

Description:

This is a course focusing on the history of graphic design in the 19th and 20th centuries. Since we will be covering approximately 200 years, we will not be able to examine every movement but hopefully look at the major styles and see how they flow together. The semester will be roughly split into four portions of time; 1800 - 1900, 1900 – 1940, 1940 – 1970, and 1970 – 2000.

Class meeting time: Tuesday and Thursday: 6:00 pm - 7:15 pm. VA building, Room 204

Course Goals and Objectives:

- Students learn the major graphic design styles from the Industrial Age to 1999
- Students learn graphic production techniques developed throughout the history of the profession
- Graphic styles are given a perspective to production capabilities, politics, and culture
- Students gain experience with gathering information pertaining to contemporary designers and graphic styles

Upon completion, Students will be able to:

- Identify the work of individual graphic designers and styles
- Identify the medium used to produce the works of art examined in class
- Demonstrate a basic understanding of the culture and intended audience of the major movements in graphic design
- Analyze information presented by critics and writers of ‘graphic design’ and form an opinion of the work

Required Reading:

- The textbook for the class is “4th Edition – A History of Graphic Design” by Philip B. Meggs.
- Students will be given specific chapters to review from the book and additional information will be given out in class.
- Synapses of lectures are listed on <http://www.benitabrewer.com>.
- Review notes and images for each test will be posted on <http://www.benitabrewer.com> a week before each test.

Grading Scale

A+ = 100-98% A=97-94% A-=93-90%
B+ = 89-87% B=86-83% B-=82-80%
C+ = 79-77% C=76-73% C-=72-70%
D+ = 69-67% D=66-63% C-=62-60%
F= below 59%

- There will be **4 tests**. Each will cover distinct time periods and movements that have been reviewed in class and in the required reading. The 4 tests together constitute 60% (15% each test) of the final grade. Make up tests are offered only in the most extreme cases. If you are absent on the day of the tests, you will receive a grade of 0. During tests, communication devices such as cell phones, PDA's, MP3 players are not allowed to be used.
- There will be **2 research papers** required. Each will be approximately 5 written pages, double-spaced. Each paper will constitute 20% of final grade. I do accept papers after the due date but the grade will be significantly reduced. Specific project requirements are listed on page 6 of this syllabus.

- **Attendance, tardiness, & class participation:** Your final grade will be reduced greatly for lack of attendance, lack of participation, and showing up late.
 - Students are allowed 3 absences in the semester; 4 or more absences may result in automatic failure of the course. Sleeping in class is considered an absence.
 - If you must be late to class, please enter the classroom from the back of the lecture hall quietly. Arriving 20 minutes or more after class begins counts as an absence or being late in a consistent manner will count as absences.
 - Communication devices such as cell-phones, text messaging, MP3 players, etc are not to be used during class time.
 - Many students like to 'take notes' using a laptop or similar device. This is permissible. However, using the devices for other purposes (such as 'internet surfing', IMing, watching movies, etc) is prohibited during class. These actions are distracting to other students. When and if the laptops become distracting, I will prohibit their use in the classroom.
- **Extra Credit:** You may earn "x-tra" credit by participating and/or visiting IPFW sponsored visual or performing art events or outside visual art events. For instance, attending an IPFW theater production, IPFW musical event, IPFW visiting artist talk, outside visual art opening, show, or lecture. To document and earn the credit, after attending the event, write a short paper (1 - 3 paragraphs) giving your impression of the artist's work. You may send the information in an email to brewerb@ipfw.edu

Class cancellation procedures: In case of the cancellation of a class session,

- I will modify the courses syllabus to cover relevant topics.
- I will send an email to students through OASIS. Please update your student email address.
- I will put a cancellation notice on the home page of <http://www.benitabrewer.com>
- The VCD office will be notified and a sign will be hung on the class door

Communication with Professor:

Benita Brewer

Assistant Professor, Visual Communication and Design Visual Arts Building, Room 223

Office hours: Wednesday: 10:00 am – 12:00pm and 2:00pm – 4:00pm. Additional times are available by appointment. Email: brewerb@ipfw.edu – best method of making an appointment.

Office Phone: 260 - 481- 6943

Please let me know if you are having any problems such as seeing or hearing in class, if you need considerations during tests such as proctor assistance or large-print tests, or if you are struggling with the material or assignments.

