

1 History of Graphic Design

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ARH 4724 History of Graphic Design
Sect 601 Spring 2015

Mon / Wed 9:30-10:55a [office hours by appointment, HBR 210]

118S PRW

description History of Graphic Design surveys the design profession from its humble beginnings with cave art all the way to present-day PostScript. We cover the gamut of stylistic influences, key designers, technologies, and context, within a course framework that promotes relevancy to contemporary issues in graphic design today. The course structure is geared towards design practitioners, and the course objective upholds the creed for design practitioners to be more informed about the manner in which they conceive, make, and talk about their work.

deliverables – 3000 word Design Research Paper, accompanied with
– 20 minute Presentation + 20 minute Q&A/Discussion = 40 minutes total (presentation equates to 3000 words, based on 110-150 / min average)
– 7 Pot Luck Lecture contributions + class participation

policy All assignments, lectures, readings, and classes* are mandatory and attendance is required. All work is due at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. Participation is of utmost importance.

* You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Bring any missed work to following class. If work is not presented on the next attended class period, you will not receive credit for the work (meaning a 0). Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer problems: DO NOT lose your work.

2 History of Graphic Design

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

structure	Pot Luck Lectures (45 min) will happen primarily within the first half of the semester, while the Research Presentations (40 min) comprise the second half. Videos will accompany lectures and discussion topics. This course is rated highly discursive and participatory. Students are evaluated by their preparedness with readings, participation in discussions and lectures, and willingness to collaborate through various design prompts as a reflection of design reality.
grading	40% Attendance + Participation (via pot luck lectures + presentations + Q&A/discussions) 30% Paper 30% Presentation
*	Basis: socratic inquiry, discursiveness, social-ness, preparedness, participation, authorship, collaboration, time management, ideas, attitude, attendance
documentation	Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Documentation is required to receive a final grade.
required texts	Meggs' History of Graphic Design, Edition 4 (preferred) or Edition 5, by Philip B. Megs and Alston W. Purvis Looking Closer 3: Classic Writings on Graphic Design, by Bierut, Helfand, Heller, and Poynor
materials	Dropbox account (free), linked to shared folder "USF Graphic Design" (check USF email for shared link) Adobe InDesign (suggested) + Acrobat Pro or Reader USB drive (8+ gigs)
collaboration	Students are required to collaborate in various ways as a reflection of design reality. "There is a myth that the world is waiting for highly specialized people to do their jobs, and obviously there are a few highly specialized jobs, where people get trained for that specific thing, but training is different from education."—David Helfand

3 History of Graphic Design

- 01 [JAN 05] M Intro Course : Assign Pot Luck Lecture : Divvy Pot Luck Contributions : Assign Research Paper + Presentation :
HOMEWORK: Choose + read 3 different Looking Closer Essays and propose 3 different Research Paper Theses Ideas
- 02 [JAN 07] W **DUE: Research Paper Thesis Topics** : Discuss as class :
Assign Thesis Topics and Presentations Schedule
- 03 [JAN 12] M DUE LECTURE: The Invention of Writing + Alphabets +
Illuminated Manuscripts
- 04 [JAN 14] W VIDEO: Linotype: The Film
- ** [JAN 19] M NO CLASS / MLK
- 05 [JAN 21] W DUE LECTURE: Printing comes to Europe + German
Illustrated Book + Graphic Design Renaissance +
An Epoch of Typographic Genius
- 06 [JAN 26] M DUE LECTURE: Graphic Design & the Industrial Revolution +
The Arts & Crafts Movement & It's Heritage + Art Nouveau
- 07 [JAN 28] W VIDEO: Objectified or Art & Copy: Inside Advertising's
Creative Revolution
- 08 [FEB 02] M DUE LECTURE: The Genesis of Twentieth Century Design +
The Influence of Modern Art + Pictorial Modernism
- 09 [FEB 04] W VIDEO: How to Draw a Bunny or PBS Superhero: A Never-
Ending Battle
- 10 [FEB 09] M DUE LECTURE: A New Language of Form + The Bauhaus and the
New Typography + The Modern Movement in America
- 11 [FEB 11] W VIDEO: Eames: The Architecture and the Painter or Page
One: Inside the New York Times
- 12 [FEB 16] M DUE LECTURE: The International Typographic Style + The
New York School + Corporate Identity and Visual Systems
- 13 [FEB 18] W VIDEO: Design is One: Lella and Massimo Vignelli

