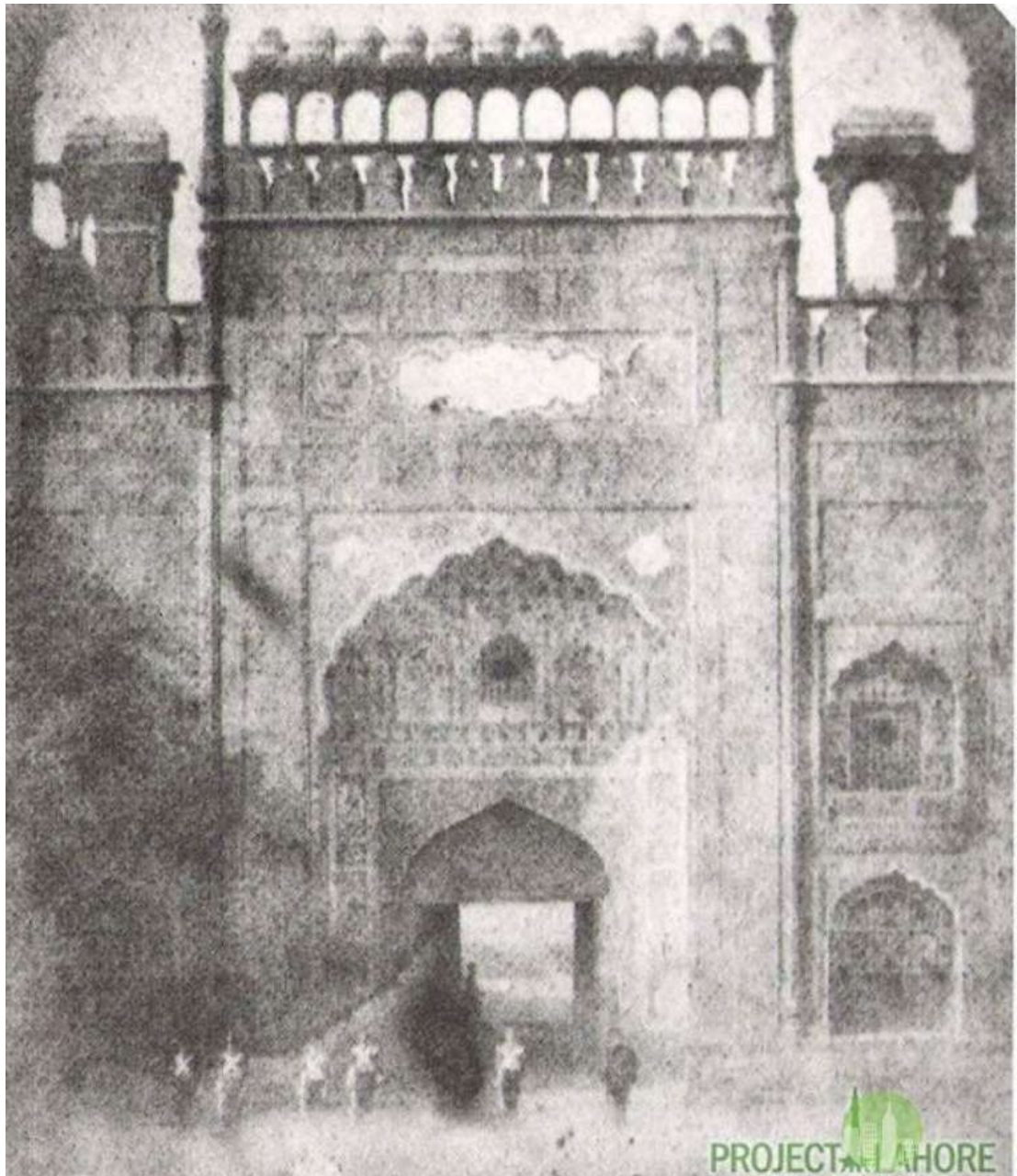


Figure 3.5. Gateway of *Badshahi* Mosque Lahore 1849, one of the earliest photographs of the subcontinent taken in Lahore by J McCosh, <https://lahorenama.wordpress.com/2017/03/01/rare-image-of-advertisement-of-nedous-hotel-from-1880/#more-3842>

3.5 Depiction of 19th Century Lahore in British Newspapers

The newspapers published illustrations from portraits to panorama to attract the readers by visual experiences. It made the newspaper illustrations which has become the predecessor of mass media communication lately. The images developed from woodblock engravings to halftone photo-processes. The Industrial Revolution influenced the

periodical press by abandoning metal for wood to print illustrations. The woodblock engraving was significantly developed by British engraver Thomas Bewick in 1840. It utilised a square boxwood tree, which was hard and densely grained to allow two advantages for printing illustrations. The first was lines engraved which was finer than ordinary woodblocks, the second one could produce the impression of thousands in a press. The boxwood woodblock engravings were far long-lasting than copper and steel. The woodblocks, alongside type, could be set in the press bed for text and image to be printed together. Economically wood-engraved illustrations were ideal for periodicals in the 19th century. *Penny Magazine* was one of the first periodicals which used illustrations in England. Its proprietor Charles Knight wanted to bring to the masses, inexpensively and useful knowledge through high-quality illustrations. The most famous of all periodicals was *The Illustrated London News* started in 1842. The first issue of *The Illustrated London News* offered the technique of wood-engraving as a visual translator to the reality of the events. *The Illustrated London News* was a mighty success to capture and expand the market.¹¹⁹

The employment opportunities for wood engravings were raised. It encouraged the use of images in editorials for the communication of advertisements. Wood-engraving blocks were locked into a letterpress to print with types. The lithographs, steel and copperplate images had to be printed on separate presses. The wood-engraving process dominated magazines, books and newspaper illustrations. The preparation of wood-engraved printing blocks was costly. Niepce continued the search for cost-effective solutions for the preparation of printing plates. In 1871 John Calvin Moss of New York discovered a photoengraving method for the transfer of line work into metal letterpress plates. A negative of the original illustration was contact-printed to a metal plate coated

¹¹⁹ NC State University. 2020. <https://ncna.dh.chass.ncsu.edu/imageanalytics/history.php>.

with light-sensitive emulsion and etched with acid. The photoengraving cut the cost and time acquired to print.¹²⁰

The illustration of wood-engraving went through several stages to appear in print. It started generally with a sketch or photograph captured by an artist-reporter or a written description of an idea to be developed for visual communication. The initial sketches were transferred to the wood surface by artist-engravers and later on directly through photographs. Several boxwoods squared blocks were locked together for large illustrations. The engravers carved out the negative space of the image. Blocks were assembled and locked into a steam press for faster production. It was recast as a carved printing plate on a cylindrical and rotary press. In 1882, Daguerreotypes were invented through the development of halftone printing to expose a photograph onto a sensitized metal plate with the image in the form of a screen of tiny dots. The plate was chemically processed with acid which ate away the light areas and left dark areas intact. As a result, a relief plate on which raised areas was inked to print a simulated photograph. The photo-reproduction processes took over wood engraving in the 1890s (see figure 3.6).¹²¹

¹²⁰ Phillip B. Meggs, Alston W. Purvis. *History of Graphic Design*. New Jersey: John Wiley & Sons, Inc., 2016. 470

¹²¹ NC State University. 2020. <https://ncna.dh.chass.ncsu.edu/imageanalytics/history.php>.



Figure 3.6. A Scene in Shantytown, New York, March 4, 1880, the first American newspaper *The Daily Graphic* photograph printed using a coarse halftone single line screen,
<https://sbmhist128.wordpress.com/2011/06/23/photography-in-newspapers/>

The Illustrated London News became the first illustrated weekly newspaper in the world. It was a revolution in news reporting for journalism. The illustrations presented British culture and world events through visuals. It illustrated the subjects of war, disaster, ceremonies, arts, science and coverage of the Great Fire of Hamburg, Queen Victoria's fancy dress ball at Buckingham Palace. Herbert Ingram founded it in 1842 as London's first illustrated weekly newspaper. It used extensive thirty-two woodcuts over sixteen pages per issue. It was also the first to use photographs and became an instant success with many churchgoing communities. The early illustrations focused on English social life. Later it sent artists all over the world to record events. In 1912 it was the first periodical to use rotogravure for picture publishing and text sections. It covered worldwide photographic coverage of cultural activities.¹²²

¹²² Britannica, The Editors of Encyclopaedia. *Encyclopædia Britannica*. December 27, 2017.
<https://www.britannica.com/topic/Illustrated-London-News> (accessed April 5, 2020).

The founder Ingram of *The Illustrated London News* was a bookseller, newsagent and printer from Nottingham. He observed that a paper *Weekly Chronicle* was in demand due to woodcut illustration. He calculated that a weekly illustrated paper would sell a lot. The increase in population and communications system brought good times in Britain. Artists and engravers were hired to produce works meeting press dates. The first publication was composed of sixteen pages for six dollars. The newspaper featured thirty-two engravings including sketches of Hamburg where thousands of wooden dwellings were destroyed. The newspaper is assured to cover world events, politics, theatre, concerts, galas, races and fairs. *The Illustrated London News* addressed social issues. It campaigned against Factory Laws. A free copy of the paper was given to every clergy. The large fold-out (3ft x 6ft) carried two views of the West End of London. It was produced by eighteen engravers from a daguerreotype taken by M. Cladet, a pioneer photographer. The advancements in printing and communication with the development of the telegraph and the railway boosted the press. Art in the 19th century was popular in the sense that had not been the case previously and is not true today. The Graphics of *The Illustrated London News* achieved fame and got framed by people to decorate walls of Victorian living rooms. The founder Herbert Ingram was killed with his eldest son in a tragic incident of steamboat collision on Lake Michigan in September 1860. The paper control was passed to the widow until 1872. The other sons took over the paper as joint director until 1931.¹²³

Herbert Ingram was vigilant in adopting the latest technology in printing methods to meet the need of the market competition. He had his paper mill to maintain the quality of the paper. The demand for circulations was expanding. The challenge was to reproduce

¹²³ Orme, Edward B. *www.iln.org.uk*. 1986. https://www.iln.org.uk/iln_years/historyofiln.htm (accessed April 6, 2020).

good illustrations quickly. The steam-driven press installed in 1843 could print 2000 large 8-page sheets on one side in an hour. The reverse side was printed in another press. These sheets were folded and trimmed to produce 16-page paper. The rotary press was new and fast in production in 1840. To produce quality illustration this press was not up to the mark. The *Illustrated London News* used a combination of old and new machines. The rotary presses printed text and slower flatbed press completed illustration. It continued until 1880 as a standard format to combine two processes.¹²⁴

The photography appeared just before the Crimean War. It took years before reaching a suitable reproduction. *The Illustrated London News* published the first-ever illustration by photographing a sketch onto wood. This method is known as the ‘Line block’ method. It involved photographing the drawing onto a light-sensitive plate and then etching away the white space with acid. In 1880 many sketches were reproduced in this manner. An important breakthrough was the halftone process to reproduce photographs directly onto paper through the use of screen creating dots. It was used for the first time by *The Illustrated London News* in 1887. It made it easy to reproduce illustrations in papers and magazines.¹²⁵

During the 19th century, every picture was to tell a story. Realism guided the narrative tradition in both writing and pictures. The Victorian artist chose historical and exotic themes in context with the related period. The most influential source was current happenings in pictorial periodicals. Looking at the world through pictures became a tradition of the first half of the 19th century. The information and entertainment grew more sophisticated for the masses. The bombardment of visual stimuli became

¹²⁴ Orme

¹²⁵ Orme

unavoidable. The number of pictures produced from 1800 to 1901 was probably greater than the pictures that had been printed before.¹²⁶

The Illustrated London News visually documented India in a miniature panorama. The Illustrations featured visual information of Indian cities, battle plans, forts and architecture. The captions of *The Illustrated London News* directed the spectator from the sketch of Calcutta to the Plassey Gate and Fort Allahabad to River Jumna. Anyone viewing could visualise the situation back in time. The readers of *The Illustrated London News* could have understood the foreign news by viewing the sketches and captions creating readership in type and image. This was a designed communication to portray Indian landscape, architecture and people. The significance of *The Illustrated London News* was based on the visual supporting captions to emphasise exact explanations. Individual portraits are captioned for the viewer by a label underneath each personality.

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The key feature was an emphasis on pictures in *The Illustrated London News* that excelled the limitations of language. It was an economic educational medium and a famous school. It offered a visual exploration through pictures, answering history. It was undoubtedly a visual communication design contributing a form of art supporting the news authenticity, (see figure 3.6 – 3.28).¹²⁸

The images here from *The Illustrated London News* depicts Lahore and some of them are available at Punjab Archives while others are on internet archive sources. The references are important to see the illustrations designed for visual communication. The

¹²⁶ Jessop, Deborah J. "www.anu.edu.au." Australia National University. 1986. <http://hdl.handle.net/1885/11256> (accessed April 6, 2020). 23-24

¹²⁷ Jessop, 24-26

¹²⁸ Jessop, 22



6000 JOURNAL OF CLIMATE

The historical use of great artists in the National



DISCUSSION

In general, the laboratory animals are tall and thin, with long bones and full heads. I study height in relation to the other man's height of their great teeth, and they are usually a surprising great height. The whole variety is not a little of a surprise to the observer. The animals are

www.elsevier.com/locate/jmb

...the length of their great necks, and they are much resembling great herons. The whole country is not a plain, in every respect, to the infancy. The Indian's language, has thirty names a month, with which is the



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MAINE STREET SCHOOL—(Maine Ave.)

Digitized by Google

¹²⁹ Wood engraving based on a drawing by G.T. Vigne, Lahore 1836. *This image is also available in the book Lahore illustrated views of the 19th Century by F.S.Aijazuddin.*

¹²⁹ Wood engraving based on a drawing by G.T. Vigne, Lahore 1836. *This image is also available in the book Lahore illustrated views of the 19th Century by F.S.Aijazuddin.*

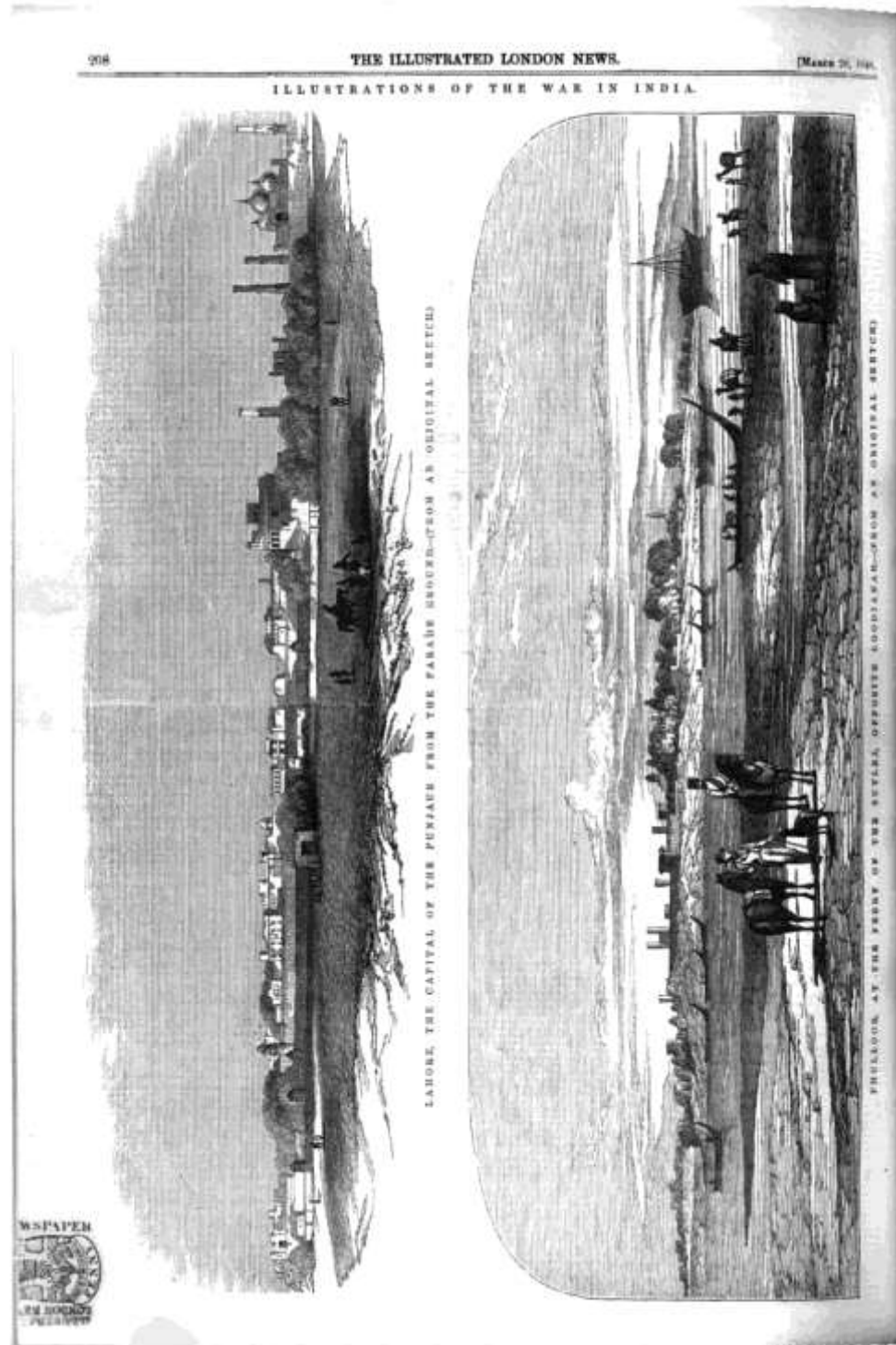


Figure 3.12. View of the Capital of Punjab Lahore,¹³¹ *The Illustrated London News* March 28, 1846, https://books.google.com.pk/books?id=3dBCAQAAIAAJ&printsec=frontcover&source=gbg_summary_r&cad=0#v=onepage&q&f=false

¹³¹ This page is also available at The Punjab Government Archives, Lahore

MARCH 28, 1846.]

THE ILLUSTRATED LONDON NEWS.

309

ILLUSTRATIONS OF THE WAR IN INDIA.



BRITISH SOLDIERS.—(FROM A SKETCH BY AN OFFICER OF THE REGIMENT.)

population, consisting about 100,000 inhabitants, consisting of Mahomedans, Hindoos, and Sikhs, the former most numerous. The houses are in general brick and five stories high, but many are in a very decayed condition. It is surrounded by a strong brick wall and ditch, which may be scaled from the river.

The river follows the direction of the city wall, and is not far distant from it. The river is narrow, and the navigation is unimportant by passenger boats of the shape, in which the goods are shipped, unless carrying great loads of stone, to grind them from the one and into the other.

There are no public buildings of any size or importance, except the Mosque of the British West India.

There are no public houses in the city, and no many public houses and works. Taverns must appear to offer no resistance to European soldiers.

FERRY OVER THE RIVER AT LONDON.

Pharos or Pharos town on the right bank of the river, in which the division of the Sikh troops surrounded themselves subsequent to their defeat at Ferozshah on the 13th December last; it lies on the

direct route from Amritsar to Ludlow, and is about six miles from the latter place. It is defended by a fort built on the high steep rising from the river. The fort, constructed in 1810, is small, accommodating only 150 men, but it is rendered impregnable by its large batteries.

The fort is surrounded by a narrow ditch of water round the river, and there remain after the river has retired to the confines of its usual channel. There is a small stream that the Edinburgh Fort was highly delighted when Mr. Vigne's sketch of which the sketch is a copy—was shown to him, immediately receiving the Fort of Phalaros as the one side, and Ludlow as the other.

LONDON.

This engraving is from a sketch by Captain G. P. Thomas. It shows part of the Garrison of Ludlow, with the Fort, and a portion of the City. The Garrison is in the park, with the house of the Regent's Palace. The Garrison is the same of companies called 'Buffs of India' in the left distance are shown two officers' quarters, or (dashed lines) said, a two-story house, with garden, veranda, &c.; the Fort of Phalaros, on the English side of the river. The large house on the opposite side was immediately surrounded by Sikh troops, but the

hundred, and Bhambhatnagar; it has a beautiful garden of cypresses and fruit trees. To the right is the Fort of Ludlow; it has a drawbridge to the gate, and a glacis and ditch around it: the ramp of batteries facing where the river has been general road. The hills on the opposite bank of the river are covered in and 10 miles distant, and, on a very clear day, beyond these are seen the snowy peaks of the higher Himalayas.

Sikh SOLDIERS.

The group of Sikh soldiers upon the same page with the last described engraving, is from a sketch by Lieut. G. F. Ashmore, of the Bengal Engineers.

The dress of the Sikh soldiers is composed of a dhoti, or coat, made of various sorts, and of any colour, and quilted, so as to make round coats; and many have other ornaments the point of a lance. The girdles or turbans are almost always yellow, some show the top, and from the knee downwards, perfectly light; the head dress is made of a turban or round turban, being close to the head with shawl, &c. The sides of each are a moustache, eyes, dagger, and sword and shield. The regulations under the construction of British officers have been drilled in every respect like our own.



LONDON.—(FROM A SKETCH BY CAPTAIN G. P. THOMAS.)

Figure 3.13. *The Illustrated London News* March 28, 1846,¹³²

https://books.google.com.pk/books?id=3dBCAQAAIAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

¹³² This page is also available at The Punjab Government Archives, Lahore

THE LATE WAR IN INDIA.—PORTRAITS FROM THE PUNJAB.

RECEIVED BY G. E. TOWNE, ESQ.



RESEARCHERS' GUIDE TO WORDS

[illegible]

THE FURTHER RESEARCH

something that was highlighted, or sometimes things in the summer to an empty small village. The Baron began to say occasionally, "We are two years to have a happy life," but otherwise there was no, the people gradually have a point, is talking more that he is property acquisition. There is also a spirit of competition between different villages, even occasionally carried out, to see which village to build first, and the small boat industry that stronger domestic country than has been taken to proportion as their own passenger ship is more or



ALL-STATE RENTAL OF TANKS

and their spines, in some cases, flat to disk-shaped. This is confined for the most part to grasses, dracaenas, palmaceae, araceae, and euphorbiaceae. It is accompanied by a strong and high smell, reminiscent with eucalypt, which, in a cloud of burnt seeds, associated with 21 pieces of eucalypt, is less more evident than, being weaker in a single three and in two, which shows the influence, though in the level of the olfactory tube.

Remarks.—More material is stored beneath the



© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 103–110



THE NEW, BUILT IN THE SPIRIT OF WARREN,



... always in the upper portion.

Figure 3.14. Dancing Faqeers of Lahore, *The Illustrated London News* April 25, 1846,
https://books.google.com.pk/books?id=3dBCAQAAIAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

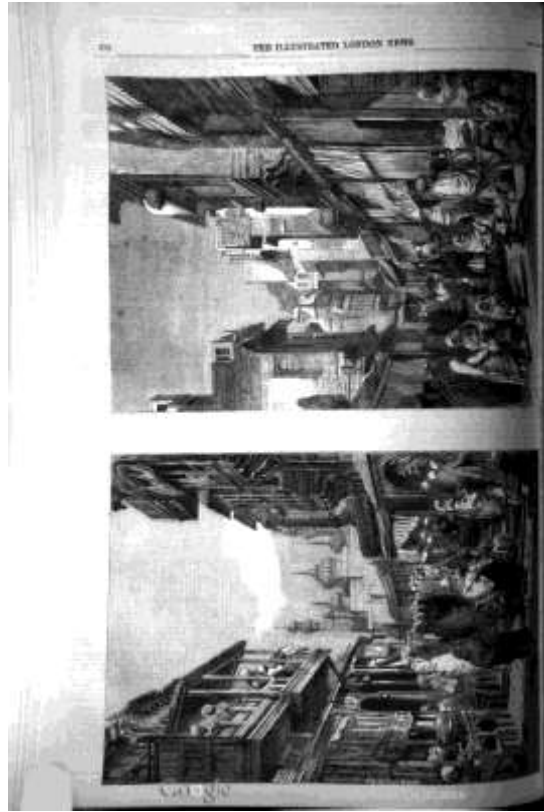


Figure 3.15. Street Scenes of Lahore,¹³³ *The Illustrated London News* October 23, 1858, <https://babel.hathitrust.org/cgi/pt?id=uc1.c0000066829&view=1up&seq=308>

¹³³ Wood engraving after water colours by W. Carpenter, 1855. This image is also available in the book *Historical Images of Pakistan* by F.S. Aijazuddin. P 107

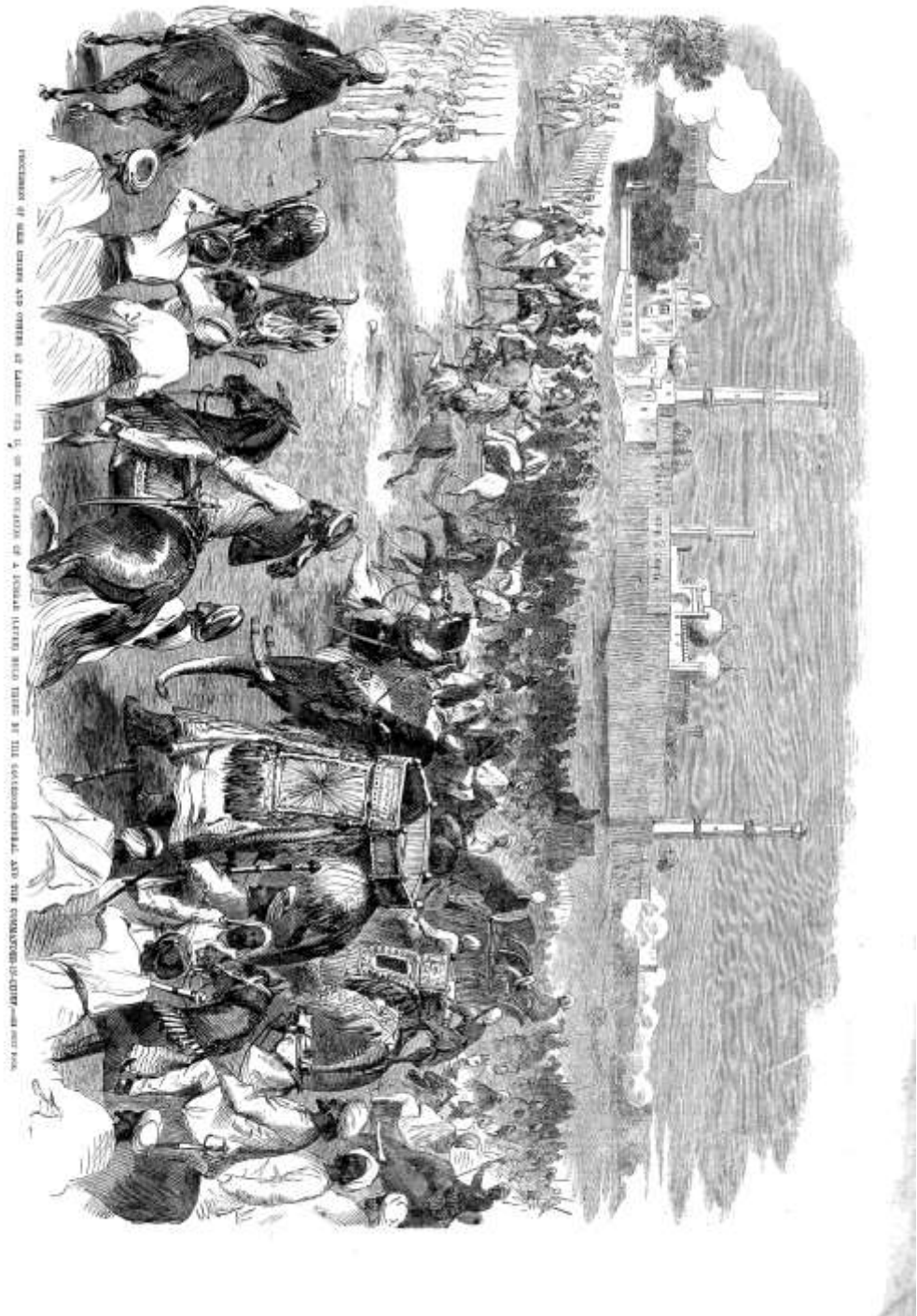


Figure 3.16. Darbar of Governor General at Lahore,¹³⁴ The Illustrated London News April 7, 1860, <https://onlinebooks.library.upenn.edu/webbin/serial?id=illuslondonnews>

¹³⁴ Wood engraving, from a sketch by William Simpson, this image is available in the book *Lahore illustrated views of the 19th Century* by F.S. Aijazuddin. P 93

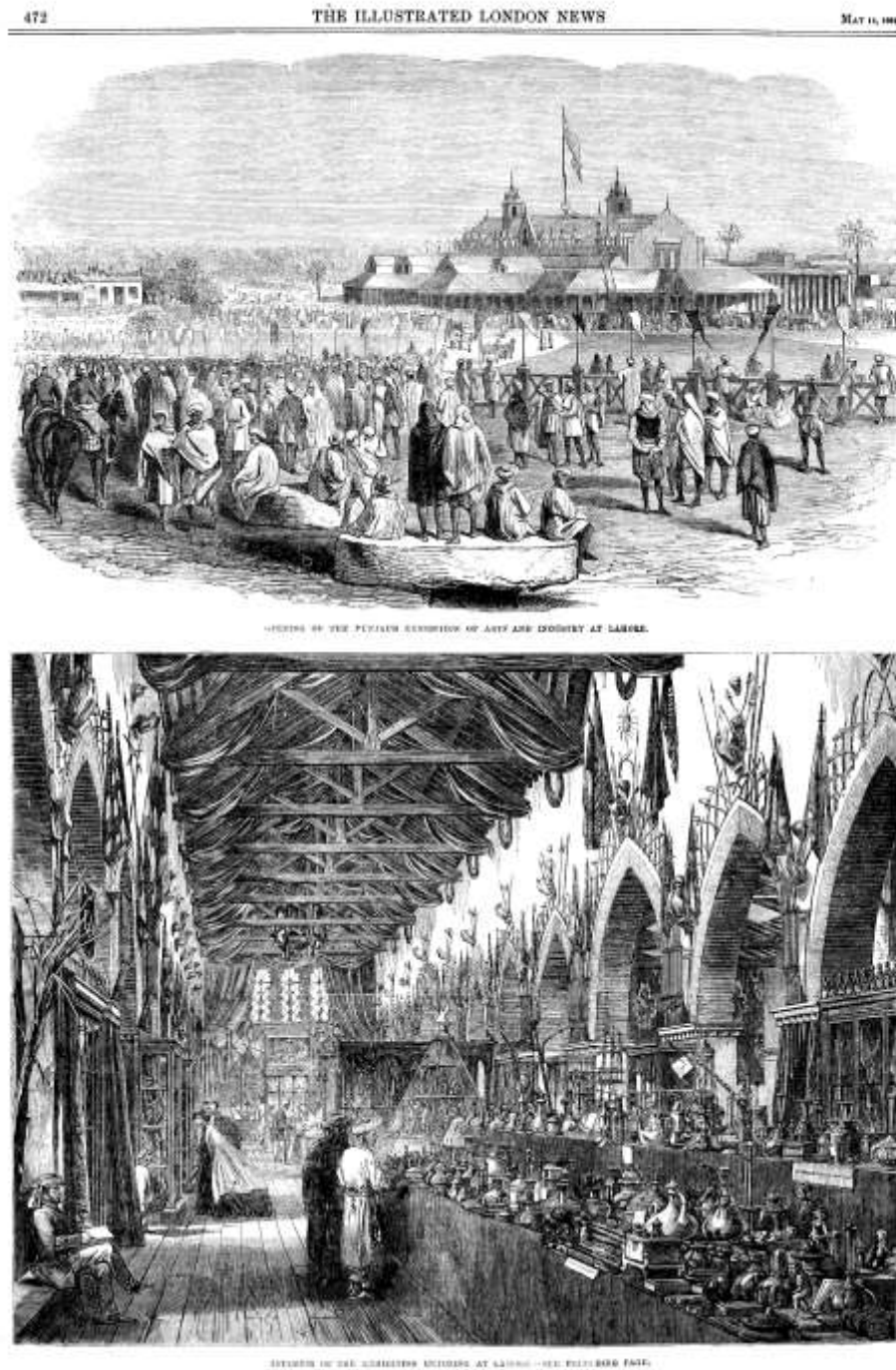


Figure 3.18. The Opening and Interior of the Punjab Exhibition,¹³⁶ The Illustrated London News May 14, 1864, <https://onlinebooks.library.upenn.edu/webbin/serial?id=illuslondonnews>

¹³⁶ Wood engraving of the Interior of the Punjab Exhibition based on a photograph by Messrs. Howard, Shepherd and Boune. This image is also available in the book *Lahore illustrated views of the 19th Century* by F.S.Aijazuddin. P 135, 137

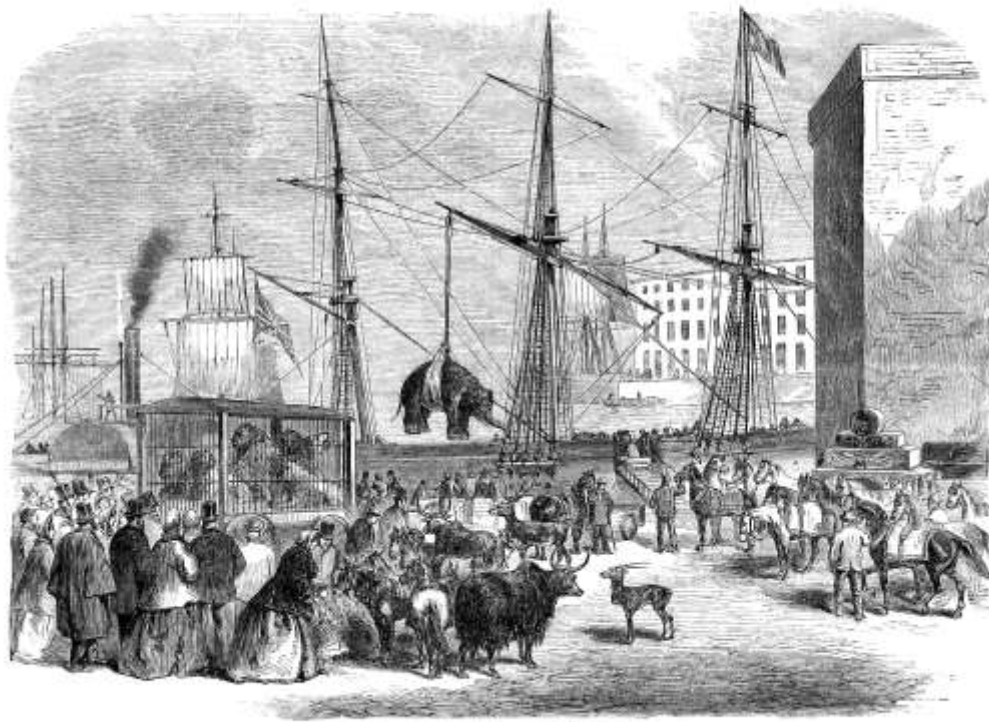


CAMEL-CARRIAGE USED BY THE LIEUTENANT-GOVERNOR OF THE PUNJAB.

a different road be removed to the place of their destination; or they may be kept for some time, confined in a secure apartment of the dark warehouses or in some outdoor, stable, or indoor stall, they can proceed on their further voyage. It may be remembered that, a few years ago, much consideration was excited in England

highway by the appearance of an escaped tiger walking easily along the side-panels, and before this savage brute could be recognized he had bitten a girl in the arm. The engraving to which we now refer is from a sketch made upon a lion occasion, where some wild animals of Mexico, Havana, Cuba, and elsewhere, were exhibited in the

London Dock, allowing much amusement to the spectators. The lions appeared to be very tame, as to those with horses and bullocks, by a chain and girder, to be put on board the vessel; whilst a cage full of lions, tigers, and leopards, and the last dangerous, five were put in a cage, whilst their turn for shipment.

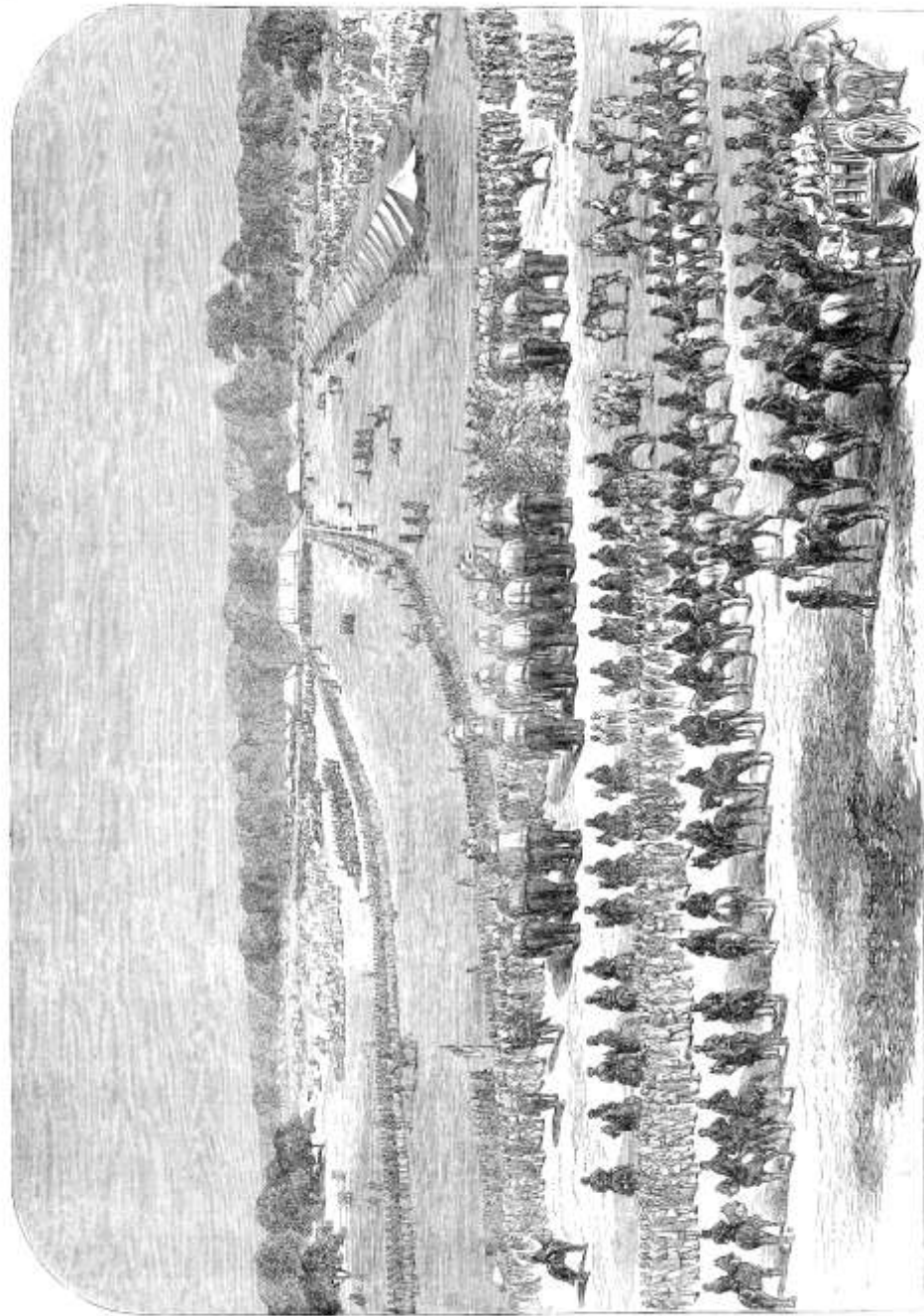


SHIPPING WILD ANIMALS IN THE LONDON DOCK.

Figure 3.19. Governor of the Punjab in Camel Carriage *The Illustrated London News* May 21, 1864,
<https://onlinebooks.library.upenn.edu/webbin/serial?id=illuslondonnews>



Figure 3.20. Sir Robert Montgomery's Camel Carriages Government House, Lahore, an albumen print by Samuel Bourne, 1863-1864, <http://www.getty.edu/art/collection/objects/202171/samuel-bourne-lahore-sir-robert-montgomery-s-camel-carriages-government-house-english-about-1863-1864/>



THE DARBAR OR ASSEMBLY OF BRITISH PRINCES AND NOBLES, CONFERRED BY SIR JOHN LAWRENCE AT LAHORE.—(1864)

Figure 3.21. The Lahore Darbar,¹³⁷ *The Illustrated London News* December 24, 1864,
<https://onlinebooks.library.upenn.edu/webbin/serial?id=illuslondonnews>

¹³⁷ This image is also available in the book *Lahore illustrated views of the 19th Century* by F.S. Aijazuddin.
 P 96

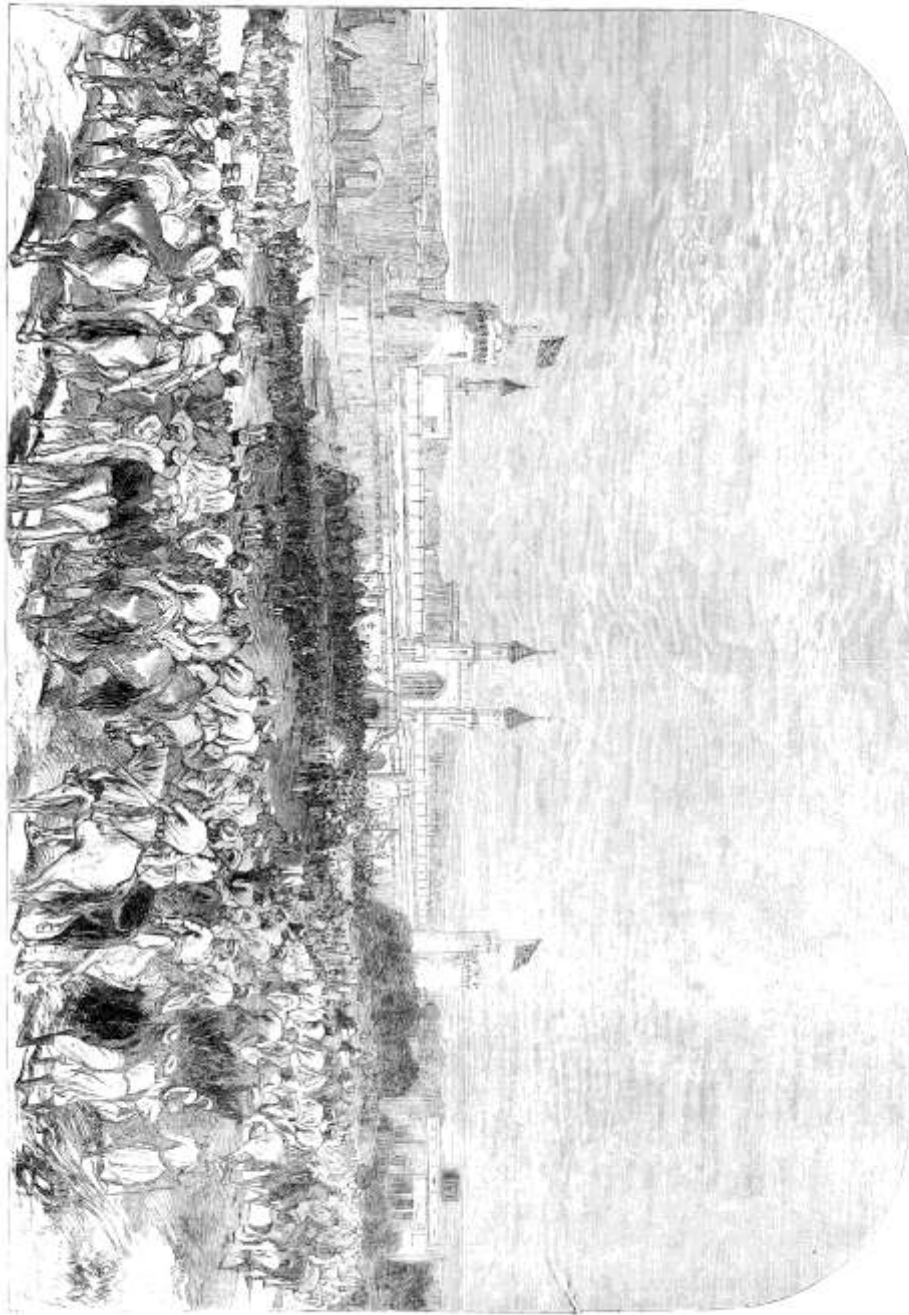


Figure 3.22. The Lahore Railway Station,¹³⁸ *The Illustrated London News* December 24, 1864,
<https://onlinebooks.library.upenn.edu/webbin/serial?id=illuslondonnews>

¹³⁸ This image is also available in the book *Lahore illustrated views of the 19th Century* by F.S. Aijazuddin.
 P 117



Figure 3.24. Montgomery Hall,¹⁴⁰ *The Illustrated London News* December 31, 1866, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015006993219&view=1up&seq=257>

¹⁴⁰ This image is also available in the book *Lahore illustrated views of the 19th Century* by F.S. Aijazuddin. P 124

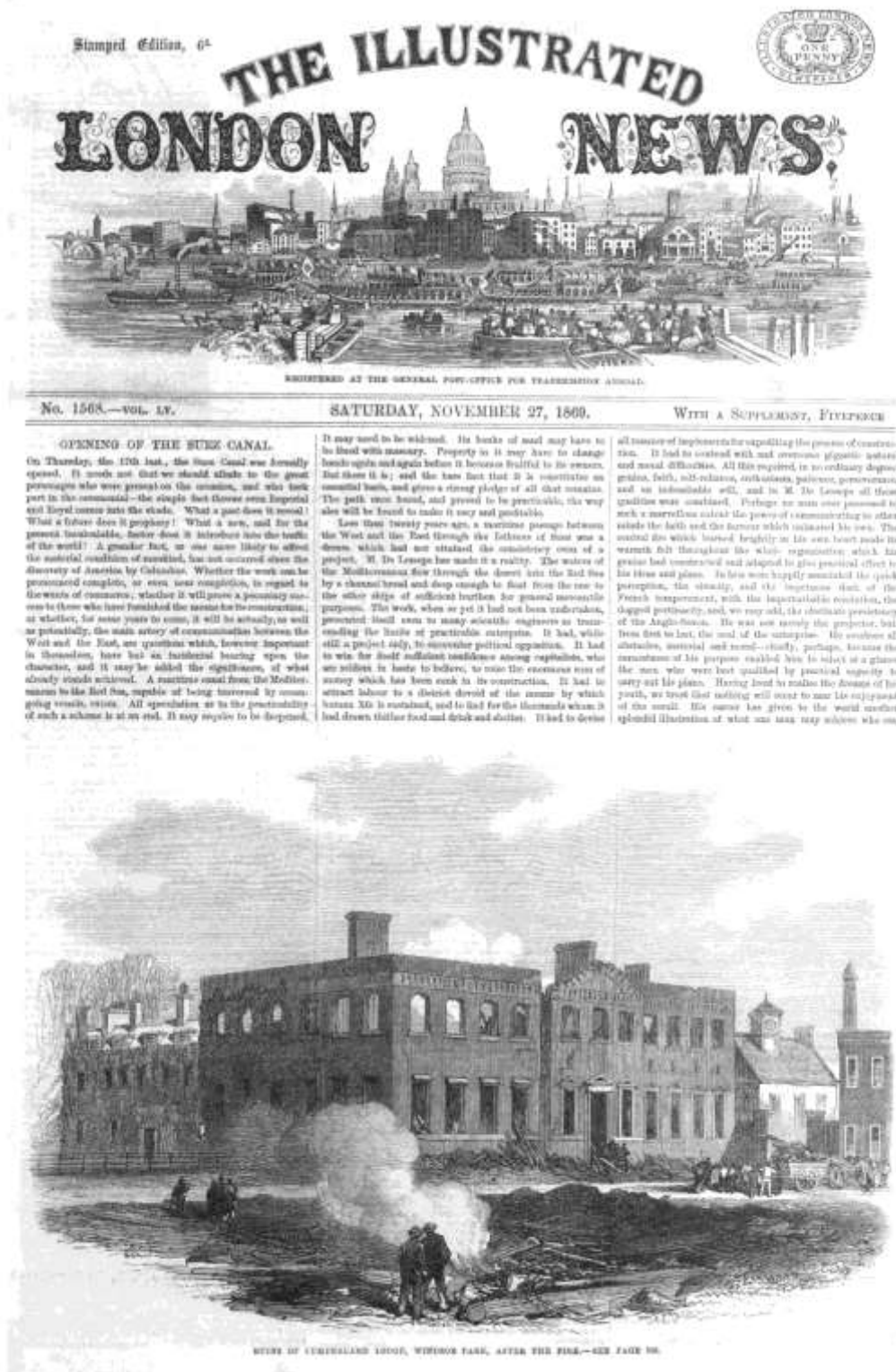


Figure 3.25. *The Illustrated London News* November 27, 1869,¹⁴¹
<https://onlinebooks.library.upenn.edu/webbin/serial?id=illustlondonnews>

¹⁴¹ This page is also available at The Punjab Government Archives, Lahore.

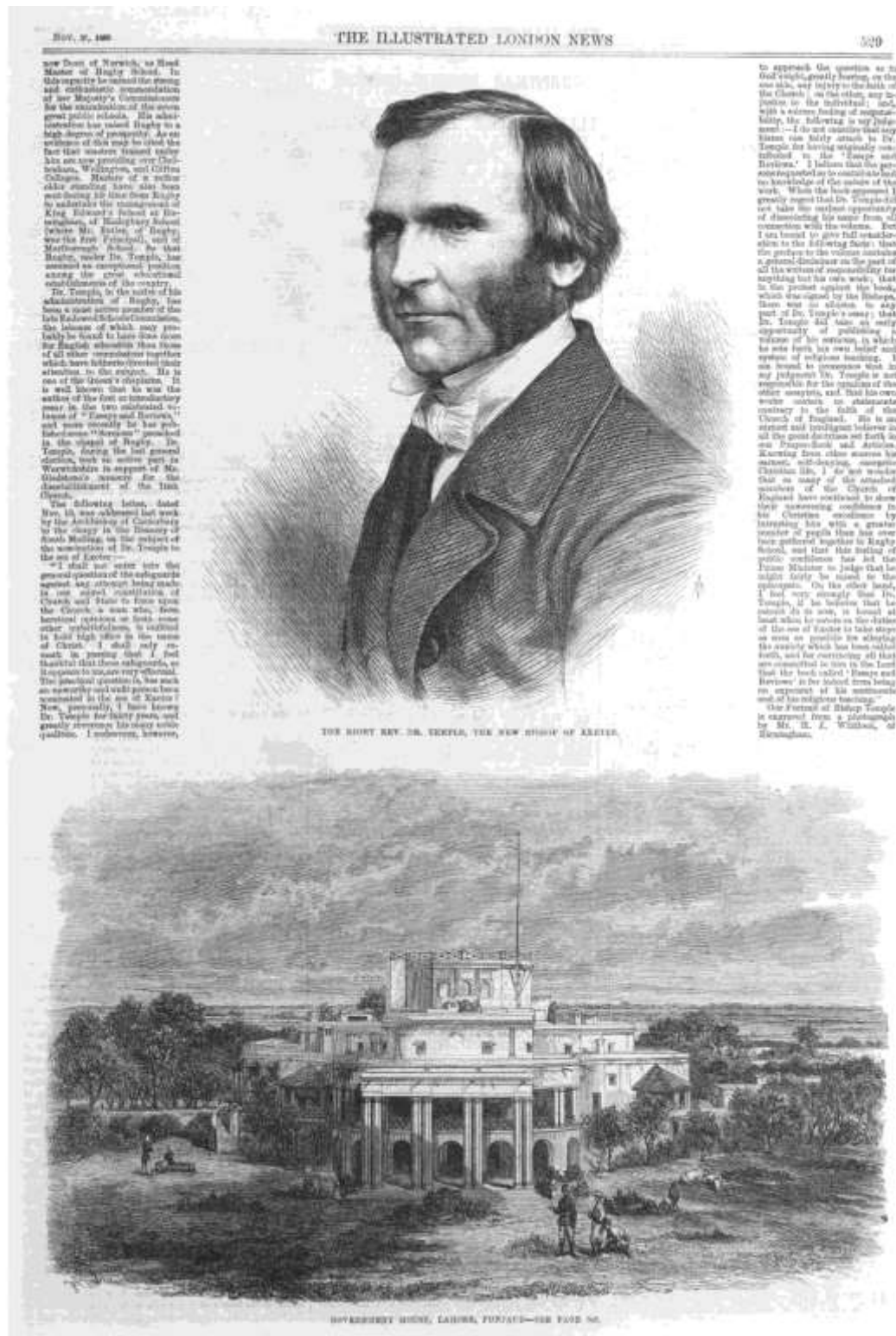


Figure 3.26. Government House Lahore Punjab,¹⁴² *The Illustrated London News* November 27, 1869, <https://onlinebooks.library.upenn.edu/webbin/serial?id=illustlondonnews>

¹⁴² This page is also available at The Punjab Government Archives, Lahore.

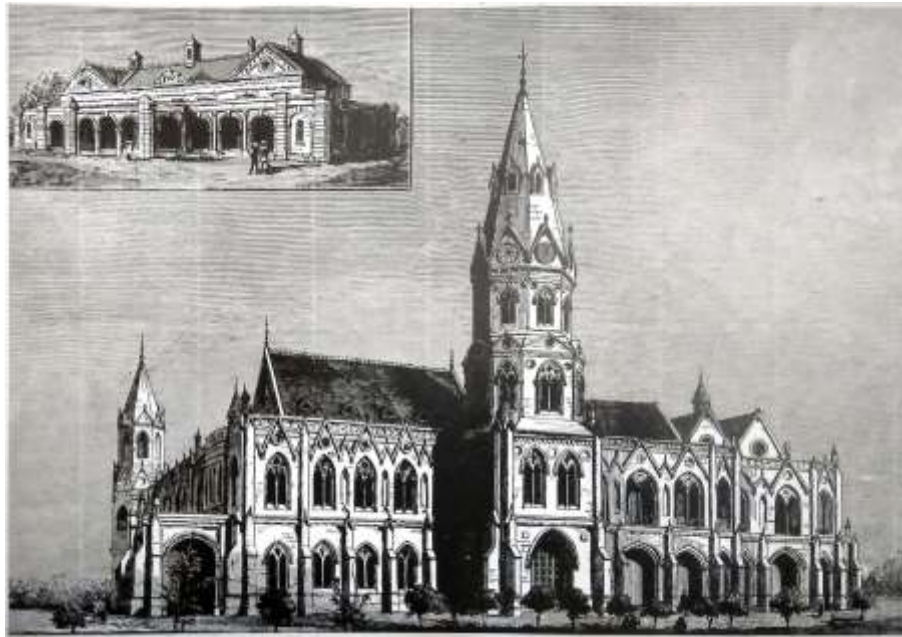


Figure 3.27. The Government College and Oriental College Lahore, wood engraving published in *The Illustrated London News* November 24, 1883, *Lahore illustrated views of the 19th Century* by F.S. Aijazuddin. P 147



Figure 3.28. A view of Government College, Lahore, by W. Purdon, 1877,
http://www.columbia.edu/itc/mealac/pritchett/00routesdata/1500_1599/lahorefort/colonial/colonial.html

completion of the building. The construction details are omitted to present the finished form of the building to the viewers.¹⁴⁴

The picture of the Interior of the Punjab Exhibition Building published in *The Illustrated London News* visually described various products collected from all over India for the exhibition. The items included natively manufactured swords, tables, rich brocade cases, horse tapings, pottery, silver and jewellery (Kashmir and Delhi). The shawls and looms from Amritsar, carpets, pictures, books, illustrated manuscripts and other specimens from native workmanship. The building and its ranges became the central museum (*Ajaib Ghar* or house of wonders) after J. Lockwood Kipling came to Lahore from Bombay as a principal of the Mayo School of Arts.¹⁴⁵

In 1872 the *Civil and Military Gazette* was established at Lahore and Shimla. It paved the foundations of English language journalism in the subcontinent. Newspapers were published in English and vernacular languages in the middle of the 19th century. William Bolts is credited for the establishment of the newspaper printing press at Calcutta. The East India Company ordered him to quit India due to his intention and spread of hatred against the administration. Eventually, James Augustus Hickey started a regular newspaper at Calcutta. It was entitled Calcutta General Advertiser. The first issue was published on 29, January 1780. The name of the paper is known from its founder Hickey's Gazette. Due to a lot of criticism against the government, Hickey was imprisoned. Indian Gazette appeared in November 1780 at Calcutta. By the end of the 18th century newspapers appeared in all parts of India. In the middle of the 19th century, Punjab and Sindh became part of British India. Lahore was culturally an important position. In 1839 Calcutta, Bombay, Madras Delhi and Agra mostly published English

¹⁴⁴ Aijazuddin, F.S. *Lahore Illustrated View of the 19th Century*. Ahmedabad: Mapin Publishing, 2004. 132

¹⁴⁵ Aijazuddin, 136

newspapers.¹⁴⁶ As compared to the native newspaper Hickey's Gazette was smart in size. It is twelve inches long and seven inches in width. It consists of two sheets with three columns on each page, printed on both sides of the sheets. Its circulation copies were 200, (see figure 3.30 – 3.31).¹⁴⁷



Figure 3.30. The *Civil and Military Gazette* Lahore 1872, English-language newspaper,
<https://www.dawn.com/news/1358484>

¹⁴⁶ Feroze, S.M.A. *www.dawn.com*. September 22, 2017. <https://www.dawn.com/news/1358484> (accessed March 27, 2020).

¹⁴⁷ Sheikh, Tayyab. *www.masscomlhr.blogspot.com*. November 4, 2013. <http://masscomlhr.blogspot.com/2013/11/v-behaviorurldefaultvmlo.html> (accessed March 29, 2020).



