**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.

2. Who are Mehemed Agha and Cipe Pineles?

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

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

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

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

**Chapter 8**

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

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

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

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

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

Describe a typical logo in the golden age.

**Chapter 9**

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

2. Explain the psychedelic poster’s style and content.

Who are the artists and what influenced them in art and culture?

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

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

Zusanna Licko.

**Chapter 10**

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

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

3. What is Digital Idealism?

4. What is Techno type?

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