4 History of Graphic Design

- 14 [FEB 23] M DUE LECTURE: Postmodern Design + The Digital Revolution and Beyond
- 15 [FEB 25] W VIDEO: The Yes Men or The Yes Men Fix The World or Side by Side or RIP: A Remix Manifesto
- ** [MAR 02] M NO CLASS / SPRING BREAK
- ** [MAR 04] W NO CLASS / SPRING BREAK
- 18 [MAR 09] M DUE: *Everyone's Research Paper*
DUE: Presenters 01 + 02 : Back to back Presentations/Q&As
- 19 [MAR 11] W DUE: Presenters 03 + 04 : Back to back Presentations/Q&As
- 20 [MAR 16] M DUE: Presenters 05 + 06 : Back to back Presentations/Q&As
- 21 [MAR 18] W DUE: Presenters 07 + 08 : Back to back Presentations/Q&As
- 22 [MAR 23] M DUE: Presenters 09 + 10 : Back to back Presentations/Q&As
- 23 [MAR 25] W DUE: Presenters 11 + 12 : Back to back Presentations/Q&As
- 24 [MAR 30] M DUE: Presenters 13 + 14 : Back to back Presentations/Q&As
- 25 [APR 01] W DUE: Presenters 15 + 16 : Back to back Presentations/Q&As
- 26 [APR 06] M DUE: Presenters 17 + 18 : Back to back Presentations/Q&As
- 27 [APR 08] W DUE: Presenters 19 + 20 : Back to back Presentations/Q&As
- 28 [APR 13] M DUE: Presenters 21 + 22 : Back to back Presentations/Q&As
- 29 [APR 15] W DUE: Presenters 23 + 24 : Back to back Presentations/Q&As
- 30 [APR 20] M DUE: Presenters 25, 26, 27 : Back to back Present./Q&As
- 31 [APR 22] W DUE: Presenters 28, 29, 30 : Back to back Present./Q&As
DUE: Everyone Delivers Digital Files (USB)

Cheat Sheet History of Graphic Design

research historical context applied to contemporary issues in graphic design

deliverables Design Research Paper
40 minute Presentation + Q&A/Discussion
7 Pot Luck Lecture contributions

reading

- 01 Meggs' History of Graphic Design
- 02 Looking Closer 3: Classic Writings on Graphic Design

lectures

- 01 The Invention of Writing + Alphabets + Illuminated Manuscripts
- 02 Printing comes to Europe + German Illustrated Book + Graphic Design Renaissance + Epoch of Typographic Genius
- 03 Graphic Design and the Industrial Revolution + The Arts & Crafts Movement and It's Heritage + Art Nouveau
- 04 The Genesis of Twentieth Century Design + The Influence of Modern Art + Pictorial Modernism
- 05 A New Language of Form + The Bauhaus and the New Typography + The Modern Movement in America
- 06 The International Typographic Style + The New York School + Corporate Identity and Visual Systems
- 07 Postmodern Design + The Digital Revolution and Beyond

vid options

- 01 Linotype: The Film
- 02 Objectified
- 03 Art & Copy: Inside Advertising's Creative Revolution
- 04 How to Draw a Bunny
- 05 PBS Superhero: A Never-Ending Battle
- 06 Eames: The Architecture and the Painter
- 07 Page One: Inside the New York Times
- 08 Design is One: Lella and Massimo Vignelli
- 09 The Yes Men (Fix The World)
- 10 Side by Side
- 11 RIP: A Remix Manifesto

Reading History of Graphic Design

Required Reading: Due Dates

Philip Meggs History of Graphic Design: (pgs correspond to Edition 4)

- 03 [JAN 12] M 1) The Invention of Writing + Alphabets + Illuminated Manuscripts (p. 4-30, 42-59)
- 05 [JAN 21] W 2) Printing comes to Europe + German Illustrated Book + Graphic Design Renaissance + An Epoch of Typographic Genius (p. 64-130)
- 06 [JAN 26] M 3) Graphic Design and the Industrial Revolution + The Arts & Crafts Movement and It's Heritage + Art Nouveau (p.134-220)
- 08 [FEB 02] M 4) The Genesis of Twentieth Century Design + The Influence of Modern Art + Pictorial Modernism (p. 221-286)
- 10 [FEB 09] M 5) A New Language of Form + The Bauhaus and the New Typography + The Modern Movement in America (p. 287-352)
- 12 [FEB 16] M 6) The International Typographic Style + The New York School + Corporate Identity + Visual Systems (p. 356-423)
- 14 [FEB 23] M 7) Postmodern Design + The Digital Revolution and Beyond (p. 466-530)

Bierut, Helfand, Heller, Poynor Looking Closer 3: Classic Writings on Graphic Design

02 [JAN 07] W Any 3 Essays of your choice

SEE PRESENTATION SCHEDULE Everyone has read the specific essay that pairs with the upcoming presentation PRIOR TO the date of the presentation (TBA).

Academic Learning Compacts : Departmental Scripture

CONTENT/DISCIPLINE SKILLS

- 01 Demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.
- 02 Possess an understanding of tools and technology. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
- 03 Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.

COMMUNICATION SKILLS

- 04 Write clearly and effectively: well-organized, well-developed papers.
- 05 Exhibit functional oral communication

CRITICAL THINKING SKILLS

- 06 Solve visual communication problems, including skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- 07 Demonstrate ability in conceptual, logical, and intuitive thinking as applied to graphical analysis.