Figure 3.31. Hickey's Gazette, English-language newspaper, <http://masscomhlr.blogspot.com/2013/11/v-behaviorurldefaultvml.o.html>

The first English newspaper in Lahore was '*Lahore Chronicles*' in 1849.

Muhammad Azim was a native of Delhi and compositor in the Delhi Gazette press in 1830. He came to Lahore in 1849 and started the Lahore Chronicle. It existed in 1857 and later merged into the *Indian Public Opinion* newspaper. The *Civil and Military Gazette* continued till 1947 and contributed many innovations for the English Press.¹⁴⁸ The British had won World War I and faced an economic crisis which eventually forced them to depart from colonial occupied regions. The two-nation theory separated Hindu and Muslim press. After the defeat of the Muslim League in the elections of 1937, the Muslim press evolved into a strategy to gain more popularity. In the period from 1938-1947, the

¹⁴⁸ Feroze, S.M.A. www.dawn.com. September 22, 2017. <https://www.dawn.com/news/1358484> (accessed March 27, 2020).

English and Urdu newspapers publicised Muslim motivations. *The Dawn* (1942) was started in Delhi by Quaid-e-Azam Muhammad Ali Jinnah. *Nawa-i-Waqt* started by Hamid Nizami and Hamid Mahmud also fully supported the Muslim League, (see figure 3.32).¹⁴⁹



Figure 3.32. An advertisement for *The Dawn* Delhi in the *Morning News*, English-language newspaper, <https://www.dawn.com/news/1355781>

3.6 Urdu Print Press in Lahore

Urdu language is known as a soldier (*Lashkari*) language that comes from the Turkish word ‘*Ordu*’ meaning camp or army. The language was nourished during the period of Mughal emperor Shahjahan. Its primary goal was to make communication easy between soldiers from Arab, Turk and natives. Urdu language developed under the local, Persian, Arabic and Turkic influences over 900 years. It emerged during the Delhi Sultanate in Uttar Pradesh in India (1206-1527) and flourished under the Mughal era (1526-1857). It is written from right to left like Arabic and Persian languages. It has 39 basic letters and 13 extra characters with most of them from Arabic and Persian. Urdu carries all the available sounds available in any other language in the world. It flourished due to the decline of the Persian language and was used for official communication. The

¹⁴⁹ Omer, Mehreen. *nation.com.pk*. May 06, 2014. <https://nation.com.pk/06-May-2014/our-news-through-history> (accessed March 28, 2020).

Persian language was the administrative language of Mughals and Sikhs until the British annexed it in 1849. Urdu was promoted by the British and it became the popular language of the region.¹⁵⁰ The first newspaper of Urdu language was *Jam-i-Jahan-Numa* founded by Harihar Dutta in 1822-1888 in Kolkata (Calcutta). Its editor was Sadasukhlal.¹⁵¹

The first book illustrated by Kipling, was an Urdu reader for elementary school and was compiled in 1877, (see figure 3.33 – 3.34). It was assembled by W. R. M. Holroyd, the director of public instructions in Punjab. It is a collection of text consisting of over thirty pages on everyday activities like ploughing, fishing and school activities described with illustrations on every page. The details of the drawings present the observation of domestic life and animal employment. The introductory text explains the aim of visual and verbal literacy. The Illustrations in the book appear primitive due to the method used to reproduce them. The drawings were copied by Kipling's students for reduction and transferred by tracing through the photographic process for lithography. Through this process, the original drawings were preserved for reproduction in other publications. The local production of illustrated books was an educational and economic advancement. The readers of the Urdu language appreciated attractive designs produced with given production limitations. The printing quality was equivalent to the publications in a similar category.¹⁵²

The drive to create reproductions for art education, from the beginning, was initiated by South Kensington. The visuals were necessary for the training in drawing and

¹⁵⁰ Emiko, Sunaga. "A Study of the Urdu Print Culture of South Asia since the Late Eighteenth Century." *Kyoto Bulletin of Islamic Area Studies*, March 2013: 138-139

¹⁵¹ Chatterjee, Mrinal. [www.twocircles.net](http://twocircles.net). November 3, 2011. http://twocircles.net/2011nov03/history_urdu_journalism_india.html (accessed March 27, 2020).

¹⁵² Swallow, Deborah. *John Lockwood Kipling: Art & Crafts in the Punjab and London*. Edited by Susan Weber Julius Brayant. New Heaven: Yale University Press, 2017. 363

graphic techniques taught in art schools adjoining museums. Students were trained by illustrating museum objects for employment and publications distributed to other schools and museums. *The Journal of Indian Art* 1880 includes drawings from art schools in Bombay and Kipling's students.¹⁵³

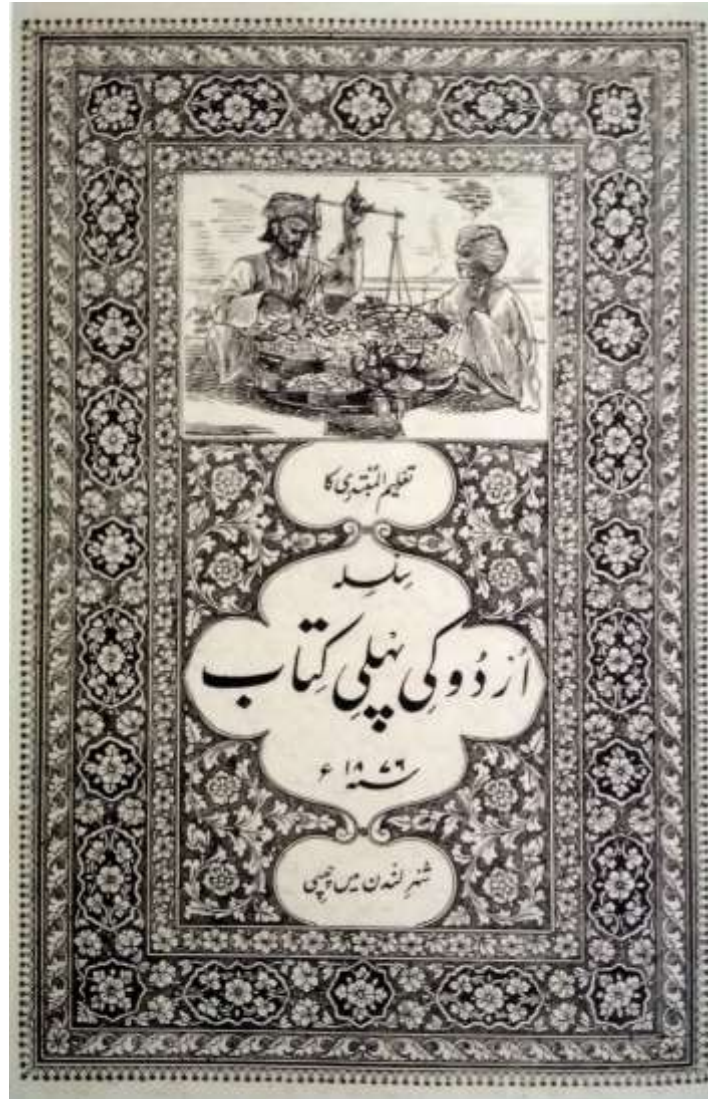


Figure 3.33. John Lockwood Kipling, Illustration from W. R. M. Holroyd, *The First Reader, Talim Ul Muftadi* or Urdu Edition of the Indian Vernacular Series for Elementary Schools, 1877. Book *John Lockwood Kipling: Art & Crafts in the Punjab and London*, Page 362.

¹⁵³ Swallow, 364



Figure 3.34. John Lockwood Kipling, Illustration from W. R. M. Holroyd, *The First Reader, Talim Ul Mubtadi* or Urdu Edition of the Indian Vernacular Series for Elementary Schools, 1877. Book John Lockwood Kipling: Art & Crafts in the Punjab and London, Page 362.



Figure 3.35. Lahore Central Museum bookplate wood block print, 1886. Book *John Lockwood Kipling: Art & Crafts in the Punjab and London*, Page 181.

The onset of the 20th century marked the progress of Urdu journalism for political and social reforms. The Congress and Muslim League movements influenced Urdu newspapers. Thus, the growth of literature was overall progressive. *Zameendar* was launched in Lahore in 1903. It was the first newspaper to subscribe to news agencies. It had a circulation of 30,000 copies. Maulana Muhammad Ali Jauhar began *Naqeeb-e-Hamdard* in 1912. A weekly *Al-Hilal* was one of the Urdu newspapers which focused on layout and design, (see figure 3.36 – 3.38). It was designed following the pattern of

Egyptian newspapers. Indian National congress launched many Urdu newspapers which suffered during and after partition.¹⁵⁴



Figure 3.36. First Urdu Newspapers – *Jam Jahan Numa* 1822, <https://infobush.com/history-of-urdu-newspapers-first-newspaper-and-muslim-journalism/>



Figure 3.37. Urdu Newspapers – *Zameendar* 1911, <https://infobush.com/history-of-urdu-newspapers-first-newspaper-and-muslim-journalism/>

¹⁵⁴ Chatterjee, Mrinal. www.twocircles.net. November 3, 2011.
http://twocircles.net/2011nov03/history_urdu_journalism_india.html (accessed March 27, 2020).



Figure 3.38. Urdu Newspapers – *Al-Hilal* 1912, <https://www.facebook.com/Maulana-Azad-Memorial-Academy-Lucknow> 1231926716962815/photos/pcb.1259037240918429/1259037214251765

The Arabic script in typeset was cast and arranged by the English printing industry in London. The Bible Society in London used Persian fonts in printing Hindustani or Urdu prayer books by Henry Martyn in 1818. London issued more than 20,000 books in Arabic and Urdu scriptures around 1825. The first Urdu litho-press in the subcontinent was set up in Kanpur in 1830 and afterwards more were established in Delhi and Lucknow. The literature and poetry were published in 1848. Before the arrival of the

British, there were small paper craft centres. They built large paper mills in India and trained prisoners to make papers by hand. The enormous expansion of the publishing industry evolved in later 19th century. The printing techniques of the 18th century from London established the local printing press. In 1820 the Nawab of Awadh founded the first Muslim printing press in Lucknow. These presses started in southern India and Calcutta, the *Nawal Kishore* press made its mark. *Munshi Naval Kishore* is among the Hindu publicists of 19th century Urdu journalism. He went to Lahore at *Koh-i-Noor* press to receive his training as a printer and journalist.¹⁵⁵

Under the Mughal and Sikh regimes, Lahore was the flourishing administrative centre. It became the capital of colonial Punjab in 1849 and *Koh-i-Noor* press was founded in the same year. Due to these two events, the printing industry shifted from Delhi to Lahore in the 1850s. *Darya-i-Noor* printing press was founded in 1859 to publish a newspaper as *Koh-i-Noor* press. The average newspaper circulation was about 50-60 copies. The *Koh-i-Noor* press printed 349 copies in 1854 which had an impact on society. Many newspapers launched from *Koh-i-Noor* press. Eventually, the British Government established its official printing presses in Lahore which became the centre of the printing industry.¹⁵⁶

The colonial Punjab official journal states that Lahore had 32 licensed vernacular printing presses in 1881/2 including four presses of the government. Muslims had 12 presses while Hindus had seven and Sikhs had four. The ownership among these communities reflects the ratio of religious sects in the population of Lahore. The presses at Lahore were hand-driven and published books of Islamic and Hindu faiths, Islamic

¹⁵⁵ Emiko, Sunaga. "A Study of the Urdu Print Culture of South Asia since the Late Eighteenth Century." *Kyoto Bulletin of Islamic Area Studies*, March 2013: 137

¹⁵⁶ Emiko, 137-138

Medicine, elementary school textbooks, folk tales and popular poetry. History, science and travel subjects were not among popular subjects at that time. 4.4 % population of Lahore could read and write in 1901. Among these 7.4 % were males and 0.7 % were female. A gazetteer of 1908 mentioned two printing presses with 229 employees. The survey of 1921 presents 1946 employees in printing press whereas 1931 survey states there were 3537. This data indicates the rapid progress of printing in the next half of the century after 1883.¹⁵⁷

During the 19th century newspapers, magazines and libraries were established in Lahore. The print technology stretched widely due to readers of Urdu prose. It changed the communication means of information for the masses. The first Urdu daily newspaper *Avadh*¹⁵⁸ *Akhbar* founded in 1858 was read from Delhi to Hyderabad and from Lahore to Calcutta. Many other journals appeared during the mid of 19th-century till the beginning of the 20th century.¹⁵⁹

In the beginning, *Avadh Akhbār* was a four-page weekly in the standard format 18 x 22 cm. Its frontispiece was adorned with a drawing of the *Chattar Manzil* and *Farhat Bakhsh* palace to recall the former splendour of Lucknow. The image of the *Chattar Manzil* was composed in the same fashion as St. Paul's Cathedral of London, depicted in the *Illustrated London News*. The layout of the masthead resembled *The Illustrated*

¹⁵⁷ Emiko, 138

¹⁵⁸ The *Audh* meaning ocean was a region of North India in central Uttar Pradesh. It was the centre of Indian mutiny and was annexed by the British in 1856. It was joined with Agra in 1877 to become a united province of Agra and Oudh in 1902 and remained Uttar Pradesh till 1950.

¹⁵⁹ Emiko, Sunaga. "A Study of the Urdu Print Culture of South Asia since the Late Eighteenth Century." *Kyoto Bulletin of Islamic Area Studies*, March 2013: 139

London News, a popular Victorian weekly of that time.¹⁶⁰ The *Illustrated London News* was copied broadly, (see figure 3.7, 3.39, 3.40).¹⁶¹



Figure 3.39. Title Page of *Avadh Akhbar*, <https://minds.wisconsin.edu/bitstream/handle/1793/18321/09UStarkPolitics.pdf?sequence=2&isAllowed=y>



Figure 3.40. Masthead of the *Avadh Akhbar*, <https://www.dawn.com/news/1475882>

¹⁶⁰ Stark, Ulrike. "Politics, Public Issues and the Promotion of Urdu Literature: *Avadh Akhbar*, the First Urdu Daily in Northern India." (University of Wisconsin, Madison) June 2012: 71

¹⁶¹ Jessop, Deborah J. "www.anu.edu.au." Australia National University. 1986. <http://hdl.handle.net/1885/11256> (accessed April 6, 2020).2

Avadh Akhbar was a product of colonial experience, which is designed as a modern and professional news magazine of its time. It followed the British model to cover national and international news. Enlightenment and information for the Urdu readers were comparatively not less than *The Times of London*. The telegraph news occupied the front page of the paper. The advertisements and local news were transferred at the back. The policy of assemblage and presentation of news shifted gradually from older conventions to a Western sample due to emphasis on internal affairs and wars.¹⁶²

The period between 1857 and 1906 represents a high point of black and white illustrations. After 1906 coloured illustrations started dominating. At the turn of the century, halftone reproduction became standard and a snapshot of photographs was used for news. These illustrations are a valuable source of communication and news coverage. Postcolonial theorist Edward Said acknowledges the importance of news coverage. The rise of the press established an uninformed view of India. The printing press contributed to the communication references.¹⁶³

3.7 The Specimens of printing Types in Lahore 1877

On 19th December 1877, J.A. Monnier at the Government Civil Secretariat Press, Lahore used the Specimens of printing types, documented in this section. This printing press catalogue is a visual record available at The Punjab Government Archives. The specimens were photographed on 16th September 2019 with the permission of the concerned authority. These specimens provided references of old English and Vernacular

¹⁶² Stark, Ulrike. "Politics, Public Issues and the Promotion of Urdu Literature: Avadh Akhbar, the First Urdu Daily in Northern India." (University of Wisconsin, Madison) June 2012: 77-79

¹⁶³ Stark, 3-4

typography styles, border, French rules, Coat of Arms and cheque scrolls in use during colonial rule in Lahore, (see figure 3.41 – 3.53).

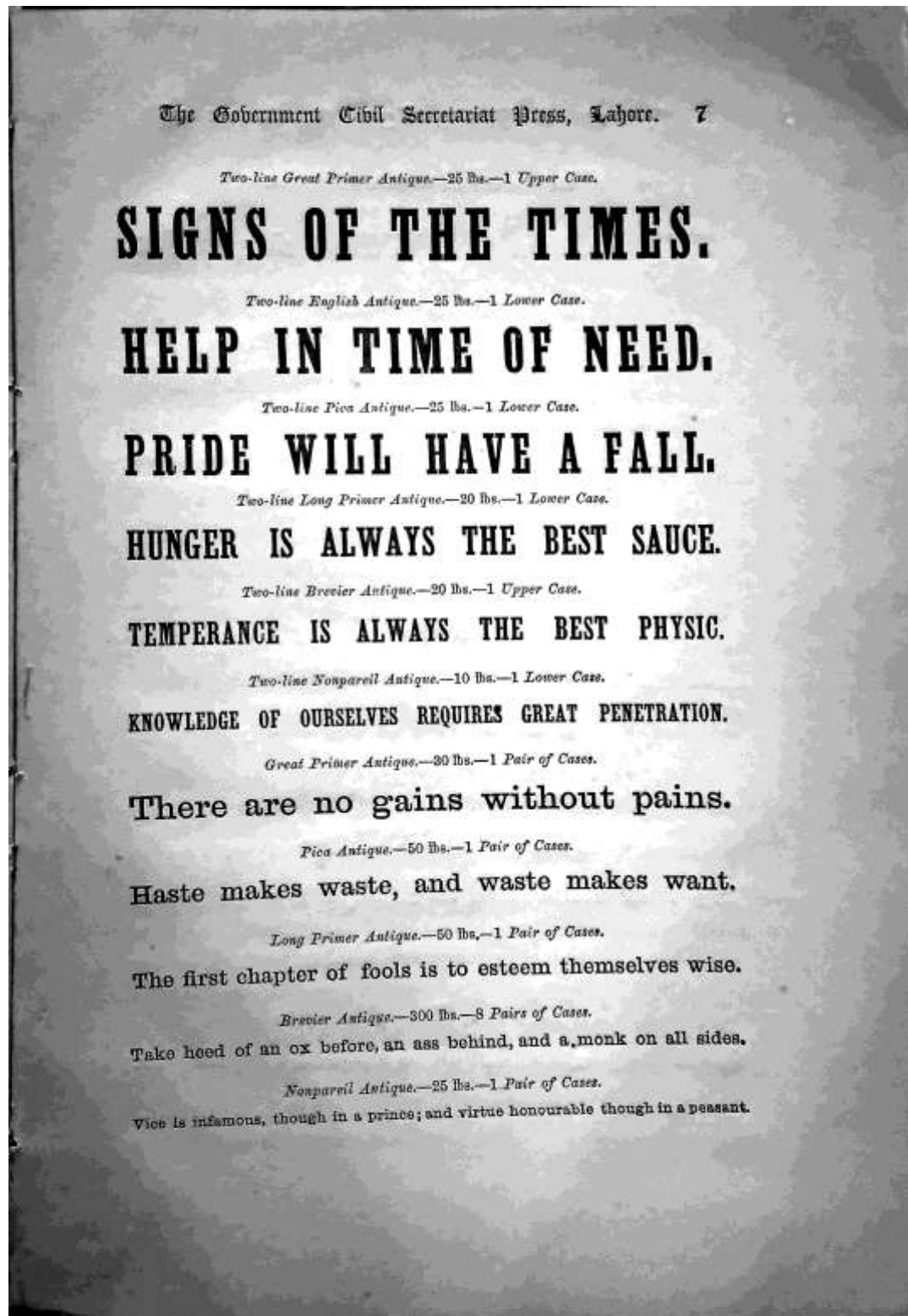


Figure 3.41. Specimens of Printing Types, Government Civil Secretariat Press, Lahore, 1877. The Punjab Government Archives, Photograph 16, September 2019.

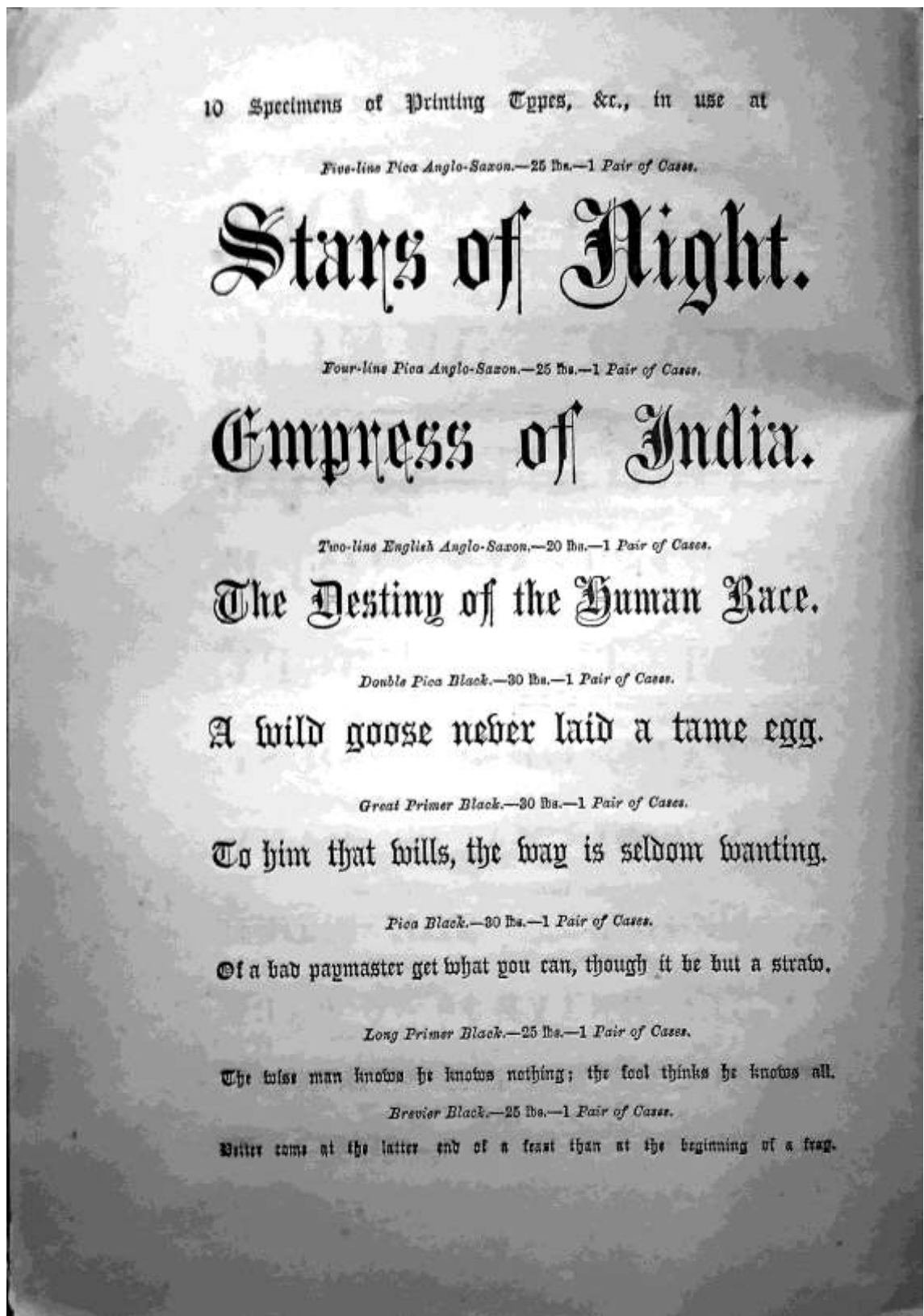


Figure 3.42. Specimens of Printing Types, Government Civil Secretariat Press, Lahore, 1877. The Punjab Government Archives, Photograph 16, September 2019.

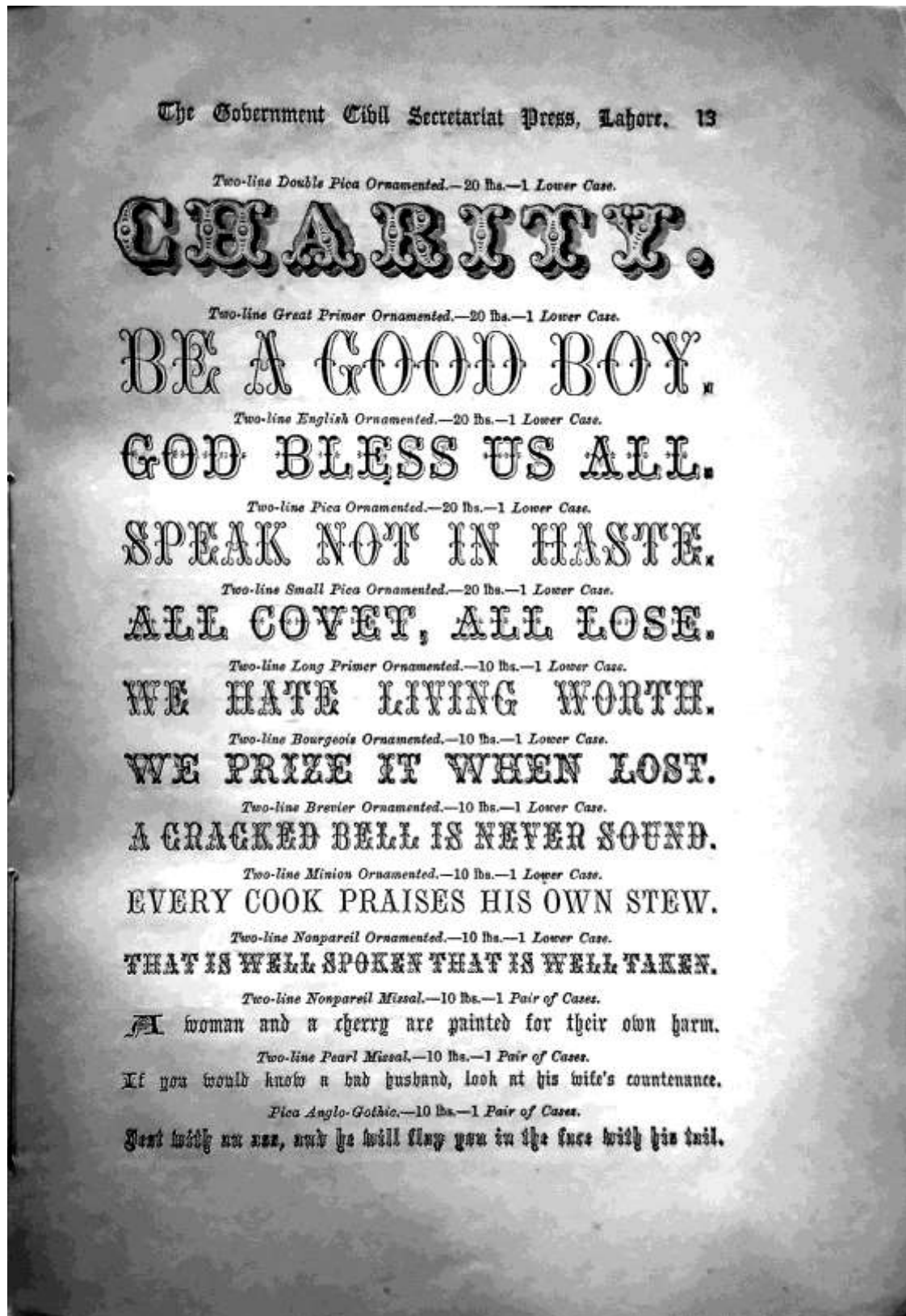


Figure 3.43. Specimens of Printing Types, Government Civil Secretariat Press, Lahore, 1877. The Punjab Government Archives, Photograph 16, September 2019.

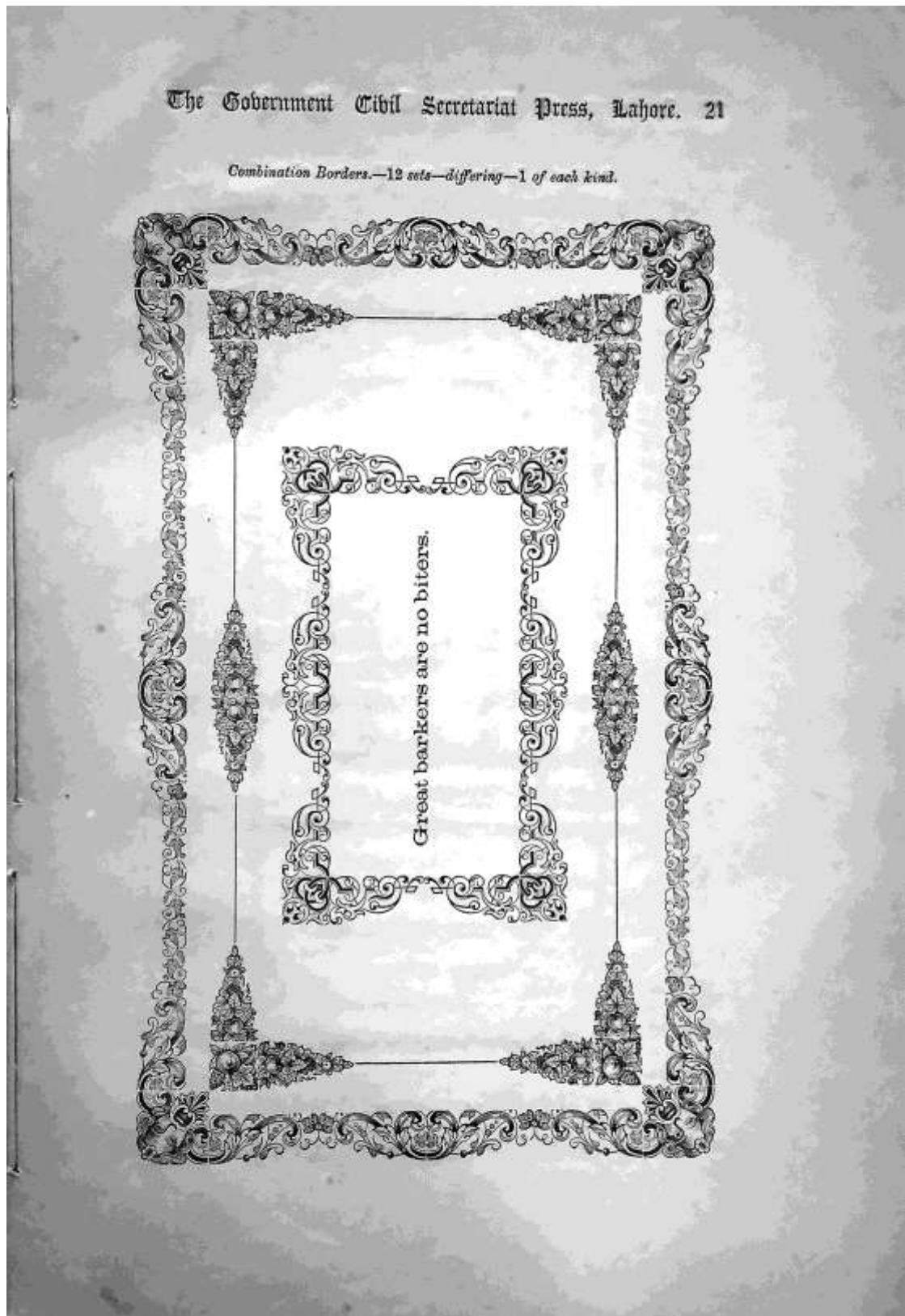


Figure 3.44. Specimens of Combination borders, Government Civil Secretariat Press, Lahore, 1877. The Punjab Government Archives, Photograph 16, September 2019.

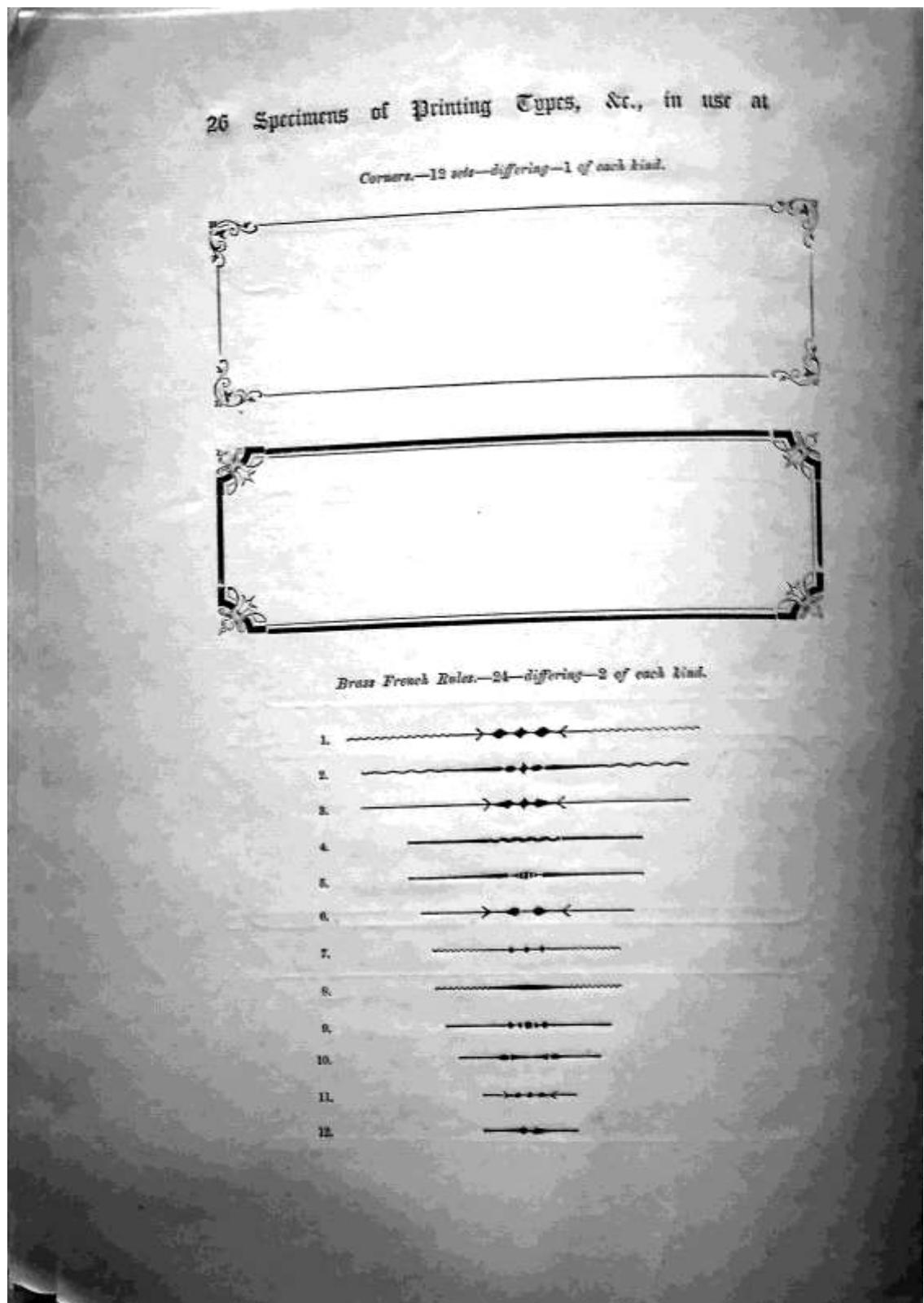


Figure 3.45. Specimens of Corners and French Rules, Government Civil Secretariat Press, Lahore, 1877.
The Punjab Government Archives, Photograph 16, September 2019.

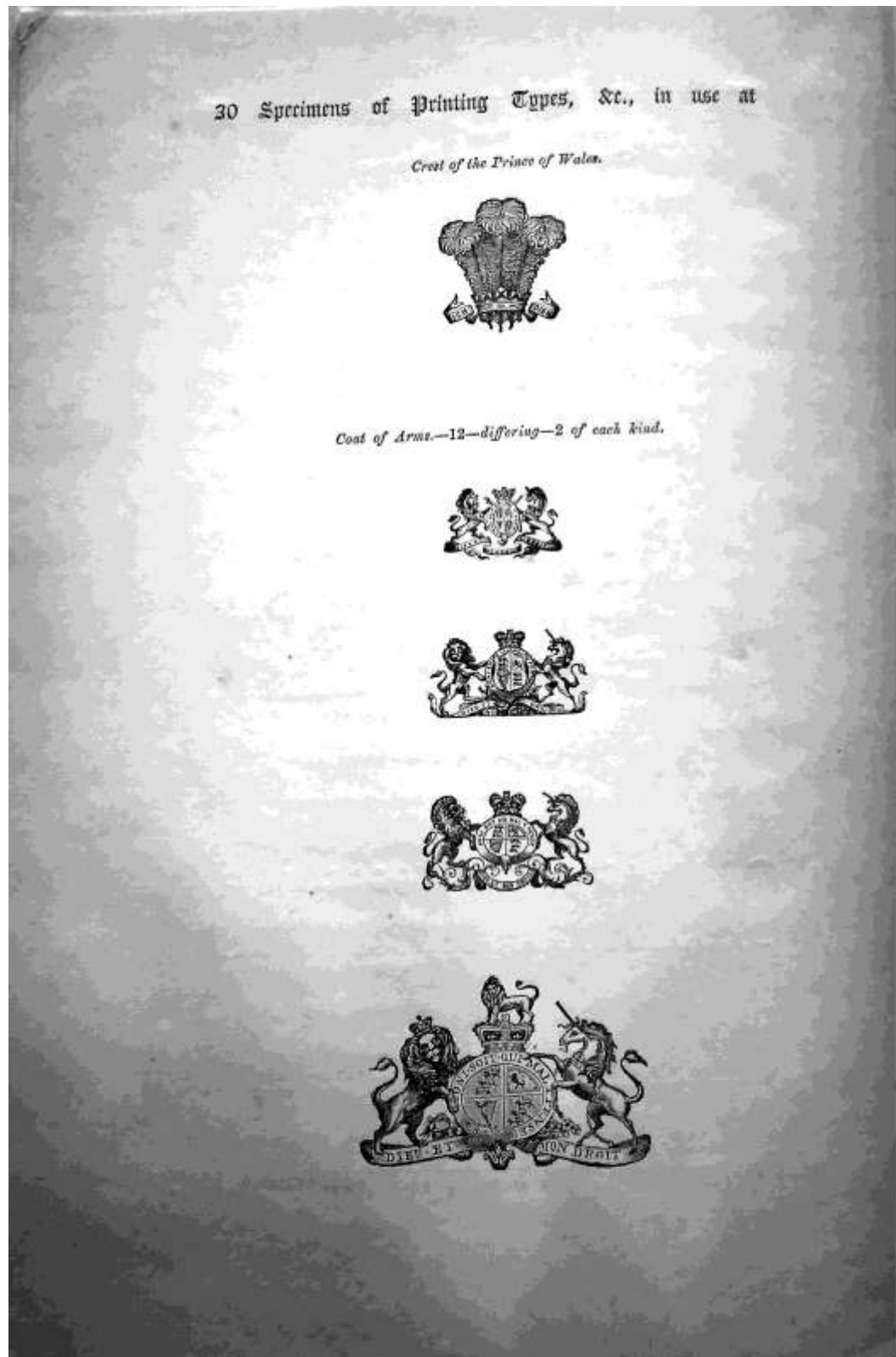


Figure 3.46. Specimens of Crest of the Prince of Wales and Coat of Arms, Government Civil Secretariat Press, Lahore, 1877. The Punjab Government Archives, Photograph 16, September 2019.

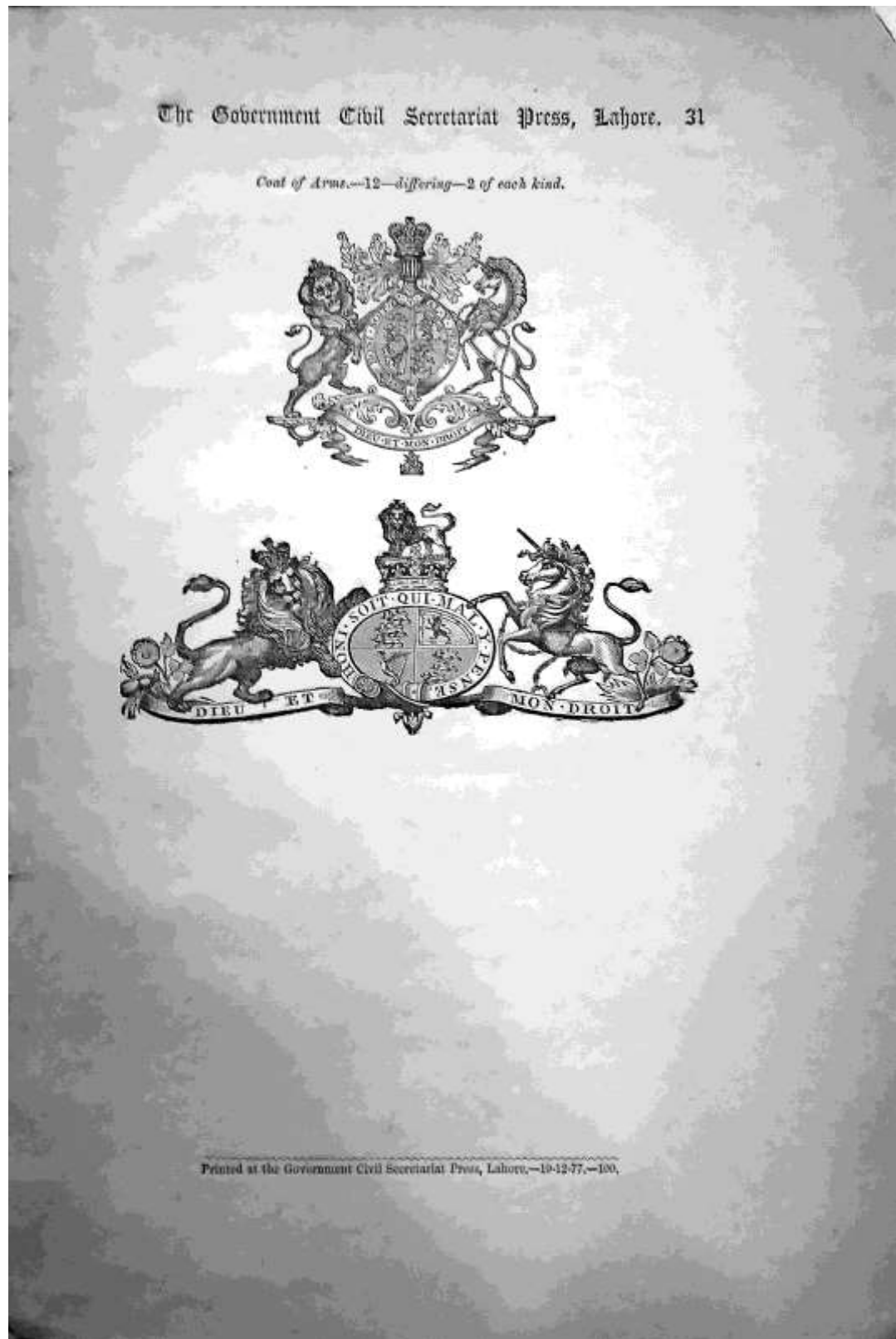


Figure 3.47. Specimens of Coat of Arms, Government Civil Secretariat Press, Lahore, 1877 The Punjab Government Archives, Photograph 16, September 2019.

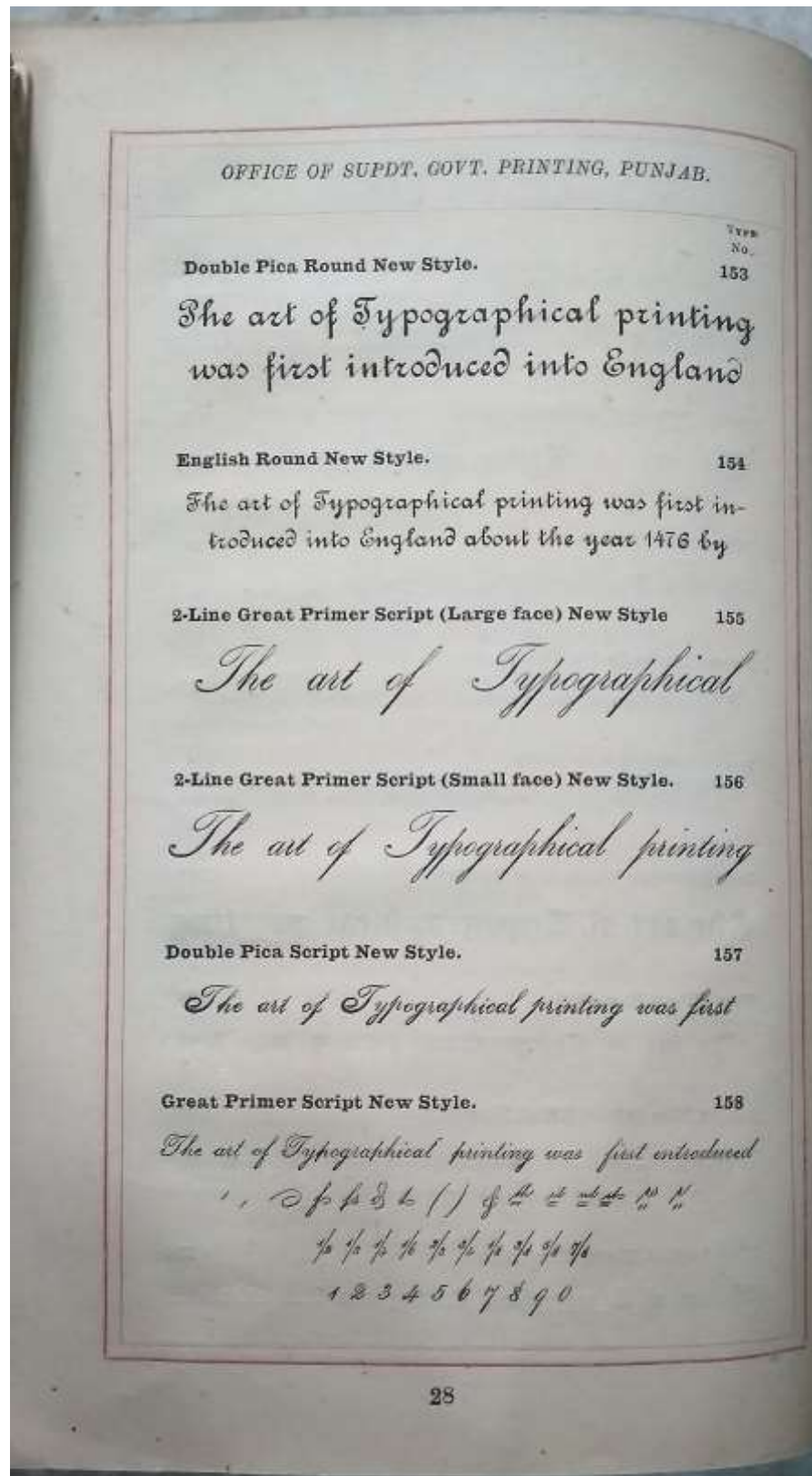


Figure 3.48. Specimens of Jobbing Founts, Round and Script, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives, Photograph 16, September 2019.

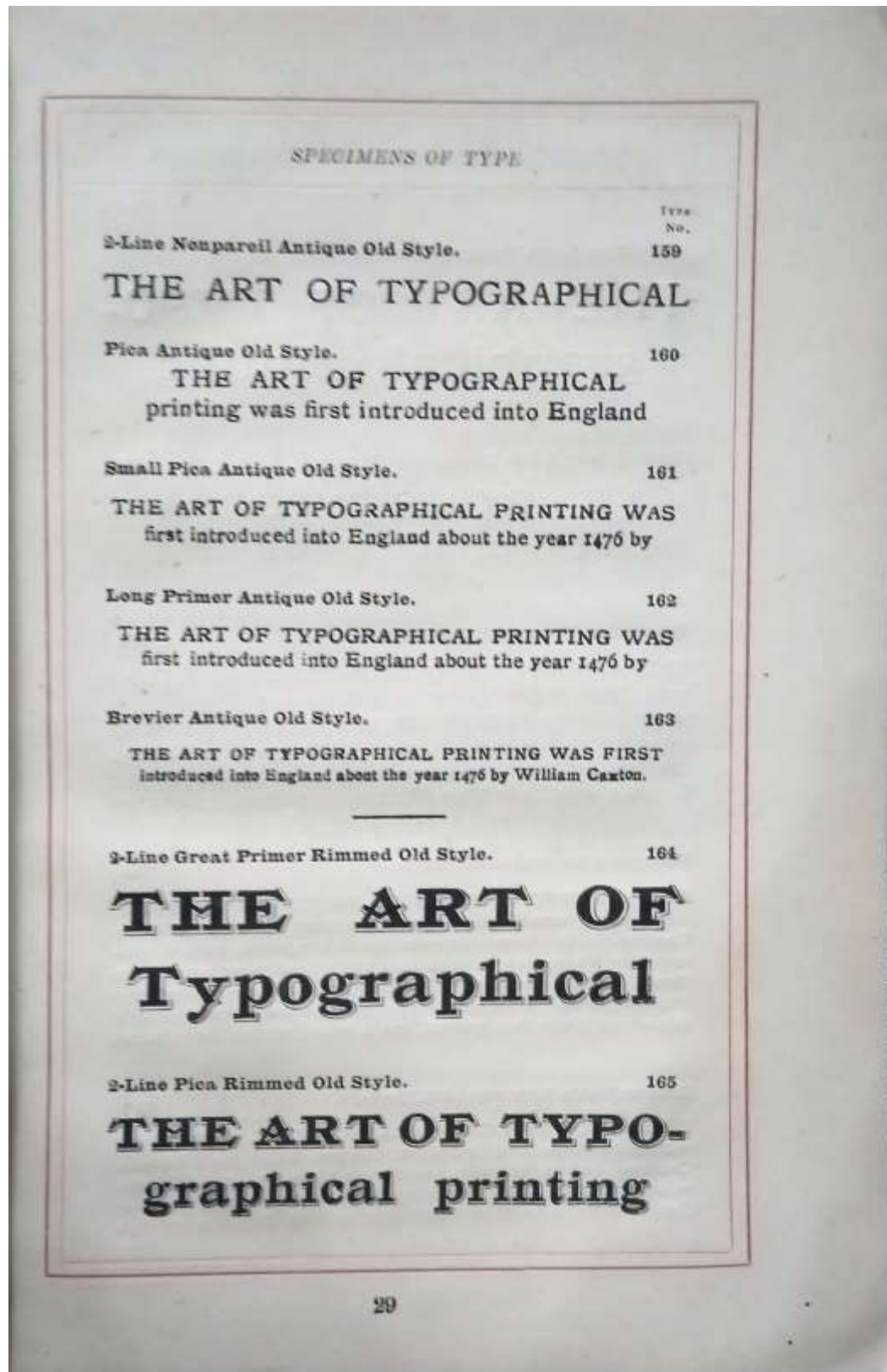


Figure 3.49. Specimens of Jobbing Founts, Rimmed, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives, Photograph 16, September 2019.



Figure 3.50. Specimens of Jobbing Fount, Elziver New Style, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives, Photograph 16, September 2019.

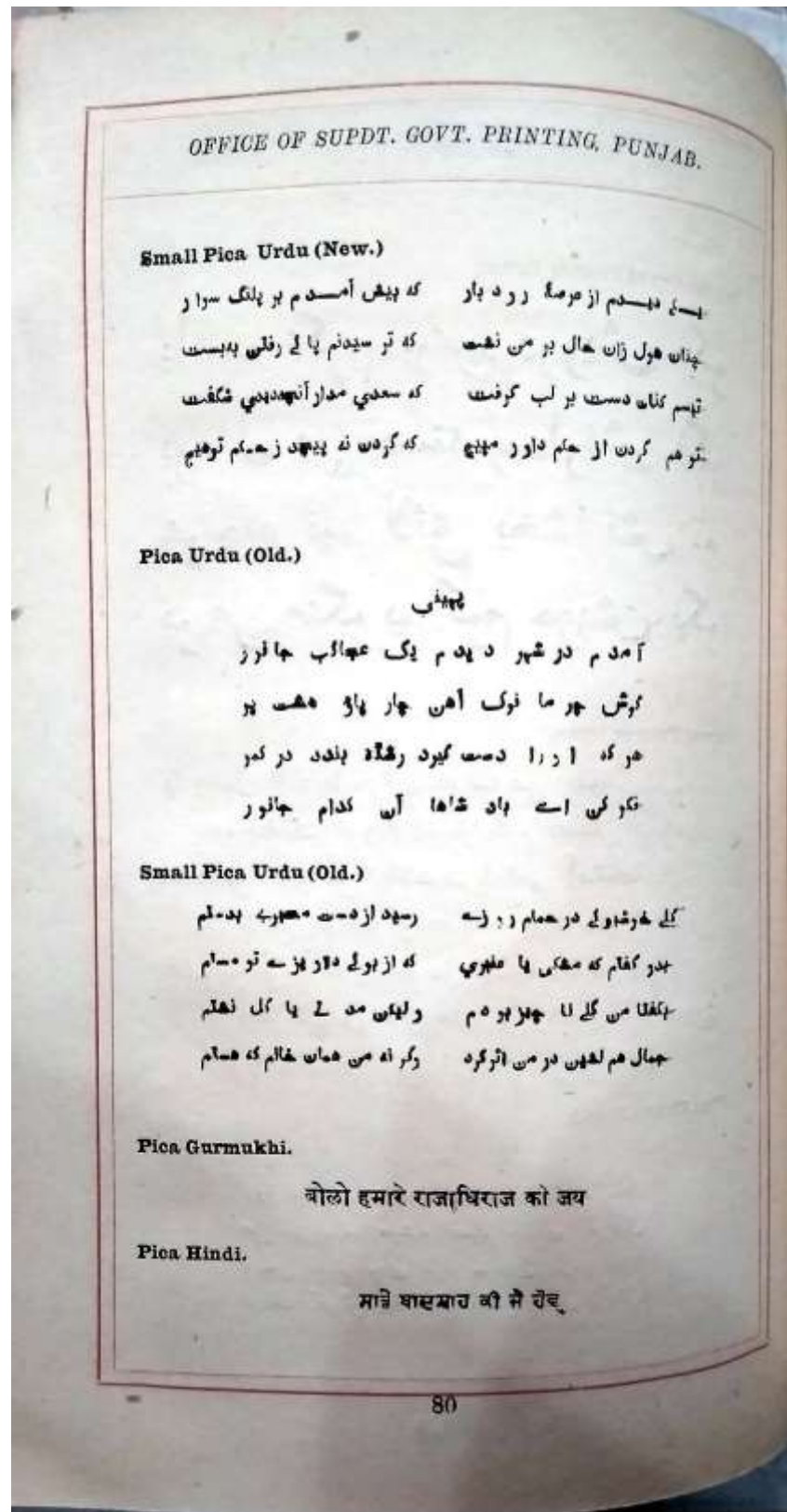


Figure 3.51. Specimens of Vernacular Founts, Urdu, Gurmukhi, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives, Photograph 16, September 2019.

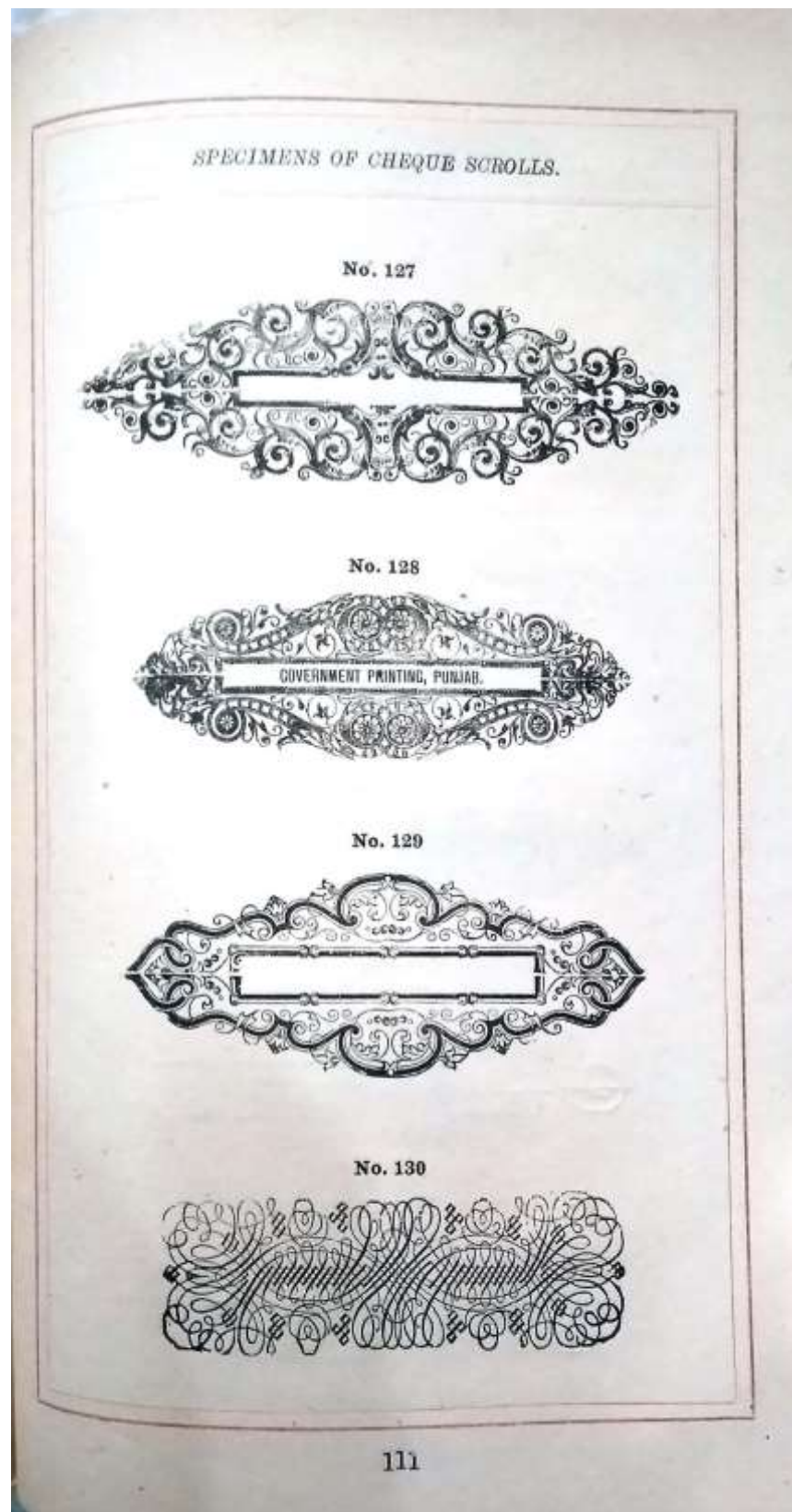


Figure 3.52. Specimens of Cheque Scrolls, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives, Photograph 16, September 2019.

