

Е.В. Карцева

*Учебное пособие по английскому языку*  
**HISTORY OF GRAPHIC DESIGN**

Нижний Новгород  
2024

Министерство науки и высшего образования Российской Федерации  
Федеральное государственное бюджетное образовательное учреждение высшего образования  
«Нижегородский государственный архитектурно-строительный университет»

Е.В. Карцева

## HISTORY OF GRAPHIC DESIGN

Утверждено редакционно-издательским советом университета  
в качестве учебного пособия

Нижний Новгород  
ННГАСУ  
2024

ББК 81.2+85.7  
К 21  
УДК 372.881.111.1+745/749+76

*Печатается в авторской редакции*

Рецензенты:

*А.А. Флакман* – к.ф.н., доцент кафедры иностранных языков ФГБОУ ВО «Приволжский исследовательский медицинский университет» Минздрава России

*О.И. Ваганова* – к.п.н., доцент кафедры профессионального образования и управления образовательными системами ФГБОУ ВО «Нижегородский государственный педагогический университет имени Козьмы Минина»

**Карцева, Е.В.** History of Graphic design : учебное пособие по английскому языку / Е.В. Карцева ; Министерство образования и науки Российской Федерации, Нижегородский государственный архитектурно-строительный университет. – Нижний Новгород : ННГАСУ, 2024. – 71 с. – ISBN 978-5-528-00561-4. – Текст : непосредственный.

Учебное пособие по английскому языку «History of Graphic design» предназначено для студентов I, IV курсов, обучающихся по направлению подготовки 54/03/01 «Дизайн» очной формы обучения.

Цель учебного пособия – формирование базовых знаний по специальности, ознакомление с терминологией специальности, овладение профессионально-ориентированным языком, формирование профессиональной, коммуникативной и социокультурной компетенций в рамках профессиональной подготовки специалистов.

ББК 81.2+85.7

ISBN 978-5-528-00561-4

© Карцева Е.В., 2024  
©ННГАСУ, 2024

## Contents

|   |    |
|---|----|
| Введение.....                           | 4  |
| Unit 1. What Is Graphic design? .....   | 5  |
| Unit 2. History of Graphic design ..... | 16 |
| Unit 3. Art and design movements .....  | 60 |
| Bibliography .....                      | 69 |

## Введение

Учебное пособие по английскому языку «History of Graphic design» предназначено для студентов I, IV курсов, обучающихся по направлению подготовки 54/03/01 «Дизайн» очной формы обучения. Также данное пособие может использоваться для слушателей магистратуры.

Целью учебного пособия является формирование базовых знаний по специальности, ознакомление с терминологией специальности, овладение профессионально-ориентированным языком, формирование профессиональной, коммуникативной и социокультурной компетенций в рамках профессиональной подготовки специалистов.

Учебное пособие состоит из 3 модулей, включающих актуальные темы по истории графического дизайна. Каждый модуль имеет текстовую описательную часть и набор заданий, содержащих вопросы и темы для устных сообщений на практическом занятии с последующим обсуждением в форме дискуссии, а также краткий тематический словарь.

## Module 1

Before you read the text, answer the following questions: What is graphic design? What elements of graphic design do you know?

**Now read the text and compare your answers.**

Graphic design is the art or profession of visual communication that combines images, words, and ideas to convey information to an audience, especially to produce a specific effect. In other words, graphic design is communication design; It is a way of conveying ideas through visuals and design.

### **Elements of graphic design**

Elements of art are the basic units of any visual design that form the design's structure and convey its visual messages. The elements of graphic design are:

**Line** – The most basic of the design elements. Lines can be curved, straight, thick, thin, two-dimensional, three-dimensional – whatever really! A line is simply an element of design that is defined by a point moving in space.

**Shape** – A shape is a two-dimensional defined area created by lines. Different types of shapes include geometric, abstract, and organic shapes, all of which are basic elements of design.

**Color** – Color is one element that is especially important in attracting attention because there is psychology behind the feelings that color can evoke. There are three main characteristics to color: hue (the color family), value (how light or dark the color is), and saturation (the purity of the color).

**Typography** – Typography is the art of arranging type. This one is critically important as it can greatly affect the design’s messaging. Different weights (bold, regular, or light), combined with varied sizing, colors, and spacing, can add power to the concept the designer is trying to communicate.

**Texture** – Texture in design refers to how things look like they would feel if they were to be touched. For example, texture can be rough, smooth, glossy, soft, hard, etc. Texture is another element used to draw attention. It can be added to other elements like shapes, colors, images, and type.

**Size** – Size is simply how small or large something is. In design, size is used as an indication of importance and it can also create visual interest in a design by using contrasting sizes.

**Space** – Space refers to the areas of the design that are left blank. These areas include any distance or areas between, around, below, or above other design elements. Designers intentionally place spaces in the design to add emphasis to areas of the design.

**Read the text again and answer the following questions:**

1. What is graphic design?
2. What is line? What lines do you know?
3. What is shape? What types of shape can you name?
4. How many characteristics to color are there?
5. What is Typography? Why is it important?
6. What kinds of texture are there?

7. How is size used in design?

8. What is space? Why do designers intentionally place spaces in the design?

What principles of graphic design do you know?

**Read the text and be ready to answer the questions.**

### **Principles of graphic design**

The principles of design suggest how the designer should best arrange the various components of a page layout to ensure the elements of the overall design are connected to one another. The principles of design include the following:

**Balance** – Achieving visual balance in graphic design is done by using symmetry and asymmetry. This is achieved by balancing the design in weight – meaning shapes, lines, and other elements are distributed evenly. So even if the two sides of the design aren't the exact same, they have similar elements. Balance is important because it provides structure and stability to a design.

**Alignment** – Alignment is about keeping the design organized. All aspects of the design should be aligned with the top, bottom, center, or sides to create a visual connection between the elements.

**Proximity** – Proximity creates a visual relationship between the elements of the design. It minimizes clutter, increases viewer comprehension, and provides a focal point for viewers. It doesn't necessarily mean the similar elements need to be put right next to each other, it just means they should be connected visually.

**Repetition** – Once you have chosen how to use your elements, repeat those patterns to establish consistency throughout the design. This repetition ties together individual elements and strengthens the design but creating a feeling of organized movement.



**Contrast** – Contrasting is used to emphasize certain aspects of the design. Using contrast allows you to stress differences between elements, ultimately highlighting the key elements of your design that you want to stand out.

**Answer the following questions:**

1. How is balance achieved? Why is it important?
2. What is alignment?
3. What does proximity create? What does it provide?
4. Why is repetition in design important?
5. How is contrast used in design?

**Vocabulary notes:**

1. Alignment - выравнивание,
2. Proximity - близость, приближенность,
3. Clutter - перегруженность, клаттер,
4. Comprehension - восприятие,
5. Consistency - последовательность.

What graphic design tools do you know? Read the text and compare your answers.

**Graphic design tools**

The design process had evolved tremendously with the continuous digitalization in our world today. But just because these processes have changed over the years

doesn't mean designers aren't still using traditional graphic design tools, like the old pencil and paper.

Most graphic designers use a hybrid process that includes both traditional and digital technologies. It is common for designers to start the design process by sketching out concepts with traditional graphic design tools before hitting the ground running on the computer for finalization. Many designers start directly on computers using graphic design software. These tools have enhanced the creative process by allowing designers to explore ideas and achieve designs more quickly rather than completely hand-rendering designs.

**Over to you.** What graphic design tools do you use? What are advantages and disadvantages of traditional and digital technologies? Tell the class your opinion.

What types of graphic design do you know?

**Read the text and be ready to answer the questions.**

### **Types of graphic design**

Over time, graphic design has become pretty multifaceted. The overall concept is composed of different fields and specializations. Here are some of the most common types of graphic design:

**Corporate design** – Corporate design has to do with the visual identity of a company. Any visual elements that make up a brand's identity, such as a brand's logo (made with logo design software), can be associated with corporate design. This type of graphic design is used in brand marketing to communicate brand values through images, shapes, and color.

**Marketing and advertising design** – Probably one of the most widely known types of graphic design: marketing and advertising. When most people think of graphic design, they are most likely thinking of marketing and advertising design. Social media graphics, magazine ads, billboards, brochures, email marketing templates, content marketing – all examples of this widely used type of graphic design.

**Publication design** – Publication design traditionally refers to print medium, but again, with the constant digitalization of our generation, it has crossed over to digital publishing. Publication designers need to work closely with editors and publishers to ensure layouts, typography, and illustrations are tastefully combined producing the best possible end result. Examples of publication graphic designs include books, newspapers, newsletters, magazines, and eBooks.

**Environmental design** – Environmental graphic design is the use of visual elements in environments to connect people to those places. The purpose of environmental design is to improve people's experiences in those places; whether it makes the experience more memorable or informs the viewer. Architecture, road signs, signage, event spaces, and wall murals are all examples of environmental design.

**Packaging design** – When you buy a new product, it most likely has some form of packaging or visual element such as a label, sticker, or wrapping that is used to prepare the product for distribution or sale; these elements are created by packaging designers. It's crucial that these designers are aware of current trends within the marketplace to ensure successful product marketing.

**Motion design** – Motion graphic design is a subset of graphic design and it is exactly what it sounds like: graphics that are in motion. This can include animation, video games, apps, GIFs, website features, etc. This is still a somewhat new area in graphic design as technological advancements have allowed designers to explore new mediums.

**Web design** – While web design isn't necessarily a type of graphic design, graphic design is one element of web design, so it is worth mentioning here. Why? Because web designers must consider and combine a variety of the design elements – such as layout, images, and typography – to create a user-friendly, pleasant front-end web design. So, if you can't figure out how to make a website on your own, it is worth reaching out to a web designer. Web design also ties closely with UX and UI design.

Years ago, chances are anytime anyone was talking about “design”, they were most likely referring to graphic design. But with the digital world we live in today, filled with interactive screens and devices, that idea has changed a bit. It has introduced different kinds of design that can often be confusing for those outside the design industry. That being said, let us talk about two types of design that you have likely heard about, but aren't exactly sure what they *are*: UX design and UI design.

## **UX design**

What is UX, exactly? UX design, also known as user experience design, is about enhancing – you guessed it – user experience. This specific type of design focuses on the structure and logic of the design elements that users interact with. UX designers work to improve a product's usability, accessibility, and users' pleasant interaction with the product, with a goal of maximizing customer satisfaction. This is done by performing both pain point and usability analyses post-product launch.

## **UI Design**

UI Design, or User interface design, pertains to the interactive elements of a design. This type of design requires a good understanding of users' needs because it focuses on anticipating what users will need to do on the device and ensuring that the interface has the elements that make those actions possible. These elements include things like dropdown lists, toggles, breadcrumbs, notifications, progress bars, etc.

Basically, UI design is expanding the graphic design definition; designs that have any interactivity are UI, even if they incorporate static images.

**Answer the following questions:**

1. What is corporate design? Where is it used?
2. What are the examples of marketing and advertising design?
3. What does publication design refer to? What examples of publication design can you give?
4. What is the purpose of environmental design? give the examples of environmental design.
5. What do packaging designers create?
6. What is motion graphic design? What does it include?
7. Why must web designers consider and combine a variety of the design elements?
8. What does UX design focus on? What is their main goal?
9. Why does UI design require a good understanding of users' needs?

