History of Graphic Design

Required Materials
Graphic Design: A New History
by Stephen Eskilson
CD disks for presentation materials
regular note-taking supplies

Recommended
A History of Graphic Design (fourth edition)
by Philip Meggs & Alston Purvis
Graphic Design History: A Critical Guide
by Johanna Drucker & Emily McVarish

Description
GDES 3710 is a survey of the history of graphic design from its origins to the present. Emphasis is placed on socio-cultural contexts, symbolic applications, formal characteristics, and significant art and design movements.

Objectives
1) to develop a greater understanding of graphic design through the study of its historical movements and practitioners;
2) to become aware of the interaction between graphic design and the cultural context in which it is practiced;
3) to read, write, and talk about graphic design within an historical framework larger than your own studio work;
4) to make connections between historical developments in graphic design and your own work.

Overview
The course will be conducted as a seminar; course content will be covered through a series of student presentations and class discussions. The presentations will be supplemented by short readings assigned by the instructor. You will respond to these articles, informally, in writing. Additionally, you will write a three to five page paper based on a designer or design movement of your choice, and take two tests based on student presentations. (Specific assignments will be discussed in more detail below.)

Grading
The final grade will be a weighted average of points earned for the following: presentations (30%), article responses (30%), the paper (20%), and the tests (20%). No credit will be given for late work.

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<th>Grade</th>
<th>A</th>
<th>B+</th>
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<th>C</th>
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Attendance
Given the high level of student participation and responsibility in this course, attendance is critical. If an absence is unavoidable, arrangements must be made to reschedule presentations at least three class periods prior to the absence. In the event of an emergency with a doctor's excuse, effort will be made to accommodate the situation. Unscheduled or unexcused absences will result in a grade of zero for work due at that time.

It will be the policy of this class to allow a maximum of three unexcused absences for the semester. Any further absence will result in the reduction of your final average by one letter-grade per additional absence.

All portions of the All student academic honesty code found in the Tiger Club will apply to this class. Violations or alleged violations will be reported to the Provost and referred to the Academic Honesty Committee.

Students requiring special accommodations as provided for by the American Disabilities Act are to notify the instructor at the beginning of the semester. You must provide a copy of your Accommodation Memo and an Instructor Verification Form. The Program for Students with Disabilities: 3244 Haley Center, 876-2096.
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Presentations
You will be responsible for a minimum of two, twenty minute presentations. The content should thoroughly address topics outlined below. You will need to use research from at least three sources in addition to your texts. These must be books and/or periodicals. You may also use web resources in addition to the required print sources. All materials should be appropriately documented in the bibliography.

When selecting images, choose those most representative of the movement or designer(s) being discussed. Pay attention to the scan quality of your images. You may scan for the screen but make sure the projected image will provide enough detail.

Each presentation will be followed by a brief class discussion. In addition to the required exam questions, prepare a discussion starter to be used if needed.

Items to be turned in include the following: 1) presentation pdf and complete bibliography; 2) original image scans saved as TIFFs; 3) two to three exam questions based on the presentation; 4) a copy of your bibliography and exam questions for each member of the class.

Presentations should address the following topics. Use this outline to guide your research as well as organize your talk.

1. Acquaint the class with the particular period or practitioner of graphic design:
   a. discuss background and early influences
   b. discuss ideology of, or goals for, graphic design
   c. show at least three representative works to discuss in the following terms (see 2)

2. Relate graphic design to the cultural context in which it is practiced:
   a. discuss the works in terms of visual form and conceptual content
   b. discuss the works in terms of technology in use at the time
   c. discuss the works in terms of the economic climate of the time
   d. discuss the works in terms of the socio-political climate of the time

3. Lead an active discussion among class members:
   a. be ready to answer questions your classmates may have
   b. have discussion starter ready to elicit conversation from your class members
   c. provide a copy of your bibliography and exam questions for each class member

4. Turn in a CD disk with required files:
   a. presentation pdf and TIFFs
   b. complete bibliography (APA or MLA standard formats)
   c. two to three exam questions based on your presentation
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Response Blog
Presentation content will be supplemented by short assigned readings. You will read and then respond to each article in writing. The writing will be informal, personal, and shared as part of a class blog. Blog entries will be submitted once a week; I will also participate by providing an introductory entry for each article and a response entry based on reading your responses for each article. The idea is to establish a class dialogue through which you can investigate and generate a personal philosophy about your role as a graphic designer. Points will be earned for quality participation. Late responses will not be accepted.

If you have trouble getting started, one of the following suggestions may help.

1. Discuss ideas in the article that are new to you:
   — how does the new information relate to what you already know?
   — how do the new ideas influence your thoughts about design?

2. List your first impressions to the ideas addressed in the article:
   — in what ways do you agree with these ideas?
   — in what ways do you disagree with these ideas?

