

TTU ART 4359

Course Syllabus and Supplemental Readings for Fall 2010
Assistant Professor Frank Tierney

GRAPHIC DESIGN A NEW HISTORY

Graphic Design History 4359

Fall Semester 2008 Texas Tech University

AH 01 (Architecture Building) Tuesday and Thursday, 6 to 7:20 pm

Frank Tierney

Phone 806 742 3825 x 251

Email frank.tierney@ttu.edu

Office Hours 9–11 am Wednesdays or by appointment, in Architecture 206.

Required readings: *Graphic Design A New History*

by Stephen J. Eskilson

Yale University Press; ISBN: 978-0-300-12011-0

Supplemental readings in course packet from TTUHSC Printing Center, which has a pick-up desk in the Student Union Building.

Prerequisites Program Acceptance

Catalog Course Description Examination of the evolution of the graphic arts. Discusses design innovators as well as styles and movements. Emphasis placed on the 20th century.

Expected Learning Outcomes Upon completion of this course, a successful student should be able to:

- discuss events and individual contributions to graphic design prior to the 20th century
- identify numerous important individual contributors to 20th century graphic design
- describe important styles/periods/movements in the last 100 years of graphic design
- recognize selected examples of pre 20th century, modern and post modern graphic design
- compare and contrast graphic design throughout history in relation to various other art forms
- describe and identify techniques and production methods used to create period design examples
- express personal ideas regarding past and present graphic design issues

Assessment Methods The expected learning outcomes for the course will be assessed through attendance, in-class discussion, three exams, an historical paper, a group project, and a class presentation.

Course Exams and Assignments *All dates and assignments are subject to change.* 3 exams (third is non-comprehensive), an historical paper and presentation (consisting of two parts) and a group project. See syllabus calendar beginning on page 05 of this syllabus for due dates.

Grade Scale

A 90–100 points

B 80–89

C 70–79

D 60–69

F 0–59

Numerical grade equivalents:	96 – 100 = A+	80 – 82 = B-	66 – 69 = D+
	93 – 95 = A	76 – 79 = C+	63 – 65 = D
	90 – 92 = A-	73 – 75 = C	60 – 62 = D-
	86 – 89 = B+	70 – 72 = C-	59 and below = F
	83 – 85 = B		

Due Dates All work must be presented at the assigned time and date due. No assignment will be accepted after the date specified by the instructor and *extra credit work is not an option.*

Regarding Grading	Grades are based primarily on attendance and exams. If you are concerned about your grade at any point during the semester, please see me outside of class. It is your responsibility to talk to me if you think your grade is in jeopardy. Your grade is based on the following: <i>Professionalism</i> (attendance, deadlines, class participation, writing ability). <i>Process</i> (research, concept development, etc.). <i>Presentation</i> (preparation, oral presentation). <i>Design</i> (understanding of history, and design of history project).
Class Format	Although this is a lecture course, I hope—with your participation—to have lively discussions. In general, each lecture will cover a single historical period or movement. There will be a small group project in which you create manifestos. Work outside of class will include reading, research, writing, and project presentation preparation.
ADA	<i>I would appreciate hearing from anyone who has a disability that may require special accommodations. I am sure we can work out whatever arrangements are necessary. Please see me during my office hours.</i> Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call 806-742-2405.
Attendance	Responsibility for class attendance rests with the student. Regular and punctual attendance at all scheduled classes is expected, and the university reserves the right to deal at any time with individual cases of non-attendance. The instructor determines the effect of absences on grades consistent with university policy for excused and unexcused absences. When absences jeopardize a student's standing in a class, it is the responsibility of the instructor to report that fact to the student's dean. Excessive absences constitute cause for dropping a student from class. The drop may be initiated by the instructor but must be formally executed by the academic dean. If the drop occurs before the 45th class day of a long semester or the 15th class day of a summer term, the instructor will assign a grade of W. If the drop occurs after those times, the student will receive an F. In extreme cases, the academic dean may suspend the student from the university. Attendance will be taken during each class. The student is allowed two [2] absences, upon the third [3rd] the final semester grade will be lowered by one letter grade and upon the fourth [4th] the student will automatically fail the course. Use your them wisely (i.e. illness, car trouble). Absences may not be made up. Arriving late or leaving class early will count as one-half absence.
Excusable Absences	Absence due to officially approved trips states that the person responsible for a student missing class due to a trip should notify the instructors of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.
"Religious holy day"	...means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused for observance of a religious holy day may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

Academic Integrity It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and high standard of integrity. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension. "Scholastic dishonesty" includes, but it not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. For more information about what constitutes Academic Integrity (or dishonesty), go to: <http://www.depts.ttu.edu/studentjudicialprograms/academicinteg.php>

Computer Use Guidelines Texas Tech teaches responsible use of computer networks. For more information about best practices regarding a wide variety of computer and network-related issues, go to: <http://www.depts.ttu.edu/itts/documentation/laws/>

Civility Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session.

