

History of Graphic Design



by Kathy Matthes

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Victorian Era

Charles Dana Gibson



Louis Prang



Randolph Caldecott



Chromolithography Lots of ornament Naturalistic renderings
Ephemera Decorative type

Arts and Crafts

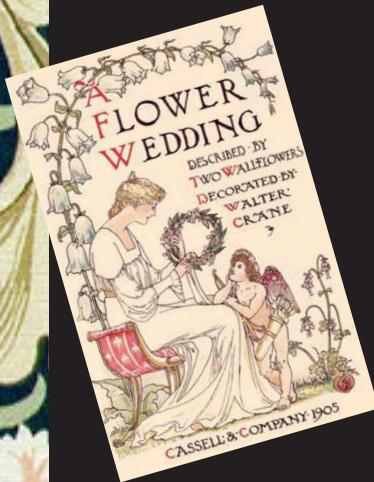
Walter Crane



William Morris



Louis Rhead



Stylized natural forms leaves, flowers ✎ Horror vacui crowding of design elements in the field ✎ Historicism use of past styles, especially medieval figures ✎ Private press movement books

Ukiyo-e

Kitagawa Utamaro






Ando Hiroshige



Hishikawa Moronobu



Floating objects in a floating world  Sense that we are frozen in time
 Japanese themes geisha girls/ kabuki theatre/nature: result of
isolationism  Woodcuts

Art Nouveau

Jules Cheret





Eugene Grasset



Alphonse Mucha



Stylized natural forms flowers, birds  Whiplash curve bimorphic lines, curvilinear  Exotic females removed from contemporary time and place

Vienna Secession

Alfred Roller



Gustav Klimt



Berthold Löffler



Elongated figures and typography



Tall, thin compositions



Hand-drawn, stylized type



Rose motif



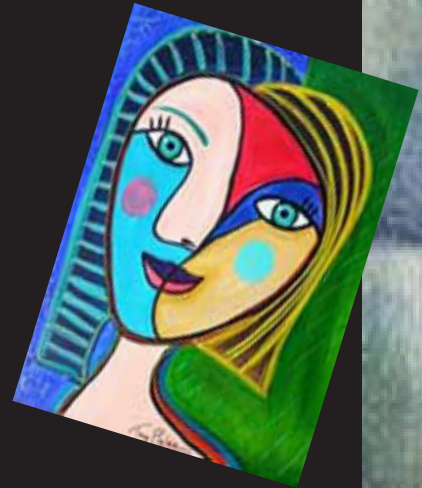
Can resemble a stained glass window

Cubism

Juan Gris ∞

Georges Braque ∞

Pablo Picasso



Monochromatic palette ∞ analytical cubism ∞ Faceting of surfaces ∞
Geometric shapes ∞ Simultaneity the subject is viewed from several
angles at once, the subject remains stationary and the viewer moves

Futurism Poetry

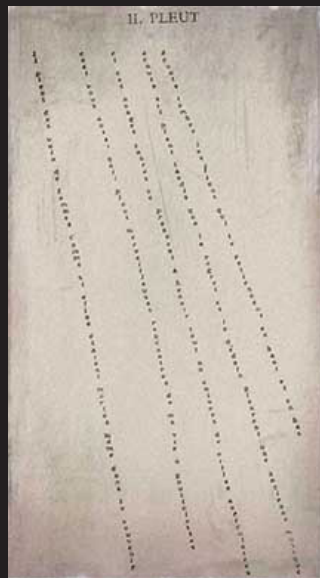
Filippo Marinetti



Guillaume Apollinaire



Ardengo Soffici



Free typography Simultaneity Onomatopoeia use of words whose sounds suggests a sense/emotion In graphic works, letters suggest sounds from different sources heard at once In figurative works, the viewer remains stationary and the subject moves, the subject is represented in multiple positions at once.