**Vocabulary notes:**

1. Multifaceted. - многогранный, многосторонний,
2. Template - шаблон, эталонное изображение,

3. Content marketing - контент-маркетинг (техника маркетинга, направленная на создание и распространение подходящего и ценного содержания),
4. Signage - вывеска, табличка,
5. Motion design - интерактивный дизайн,
6. User experience design - проектирование переживаний пользователя, проектирование пользовательского интерфейса, дизайн пользовательского интерфейса,
7. Enhance - усиливать,
8. Pain point - слабая сторона, проблемный вопрос,
9. Post-product launch - отслеживание жизненного цикла продукта,
10. User interface design - дизайн пользовательского интерфейса,
11. Pertain - подходить, относиться,
12. Anticipating - предвидение, прогноз,
13. Dropdown list - список, всплывающий в диалоговом окне,
14. Toggle - переключатель с двумя состояниями,
15. Breadcrumb - путь к просматриваемому окну, файлу, навигационная цепочка,
16. Notification - система обозначений,
17. Progress bars - индикаторы текущего состояния.

**Over to you.** What type of design interests you most? Why? Be ready to tell the class your opinion.

**Read the text about your future profession. Do you agree with the author?**

**What is a graphic designer?**

Now that we have covered the different types of graphic design, let us tackle the next big question:

What is a graphic designer?

To put it simply, graphic designers are visual communicators and problem solvers.

If you choose to work in graphic design, you can work in a few different settings. You can:

1. Work for industry-related companies, like design consultancies or branding agencies (agency graphic designer),
2. Work with *any* company (in-house graphic designer),
3. Work remotely on top remote companies & platforms (freelance graphic designer).

### **Agency Graphic Designer**

Many companies hire graphic design agencies to handle their designs for them. So if you are working as an agency graphic designer, chances are you will be receiving a creative brief from companies to work on projects for many different brands. If you are working as an agency designer, you are expected to be a design expert. Often times, agency graphic designers are very specialized in areas of graphic design.

### **In-house Graphic Designer**

If you are working as an in-house graphic designer, you are employed by an established company and your work revolves around that single brand only. In this scenario, you are more of a graphic design generalist so that you can meet all the creative needs of your organization.

### **Freelance Graphic Designer**

Working as a freelance graphic designer is quite possibly the most difficult because not only are you expected to handle all design requests, but you are also responsible

for running every aspect of your business. Sure, there are perks like working on your own time and in your own space, but you will need knowledge in more areas than just graphic design.

### **What does a graphic designer do?**

A graphic designer's primary job is to create visual concepts that communicate solutions and ideas that inspire, inform and captivate consumers. To do this, graphic designers combine art and technology to produce end results that resonate with their target audience.

While goals can be dependent upon the type of graphic design, graphic designers are primarily focused on making whatever organization they are designing for recognizable. They are there to help build a brand identity, boost that company's brand and communicate their messages through visually-pleasing content.

Graphic design is becoming increasingly important in the marketing and sales of both companies and products. That being said, graphic designers tend to work closely with public relations and marketing professionals to better understand how they can communicate the messages that they need to.

**Over to you.** Why have you chosen the profession of a graphic designer? What field of this industry are you interested in? Where would you like to work after graduation?



## Module 2

Where did graphic design come from originally and how has it evolved over time?

**Read the text and compare your answers.**

Graphic design is visual communication. Understanding the history of graphic design will help you realize key design trends of the past and how to shape them in the future. Let's dive into the rich history of design.

First, let's begin with defining what graphic design is. The term "graphic design" is broad and is often used to categorize various disciplines of design including digital and web design. But traditional graphic design is print design like posters, book covers, magazine layout, advertisements, package design, as well as logo and branding.

The evolution of graphic design as a practice and profession has been closely bound to technological innovations, societal needs, and the visual imagination of practitioners. Graphic design has been practiced in various forms throughout history; indeed, strong examples of graphic design date back to manuscripts in ancient China, Egypt, and Greece.

In the late 19th century, graphic design emerged as a distinct profession in the West, in part because of the job specialization process that occurred there, and in part because of the new technologies and commercial possibilities brought about by the Industrial Revolution. New production methods led to the separation of the design of a communication medium (e.g., a poster) from its actual production. Increasingly, over the course of the late 19th and early 20th centuries, advertising agencies, book publishers, and magazines hired art directors who organized all visual elements of the communication and brought them into a harmonious whole, creating an expression

appropriate to the content. In 1922 typographer William A. Dwiggins coined the term graphic design to identify the emerging field.

Throughout the 20th century, the technology available to designers continued to advance rapidly, as did the artistic and commercial possibilities for design. The profession expanded enormously, and graphic designers created, among other things, magazine pages, book jackets, posters, compact-disc covers, postage stamps, packaging, trademarks, signs, advertisements, kinetic titles for television programs and motion pictures, and Web sites. By the turn of the 21st century, graphic design had become a global profession, as advanced technology and industry spread throughout the world.

But where did graphic design come from originally and how has it evolved over time?

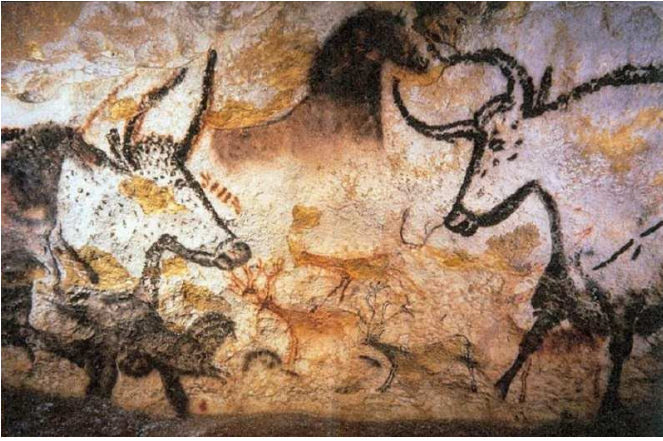
## **A prologue to graphic design**

Before we get into the specific art and design movements that played a key role in the visual style of graphic design as we know it, let's start with the earliest form of visual and written language and how we distributed our message through the invention of printing.

### **The first signs of visual communication**

Historians trace the origins of graphic design to early cave paintings from about 38,000 BC. These early forms of cave paintings were how people communicated from one generation to another.

Subjects in these cave paintings mainly featured animals, handprints, weapons, and other references to hunting. While it is unclear what humans were communicating, it is obvious they were communicating visually.



### **Answer the questions:**

1. When do historians trace the origins of graphic design to early cave paintings from?
2. What were the main subjects in the cave paintings?
3. How were the humans communicating?

### **The beginning of a visual language**

The next evolution of graphic design is language itself and the visual representation with the alphabet. The Sumerians are credited for the invention of writing c. 3300 to 3000 BC. These early forms of writing were pictographs, symbols that represented objects. You can already start to see the early forms of graphic design at play.

The ancient Egyptian Book of the Dead, which contained texts intended to aid the deceased in the afterlife, is a superb example of early graphic design. Hieroglyphic narratives penned by scribes are illustrated with colourful illustrations on rolls of papyrus. Words and pictures are unified into a cohesive whole: both elements are compressed into a horizontal band, the repetitive vertical structure of the writing is echoed in both the columns and the figures, and a consistent style of brushwork is used for the writing and drawing. Flat areas of colour are bound by firm brush contours that contrast vibrantly with the rich texture of the hieroglyphic writing.

During the Middle Ages, manuscript books preserved and propagated sacred writings. These early books were written and illustrated on sheets of treated animal skin called parchment, or vellum, and sewn together into a codex format with pages that turned like the pages of contemporary books. In Europe, monastic writing rooms had a clear division of labour that led to the design of books. A scholar versed in Greek and Latin headed the writing room and was responsible for the editorial content, design, and production of books. Scribes trained in lettering styles spent their days bent over writing tables, penning page after page of text. They indicated the place on page layouts where illustrations were to be added after the text was written, using a light sketch or a descriptive note jotted in the margin. Illuminators, or illustrators, rendered pictures and decorations in support of the text. In designing these works, monks were mindful of the educational value of pictures and the capacity of colour and ornament to create spiritual overtones.

Manuscript production in Europe during the Middle Ages generated a vast variety of page designs, illustration and lettering styles, and production techniques. Isolation and poor travel conditions allowed identifiable regional design styles to emerge. Some of the more distinctive medieval art and design approaches, including the Hiberno-Saxon style of Ireland and England and the International Gothic style prevalent in Europe in the late 14th and early 15th centuries, were used in manuscript books that achieved major graphic-design innovations. The Book of Kells (c. 800 CE), an illuminated Gospel book believed to have been completed in the early 9th century at the Irish monastery of Kells, is renowned as one of the most beautiful Hiberno-Saxon manuscripts. Its page depicting the appearance of Jesus Christ's name in Matthew 1:18 is called the "Chi-Rho page." The design presents the monogram XPI—which was used to signify Christ in many manuscripts—as an intricately designed pattern of shimmering colour and spiraling forms blossoming over a whole page. The Book of Kells's Chi-Rho page is a paradigm of how graphical form can become a metaphorical expression of spiritual experience: it clearly conveys the sacred nature of the religious content.

From the 10th through the 15th centuries, handmade manuscript books in Islamic lands also achieved a masterful level of artistic and technical achievement, especially within the tradition of Persian miniature painting. The pinnacle of the Shiraz school of Persian manuscript design and illustration is evident in a page illustrating the great 12th-century poet Neẓāmī's Khamseh ("The Quintuplet"). This page depicts the Persian king Khosrow II in front of the palace of his beloved, Shīrīn. Human figures, animals, buildings, and the landscape are presented as refined shapes that are defined by concise outlines. These two-dimensional planes are filled with vibrant colour and decorative patterns in a tightly interlocking composition. The calligraphic text is contained in a geometric shape placed near the bottom of the page.

**Answer the following questions:**

1. What is the next evolution of graphic design?
2. When did the Sumerians create writing?
3. What did the early forms of writing represent?
4. What was the intention of the ancient Egyptian Book of the Dead?
5. What did manuscript books preserve and propagate during the Middle Ages? how were they written?
6. Describe the process of the design of books in Europe.
7. What were the more distinctive medieval art and design approaches, that prevalent in Europe in the late 14th and early 15th centuries?
8. What is the Book of Kells renowned with?
9. When did handmade manuscript books in Islamic lands achieve a masterful level of artistic and technical achievement?
10. What is the page illustrating the great 12th-century poet Neẓāmī's Khamseh famous for?

**Vocabulary notes:**

1. The deceased - умершие,
2. Afterlife - загробная жизнь,
3. Penned - написанный,
4. Scribe - переписчик рукописей,
5. Propagate - распространять,
6. Sacred - святой,
7. Parchment - пергамент,
8. Vellum - пергамент, писчая бумага,
9. Scholar - богослов,
10. Jot - кратко записывать,
11. Mindful - внимательный,
12. Overtone - дополнительный смысл, намек,
13. To emerge - появляться, возникать,
14. Gospel book - евангелие,
15. Intricately - сложно, замысловато,
16. Shimmering - переливающийся,
17. Pinnacle - вершина, коллимационный пункт,
18. Interlock - переплетать.