CIVIC ENGAGEMENT

- 08 Show respect for persons of different cultures, genders, and ethnicities
- 09 Gain experience beyond the classroom working with area cultural or non-profit institutions.
- 10 Recognize the social and ethical responsibility of creating visual design.

Assignment History of Graphic Design

Design Research Thesis

description Historical context applied to contemporary issues in graphic design

deliverables 1. Research Paper
2. Presentation + Q&A/Discussion
(Gordon Rule: 6000 words)

components DESIGN RESEARCH THESIS
-Must stem from (jumping-off point) one of the essays from Looking Closer 3: Classic Writings on Graphic Design (see end of document)
-Is a commentary, meaning it has an (informed) opinion backed by reputed research
-Cites resources beyond the Looking Closer essay and Meggs book
-Your argument must be original, meaning it builds upon, rejects, updates, or revises the argument made in the Looking Closer essay. Even if you agree with the argument made in the Looking Closer essay, your thesis argument must build upon this somehow.
-Must be timely, meaning it applies to the graphic design profession of today.
-Intended for a design practitioner audience (i.e. Design Observer, AIGA, UCDA, Winterhouse Institute, Print Mag, Dot Dot Dot, other design blogs, etc.). Consider this as an opportunity to publish your design writing.

DESIGN RESEARCH PAPER

-3000 words
-Incorporates elements from the Looking Closer essay
-References at least 10 other reputable resources (can be anything from books, blogs, newspaper/magazine articles, podcasts, journals, reviews, etc.)
-Include a Works Cited or Bibliography page at the end, Chicago Style. Within this, reference everything that you used for research and idea-gathering, even if you don't directly quote anything in the paper itself. You may employ footnotes or endnotes as a writing tactic, however a Bibliography is required.

Assignment History of Graphic Design

- Include "in-line" references in the paper itself. For example, According to Howard Zinn in *A People's History of the United States*, "Blah blah blah." Please do not include parenthetical references, i.e. (Heller 208). It is better to incorporate the referential information into the writing itself, given our intended audience.
- Consider typography: Typeset the text in a manner that makes sense with the content.
- Must be legible.
- Design to 8.5" x 11"
- Hand in: 1) Physical Printout, 2) PDF, collected via USB

DESIGN RESEARCH PRESENTATION/Q&A DISCUSSION

- 20 minute Presentation (equates to 3000 words, based on 110-150 word/min average)
- 20 minute Q&A/Discussion
- Must Teach Us
- Must Entertain us
- Must ENGAGE us
- Must Incite us
- Must Own the argument. Hint: Passion + Informedness
- Must be well designed (use Adobe InDesign). Hint: Image heavy. Slides have no text or very limited text
- Considers pacing, i.e. delivery of information to time ratio
- In the form of PDF, Present in Acrobat
- Please, no schlocky 3rd grader cue cards: i.e. rehearsed
- If this helps: Acrobat->Preferences->Time your slides
- If this helps: Presentations from TEDx designers (albeit without formulaic impassioned hopelessness)
- With the Q&A Discussion, you must guide/curate/steer the conversation. No dead time!
- With the Q&A Discussion, everyone must contribute at least 1 comment/question per presentation (I keep tally)
- Hand in: PDF, collected via USB

due Class 02 [JAN 07] W : Thesis Topics + Schedule
Class 18 [MAR 09] M : Everyone's Thesis Paper
March 9 - April 22 : Presentations (See Schedule)

Assignment History of Graphic Design

Design Research Stems from Looking Closer 3:
Essays Topics Classic Writings on Graphic Design

** EACH STUDENT MUST CHOOSE A DIFFERENT ESSAY **

"The Ideal Book," by William Morris

"Destruction of Syntax—Imagination Without Strings—Words in Freedom,"
by F.T. Marinetti

"Program of the First Working Group of Constructivists,"
by Alexander Rodchenko and Varvara Stepanova

"New Kind of Printing Calls for New Design," by W. A. Dwiggins

"A Technique for Dealing with Artists," by W. A. Dwiggins

"With Twenty-Five Soldiers of Lead I have Conquered the World,"
by Francis Meynell

"The New Typography," by Laszlo Moholy-Nagy

"Typophoto," by Laszlo Moholy-Nagy

"Topography of Typography," by El Lissitzky

"Our Book," by El Lissitzky

"What is New Typography," by Walter Dexel

"I am Type," by Frederick W. Goudy

"Printing of Today," by Aldous Huxley

"The Philosophy of Modernism in Typogrpaphy," by Douglas C. McMurtrie

"Outline of the Art of Advertising Manifesto," by Fortunato Depero

"New Life in Print," by Jan Tschichold

"What Pleases the Modern Man," by Alexey Brodovitch

"What Makes a Magazine "Modern?," by M. F. Agha

Assignment History of Graphic Design

Design Research Stems from Looking Closer 3:
Essays Topics Classic Writings on Graphic Design