Futurism Graphic Works

Enrico Prampolini





Carlo Carrà



Fortunato Depero



Geometric patterns  Onomatopoeia use of words whose sounds suggests a sense/emotion  Machine aesthetic automatons, or elements suggesting industry

Dada

John Heartfield



Kurt Schwitters



Hannah Höch



Ready made materials



Photomontage



Absurdity, humor and social criticism

Expressionism

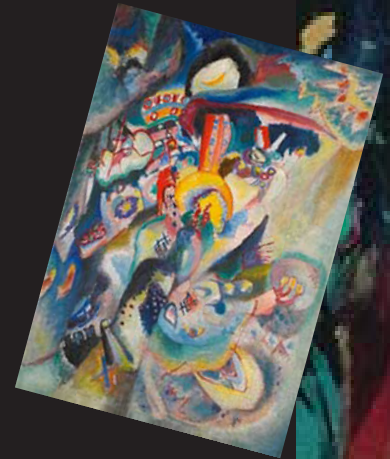
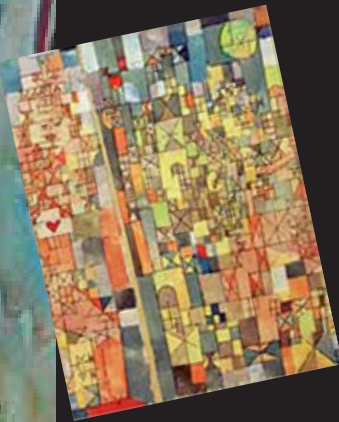
Paul Klee






Kathe Schmidt Kollwitz



Wassily Kandinsky



Bold contour drawing  Woodcuts  Deep sense of social crisis
 Empathy for the poor  Thick paint  Exaggerated distorted
color, drawing and proportions

Surrealism

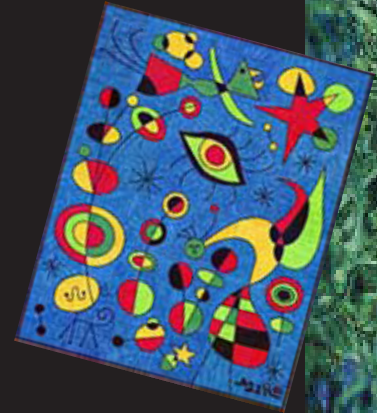
Rene Magritte



Salvador Dali



Joan Miro



Dream imagery



Personal symbolism



Illogical juxtapositions
of elements

Photography and the Modern Movement

Man Ray ∞

Francis Brugière ∞

Alvin Langdon Coburn



Concern for point, line, plane, shape and texture ∞ Multiple exposures,
pure form and distortion ∞ Solarization and experimental techniques

TRIUMPH DER SCHOKOLADE

Plakatstil

Jules Cheret



Eugene Grasset



Alphonse Mucha



Name of product
stylized image



Flat background color



Dominant

Art Deco

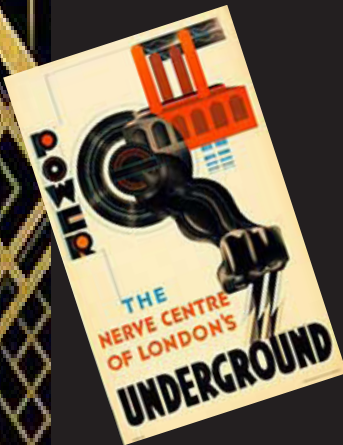
E. McKnight Kauffer



A.M. Cassandre



Paul Colin



Zig-zag line
converging lines



Geometric shapes



Machine aesthetic streamline,



Eclecticism, international motifs Assyrian, American

Indian, Greek

Suprematism/Constructivism

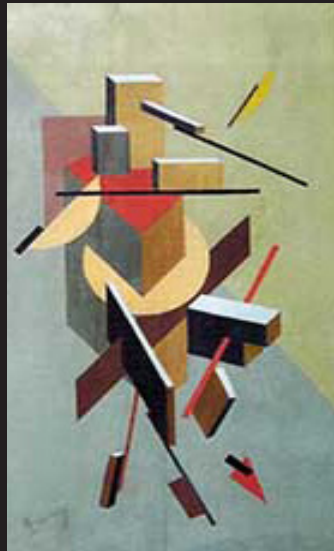
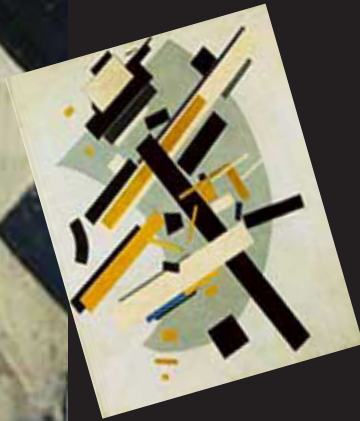
Kasimir Malevich