Calendar – Spring 2010
Jan. 12 – Introductions and Review of Syllabus
Jan. 14 - Early Visual Communication and Alphabets <u>Reading Assignment:</u> Chapter 1 – The Invention of Writing - Edition 4 pages 4-14 Chapter 2 - Alphabets – Edition 4 pages 18-29 Chapter 3 – Asian Contribution - Edition 4 pages 31-35
Jan 19 - Illuminated Manuscripts & Movable Type <u>Reading Assignment:</u> Chapter 4 - Illuminated Manuscripts – Edition 4 pages 42-58 Chapter 5 – Printing Comes to Europe - Edition 4 pages 64-77
Jan 21 - Engraving, Information Graphics, and Printing <u>Reading Assignment:</u> Chapter 6 – The German Illustrated Book – Edition 4 pages 78- 88 Chapter 9 – Graphic Design and the Industrial Revolution – Edition 4 pages 134-142
Jan 26 – no class (artists symposium and reception 4:30 – 6:30pm)
Jan 28 - Photography <u>Reading Assignment:</u> Chapter 9 – Graphic Design and the Industrial Revolution – Edition 4 pages 142-149
Feb 2 - Victorian Era (Graphics and Illustrators) <u>Reading Assignment:</u> Chapter 9 – Graphic Design and the Industrial Revolution – Edition 4 pages 149-166
Feb 4 <ul style="list-style-type: none"> • Review for Test 1
Feb 9 <ul style="list-style-type: none"> • TEST 1
Feb 11 – no class (College Art Association Conference)

Feb 16 - Arts & Crafts, Ukiyo-e

Reading Assignment:

Chapter 10 – The Arts and Crafts Movement – Edition 4 pages 167-175
Chapter 11 – Art Nouveau – Edition 4 pages 190 -194

Feb 18 - Art Nouveau

Reading Assignment:

Chapter 11 – Art Nouveau – Edition 4 pages 194-210

Feb 23 - Influences for the 20th Century & Futurism

Reading Assignment:

Chapter 12 – The Genesis of 20th Century Design – Edition 4 pages: 221-243
Chapter 13 – The Influence of Modern Art (Futurism) – Edition 4 pages: 248-256

Feb 25 - The Movements of Modernism

Reading Assignment:

Chapter 15 – A New Language of Form (Suprematism, Constructivism) pages: 287-299
Chapter 15 – A New Language of Form (De Stijl) pages: 299-309

Mar 2 – Mar 16 - Bauhaus & New Typography

Reading Assignment:

Chapter 16 – The Bauhaus and the New Typography – Edition 4 pages: 310 -335

Mar 4 – Visit from Writing Center –

Designer selection due (sign up at Benita Brewer's office, VA Room 223)

Mar 9 – no class (spring break)

Mar 11 – no class (spring break)

Mar 16 - Review for Test 2

Mar 18 – **TEST 2**

Last day to withdrawal from classes is Friday, March 19, 2010

Mar 23 - Plakastil, WWI Posters & Swiss Posters

Reading Assignment:

Chapter 14 – Pictorial Modernism – Edition 4 pages: 269-286

Mar 25 - Art Deco & FAP

1st paper due at beginning of class (printed)

Mar 30 -, World War II Posters & Container Corporation of America (CCA) <u>Reading Assignment:</u> Chapter 17 – The Modern Movement in America – Edition 4 pages: 336 – 352
Apr 1 - International Typographic Movement <u>Reading Assignment:</u> Chapter 18 – the International Typographic Style – Edition 4 pages: 356 - 373
Apr 6 - Review for Test 3
Apr 8 - TEST 3
Apr 13 - New York School <u>Reading Assignment:</u> Chapter 19 – The New York School – Edition 4 pages: 374 – 398
Apr 15 - Corporate Identity and Visual Symbols <u>Reading Assignment:</u> Chapter 20 – Corporate Identity and Visual Systems – Edition 4 pages: 398 - 423
Apr 20 - Conceptual Images <u>Reading Assignment:</u> Chapter 21 – The Conceptual Image – Edition 4 pages: 424 - 446
Apr 22 - Digital Revolution, type advances <u>Reading Assignment:</u> Chapter 24 – The Digital Revolution and Beyond (New Conceptual) – Edition 4 pages: 488 – 530
Apr 27 - Pioneers in the Digital Age & Interactivity 2nd paper due at beginning of class (printed)
Apr 29 - Review for test 4
May 3-7 – finals week – Test 4 will be scheduled for finals week.

Research Paper Information:

1st Paper – Graphic Designer Profile: Choose a contemporary designer from the provided list. Research and write a paper profiling the designer and his/her work.

March 4, 2010: Designer selection due (sign up at Benita Brewer's office, VA Room 223) – To allow for ample research material, I only allow 3 students per artist – so sign up early.

