Introduction to graphic arts history
Graphic Arts year 1
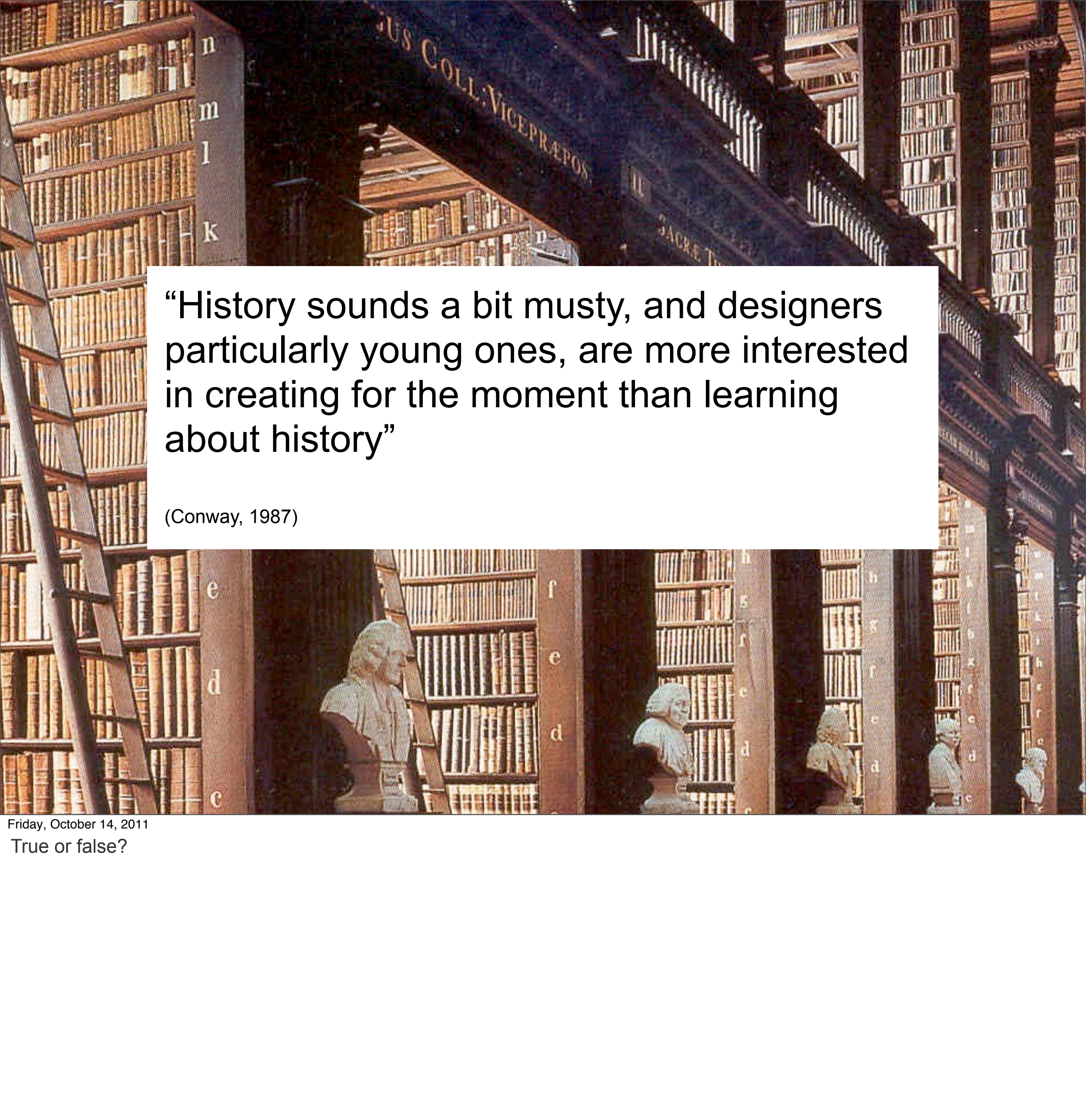
Introduce CC
3 times a semester
1 yr session are focussed on historical contexts
Of course we cannot teach a subject this broad in sufficient depth in 3 sessions so you should see these lecture sessions as jumping off points for further study. You all have a lot self-directed study allocated in the timetable and that is the time to follow up.

Aims

Explore how to use historical sources appropriately to inform design practice
Make connections between contemporary design and the past

"History sounds a bit musty, and designers particularly young ones, are more interested in creating for the moment than learning about history"

(Conway, 1987)

True or false?

Your conception of design and the tools you employ as a designer and your tastes have been informed by a history of design.

Where do you find out about Graphic Design history?
History is not confined to text books in the library — every object in this room has historical roots
Every piece of graphic design you see has a historical context.
For example look at the layout of this page, typeface, and choices I've made for this lecture — these choices are drawing on historical traditions. Modernism asymmetrical layout as opposed to the classical symmetrical approach.

Why study graphic design history?
What is graphic design history?
Using graphic design history in practice

Beyond ensuring you have an answer for that obvious interview question:
Who are your favorite designers? Photographers? Illustrators? Filmmakers?