3. Question concepts that confuse you.

4. Try to rewrite difficult concepts in your own words and go from there.

Paper
You will write a three to five page paper. Choose a designer whose work or philosophy relates to your own. Discuss the designer’s work in the terms we use for presentations and in terms of your own work. Also discuss how you expect your work to develop after school. The paper will include a bibliography (in addition to the three to five pages of text).

The paper is your chance to make a personal connection with another, more experienced designer. Make the effort to discover where you fit into the traditions and history of graphic design. Be sure to discuss your ideas with the instructor before you begin.

The quality of your thinking is more important than the quantity of your writing; please keep the paper within the three to five page limit. Do not wait until the last minute to begin.

The paper is due on …
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January

7  Course overview; discuss paper, article response, presentations;
   define cultural context; preview sign up; sign up by Monday 12.

9  define cultural context; discuss presentations in detail;
   show example presentation pdfs

12 assign article 1 (due 16)
   model presentation: from Gutenberg to Bodoni (Introduction)

14 research day

16 article 1 due on blog
   research day

19 assign article 2 (due 23)
   Type for an Industrial Age, Victorian posters & packaging (Introduction)

21 William Morris, Private Press Movement and book design (ch. 1)

23 article 2 due on blog
   Art Nouveau in France (ch. 1)

26 assign article 3 (due 30)
   Art Nouveau in the US and England (ch. 1)

28 Glasgow School and Vienna Secession (ch. 2)

30 article 3 due on blog
   Wiener Werkstätte and Art Nouveau in Germany (ch. 2)
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February

2  assign article 4 (due 6)
   *Bernhard, the Poster at War in Europe and the US* (ch. 3)

4  *Early Identity Systems: Peter Behrens, London Underground* (ch. 2, 4)

6  *article 4 due on blog*
   *the Poster in Commerce and Culture* (Kauffer, Cassandre, Carlu) (ch. 4)

9  assign article 5 (due 13)
   *Dada and Photomontage* (ch. 3, 5, 6) and *Futurism* (ch. 4)
   you must consult professor lawrie for this topic

11 no class

13 *article 5 due on blog*
   *De Stijl (Van Doesburg), Constructivism* (Lissitzky, Rodchenko, Klutsis) (ch. 5)

16 assign article 6 (due 20)
   *the Bauhaus and Laszlo Moholy-Nagy* (ch. 6)

18 the New Typography (Jan Tschichold, the Ring) (ch. 6)

20 *article 6 due on blog*
   Piet Zwart, H. N. Werkman, Herbert Matter

23 assign take home test
   *Germany and the Second World War* (ch. 7)

25 make up day, test review, open discussion

27 make up day, test review, open discussion
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March

2  test 1 due
   research day presentation 2 or make up

4  research day presentation 2 or make up

6  the American Magazine (ch. 7)
  
9  assign article 7 (due 13)
   Lester Beal (ch. 7)

11  Swiss Style (ch. 8)

13  article 7 due on blog
   International Style in England and on the Continent (ch. 8)
   consult with prof. lawrie
   
   [<spring break—>]

23  assign article 8 (due 27)
   Identity Systems in Germany (Hfg Ulm: Bill, Aicher, Stankowski) (ch. 8)

25  Paul Rand, Saul Bass (ch. 8)

27  article 8 due on blog
   Chermayeff and Geismar; Vignelli and Unimark

31  assign article 9 (due 3)
   Modernist "Poets" Bradbury Thompson, Alvin Lustig

1  Herb Lubalin, Push Pin (ch. 9)

3  article 9 due on blog
   Mature Postmodernism (Weingart, Friedman, Greiman) (ch. 9)
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April

6 assign article 10 (due 10)
   Retro (Paula Scher, Louise Fili, Charles Spencer Anderson) (ch. 9, 10)

8 Designer as Rockstar (Neville Brody, David Carson) (ch. 9, 10)

10 article 10 due on blog
   Citizen Designer (Sheila Levrent De Bretteville, Jonathan Barnbrook) (ch. 10)

13 assign article 11 (due 17)
   Critical Voices (Tibor Kalman, Stefan Sagmeister) (ch. 9, 10)

15 Digital type or Web Design (ch. 9, 10)

17 article 11 due on blog
   Sustainable Design

20 assign article 12 (due 24)
   assign final project, open discussion, make up day

22 paper due
   make up day

24 article 12 due on blog
   make up day

27

29 final project due
Prerequisites: 6 hrs. from ARTS: 1710, 1720, 1730, sophomore standing

Course Description:
A chronological survey of graphic design from its Paleolithic origins to the present. Emphasis on social and cultural contexts, symbolic application, formal characteristics, and significant art and design movements.

Course Objectives:
Students are expected to recognize and identify major movements of graphic design; to identify and discuss historical terms pertaining to art and graphic design history; to discuss movements of graphic design within their cultural and stylistic contexts.

Attendance:
Attendance in this course is essential.
Excused absences will only be allowed as covered in the AU Tiger Cub.

