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Modeling Design History in a Graphic Design Curriculum

Eunjin Jeong

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Modeling Design History in a Graphic Design Curriculum

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Eunjin Jeong
Eunjin Jeong

Date
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Thesis Project Definition

Graphic design history can be a valuable resource, contributing to graphic design students' understanding of design theories, and applied to problem solving exploration. According to many graphic design educators, current history courses are too often taught as superficial surveys of graphic style with no examinations of social, cultural, and political contexts, and have little interaction with practical studio courses. It is essential to bridge the gap between graphic design history and practical studio classes to further enhance graphic design education. This thesis will develop a means by which to show the tangible connection between graphic design history and applied problem-solving in a graphic design curriculum.

The main goal of this thesis is to find a way to deliver graphic design history so as to enable students to apply useful historic knowledge to graphic design projects. This thesis will examine methods currently used to teach history in an attempt to develop an alternative method for teaching graphic design history.

Goals and Objectives

There are three main goals that will be achieved through the implementation of this thesis. These are:

To identify the need for developing alternative models for teaching graphic design history

- Gather suggestions from graphic design educators to improve current graphic design history education

To identify the current environment of teaching design history

- Identify existing approaches for teaching history and new experimental teaching methods from graphic design and allied disciplines

To develop an authentic graphic design history teaching environment

- Develop a teaching method that will enhance students' learning experiences and appreciation for graphic design history
Precedents

Opening Statement
There are graphic design practitioners who value graphic design history in their professions and also graphic design educators who try to make graphic design history relevant to students’ applied problem solving in art and design. These precedents inspired this thesis candidate to explore and develop an alternative graphic design history teaching method for studio classes.

Rob Roy Kelly
Rob Roy Kelly (1925–2004) graduated from Yale University with an MFA in Graphic Design and taught graphic design for more than 30 years at private and public universities and art schools, including Arizona State University, Rochester Institute of Technology and Carnegie Mellon University. His knowledge and teaching experience was broad and profound. Kelly talks about students’ different learning styles in the book, Everything is A Work in Progress

“ It is more effective for some students to move from the general to the specific; while others learn by progressing from the specific to the general. Most students learn through doing, but others learn from exposure; a few learn from hearing or reading about design. There are even students who learn by imitating work of other designers. All students learn by a combination of methods. No wonder teaching is such a challenge. “(Kelly, 81)

He believed that basic design principles should be taught first before students explore more complex design problems, so they will establish their design abilities on a solid foundation. This idea was reflected in his developing a graphic design curriculum of sequential courses in conjunction with applied practice studios. Kelly discovered that students become confused when they study basic design principles and complex design practices in the same exercise. Based on his teaching experience, he developed a sequence of exercises what move from simple to complex. His approach influenced this thesis by introducing graphic design history components in sophomore and junior studio courses before students take any comprehensive graphic design history courses in their junior year. (See page 6)

Kelly’s attention to graphic design curriculum was an inspiration in the development of an alternative curriculum. His method and theory of introducing graphic design history within studio courses was the starting point for the development of this thesis.
Images of Line and Shape

Exercises, from

Everything is a Work in Progress: the Collective Writings of Rob Roy Kelly on Graphic Design Education.

Lester Beall

Lester Beall (1903-1969) was a self-taught graphic designer known for his strong and direct work in corporate identity, publication, promotional and package design during the Great Depression in the 1930s. He later introduced the European Avant-Garde style to the American graphic design community using his extensive readings and experiments as the foundation for his work in graphic design.

Lester Beall's ability to incorporate a variety of Avant-Garde influences in his work had significant impact on this thesis. Influenced by his inclusion of movements within the graphic design world, this thesis strives to develop the ability in students to incorporate their acquired knowledge of graphic design history into their studio works.

A
Wash Day Rural Electrification Administration Poster
from Lester Beall: Trailblazer of American Graphic Design, 1996

B
Graphic Design Student's Studio Solution
Junior Level Typography Course
Department of Graphic Design
School of Design, RIT

In this example, the student used compositional elements such as arrows, simplified illustrations and primary colors inspired by Lester Beall's poster.
Howard Gardner

Howard Gardner (born in 1943) is a cognitive and educational psychologist, and professor at the Harvard Graduate School of Education. He is best known for his theory of multiple intelligences, which identifies seven dimensions of intelligence. Gardner suggests the traditional notion of intelligence, based on standard IQ testing, is far too limited. Instead, he proposes seven different intelligences to account for a broader range of human potential in children and adults. According to Gardner’s book, *Multiple Intelligences: the Theory in Practice*

These intelligences are:

- Spatial Intelligence (as in a sculptor or airplane pilot)
- Musical Intelligence (as in a composer)
- Verbal Intelligence (as in a poet)
- Logical/Mathematical Intelligence (as in a scientist)
- Interpersonal Intelligence (as in a salesman or teacher)
- Intrapersonal Intelligence (exhibited by individuals with accurate views of themselves)
- Bodily / Kinesthetic Intelligence (as in an athlete or dancer)

(Gardner, 17–26)

In *Art Education and Human Development*, he introduces various art education teaching approaches based on scientific knowledge of human development and new findings for effective educational practices. Most helpful to the focus of the thesis was the chapter entitled Art PROPEL; The name PROPEL is an acronym representing three class activities and the results of learning:

- **PRO** Production, which includes an R for reflection
- **PE** Perception
- **L** Learning that results.

Art PROPEL exposes students to formal and conceptual knowledge about art and about making artifacts. Art PROPEL shows the effectiveness of art education when theoretical knowledge and practical experience of making art are combined. This teaching approach helped prompt the idea in this thesis to include graphic design history components inside studio courses for the purpose of enriching the learning environment in graphic design education.
Research

The research for this thesis consists of information collected in four phases.
Section 1: Graphic Design History
Section 2: Studio Courses
Section 3: Education Theories
Section 4: Opinions of Graphic Design History Education

Section 1: Graphic Design History

Philip Meggs, a graphic design historian, stated that the

"Since prehistoric times, people have searched for ways to give visual form to ideas and concepts, to store knowledge in graphic form, and to bring order and clarity to information. Over the course of history, these needs have been filled by various people including scribes, printers, and artists. "(What is Graphic Design? par.3).

Across history books have been preserved in library since ancient times, and posters were collected by applied art museums. Within the past twenty five years, a number of design archive initiatives started to collect graphic designers' sketches, papers and final artifacts.

Design History and the History of Design by John Albert Walker introduces an interdisciplinary approach to how historical information can be organized. According to Walker, an art and design historian, there are a several ways to approach historical information:

The Materials/ Techniques Approach
Artifacts are categorized by materials, techniques and processes used.

The Comparative Method
Comparisons are made between products, designers, and styles.
The goal of making comparisons is to reveal similarities and differences.

The Typological Approach
Even though certain products have differences in their appearances, as long as they share a common function, they fall into the same category.
For example, different brands of washing machines have different forms and appearances while sharing a common function and thus all belonging to the washing machine category.
National Histories of Design
National Histories of Design can be defined as the influence of the demographics of a region or a country on their design cultures.

Anthropology and Design History
Anthropology compares and contrasts the development of varieties within society and cultures. Anthropology compares design in terms of physical and cultural varieties.
- Physical anthropology: the science of human zoology (the scientific study of the behavior, structure, physiology, classification, and distribution of human), evolution, and ecology.
- Cultural anthropology: the comparative study of human societies and cultures and their development.

Cultural anthropology is the more widely in the field of graphic design

Semiotics
Semiotics is the study of signs. Semiotics is often used as a tool to evaluate the relative success of a design in relation to design goals in three aspects: conceptual, formal, and practical (or functional) considerations. The semiotic model, seen in the 1981 book Symbol Signs, illustrates this balance of goals.

![Semiotic Model Diagram](image-url)
Learning In and Through Art by Stephen Mark Dobbs introduces the basic background necessary to understanding discipline-based art education (DBAE). Discipline-Based Art Education is a comprehensive approach to teaching and learning art developed by the Getty Education Institute for the Arts. It is based on four foundational disciplines: art making, art criticism, art history and aesthetics. In the Art History chapter, Dobbs reveals contexts that art and design history can offer. These context components are below:

**Factual Information**
Factual information includes designers' personal information, such as birth and death dates and where they worked, and information about their works of design.

**Contextual Relationship**
Contextual relationships explores the historical circumstances as well as the social, political, and cultural milieu in which a particular work was produced.

**Formal Analysis**
Formal analysis involves describing and analyzing compositional relations in a work (color, spatial relationships, etc).

**Technical Analysis**
Technical analysis includes information about materials used, tools and procedures applied, and changes in the object over time and within environments (Dobbs, 44).
Section 2: Studio Courses

A survey form was developed to gain practical resources into the development of a strong history and studio course. (See Appendix A) It was designed to identify the current design history learning environments and teaching strategies within American universities.

A summary of the survey questions are:
- Which discipline do you teach?
- What history courses do you teach and what is the context of the classes?
- What level(s) are your students in the courses?
- Please give specific examples of how you introduce history in a class.
- Have you ever given students a hands-on applied problem in this history class?
- What benefits do you expect students to gain from the assignment?

Survey Findings

Surveys indicated that teachers of studio design classes sometimes introduce history components to aid students in learning, but that history teachers rarely use studio components. Teaching strategies vary from lectures to field trips, based on unique educational environments. However, reading and writing were the most common methods used by graphic design history instructors. Daniel Boyarski, a professor and head of the School of Design at Carnegie Mellon University, introduces graphic design history in his Beginning Typography studio course. He explained that adding history components to the typography project helps students learn about and appreciate history. He also suggested that inviting guest speakers who are more knowledgeable on a given topic to present their specialty to students is an effective method for introducing history in a studio course.
Survey

Graphic Design History Teaching Modules for Studio Classes (for history teachers)

Instruction: This survey is created for design history teachers. The purpose of this survey is to gain understanding of existing history teaching methods. Please make your answers in bold, and type your opinions directly onto this survey form. After you have finished the survey, please email it back to me. If you have any questions regarding this survey, please email exj5992@rit.edu Thank you for your help.

1 Which discipline do you teach?
   a) Graphic design history  b) Industrial design history  c) New media history  d) Other

2 What history courses do you teach and what is the context of the classes?

3 What level(s) are your students in the courses?
   a) Freshmen course name:
   b) Sophomores course name:
   c) Juniors course name:
   d) Seniors course name:

4 Please describe specific examples on how you introduce history in class.
   (If you have more examples to share, please feel free to provide more examples.)

   Your Example 1
   • Name of the course
   • History context you introduce
   • Organization of the information
     a) Chronological order  b) Visual idiom  c) Theme  d) Medium  e) Designer or artist  f) Other
   • Teaching methods: Please describe specifically each category if they are applied to you
     a) Reading  b) Audio-visual  c) Demonstration  d) Discussion group
     e) Lecture  f) Field trip  g) Writing  h) Other
   • Have you ever given students a hands-on applied problem in this history class?
   • If so, please describe it specifically.
   • What benefits do you expect students to gain from the assignment?