Inspiration

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Inspiration doesn't fall out of the sky from god...
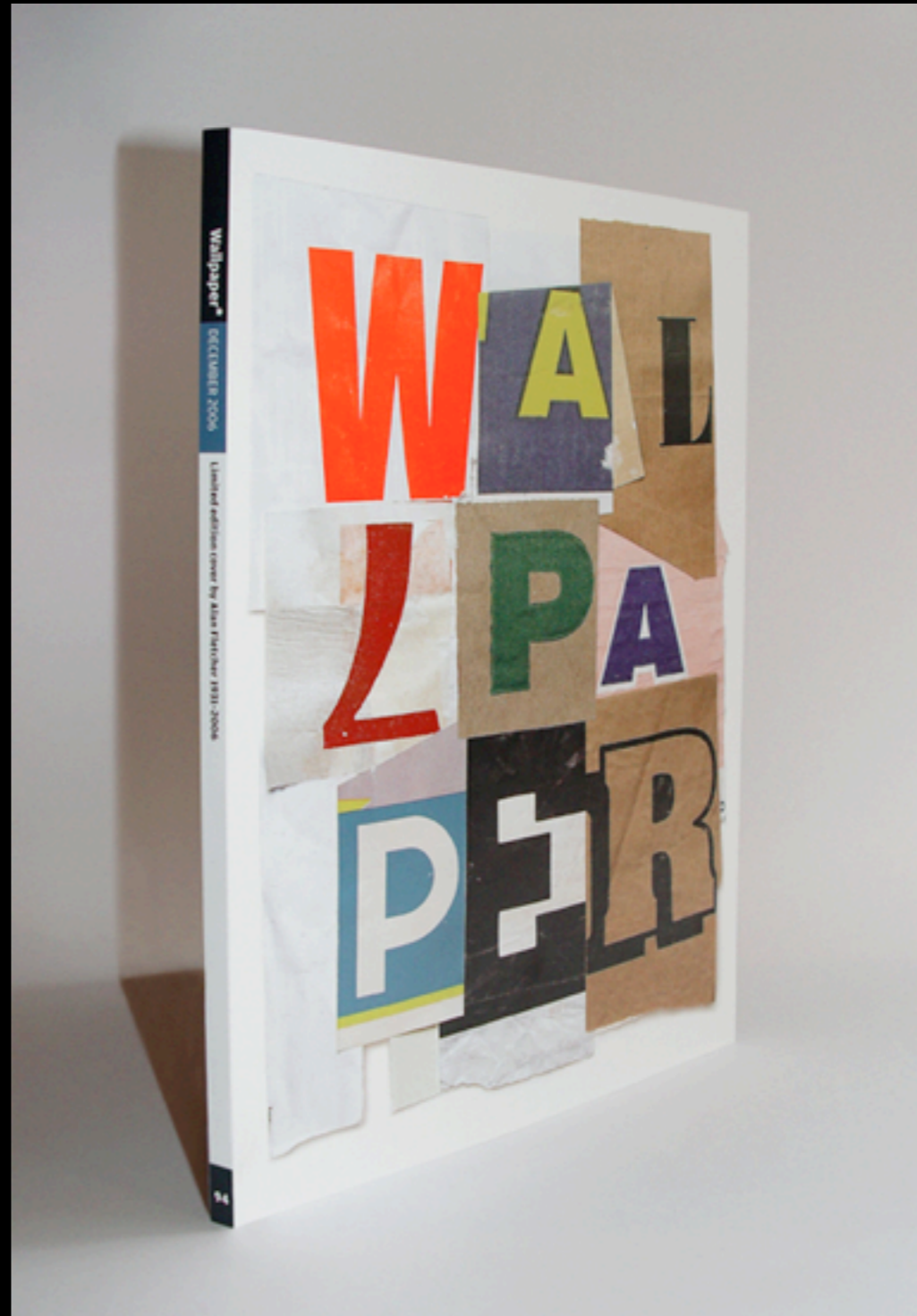"Finding inspiration"
This phrase implies action you have to go and find it. Staring at blank page won't help you.
Advocating that you explore past works to get excited about what you are doing.
Your own projects...What are artists/designers who have deal with similar themes.
Photographer: David Stewart