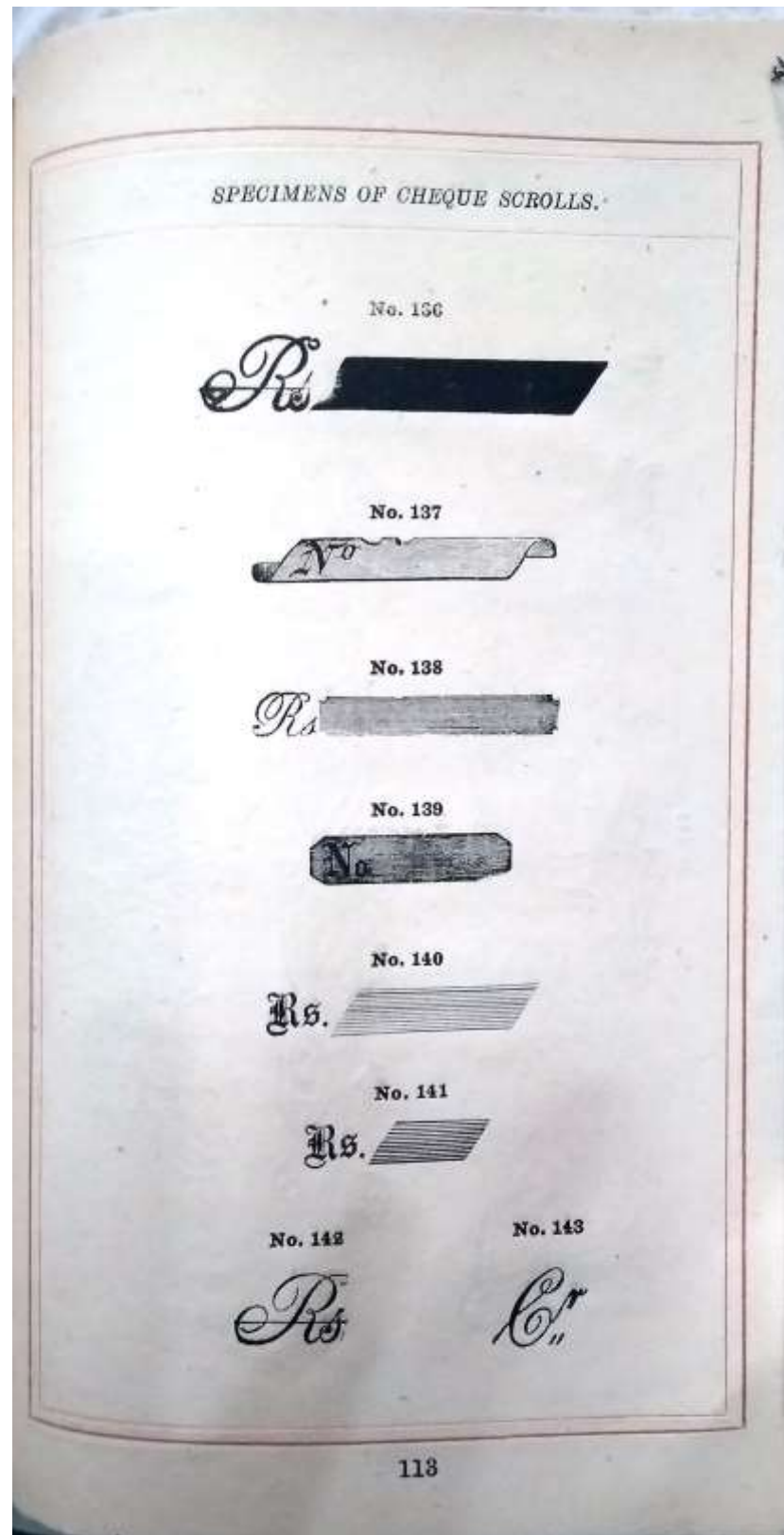


Figure 3.53. Specimens of Cheque Scrolls, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives, Photograph 16, September 2019.

3.8 Colonial Coat of Arms

The Coat of arms is a system of hereditary symbols developed during early medieval Europe. It was used as an identity in the battle to recognise ancestry, adoption alliance, property ownership and eventually profession. The term '*coat of arms*' originated from a surcoat a tunic cloth worn over the armour to shield it from the sun's rays. It was repeated on banners and shields. It was used to identify the dead during the tour of the battlefield. It also identified the knight in the social surroundings of the tournament. A Coat of arms is an armorial or heraldic achievement consisting of a shield accompanied by the warrior's helmet and mantling protecting the neck from the sun. It includes badges, mottoes, supporters and a crown or coronet. The shield surface is divided into Sinister and Dexter (left and right) from the shield bearer's viewpoint. Sinister comes on the right to the one facing the shield. There are combinations of these terms as pale (the centre vertical third) and fess (the centre horizontal third) create a grid of nine points to locate the charges or designs placed upon the shield. They were routinely decorated with the designs borne on the flags with furs added to the tinctures. The term tincture is applied to heraldic metals, colours and furs. During the 17th to 19th centuries coats of arms were embellished to record personal or family history in a way that ignored the tradition of heraldry's origins. Coat of arms was designed for organizations, schools, universities, guilds, churches, fraternal societies and modern corporations to symbolize the meanings of their mottoes and histories. In the 20th century, the classical simplicity of the early heraldic art was organised into a disciplined system.¹⁶⁴

The use of the coat of arms was documented at first in medieval times on the Bayeux Tapestry dating from the 11th century CE and chronicles the Norman invasion of

¹⁶⁴ Rodriguez, Emily. *Encyclopædia Britannica*. April 26, 2018. <https://www.britannica.com/topic/coat-of-arms> (accessed April 30, 2020).

England. The tapestry had some of the knights holding shields with heraldic insignia and painted crosses on them. These were the earliest and basic type of coats of arms. The use of the coats of arms became pretty common by the 12th century as used by many knights and feudal lords who went into battles. Only the upper class was granted the coats of arms by the kings during medieval Europe as they were the only distinguished ones with ancestors.¹⁶⁵

A full coat of arms including shield has a helmet above shield, mantling or lambrequins flowing from the top on both sides of the shield, a crest on top of the helmet, a motto on a scroll below the shield and supporters on both sides of the shield standing on a compartment.¹⁶⁶

The coat of arms is divided into several parts. Each part tells something about the organization, family or corporation to which it was granted (see figure 3.54).

Parts of Coat of Arms

- The Motto: The saying which represents the owner and entity.
- The Crest: it is a three-dimensional symbol identifying the achievement of the owner.
- The Shield Elements: A basic part of Coat of arms since arms were painted on shields. It represented the original shield if the owner ever went to a battle. It can have several different designs to tell a story about the origin of the arms.

¹⁶⁵ *ancestralfindings.com*. n.d. <https://ancestralfindings.com/real-truth-behind-coats-arms-family-crests/> (accessed April 30, 2020).

¹⁶⁶ Vachon, Auguste & Paula. *Heraldic Science Héraldique*. n.d. <https://heraldicscienceheraldique.com/glossary.html> (accessed May 1, 2020).

- Supporters: The two supporting animals or people standing on either side of the shield. The supporting figures also tell part of the story of the origin of the arms.¹⁶⁷



Figure 3.54. Components of a full achievement of arms, from Beddoe's Canadian Heraldry, p. 30, <https://heraldicscienceheraldique.com/glossary.html>

The Royal Coat of Arms is the official coat of arms for the British monarch. It features a shield divided into four quarters. These quarters represent symbols of Ireland, England and Scotland. The three guardian lions of England occupy the upper left and lower right. At the top right is the lion rampant, a royal symbol of Scotland. The lower left quarter carries a harp which represents Ireland. The shield is surrounded by a Garter belt. The Garter carries the Chivalric order¹⁶⁸ of Edward III an English monarch. The inscription order is a motto "*Honi Soit Qui Mal Y Pense*" (shame on he who thinks evil). The shield is crowned with a lion on top. The Lion standing on Dexter (right side) is symbolising England. The unicorn standing on the (Sinister) left side represents Scotland. In context to an ancient legend, a free unicorn was a dangerous beast so heraldic unicorn is chained. Both lion and unicorn stand upon a small compartment. The features are

¹⁶⁷ Vachon

¹⁶⁸ Chivalry order is an order of Knights, founded by Catholic military orders of the Crusades a medieval concept of the ideals of chivalry.

thistle, Tudor rose and Shamrock representing Scotland, England and Ireland. The compartment has the motto of the English monarch “*Dieu et mon Droit*” (God and my Right). This motto carried to show the royal family.¹⁶⁹

The two French phrases on the Royal coat of arms have a history. The “*Dieu et mon Droit*” (God and my Right) is the motto of monarchy and it was adopted by Henry V in the 15th Century. It was used for the first time by King Richard 1 as a battle cry against Phillip II of France in 1198. The “*Honi Soit Qui Mal Y Pense*” goes back to King Edward III. The phrase as Order of the motto of Garter was set up by the King as the revival of Knights of the Round Table. A legend says it was originated from a chivalrous act at a ball. Edward was dancing with Joan of Kent, his cousin and daughter in law and her garter slipped down her legs causing guests to snigger. To spare her blushes, Edward placed the garter around his leg saying the phrase.¹⁷⁰

The lion symbol has been used by England since the 11th century, during the rule of the Normans. It was featured in early versions of the English Coat of Arms. After a century king Richard is also known as ‘Richard, the Lionheart’ became ruler and added up two golden lions to the crest. In 1872, at the time of the first-ever competitive international football match, an emblem representation of national pride was needed. The English Football Association decided to use the three lions as a symbol of ‘Englishness’. The three lions are officially a royal emblem, the Football Association has to seek the permission of the Royal Family when they need to use it.¹⁷¹

¹⁶⁹ Cavell, Jordan. www.royalcentral.co.uk/. May 15, 2017. <https://royalcentral.co.uk/interests/history/the-royal-coat-of-arms-explained-82173/> (accessed April 19, 2020).

¹⁷⁰ Maloney, Alison. *The Sun*. April 19, 2017. <https://www.thesun.co.uk/living/3353060/this-is-the-fascinating-reason-there-are-two-french-phrases-on-a-british-passport/> (accessed April 19, 2020).

¹⁷¹ Hardy, Gareth. *Down with Design*. Jun 22, 2010. <http://www.downwithdesign.com/logo-design/three-lions-the-history-of-an-emblem/> (accessed May 1, 2020).

The first coat of arms of the East India Company was incorporated by Queen Elizabeth I, on the 31st of December 1600. It had three ships with three masts under full sail facing East, signifying favourable winds towards the journey. It had quarterly decorated with stylized lilies on the 1st and 4th portion. A lion passant guard in the 2nd and 3rd quarters was composed. The crest had the Latin motto Deus Indicat (God is our leader). A globe is signifying the world beneath the motto. Two sea lions supported each other with a banner of Deo Ducente Nil Nocet (When God leads, nothing hurts), (see figure 3.55 – 3.56).¹⁷²



Figure 3.55. Grant of arms to the East India Company Merchants by Garter, Clarenceux and Norroy 4 February, 1600/1, <https://www.hubert-herald.nl/BhaHEIC.htm#HistEIC>

¹⁷² Vries, Hubert de. *National Arms and Emblems*. August 14, 2009. <https://www.hubert-herald.nl/BhaHEIC.htm#HistEIC> (accessed April 19, 2020).



Figure 3.56. Specimens of Coats of Arms, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives, Photograph 16, September 2019.

The Prince of Wales feathers is the heraldic badge of the Prince of Wales. It consists of three white feathers emerging from a coronet. A ribbon below bears the motto (German *Ich Dien*) meaning ‘I serve’. The badge symbolises Wales and yet it has no connection with the native Princes of Wales. It is thought to have originated with Edward, the Black Prince, the eldest son of Edward III of England. The motto of Prince of Wales was adopted with the crest of ostrich feathers after the battle of Crécy¹⁷³ 1346 against John of Luxembourg. Luxembourg was the king of Bohemia and was killed in the battle.

¹⁷⁴ The legend is that the Black Prince obtained the arms from the blind John I of Bohemia against whom he fought in Crécy. After the battle finished, the prince went to the body of the dead king and took his helmet lined with ostrich feathers. The feathers and the dead king’s motto made up the prince’s new badge and subsequently used by the Princes of Wales lately. The origin of feathers and motto has a history indicating that arms were inherited by the prince from his father, (see figure 3.57).¹⁷⁵

¹⁷³ Further readings for the battle of Crecy <https://www.history.com/this-day-in-history/battle-of-crecy>

¹⁷⁴ *Encyclopedia.com*. April 1, 2020. <https://www.encyclopedia.com/humanities/dictionaries-thesauruses-pictures-and-press-releases/ich-dien> (accessed May 2, 2020).

¹⁷⁵ *Academic*. 2010. <https://enacademic.com/dic.nsf/enwiki/798587> (accessed May 2, 2020).

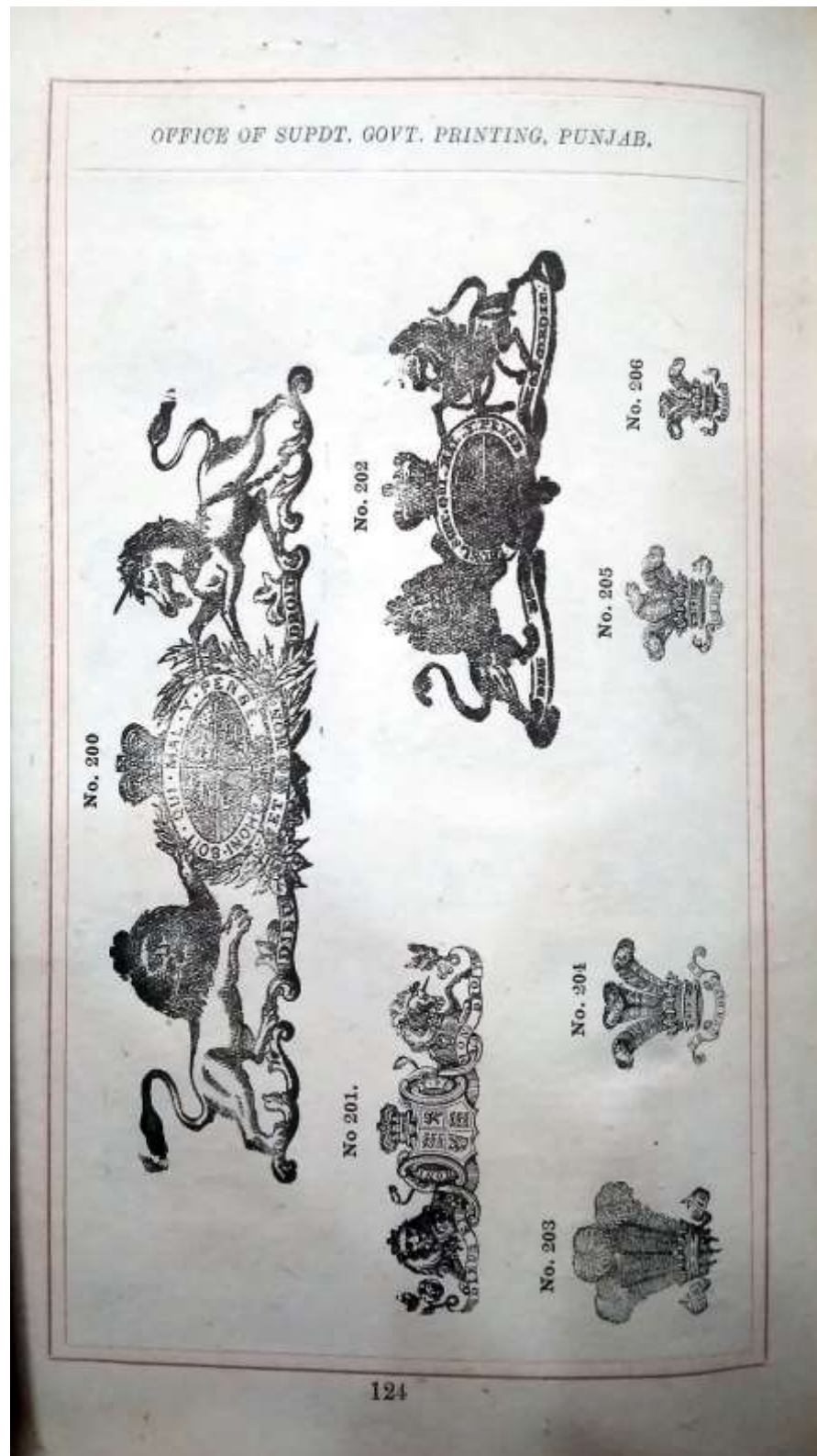


Figure 3.57. Specimens of Prince of Wales's triple ostrich plume, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives Photograph 16, September 2019.

The emblem logo of the *Oriental University Institute, Woking England* is presenting a Latin phrase wrapped by a banner around the symbol of sun and river. The Latin phrase “Ex Oriente Lux” stands for “out of the east, the light comes.” The phrase explains the natural phenomena of sunrise from the east. The word light is a keyword for the Orient culture of the middle east.¹⁷⁶ The second Latin phrase “Ex Occidente Lex” means “From the West, Law”. These phrases suggest that the ideas and creativity of the east were not great until they were tamed by the order of the West (Rome). The cultural favouritism of colonials is exposed in these words.¹⁷⁷ From the European perspective, civilization begins in the East. According to the phrase the creativity of the eastern people from the Mediterranean was undisciplined and the genius of Rome put it into an order.¹⁷⁸ The logo published by Oriental University Institute is available at Punjab Government Archives. It is published on a book cover of *Dardistan* in 1866, 1886 and 1893 by G. W. Leitner, (see figure 1.1). He was an enlightened Hungarian and naturalized British who played a key role in the establishment of Punjab University Lahore. He was the first registrar and contributed to the development of the university. The logo is a visual portrayal of the Latin motto. The sun is symbolising light from the east. The sea waves symbolise the journey towards the East to establish laws. Later most of the academic institutions had incorporated the symbols of the sun and waves of water as a standard format for academic institutions, (see figure 3.58 – 3.69).

¹⁷⁶ Tan, Aylin Öney. *Hurriyet Daily News*. December 18, 2017. <https://www.hurriyetdailynews.com/opinion/aylin-oney-tan/ex-oriente-lux-124275> (accessed April 20, 2020).

¹⁷⁷ Glenn. *Deviant Art*. August 25, 2013. <https://www.deviantart.com/outsidellogic/journal/Ex-oriente-lux-ex-occidente-lex-395613620> (accessed April 20, 2020).

¹⁷⁸ Coogan, Michael D. *The Oxford History of the Biblical World*. Oxford: Oxford University Press, 2001. 3



Figure 3.58. Emblem Logo of Oriental University Institute, Woking England. 1889, The Punjab Government Archives, Photograph 16, September 2019.

The Persian word Punjab means five waters. The area between Jhelum and Sutlej has immediate rivers from west to east as Chenab, Ravi and Bias. The water flows combined into the *Punjad* or (five rivers).¹⁷⁹ The name Punjab is a compound of two Persian words *Punj* meaning five and *ab* meaning water. Literally, Punjab means ‘The Land of five waters’ referring to the rivers Jhelum, Chenab, Ravi, Sutlej and Beas. The coat of arms of Punjab carries the Latin motto ‘*Crescat e Fluvii*’s used for Punjab province during British India. The meaning of the motto is Strength from the Rivers as mentioned in the book *History of the Sikhs* by Khushwant Singh.¹⁸⁰

The Punjab Coat of arms carried five barrulets wavy with rising sun radiant Argent. A Crest with lion passant and Latin motto.¹⁸¹ The Coat of arms represents the achievements of Punjab province through the following.

Arms: Purpure, five barrulets wavy, in chief a rising sun radiant.

¹⁷⁹ Douie, Sir James McCrone. "www.gutenberg.org." February 10, 2008. <http://www.gutenberg.org/files/24562/24562-h/24562-h.htm> (accessed April 30, 2020).

¹⁸⁰ Garge, Suvarna. *alchetron.com*. May 31, 2018. [https://alchetron.com/Punjab-Province-\(British-India\)](https://alchetron.com/Punjab-Province-(British-India)) (accessed April 30, 2020).

¹⁸¹ Vries, Hubert de. *National Arms and Emblems*. August 14, 2009. <https://www.hubert-herald.nl/BhaHEIC.htm#HistEIC> (accessed April 19, 2020).

Crest: A lion passant.

Supporters: Two figures guardant or supporting the crest.

Motto: *Crescat.E.Fluviis* (Let it Grow from the Rivers)¹⁸²



Figure 3.59. Grant of Armorial Ensign to the Province of the Punjab, *An Introduction to The Punjab Government Archives* by Liaquat Ali Khan Niazi, p 96.



Figure 3.60. The Interior of The Council Chamber photograph, 1922, *Lahore Recollected an Album* by F.S. Aijazuddin, p 99.

¹⁸² Vries



Figure 3.61. The Façade of the Complete Police Station photograph, 1937, *Lahore Recollected an Album* by F.S. Aijazuddin, p 178.



Figure 3.62. Evolution of the logos from Mayo School of Arts to National College of Arts,
<https://www.nca.edu.pk/prospectus/prospectus-undergraduate-2020.pdf>, p 15.



Figure 3.63. Title page, Catalogue of the Punjab Exhibition of Arts and Manufactures Held at Lahore, 1881-82, Book, John Lockwood Kipling: *Art & Crafts in the Punjab and London*, Page 238.



Figure 3.64. Logo on the Certificate Diocese of Lahore Board of Education, Lionel Heath, 1917, *Mazaar Bazaar* by Saima Zaidi, page 251.



Figure 3.65. Specimens of Coats of Arms with motto *Crescat E Fluviis*¹⁸³, Government Printing, Punjab, Lahore. 1918, The Punjab Government Archives, Photograph 16, September 2019.

¹⁸³ *Crescat E Fluviis* was the Latin language motto used in the Coat of arms for Punjab Province during British India period. Its meanings strength from rivers according to the book History of the Sikhs written by Khushwant Singh. Reference: <https://enacademic.com/dic.nsf/enwiki/11587764>

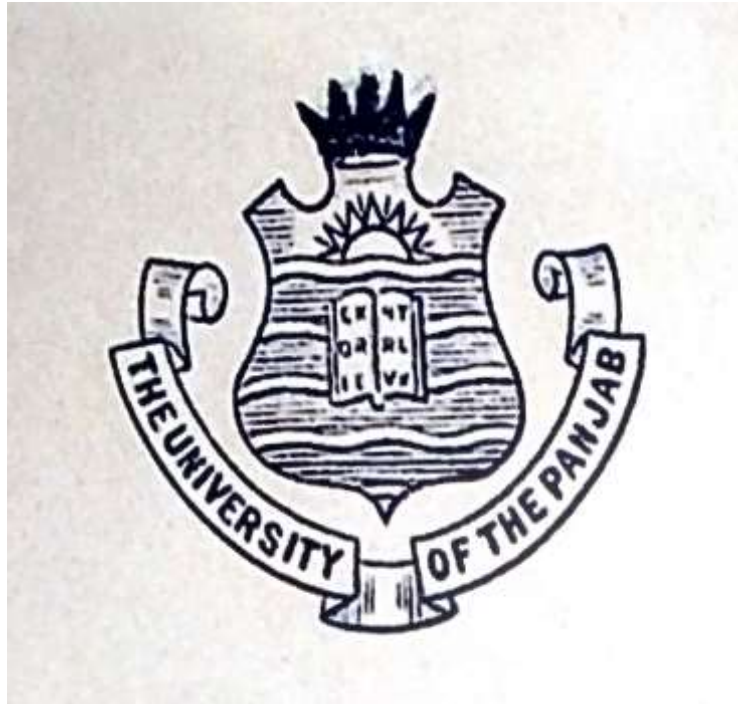


Figure 3.66. Emblem Logo of Punjab University on a letter from Superintendent office of the University of the Punjab August 14, 1919, Jallianwala Bagh Exhibition at The Punjab Government Archives, Photograph 18 September, 2019.



Figure 3.67. Emblem Logo of the University of the Punjab, <http://www.pu.edu.pk/>



Figure 3.68. Emblem Logo of Aitchison College Lahore, <https://www.aitchison.edu.pk/ss-athletics-records>



Figure 3.69. Emblem Logo of King Edward Medical College Lahore 1985, <https://picclick.com/Pakistan-Fdc-1985-King-Edward-Medical-College-Lahore-283766060703.html#&gid=1&pid=1>

Anwar-al-shams a law journal was published in Lahore. The records at Punjab Public Library Lahore have additions from 1867-1896. The title of the journal provides suggestions of colonial influences over visual communication design practice in Lahore. The journal has similarities with *The Illustrated London News* and *Specimens of Printing Types* being used at the Government Civil Secretariat Press, Lahore in 1877 and 1918. The image is documented here to highlight the impact of colonial visual communication design on the native publication (see figure 3.70).



Figure 3.70. Anwar-al-Shams 1878, Adaptation of colonial coat of arms and similar layout to The Illustrated London News, The Punjab Public Library, Photograph 23, September 2019.

The references of visual communication design discussed in this chapter help to see the dominance of the colonial period in Lahore. It also highlights the postcolonial theory of mimicry by Homi K. Bhabha. The evidence above provides the colonial narratives and their adaptations in visual communication design. The western signs and symbols have been changed to a great extent to fit the contemporary context. The Victorian artist had drawn themes and events in pictorial format for communication and entertainment. The first half of the 19th century and visual mediums are important to understand the history of visual communication design in Lahore. The type and image recipes in newspapers and advertisements laid the foundations for the future of visual communication design in Lahore. The Printing press provided a range of new materials. The colonial printing press developments influenced the visual communication design in Lahore.

Chapter 4

4.1 History of Communication Through Seals, Coins, Stamps and Crescent Symbols in the Subcontinent

The history of Lahore, the invention of the printing press and its introduction and influences on colonial Lahore has been discussed in chapters 1,2 and 3. In this chapter, a linkage with signs and symbols of the past cultures and their influence on the visual communication design in Colonial and Postcolonial Lahore will be established. The chapter discusses Seals, Currency coins, Postage stamps, the National symbol of the Pakistan Crescent and Star. These seals and symbols provide glimpses of visual communication design types, which are discussed concerning the subcontinent. The historical signs and symbols have been explored to examine the influence on the designs produced in Lahore. The precolonial to postcolonial currency coins and stamp specimens provide an insight to investigate the visual communication design features. Symbols of Harrapan seals are in pictorial character as abstract signs appear and still exists in visual communication design in Lahore. Some of the archive documents from the Punjab Archive, research journals and websites provide the linkage to the visual communication design specimens related to Lahore. The evolution of the national icon crescent and star of Pakistan in context to the historical background is discussed in this chapter. The use of alphabets and images to communicate stories and narratives are analysed in this chapter. There are signs whose meanings indicate ideas and represent communities in Lahore.

4.2 Currency Coins in Subcontinent

The currency coins are durable to preserve history. It records the image of the rulers, cultures, trade and invasions. The chronology of coinage evolution in the

subcontinent has three influential backgrounds, it is Greek, Indian and Chinese.¹⁸⁴ Islamic invasions had a great influence on the coins of the subcontinent. Between 870 and 1009, small pieces from Sindh carried Arabic scripts on both sides of the coins. The coins from *Ghaznavids*, *Ghorids* and Sultans of Delhi utilized calligraphy and involved various forms of Perso Arabic scripts.¹⁸⁵ The coin of *Khiljis*, *Tughlaq*, *Sayyid*, and *Lodhi* dynasties was designed with Arabic legends starting with the name and title of the ruler. Due to famine and wars, the economy collapsed. When Babur conquered Delhi in 1526 CE, the coins of gold and silver disappeared and few specimens of silver survived. Mughal coins inscribed the faith, name and titles of the ruler like *Badshah*, *Ghazi*. The *Hijra* dates were written in Persian numerals. Mughal coins were significant due to the quality of calligraphy. The coins of Babur and his son Humayun followed the pattern of coins from Afghanistan. The coins of Akbar and Jahangir had different shapes and sizes. In the thirteenth year of Akbar's rule, he introduced coins with the inscription in Arabic meaning 'God is greatest'. Jahangir introduced delicate coin designs in India. Akbar and Jahangir introduced portrait coins with decorative Persian scripts. The coin designs remained unchanged during Shah Jahan and Aurangzeb rule. Shah Jahan reintroduced the classics of Babur and Humayun by adding *Kalima* over gold and silver coins. Aurangzeb omitted the *Kalima* to preserve it from disrespect. Mughal Empire collapsed after the death of Aurangzeb and the circumstances got favourable for the East India Company to expand trade and military might. The British coin with a fixed weight of 180 grams with the portrait of William IV was issued in 1835. Few maharajas used their coins, however, in 1858, the British coins were acknowledged.¹⁸⁶

¹⁸⁴ Ibrahim, Asma. *Mazaar, Bazaar*. Karachi: Noorani printing & Packaging Industry, 2011. 287

¹⁸⁵ Ibrahim, 290

¹⁸⁶ Ibrahim, 292-296

A Catalogue of Indo-Greek Coins in the Panjab Museum, Lahore by R.B.

Whitehead volume 1 was published for the Punjab Government at Oxford Clarendon press in 1914. The volume is the collection of Indo-Greek coins in the Lahore Museum. The term Indo-Greek is applied to the Greek kings of Bactria and India and their contemporaries and successors in North-West India. The coins bearing legible Greek inscriptions were Indo-Scythian, Indo-Parthian dynasties, Great Kushans and Vasu Deva. These coins were kept in two segments of collections (see figure 4.3).¹⁸⁷

¹⁸⁷ Whitehead, R.B. *Catalogue of Coins in the Panjab Museum, Lahore*. Edited by R.B. Whitehead. Vol. 1. Oxford at the Clarendon Press, 1914. iii-Vii



Figure 4.1. Coins of the Greek Kings of Bactria and India, Plate 1, *Catalogue of Coins in the Panjab Museum, Lahore* by R.B. Whitehead Vol. I *Indo-Greek Coins* Published for the Panjab Government Oxford at the Clarendon Press 1914.

The coins issued from Lahore from the *Ghaznavid* period to the end of British rule in 1947, suggest the Islamic typography development in the subcontinent. The Islamic

Central Asian tradition of typography was introduced in Lahore in 1021 CE. Sultan *Mahmud Ghaznavi* launched the first coin with Kufic script. According to the *Bahiqi* Ghaznavid government appointed several typographers like *Abu Mansur* son of *Abu Nasr* was an expert typographer at *Ghazni*. He was ordered to report to Lahore to work with *Amir Maudud Ghaznavi* (1036-42) at the ministry of communication. Scholars, preachers, Sufis, teachers, artists, poets, traders and professionals flocked to Lahore from *Ghazni* and the Islamic world to play a part in the social life of the city.¹⁸⁸

The coins of the *Ghaznavid* period present the role of typography in Lahore. The first coin bearing legends in the Kufic style of typography was introduced by *Sultan Mahmud* from Lahore on the day of the conquest of the city 1021 CE. The coins were bilingual and carried Arabic and Sanskrit texts issued from Lahore mint¹⁸⁹. The obverse side of the coin carried *Kalima* (Muslim confession of faith) in the centre with the title and name of Sultan. The statement on the coin shows the minting year in Lahore. It explains the traditional Central Asian decorative Kufic and *Naskh* styles, introduced by *Ghaznavids*. The Islamic typography of Lahore by Sultan Mahmud *Ghaznavid* flourished in Delhi. The tradition of typography travelled to Lahore from other parts of India.¹⁹⁰

Typography flourished further during the Mughal rule in the subcontinent. Mughals promoted all styles of typography in parts of India including Lahore. Coins issued from the Lahore mint preserved the *Thuluth* script which belonged to the period of Babar and Humayun. Typography attained its position among the branches of fine arts during the reign of Akbar. The *Nastaliq* script was introduced during his reign in Lahore.

¹⁸⁸ Rehmani, Anjum. *Lahore Paintings, Murals, and Calligraphy*. Edited by Barbara Schmitz. Mumbai: Marg Publications, 2010. 31

¹⁸⁹ Mint: It is the place where medals, tokens, or coins are made.

¹⁹⁰ Rehmani, 33

Most of the famous typographers worked for Jahangir. Shahjahan also promoted typography and this was the second-highest point in Mughal calligraphy after Akbar. Shahjahan was a trained typographer. Coins from Lahore were issued during the reign of Aurangzeb (see figure 4.4). After the death of Aurangzeb, imperial typography declined and a regional style developed called *Dabistan-i-Khat-i-Lahori*. Muhammad Afzal Qadri was the leader of this school.¹⁹¹ Later, during the British period calligraphy further declined along with the other Islamic arts. The strategic replacement of the English language reduced the need for native typography.¹⁹²



Figure 4.2. Coins of Mughal emperor Aurangzeb, <https://history583380908.blog/2018/04/08/coins-of-aurangzeb-a-note/>

The British currency did not change after the division of the subcontinent in 1947. Pakistan issued its first coins in 1948 following the subcontinent tradition practise in design which was based on the rupee, ana, paise. The series of the first seven coins in 1948 consisted of bronze with a hole in the centre. The coins were minted at Lahore, Bombay and Calcutta with the metal used copper-nickel. The calligraphic style *Tughra* is

¹⁹¹ Rehmani, 35-51

¹⁹² Shah, Seher A. "www.scholarspace.library.gwu.edu." December 26, 2013. <https://scholarspace.library.gwu.edu> > downloads (accessed June 26, 2020).

used for *Hukumat-i-Pakistan* (Government of Pakistan) with the crescent and star depicted on the coins designed by P.W. Burende. Indian coins were withdrawn in the phase from 1949 to 1951. Pakistani coins adopted the metric system in 1961. The decimal coins of twenty-five and fifty paisa were issued in 1963. Paisa coins were last issued in 1995 due to the decline of rupee value. The current coins are one, two, five and ten-rupee coins. The one-rupee coin 1998 had the mausoleum of Sufi saint *Lal Shahbaz Qalandar* in *Sehwan Sharif* on the obverse side and profile of Mohammad Ali Jinnah on the reverse. The two-rupee coin issued in 1998 had a star and crescent on one side and *Badshahi* Mosque Lahore on the other. The five-rupee coin adopted the same design elements in 2002 with the addition of a five-pointed star surrounding the numeral (see figure 4.5 – 4.8).¹⁹³



Figure 4.3. Queen Victoria (The British Raj) 1840-1862, *Mazaar Bazaar* by Saima Zaidi, p 297.

¹⁹³ Ibrahim, Asma. *Mazaar, Bazaar*. Karachi: Noorani printing & Packaging Industry, 2011. 296



Figure 4.4. Coins of East India Company, *An Introduction to The Punjab Government Archives* by Liaquat Ali Khan Niazi, p 101



Figure 4.5. After the partition coins of Pakistan 1947, Courtesy of *Mazaar Bazaar* by Saima Zaidi, p 297.



Figure 4.6. After the partition coins of Pakistan 1963-2002, *Mazaar Bazaar* by Saima Zaidi, p 297.

4.3 Islamic Seal Designs

Arabic and Persian Islamic seals were the symbol of documented authority and ownership. The seals were the symbol of authority on documents, letters, books, manuscripts and legal papers. The records of the 19th century by Edward William Lane stated that even servants carried the seal-ring. British colonial officers used the Arabic-script seals. It was practised by East India Company official officials in India as serving

for the Mughal emperor. The British colonial officers set a precedent of using Islamic-style seals between the 19th and 20th centuries (see figure 4.9).¹⁹⁴



Figure 4.7. Seal of Edward Charles Ross (British Resident in the Persian Gulf) from a letter dated 1 June 1887, inscribed in Persian, <https://blogs.bl.uk/asian-and-african/2014/03/performing-authority-the-islamic-seals-of-british-colonial-officers.html> (British Library, IOR/R/15/1/752, f. 147v)

The Mughals had used many documents for administrative control over India. The most significant among the documents were *farmans*. The Mughal *farmans* are already discussed in chapter 2, page 47. The Mughal calligraphic monograms or cypher (*Tughra*) are focused here. The Mughal *farmans* had incorporated a design with *sarnama*, (ornamented signature in *tughra*), genealogy and approval through the seal. The character is different in each *farman*. However, there are two categories, one *farman-i-sultani* (order of the king) and the second *ahkam-i-diwani* (order of the chief treasury). The individual entity is *fatehnama* (letter of victory), *ahadnama* (treaty), *qaulnama*, *manshur* (manifesto), *shuqqa* (brief letter), *kalima* (speech) and *ahkam* (royal orders).¹⁹⁵

¹⁹⁴ Lowe, Daniel. *British Library*. March 26, 2014. <https://blogs.bl.uk/asian-and-african/2014/03/performing-authority-the-islamic-seals-of-british-colonial-officers.html> (accessed May 8, 2020).

¹⁹⁵ Sumbul Halim Khan, Masrat Ahmad Mir. "Saga of Mughal Farman—Understanding the Essentials." *International Journal of Social Science and Economic Research* (http://ijsser.org/files_2019/ijsser_04__312.pdf) Volume: 04 (June 2019): 4094

4.4 *Tughra* a Monogram

Turkish *Tughra* is a calligraphic signature or seal found on official documents used by Ottoman for official communication. It was designed by court calligrapher *tughranavis*. It served like a cartouche in ancient Egypt and Royal Cypher of British monarchs.¹⁹⁶ It is the name assigned to a calligraphic type, which is a decoratively written royal title like a monogram. The period of Jahangir to Aurangzeb carried the titles of emperors in *tughra*. The title is designed in a grid with the complete name of the emperor. It is read '*Farman-i-Abul Muzaffar Mohammad Noor al Din Jahangir Badshah Ghazi*'. Safavid, Ottoman and Timurid are similar in design layout to that of Mughal India. The *Tughra* is classified into *Naskh* and *Tolth* in most of the *farmans*. The Mughal carried an individual design of *tughra* on *farmans*, which is similar in style to Safavid emperor *Abbas II*. However, the content of *farman* looks a lot like the Ottoman rulers of the period. *Tughra* and seal both were used in general on *farmans*.¹⁹⁷

To prevent the authority of the sultan, the early use of *tughra* was to seal official letters, declarations and coins. There are numerous theories about the design type and form of *tughra*. The legend says that early Turkish leaders were uneducated and used thumbs with three fingers dipped into ink to stamp papers with their handprints. The type *tughra* is designed to replicate that impression. The three tall lines in *tughra* are speculated to be the second Ottoman sultan Orhan, who is credited to introduce *Tughra* during his rule from 1326-1362. The purpose of *tughra* was to visually communicate the ottoman certified signature of the Sultan. It was designed to be read and copied with difficulty to symbolize the three continents in Europe, Asia and Africa that the ottomans

¹⁹⁶ tugra-style.com. n.d. <https://www.tugra-style.com/en/about-tugra.html> (accessed October 31, 2020).

¹⁹⁷ Sumbul Halim Khan, Masrat Ahmad Mir. "Saga of Mughal Farman–Understanding the Essentials." *International Journal of Social Science and Economic Research* (http://ijsser.org/files_2019/ijsser_04__312.pdf) Volume: 04 (June 2019): 4099

controlled. Despite the stories of *tughra*, it had guidelines to be composed. The most prominent part of *tughra* type design is *beyze* (Turkish, for egg). The *beyze* is a large oval shape bulging out to the left carrying inner and outer egg is a stylized part of the sultan's name. Alphabets formed a large loop coming back towards the right end of the *tughra*. These two eggs were meant to symbolize the Black Sea and the Mediterranean Sea controlled by the Ottomans at their peak. Three vertical lines of alphabet *alif* or *laam* run through these curves. From these lines, a wavy curve comes down to represent the Ottoman movement from East to West. The bottom of the *tughra* is the base for the writing of the sultan's name with father and honorifics, prayers to God for victory and success (see figure 4.10 – 4.11).¹⁹⁸

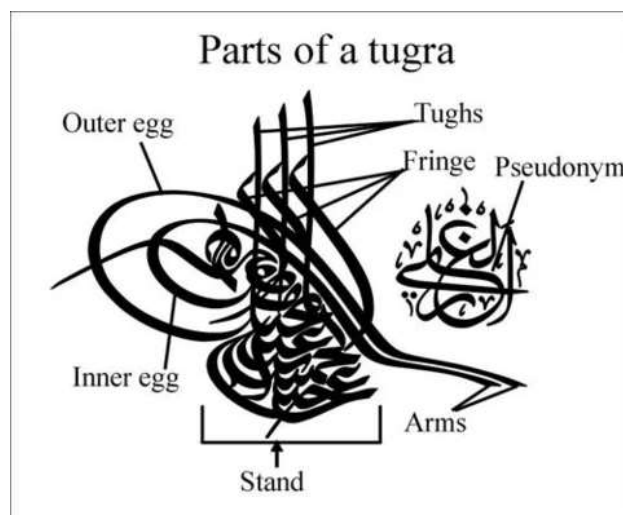


Figure 4.8. Parts of *Tughra* Typestyle, <https://www.islamicartstore.com/blogs/islamic-art/tughra-origins-of-ottoman-sultans>

¹⁹⁸ Pinar, Hakan. *Islamic Art Store*. July 1, 2017. <https://www.islamicartstore.com/blogs/islamic-art/tughra-origins-of-ottoman-sultans> (accessed May 28, 2020).



Figure 4.9. *Tughra* on Royal *Farman* of Mughal Emperor Aurangzeb, 1660-61 granting forty Bighas of rent free Land, The Punjab Government Archives, Photograph 16, September 2019.

4.5 Mughal Seal Designs

Seals are emblems used to authenticate as an impression on paper, clay or another medium. The use of *Muhr* (Seal) was an official approval to the *farman* and was regularly practised by Mughals. Seals were the validity to the sanctioned orders like *farman-i-sabti*. Shapes of the seals were in variety and mostly put next to *tughra*. The seal impression communicates the dynasty, name of the emperor, formal title issued from the emperor. Jahangir's address to Mirza Raja Jai Singh is an example of the seal inscription as follows '*Abdul Muzaffaz Noor al Din Jahangir Badshah Ghazi ibn Akbar Badshah ibn Humayun Badshah ibn Umar Sheikh Mirza ibn Sultan Abu Saiyed ibn Sultan Mohammad Mirza ibn Miran Shah ibn Ameer Taimur Sahib-i-Kiraam*'.¹⁹⁹

The study of seals revealed a variety of seal designs according to the administrative purpose as mentioned below.

1. Genealogical (Orbital) seal:

¹⁹⁹ Pinar, 4100-4101

The seal was in the circle and carries the name of the emperor in the center. The name of the emperor was surrounded by ancestor names arranged in clockwise order. The name of *Timur* was composed just above the emperor's name at 12 o'clock, the present ancestor emperor was composed at 1 o'clock, and the rest were composed so forth in a clockwise manner till the name of *Timur*. An outer ring circle was added to indicate the completion of reign. There were seals carrying a dial crowned by *sarnama* a shape like a pitcher (see figure 4.12).



Figure 4.10. Seal from a *farman* of Ahmad Shah, dated Dec. 19, 1754, *Research Paper*, Saga of Mughal *Farman* – Understanding the Essentials, p 4102.

2. Circular Seal:

This type of seal is a crescent curve and only the emperor's name was written in the *Nastaliq* script (see figure 4.15).



Figure 4.11. Specimen of circular, Uruk seal, *Research Paper*, Saga of Mughal *Farman* – Understanding the Essentials, p 4102.

3. Arch (*Mihraabi*) seal:

The type of seal was used for judicial transactions. It has a verse written around the name of the emperor meaning ‘Uprightness is a means of pleasing God. I never saw anyone lost in the righteous path’.

4. Royal round small seal:

This seal was known as *Uzuk*, a Chagatai name. This type of seal is found on *farman-i-sabti* for the sanction of *jagirs* (property) etc.

5. Square seal:

It bore a salutation as *Allah-u-Akbar Jall-e-Jalala hu, Allah ul ghani wa atum tokra*. Square seal was generally used for all other matters except *farman-i-sabti* (see figure 4.14 – 4.15).



Figure 4.12. Specimen of Square seal, *Research Paper, Saga of Mughal Farman – Understanding the Essentials*, p 4102.



Figure 4.13. Square seal of Mughal Emperor Aurangzeb on Royal *Farman*, 1660-61 granting forty Bighas of rent free Land, The Punjab Government Archives, Photograph 16, September 2019.

Seal served the purpose of stamp and signature. It used dark black permanent ink which survived on the documents. Seals were designed as a caution against any malpractice however, *farmans* were not sealed after drafting. The Royal seal was undertaken in the harem (seraglio). Additional impressions like the signature of the emperor, remarks and hand impression (*panja mubarak*) were marked on *farmans*.²⁰⁰

The Punjab Government Archives Museum has a collection of seals of Pre-Mughal, Mughal, Sikh and British periods. Some of the seals are shared here. The reference photographs from the document are an important link to analyse seal designs in historical context from 1788 to 1876 (see figure 4.16 – 4.31).

²⁰⁰ Pinar, 4101-4102



Figure 4.14. Circular seal (*Muhr*) 1788, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.15. Circular seal (*Muhr*) 1845, Courtesy of The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.16. Circular seal of Intelligence Branch Punjab 1837, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.17. Seal Design on John Lawrence Execution Warrant 1848, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.18. Seal Design on Mutiny Jagir Signed by John Lawrence 1858, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.19. Seal Design on Sanad (Old Jagir) 1883, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.21. Old Stamp papers One Ana 1867, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.22. Old Stamp papers Four Ana 1867, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.23. Old Stamp papers Eight Ana 1867, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.24. Old Stamp papers One Rupee 1867, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.25. Old Stamp papers Two Rupees 1867, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.26. Old Stamp papers Four Rupees 1867, The Punjab Government Archives, Photograph 16, September 2019.



Figure 4.27. Stamp paper sale purchase deal Kashmiri documents from 1872, Man Mohan Munshi Collection <https://www.searchkashmir.org/2010/03/sale-purchase-deal-documents-from-1872.html>





Figure 4.29. Stamp paper sale purchase deal Kashmiri documents from 1880, Man Mohan Munshi Collection <https://www.searchkashmir.org/2010/03/sale-purchase-deal-documents-from-1872.html>

The East India Company promoted subjects devoted to establishing the western culture. The centuries-old education system of Punjab was replaced with western methodologies. The printing press pushed calligraphic art further towards decline. The old masters of calligraphy were forced to start a career to prepare copies for lithographed daily newspapers, journals, textbooks and posters. Due to the difficulties to print Iranian *Nastaliq*, a local style for printing production evolved. A calligrapher from *Aminabad* in Punjab settled in the first half of the 20th century at Lahore and developed a new type of *Lahori Nastaliq*. The *Lahori Nastaliq* had elongated vertical letters and bold joins. This type became popular and continued to be used till 1947. The famous poet *Allama Muhammad Iqbal* was also a great admirer of the type.²⁰¹

4.6 Postage Stamps in Subcontinent

The postage stamp is a small piece of paper issued from a post office to the post senders. The senders of postage pay the cost involved to deliver the post to the sender. Communication by letter and document has been practised since Ancient Egyptians some five thousand years ago. The world communication with postage stamps is relatively newer and among the most important invention in the history of humans. It was a simple and cost-effective solution to send letters for communication. The advent of stamps made the recipient receive letters without paying for the delivery as it was practised. At the turn of the 19th-century postal system had inconsistencies, which were addressed by Post Office reform following, Rowland Hill's published pamphlet. In 1839 postage act was passed by parliament in London. Rowland Hill founded the system for postage stamps on May 6, 1840. It authorised a universal prepaid penny postage system. It was implemented on 6th May 1840 with Penny Black stamps and two pennies blue stamps. Stamps were

²⁰¹ Rehmani, Anjum. *Lahore Paintings, Murals, and Calligraphy*. Edited by Barbara Schmitz. Mumbai: Marg Publications, 2010. 52-53

officially issued with an envelope having a postage rate pre-stamped on it. The Exchequer arranged a competition in 1839 to design the stamps, yet none of the designs submitted was acknowledged suitable. The Treasury chose a design presenting a sculpture of the 15 years old Princess Victoria made by William Wyon in 1834. It was endorsed by Rowland Hill and the Printing firm Perkins Bacon who released the design. The perforation was introduced in 1854 to rectify the imperfection of cuttings of sheets using scissors. The Britain standardization was adopted by other nations to follow. The development of postage stamps as a utilitarian object started with commemorative stamps issued under the reign of George V. The pair of stamps featured the profile of the king with a lion figure which marked the British Empire Exhibition in Wembley during 1924-1925.²⁰²

The postage stamps had four components in general

1. Image, illustration
2. Perforation
3. Denomination (Price)
4. Country name

The postage stamp was worth one Pence called 'Black Penny'. The postal system enhanced the economic growth of England and developed broadly. In the subcontinent, the following year issued the first postage stamp in 1852. It was called 'Sindh *Dawk* Stamps' and consisted of three stamps. Sindh *Dawk* was also the first postage stamp in Asia. The Governor of Sindh, Sir Bartle Frere ordered the issuing stamps. In 1854 new

²⁰² Chandler, Simon. *Empire Philatelists*. February 29, 2020.
<https://www.empirephilatelists.com/blog/history-of-stamps/> (accessed May 5, 2020).

stamps with the portrait of Queen Victoria was issued in British Empire (see figure 4.32).²⁰³



Figure 4.30. The Penny Black stamp (world's first postage stamp 1840), <https://artuk.org/discover/stories/art-matters-podcast-the-art-of-stamp-design#>

The subcontinent had a history of *Dawk Chauki* (postal services) through horsemen and on foot services. *Ghazni* established a network of foot messengers and Postal headquarters overseen by Postmaster. *Mohammad* of *Ghor* had an Arabic model of the postal system of camel riding and horse couriers. The messenger post system and *Dak Chawkis* was introduced by *Qutub al-din Aibak*. Mongols had a speedy communication system due to roads and posts in the area. A horse post house was established at a distance of every twenty-five miles.²⁰⁴ *Allauddin Khilji* since 1296, maintained an order to receive information and communication for his army. Scinde District *Dawk* launched

²⁰³ Niazi, Liaqat Ali Khan. *An Introduction to The Punjab Government Archives (Tomb of Anarkali)*. Lahore: Sang-E-Meel Publications, 2008. 112

²⁰⁴ Anshu Tyagi, Babita Tyagi. "Postal communications in Ancient and Medieval India." *International Journal of Education and Science Research Review* I, no. 2 (April 2014): 31-39.

the first postage stamp in Asia in 1852. Afterwards, almost twelve years later the adhesive postage stamp was introduced in Great Britain. The stamp represented a heart-shaped symbol divided into three segments with three letters each composed inside. These letters are acronyms E.I.C. (East India Company) encircled by the inscription Scinde District *Dawk*. When the subcontinent was divided into India and Pakistan, the Indian stamps continued to be used in Pakistan for six months. These Indian stamps were overprinted in Pakistan in Nasik by the Security Printing press and later through the Government Printing press in Pakistan. In 1949 Pakistan Security Printing Corporation (PSPC) was founded after negotiations with Messrs. De La Rue & Company Ltd of London. The company had provided stamps to British India till the Printing Corporation in Nasik came into being in 1926. The PSPC produced a variety of official documents including stamps, banknotes, cheques, passports, national identity cards, and judicial papers.²⁰⁵

India's first governor-general Warren Hastings made arrangements for the first Post Office Department in January 1774. The Post office was also available for private communication. The 'Copper Ticket' was the first prepaid token stamp issued from Patna in 1774. This stamp belonged to *Dilip Shah* of *Jabalpur*. The ticket was known as '*Azimabad Ekanni*' and '*Azimabad Duani*' (see figure 4.33).²⁰⁶

²⁰⁵ Saigol, Rubina. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 201

²⁰⁶ *Threader*. April 13, 2020. <https://threader.app/thread/1249775729983647753> (accessed May 18, 2020).

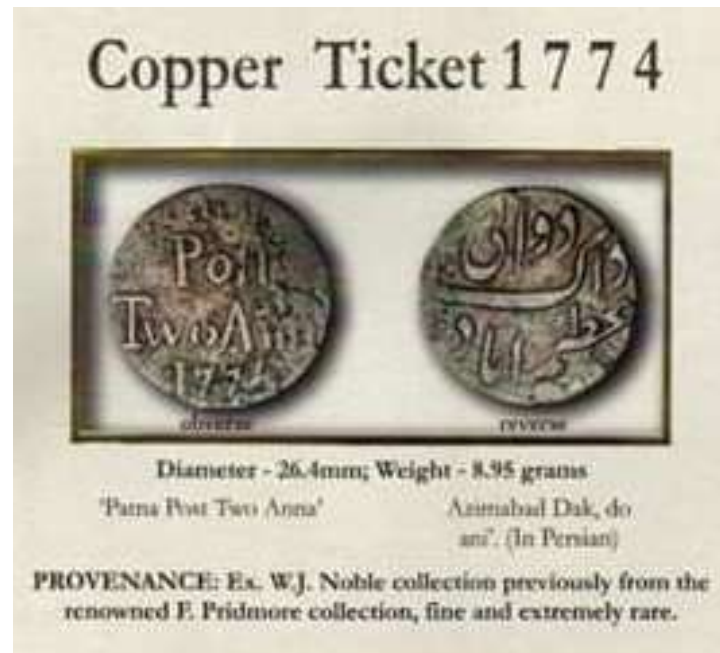


Figure 4.31. The Copper Ticket stamp March 31, 1774, <https://threder.app/thread/1249775729983647753>

The Indian postage stamps of 1937 depict the scenes of mail delivery. The stamps labelled ‘*Dawk*’ depict human and animal carriers for postage delivery. The stamps labelled ‘Mail’ presents a higher value for mechanized postage delivery transportation. In 1848 Oriental bought the first iron steamship for Indian Ocean routes. The exchange of letters between Britain and India took two years to travel in the 1830s. In 1870 the Suez Canal the shortest route between Europe and Indian lands lying around oceans opened to help the letters to reach within one month in Bombay (see figure 4.34).²⁰⁷

²⁰⁷ Barbara D. Metcalf, Thomas R. Metcalf. *Book Excerptise*. 2006.
<https://www.cse.iitk.ac.in/users/amit/books/metcalf-2006-concise-history-of.html> (accessed May 16, 2020).



Figure 4.32. King George VI, Indian Postage Stamps 1937 (23 Aug), ²⁰⁸ <http://kgvi-mach16.blogspot.com/2009/02/india-1937-23-aug-40.html>

India and Pakistan appeared on the world map as independent countries after partition. The word Pakistan was overprinted on British India stamps for its first year

²⁰⁸ These stamps are also available at Punjab Government Archives, Lahore

after independence. Pakistan post issued four commemorative stamps on July 9th 1948. The stamps presented the visuals of national symbols crescent and star, Assembly Building (Karachi), Karachi Airport and Lahore Fort. These stamps were designed by *Rasheed-al-Din* and *Muhammad Latif*. One stamp was designed with national symbols of crescent and star with word Pakistan and the slogan ‘Long Live Pakistan’, designed by *Adbul Rehman Chughtai* a watercolour master in 1947. In 1952 Pakistan Post issued a set of two Commemorative Stamps for 100 years of Postal Services in Asia, the *Scinde Dawk* (see figure 4.35).²⁰⁹



Figure 4.33. Pakistan Stamps 1952 Centenary of *Scinde Dawk*,²¹⁰
https://fdc4all.com/index.php?main_page=product_info&products_id=4608

Postage stamps appearing with the word Pakistan overprinted reflected the intermingling of three identities of India, Pakistan and Britain (see figure 4.36). Over time the three identities became conflicting and opposed. The word Pakistan overprinted on King George VI had captured the reality of a divided subcontinent. The images of postage stamps are not as per the original scale. The stamps were selected before and after the

²⁰⁹ Hb, Jalal. *Hobby Shobbys*. n.d. <https://www.hobbyshobbys.com/2019/05/philately-index-pakistan-postage-stamps.html> (accessed May 17, 2020).

²¹⁰ These stamps are also available at Punjab Government Archives, Lahore

independence of Pakistan from 1947 to 1952. It provides an insightful story of national icons and images (see figure 4.37 – 4.38).



Figure 4.34. Stamps of British India with "Pakistan" overprinted 1947,²¹¹
<https://www.hobbyshobbys.com/2019/05/philately-index-pakistan-postage-stamps.html>



Figure 4.35. A Commemorative postage stamps designed by A.R. Chughtai 1947,²¹²
<https://artsandculture.google.com/asset/first-stamp-of-pakistan-abdur-rehman-chughtai/ngGPxSR0I-CBIA>

²¹¹ These stamps are also available at Punjab Government Archives, Lahore

²¹² Hb



Figure 4.36. Independence Commemorative postage stamps (Issuing Date 15 Jul, 1948), ²¹³ <http://kgvi-mach16.blogspot.com/2009/11/pakistan-1948-july-9th-independence.html>

There are similarities between the pre-partition and post-partition stamp designs. The layout of stamps has adapted many elements from the colonial stamp design of King George VI. The stamps produced during the British period provide information on the transportation development in India. The visual analysis of the stamps provides evidence of colonial influences and inspirations adopted by the new-born nation in postcolonial stamp designs.

