

**San José State University**  
**Department of Art & Art History**  
**ARTH-DSGD 176A, History and Theory of Graphic Design**  
**Section 3, Fall 2017**

**Course and Contact Information**

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<b>Office Hours:</b>	Monday and Wednesday 8:00–9:00, 10:15-11:15 or by appointment
<b>Class Days/Time:</b>	Monday/Wednesday 1:30–2:45
<b>Classroom:</b>	Dudley Hall, (DMH) Room 150
<b>Department Office:</b>	ART 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

**Faculty Web Page and MYSJSU Messaging**

Course materials including course syllabus, study guides and images, major assignment handouts, research resources, writing guides and grading criteria are posted to the Course Website at <<http://arth.sjsu.edu/courses>>; the case-sensitive website User Name and Password will be announced at the first class session. Required readings not in your textbook appear in King Library Articles Databases at <[libguides.sjsu.edu/a-z](http://libguides.sjsu.edu/a-z)> or the SJSU Canvas site at <<https://sjsu.instructure.com>>; use your student number and password to access and download readings. Please note that study materials are posted within seven days after completion of related lectures. Other useful information appears on the Art History VRL website at <[arth.sjsu.edu](http://arth.sjsu.edu)>. Finally, periodic reminders and updates will be e-mailed to the address listed on your <[My.SJSU.edu](http://My.SJSU.edu)> and Canvas accounts. You are responsible for maintaining current e-mail addresses on both sites.

**Course Description**

ARTH-DSGD 176A presents a thematic and chronological examination of major historical trends of graphic design and its reception. It uses the slide lecture format to contextualize main historical, technological, and theoretical concerns that influenced individuals and movements in graphic design.

**Course Goals**

The study of the history of graphic design asks you to pay attention and to look closely at works of design. It also asks you to think, speak and write thoughtfully and affectively about your visual experience. Instruction will involve the following: Slide lecture, class discussion, and group projects and presentations. It may also include videos, visits to local sites, museums and/or exhibitions, student peer evaluation/writing workshops, and attendance of Department of Art and Art History or other lectures. The course textbook is supplemented by primary and secondary source materials including manifestos, interviews, critical essays and popular press

articles posted to Canvas and available through specified King Library articles databases. Study Guides for review and self-guided study and key images from lecture will be available on the Course Website within seven days after the completion of related lectures. Lectures will develop these materials and questions based on them will be presented on course exams. In addition, key images from lecture will be made available on the Course Website.

You will:

- Conduct self-directed study of basic terminology and concepts using required course readings and Study Guides available on the Course Website (at <http://arth.sjsu.edu/courses/index.php>;
- Memorize terms, names, dates, and historical facts about iconic works of graphic design;
- Recognize the dominant period-styles of graphic design through the characteristics of each one;
- Use required readings, lecture notes and on-line Study Guides to increase knowledge of the concepts and contexts of iconic works, major designers and key movements of graphic design;
- Complete a written research project on an approved graphic design innovation and/or designer; papers will require independent research, submission of a thesis topic and bibliography, a graded draft, strategic problem solving, peer evaluation, and demonstrated mastery of design terminology;
- Translate your visual perceptions of works of graphic design into papers and essays;
- Develop critical thinking skills by engaging in in-class discussion and writing about graphic design;
- Develop your verbal communication skills through in-class discussion and (for writers of the four best research papers) in-class presentations; and
- Write clearly, effectively, and critically using terminology appropriate to the history of graphic design.

### Course Learning Outcomes (CLO) (Required)

The objective of this course is for students to acquire a broad perspective on the changing technologies, cultural ideals, and popular tastes that have historically influenced design as a whole. A secondary goal is to develop the communication skills necessary for translating your visual perceptions into words and, more generally, to securing your academic and professional success.

Upon successful completion of this course, students will be able to:

- Master basic terminology, concepts and issues in graphic design;
- Gain knowledge of the work and ideas of major graphic designers and movements;
- Gain knowledge of the history and context of graphic design innovations, knowledge which will in turn enable strategic problem solving and encourage coherent design methodologies;
- Develop and/or reinforce skills in communicating about graphic design;
- Develop skills in translating visual perceptions into verbal and written communication;
- Develop skills in thinking critically about graphic design; and
- Write clearly, effectively, and critically using terminology appropriate to the history of design. **Note:** As in any university course, ARTH-DSGD 176A does not give you these competencies, but rather creates an opportunity for you to work toward achieving them.

