**Reading Worksheets:**

These questions are to help you focus your reading, and will only be graded in terms of participation. Using a contrasting typestyle, keyboard brief answers in this document. Either print out your answers weekly, or allow me to see them on your screen for check-in at the beginning of Tuesday class.

**Chapter 1**

1. What was the Arts and Crafts Movement? What did William Morris hope to achieve and

why was he unsuccessful?

Morris wanted to combine good design and craftsmanship. He believed that the social utility of good design was a better solution to industrial problems – as he realized the millions of workers who “toiled away throughout their lives in factories.” He aimed to utilize good design so as to improve the lives of everyday people. The reason why he was unsuccessful was because he “almost exclusively made hand-crafted objects that could only be afforded by the very affluent.” In general, he failed to address the problems of mass production.

2. Describe the visual style elements of a 19th century Japanese print. What was that style called? How did it affect European and American art, illustration and graphic design?

Ukiyo-e, or “floating world” caught the attention of the French art world. Bold passage of flat color was arranged in asymmetrical composition, combined with fresh, crisp linear elements. They rejected three-dimensional shading; which was an important aspect in the Renaissance era. French posters tried to emulate the sensual tone of Bijin-ga prints.

3. What was the major type development of this era and why was it so important?

Japanese styled type was very important because it focused on the combination of different flat, stylistic features that other French, American, and German artists began to use. Possibly, this combination could be due to how it was very easy to reproduce in many forms of graphic art. It was very controversial in the combination of erotic and macabre forms, but employed very graceful, and rhythmic lines.

**Chapter 2**

1. What influenced The Four? What was their design innovation? How was their work received in

Scotland– and abroad? (think in terms of nationalism)

The Four wanted to created some kind of style that was different than the Japonisme inspired Art Nouveau. Their work was well received in Scotland due to the fact that they wanted their style to become a national style – and for abroad, many other artists were inspired by the symmetrical, geometrical shapes that the Four innovated.

2. What was the Weiner Werkstatte and what were the visual elements?

Who were the main artists and what was their idea about the role of the designer in society?

The Weiner Werkstatte was a design company that focused on patterned logo elements. Some of their artists included Josef Hoffman. In their manifesto, they stated that art should be created to be “simple, plain, and beautiful.”

3. What were Peter Behrens’ contributions to German design at the beginning of the 20th century?

What did he produce for AEG? Why is his teakettle important to design?

What movements influenced his work?

He introduced geometrical shapes that were compacted together in his design. Some movements that influenced his work included the Four, and expressionism – showing the world by how it feels, instead of how it looks like.

**Chapter 3**

1. How is *Sachplakat* (“object poster”) different from previous styles?

Sachplakat is different from previous styles due to the simplicity of the advertising subjects. The figures presented were more realistic and straight-forward, with Beggarstaff-like reductiveness.

How do advertising subjects differ from Art Nouveau?

The advertising subjects differed from art nouveau in that the figures did not have curvilinear lines, and developments in logotype and posters was such that they were less abstract.

2. Briefly describe the visual style and content of the four strategies used in WWI posters.

How were Axis posters different from Allied posters?

Wartime Propaganda – big, bold letters were used commanding the audience to enlist for the army. Emasculating messages were also included – “Daddy, what did you do in the great war?” – to pressure men into joining the war. Realistic illustration was also used rather than avant-garde abstraction. The Axis posters were different from Allied posters in that they were more symbolic and contained minimal text compared to the Allied posters. It also had very dark colors compared to the Allied posters.

3. What were the goals of the DaDa movement and did they succeed or fail? What types of art

and publications did they use to send their message and what were their innovations?

What is the relevance of the Cabaret Voltaire?

The DaDa movement aimed to support an anti-war effort, in an anti-art sense. Some types of art included collages and periodicals that were published in cities like Berlin. The relevance of the Cabaret Voltaire served as the home for Dada artists. Dadaists believed that the current bourgeois society has led people to go into war, thus they iconoclasted against this ideal.

**Chapter 4**

1. What immediate movements did Cubism influence? Who were its innovators?

What are the visual elements?