   Your Example 2
   • Name of the course
   • History context you introduce
   • Organization of the information
     a) Chronological order  b) Visual idiom  c) Theme  d) Medium  e) Designer or artist  f) Other
   • Teaching methods: Please describe specifically each category if they are applied to you
     a) Reading  b) Audio-visual  c) Demonstration  d) Discussion group
     e) Lecture  f) Field trip  g) Writing  h) Other
   • Have you ever given students a hands-on applied problem in this history class?
   • If so, please describe it specifically.
   • What benefits do you expect students to gain from the assignment?

5 Do you have any suggestions to introduce history components into studio classes more effectively?

Survey form

A survey form was developed to gain practical resources into the development of a strong history and studio course.
Section 3: Educational Theories

The Learning Pyramid

The Learning Pyramid was developed by National Training Laboratories in Bethel, Maine. It illustrates the average retention rates for various methods of teaching. It is a useful model in helping teachers develop effective teaching methods for students. By looking at this diagram, teachers can analyze their own teaching methods, and find alternative methods to help students retain the provided information.

Average Retention Rates

Lecture: 5%
Reading: 10%
Audio-Visual: 20%
Demonstration: 30%
Discussion Group: 50%
Practice by Doing: 75%
Teaching Others / Immediate Use: 90%

The Learning Pyramid

Resource from National Training Laboratories: http://www.acu.edu/cte/activelearning/whyuseal2.htm
R. Roger Remington's College Teacher handout
Dale's Cone of Learning Diagram

Edgar Dale is a major contributor to the study of educational communications in America. He developed the Cone of Learning diagram during the 1960s to illustrate effectiveness of learning according to the media involved in learning experiences. According to Dale's research, the least effective method, the top of the cone, involves learning from information presented through verbal receiving such as listening to spoken words. The most effective method, the bottom of the cone, involves direct, purposeful learning experiences, such as hands-on or field experiences.

After 2 weeks we tend to remember...

<table>
<thead>
<tr>
<th>Nature of Involvement</th>
<th>Verbal Receiving</th>
<th>Visual Receiving</th>
<th>Participating</th>
<th>Doing</th>
</tr>
</thead>
<tbody>
<tr>
<td>10% of what we read</td>
<td>Reading</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20% of what we hear</td>
<td>Hearing words</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30% of what we see</td>
<td>Looking at pictures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50% of what we hear and see</td>
<td>Watching a movie</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Looking at an exhibit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Watching a demonstration</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Seeing it done on location</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70% of what we say</td>
<td>Participation in a discussion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Giving a talk</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>90% of what we both say and do</td>
<td>Doing a dramatic presentation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Simulating the real experience</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Doing the real thing</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dale's Cone of Learning Diagram

Resource from National Training Laboratories http://www.acu.edu/cte/activelearning/whyuseal2.htm

R. Roger Remington's College Teacher hand out
The main change in educational perspective is the shift from teacher-centered instruction, where the learner plays a passive role in class, to student-centered instruction, where the learner plays an active role in the learning process. This concept is reflected strongly in the Constructivist Learning Theory, the main focus of which is to prepare the learner for problem-solving in different situations.

According to the article¹, *Understanding Constructivism, a Theory of Learning*, published by the Association for Supervision and Curriculum Development, there are five principles that create a Constructivist Learning environment:

1. **Posing Problems of Emerging Relevance to Students**
   - The teachers' role is to help students to see relevance in topics they study and to understand the importance of those topics regardless of the students' previous experience.

2. **Structuring Learning Around Primary Concepts**
   - Students learn more effectively through curricular activities when they are designed around primary concepts.

3. **Seeking and Valuing Students' Points of View**
   - Teachers need to be aware of students' points of view in order to challenge students in their learning. The more they understand students' perspectives, the more they will be able to help students in the process of learning.

4. **Adapting Curriculum to Address Students' Suppositions**
   - Students' learning experience will be enhanced when curriculum is developed to meet students' needs and interests.

5. **Accessing Student Learning in the Context of Teaching**
   - In classrooms, assessment is used as a tool to build relationships with students and to guide them in their learning rather than just evaluate the final result of the students' knowledge. When these principles are used properly in class, the students' learning experience will be maximized.

---

¹ Jacqueline Grennon Brooks and Martin Brooks
*The Case for Constructivist Classrooms*
Association for Supervision and Curriculum Development
Alexandria VA 1993
Art PROPEL

Harvard’s Project Zero is an educational research group established in 1967 at the Harvard Graduate School of Education. It developed an experimental art education method called Art PROPEL. The name PROPEL is an acronym involving three classroom activities and the results of learning:

\[
\text{PRO} \quad \text{Production, which includes an R for Reflection} \\
\text{PE} \quad \text{Perception} \\
\text{L} \quad \text{Learning that results.}
\]

(Arts PROPEL: A Handbook for Visual Arts, Winner and Simmons, p.8)

Art PROPEL is an approach to education that has evolved in the fields of visual arts, music, and imaginative writing. The main goal of Art PROPEL is to expose students to formal and conceptual knowledge about art and about making artifacts. It seeks to create rich situations in which students can easily and naturally make better decisions about different forms of artistic knowledge. According to Winner and Simmons, all educational initiatives are based on implicit beliefs about how students learn. Art PROPEL is based on the following five beliefs:

1 **Students are active learners**

   In a traditional classroom environment, teachers are the main source of the learning experience, while students play passive roles in the learning process. In an Art PROPEL class, teachers and students are both important resources for learning. Teachers encourage students to actively participate in the process of learning. Therefore, students learn from their own experimentation, discovery, and mistakes. Bev Bates, a core teacher from CAPA, Pittsburgh’s magnet arts high school, describes this approach to art education.

   “I asked my students what we could do differently to improve the process and found that they like discovering things on their own. They make more mistakes but once they figure it out, the information is theirs. We can’t forget that the end product doesn’t show all the growth that occurred on the way.” (Winner and Simmons,p.7)

2 **Making art is not only for the gifted few**

   Art PROPEL aims to develop learning environments for all students with different skill levels. Teachers allow students to take risks, experiment and develop their potentials rather than focusing on making skillful final artifacts.
3 The art students should assume three roles: Producer, Perceiver, and Reflector

Students approach art from three perspectives, each essential enhancing students' learning experiences in visual education. The three perspectives are:

Production
- Rehearsing, performing, improvising, composing, designing, or otherwise constructing works of art

Perception
- Noticing connections and making distinctions within and among works of art

Reflection
- Thinking about the process of making or responding to works of art, either in process or as a reflective, retrospective assessment (Winner and Simmons, p.8)

4 Making art is the central activity

PROPEL believes making art should be the central activity, which can inform and enrich the performance of perceptual and reflective activities. By having students experience the design process through work, these values are strengthened.

5 Assessment is an integral part of learning

In an Art PROPEL class, teachers evaluate students, not only by their final artifacts, but also by the processes and decisions they made in the course of learning.
Section 4: Graphic Design Educators' Opinions

Rob Roy Kelly

Rob Roy Kelly discussed design history and design orientation in the book, *Everything is a Work in Progress*. He stated that:

> "At most institutions, Art History is separated from studio courses with little or no interaction between the two. There are strong indications that design historians and journals follow this art history pattern... The influence of art historians is strongly reflected in the new design journals through emphasis on research, theory or sociological issues rather than on professional practice.”
> (Kelly, 131)

Katherine McCoy

Katherine McCoy, consultant to Kansas City Art Institute and a visiting professor at the Royal College of Art in London, expressed her concern about graphic design history education in her essay *Education in an Adolescent Profession* saying that “Too often, current history courses are taught as superficial surveys of graphic style with no examinations of social, cultural, and political contexts. This only furthers many graphic students’ tendency to stylistic imitation” (*Education of a Graphic Designer*, Heller, 8)

Ellen Lupton

Ellen Lupton, co-chair of Visual Communication at Maryland Institute, College of Art, in Baltimore, and J. Abbott Miller, editor and art director of *Twice* magazine mentioned the lack of structured visual and literary resources for graphic design history in their essay *History, Theory, and Undergraduate Education.*
> (*Education of a Graphic Designer*, Heller, 215)

J. Abbott Miller

Michael Golec

Michael Golec, Assistant Professor of Art and Design History at Iowa State University, wrote a short essay about graphic design history, *The History of Graphic Design and Its Audiences.* <http://journal.aiga.org>

In this essay, he showed his desire to teach design history to non-designers as well as graphic designers. An email sent to the author to gain his insights about graphic design history and studio combined classes elicited a response in which he agreed that the integration of history into the studio is of some importance. He stated that “the orthodox methods of studying the canon for style precedents has its shortcomings, especially since the so-called ’solutions studied are particular to a historical, social, political, and cultural context.” (Golec, 13 Sep. 2005)
Geoffrey Fried, chair of the Design Department at the Art Institute of Boston, and Douglass Scott, a Senior Designer at the WGBH Educational Foundation discussed the definition of a graphic designer, their responsibility and graphic design education in an essay The Common Core. Fried and Scott stated that basic graphic design education should cover subjects relating to three areas:

**Perception**
Visual skills and sensitivities are related to a graphic designer’s ability to manipulate and relate things such as typography, images, and proportion.

**Concepts**
Visual ideas and the context in which they exist. Concepts refer to the messages communicated by a specific set of visual relationships in a particular situation.

**Method**
Broad range of skills and activities allow a graphic designer to accomplish tasks associated with perception and concepts.

When education fails to balance these three areas, it tends to limit the graphic designer’s ability to adapt to changing circumstances and new areas.

*(Education of a Graphic Designer, Heller, 174)*

Fried and Scott also discussed how to present information for students based on an idea by Herbert Simon, a social scientist and winner of the 1978 Nobel Prize in Economics.

According to Simon, a ten-year period of learning is required based on rates of acquiring information and our abilities to retain and process information. Experts should remember the patterns of the whole situation and use them appropriately, rather than trying to remember every different situation. Therefore, "In any learning situation, beginners pick up individual bits of information that later organize themselves as sets of relationships. Once we understand the nature or behavior of a particular set, we can forget the individual bits, freeing up space for more learning." *(Education of a Graphic Designer, Heller, 172)*
Synthesis

The synthesis stage of this thesis is built in two phases
Section 1: To identify and define current graphic design history education
Section 2: To identify situations within graphic design studio environments best suited for implementation of graphic design history knowledge.