**Over to you.** Prepare a summary of the text and be ready to retell it to the class.

### **The invention of printing**

While the creation of manuscripts led to such high points in graphic design, the art and practice of graphic design truly blossomed with the development of printmaking technologies such as movable type. Antecedents of these developments occurred in China, where the use of woodblock, or relief, printing, was developed perhaps as early as the 6th century CE. This process, which was accomplished by applying ink to a raised carved surface, allowed multiple copies of texts and images to be made quickly and economically. The Chinese also developed paper made from organic fibres by 105 CE. This paper provided an economical surface for writing or printing;

other substrates, such as parchment and papyrus, were less plentiful and more costly to prepare than paper.

Surviving artifacts show that the Chinese developed a wide range of uses for printing and that they achieved a high level of artistry in graphic design and printing from an early date. Artisans cut calligraphic symbols into woodblocks and printed them beautifully; printed sheets of paper bearing illustrations and religious texts were then pasted together to make printed scrolls. By the 9th or 10th century, paged woodblock books replaced scrolls, and literary, historical, and herbal works were published. Paper money and playing cards were also designed, their designs cut into woodblocks and printed. Chinese alchemist Bi Sheng invented a technique for printing with movable type about 1041–48. However, this technology did not replace the hand-cut woodblock in Asia, in part because the hundreds of characters used in calligraphic languages made setting and filing the movable characters difficult.

Chinese inventions slowly spread across the Middle East and into Europe. By the 15th century, woodblock broadsides and books printed on paper were being made in Europe.

Johannes Gutenberg brought moveable type to Europe in 1439, introducing mass communication to Western culture. With the Gutenberg press, literature and literacy opened up to the masses, making it affordable and accessible. People no longer had to rely on lengthy scholarly reproductions of books. The Gutenberg press forged a path for more commercial uses of design, which led to the era of graphic design as we know it.

**Answer the following questions:**

1. What printmaking technologies made the art and practice of graphic design truly blossom?
2. Where and when was the use of woodblock, or relief, printing, developed?
3. What was the result of the invention?
4. What kind of paper did the Chinese develop in 105 CE?
5. What did paged woodblock books replace by the 9th or 10th century?
6. Who invented the world's first movable type printing press?

7. Where did Johannes Gutenberg bring moveable type in 1439?
8. What led to the era of graphic design?

Vocabulary notes:

1. Movable type - подвижные литеры, подвижный шрифт,
2. Antecedent - предшественник,
3. Woodblock - гравюра на дереве,
4. Artisan - мастер,
5. Scroll - свиток.

**Over to you.** Prepare a presentation about the invention of printing.

### **Graphic design in the 16th–18th centuries**

What do you know about graphic design of this period? Can you give any examples?

**Read the text and be ready to answer the questions.**

Renaissance book design

The Renaissance saw a revival, or “rebirth,” of Classical learning from ancient Greece and Rome throughout Europe. Beginning in the late 15th century, printing played a major role in this process by making knowledge from the ancient world available to all readers. Typeface designs evolved toward what are now called Old Style types, which were inspired by capital letters found in ancient Roman inscriptions and by lowercase letters found in manuscript writing from the Carolingian period.

The Italian scholar and printer Aldus Manutius the Elder founded his Aldine Press in 1495 to produce printed editions of many Greek and Latin classics. His innovations included inexpensive, pocket-sized editions of books with cloth covers. About 1500 Manutius introduced the first italic typeface, cast from punches cut by type designer



Francesco Griffo. Because more of these narrow letters that slanted to the right could be fit on a page, the new pocket-sized books could be set in fewer pages.

The prototype for Renaissance book design was the Aldine Press's 1499 *Hypnerotomachia Poliphili*, believed to be written by Francesco Colonna. The design of the work achieves an understated simplicity and tonal harmony, and its elegant synthesis of type and image has seldom been equaled. The layout combined exquisitely light woodcuts by an anonymous illustrator with roman types by Griffo utilizing new, smaller capitals; Griffo cut these types after careful study of Roman inscriptions. Importantly, double-page spreads were conceived in the book as unified designs, rather than as two separate pages.

During the 16th century, France became a centre for fine typography and book design. Geoffroy Tory—whose considerable talents included design, engraving, and illustration, in addition to his work as a scholar and author—created books with types, ornaments, and illustrations that achieved the seemingly contradictory qualities of delicacy and complexity. In his *Book of Hours* (1531), he framed columns of roman type with modular borders; these exuberant forms were a perfect complement to his illustrations.

The 17th century was a quiet time for graphic design. Apparently the stock of typeface designs, woodblock illustrations, and ornaments produced during the 16th century satisfied the needs of most printers, and additional innovation seemed unnecessary.

**Answer the following questions:**

1. When did printing started to play a major role?
2. What is special about Old Style types?
3. Who founded the Aldine Press in 1495 to produce printed editions of many Greek and Latin classics?
4. What did these innovations include?
5. What was the prototype for Renaissance book design?
6. What is special about the design of the book?
7. When did France become a centre for fine typography and book design?

8. What kind of books did Geoffroy Tory create?
9. Why do you think the 17th century was a quiet time for graphic design?

**Vocabulary notes:**

1. Typeface design - рисунок шрифта,
2. Inscription - надпись,
3. Italic - курсив,
4. Conceive - предлагать,
5. Slant - наклониться,
6. Unified - единый, всеобщий,
7. Engraving - гравирование,
8. Exuberant - красочный.

**Over to you.** What do you know about Rococo period? Give some examples of graphic design of this period.

**Rococo graphic design**

Read the text and be ready to discuss it.

The 18th-century Rococo movement, characterized by complex curvilinear decoration, found its graphic-design expression in the work of the French typefounder Pierre-Simon Fournier. After studying art and apprenticing at the Le Bé type foundry, Fournier opened his own type design and foundry operation. He pioneered standardized measurement through his table of proportions based on the French *pouce*, a now-obsolete unit of measure slightly longer than an inch. The resulting standard sizes of type enabled him to pioneer the “type family,” a series of typefaces with differing stroke weights and letter widths whose similar sizes and design characteristics allowed them to be used together in an overall design. Fournier designed a wide range of decorative ornaments and florid fonts, enabling French printers to create books with a decorative design complexity that paralleled the architecture and interiors of the period.

Copperplate engraving became an important medium for book illustrations during this period. Lines were incised into a smooth metal plate; ink was pressed into these recessed lines; excess ink was wiped clean from the surface; and a sheet of paper was pressed onto the plate with sufficient pressure to transfer the ink from the printing plate to the paper. This allowed book illustrations to be produced with finer lines and greater detail than woodblock printing.

Graphic design often involves a collaboration of specialists. Many 18th-century artists specialized in book illustration. One such artist was Frenchman Charles Eisen, who illustrated French poet Jean de La Fontaine's *Contes et nouvelles en vers* (1762; *Tales and Novels in Verse*). In this work, Joseph Gerard Barbou, the printer, used types and ornaments by Fournier, full-page engravings by Eisen, and complex spot illustrations and tailpieces by Pierre-Phillippe Choffard. This superb example of Rococo book design combined the ornamented types, decorative initials, elaborate frames and rules, and intricate illustrations typical of the genre.

**Answer the questions:**

1. What was the 18th-century Rococo movement characterized by?
2. What is Pierre-Simon Fournier famous for?
3. What did his decorative ornaments and florid fonts enable French printers to do?
4. Why did copperplate engraving become an important medium for book illustrations?
5. Give examples of the 18th-century artists who specialized in book illustration.

**Vocabulary notes:**

1. Curvilinear - криволинейный,
2. Foundry - литейное дело,
3. Obsolete - устаревший,
4. Stroke weights - толщина шрифта,
5. Florid font - декорированный шрифт,
6. Incise - гравировать,
7. Recessed - углубленный, с выемкой,

8. Elaborate - детально разработанный,
9. Itricate - сложный, запутанный.

**Over to you.** Find some additional information about Rococo graphic designers and prepare a presentation about them.

**Read the text about Neoclassical period and be ready to answer the questions.**

### **Neoclassical graphic design**

In the second half of the 18th century, some designers tired of the Rococo style and instead sought inspiration from Classical art. This interest was inspired by recent archaeological finds, the popularity of travel in Greece, Italy, and Egypt, and the publication of information about Classical works. Neoclassical typographical designs used straight lines, rectilinear forms, and a restrained geometric ornamentation. John Baskerville, an English designer from the period, created book designs and typefaces that offered a transition between Rococo and Neoclassical. In his books he used superbly designed types printed on smooth paper without ornament or illustration, which resulted in designs of stately and restrained elegance. Baskerville's fonts had sharper serifs and more contrast between thick-and-thin strokes than Rococo typefaces, and his letters had a more vertical, geometric axis.

In the late decades of the 18th and early decades of the 19th centuries, Giambattista Bodoni, the Italian printer at the Royal Press (Stamperia Reale) of the duke of Parma, achieved Neoclassical ideals in his books and typefaces. Bodoni laid forth his design statement in *Manuale tipografico* (1788; "Inventory of Types"); another edition of this book was published in 1818, after his death, by his widow and foreman. Bodoni advocated extraordinary pages for exceptional readers. He achieved a purity of form with sparse pages, generous margins and line-spacing, and severe geometric types; this functional purity avoided any distractions from the act of reading. He drew inspiration from Baskerville as he evolved his preferences from Rococo-derived designs toward modern typefaces.

**Answer the following questions:**

1. Why do you think some designers were tired of the Rococo style?
2. What was special about Neoclassical typographical designs?
3. How can you describe book designs and typefaces created by John Baskerville?
4. When did Giambattista Bodoni, the Italian printer at the Royal Press (Stamperia Reale) of the duke of Parma, achieve Neoclassical ideals in his books and typefaces?
5. What did he achieve in his works?

**Vocabulary notes:**

1. Rectilinear - прямой,
2. Restrained - ограниченный,
3. Stately - величественный, представительный,
4. Serif - сериф, шрифт с засечками.

**Over to you.** Using additional information from the Internet prepare a presentation about one of the Neoclassical graphic designers and his works.

**Graphic design in the 19th century**

What do you know about the Industrial Revolution? When did it take place? What were the consequences of it in the field of design technology?

**Read the text and compare your answers.**

**The Industrial Revolution and design technology**

The Industrial Revolution was a dynamic process that began in the late 18th century and lasted well into the 19th century. The agricultural and handicraft economies of the West had used human, animal, and water power, but they evolved into industrial manufacturing economies powered by steam engines, electricity, and internal-combustion motors. Many aspects of human activity were irrevocably changed. Society found new ways (often commercial) to use graphic designs and developed

new technologies to produce them. Industrial technology lowered the cost of printing and paper, while making much-larger press runs possible, thus allowing a designer's work to reach a wider audience than ever before.

One popular medium for the graphic designer became the poster. Posters printed with large wood types were used extensively to advertise new modes of transportation, entertainment, and manufactured goods throughout the 19th century.

The industrial revolution, a period from about 1760 to 1840, introduced new technologies for increasing the efficiency and production of manufacturing processes such as lithography. And the poster became even more popular as a result of advances in lithography, which had been invented about 1798 by Alois Senefelder of Bavaria.

Lithography is a method of printing that involves inking your design into a stone or metal surface and transferring it to a sheet of paper. Eventually, this led to chromolithography which is simply lithography but with color.