cmd c
cmd v

Anyone can cut and paste

In a digital age its very easy to appropriate elements but an understanding of context is required to ensure this is done sensitively.
"Knowing the roots of design is necessary to avoid reinvention, no less inadvertent
plagiarism." (Heller, 2001)
Danger of appropriating the past by copying style or surface appearance
Understanding of history should enable you to quote accurately, sensitively and appropriately.
Image: Alan Fletcher
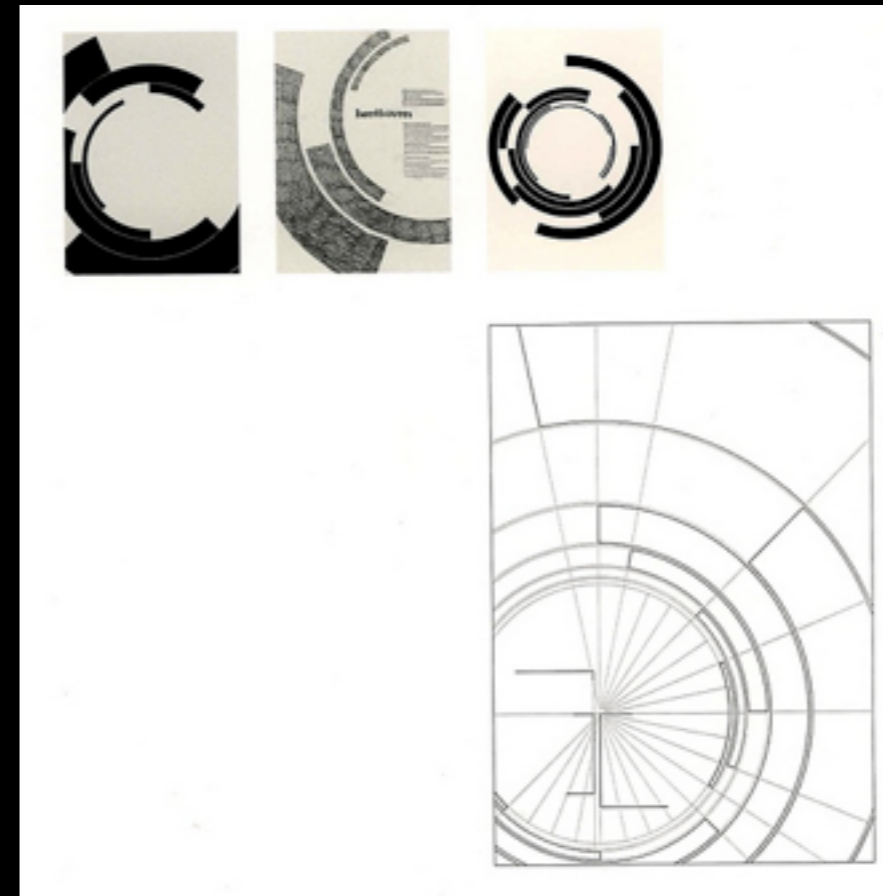
Learn to look

Learning a new language you practice phrases
We often filter out what we don't need when we are looking at something. So, training ourselves to look properly is important. Deconstructing designers work – understand why things look the way they do.
Isolate specific motifs, techniques. I used to draw grids, and measure type.

Visual literacy

Develop visual literacy. Distinguishing good from bad. Building up a personal repertoire of people you respect.

Born in Ulm, Aicher was a classmate and friend of Werner Scholl, and through him met Werner's family, including his siblings Hans and Sophie Scholl, both of whom would be executed in 1943 for their membership in the White Rose resistance movement in Nazi Germany. Like the Scholls, Aicher was strongly opposed to the Nazi movement. He was arrested in 1937 for refusing to join the Hitler Youth, and consequently he was failed on his abitur (college entrance) examination in 1941. He was subsequently drafted into the German army to fight in World War II, though he tried to leave at various times. In 1945 he deserted the army, and went into hiding at the Scholls' house in Wutach.

Museum of Childhood hackney, London.
Mosaic tiles informed the facade. Surprising, delightful, harmonious.
Complement and build on past traditions without copying them
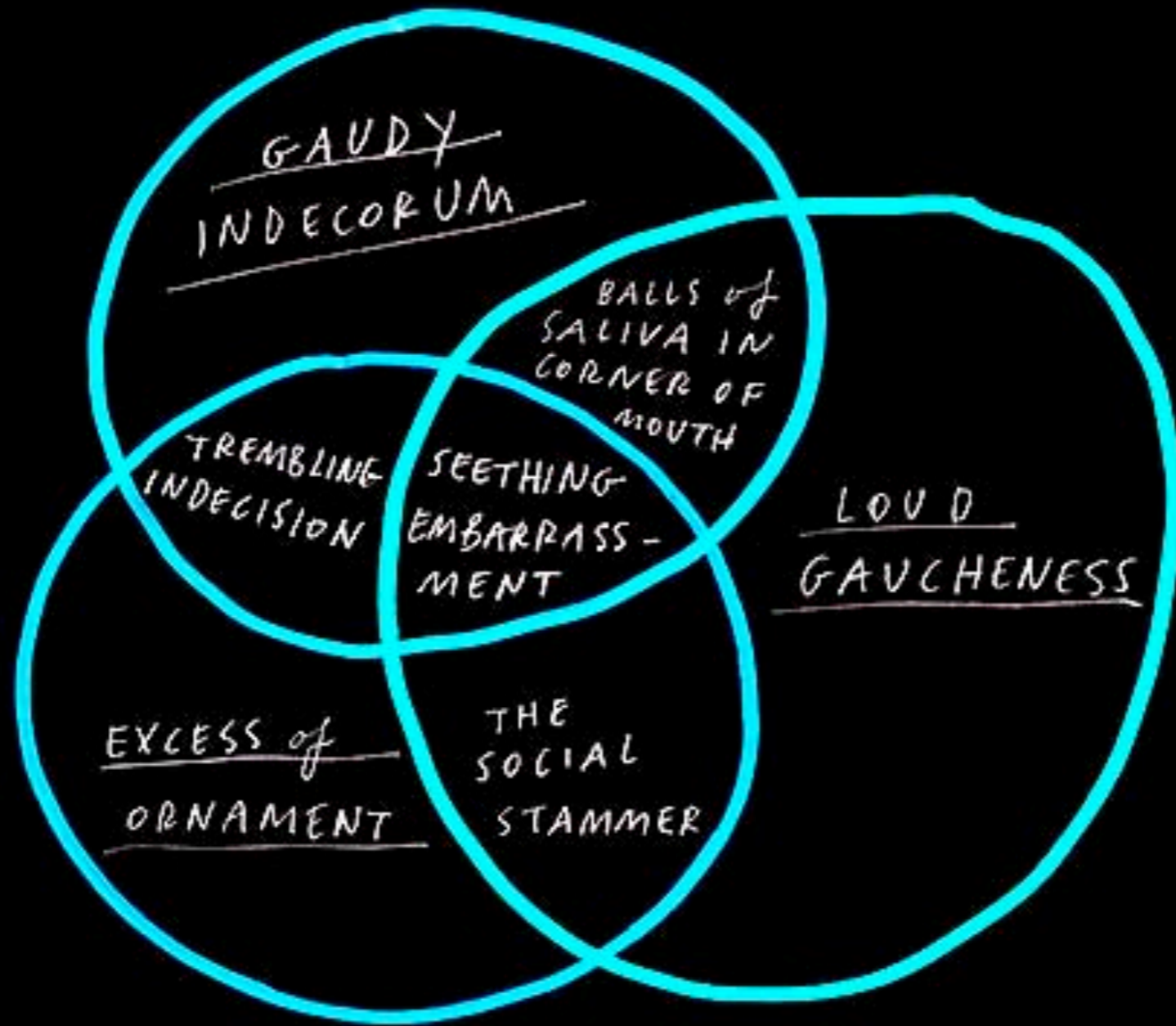
Build your visual vocabulary