- Unless the instructor requires it, you may not surf the Internet or check your email during class time. If a student is found doing either of these things, you will be asked to leave the class and earn an absence for that session.
- Working on another class project (or printing it) is not allowed during class time. You will be asked to leave the class and earn an absence for that session.
- Please do not use cell phones in class, and remember to turn them off before class begins.
- Provide your attention during another classmate's critique, discussion or presentation.
- Let us respect each other at all times.

Important University Dates, Fall 2010

<i>August 26, Thursday</i>	Classes begin. Student-initiated drop-add begins on the Web.
<i>August 31, Tuesday</i>	Last day to add a course.
<i>September 06, Monday</i>	Labor Day. University holiday.
<i>September 13, Monday</i>	Last day for student-initiated drop on the Web. Last day to drop a course and receive a refund. Does not apply to students who drop to 0 hours.
<i>September 23, Thursday</i>	Last day to withdraw from the university and receive a partial refund.
<i>October 11–12, Monday – Tuesday</i>	Student Holiday (Fall break)
<i>October 25, Monday</i>	Mid-semester grades due.
November 01, Monday	Last day for a student to drop a course. (Last day for faculty to declare pass/fail intentions).
<i>November 4–19</i>	Spring semester advance registration for currently enrolled students.
<i>November 22, Monday</i>	Open registration begins.
<i>December 02 – December 08</i>	Period of no examinations except for makeup exams or scheduled lab exams.
<i>December 03, Friday</i>	Last day to withdraw from the university.
<i>November 24–28</i>	Thanksgiving holiday. <i>Wednesday – Sunday</i>
<i>December 08, Wednesday</i>	Last day of classes.
<i>December 09, Thursday</i>	Individual study day.
<i>December 10 – 15</i>	Final examinations (for this class, the final exam is Tuesday December 14, 7:30 – 10pm) <i>Friday/Saturday, Monday – Wednesday</i>

Calendar of Lecture Topics and Readings, Assignments and Exams by Week, August 26 – September 23, 2010

Calendar subject to change. Chapters from *Eskilson* or *Supplementary Readings* to be read BEFORE each class as indicated.

1

Thursday, August 26

Syllabus review

Class portraits taken of 38 students

READING:

Eskilson: Introduction: The Origins of
Typography and Graphic Design (pages 12 – 29)

2 Tuesday, August 31

LECTURE:

The Development of Typography, Printing and Photography

READING:

Eskilson: Art Nouveau I: A New Style for a New
Culture (pages 30 – 68)

Thursday, September 02

LECTURE:

*William Morris and the Arts and Crafts
Movement, Art Nouveau in France*

READING:

Eskilson: Art Nouveau II: Scotland,
Austria and Germany (pages 70 – 105)

LAB:

Examination of Utamaro and Kunisada woodblock prints

OPTIONAL MOVIE: (52 minutes long):

Mr. Bing & L'Art Nouveau

3 Tuesday, September 07

LECTURE:

Art Nouveau Outside France

ASSIGNMENT:

20th century designer lottery, paper assigned,
due Thursday November 06

READING:

Eskilson: Sachplakat, The First World War and Dada
(pages 106 – 131)

Thursday, September 09

LECTURE:

Sachplakat, the First World War

READING:

Eskilson: Sachplakat, The First World War
and Dada (pages 132 – 141)

4 Tuesday, September 14

LECTURE:

Dada

READINGS:

Eskilson: Modern Art, Modern Graphic Design
(pages 144 – 167)

Thursday, September 16

LECTURE:

Cubism, the London Underground and Futurism

READINGS:

Eskilson: Modern Art, Modern Graphic Design
(pages 168– 183)

5 Tuesday, September 21

LECTURE:

Purism and Art Deco

Thursday, September 23

Class discussion of readings and exam preparation

Calendar of Lecture Topics and Readings, Assignments and Exams by Week, September 28 — November 04, 2010

Calendar subject to change Chapters from Eskilson or Supplementary Readings to be read before each class as indicated.