Section 1: To identify and define current graphic design history education
Graphic design educators and professionals expressed their concerns about current graphic design history teaching methods. (See page 19–20)

- The orthodox methods of studying the canon of style precedents in graphic design history education has its shortcomings, especially since the so-called ‘solutions studied’ are particular to a historical, social, political, and cultural context.
  (Michael Golec, Graphic Design Educator)

- Graphic design education lacks structured graphic design history with regard to visual and literature resources.
  (Ellen Lupton, Graphic Design Educator and J. Abbott Miller, Art Director)

- Current history courses are often taught as superficial surveys of graphic style with no examinations of social, cultural, and political contexts. This only furthers many graphic students’ tendency for stylistic imitation.
  (Katherine McCoy, Graphic Design Educator)

Based on these concerns, possible suggestions to improve graphic design history education include:

- To examine social, cultural, and political contexts in addition to a review of graphic styles in graphic design history. A history approach suggested by discipline-based art education (DBAE) is used to define historic contexts. (See page 11)

- To gather structured visual and literary resources for improved graphic design history education in an effort to establish a reliable database for teaching history.
Section 2: To identify situations within graphic design studio environments for best suited implementation of graphic design history knowledge.

Geoffrey Fried, graphic design educator, and Douglass Scott, a graphic design professional, suggested that basic graphic design education should cover subjects relating to three areas: Perception, Concepts, and Method, to increase a graphic designer’s ability to adapt to changing situations and new areas. (See page 20)

A similar educational idea is used in Art PROPEL (See page 18). In classroom, making art is the central activity and students approach it from three perspectives, each essential to enhance students’ learning experience in visual education. The three perspectives are:

Production
Rehearsing, performing, improvising, composing, designing, or otherwise constructing works of art

Perception
Noticing connections and making discriminations within and among works of art

Reflection
Thinking about the process of making or responding to works of art, either in process or as a reflective, retrospective assessment

Research suggests that visual education is more effective when it combines conceptual, formal knowledge with production. Also, Edgar Dale’s Cone of Learning diagram (See page 15) shows learning from information presented through verbal receiving is the least effective method; whereas information presented through direct, purposeful learning experiences is the most effective. Therefore, it would be ideal to combine graphic design history components, which often depend on passive learning activities, with studio courses involving active learning activities.
Herbert Simon, a social scientist and winner of the 1978 Nobel Prize in Economics, suggested that experts remember common threads of the problems and use them appropriately rather than trying to remember every different problem. (See page 20) Therefore, it will be effective to create learning situations in which students can combine information gradually to help them organize that information as logical sets of relationships later on.

Two conclusions were made based on the research above,

- The inclusion of graphic design history components within studio courses would strengthen the connections with the graphic design history teaching and learning environment.

- Introducing graphic design history information throughout the school year would help students to learn patterns within the historical information.

The existing RIT graphic design program curriculum was used as a framework for introducing graphic design history components into studio courses. Under each course title is a list of historical designers instructors might introduce to students. These courses are examples of the environment in which graphic design history lessons could take place.

<table>
<thead>
<tr>
<th>Selected Graphic Designers for Studio Courses</th>
<th>Core Courses</th>
<th>Typography I</th>
<th>Typo and Image</th>
<th>Imagery in Design</th>
<th>Applied Courses</th>
<th>Design for Publication</th>
<th>Symbol and Icon Design</th>
<th>Information Design</th>
<th>Interactive Media Design</th>
</tr>
</thead>
</table>
John Walker's Graphic Design History Approaches for the Synthesis

*Synthesis*

*Design History and the History of Design* by John Albert Walker introduces an interdisciplinary approach to how historical information can be organized. John Walker's graphic design history approaches were used to select the graphic designers for each studio course. (See page 9)

---

**The Comparative Method**  This method is used for Typography I

*1920s vs 1950s*

Herbert Bayer vs Jan Tschichold

*Bauhaus vs Basel School of Design*

Herbert Bayer vs Armin Hofmann and Wolfgang Weingart

---

**The Typological Approach**  This method is used for Type and Image

<table>
<thead>
<tr>
<th>Photography</th>
<th>Illustration</th>
<th>Type as Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexey Brodovitch</td>
<td>A.M. Cassandre</td>
<td>Paul Rand, Bradbury Thompson</td>
</tr>
</tbody>
</table>

**Chronological Order**

This method is used for the overall structure of selection of graphic designers

*1920s*

Bauhaus: Herbert Bayer

*1930s*

Modern Movement in America: Lester Beall, Alexey Brodovitch, A.M.Cassandre

*1940s*

New York School: Paul Rand, Herb Lubalin, Bradbury Thompson

*1950s*

International Typographic Style: Armin Hofmann
In researching these different methods, Graphic design professionals, Geoffrey Fried, Douglass Scott and Katherin McCoy were implementing their ideas within one classroom situation. However they did not outline a complete development of graphic design history education in a curriculum setting. Most of graphic design history education is done in the third year of a four-year curriculum. Since most graphic design programs encapsulate four years, the application of these theories within one year of design education is hardly sufficient. If graphic design history components can be introduced throughout the four year program, graphic design students will strengthen their ability to analyze cultural and social environments and apply them to their own practical design work. Students make a great effort to learn design principles and develop artifacts in studio courses since the benefit of doing well in these courses is obvious. The benefits of learning graphic design history as currently taught are less clear. To encourage students to give equal effort to learning the history of graphic design, it is reasonable to present graphic design history components in studio courses. Meaningful history components will strengthen studio courses by providing conceptual approach from graphic design history, and students will be able to immediately incorporate that knowledge into their design work.
A brainstorming session was conducted in the thesis class to widen our options for final applications. Small groups of three or four students were formed to exchange opinions and feedback. Several ideas were considered in this discussion. The discussion started with the question: “What are the goals you want to achieve through the final application?” The goal for the final application of this thesis is to develop an appealing teaching method to introduce graphic design history effectively within a graphic design studio course.

According to Dale's Cone of Learning Diagram, students take active roles when the learning experience involves doing and participating, rather than verbal and visual receiving. Based on these findings, two main application ideas emerged during discussion.

- The Creative Whack Pack: Each card contains historic information and actual artifacts, and students will match and play with the cards in the process of learning.

- To develop an instructional CD or a website in which students can interact with the historical information.

In addition, the following suggestions about the final application came from committee members:

- To develop a lesson plan explaining how to implement the final application as a tool within a graphic design studio course.

- To choose an existing studio course which already has a graphic design history component and develop it further.
Final Application

The RIT undergraduate graphic design curriculum was used to develop an authentic graphic design history teaching method. The RIT Department of Graphic Design is active in collecting historical graphic design work and preserving these resources in the Graphic Design Archives. This gives RIT students unique opportunities to see original graphic design work from the history they study. This thesis is particularly suited to RIT as it explores a new direction for RIT’s continuous academic effort to teach students the value of graphic design history.

We are in the digital generation. Students depend primarily on digital media for information exposure and education enhancement. Carie Windham, a masters student majoring in Irish History at the University of Ulster in Northern Ireland, explained in her article, _Father Google & Mother IM: Confessions of a Net Gen Learner_, _EDUCAUSE Review_ (September/October 2005), how the new generation, the so-called Net generation, learn and study through information technology. In the article, she stated

"For the Net Gen, nearly every part of life is presented in multimedia format. To keep our attention in the classroom, therefore, faculty must toss aside the dying notion that a lecture and a subsequence reading assignment are enough to teach the lesson. The Net Generation responds best to a variety of media: television, audio, animation, and text. The class period needs to be as diverse in structure as it is in content." (p.48)

The website was chosen as a vehicle to teach graphic design history. Websites offer multiple educational experiences, adding components of participation to verbal and visual experiences. Therefore, creating a website will be an effective tool to enhance students’ passive learning experiences (verbal, visual receiving) while true active learning experience (participating, doing) still take place in studio courses through design project assignments and group discussions. The second part of the final application is to develop a lesson plan illustrating how to use the web application within a studio course. The RIT sophomore Typography II class was chosen to implement the web application.
Jan Tschichold was chosen as a graphic designer for the graphic design history component in Typography II. He trained as a typographer in Leipzig, Germany and defined a new theory for typography called the *New Typography* in the 1920s. He is primarily known as a book designer who also designed a modest number of typefaces. He also established a set of publication house rules for international printers and publishers.


The fourth category, Inspiration is intended to give students a feeling of relevance for topics they study. This part consists of movie clip interviews with graphic design educators, graphic designers or design professionals who give personal insights on Jan Tschichold, his influence and significance. These movie clips show students how contemporary graphic designers are influenced by Jan Tschichold.
Ideation Stage

The ideation stage include brain Storming using mind mapping, idea sketches, website maps and first website drafts.

Brainstorming for Final Application

This brainstorming map shows how ideas for the final application evolved to achieve the thesis goals.
Ideation

Idea Sketches for Final Application
Idea Sketches for Final Application
Site Map: First Draft

Factual information chronologically displays information of Tschichold's life and career as a graphic designer.

Contextual information consists of important social and cultural trends and events within his lifetime.

Formal analysis is used as a visual resource of his design work. (See pae 28)
Edited Site Map

A new section for graphic design educators is added to the website after intermediate evaluation and a student’s checklist is included based on practical typographic tips by Jan Tschichold. It would help students incorporate Jan Tschichold’s typographic approaches into their work. This site map also provides website links of graphic designers to be further explored.
Jan Tschichold
Factual Information
1902-1974
Trained as typographer in Leipzig
Defined New Typography in the 1920s
Primarily known as a book designer who also designed a few typefaces
Established a set of house rules for international publication companies

1919-21
Tschichold, aged seventeen, was accepted into the class of
Professor Hermann Dellisch as the Academy for Graphic Arts and
Book Production in Leipzig, and learned calligraphy, engraving,
etching, wood-engraving and book-binding. Dellisch was above
all a calligrapher, and introduced Tschichold to the writing masters
of the Italian Renaissance.
Jan Tschichold

- 1902-1934
- Trained as typographer in Leipzig
- Defined *New Typography* in the 1920s
- Primarily known as a book designer who also designed a few typefaces
- Established a set of house rules for international publication companies

Born 2 April in Leipzig, eldest son of Franz Tschichold, sign painter and lettering artist, and his wife Maria, née Zaff.
### Ideation

#### Contextual Relationship Section Draft 2

<table>
<thead>
<tr>
<th>Jan Tschichold</th>
<th>Factual Information</th>
<th>Formal Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Social Environment</strong></td>
<td><strong>Contextual Relationship</strong></td>
<td><strong>Inspiration</strong></td>
</tr>
<tr>
<td>- World War I (1914-1918)</td>
<td>- Russian Revolution (1917)</td>
<td>- Hitler comes to power (1933)</td>
</tr>
<tr>
<td><strong>Cultural Environment</strong></td>
<td><strong>Modernism</strong></td>
<td><strong>Formal Analysis</strong></td>
</tr>
<tr>
<td>- Bauhaus</td>
<td>- Russian Constructivism</td>
<td><strong>Inspiration</strong></td>
</tr>
</tbody>
</table>

**Russian Revolution (1917)**

Russian Revolution of 1917 was a series of political events in Russia, which, after the elimination of the Russian autocracy system, and the Provisional Government (Duma), resulted in the establishment of the Soviet power under the control of the Bolshevik party. This eventually led to the establishment of the Soviet Union, which lasted until its dissolution in 1991.