Words and grammar via reading
Designers build visual vocab by looking at art and design
Paul Davis — Illustrator
Mass communication — certain styles signify certain meanings. A thorough knowledge of those conventions will ensure your design communicate with your audience.

Nåtiønàl Intérprẽtinğ Sërviçê

Find your voice

Browns design agency identity for national interpreting service.
What do I mean by find your voice
Find your creative voice...that is part of the next 3 years here.

Find inspiration
Avoid plagiarism
Learn to look
Quote the past sensitively and appropriately
Obtain visual literacy
Build a visual vocabulary /
Find your voice

"Studies of how our material culture evolved, its meaning and influence, can give us a larger perspective on our past" (Conway, 1989)

Why study graphic design history?

What is graphic design history?

Using graphic design history in practice

In order to answer this question we need to understand what we mean by 'graphic design?'

Why study graphic design history?
What is graphic design?
Using graphic design history in practice

Aynsley quoted in Conway (1987) Greek Graphein – mark making / written and drawn marks
Design entered English from French 'Dessiner' – drawing, planning, sketching, designing.
Planning and design infer more than mark making they imply thought and reflection.
So, from these definitions a wide variety of activities fall under graphic design. Hence when we for the purposes of this lecture graphic design encompasses all forms of visual communication.

"A medium... a means of communication... use of words and images on more or less anything more or less everywhere"

(Kalman, 1991)

Some definitions... Hollis (1994) talks about 'arranging marks to convey an idea' but 'unlike the artist, the designer plans for mechanical reproduction'. Art = One offs / Design = Multiples or mass produced.
That they cite 3 interdependent factors:
1. Mass reproduced
2. Affordable or accessible to a wide audience
3. Conveys ideas through words and images

Information — Impart knowledge

Jock kinneir and Margret Calvert
Pub sign
Motorway signage
Maps

Persuasion

Persuade convince change behavior/thought
Advertising, propaganda, info, illustration
Jackson Pollock — abstract Expressionism — Late modernism

Decoration

Persuade convince change behavior/thought
Advertising, propaganda, info, illustration

Magic

Aumont (1997) — Suggests symbolic images grant us access to the sphere of the sacred. Full moon festival
Barnard (2005) — Transform one thing into another. 30 students drawing a garden will produce thirty different gardens.
Making things appear and turning one thing into another is exactly what magicians do. That can be a way to conceive graphic design.

1. Fine Art is pure
2. Illustration is the beginning of selling out
3. Graphic Design is commercial art
4. Advertising is selling – period

(Arisman, 2003)

'Graphic design is a form of visual culture'
It is a form of culture

(Jobling and Cowley, 1996)