** EACH STUDENT MUST CHOOSE A DIFFERENT ESSAY **

"The Crystal Goblet or Printing Should be Invisible," by Beatrice Warde

"Towards a Universal Type," by Herbert Bayer

"Advertising Art in the United States," by Earnest Elmo Calkins

"Visual Expression," by Ashley Havinden

"Harsh Words," by T.M. Cleland

"Art in Industry," by Walter P. Paepcke

"Integration, The New Discipline in Design," by Gyorgy Kepes

"What is a Designer?," by Alvin Lustig

"The Designer and the Client," by Misha Black

"Tradition: Cliche, Prison or Basis of Growth?," by Herbert Spencer

"Type is to Read," by William Golden

"Visual Environment of Advertising," by William Golden

"What is New in American Typography," by Herb Lubalin

"The New Typography's Expanding Future," by Ladislav Sutnar

"The Typography of Order," by Emil Ruder

"Advertisement: Ad Vivum or Ad Hominem," by Paul and Ann Rand

"Concrete Poetry," by Dom Sylvester Houedard

"Sometimes I Play Things I Never Heard Myself," by William Bernbach

"First Things First," by Ken Garland

Assignment History of Graphic Design

Design Research Stems from Looking Closer 3:
Essays Topics Classic Writings on Graphic Design

** EACH STUDENT MUST CHOOSE A DIFFERENT ESSAY **

"Here are Some Things We Must Do," by Ken Garland

"The Responsibilities of the Design Profession," by Herbert Spencer

"Education for Visual Design," by Gui Bonsiepe

"Visual/Verbal Rhetoric," by Gui Bonsiepe

"Decline of the Visual," by Marshall McLuhan

"Typography is a Grid," by Anthony Froshaug

"Trademark Design," by Jay Doblin

"Visual Pop," by George Melly

"Posters: Advertisement, Art, Political Artifact, Commodity,"
by Susan Sontag

"How Can One Make Swiss Typography," by Wolfgang Weingart

"Some Aspects of Design from the Perspective of a Woman Designer,"
by Sheila Levrant de Bretteville

"Good Design is Good Business," by Thomas J. Watson, Jr.

"Edugraphology—The Myths of Design and the Design of Myths,"
by Victor Papanek

"This Typeface is Changing Your Life," by Leslie Savan

"Lay In—Lay Out," by Piet Schreuders

"The Age of Plunder," by Jon Savage

"Call for Criticism," by Massimo Vignelli

Assignment History of Graphic Design

PRESENTATIONS SCHEDULE	YOUR NAME	ESSAY NAME
March 09 M	01. _____ 02. _____	_____ _____
March 11 W	03. _____ 04. _____	_____ _____
March 16 M	05. _____ 06. _____	_____ _____
March 18 W	07. _____ 08. _____	_____ _____
March 23 M	09. _____ 10. _____	_____ _____
March 25 W	11. _____ 12. _____	_____ _____
March 30 M	13. _____ 14. _____	_____ _____
April 01 W	15. _____ 16. _____	_____ _____
April 06 M	17. _____ 18. _____	_____ _____
April 08 W	19. _____ 20. _____	_____ _____
April 13 M	21. _____ 22. _____	_____ _____
April 15 W	23. _____ 24. _____	_____ _____
April 20 M	25. _____ 26. _____ 27. _____	_____ _____ _____
April 22 W	28. _____ 29. _____ 30. _____	_____ _____ _____

Assignment History of Graphic Design

Pot Luck Lectures

description Lectures are "pot luck" in style. What this means is, everyone is required to contribute by reporting on their assigned portion of the text. And the way we will conduct this is, you and your peers will run down and present everything from the ordered list of works(ers)/terms per section of reading. There will be 7 pot luck lectures total, roughly spanning 45 minutes long.

components Each student will be assigned a small handful "key works(ers)/terms" per reading. On the day of the pot luck lecture, each student will bring in FIVE EXTRA IMAGE EXAMPLES NOT PRESENTED IN THE MEGGS TEXT, IN ADDITION TO WHAT IS ALREADY SHOWN IN THE MEGGS TEXT, FOR EACH OF THEIR ASSIGNED KEY WORKS(ERS)/TERMS. Students should be prepared to report and expound upon each design(er)/term, including elements like the details of the work, historical context (why and how their work responds to the time period), and their mantra, in a manner that aptly summarizes/personifies/identifies the importance of this key figure. Plan on a 2-3 minute informative and ENTERTAINING oral explanation. DO NOT BE BORING. Consider your delivery of information, word choice, and how to make your contribution "sticky" (i.e. interesting and memorable). Assigned portions for all of the lectures will happen the first week of classes, so that there is no confusion during the semester. If you are absent on the day of a lecture, you will still be required to submit images along with a ±300 word written synopsis of what you would have presented. If absent, submit the text as a .rtf file clearly indicating your name and images that it accompanies. The instructor will read this verbatim in place of your absence. Failure to do so, will result in no participation credit.

specs .jpgs of imagery will be collected digitally (Dropbox "USF Graphic Design" shared folder), compiled into a single PDF (by the instructor), projected, and discussed in the lecture. Set up image files with the following NAMING FORMAT: ##_name_letter.jpg

For example: 01_lascaux_a.jpg, 01_lascaux_b.jpg, 01_lascaux_c.jpg, ... , 02_petroglyph_a.jpg, 03_pictograph_b.jpg, ...