6 Tuesday, September 28

In-class exam 1

READINGS:

Eskilson: *Revolutions in Design*
(pages 184–198)

Thursday, September 30

LECTURE:

De Stijl, The Russian Revolution

READINGS:

Eskilson: *Revolutions in Design*
(pages 199–221)

7 Tuesday, October 05

LECTURE:

Russian Suprematism and Constructivism

LAB:

*Class divides into groups of 5+ to draft design
movement manifestos*

READINGS:

Eskilson: *The Bauhaus and The New Typography*
(pages 222–228)

Thursday, October 07

LECTURE:

*Dada and Russian Constructivism, German Expressionism
and the Early Bauhaus*

READINGS:

Eskilson: *The Bauhaus and The New Typography*
(pages 229–251)

8 Tuesday, October 12

Fall Break—no class

Thursday, October 14

LECTURE:

The New Typography

READINGS:

Eskilson: *American Art Deco and the Second World War*
(pages 252–296)

9 Tuesday, October 19

LAB: *Design Movement Groups perform/read manifestos*

Thursday, October 21

Class discussion of readings and exam preparation

10 Tuesday, October 26

In Class Exam 2

Thursday, October 28

LECTURE:

American Art Deco

11 Tuesday, November 02

LECTURE:

Germany, the Second World War

Thursday, November 04

LECTURE:

American Pioneers Part 1

READINGS:

Eskilson: *The Triumph of the International Style*
(pages 298–333)

Calendar of Lecture Topics and Readings, Assignments and Exams by Week, November 09 — December 14, 2010

Calendar subject to change Chapters from Eskilson or Supplementary Readings to be read before each class as indicated.

12 Tuesday, November 09

LECTURE:

*American Pioneers Part 2***Thursday, November 11***Paper due—topic assigned second week of class*

LECTURE:

*“Swiss Style”***13 Tuesday, November 16**

LECTURE:

The International Style

READINGS:

Eskilson: Postmodernism, the Return of Expression
(pages 334 – 351)

Thursday, November 18

LECTURE:

Postmodernism, Part 1

READINGS:

Eskilson: Postmodernism, the Return of Expression
(pages 352 – 371)

14 Tuesday, November 23

LECTURE:

Mature Postmodernism

READINGS:

Eskilson: Contemporary Graphic Design
(pages 372 – 391)

Thursday, November 25*Thanksgiving Holiday—no class***15 Tuesday, November 30**

LECTURE:

Contemporary Graphic Design; Eclectic Experiments

READINGS:

Eskilson: Contemporary Graphic Design
(pages 392 – 421)

LECTURE:

*Web Design and Contemporary Movements***Thursday, December 02**

LECTURE:

*Web Design and Contemporary Movements***16 Tuesday, December 07***Design history project presentation***17 Tuesday, December 14***Exam 3 (non-comprehensive), 7:30 – 10pm*

List of Supplemental Readings

Graphic Design History Fall 2010

1) Read by September 02

Chapter 2: 'some history', (pages 13—28) from Ph.D. Doctoral Thesis *Rethinking the Book* by David L. Small, copyright 1999 Massachusetts Institute of Technology

2) Read by September 02

'Father Truchet, the typographic point, the *Romain du roi*, and tilings,' (pages 8—13), by Jacques André and Denis Girou, from *TUGboat* (The Journal of the TeX Users Group, Volume 20 (1999), No.1 copyright 1999 by TUGboat.
<http://www.tug.org/TUGboat/Contents/contents20-1.html>

3) Read by September 02

'The Ideal Book' by William Morris from *Looking Closer 3 Classic Writings on Graphic Design* (pages 1—5), edited by Michael Beirut, Jessica Helfand, Steven Heller and Rick Poyner, copyright 1999 by Allworth Press, New York NY.

4) Read by September 16

'Destruction of Syntax—Imagination without Strings—Words-in-Freedom' by F.T. Marinetti from *Looking Closer 3 Classic Writings on Graphic Design* (pages 6—11), edited by Michael Beirut, Jessica Helfand, Steven Heller and Rick Poyner, copyright 1999 by Allworth Press, New York NY.