El Lissitzky



David Burliuk



Non-representational  Pure colors  Basic geometric shapes
Lettering looks Soviet influenced  Often uses red and black on beige
colored background

Geometric shapes  Asymmetry  Diagonal lines  Lettering
looks Soviet influence  Often uses red and black on a beige
colored background

De Stijl

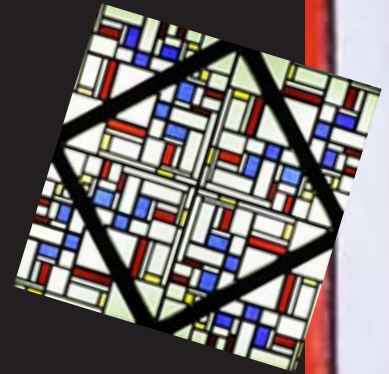
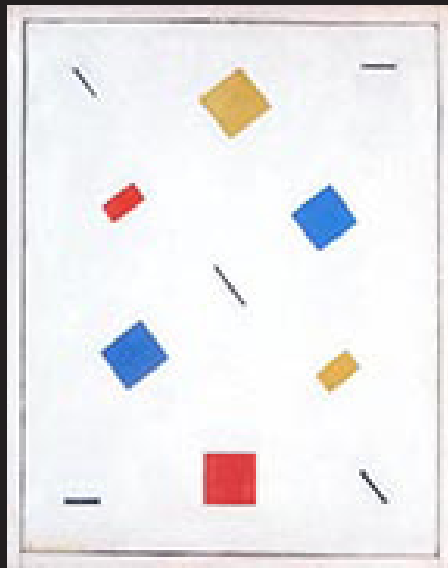
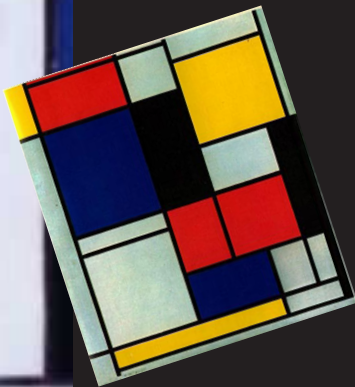
Piet Mondrian





Bart van der Leek



Théo van Doesburg



Asymmetry  Primary colors with neutrals black, white and gray 
Perpendicular lines

Bauhaus

Laszlo Moholy-Nagy







Herbert Bayer



Joost Schmidt



San serif asymmetrical type-New Typography  Deliver message and communicate  Function not decoration  Purity, clarity, simplicity
Montage  New approaches to photography Extreme scale contrasts/
bird's eye/worm's eye

New Typography

Jan Tschichold



Paul Renner



Eric Gill



Asymmetrical, flush left ragged right Priority assigned to text based on weight and size Purpose of communication is to function not decorate
Type used in simple form without embellishment Rules should be used for emphasis

Modern Movement in America

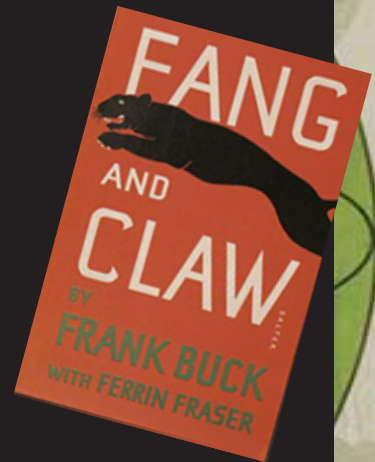
A.M. Cassandre



Lester Beall



George Salter



Bauhaus influence American content



WPA typography for social programs

George Salter

International Typographic Style

Max Huber



Josef Müller-Brockmann



Armin Hofmann



Asymmetry lush left/ragged right layouts Sans serif letters
with bold words for emphasis Reductive, objectivity, no superfluous
decoration Grid systems