This is perhaps the most useful definition for this lecture — Barnard, (2005) quoting Jobling and Crowley (1996) argues 'Graphic design is a form of visual culture'. It is a form of culture. The history of graphic design cannot be separated from culture. Graphic design is considered a mirror or an indicator of what is going on elsewhere.
As Barnard (2005) asserts GD is one of the ways in which people, beliefs and institutions are variously experienced, communicated, reproduced and explored.
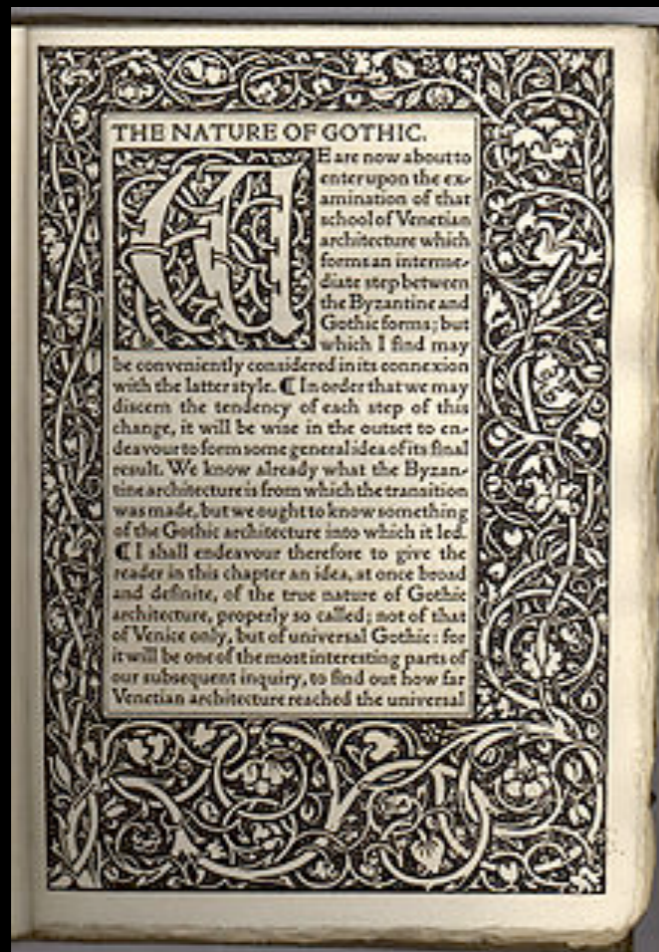
Why study graphic design history?
What is graphic design history?
Using graphic design history in practice

"Design history implies trying to understand an object/image in the context of the period in which it was produced."

(Conway, 1987)

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So, history of graphic design is not only about how things looked in the past but the reasons why things looked the way they do.

Arts and Crafts was an international design philosophy that originated in England[1] and flourished between 1860 and 1910. Art and Crafts was based upon a dream born of the horrified reaction of William Morris to the shabby manufactured goods, festooned in bad taste and marred by poor craft that he saw at the Great Exposition of 1851 in London. The brainchild of Prince Albert, an art lover, the Exposition featured the unlikely stars, new machines such as the McCormick Reaper, displayed for public visual consumption in an iron and glass cathedral of industry.   The Crystal Palace, designed by Joseph Paxton, was a true marvel of modern construction and innovative design. But William Morris left the exhibition, determined to revive the medieval tradition of craft as art.

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Another example can anyone tell what artistic movement this is from? What was going on at the time?

Alphonse Mucha, Mucha produced a lithographed poster, which appeared on 1 January 1895 in the streets of Paris as an advertisement for the play Gismonda by Victorien Sardou. A reaction to academic art of the 19th century, it was inspired by natural forms and structures, not only in flowers and plants, but also in curved lines. Architects tried to harmonize with the natural environment.

