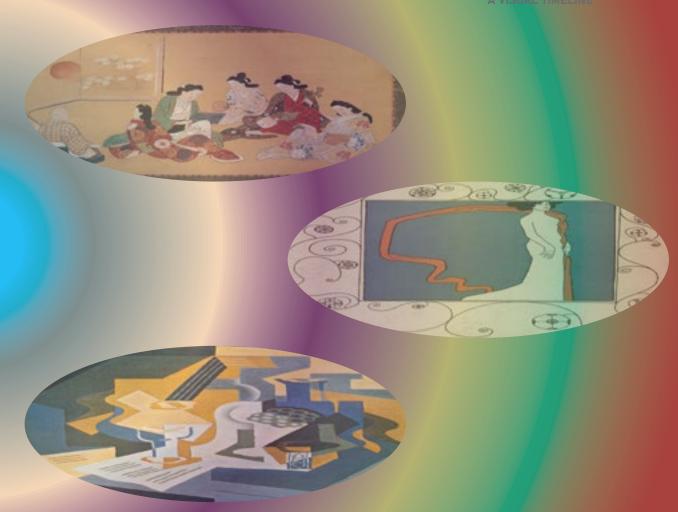






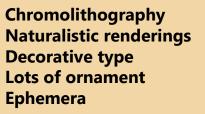
GRAPHIC DESIGN HISTORY



Victorian Era

Art and Crafts







Stylized natural forms
leaves, flowers
Horror vacui crowding of
design elements in the field
Historicism use of past styles,
especially medieval figures
Private press movement books

Ukiyo-e

Art Noveau





Floating objects in a floating world Sense that we are frozen in time Japanese themes such as geisha girls/kabuki theatre/nature: result of isolationism Woodcuts Stylized natural forms
flowers, birds
Whiplash curve
bimorphic lines, curvilinear
Exotic females removed from
contemporary time and place

Cubism

Vienna Secession





Monochromatic palette
analytical cubism
Faceting of surfaces
Geometric shapes
Simultaneity
the subject is viewed from several angles
at once, the subject remains stationary
and the viewer moves

Elongated figures and typography
Tall, thin compositions
Hand-drawn, stylized type
Rose motif
Can resemble a stained glass window

Futurism Poetry

Futurism Graphic Works









Free typography Onomatopoeia

use of words
whose sounds suggests
a sense/emotion

Simultaneity in graphic works,
letters suggest sounds
from different sources heard at once
In figurative works, the viewer remains
stationary and the subject moves,
the subject is represented
in multiple positions at once.

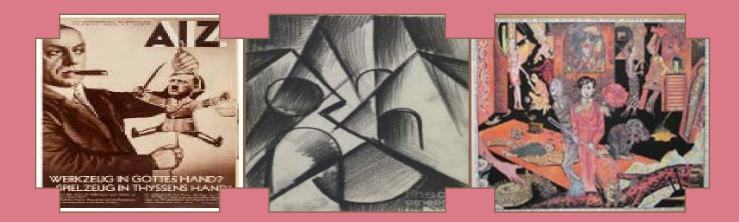
In figurative works, the viewer remains stationary and the subject moves, the subject is represented in multiple positions at once.

Geometric patterns Onomatopoeia

use of words
whose
sounds suggests a sense/emotion
Machine aesthetic
automatons,
or elements suggesting industry

Dada

Expressionism





Ready made materials Photomontage Absurdity, humor & social criticism Bold contour drawing
Woodcuts
Deep sense of social crisis
Empathy for the poor
Thick paint
Exaggerated distorted color,
drawing and proportions

Surrealism

Photography & the Modern Movement





Dream imagery Personal symbolism Illogical juxtapositions of elements Concern for point, line, plane, shape and texture Multiple exposures, pure form and distortion Solarization and experimental techniques

Plakatstil

Art Deco









Name of product Flat background color Dominant stylized image Zig-zag line Geometric shapes Machine aesthetic streamline, converging lines Eclecticism, international motifs Assyrian, American Indian, Greek

Suprematism/ Constructivism

De Stijl



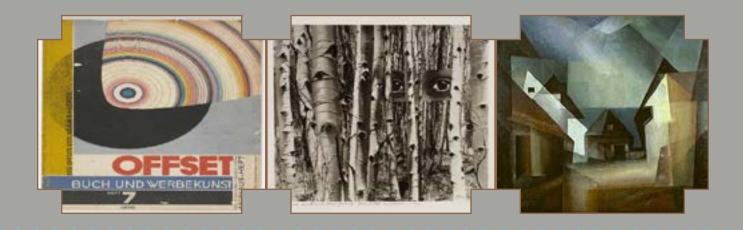
Geometric shapes
Asymmetry
Diagonal lines
Lettering looks
Soviet influenced
Often uses red and
black on a beige
colored background

Non-representational
Pure colors
Basic geometric shapes
Lettering looks
Soviet influenced
Often uses red and
black on beige
colored background

Asymmetry
Primary colors with neutrals
black, white and gray
Perpendicular lines

Bauhaus

New Typography



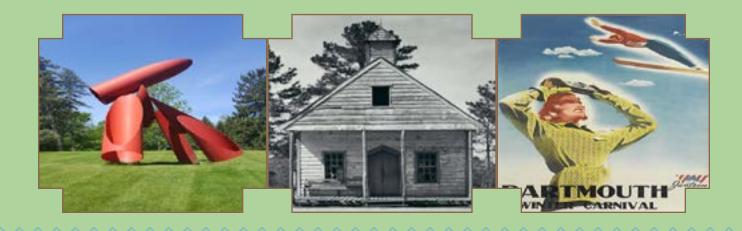


Sans serif asymmetrical type-New Typography Deliver message and communicate Function not decoration Purity, clarity, simplicity New approaches to photography Extreme scale contrasts birds eye/worms eye Montage

Asymmetrical,
flush left ragged right
Priority assigned to text
based on weight and size
Purpose of communication
is to function not decorate
Type used in simple form
without embellishment
Rules should be used
for emphasis

Modern Movement In America

International Typographic Style





Bauhaus influence American content WPA typography for social programs Asymmetry
Flush left/ragged right layouts
Sans serif letters with bold
words for emphasis
Reductive, objectivity, no
superfluous decoration
Grid systems

Conceptual Image

Digital Revolution





Narrative information communicated with ideas and concepts Familiar in an unfamiliar setting Scale changes, substitution, visual puns and play Computer generated imagery Internet, interactive design and worldwide web

Postmodern Design





DECONSTRUCTION

Broke with international typographic style communications **Intuitive Communicated emotional qualities** with expressive typography Layering/overlapping **Uses computers to generate** layouts and typography

NEW WAVE

Stair stepped rules Some evidence of grid underlying organization Layering, overlapping simultaneity

RETRO/VERNACULAR

Eclectic modernist European design of the first half of century **Disrespect for proper** rules of typography placed in new ways Kinky mannered type of 20s/30s

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THE INTERNATIONAL TYPOGRAPHY STYLE

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