New York School

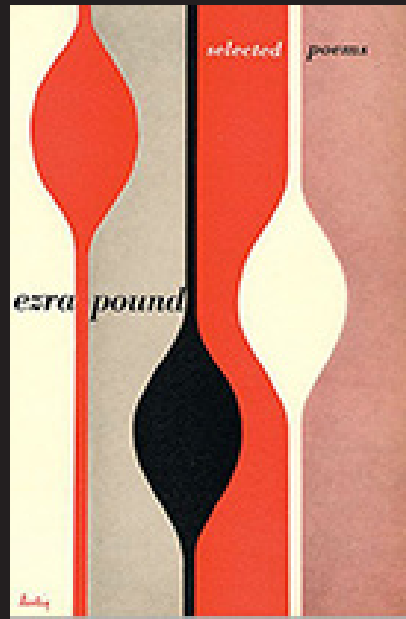
Paul Rand







Alvin Lustig



Bradbury Thompson



Uniquely American approach with origins in European modernism 
Playful, visually dynamic and unexpected  Analyze communications
content-reduce to symbolic essence  Use of shape 
Asymmetrical balance

Corporate Identity & Visual Systems

Raymond Loewy



William Golden



Giovanni Pintori



Logotypes and identities
and transportation



Pictograph signage for Olympics
and transportation

Conceptual Image

Jan Lenica



Roman Cieśliewicz



Reynolds Ruffins



Narrative information communicated with ideas and concepts



Familiar in an unfamiliar setting



Scale changes, substitution, visual puns and play

Digital Revolution

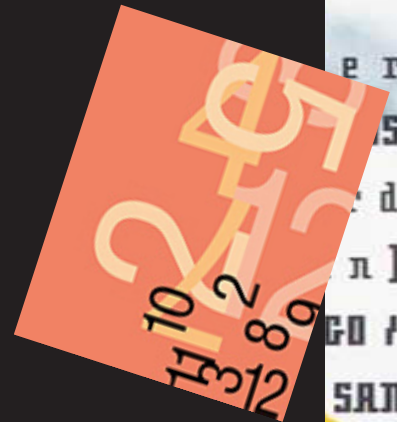
Martin Venezky



April Greiman



Katherine McCoy



Computer generated imagery
and worldwide web



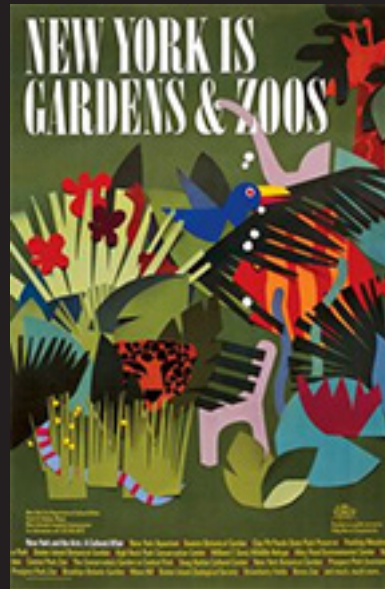
Internet, interactive design and
worldwide web

Post Modern Design

Rosemarie Tissi ☞

Steff Geissbuhler ☞

Seigfried Odermatt



DECONSTRUCTION ☞ Broke with international ☞ typographic
style communications ☞ Intuitive ☞ Communicated emotional
qualities with expressive typography ☞ Layering/overlapping ☞ Uses
computers to generate layouts ☞ and typography

Post Modern Design

Bruno Monguzzi









Paula Scher



Wolfgang Weingart



NEW WAVE  Stair stepped rules  Some evidence of grid underlying organization  Layering, overlapping simultaneity

RETRO/VERNACULAR  Eclectic modernist European design of the first half of century  Disrespect for proper rules of typography placed in new ways  Kinky mannered type of 20s/30s

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