Assignment History of Graphic Design

List images in the order that you want them to appear on screen. Images with improper image names will be discarded. Poor quality images will also be discarded.

Key Works/Terms Reference the following handout for the complete list of pot luck items and file names.

due All imagery is DUE by 8:00 AM the day of the lecture (see schedule). If your imagery is not in the shared "USF Graphic Design" Dropbox folder by this time, you will not receive credit. Hence, your peers are counting on your participation in this feast.

* As there are no tests, it is imperative that everyone contribute and participate in lecture discussions as a means of demonstrating that everyone is reading and learning. The point of the pot luck lecture is to engage everyone in active involvement, live feedback, forced connections/discursive dialogue, ergo a memorable and entertaining delivery of information.

PLEASE BE PREPARED TO SPEAK UP, INTERJECT, REACT, GO OUT OF ORDER, OFFER IMPROMPTU COMMENTARY, ETC. You will be required to get out of your seat and take command of the presentation when your images appear on screen or whenever the discussion steers toward your assigned portion. Be alert, spry, reactionary, and ready to go at any time.

It is a requirement that your class makes pot luck lectures a fun activity.

Key Works History of Graphic Design

1. The Invention of Writing + Alphabets + Illuminated Manuscripts
(15,000 B.C.-1400 A.D.)

01_Lascaux	40_vellum	01-02 Kelsey A.
02_petroglyph	41_codex	03-04 Madison B.
03_pictograph	42_democratic writing	05-06 Chad B.
04_ideograph	(alphabetic) v.	07-09 Dario CJ.
05_ziggurat	theocratic writing	10-12 Jessica D.
06_scribe	43_gold leaf	13-15 Christine D.
07_tablet	44_illuminated manuscript	16-18 Jessie D.
08_stylus	/ illumination	19-21 Brooke F.
09_cuneiform	45_monastic scriptorium	22-24 Christina G.
10_rebus	46_scrittori	25-27 Brandon HW.
11_edubba	47_copisti	28-30 Kimberly K.
12_Code of Hammurabi	48_illuminator	31-33 Catherine K.
13_cylinder seal /	49_colophon	34-36 Jennifer L.
signature seals	50_Vatican Vergil	37-39 Alana L.
14_Chinese chop	51_classical style	40-41 Andrea M.
15_hieroglyphics	52_uncials	42-44 Catherine M.
16_alphabetic	53_semi-uncial or	45-47 Erin M.
17_syllabic	half-uncial	48-49 Delaney P.
18_determinatives	54_majuscule	50-51 Vincent P.
19_phonogram	55_Roman capitals	52-53 Johnny Q.
20_semiotics	56_minuscule	54-55 Brandy R.
21_Rosetta Stone	57_Caroline minuscule	56-57 Annelise S.
22_papyrus	58_ascender	58-59 Danielle S.
23_recto / verso	59_descender	60-61 Kelly S.
24_hieratic script	60_legibility	62-63 Charlie S.
25_demotic script	61_celtic design	64-65 James S.
26_illuminated manuscript	62_Book of Durrow	66-67 Ian T.
27_north semitic writing	63_Lindisfarne Gospels	68-69 Alejandra T.
28_aramaic alphabet	64_ornament	70-71 Jill V.
(east)	65_carpet pages	72-73 Brian W.
29_kufic (arabic)	66_drop caps / ornate	
30_sanskrit (India)	initials	
31_phoenician alphabet	67_lacertines	
(west)	68_diminuendo	
32_Greek alphabet	69_Book of Kells, Chi-Rho	
33_boustrophedon	70_insular script	
34_calligraphy	71_Gothic / Textura /	
35_Latin alphabet	Blackletter / Lettera	
36_capitalis monumentalis	Moderna	
37_capitalis quadrata	72_diaspora	
38_capitalis rustica	73_iconography v.	
39_Trajan's column	aniconism Kelsey Al	

DUE: Class 03 [JAN 12] M / 8AM / Dropbox: USF Graphic Design
File Name Format: ##_name_letter.jpg

Key Works History of Graphic Design

2. Printing comes to Europe + German Illustrated Book + Graphic Design
Renaissance + An Epoch of Typographic Genius (1400-1700s)

