Pre-requisites: GD126 and acceptance into the professional graphic design cohort.

“Nature abhors a vacuum, and so should designers: history is an imperative part of how we work, what we make, and how we continue to grow as designers and as human beings.”

—Jessica Helfand
GD History: Survival Guide

Welcome to Graphic Design History. My name is Andrea Marks and I am the Graphic Design Program Coordinator and a Professor at Oregon State University. You are about to embark on an amazing journey through just over 100 years of rich history. Though the class is titled Graphic Design history, you will quickly see that graphic design does not occur within a vacuum and the many political, social, and technological events that have shaped culture through the decades, have also shaped Graphic Design.

“How Did We Get From Here to Here to Here?” may very well be the main thesis of this class.

How does one period of history or one artist or designer influence and react to another? How did the Victorian shoe ad in the top left row, influence the work of the German designer Lucien Bernhard and how did Bernhard’s object posters influence the famous VW Lemon campaign of the 1960s? **These are some of the questions we will be exploring throughout the next 10 weeks.**

There are three textbooks used for this class and they are a perfect compliment to one another. *Graphic Design History*, edited by Steven Heller and Georgette Balance contains dozens of colorful stories about the artists and designers who shaped Graphic Design. *Graphic Design Theory*, edited by Helen Armstrong, provides a glimpse into the theories that helped shape the many art and design movements over the past century. *100 Ideas that Changed Graphic Design*, by Steven Heller and Veronique Vienne is a compendium of 100 key visual devices, artifacts, discoveries that helped shape graphic design.

There are countless artists and designers not included in this course, who have made significant contributions to the global history of Graphic Design, and it was difficult to make choices. Ideally, we would have an additional course in Global Graphic Design History, as there are many designers and artists from around the world who have contributed greatly to the great field of graphic design.

This survival tool kit is meant to give you a simple snapshot of the course structure. There are a number of components to each week of the class and they are outlined within the syllabus. These include the following:

**Image Grids**
Image grids to give you a clear overview and understanding of a particular period, artist or designer. Each image grid has a number of audio comments that you will need to double-click on and listen to. There is also a written transcription of each audio comment. Follow the directions for best results. (remember, you must use the browser Firefox to enable the audio portion of the image grids).

**Bio Links**
These are your supplemental vitamins that will take you to an interesting and well-written bio link from the AIGA Website.

**100 Ideas that Changed Graphic Design (how the book will be used)**
Each of you will be assigned one week to find at least one example from the book 100 Ideas that Changed Graphic Design to share in class (based on that week's theme).

**Digital Timeline**
This is where you will find what else was happening in the world of politics, design, culture and technology during a given decade.

**Quizzes**
There is a weekly quiz that is based on the image grids and readings and these will be available from Friday 8:00am until Monday, 12:00pm. There are only 5 multiple choice questions on each quiz and try to work without looking at the image grids or referring to the book if possible. You score will be calculated automatically through the Canvas grade center.

**Writing Prompts**
Every 2 weeks there will be a short writing prompt due, based on a question posed in reference to the image grids and readings from the textbooks. Refer to the grade rubric for clarity in what I am looking for.

**Discussion Board**
These are weekly and you will post a healthy response to my question (at least 3, well-crafted sentences). The discussion board comments will be used as a jumping off point for in-class discussions.

**Mid-term Paper**
This will be a comparison paper due week 7 of the term.

**Final Project**
This will be a visual project relating to course material.
GD 269 | Graphic Design History

This course provides a historical and theoretical overview of the evolution and innovations in graphic design from the late 19th century through today.

Outcomes

> Identify and Synthesize major events, styles, theories and personalities in Graphic Design History, through writing, quizzes and a visual project.

> Identify and Synthesize Graphic Design History within its broader historical context through writing, quizzes and a visual project.

> Explain relevant material for written prompts and discussion board answers.

> Identify and compare specific landmark pieces of Graphic Design in history through writing, quizzes and a visual project.

> Create a visual project or write a paper which analyzes a period in Graphic Design history.

> Apply basic Graphic Design vocabulary when talking about design work shown.

Class Structure

GD269 is a hybrid course and the majority of the class materials will be available online through Canvas. The class will also meet each Wednesday from 10-11:20pm in Milam Hall 215. You are responsible for keeping up with all of the readings and deadlines, so it is important to set up a full term calendar specifically for this class and post it clearly in your work space. Please check your ONID email regularly, as class email is sent out this way.