The early Pakistani postage stamps used traditional motifs in design and avoided human figures. The crescent and stars were constantly utilized as a symbol of the new nation. The figure of Mohammad Ali Jinnah appeared gradually as a founder of the nation. The figure symbolised the unifier of the nation divided into linguistic and regional differences. The national iconography of Pakistan went through many stages. In its early years the natural resources and economic developments were displayed in the mid of 1950s. Afterwards, the military rule of *Ayub Khan* leads to the war in 1965 The stamp designs of 1972 acknowledged *Zulfikar Ali Bhutto*'s socialist ideology. Pictorial history doesn't capture defeat and shame rather depicts only victory and pride. There is no stamp

²¹³ Hb

to mark Pakistan's humiliating defeat in 1971. General *Ziaul Haq* forced martial law, on 5th July 1977 and removed Bhutto. During Martial law religious iconography arose and artists produced calligraphy. National and religious human figures like *Tipu Sultan*, *Syed Ahmed Khan* and *Altaf Hali* appeared on stamps. A stamp issued in 1979 celebrating the birth anniversary of the Holy Prophet was designed with images of the Holy Quran, *Masjid-i-Nabvi* and the globe. *Zia's* religious projections opposed *Ayub's* modernism and Bhutto's Islamic socialism. Afghan Jihad and sports achievements were celebrated in 1983-1984. A stamp design in 1985 celebrated Pakistan's 38th Independence Day and used the English script with Arabic script and Devanagari script was removed which represented East Pakistan. Stamps were issued to celebrate the educational institutions established by British rulers.²¹⁴

The stamps issued from 1991-1992 exhibited social developments. Pakistan ideology was promoted through a series of stamps portraying M.A. *Jinnah* and *Allama Iqbal* in traditional and modern dress to emphasize the modern Pakistan state paying tribute to old traditions. Stamps were issued for 'Painters of Pakistan' to celebrate the Art of the country in 2006.²¹⁵

The iconography employed in stamps and coins is a source of collecting history. It depicts the aesthetics of the nation through landscapes, development, war, and natural resources. It is an inexpensive and approachable communication design medium to read the characteristics of a developing nation.²¹⁶

²¹⁴ Saigol, Rubina. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 204-212

²¹⁵ Saigol, 214-218

²¹⁶ Saigol, 201-202

The Post logo of Pakistan till 2007, consisted of the trumpet (insignia of the house of Thurn and Taxis, a European well-known mail-carrying family from Germany). Inside the crescent of the post logo, calligraphic text in *Nastaliq* style is composed. The words are *Khidmat* (Service), *Diyanat* (Honesty) and *Amanat* (Safe-keeping). In Urdu, Pakistan *Dawk* (Hindi: post station) is written in reverse inside the ribbon scroll. These stamps were used for the prepayment of postage in Pakistan. Different denominations were applied as per the postal value of items. The commemorative stamps are used on national and international events. The word Service overprinted on a stamp is used on official letters for correspondence, through a government department.²¹⁷ The history of the nation is written in many ways like monuments, documents, sculptures and artefacts in the museum. A postage stamp is a more sociable way for everyone to see the national narratives with colourful visuals which an illiterate can read (see figure 4.39 – 4.47).²¹⁸



Figure 4.37. The Logo of Pakistan Post until 2007, *Mazaar Bazaar* by Saima Zaidi, p 295.

²¹⁷ Ibid, 219

²¹⁸ Saigol, Rubina. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 219



Figure 4.38. Series of postage stamp issued on 1955, Stamp Collection in The Punjab Government Archives Lahore, Photograph 16, September 2019.

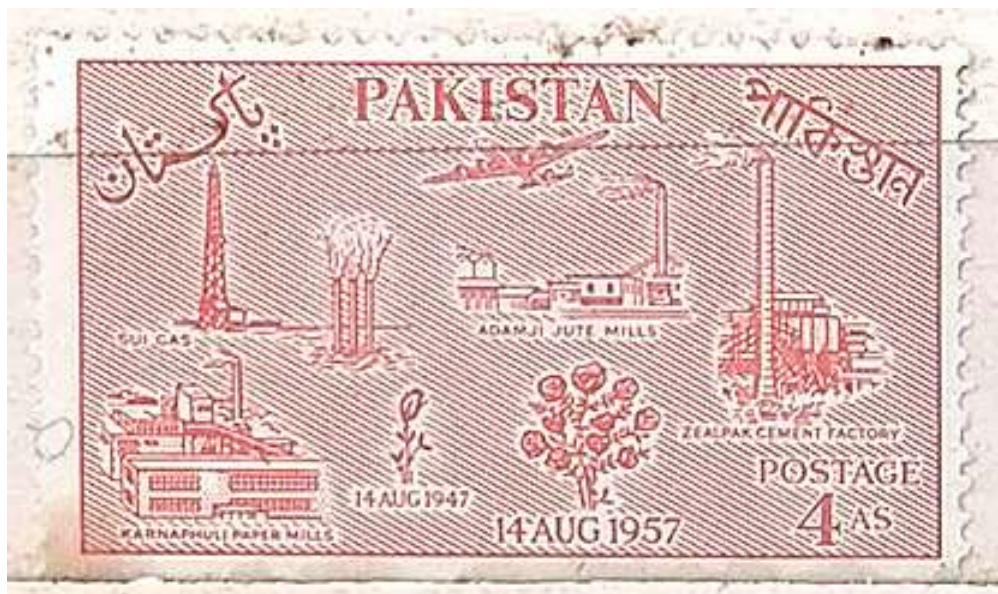


Figure 4.39. Series of postage stamp issued on 1957, Stamp Collection in The Punjab Government Archives Lahore, Photograph 16, September 2019.

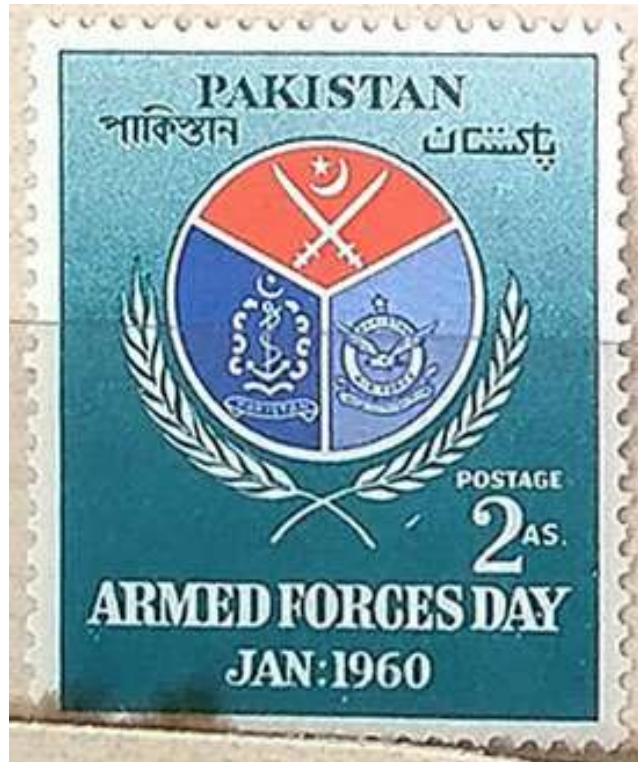


Figure 4.40. Series of postage stamp issued on 1960, Stamp Collection in The Punjab Government Archives Lahore, Photograph 16, September 2019.

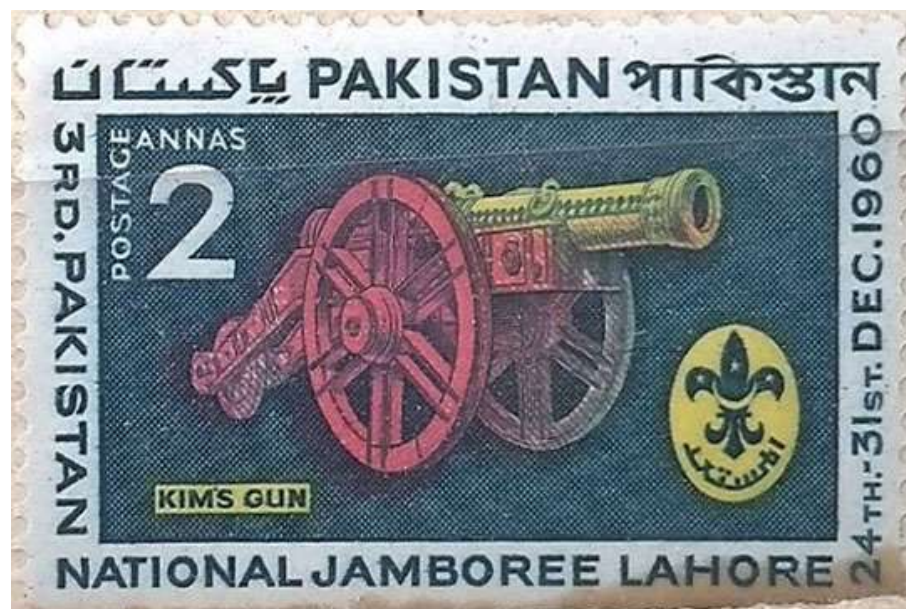


Figure 4.41. Series of postage stamp issued on 1960, Stamp Collection in The Punjab Government Archives Lahore, Photograph 16, September 2019.



Figure 4.42. Series of postage stamp issued on 1960, Stamp Collection in The Punjab Government Archives Lahore, Photograph 16, September 2019.

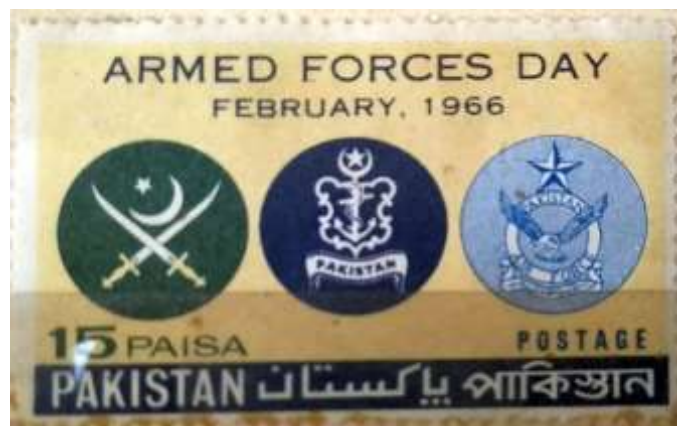


Figure 4.43. Series of postage stamp issued on 1966, Stamp Collection in The Punjab Government Archives Lahore, Photograph 16, September 2019.



Figure 4.44. Series of postage stamp issued on 1968, Stamp Collection in The Punjab Government Archives Lahore, Photograph 16, September 2019.

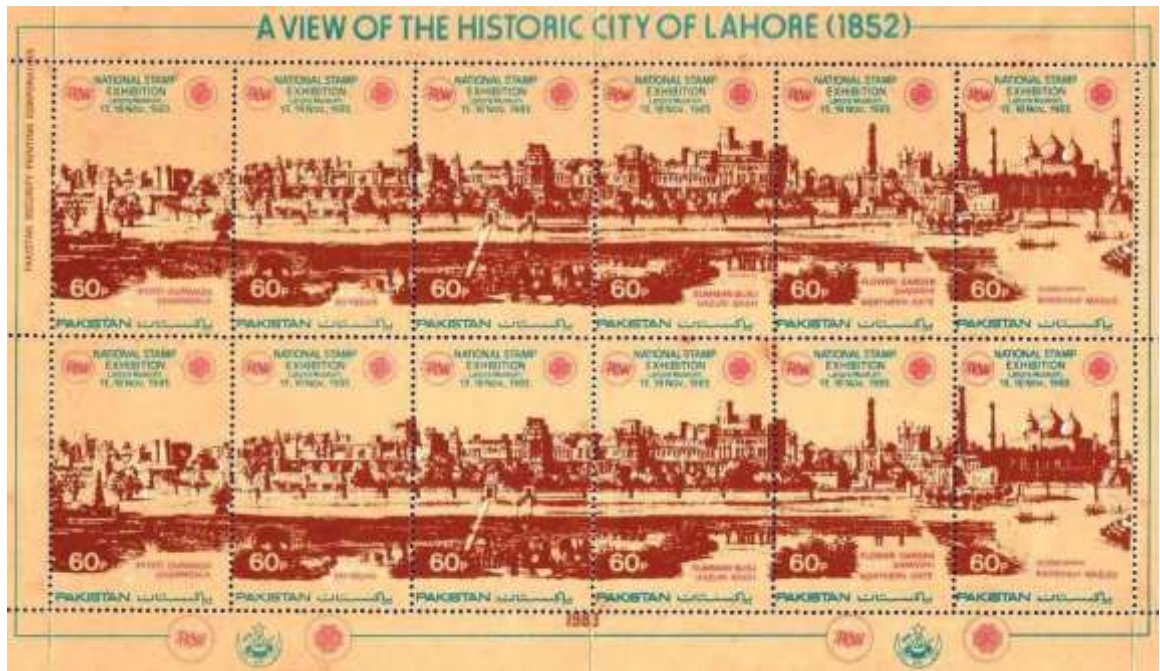


Figure 4.45. Pakistan Postage Stamps showing the cultural landscape of the old city of Lahore as seen in 1852 issued on 1983 <http://myphilatelicworld.blogspot.com/2019/05/pakistan-postage-stamps-1983.html>

Chapter 5

5.1 World War I through Posters and Newspapers of the Subcontinent

In chapter 4, the signs and symbols in the subcontinent have been discussed in a visual communication design context. In this section, the influences of the First World War on visual communication design in Europe and its aftermath in India is focused. The mass media development in communication design is analysed through European posters. The text and images that evolved during wartime in the newspapers and posters are the central media in this chapter. The illustrations of war weapons and scenes are communicated to the masses for moral and financial support to the British government. The signage system development for universal communication was initiated in World War One.

5.2 Graphic Design in the 19th Century

Printing was the most common form of media from the Renaissance till the industrial revolution. Newspapers, books, handbills and posters were used to educate, entertain and provide information to the public about events and opportunities. Visual communication evolved during this period by assimilating graphic and fine arts to serve communication. Colour imagery by Henri de Toulouse-Lautrec on lithography was produced during the late 19th century.²¹⁹

Black and white graphics were printed on paper in the late 19th century. The inked and without inked became positive and negative space, which was critical for the aesthetics of a graphic design strategy. The negative space was as important as the image itself. The proportions of the background and dimensions, colour and texture became an

²¹⁹ Poppy Evans, Mark Thomas. *Exploring the Elements of Design*. 3rd. New York: Delmar Cengage Learning, 2013. 223

integral part of graphic design. The most common physical support for images and signs was paper. A single sheet printed on one side was a letter or poster. Once folded the sheet becomes a leaflet. Further folded and fastened, it became a booklet. Multiple folded sheets trimmed to make a magazine or book. All of these formats were the mediums for graphic designers to organise their information.²²⁰

5.3 World War I

Britain, in the First World war, required boosting the citizens through visual communication designs for recruitment and financial aids. The general support of people was important to back the battle. It broke out in the summer of 1914 and was expected to end by Christmas. The journalist had not much access to the war so citizens were ignorant about the scope and horror at the front. The war dragged and casualties mounted into millions. The governments were cautious to publish statistics about missing, dead and wounded. The communication to citizens was delivered by posters and hoardings across the cities of Europe. The design contents of the posters were according to the requirement of the time. It was not to disclose the aftermath of war. Images and texts were composed on the instructions of the officials responsible for the publicity. The First World War led to acceleration in the production of posters as governments were rallying on support from citizens. The British government was depending on posters to encourage young men to join the war front. Hundreds of individual posters were produced. It was because Britain had the smallest army of the European powers. A branch of the war office Parliamentary Recruiting Committee (PRC) centralized the poster production. To feed the war machine

²²⁰ Hollis, Richard. *Graphic Design A Concise History*. London: Thames & Hudson, 1994. 9

on the front, poster designers turned to constitutional themes. Posters designs were the source to fuel the British requirements for war.²²¹

Conventional and realistic representations were adopted in the visual communication design approach over Art Nouveau, Japonism and other abstract styles. It was due to the taste of PRC members and commercial lithography firms which designed and produced in-house posters. The traditional and natural styles were approved to influence the larger population. The status of graphic design as an art form declined due to WWI as it was a vehicle for government propaganda. The efforts by designers from three decades, for poster designs fell by the wayside. Posters were designed to encourage British recruitment through a command from the respected military leader. The most memorable poster was 1914 by Alfred Leete depicting Lord Kitchener, a national icon and Secretary of the State of War. His picture was placed into the middle of the text “Briton, (Lord Kitchener) Wants You” (see figure 5.1). The dramatic foreshortening of the right arm ended on his pointed index finger directing the eye to connect to the poster with the recruit. This became a cornerstone of the entire genre of poster designs named the ‘pointing poster’. In this poster, eclectic typography with a bold display type delivers its message. The success of the poster established the importance of graphic design. The ‘pointing poster’ was copied widely with variations that appeared lately.²²²

²²¹ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing Ltd, 2007. 116

²²² Ibid, 116-119



Figure 5.1. Alfred Leete, Britons (Lord Kitchener) Wants You, photolithograph & letter press poster, printed by the Victoria House Printing Co, Ltd, Tudor Street, London, E.C. 1914, <https://www.iwm.org.uk/collections/item/object/16577>

British war posters celebrated solidarity and enthusiasm of soldiers depicting them as heroes in adventures. The second genre of posters was friendlier and less commanding. The poster such as *At the Front* 1915 captures a moment of adventure where the mounted troops came under fire. Perhaps inspired by scenes of lion hunt made by French Romantic painter Eugene Delacroix. The poster presents a dramatic image of war in a romantic fashion. The image in the poster works as a window to see the war situations. The use of

neutral colours enhances the war scene with lettering and the surrounding border. The war dragged on and designers created images of violence and atrocities to unite civilians against the opposition. The poster '*Red cross or Iron cross*' by David Wilson from a design point of view is the balance of image and text at play. The conduct between the British and German nurses is depicted by using the red and black palette to communicate the message. Wilson was a newspaper cartoonist who became a graphic designer only to serve the war propaganda.²²³

The earliest American posters were inspired by British designs. The popular Anglo-American connection came from James Montgomery Flagg. His poster, based on pointing style, took American version inspired by Lord Kitchener's style. Kitchener had transformed into Uncle Sam, a personification of the United States. It is believed that the nickname was derived by supply workers in the army who took the initials U.S. which were stamped on every parcel. It evolved into an imaginary figure personifying the Federal Government (see figure 5.2).

²²³ Ibid 120-121



Figure 5.2. James Flagg, I Want You for U.S. Army, Colour lithograph Poster, 1917,
<https://illustrationchronicles.com/I-Want-YOU-The-Story-of-James-Montgomery-Flagg-s-Iconic-Poster>

The poster printed at Saleem Press, Lahore, *Paisa Akhbar* (Newspaper) for the First World War depicts an image occupying the major space in the composition with title and black text, separately positioned in the upper and lower right. The equipment of the Indian soldier is arranged as it is worn by one of them. The wearer's head is designed with the question mark symbol depicting the face it might carry. Another small image of

cupped hands, full of coins, positioned in the lower right. The text in Urdu is asking the viewers ‘who will take this uniform, money and rifle? The one who will join the army’ (see figure 5.3).²²⁴



Figure 5.3. First World War Recruiting lithograph poster by Saleem Press, Lahore, <https://www.iwm.org.uk/collections/item/object/31123>

²²⁴ IWM Open. n.d. <https://www.iwm.org.uk/collections/item/object/31123> (accessed August 8, 2020).

The Indian ink magazine promoted the Imperial Indian War Fund. The illustration of the advertisement depicts an Indian citizen wearing a turban with the list of contributors. The poster is asking patrons to ‘Send it home for Christmas’. Historically, it is noted that war costs had risen from twenty million pounds in 1914 to one hundred and forty million pounds in 1918. The Indian colony contributed 100 million pounds to the British government as a war loan in 1916. These war expenses were paid through heavy taxes on the Indian people and war funds (see figure 5.4).²²⁵

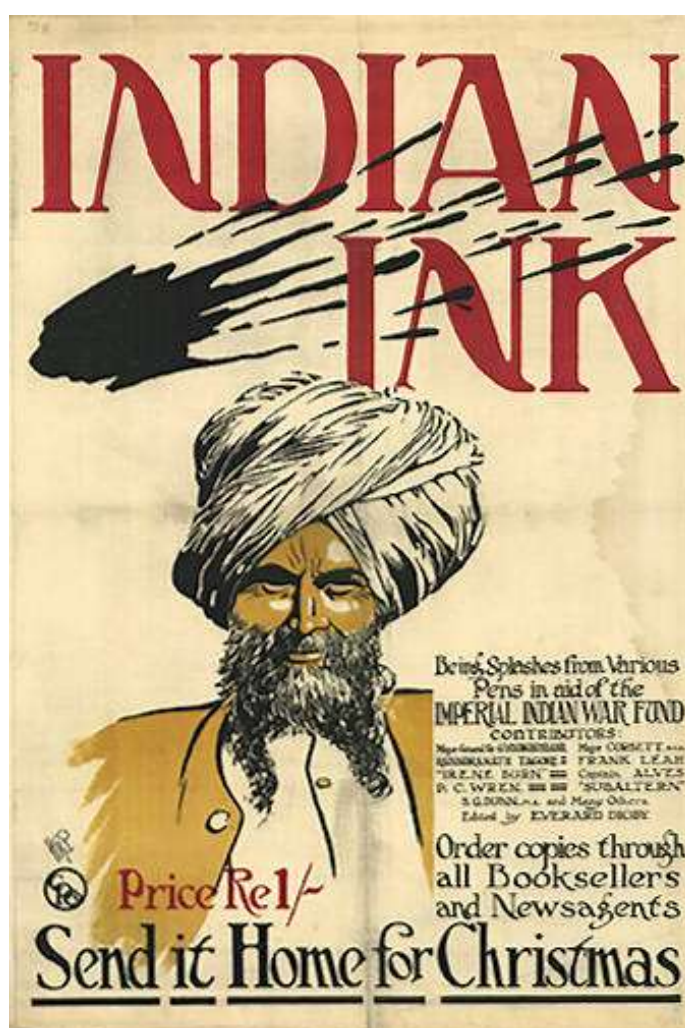


Figure 5.4. Imperial Indian War Fund, World War I Great Britain propaganda poster 1914-1918, <https://digital.library.temple.edu/digital/collection/p16002coll9/id/2932/>

²²⁵ Temple University Libraries. n.d.

<https://digital.library.temple.edu/digital/collection/p16002coll9/id/2932/> (accessed August 8, 2020).

The diagram, illustration and caption evolved to inform and instruct during World War I. Signs and symbols for military identification and rank were established for instant communication. The badges, powerful images and slogans of posters were designed. The government had employed these designs as radio and television were used lately for communicating to the citizens. The posters, produced by warring nations, present the character and stages of graphic design growth in each country.²²⁶ World War I was an aesthetic war of words and images as weapons were on another front against the enemy.

During the war, the graphic design developed many characteristics. The need for signs emerged to identify army personnel and supplies for the military requirement. Manuals for instructions for deployment and hierarchy through badges of ranks evolved into a system of signs.²²⁷ The war used visuals for communication of public warnings and announcements. A public warning aircraft identification poster was used to educate about friendly and enemy aircraft. It also used typographical techniques of using bold font and grid system with the layout of the page (see figure 5.5).²²⁸

²²⁶ Hollis, Richard. *Graphic Design A Concise History*. London: Thames & Hudson, 1994. 32

²²⁷ Hollis, 35

²²⁸ Davy. *Davy's Contextual Blog*. August 17, 2018. <https://davyscontextual.home.blog/2018/08/17/lecture-3-ww1-and-the-rise-of-graphic-design/> (accessed August 21, 2020).



Figure 5.5. British Public-Warning Aircraft Identification Poster 1917,
<https://davyscontextual.home.blog/2018/08/17/lecture-3-ww1-and-the-rise-of-graphic-design/>

The taxes were abolished for British newspapers in 1855. The readily available cheap newsprint with inexpensive postal services provided British newspapers availability to the masses at a low price. The Urdu newspaper launch in the subcontinent provided modern journalism there. One of the weekly's later dailies was *Paisa Akhbar* for one *paisa* one. It got popular due to affordability among commoners. It was similar to the western newspaper, Penny Press. The founder and editor of *Paisa Akhbar* was *Munshi Mahboob Alam*. He realised that low priced and good quality newspapers were the need of the hour. He renamed his weekly *Himmat* as *Paisa Akhbar* and moved to Gujranwala. He had to do every job at the beginning as an editor, publisher, printer and even hawker. He moved to Lahore in 1889 with publications. *Mahboob Alam* changed the size of *Paisa Akhbar* and drastically reduced the price. To attract readers many new features were introduced. The circulation of *Paisa Akhbar* reached its peak of producing 13,000 copies, which was a great success in those days. Later on, *Paisa Akhbar* had brought a building for printing machines and an office with a post office established by the government.²²⁹

The images retrieved from *Paisa Akhbar* Urdu weekly Lahore (1887-1924) are available at Punjab Public Library Lahore. The results of the images extracted from the newspapers have some unreadable text, page curvature and crooked pages. The newspapers in archives have limited editions preserved digitally and physically. The selection of communication design visuals is made focusing on signs, the grid system of the layout of the page, war propaganda and scenes. The *Paisa Akhbar* is available for the following dates 1897, 1907, 1909-1922. The newspaper is consulted to document the evolution of visual communication design in colonial Lahore (see figure 5.6 – 5.21).

²²⁹ Parekh, Rauf. *Dawn*. May 20, 2019. <https://www.dawn.com/news/1483379> (accessed August 29, 2020).

5.4 World War I, in Urdu Weekly *Paisa Akhbar*, Lahore from 1914 to 1918.



Figure 5.6. Military identification of German Aircrafts in *Paisa Akhbar*, Lahore, November 13, 1914, The Punjab Public Library, Photograph 27, August 2020.

Public Library, Photograph 27, August 2020.



Figure 5.8. Map of the Battlefield of WWI in Paisha Akhbar, Lahore, November 25, 1914, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.9. German Iron Cross, Medal of valour in Paisha Akhbar, Lahore, November 29, 1914, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.10. Great Britain Naval Power WWI in *Paisa Akhbar*, Lahore, September 3, 1914, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.11. Miracles of modern canon bombardment WWI in *Paisa Akhbar*, Lahore, December 4, 1914, The Punjab Public Library, Photograph 27, August 2020.

Figure 5.12. Cartoon criticizing German war propaganda of WWI, *Paisa Akhbar*, Lahore, December 9, 1914, The Punjab Public Library, Photograph 27, August 2020.





Figure 5.14. Medal of Valour from nations participating in WWI in Paise Akhbar, Lahore, December 27, 1914, The Punjab Public Library, Photograph 27, August 2020.

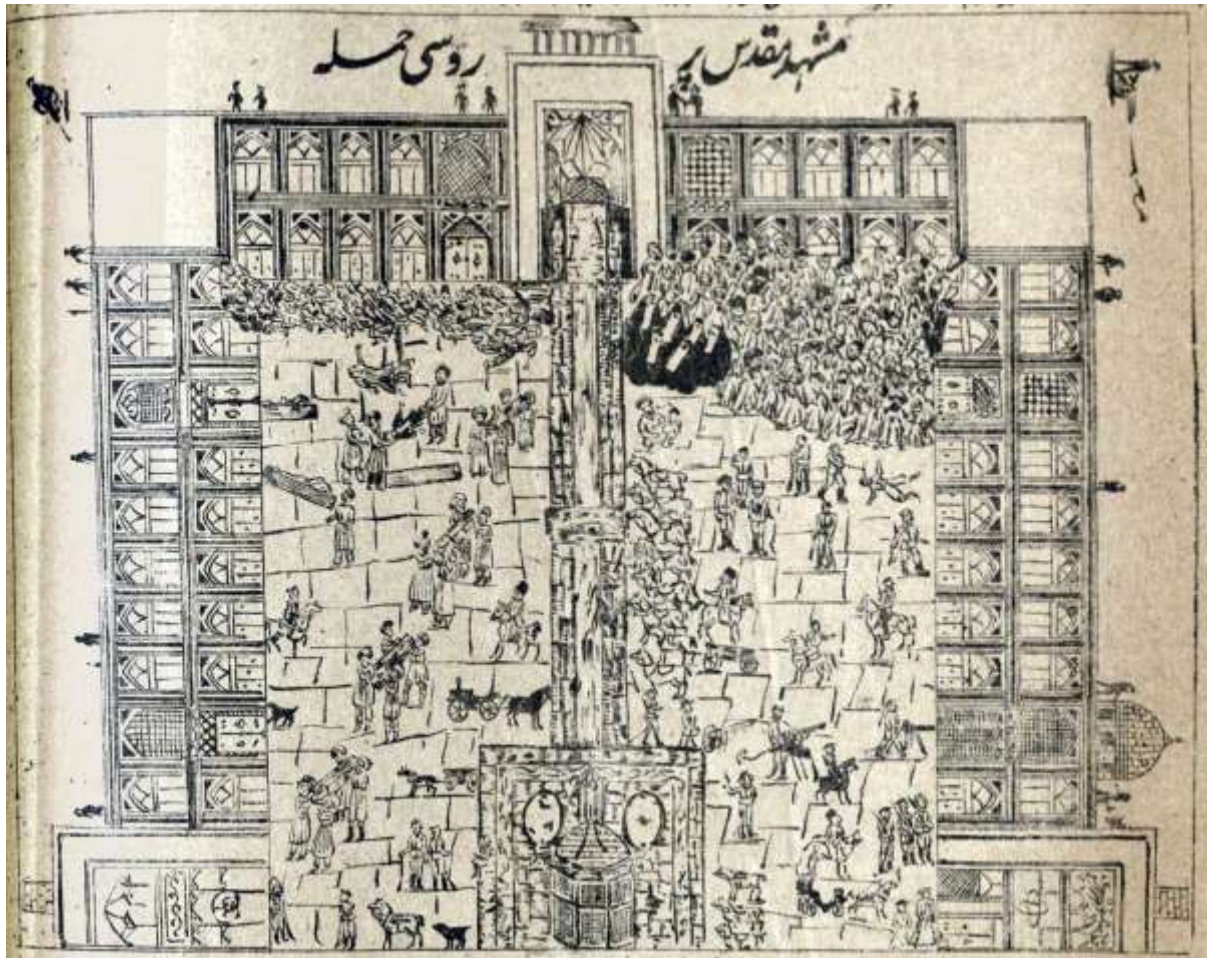


Figure 5.15. Map of *Mashhad-e-Muqaddas* from Iranian Newspaper depicting Russian attack and atrocities in *Paisa Akhbar*, Lahore, May 15, 1914, The Punjab Public Library, Photograph 27, August 2020.

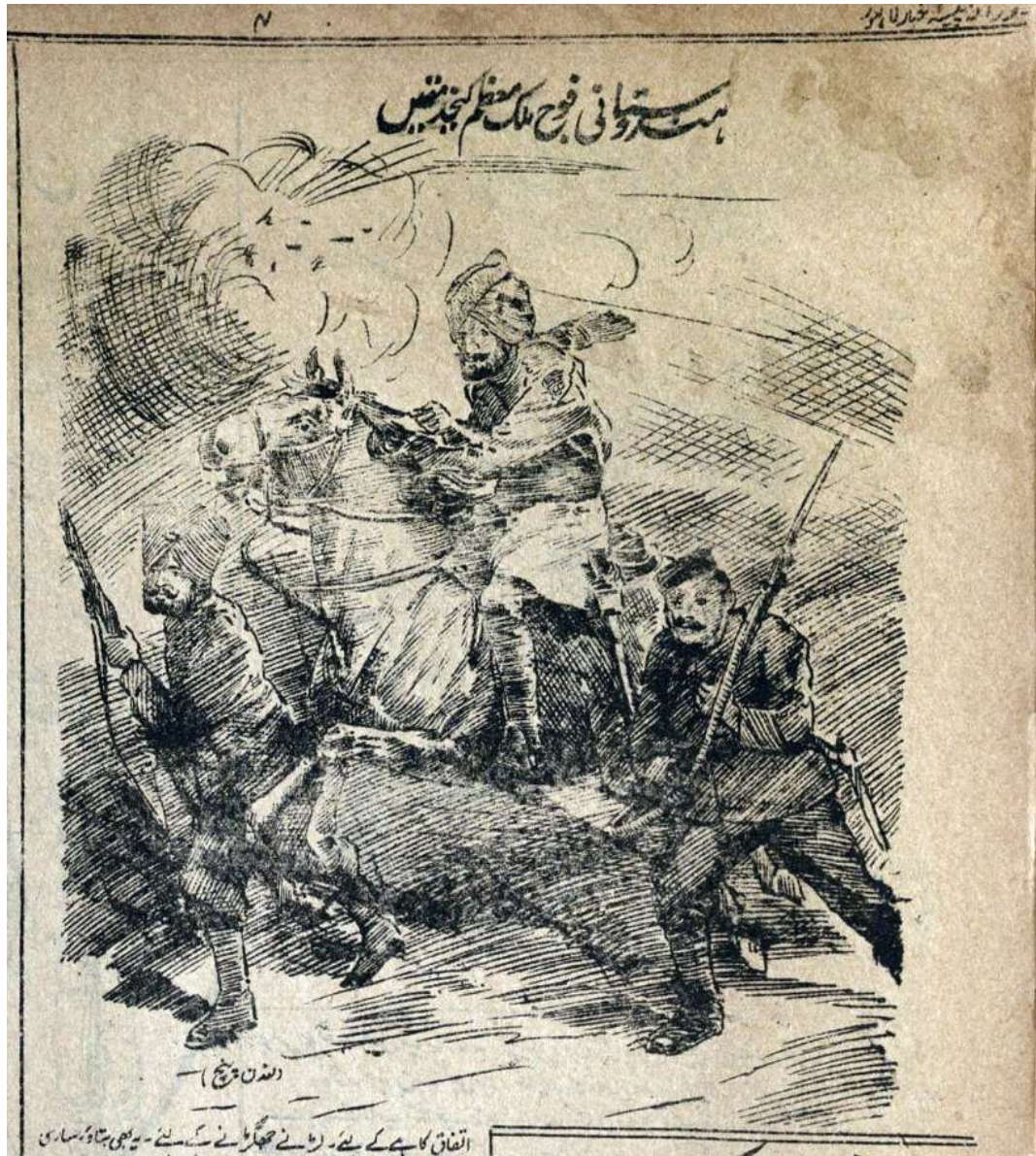


Figure 5.16. Canon warfare in *Paise Akhbar*, Lahore, October 28, 1914, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.17. Canon warfare in *Paisa Akhbar* Lahore, October 31, 1914, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.18. British war propaganda Cartoon and illustrations in *Paisa Akhbar*, Lahore, October 15, 1914, The Punjab Public Library, Photograph 27, August 2020.

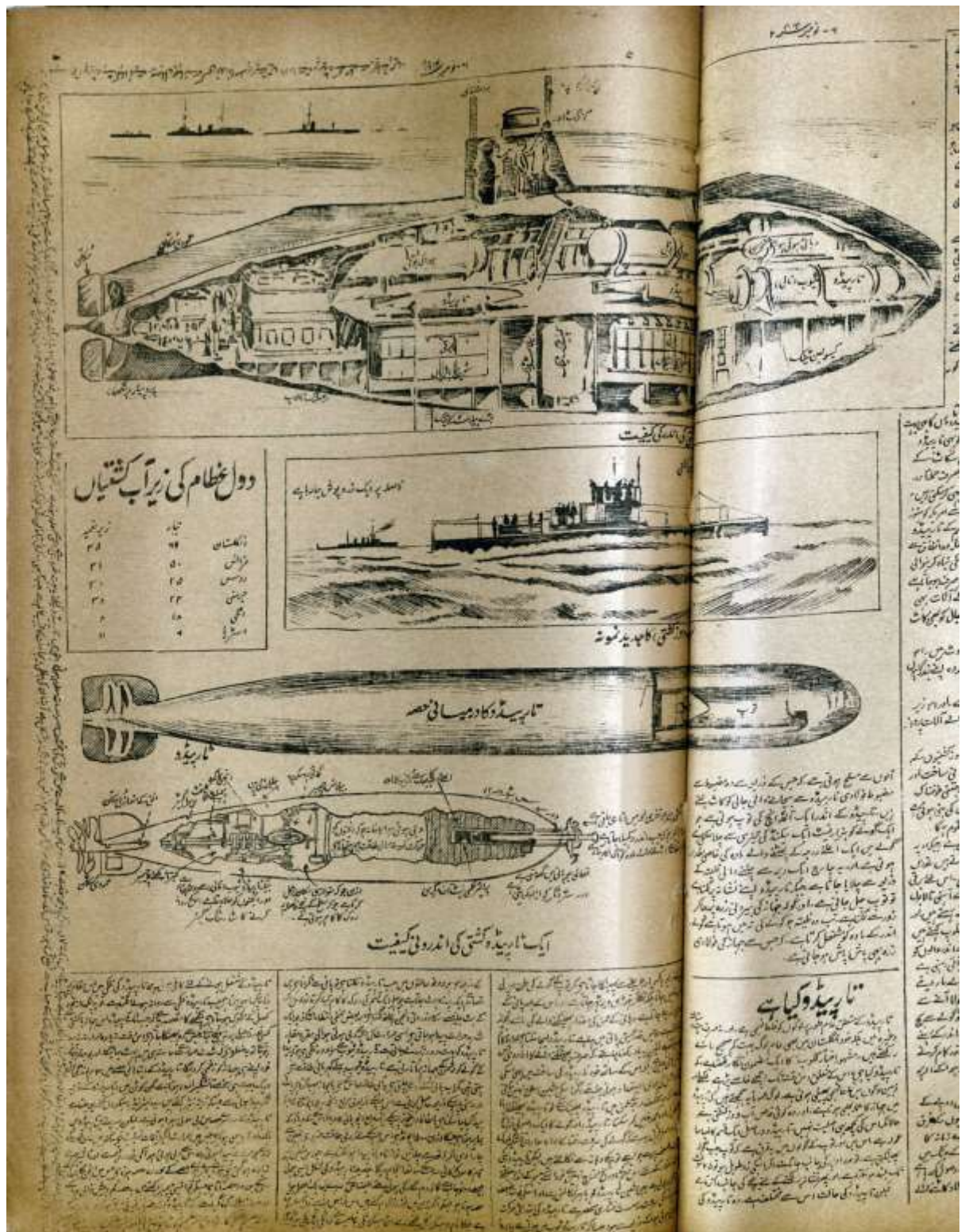


Figure 5.19. Submarine and Torpedo in Pains Akhbar Lahore, November 2, 1914, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.20. English Aeroplanes Operating in France and enemy plane scenes of WWI in *Paisa Akhbar*, Lahore, June 23, 1918, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.21. Trench Warfare Scene of WWI in Paisa Akhbar, Lahore, June 11, 1918, The Punjab Public Library, Photograph 27, August 2020.

5.5 Origins of National Symbol Crescent and Moon

The Egyptian hieroglyph features a crescent above a star. The hieroglyph is the remainder of the lunar calendar. In ancient Mesopotamia, a Babylonian cuneiform word *Shiptu* (incantation) took a form similar to modern star and crescent. The word was used to ward off evil. The boundary stone of King Nebuchadnezzar I of Babylon carries examples of a crescent and star symbols (see figure 5.22 – 5.23). Star and crescent emblem were used on the coins of Byzantium during the 1st century BCE. The symbol was a tribute to the goddess Hecate as she saved Byzantines in 339 BCE from Phillip II of Macedon by supplying light to reveal siege tunnels. To remember the occasion in the 7th century Stephen of Byzantine attributed Hecate as *phosphoros* (light bearer). Hecate's association with the moon describes the crescent (see figure 5.24). The star and crescent became a sign of the Parthian kings and was adopted by the Sassanian Empire as a sign of justice (see figure 5.25). Muslim Arabs conquered Persia in the 7th century and Sassanid coin designs were preserved and the symbol of crescent and star appeared later in Muslim art (see figure 5.26). By the 16th century, the symbol of star and crescent became popular among Ottoman naval flags. In 1844 the red with star and crescent was established as the national flag. The Ottoman Empire endorsement of symbols finalized the association between symbols and Islam. Eventually, flags of Muslim nations emerged in the 20th century often featuring the star and a crescent.²³⁰

²³⁰ Steemit. June 22, 2017. <https://steemit.com/history/@mand/history-of-the-star-and-crescent> (accessed June 17, 2020).

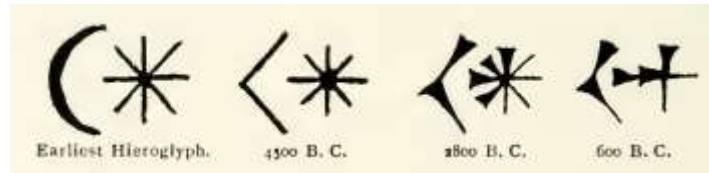


Figure 5.22. The Babylonian cuneiform word *Shiptu*, <https://steemit.com/history/@mand/history-of-the-star-and-crescent>



Figure 5.23. The Boundary Stone of King Nebuchadnezzar I of Babylon (1125-1104 BCE) an example of a star within a crescent, <https://steemit.com/history/@mand/history-of-the-star-and-crescent>



Figure 5.24. The coin of the city Byzantium 339 BCE, <https://steemit.com/history/@mand/history-of-the-star-and-crescent>



Figure 5.25. The coin of a Parthian king Phraates V, 2 BCE, <https://steemit.com/history/@mand/history-of-the-star-and-crescent>



Figure 5.26. Sassanid coin of 7th century by Muslim Arab caliph Abd al-Malik (685-705 CE), <https://steemit.com/history/@mand/history-of-the-star-and-crescent>

It is believed that the crescent is the symbol of Islam nowadays. However, it predates Islam as going back to Central Asia and Siberia. Central Asian tribes used these symbols due to the worship of the sun and moon gods. One more theory states that the symbol was adopted to honour the Greek goddess of Diana and the city Byzantium. From the 10th to the 16th century, Islamic pattern designs were based on polygons and stars used frequently in geometric ornaments. Polygon and star patterns were shared by most fields of Islamic art like architecture, miniature painting, bookbinding, wood carving and metalworks. The designs were primarily explored in Iranian brick and Anatolian Seljuq, Mamluk and Timurid architecture.²³¹

²³¹ Baer, Eva. *Islamic Ornament*. Edinburgh: Edinburgh University Press 22 George Square, 1998. 47

Constantinople was the capital of the Eastern Roman or Byzantine Empire. It was conquered by Goths and recaptured by Romans on the first of the lunar month. To commemorate this event, Romans added the new crescent on the city flag. The direction of the crescent was inverted as it faced the pole of the flag which looked unusual. The crescent bearing flag spread all over Anatolia (Asian Turkey). Tribes of Central Asia converted to Islam and conquered Asia Minor including Anatolia. During the Ottomans caliphate, the flag was red coloured with a green circle in the centre and three yellow crescents facing the right side. Symbols were not used by Islam on flags as the flag of the Prophet was pure black without marking. The Rashida Caliphs did not symbolize Islam and used the black flag for the Islamic Empire. During the 8th Abbasi caliph, *Mamnun Al-Rashid* (813-833) green became a national colour for the flag. He appointed *Ali Raza*, a descendant of *Ali* as his prince and *Ali*'s family used green as the representative colour. Fatimid Dynasty in the 10th to 11th centuries belonged to the sect of Shiites (*Shias*) used green coloured on the flag to communicate part of the house of *Ali*. It was the Ottomans who separated the religious flag and the national flag. The national flag was red with a crescent facing right and the religious flag was green with the same.²³²

5.6 National Flag of Pakistan

Green colour is associated with Prophet Muhammad (PBUH). The green and white flags were used by the Muslim armies after the time of Holy Prophet Muhammad (PBUH) from his descendants. The green colour is a symbol of hope, strength, longevity and immortality. The crescent and star symbols are also widely used. The crescent is the symbol of progress, while the star symbolises light and knowledge. Both crescent and star

²³² Imam, Syed Junaid. *FOTW 'Flags of the World'*. September 6, 1999. <https://fotw.info/flags/rel-ishi.html> (accessed June 17, 2020).

together mean paradise. Crescent also represents the new moon and the start of the lunar month for Muslims. Crescent is called *Hilal* in Arabic and was the representation of the Byzantine and Turkish Empires. Today, the crescent and stars represent Islamic countries. It is believed that ottoman Turks adopted crescent for their flags after capturing Constantinople in 1453. However, the symbol was used a century before by Sultan Orhan for his infantry (1324-1360). Many nations are using green, crescent and star symbols like Algeria, Malaysia, Maldives Islands, Tunisia and Turkey.²³³

The Muslims of India supported the *Khilafat* Movement after the First World War. There were two major objectives of the movement. The number one motive was to reinstate the Caliph and second was to protest against the British occupation of India. Both objectives were against British government policies and actions. The Ottoman Empire was defeated in the First World War. The Muslims supported the Ottoman Caliph against British victory. In India, strong support for the Ottoman Empire was developed in the late 19th century through the Sultans of Turkey (see figure 5.27 – 5.28). The Sultans of Turkey were struggling to overturn western democratic movements in Turkey. Turkey joined Germany against the British and allies which developed anti-British sentiments for the Indian Muslims. Following the defeat of Turkey in 1918 and the ending of the sultanate period in 1922, the *Kemal Atatürk* took over the Turks. In India, the *Khilafat* movement arose under the leadership of *Shaukat Ali* and *Mohammad Ali* to re-establish the Caliphate. Mahatma Gandhi supported the *Khilafat* Movement to promote anti-British policy. Gandhi and Indians were disappointed by the British attitude after the war was over. Despite the enormous support by Indians for supplying million soldiers, pounds, wheat and steel to the war, Britain repression continued towards Indians in the post-war

²³³ Jalal, Ayesha. *Mazaar Bazaar, Design and Visual Culture in Pakistan*. Karachi: Noorani printing & Packaging Industry, 2011. 184

period. Gandhi boycotted British products and civil disobedience commenced. To bring together all Indians *Khilafat* Movement was supported by Gandhi. By removing the position of Caliph, the opposition against the British subdued in 1924 and the *Khilafat* Movement declined rapidly. The receipt of one rupee illustrated here was issued by Calcutta Bengal *Khilafat* Committee. The receipt is a reminder of the movement which existed in India almost a century ago (see figure 5.29 – 5.30).²³⁴



Figure 5.27. The *Sheikh-ul-Islam* proclaiming a Holy War against the Entente Powers in 1914, with Ottoman Turkey flags placed in front of the podium,
<http://www.manorhouse.clara.net/book2/chapter18.htm>

²³⁴ Symes, Peter. *pjsymes*. February 2014. <http://www.pjsymes.com.au/articles/Khilafat.htm> (accessed June 26, 2020).



Figure 5.28. Turkish Naval sign in Urdu newspaper *Paisa Akhbar* Lahore, 11 July, 1914, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.29. *Khilafat* Movement Receipt issued in 1920 by the Khilafat Committee in Calcutta, <http://www.pjsymes.com.au/articles/Khilafat.htm>



Figure 5.30. *Khilafat* Movement Five Rupee Note from Hyderabad, labelled multilingually and dated Feb. 1, 1347 A.H. (1928/9), http://www.columbia.edu/itc/mealac/pritchett/00routesdata/1700_1799/hyderabad/hyd5rup/hyd5rup.html

The *Swadeshi* Crescent in which ‘*swadeshi*’ meaning home was produced for our own country. The *Swadeshi* Crescent expressed willpower of the people of the subcontinent to be self-sufficient and prohibited to import products, specifically British textile (see figure 5.31 – 5.32). It was a nonviolent protest against British imports of goods in the subcontinent, which represented the unity of Muslims and Hindus in the subcontinent. It was spread by word and press media to encourage the movement.²³⁵

²³⁵ Khan, Lutfullah. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 263



Figure 5.31. Swadeshi Crescent in Urdu newspaper *Paisa Akhbar* Lahore, 11 December, 1914, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.32. Swadeshi Crescent in Urdu newspaper *Paisa Akhbar* Lahore, 9 April, 1922, The Punjab Public Library, Photograph 27, August 2020.

Later on, Muslims of the subcontinent emerged as a political entity and started a demand for an independent land. This political movement adopted the symbol of Crescent and star from the *Khilafat* Movement. Since the partition of the subcontinent, the most frequently used state symbol of Pakistan is its national flag carrying a crescent and star on

it. It evokes emotions of love, pride, freedom and continuity. *Jinnah* is also a powerful icon as presented in *Achkan* or *Sherwani* with a famous *Jinnah* cap or sometimes in a three-piece suit sitting in his law library. His images appear on Independence Day and frequently on his birthday frequently. Image of Iqbal is also projected on 23rd March and on his birthday (9th November). He is celebrated as a poet and scholar in educational institutions in ceremonies. On national Independence Day *Jinnah*, *Iqbal* and the flag are revived visually to remind the nation of its existence.²³⁶

The origin of the Pakistan flag has associations with the flag hoisted at Dhaka on 30th December 1906. It was a meeting of various Muslim political organizations of the South Asian subcontinent. Eventually, the meeting resulted in the formation of the All-India Muslim League. The flag used at Dhaka was green in colour with a white crescent and star in the centre. This flag was used during forty years of continuous political struggle by the Muslim League (see figure 5.33 – 5.35). Flag became an emblem of the political aspirations of the Muslim community. When Pakistan was achieved, it was felt to incorporate the motif of this flag into the National Flag. The significance of the Pakistan Flag is as follows,

- The white and dark green field represents peace and prosperity.
- The crescent on the flag represents progress.
- The five-pointed star represents light and knowledge.²³⁷

²³⁶ Saigol, Rubina. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 218-219

²³⁷ "The Pakistan Flag." Islamabad: Director General Films & Publications, Ministry of Information & Media Development Government of Pakistan, n.d. 3-4

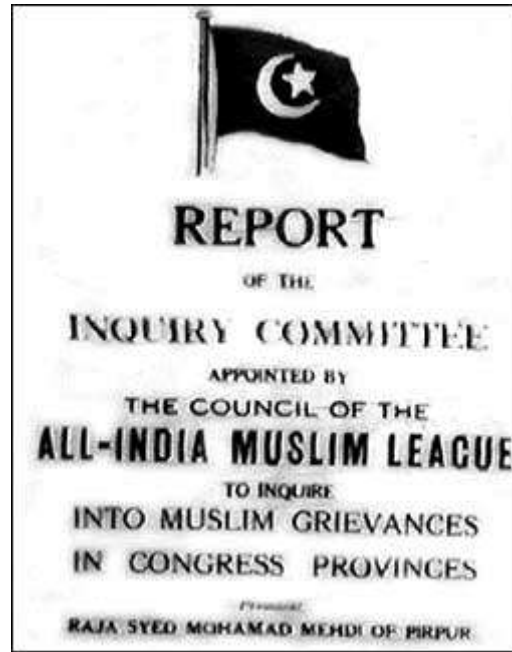


Figure 5.33. Report of the Inquiry Committee, 1938,
[http://www.allamaiqbal.com/webcont/393/RuleofCongressMinistries\[1937-1939\].html](http://www.allamaiqbal.com/webcont/393/RuleofCongressMinistries[1937-1939].html)



Figure 5.34. The *Quaid-i-Azam*, in celebratory progression through Karachi in December 1938,
<https://www.dawn.com/news/1338270>

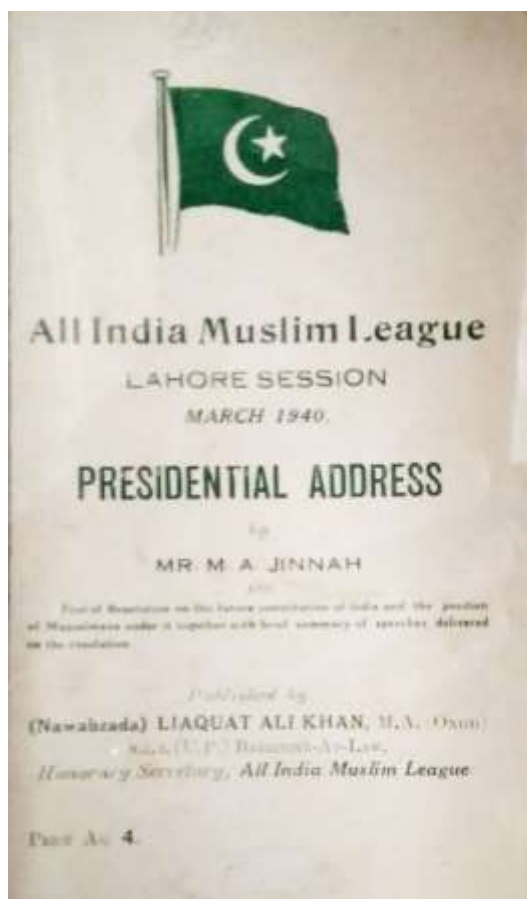


Figure 5.35. M.A. Jinnah Presidential Address Lahore 1940, The Punjab Government Archives Lahore, Photograph 16, September 2019.

The national flag of Pakistan was designed by *Ameer Uddin Kidwai*. It was officially tailored by *Master Afzal* at *Hussain Brothers Tailoring shop*, New Delhi. The information about the design of the flag was published in a supplement to *Daily Dawn*, 10th August 1947. It stated that the flag design of Pakistan is chosen and presented to the Constituent Assembly for official approval. The flag is rectangular in the proportion length to breadth 3:2. It has a white vertical bar on the mast with a width size of one fourth to the length of the flag. The remaining three fourth portions are in dark green with a crescent and five-pointed heraldic star in white colour on the centre.²³⁸ The colour of the

²³⁸ Jalal, Ayesha. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 183

flag is green as per the British Colour Council's shade no. BBC 26 Tartan Green, the Lovibond tintometer colour reading of which is Red 2.0, Yellow 9.3, Blue, Brightness nil and Neutral Tint 2.0.²³⁹

5.7 National Flag Specifications

The dimension of the crescent and star are drawn with the help of drawing diagonal lines by meeting opposite corners in the green portion as per the figure presented here. On this diagonal is established points 'A' and 'B'. The point 'A' is in the centre of the green portion and point 'B' is distant from the top right corner equals $13/20^{\text{th}}$ of the height of the flag. The radius around point 'A' is $3/10^{\text{th}}$ of the height of the flag for the crescent arc. The point 'B' has a radius equal to $11/40^{\text{th}}$ of the height of the flag for the second arc. The area enclosed by the two arcs forms a crescent. The dimensions of a five-pronged white heraldic star are determined by drawing a circle with a radius equal to $1/10^{\text{th}}$ of the height of the flag. The five points touch the circle around. One spike of the star pointing to the top right corner lies on the diagonal. At this point, the larger arc cut the diagonal (see figure 5.36).²⁴⁰

²³⁹ "The Pakistan Flag." Islamabad: Director General Films & Publications, Ministry of Information & Media Development Government of Pakistan, n.d. 7

²⁴⁰ The Pakistan Flag, 5-6

background was captured in 1857 during the mutiny. The Ottoman Empire adopted a simple design version for the flag and used crescent and star. The Pakistani flag is inspired by the Mughal and Ottoman Empires. All-India Muslim League took the crescent and star from Ottoman flag and green colour from the Mughal flag to represent Muslims of South Asia. After the formation of Pakistan, the white stripe was added to represent the Non-Muslim minorities.²⁴¹

The meaning and significance of the contents of the Pakistani flag have been subject to greater discussion. The flag was adopted by the constituent assembly on 11 August 1947. The crescent displays the waning moon in its place of the waxing moon. The flag appears in different hues of green to this day. The crescent and star are often composed in alternating angles. The variation in its appearance is as common as the claims of its designers. The credit for designing the national flag goes to *Muhammad Ali Jinnah* by most references. This is due to the addition of a vertical white stripe suggested by him. The remaining green portion of the flag is the same as the All India Muslim League flag.²⁴²

The first famous movement for the development of the Muslims of India was lead by *Sir Sayyed Ahmad Khan*, who founded Oriental College at Aligarh. The logo of Aligarh used the crescent and star as a symbol of the Turkish flag. The Turkish cap and Turkish dress were compulsory for the students. The second occasion of the appearance of crescent and star on a green flag occurred during the Battle of Tripoli. The processions and routs used green flags with crescents and stars during the Tripoli war to support

²⁴¹ Abubakr, Ahmad. *Quora*. January 12, 2020. <https://www.quora.com/Why-is-the-Turkish-flag-so-similar-to-the-Pakistani-flag> (accessed June 17, 2020).

²⁴² Jalal, Ayesha. *Mazaar Bazaar Design and Visual Culture in Pakistan*. Edited by Saima Zaidi. Karachi: Oxford University Press, 2009. 183

Turkey. The third event was the *Khilafat* Movement when Muslims openly supported Turkey against the English. Turk adoption of the symbol of crescent and star can not be described definitely. The vertical white stripe in the Pakistani flag symbolises the approach to power. Psychology describes the white stripe as Living Vertically, a spiritual sign and access to the earth. The white stripe symbolises the dawn, so the crescent direction was set towards the west according to its direction during the peak of the month. From a Muslim point of view, the direction of the crescent should not be towards the East as it symbolises decline. The Muslim League flag has not fixed the crescent direction. Whereas, in the Pakistani flag the vertical white strip has resolved this problem by setting the crescent direction towards west. It is compulsory to keep the white strip towards the right side of the flag mounted and crescent and star direction towards the left side.²⁴³

Most of the Islamic flags depict the old moon on their flags. It is the reverse shape of the new moon like a letter C. The crescent is presumably a presentation of the moon in an Islamic context. The motif of the crescent is used widely in Islamic iconography. The emblem has been used in Christian art for many centuries to depict the Virgin Mary. The icon is one of the old symbols in human history. The motif seems to be introduced via Seljuk Turks of the 12th century and their successors, the Ottoman Turks. Sultan *Abdul Hamid II* adopted a crescent and star on a green flag. Professor Richard Ettinghausen argues that it was the European assumption that this was a religious and national emblem that led to several Muslim governments adopting it officially during the 19th century.²⁴⁴

The Ministry of Information and Media Development, Government of Pakistan published a booklet 'The Pakistan Flag'. The *khilafat* movement brought the symbols of

²⁴³ Qidwai, Sayyed Anwar. *Qaumi Parcham ki Kahani*. Islamabad: National Book Foundation, 2017. 25-33

²⁴⁴ Baker, Patricia. *guardian.co.uk*. 2020. <https://www.theguardian.com/notesandqueries/query/0,5753,-1411,00.html>.

star and crescent along with the political ideologies for the Muslims of India. Eventually, the *Khilafat* movement evoked both the political enlightenment and visual identity for the Muslims of India. This visual identity helped later as a communication design symbol to unite the Muslims of India for the struggle for an independent homeland.