### Required Texts/Readings

#### Required Textbook

Stephen J. Eskilson, *Graphic Design: A New History*, 2d. ed. (New Haven CT: Yale University Press, 2012). ISBN: 9780300172607 or 0300172605. *NOTE: Do not use the first edition.*

## Recommended Textbook

Philip B. Meggs and Alston W. Purvis, eds., *Meggs' History of Graphic Design*, 4th ed. (2006), Kate Turabian, *A Manual for Writers*, Strunk and White, *The Elements of Style*, *Roget's Thesaurus*, and a good dictionary such as *Webster's New World Dictionary*.

## Other Readings

All mandatory non-textbook readings are posted to the **SJSU Canvas site** at <<https://sjsu.instructure.com>> or available through the **King Library Articles & Databases** at <[library.calstate.edu/sanjose/databases](http://library.calstate.edu/sanjose/databases)>. Use your student number to access Canvas and King Library card to access article databases such as JSTOR. Acrobat Reader is required to open and read articles.

## Library Liaison

**Elisabeth Thomas** is the liaison librarian for Art and Art History. She is an excellent resource for research information and can be reached at <[elisabeth.thomas@sjsu.edu](mailto:elisabeth.thomas@sjsu.edu)> or by telephone at 408/ 808-2193. Her office is located on the 4th floor of King Library and she welcomes students to contact her with research questions. King Library Reference librarians can assist you with questions regarding on-line Course Reserves and electronic resources available through the King Library “**Articles & Databases**” at <<http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>>. See **Course Website** for recommended databases and **links to legitimate Internet resources**. Library Resources specific to art and art history are available online at: <<http://libguides.sjsu.edu/ArtDesignResources>> Access all University King Library Resources at: <<http://libguides.sjsu.edu/a-z>>

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at: <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

## Course Requirements and Assignments

**There will be one quiz, a midterm, a group research paper on an assigned topic (graded components include an individual bibliography and thesis statement; an individual paper submission; and a final group paper with documented participation), and a final exam.** Papers will be subject to peer review prior to submission. **Grading criteria** for all writing assignments is posted to the Course Website, as are writing guides intended to help with structure and citation formats. All papers will be evaluated and returned with instructor comments intended to improve future writing assignments;

- All drafts and papers will require scholarly research as well as analytical and affective responses to works of design. Inasmuch as is possible, they will require observing, describing and discussing actual examples of design (as opposed to reproductions); ☐
- **Required paper formats.** Type all written assignments with one-inch margins and a 12-point font. Use **Chicago Style citation formats**. Double-space, use page numbers, and put your name, title and assignment number on a cover page (see Course Website writing guides for example). Use separate pages for captioned illustrations of featured works and include these pages at the end of the paper and before the bibliography. Staple pages together at the upper left-hand corner and turn in with outline and draft versions at beginning of class on the date due. Keep a printed copy and a back-up disk of all your work. Papers must be received in hardcopy; ☐

Students are urged to remain current by taking effective lecture notes and researching and writing out answers

to the on-line Study Guides as they are posted. It is recommended that students form study groups outside of class as this is a highly effective means of assimilating information into knowledge.

### Midterm and Final Examination

Material covered on exams will derive from class lectures and assigned readings from the course textbook, assigned readings, and ARTH-DSGD 176A Course Website. **Quiz and exam format** consists of a **combination of slide identification and analysis of design works, comparisons of design works, terminology, multiple choice and/or short essay answer questions.** Both the Midterm and Final will follow the same format. Part I will be the identification and significance of single artworks and Part II will be comparisons of artworks.

### Grading Information

Assignments:	Due Date:	Percentage of Grade:
Quiz	August 30	5%
☐Paper thesis and bibliography	September 20	5%
Individual paper☐	October 25	15%
Midterm☐	October 11	30%
Group paper	November 15	15%
☐Final Exam (2 parts: presentation & exam)	December 4, 6 & 18	30%

### Determination of Grades

- There are no extra credit options in this course.☐
- There are no early exams. There are no make-up exams or late assignments without prior approval or valid excuse (i.e., documentation such as a doctor’s note). Unexcused missed exams and late assignments will receive a grade of “0”. Lack of documented active participation on the group research paper will result in a group paper grade of “0”. ☐