Cubism’s innovators were Pablo Picasso, Georges Braque, and Guillaume Apollinaire, who were also inspired by Cezanne. “The special cachet that posters had attained during the golden gage of the 1880s and 1890s was gone, so young artists had little reason to work in the design field. Nonetheless, the fundamental stylistic elements derived for abstract painting by Cubists and others would have a substantial impact on graphic design for decades to come.

Analytic cubism – three-dimensional objects are represented on the canvas as two-dimensional abstractions. *Ma Jolie*, and synthetic cubism – synthesizes an object out of a mix of abstract parts. *La bouteille de Suze.*

1. Define the Calligrammes of Apollinaire. Why do they relate to Cubism?

The Cubist movement was a pioneering force in establishing the significance of the new medium of collage. There was no sustained interest in graphic design among the Cubist painters.

Calligramme – neologism for beautiful writing. Typography was designed to complement the meaning of the text.

They show a sense of fragmented structre and destroys linear narrative.

1. What modern design ideas emanate from the London Underground?

Series of boxes and rectangles that combine text and image are used. Geometrical style.

Edward Johnston Johnston Sans typeface, used in signages – no serifs, basic, humanist proportions of serfied type. Plain block letters are monoline, meaning that they demonstrate almost no variation in stroke width.

He created lettering that would be legible in the blink of an eye from a passing train.

1. What elements make up Art Deco and what styles does it combine? What is streamlining?

Futurist and cubist style, combine geometric shapes and flat forms. There is still a very geometric style that is used in art deco, but is less abstract and integrates type. Advertising was also a key role in art deco. Cassandre: Peignot typeface. **Streamlining** used clean, sweeping curves to create a sense of movement. Broadway typeface.

**Chapter 5**

1. What messages does De Stijl try to convey and how did Theo Van Doesburg add to Destijl?

De Stil means The Style, and the sense of impersonal, universal principles conveyed by the bland name was an important part of the group’s ideology.

Nieuwe beelding served as a sort of catching all term, indicating the group’s desire to spur on a fresh start in the visual arts as well as in society in general.

Non-objective, orthogonal, machine aesthetic, and em box were used to design fundamental De Stijl elements.

1. What is the Russian Lubok (Lubki) style– typical subject matter / visual elements?

Simple graphics and text based on popular stories, used in homes and inns. Tells the widespread theme of heroic indviduals whose militant revolutionary fervor makes them stand out from the collective citizenry. Used horror vacui. Stock poses and facial features were commonly used.

1. What types of posters did Alexander Apsit produce?

Alexander Apsit produced litographs which were designed in less than a day. He ran up to 50,000 Bolshevik posters.

Who did he work for and what were their goals?

He worked for the Bolsheviks to appeal religion and authority to the mass illiterate population.

5. What was Vladimir Tatlin’s view of the designer’s role in society?

What types of art/design is he known for?

He was a well known sculptor that created “Counter Reliefs,” which were non-objective works that allowed Tatlin the freedom to experiement with different geometric shapes without being tied by representation.

1. How is Constructivism different from Suprematism?

Construvism featured a rejection of self-expression combined with a commitment to industrial materials, (as opposed to the fine art medium of Suprematism) that made it a natural fit with the ideological goals of the new government.

1. Describe the look of Alexandr Rodchenko’s typical work. Who did he work for?

Rodchenko worked in an advertising firm that they called the Ad-Constructor. He had to create an identity for goods at the market as they were generic government products, so the goods were poster designs themselves.

8. What distinctive attributes make up the Russian movie poster style during the 1920’s?

How did it mimic film techniques?

Halftone process and photomontage. Vertov sought to energize the viewer with a camera that records the moments of everyday life in modern, industrial Russia.

9. What elements did El Lissitzky add to Suprematism? Who did he work for? Why are “The Constructor” and “Use the Red Wedge to Beat the White” important images in graphic design?

El Lissitzky added his own manner of abstraction based on Suprematist principles, adding elements of three-dimensionality, rotation, and texture – and even realistic rendering to his repertoire. The red wedge and white images joined together for a revolutionary cause.

**Chapter 6**

1. In what ways are DaDa and Constructivism similar to each other in their goals and attributes?

Why was the meeting of artists in Weimar important?