5.8 State Emblem Design

The central government of Pakistan approved the state emblem for Pakistan in 1954 (see figure 5.38). The current state emblem symbolises Pakistan's ideology, cultural heritage, guiding principles and economic strength. The emblem has four ingredients. The crescent and star at the top symbolising Islam. The shield in the centre is divided into four sections which present Cotton, Wheat, Tea and Jute. These were the main crops of Pakistan at the time of independence and signifies the strength of the agriculture-based economy. The floral wreath design around the shield is *Jasminum officinale* (the national flower).²⁴⁵ It is used in Mughal art and reminds of the nation's heritage. The scroll at the base displays the famous motto "Faith, Unity, Discipline" by the father of the nation *Muhammad Ali Jinnah*. These three words are the guiding principles of the nation. Pakistan's state emblem symbolizes the country's source of inspiration, strength and tradition (see figure 5.39 – 5.40).²⁴⁶

²⁴⁵ *Pakistan Defence*. April 13, 2014. <https://defence.pk/pdf/threads/national-coat-of-arms-and-their-meaning.309087/> (accessed June 10, 2020).

²⁴⁶ *infopak.gov.pk*. 2006.
<https://web.archive.org/web/20070701023430/http://www.infopak.gov.pk/Eemblem.aspx>
 (accessed June 10, 2020).

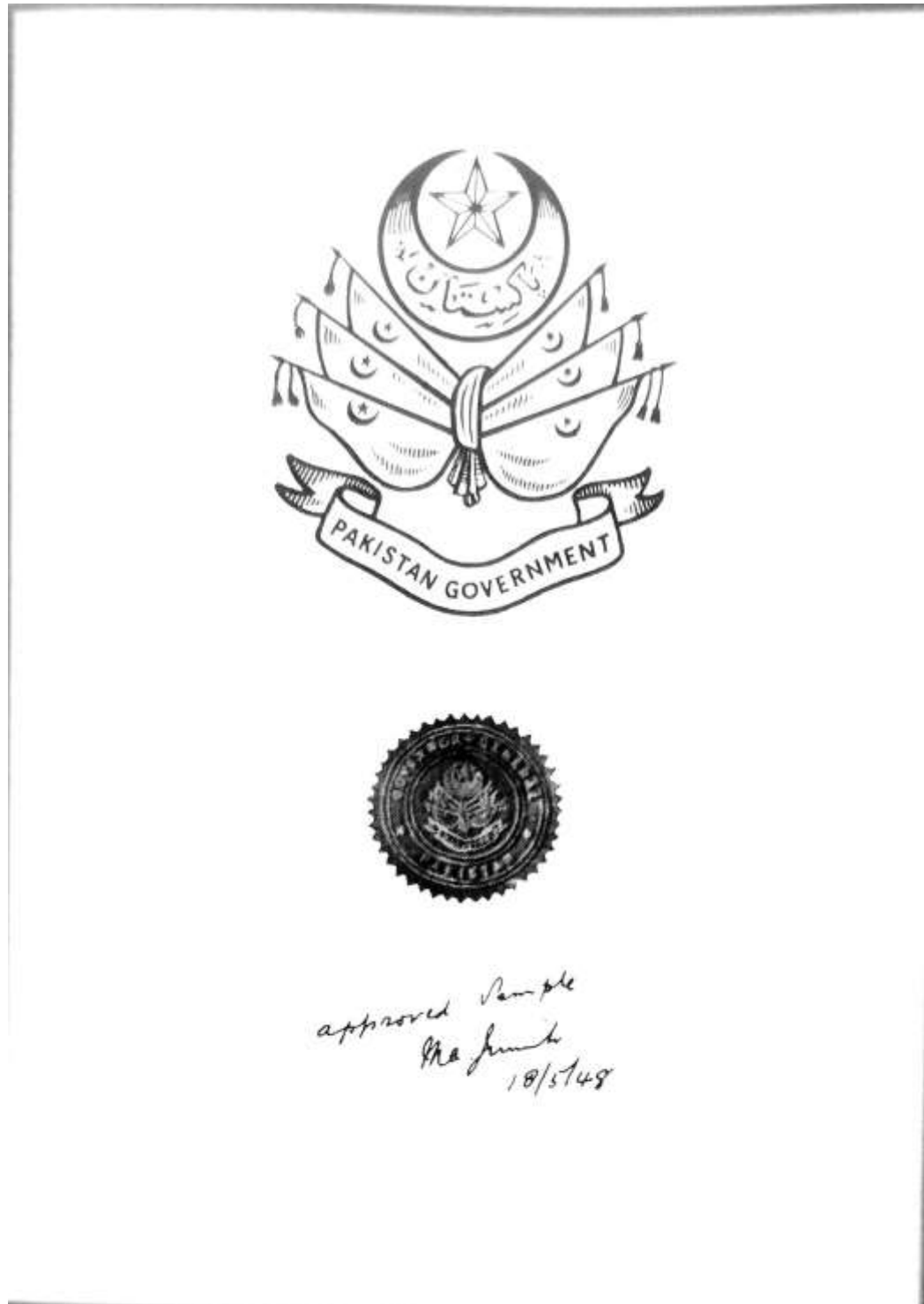


Figure 5.38. First State Emblem of Pakistan designed by *Abdul Rehman Chaghtai* and approved by *Qaid-e-Azam* on 18th May 1948, Credits *Arif Rahman Chaghtai*
<https://www.facebook.com/photo?fbid=10157428151887285&set=a.146421922284>



Figure 5.39. State Emblem of Pakistan²⁴⁷ adopted in 1954 published by The Gazette of Pakistan Karachi, 2nd February 1968, The Punjab Government Archives Photograph 16, September 2019.



Figure 5.40. State Emblem of Pakistan,
<https://www.facebook.com/673717284/posts/10157382795042285/?sfnsn=scwspwa&extid=HqDqfNFKmRzfGIkG>

The emblem of All-India Muslim League and Punjab Pro Muslim league seems precursors of the national emblem of Pakistan. The emblem presents the map of India before the partition. The crescent is surrounding the map of India with the All-India Muslim League calligraphy in Urdu. All-India Muslim League is also written below the

²⁴⁷ Designed by artist Meraj Mohammad from Dera Ghazi Khan (diploma in commercial painting at the Mayo School of Arts Lahore, 1935-38)

crescent in English. An Arabic stanza from Quran Sura 3 verse 102 has been written inside the crescent. The meaning of the verse is ‘Hold on firmly together to the rope of God, and be not divided among yourselves’. The emblem is composed of Urdu, Arabic and English (see figure 4.67 – 4.69). Later, the State Emblem of Pakistan on the Masthead of *The Eastern Times* Lahore has elements altered in the design. It highlighted the map of East and West Pakistan. The crescent and six corners star crowned the emblem with the Pakistani flag on the left and right sides. The map is surrounded by a garland of leaves on the band supported by two crests. The band presents motto in Urdu *Akhuwat* (brotherhood) and *Masawat* (equality) (see figure 5.44 – 5.45). The emblem of Punjab is a combination of both the national symbols and the five barronets wavy of colonial origin (see figure 5.46 – 5.48).



Figure 5.41. Emblem of All India Muslim League published on the title of Presidential Address, Allahabad Session Dec, 1930, The Punjab Government Archives Lahore, Photograph 16, September 2019.



Figure 5.42. Emblem of Punjab Pro Muslim League on the book title of *Punjab Ka Faisla*, The Punjab Government Archives Lahore, Photograph 16, September 2019.



Figure 5.43. Emblem on the title of *Karbala-e-Hind* brochure published in *Darya Ganj* Delhi, The Punjab Government Archives Lahore, Photograph 16, September 2019.



Figure 5.44 a. State Emblem of Pakistan design on Masthead of The Eastern Times Lahore, 1948, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.45 b. State Emblem of Pakistan design on Masthead of The Eastern Times Lahore, 1948, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.46. Emblem of Punjab published on the Development of Urdu as Official Language in the Punjab (1849-1974) by The Government of the Punjab 1977, The Punjab Government Archives Photograph 16, September 2019.



Figure 5.47. Emblem of Punjab published on the Calendar of Persian Correspondence by The Government of the Punjab 1985, The Punjab Government Archives Photograph 16, September 2019.



Figure 5.48. Emblem of Punjab https://www.clipartkey.com/view/iRwoToJ_punjab-government-logo-png/

5.9 Horror Vacui in *Paisa Akhbar*

The characteristics of the Victorian graphic design were decorative borders, elaborated typography, symmetry, highly ornate and busy imagery and lack of straight lines are still present in posters for religious events at Lahore. The example of religious events advertised in *Paisa Akhbar* represents the horror vacui (see figure 5.49 – 5.51). It is a term from Latin and *Kenophobia* from Greek meaning fear of emptiness. As a result, the filling of entire space of artwork with details in compositions. Mario Praz, an Italian art critic, used the term to describe the excessive use of ornament in design during the Victorian age.²⁴⁸ It also reflects the inspirations from Arabesque decoration in Islamic art.²⁴⁹ The ancient Greek geometric period also reflected the same character in art forms. The French Renaissance engraver Jean Duvet's works also exhibit the horror vacui. The horror vacui style is still in practice in the form of newspaper advertisements, posters and flex printing designs for political and religious invitations at Lahore. These posters have two classifications, the typographic posters and the picture posters. The information about upcoming religious events and inviting attendance is pasted on walls and at the backside of public transports. The particular areas are near mosques, shrines and bus stops where traffic is heavy. The posters last for a very short time and are sometimes covered with another poster of events. Sometimes civil authorities remove them or they remain untouched for months until disintegrated naturally over time. The content of the posters is a celebration of *Mehfil-i-Naat*²⁵⁰, *Eid-Milad-un-Nabi*²⁵¹, the announcement of *Urs* (death

²⁴⁸ William Lidwell, Kritina Holden and Jill Butler. *Universal Principles of Design*. Beverly: Rockport Publishers, 2010. 128-9

²⁴⁹ Carrier, David. *A world art history and its objects*. Pennsylvania, United States: University Park, Pennsylvania State University Press., 2008. 12

²⁵⁰ Gatherings to praise Prophet Muhammad (PBUH).

²⁵¹ Birthday anniversary of Prophet Muhammad (PBUH).

anniversary), calls for a competition of recitation of Quran and funeral in absentia of the martyr. The posters are distinguishable due to the type saturated calligraphy. The scripts are in popular Urdu typefaces, *Nastaliq* and *Naskh*. These typefaces are applied due to legibility and economy of space, while Latin and Arabic numerals are also used for addresses. These posters are quite different from the general version of the poster using few words and image combinations. The posters usually use economical text and images as the reader does not have the time to read. The layout is arranged by maintaining hierarchy through increasing the size of the more important information such as title, location of the event and date both Muslim Lunar and Julian calendar. The text, filling the rest of the space, is the names of delegates and participants (see figure 5.51– 5.56).²⁵²

²⁵² Zuberi, Sohail. *Mazaar, Bazaar*. Edited by Saima Zaidi. Karachi: Noorani printing & Packaging Industry, 2011. 87

Figure 5.49. Healthcare advertisements in *Paisa Akhbar*, Lahore, November 4, 1914, Urdu newspaper, The Punjab Public Library, Photograph 27, August 2020.



Figure 5.51. Factory Sadhu Singh Harmonium and watch manufacture advertisement in Paise Akhbar, Lahore, August 1, 1914, Urdu newspaper, The Punjab Public Library, Photograph 27, August 2020.

The main title ‘*Ashura*’ (10th *Muharram*) in the poster is written in large *Nastaliq* type in reverse on the top rectangular black band. The addressee and dates are written underneath the title. Another attraction is the participation of the personalities who are famous for the event. The mourning party heads are mentioned later within the outline of lotus motives. At the bottom is the name of the organizer. The poster is frequently glued in multiples for the impact of an imprint of wallpaper as a communication design. The posters are mostly printed on 68-gram offset paper. Normally the print run is from 200 to 250. The quantity may be increased to 500. These posters are printed in a cost-effective single colour as black or blue. The principle of design symmetry is generally followed regarding the arrangements of typography and images. It is one of the character features of Islamic art and design elements (see figure 5.52 – 5.53).²⁵³



Figure 5.52. Tenth *Muharram* Commemoration picture poster mourning the martyrdom of *Imam Hussain* (as) at the battle of Karbala, Photograph 30, August 2020.

²⁵³ Zuberi, Sohail. *Mazaar, Bazaar*. Edited by Saima Zaidi. Karachi: Noorani printing & Packaging Industry, 2011, 93-95



Figure 5.53. Tenth Muharram Commemoration typographic poster mourning the martyrdom of *Imam Hussain* (as) at the battle of Karbala, Photograph 30, August 2020.

Figure 5.54. *Eid Milad un-Nabi* celebration picture poster on the Birth of Holy Prophet *Muhammad* (PBUH), Photograph 30, October 2020.

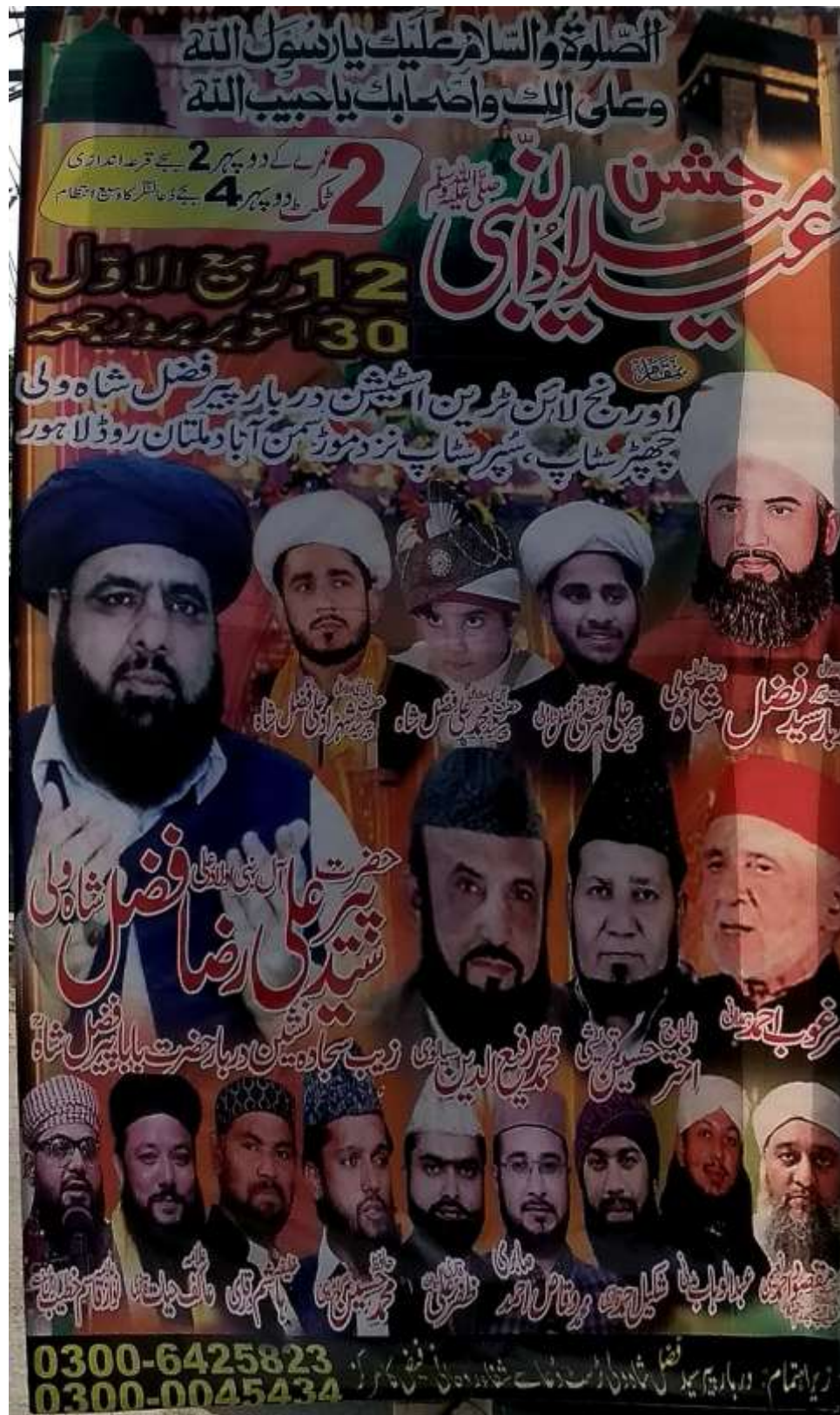


Figure 5.55. Eid Milad un-Nabi celebration picture poster on the Birth of Holy Prophet Muhammad (PBUH), Photograph 30, October 2020.

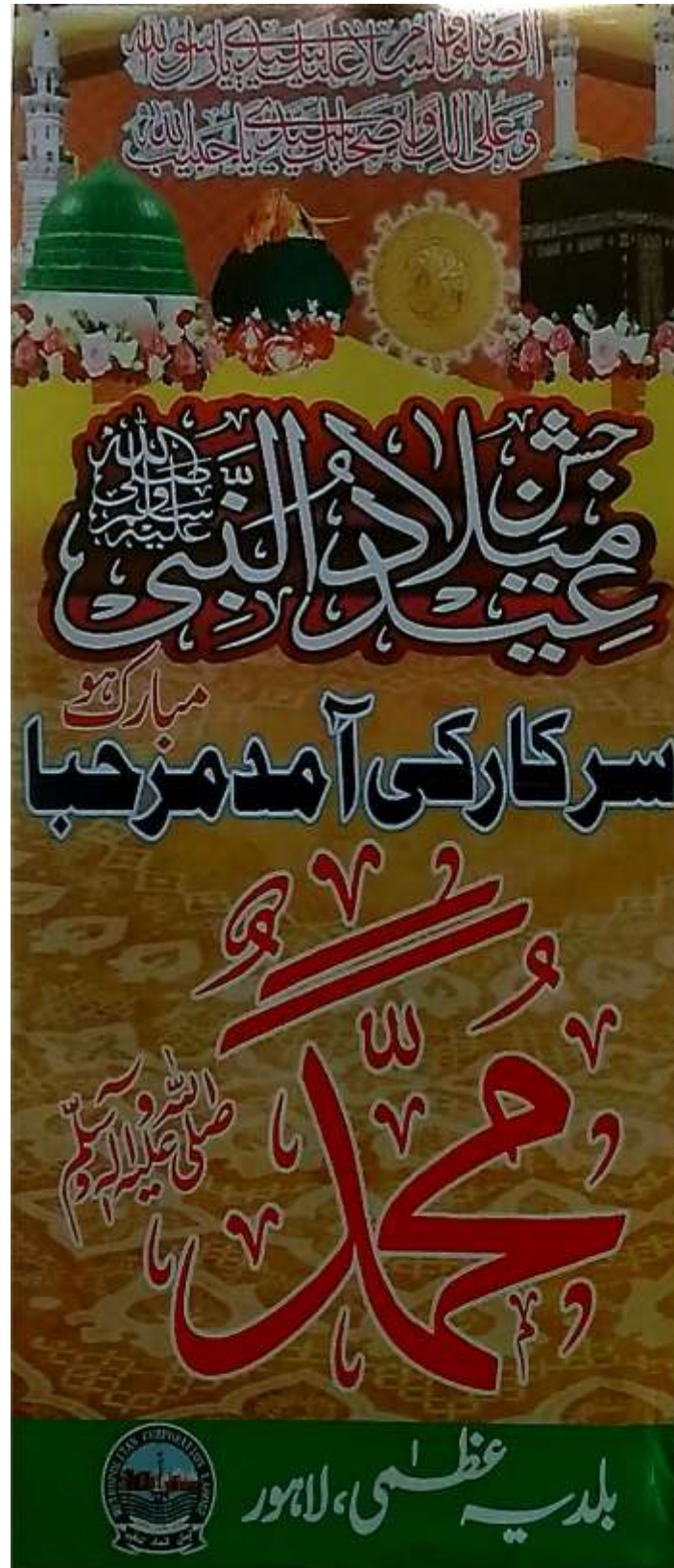


Figure 5.56. *Eid Milad un-Nabi* celebration typographic poster on the Birth of Holy Prophet Muhammad (PBUH), Photograph 30, October 2020.

Chapter 6

6.1 Modernism in Newspaper Advertisements of Lahore

The chapter focuses on the influences from European modernism, Futurism and Bauhaus in visual communication design of World War II advertisements in English newspapers such as Civil and Military Gazette, The Eastern Times, Dawn and *Imroz* printed in Lahore. The time period from World War II to the 1960s are examined here through newspaper archives of Punjab Public library. The newspaper archives provided an overview of the development in visual communication design through advertisements. The study here highlights the effects of Modernism that engages political and visual communication designs culture by identifying general principles in the practice of design till the 1960s in Lahore.

6.2 European Modernism in Visual Communication Design

The drawn and painted illustration lost its place as a pictorial technique during 1914-1918. Black and white photography could be easily produced mechanically. Faster film emulsions, flashbulbs with lenses helped photography to cover events for communication design. Studio lighting and retouches added drama, excitement and glamour of cinema into a photograph. European commercial graphic designers were joined by avant-garde artists. Graphic design was viewed as extending into modern life. Photography became an objective form of illustration to develop new meanings which were to become a new expression of the age.²⁵⁴ The foundations of modern art were laid by the avant-garde designers who looked at words and used alphabets in a new way. Alphabets became forming images as opposed to the conventional style of arranging

²⁵⁴ Hollis, Richard. *Graphic Design A Concise History*. London: Thames & Hudson, 1994, 2001. 36

words in horizontal lines, which was in practice before the printing press was invented. Words were arranged symmetrically on posters and book titles in a hierarchy through sizes. The arrangement of the words was rarely addressed for individual and collective meaning. The Futurism programme (1909 - 1914) was a shock to the people's eyes. It was led by Filippo Tommaso Marinetti who made the Futurist manifesto in Paris in 1909. The message of Marinetti is to glorify the aspects of the modern world like speed, motor cars, aeroplanes, war and noisy tours of European capitals. The white space in the designs was used like silence. The Zang Tumb Tumb celebrated the battle of Tripoli. Zang Tumb Tumb exemplified the visual equals of sounds by using shapes and size relativity of the words. The difference in weight, shapes and position of the words and letters were used as visuals for communication design. Futurism challenged the symmetrical layout of the printed page. It set the precedent for the Dadaists typographical innovations in Germany.

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By examining the alphabet, a detailed analysis of visual communication design started. The antique style of blackletters also called Fraktur type was obsolete in the machine age. According to Herbert Bayer, 1925 the lowercase letters were more readable and economical. Geometry was the basis of functionalist designs. San-serif typefaces were constructed from circles and lines with a consistent thickness on a grid of squares. Jan Tschichold stressed upon the basic principles of new typography aiming at communication as the graphic medium. The communication must appear in the shortest, simplest and penetrating form. He promoted San-serif types, photographs, unprinted areas

²⁵⁵ Hollis, 37-43

and the adoption of DIN (Deutsche Industrie Normen) paper sizes such as A4 for writing papers.²⁵⁶

Graphic designers and art director's demand increased during the 1920s in the United States. Graphic designers, under the title of art directors took the responsibility for typography and design publication. Many exhibitions, lectures and conferences were organised to understand and explain the field. An American Institute of Graphic Arts founded in 1914, focused on commercial design printing. Graphic designers were established as individual's proficient in the manipulation of text and images. Internationally Advertising expanded in the 20th century as mass media became the need of the time. The volume of advertising revenue swelled from 600,000 to 3 billion dollars. Newspapers became worth 2.25 million dollars in 1927. A new sense of professionalism developed in advertising, which became important to the economy of the country.²⁵⁷

The development of capitalism in Europe during the 17th to 20th century brought new experiences. Industrialization, urbanization and the French revolution brought powerful forces to the world. The rapid population growth and formation of large cities, science and technological advancements, an increase in the consumption of industrial products gave birth to new socio-political classes. Modernism as the aesthetic movement was identified by Boyne and Rattansi by following Lunn. It has four key features to separate modernism from pre-modern realism and naturalism. These features are the values and belief in the ideas and practices which should be communicated and reproduced in the work.

²⁵⁶ Hollis, 54-55

²⁵⁷ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing Ltd, 2007. 254

- 1- The first is aesthetic self-reflexiveness in which design says something about itself as a piece of design.
- 2- The second aspect is montage like cut and pastes referring to a sequence narrated by the juxtaposition of items from different sources.
- 3- The third characteristic is paradox and ambiguity regarding meanings.
- 4- The fourth feature was the loss of subject integration, lack of consistency and harmony.²⁵⁸

Modernism emerged in the late 1920s and continued till the 1950s. Graphic design modernism concentrated on two main values. The first belief is the rejection of ornamentation for simple graphics focusing on the function it has to perform. The formulation of Louis Sullivan's law (1896) 'form follows function'. It applied to graphic design also, though it was about architecture. The graphic designers have to explore optimum solutions for design problems. The design historian Jermy Aynsley says 'modernism in graphic design can be identified by stylistic simplicity, a flatness of form, a taste for asymmetrical composition and the reduction of elements to a minimum. The second value is to focus on progress and developments. Modernist graphic design questioned traditional ways of representing visuals, solving design problems by using technologies of production, representation and communication. In the 1950s painting took expressionism and architecture adopted functional aesthetics. Graphic designers chose minimalist and functional aspects of modern aesthetics.'²⁵⁹

In aesthetic self-reflexivity, designers draw attention to the medium they are using in their work. The photographic advertisement produced by El Lissitzky's for a German company Pelikan is an example of aesthetically self-reflexive. The 1924 poster for

²⁵⁸ Barnard, Malcolm. *Graphic Design As Communication*. New York: Routledge, 2006. 112-113

²⁵⁹ Barnard, 114-116

Pelikan Ink presents a pen, a bottle of ink with the words Pelikan and 'TINTE'. The image is produced on photographic paper by exposing the paper to a light source from the left. It is due to this method that the left-hand side is sharp and the right-hand side is blurred. The TINTE word is clear due to the stencil application. The image projects a product visually as a result of certain photographic techniques. Due to this visual effect, it is called aesthetically self-reflexive. The second modernist feature in graphic design is the montage. Hollis calls it superimposing (collage) as a version of cut and paste. The third modernist aspect has multiple meanings. The poster '*Soiree du Coeur barbe*' creates an unusual space with letters. The conventional reading from left to right and top to bottom projects to find other words to make sense or nonsense. It seems an accidental layout rather than constructed. The absence of subjectivity is the fourth aspect of modernism. The subject is fragmented in this work.²⁶⁰

At the end of the 19th century, European modernism underwent a re-examination. Futurism and Cubism (1913 – 1920) represent the beginning of modernism in European graphic design. Futurism and Cubism marked the beginning of the process of questioning the nature of representation. The aesthetics of colour and form for communication were questioned for changing the world. Futurist Modernism drew attention to its means of construction. Conventional typography and layout need a mistake to be noticed. Whereas, Futurist typography and layout shout, 'Look at me! I'm a graphic designer and I mean something!'. The words freely float on the page in varied fonts unlike the 19th century placement of type and element at the top of the page. The Bauhaus work from 1919 – 1933 was in contrast with cubism and futurism aesthetics within the fold of modernism. The name Bauhaus is made from two German words meaning 'to build' and 'house'. It

²⁶⁰ Barnard, 116-119

indicates to learn from the past and serve the future by adapting and updating German traditions. The aesthetic difference between the Bauhaus, cubism and futurism created a contrast among the three ideologies. Cubism presents a variety of perspectives as Bauhaus looked for a clear perspective. The futurist graphic design is noisy and chaotic, the Bauhaus developed ordered and tidy design. For Bauhaus, visual communication would encompass the demands of mass production. The modernist typography was a response to save labour, time and money to improve communication. The modernism practised by Bauhaus was a socialist project to remove inefficient communication.²⁶¹

The poster created by Leonid in 1936 stating *Ganz Deutschland hort den Fuhrer mit dem Volsempfanger* (All the Germany listens to the leader with the people receiver), is cited by scholars as evidence of centralized mass media control of Nazi ideology. The visual is a juxtaposition of modern element photomontage with Fraktur font an ornamental script. The reference to modern technology of the radio is presented with traditional German nationalism (see figure 6.1).²⁶²

²⁶¹ Barnard, 120 - 126

²⁶² Barnard, 281



Figure 6.1. Nazi propaganda poster 1936, promoting the use of the Volksempfänger, <http://www.vulture-bookz.de/imagebank/Propaganda/images/1936~Volksempfaenger.jpg>

The art director Charles Coiner serving for the Office of Emergency Management during the war also worked for information design. The most famous of information design was a set of symbols for the Citizen's Defence Corps. It was to be used if the United States was invaded. The symbols were simple iconic drawings for individual roles such as policeman and fireman. Traditional realistic representations such as iconic figures also thrived during the war years (see figure 6.2).²⁶³

²⁶³ Barnard, 295

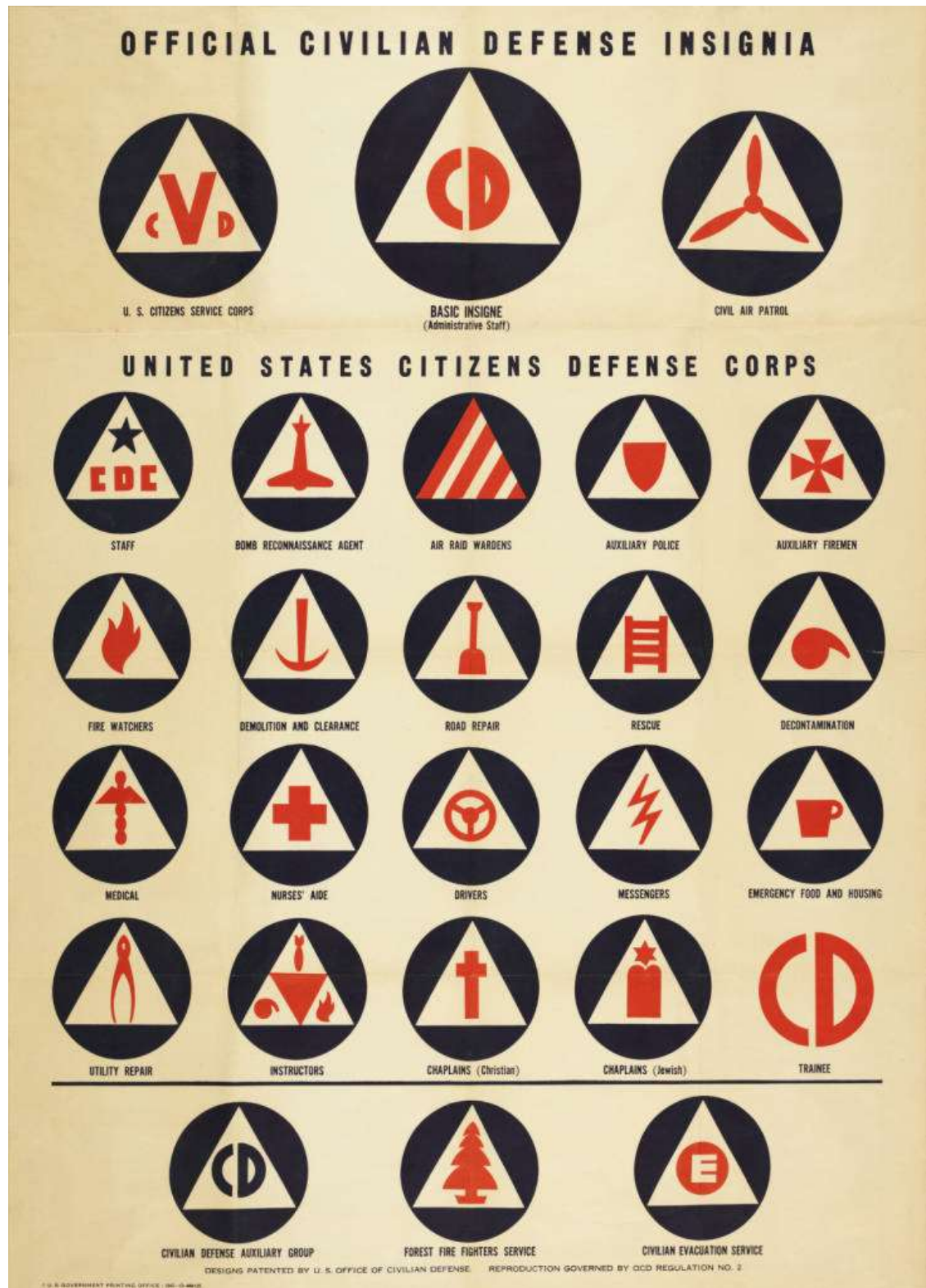


Figure 6.2. Official Civilian Defence insignia 1942, The poster presents official Civil Defence insignia, along with United States Citizens Defence Corps insignia,
<https://digital.libraries.psu.edu/digital/collection/warposters/id/241/>

Modernism was a movement away from naturalism followed by the eighteenth and nineteenth centuries. It was a shift towards semiotics for representation. The pre-modern art and design images resembled the objects they presented. Modernism introduced signs and codes to represent the world. The modernist values used by graphic designs raised corporate identities and advertising.²⁶⁴

Graphic designers developed a new approach to celebrate technological developments in mass production. Modernism was a reaction to the craft movement and ideas surrounding decoration. The modernist graphic design preferred the use of sans serif typography and white space with asymmetry. The grid-based on geometry was followed to control the proportion of the page.²⁶⁵

Visual communication design had a role to play in political life after the declaration of World War II in 1939. Wall posters, leaflets, banners and play cards emerged. Symbols, banners and uniforms represented heroic images of party members in Europe. Names were replaced by titles such as Hitler and Mussolini known as Der Fuhrer (the leader). The images of leaders were reinforced by repetition on the pages of newspapers, magazines, posters and postage stamps as icons. Photography transformed image-making and became a useful new medium in propaganda. The snapshot cameras were spread wide for use. Photography demonstrated more effective graphic means of protest at atrocities than caricatured illustrations used in the First World War. The photograph alone carrying the message, was more revolutionary.²⁶⁶

²⁶⁴ Barnard, Malcolm. *Graphic Design As Communication*. New York: Routledge, 2006. 134-135

²⁶⁵ Ian Noble, Russell Bestly. *Visual Research: An Introduction to Research Methods in Graphic Design*. 3. London: Bloombury Publishing, 2016. 118

²⁶⁶ Hollis, Richard. *Graphic Design A Concise History*. London: Thames & Hudson, 1994, 2001.104-105

British posters were composed of numerous linked and merged images for instant communication. Words were not used to serve captions for the images nor images were made to illustrate slogans. Abram Games said lettering particularly must work with the design instead of being added afterthought. Posters should make a point rather than telling a story. British designers were organized by the Ministry of Information. Posters were produced to rally morale, encourage production and instructions for civilians. Humoured cartoon drawings were replaced by studio photographs as a diagram in a sequence of numbered instructions.²⁶⁷

The most visible contribution of designers was posters during the political struggles and war times. As an advertising medium poster declined later in twenty-five years. Newspapers and magazines gained importance to give news of the war at home and soldiers at the front. The war provided graphic design as a means of solving problems in the post-war years. The Gestalt psychology developed principles which in peacetime served market research. Information design development stimulated to create a rapid understanding of facts and situations before making decisions.²⁶⁸

²⁶⁷ Hollis, 106-107

²⁶⁸ Hollis, 110-111

6.3 Impact of Modernism and WWII on the Ads in The Eastern Times, Lahore, 1942 to 1948

Throughout WWII, the newspaper advertisements focused advertising of products focusing on elements of Modernism in layouts. The advertisements that fall into the category of Modernism included the following:

- Sans serif typography
- White space
- Asymmetry
- Geometric grid

The advertisements were investigated by keeping the Modernism features in check. The asymmetry and use of white space were applied in the press advertisements (see figure 6.3). The use of a geometric grid can be seen (see figure 6.4 - 6.6, 6.9). The colonial coat of the arms and the Victorian decorative borders and typestyles recalls the glorious past (see figure 6.7, 6.12). The lack of consistency is observed in the Lipton tea advertisement (see figure 6.8). The use of San serif fonts on the shop boards on Regal Square the Mall, Lahore is the example modernism feature (see figure 6.11, 6.13). The English newspaper The Eastern Times daily (1931 - 1948) is accessible in Punjab Public Library from 1942 to 1948.



Figure 6.3. World War II advertisement in *The Eastern Times*, Lahore, July 10, 1942, The Punjab Public Library, Photograph 28, August 2020.

چند نہایت مفید اور دلچسپ کتابیں

تو دنیا کا روشن تر رخ۔ بہتر ہمشاوس ہے مہمت کیا گیا ہے کہ دنیا کی کامیابی کا دار
تو شہزادہ کی پر ہے۔ ایک شہزادہ کی پر ہے جس کے قدم سے قیمت میر
سبیل دولت۔ بہترین کامیابی کے عمل طریقوں پر عمل کر کے قیمت میر
طریق دولت۔ دولت کے لئے بہترین طریقوں اور طریقوں کا سیل
حاصل کرنے کے طریقے قیمت میر
شاہراہ دولت۔ ہر کوئی کے لئے بہترین طریقوں اور طریقوں کا سیل
ہر کوئی کے لئے بہترین طریقوں اور طریقوں کا سیل
عزت سے ہم رفعت ہمارے قیمت میر
تحریک۔ ڈاکٹر سید علی حسنین کی شہرہ آفاق کتاب کا مفید ترجمہ
آپنی بارگاہ۔ ہر کوئی کے لئے بہترین طریقوں اور طریقوں کا سیل
عزت سے ہم رفعت ہمارے قیمت میر

دستکاری اسطرب کی کتابیں چند بھرتے ہوئے ناول فنانس

لوہا ڈھالنا	دراز میٹر کے سہارے	تمنا کا عالم	دو جہیز سرافراں
فیکٹریک	جلدین بھٹ کے سہارے	تھروریا مکمل	نیا انجام
گھٹ سازی	میں صوبہ بھٹ کے لئے	دراستین جیل وزیر	نن مرید
دراغ ڈھبے وور کرنا	بھٹاٹن غار می	سردشت چار جیسے	فیبی صحت
بگٹ فیکٹری	گھٹ بھٹ کا علاج	مکمل	آستانہ کی تحفہ
دارنٹ پالش	نقبات بھٹ کے لئے	قدیم بھٹ کے سہارے	نغمہ بدی
فائبرین پاکٹ	خط بھٹ	بھٹ بھٹ کے لئے	چلتا چڑھ
کشتہ جہات	بھٹ بھٹ کے لئے	بھٹ بھٹ کے لئے	ابرو زہرو
جڑی بوٹی	بھٹ بھٹ کے لئے	بھٹ بھٹ کے لئے	دس پڑا کاٹ
بازاری ادویات	بھٹ بھٹ کے لئے	بھٹ بھٹ کے لئے	مشتوقہ قرائن
نوجوانوں کی تندرستی	بھٹ بھٹ کے لئے	بھٹ بھٹ کے لئے	عاشق شیطان

Can be had from :—The "Eastern Times" Book Depot, Lahore.

Figure 6.4. Book's advertisement in *The Eastern Times*, Lahore, July 19, 1942, The Punjab Public Library, Photograph 28, August 2020.

WAR WEAPONS

AND THEIR COST

Bullet Anna 1.



Sandbags As. 2 each.



Pistol Rs. 50



Rifle Rs. 100



Tommy Gun Rs. 850.

Here are a few weapons — from a bullet to a bomber — with the cost of each.

The money you invest in Defence Savings Certificates buys these essential weapons which protect YOU and YOUR country from the aggressor.

For
PROTECTION
and
PROFIT

Buy



Machine Gun Rs. 1,800



Light Anti-Aircraft Gun Rs. 40,000



Fighter Aircraft Rs. 1,40,000



Medium Tank Rs. 2,07,000



Bomber Aircraft Rs. 2,70,000

DEFENCE SAVINGS CERTIFICATES

Each Rs. 10/- makes Rs. 3/9 profit. Full details from Post Offices.

Build INDIA'S WAR FRONT



Figure 6.5. Buy Defence Savings Certificate advertisement in *The Eastern Times*, Lahore, July 23, 1942, The Punjab Public Library, Photograph 28, August 2020.

ART in Industry Exhibition

The third "Art in Industry" Exhibition will take place at the Sir J. J. School of Art, Bombay, next February.

Sections
DEVOTED TO

BATA • BENGAL CHEMICAL •
BURMAH-SHELL • CEMENT
MARKETING CO. • DUNLOP •
GENERAL MOTORS • INDIAN
TEA • LEVER BROS. • •
MAHALAXMI COTTON MILLS •
METAL BOX • RAILWAY
BOARD • E. D. SASSOON •
TATA OIL MILLS • TIMES OF
INDIA • GOVT. OF INDIA •
GOVERNMENT OF BOMBAY •
NATIONAL WAR FRONT

Artists are cordially invited to compete for prizes and scholarships totalling Rs. 12,000/-, of which the best entry in the Exhibition will get Rs. 750/-.

Artists, through the Exhibition, are not merely able to sell their entries, but can bring their talent to the notice of Government and leading industrialists.

A prospectus containing full details, which should be read carefully, can be obtained from any of the prize donors or from the sponsors.

The last date for receiving entries is 2nd January, 1943, at the Sir J. J. School of Art, Bombay, or 31st December, 1942, at Burmah-Shell offices at Karachi, Lahore, Delhi, Lucknow, Calcutta, Madras and Secunderabad.

★ SPONSORED BY BURMAH-SHELL

858109

Figure 6.6. Art in Industry Exhibition advertisement in *The Eastern Times*, Lahore, 1942, The Punjab Public Library, Photograph 28, August 2020.

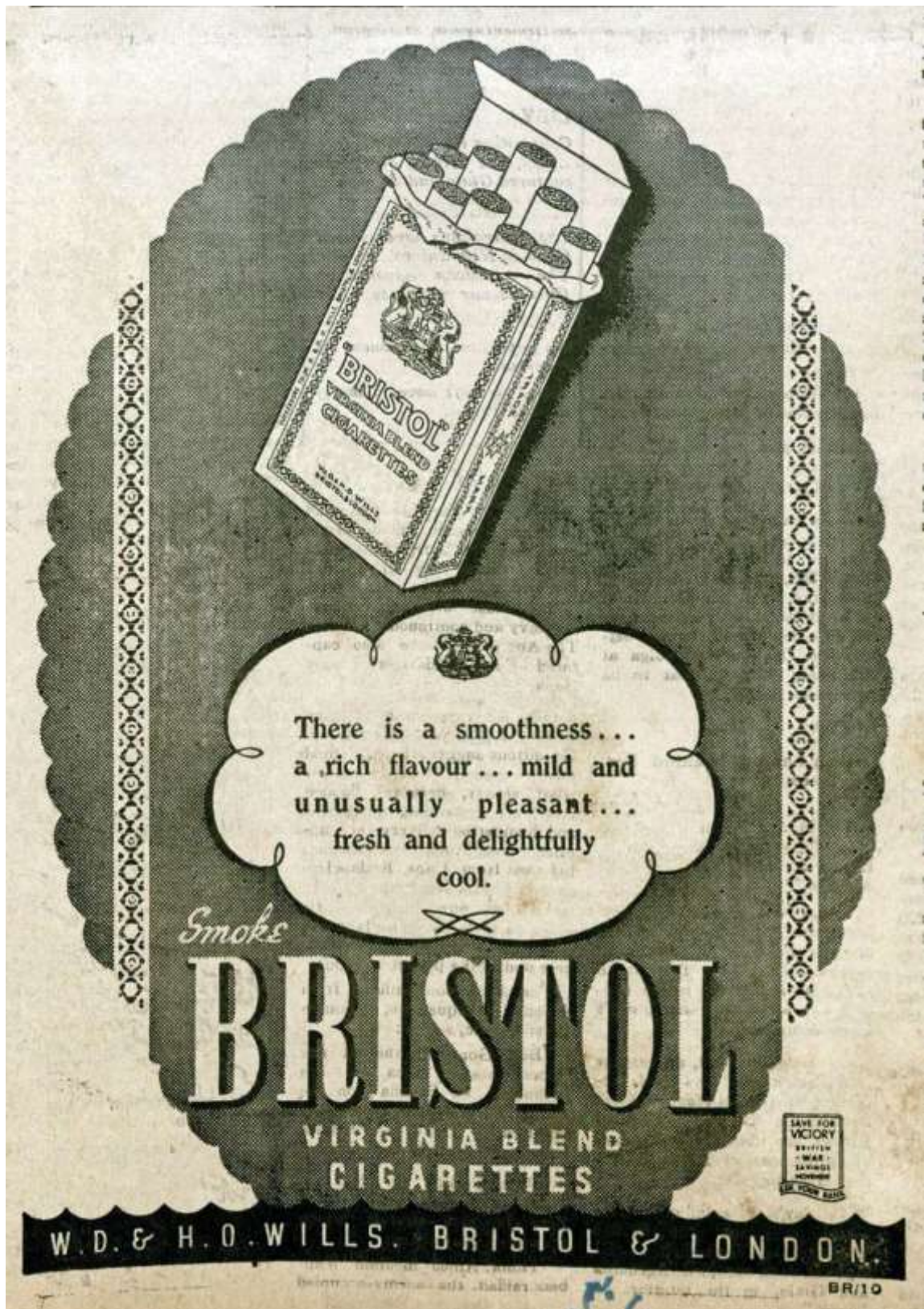


Figure 6.7. Bristol & London Cigarettes advertisement promotion for British war savings in *The Eastern Times*, Lahore, November 26, 1942, The Punjab Public Library, Photograph 28, August 2020.



Figure 6.8. Lipton White Label Tea advertisement in *The Eastern Times*, Lahore, November 29, 1942, The Punjab Public Library, Photograph 28, August 2020.

10 years

Made in India

*The Dunlop Factory at Sahagunj, Calcutta was first opened in November, 1936. During the ten stirring years of its history, huge strides have been made in its forward progress. Dunlop products are of vital necessity to every member of the public—DUNLOP (India) take pride, therefore, in announcing a few of their achievements during the last decade.

MOTOR & GIANT TYRES 26,00,000 produced	CYCLE TYRES 185,00,000 produced	RAW RUBBER 1000,00,000 lbs. used
RAW COTTON 280,00,000 lbs. used	WORKERS 3800 operatives now employed	WELFARE Rs. 28,50,000 so far spent

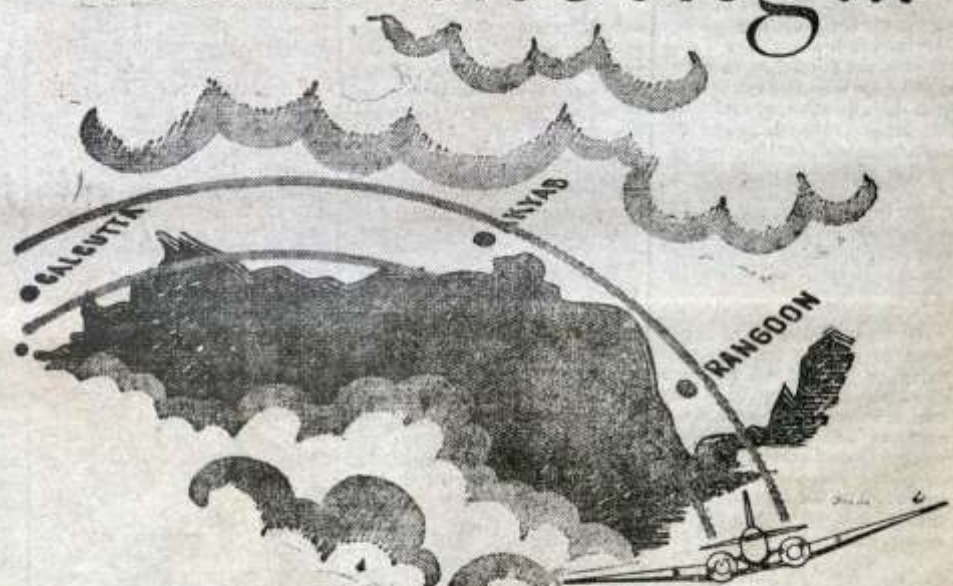
DUNLOP

MADE IN INDIA — FOR INDIA

DN 790

Figure 6.9. Dunlop made in India advertisement in *The Eastern Times*, Lahore, December 15, 1946, The Punjab Public Library, Photograph 28, August 2020.

announcing...



The Commencement Of Our
DAILY SERVICE
 Connecting India With Rangoon
 Via Akyab From June 30, 1947

Calcutta—Rangoon	... Rs 220
Ca'cutta—Akyab	 Rs 110
Akyab—Rangoon	 Rs 130

ORIENT AIRWAYS LIMITED

BOOKING AND ENQUIRIES AT
 36 CHOWRINGHEE CALCUTTA

PHONE : CAL 6773

0480

Figure 6.10. Orient Airways Limited later Pakistan International Airlines advertisement in *The Eastern Times*, Lahore, June 24, 1948, The Punjab Public Library, Photograph 28, August 2020.



Figure 6.11. Shop boards on Regal Square the Mall, Lahore 1940 by *Isa Daudpota* collection,²⁶⁹
<https://www.thefridaytimes.com/regal-square-lahore-circa-1940/>



Figure 6.12. A luggage label of Faletti's Hotel, Lahore 1940s
 Hotel <https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151831850368214>

²⁶⁹ This image is also available in the book *Lahore illustrated views of the 19th Century* by F.S. Aijazuddin.
 Page 136



Figure 6.13. Batteries and auto parts shop, Mcleod Road, Lahore 1948,
<https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>

The designer's relation with the industrial process changed with the effect of development in print technology. Letterpress was giving way to lithographs in all types of printing. The instructions for typesetting were given to the printers, however, proofing with cutting and pasting was done in studios to make ready for a photographic printing plate. The technique of enlarging or reducing images gave designers a great control to explore scale and reversed white out of black, negative and positive. Paul Rand played a key role in changing the way words and images combined to communicate an idea. He pioneered a New Advertising in which viewers were active, not passive. An example of an advertisement is a Volkswagen advertisement of the early 1960s. Type and image was isolated without any apparent aesthetic content. Before this New Advertising was introduced, words and images with minimal text were integrated (see figure 6.65).²⁷⁰

Graphic design became an independent profession during the 1950s. After World War II the corporate patrons adopted a politically neutral International Style for efficient

²⁷⁰ Hollis, Richard. *Graphic Design A Concise History*. London: Thames & Hudson, 1994, 2001. 112-114

and professional communication. The International Style practised by the Swiss was depoliticized and became the choice for large companies and corporations for the promotions of products worldwide without nationalism. Many logos created in the 1950s are still in use today. The universal ideology is expressed by geometric abstraction to convey the stability of dominant capitalist enterprises. The period is considered the golden age of corporate logos. The corporate identity means a unified look that encompasses from logo to stationery and architecture. It was in the post-war period that the multinational corporations required the presentation of the unified design to the consumer. The new logo for German airline Lufthansa was designed by Aicher in 1969. A sleeker version of the crane was drawn by Otto Firle in 1918 with a soft version of blue and yellow colours circumscribing it in a circle in the Bauhaus manner. The Helvetica typeface was made standard for the airline's name (see figure 6.15). During the post-war era, financial institutions turned away from Neoclassical styles in design practice for centuries.²⁷¹



Figure 6.14. Lufthansa Logo Evolution, 1918-1963, <https://aeroin.wordpress.com/2014/03/30/lufthansa-traz-ao-brasil-o-novo-boeing-7478i/>

The visual communication designs of the Olympics in 1972 at Munich were developed by Stankowski and Aicher. Aicher contributed to information design by creating a system of pictograms for guests at the games. Aicher developed the project

²⁷¹ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 320-21

from the works of Otto Neurath's 'Isotype'. The acronym Isotype is for 'International System of Typographic Picture Education'. Neurath with illustrator Gerd Arntz created bold symbols that worked better than language. This put the universal themes of avant-garde modernism into practice. The signage proved to be clear and effective. It set a precedent for the creation of universal symbols around the world (see figure 6.16).²⁷²



Figure 6.15. Olympic Games 1972 in Munich, Pictograms, <http://olympic-museum.de/pictograms/olympic-games-pictograms-1972.php>

6.4 Pakistan in the 1950 – 1960s

Pakistan consists of ninety percent Muslims of the total population. The new nation faced conflicts and ideas about national identification. The intellectuals, artists, politicians and religious figures strived for nationhood. In the 1950s Pakistan's politics was dominated by conflicts between the ruling bureaucracy and the Muslim League. The political opposition was on the left-wing made up of various progressive and socialist groups. The right were religious outfits and both of the groups were kept away from Pakistan's transitional Constituent Assembly. The 1950s decade was politically troubling and social problems raised poor, exploitation and crime. Despite these factors Pakistan

²⁷² Eskilson, 321

progressed in Urdu literature, Radio Pakistan was launched and in games, cricket achievements were marked. Due to the corruption and infighting in Muslim League and government institutions, President *Iskander Mirza* and Army Chief General *Ayub Khan* imposed the first Martial Law in 1958. Pakistan flourished in the fields of economics from 1960 onwards. The war with India in 1965 crumbled *Ayub Khan*'s regime. It became an exhaustive stalemate for both sides. Opposition political parties exploited that Pakistan had lost on the negotiation table what forces had won on the battlefield. Left-wing launched a movement and in 1969 *Ayub Khan* handed over power to General *Yahyah Khan*. Pakistan International Airlines (PIA) flourished with international relations and tourism.²⁷³

The features of Modernism are categorically studied and examined through the advertisements and images from achieves and websites. The images representing the characteristics and influence of Modernism are enquired and selected. The images (see figure 6.18 – 6.21) represent the San serif typography on the neon signs and shop boards in the Mall, Lahore. The Pakistan Television is logo also influenced by geometric shapes and grid-based systems (see figure 6.22). The neon sign of the international brand in the Urdu language along with the English language can be seen in Lahore (see figure 6.23).

²⁷³ Paracha, Nadeem F. *Dawn Today's Paper*. 29 May 2014. <https://www.dawn.com/news/1109105> (accessed September 20, 2020).

**NOW in
Pakistan**



S.G.E. SIGNALS

*... also in Burma, Ceylon, India, Malaya
and in fact throughout the world
S.G.E. Road Signals equipment has been
consistently approved.*

*... and in Karachi a total of 16 crossings
are to have signal installations.*

*supplied, installed
and maintained by*

G.E.C.

THE GENERAL ELECTRIC CO., OF PAKISTAN LTD.
Karachi — Lahore — Chittagong — Narayanganj

REPRESENTING
THE GENERAL ELECTRIC CO., LTD., OF ENGLAND.

Figure 6.16. An advertisement announcing the introduction of traffic signals in Pakistan. It was introduced first in Karachi in the 1950s, <https://www.dawn.com/news/1332229>



Figure 6.17. Shop boards on The Mall, Lahore 1950s,
<https://www.facebook.com/lahoregardens/photos/a.343391813213/10151833817103214>



Figure 6.18. Shop boards on The Mall, Lahore 1960s,
<https://www.facebook.com/lahoregardens/photos/a.343391813213/10152636339873214>



Figure 6.19. Ahmed Mansion Building, The Mall, Lahore 1960s,
<https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>



Figure 6.20. Neon signs on top of Alfalah Building, Charing Cross, The Mall, Lahore 1960s,
<https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>



Figure 6.21. The first station went on air in Lahore, November 26, 1964,
<https://www.dailymotion.com/video/x4eokd3>



Figure 6.22. Urdu neon sign of Coca-Cola and Shop boards on Regal Chowk, The Mall Lahore 1968,
<https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>

6.5 Modernism in Ads of *The Civil & Military Gazette*, Lahore, from WWII to 1960s.

Photography began to appear in newspaper advertisements and replaced hand-drawn illustrations (see figure 6.23, 6.24, 6.29, 6.32). The asymmetrical layouts, use of white space and San serif typography was incorporated (see figure 6.26, 6.30, 6.42, 6.43, 6.45, 6.46, 6.48). The aesthetic self-reflexiveness in the advertisement of Lifebuoy Soap is projecting the halftone medium application a photographic technique to produce continuous tones (see figure 6.35). A montage like the cut and paste effect, a juxtaposition of items is inspired by Modernism (see figure 6.36, 6.41). The connection with the past is established in the advertisements of Lipton tea, Shell Motor Oil, Railway service and *Pakola* a native cold drink brand (see figure 6.34, 6.37, 6.40, 6.44, 6.45). Nationalism is promoted through the emblem design of the Pakistan air force using the symbol of five corner stars and hawks (see figure 6.47). The *Civil and Military Gazette* (1872 - 1963) is preserved from 1941 to 1943, 1947, 1949 to 1963. The newspapers helped to articulate the visual communication design examples of colonial to post-colonial Lahore.

LOW-COST 8mm. Movies MADE EASY

WITH THE New MAGAZINE CINE-KODAK EIGHT

HERE'S a movie camera that uses economical 8 mm. film and yet offers you all the aids to better movie-making which till now have been available only on 16 mm. cameras. Anyone can make brilliant personal films from the very first shot with the Magazine Cine-Kodak Eight. Loading it with film is too troublesome than slipping a battery into an electric torch! A new Exposure Guide assures that you can't go wrong, if you follow its simple directions.

YOU CAN LOAD IT BLINDFOLD

No time-consuming threading of film! Just slip in the Magazine, close camera, and shoot. You can do it in three seconds, with your eyes shut! It's so easy to change partly-exposed Magazines from Black and White to Color, and back again.