### Classroom Protocol

- Attendance and active participation are essential to your success in this course as they represent your opportunity to apply what you have learned, to articulate your ideas clearly and effectively, to develop analytical and critical thinking about design, and to learn about additional perspectives on our topics of study. Please arrive punctually with all required materials and stay for the entire class. Discussion will typically center on images shown in class and not all of these will be available in the texts. ☐
- To prevent classroom distractions that interfere with student learning, students are asked to turn off cell phones and to limit laptop use to taking notes. Students who use their computers or other electronic devices for non-classroom related activities, or who hold private conversations during lectures or other presentations, will be asked to leave class and may be referred to Judicial Affairs; ☐
- Papers must be original to this class (no “recycling”), meet all assignment requirements, and provide proper in-text source citations for all sources used (including textbook) for credit. All final papers must be submitted with draft versions for credit. **No late papers accepted without valid documentation;** ☐
- Group assignments and in-class activities require the full participation of all group members. Documentation of active and legitimate participation is required from each member in order to receive the overall group grade. Absence of any or all supporting materials will result in a group grade of “0”; and ☐
- **Papers copied in whole or in part from Internet sources will receive a grade of “0.” In addition,**

and per University protocol, all incidents of plagiarism will be reported to the Office of Judicial Affairs. A second offense in this or any other class will result in administrative disciplinary action, which can potentially involve expulsion. See “Avoiding Plagiarism: Mastering the Art of Scholarship,” on-line at <<http://sja.ucdavis.edu/files/plagiarism.pdf>>.

## University Policies

### General Expectations, Rights and Responsibilities of the Student ☐

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. To learn important campus information, view University Policy S90–5 at <http://www.sjsu.edu/senate/docs/S90-5.pdf> and SJSU current semester’s, at <http://info.sjsu.edu/static/catalog/policies.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step. ☐

### Dropping and Adding ☐

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on ☐the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

### Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
- In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of

Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](#) is available at <http://www.sjsu.edu/studentconduct/>.

### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](#) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](#) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

### **Accommodation to Students' Religious Holidays**

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](#) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

### **Student Technology Resources**

Computer labs for student use are available in the [Academic Success Center](#) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

### **SJSU Peer Connections**

Peer Connections' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience.

This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit [Peer Connections website](#) at <http://peerconnections.sjsu.edu> for more information.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](#) at

<http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)



**SJSU Counseling and Psychological Services**

Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling and Psychological Services website at <http://www.sjsu.edu/counseling>. The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B.

**ARTH-DSGD 176A/History and Theory of Graphic Design, Fall 2017, Course Schedule**

Please note that study materials are posted to the Course Website within seven days after completion of related lectures. Schedule subject to change.

Week	Date	Topics, Readings, Assignments, Deadlines
1	8/23	<b>Course Introduction: “Why it looks the way it does”</b> <b>Reading:</b> Eskilson, Introduction and Chapter 9 (pp. 358-369); Bridget Wilkins, “No more heroes,” <i>Eye</i> , vol. 6 (Spring 1992), < <a href="http://www.eyemagazine.com/opinion.php?id=35&amp;oid=175">http://www.eyemagazine.com/opinion.php?id=35&amp;oid=175</a> > <b>On-Line:</b> Study Guide and Images No. 1 <b>Take Home Quiz due August 30</b>
2	8/28	<b>Modern Graphic Design in Early Twentieth-Century Germany: Lucian Bernhard; Peter Behrens and logotype</b> <b>Reading:</b> Eskilson, Chapter 3, pp. 108-116, 129-139. <b>On-Line:</b> Study Guide and Images No. 2
2	8/30	<b>Reading:</b> Frederic J. Schwartz, “Commodity Signs: Peter Behrens, the AEG, and the Trademark,” in <i>Journal of Design History</i> , vol. 9, no. 3 (1996): 153-184 (JSTOR); Kurt Schwitters, "Designed Typography (1928)," in <i>Design Issues</i> 9.2 (1993): 66-68 (JSTOR). <b>QUIZ DUE</b>
3	9/4	<b>Labor Day, No Class</b>
3	9/6	<b>Modern Graphic Design in Early Twentieth-Century Germany: Bauhaus; Jan Tschichold</b> <b>Reading:</b> Eskilson, Chapter 5 (pp. 178-187, 190-196, 204-209) and Chapter 6; Jan Tschichold, excerpt from “The New Typography” (Canvas); Roxane Jubert and John Cullars "The Bauhaus Context: Typography and Graphic Design in France" in <i>Design Issues</i> 22.4 (2006): 66-80 (JSTOR); and Herbert Bayer, “Towards a Universal Type” (1935) (Canvas)