The Revolution can be viewed in two distinct phases:
- The February Revolution of 1917 which displaced the autocracy of Czar Nicholas II of Russia, the last effective Czar of Russia, and sought to establish in its place a liberal republic.
- The October Revolution, in which the Bolshevik party, led by Vladimir Lenin, instigated a coup to overthrow the Provisional Government, presenting the takeover as a revolution in the name of the workers’ Soviets. While many notable historical events occurred in Moscow and St. Petersburg, there was also a broad-based movement in the rural areas as peasants seized and redistributed land.

---

<table>
<thead>
<tr>
<th>Jan Tschichold</th>
<th>Factual Information</th>
<th>Contextual Relationship</th>
</tr>
</thead>
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<td></td>
</tr>
<tr>
<td>- Bauhaus</td>
<td>- Russian Constructivism</td>
<td></td>
</tr>
</tbody>
</table>

**Hitler comes to power (1933)**

Adolf Hitler (help-info) (April 20, 1889 – April 30, 1945) was Chancellor of Germany from 1933 and Führer (Leader) of Germany from 1934 until his death. He was leader of the National Socialist German Workers Party (Nationalsozialistische Deutsche Arbeiterpartei or NSDAP, better known as the Nazi Party). Hitler gained power in a Germany facing crisis after World War I. He used charismatic oratory and propaganda, appealing to economic need, nationalism and anti-Semitism to establish an authoritarian regime. With a restructured economy and rearmed military, Hitler pursued an aggressive foreign policy with the intention of expanding German Lebensraum and triggered the European theater of World War II by invading Poland. At the height of their power, Germany and the Axis Powers occupied much of Europe, but the Allies eventually defeated them. By then, Hitler’s racial policies had culminated, with Hitler’s knowledge, in the genocide of 11 million people, including about 6 million Jews, in what is now known as the Holocaust.
Intermediate Evaluation

Intermediate evaluation surveys were sent to graphic design educators, professionals and students to evaluate the application solutions and the selection of possible design solutions.

- Target audience: graphic design faculty, graphic design students, graphic design professionals
- Survey method: Email PDF Survey Form
- Survey contents: Description of Thesis Overview / Website Diagram / Questionnaires

### Modeling Graphic Design History in Graphic Design Curriculum

**Background Information**

1. **What is your status?**
   - Graphic design educator
   - Graphic design student
   - Graphic design professionals

2. **What courses do you teach (if applicable)?**

**Content** (Please make your numeric answers in **bold**)

3. After reviewing the applications, do you think introducing graphic design history in a studio course is an effective way to strengthen graphic design history education?
   - Strongly
   - Neutral
   - Weak
   - 5 4 3 2 1

4. Do you agree that this thesis application will help students see relevance between graphic design history knowledge and their studio projects?
   - Absolutely
   - Neutral
   - Somewhat
   - 5 4 3 2 1

5. Do you think the four components (factual information, contextual information, formal analysis, inspiration) will provide enough detailed background about Jan Tschichold’s design philosophy beyond the visual appearance of his design work? (See fig.1)
   - Strongly
   - Neutral
   - Weak
   - 5 4 3 2 1

6. According to Dale’s cone of learning theory, students play more active roles when the learning experience involves doing, participating, and visual receiving rather than verbal receiving. Does including graphic design history contribute to a better understanding of applied graphic design problems?
   - Strongly
   - Neutral
   - Somewhat
   - 5 4 3 2 1

7. Does this thesis application help to bridge the gap between graphic design history and practical studio classes?
   - Strongly
   - Neutral
   - Somewhat
   - 5 4 3 2 1

Intermediate Survey Form
Intermediate Evaluation

Survey Findings

Intermediate evaluation survey forms were emailed to graphic design educators, students and professionals. All the respondents agreed that introducing graphic design history in a studio course is an effective way to strengthen graphic design history education. There was more debate about the effectiveness of the thesis application as a vehicle to help students see relevance between graphic design history knowledge and their studio projects. Cheri Ure, a lecturer, Art & Design Department at Iowa State University, mentioned the realistic scope of graphic design history education inside studio courses. She said “I think it is good to bring some Graphic Design history into the studio classes but because it is such a huge topic you really need Graphic Design history classes separate from the studio classes. You can only touch the surface of history in studio classes because there is so much design work and learning to do in those classes.” (Uri, April 25)

Lisa Fontaine, an Associate Professor, Iowa State University responded with some suggestions about survey forms. She suggested that the survey provide more detailed information about the website. Her questions were:

• What would your categories cover?
(what is described in Cultural environment? what is described in Social Environment?)
• How are these topics going to be integrated into studio courses?
• How does this information get incorporated into studio course work?
• How is this different than learning it in a lecture course?
• How does this information contribute to active learning?

There was a discussion session with chief thesis advisor, Bruce Ian Meader about strengthening the final application. Two decisions were made during this discussion.

• It is essential to add more information explaining the purposes of the website and how it can be used in the graphic design studio courses.
• This additional information needs to be included as a part of the website.
Only graphic design educators will have access to this information.
Implementation

A Course Plan

Associate Professor Bruce Ian Meader teaches a Typography II studio course. Students are required to read selected essays from Sebastian Carter’s *Twentieth Century Type Designers* (New Edition, 2002) and design an exhibition panel. This gives an opportunity for students to be exposed to historically important typographic contributors of graphic design. The existing course syllabus for Typography II is used as a framework for the proposed course plan.

**Proposed Course Outline of Typography II Class**

**Scenario/Context for Course (Curriculum)**

One quarter (eleven weeks/six hours a week)

Credit (3)

Level (graphic design undergraduate students)

**Course Content**

- Typographic Hierarchy Exercise: to assess accumulated knowledge brought to the course
- Jan Tschichold: factual information, contextual information, formal analysis, inspiration
- Typographic Structure: the grid as a useful device to structure and organize typography
- Typographic Form: syntactic (formal) qualities of typography
- Typographic Communication: semantic potential to enhance meaning and understanding

**Objectives**

- To gain knowledge about Jan Tschichold and use this understanding in an applied typographic design project
- To use typographic variables that reveal the hierarchy inherent in a message
- To develop typographic grids that provide structure, coherence and flexibility
- To use visual variables to achieve aesthetic and expressive impact
- To integrate type and non-typographic elements into a refined and cohesive technical proficiency with appropriate software and/or conventional tools and methods
Implementation

Introduction
According to the Constructivist Learning Theory (See page 16), the teachers’ role is to help students see relevance in topics they study and understand the importance of those topics regardless of the students’ previous experience. Therefore it would be most effective to introduce Jan Tschichold after students complete the basic principles of typography where students are introduced to fundamental typographic hierarchy exercises. Even if students do not have no previous knowledge about Jan Tschichold, his views on typography will provide profound insights for students who have just finished their hierarchy exercises.

Typography II  Course Plan

Week 1
Intro, Hierarchy Exercise,
Project 1: Structure,

Week 2
Project 1 work session in lab
Introduction of Jan Tschichold:
Factual information
Contextual information

Week 3
Project 1 group discussions
Introduction of Jan Tschichold:
Formal analysis
Inspirations

Week 4
Project 1 work session in lab
Project 1 group discussions

Week 5
Project 2: Form
Project 2 group discussions

Week 6
Project 2 work session in lab
Project 2 group discussions

Week 7
Project 2 work session in lab
Project 2 due, critique

Week 8
Project 2: Communication
Project 3 group discussions

Week 9
Project 3 work session in lab
Project 3 group discussions

Week 10
Project 3 work session in lab
Project 3 group discussions

Week 11
Project 3 work session in lab
Project 3 due, critique
A Lesson Plan
in Detail

Lesson Plan: Week 2

Learning Objectives
• To gain new knowledge of historic information related to Jan Tschichold
• To help students to understand the cultural and social context of Jan Tschichold’s design
• To expose students to graphic design resources that will enhance students’ appreciation of history

Teaching Strategies
• Lecture on Jan Tschichold
• Introduce a website to present graphic design history
• Assign a practical design project related to Jan Tschichold
• Group discussion

Expected Learning Outcomes
Students will be able to:
• List five important fact about Jan Tschichold
• List five characteristics of contextual and social information
• Express their opinions about Jan Tschichold
• Design an exhibition panel that serves as a poster

Evaluation Process
• Class participation
• Typographic structure exercise
• Attendance
• Design process

Primary Sources and Materials Necessary
• Jan Tschichold website and online resource
• Reference books
• Computer
• Pen and paper

Bibliography
Twentieth Century Type Designers
Sebastian Carter
New York: Norton, 1995

Jan Tschichold: A Life in Typography
McLean, Ruari
Graphic Design History in Studio Courses: a resource for teaching and learning

Graphic design history is a valuable resource contributing to a graphic design student's understanding of design theories and applied to problem solving exploration. Therefore it is essential to help students see the relevance between historical knowledge and their current design projects. As a way to develop an authentic graphic design history teaching and learning environment, a website is developed as a new tool to introduce graphic design history in studio courses.

Resource for Graphic Design Educators

- Introduction
  - Exemplary Lesson Plan
  - Bibliography

Introduction

Graphic design history is a valuable resource contributing to a graphic design student's understanding of design theories and applied to problem solving exploration. Therefore it is essential to help students see the relevance between historical knowledge and their current design projects. As a way to develop an authentic graphic design history teaching and learning environment, a website is developed as a new tool to introduce graphic design history in studio courses. This website is designed not to replace existing graphic design history courses, but to expose students to graphic design history in their studio courses more often. It aims to provide rich history learning environments and also guide students with an easier way to access history related resources.

The website about him consists of four sections: factual information, contextual information, formal analysis, and inspiration. The first three categories are based on John A. Walker's Art and Design History Content Components. The inspiration part is added to give students a feeling of relevance in topics they study. This part consists of three movie clips of interviews with graphic design educators, graphic designers or people who can give personal insights of Jan Tschichold. These movie clips show students how contemporary graphic designers are influenced by Jan Tschichold.
Implementation

Graphic Design Educators Section Layout

Resource for Graphic Design Educators

- Introduction
- Exemplary Lesson Plan
- Bibliography

Exemplary Lesson Plan

A course plan illustrates how to utilize a web application within a studio course. Associate Professor Bruce Ian Meader's RIT Sophomore Typography II class was chosen to implement a web application.

Click here to download PDF format of Exemplary Lesson Plan

Resource for Graphic Design Educators

- Introduction
- Exemplary Lesson Plan
- Bibliography

Bibliography

Twentieth Century Type Designers
Sebastian Carter
New York: Norton, 1995

Jan Tschichold: A Life in Typography
McLean, Ruari

Jan Tschichold, Typographer / Ruari McLean
McLean, Ruari
Boston: D. R. Godine, 1975

Pioneers of Modern Typography
Sporer, Herbert
Cambridge, Mass: MIT Press, 1963

A Century of Graphic Design: Graphic Design Pioneers of the 20th Century
Aynsley, Jeremy
London: Mitchell Beazley, 2001

Design Museum
http://designmuseum.org/design/index.php?id=101
Implementation

Resource for Graphic Design Educators

- Introduction
- Examplary Lesson Plan
- Bibliography

Examplary Lesson Plan

A course plan illustrates how to utilize a web application within a studio course. Associate Professor Bruce Ian Meader's RIT Sophomore Typography II class was chosen to implement a web application.