LIVING PICTURES AT COST OF ENLARGED SNAPSHOTS

You get 25 to 30 scenes from a full-size 8 mm. film in a Magazine of just Seven 2 1/2 inch film strips. Each strip is up long as the average commercial scene. And each film strip is 1/2 inch wide. Magazine runs out 2 1/2 inch film strips.

STANDARD EQUIPMENT

- Lens:** Standard Kodak Anastigmat 1 1/2 inch f/8.5 lens with night without special lighting.
- Battery Exposure Guide:** A simple, descriptive system gives you the correct stop in the loading.
- Viewfinder:** Shows a brilliant, clear image of the scene being filmed.
- Focus Indicator:** Two mechanical disks, one on the front and one on the Magazine, remind you of focus.
- Motor:** Five motor-operated clockwork, with battery clip, 1.5 volt, 1/2 watt.
- Film:** Five motor-operated clockwork, with battery clip, 1.5 volt, 1/2 watt.
- Shutter:** A simple button under your foot.
- Sound:** A simple button under your foot.
- Accessories:** Complete Cine-Kodak Eight, 2 1/2 inch film strips, 2 1/2 inch film strips, 2 1/2 inch film strips.

COMPLETE FOR \$5.95

ELONGATION: The length of film is 1/2 inch. The width is 1/2 inch. The thickness is 1/2 inch.

REELING: The length of film is 1/2 inch. The width is 1/2 inch. The thickness is 1/2 inch.

OTHER ACCESSORIES

LONGER, 1000' OF FILM, \$10.00
REELING, 1000' OF FILM, \$10.00
MADE IN U.S.A. FOR THE NEW CRUISE.

A DE LUXE PROJECTOR TO MATCH

"KODASCOPE" EIGHT MODEL 78A

Complete with 1000' of film, 1000' of film, 1000' of film.

For the best in 8mm. movie making, you need the best in 8mm. movie making. The Kodascope Eight Model 78A is the best in 8mm. movie making. It has a built-in motor, a built-in lens, a built-in shutter, a built-in film magazine, a built-in film magazine, a built-in film magazine.

KODAK LTD. (Incorporated in England)
London - Calcutta - Lahore - Madras

Figure 6.23. Cine Kodak Eight advertisement in *The Civil & Military Gazette*, May 4, 1941, The Punjab Public Library, Photograph 29, August 2020.

MUMMY!

Good brakes alone are not sufficient in an emergency. It is tyres and not brakes that stop a car. **TYRES WITH TEETH** incorporate **THE GREATEST SAFETY FACTOR** IN TYRE HISTORY. The Teeth bite the road surface and ensure maximum braking efficiency.

DUNLOP
THE *ONLY* TYRES WITH TEETH

DK126

Figure 6.24. Dunlop Tyres advertisement in *The Civil & Military Gazette*, 1941, Punjab Public Library, Photograph 29, August 2020.



Figure 6.25. Royal Insurance Company Limited advertisement promoting British war savings in *The Civil & Military Gazette*, May 15, 1941, *The Punjab Public Library*, Photograph 29, August 2020.

PHILIPS

**RIGHT LIGHT
FOR
RIGHT
SIGHT**

**THE 20% MORE
LIGHT YOU GET FROM
PHILIPS SAVES YOU MONEY**
Ask your dealer to supply you with

ARLITA COILED-COIL **INSIDE FROSTED LAMPS**

SWITCH TO PHILIPS—THE QUALITY LIGHT PL. 1727.

PHILIPS ELECTRICAL . CO. (INDIA) LTD.
Branch Office: Kesoram Building, The Mall, Lahore.
Head Office: Philips House, Heysham Road, Calcutta.

Figure 6.26. Philips Electrical Co. Ltd. advertisement in *The Civil & Military Gazette*, May 18, 1941, The Punjab Public Library, Photograph 29, August 2020.



Figure 6.27. Bristol & London, Capstan Cigarettes advertisement promotion for British war savings in *The Civil & Military Gazette*, May 27, 1941, The Punjab Public Library, Photograph 29, August 2020.

1870 "Pigeon Post"
[* Dépêches par Pigeons Voyageurs]



Today: "AIRGRAPH" *

It was in 1870, during the anxious days of the Siege of Paris, that the hard-pressed defenders devised the expedient of sending reduced-sized messages by air. Micro-photographed on to tiny films of collodion these messages were inserted in goosequills and attached to carrier pigeons. Tens of thousands of communications thus reached their destination per pigeon.

Today, seventy-three years after that experiment, miniature reproductions of letters, vouchers and similar documents are speedily conveyed many thousands of miles under the familiar Airgraph Service. Airgraph letters written on letter-size forms are photographed to 1/250th their area on tiny rolls of film. Airgraph reduces 135 lbs. of ordinary mail to 24 ozs. so that many thousands of Airgraph letters are easily flown by plane to their destination.

The Airgraph is one use of microfilming by Kodak. Other uses are copying for sale and economical storage and the reduction of filing space. Microfilm equipment is obtainable only for essential purposes but full information can be had from Kodak Limited.

*"Airgraph" is a registered trade mark of Kodak Ltd.
for photographic materials and equipment.

KODAK LTD. (Incorporated in England)

BOMBAY CALCUTTA
SINGAPORE RANGOON

Figure 6.28. Kodak Ltd. advertisement in *The Civil & Military Gazette*, August 6, 1943, The Punjab Public Library, Photograph 29, August 2020.



WHY RISK YOUR PRETTIEST CLOTHES BEING RUINED —

BY Undissolved Soap

Under the lather made by ordinary soaps float tiny bits of undissolved soap. They stick to fine things, won't rinse out—ruin the beauty of them.

LUX DISSOLVES INSTANTLY, COMPLETELY

so—dainty fabrics are safe only with LUX

It isn't washing that so often spoils your prettiest clothes. It's undissolved soap that does it—sticky little specks of undissolved soap that they pick up in the washing water. These sticky specks may ruin expensive silks and woolsens, and spoil the appearance of dainty cottons—because they cling like glue to the close-woven threads and won't come out.

You can never be sure that your pretty things are safe from this "undissolved soap danger" if they go to the wash in the ordinary way. But you can be sure if they're washed at home with Lux. Lux dissolves so quickly, so completely, that Lux-washed clothes are always safe. Lux's luscious cleansing lather always rinses right out, leaving nothing behind—except beautiful cleanliness.

WARNING: Before washing any of your prettiest things, test a small piece of it in plain water. If the water "curds" the piece is unsuitable. A slight curdling of the water means undissolved soap's at work.

LUX

WASH ALL YOUR LOVELY THINGS AT HOME WITH LUX

LX 25-42-31

Figure 6.29. Lux Soap advertisement in *The Civil & Military Gazette*, August 10, 1943, The Punjab Public Library, Photograph 29, August 2020.



TILL VICTORY IS WON

It is no use ignoring the fact that at this time we cannot supply our customers with as much as we would like, but when Victory is won and peace returns, we shall concentrate all our efforts on replacing the shoes of our customers as often as they desire. In the meantime, we request them to take more care of their shoes and make them last longer.



Bata

BATA'S MOST POPULAR FOOTWEAR

Figure 6.30. Lux Soap advertisement in *The Civil & Military Gazette*, August 15, 1943, The Punjab Public Library, Photograph 29, August 2020.



ART *in Industry* EXHIBITION

★ 1 9 4 4 ★

The fourth all India 'Art in Industry' Exhibition will take place in Calcutta in January 1944. Entries are now invited from all artists—the prospectus giving full specifications of the various sections will be supplied on request at any Burmah-Shell office. The sections are extremely varied and offer very wide scope to artists, industrial designers, commercial photographers, film scenario writers and interior decorators.

Prize money exceeds Rs. 20,000 including two prizes of Rs. 750 and four scholarships of Rs. 1,000 each for students. The prize money, which is the biggest ever offered in India, has been subscribed by Central, Provincial and State Governments, leading industrialists and prominent citizens.

Entries close on 1st December 1943 in Calcutta

'ART IN INDUSTRY' EXHIBITION
at
HONGKONG HOUSE, CALCUTTA

BSK 112

Figure 6.31. Art in Industry Exhibition advertisement in *The Civil & Military Gazette*, August 17, 1943, The Punjab Public Library, Photograph 29, August 2020.

One of the nation's finest general printeries

"The C & M. G." Job Printing Department continues to produce high-speed, good-class work and can cope with the largest orders.

For many years the Civil & Military Gazette Press in Lahore has been renowned for good general printing covering the full range of trade requirements---as has the Jobbing Department of the Daily Gazette (now The C & M. Gazette) Press in Karachi.

The accompanying picture is of a section of the large letterpress machine-room in Lahore.

Apart from facilities for printing in several languages this General Printing Department has a staff artist and a block-making section. Vari-colour work is a speciality.



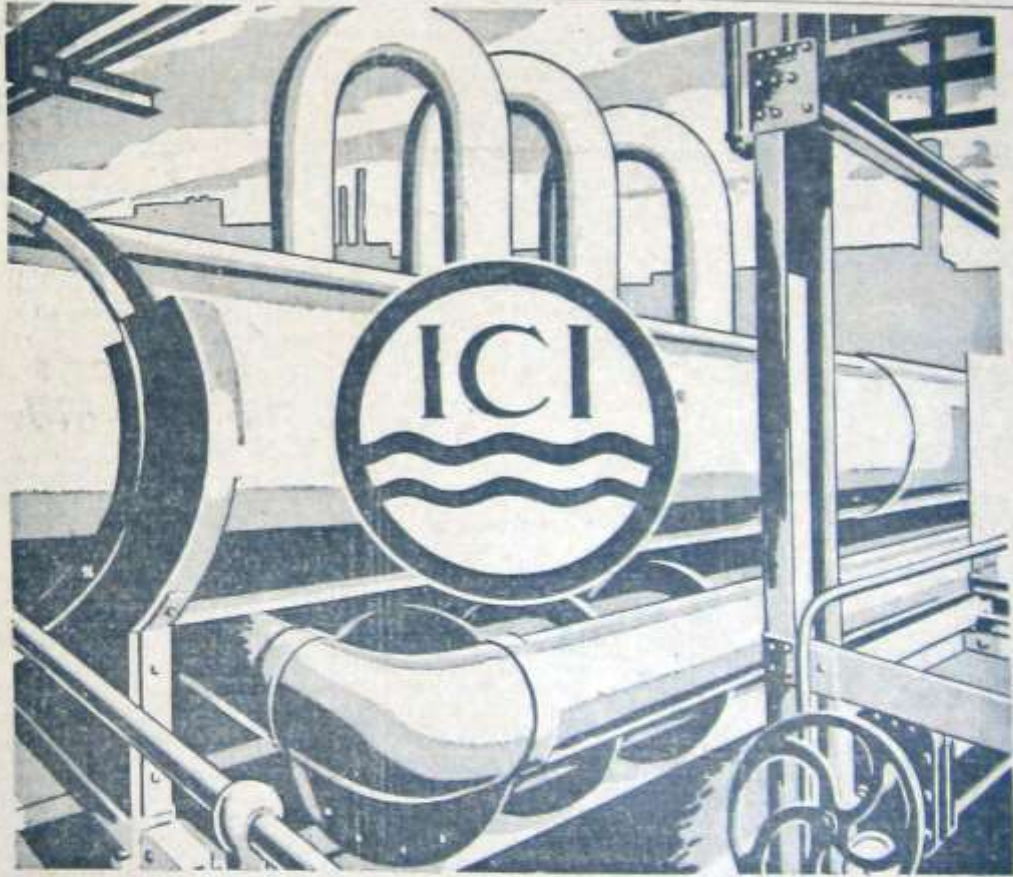
Entrust your work with confidence to:

THE CIVIL & MILITARY GAZETTE LTD.

48, THE MALL --- P. O. Box 36 --- LAHORE

Mr. Leod Road, KARACHI Phone 2956	Edwardes Road, RAWALPINDI Phone 632	Gangewala Bldg. Ranjitpura AMRITSAR	L. Block, Connaught Circus, NEW DELHI. Phone 7824

Figure 6.32. Civil & Military Gazette LTD letterpress machine room in Lahore advertisement in *The Civil & Military Gazette*, June 4, 1949, The Punjab Public Library, Photograph 29, August 2020.



This is the symbol of Imperial Chemical Industries Ltd., the great chemical combine known familiarly throughout the world by its initials "I. C. I." The variety and range of its products are greater than those of any other manufacturer of chemicals; its sales organisation is worldwide. It is one of the three biggest manufacturers of Dyestuffs and Organic Chemicals and one of the largest producers of non-ferrous metals and heavy chemicals in the world.

In this country, I. C. I. products have achieved general acclaim for their valuable contribution to the development of industry, advancement of agriculture and improvement of public health. I. C. I. spares no money nor pains to prosecute the intensive long-range research, which enables it to keep ahead of competitors: and has led to many great discoveries of the past two decades. This symbol is a guarantee that the most skilful work in the laboratory is linked with characteristic British quality in the factory. Wherever you see the I.C.I. symbol you can be sure it stands for the best that chemical industry can produce.

IMPERIAL CHEMICAL INDUSTRIES (EXPORT) LTD.
(A subsidiary company of Imperial Chemical Industries Ltd. Incorporated in England.)
 KARACHI P.O. BOX 111 : LAHORE P.O. BOX 198

Figure 6.33. ICI LTD. advertisement in *The Civil & Military Gazette*, June 10, 1949, The Punjab Public Library, Photograph 29, August 2020.

Lipton's Legends of Craft Series, No 10

A man called Man Singh

The famous enamel workers of Jaipur were taken there by Akbar's famous General, Man Singh, in the 16th century. Strangely enough, though these craftsmen flourished in the new soil so that their work ranks high amongst the master-crafts of India, they are to this day unable themselves to prepare the crude enamel in Jaipur and this is imported from Lahore—their original home. No enamelling in the world is more magnificent than the old Jaipur work which is so complicated that it takes five different kinds of craftsmen to produce one finished article in all its perfection. The experience and skill of many craftsmen also go into the blending of the Quality Tea which reaches you as Lipton's Green Label.



LIPTON'S

QUALITY TEAS IN TINS

Figure 6.34. Lipton's Tea advertisement in *The Civil & Military Gazette*, June 16, 1949, The Punjab Public Library, Photograph 29, August 2020.



Figure 6.35. Lifebuoy Soap advertisement in *The Civil & Military Gazette*, June 23, 1949, The Punjab Public Library, Photograph 29, August 2020.

Get into the World's Fastest Growing Industry

**I Can Train You at Home
For a Fascinating Money
Making Career in RADIO
and TELEVISION**



C. H. Mansfield
President

Television, the hand-maiden of radio, has just started to grow. Now is the time to get the training that can equip you for a bright, successful career in this world's fastest growing industry. Such an opportunity may not come again in your lifetime. If Television has not yet come to YOUR community, rest assured that it will, and probably much sooner than you think.

My 3-way method gives you actual practice

You construct scores of circuits like those shown below

I SEND YOU 10 Big Kits
of parts with which you train with which you make HUNDREDS of tests, build SCORES of circuits, to help you learn MORE THOROUGHLY, FASTER.

MAKE YOUR MOVE NOW!
Now is the time to get the training that will help prepare you for success in Radio-Television. But be sure that you get the best training available, for your future success may well be measured by the quality of the training you get.

FREE!
56-page Book which explains my 2-way method of training — actual practice PLUS lesson instruction. Mail below coupon TODAY!

You Build a Multi-purpose Tester and a 6-Tube Receiver
After performing hundreds of tests and experiments, you then construct the 6-tube, 4-band superheterodyne receiver, and Multi-Purpose Shop Test Panel shown here, with the parts I send you. Thus, you have TWO valuable pieces of equipment to keep.

HOLLYWOOD RADIO & TELEVISION INSTITUTE
810 West 6th St., Los Angeles 14, California, U.S.A.
(Established 1929)

You Keep All Kits

C. H. MANSFIELD, Pres., Dept. No. CV-21.
Hollywood Radio and Television Institute
810 West Sixth St., Los Angeles 14, California, U.S.A.
Send me your FREE book, "Your Opportunities in Radio, Television and Electronics," which explains your 2-way home study training method.

Name _____
Please print or write plainly your name and address

Address _____

City _____ Country _____

Figure 6.36. Hollywood Radio & Television Institute advertisement in *The Civil & Military Gazette*, June 5, 1950, The Punjab Public Library, Photograph 29, August 2020.



Figure 6.37. Shell Motor Oil advertisement in *The Civil & Military Gazette*, June 8, 1950, The Punjab Public Library, Photograph 29, August 2020.

into 1950
with flying colours

Vauxhall this year sails out of austerity with an eye-taking range of radiant colours. No ordinary colours either but new pastelichrome finishes which give a beautiful opalescent effect of merging shade and tone.

Both Valoy and Wyvern have more colourful and more luxurious interiors, and there are vital refinements to the well-proved designs—among them a new steering gear, improved headlights and sidelights, and a redesigned instrument panel.

This year, Vauxhalls are not only better but even more attractive.



Both Valoy and Wyvern are spacious 4-seaters with independent front-wheel springing, powerful hydraulic brakes and gear levers mounted on steering column.

VAUXHALL
Full particulars from your local Vauxhall Dealer

MAHMUD HARR, AUTOMOBILES,
32, Lawrence Rd., Rawalpindi,
1, Sadler Rd., Peshawar.

RANA MOTORS,
89 The Mall,
Lahore.

Figure 6.38. Vauxhall advertisement in *The Civil & Military Gazette*, June 8, 1950, The Punjab Public Library, Photograph 29, August 2020.

TO-NIGHT TO-NIGHT
FIRST TIME IN PAKISTAN GRAND GALA OPENING.

ZEVARAT.

MEENA NASOORI
YAKUB JAYANT

AT
Rattan
DAILY
THREE SHOWS 4, 7 & 10 P. M.

Direction:— HABIB SARHADDI MUSIC: HANS RAJ BEHL
RELEASED THROUGH ORAZZAI FILMS EXCHANGE PESHAWAR

TRADE ANNOUNCEMENTS

SCRIBBING BLOCKS
Pads of 100 Sheets in 2 sizes
LARGE SMALL
-8/- each -4/- each
Postage Extra

The Civil & Military Gazette, Ltd.
P.O. Box 50, LAHORE

Figure 6.39. Hindi Colour Film *Zevarat* advertisement in *The Civil & Military Gazette*, June 9, 1950, The Punjab Public Library, Photograph 29, August 2020.



Figure 6.40. Lipton's Yellow Label Tea advertisement in *The Civil & Military Gazette*, June 25, 1950, The Punjab Public Library, Photograph 29, August 2020.

How DALDA's purity safeguards health!

Nuzhat always looks so healthy. How do you manage it?

What is the purest fat you sell?

Dalda! It's also fresh and wholesome in this sealed tin.

We use the purest fat money can buy... Dalda.

Oh, Mummy, this tastes wonderful! More please!

(thinks) That's the first time she has ever asked for more.

Yasmin wins every race now-a-days!

Thanks to your advice about Dalda!

Put your family's health in the hands of Dalda!

DALDA is the most nourishing pure fat you can buy!

Every time you buy a tin of Dalda you know it's the safest cooking fat your money can buy. Made from the best ingredients and untouched by hand—Dalda reaches you fresh, pure and wholesome in the sealed tin. Remember, Dalda is good for all your cooking. Buy a tin of Dalda today—it's so economical.

Only the tin with the palm tree contains genuine Dalda.

DALDA
VANASPATI

Figure 6.41. Dalda Vanaspati advertisement in *The Civil & Military Gazette*, December 11, 1954, The Punjab Public Library, Photograph 29, August 2020.

Soft shoe routine...

In the mechanics of airline operation we stride forward with the best, but where your travelling comfort is concerned, we put on our sandals and tread softly, bringing you the traditional hospitality of PIA, lulling your cares, lapping you in relaxed luxury, creating for you unforgettably happy memories as you wing on your way...



In PIA we do our utmost to live up to our dream of being the most comfortable airline in the world.

PIA *the hospitable way*

PIA Boeing 707 Intercontinental and Super Constellation services between Pakistan, Middle East and Europe.

Departure Ex Karachi:
 Boeing 707 Intercontinental
 Every Tuesday 07.15 hrs.
 Super Constellation
 Every Thursday 10.30 hrs.

**PAKISTAN
INTERNATIONAL
AIRLINES**

Ask your Travel Agent for details, or PIA, Shohda Bakhsh, The Mall, Lahore. Phones 65191-3, 6142 & 3100

Figure 6.42. Pakistan International Airlines advertisement in *The Civil & Military Gazette*, June 13, 1960, The Punjab Public Library, Photograph 29, August 2020.

SUCH SPEED, SUCH LUXURY...
by *Topflight Viscount*

— DC-3 Service
... Topflight Viscount Service.

Superb Viscount 615 airplanes to serve you better and faster, to bring travel to carry smoothly, and luxuriously to your destination. If you have never flown before you'll be thrilled by the non-stop pleasure and ease of flying PIA.

Every Viscount flight has First Class and Tourist accommodation.

LAHORE • RAWALPINDI • PESHAWAR Departure 09.30 hrs. daily. LAHORE • RAWALPINDI Departure 17.10 hrs. Tue. Wed. Fri. Sat. Sun. (5 extra flights) LAHORE • SARGODHA • RAWALPINDI Departure 12.00 hrs. Mon. Wed. 14.30 hrs. Thu. Sat. LAHORE • QUETTA • KARACHI Departure 10.00 hrs. Mon. Wed. Departure 12.45 hrs. Mon. Thu.	LAHORE • KARACHI Departure 18.45 hrs. daily. 19.30 hrs. Tue. Wed. Fri. Sat. Sun. (5 extra flights) LAHORE • HANGA Departure 18.20 hrs. daily except Fridays. LAHORE • MULTAN Departure 08.30 hrs. Mon. Wed. 12.00 hrs. Thu. Fri.

PIA

Avoid dust and heat! Save time! ... FLY

Ask your Travel Agent for details, or PIA, Sheikh Building, The Mall, Lahore,
Phone 41012 & 41013, 41014 & 41015.

Figure 6.43. PIA advertisement in *The Civil & Military Gazette*, June 18, 1960, The Punjab Public Library, Photograph 29, August 2020.



A HAZARDOUS ADVENTURE.

Once upon a time a journey by rail was looked upon as more unsafe than one by a stage coach.

It was on 13th June, 1842, 17 years after the opening of the first railway line in England that the Ministers in Cabinet deemed it safe for Queen Victoria to take railway journey, from London to Slough. This 'hazardous adventure' of Her Majesty was looked upon with apprehension by most of Her Majesty's loyal subjects.

The 'Atlas' thought it was a fit occasion to compliment the Queen on her courage but concluding its editorial comment, it said "there is danger by the railway and, therefore, the Queen should not be exposed to it".

During its 100 years of dedicated service to the people, safety of travel on the N.W.R. is taken for granted.

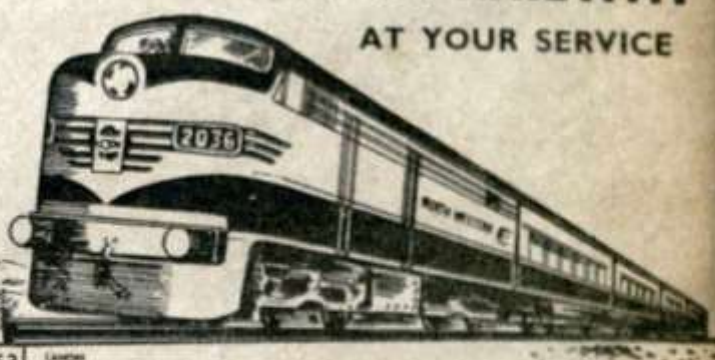
We are determined to give safer, better and more comfortable service as the years roll by.

We are also determined to stop all leakages of revenue including ticketless travel.

HELP US - HELP THE NATION

N. W. RAILWAY

AT YOUR SERVICE



BLOCK BY universal

N.W.R. 110. Pb. 1512-W-V1 Dated: 23-6-1960.

Figure 6.44. N.W. Railway Service advertisement in *The Civil & Military Gazette*, June 23, 1960, The Punjab Public Library, Photograph 29, August 2020.

PAGE TWELVE THE CIVIL AND MILITARY GAZETTE



Thousands
asked for it
waited for it

and NOW here it is
PAKOLA

Pakola is available in half a
dozen varieties in **LAHORE**
What will you have!

PAKOLA: ORANGE,
PINEAPPLE, (Pure Juice)
LEMONADE,
ICECREAM SODA OR
PLAIN CLUB SODA.

Depend on a
dependable Drink!!! Price 31 Paisas.

PAKISTAN BEVERAGE LIMITED
14/11, Gulberg Industrial Area II, Lahore

LINKS PS-100

Printed and Published by Pakistan Press & Printing Works, 10, Main Road, Lahore.

Figure 6.45. Pakistan Beverages Limited advertisement in *The Civil & Military Gazette*, June 3, 1960, The Punjab Public Library, Photograph 29, August 2020.

Quality on the Road

BATA TYRES are made from selected raw materials with the most modern equipment, under the supervision of highly qualified technicians who test, check and recheck each tyre to ensure safe and comfortable cycling. That's why Cyclists all over the country prefer "Bata tyres and tubes".

INSIST ON BATA TYRES AND TUBES FOR SAFE AND EASY CYCLING LONGER MILEAGE

Bata

Serve you well

Available at popular prices from your local cycle dealer

SOLE DISTRIBUTORS

GLOBE COMMERCIAL ENTERPRISES (Dacca) LIMITED,
83, THE MALL, LAHORE

BRANCHES: - RAWALPINDI - MULTAN - KARACHI - Dacca - CHITTAGONG

B. S. G. 12/ 2, 7a

Figure 6.46. Bata tyres advertisement in *The Civil & Military Gazette*, June 10, 1963, The Punjab Public Library, Photograph 29, August 2020.

Join PAKISTAN AIR FORCE

as a CIVILIAN TECHNICIAN



Forging ahead in careers offering magnificent opportunities to men who have foreseen the great future offered by air in general. You too can join this happy band of technicians—the ground staff which keeps the planes flying.

TRADES: Radio Fitters & Radar Fitters.	AGE LIMITS: 18-28 years (strictly enforced). 25 years for Ex-Airmen relaxable beyond 25 years.
QUALIFICATIONS: Radio Mechanics who are Matriculates with Science will be given preference. Non- Matriculates with experience as radio mechanics are also eligible. Matriculates with diploma in Radio Engineering (3-year course) will be eligible for direct appointment as Charge Hands.	PAY SCALE: From Rs. 755-125 to the grade of Military Class 6 & 7. Rs. 225-15-500 as Ex-Airmen with usual allowances.
EX-AIRMEN of relative trades are eligible for direct appoint- ment to appropriate grades in accordance with their ex- perience and Ranks held as Airmen.	APPLICATIONS: Candidates are to send their applications with full particu- lars to the Recruiting Officer nearest to their home town. Attested copies of educational and technical qualifications should accompany the applications.

For Further Details Visit PAF Recruiting Offices:

EAST PAKISTAN	WEST PAKISTAN
DACCA Secretariat Road, Nawma	KARACHI Ingle Road
CHITTAGONG Ashraf Sattar Road	LAHORE Abbas Road
	RAWALPINDI The Mall
	PESHAWAR North Circular Road

LAST DATE FOR APPLICATIONS AT RECRUITING OFFICES IS 20TH JUNE, 1963

Printed and published at Pakistan Civil & Military Gazette Press by Miss Maqsood Ahmad, Acting Editor Zubair Siddiqi.

Figure 6.47. Pakistan Air Force recruitment advertisement in *The Civil & Military Gazette*, June 10, 1963, The Punjab Public Library, Photograph 29, August 2020.

ANNOUNCEMENT

Due to the recent imposition of excise duty and increased cost of raw materials we regret that we have been compelled to raise the retail price of

Coca-Cola

and

Fanta Orange to

35 PAISA

Please do not pay more.

SHAHI BOTTLERS
(Authorised bottlers of
Coca-Cola and Fanta)



Figure 6.48. Coca-Cola and Fanta advertisement in *The Civil & Military Gazette*, June 11, 1963, The Punjab Public Library, Photograph 29, August 2020.

6.6 Newspapers Advertisements in Dawn and Imroz During Indo-Pak war, 1965



PIA—right on time over 87% of the time

During 1964 PIA's punctuality record averaged 87.2% which is among the highest in the industry—and PIA have ninety scheduled departures every day. A record like this doesn't just happen. It results from the high standards which this modern and vigorous airline sets itself in an industry of high standards. This explains why last year PIA—a consistently profitable airline—carried over 25% more passengers, and why seasoned travellers say PIA are great people to fly with.

PAKISTAN INTERNATIONAL AIRLINES

GREAT PEOPLE TO FLY WITH

PIA

UK-EUROPE-USSR-AFRICA-MIDDLE EAST-INDIA-AFGHANISTAN-PAKISTAN
NEPAL-CHINA

Figure 6.49. PIA advertisement in *Dawn*, September, 1965, The Punjab Public Library, Photograph 3, September 2020.

CIVIL DEFENCE PRECAUTIONS

DO'S

- Keep calm after the warning siren is heard
- Take cover after the warning siren is heard.
- Get yourself trained in the art of civil defence.
- Get your training for first aid at the earliest. This will save precious human lives.

DON'TS

- Don't listen to or spread rumours. This is the enemy's best weapon.
- Don't run or shout. This causes unnecessary confusion.
- Don't stand in front of windows or out in the open to see what is happening.
- Don't smoke after the danger siren is sounded. The glow of the cigarette or flame of a match stick can be seen from above very easily and your one cigarette may cause harm to the entire area.

INSTRUCTIONS

If you are in the open and the danger siren is heard you should take cover by lying flat with your stomach and chest raised on your elbows with the thumbs in your ears to protect them from any blast.

If you are travelling by bus, motor car or any other vehicle, park them on the sides so as not to obstruct police, ambulances or firebrigades in the performance of their duties and then take cover in the nearest ditch or lie on the ground as explained above.

**OUR ARMED FORCES ARE VALIANTLY DEFENDING
OUR HOMELAND. YOU ARE THE SECOND LINE
OF DEFENCE.**



Issued in the public interest by the: **PAKISTAN INTERNATIONAL AIRLINES**

Figure 6.50. PIA advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

شہری دفاع

کی ہدایات

یہ مت کیجئے

- نہ تو غواہیں سینے اور نہ پیٹ پیٹے۔
- غواہیں دشمن کا ایک بڑا ہتھیار ہیں۔
- نہ جھانگیے، نہ چلاتے۔ اس سے غواہ غمناک پریشانی پہنچاتی ہے۔
- نہ کھڑکی کے قسریب نہ ہی کھلی جگہ کھڑے ہو کر یہ دیکھنے کی کوشش کیجئے کہ کیا ہوا ہے۔
- غلو کے سائرن کے بعد سرگرم نہ بنیجئے۔ سرگرمی کی ایک اور آپس جتنے کا شعاع آسمان سے آسانی نظر آسکتا ہے۔ آپ کے ایک سرگرمی سے تمام علاقہ کی سلامتی خطر میں پڑ جائیگی۔

یہ کیجئے

- غلو کے سائرن کو سن کر مطمئن رہتے اور اپنے حواس پر قابو رہیں۔
- سائرن سننے ہی میں نہ جگہ کہ پیچھے پناہ لیجئے۔
- شہر کی صفات کے بقول ان کی تربیت لیجئے۔
- جتنی جلدی ہو سکے ابتدائی طور پر اسلحہ ڈفرنس ایڈز کی تربیت لیجئے۔ اس سے آپ پیش قیمت انسانی جانوں کو بچا سکتے ہیں۔

ہدایات

آگر آپ غلو کے سائرن کے وقت کھلی جگہ پر ہوں تو فوراً اپنے پیٹ کے بل اس طرح لیٹ جائیں کہ کہنیاں زمین پر رہیں اور چھائی زمین سے اوپر۔ کالونی میں انگوٹھے ٹھونس لیں تاکہ دھماکے سے محفوظ رہیں۔

آگر آپ بس، سکار یا کسی اور سواری میں ہوں تو فوراً اس کو ایک طرف کھڑا کر دیں۔ لیکن یہ خیال رکھیں کہ پولیس، ایمبولنس یا آگ بجھانے والے عہدہ کے راستے میں نہ ہوں۔ اور اس کے بعد فوراً ہی کسی قریبی گڑھے میں بیٹھ جائیں اور یا جس طرح اوپر بیاں کیا گیا ہے زمین پر لیٹ جائیں۔

ہماری شیردل افواج دیوار آہن کی طرح اپنے مادر وطن کی دشمن سے حفاظت کر رہی ہیں۔ یاد رکھیے آپ اس حفاظتی دیوار کی دوسری کڑی نہیں۔



ملکی مفاد کے لئے شائع کیا گیا۔ پاکستان انٹرنیشنل ایئر لائنز

Figure 6.51. PIA advertisement in *Imroz*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

CIVIL DEFENCE PRECAUTIONS

DANGER

- * The siren blows with a rising and falling pitch. This is the signal of danger.

LIGHTS

- * Put off all lights. Switch off the mains of electricity, gas and water.

OUTDOOR

- * If in the open, get into the nearest shelter, trench or building.
- * If there is no building in sight, lie down on the ground, elbows taking your weight in such a manner that the chest does not touch the ground. Put a handkerchief or a piece of cloth between the teeth, and cotton or palm over the ears.

INDOOR

- * If you're indoors go to a centrally situated room or corridor on the ground floor. The safest place is under the staircase of the ground floor. Keep away from glass windows; windows should be kept open but secured.
- * It is better to sit down on a chair or bed than to lie down on the floor, or keep standing.
- * If the roof of the house is weak, sit under a table.

VEHICLES

- * Stop your vehicle immediately and

park it on one side. It should not be parked in front of or near a Warden Post, First-aid Post, Police Station, Fire-alarm Box, water tank, petrol pump or on a busy road.

- * Take refuge under the nearest shelter, or lie down as explained above.
- * If you're driving an animal-drawn vehicle, unhitch the cart and tie the animal to a nearby tree or fence. Avoid electric poles and water taps.
- * Do not lock your vehicle, and roll down door glasses.
- * While in a train, pull down the wooden cover and take shelter below your seat or on the floor.

VEHICLE LIGHTS

- * Inside your head lamps paste a cone of brown paper on the reflector. Outside, shade the whole glass with black or dark blue paint except a slit 1/4th of an inch in the centre.
- * Screen dynamo bicycle lights in the manner of car head lamps.
- * Rear and stop lights should not exceed 7 watts in power, show a red light only, and should be covered by a newspaper.

- * No lights should be shown from a direction indicator except through a single horizontal slit of a width not exceeding 1/8th of an inch.

- * Cover the lights in the taxi meter so as to make them inconspicuous.
- * Disconnect all lights in the car which light automatically when the door is opened.
- * Disconnect or screen all interior lights as well.
- * On the animal-drawn vehicles, the lights should be placed under the carriage.

PUBLIC BUSES AND CARRIERS

- * Do not display more than two small dim lights on the front and two on the rear in addition to screened head lights.
- * The lights for interior illumination should not be visible from the outside.
- * The lights under the route number should make it just legible from a distance of 50 feet and not more.

ALL CLEAR

- * When the siren blows on an even pitch for two minutes, the danger is over.

OUR ARMED FORCES ARE VALIANTLY DEFENDING OUR HOMELAND.
REMEMBER YOU ARE THE SECOND LINE OF DEFENCE



Issued in the public interest by the PAKISTAN INTERNATIONAL AIRLINES

Figure 6.52. PIA advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

شہری دفاع

کی ہدایات

ٹیکس کے پڑنے کی روشنی کو بھی ڈھانپ دیا جائے تاکہ وہ اندر نہ آسکے اور تمام روشنیوں کو بھی کارورازہ کھولنے وقت خود بخود روشن ہو جائے۔ کلاٹ اپنی جگہ پر رکھیں۔ روشنیوں یا توڑ ڈھانپ دی جائیں۔ کلاٹ رک جائیں۔ اگر آپ کی کلاٹنگل پر ڈیسنا سوئی روشنی ہے تو اس کو بھی سسٹریج میں رکھیں۔ جس طرح سوئی کی ہڈیاں کو مدد کر کے ہانکے۔ جانوروں سے بچنے والی گاڑیاں اپنی روشنی گاڑی کے نیچے لگائیں۔

بیس اور ٹرک وغیرہ

بیسوں کی روشنی کو حسب ہدایت دھمکنے کے علاوہ دیگر گاڑیوں سے الگ اور عقب میں دو چھوٹے روشنیوں کو لگائی جائیں۔ اندر روشنی کرنے والی جگہاں پر نظر نہ آئیں۔ بسوں کی روشنی صرف اتنی ہونی چاہیے کہ سب سافٹ سے سسٹر پر جا سکیں۔

خطرہ ختم

جب سب سافٹ ایک جگہ پر ڈھانپ کر کے دھمکنے کے علاوہ کو ہوائی اندر کا خطرہ ختم ہو جائے۔

گاڑیاں

اپنی گاڑی کو فوراً روک دیں اور ایک طرف کھڑا کریں۔ خیال رکھیں کہ گاڑی کسی وارنٹ پر نہ پڑے۔ فرسٹ ایڈ پر سٹاپ ہو کر سسٹریج ہال کے خطرہ کے سنگھل پالی کے صاحب پڑوں پاپ کے کسٹریج یا سائے نہ کھڑا کریں۔ اور نہ ہی ہجوم والی سسٹریج پر روکیں۔ گاڑی کو تھکا دے گا۔ اس کے شیشے آگ دیں۔ اگر آپ جانور سے بچنے والی گاڑی میں رہے ہیں تو جانور کو گاڑی سے لگا کر کسٹریج میں درخت یا جنگل سے ہانک دیں۔ بسوں کے شیشے یا پالی کے تھکا نہ ہانک دیں۔ اگر آپ دیں ہیں تو گاڑی کی کھڑکی گاڑیں اور خود یا تو اپنی سسٹریج کے نیچے یا گاڑی کے فرسٹ پر پناہ لیں۔

گاڑیوں کی روشنی

اپنی سوئی وٹس کے بیٹریج کے اندر ریڈیو کے اور کال ٹیکس کلاڈر جسٹریج میں۔ بیٹریج کے مشین کو سب سے آگے یا آگے لگایا۔ ٹیکس اس طرح کرنا کہ صرف دیکھا جاتا ہو۔ ایک لمبے چمکی داتی رہے۔ گاڑی کے عقب کی روشنی کو دوسری روشنی کو گاڑی کو روکنے وقت جاتی ہے ایک اگلی کلاڈر ڈھانپ دیں۔ ان روشنیوں کے بلب بے داغ سے زیادہ نہ ہوں۔

گاڑی کو سسٹریج وقت خود روشنی دکھائی جائے وہ بے داغ چمکی داتی ٹیکس ہونے چاہیے۔

ایک ہال میں صاف اور آسانی سے آواز سے کہے تو یہ خطرہ کاسٹریج میں لگا کر ہال میں غوری عمل کر رہی ہے۔

یوں کر دیں۔ بسوں کی گیس اور پالی کا تھکا سسٹریج سے ہٹ کر دیں۔

پاہر

نہوں کو فوراً فری بنا گا۔ اگر گڑھے یا عمارت میں بیٹھے ہیں عمارت نہ ہو تو پیٹ کے بل اس طرح لیٹ جائیں کہ کہیں روٹ کر سینہ زمین سے نہ چھوڑے۔ ہاتھوں میں روٹاں یا کوئی کلاڈر میں روٹ کر لیں یا پٹیلیوں سے ان کو ڈھانپ لیں۔

کے اندر

عمارت میں ہوں تو دوسری کمرے یا چھٹی منزل کی کھلی۔ سب سے زیادہ خطرہ کھلی چھٹی منزل کی سسٹریجوں کے۔ عمارتوں اور گاڑیوں کے کسٹریج میں بیٹھے کھلیوں ان کو کلاڈر لگائی ہیں۔ ہال میں گر پڑتے ہیں۔

یہ دیکھیں کہ کسی پٹریج پر بیٹھ جائیں۔ اگر عمارت کے تھکا تو سسٹریج کے نیچے بیٹھیں۔

ہی شیردل افواج دیوار آہن کی طرح اپنے مادر وطن کی دشمن سے حفاظت کر رہی ہیں

یاد رکھتے آپ اس حفاظتی دیوار کی دوسری کڑی ہیں۔



ملکی مفاد کے لئے شانہ کیا گیا۔ پاکستان انٹرنیشنل ایئر لائنز

Figure 6.53. PIA advertisement in Imroz, September 1965, The Punjab Public Library, Photograph 3, September 2020.

VICTORY

shall be ours!

Gallant Brothers of our Armed Forces, we salute you in the glorious hour of your heroic bravery in delivering one crushing blow after another to the enemy in the defence of our sacred homeland.

As you fling back the enemy on every battlefield we pledge to support you in resisting their attacks on every city, every town, every village, every inch of our soil, even if it means shedding the last drop of our blood.

The promise of Allah, the Most Compassionate, the Most Merciful, is that right shall triumph. Our cause is just. Our faith strong and dedicated. With the Kalma on our lips, let us fight as one man. Inshaallah, victory shall be ours!

PAKISTAN PAINDABAD!

Released by:
NEW JUBILEE INSURANCE COMPANY LIMITED
as a tribute to our Armed Forces.



Figure 6.54. New Jubilee Insurance Company Limited advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.




silver bullets

"Give me silver bullets and
I will give you Pakistan".
said the Quaid-e-Azam
on the eve of 1946 elections.
Silver bullets are again
needed today to save the
integrity & honour of our
sacred homeland.

Donate liberally towards
NATIONAL DEFENCE FUND
WITH ANY OF OUR BRANCHES ALL OVER PAKISTAN

Standard Bank

LIASAT 1965 100 / 11

Figure 6.55. Standard Bank advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

At

LAHORE

the

Ambassador

is the place to stay !

Live in luxurious comfort at the Ambassador. The food is excellent, the service impeccable, and the atmosphere leaves nothing to be desired.

Come and stay at the Ambassador.



Hotel Ambassador

(Centrally Air-conditioned)

DAVIS ROAD, LAHORE Phones : 65181 (8 lines). Grams : "AMBASSADOR"

MA-466

Crescent

Figure 6.56. Hotel Ambassador advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

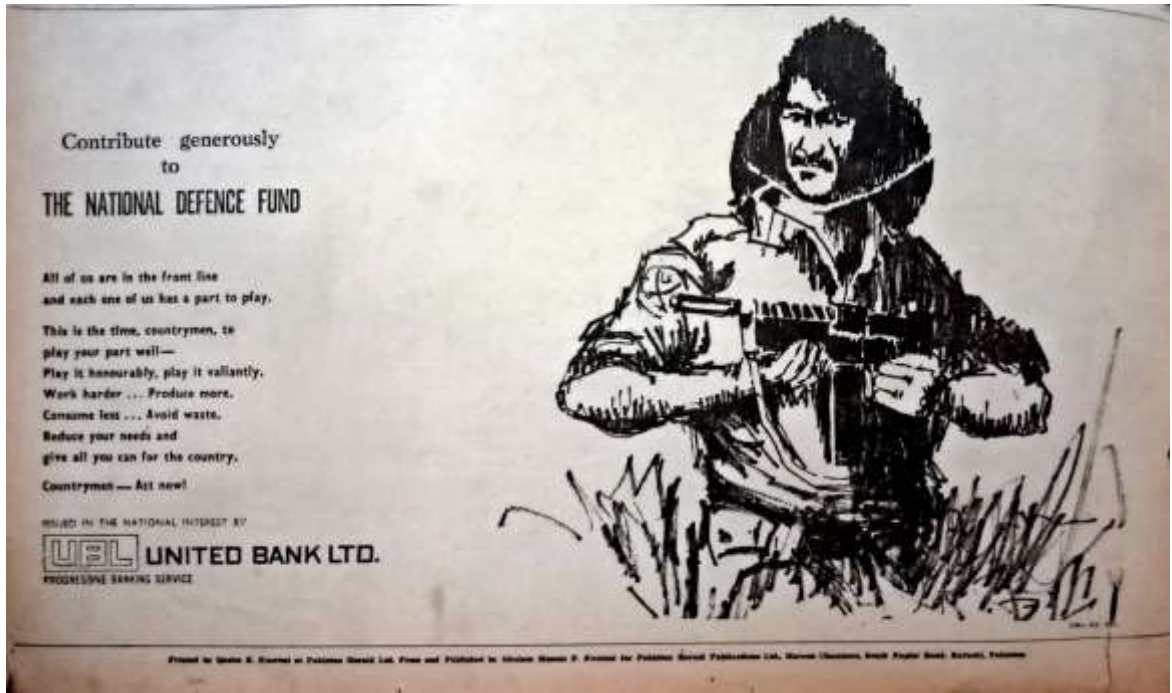


Figure 6.57. UBL Limited advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.



Figure 6.58. UBL Limited advertisement in *Imroz*, September 1965, The Punjab Public Library, Photograph 3, September 2020.



**MONEY TOO
IS A WEAPON
OF WAR !**

Make a donation from your savings to the
NATIONAL DEFENCE FUND

Any of our branches will gratefully
 receive your donation of cash,
 cheque or jewellery, in favour of
 the Accountant General, Revenues
 or Accountant General, East or
 West Pakistan.

THE MUSLIM COMMERCIAL BANK LIMITED

Figure 6.59. Muslim Commercial Bank Limited advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

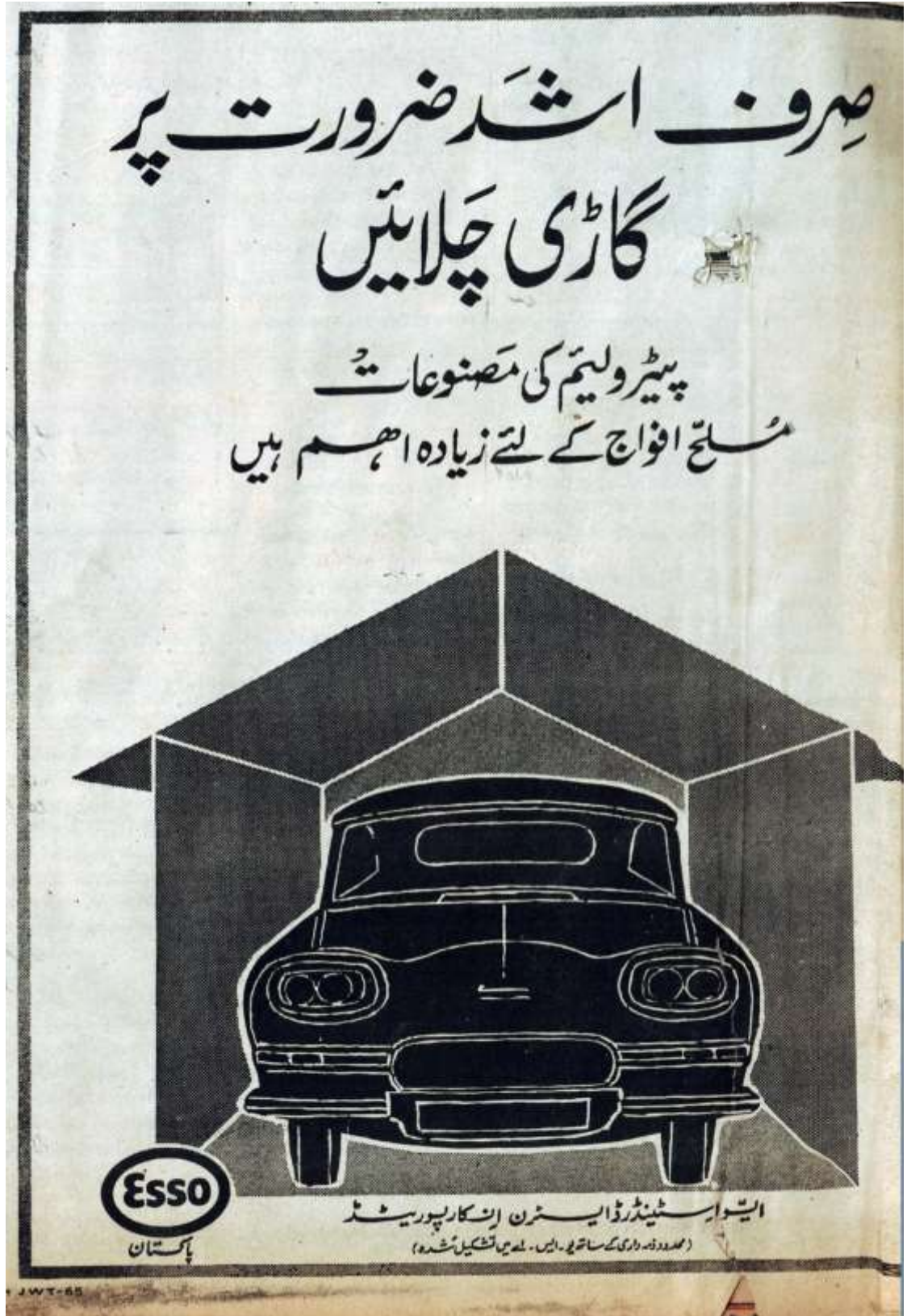


Figure 6.60. ESSO Pakistan advertisement in *Imroz*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

WHAT WE ARE FIGHTING FOR....

The Ideology of Pakistan.

INSHA ALLAH VICTORY IS OURS

Released by:

THE EASTERN FEDERAL UNION INSURANCE CO. LTD.



Figure 6.61. The Eastern Federal Union Insurance Co. LTD. Advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.



**WHAT
WE ARE
FIGHTING
FOR...**

**The Protection of our
Social and Cultural Values.**

**INSHA ALLAH
VICTORY IS OURS**

Released by:

THE EASTERN FEDERAL UNION INSURANCE CO. LTD.

EFU-381 THAVEN

Figure 6.62. EFU advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

**WHAT WE ARE FIGHTING
FOR** The Protection of our
families and our properties

Insha ALLAH VICTORY IS OURS

Released by:
**THE EASTERN FEDERAL
UNION INSURANCE
CO. LTD.**

efu

BON
EX-SHO

BONUS VO
EX-SHOW

PAKIAN

THAVEN

Figure 6.63. EFU advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.



Figure 6.64. Volkswagen 1300 advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.



Figure 6.65. Philips radio advertisement in *Dawn*, September 1965, The Punjab Public Library, Photograph 3, September 2020.

Graphic design solved communication problems during 1960s. As a visual, its styles were evolving in society by way of a communication medium due to technological developments. Marshall McLuhan said that the tradition of typesetting began when Gutenberg triggered the mechanical age. This technique had induced certain patterns of thoughts and this new electronic technology would make us all members of a 'global village'. The fundamental innovation was the invention of photography to generate black and white and coloured images. It was also a medium for typesetting. The freedom for letter spacing was compared to metal type. The addition of computers provided facilities for rapid organisation and storage of information. In this period graphic designers continued to work on paper until the widespread use of computers in the 1980s.²⁷⁴

²⁷⁴ Hollis, Richard. *Graphic Design A Concise History*. London: Thames & Hudson, 1994, 2001. 179

Chapter 7

7.1 Postmodernism Influence on Visual Communication Design in Pakistan

This chapter includes developments during and after postmodernism in visual communication design. The changes in visual communication design from the 1970s to the 1990s were investigated through advertisements and posters. Postmodernism was a reaction against aesthetic values of modernism that influence typography, layout and produced the crisis of meaning in visuals. The social and political changes in Pakistan in the context of visual communication design and digital technology are also studied. Examples from the websites and newspapers from archives of Punjab Public Library are documented for the historical linkage. The postcolonial visual communication design embodiment in social, political and national sections are reviewed.

7.2 Postmodernism in Visual Communication Design

The published history and theory of graphic design suggest the developments of postmodernism since the 1970s. Thomas and Walsh summarise a few features of postmodernism in the following statement.

“Postmodernity is a globalizing post-industrial world of media, communication and information systems. It is organised on the basis of a market-orientated world of consumption rather than work and production...it is a world of culture in which tradition, consensual values...universal beliefs and standards have been challenged, undermined and rejected for heterogeneity, differentiation and difference”.²⁷⁵

²⁷⁵ Walsh, Thomas, 1998. 364

The above literary evidence emphasises certain characteristics or features of postmodernity. Globalization is a central feature of postmodernity in a post-industrial world of consumption and communication. It was a collection of aesthetic ventures or projects. Such as interior design, design of a building, television commercial, layout of a page in a fashion magazine or critical journal, fascination for images, codes and styles, decentring of the subject, collapse of meaning, the collapse of cultural hierarchies. These features are postmodern except the layout of a page which could be pre-modern, modern or postmodern. For modernist designer, Fraktur font style was the political and nationalistic type. While postmodern designers, Fraktur font is different from other fonts. The postmodern designers use it to signify an antique shop, an old marmalade recipe or a German-language website about printing. The crisis of representation between modernist and postmodernist are that there is a guaranteed meaning of type for modernist while for postmodernist there is no fixed meaning of the font.²⁷⁶

Modernist thinking fixes the meaning between signifier and signified. In Postmodernism there is nothing that guarantees the meaning of a sign. According to Derrida, the sign's meaning is now undecidable. An example of these consequences is there are different meanings of Helvetica typeface, as in the 1950s it was functional; it was classy when Vignelli used the 1970s Knoll logo and the type was trendy when Neville Brody used it in the 1980s. The font meaning is not determined in itself rather the context or discourse was different. The context is culturally specific to generate meaning. The meaning in culture determines the use of the elements.²⁷⁷

²⁷⁶ Barnard, Malcolm. *Graphic Design As Communication*. New York: Routledge, 2006. 137-138

²⁷⁷ Barnard, 141-142

The discussion about modernism in chapter six and postmodernism in this chapter explains the meaning of sign determined between signifier and signified. The significance of sign in the context of premodern, modernism and postmodern can be understood through a diagram (see figure 7.1).

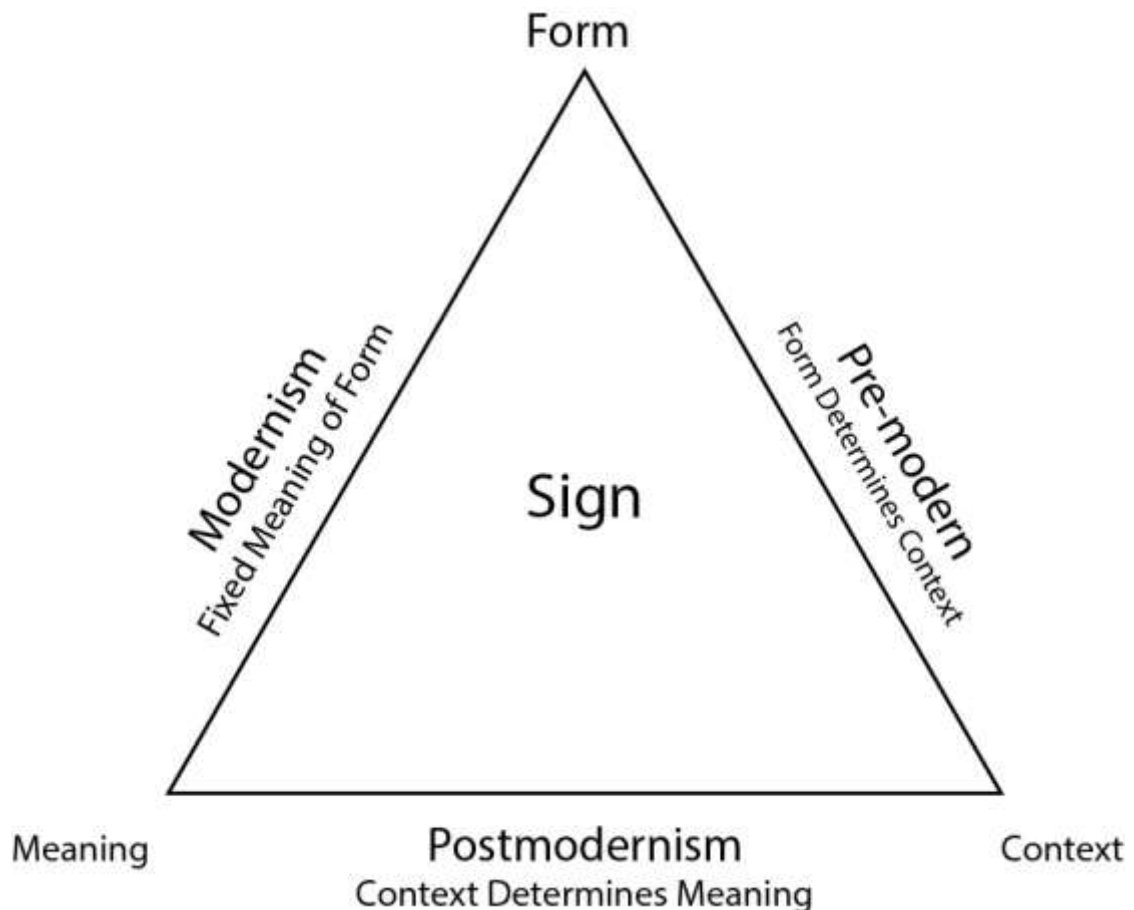


Figure 7.1. Pre-modern, Modernism and Postmodernism meaning of sign, Drawing by author in Adobe illustrator on 20th, September 2020

The representational crisis of postmodernism and the undecidability of the sign was responded to by graphic designers and theorists in several ways. The postmodern graphic designers reacted in different ways to a new conception of meaning. The main features of postmodernism are summarised by Kinross in the following propositions.

“Meaning is unstable and has to be made by the reader. Each reader will read differently. Designers should make texts visually ambiguous and difficult to fathom, as a way to respect the rights of the readers”.