5) Read by October 05

'Program of the First Working Group of Constructivists' by Alexander Rodchenko and Varvara Stepanova from *Looking Closer 3 Classic Writings on Graphic Design* (pages 12—13), edited by Michael Beirut, Jessica Helfand, Steven Heller and Rick Poyner, copyright 1999 by Allworth Press, New York NY.

6) Read by October 06

'The work of art in the age of mechanical reproduction', from *Illuminations* by Walter Benjamin, copyright 1955 Suhrkamp Verlag, Frankfurt a.M., English translation by Harry Zohn copyright 1968 and renewed 1996 by Harcourt, Inc., (originally published in *Zeitschrift für Sozialforschung*, 5, 1, 1936.)

7) Read by October 15

'The New Typography', by László Maholy-Nagy from *Looking Closer 3 Classic Writings on Graphic Design* (pages 21—22), edited by Michael Beirut, Jessica Helfand, Steven Heller and Rick Poyner, copyright 1999 by Allworth Press, New York NY.

8) Read by November 05

'Some thoughts on Modernism: Past, Present & Future' by Milton Glaser, Ivan Chermayeff, Rudolf deHarak from *Looking Closer 1 Critical Writings on Graphic Design* (pages 43—49), edited by Michael Beirut, William Drenttel, Steven Heller and DK Holland, copyright 1994 by Allworth Press, New York NY.

9) Read by November 19

'Deconstruction and Graphic Design' (pages 2—23) from *Design Writing Research* by Ellen Lupton and Abbott Miller, copyright Phaidon Press LTD 1999, London.

10) Read by December 01

'The Designer as Author' by Michael Rock from *Looking Closer Four: Critical Writings on Graphic Design* (pages 237—248), edited by Michael Beirut, William Drenttel and Steven Heller, copyright 2002 by Allworth Press, New York NY. On the web at:
http://www.typotheque.com/articles/graphic_authorship/

Syllabus Dotted Lines...

Please sign and return indicating you have read the syllabus for Graphic Design History 4359.301

Note Material and dates contained in this syllabus may change as the course progresses.

I, _____, have read the syllabus and above statements, understand the class policies, intend to abide by these policies, and will earn the appropriate grade according to my work, efforts and attendance for the Fall semester 2010.

Signature _____

Date _____

Selected work will be considered for inclusion in TTU publications (including Web)

Please mark if you want your work showcased.

_____yes

_____ no

I would like my work to be included at franktierney.com.

Please mark if you want your work showcased.

_____yes

_____ no

Signature _____

Date _____

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Graphic Design History 4359

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Project 1 Influential designers essay

Objectives To identify historical characteristics of graphic design
 To identify the personal characteristics of a designer's work
 To write effectively about graphic design

Due date Thursday, November 11, at beginning of class

Description From the lottery held in class, write an essay about the designer you drew. Research the subject, and find examples of the designer's work. You will use these examples again in a last project.

Begin with a short biography of the designer. Then make a formal analysis of a single piece you think is exemplary of the designer's body of work. Note features such as use of type, use of color, integration of illustration or photography, layout, use of form, symmetry, asymmetry. If your designer pioneered something, note it.

Put this work (and designer) in an historical context. Remember that the history of graphic design parallels movements in fine art, architecture and industrial/product design. Provide a *single* contemporary example of either fine art, architecture or product/industrial design that you think exhibits some of the same characteristics of the designer's work. Contrast and compare them.

Your essay must have a title page (not included in total page count), introduction, body and conclusion and it must be between 6 to 7 pages long, *excluding illustrations and references*. You must credit/reference all of your sources, including illustrations, both of which should be collected at the end of the essay. No more than half of your references may come from the Web. You should have *at least* 4 references. Your paper should use Texas Tech's standard format, use a computer, and serif type double-spaced with margins of 1".

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Project 2 The making of a design movement *The Manifesto*

Objectives To be able to consider all aspects of an aesthetic movement.
 To understand the varied intellectual environment of the early 20th century.
 To understand the close relation between Modern art and Modern graphic design
 To be capable of identifying the broader movements in 20th century graphic design
 To better understand our place in the Postmodern? period

Due date Tuesday, October 19, groups present during class.

In the twentieth century, artists consciously fashioned movements, often in reaction to the past or current practices and events. Read the Futurist painter manifesto below. There are many more manifestos such as this. With your partners chosen in class, research a few of them (such as the Dada manifesto). As a group, create a statement about your movement that explains its position within the practice of graphic design early in the 21st century.