Building upon this discovery, colour lithographs, called chromolithographs, were widely used in the second half of the 19th century, and designers created increasingly colourful posters that decorated the walls of cities, publicizing events, traveling entertainment shows, and household products. Designers of chromolithographic prints drew all the elements—text and image—as one piece of artwork; freed from the technical restraints of letterpress printing, they could invent fanciful ornaments and lettering styles at will. Many chromolithographs reflected an interest in the 1856 publication of English designer Owen Jones's *The Grammar of Ornament*, a methodical collection of design patterns and motifs that contained examples from Asian, African, and Western cultures. Chromolithography also made colourful pictures available to the homes of ordinary people for the first time in history. Designers developed ideas for packaged goods that were offered to the public in tins printed with iconic images, bright colours, and embellished lettering. They also created trade cards and “scrap,” which were packets of printed images of birds, flowers, and other subjects collected by children.

As the century progressed, graphic design reached many people through magazines, newspapers, and books. The automation of typesetting, primarily through the Linotype machine, patented in the United States in 1884 by Ottmar Mergenthaler, made these media more readily available. One Linotype operator could do the work of seven or eight hand compositors, dramatically reducing the cost of typesetting and making printed matter less expensive.



**Read the text again and be ready to answer the questions:**

1. What is the Industrial Revolution famous for? When did it take place?
2. What did the agricultural and handicraft economies of the West evolve into?
3. What new ways did Society find to use graphic designs?
4. How were Posters printed with large wood types used?
5. What is Lithography?
6. Who was it invented by? When?
7. What is chromolithography? When was it widely used?
8. How did designers of chromolithographic prints draw all the elements?
9. What is *The Grammar of Ornament*?

10. How did designers develop ideas for packaged goods that were offered to the public?

11. Who was the Linotype machine patented by?

### **Vocabulary notes:**

1. Internal-combustion motor - двигатель внутреннего сгорания,
2. Irrevocably - безвозвратно,
3. Ink - чертить инком, покрывать краской,
4. Chromolithography - хромополиграфия,
5. Fanciful - причудливый,
6. At will. - произвольно, по первому требованию,
7. Embellished lettering - украшенная надпись.

**Over to you.** Prepare a presentation about graphic design at the the Industrial Revolution period and design technology invented at that time.

**Read the text about William Morris and be ready to discuss it.**

### **William Morris and the private-press movement**

During the 19th century, one by-product of industrialism was a decline in the quality of book design and production. Cheap, thin paper, shoddy presswork, drab, gray inks, and anemic text typefaces were often the order of the day. Near the end of the century, a book-design renaissance began as a direct result of the English Arts and Crafts Movement. William Morris, the leader of the movement, was a major figure in the evolution of design. Morris was actively involved in designing furniture, stained glass, textiles, wallpapers, and tapestries from the 1860s through the 1890s. Deeply concerned with the problems of industrialization and the factory system, Morris believed that a return to the craftsmanship and spiritual values of the Gothic period could restore balance to modern life. He rejected tasteless mass-produced goods and poor craftsmanship in favour of the beautiful, well-crafted objects he designed.



In 1888 Morris decided to establish a printing press to recapture the quality of books from the early decades of printing. His Kelmscott Press began to print books in 1891, using an old handpress, rich dense inks, and handmade paper. Decorative borders and initials designed by Morris and woodblocks of commissioned illustrations were cut by hand. Morris designed three typefaces based on types from the 1400s.

The Kelmscott Press recaptured the beauty and high standards of *incunabula* (texts produced when books were still copied by hand), and the book again became an art form. The press's masterwork is the ambitious 556-page *The Works of Geoffrey Chaucer*. Four years in the making, the Kelmscott Chaucer has 87 woodcut illustrations from drawings by renowned artist Edward Burne-Jones. For the single work, Morris designed 14 large borders, 18 smaller frames for the illustrations, and over 200 initial letters and words. An exhaustive effort was required by everyone involved in the project.

The influence of William Morris and the Kelmscott Press upon graphic design, particularly book design, was remarkable. Morris's concept of the well-designed page, his beautiful typefaces, and his sense of design unity—with the smallest detail relating to the total concept—inspired a new generation of graphic designers. Morris's searching reexamination of earlier type styles and graphic-design history also touched off an energetic redesign process that resulted in a major improvement in the quality and variety of fonts available for design and printing; many designers directly imitated the style of the Kelmscott borders, initials, and type styles. More commercial areas of graphic design, such as job printing and advertising, were similarly revitalized by the success of Morris.

In the United States, typeface designers, in particular Frederic W. Goudy and Morris F. Benton, revived traditional typefaces. Also inspired by the Arts and Crafts Movement, American book designer Bruce Rogers played a significant role in upgrading book design. By applying the ideals of the beautifully designed book to commercial production, Rogers set the standard for well-designed books in the early 20th century. An intuitive classicist, Rogers possessed a fine sense of visual proportion. He also saw design as a decision-making process, feeling that subtle

choices about margins, paper, type styles and sizes, and spatial position combine to create a unity and harmony.

**Answer the questions:**

1. Why do you think there was a decline in the quality of book design and production?
2. Why is William Morris considered to be the leader of the movement, a major figure in the evolution of design?
3. What did he decide to establish in 1888?
4. What kind of books did Kelmscott Press begin to print in 1891?
5. What did Morris design for the single work?
6. Why was the influence of William Morris and the Kelmscott Press upon graphic design remarkable?
7. Give the examples of typeface designers in the USA.
8. What is Bruce Rogers famous for?

**Vocabulary notes:**

1. Shoddy - низкокачественный материал,
2. Drab - плотная, шерстяная тускло-коричневая ткань,
3. Anemic - бледный,
4. Tapestries - ковровые изделия,
5. Craftsmanship - ремесленничество,
6. Incunabula - перепечатанные книги.

**Over to you.** Prepare a summary of the text about William Morris and the private-press movement.

**Art Nouveau**

What do you know about Art Nouveau? Can you name some of the artists, architects and designers of this art and design movement?

**Read the text and compare your answers.**

Art Nouveau was an international design movement that emerged and touched all of the design arts—architecture, fashion, furniture, graphic, and product design—during the 1890s and the early 20th century. Its defining characteristic was a sinuous curvilinear line. Art Nouveau graphic designs often utilized stylized abstract shapes, contoured lines, and flat space inspired by Japanese ukiyo-e woodblock prints. Artists in the West became aware of ukiyo-e prints as trade and communication between Eastern and Western nations increased during the last half of the 19th century. Building upon the example of the Japanese, Art Nouveau designers made colour, rather than tonal modeling, the primary visual attribute of their graphics.

One of the most innovative posters of the Art Nouveau movement was artist Henri de Toulouse-Lautrec's 1893 poster of the dancer Jane Avril, who was then performing at the Jardin de Paris. In this poster and others like it, Toulouse-Lautrec captured the lively atmosphere by reducing imagery to simple flat shapes that convey an expression of the performance and environment. Although Toulouse-Lautrec only produced about three dozen posters, his early application of the ukiyo-e influence propelled graphic design toward more reductive imagery that signified, rather than depicted, the subject. He often integrated lettering with his imagery by drawing it in the same casual technique as the pictorial elements.

Alphonse Mucha, a young Czech artist who worked in Paris, is widely regarded as the graphic designer who took Art Nouveau to its ultimate visual expression. Beginning in the 1890s, he created designs—usually featuring beautiful young women whose hair and clothing swirl in rhythmic patterns—that achieved an idealized perfection. He organized into tight compositions lavish decorative elements inspired by Byzantine and Islamic design, stylized lettering, and sinuous female forms. Like many other designers at the time, Mucha first captured public notice for poster designs, but he also received commissions for magazine covers, packages, book designs, publicity materials, and even postage stamps. In this way, the role and scope of graphic-design activity steadily expanded throughout the period.

Will Bradley, a self-taught American designer, emerged as another early practitioner of Art Nouveau. His magazine covers, lettering styles, and posters displayed a wide

range of techniques and design approaches. Bradley synthesized inspiration from the European Art Nouveau and Arts and Crafts movements into a personal approach to visual imagery. By the 1890s, photoengraving processes (making printing plates from original artwork) had been perfected. These allowed much more accurate reproduction of original artwork than hand engraving, which was often only the engraver's interpretation of the original. Bradley's work, in which he integrated words and picture into a dynamic whole, was printed from plates using this new technology.

Art Nouveau rejected historicism and emphasized formal invention, and so it became a transitional movement from Victorian design to the modern art movements of the early 20th century. This sense of transition is quite evident in the work of the Belgian artist and designer Henry van de Velde. After turning from Post-Impressionist painting to furniture and graphic design in the 1890s, he used lines and shapes inspired by the natural world and abstracted them to the point that they appeared as "pure form"; that is, they appeared as abstract forms invented by the designer rather than as forms from nature. In works such as his poster for Tropon food concentrate (1899), undulating linear movements, organic shapes, and warm-hued colours combine into a nonobjective graphic expression. Although this poster has been interpreted as signifying the process of separating egg yolks and whites, the typical viewer perceives it as pure form.

Similarly exploring issues of form, and inspired in part by the theories and work of the American architect Frank Lloyd Wright, architects Charles Rennie Mackintosh and J. Herbert McNair joined artists (and sisters) Margaret and Frances Macdonald in a revolutionary period of creativity beginning in the 1890s. This group in Glasgow, Scotland, combined rectangular structure with romantic and religious imagery in their unorthodox furniture, crafts, and graphic designs. In a poster it made for the Glasgow Institute of Fine Arts (1895), for example, the group's emphasis upon rising vertical composition is evident.

**Read the text again and answer the questions:**

1. What is Art Nouveau? When did this design movement take place?

2. What are its defining characteristics?
3. What are ukiyo-e prints? Who invented them and when? What is special about them?
4. What is Henri de Toulouse-Lautrec famous for?
5. How many posters did he produce?
6. Why is Alphonse Mucha regarded as the graphic designer who took Art Nouveau to its ultimate visual expression?
7. Who was he inspired by?
8. What way did the role and scope of graphic-design activity steadily expand?
9. What is Will Bradley, a self-taught American designer, famous for?
10. What is photoengraving process?
11. Why is Art Nouveau a transitional movement from Victorian design to the modern art movements of the early 20th century?
12. What is Henry van de Velde famous for?
13. What is special about his poster for Tropon food concentrate (1899)?
14. What is the group in Glasgow, Scotland, famous for?
15. What are Frank Lloyd Wright, architects Charles Rennie Mackintosh and J. Herbert McNair joined artists (and sisters) Margaret and Frances Macdonald famous for?