Office Hours (Milam 31B)

Mondays/Wednesdays from 1-2:00 pm or by appointment. Office hours are not intended to go over material that you missed during a class period. You should refer to the schedule to find out what you missed and what is due for the next class and you are expected to keep up with deadlines.

Text (Required) refer to reading schedule

Graphic Design Theory, Edited by Helen Armstrong
Graphic Design History, Edited by Steven Heller and Georgette Balance
100 Ideas That Changed Graphic Design

Notebook

Each of you should have a designated notebook for this class (“faux” inexpensive Moleskin like notebooks are available at the bookstore and local craft stores.)

Course Content

Week 1: From Industry to Mass Media (1890-1914)
Week 2: Avant-Garde Influences (1910-1930s)
Week 3: A Manifesto of Design: The Bauhaus and Modernism (1919-1933)
Week 4: The Exiles Have Landed (1930s-1940s)
Week 5: The International Style (1950s-1960s)
Week 6: Pop, Protests and Pushpin (1960s-1970s)
Week 7: Influences of Modernism and New Wave (1970s)
Week 8: Schools of Thought and Technology (1980s)
Week 9: Design Goes Global (1990s)
Week 10: 21st Century Connectivity and Collaboration

Canvas

As a hybrid course, Canvas is the means to find the majority of the class material and to submit class materials. Canvas will be used for upload of all class materials and also to participate in the class discussion board. I expect you to keep up with all coursework and hand in assignments on time. (no excuses)

If for some reason, Canvas is down (which occasionally happens), I will email the class and let you know if there will be any extensions on deadlines.
The goal of this class is to gain a better understanding of the rich history of graphic design.

The course is chronologically organized and the majority of the readings come from the two assigned textbooks: Graphic Design History and Graphic Design Theory. In addition, there will be other media to access including, videos and a digital timeline.

Print out the course calendar to have a good sense of when assignments are due. Assignments are due on the date assigned and will be recorded. Failure to have work on the due date will result in one grade deduction per day late. (unless there is an appropriate excuse or prior arrangements have been made). Grade rubrics will be provided when necessary. Final grades for the course are determined from a combination of the following: (270 points possible for the entire course)

**Discussion Board (total 10 discussion) = 3 points per discussion = 30 points**
You will respond once minimally per discussion question posed with a healthy 3-5 sentence response. (note: 1 thoughtful response is better than 3 mediocre ones)

**Writing Prompts (total 5) 10 points each = 50 points**
There will be a total of five, “healthy paragraph” writing prompts due every 2 weeks.
These writings will be in response to a specific question based on the readings and image grids.

**Quizzes: (total 10) 5 points each = 50 points**
Multiple choice quizzes based on image grids and readings.

**Mid-Term: Comparative Paper = 60 points**
You will choose from a set of images provided to write a comparative paper. (see separate brief)

**Final Visual Project or Paper = 80 points**
A final visual piece utilizing information gained throughout the term. (see separate brief)

**Exam Policies** — The quizzes will be available on Canvas each Friday at 8:00am and will close on Mondays at 12:00 noon, giving you a three day window to take the quiz. No make-up quizzes EXCEPT for extenuating situations (not routine illness, weddings, car troubles, etc). Your grade score can be viewed in your grade center on Canvas, once the quiz closes.

* Regrades of exams may occur IF the student requests it and there is an error in the Canvas system. Student’s must ask for a regrade within 2 days of the day the exam is returned. After that, the grades will be fixed and unable to be changed.

**Incompletes** — Take this course only if you plan to finish it in a timely manner (during this term). I give Incomplete (I) grades only in emergency cases (usually only for a death in the family, major illness or injury, or birth of your child), and if the student has turned in 80% of the points possible (in other words, usually everything but the final project or paper). If you are having any difficulty that might prevent you completing the coursework, please don’t wait until the end of the term; let me know right away.

If anyone has personal issues arise during the term which affect your ability to successfully complete the course requirements, please notify the instructor as soon possible so that appropriate arrangements can be made.

The class online evaluation form will be available toward the end of each term, and you will be sent instructions. You will login to “Student Online Services” to respond to the online questionnaire. The results on the form are anonymous and are not tabulated until after grades are posted.
It is important that you keep up with the readings for this course, as they are key to understanding the chronological developments and context of the history.