You may consider larger issues such as social and environmental justice, or the political environment. Be sure to indicate how your movement addresses formal issues such as typography, spatial considerations, and media. As the Arts and Crafts Movement spearheaded by William Morris often pointed to the intellectual John Ruskin, does your movement owe something to a practitioner or philosopher of the past?

Manifesto of the Futurist Painters

Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, Gino Severini
Poesia, February 11, 1910.

TO THE YOUNG ARTISTS OF ITALY!

The cry of rebellion which we utter associates our ideals with those of the Futurist poets. These ideals were not invented by some aesthetic clique. They are an expression of a violent desire which boils in the veins of every creative artist today.

We will fight with all our might the fanatical, senseless and snobbish religion of the past, a religion encouraged by the vicious existence of museums. We rebel against that spineless worshipping of old canvases, old statues and old bric-a-brac, against everything which is filthy and worm-ridden and corroded by time. We consider the habitual contempt for everything which is young, new and burning with life to be unjust and even criminal.

Comrades, we tell you now that the triumphant progress of science makes profound changes in humanity inevitable, changes which are hacking an abyss between those docile slaves of past tradition and us free moderns, who are confident in the radiant splendor of our future.

We are sickened by the foul laziness of artists, who, ever since the sixteenth century, have endlessly exploited the glories of the ancient Romans.

In the eyes of other countries, Italy is still a land of the dead, a vast Pompeii, whit with sepulchres. But Italy is being reborn. Its political resurgence will be followed by a cultural resurgence. In the land inhabited by the illiterate peasant, schools will be set up; in the land where doing nothing in the sun was the only available profession, millions of machines are already roaring; in the land where traditional aesthetics reigned supreme, new flights of artistic inspiration are emerging and dazzling the world with their brilliance.

Living art draws its life from the surrounding environment. Our forebears drew their artistic inspiration from a religious atmosphere which fed their souls; in the same way we must breathe in the tangible miracles of contemporary life—the iron network of speedy communications which envelops the earth, the transatlantic liners, the dreadnoughts, those marvelous flights which furrow our skies, the profound courage of our submarine navigators and the spasmodic struggle to conquer the unknown. How can we remain insensible to the frenetic life of our great cities and to the exciting new psychology of night-life; the feverish figures of the bon viveur, the cocotte, the apache and the absinthe drinker?

We will also play our part in this crucial revival of aesthetic expression: we will declare war on all artists and all institutions which insist on hiding behind a façade of false modernity, while they are actually ensnared by tradition, academicism and, above all, a nauseating cerebral laziness.

We condemn as insulting to youth the acclamations of a revolting rabble for the sickening reflowering of a pathetic kind of classicism in Rome; the neurasthenic cultivation of hermaphroditic archaism which they rave about in Florence; the pedestrian, half-blind handiwork of '48 which they are buying in Milan; the work of pensioned-off government clerks which they think the world of in Turin; the hotchpotch of encrusted rubbish of a group of fossilized alchemists which they are worshipping in Venice. We are going to rise up against all superficiality and banality—all the slovenly and facile commercialism which makes the work of most of our highly respected artists throughout Italy worthy of our deepest contempt.

Away then with hired restorers of antiquated incrustations. Away with affected archaeologists with their chronic necrophilia! Down with the critics, those complacent pimps! Down with gouty academics and drunken, ignorant professors!

Ask these priests of a veritable religious cult, these guardians of old aesthetic laws, where we can go and see the works of Giovanni Segantini today. Ask them why the officials of the Commission have never heard of the existence of Gaetano Previati. Ask them where they can see Medardo Rosso's sculpture, or who takes the slightest interest in artists who have not yet had twenty years of struggle and suffering behind them, but are still producing works destined to honor their fatherland?

These paid critics have other interests to defend. Exhibitions, competitions, superficial and never disinterested criticism, condemn Italian art to the ignominy of true prostitution.

And what about our esteemed "specialists"? Throw them all out. Finish them off! The Portraitists, the Genre Painters, the Lake Painters, the Mountain Painters. We have put up with enough from these impotent painters of country holidays.

Down with all marble-chippers who are cluttering up our squares and profaning our cemeteries! Down with the speculators and their reinforced-concrete buildings! Down with laborious decorators, phony ceramicists, sold-out poster painters and shoddy, idiotic illustrators!