Dada and Constructivism hope to spark a communist revolution that would rise from the ashes of the war in their own nation. The meeting of artists in Weimar was important because it was a democratic government that led Germany between 1919 and 1933. It also oversaw an era marked by artistic ferment as well as social instability that was aggravated by periodic economic crises.

2. Describe the expressive elements in *The Cabinet of Dr. Caligari* or *Metropolis*.

The “reveal” is the fact that the narrator is really an inmate. The set designers created a dramatic Expressionist scenery, complete with distorted, illogical spaces and exaggerated, spiky forms. Also spawned the blackletter tradition again.

3. List the goals of the Weimar Bauhaus. How did the school change

from Expressionist to functional? Who was Walter Gropius?

Weimar Bauhaus desired to call to mind the medieval guilds of craftsmen that served as an inspiration for the school at the time of its founding. Werkbund had wanted to design new, functional architecture for the modern industrial world. Walter Gropius was a member of the Werkbund and wanted to use machine aesthetic.

4. What were the goals of the Dessau Bauhaus? How did the school change from Weimar?

Who was Josef Albers?

The Dessau Bauhaus aimed to negotiate a new contract. The Constructivist curriculum was strengthened. Herbert Bayer and P22 Type Foundry digital letterface. Paul Renner and Futura.

1. What is the significance of the 1923 Bauhaus Exhibition?

The significance of the 1923 Bauhaus Exhibition is that they wanted to justify the previous 4 years of work. They wanted to display the institution’s new, post-expressionist, functionalist ideology.

6. List the elements, goals and beliefs of The New Typography (Die Neue Typographie).

Who were its important innovators and what were their influences?

Two seminal publications outlining the theory and practice of a wide range of avant-garde designers like Tschihold were some of The New Typographies innovators. They wanted things to be functional for example, using rounded corners to the corners so it could be easily fit into a designer’s pocket.

**Chapter 7**

1. List the 2 streams of design styles from Europe that influenced 1930's - 40's American design.

Serifed lettering as masthead. The 2 streams of design styles were from the art deco style, sometimes referred to by scholars as commercial modern. The second stream of European design, discussed mainly in Chapters 5 and 6, consisted of Dada as well as the various “functionalist” oriented groups, including De Stijl, Russian Constructivism, International Constructivism, Bauhaus, and the New Typography.

1. Who are Mehemed Agha and Cipe Pineles?

Mehemed Agha was the art director of the German edition of Vogue magazine and took over the design of flagship publications like the American Vogue and immediately thereafter Vanity Fair and House & Garden. Cipe Pineles was the protégé of Agha. Pineles, a woman of Austrian ancestry who had emigrated to New York in 1923, was hired by Agha to work at Vanity Fair and Vogue. Pineles became the director of the Glamour magazine.

1. Who is Lester Beall and what are the visual elements of his style?

Lester Beall had a freelance graphic design business. Some visual elements of his style include the European style – using simple abstract schemes to convey his message. He goes away from Art Deco to pursue a more simplified Constructivist style. He also breaks the photograph out of the strict orthogonal grid.

1. Describe a typical pulp magazine cover. Who is the intended audience?

The typical pulp magazine cover would be created by artists trained in the traditional skills of representation, making their work appear quite retrograde by the standards of Agha or of everything that modern design rejected, including realism and Expressionist displays of emotion. It was designed to catch a passerby’s attention from the shelves of a newsstand, and usually featured brilliant colors and bold design elements.

1. What kinds of media and typography did the Nazis use to achieve their goals?

The use of violence and intimidation complemented by aggressive control of the mass media and related culture. The Germans tended towards Fraktur lettering and ornamental script with a photo. They also had blackletter script to convey a strictly German national identity.

1. What are the visual elements of WWII posters used by the Allies?

The visual elements of WWII posters used by the Allies included simple iconic drawings, and universal geometric shapes such as the triangle.

**Chapter 8**

1. Explain Jan Tschichold’s critique of The New Typography after 1933.

Tschichold reiterated his support for the New Typography but also suggested that the asymmetric flush left layout was not the only suitable design formula. At the same time, it is possible that Tschihold’s new, more moderate tone was influenced by his personal situation: his residency in Switzerland was quite tenuous, and he feared expulsion if he were to upset the authorities.

Where does he design after leaving Germany and how does his typography change?