Art Nouveau was based upon the idea of the "Total Work of Art," the *gesamtkunstwerk*, which engulfed all of the spectator's senses. Art Nouveau was a total immersion of life in style. All of existence was to be aestheticized. First, the Salon system and the academic system tended to create a hierarchy among the arts, with the "minor arts" placed well below the "beaux-arts." Art Nouveau sought to restore the importance of the decorative arts. Second, Art Nouveau is often connected to Symbolism, with certain artists begin claimed by both movements. Third, Symbolism was a late extension of Romanticism, a kind of extreme eccentricity, seen in Gustave Moreau and carried on by the Spanish architect, Antoni Gaudi (Casa Mila, 1905 – 10), who was connected to Art Nouveau. Fourth, looking forward, Art Nouveau was an important precedent for the European movement of Expressionism. After decades of the dominance of realism, either as movement, "Realism;" or a style, "realistic," the *avant-garde* artists began to consider alternatives to observed empirical reality. Symbolism, a late nineteenth century reaction to realism and positivism, and Art Nouveau, an early Twentieth Century extension of this rejection of realism were part of a larger philosophical quarrel between materialism and idealism.
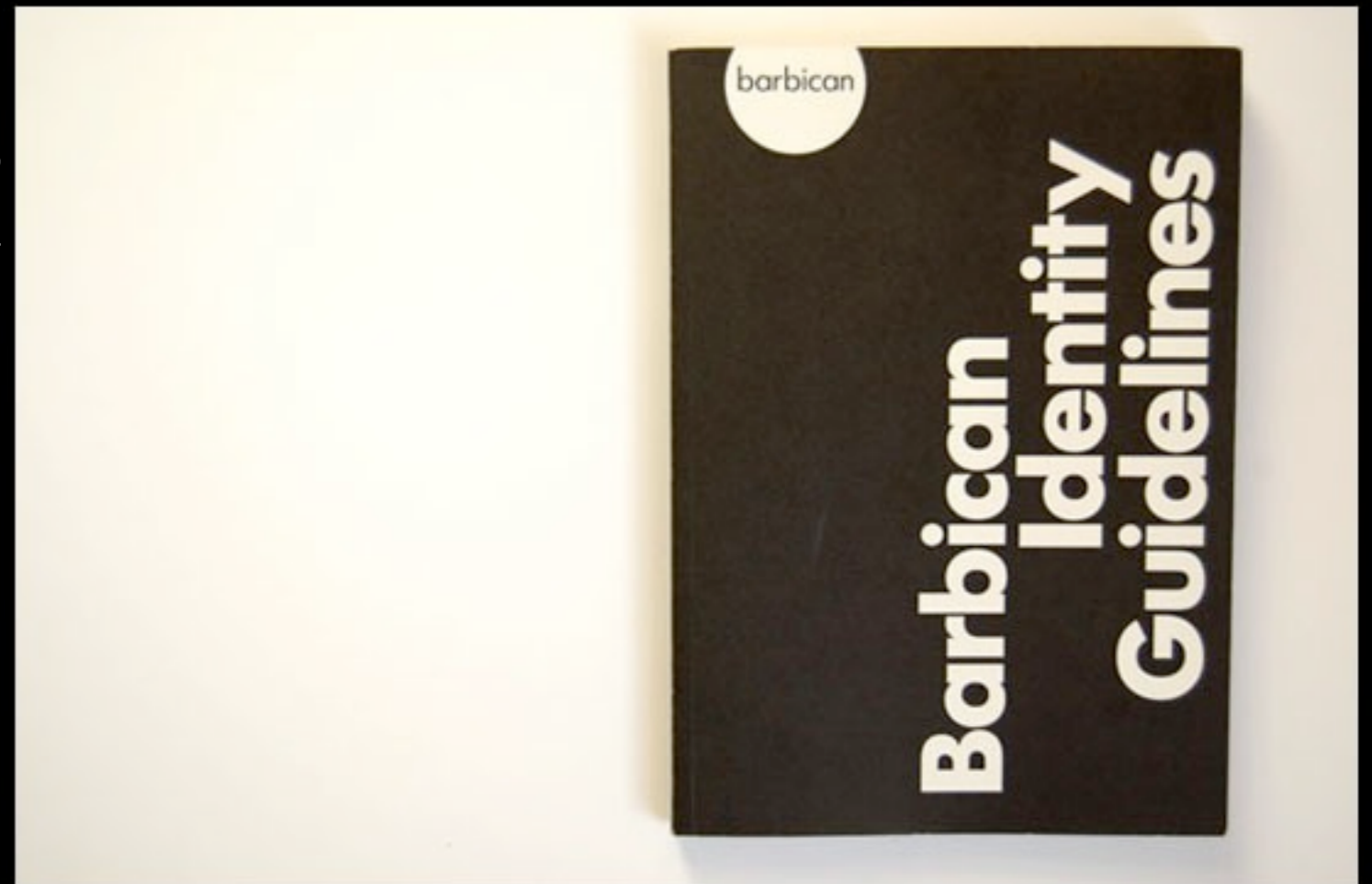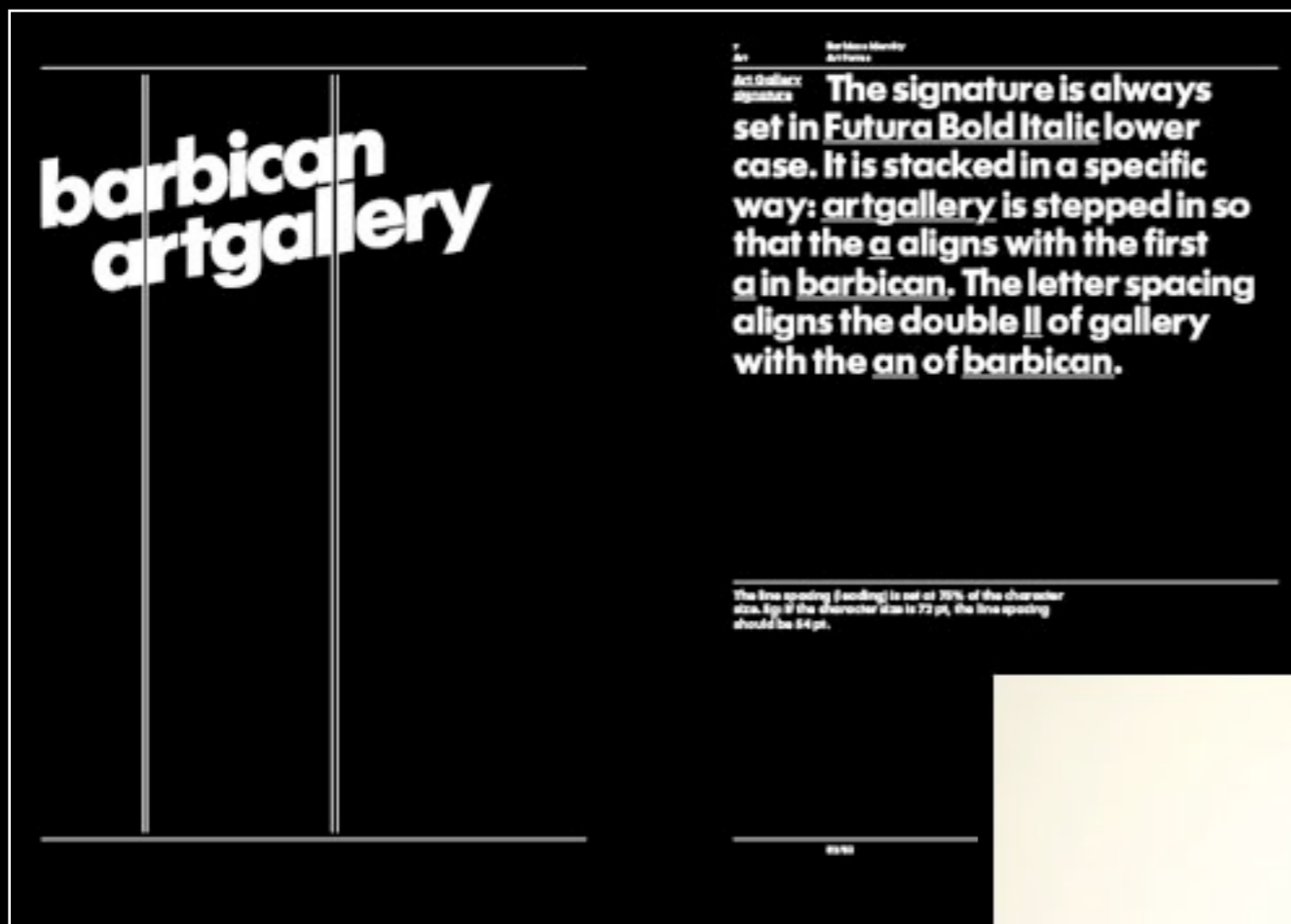
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Anyone know what this typeface is called? Who designed it? When it was designed?
A typeface should not be viewed only as an instrument for conveying words an sentences but as representative of the particular period when it was created.