01_movable type	37_newspaper	Characters, Table of
02_xylography / relief printing	38_compositor	Proportions
03_typography	39_Martin Luther / Reformation	69_type family
04_watermark	40_Luther Bible	70_William Caslon
05_woodblock printing	41_Conrad Sweynheym	71_John Baskerville
06_playing cards	42_Arnold Pannartz	72_hot v. cold press paper
07_literate culture	43_double alphabet	73_William Playfair / information graphics
08_democracy of information	44_Recuyell of Histories of Troy, English Transla- tion, William Caxton	74_Giambattista Bodoni
09_designer v. cutter	45_printer's mark	75_Francois Didot
10_punch	46_crible technique	76_stereotyping
11_matrix	47_Nicholas Jenson	01-03 Kelsey A.
12_type mold	48_letterspace	04-06 Madison B.
13_lead type	49_kerning	07-09 Chad B.
14_wood type	50_tracking	10-12 Dario CJ.
15_(California) job case	51_leading	13-15 Jessica D.
16_Johannes Gutenberg	52_alignment (right, left, center, justify)	16-18 Christine D.
17_Gutenberg Press	53_fleurons	19-21 Jessie D.
18_Gutenberg Bible	54_margin	22-24 Brooke F.
19_bookbinder	55_Aldus Manutius / Aldine Press / Hypnerotomachia Poliphili / Vergil's Opera	25-27 Christina G.
20_engraving	56_pocket book	28-30 Brandon HW.
21_incunabula	57_Italic v. Roman	31-33 Kimberly K.
22_ephemera	58_Geoffroy Tory	34-36 Catherine K.
23_ex libris	59_Claude Garamond	37-39 Jennifer L.
24_fold-out	60_headpiece	40-42 Alana L.
25_Anton Koberger	61_headband	43-45 Andrea M.
26_Nuremberg Chronicle	62_arabesque	46-48 Catherine M.
27_exemplar	63_caracteres de civilite (characters of civility)	49-50 Erin M.
28_page layout	64_Romain du Roi, by Philippe Grandjean	51-52 Delaney P.
29_column grid	65_Old Style	53-54 Vincent P.
30_Albrecht Durer	66_Transitional Style	55-56 Johnny Q.
31_The Four Horsemen of the Apocalypse, Albrecht Durer	67_Modern or Didone Style	57-58 Brandy R.
32_The Life of the Virgin, Title Page, Albrecht Durer	68_Fournier le Jeune / Models of Printing	59-60 Annelise S.
33_broadside		61-62 Danielle S.
34_broadsheet		63-64 Kelly S.
35_pamphlet		65-66 Charlie S.
36_tract		67-68 James S.
		69-70 Ian T.
		71-72 Alejandra T.
		73-74 Jill V.
		75-76 Brian W.

DUE: Class 05 [JAN 21] W / 8AM / Dropbox: USF Graphic Design
File Name Format: ##_name_letter.jpg

Key Works History of Graphic Design

3. Graphic Design and the Industrial Revolution + The Arts & Crafts Movement and It's Heritage + Art Nouveau (1800s)

01_industrial revolution	31_Muybridge	52_Aubrey Beardsley
02_Thomas Cotterell	32_motion-picture	53_Jan Toorop
03_pica	photography	54_Charles Ricketts
04_fat face	33_Victorian Era /	55_The Yellow Book
05_slab serif	aesthetic confusion,	56_Toulouse-Lautrec
06_Egyptian type /	nostalgia	57_Alphonse Mucha
Ionic type	34_lithography /	58_Louis Rhead
07_reversed Egyptian type	chromolithography /	59_Will Bradley
08_bracketing	planographic printing	60_chapbooks
09_Tuscan type	35_Robert Barclay /	61_Ethel Reed
10_sans serif	offset lithographic	62_Henri van de Velde
11_perspective font	printing	63_Otto Eckmann
12_ornamented font	36_Walter Crane	
13_grotesques	37_Thomas Nast / Harper's	01-02 Kelsey A.
14_metal type	Weekly, political cartoon	03-04 Madison B.
15_Darius Wells /	38_William Pickering /	05-06 Chad B.
wood type	printer v. publisher	07-09 Dario CJ.
16_pragmatism	v. designer	10-11 Jessica D.
17_typographic	39_Arts and Crafts	12-13 Christine D.
poster house	Movement	14-15 Jessie D.
18_Lord Stanhope	40_William Morris /	16-17 Brooke F.
printing press	Kelmscott Press, Hobby	18-19 Christina G.
19_Koenig's steam-powered	Horse, Century Guild	20-21 Brandon HW.
20_Ottmar Mergenthaler	41_John Ruskin	22-23 Kimberly K.
Linotype machine	42_Mackmurdo	24-25 Catherine K.
21_camera obscura	43_Art Workers Guild	26-27 Jennifer L.
22_Niepce / heliogravure	(AWG)	28-29 Alana L.
23_Daguerre /	44_Frederick Goudy	30-31 Andrea M.
daguerreotype	45_William Addison	32-33 Catherine M.
24_Henry Fox Talbot /	Dwiggins / "graphic	34-35 Erin M.
photogram, calotype	designer"	36-37 Delaney P.
or talbotype, Pencil	46_American Type Founders	38-39 Vincent P.
of Nature	Company / Morris Benton	40-41 Johnny Q.
25_Sir John Herschel /	47_Art Nouveau /	42-43 Brandy R.
negative, positive	Jugendstil / art + life,	44-45 Annelise S.
26_George Eastman / Kodak	transition victorian	46-47 Danielle S.
27_Stephen H. Horgan /	to modernism	48-49 Kelly S.
Frederick Ives /	48_Hokusai	50-51 Charlie S.
halftone screen	49_Hiroshige	52-53 James S.
28_Nadar	50_Japonisme	54-55 Ian T.
29_Matthew Brady	51_Jules Cheret / Father	56-58 Alejandra T.
30_Timothy O'Sullivan	of the modern poster	59-61 Jill V.
		62-63 Brian W.