### **Vocabulary notes:**

1. Sinuous - извилистый, сложный,
2. Curvilinear - криволинейный,
3. Ukiyo-e - "картины плывущего мира" (отражает приходящую, мимолетную природу жизни. Это направление искусства, развитого в конце 17-го века в Японии и продолжающее быть одним из наиболее известных художественных стилей Японии. Издания Ukiyo-e были очень модными в Европе конца 18-го века и сильно повлияли на импрессионистов. Отголоски этой эстетики можно увидеть в современном аниме),
4. Photoengraving - фотомеханическое гравирование,
5. Undulating - волнообразный,

6. Egg yolk - яичный желток,

7. Unorthodox - необычный.

**Over to you.** Prepare a small PowerPoint presentation about one of the graphic designers of Art Nouveau movement.

### **Modernist experiments between the world wars**

Building upon the formal design experiments from the beginning of the century, between the world wars, European graphic designers utilized the new forms, organization of visual space, and expressive approaches to colour of such avant-garde movements as Cubism, Constructivism, De Stijl, Futurism, Suprematism, and Surrealism. Inspired by these movements, graphic designers increasingly pursued the most elemental forms of design. Such a concern with the essential formal elements of a medium characterizes the Modernist experiments prevalent in all the arts of the period.

One pioneer of this approach was an American working in England, E. McKnight Kauffer, who was one of the first designers to understand how the elemental symbolic forms of Cubist and Futurist painting could be applied to the communicative medium of graphic design. Throughout the first half of the 20th century, his posters, book jackets, and other graphics achieved an immediacy and vitality well-suited to the fast-paced urban environment in which his visual communications were experienced.

Cassandre (the pseudonym of Adolphe-Jean-Marie Mouron) used figurative geometry and modulated planes of colour, derived from Cubism, to revitalize postwar French poster design. From 1923 until 1936, Cassandre designed posters in which he reduced his subject matter to bold shapes and flat, modulated icons. He emphasized two-dimensional pattern, and he integrated lettering with his imagery to make a unified overall composition. Cassandre also utilized airbrushed blends and grading to soften rigid geometry. His clients included steamship lines, railways, and clothing, food, and beverage companies.

The austere visual language developed by artistic movements such as De Stijl in the Netherlands and by Suprematism and Constructivism in Russia influenced a Modernist approach to page layout. Suprematism, founded by Kazimir Malevich, inspired a young generation of designers to move toward a design based on the construction of simple geometric forms and elemental colour. Attributes of this approach in design included an underlying structure of geometric alignments, asymmetrical composition, elemental sans-serif typefaces, and simple geometric elements. Ornament was rejected, and open areas of white space were used as compositional elements. Works by the Russian Constructivist El Lissitzky exemplify this design approach. He developed design programs that utilized consistent type elements and placements. For example, his 1923 book design for Vladimir Mayakovsky's *Dlya golosa (For the Voice)* is a seminal work of graphic design. The title spread for each poem is constructed into a dynamic visual composition, with geometric elements having symbolic meaning. In the title page to one poem, Lissitzky used a large red circle to signify the sun, the subject of the poem.

**Read the text again and answer the questions:**

1. What happened in the field of graphic design between the world wars?
2. What is E. McKnight Kauffer famous for?
3. What did Cassandre (the pseudonym of Adolphe-Jean-Marie Mouron) use to revitalize postwar French poster design?
4. What was special about his posters?
5. What was the austere visual language by?
6. What did Suprematism, founded by Kazimir Malevich, inspire a young generation of designers to do?
7. What is the Russian Constructivist El Lissitzky famous for?
8. What is special about his 1923 book design for Vladimir Mayakovsky's *Dlya golosa (For the Voice)*?

**Vocabulary notes:**

1. Pursue - стремиться,
2. Immediacy - непосредственность,

3. Vitality - живость, энергичность,
4. modulated planes - модулированные проекции,
5. Airbrushed - ретушированный,
6. Blend - сочетание,
7. Austere - простой, аскетичный,
8. Alignment - выравнивание,
9. sans-serif - шрифт без засечек.

What do you know about the Bauhaus? When was it founded? Can you give examples of the Bauhaus graphic designers?

**Read the text and compare your answers.**

**The Bauhaus**, a German design school founded in 1919 with architect Walter Gropius as its director, became a crucible where the myriad ideas of modern art movements were examined and synthesized into a cohesive design movement. In its initial years, the Bauhaus held an Expressionist and utopian view of design, but it later moved toward a functionalist approach. Bauhaus artists and designers sought to achieve a new unity between art and technology and to create functional designs—often utilizing the pure forms of Modernism—that expressed the mechanization of the machine age. In 1923 the Hungarian Constructivist László Moholy-Nagy joined the faculty. Among his numerous contributions, Moholy-Nagy introduced a theoretical approach to visual communications. Important in his theory was the use of photomontage (a composite photographic image made by pasting or superimposing together different elements) as an illustrative medium. He also promoted the integration of words and images into one unified composition and the use of functional typography.

Herbert Bayer was appointed first master of the newly founded Druck und Reklame (“Printing and Advertising”) workshop at the Bauhaus in 1925. Bayer’s poster for Wassily Kandinsky’s 60th-birthday exhibition (1926) incorporates Constructivist and De Stijl influences. It clearly embodies the Bauhaus design philosophy: elemental forms are shorn of ornament, and forms are selected and arranged in order to serve a



functional purpose (“clarity of information”), with a visual hierarchy of size and placement in descending prominence from the most important to secondary facts. The elements are masterfully balanced and aligned to create a cohesive composition, and the tilting at a diagonal angle energizes the space.

The unprecedented graphic designs produced during this period were explained and demonstrated to printers and designers through writings and designs by Jan Tschichold, a young German designer. As a result, many designers in Europe and throughout the world embraced this new approach to graphic design. An announcement for Tschichold’s book *Die neue Typographie* (1928; “The New Typography”) typifies his own philosophy. Tschichold advocated functional design that uses the most direct means possible. His systematic methodology emphasized contrast of type sizes, widths, and weights, and he used white space and spatial intervals as design elements to separate and organize material. He included only elements that were essential to the content and page structure.

**Read the text and answer the questions:**

1. Who was the Bauhaus founded by and when?
2. How can you explain a functionalist approach of the Bauhaus?
3. What is the Hungarian Constructivist László Moholy-Nagy famous for?
4. What is photomontage? Why is its use important?
5. When was Herbert Bayer appointed first master of the newly founded Druck und Reklame (“Printing and Advertising”) workshop at the Bauhaus?
6. What is special about Bayer’s poster for Wassily Kandinsky’s 60th-birthday exhibition (1926)?
7. What was Jan Tschichold, a young German designer’s philosophy?
8. What did his systematic methodology emphasize?

**Vocabulary notes:**

1. Crucible - суровое испытание,
2. Myriad - несметное количество,
3. Superimpose - накладывать, добавлять,
4. Tilting - крен, угол наклона.

**Over to you.** Prepare a Power Point presentation about the Bauhaus school.

## **Art Deco**

What graphic designers of Art Deco can you name? What is Art Deco famous for?

**Read the text and compare your answers.**

Many designers sought other ways to use geometry to evoke a modern spirit for the machine age. *Art Deco*, streamline, and moderne are terms used to denote the loosely defined trend in art, architecture, and design from the 1920s to the 1940s that utilized decorative, geometric designs. Everything from skyscrapers to furniture to—in the case of graphic design—cosmetics packaging, posters, and typefaces used zigzag forms, sunbursts, and sleek geometric lines to project a feeling of a new technological era.

At the same time, a number of Dutch designers, including Piet Zwart, drew upon the Modernist vocabulary of form and colour to develop unique personal approaches to graphic design, applying their vision to the needs of clients. While working at an architectural firm in the early 1920s, Zwart received commissions for graphic-design projects by happenstance. In his work from the 1920s and '30s, he rejected the conventional norms of typography and instead approached the layout of an ad or brochure as a spatial field upon which he created dynamic movements and arresting forms. An example of this can be seen in his dynamic advertisement for NKF cable factory (1924), which proclaims, “Normaal cable is the best cable for the price.” Zwart believed the fast pace of 20th-century life meant viewers had little time for lengthy advertising copy. He used brief telegraphic text, bold typefaces placed at an angle, and bright colours to attract attention and to convey his client’s message quickly and effectively.

Swiss designers also brought tremendous vitality to graphic design during this period. After studying in Paris with Fernand Léger and assisting Cassandre on poster projects, Herbert Matter returned to his native Switzerland, where from 1932 to 1936 he designed posters for the Swiss Tourist Board, using his own photographs as source

material. He employed the techniques of photomontage and collage in his posters, as well as dynamic scale changes, large close-up images, extreme high and low viewpoints, and very tight cropping of images. Matter carefully integrated type and photographs into a total design.

When the Nazis rose to power in Europe during the 1930s, Modernist experiments were denounced, and many artists, architects, and designers immigrated to the United States. This migration, along with their professional and teaching activities, would play a major role in shaping postwar American art and design. During World War II, posters were used once again as a major form of political propaganda, although they then functioned alongside radio broadcasts and propaganda films in governmental war efforts.

**Read the text and answer the questions:**

1. Can you explain the term Art Deco?
2. What innovation in design did Piet Zwart introduce?
3. Why did he use brief telegraphic text, bold typefaces placed at an angle, and bright colours in his advertisements?
4. What techniques did Herbert Matter employ in his works?
5. Why were Modernist experiments denounced in Europe during the 1930s?
6. What would play a major role in shaping postwar American art and design? During World War II?
7. What was the main aim of the posters at this period?

**Vocabulary notes:**

1. Evoke - вызывать, пробуждать,
2. Streamline - направление, течение,
3. Streamline Moderne - стримлайн или стиль пакетбот - поздний ар-деко,
4. Loosely - условно,
5. Sunburst - золотистый цвет,
6. Sleek - изящный,
7. By happenstance - случайно,
8. Arresting - привлекающий внимание,

## 9. Cropping - обрезание по краям, монтаж.

**Over to you.** Prepare a Power Point presentation about one of your favourite Art Deco graphic designers.

### **Graphic design, 1945–75**

What is The International Typographic Style? Can you give any examples?

**Read the text and compare your answers.**

#### **The International Typographic Style**

After World War II, designers in Switzerland and Germany codified Modernist graphic design into a cohesive movement called Swiss Design, or the International Typographic Style. These designers sought a neutral and objective approach that emphasized rational planning and de-emphasized the subjective, or individual, expression. They constructed modular grids of horizontal and vertical lines and used them as a structure to regularize and align the elements in their designs. These designers preferred photography (another technical advance that drove the development of graphic design) as a source for imagery because of its machine-made precision and its ability to make an unbiased record of the subject. They created asymmetrical layouts, and they embraced the prewar designers' preference for sans-serif typefaces. The elemental forms of the style possessed harmony and clarity, and adherents considered these forms to be an appropriate expression of the postwar scientific and technological age.

Josef Müller-Brockmann was a leading designer, educator, and writer who helped define this style. His poster, publication, and advertising designs are paradigms of the movement. In a long series of Zürich concert posters, Müller-Brockmann used colour, an arrangement of elemental geometric forms, and type to express the structural and rhythmic qualities of music. A 1955 poster for a concert featuring music by Igor Stravinsky, Wolfgang Fortner, and Alban Berg demonstrates these properties, along with Müller-Brockmann's belief that using one typeface in two sizes (display and text) makes the message clear and accessible to the audience.

The programmatic uniformity of this movement would be widely adopted by designers working in the area of visual identity systems during the second half of the 20th century. Multinational corporations soon adopted the tenets of the International Typographic Style: namely, the standardized use of trademarks, colours, and typefaces; the use of consistent grid formats for signs and publications; the preference for the contemporary ambience of sans-serif types; and the banishment of ornament.