The postmodern advertisements challenge previous founding values of aesthetics and beauty. The western fashion magazines until the 1980s followed the female ideals of beauty standards as white-skinned, tall, straight-haired and blonde. All the models are measured and judged. When women in black, brown and yellow skin with dark or curly hair were presented, ads provided alternative aesthetic values. It showed beauty in different shapes, forms and colours. Postmodernism showed white skin models as another value in their relation with other values.²⁷⁸

Craft traditions in Europe ruled newspaper design, television and films before the 1960s. The visuals were controlled electronically and its role had also increased in communication designs. For example, the Olympic Games depended on designers for publicity and sign systems. Canada in 1969 decided to have a system for its graphic identity. It became the first nation in 1980 to have a symbol as a logotype. Graphic design became part of the business in the 1970s. The main role of graphic design is to give a company its recognition through visuals. All of the enterprises felt the need for a logo following Coca Cola. Designers were producing images that identified the company and products. Now the context of the words and images developed meaning to them. The Swiss-style or International Typographic Styles derived from European modernism abolished decoration and encouraged the use of white space, sans-serif typefaces and grid system for the layout all over the world. Designers were winning control over the

²⁷⁸ Barnard, 144-147

production. The introduction of a microcomputer gave designers almost total control over pre-print processes.²⁷⁹

7.3 1970s in the West

The 1970s was the time of growth in the economy and graphic design produced visuals for new prosperity in the West. Corporate identities were raised with manuals under marketing influences. In the West, design agencies were set up to meet the demand for information and imagination. The Swiss style was still dominating. The clarity, simplicity and grids were the key features. White space was visible on the pages with primary colours and San serif typography with a certain touch of classicism. The modernistic principles of Swiss design were not the ones that dominated the 1970s. Punk emerged in the UK and technological innovations liberated it from its rigid constraints.²⁸⁰ The embrace of historical styles was another key aspect of postmodernism. It was depicted by the psychedelic poster movement in San Francisco. The group of poster designers were not formally trained and developed an expressionist visual language to complement the counter culture of the decade. The posters carried images and text illegible. The shapes of letters were designed to fit into available space. Readability was sacrificed to achieve expression. Expressionist and Art Nouveau styles had a clear impact on these posters. The flat stylized ornament of Art Nouveau combined with rippling letters of the psychedelic borrowed from historical styles without adopting aesthetic principles of historic movements. Postmodernists often mixed historical references which did not fit with each other.²⁸¹

²⁷⁹ Hollis, Richard. *Graphic Design A Concise History*. London: Thames & Hudson Ltd, 1994, 2001. 186

²⁸⁰ Ben Bos, Elly Bos. *AGI: Graphic Design Since 1950*. Amsterdam: Thames & Hudson; Illustrated Edition, 2007. 198-199

²⁸¹ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing Ltd, 2007. 338

The postmodern rejected inflexible rules and favoured a diverse approach available to the designers. The elements like quirky lettering in various sizes and weights and multiple axes in compositions were adopted to find abstract solutions to design problems. Grieman experimented with ‘hybrid imagery’ a term that meant fusion of digital technology with traditional hand-drawn practices. The work promoted graphics that were not just made by computer but to serve machine aesthetics of the 1920s. The term ‘Machine Aesthetic’ refers to the smooth and polished shapes of the machine to present the beauty in mass-produced goods.²⁸²

7.4 Partition of Pakistan After 1971 War

The 1970s general elections were held under the military dictatorship in Pakistan. The *Awami* League representing the Bengali nationalist party dominated East Pakistan and the Pakistan People’s Party won in the two largest provinces Punjab and Sindh in West Pakistan. As a result of the delay in handing over the government to the victorious party, the civil war between Bengali protestors and the Pakistan military started in East Pakistan. This conflict brought India into the war by December 1971. The result of the war was unpleasant for Pakistan as East Pakistan became an independent state of Bangladesh. In West Pakistan Bhutto’s PPP came to power. Nationalism and socialist nationalization triggered industrial nationalisation. Folk music and culture flourished and artists were given space to perform their art besides Urdu poets, singers and intellectuals. The tourism and film industries rose to their peaks. Due to cultural activities, Pakistan got fame as the gateway to Asia.²⁸³ (see figure 7.3-7.7)

²⁸² Eskilson, 355

²⁸³ Paracha, Nadeem F. *Dawn Today's Paper*. May 29, 2014. <https://www.dawn.com/news/1109105> (accessed September 20, 2020).

The postmodern rippling psychedelic lettering appeared on the walls of Lahore. The poster attacking the American CIA grip over third world countries including Pakistan were placed in colleges and universities of Karachi and Lahore. The poster design was designed in South America and reproduced in Pakistan by the student movement against the dictatorship (see figure 7.2, 7.3). The ambiguous typography and San serif fonts both existed on the shop boards and neon signs in Lahore (see figure 7.4, 7.6). The film *Jane Bond 008 Operation Karachi* is quite similar to the James Bond movies made in Western countries. The film showed stunts for the first time in Pakistani film like a running car burnt and hero jumped from helicopter to a moving boat. The film was a flop due to poor direction and shortcomings (see figure 7.7).

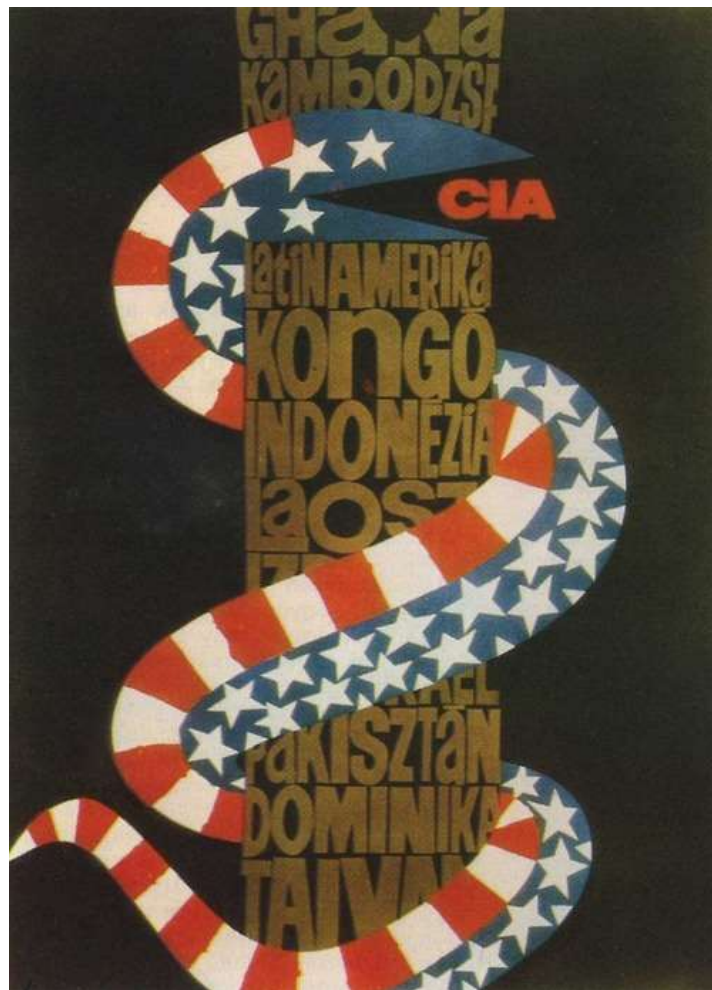


Figure 7.2. Psychedelic lettering on poster with attacking the ‘imperialist grip of the American CIA’ over various ‘third world countries’ appearing on the walls of Lahore in 1968,
<https://www.dawn.com/news/740981/also-pakistan-iy>



Figure 7.3. Cover of the soundtrack album *Miss Hippy* 1974, <https://www.dawn.com/news/694239/also-pakistan-2>



Figure 7.4. Ambiguous text, Inter-Continental Hotel, The Mall, Lahore 1970s, <https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>



Figure 7.5. Neon signs in Sans Serif on *Alfalah* Building at Charing Cross, The Mall, Lahore 1970s
<https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>



Figure 7.6. San serif fonts on shop boards, Regal Square on the Mall, Lahore, in late 1970s
<https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>



Figure 7.7. Film Poster Operation Karachi 1971, Mimicing British secret agent,
<https://www.dawn.com/news/752443/also-pakistan-v>

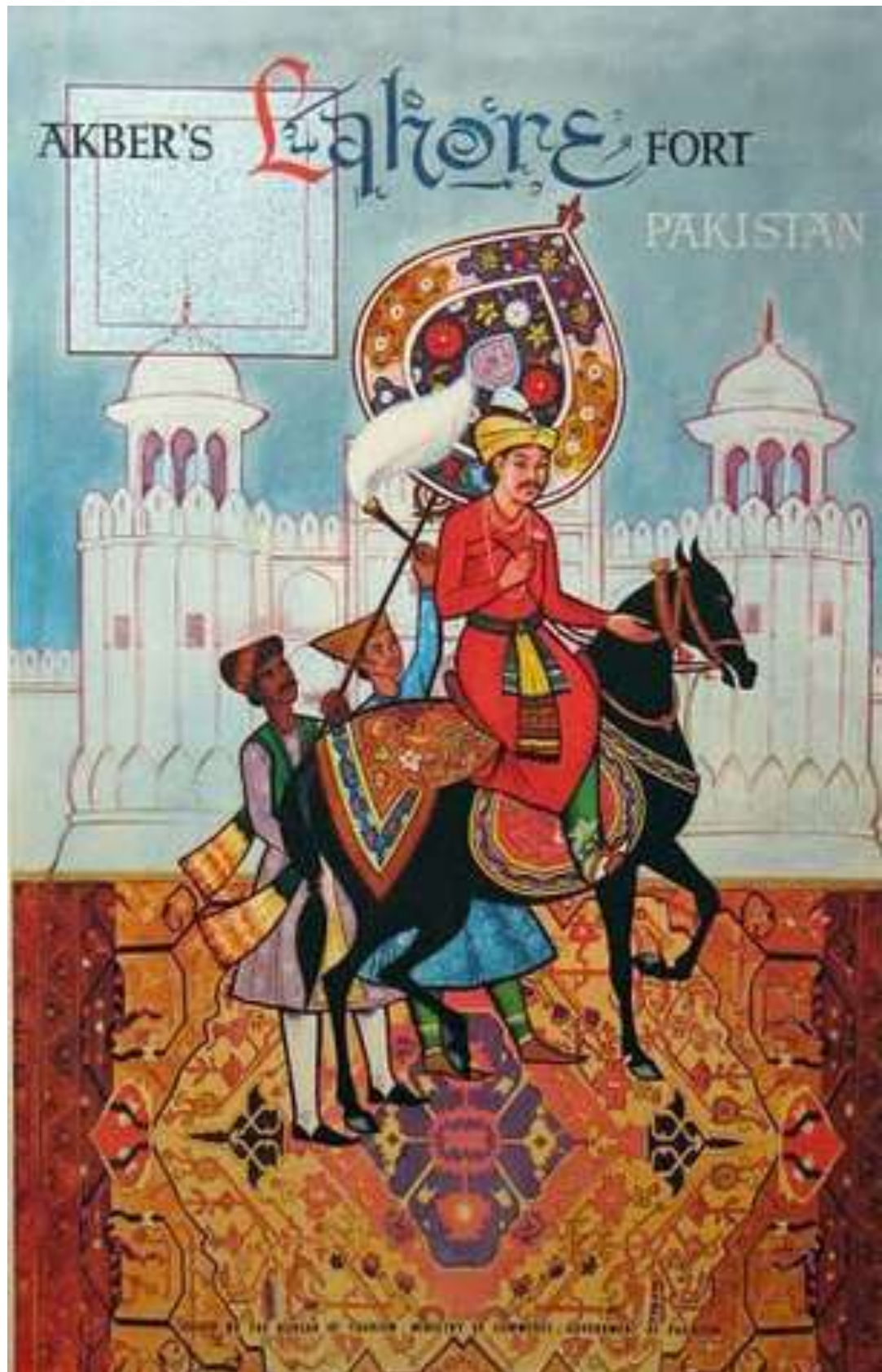


Figure 7.8. Poster by the Pakistan Ministry of Tourism 1973, <https://www.dawn.com/news/720950/also-pakistan-ii>

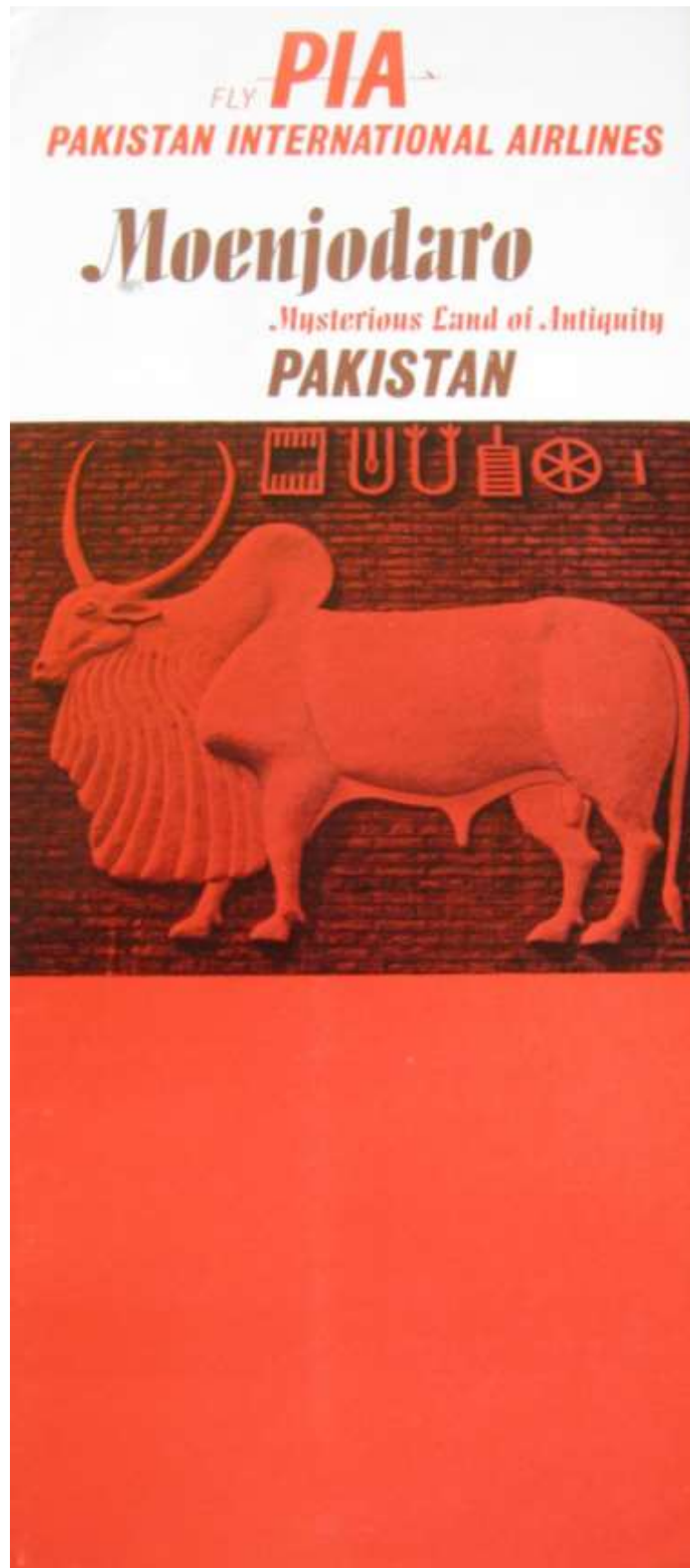


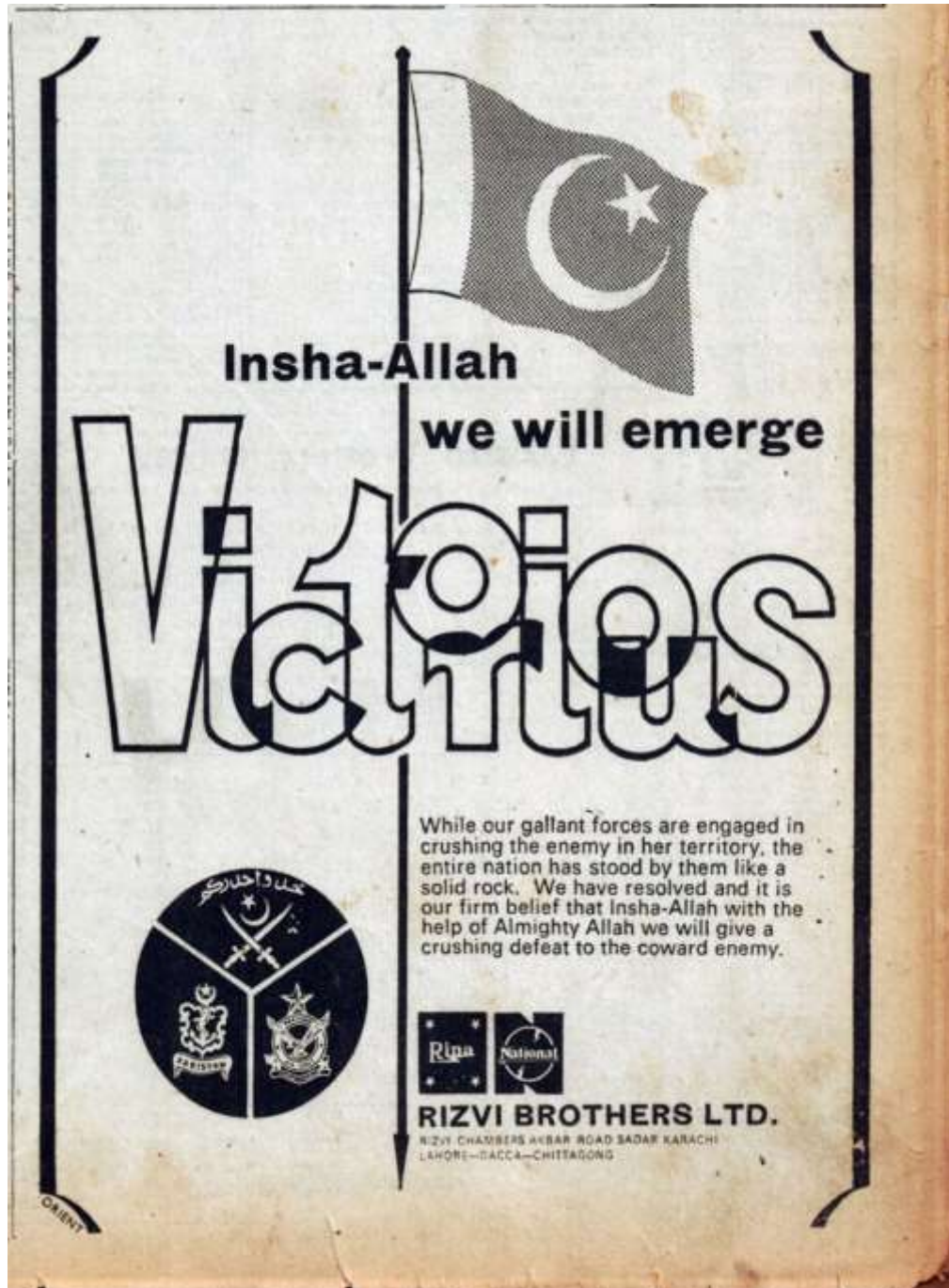
Figure 7.9. A PIA brochure promoting tourism 1973, <https://www.dawn.com/news/752443/also-pakistan-v>



Figure 7.10. Print ad for Apple Sidra featuring a modernistic woman with western attire, 1975
<https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>

7.5 Ads in Newspaper *The Dawn and Nawaiwaqt* Lahore During Indo-Pak War in 1971.

After the study of advertisements in the Dawn newspaper, the features of Victorian, modernism and postmodernism in visual communication design are identified. The advertisements are selected on the basis of the characteristics identified. The ambiguous and rippling typography is adopted (see figure 7.11, 7.23). The modernistic women with modern attire are followed in the Sonic Vision advertisement (see figure 7.21). The San serif fonts, asymmetrical layout and grid-based designs can be observed in the advertisements (see figure 7.12, 7.14 - 7.19). The Victorian borders and glorious past are present in the *Eastern Federal Union Insurance* advertisement (see figure 7.13). *The Dawn* weekly English newspaper from 1941 to the present is available in hardbound copies from 1948 to the date.



Insha-Allah

we will emerge

Victorious

While our gallant forces are engaged in crushing the enemy in her territory, the entire nation has stood by them like a solid rock. We have resolved and it is our firm belief that Insha-Allah with the help of Almighty Allah we will give a crushing defeat to the coward enemy.

Rizvi Brothers LTD.
RIZVI CHAMBERS AKBAR ROAD SADAR KARACHI
LAHORE—DACC4—CHITTAGONG

ORIENT

Figure 7.11. Rizvi Brothers LTD. moral support advertisement in *Dawn* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.

JEHAD

MEANS TOTAL COMMITMENT

When Muslims are in a state of Jihad, total mobilisation becomes the need of the hour. Let each one of us work over and beyond the call of duty—Produce More, Export More, Save More and Avoid Wastage.

Habib Bank has made a contribution of Rs. 2.46 Crores to the National Defence Fund. The Staff of Habib Bank have not only donated a part of their salary, but they are going all out to collect donations for the national cause.

DONATE GENEROUSLY TO NATIONAL DEFENCE FUND

Donations accepted at all branches of
Habib Bank Limited

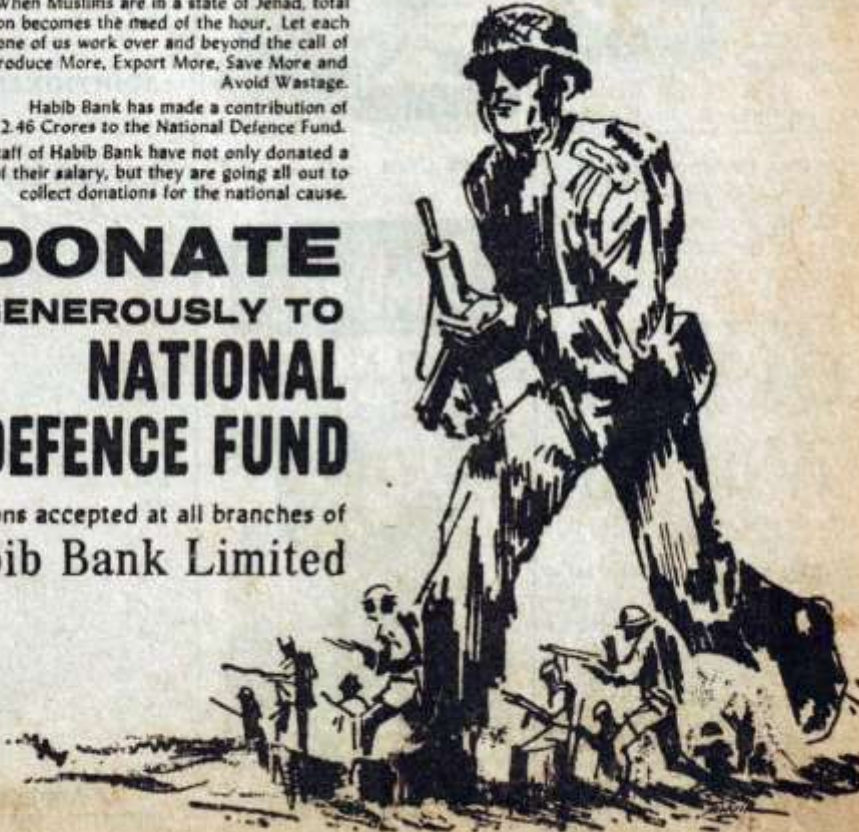


Figure 7.12. Habib Bank Limited, National Defence Fund advertisement in *Dawn* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.



**WE SHALL
OVERCOME**

In 1192, Sultan Shahabuddin Mohammad of Ghur defeated a five-time larger army of Raja Prithviraj, Ruler of Delhi. In September, 1965, the valiant forces of Pakistan repeated this performance against the Indian troops. Today we are again on the march against the same enemy in both the wings. And victory shall be ours.

 **EASTERN FEDERAL
UNION INSURANCE
COMPANY LIMITED**

Figure 7.13. Eastern Federal Union Insurance Company Limited advertisement in *Dawn* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.



PHILIPS

Wherever the sun goes down

PHILIPS LAMPS light up

Yes, all over the world, on every continent. Philips lamps drive back the darkness. Within the homes, the cheerful brightness of Philips lamps makes living happier. After all, adequate functional lighting makes work and leisure more enjoyable.

For maximum light and long service you can rely on Philips lamps—the product of unrivalled technical know-how and experience combined with strict quality control. Buy a Philips lamp anywhere in the world and you will get a lamp that conforms to the most exacting international standards.

Philips lamps give more light and last longer

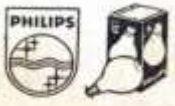
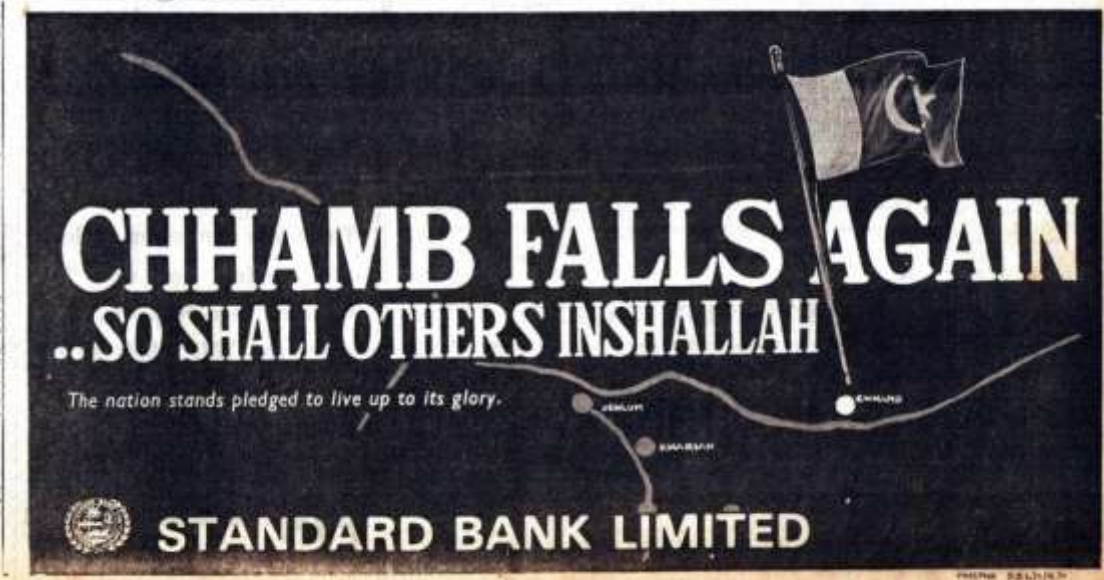


Figure 7.14. Philips Lamps advertisement in *Dawn* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.



CHHAMB FALLS AGAIN
..SO SHALL OTHERS INSHALLAH

The nation stands pledged to live up to its glory.

STANDARD BANK LIMITED

Figure 7.15. Standard Bank Limited advertisement in *Dawn* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.



Figure 7.16. Standard Bank Limited advertisement in *Nawaiwaqt* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.

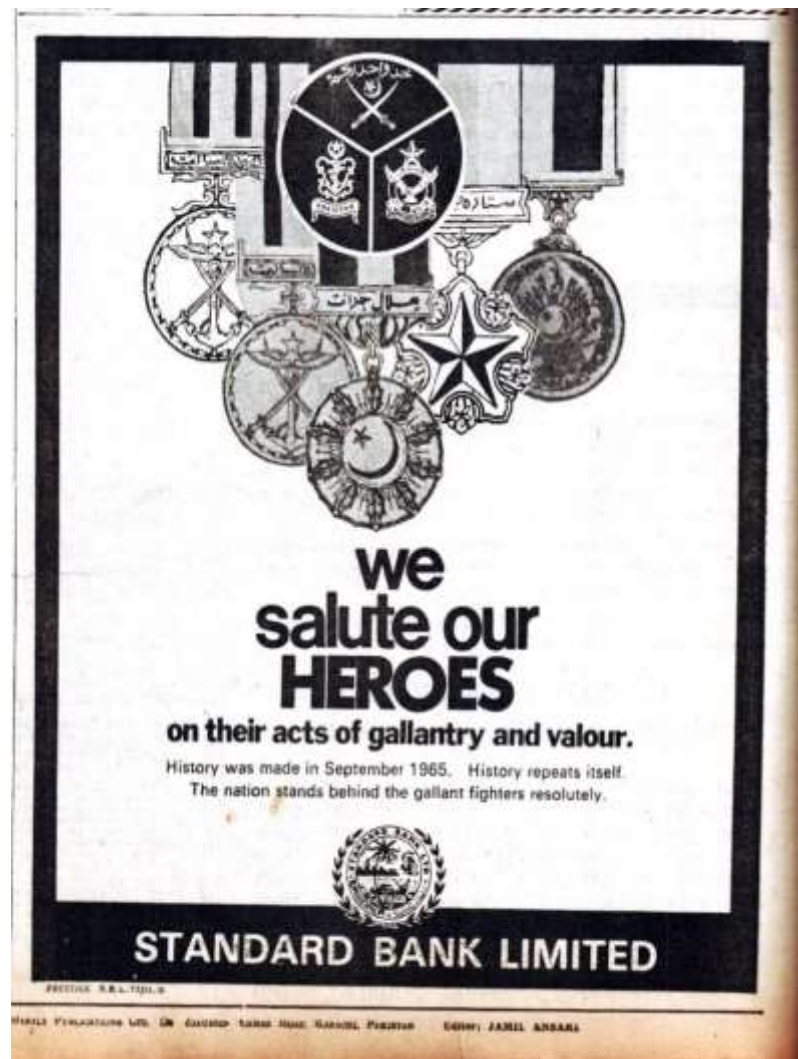


Figure 7.17. Standard Bank Limited advertisement in *Dawn* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.



Figure 7.18. Habib Bank Limited advertisement in *Dawn* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.



Figure 7.19. Habib Bank Limited advertisement in *Nawaiwaqt* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.

**“You are a Nation
whose History is replete
with people of wonderful
Grit, Character and
Heroism.
Live up to your tradition
and add to it another
chapter of glory”**

The Quaid



National Bank of Pakistan
THE BANK YOU OWN

Subsidiary : Bank of Bahawalpur Ltd.



AIM

LAUDDIN AHMED ROAD, KARACHI, PAKISTAN.

Editor: JAMIL ANSARI.

Figure 7.20. National Bank of Pakistan advertisement in *Dawn* newspaper December 1971, The Punjab Public Library, Photograph 7, September 2020.

SONI VISION

پاکستان میں
پہلی مرتبہ
سب سے بڑی ٹیلی وژن سکریں

ہمارے ڈیلر صاحبان

نقل ریڈیو کارپوریشن ۲۵۱۔ پل روڈ لاہور، فون: ۵۵۸۸۸

علی ایگنٹس ۹۔ اے ٹیوٹل روڈ لاہور، فون: ۳۱۲۹۱۰

پرسنل ریڈیو ۱۰۔ پل روڈ، فون: ۵۵۵۵۵

لاہور ریڈیو ۱۰۔ پل روڈ، فون: ۴۲۸۳۹

ٹیلی ویژن ٹریڈنگ کمپنی ۱۰۔ پل روڈ، فون: ۵۵۵۵۵

ریڈیو اینڈ ٹیلی ویژن مین مارکیٹ کراچی، فون: ۸۳۳۳۵

بی ڈی سروس سسٹم ۱۰۔ امیر ٹرسٹ روڈ، مقابلہ ریڈیو پاکستان فون: ۴۲۴۲۱

بی ڈی سروس سسٹم ۱۰۔ مین مارکیٹ کراچی، فون: ۸۳۵۵۵

کسٹومائزڈ ۱۰۔ امیر ٹرسٹ روڈ، فون: ۴۲۴۲۱

مدینات ۱۰۔

بی ڈی ایمل پکچر بازاری فون: ۵۲۰۵۰-۳۵۴۵۰

آؤبان شمشاد خان کٹ، فون: ۴۲۸۸۸-۴۴۹۳۰

لاہور ریڈیو ۱۰۔ سینٹر آف ریڈیو

ملک پروڈکشن ۱۰۔ امیر ٹرسٹ روڈ، فون: ۵۲۴۴۵

سٹیٹ ٹیلی ویژن ۱۰۔ امیر ٹرسٹ روڈ

چائنا ریڈیو ۱۰۔ سینٹر آف ریڈیو

سطلانی سنٹر ۱۰۔ سینٹر آف ریڈیو

آزاد ریڈیو، چوک لاہوری کٹ

مشینری مرکز، چوک ڈیرا آؤ

دشاد ۱۰۔

یوٹیوٹیو ایگنٹس سکر، فون: ۳۵۵۵۱

سرسرگودھا ۱۰۔

سیسر، بیج بی ڈی ہاؤس، لیاقت مارکیٹ، فون: ۳۳۳۳۳

مکھڑا ۱۰۔

پنجاب آرمی، شاہی بازار، فون: ۸۱۰۱۰

بہاولپور ۱۰۔

سطلانی سنٹر، فون: ۸۱۰۱۰

مارکیٹ میں زیادہ مالگ کی وجہ سے اب ہم راولپنڈی، گوجران، میانوالی
فیروز آباد، ساہیوال، میانوالی، ساہیوال اور آکاشی میں بھی دیکھ کر نظر پائیں گے۔



نقد و رائے: بی بی ٹی ٹیوٹل روڈ لاہور، فون: ۵۵۵۵۵

پاکستان ٹیلی ویژن سسٹم ۱۰۔

۳۳۳۳۳

Figure 7.21. Sonic Vision advertisement in *Nawaiwaqt* newspaper September 1975, The Punjab Public Library, Photograph 1, October 2020.

AIRCONDITIONED
REX
 House of selected movies

EXTENDED - EXTENDED
2nd EXTENDED WEEK

Daily: 3-30, 6-30 & 9-30 P.M. Sunday at 11 A.M. Also
THE MOST SEXY SAUCY & SIZZLING MOVIE

Valley of the Dolls



Any similarity between any person, living or dead, and the characters portrayed in this film is purely coincidental and not intended.

20th CENTURY-FOX Presents A MARK ROBSON-DAVID WESSBART PRODUCTION
 BARBARA PARKINS-PATTY DUKE-PAUL BURKE-SHARON TATE
 TONY SCOTT-LEE GRANT JOEY BISHOP-GEORGE JESSEL
 SUSAN HAYWARD
 Directed by DAVID WESSBART - Screened by TERRY ROSSON - Produced by TERRY ROSSON and DAVID WESSBART
 Music by DAVID ANDRE PREVIN - Based on a book by JACQUELINE SUSANN - Dialogue by DAVID WESSBART
 PANAVISION - COLOR by DeLuxe - ORIGINAL SOUND TRACK ALBUM ON 20th CENTURY-FOX RECORDS

Figure 7.22. Valley of the Dolls movie advertisement in *Dawn* newspaper September 1975, The Punjab Public Library, Photograph 1, October 2020.



Figure 7.23. Inter-Continental Hotels advertisement in *Dawn* newspaper September 1975, The Punjab Public Library, Photograph 1, October 2020.

7.6 Technological Advancements

The visual communication design process was based on handicraft techniques till the late 20th century. The photographic reproduction and plate making was assembled on board to visualize a design. The rapid development of computer hardware during the 1980s to 1990s altered the visual communication design process. Apple Macintosh's software MacPaint by programmer Bill Atkinson and graphic designer Susan Kare provided human interface design. This enabled designers to use computer-based graphics. By the mid-1990s the drafting table activity transformed to computer screen activity. Now the computer provided digital typesetting tools for individual designers for page layouts. The images and types were layered and an American designer David Carson introduced an experimental approach into publication design. The elements became transparent to be stretched, scale to produce complex montages.²⁸⁴

The computer was not common until the 1980s while Apple Macintosh was excelling simultaneously. Paul Brainerd attributed the term 'desktop publishing'. The desktop is a virtual desk provided by the computer to design publications on a small scale at home. The publishers used simple layout programmes initially.²⁸⁵

The desktop computer allowed designers to establish a small business without a large professional staff. In the mid-1980s Apple Computers, Adobe and Aldus developed a new system for graphic designers with the combination of Apple Macintosh 'what you

²⁸⁴ Meggs, Philip B. *Encyclopædia Britannica*. April 2, 2020. <https://www.britannica.com/art/abstract-art> (accessed September 30, 2020).

²⁸⁵ Ben Bos, Elly Bos. *AGI: Graphic Design Since 1950*. Amsterdam: Thames & Hudson; Illustrated Edition, 2007. 298

see is what you get' and laser printer with Adobe's Postscript printer language and Aldus PageMaker software. Designers could produce work without leaving studios.²⁸⁶

The above discussions have emphasized the technological advances taking place in the world regarding visual communication design during the 1980s to 1990s. It is important to go through a general overview of what was happening in Pakistan during this period. The print media publications related to communication design have a reflection and expression of that period. The selected visual communication design examples elaborate on the social and political changes taking place in Pakistani visual communication design in Lahore.

7.7 The Visual Communication Design of the 1980s and 1990s in Pakistan

In July 1977 General *Ziaul Haq* took over the Bhutto regime. The country was ruled by the military for eleven years. Many policies of the last regime were omitted and religious laws were imposed. The United States and Saudi Arabia donated millions of dollars to make Pakistan an allied against the Soviet Union, the invaders of Afghanistan in 1979. The American and Saudi aid supported Zia's regime and the economy stabilized. This period deeply influenced the culture and social atmosphere. Pakistani society became introverted due to imposed laws. The art forms like folk music, *Qawwali*, theatre and film industry declined. Ironically Pakistan television emerged with spectacular programmes. The policies made in the period took Pakistan to struggle till now.²⁸⁷

²⁸⁶ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 355-356

²⁸⁷ Paracha, Nadeem F. *Dawn Today's Paper*. May 29, 2014. <https://www.dawn.com/news/1109105> (accessed September 20, 2020).

The promotional poster of *Nazia Hassan*’s first album depicts a fusion of Art Deco and postmodern ambiguity in typography (see figure 7. 24). The propaganda advertisement on *Jihad* (spiritual struggle) against the Soviet Union in Afghanistan is inspired by the iconic photograph of Iwo Jima of WWII (see figure 7.25, 7.27). San serif fonts are present on shop boards in Lahore (see figure 7.26). The promotion of national dress and implementation of the Islamic dress code on National television was imposed (see figure 7.28 – 7.30). The rippling letters were in fashion in advertisements (see figure 7.31). Pakistani pop singing bands wearing Western attires appeared (see figure 7.32).



Figure 7.24. Fusion of Art Deco and Postmodern typography in a promotional poster of Pakistani pop singer *Nazia Hassan*’s first album, *Disco Deewane*, 1980, <https://www.dawn.com/news/752443/also-pakistan-v>



Figure 7.25. A *Jihad* (spiritual struggle) propaganda advertisement in an Urdu magazine, 1980, inspired by iconic photograph of Iwo Jima, 1945, <https://www.brandsynario.com/pakistani-print-ads-years-will-make-nostalgic/>



Figure 7.26. Shop boards in Liberty Market, Lahore 1980s, <https://www.facebook.com/lahore.gardens/photos/a.343391813213/10151657143153214/?type=3&theater>

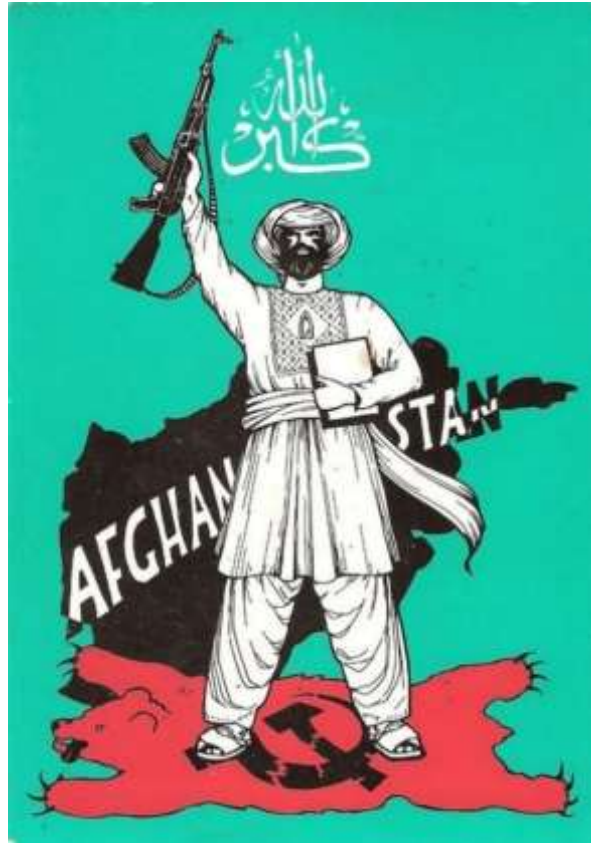


Figure 7.27. A poster to attract recruits to fight Soviet forces in Afghanistan. The poster was printed in the US and distributed in Pakistan, 1981, <https://www.dawn.com/news/1332229>



Figure 7.28. Shop boards and banners in Anarkali Bazar, Lahore 1982, <https://www.facebook.com/lahoregardens/photos/a.343391813213/10151657143153214/?type=3&theater>



Figure 7.29. A newscaster on PTV. A dress code was introduced by the Zia regime for women appearing on TV, 1984, <https://dailytimes.com.pk/120877/pakistan-at-70-a-visual-journey/>



Figure 7.30. Bata 'ladies shoes' magazine ad, 1987, <https://www.brandsynario.com/pakistani-print-ads-years-will-make-nostalgic/>



Figure 7.31. Inter-Continental Karachi advertisement in *Dawn* newspaper September 1985, The Punjab Public Library, Photograph 1, October 2020.



Figure 7.32. Pakistani pop music album cover, 1989, <https://nayadaur.tv/2019/03/30-years-ago-today-the-vital-signs-kick-start-a-revolution/>

The designs of the film posters during the 1980s to 1990s presents the aesthetics of Pakistani produced films. The old film posters focused on a minimalistic approach and elements of Modernism in graphic design. The selection of poses conveys the crux of the plot. In the 1980s film posters became chaotic and focused on elements of glamour, sex and violence. Images seem to be placed randomly with faces in collage filling the space without any scheme. This also displays a visual hysteria similar to the film content. The technology without ideology is depicted through these posters. The designers with software at their disposal can generate images. The thoughtless formula for sex, violence and multi stars in the Pakistani film industry highlights the outdated approach.²⁸⁸ This approach is similar to the Victorian style, which seems revived in recent years with the advent of digital technology. The film billboards display that due to the restrictions for the film content production, the aesthetics of the visual communication design suffered (see figure 7.34 – 7.35).



Figure 7.33. Visual hysteria on film Billboards Abbot Road, Lahore 1990s, <https://nayadaur.tv/2020/01/the-lahori-elite-a-journey-from-abbot-road-to-gulberg-and-bedian-road/>

²⁸⁸ Zaidi, Saima. *Mazaar, Bazaar*. Karachi: Noorani printing & Packaging Industry, 2011. 60-62



Figure 7.34. Visual hysteria on film billboards *Kala Raj* 1994, at Prince Cinema, Abbott Road, Lahore,
<http://www.razzetti.com/pakistan-zindabad/cinema01/>

7.8 The 1990s in Pakistan

Pop music emerged with the release of albums and concerts all over the country (see figure 7.35). A privately-owned TV channel NTM was launched (see figure 7.36). Religious extremist and sectarian outfits developed by the state for Afghan *Jihad* became active in the mid-1990s. The fourth Martial law was imposed by General Pervez Musharraf in October 1999.²⁸⁹ The masthead of *Dawn* newspaper promoted the heritage and culture of Lahore on World Tourism Day (see figure 7.37). The *Lufthansa* airlines advertisement presents modernist features in typestyle and composition (see figure 7.38). The Pakistan Airlines advertisement was inspired by the theme of *Lufthansa* (see figure 7.39).

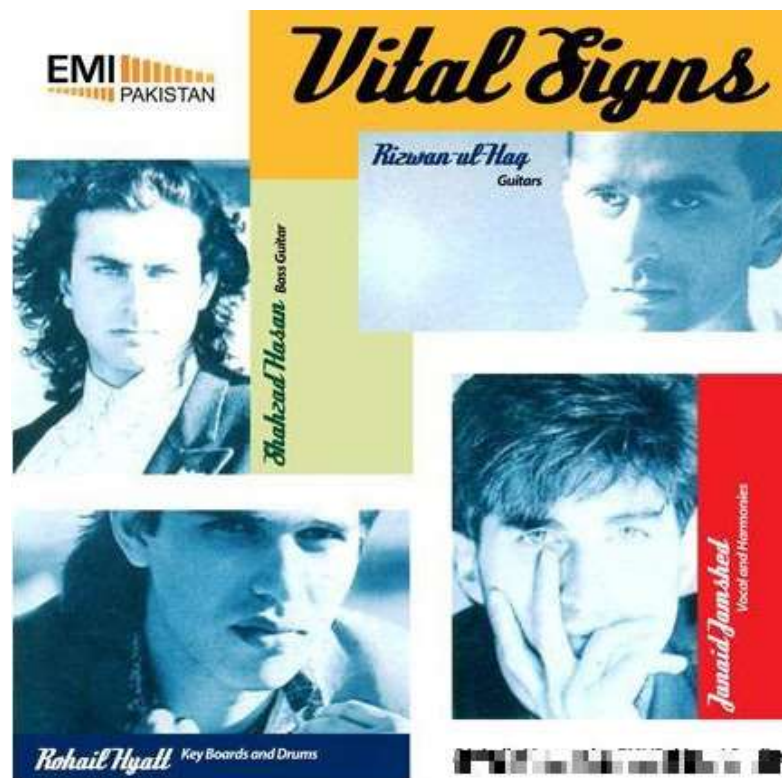


Figure 7.35. Cover of the album of famous Pakistani pop band, Vital Signs, 1991, <https://www.brandsynario.com/pakistani-print-ads-years-will-make-nostalgic/>

²⁸⁹ Paracha, Nadeem F. *Dawn Today's Paper*. May 29, 2014. <https://www.dawn.com/news/1109105> (accessed September 20, 2020).



Figure 7.36. Network Television Marketing, The first-ever private TV channel of Pakistan, 1990-1999

<https://www.brandsynario.com/10-innovations-that-changed-pakistani-media/>

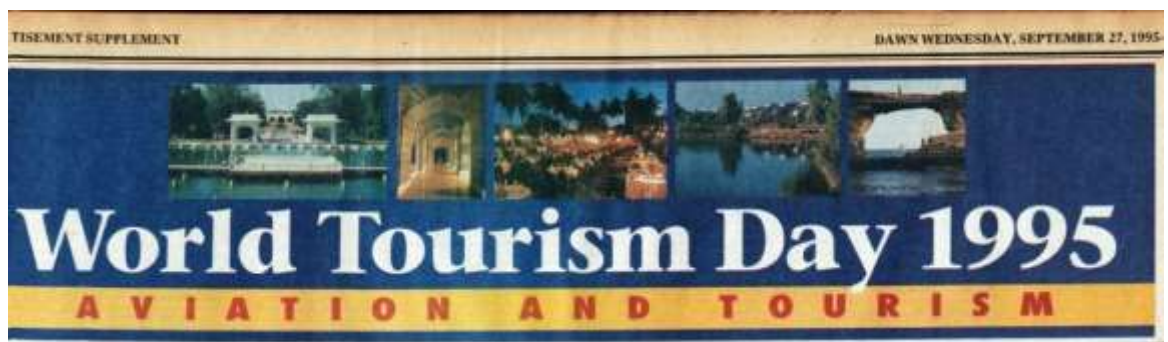


Figure 7.37. Masthead of *Dawn* newspaper September 1995, The Punjab Public Library, Photograph 1, October 2020.

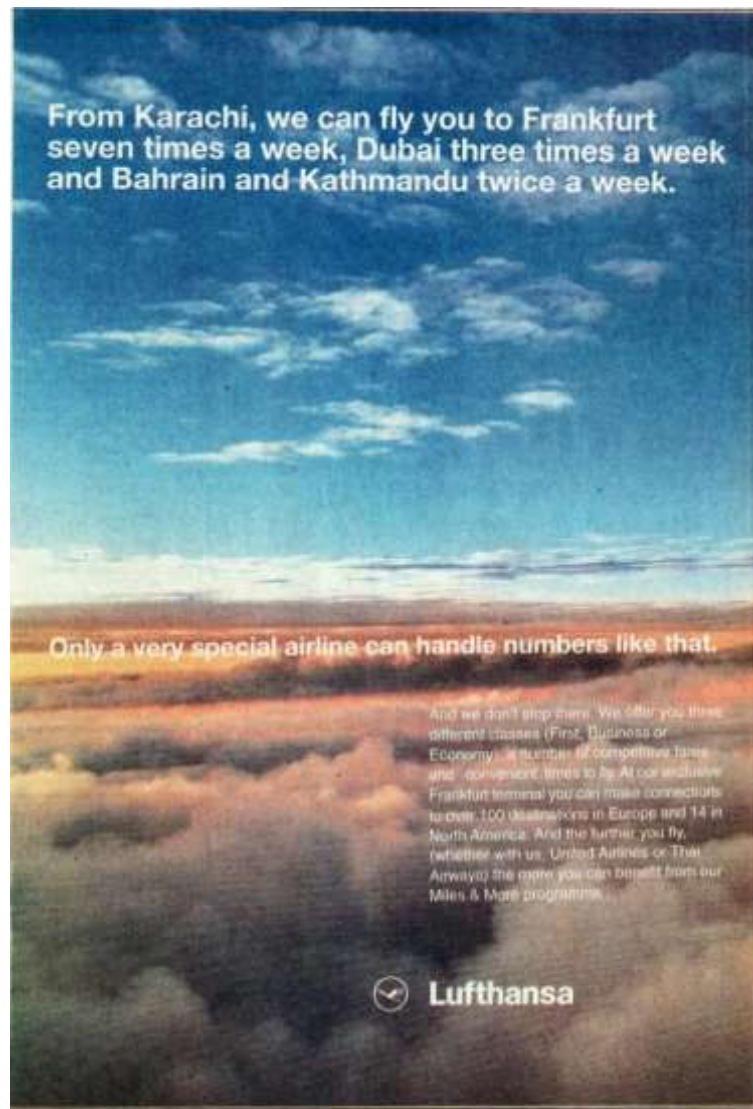


Figure 7.38. Lufthansa advertisement in *Dawn* newspaper September 1995, The Punjab Public Library, Photograph 1, October 2020.

PIA Air Safari Offers A Special Deal For An Ideal Group Event



Every Saturday

There is no experience more exhilarating than the thrill of viewing the world's tallest peaks from the comfort of your airplane seat.

Now you can share this experience with your family and friends. It ends with PIA's special fare package. If you are a group of two or more, then one full ticket for Rs. 2,225/- for the window seat on the Air Safari will

entitle you to the centre and aisle seats in the same row, at 50% off. Just Rs. 3,112/- per person will give you and your companions a holiday treat to remember.

Travel with your family or friends on our next Safari and you'll double the fun at half the price.


PIA
 Pakistan International
 Great people to fly with

Figure 7.39. PIA advertisement in *Dawn* newspaper September 1995, The Punjab Public Library, Photograph 1, October 2020.

7.9 Visual Communication Design of West in the 1990s

Western designers adopted an eclectic approach for postmodern visual communication designs in the 1990s. The vernacular expressions like street art comics were developed as a communication medium as it was established as an artistic profession in the modern period. Corporate identities promotions influenced the global design campaigns. Technological developments brought a revolution in the visual communication design industry. Experiments with the limits of legibility took further developments in visual communication. The new term ‘grunge’ effects emerged celebrating the ragged and messy style. David Carson from South California produced works for magazines, summed up by the phrase ‘expressive deconstruction’ broke rules of composition and legibility for expressive effect. Carson’s elements were overprinting, disordered and chaotic typography, deliberate errors and blurred photographs. This brought a widespread style of decorative energy to postmodernism (see figure 7.40 - 7.41).²⁹⁰

²⁹⁰ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 374



Figure 7.40. Ray Gun magazine cover by David Carson Nr. 16, Alice in Chains, 1994,
<https://bearbooks.se/2015/07/23/10-omslag-till-ray-gun-magazine-av-david-carson/>

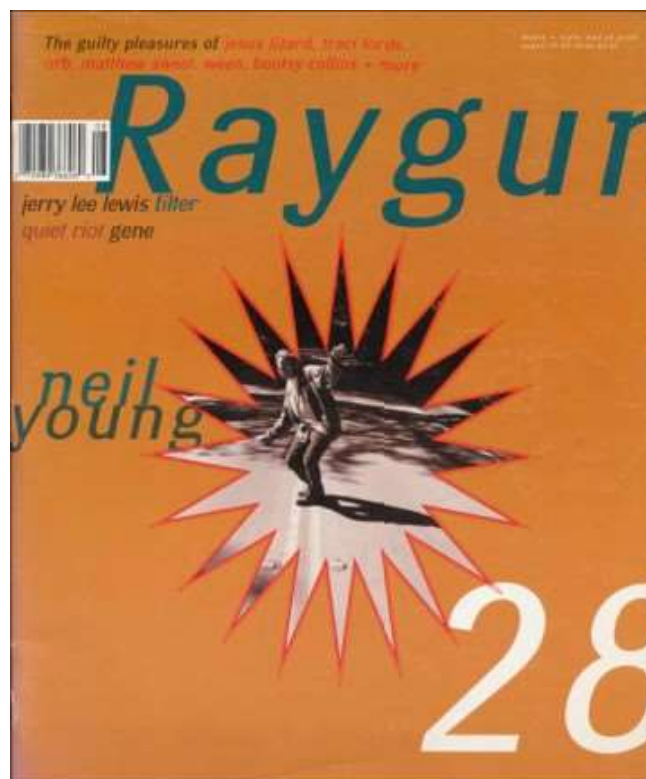


Figure 7.41. Ray Gun magazine cover by David Carson Nr. 28, Neil Young, 1995,
<https://bearbooks.se/2015/07/23/10-omslag-till-ray-gun-magazine-av-david-carson/>

7.10 The 21st Century Political and Cultural Conditions of Pakistan

The military coup of General Pervez Musharraf in 1999 was initially welcomed by the nation. In the 1990s political chaos and violence, a stable period emerged in Pakistan. The first five years of Musharraf established stability and the economy prospered. Several religious and sectarian organizations were banned. The middle classes and liberals were strengthened by economical improvements. The cultural activities were revived in the forms of music, folk music, fine arts and fashion. Electronic media was revolutionized with the permission of private TV channels. The political parties were repressed during the regime and the religious resistance by violent groups emerged in reaction against the agreement by joining the United States ‘War on Terror’. Due to the selective action against extremism, the government moved to a gradual downfall. The society was divided into liberal, moderate and conservative segments. The government faced retaliation from lawyers and private media along with the religious extremists. General Musharraf’s political party Pakistan Muslim League Quaid-e-Azam lost the elections in 2008 against Pakistan People’s Party and Pakistan Muslim League Nawaz. Musharraf resigned by leaving memories of stable Pakistan.²⁹¹ The expressive deconstruction of breaking rules of composition and legibility through overprinting, disordered and chaotic typography, deliberate errors style of decorative energy in postmodernism is present in the poster design of Film *Manto* (see figure 7.42). The theatrical release poster of *Waar* (attack) displays the title lettering not legible as followed by postmodern designers (see figure 7.43). The logos of private TV channels, in general, followed modernist San serif fonts and Urdu alphabets for identification of names (see figure 7.45). The Peek Freans

²⁹¹ Paracha, Nadeem F. *Dawn Today's Paper*. May 29, 2014. <https://www.dawn.com/news/1109105> (accessed September 20, 2020).

billboard used both modernist San serif font and psychedelic lettering for doughnut cake
(see figure 7.46).



Figure 7.42. Film Poster *Manto*, A story of a 20th-century writer of Bombay (now Mumbai) and Lahore, 2015, https://www.imdb.com/title/tt4943992/?ref_=tt_mv_close

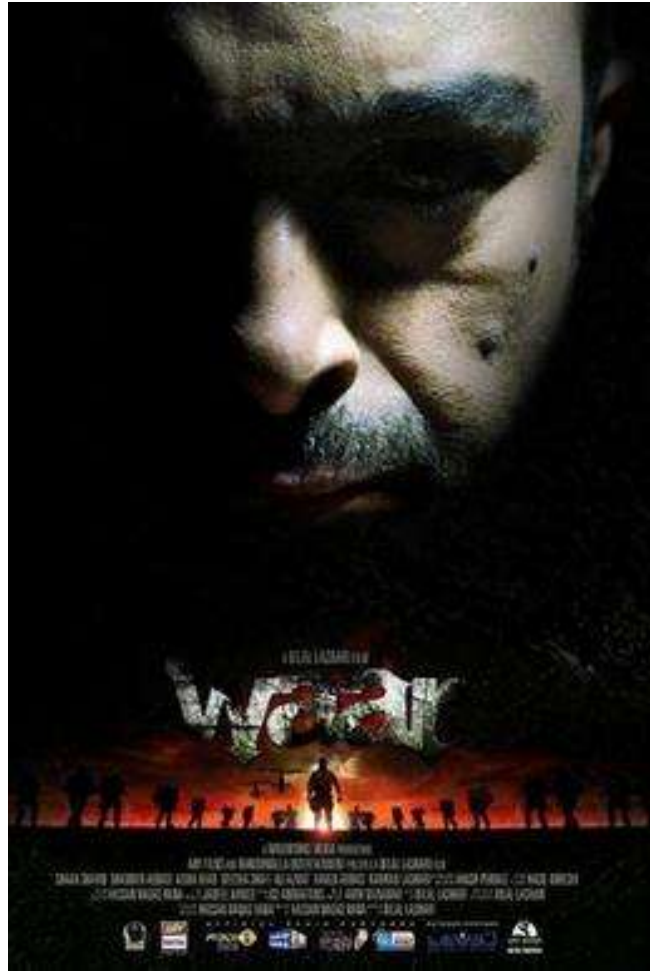


Figure 7.43. Theatrical release poster of film *Waar*, 2017,
[https://en.wikipedia.org/wiki/Waar#/media/File:Waar_\(film_poster\).jpg](https://en.wikipedia.org/wiki/Waar#/media/File:Waar_(film_poster).jpg)



Figure 7.44. A press ad from a pro-PTI business group hailing the ouster of PM Nawaz by the Supreme Court, July 2017, <https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/>



Figure 7.45. Pakistani News channels, 2018, <https://www.quora.com/What-is-the-list-of-top-ten-Pakistani-News-channels>



Figure 7.46. Billboard Peek Freans Cream filled Donut cakes, *Chauburji Chowk* Lahore, photograph, 27, December 2020.