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Key Works History of Graphic Design

4. The Genesis of Twentieth Century Design + The Influence of Modern Art + Pictorial Modernism (1900s)

01_modern style type	36_Giorgio de Chirico	01-02 Kelsey A.
02_Frank Lloyd Wright	37_Expressionism	03-04 Madison B.
03_Glasgow School of Art	38_Die Brucke	05-06 Chad B.
04_Charles Rennie	(The Bridge)	07-08 Dario CJ.
Maackintosh, Margaret and	39_Der Blau Reiter	09-10 Jessica D.
Rances Macdonald, Herbert	(The Blue Rider)	11-12 Christine D.
McNai ("The Four")	40_Wassily Kadinsky	13-14 Jessie D.
05_Talwin Morris	41_Paul Klee	15-16 Brooke F.
06_Kunstlerhaus	42_Fauvism	17-18 Christina G.
07_Sezeessionstil	43_Henri Matisse	19-20 Brandon HW.
(Vienna Secession)	44_Man Ray / rayographs	21-22 Kimberly K.
08_Gustav Klimt	45_The Beggarstoffs	23-24 Catherine K.
09_Koloman Moser	46_Plakastil	25-26 Jennifer L.
10_Alfred Roller	47_Lucian Bernhard	27-28 Alana L.
11_Ver Sacrum	48_propoganda poster	29-30 Andrea M.
12_Peter Behrens	49_James Montgomery Flagg	31-32 Catherine M.
13_Berthold Foundry	50_A.M. Cassandre	33-34 Erin M.
14_Akzidenz Grotesk	51_Armory Show	35-36 Delaney P.
15_Walter Gropius		37-38 Vincent P.
16_Ludwig Mies van		39-40 Johnny Q.
der Rohe		41-42 Brandy R.
17_Werkbund		43 Annelise S.
18_Gesamkultur		44 Danielle S.
19_gestalt		45 Kelly S.
20_Edward Johnston		46 Charlie S.
21_Futurism /		47 James S.
Futurist Manifesto		48 Ian T.
22_Filippo Marinetti		49 Alejandra T.
23_Fernand Leger		50 Jill V.
24_Lewis Carroll		51 Brian W.
25_Dada / Dada Manifesto		
26_Marcel Duchamp		
27_Hannah Hoch		
28_Kurt Schwitters / Merz		
29_Surrealism /		
Surrealist Manifesto		
30_automatism		
31_exquisite corpse		
32_André Breton		
33_John Heartfield		
34_Max Earnst		
35_René Magritte		

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Key Works History of Graphic Design

5. A New Language of Form + The Bauhaus and the New Typography + The Modern Movement in America (1900-1950)

01_Suprematism	35_pictograph	01-02 Kelsey A.
02_Malevich	36_Piet Zwart	03-04 Madison B.
03_Constructivism	37_Herbert Matter	05-06 Chad B.
04_Rodchenko	38_Lester Beall	07-08 Dario CJ.
05_El Lissitzky	39_Alexey Brodovich	09-10 Jessica D.
06_PROUNTS	40_Joseph Binder	11-12 Christine D.
07_tectonics	41_WPA Federal Art	13-14 Jessie D.
08_montage / photomontage	Project	15-16 Brooke F.
09_serial painting	42_Walter Paepcke	17-18 Christina G.
10_Vladimir Vasilevich Lebedev	43_function / flow / form / "form follows function"	19-20 Brandon HW.
11_infantilism		21-22 Kimberly K.
12_De Stijl		23-24 Catherine K.
13_Theo van Doesburg		25-26 Jennifer L.
14_Mondrian		27 Alana L.
15_Ladislav Sutnar		28 Andrea M.
16_Weimar Arts & Crafts School		29 Catherine M.
17_The Bauhaus		30 Erin M.
18_Laszlo Moholy-Nagy		31 Delaney P.
19_typophoto		32 Vincent P.
20_Walter Gropius		33 Johnny Q.
21_Johannes Itten		34 Brandy R.
22_Lyonel Feininger		35 Annelise S.
23_Joost Schmidt		36 Danielle S.
24_Herbert Bayer		37 Kelly S.
25_Hannes Meyer		38 Charlie S.
26_Ludwig Mies van der Rohe		39 James S.
27_Josef Albers		40 Ian T.
28_Jan Tschichold / Die Neue Typographie		41 Alejandra T.
29_Eric Gill / Gill Sans		42 Jill V.
30_Paul Renner / Futura		43 Brian W.
31_Rudolf Koch / Kabel		
32_Stanley Morison / Times New Roman		
33_Otto Neurath / Isotype (International System of Typographic Picture Education)		
34_syntax		