**Read the text and answer the questions:**

1. What was the aim of a cohesive movement called Swiss Design, or the International Typographic Style?
2. Why did these designers prefer photography as a source for imagery?
3. Who was a leading designer, educator, and writer who helped define this style?
4. What did he demonstrate on a 1955 poster for a concert featuring music by Igor Stravinsky, Wolfgang Fortner, and Alban Berg ?
5. How would the programmatic uniformity of this movement be adopted by designers during the second half of the 20th century?

**Vocabulary notes:**

1. Grids - сетка, таблица,
2. Align - располагать в одну линию,
3. Unbiased - объективный, нейтральный,
4. Embrace - включать в себя,
5. Sans-serif - шрифт сан-сери́ф, готический шрифт,
6. Adherent - последователь, единомышленник,
7. Ambience - окружение, среда,
8. Banishment - изгнание, удаление.

**Over to you.** Prepare a small presentation about the International Typographic Style. What do you know about American designers of the postwar period? Can you give any examples?

**Read the text and be ready to answer the questions.**

## **Postwar graphic design in the United States**

While designers in Europe were forging the International Typographic Style into a cohesive movement, American designers were synthesizing concepts from modern art into highly individualistic and expressive visual statements. From the 1940s through the 1960s, New York City was a major centre for innovation in design as well as the fine arts.

During the 1940s, Paul Rand emerged as an American designer with a personal and innovative approach to modern design. Rand understood the vitality and symbolic power of colour and shape in the work of artists such as Paul Klee, Wassily Kandinsky, and Pablo Picasso. In a 1947 poster promoting New York subway advertising, for example, Rand created a design from elemental geometric forms and colours that can be read as both an abstracted figure as well as a target, conveying the concept that one can “hit the bull’s-eye,” or reach potential audiences for plays, stores, and other goods and services by advertising in the subway. An ordinary message is rendered extraordinary through the power of visual forms and symbols. Rand’s work spanned a range of graphic media including advertising, book jackets, children’s books, corporate literature (such as annual reports), packaging, posters, trademarks, and typefaces.

In the 1950s Rand began to spend more of his time on corporate image projects, and he designed what would become ubiquitous trademarks and visual identities for major corporations including IBM, Westinghouse, the ABC television network, and UPS. Many other prominent designers—including Saul Bass (whose many visual identity programs included logos for AT&T), Lester Beall, and the partnership of Tom Geismar and Ivan Chermayeff—focused their practices upon corporate design, as multinational corporations understood the need for consistent graphic standards in their facilities and communications throughout the world.

Magazines placed more emphasis upon graphic design during the postwar period. Alexey Brodovitch, the art director of *Harper’s Bazaar* from 1934 until 1958, pioneered a new approach to magazine design. He created a flowing perceptual experience for the reader who paged through his magazines by varying sizes of type

and imagery, alternating complex pages with simple layouts containing large areas of white space, and creating an overall sense of rhythmic movement. The beauty of Brodovitch's designs was enhanced by the impressive team of collaborators at *Bazaar*, which included photographer Richard Avedon.

The postwar period has been called a "golden age" of magazine design, when art directors including Henry Wolf (at *Esquire* and *Harper's Bazaar*) and Otto Storch (at *McCall's*) extended Brodovitch's imaginative approach to page layout in large-format magazines. Storch believed concept, text, type, and image should be inseparable in editorial design, and he applied this belief to the editorial pages of *McCall's*.

The emergence of television began to alter the roles of print media and graphic design, while also creating new opportunities for designers to work on television commercials and on-air graphics. "Motion graphics" are kinetic graphic designs for film titles and television that occur in the fourth dimension—time. A variety of animated film techniques were applied to motion-picture titling in the 1950s by Saul Bass and, in Canada, by Norman McLaren of the Canadian National Film Board. For example, Bass's titles for Otto Preminger's 1959 film *Anatomy of a Murder* reduce a prone figure to disjointed parts, which move onto the screen in carefully orchestrated sequences that conclude with their positioning to form the figure; the lettering of the film's title appears as part of the sequence.

Several major directions emerged in American graphic design in the 1960s. Political and social upheavals of the decade were accompanied by a resurgence of poster art addressing the civil rights movement, the women's movement, environmentalism, and the Vietnam War. Placing ads on radio and television was beyond the economic means of most private citizens, independent art groups, and social-activist organizations; however, they could afford to print and distribute flyers and posters, and they could even sell their posters to public sympathizers to raise money for their causes.

The 1960s also saw the rapid decline of hand- and machine-set metal type as they were replaced by display-and-keyboard phototype systems. Since it is very

inexpensive to produce new typefaces for photographic typesetting, the widespread use of phototype systems set off a spate of new designs and reissues of long-unavailable typefaces, such as decorative Victorian wood types. American Herb Lubalin is notable among the designers who embraced the new flexibility phototype made possible for designers. Type could be set in any size, the spaces between letters and lines could be compressed, and letters could be expanded, condensed, touched, overlapped, or slanted. Lubalin's ability to make powerful visual communications solely with type is seen in a 1968 announcement for an antiwar poster contest sponsored by *Avant Garde* magazine. The magazine's logo, placed in the dot of the exclamation point, uses ligatures (two or more letters combined into one form) and alternate characters to form a tightly compressed image. This logo was developed into a typeface named Avant Garde, one of the most successful and widely used fonts of the phototype period.

A creative revolution in advertising writing and design also occurred during this period. Advertising agencies approached marketing objectives through the use of witty headlines, simple layouts, and clever visual images. Copywriters and art directors, working as collaborative creative teams, sought a synergy between word and image. The Doyle Dane Bernbach advertising agency played an influential role in the history of graphic design by creating advertisements that spoke intelligently to consumers and avoided the hyperbole of the typical "hard sell."

One of the many advertising designers who launched his career at Doyle Dane Bernbach was George Lois, whose works were engagingly simple and direct. Lois went on to design over 90 covers for *Esquire* magazine in the 1960s. He used powerful photographs and photomontages, usually by Carl Fischer, to make succinct editorial statements about the United States. These designs acted as independent visual/verbal statements about such topics as assassinations and civil rights.

**Read the text again and answer the following questions:**

1. What is the difference between designers in Europe and American designers during the period from 1940s until 1960s?
2. What is Paul Rand famous for?



3. What technique did he use in a 1947 poster promoting New York subway advertising?
4. What else does Rand's work include?
5. How did his activity change in the 1950s?
6. What is Alexey Brodovitch, the art director of *Harper's Bazaar* famous for?
7. What was the beauty of Brodovitch's designs enhanced by?
8. Why has the postwar period been called a "golden age" of magazine design?
9. How did the emergence of television begin to alter the roles of print media and graphic design?
10. What are "Motion graphics"?
11. What was unusual with Bass's titles for Otto Preminger's 1959 film *Anatomy of a Murder*?
12. What happened with American graphic design in the 1960s?
13. Why did the 1960s see the rapid decline of hand- and machine-set metal type?
14. Why is American Herb Lubalin notable among the designers?
15. Where can we see Lubalin's ability to make powerful visual communications solely with type?
16. What are ligatures?
17. How can you explain a creative revolution in advertising writing and design?
18. Why did the Doyle Dane Bernbach advertising agency play an influential role in the history of graphic design?
19. What is George Lois famous for?

### **Vocabulary notes:**

1. Emerge - возникать, появляться,
2. hit the bull's-eye - попасть в цель,
3. Span - охватывать,
4. Ubiquitous - широко распространённый,
5. on-air - в теле и радио эфире,
6. Upheaval - переворот, подъем,

7. Resurgence - возрождение,
8. Condense - сжимать, сокращать,
9. Overlap - перекрыть, наложиться,
10. Slant - наклонять, направлять вкось.

**Over to you.** Choose one of the graphic designers of the postwar period and prepare a small presentation about him.

Can you name any Japanese designers of the postwar period?

**Read the text and compare your answers.**

### **Postwar graphic design in Japan**

During the 1960s and '70s, American graphics from the New York area, as well as European graphics from the International Typographic Style, influenced designers around the world.

In postwar Japan, for example, when the country emerged as a major industrial power, graphic design evolved into a major profession serving the needs of industry and cultural institutions. European Constructivism and Western design exerted an important influence on Japanese design, but these lessons were assimilated with traditional Japanese art theory. For example, the Japanese tradition of family crests inspired many Japanese designers' approach to trademark design. Similarly, symmetrical composition, central placement of iconic forms, harmonious colour palettes, and meticulous craftsmanship—all characteristics of much of Japanese art—were often elements of Japanese graphics.

The first generation of graphic designers to emerge after the war was led by Kamekura Yusaku, whose importance to the emerging graphic-design community led to the affectionate nickname "Boss." Kamekura's poster proposal (1967) for the Japanese World Expo '70 in Ōsaka, for example, displays his ability to combine 20th-century Modernist formal experiments with a traditional Japanese sense of harmony.

In counterpoint to the formalist tendencies found in much Japanese graphic design, some Japanese designers drew upon other sources of inspiration to arrive at

individual approaches to visual-communications problems. Iconography from diverse mass media—including comic books (*manga*), popular science-fiction movies, and newspaper photographs—provided a rich vocabulary for Yokoo Tadanori, whose work beginning in the 1960s inspired a new generation of Japanese designers. In his early posters and magazine covers he utilized a variety of contemporary techniques; for example, he used crisp line drawings to contain photomechanical screens of colour. He worked in a Pop-art idiom, but he used revered Japanese imagery as source material, rather than the contemporary imagery usually found in Pop art. In his poster publicizing four Noh theatre productions (1969), for example, he placed iconic images on a luminous gold-and-blue field, combining traditional imagery with a contemporary sense of whimsy. Over time, montage effects became increasingly important to Yokoo as he built his designs from photographic and graphic elements filled with dramatic luminosity.

A very different vision emerged in the work of Satō Kōichi, who from the 1970s created an otherworldly, metaphysical design statement. He used softly glowing blends of colour, richly coloured and modulated calligraphy, and stylized illustrations to create poetic visual statements that ranged from contemplative quietude to celebratory exuberance. For example, in his poster (1988) for a musical play—which was itself adapted from a nursery rhyme about soap bubbles—Satō combined an astronomical sky chart and a handprint glowing with a lavender-and-blue aura to evoke a feeling of ephemeral atmospheric space. Such designs achieve a rare level of visual poetry.

**Read the text again and answer the questions:**

1. What did graphic design in Japan evolve into? What influenced on Japanese design?
2. What were often elements of Japanese graphics at the period?
3. What is Kamekura Yusaku famous for?

4. What contemporary techniques did Yokoo Tadanori use in his works?
5. What is special about his poster publicizing four Noh theatre productions (1969)?
6. What was different in Satō Kōichi's works?
7. What techniques did he use in his poster (1988) for a musical play?

**Vocabulary notes:**

1. Exert - оказывать,
2. Crest - герб,
3. Meticulous - кропотливый,
4. Luminous - светящийся,
5. Whimsy - причуда, фантазия,
6. Glowing - яркий, сияющий,
7. Contemplative - созерцательный, абстрактный,
8. Quietude - спокойствие,
9. Exuberance - изобилие, богатство.
- 10.

**Over to you.** Be ready to retell the text to the class.

**Graphic design, 1975–2000**

What do you know about Postmodern graphic design? Can you name the designers of the period?