March 25, 2010: printed papers due at start of class

Papers should be typed and include:

- 1) The body of the paper which should be 5 pages: typed, double space (12 point)
- 2) Citation, you **MUST** cite the source of your information. Endnotes, footnotes, or other official style is acceptable
- 3) a bibliography in appropriate style, listing all the materials that were used for the paper
- 4) examples (images) of the artist's work (try to provide examples of work that you reference)
- 5) **your own opinion on the artist's work, life, or philosophies** (This can be added into the conclusion of the paper or sprinkled throughout the paper. Present the "experts'" research on the information and then tell me what you think and why.)

Information that is appropriate to include:

- Biographical information about the artist
- The artist's philosophies on life and/or art
- The artist's visual style and if and how it evolved over time
- Any artistic styles in which the artist works
- Any impacts on the graphic design world that the artist has made
- Any positives or negative events that has impacted the artist's work

*(not all the bullet points may fit into the scope or subject of your paper)

Pick a designer from this list.

1. Herman Zapf - Germany, typeface designer
2. Lester Beall - USA, modernist
3. Herbert Matter – Switzerland, poster designer
4. Edward McKnight Kauffer - USA, poster and book cover designer
5. Saul Bass – USA, corporate identity and movie trailer designer
6. Leo Lionni - USA, children's books
7. Aaron Douglas – printmaker, illustrator, art educator, member of Harlem Renaissance
8. Bernard Villemot - France, posters
9. Cipe Pineless - USA, magazine designer
10. Herb Lubalin - USA, typographer
11. Muriel Cooper - USA, pioneer of computer typography
12. James Lesesne Wells – African American, printmaker, FAP member
13. Roman Cieslewicz - Poland/ Paris, posters
14. Wolfgang Weingart - Swiss, deconstructive typography designer
15. Dan Friedman - USA, corporate identity and text designer
16. Peter Max - USA, psychedelic poster designer
17. David Carson - USA, magazine designer
18. Paula Scher – graphic designer

19. Neville Brody - England, magazine and multimedia design
20. Erik Spiekermann - Germany, typography and information design
21. Tibor Kalman - USA, social conscious ads
22. Milton Glaser - USA, conceptual pioneer
23. Seymour Chwast - USA conceptual pioneer
24. April Greiman – USA, pioneer in digital art
25. Émigré – Rudy Vanderlans (1955) and Zuzana Licko – type designers
26. Katherine McCoy (Cranbrook School of Design) – design philosopher
27. Alexey Brodovitch - Russia and USA, magazine art director
28. Jean Carlu – France, poster designer
29. Alvin Lustig - USA, book cover designer
30. Louise Fili - USA, book cover designer
31. Carol Devine Carson - USA, book cover designer for Alfred A. Knopf
32. Helen Yentus – USA, book cover designer
33. Chip Kidd - USA, graphic designer
34. Stephen Heller - USA, graphic design writer and critic
35. Philip Meggs - USA, graphic design writer and critic
36. Matthew Carter – USA, type designer
37. Glenn Ligon –conceptual artists, print and text artist
38. Jan Tschichold – Germany, England, type and book cover designer
39. George Olden – graphic designer
40. Vincent T. Culler – founded first African American Ad agency
41. Caroline Jones (Mingo-Jones) – advertising agency owner
42. Clement Mok, USA – interface designer
43. Lorna Simpson – photographer & videographer that uses type in her work
44. Susan Kare, icon designer
45. Gunter Kieser – USA, poster designer

2nd Project - Graphic Style: Choose a graphic style from the provided list. Research and write a paper profiling the style

April 27, 2010: printed papers due at start of class

Papers should be typed and include:

- 1) The body of the paper which should be 5 pages: typed, double space (10 - 12 point)
- 2) Citation, you **MUST** cite the source of your information. Endnotes, footnotes, or other official style is acceptable
- 3) a bibliography in appropriate style, listing all the materials that were used for the paper
- 4) examples (images) of the artist's work (try to provide examples of work that you reference)
- 5) **your own opinion on the artist's work, life, or philosophies** (This can be added into the conclusion of the paper or sprinkled throughout the paper. Present the "experts'" research on the information and then tell me what you think and why.)