These are our final conclusions:

With our enthusiastic adherence to Futurism, we will:

Destroy the cult of the past, the obsession with the ancients, pedantry and academic formalism.

Totally invalidate all kinds of imitation.

Elevate all attempts at originality, however daring, however violent.

Bear bravely and proudly the smear of "madness" with which they try to gag all innovators.

Regard art critics as useless and dangerous.

Rebel against the tyranny of words: "Harmony" and "good taste" and other loose expressions which can be used to destroy the works of Rembrandt, Goya, Rodin...

Sweep the whole field of art clean of all themes and subjects which have been used in the past.

Support and glory in our day-to-day world, a world which is going to be continually and splendidly transformed by victorious Science.

The dead shall be buried in the earth's deepest bowels! The threshold of the future will be swept free of mummies! Make room for youth, for violence, for daring.

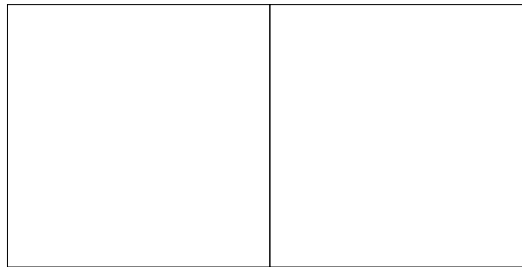
Project 3 Designer Booklet

Objectives Further understanding of graphic design history in the later half of the 20th century to the present
Develop sequencing skills in a paginated publication
Hone layout skills

Due dates Sketches of four double-page spreads with copy due Thursday, December 02.
Final due for presentation Tuesday, December 07.

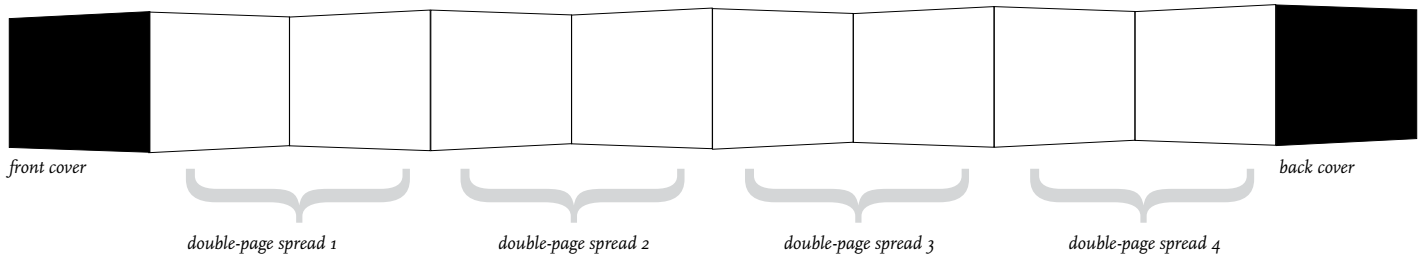
Procedure Focusing on the designer (or design studio) you drew in class, complete the following:

- 1 *Research.* Find as many relevant examples of their work, and begin to get a sense of the designer's approach to form, spatial arrangement, typography and use of color. Make sure you record all information about the source of imagery, references and quotations used: *carefully credit your sources.*
- 2 *Rewrite.* Distill your essays into a page or so of copy. This will become the text for your designer book and may be biographical, historical or personal. You may use as much or as little of your essay as you see fit.
- 3 *Sketch.* Combine your text with imagery to make four double page spreads. You may want to subdue your page designs to emphasize the designers' work or involve their work in the page designs in a more complex way. Your layouts and use of typography should reflect something about the designer's philosophy. Whatever your choice, be prepared to justify it. Your format will be an 8 x 8" square, so your double-page spreads will look like so:



- 4 Complete your project by making an accordion-style book. This must have a front and back cover—designed to reflect what's in the interior of the booklet. All artwork should be on a single surface (you will need spend some money on color output).

A note about imagery. Images must be of the highest quality possible (no moiré, pixilation, blur or digital artifacts). You may use a portrait of the designer(s), but if so, it must be of the highest quality.



Top: detail of interior spreads of *Alvin Lustig Designer Book* by Amy Ha, 2006

Left: detail of *David Carson Designer Book* by Amanda Cypert, 2006