**Read the text and compare your answers.**

**Postmodern graphic design**

By the late 1970s, many international architectural, product, and graphic designers working in the Modernist tradition thought that the movement had become academic and lost its capacity for innovation. Younger designers challenged and rejected the tenets of Modernism and questioned the “form-follows-function” philosophy that came to be associated with the diluted, corporate version of Modernism that derived

from the International Typographic Style. Designers began to establish and then violate grid patterns; to invert expected forms; to explore historical and decorative elements; and to inject subjective—even eccentric—concepts into design. This reaction to Modernist developments is called postmodernism, and it took design in many new directions.

During the late 1970s, April Greiman was acclaimed for her postmodernist experimentation. (In the 1970s and '80s, increasing numbers of women entered the graphic-design field and achieved prominence.) Her dynamic typographic innovations and colourful montages were often made in collaboration with photographer Jayme Odgers. A cover for *WET* magazine, for example, evokes the vibrant cultural scene in southern California. In this work from 1979, a colour photocopy of singer Rick Nelson, collaged images from magazines, Japanese papers, and airbrushed blends of colour are combined into a cohesive design. Greiman also explored the application of video imagery to print graphics.

The dynamic spatial arrangement and decorative geometric patterns that enliven many postmodern designs are seen in a 1983 poster designed by William Longhauser. The letters forming the last name of postmodern architect Michael Graves become fanciful edifices, which echo the patterns and textures found in Graves's buildings. As with much postmodern design, the result is strikingly original.

Such a disruption of expected forms and grids was also apparent in the work of Japanese designer Igarashi Takenobu. After studying design fundamentals in Los Angeles, Igarashi began his independent design practice in Tokyo and used basic design elements—point, line, plane, grids, and isometric perspectives—as the building blocks of his work. This design vocabulary enabled him to invent imaginative solutions. His poster proposal (1982) for Expo '85, an international exposition of the dwelling and construction industry, turns the letters into structural forms pulled apart to reveal their inner structures. In this way, his experimentation with form fulfilled both an aesthetic and a commercial purpose: the deconstructed forms clearly make reference to his client, the construction industry.

**Read the text again and answer the questions:**

1. Why did younger designers challenge and reject the tenets of Modernism?
2. How is the reaction to Modernist developments called?
3. Why do you think April Greiman was acclaimed for her postmodernist experimentation?
4. Why is her cover for *WET* magazine so popular?
5. What is Japanese designer Igarashi Takenobu famous for? How did he use basic design elements—point, line, plane, grids, and isometric perspectives?
6. What is his poster proposal (1982) for Expo '85, an international exposition of the dwelling and construction industry famous for?

**Vocabulary notes:**

1. Tenet - убеждение, положение,
2. Diluted - разбавленный,
3. grid pattern - узор в виде сетки,
4. Violate - применять,
5. Invert - нарушать,
6. Inject - привносить, вставлять,
7. Enliven - оживлять,
8. Edifice - система взглядов, здание, сооружение,
9. Fanciful - фантастический, обладающий живым воображением,
10. Disruption - разрушение, раскол,
11. Apparent - явный, очевидный,
12. Reveal - открывать, обнаружить.

**Over to you.** Prepare a Power Point presentation about one of the Postmodern graphic designers and his works.

What do you know about graphic design in developing nations?

**Read the text and be ready to answer the questions.**

**Graphic design in developing nations**

Late in the 20th century, increasingly accomplished graphic-design activity began to appear in developing nations. These advancements occurred because of a number of factors, including expanded access to professional education at local schools and abroad, the increased availability of computer and printing technology, and a growing base of industrial, cultural, and communications-industry clients. Designers from these nations often drew upon established design approaches from industrialized nations, but they commingled these lessons with local and national traditions in their quest for effective visual communications.

In the Middle East, graphic designers often applied new technology to depictions of traditional subject matter and iconography. Throughout the late 20th century, Iranian graphic designer Ghobad Shiva evoked the colour palette, traditional Arabic calligraphy, and page layouts of ancient Persian manuscripts in his graphic work, which ranged from packaging to advertising and editorial design to stage sets. His poster (1984) celebrating the 800th anniversary of the birth of the renowned Iranian poet Saadi, for example, displays his exquisite control of colour and his ability to create a vibrant image. These stylized illustrations continued the traditions of ancient Persian manuscript books, but within the context of a contemporary design idiom.

Graphic design developed slowly in Africa after World War II, but by the end of the 20th century, a number of designers there received international acclaim for their individual creations. In Zimbabwe, filmmaker and designer Chaz Maviyane-Davies created films and graphic designs in the late 1980s and the 1990s. His posters, advertising designs, and magazine covers captured the spirit and life of his nation and often promoted social change. At the turn of the 21st century, Maviyane-Davies was living in the United States. His interest in photographic symbolism, prop building, and computer manipulation were seen in a powerful poster series that included *The Last Portal of Truth 42*, produced just before the 2002 Zimbabwean elections.

In Latin America, professional graphic design similarly developed slowly after World War II. Eventually, in Argentina and then in other nations, a graphic-design profession began to evolve. Latin American designers often built upon European and North American influences to develop distinctive communication designs. For

example, a film festival poster (1992) by Venezuelan designer Santiago Pol utilizes clear symbolic forms within a highly sophisticated spatial configuration, both elements of Modernist graphic design. In this work, dynamic shapes signify three peppers, symbols that are redolent with regional symbolism; the central pepper is formed by the white, or negative, space between the red and green ones. These peppers are punctuated by film sprocket holes, which connect the image to the poster's theme of film. In this way, Pol's creative combination of symbols provides a distinct regional image for the film festival.

**Answer the following questions:**

1. Why did advancements in graphic design industry occur developing nations late in the 20th century?
2. What did graphic designers in the Middle East apply in their works?
3. What is Iranian graphic designer Ghobad Shiva famous for?
4. What does his poster (1984) celebrating the 800th anniversary of the birth of the renowned Iranian poet Saadi display?
5. What is a filmmaker and designer Chaz Maviyane-Davies from Zimbabwe famous for?
6. Why is a film festival poster (1992) by Venezuelan designer Santiago Pol popular?

**Vocabulary notes:**

1. Commingle - смешивать, соединять,
2. In quest - в поиске,
3. Exquisite - изысканный, изящный,
4. Acclaim - всеобщее одобрение,
5. Utilize - использовать, реализовывать,
6. Spatial configuration - пространственная конфигурация,
7. Redolent - напоминающий, наталкивающий на мысли,
8. Punctuated - украшенный пунктирным узором,
9. Sprocket hole - перфорация.



**Over to you.** Prepare a Power Point presentation about one of the graphic designers from developing nations and his works.

How did the digital revolution change the techniques in graphic design?

**Read the text and compare your answers.**

### **The digital revolution**

Until the late 20th century, the graphic-design discipline had been based on handicraft processes: layouts were drawn by hand in order to visualize a design; type was specified and ordered from a typesetter; and type proofs and photostats of images were assembled in position on heavy paper or board for photographic reproduction and platemaking. Over the course of the 1980s and early '90s, however, rapid advances in digital computer hardware and software radically altered graphic design. Software for Apple's 1984 Macintosh computer, such as the MacPaint™ program by computer programmer Bill Atkinson and graphic designer Susan Kare, had a revolutionary human interface. Tool icons controlled by a mouse or graphics tablet enabled designers and artists to use computer graphics in an intuitive manner. The Postscript™ page-description language from Adobe Systems, Inc., enabled pages of type and images to be assembled into graphic designs on screen. By the mid-1990s, the transition of graphic design from a drafting-table activity to an onscreen computer activity was virtually complete.

Rapid advances in onscreen software also enabled designers to make elements transparent; to stretch, scale, and bend elements; to layer type and images in space; and to combine imagery into complex montages. For example, in a United States postage stamp from 1998, designers Ethel Kessler and Greg Berger digitally montaged John Singer Sargent's portrait of Frederick Law Olmsted with a photograph of New York's Central Park, a site plan, and botanical art to commemorate the landscape architect. Together these images evoke a rich expression of Olmsted's life and work.

The digital revolution in graphic design was followed quickly by public access to the Internet. A whole new area of graphic-design activity mushroomed in the mid-1990s

when Internet commerce became a growing sector of the global economy, causing organizations and businesses to scramble to establish Web sites. Designing a Web site involves the layout of screens of information rather than of pages, but approaches to the use of type, images, and colour are similar to those used for print. Web design, however, requires a host of new considerations, including designing for navigation through the site and for using hypertext links to jump to additional information.

Because of the international appeal and reach of the Internet, the graphic-design profession is becoming increasingly global in scope. Moreover, the integration of motion graphics, animation, video feeds, and music into Web-site design has brought about the merging of traditional print and broadcast media. As kinetic media expand from motion pictures and basic television to scores of cable-television channels, video games, and animated Web sites, motion graphics are becoming an increasingly important area of graphic design.

In the 21st century, graphic design is ubiquitous; it is a major component of our complex print and electronic information systems. It permeates contemporary society, delivering information, product identification, entertainment, and persuasive messages. The relentless advance of technology has changed dramatically the way graphic designs are created and distributed to a mass audience. However, the fundamental role of the graphic designer—giving expressive form and clarity of content to communicative messages—remains the same.

**Read the text again and answer the questions:**

1. How can you describe the graphic-design discipline until the late 20th century?
2. When did rapid advances in digital computer hardware and software radically alter graphic design?
3. What was special about Software for Apple's 1984 Macintosh computer?
4. What new opportunities did The Postscript™ page-description language from Adobe Systems, Inc., give?

5. What else did rapid advances in onscreen software also enable designers to make?
6. Why did a whole new area of graphic-design activity mushroom in the mid-1990s?
7. What does Web design require?
8. Why is the graphic-design profession becoming increasingly global in scope?
9. Due to what factors are motion graphics becoming an increasingly important area of graphic design?
10. What is graphic design in the 21st century?

**Vocabulary notes:**

1. Typesetter - наборная машина,
2. type proof - корректурный оттиск с формы,
3. Photostat - фотостат, копировальная машина,
4. Platemaking - изготовление печатных форм, копирование,
5. drafting-table - чертежная доска,
6. Layer - наслаивать,
7. Mushroom - распространяться,
8. Scramble - быстро стараться сделать, спешить,
9. video feed - источник видеосигнала,
10. Ubiquitous - широко распространённый, общепринятый,
11. Permeate - проникать, просачиваться,
12. Relentless - упорный, неумолимый.

**Over to you.** Prepare a Power Point presentation about the digital revolution in the graphic design.

## Module 3

### Art and design movements

Now you have a better idea of how graphic design began with the earliest form of visual and written communication. Let us dive into some key influential art movements that helped evolved graphic design, as we know it.

You may notice how these art movements influence trends and how some of them even come back into style. It is important to have a solid understanding of the history of design so you can understand where these trends come from and how to use them in your design.

### Art Nouveau

Art Nouveau (“New Art”) flourished in Western Europe and the United States from the 1880s until the First World War. It was a deliberate attempt to abandon the historical styles of the 19th century.

Creators of Art Nouveau sought to revive good workmanship, raise the status of craft, and produce a genuinely modern design that reflected the utility of the items they were creating. One distinctive characteristic of the style is the use of organic, asymmetrical linework instead of solid, uniform shapes—applied across architecture, interiors, jewelry, as well as posters and illustration.