We meet for one hour and 40 minutes a week for 10 weeks and these class meetings are valuable. We will go over the previous week’s materials and interact in lively discussions. Come to all class meetings.

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<thead>
<tr>
<th>wk</th>
<th>reading</th>
<th>in class</th>
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<tbody>
<tr>
<td>1</td>
<td>From Industry to Mass Media (1890-1914)</td>
<td>GD History: pg 1-11, GD History: pg 105-112, GD History: pg 97-103, GDTheory: pgs 6-15</td>
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|    | GD History: pg 105-112 | American Graphic Design Expression: The Evolution of American Typography
Lucien Bernhard: The Master Who Couldn’t Draw Straight
Peter Behrens: Design’s Man of the Century
Why Theory/Introduction |
| 2  | Avant-Garde Influences (1910-1930s) | GD History: pg 259-264, GD History: pg 213-222, GD History: pg 89-95, GD History: pg 153-158, GD Theory: pgs 19-32 | In class lecture and discussion on week 1. |
|    | GD History: pg 259-264 | Film Posters by Moscow’s Stenberg Brothers, 1923-33
For the Voice
Heartfield in Context
Fortunato Depero: Cheering Up the Universe |
| 3  | A Manifesto of Design: The Bauhaus and Modernism (1919-1930s) | GD History: pg 225-226, GD History: pg 229-234, GD History: pg 139-145, GD History: pg 321-327, GD History: pg 131-136 |
|    | GD History: pg 225-226 | The Bauhaus in Dessau
Piet Zwart’s NFK Catalogue
H.N. Werkman: The Outsider
Renewal and Upheaval: Dutch Design Between the Wars
An Eminent PreModernist: The Curious Case of T.M. Cleland |
|    | GD History: pg 229-234 | GD Theory: pgs 33-43/pgs 50-55 |
| 4  | The Exiles Have Landed (1930s-1940s) | GD History: pg 161-165, GD History: pg 75-79, GD History: pg 195-196, GD History: pg 147-151, GD History: pg 189-193, GD History: pg 283-292 |
|    | GD History: pg 161-165 | Cipe Pineles: Artist as Art Director
Lester Beall: A Creative Genius of the Simple Truth
A Retrospective: Herbert Matter
Alvin Lustig: Born Modern
Hélène Gordon-Lasareff: The Tsarina Who Was Elle
The Rise and Fall of Design at a Great Corporation |
|    | GD History: pg 75-79 | GDTheory: pgs 64-69/90-92 |
| 5  | The International Style (1950s) | GD History: pg 175-179, GD History: pg 207-210, GD History: pg 195-196, GD History: pg 115-128 |
|    | GD History: pg 175-179 | Alexander Liberman: On Overcoming Aesthetics
The Visual Thinker Henry Wolf
A Retrospective: Herbert Matter
The Search for Georg Olden |
|    | GD History: pg 207-210 | GD Theory: pgs 57-63/90-93 |
|    | GD History: pg 195-196 | Building on Success |

Material for quizzes, writing prompts and projects will be taken from image grids, digital timeline and all readings.
# Reading Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Reading</th>
<th>In Class</th>
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<tbody>
<tr>
<td>6</td>
<td>Pop, Protests and Pushpin (1960s)</td>
<td>GD History: pg 305-310, GD History: pg 295-302, GD History: pg 51-63</td>
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<tr>
<td>7</td>
<td>From New Wave &amp; Postmodernism (1970s)</td>
<td>GD Theory: pgs 77-80, GD Theory: pgs 70-76, GD Theory: pgs 94-95</td>
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<td>8</td>
<td>Schools of Thought and Technology (1980s)</td>
<td>GD History: pg 199-205, GD History: pg 65-73</td>
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<tr>
<td></td>
<td>finals week presentations</td>
<td>Time and day to be determined</td>
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Read the biographies of those who have helped shape Graphic Design History
(Go to AIGA.org for these bios and more)

(Bio Links can be found in Canvas Weekly folders)