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Key Works History of Graphic Design

6. The International Typographic Style + The New York School + Corporate Identity and Visual Systems (1950-70)

01_International Typographic Style	01 Kelsey A.
02_Ernst Keller	02 Madison B.
03_Max Bill	03 Chad B.
04_art concret	04 Dario CJ.
05_Otl Aicher	05 Jessica D.
06_semiotics	06 Christine D.
07_semantics	07 Jessie D.
08_syntactics	08 Brooke F.
09_pragmatics	09 Christina G.
10_Adrian Frutiger	10 Brandon HW.
11_Hermann Zapf	11 Kimberly K.
12_Emil Ruder	12 Catherine K.
13_Armin Hofmann	13 Jennifer L.
14_Josef Muller-Brockmann	14 Alana L.
15_modernist design	15 Andrea M.
16_New York School	16 Catherine M.
17_Paul Rand	17 Erin M.
18_Saul Bass	18 Delaney P.
19_Robert Brownjohn	19 Vincent P.
20_Ivan Chermayeff + Thomas Geismar	20 Johnny Q.
21_form follows function	21 Brandy R.
22_specialized audience	22 Annelise S.
23_Bernbach approach	23 Danielle S.
24_new advertising	24 Kelly S.
25_figurative typography	25-26 Charlie S.
26_phototypography	27-28 James S.
27_Herb Lubalin	29-30 Ian T.
28_U&lc	31-32 Alejandra T.
29_typogram	33-34 Jill V.
30_legibility v. readability	35-36 Brian W.
31_ITC	
32_CBS Approach / Lou Dorfsman	
33_Marcel Breuer	
34_Norman Ives	
35_Massimo Vignelli	
36_Lance Wyman	

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Key Works History of Graphic Design

7. Postmodern Design + The Digital Revolution and Beyond (1970-present)

01_postmodern design	38_Ellen Lupton	01-02 Kelsey A.
02_Robert Venturi	39_entropy	03-04 Madison B.
03_pastiche	40_David Carson	05-06 Chad B.
04_vernacular design	41_deconstruction	07-08 Dario CJ.
05_supermannerism / supergraphics	42_zine	09-10 Jessica D.
06_Rosmarie Tissi	43_P. Scott Makela	11-12 Christine D.
07_New Wave Typography	44_Jonathan Barnbrook	13-14 Jessie D.
08_Wolfgang Weingart	45_Jeffrey Keedy	15-16 Brooke F.
09_Dan Friedman	46_Frank Heine	17-18 Christina G.
10_April Greiman	47_Laurie Haycock	19-20 Brandon HW.
11_Willi Kunz	48_Matthew Carter	21-22 Kimberly K.
12_Marshall McLuhan	49_snap-on serifs	23-24 Catherine K.
13_Memphis School	50_Luba Lukova	25-26 Jennifer L.
14_Michael Graves	51_Stefan Sagmeister	27-28 Alana L.
15_Michael Vanderbyl	52_Philippe Apeloig	29-30 Andrea M.
16_Paula Scher	53_Chip Kidd	31-32 Catherine M.
17_Louise Fili	54_John Maeda	33-34 Erin M.
18_Carin Goldberg	55_Nancy Skolos + Tom Wedell	35-36 Delaney P.
19_Lorraine Wild	56_Mirko Ilic	37-38 Vincent P.
20_Duffy Design Group / Joe Duffy	57_Michael Bierut	39-40 Johnny Q.
21_Neville Brody		41-42 Brandy R.
22_Steve Jobs + Steve Wozniak / Apple		43-44 Annelise S.
23_desktop publishing		45-46 Danielle S.
24_Aldus PageMaker		47-48 Kelly S.
25_Quark		49-50 Charlie S.
26_Adobe		51-52 James S.
27_Douglas Engelbart		53-54 Ian T.
28_bitmapped font		55_Alejandra T.
29_PostScript		56_Jill V.
30_Bezier curve		57_Brian W.
31_Rudy Vanderlans + Zuzana Licko / Emigre		
32_Cranbrook		
33_Katherine + Michael McCoy		
34_CalArts		
35_Ed Fella		
36_Louise Sandhaus		
37_MICA		

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