## Answer the questions:

1. When and where did Art Nouveau emerge?
2. What do you think was a reason for it?
3. What are the distinctive characteristics of the style?

## Bauhaus

Bauhaus was an influential art and design movement that began in 1919 in Weimar, Germany. The Bauhaus school, founded by Walter Gropius, launched a new way of thinking.

Six months after the end of World War I, the school encouraged artists and designers to use their talents to help rebuild the broken society. The Bauhaus grammar—a triangle, a square, and a circle—evoked this back-to-the-basics mentality. They challenged everything, including the usual method of schooling.

They combined arts and crafts, classical and avant-garde styles, form and function. Bauhaus design incorporated minimalism, geometric shapes, and simple typography. While the Bauhaus bubble lasted for only 14 years, its influence remains in just about every aspect of modern life today.



## Answer the questions:

1. What is Bauhaus, when and where did it start?
2. What is specific about the style?
3. How long did it exist?

## **Art Deco**

Art Deco originated in Paris, where the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes gave it its name.

Style, elegance, and sophistication are the epitome of Art Deco design. Art Deco uses simple shapes, stylized and geometric ornamentation, and elaborate use of expensive materials, both natural and synthetic.

Spanning architecture, furniture, fashion, sculpture, and more, Art Deco encapsulates the decadent spirit of the 1930s. The Rockefeller Centre, Chrysler Building, and Empire State Building were all designed in the style.



### **Answer the questions:**

1. Where did Art Deco come from?
2. What are its main characteristics?
3. Give the examples of the style.

## **Swiss Design (The International Typography Style)**

Building on the rational approach of the Bauhaus, this movement is all about functionality and universality. The style emerged in Russia, the Netherlands, and Germany in the 1920s and was further developed in Switzerland during the 1950s. Designers developed a cohesive, unified Modernist movement that became known as the Swiss Design or the International Typographic Style.

Logical, modular grid systems provided a structured framework to align different elements, something now considered essential for most forms of graphic design. Realistic photography was preferred over more expressive illustration, alongside neutral sans-serif typefaces such as Helvetica.

Swiss design is minimal in nature. Minimalism has experienced a comeback in branding, UI design, and packaging. This trend is driven by influential companies such as Apple and Google who prioritize a clean, pared-back aesthetic above ornament and decoration. A vital contribution from the Swiss Design movement is their use of grids. Can you imagine designing for the web without one?



### Answer the questions:

1. Where and when did Swiss design emerge?
2. What was specific about the style?
3. What is a vital contribution from the Swiss Design movement?

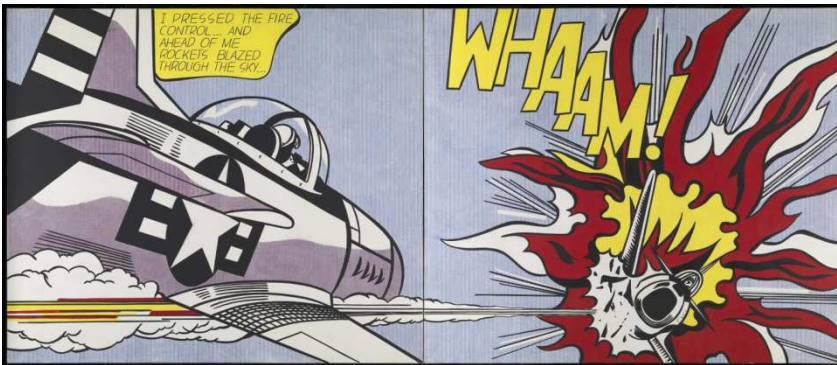
### Pop Art

Primarily a British and American cultural phenomenon that gained traction in the late 1950s and 1960s, Pop Art was named by art critic Lawrence Alloway because of the



way it glorified popular culture and elevated commonplace, often unremarkable objects to iconic statuses.

The pop art movement began as a revolt against the dominant approaches to art, culture, and traditional views on what art should be. Sources of inspiration ranged from Hollywood movies, advertising, product packaging, pop music, and comic books, rejecting the pretensions of “high art” in favor of bold, graphic printmaking.



Answer the questions:

1. Who was Pop Art named by and why?
2. What are its main characteristic features?

## **Postmodernism**

Postmodernism was a reaction against modernism. While modernism was based on idealism and reason, postmodernism was born from skepticism and suspicion of reason. Modernists valued clarity and simplicity. Postmodernists embraced complex and often contradictory layers of meaning.

Young designers of the movement questioned the “form follows function” philosophy associated with Modernism derived from the Swiss Design Style (or International Typography Style). Designers created freely, breaking rules of design with the use of collage, distortion, vibrant colors, and abstract type.

During the late 1970s, April Grieman became known for her postmodern experimentation with her typographic innovations and colorful collage style.



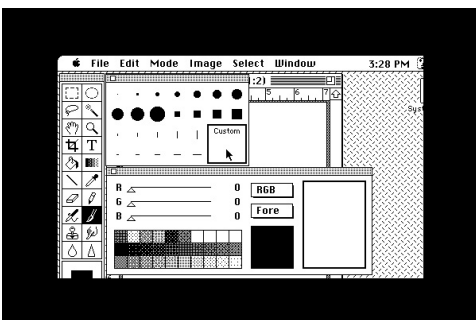
### Answer the questions:

1. What is Postmodernism? What is the main difference between Postmodernism and Modernism?
2. What does “form follows function” mean?
3. Who are the main representatives of the style?

### The digital age

The introduction of digital tools provided a new, revolutionary way of creating graphic design. In 1984, Apple introduced the Macintosh computer. It used a simple, user-friendly interface that said “Hello”, inviting consumers to be a creator themselves.

Photoshop launched in 1990 as a graphics editing software anyone could use to manipulate images and make professional designs. Basic programs like Microsoft Paint made graphic art accessible to the masses.



How art movements influence design trends

These are just some of the many art movements throughout time. Do you notice how one art movement influenced the behavior of the next? One style of design may be popular for a while, say for example the Swiss Design style but then something like Postmodernism comes along and turns art and design completely upside down.

Similar to design trends, some will be popular for a while until eventually something else replaces them. Remember the gradients and bevels that existed in early app design when the iPhone first came about? Over time this design trend was replaced with a flat design aesthetic.



## Logo and identity design

Logo and branding design is an important sub-category of graphic design. Without it, we would have no way to recognize companies, organizations, and our favorite brands. In this section, we will touch on the importance of signage, the first logos created, as well as one of the greats in corporate logo design.

### Signage

Signage uses symbols and words to communicate a message. They are typically a form of way finding information and are important to help people get around a location. Signage can range in large sizes like billboards and murals but they can also be smaller like street signage. But similar to graphic design, the key is communication.

Some of the first signs of modern signage can be attributed to the Greeks and Romans using stone or terra cotta to create signs with symbols. Often signs were used to show membership to specific groups like religious affiliations. After the Dark Ages, commerce expanded along with the need for signage. In 1389, King Richard III of

England passed a law that any establishment that sold ale must place a sign outside of its building.



The first logo

Logos (abbreviated for logotype) is a graphic mark, an emblem, or symbol used for identification. Today, a company's logo is synonymous with its trademark or brand. The beginning of logo design can be traced back to many origins such as seals, coins, coats of arms, watermarks, and more.

The first logo ever to be trademarked was the Bass red triangle in 1876 for The Bass Brewery. It featured a red triangle with the "Bass" text in a script similar to the well-known Coca-Cola lettering.

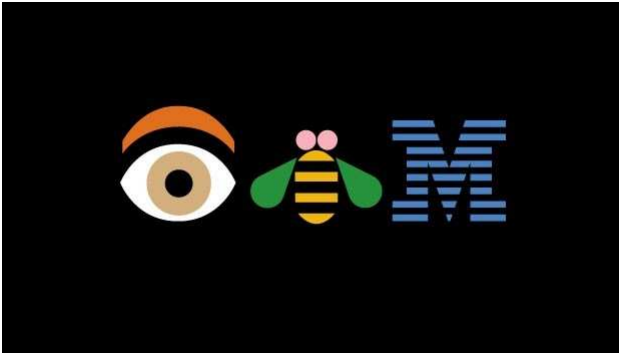


This trend of trademarking company logos continued steadily with the invention of television and mass communication. The concept of logos has not changed much since ancient times; they are still used to convey a message for a brand visually, without language.

Paul Rand reinvents the corporate logo

Paul Rand is considered one of the pioneers of design. No graphic design history would be complete without mentioning how he redefined the corporate logo. He is

famous for his logo redesigns for companies such as IBM, Westinghouse, ABC, NEXT, and UPS.



“Before Paul Rand, the copywriter was the lead,” says Donald Albrecht. The copywriter would supply the words which would dictate the layout of the ad, often drawn from one of several templates or pre-determined formats. The visuals would be filled in later by commercial artists who typically just illustrated whatever the copy was describing.

Rand sought to bring a radically different approach to the job. As he saw it, an ad’s effectiveness lay in the way words and images were combined on the page. Rand fused words and pictures into one symbol.

Rand introduced a crucial new ingredient into commercial art: form. By paring down copy and adding white space to his compositions, Rand made his advertisements stand out from the dense copy surrounding them. He brought art to advertising.

**Answer the questions:**

1. When do you think the digital age started?
2. What is Signage? What is specific about it?
3. What is logo? What was the first trademarked logo?
4. What is Paul Rand famous for?
5. What did he introduce?

**The future of graphic design**

As graphic design has evolved over time, it has become more specialized with the necessity for new fields in design. Advertising and print design were once the core of graphic design. With the invention of the computer, Photoshop, and the Internet, a surge of new design disciplines emerged. Web design, interactive design, UX and UI design, and product design to name a few. Even though these are specialized fields within the design community, they all stemmed from graphic design.

**Over to you.**

1. Choose one of your favourite art movements and prepare a Power point Presentation about it.
2. What do you think the future of graphic design will be?

## Bibliography

1. Graphic design - Digital Revolution, Typography, Visual Communication | Britannica [Электронный ресурс]. Режим доступа: <https://www.britannica.com/art/graphic-design/The-digital-revolution> 2.
2. What is graphic design? - 99designs [Электронный ресурс]. Режим доступа: <https://99designs.com/blog/tips/what-is-graphic-design/>
3. What is Graphic Design? Beginner's Guide to (g2.com) [Электронный ресурс]. Режим доступа: <https://learn.g2.com/what-is-graphic-design>

Карцева Елена Вячеславовна

Учебное пособие по английскому языку

## HISTORY OF GRAPHIC DESIGN

Подписано в печать      Формат 60x90 1/16 Бумага газетная. Печать трафаретная.  
Уч. изд. л. 4,2. Усл. печ. л. 4,4 Тираж 300 экз. Заказ №

---

---

Федеральное государственное бюджетное образовательное учреждение высшего образования «Нижегородский государственный архитектурно-строительный университет»  
603950, Нижний Новгород, ул. Ильинская, 65.  
Полиграфический центр ННГАСУ, 603950, Н.Новгород, Ильинская, 65  
<http://www.nngasu.ru>, [srec@nngasu.ru](mailto:srec@nngasu.ru)