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 7</th>
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<tbody>
<tr>
<td>Lucian Bernhard</td>
<td>Chermayeff &amp; Geismar</td>
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<tr>
<th>Week 3</th>
<th>Week 8</th>
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<tr>
<td>E. McKnight Kauffer</td>
<td>Tibor Kalman</td>
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<th>Week 4</th>
<th>Week 9</th>
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<tr>
<td>Lester Beal</td>
<td>Zuzana Licko and Rudy Vanderlans</td>
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<td>Leo Lionni</td>
<td>Rick Valicenti</td>
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<td>Ladislav Sutnar</td>
<td>Laurie Haycock/Scott Makela</td>
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<td>Joseph Binder</td>
<td>Fred Woodward</td>
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<td>Cipe Pineles</td>
<td>Carin Goldberg</td>
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<td>Alvin Lustig</td>
<td>Lucille Lozada Tenazas</td>
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<th>Week 5</th>
<th>Week 10</th>
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<tr>
<td>Alex Steinweiss</td>
<td>Steven Heller</td>
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<td>Lou Danziger</td>
<td>John Madea</td>
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<tr>
<td>William Golden</td>
<td>Ellen Lupton</td>
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<td>Georg Olden</td>
<td>Edward Tufte</td>
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<td>Alexy Brodovitch</td>
<td>Rebeca Méndez</td>
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<td>Herbert Matter</td>
<td>Ed Fella</td>
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<td>Elaine Lustig Cohen</td>
<td>Bruce Mau</td>
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<td>James Victore</td>
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<td>Stefan Sagmeister:</td>
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Optional texts: (these are optional but EXCELLENT if you want to learn more about Graphic Design History)

History of Graphic Design by Philip Meggs (the definitive textbook used for decades)
Graphic Design: A Concise History by Richard Hollis (a small, compact history that is well researched and written)
A History of Graphic Design for Rainy Days by Studio 3 (a wonderful, graphic novel that walks you through the history)
SDHE and University Policies

Diversity Statement
The School of Design and Human Environment strives to create an affirming climate for all students including underrepresented and marginalized individuals and groups. Diversity encompasses differences in age, color, ethnicity, national origin, gender, physical or mental ability, religion, socioeconomic background, veteran status, sexual orientation, and marginalized groups. We believe diversity is the synergy, connection, acceptance, and mutual learning fostered by the interaction of different human characteristics.

Religious Holidays
Oregon State University strives to respect all religious practices. If you have religious holidays that are in conflict with any of the requirements of this class, please see me immediately so that we can make alternative arrangements.

Disability Access Services
Oregon State University is committed to student success; however, we do not require students to use accommodations nor will we provide them unless they are requested by the student. The student, as a legal adult, is responsible to request appropriate accommodations. The student must take the lead in applying to Disability Access Services (DAS) and submit requests for accommodations each term through DAS Online. OSU students apply to DAS and request accommodations at our Getting Started with DAS page. http://ds.oregonstate.edu/gettingstarted

Family and Personal Issues Statement
Students who have family responsibilities and those for whom English is not a primary language are especially invited to make the instructor aware of their status at the beginning of the term. If an emergency situation presents itself during the term, please contact the instructor as soon as possible so that we can work together to ensure that you have every opportunity to succeed.

Honesty in academic work
You are expected to be honest and ethical in your academic work. Academic dishonesty is subject to the disciplinary process outlined in the Student Conduct Regulations. OSU provides clear definition and sanctions for academic dishonesty. I follow these guidelines in defining and handling dishonest behavior in this class. As a result, academic dishonesty of any kind is not tolerated. Students are expected to be honest and ethical in their academic work.

Academic dishonesty is defined as an intentional act of deception in one of the following areas: cheating, plagiarism, fabrication, assisting, and tampering. For suspected academic dishonesty, a meeting with the student will take place and a formal report to the Chair of the Department, to the student's Dean, and to the Student Conduct Office may follow. Students found cheating, plagiarizing, or participating in any form of academic dishonesty may receive an “F” or other penalty on the assignment or test, and possibly in the course. If you have any questions about the definition of academic dishonesty or the extent of sanctions that may result from dishonest behavior, it is important to access information on the OSU student Conduct Website at: http://studentlife.oregonstate.edu/studentconduct/offenses-0

In the event of a second instance of academic dishonesty by a student enrolled in the College of Business, the student will not be allowed to continue progression towards completing their major requirements within the College and will be evaluated for dismissal from the College. Please see the following URL for additional information regarding the Professional Behavior Standards for the College: http://business.oregonstate.edu/about/academic-policies-standards#cob-professional-behavior-standards