7.11 Influence of Digital Technologies

Computer technology has transformed the whole method of design making. After the mid-nineties, drawing boards and rulers were replaced by monitors, keyboards, scanners and printers. The precision at pixel level brought an end to the traditional tools. Type catalogues and shops were archaic. Most of the young designers took control of the

pre-press process. The design process is speeded up drastically. Office computer clients wanted more substitutes for quicker results. Quick visualisation before the final printed result was produced by the machines. Most of the 1995 designers did not have a computer and worked with assistant operators. The computer software opened a wide range of graphic media. Graphic designers broadened their activity by entering the market of film and websites. Now, the static slide shows are replaced by PowerPoint presentations. The designers can work with new fonts instead of selections by typesetters. The concept of the internet in the early 1960s had become a reality in 1969. The Internet gained momentum during 1990. Online shopping arrived in 1994 and banking came in 1999. In the present-days, one can't imagine managing without consulting the internet and email contacts. Technological innovations have transformed the entire graphic industry. The books can be transferred via internet. Printing can be performed from the computer to press directly. Today's clients are different from the mid-20th century. The new generation is university educated in marketing and communication for profit-driven targets. The clients are highly intellectual for young designers having an art school background.²⁹²

The digital graphic style emerged in the 1990s as a result of computer technology. It is not a historical movement yet since it is happening nowadays. The term will be replaced once the trend ends to be viewed in perspective. The renewed experiments in typography are losing conventions of Swiss typographic rules. An example is psychedelic artists of the 60s have inspired digital artists to explore more. The chaos ruled in the 90s from the hybrid imagery of April Greiman's to deconstructive page layouts of David Carson.²⁹³

²⁹² Ben Bos, Elly Bos. *AGI: Graphic Design Since 1950*. Amsterdam: Thames & Hudson; Illustrated Edition, 2007. 361

²⁹³ Wordpress.com. 2010. <https://visualartsdepartment.wordpress.com/digital/> (accessed October 7, 2020).

Traditional standards of visual communication design have declined due to untrained designers operating Photoshop. Mostly the trained graphic designers have no clue of the historical context of the visual communication design. The combination of ignorance with the ability to publish web pages and designs with inkjet printers produced design anarchy. Desktop publishing completely shifted the role of the graphic designer. Digital technology was adopted and forced the graphic designers to take a role in pre-press production, which was previously not a part of their job. The need for digital expertise exceeded the thinking skill of the designers. The visual theorist Johanna Drucker said, “The tools of the designer are confused with the skills of the designer. Since the access to the production tools has allowed anyone to make flier and brochure, it hollowed the design profession”. The designers are now constantly updating hardware and software. They have to constantly upgrade their skills. Designers are at the mercy of industries they helped to develop.²⁹⁴ The discussion in the above paragraphs is in agreement with the examples documented in this chapter. The current scenario of visual communication design is lacking designers having knowledge of historical context.

²⁹⁴ Wordpress.com. 2010. <https://visualartsdepartment.wordpress.com/digital/> (accessed October 7, 2020).

Chapter 8

8.1 Globalization

The chapter is based on all the findings and influences of globalization in visual communication design in Lahore. The British and American inspirations and their legacies in Lahore are focused. Globalization in visual communication design and its after-effects on postcolonial Lahore are noted. The challenges and changes from the colonial rulers are analysed. The role of communication design incorporating global values has become more complex. Digital technology has taken visual communication at a rapid pace and synchronized with the modern world. Visual images have played a role since the founding of American colonies. These urges of change come from established groups to visually articulate codes, conventions and communication forms for their influence.²⁹⁵ The visual communication design examples from the national and multinational brands of food and clothing are examined.

8.2 Impact of British Art and Design Pedagogics on Subcontinent

Ever since the existence of man on earth, design has served to fashion things that suit human needs. Design as a profession came into being in the West as a reaction to mass production. In the case of the subcontinent from the Maurya dynasty 320 BCE to the Mughal Empire 1700 CE, the artist was part of the caste-based system. The profession was passed on from generation to generation. It continued in rural area until the 20th century. Modern industrial and graphic design may be traced back to the concept of industrial art prevalent in Europe during the post-Industrial Revolution. The development of new industries felt the need to apply design aesthetics to mass production. It was the

²⁹⁵ Triggs, Teal. *Communication Design*. London: B.T. Batsford Ltd, 1995. 41

transition from individually crafted traditional objects to machine-made products. The term industrial art later became 'Design' to comprehend the field. The art and craft movement laid the foundation of modern design.²⁹⁶

Improved design for the development of industry was officially reported in 1850 by the British art instructions for India. In India, the British art teachers and bureaucrats had learned through experience in Europe that sales increased by applying design principles on manufactured goods to make them more artistic. The drawing became an important element of design to achieve mass reproduction in India. The formation of art schools in Punjab by the British changed the mode of art instruction from oral and practical to a written and rational mode of art instruction. It was based on European concepts of visual literacy. The Indian manufactured products in the Great Exhibition in 1851 at Crystal Palace London lead British art educators to observe and appreciate natural forms. The British decided on formal education to promote and conserve the Indian arts. The critical assessment of the Great Exhibition in Britain led to the reforms in British art education for making policies for art instruction in India. The art educators in South Kensington made decisions to improve British industrial manufacturing and to prevent Indian hand-made manufacture alienation. The land surveys in Punjab revealed a vast number of artisanal and industrial classes than in all of India. Based on the survey of Punjab, it was most suitable for the British concerning the promotion of Indian arts.²⁹⁷ The British art and design education policies were made to support industrial manufacturing. The British survey of Punjab revealed the reason behind launching an art

²⁹⁶ Balaram, Singanapalli. *Thinking Design*. Ahmadabad: National Institute of Design, Ahmadabad, India, 1998. 15

²⁹⁷ Tarar, Nadeem Omar. *Official Chronicle of Mayo School of Art: Formative Years Under J.L Kipling, 1874-94*. Lahore: National College of Arts, 2003. 21-22

institution in Lahore. The mode of art and design instructions was to serve the colonial agenda.

British art teachers in colonial Punjab focused on spreading visual literacy on the model of South Kensington's teaching design by drawing. The drawing was a process of understanding the visual and logic of forms into a visual symbolic statement. Visual literacy was considered essential to improve the technical skills of manufacturing. The curriculum of the Mayo School of Art, Lahore was adopted from South Kensington presently, Royal College of Art. The instructions were broadly grouped into Elementary and Advanced studies. The blackboard demonstration of principles of drawing, an outline from flat copies and basic geometry were taught in the vernacular to the young students (see figure 8.1). General writing and reading were also added to upgrade students. The advanced level studies of Indian ornamental design through the objects in the museum, folios and books were executed. The English terms were replaced with Arabic or *Sanskrit*. Designs, still life, advanced perspective and drawing from the living model was practised at the school. According to Kipling "lack of education especially their ignorance of the English language was their most serious drawback. English language stuck students at early learning and made them suffer in their professional careers".²⁹⁸ Art and design education promoted the use of the English language. The statement of Kipling mentioned above points out the importance of the colonial language for a professional career in those days.

²⁹⁸ Tarar, 23-26



Figure 8.1. Mayo School of Arts (now NCA) 1900s,
<https://www.facebook.com/lahore.gardens/posts/reshared-mayo-school-of-arts-now-nca-lahore-c-1900s/10151596700538214/>

Kipling tried to expose students to Indian art and design. The students were involved in the documentation of the old historic buildings. The indigenous style of art was believed to be capable of infinite development. The fresco decorations of the Wazir Khan Mosque were copied as an example of Indian wall painting. Oriental Architecture was considered the source and foundation of all the Indian Arts.²⁹⁹

The system of guru or the preceptor with individual attention to the disciple has disappeared. The system is limited to classical music and dance for a few elites. The mass education introduced by the British in Punjab during the colonial period overcame the traditional teaching methods and generally applied them all over. The education model is hardly relevant to the needs of the people in Punjab. The colonial system of basic education is like a standardised mass-production process to prepare people for clerical jobs. The educated persons through this system naturally need a desk job as that is what they are trained for. Therefore, incapacity and unemployment occurred due to a lack of earning skills for living. Healthy living poses problems incomparable to the developed and advanced countries. The cultural history of 3000 years is both beneficial and load for

²⁹⁹ Tarar, 27

the designer. The designer has a challenge to explore the past rather than be a victim of cultural invasions.³⁰⁰ The education system of producing designers is addressed and explained regarding the 21st century scenario. The impact of colonial education is exposed in the discussion above. The problem for design education is identified.

Professor *U.R. Rao* stated at the Indian university convocation regarding science and technology that ‘If we are to lead the world towards a hopeful future, we must understand that technology is part of the planetary environment to be shared like air and water with the rest of humans’ remains only as a statement.

“The reality is that science and technology have been monopolised and zealously guarded by a minority of advanced nations. We are witnessing the old colonial domination. With new technological imperialism, a mindless and ruthless technological hegemony is adroitly being employed by the advanced nations for imposing their influence and control over the developing world. Only lip serving is being paid for creating a new and international economic order. In this all countries can progress as partners by sharing the bounties of science through appropriate instruments of technology transfer. Science and technology have become the most powerful currency of power for continued exploitation and domination of the developing world. We have to implicitly recognise that science and technology is the principal means of producing new wealth and any country which ignores the development of science and technology on a self-reliant basis will inevitably perish in the modern world.”³⁰¹

³⁰⁰ Balaram, Singanapalli. *Thinking Design*. Ahmadabad: National Institute of Design, Ahmadabad, India, 1998, 8-12

³⁰¹ Balaram, 56-57

The above statement fits exactly to the design profession as well. Design is also part of this powerful currency. By not realising that design is part of power currency, we will be helping the colonisation process. Philosophical and general education can be universal; however, professional education like design should be specific. It has to address the cultural, economic and physical circumstances of the place where it will be located. The imported design education by spending money is creating graduates having capabilities of alien situations, problems and solutions. Ultimately, they immigrate to the country where they fit better. The poor country educates its people with scarce resources but is serving the cause of the rich country to reap the benefits.³⁰² Design education has become vital in the modern world. Art and design education is criticized here in the context of technological imperialism in design education. The national policy for design education is also required to control the impact of colonial effects.

8.3 Globalization of Visual Communication Design

The Communist Manifesto published in 1848 written by Marx describes modern capitalists chasing the whole globe for new markets to sell their products. In 1968 the phrase ‘the global village’ was coined by Marshall McLuhan to describe electronic media in the world of communication. The developments of media like film, television and internet-enabled people to communicate from the different corners of the world. The culture, money, technology, people, goods, images, text and ideas flowed. The supply and distribution of newspapers, magazines, television and film communicated information as established mediascapes. The text and images produced ideoscapes. The images and text are political and represent the domination of group ideas regarding freedom and democracy. The scopes mentioned above mostly effect visual communication design. The

³⁰² Balaram, 58

theorist presented globalization as the world becoming a single place or the same place. Globalization cannot remove social differences in human societies. The distinct local aspects remain as a source of different cultural identities. The global corporations took local cultures to communicate with related people. Local cultures and regional identities created forms of differences to the globalizing similar effects. Visual communication designers have faced a new problem for communication that is the construction and reproduction of the beliefs for cultural identities.³⁰³

McDonald for human experience refers to the argument ‘no matter where you go in the world, there will always be a McDonald’s franchise. The golden arches, a red-haired clown with yellow knickerbockers, stripy underwear and red boots, packaging and décor similar to all franchises. The president of McDonald in the USA Edward Rensi said ‘people have a vision of McDonald’s being identical in 12,000 restaurants. Jane Pavitt argued that a brand like McDonald nurtures the relationship with the locality to become naturalised. The adaptation of cultural festivals and variation in the menu called nurturing or exploiting is under question. The role of culture in communication has to be present in advertising and packaging, in case the advertising will not be understood. This is not about non-western culture being discouraged to understand western culture through visual communication design rather in communication this happens. The role of visual communication design in global communication is highlighted through the example mentioned above. McDonald’s is considering cultural beliefs to communicate with other cultures in their advertising. Its advertising communication includes non-western members and values for related culture through images and colours. This is not imposing

³⁰³ Barnard, MacIcolm. *Graphic Design As Communication*. New York: Routledge, 2006. 151-152

meanings or beliefs into another culture rather paying attention to how communication works.³⁰⁴

Different cultures hold different values and beliefs so each culture has a unique meaning to advertisements and brands. Cultural values make sense in advertisements. The globalisation to postmodernity is similar to internationalism to modernity. Both of them are the forms of communication of the meanings. The modernist visual communication design was internationalist whereas globalising inclinations are towards postmodern aspects of visual communication design. The idea of postmodernist globalization does not represent a difference in quality from modernist internationalism. The role of visual communication design is the same considering the nature of communication. The nature of globalisation doesn't impose the dominant culture's values on different cultures. The local culture is a potential resistance rather than being dominated by global firms.³⁰⁵ The above discussion sheds light on the transition between modernism and postmodernism of visual communication design. Globalisation takes VCD closer to the native cultures for global brands success.

McDonald's decided to launch local products stated by Chief Creative Officer *Adeeba Khan*, Manhattan Communications. The advertisements expanding the local menu have increased nowadays. McDonald's has experimented with the offer of mutton burgers for a limited time and Chicken *Chapli* Burger. The response was encouraging for McDonald's to expand further into the native menu. McDonald's promoted these local foods via a digitally-led campaign, print activations and Radio. The TV commercial was not used to economise the product. All the discussion above explains how a global brand

³⁰⁴ Barnard, 153-155

³⁰⁵ Barnard, 160-161

is focusing on the native food items and economic situations to be successful (see figure 8.2 – 8.3).³⁰⁶



Figure 8.2. McDonald's³⁰⁷ Pakistan introduced native product Lassi on 1 April, 2019, <https://aurora.dawn.com/news/1143497>



Figure 8.3. McDonald's Pakistan introduced native product Bun Kabab on 1 April, 2019, <https://aurora.dawn.com/news/1143497>

³⁰⁶ Kamran, Sadia. *Aurora*. August 2019. <https://aurora.dawn.com/news/1143497> (accessed October 15, 2020).

³⁰⁷ McDonalds opened in 1998 in Lahore.

Today, most of the visual communication design publications incorporate global values and practices. The technology transported ideas and connections across national and cultural lines in a way that didn't exist before. The question awaits the answer that do we have globalization in visual communication design or has there been Westernization of the field, while European and American practices become a global standard. A European or American travelling through Asia and Africa can recognize refined visuals without being able to read the language. It is due to the Western visual communication design export to the world. The global reach of corporations has driven the Westernization of communication design visuals. The example of Google Doodle and Coca studio carried Western corporate identity across the globe (see figure 8.4 – 8.5). Coca studio billboard example represents promotion of Pakistan's multiculturalism, which is due to globalization influences. Digital technology is another factor of Western-style drive to inspire the designers who are working on American software platforms of desktop publication. It leads to the work resembling the Western-style irrespective of its nation of origin.³⁰⁸ The values and practices of globalization in visual communication design are present in Lahore. The images below are chosen to explain the impact in the Pakistani context.

³⁰⁸ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 410



Figure 8.4. Google Doodle showcases Pakistani culture ‘Truck Art’ 14 August, 2012, Artists Revealed, <http://www.meanwhileinpakistan.com/2015/10/google-doodles-for-pakistan/>



Figure 8.5. Coke Studio Season 5 Billboard advertisement, image of *Umair Jaswal*, <https://www.jamhooor.org/read/2020/2/24/mystics-mullahs-and-markets-in-post-911-pakistan>

The city of Lahore is sprawling with approximately 130,95000 million people who are flooded with advertisements, billboards and hoardings dazzling the eyeballs in every commercial street. Most of the work is made by designers who work on the photograph with the help of Adobe Photoshop and InDesign software. Throughout the history of design, genres have had ideological aesthetic commitments. The 19th century

visual communication designers wanted to uplift the quality of industrial goods. The New Typography wanted to create a universal language for the machine. The International Style developed modern design solutions. The postmodernist rejected the conventions of International Style to experiment with new technology. The meaning of visual communication design is relatively changing. The future might bring more missions to visual communication design.³⁰⁹

Currently, visual communication designers have to be conscious of cultural understandings for design sharing. The designs transmitted through the internet worldwide can be taboo or offensive in some countries. Designers need to consider the audience to check if a visual communication is specific to a group or culture. Only then a designer can pick and choose or create images to connect its intended viewers to the visual communication piece.³¹⁰ The impact of technological advancements has made design transmission more critical for the communication of visuals. The advanced nations are dominating and influencing the other cultures of the world. It is important now for any nation to be conscious and aware of its culture to address the audience through visual communication design.

8.4 Art & Design Schools in Lahore

In the late 1960s to 1970s and 1980s onwards, graduates from the Pakistani institutions began making their mark in the industry. The graphic design courses were open to the general public. Following the colonial ideals, the designers consulted references from abroad for inspiration. The Western sensibilities of the design were believed to be appealing. The newspaper advertisements documented the trends of Europe

³⁰⁹ Eskilson, Stephen J. *Graphic Design a New History*. London: Laurance King Publishing, 2007. 421

³¹⁰ Visscom. *visscom.wordpress.com*. April 7, 2013. <https://visscom.wordpress.com/2013/04/07/20th-century-design-movements/> (accessed October 9, 2020).

and the USA styles. Pakistani visual communication designers were exposed to international standards.

The Mayo School of Arts Lahore became the National College of Arts after independence. Professional design training was established in the early sixties by introducing the Graphic Design programme at the University of Punjab, Lahore in 1964. The Pakistan Institute of Fashion and Design at Lahore was set up in 1995. Lahore School of Fashion Design was established in 2000. Three years later Beaconhouse National University emerged in 2003. In 2018 Institute of Art and Culture was established. The art institutions in Lahore have grown in numbers during the 21st century. The NCA and University College of Art & Design are not the only institutions for art and design education now. The growth of art and design institutions indicates the demand for the profession and employment opportunities in private tv channels and design houses. The increasing urbanisation is also one of the major factors.

The visual communication design in Lahore is diverse and reflects a visual element evolved from the exchange of ideas with civilizations from centuries. The society speaks several languages and dialects despite the lingua franca Urdu which itself is a hybrid of many languages like Persian, Arabic, Turkish and Sanskrit. The British impact, due to its rule made English an official and spoken language. The Western influence through media and the internet is evident in the cities. In general, the vernacular culture is prevalent in Pakistani commercial design due to the language it uses to communicate with its viewers. The design approach is global due to Western exposures. The people are learning computer design programmes for the past years. Undergraduate design education has become more intense over the years. The most successful design firms are affiliated with international advertising agencies including J. Walter Thompson, R-Lintas and IAL Saatchi. The work of advertising agencies mostly follows brand strategies developed by

European countries.³¹¹ the approach of design in Pakistan is influenced by globalization. The discussion above is in agreement with the British influences in visual communication design in Lahore. The trend of learning design and advertising agency's role in society is explained. The approach of design in Pakistan is influenced by globalization.

The designer Steven Sagmeister says that the designers today need technical expertise for using Mac or IBM machines with design applications. The designers have taken over other jobs like colour separation, typesetting and retouching instead of concentrating on thinking. Thinking is difficult and typesetting is easy. The best digital work doesn't look digital. Computers are machines based on logic. The designers using the computer as a tool are developing works that are not logical in fact chaotic, illegible and expressive. This is what makes digital so interesting.³¹²

The world is quite different today from the last century. The technology and social shifts have shifted the design paradigm. The designer's skill is based on being humane rather than being a robot. The technological advances of the present are rapidly reducing human activity by mechanical and electronic gadgets. Nowadays, a skilled designer is not required but a socially well-integrated humane designer with a broad global vision.³¹³

The boundaries between art and design are blurring like the Modernists explored expression through art and design. The upcoming generations are merging disciplines into visual communication design which as a result produces new visuals. Steven Sagmeister,

³¹¹ Heller, Steven. *The Atlantic*. 26 May 2011.
<https://www.theatlantic.com/entertainment/archive/2011/05/pakistan-an-emerging-design-nation/239505/>
 (accessed October 12, 2020).

³¹² Tafoya, Renée Claire. *Graphic Design History*. 14 February 2013.
<https://visualartsdepartment.wordpress.com/digital/> (accessed October 13, 2020).

³¹³ Balaram, Singanapalli. *Thinking Design*. Ahmadabad: National Institute of Design, Ahmadabad, India, 1998. 61

April Greiman and David Carson produce work with skill and imagination which excels the design for beauty and emotional effect. An article 'Your Life in 2020' published in *Forbes magazine* in June 2010 by John Maeda describes as a designer and educator that cultural foundation will be based on art and design soon as technology fades from its ruling position. The technology will be replaced with art, design and you.³¹⁴

8.5 Effect on the Visual Communication Design in Lahore

Traditions of the East are mostly rejected because it is seen as unmodernized due to colonial cultural influences. The modernity in the East is reflected through mimicking Western society. The term Westoxication by Iranian thinker *Jalal Ale-e Ahmad* describes when European and American educated persons return to their country, they become ineffective members of society. They do not identify with their native culture. This is applied to the western educated designers and consumers who are familiar with Western culture. This creates a lack of balance between the traditional values of a culture and modern standards of Western culture for advertisers and consumers. This is the reason for the presence of Western culture in modern design. Homi K. Bhabha describes this as a colonial perception of the subject divided between two cultures without any sense of belonging. The technique of advertisement designers is to mimic the colonial class. It can also be defined as a subject nearly the same but not exact. There is an evident similarity between the colonized and colonizer. Mimicry under colonialism is argued by Bhabha as one copies the person in power hoping to have access to the same power.³¹⁵ It is not a wonder that visual communication design at Lahore is mimicking Western trends. Thus, mimicry is a sign of colonial dominance typical of postcolonial cultures. The threat to

³¹⁴ Tafoya, Renée Claire. *Graphic Design History*. February 14, 2013. <https://visualartsdepartment.wordpress.com/digital/> (accessed October 13, 2020).

³¹⁵ Azra Ghandeharion, Leili Badrlou. "Iranian advertisements: A postcolonial semiotic reading." *Kasetsart Journal of Social Sciences*, 2018: 334-42. 336

culture through mimicry is a double vision mirrored in how the advertisements both negotiate or resist Western supremacy. The examples will analyse the Western culture influence on the brands to see the resistance and negotiation.

The extent of influences of Western culture on Pakistani brands is analysed through four types of examples. These examples explain the resistance and negotiation with Western domination. The first type is iconic mimicry in food brands demonstrating the imitation of foreign companies particularly American. The second type is a linguistic mimicry fashion retail brand representing the presence of the English language as a linguistic mimicry. The third category is visual mimicry addressing the presence of Western-looking celebrities and models. The fourth type signifies a national emblem as a resistance to Western superiority.

1. The Iconic Mimicry in Food Brand

Sufi group of companies has launched an international standard chicken product in Pakistan as ‘Simply *Sufi*’. It has two elements Simply means pure, clear and ‘*Sufi*’ refers to the parent brand group standing for quality and trust. Simply *Sufi* provides a range of ready to cook and ready to eat meals. The *Sufi* Group of Companies was established in 1952 and ‘Simply *Sufi*’ was launched in 2012. The colours play the most primary role in the logo of Simply *Sufi* by creating a visual impression of the brand’s difference in advertising. Colours have the power to trigger positive or negative emotions for the viewer to visualise and know. The use of colours in a brand’s logo communicates messages in extensive ways. The brand of Simply *Sufi* used yellow, red and white. This reminds the viewers of McDonald’s, the largest fast-food chain in the world with international customers. Simply *Sufi* used the same exploitation of colours the way McDonald’s have done. The red colour is quite distinguishable with yellow colour as more visible.

The design of both logos is different which suggests that the brand designer utilized both national and international design schemes. The transitional aspect is also important as most Pakistani favour foreign products. This approach is termed mimicry according to Bhabha an imitation of the colonial values and signs. The colonizer's culture is copied by colonial society by imitating the characteristics. The Western designs are felt present as the Simply Sufi logo is American inspired as McDonald's was founded first in 1940. The Pakistani visual communication designer used English letters and Urdu Alphabets at the bottom to add resistance. The example explains the resistance and negotiation with McDonald's. The icon and words of Simply Sufi negotiate with West by using colour palettes of the McDonald's logo and the Urdu alphabet initials at the bottom is the only resistance. The word and image in Simply Sufi are the postcolonial mimics bringing negotiation and resistance with the West. The global culture is employed through the colours to negotiate with the American brand. As a result of mimicry, the advertisers are creating a hybrid cultural identity (see figure 8.6 – 8.7).



Figure 8.6. Simply Sufi XPRS - Serve Pakistan, <https://servepak.com/2213-simply-sufi-xprs/>



Figure 8.7. McDonald's Dinner Box promotion offers, <https://www.businessinsider.com/mcdonalds-dinner-box-strategy-2014-6>

2. Linguistic Mimicry in Fashion Retail Logos

The brand *Gul Ahmed* draws its inspirations from the diverse global fields and follows that beauty is universal. The brand provides a variety of fashion lines and introduces new trends. It is a leading contemporary clothing brand in Pakistan. The group started to trade in textiles in the early 1900s. The group entered manufacturing with the brand name *Gul Ahmed* in 1953. The name of the brand in Urdu is written in Roman script (see figure 8.8).



Figure 8.8. Fashion retail brand logo *Gul Ahmed*, <https://www.gulahmedshop.com/about-us>

Khaadi was established in 1998 by *Shamoon Sultan*. It is one of the leading fashion retailers offering clothing, shoes, accessories and fragrances. It is a pioneer of

introducing global fusion in traditional fashion by keeping contemporary fashion-focused context. This character is reflected in all of Khaadi's designs. The logo of Khaadi has hands symbolising the beginning of the process and signifies the perseverance of tradition of hard work of the craftsman. To the consumer, it conveys a sense of being part of what has been built.³¹⁶ The brand name is designed with English alphabets initially and now remained as a symbol only (see figure 8.9).

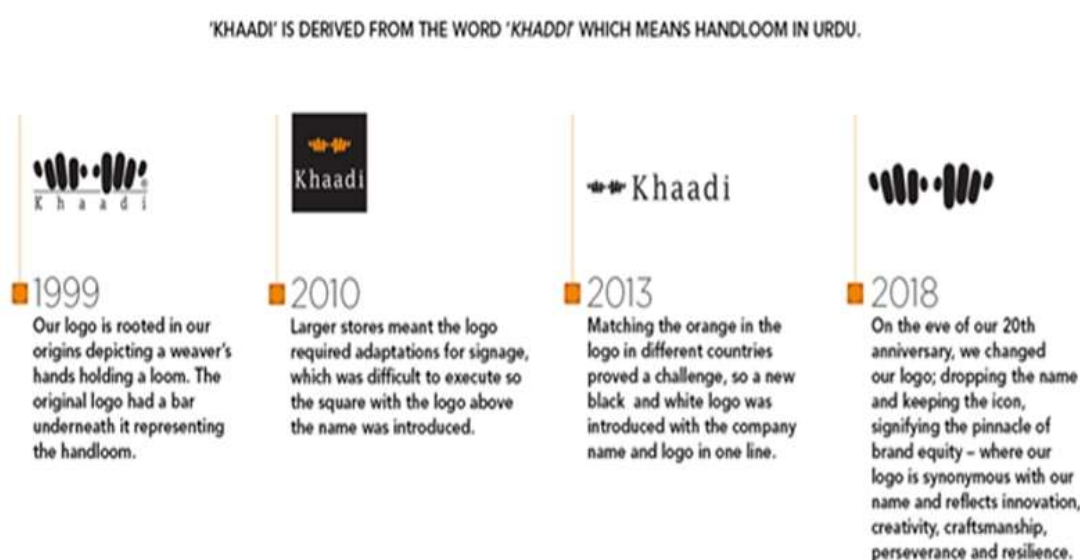


Figure 8.9. Leading fashion retail brand logo *Khaadi*, <https://aurora.dawn.com/news/1143411>

'J.' is a fashion retail brand with men, women, teens and children wear started its outlet in 2002. It was started by Pakistan's iconic singer turned preacher, *Junaid Jamshed*. The main idea behind launching *Junaid Jamshed* initially and later (J. or Jay dot) was the restart of traditional clothing in Pakistan as the merger with modernisation. The Eastern dresses such as *Shalwar - kameez* were reformed after the contemporary

³¹⁶ Zafar, Natashe. *Aurora*. April 2019. <https://aurora.dawn.com/news/1143411> (accessed October 15, 2020).

additions were initiated. The experiment of this combination was rapidly appreciated by the people. The modification of Eastern outfits will be in fashion. The brand personality is defined as rich, elegant and stylish in traditions of wear. The brand changes outfit styles towards the East. The campaigns do not feature models and only mannequins with visualization of the product are used. It covers the demand for the people who love fashion without moving away aimlessly from their Islamic roots. The seasonal clothes are added with machine prints, intricate embroidery and modern cuts regularly. The fashion professionals come from the country's renowned fashion institutes. They are trained through research and studying the latest trend implementation (8.10 – 8.11).³¹⁷



Figure 8.10. Fashion retail brand logo *Junaid Jamshed*, <https://www.junaidjamshed.com/about-us-1>



Figure 8.11. Fashion retail brand logo *Junaid Jamshed*, <https://www.logolynx.com/topic/junaid+jamshed>

English language inclusion in the brand logo is a linguistic mimicry. The use of English words in the logo is to communicate to the customers of modernity and

³¹⁷ J. n.d. <https://www.junaidjamshed.com/about-us-1> (accessed October 15, 2020).

technology. The approach refers to the depiction of the West as a convincing trick to attract attention and interest. English language is used for international communication for the reason that it is spread over the world. The use of the English language and Western imagery in other culture's advertising is added for associations with modernity. This becomes a measure in a way of how much a logo or advertisement has Western influences. Nowadays, the use of the English language has become part of brand superiority. The headlines, slogan and product name are in English to grab attention.³¹⁸

English language in Pakistani brands advertisements may be understood as a kind of international status of the product, modernity, Europeanization and dependability. The brand *Gul Ahmed* is one of the oldest fashion retail brands in Pakistan. The brand logos of *Gul Ahmed*, *Khaadi* and *J.* was selected to analyse the linguistic presence of colonial language.

3. Visual Mimicry Through Western-looking Models

Pepe Jeans is a casual wear brand that produces denim jeans and jackets. The brand was established in London in 1973. It brought a unique trend in jeans wear for men and women. It has stores all over the world and has a lot of consumer growth among youth. The first Pakistani outlet was launched in Islamabad and is now available at vogue towers, Lahore.³¹⁹ The local model *Maira Khan* is in a western outfit (see figure 8.12).

³¹⁸ Azra Ghandeharion, Leili Badrlou. "Iranian advertisements: A postcolonial semiotic reading." *Kasetsart Journal of Social Sciences*, 2018: 334-42. 338

³¹⁹ Manahil. *Branded Girls*. n.d. <https://www.brandedgirls.com/international-brands-in-pakistan-list/> (accessed October 16, 2020).



Figure 8.12. Pepe Jeans casual wear brand, <https://www.brandedgirls.com/international-brands-in-pakistan-list/>

Levi's is a fashion brand for Pakistan indulged in music, technology and social networking. It was established in 1853 with product lines catering for demands from all segments of society. The products have a vast range of styles and preferences from fashionable to athleisure wear. It caters all western wear wardrobe demands. It is a worldwide operated company and known for denim jeans.³²⁰

The brand mimics Western-looking models and superstars to negotiate with Western Dominance. The celebrities become role models of the culture and are used in advertising to communicate with viewers to draw their attention. These brands try to make a profit among modernized youth. The brands have turned into an example of mimicry due to the Westernized image of celebrities. Jeans, Jackets and pants are typical of western culture. Therefore, the advertisement has Western supremacy and mimicry through western looking models. Levi's used a female model sitting between male models. The presence

³²⁰ Manahil

of women near an unrelated man is not a welcome sight for traditional Muslim countries. The bangle and earring are the only resistance to Western-looking model and the rest of the image negotiating with the West (see figure 8.13). The recent image negotiation is more obvious since women are depicted in a provocative pose with blonde hair and revealing dresses. This image is definitely challenging Muslim traditions. The kind of image portrayal of women communicates femininity to consumers which is appreciable in the West. The application of traditional perspectives means deprivation of gender rights equality. In a patriarchal society, these images are revolutionary of which Muslim thinkers are worried about because of their misleading aspects. The designers have not used any national element and Islamic standards to present a suitable advertisement. The advertisement examples above project a lack of Pakistani culture and have a tendency towards negotiation with Western dominance. This represents a postcolonial subject imitating principle in the West.



Figure 8.13. Levi's an American clothing retail brand, <https://www.brandedgirls.com/international-brands-in-pakistan-list/>

4. Resistance to the West

The national emblem of Pakistan, founded in 1954, reveals the postcolonial resistance to Western supremacy. The emblem is one of the rare examples of using the national language instead of English. The green colour is associated with Islam and signifies majority of the Muslims population in Pakistan. The word Faith in the motto of Quaid-e-Azam is also related to the green colour. The Holy Quran describes the afterlife in Paradise "Shall be given of bracelets of gold, and they shall wear green robes of fine silk

and thick silk brocade interwoven with gold”³²¹ and they will be “reclining on green cushions and beautiful carpets”³²². The green colour is associated with paradise and everlasting happiness in Islamic culture. One more colour associated with Islam is white. White is the symbol of peace and calmness and is regarded as holy and sacred.³²³ The iconic representation of the crops of Pakistan in the four sections signifies the care and improvement of the agricultural state of Pakistan. The words and images are depicting nationalism which is typical of Pakistani culture. It suggests that this emblem is Pakistani by words, images and colours with Western emblem inspiration by using elements of shield scroll and layout (see figure 8.14).



Figure 8.14. State Emblem of Pakistan since 1954, <https://www.subpng.com/png-c9hgp4/download.html>

³²¹ Surah Ayah al-Kahf (The Cave) 18:31

³²² Surah Ar-Rahman 55:76

³²³ Azra Ghandeharion, Leili Badrlou. "Iranian advertisements: A postcolonial semiotic reading." *Kasetsart Journal of Social Sciences*, 2018: 334-42. 340-341

The postcolonial study of Pakistani advertisements of different brands of foods, clothing and national emblem reveals the resistance and negotiation with Western supremacy. The analysis revealed that negotiation is dominating more than the resistance, in most of the cases. Postcolonial Pakistani consumers culture is in favour of mimicry and negotiation with Western superiority. Although the resistance is also present in postcolonial visual communication designs. The designers, advertisers and consumers are living in contradictory aspects existing in postcolonial associations. The postcolonial semiotic readings have unfolded the way to think and plan for the future of visual communication design of postcolonial Pakistan.

8.6 Visual Communication Design

The definition of visual communication design and what it stands for can be understood by what it isn't. The process of creating visual communication design is similar to that of art nevertheless, it isn't art at all. Just like doctors and dentists who are not the same and we know it. Visual communication design is not individual in dialogue with other artists, museums and curators. The visual communication design is a collaborative activity between the client and a designer for creating advertising and promotional material. The communication designer creates marketing propaganda for a commercial culture to promote a product. When the purpose is served to the people, the advertisement becomes a cultural artefact. The visual communication designers produce artefacts, not art. Thus, it is a piece of language ever known to human. The ancient cave paintings were functional magic images. Once the hunt was executed then the new images were painted over the image for the next hunt. Communication designers use visual as the language to speak to the viewer. The language is used to convince the mind of the viewer

to buy the product. The course of visual communication is dedicated to the one paying for the job. In a culture, visual communication is a powerful serving industry.³²⁴

Software limitations have revived the craft practice in visual communication design. At present, the designer re-envisioned the craft, handmade and handwritten scripts. Lorraine Wild has predicted in her article ‘The Macrame of Resistance’ published in *Émigré* magazine in 1998, that “The knowledge gained through activities that can be described as tactical, every day, or simply craft is powerful and important, and it must form the foundation of a designer’s education and work. Why else are we here?”³²⁵

To avoid sitting at the desktop computer all day using only one finger to design everything, British designers Kristine Mathews and Sophie Thomas while studying at Royal College of Art in the 1990s, used letterpress in a campaign against crack cocaine. The use of letterpress was to achieve a real and gritty feel. The current reinvestigation of crafting design is limitless as compared to technologies of days gone by. The Renaissance of craft is noticeable today in the product, architecture, fashion and visual communication design. A new consideration to decoration ornament and pattern of handcrafted elements into manufactured products and labour concentrated technologies is prevailing. The pages, screens and environment are increasing with decorative details of geometric patterns, mandalas, fleuron (see figure 8.15 – 8.16). The modernist philosophy separated ornaments from the function which dominated the 20th century designs.³²⁶

³²⁴ Twemlow, Alice. *What is Graphic Design For ?* Switzerland: RotoVision SA, 2006. 62

³²⁵ Twemlow, 64

³²⁶ Twemlow, 67-68

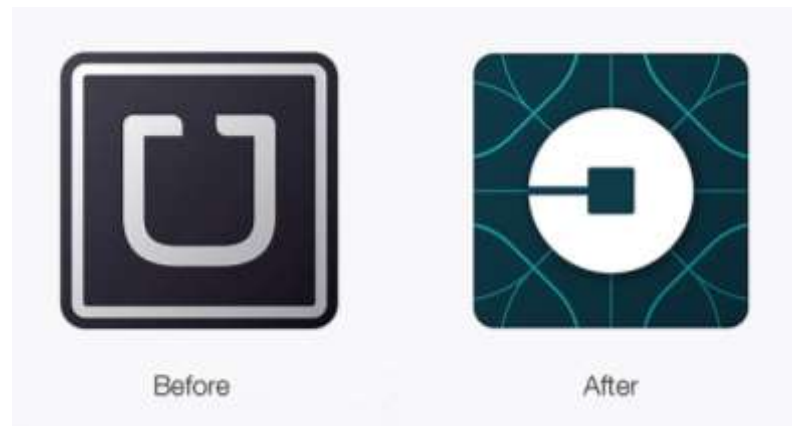


Figure 8.15. Uber logo changed in 2016, <https://money.cnn.com/2016/02/02/news/companies/uber-logo-rebrand/>



Figure 8.16. Uber logo changed, 2019, <https://www.freelogoservices.com/blog/2019/11/06/2020-logo-design-trends/>

The handcraft with social values was brought in design by the Arts and Crafts movement. A design educator Malcolm McCullough called computers a craft tool. As a digital craft, it has a blend of skill and intellect. Decoration and ornament provide an alternative way to solve problems. Van der Velden said ‘playfulness and layers, multiple narratives, embedding history, seeking relations, and also political implications are better expressed in a visual vocabulary less dogmatic and richer than modernism’.³²⁷

³²⁷ Twemlow, 68-71

8.7 Challenges to National Language

In Pakistan, many languages are spoken. The common language for instructions is Urdu and English. The private schools sell education based on the English language. English in the country is not just a language rather it's a class. For most parents learning English can ensure success in life. The schools and parents favour English medium education.³²⁸ English was the official language in British India till 1947. After independence Pakistan inherited inflexible situations. The religious leadership see English as a colonial legacy; nevertheless, the education system has promoted English as a device for social and economic development. At an earlier period, Urdu was a medium of instruction for the masses and English was earmarked for the rich. The private English medium school boomed under the *Zia ul Haq* regime. In 1998 the education policy did not refer to the language. The National Education Policy of 2009 declared that education of science and mathematics from class four onwards will be in English. The Supreme Court ordered the English language to be replaced with the Urdu language for official communication in 2015. The English language requires encouragement for knowledge communication.³²⁹

Urdu language has a great challenge ahead to survive in the digital world. Urdu is a South Asian language is spoken in Pakistan and India. It is one of the two official languages of Pakistan. It is written in a Perso-Arabic script named *Nastaliq*. The script is flowy, hanging and ornate. The Urdu script is depicted in *Naskh* style on the web, smartphones and digital devices for users. The *Naskh* style is an angular and indigestible

³²⁸ Hasan, Shazia. *Dawn*. October 15, 2020. <https://www.dawn.com/news/1585122> (accessed October 18, 2020).

³²⁹ Din, Rafi Amir ud. *TNS*. March 1, 2020. <https://www.thenews.com.pk/tns/detail/621743-language-and-development> (accessed October 18, 2020).

script that came from Arabic. Most users write Urdu in Western letters (see figure 8.17).

330

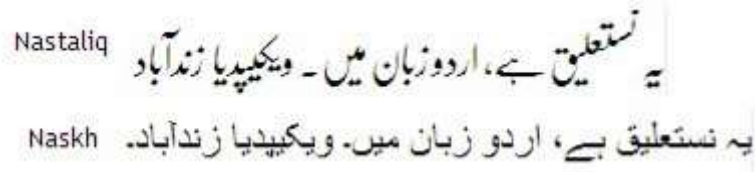


Figure 8.17. *Nastaliq* script vs *Naskh* script, <https://medium.com/@eteraz/the-death-of-the-urdu-script-9ce935435d90>

Due to the dominance of Western culture and language today, the Roman script has replaced the Urdu script and English written in Urdu script (see figure 8.18 – 8.19). Turks and Indonesians realised this situation and converted their alphabets to Roman letters. Urdu speakers are turning to Roman transliteration. Stretching from the lower lands of *Makran* to the heights of the *Skardu* plains, Urdu is considered the mother tongue to a quarter of the population. Urdu is not valued by visual communication design campaigns as customers are communicated through Urdu written in Roman script or English in Pakistan. One can observe that the Urdu taglines are often expressed in Roman script. One of the reasons for Urdu being written in predominating Roman script is that the Perso-Arabic script used requires Urdu typing software and skill to use the software. The brands avoid Urdu due to the belief that their fonts are not much readable and clear. One more reason for avoiding Urdu is not to be attributed to local appeal. In India, brands embraced their culture and less privileged segments of society in their visual communication campaigns. The brands in Pakistan visually narrate the middle class in rural areas. Bollywood and Pakistan film industry advertise the name of the movie in Urdu written in Roman script. It ensures the readability and communication to the people

³³⁰ Eteraz, Ali. *Medium*. October 8, 2013. <https://medium.com/@eteraz/the-death-of-the-urdu-script-9ce935435d90> (accessed October 19, 2020).

of both *Devanagari* and Perso-Arabic names of the film. Urdu written in Roman script flourished through modern technological developments and due to the deficiencies in Urdu script software. Most of the daily communication on computers, mobile and social media sites has Urdu written in Roman script. The brands are using Urdu written in Roman script spelt according to their logic of tagline and communication (see figure 8.18 – 8.22).³³¹



Figure 8.18. Lipton Tea Billboard, <http://arrows.com.pk/>

³³¹ Tellis, Tyrone. *Aurora*. May-Jun 2014. <https://aurora.dawn.com/news/1140930> (accessed October 19, 2020).



Figure 8.19. ZOMG what a tasty burger, 2013, <https://medium.com/@eteraz/the-death-of-the-urdu-script-9ce935435d90>



Figure 8.20. *Hania Amir* in Advertisement on Pepsi Truck, 25, July 2019, <http://chooran.net/?tag=pepsi>



Figure 8.21. Nine Arches Shopping Mall, MM Alam Road, Lahore, Photograph 10, October 2020.



Figure 8.22. Zong 4G Billboard, Chauburji Chowk Lahore, photograph, 27, December 2020.

The historical analysis of visual communication design is highlighted with the help of an impact chart (see figure 8.23). The Impact chart emphasizes the evolution of VCD elements and their reappearance and continuation. The examples of coins, seals and stamps, logo of the University of the Punjab, postal stamps, emblem designs, newspaper

advertisements and multiple references regarding globalized designs are composed with dates. The chart provides an overview of the influences and adaptations in postcolonial visual communication design types in Lahore.

The timeline chart narrates the history of visual communication design in Lahore from 1842 to 2020 (see figure 8.24). The chart visually describes the effect of colonial art movements and global events on VCD. It also points out the character features of the age in which the design existed. The examples in the chart are from mixed media and portray practical implementation of the theoretical discussion noted in the research. The diagrams and charts are designed and prepared by the author on the basis of data collected in the research process.

Impact Chart of Visual Communication Design in Postcolonial Lahore

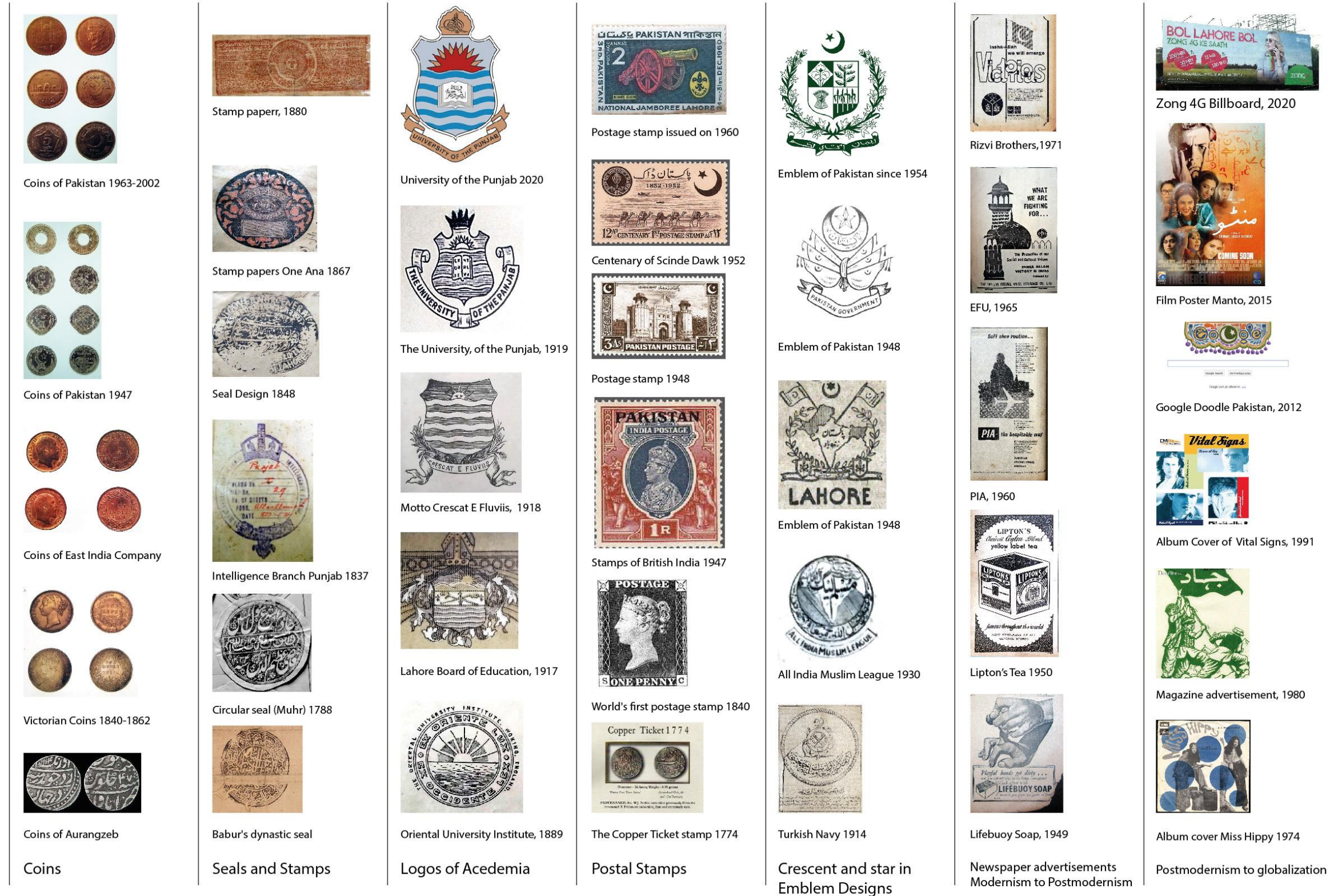


Figure 8.23. Impact Chart of Visual Communication Design in Postcolonial Lahore, designed by the author 11, July 2021.

The History of Visual Communication Design in Postcolonial Lahore from 1849- 2020

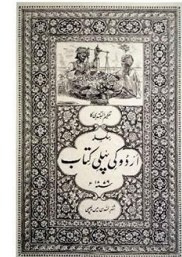
Victorian 1837-1901

- Decorative outer borders
- Elaborate typography
- Symmetry
- Highly ornate and busy imagery
- Few straight lines or edges
- Black & white illustrations



Art & Crafts 1880-1910

- Lots of texture
- Reused traditional features



Early Modern 1910-1935

- Minimalistic approach
- Coloured Illustrations

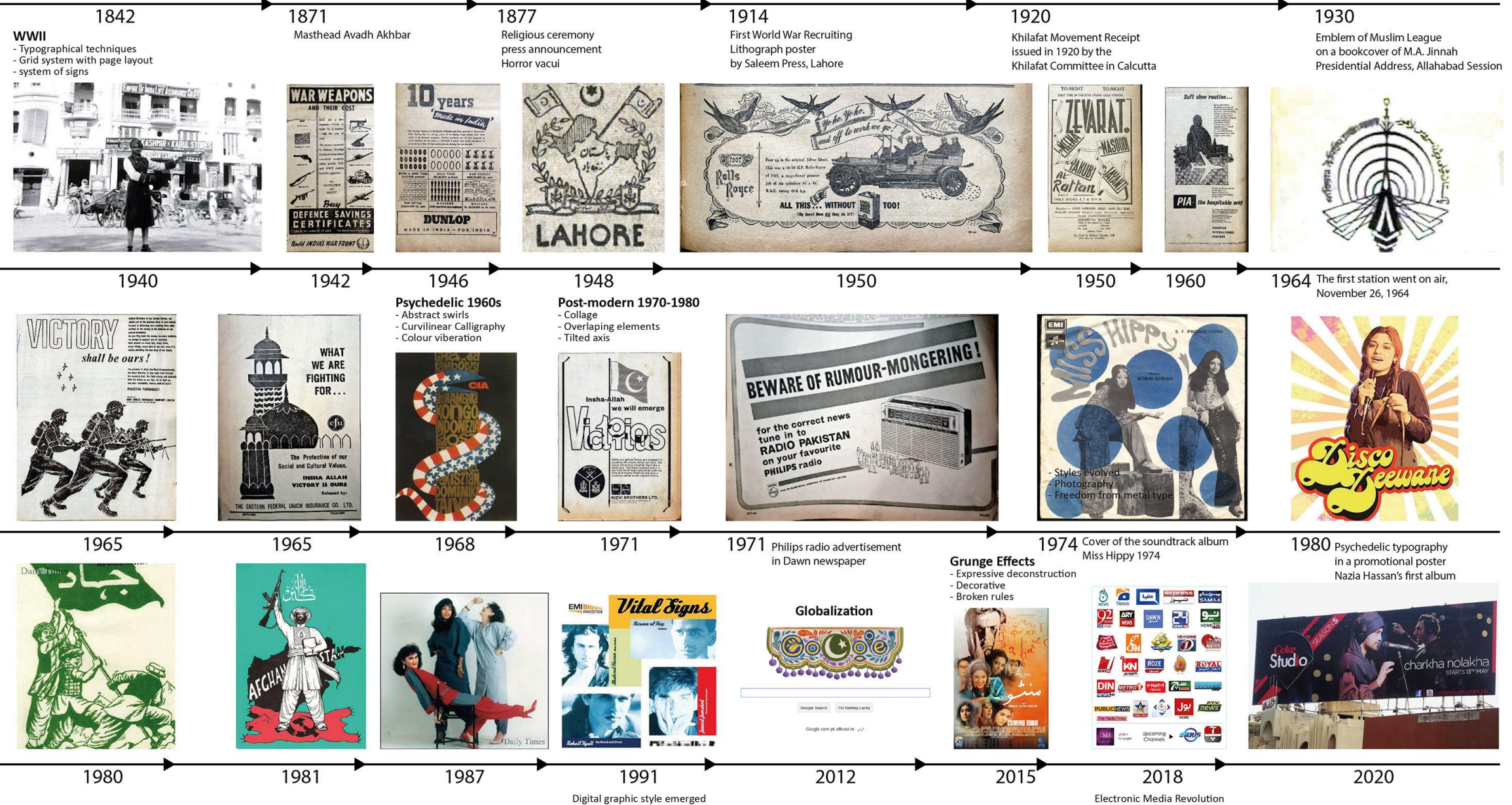
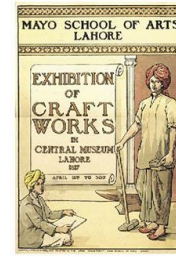


Figure 8.24. Timeline Chart of Visual Communication Design in Postcolonial Lahore, designed by the author 11, July 2021.

Conclusion

This research has covered the visual communication design history from colonial to postcolonial period of Lahore. The history of visual communication design has revealed western influences in designs in Lahore. It is an active part of the modern world. The results show that visual communication design is more negotiated than resisted.

The communication design, after independence of Pakistan, inherited colonial legacies of the British Empire. The documentations provide historical analyses to understand the postcolonial communication design. The British established Art and Design institutions aimed to train the native people to serve industrial manufacturing of trade for European markets. Under Principal Kipling, The Mayo School of Art, now NCA established the design course which is still in practice. The academic institutions are following the pedagogics set by the colonial empire. The education of art and design has a key role in promoting communication design methods. The institutions of art and design and advertising agencies are following global design trends and indigenous elements are vanishing.

The introduction of printing presses and technology transfer by colonials shaped the native visual communication design making methods. The Mughal seals, stamps, *Farmans* (royal orders), stamp papers, postal stamps and the evolution of the emblem designs narrates the adaptations of the colonial legacies. The emblem designs of the National College of Arts and the University of Punjab provide evidence of colonial negotiations in designs.

The visual communication design examples during WWII are found in the websites and the newspapers *The Eastern Times*, *The Civil & Military Gazette*, Lahore,

which follows modernism characteristics as sans serif typography, white space, asymmetry and geometric grid to control page proportions. The postmodern mixture of historical styles and the rejection of rules and diverse approaches are visible in the visual communication designs of Lahore. Lately, globalization takes local culture into visual communication design and print media is gradually replaced with digitally-led advertisements. Contemporary visual communication design publications, having global nature in practice are found in billboards, websites, brand logos and mobile apps.

European postmodernism influenced political and social standards from the 1970s onward, which is present in visual communication designs samples in Lahore. The references from websites and press advertisements represent postmodern design inspirations. These inspiration of layout and typographic designs is adapted in visual communication designs. One can see the shift from modernism to postmodernism by focusing the character features like overprinting, disordered, chaos in typography, blurred photographs, deliberate errors and decorative energy in the selected references. The graphic designer's inspiration from deconstruction in postmodernism is found in type and image layout for visual communication. The values of beauty and function, governing type styles were rejected in Europe and adopted in Lahore later.

European visual communication design practices have become global standards. It is due to the export of ideas and practice to the world. Digital technology, desktop publication and software are leading towards the western style. Globalization in visual communication design is looking at the local cultures of people nowadays to communicate. The role of cultural and visual elements is present now in the advertising and packaging of multinational brands but ironically missing in Pakistan's local brands.

The theory of mimicry by Homi K. Bhabha about Western supremacy is present in the postcolonial reading of advertisements in Lahore. Mimicry is visible in communication design in Lahore. These visual negotiations are established through employing foreign-looking local models, brand names in foreign language. The models in design follow and mimic western culture. As a result, advertising is creating a hybrid culture. The English language has become a symbol of status, modernity, dependability. Linguistic and visual mimicry is part of the visual communication design culture of postcolonial Lahore. The standards of visual communication design are deteriorating due to computer methods of making a design with untrained designers in native markets. Today, a socially integrated designer is required. The design is shifting towards humane aspects rather than being robotic.

The national language is struggling to survive. It is written in Roman Script due to the English being an official language for communication, countrywide. Due to modern technological developments of wireless internet, social media and mobile apps, daily communication and messaging, the promotion of Roman script for Urdu writing is evident. The brands use Urdu in Roman script spellings according to their reason for taglines and communication. Urdu is being influenced by English and is losing its value and beauty.

The developed nations are imposing their influences over the developing countries through the monopoly over science and technology. General education can be universal. However, the professional education of design should be specific. It has to address the cultural, economic and physical circumstances of the location in which it belongs. We are witnessing the old colonial domination with new technological imperialism. Capturing the territories shifted to capturing minds.

9.0 Recommendations

Based on conclusions, it is suggested that the educators and practitioners of visual communication design should be given a policy to focus the cultural values in design education. A visual communication design policy is the first step and Government policies are the second step towards implementations on a national level. The relationship between design and national ideology is a key area to be addressed.

The future research, regarding the precolonial and colonial influences in other applied art branches needs historical analysis. Now is the time to highlight the characteristics of cultural design elements in Pakistan. The educational programs of training in native art and design should be launched nationwide. To keep the industry in harmony with national integrity, the globalization is an upcoming challenge for the future.

9.1 Contribution of the Study

The research provides documentation of the historical evidence from the colonial to the postcolonial period of visual communication design in Lahore. It exposed the colonial elements in visual communication design followed as standards. The research would help to evaluate the impact of technological progress on postcolonial design aesthetics. There is literature and references regarding the history of graphic design in Europe whereas this research is a reference of the history of visual communication design in Lahore. Most of the findings from archives references are preserved which may vanish over time. The references are helpful for educators and practitioners. The findings have traced the developments of visual communication design linkage from colonial to postcolonial Lahore. It highlights the colonial impact on design and professional ideologies followed in communication design samples in Lahore.

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