Information that is appropriate to include:

- Any philosophies associated with the style
- Any visual traits that artists of the style share
- Major artists of the style and their work
- Reasons why the style was born and/or died out, how it evolved over time (if it did)
- How and why national politics played a role in the style
- How and why the public (people spending money) played a role in the style
- How and why censorship played a role

*(not all the bullet points may fit into the scope or subject of your paper)

Graphic Styles or Subjects that you may use for your paper

- Japanese graphic design (1960's – present)
- Polish graphic design and/or posters (post WWII)
- Olympic graphics
- Information or Travel graphics
- Deconstruction (1960's – present)
- Book cover design
- Graphic Novels (pick a genre)
- Comic Books (pick a genre: the pioneers, children, action or adventure, alternative, horror)
- Motion graphics

Style Points for both papers

1. Papers should do more than simply repeat what one or two books or articles had to say. Some sort of analysis or evaluation of the artist or his/her work from you is necessary. After all, it is your paper. If you do not include your opinion, points will be deducted.
2. Since this is a 'research paper', I expect you to list at least three (3) references.
3. I have chosen designers and graphic styles that we do not discuss heavily in class for your research subjects. This is done on purpose to expand your exposure to graphic design. If you want to research a designer or style not on the list, please discuss it with me prior to writing the paper.
4. It is wise to start early. If you give yourself two days to do a paper, you will be unable to obtain important materials that you could have gotten through interlibrary loan. It is difficult to find information through web searches (such as google) on some of the designers. Do not be afraid to go to Helmke Library. They are nice people and will help you. Please be respectful and gracious when asking for help.
5. Both direct quotes and paraphrased material should be cited. Both types of citation are drawing on someone's work or information and should be acknowledged. Paraphrasing is appropriate; avoid excessive reliance on direct quotes. Direct quotes are used for emphasis and not to convey ordinary information.
6. Grammar and correct spelling are expected. If the grammar and spelling are particularly bad, it could detract from the content of the paper (since points you are attempting to make will be unclear). If things are particularly bad, it might indicate that you did not put much effort into the paper. If you are having difficulty, it might be wise to consult the people at the Writing Center (481-5740). They are also very nice people and will help you. Again, please be respectful and gracious when asking for help.

Where you can find information on relevant books and articles:

- a) *A History of Graphic Design*, Meggs – the required textbook
- b) The Internet – look up information and/or email the artist.
Wikipedia.com can NOT be used as a 'cited' reference. Use it to find other resources.
- c) Helmke library – IPFW library is connected to all IU libraries and will loan their books. Fort Wayne library
- d) Periodical listings

Examples of appropriate citation. (A variety of styles are acceptable, but the examples indicate the type of information required. Bibliographic entries are noted below.)

Book

Walters, Robert S., and David H. Blake, *The Politics of Global Economic Relations*, 4th ed., (Englewood Cliffs, NJ: Prentice-Hall, 1992).

Article

Blais, Andre, "The Political Economy of Public Subsidies," *Comparative Political Studies*, Vol. 19, No. 2 (July 1986), pp. 201-216.

Online

At present there is no standard citation, but any style used should contain enough information so that I can go to that site and look over the source that you used. Please provide the name of the website or company sponsoring the website, the author of the information if it is listed, and the exact URL of the webpage.

IPFW SPOT Learning Center and IPFW Writing Center:

The SPOT Learning Center: Make your study time not only more effective, but also more efficient by signing up for free tutoring available in the SPOT in Kettler G21 (next door to the Writing Center). You are entitled to 2 free hours per week of one-to-one, course-specific help in understanding concepts, practicing the application or explanation of material being learned, and developing effective test-taking strategies. Make all appointments online through TutorTrac at www.ipfw.edu/casa. If you don't see a tutor available for your class, contact us in Kettler G21!

Drop-in tutoring is also available for math (schedule on Web site) and a few other subjects. If you need help with study skills in general, drop by the SPOT to view our self-paced tutorials or make a one-to-one appointment. Information about STEPS (Student Technology Education Programs) classes can be found on the CASA Web site, too. Also, check with your instructor about whether Supplemental Instruction (group study) is available for this class. Questions? Call 481-5419.

SPOT Learning Center Hours Fall 2009: Monday-Thursday 8 a.m. to 8 p.m.; Friday 8 a.m. to 4 p.m.

The WRITING CENTER: Save time and write better papers or presentations for any class through free one-to-one or small group consultations in The Writing Center, Kettler G19 (next door to the SPOT Learning Center). Bring assignments, questions, ideas, and a draft (if you have one). Consultants can help you get started, write more clearly, revise, edit, and cite sources responsibly. Come as you begin writing and as you revise. Drop-ins are welcome if time is available, but appointments, made online through TutorTrac, receive preference. For TutorTrac, online consulting, and resources to make your writing process easier, go to www.ipfw.edu/casa/writing. Questions? Call 481-5740.

Writing Center Hours Fall 2009: M-Th 10 a.m. to 6 p.m.; F 10 a.m. to 2 p.m.; Su 1 to 5 p.m.