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Jan Tschichold: a life in Typography
McLean, Ruari

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McLean, Ruari.
Boston : D. R. Godise, 1975

Pioneers of modern typography
Spencer, Herbert.

A Century of Graphic Design: Graphic Design Pioneers of the 20th Century
Aynsley, Jeremy.
London: Mitchell Beazley, 2001

Design Museum
http://designmuseum.org/design/index.php?id=101
### Jan Tschichold

**Factual Information**

- 1902–1974
- Trained as a typographer in Leipzig
- Defined New Typography in the 1920s
- Primarily known as a book designer who also designed a few typefaces
- Established a set of house rules for international publication companies

Born on 2 April in Leipzig, eldest son of Franz Tschichold, sign painter and lettering artist, and his wife Maria, née Zapff. His father’s passion made him familiar, from childhood, with many kinds of painted lettering. In helping his father, he learned about lettering, without deciding to make it his own profession.

- 1902
- 1914
- 1919–21
- 1923
- 1925
- 1928
- 1935
- 1941–6
- 1947–9
- 1964
- 1974

---

**Factual Information**

- 1902
- 1914
- 1919–21
- 1923
- 1925
- 1928
- 1935
- 1941–6
- 1947–9
- 1964
- 1974

**Inspiration**

BUGRA (International Exhibition of the Graphic Arts) in Leipzig was an important event, which laid the foundations of Tschichold's education.
Jan Tschichold

- 1902–1974
- Trained as a typographer in Leipzig
- Defined New Typography in the 1920s
- Primarily known as a book designer who also designed a few typefaces
- Established a set of house rules for international publication companies

Text from
Jan Tschichold: a life in typography
Mckeen, Rusin #125

Tschichold, aged seventeen, was accepted into the class of Professor Hermann Didot at the Academy for Graphic Arts and Book Production in Leipzig, and learned calligraphy, engraving, etching, wood-engraving and book-binding. Didot was above all a calligrapher and introduced Tschichold to the writing masters of the Italian Renaissance.

Jan Tschichold

- 1902–1974
- Trained as a typographer in Leipzig
- Defined New Typography in the 1920s
- Primarily known as a book designer who also designed a few typefaces
- Established a set of house rules for international publication companies

Text from
Jan Tschichold: a life in typography
Mckeen, Rusin #125

First Bauhaus exhibition at Weimar, visited by Tschichold.
Jan Tschichold

1902-1974

Trained as a typographer in Leipzig
Defined New Typography in the 1920s
Primarily known as a book designer who also designed a few typefaces
Established a set of house rules for international publication companies

Text from:

---

Tschichold's first book, Die neue Typographie, published in Berlin

---

Tschichold's Elementare Typographie published as a special number of Typographische Mitteilungen, Leipzig

---

Jan Tschichold

1902

1914

1919-21

1923

1923

1925

1928

1936

1941-6

1947-9

1955

1960

1968

1970

1974
### Jan Tschichold

<table>
<thead>
<tr>
<th>Year</th>
<th>Factual Information</th>
<th>Contextual Relationship</th>
<th>Formal Analysis</th>
</tr>
</thead>
</table>
| 1902 | - 1902–1938
- Trained as a typographer in Leipzig
- Defined *New Typography* in the 1920s
- Primarily known as a book designer
  who also designed a few typefaces
- Established a set of house rules for
  international publication companies |
| 1914 | - 1923
| 1925 | - 1926
| 1936 | - 1936
  - Exhibition of Tschichold's typography in the London office of Lund
    Humphries Printers, Publication of *Typographische Gestaltung* |
| 1941-6 | - 1941-6 |
| 1947-9 | |
| 1964 | |
| 1974 | |

Text from:
- Jan Tschichold: A Life in Typography
- McLean, Russ. P.135
Jan Tschichold

- 1902-1974
- Trained as a typographer in Leipzig
- Defined New Typography in the 1920s
- Primarily known as a book designer who also designed a few typefaces
- Established a set of house rules for international publication companies

Text from:
Jan Tschichold: a life in typography
McLean, Review #125

1902

1914

1923

1925

1926

1929

1936

1941-6

1947-9

Typographer for Penguin Books, London

1944

1974

1902

1914

1919-21

1923

1925

1926

1929

1936

1941-6

1947-9

1964

Began work on design of Sabon typeface

1974
New Typography

Tschichold, of all the early practitioners of "modern typography", was the only one whose earliest training was in lettering and calligraphy. He understood better than anyone else what was involved in communication by means of printing. He became the first to offer a coherent philosophy of design by which all typographic problems not just books, but magazines, newspapers and all the important clutter of day-to-day commercial ephemera could be tackled in ways that were rational, suited to modern production techniques, and aesthetically satisfying.

From 1925 Tschichold proclaimed his philosophy of typographic design (which at the time was revolutionary) in a series of articles and books. His first publication was in the October 1925 issue of the Leipzig printing periodical Typographische Mitteilungen ("Typographic News"). It was a special number called "Elementare Typographie", which he designed and largely wrote himself, under the name of Ivan Tschichold, the artist of Russia being at that time a strong influence. This manifesto, containing ideas completely new to most ordinary printers in Europe, was widely noticed. Then his first book, Die neue Typographie, was published in 1926 in Berlin.

The next, of considerable importance in the history of typographic thought, was not translated into English until the present writer did so in the late 1960s and was not published in English until the University of California Press did so in 1995.
Implementation

Formal Analysis Page Layout

Jan Tschichold

Factual Information
Contextual Relationship
Formal Analysis
Inspiration

New Typography
- Penguin Books
- Sabon Typeface
- Student's Check List

Poster for exhibition
"Constructivism, 1917"
Image from:
Jan Tschichold: A Life in Typography
McLean, Rainer 1998

Jan Tschichold

Factual Information
Contextual Relationship
Formal Analysis
Inspiration

New Typography
- Penguin Books
- Sabon Typeface
- Student's Check List

Cover for:
"Elementary Typography" 1925
Image from:
History of Graphic Design
Meggs, Philip. P 286
Implementation

Formal Analysis Page Layout

Jan Tschichold

Factual Information
Contextual Relationship

Formal Analysis
Inspiration

New Typography
- Penguin Books
- Sabon Typeface
- Student's Check List

Poster for exhibition
"The Professional Photographer" 1938
Image from
A Century of Graphic Design Graphic Design
Pioneers of the 20th Century p.69

Jan Tschichold

Factual Information
Contextual Relationship

Formal Analysis
Inspiration

New Typography
- Penguin Books
- Sabon Typeface
- Student's Check List

Poster for exhibition
"Constructivism," 1937
Image from
Jan Tschichold, typographer
McLean, Maine 1946
Penguin Books

Penguin Books were first published in 1935. It is difficult now to imagine what these paperback novels at sixpence each meant to younger people who up until then could only afford to borrow the books they wanted to read. During the world war that followed, they proved to be an unbelievable blessing to the troops, and to civilians. When the war was over, Allen Lane, Penguin’s founder, has a fast growing business to organize and had the genius to realize that he needed not just any designer, but the best in the world that he could buy. Jan Tschichold arrived Switzerland in March 1947. Before he came over, Tschichold asked for a copy of every single piece of printed-paper used by Penguin, as well as examples of all their books. By that time, over 500 different titles had been published as Penguins, and there were also King Penguins, Pelicans, Puffins, and several other series on the way. Tschichold annotated every item with his criticisms in pencil. There comments, circulated to editorial staff before he arrived, were a typographical education in them. His task when he arrived was formidable. The standards of composition in English printing-house were, he found, much lower than in Switzerland. “The printers who set the type either had no composition rules at all, or worked to nineteenth-century conventions, or followed one set or another of house rules.” One of the first things he did was to write Penguin Composition Rules, a four-page leaflet now famous and of crucial importance. He had endless trouble with the hand-compositors who worked on title pages. “They simply could not understand what I meant by ‘Capitals must be letter-spaced’. Many printers tried to rebel, but if, as happened,
Jan Tschichold

New Typography
Penguin Books
Sabon Typeface
Student's Check List

Jan Tschichold

Factual Information
Contextual Relationship
Formal Analysis
Inspiration

Cover designed by Tschichold for the Penguin Shakespeare, 1947
Image from Jan Tschichold, typographer / Rusin
McLaren, p.38

Cover designed by Tschichold for the Penguin Poets series, 1948
Image from Jan Tschichold, typographer / Rusin
McLaren, p.91
Jan Tschichold

Factual Information
Contextual Relationship
Formal Analysis
Inspiration

Sabon Typeface

In the early 1960s a group of German printers decided they needed a type, which could be set on Monotype or Linotype equipment, or in a foundry version by hand, with no perceptible difference on the page. This meant that all the drawbacks of both composing machines, the Monotype unit width grid and the Linotype's inability to kern, had to be resolved in a design which should look, the specification said, like a Garamond made a whisker narrower for economy's sake. Tschichold rose to the challenge with a professionalism, which was astonishing in someone known better as a user than a creator of typefaces. His task was helped by all the manufacturing being done in Frankfurt, where Monotype had a factory which had cut Dante a decade before, and where Stempel, who made the foundry and Linotype versions, were based, but that does not diminish his success. Sabon is an admirable face, strong yet restrained, with only a hint of Garamond about it. It is called after Jacob Sabon, a punchcutter from Lyon, who is thought to have brought some of Garamond's matrices to Frankfurt. The roman capitals in particular are so handsome that one regrets that no titling font was produced, and that Tschichold never designed any classical display letters.
Student's Check List

Jan Tschichold set typography and publication rules throughout his career. These rules are developed a long time ago, however they are still exceptional examples of typography and publication rules. Remember what Jan Tschichold suggests below.

1. The purpose of all typography is communication.
2. The basic type form is sans serif in all its variations: light, medium, bold, narrow to expanded.
3. Of all the many varieties of type-faces in use today, 'Roman' is the most familiar.
4. Use only type (usually but not always sans serif, geometrical shapes, photographs and flat colors (mostly then strong combination of black and red) to make designs great impact.
5. Asymmetry permits subtle rhythms and tensions in the composition.

Text from Jan Tschichold: typographer / Alan McLean p29

World War (1914-1918)

World War I, also known as the First World War, and before 1939 the Great War, the War of the Nations, and the War to End All Wars, was a world conflict lasting from August 1914 to the final Armistice (cessation of hostilities) on November 11, 1918. The Allied Powers (led by Britain and France, and, after 1917, the United States) defeated the Central Powers (led by the German Empire, Austria-Hungary and the Ottoman Empire) and led to the collapse of four empires and a radical change in the map of Europe. The Allied powers are sometimes referred to as the Triple Entente, and the Central Powers are sometimes referred to as the Triple Alliance.