He was forced to emigrate in Germany to Switzerland. His typography was mainly set in the modern **roman** face Bodoni.

1. What are the elements of Josef Muller-Brockman’s style?

He designed for the Swiss Automobile Club and was against any ordered symmetry.

1. What typefaces are important to the “Swiss Style”?

The setting of sans serif type on an orthogonal grid, contrasts in the scale of the various photographs, overlapping colors that fill voids and bridge photographs that create interesting interconnections between the different parts of the composition.

4. What is the golden age of logos and which designers are involved?

Describe a typical logo in the golden age.

In the 1960s, as Unimark established its leading role in corporate identity, other designers such as Lester Beall and Saul Bass joined the rush to create new modern logos. Reductive geometry was mainstay in most of contemporary corporate design.

**Chapter 9**

1. What are the stylistic conventions of Post-Modern G.D.?

Slab serif. Some variants of postmodernism are highly theoretical, and their adherents have embraced deconstructive, semiotic, and critical theory. Presence of a heroic, male figure. The stylistic conventions of postmodern graphic design are by definition plural and unstable. That being said, certain strategies – many with historic roots in Dadaism – appear frequently, and include mixing diverse type sizes and weights, overprinting, cluttered pages, deliberate “mistakes,” unpredictable historicist references, vernacular sources, and blurred photographs.

2. Explain the psychedelic poster’s style and content. Who are the artists and what influenced them in art and culture?

Counterculture that was very expressionist. LSD played a significant role and caused visual and auditory hallucinations that resulted in a dream-like “trip.” Borrowed its style from historicist and Art Nouveau styles. It was decorative and used Secessionstil lettering. Wes Wilson, Bill Graham used snippets of stylistic elements from different styles but not necessarily one in total. Victor Moscoso used hand-drawn lettering and photocollage to make his images original.

1. What influences the artists of Push Pin Studios? What’s distinctive about their style?

They used shadow letters to strangely proportioned grotesques that seemingly violate every rule of modern typography. They also used surreal combinations of text and image and juxtaposed them in such a way that the media became a use of social protest.

4. Explain Post-Modern typography through Émigré magazine, Rudy Van Der Lans and

Zusanna Licko.

Licko set about developing bit-mapped typefaces using the Macintosh. Bit-mapped typefaces such as Licko’s Emperor 8 are characteristic of the genre. Vanderlans had a hand for good design in newspaper layouts. Adobe distributed PostScript, and eliminated the need for designers to deal with bit-maps, because it could render type in more sophisticated terms using outlining techniques based on Bézier curves, a type of cubic equation that underlies a great deal of computer graphics software.

**Chapter 10**

1. What is grunge design? What is its weakness and how does the public respond?

The term grunge, most often associated with the music scene that sprang up in Seattle during these years, is an apt term for the overall effect of many designs of this era. At this time, southern California-based designer David Carson had a style that can be summed up by the term “expressive deconstruction,” meaning that *he broke just about every standard rule regarding composition and legibility in pursuit of expressive effect.*

1. How do designers use Historicism and Appropriation in graphic design?

Designers use historicism in the form of *horror vacui* to appeal to young consumers in the fashion industry. The use of a commercialized counterculture was prominent than straightforward corporate identity, inasmuch as it coopts anti-authoritarianism in pursuit of commerce.

1. What is Digital Idealism?

Digital idealism came along in the 1990s and embraced a hybrid style by references to science fiction, videogames and technology. In stark contrast to the expressively distorted work of grunge designers, artists who pursue a technology informed style tend to imagine a world where forms and surfaces are smooth and unbroken.

1. What is Techno type?

Techno type, derived from Dirk Uhlenbrock, a typographer in Cologne Germany, published his work through his firm Signalgrau Designburerau and display the sleek, stylized shapes that would be at home in a video game spaceship. A sans serif with unstressed letters.

1. Describe two types of D.I.Y. design.

DIY design is the impulse to design and build projects on an amateur basis. Supporters of DIY in the design community see it as a democratizing force to akin to the internet itself, one that empoweres people to do creative work, entering a realm from which they were previously excluded. Ellen Lupton asserts that DIY projects represent an attempt by people to resist the corporate culture saturating the Wester world.