Design company: Studio Myerscough

Friday, October 14, 2011
Design company: North
Anyone know what this typeface is called? Who designed it? When it was designed?
A typeface should not be viewed only as an instrument for conveying words an sentences but as representative of the particular period when it was created.

futura

Geometric

Modern

Legible

Bauhaus

German

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9   { ‹ © ! & ? @ › }

Futura is classified as a Geometric typeface, created by Paul Renner. The typeface was released in 1927, and quickly gained popularity. The design of Futura was highly influenced by modernism and geometric form.

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Futura 1927, Paul Renner — Someone describe this typeface for me?
Stripped down geometric forms were in line with the Bauhaus ethos of the time.
"Reaction to Art Nouveaux and Arts and Cratfs No more romance of handmaking in the countryside: its emphasis was urban and technological, and it embraced 20th-century machine culture. Mass production was the god, and the machine aesthetic demanded reduction to essentials, an excision of the sentimental choices and visual distractions that cluttered human lives". Fiona MacCarthy

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A school like the Bauhuas, or a movement like constructivism cannot be isolated from the societies, cultural or prevailing political climate in which they were funded

1919 Germany Gropius was greatly affected by the horrors of WWI and wanted to create a school where industrial methods were used not used for destructive wars but for the betterment of social conditions.

So an understanding of the history of a typeface used on some signage in a arts venue starts to reveal an artistic/design movement which in turn points to social/cultural context in Germany at the start of the 20th century

"The visual is not the foundation of design."

(Heller, 2001)

Bubble and self referential — focus on visual language.

"The innovation Bauhuas pursued was culturally blind and intellectually empty. They did not accept the value of other aesthetics or different needs of different people. This lack of cultural sensitivity was part of their lack of awareness about the importance of content and context to design. They still believed in absolutes and were ready to steam roller and prefernce that departed from theirs." Frascara quoted in Heller and Ballance (2001)

As Frascara asserts a legacy of the design teaching at the Bauhaus is a focus on visual langauge. As soon as we look at design as part of culture, as a part of the way in which human groups create their material world — then we realize the importance of content and context. He uses the following example: How can one produce a good design for health education without knowing a bit about health, another bit about education and a lot about the people one is intending to reach.

"Of course one should have a thorough knowledge of the tools of design, but in order for that knowledge to work, it has to be contextualised knowledge"

(Heller, 2001)

So any study of the history of design should of course include a study of form this is very important we are designers we are interested in how something looks but this should be combined with a willingness to understand the broader contexts of the artefact, people and movements you investigate.

Zietgeist.

the so called... Spirit of the time.

Why study graphic design history?
What is graphic design history?
Using graphic design history in practice

How would you start to study graphic design history?

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Here right? What are some of the problems? What are some of the benefits?
This is definitely a useful tool for research often a good place to start... The footnotes at the bottom of the page or bibliography can be a great tool for findingrelevant books, journals, tv programmes etc. The library also have an excellent renage of DVD's that deal with historical figures and movements in a highly approachable way. I strongly recommend you use some of your self directed study time to start viewing these films and documentaries.

Richard Hollis

Graphic Design

A Concise History

Thames & Hudson **world of art**

Here right? Problems / Benefits?

Design history is to be found in those large, quite intimidating books you see in bookshops or on other peoples desks. These books are very useful for pinpointing key moments in time and space and seeing progression. They are not to be read cover to cover but are useful for reference. However in terms of approaching the design history subject this is perhaps not the best way to start...

Incidently this is a good book to refer to in your studies.

1900   1920   1940   1960

These books are great for finding visual ref. But what might be some of the problems with their approach to design history? As Heller (2001) points out most histories of design feature people or images/objects in what he calls the 'heroic invention of styles'. Show examples. And of course there is the usual white man bias. Very few focus on the ways in which objects /communicating objects have affected the lives of people.