On June 28, 1914, Gavrilo Princip, of the Black Hand Gang, assassinated Archduke Franz Ferdinand while he was visiting Sarajevo. The Archduke was there to assert imperial authority over a disputed province. Though this assassination started the cascade of events that quickly produced war, the causes of the war were multiple and complex.

Text from Wikipedia http://en.wikipedia.org/wiki/World_War_I
Russian Revolution (1917)

The Russian Revolution of 1917 was a series of political events in Russia, which, after the elimination of the Russian autocracy system, and the Provisional Government (Duma), resulted in the establishment of the Soviet power under the control of the Bolshevik party. This eventually led to the establishment of the Soviet Union, which lasted until its dissolution in 1991.

The Revolution can be viewed in two distinct phases:

The February Revolution of 1917, which displaced the autocracy of Czar Nicholas II of Russia, the last effective Czar of Russia, and sought to establish in its place a liberal republic.

The October Revolution, in which the Bolshevist party, led by Vladimir Lenin, instigated a coup to overthrow the Provisional Government, presenting the takeover as a revolution in the name of the workers' Soviets. While many notable historical events occurred in Moscow and St. Petersburg, there was also a broad-based movement in the rural areas as peasants seized and redistributed land.


Hitler comes to power (1933)

Adolf Hitler (April 20, 1889 – April 30, 1945) was Chancellor of Germany from 1933 and Fuhrer (Leader) of Germany from 1934 until his death. He was leader of the National Socialist German Workers Party (Nationalsozialistische Deutsche Arbeiterpartei or NSDAP), better known as the Nazi Party.

Hitler gained power in a Germany, which was facing a crisis after World War I. He used charismatic oratory and propaganda, appealing to economic need, nationalism and anti-Semitism to establish an authoritarian regime.

With a restructured economy and armed military, Hitler pursued an aggressive foreign policy with the intention of expanding German Lebensraum and triggered the European theater of World War II by invading Poland. At the height of their power, Germany and the Axis Powers occupied much of Europe, but the Allies eventually defeated them. By then, Hitler's racial policies had culminated, with Hitler's knowledge, in the genocide of 11 million people, including about 6 million Jews, in what is now known as the Holocaust.

In the final days of the war, Hitler committed suicide in his underground bunker in Berlin, together with his newlywed wife, Eva Braun. The Third Reich, which he proclaimed would last 1,000 years collapsed in only 12.

*Text from Wikipedia [http://en.wikipedia.org/wiki/Adolf_Hitler]*
Modernism

"According to a French definition, avant-garde means advance guard, or vanguard. People often use the term to refer to people or works that are novel or experimental, particularly with respect to art, culture and politics. This concept of Avant-garde often refers to the promotion of social progress and reform, and became associated with movements concerned with ‘art for art’s sake’; focusing primarily on expanding the frontiers of aesthetic experience, rather than with wider social reform.”

During the first two decades of the twentieth century, Europe was going through a critical change in its social, political, cultural and economic climates. Technology and scientific development rapidly changed the daily human life. Hence, it was natural that visual art and design also required advances in order to meet the social needs of the European avant-garde. In terms of style, Modernism includes several distinct movements from the 1860s and World War II. Cubism, Futurism, Dadaism, De Stijl, Constructivism, The Bauhaus and Art Deco are all considered modernist styles. These movements directly influenced the graphic design language of form and visual communications.

Bauhaus

Founded in Weimar, Germany in 1919 by architect Walter Gropius, the Bauhaus is widely considered to be the most important avant-garde art and design school. The Bauhaus movement integrated art and technology, solving problems of visual design created by industrialism. The influence of this movement was widespread and reached designers all over the world. A famous design principle, form follows function, became one of the most fundamental beliefs in all of modernist thought. Rational and logical, contemporary, functional and minimalist thoughts are all key features implemented in modernist design.
Russian Constructivism

During the Russian revolution (1917) Constructivism emerged in Russia pushing cubism to a pure geometric art. Constructivist style was seen as industrialization reacting art as a bourgeois luxury and adopting the new Avant –Garde art as a mass medium. According to Modernist graphic design. Stylistically, Constructivism is marked by: a) organization of abstract; b) geometrical elements to make dynamic or visually stable forms; c) combinations of different sans serif typefaces for their visual and formal properties as well as their literal meanings; d) simple, flat, symbolic colors; e) extensive white space as part of the design; and f) photography and photomontage. Constructivism was a formal style used to design and quickly produce promotional propaganda endorsed by Russian government.
Dissemination

Bevier Gallery Exhibit

Exhibition: March 13–29, 2006
Reception: March 17, 2006; 5–7pm

The purpose of the thesis exhibit was to display the process of thesis development and outline the thesis process and progress to peers and general public.

Four exhibition panels (33"x 22") were designed for the show.

Title Panel
This panel was designed by using a collage of images through the history of graphic design. This method allowed the viewer to see a variety of images from different periods of graphic design history at a glance. (See page 62)

Definition Panel
The second panel is the introduction to the thesis definition with a mission statement, problem statement, goals and inspiration. (See page 64)

Research/Synthesis Panel
This panel explains the research part of the thesis, and how information was collected and compiled in the development of the final application. Each area of research served as a starting point in the development of the alternative graphic design history education method outlined within the thesis. (See page 66)

Ideation Panel
The ideation panel explains the alternative graphic design history education method, through examples outlining the application of this method within the studio setting. (See page 68)
Dissemination

Future Plan for Dissemination

Further dissemination of the thesis applications will occur through publication of both the thesis documentation and the website. Linking this website to major graphic design online database, such as AIGA or the RIT Graphi Design Archieve website will introduce the website to a more general audience. Presenting this final application at design students' associations and organizations will stimulate further attention. Graphic design educators of both history and studio courses can introduce the website to students as a reference for graphic design history.
Modeling Design History in a Graphic Design Curriculum
Thesis Definition

Mission Statement

Graphic design history is a valuable resource which contributes to graphic design students’ understanding of design theories and how it can be applied to problem-solving exploration. Therefore, to bridge the gap between graphic design history and practical studio classes is essential to further enhance graphic design education. This thesis will develop a means for showing the tangible connection between graphic design history and applied problem-solving in graphic design.

Problem Statements

The teaching of design history has great value in graphic design education by introducing proven theories, processes, and other relevant information from history. However, traditional teaching methods do little to point students toward applying historical knowledge to their work. This thesis will offer an alternative model for teaching graphic design history in a way that will enable students to apply historic knowledge to design projects.

Goals

- To identify the need for developing alternative models for teaching graphic design history
- To identify current history teaching approaches
- To develop history models for studio classes within the graphic design curriculum

Inspiration

Rob Roy Kelly (1925-2004) graduated from Yale University with an MBA in graphic design and taught graphic design for more than 30 years at private and public universities and art schools, including Rochester Institute of Technology, Carnegie Mellon University, and Arizona State University. Considered a major graphic design educator in the United States, he established a graphic design curriculum of sequential courses in conjunction with applied practice studios.

One of his sequential courses is based on line and shape exercises. He believed that teaching basic design principles and professional practices in the same exercise confuses students. Therefore, he designed a sequence of line and shape exercises inspired by nature to teach design principles. These exercises trained students to solve the professional design problems later on.

Rob Roy Kelly

Rob Roy Kelly's approach to teaching graphic design history through line and shape exercises is an innovative way to integrate historical knowledge into students' design practices. By developing a sequence of exercises inspired by nature, he enabled students to apply historical principles in a practical and meaningful way, ultimately enhancing their design education.

Images of line and shape exercises from "Everything is a Work in Progress," 2003.
To identify an ideal alternative to the current history-teaching approach based on suggestions by graphic design educators and professionals. Research indicated that graphic design history education is effective when it is combined within studio courses.

At most institutions, Art History is totally separated from studio courses with little or no interaction between the two. There are strong indications that design historians and journals follow the art history pattern.

Rob Riley, Everything is in Progress, 2001

I've always believed the purpose of teaching design history is to strengthen studio education and professional practice.

Philip Meggs, Design Dialogues, 1988

To create authentic learning environments for graphic design history and studio combined courses. Various educational theories and models were examined to understand students' learning styles and ideal education environments. This research is a fundamental guideline for the structure of designer's final application.

Constructivist Learning Theory

The main focus of constructivism is to prepare the learner for problem solving in different situations. Constructivism aims to focus understanding on how individuals construct knowledge and what factors influence the learning process.

Art PROCEP

Art PROCEP is a new experimental art education method that provides model curricula units and assessments to improve students' ability to learn about art.

To survey the current design history learning environments and teaching strategies in American universities. Surveys were sent to design faculties at the following schools:

Carnegie Mellon University
Rhode Island School of Design
Rochester Institute of Technology
University of Cincinnati
Virginia Commonwealth University

Learning In and Through Art, by Stephen Mark Dobbins, 1994

Factual information

Formal analysis of the work

Technical analysis of the work

Contextual relations


The Material/Techniques Approach

The Comparisons Method

The Typological Approach

Anthropology and Design History

Structuralist and Semiotic Approaches

The main purpose of this analysis was to find contextual connections in RIT's undergraduate graphic design curriculum. Basic courses change into more complex applied problem courses gradually as students advance in their studies.

Core Courses Sophomore

Typography I

Type and Image

Typography II

Imagery in Design

Applied Courses Junior

Design for Publication

Symbol and Icon Design

Information Design

Interactive Media Design

The Comparative Method

1900s vs 19 50s

The Typological Approach

Photography

Type as Image

Chronological Order

1900s 1930s 1940s 1950s

Core Courses Sophomore

Typography I

Saul Bass

Herbert Bayer

Jan Tschichold

A.M. Cassandre

Typography II

Armin Hofmann

Wolfgang Welzinger

Type and Image

Lester Beall

Alvey Brodovitch

Image in Design

Paul Rand

Herb Lubalin

Bradyh Thompson

Applied Courses Junior

Design for Publication

Symbol and Icon Design

Jan Tschichold

Alevey Brodovitch

Walter Beall

Paul Rand

Herb Lubalin

William Golden

Information Design

Interactive Media Design

Ohio Nazareth

Herbert Bayer

April Greene

Saul Bass
### Herbert Bayer 1900-1985

<table>
<thead>
<tr>
<th>Factual Information</th>
</tr>
</thead>
</table>
| Student and later teacher at Bauhaus  
| Early application for modernism commercial design  
| Later career as environmental designer and architect |  
| Designed **Universal** typeface  
| Sans-serif typeface: a system of using lower-case letterforms  
| Extreme contrasts of type size and weight were used to establish a visual hierarchy of emphasis  
| Bars, rules, points, and squares were used to subdivide the space, unify diverse elements |  

**Formal Analysis**

- Simplicity and purity in design  
- Functionalist  
- Asymmetrical typography  
- Sans-serif type  
- Expressive, abstract image

**Contextual Relationship**

- Modernism  
- The machine functioned as the most meaningful symbol for the modernists' glorified vision of the future  
- Abstract painting and sculpture, functional architecture, and asymmetrical typography broke through the old visual language to create a new one.