		<b>On-Line:</b> Study Guide and Images No. 3
4	9/11	<b>Renaissance Print Media and Print Technology: Johann Gutenberg and the Printing Press; Developments in Typography, c. 1454 to the Present; Terms Reading:</b> reread Eskilson, Introduction <b>On-Line:</b> Study Guide and Images No. 4
4	9/13	<b>Reading:</b> Ellen Lupton, "Letter" ( <a href="http://www.thinkingwithtype.com/contents/letter/">http://www.thinkingwithtype.com/contents/letter/</a> ) for terminology. Ellen Lupton, "Period Style" (Canvas). Online component: How a Gutenberg printing press works: <a href="https://www.youtube.com/watch?v=DLctAw4JZXE">https://www.youtube.com/watch?v=DLctAw4JZXE</a> <b>Paper thesis and bibliography due</b>
5	9/18	<b>Nineteenth-Century Industry; Lithography and Chromolithography; Jules Chéret (France); William Morris and the Beggarstoffs (England)</b> <b>Reading:</b> Eskilson, Chapter 1, video on lithographic process <a href="https://www.youtube.com/watch?v=nUXDltQfqSA">https://www.youtube.com/watch?v=nUXDltQfqSA</a> <b>On-Line:</b> Study Guide and Images No. 5 <b>Optional:</b> Richard S. Thornton, "Japanese Posters: The First 100 Years." <i>Design Issues</i> 6.1 (1989): 4-14 (JSTOR).
5	9/20	<b>Reading:</b> "Graphic Design" [from Introduction through Graphic design in the 20th century: Early developments] (Encyclopædia Britannica); "The Kelmscott Press." <i>Modern Art</i> 4.2 (1896): 36-39; William Morris "The Worker's Share of Art," in <i>Commonweal</i> (April 1885) (Canvas) and "Arcades Ambo: The Beggarstaff Brothers at Home: Reprinted from The Idler, January 1896." <i>The Journal of the Decorative Arts Society 1890-1940</i> 2 (1978): 44-50. <b>Optional:</b> good example of Research Guide/Finding Aid: Sarah Horowitz, "The Kelmscott Press and William Morris: A Research Guide" in <i>Art Documentation: Journal of the Art Libraries Society of North America</i> 25.2 (2006): 60-65 (JSTOR). <b>Paper thesis and bibliography DUE</b>
6	9/25	<b>"The Four" (Glasgow, Scotland); Vienna Secession and Graphic Design (Vienna, Austria) American Posters (Ethel Reed)</b> <b>Reading:</b> Eskilson, Chapter 2, Jeremy Aynsley, "The New Profession" (Canvas). <b>On-Line:</b> Study Guide and Images No. 6 <b>Optional:</b> Želimir Košćević, "The Poster in Yugoslavia." <i>The Journal of Decorative and Propaganda Arts</i> 10 (1988): 54-61 (JSTOR).
6	9/27	<b>TBA</b>
7	10/2	<b>TBA</b>
7	10/4	<b>American Posters (Ethel Reed)</b> <b>Reading:</b> Nancy Finlay, "American Posters and Publishing in the 1890s" in <i>American Art Posters of the 1890s</i> . pp. 44–55 (Canvas).