1968
Sony introduces Trinitron, its line of aperture grille cathode ray tube televisions. with the Sony KV-1310

1997
Sony /HDW-700 World's first broadcast-use HD camcorder.

1982

Sony launches the world's first compact transistor VTR, the PV-100.

1971
Sony launches the U-matic color video cassette player, or VP-1100.

Sony introduces the world's first CD player, the CDP-101.

Sony introduces their portable TV, the Sony Watchman.

Sony KV-1375 Citation is launched for the popular personal TV market.

Sony Handycam/CCD-TR55, a compact and lightweight, passport-sized 8mm camcorder.

1989

Sony intr flat Trinitron CR with the FD Trin

199

anches Japan's first nsistor amp tape rder, the TC-777.

Sony launches the Discman

1974

Sony launches the Betacam/BVW-1, a 1/2-inch-tape combined camera/VTR for broadcast use.

Cumulative Trinitrons sold: 100 million.

1992

1984

1990

1994

1965

CBS/Sony Records Inc., is established. It's a a 50-50 joint venture with CBS Inc.

1980

Sony does another stupid thing: Yet another new proprietary format, this time called MiniDisc

1995
Original Trinitr Sony becomes televisions.

Sony Digital H the first consun digital video ca

"Sony Boy" is created to advertise the TR-6 transistor radio.

1983
Sony creates the 3.5" floppy disk. A year later it debuted in the first Apple Macintosh.

hello

1988
Market speaks: Sony kills Betamax

1975
Sony introduces Betar video tape recorde (oh noes!)

Sony invents the TR-63, which was then the world's smallest transistor radio in commercial production (112x71x32 mm).

1987
Sony introduces the DAT tape.

1991
CBS/Sony becomes Sony Music Entertainment Inc.

music and data

DAT   DAT 15

1994
Sony launches PlayStation. Dethrones Nintendo and Sega.

Sony launches the world's first IC radio, the ICR-100.

1979
Sony launches the world's first stereo cassette player, the Walkman/TPS-L2.

SONY

WALKMAN

1967

1985
Sony releases the 8mm camcorder.

Most writings on the history of design concern themselves with the passing of time. So when an artifact was produced how one **style** in turn influenced another...

What's the connection?

It is harder to find histories that deal with the connections between design phenomena and other things happening at the same time. Heller is interested in the roots of design not just in terms of the designs that came before but the roots into a mindset at a given time, given place. He argues that across time you can find similar phenomena. Eiffel Tower and Apollo 11 are highly connected in their attempt to demonstrate tech sophistication. So, finding themes within your practice and then tracing these themes back to past designs/designer artist etc. is a much more engaging way to approach to design history. Finding connections between things becomes more important than knowing the date that arts and crafts begun and ended.

Park Hill, Sheffield 1945 – Jack Lynn and Ivor Smith

What the role of taste in our understanding of past designs?
So lets use this design as an example. Park Hill Estate in Sheffield. What do you think of this building?
Bad design / good design? Horrible / Beautiful?
Now this is where we have to be careful because our ideas about what constitutes good design have changed since 1945 so whether you like this or not probably tells you more about taste today than it does about this particular design.

"You think I live in council housing. I've got a penthouse."

To attempt to understand this design we would need to look at what was happening at the time. So, there was a desperate housing shortage after the war. Having central heating and indoor plumbing was a luxury. It is widely reported that in the early years of this development the residents were happy and the estate had a good community spirit. We would need to look at the social and political context of this building and this would reveal Sheffield the steel industry was devastated / Also council housing policies. So maybe it was an OK design but other factors meant it became a symbol for wider problems in society.

In fact Park Hill in Sheffield became a Grade II listed building in 1998 (the largest listed building in Europe) and has recently been redeveloped Hawkins/Brown and Egret West. In fact the architects Hawkins/Brown and Egret West, say: "Every time you go there you discover something intelligent." I'm not saying this is a good or a bad piece of design what I'm saying is that in order to understand this piece of design from a historical perspective we need to understand that our taste has a history and take into acc. wider issues.

"Criticism of good and bad design in any period cannot be approached from the basis of likes and dislikes but must come from an understanding of the theories and philosophies prevailing at the time."

(Conway, 1987)

Why study graphic design history?
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Past and present brief

Past and present brief

You will be given a contemporary piece of communication and a list of past design movements.

Your task is to match your example to the relevant movement and explain the connection.

To do this you'll need to:
A. Define the characteristics of your contemporary example. Describe the colour, typeface, imagery, and layout.
B. Research your chosen movement.
• When, where and why — social context
• What were the stylistic features
• A key figure (example of work if possible)

5–10min group discussion/
20/30min research library/internet
Group pres 1min

Movements

1760–1840 Arts and Crafts – Aubrey Beardsley
1890–1910 French Art Nouveau – Alfonse Mucha
1913–1920 Russian Constructivism – Lissitsky / Rodshenko
1916–1930 Dada /Surrealism – Marcel Duchamp
1917–1931 Netherlands De Stijl – Piet Mondrian
1940–1970 America Late Modern – Paul Rand / Saul Bass
1960–1970 Psychedelia – Wes Wilson / Victor Moscoso
1960–1970 British Modernism – Ken Garland / Fletcher
1920–1940 Swiss Style – Armin Hoffman / Muller Brockman

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This pres will be up on blackboard.