### Jan Tschichold 1902-1974

<table>
<thead>
<tr>
<th>Factual Information</th>
</tr>
</thead>
</table>
| Trained as typographer in Leipzig  
| Defined **New Typography** in the 1920s  
| Initial strong modernist sympathies modified by experiences in the 1930s |  

**Formal Analysis**

- Simplicity and purity in design  
- Functionalist  
- Asymmetrical typography  
- Sans-serif type  
- Expressive, abstract image

**Contextual Relationship**

- Armory Show introduces modern art to New York (1913)  
- World War I (1914-1918)  
- Russian Revolution (1917)  
- Wall Street crash initiates a world economic crisis (1929)  
- Hitler comes to power (1933)
Retrospective Evaluation

The overall goal of this thesis was to develop a method to fill the gap between graphic design history and studio courses. Some graphic design educators already have discussed the problems of current graphic design history education. They have suggested practical solutions to improve graphic design history education. Based on some of these suggestions, the research was directed to identify current graphic design history teaching and learning environments. At the beginning of the thesis process, the focus of research was to identify the most effective teaching method. However, there were suggestions that the effectiveness of any teaching method was more dependent on the teacher's abilities than any intrinsic quality of the method itself. Therefore, it is not realistic to develop an absolute ideal graphic design history teaching method. So, the overall direction of thesis research changed from identifying an ideal graphic design history teaching method to defining optimal graphic design history teaching and learning environments. An effective graphic design history education method is achieved by distributing graphic design history education across the typical four year program.

Two separate interviews were conducted for this retrospective evaluation. Dr. Sheffield, an Assistant Professor of Art History at RIT, who has a profound knowledge of art history and design history, was satisfied with the overall structure and look of the website. He suggested introducing information on graphic designers outside of the western cultural experience, as well as women graphic designers. The introduction of these designers would serve to further broaden the picture of graphic design history for students through the application of this suggestion. A pop-up window, or online discussion board could be included in the website to increase the interaction students have with the website.

Kathleen Kaminski, an architect and Adjunct Professor teaching a graduate graphic design history seminar course with Professor R. Roger Remington at RIT, liked the structure of the application and contents. She suggested to continue building these websites to further establish a historical information database at RIT. These suggestions could be reflected in further research and development in the future.
Conclusion

The value of graphic design history is undeniable. However, teaching graphic design history is often a challenge because it is hard for younger generations to see an immediate relevance of graphic designers' works from the past to their own design work beyond a visual imitation of the styles presented. Therefore, it is necessary to develop an effective graphic design history teaching strategy to bridge the gap between graphic design history and studio courses. An effective education will guide students to learn about graphic design history as directly influential on their design work rather than as an aspect of general history, or an entirely different field of study.

This goal is achieved through developing a graphic design curriculum distributing graphic design history education inside studio courses. Doing this does not aim to replace current graphic design history courses, but to supplement them and demonstrate their significance. That way, students will be exposed to graphic design history more often and will have greater opportunity to use this knowledge in their design projects. Valid historic visual resources and references through websites will help students to more readily access their vast knowledge in graphic design history. The final thesis application, including websites would be a useful tool in introducing graphic design history within studio settings and design history seminars. When the website is properly introduced and frequently used with graphic design history studio courses, students will greatly benefit from the knowledge they'll gain in graphic design history.

If this application can be further expanded, it will provide the graphic design community, students, and educators with socio-cultural background information and references to global design figures that affected the design culture and education. In addition to this thesis application, developing more websites will serve as an effective tool for graphic design history education.
Glossary of Terms

Dale’s Cone of Learning
The Dale’s Cone of Learning chart illustrates the results of research conducted by Edgar Dale in the 1960s. According to Dale’s research, the least effective method, the top of the cone, involves learning from information presented through verbal symbols, i.e., listening to spoken words. The most effective method, the bottom of the cone, involves direct, purposeful learning experiences, such as hands-on or field experiences.

From Dale’s Cone of Learning
January 14, 2006

Design Orientation
It is the terminology that Rob Roy Kelly used in the book Everything is a Work in Progress as a way of teaching graphic design history in studio classes.

From Kelly, Rob Roy. Everything is a Work in Progress

Edgar Dale
Edgar Dale is a major contributor to the study of educational communications in America. He developed the Cone of Learning diagrams in the 1960s to illustrate the effectiveness of learning according to the media involved in learning experiences.

From Dale’s Cone of Learning
ACU Adams Center for Teaching Excellence
<http://www.acu.edu/cte/activelearning/whyuseal2.htm,>
January 14, 2006

Graphic Design
Graphic design is the problem solving activity of arranging images and text to communicate a message. It may be applied in any media, such as print, digital media, motion pictures, animation, packaging, and information signs.

From Toward a History of Graphic Design
<http://tigger.uic.edu/~victor/articles/interview.pdf.>
Feb. 5, 2006
Learning Pyramid
The Learning Pyramid charts the average retention rate for various methods of teaching. These retention percentages represent the results of research conducted by National Training Laboratories in Bethel, Maine. According to the chart, Lecture, at the top of the pyramid, achieves an average retention rate of 5%. On the opposite end of the scale, the teach others/immediate use method achieves an average retention rate of 90%.
From Learning Pyramid
ACU Adams Center for Teaching Excellence,
January. 12. 2006
Glossary of Terms

Modernism
Modern character or quality of thought, expression, or technique or a style or movement in the arts that aims to break with classical and traditional forms. A movement toward modifying traditional beliefs in accordance with modern ideas, especially in the Roman Catholic Church in the late 19th and early 20th centuries.
From Apple Dictionary

Multiple Intelligences
Howard Gardner, a professor of education at Harvard University, developed the theory of multiple intelligences in 1983. He suggested that the traditional notion of intelligence, based on standard I.Q. testing, is far too limited. Instead, he proposed eight different intelligences to account for a broader range of human potential in children and adults.
The multiple intelligences theorized by Howard Gardner are: Visual/Spatial Intelligence, Musical Intelligence, Verbal Intelligence, Logical/Mathematical Intelligence, Interpersonal Intelligence, Intrapersonal Intelligence, and Bodily/Kinesthetic Intelligence.
From Gardner, Howard. Art Education and Human Development

RIT Graphic Design Archives
The Graphic Design Archive is a unique resource at RIT that houses the work of pioneering American graphic designers between 1930 and 1950, including Lester Beall, Alvin Lustig, Ladislav Sutnar, Will Burtin, William Golden and Cipe Pineles, George Giusti, and Lella and Massimo Vignelli.
From Art on Campus
http://artoncampus.rit.edu/collection/11/
December. 29. 2005
Art Education Sources


An American philosopher, psychologist, and educational reformer, John Dewey explains his philosophy of education.


The origin of art education and its changes are presented chronologically.


The book contains Howard Gardner's study in the field of cognitive development and art education.


This Book provides an overview of the characteristics of Howard Gardner's seven multiple intelligences. and it explores how students can study using their preferred learning style.


This article is about Project Zero, an educational research group established in 1967 at the Harvard Graduate School of Education.


Alfred North Whitehead, an internationally renowned philosopher and educator, reveals his ideas about intellectual aspects of education.


A Handbook for Visual Arts ($30.00), offer guidelines and models for creating a project-based curriculum and using portfolios to assess student work in the arts.

Jacqueline Grennon Brooks and Martin Brooks

*The Case for Constructivist Classrooms* Association for Supervision and Curriculum Development Alexandria VA, 1993
Bibliography


The book is a unique review of graphic design pioneers in the 20th century. It introduces early leaders of the genre to today's digital multimedia practitioners.

Biesele, Igildo G. *Graphic Design Education.*


This book includes 17 training courses in graphic design programs from internationally leading schools. It provides examples of creative activity in computer graphics, graphic design, illustration, hand lettering, photography and typography.


The story of graphic design, from its roots in the development of printing, to 20th-century graphic design, is documented with 800 images of graphic design work.

Heller, Steven. *The Education of a Graphic Designer*


Milestones of graphic design history are presented in chronological order, starting with the dawn of modern graphic design—the final decade of the nineteenth century—through the graphic design developments of the last 110 years. The timeframes of important twentieth-century art movements are illustrated with descriptions of cultural and historical events in this book.


This book is a survey of graphic design history categorized by graphic styles from Victorian to Post Modernism.

Kelly, Rob Roy. *Everything is a Work in Progress: The Collective Writings of Rob Roy Kelly on graphic design education.*


A graphic designer and educator, Rob Roy Kelly wrote extensively on graphic design education. This book introduces Kelly's graphic design education philosophy and pedagogical experience.
Bibliography

McLean, Ruari. *Jan Tschichold: A Life in Typography*
The book introduces the creator of the New Typography, Jan Tschichold’s life, his works and his influence in the graphic design field.

McLean, Ruari. *Jan Tschichold, Typographer*

Meggs, Philip B. *A History of Graphic Design*
This book includes extensive information on graphic design history from its origin to the Modern period.

Remington, R. Roger. *Nine Pioneers in American Graphic Design*
This book explores the lives and works of nine seminal Modernist designers.

Spencer, Herbert. *Pioneers of Modern Typography*
This book introduces pioneers of modern typography in the 20th century from El Lissitzky to Jan Tschichold. The characteristics of various type designers and their work is introduced in this book.

Walker, John Albert. *Design History and the History of Design*
Appendix A

Survey answers from graphic design history and studio teachers
**Graphic Design History Teaching Modules for Studio Classes (for studio teachers)**

*Instruction:* This survey is created for design studio teachers who introduce history as a part of their studio classes. Please make your answers in bold, and type your opinions directly onto this survey form. After you have finished the survey, please email it back to me. If you have any questions regarding this survey, please email exj5992@rit.edu.

Thank you for your help.

1. Which discipline do you teach?
   - a) Graphic design
   - b) Industrial design
   - c) New Media
   - d) Other Interaction Design

2. Do you introduce history as a part of studio courses?  **Yes**  **No**

3. In what courses do you introduce history?
   - What types of courses are they? (For example: design principle emphasis, software skill emphasis etc…)

   **Beginning typography, information design, and time-based communication design**

4. What level(s) are your students in the courses?
   - a) Freshmen  **course name:**
   - b) Sophomores  **course name:** **Beginning Typography**
   - c) Juniors  **course name:**
   - d) Seniors  **course name:** **Time Motion & Communication**

5. Please describe specific examples on how you introduce history in studio courses.
   (If you have more examples to share, please feel free to provide more examples.)