		<p><b>On-Line:</b> Study Guide and Images No. 7</p> <p><b>Optional:</b> Kim Brandt, ""There Was No East or West When Their Lips Met": A Movie Poster for "Japanese War Bride" as Transnational Artifact." <i>Impressions</i> 30 (2009): 119-27 (JSTOR).</p>
8	10/9	<p><b>Modernism, Modern Art and Graphic Design: Picasso’s Cubism; “Calligrammes” (France); Futurism (Italy); Constructivism (Soviet Russia)</b></p> <p><b>Reading:</b> Eskilson, Chapter 4; reread Chapter 6; Steven Heller, “The Revolutionary Designs of the Stenberg Brothers,” in <i>MoMA</i>, no. 25 (Summer, 1997), 12-15 (JSTOR) David Cundy, “Marinetti and Italian Futurist Typography,” in <i>Art Journal</i>, vol. 41, no. 4, Futurism (Winter 1981): 349-352 (JSTOR); and S. Mason, “A. M. Cassandre: A Poster Genius in Retrospect,” in <i>Graphis</i> (Switzerland), vol. 37, no. 218 (1982): 460-469, 538 (Canvas).</p> <p><b>On-Line:</b> Study Guide and Images No. 8</p>
8	10/11	<p><b>MIDTERM-covers weeks 1-6</b></p>
9	10/16	<p><b>Art Deco and American Modernism</b></p> <p><b>Reading:</b> Eskilson, Chapter 7</p> <p><b>Optional:</b> The Wolfsonian. “Art Deco.”  <a href="http://www.wolfsonian.org/explore/collections/collection-themes/art-deco">http://www.wolfsonian.org/explore/collections/collection-themes/art-deco</a></p> <p><b>On-Line:</b> Study Guide and Images No. 9</p>
9	10/18	<p><b>Reading:</b> Paul Shaw, “Tradition and Innovation: The Design Work of William Addison Dwiggins,” in <i>Design Issues</i>. vol. 1, no. 2 (Autumn, 1984): 26-41 (JSTOR)</p>
10	10/23	<p><b>The International Typographic Style (also known as the Swiss Typographic Style)</b></p> <p><b>Reading:</b> Eskilson, Chapter 8, pp. 286–303; and R. Roger Remington, excerpt from <i>Lester Beall: Trailblazer of American Graphic Design</i> (Canvas).</p> <p><b>On-Line:</b> Study Guide and Images No. 10</p> <p><b>Individual paper due</b></p>
10	10/25	<p><b>Reading:</b> Armin Hofmann, “Thoughts on the Study and Making of Visual Signs...,” Basel School of Design/Yale School of Art, 1947 to 1985,” in <i>Design Quarterly</i>, no. 130 (1985): 1-20 (JSTOR).</p>
11	10/30	<p><b>The International Typographic Style Comes to America; American Innovators (The New York School). Includes section on Art Directors in America</b></p> <p><b>Reading:</b> Eskilson, Chapter 8, pp. 304–319.</p> <p><b>On-Line:</b> Study Guide and Images No. 11</p>
11	11/1	<p><b>Reading:</b> Paul Rand (1914-1996), <i>Thoughts on Design</i> (1951), pp. v, 1-5 (Canvas); and Alvin Lustig, “Contemporary Book Design: 1,” in <i>Design Quarterly</i>, no. 31, Contemporary Book Design (1954), pp. 2-6 (JSTOR).</p>
12	11/6	<p><b>Post-War America; Advertising; Corporate Identity and Identity Programs</b></p> <p><b>Reading:</b> reread Eskilson, Chapter 8</p>

		<b>On-Line:</b> Study Guide and Images No. 12
12	11/8	Steven Heller, “Advertising: Modernism comes to Madison,” from <i>Paul Rand</i> ( <a href="#">Canvas</a> ); and Larry Bloomenkranz, Vice President of Global Brand Management and Advertising, UPS, “Evolving the UPS Brand,” in <i>Design Management Review</i> , vol. 15, no. 2 (Spring 2004): 68-73 ( <a href="#">Business Source Complete</a> ).
13	11/13	<b>Post-Modern Graphic Design: Push Pin Studio (Milton Glaser and Seymour Chwast); Tibor Kalman; Richard Eckersley</b> <b>Reading:</b> Eskilson, Chapters 9 <b>On-Line:</b> Study Guide and Images No. 13
13	11/15	<b>Reading:</b> excerpt from Seymour Chwast, <i>The Push Pin Graphic: a Quarter Century of Innovative Design and Illustration</i> , ed. Steven Heller and Martin Venezky, Intro. Milton Glaser (San Francisco: Chronicle Books, 2004) ( <a href="#">Canvas</a> ). <b>Group paper due</b>
14	11/20	<b>Contemporary Design: Where We Are Now; The “Computer Revolution”:</b> <b>Rudy VanderLans, Zuzana Licko and Émigré; Matthew Carter</b> <b>Reading:</b> Eskilson, Chapter 10 <b>On-Line:</b> Study Guide and Images No. 14
14	11/22	<b>Thanksgiving NO CLASS</b>
15	11/27	<b>Contemporary Design: Where We Are Now; The “Computer Revolution”:</b> <b>Rudy VanderLans, Zuzana Licko and Émigré; Matthew Carter</b>  <b>Reading:</b> David Barringer, “Mrs. Eaves” and other essays, in <i>Little Book of Love Letters: The Émigré Type Catalogue</i> , vol. I (2008), 32-47; and Alec Wilkinson, “Man of Letters,” in <i>The New Yorker</i> (December 5, 2005): 56+ ( <a href="#">Canvas</a> ). <b>Optional:</b> Rudy VanderLans’s “Graphic Design and the New Big Thing” ( <a href="#">Canvas</a> ). <b>On-Line:</b> Study Guide and Images No. 15
15	11/29	<b>Student Presentations/ Mandatory Attendance</b>
16	12/4	<b>Student Presentations/ Mandatory Attendance</b>
16	12/6	<b>Student Presentations/ Mandatory Attendance</b>
16	12/11	<b>Course Conclusion and Summary</b>
Final Exam	12/18	<b>Non-cumulative Final Exam Part II. Presentation notes and typed summary due.</b> <b>TBA Location at 12:15–2:30</b>