Missed Work:
There is no provision for making up a missed lecture regardless of the reason for not being present. Students are responsible to learn from peers what was missed when they miss class. In case of a missed exam or an excused absence, students should contact the instructor the following class day to determine a schedule for makeup test. Students missing their assigned presentation day will only be allowed to present if time permits on the following class day.

Graded Components:
Class attendance research forms 15 x 10 points each 150 points
EXAM 1 100 points
EXAM 2 100 points
PDF Presentation 50 points
Total 400 points

Extra Credit: 3 points per submission after the required 3 max 30 points

Exam 1 will consist of identification and discussion, definitions, and essays.
Exam 2 will consist of an essay designed to give you the opportunity to display your understanding of the current status of graphic design in relation to its historical context.

Grading:
Your final grade will be determined on a 100 point scale - your total points /4
90-100 A 360-400 points
80-89 B 320-359 points
70-79 C 280-319 points
60-69 D 240-279 points
0-59 F 239 and below

Behavior:
Students are expected to exhibit professional behavior in the classroom at all times. This includes respecting the hours of the class, coming on time, and remaining seated for the full class session; respecting the classroom environment by refraining from producing distractions with computers, music, communication hardware, refraining from talking when the instructor or a peer is presenting. If you cannot abide by these guidelines you will be asked to drop the class.
GDES 2710
History of Graphic Design
Spring Semester 2008

Required Text:
Meggs History of Graphic Design, Fourth Edition

Recommended Text:
Supplemental Reading
Looking Closer, Vol. 3: Classic Writings on Graphic Design (Looking Closer) by Michael Bierut, Steven Heller, Jessica Helfand, and Rick Poynor

Notebook:
One binder 3/4 in. to 1 in. with your name on the outside.
A research sheet will be provided once a week which will be included in order in the notebook. Credit will be given for notes taken in your own handwriting and for completing the included research exercise. Notebooks will be collected and graded at mid-semester and on the final class meeting.

Class Participation through research and interaction
Students submitted contextual information-images and information about the social, economic, commercial, and politics of the times that we are studying. Images, quotes, and facts will be sent to me by email following a prescribed format as PDFs by the day before class.
Each student is invited to submit images for any class but will be asked to submit something for a minimum of three class meetings. Volunteers will be requested at each class meeting to commit to provide information for the next class meeting.

We will begin each class with a brief discussion of information about the time period. Students submitting information by email will give brief verbal information about their contributions when it is displayed on screen.
### GDES 2710 History of Graphic Design Tentative Calendar

#### Spring Semester 08

<table>
<thead>
<tr>
<th>Date</th>
<th>Mon.</th>
<th>Class/Assignment Details</th>
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<tbody>
<tr>
<td>1/</td>
<td>8</td>
<td>Class Introduction, assign reading, Meggs Part 1, Chapters 1-4</td>
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<td>10</td>
<td>Visual Language the Prologue to Graphic Design, assign reading, Meggs Part 2, Chapters 5-6</td>
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<td>15</td>
<td>A Graphic Renaissance, Printing Comes to Europe</td>
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<td>17</td>
<td>Renaissance Graphic Design, Typographic Genius, assign reading, Meggs Part 3, Chapters 9-10</td>
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<td>22</td>
<td>Graphic Design and the Industrial Revolution</td>
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<td>24</td>
<td>The Arts and Crafts Movement and its Heritage, assign reading, Meggs Part 3, Chapters 11-12</td>
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<td>29</td>
<td>Art Nouveau</td>
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<td>31</td>
<td>The Genesis of 20th Century Design, assign reading, Meggs Part 4, Chapter 13</td>
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<td>The Influence of Modern Art, assign reading, Meggs Part 4, Chapter 14</td>
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<td>Pictorial Modernism, assign reading, Meggs Part 4, Chapter 15</td>
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<td>A New Language of Form, assign reading, Meggs Part 4, Chapter 16</td>
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<td>The Bauhause and the New Typography, assign reading, Meggs Part 4, Chapter 17</td>
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<td>The Modern Movement in America, assign reading, Meggs Part 5, Chapter 18</td>
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<td>21</td>
<td>The International Typographic Style, assign reading, Meggs Part 5, Chapter 19 and 20</td>
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**Note:** Students may withdraw from a class by midsemester. 2/28

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<tr>
<td>3/</td>
<td>26</td>
<td>The New York School, Corporate Identity and Visual Systems, assign reading, Meggs Part 5, Chapter 21</td>
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<td>28</td>
<td>Mid-Semester Exam</td>
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<td>The Conceptual Image, assign reading, Meggs Part 5, Chapter 22</td>
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<td>National Visions Within a Global Dialogue, assign reading, Meggs Part 5, Chapter 23</td>
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<td>Postmodern Design, assign reading, Meggs Part 5, Chapter 24, assign selected reading Design Theory</td>
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<td>assign design theory research, sign up for presentation slots</td>
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<td>27</td>
<td>The Digital Revolution and Beyond, presentation slots 1-4</td>
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**Final Exam Schedule—**Wednesday, May 7, 7:00 p.m. - 9:30 p.m.