**Your Example 1**
- Name of the course  **Beginning Typography**
- History context you introduce  **The history of typeface design**
- Organization of the information
  - a) **Chronological order**  b) Visual idiom  c) Theme  d) Medium
  - e) **Designer** or artist  f) Other:
- Teaching methods: Please describe specifically each category if they apply to you
  - a) **Reading**  **They have to do some research on their own**
  - b) Audio-visual
  - c) Demonstration
  - d) Discussion group
  - e) Lecture  **I present a couple of lectures which are heavily illustrated with examples**
  - f) Field trip  **The students visit our Rare Book Collection**
  - g) Writing  **A bit, yes.**
  - h) Other
They should be able to place into context what they are learning and doing with typography.

**Your Example 2**

- Name of the course
- History context you introduce
- Organization of the information
  - a) Chronological order
  - b) Visual idiom
  - c) Theme
  - d) Medium
  - e) Designer or artist
  - f) Other
- Teaching methods: Please describe specifically each category if they apply to you
  - a) Reading
  - b) Audio-visual
  - c) Demonstration
  - d) Discussion group
  - e) Lecture
  - f) Field trip
  - g) Writing
  - h) Other

- What benefits do you expect students to gain from the history context?

6. Do you have any suggestions to introduce history components into studio classes more effectively? Sometimes, it is worth inviting a guest speaker who is more knowledgeable in a topic to present to the students. This adds new content and variety to the course. What I’ve learned over the years is to add history components when they add to the typography project being worked on. This connection helps the students learn about and appreciate history.
Graphic Design History Teaching Modules for Studio Classes (for studio teachers)

Instruction: This survey is created for design studio teachers who introduce history as a part of their studio classes. Please make your answers in bold, and type your opinions directly onto this survey form. After you have finished the survey, please email it back to me. If you have any questions regarding this survey, please email exj5992@rit.edu. Thank you for your help.

1. Which discipline do you teach?
   a) Graphic design  b) Industrial design  c) New Media  d) Other

2. Do you introduce history as a part of studio courses?  Yes  No

3. In what courses do you introduce history?
   What types of courses are they? (For example: design principle emphasis, software skill emphasis etc…)

4. What level(s) are your students in the courses?
   a) Freshmen  course name: ______________________
   b) Sophomores  course name: Typography I
   c) Juniors  course name: Making Meaning, Typography III, Visual Systems
   d) Seniors  course name: Universal Web Design

5. Please describe specific examples on how you introduce history in studio courses.
   (If you have more examples to share, please feel free to provide more examples.)

Your Example 1

• Name of the course: ______________________
• History context you introduce: ______________________
• Organization of the information:
  a) Chronological order  b) Visual idiom  c) Theme  d) Medium
  e) Designer or artist  f) Other: ______________________
• Teaching methods: Please describe specifically each category if they apply to you:
  a) Reading: ______________________
  b) Audio-visual: ______________________
  c) Demonstration: ______________________
  d) Discussion group: ______________________
  e) Lecture: ______________________
  f) Field trip: ______________________
  g) Writing: ______________________
  h) Other: ______________________
1. Which discipline do you teach?
   a) Graphic design history  
   b) Industrial design history  
   c) New media history  
   d) Other

2. What history courses do you teach and what is the context of the classes?

   Twentieth and Twenty-First Century Visual Communication. The context is graphic design and illustration.

3. What level(s) are your students in the courses?
   a) Freshmen  course name:
   b) Sophomores  course name:
      Twentieth and Twenty-First Century Visual Communication.

4. Please describe specific examples on how you introduce history in class.
   (If you have more examples to share, please feel free to provide more examples.)

   Your Example 1
   i) Name of the course  Twentieth and Twenty-First Century Visual Communication.
   i) History context you introduce  graphic design and illustration.
   i) Organization of the information  a,b,e, and f.sociological influences
      a) Chronological order  b) Visual idiom  c) Theme  d) Medium
      e) Designer or artist  f) Other
   i) Teaching methods: Please describe specifically each category if they are applied to you
      a) Reading
      b) Audio-visual
         I use powerpoint, internet sites, audio sound bites, videos and dvds.
      c) Demonstration
         I do performance pieces related to the topics I'm presenting.
      d) Discussion group
         Very little. The class size prohibits interaction with the exception of the occasional question.
      e) Lecture
         Most of the content is delivered through lectures. I have a class capacity of 210 students so I need a microphone and lector for my notes.
      f) Field trip
         I have taken 150 students to the Cooper Hewitt National Design Triennial in NYC.
      g) Writing
         Students are required to write 1 critical essay of about 750 words with citations.
h) Other usually about 4 guest speakers will deliver a talk on various related subjects during a semester.

i) Have you ever given students a hands-on applied problem in this history class? no
   If so, please describe it specifically.

i) What benefits do you expect students to gain from the assignment?
Graphic Design History Teaching Modules for Studio Classes (for history teachers)
Oscar Fernández
Digital Design Program
School of Design
College fo DAAP
University of Cincinnati

Instruction: This survey is created for design history teachers. The purpose of this survey is to gain understanding of existing history teaching methods. Please make your answers in bold, and type your opinions directly onto this survey form. After you have finished the survey, please email it back to me. If you have any questions regarding this survey, please email exj5992@rit.edu. Thank you for your help.

1. Which discipline do you teach?
   a) Graphic design history  b) Industrial design history  c) New media history
   d) Other  D. Digital Design History

2. What history courses do you teach and what is the context of the classes?
Currently, I teach a course, History of Digital Design, although it is informally titled History of Visual Communication. The two UC curriculum design programs, digital and graphic are quite closely related. We view it as communication design in different media, digital and static. Course examines the dynamic historic periods, starting with early 19th Century Europe and the Industrial Revolution. It proceeds through several, proceeding through Modernism and to the current digital age. The first two sessions provides an overview of the evolution of writing, letterforms and typography.
Design, in particular, visual communication design is critically defined, discussed and evaluated within the their relevant historical context. Besides the aesthetic developments of the Modern movements, the discipline has been continually affected, influenced and shaped by other factors: culture, political events, socioeconomic implications, literary directions, technological developments and the social sciences. Additional areas covered are the historic developments of communication theory (semiotics, way finding) and their application.

3. What level(s) are your students in the design history course?
   a) Freshmen  A
   b) Sophomores  B
   c) Juniors  C
   d) Seniors  course name:

4. Please describe specific examples on how you introduce history in class.
   (If you have more examples to share, please feel free to provide more examples.)
Constantly strive to make it all relevant. That all that happened before 1985 (Macintosh computer) is important to become aware and understand. Whenever, showing examples I juxtapose it with present day ones to show connections/roots. For example, I will display Kurt Schwitter’s DaDa poem compositions for Hugh Ball next to the Swiss Rail Timetable and demonstrating the relevance.
Your Example 1
- Name of the course
- History context you introduce
- Organization of the information
  a) Chronological order  b) Visual idiom  c) Theme  d) Medium
e) Designer or artist  f) Other
- Teaching methods: Please describe specifically each category if they are applied to you
  a) Reading  Provide students selected readings and lecture supplements.
b) Audio-visual  Powerpoint presentations using overhead projectors.
c) Demonstration
- Discussion group
- Lecture
f) Field trip
- Writing  With such a large class, I have students conduct research on one historic individual from a large provide list. Following a given grid format, they later exchange and build a page collection of biographical profiles on figures not covered during the course.
h) Other

- Have you ever given students a hands-on applied problem in this history class? No
  If so, please describe it specifically.

- What benefits do you expect students to gain from the assignment?

Your Example 2
- Name of the course
- History context you introduce
- Organization of the information
  a) Chronological order  b) Visual idiom  c) Theme  d) Medium
e) Designer or artist  f) Other
- Teaching methods: Please describe specifically each category if they apply to you
  a) Reading
b) Audio-visual
c) Demonstration
d) Discussion group
• Have you ever given students a hands-on applied problem in this history class? If so, please describe it specifically.

• What benefits do you expect students to gain from the assignment?
  • learning about those historic pioneers and their contributions to the communication design discipline, culture and society.
  • recognizing design a holistic approach (gestalt)
  • viewing design history as a foundation for pursuit of prospective design research.
  • awareness to the discipline's historic roots, mission and aspired noble values

5. Do you have any suggestions to introduce history components into studio classes more effectively?
   Regularly meeting with other design faculty to learn of their scheduled course assignments/exercises for the coming school term. As the term is in progress, identifying and highlighting in the history course how these assignments relate and originated in design history. For instance, the common graphic design exercise, Graphic Translations, according to past Basel instructor Kurt Hauert, was derived from the writings/works of post-impressionist artist Paul Cezanne.
Instruction: This survey is created for design studio teachers who introduce history as a part of their studio classes. Please make your answers in bold, and type your opinions directly onto this survey form. After you have finished the survey, please email it back to me. If you have any questions regarding this survey, please email exi5992@rit.edu. Thank you for your help.

1. Which discipline do you teach?
   a) Graphic design   b) Industrial design   c) New Media   d) Other  
   **A and C**

2. Do you introduce history as a part of studio courses?  Yes   No   **Somewhat**

3. In what courses do you introduce history?
   What types of courses are they?  (For example: design principle emphasis, software skill emphasis etc…)
   I occasionally show examples of past research and projects done in interaction design/interface design areas in my Interaction Design courses and a Web Design elective.

4. What level(s) are your students in the courses?
   a) Freshmen  course name: ______________________________
   b) Sophomores  course name: ______________________________
   c) Juniors  course name: Interaction Design I, Interaction Design II
   d) Seniors  course name: Web Design

5. Please describe specific examples on how you introduce history in studio courses.
   (If you have more examples to share, please feel free to provide more examples.)

   **Your Example 1**
   - Name of the course  Interaction Design I, Interaction Design II
   - History context you introduce  Beginnings of interaction design discipline
   - Organization of the information
     a) Chronological order   b) Visual idiom   c) Theme   d) Medium
     e) Designer or artist   f) Other: **b, d and e**
   - Teaching methods: Please describe specifically each category if they apply to you
     a) Reading  Photocopies of articles or book chapters
     b) Audio-visual  Computer projection of case studies (usually from online sources)
     c) Demonstration
     d) Discussion group
     e) Lecture
     f) Field trip
g) Writing  Occasionally ask for one-page responses to material presented

h) Other

- What benefits do you expect students to gain from the history context?
  An understanding of the evolution of the young discipline of interaction design; to give students access to examples of work from outside this discipline that relates to, and inspires it.

Your Example 2
- Name of the course  Web Design (ALL ANSWERS FROM ABOVE APPLY BELOW)
- History context you introduce
- Organization of the information
  a) Chronological order  b) Visual idiom  c) Theme  d) Medium  e) Designer or artist  f) Other
- Teaching methods: Please describe specifically each category if they apply to you
  a) Reading
  b) Audio-visual
  c) Demonstration
  d) Discussion group
  e) Lecture
  f) Field trip
  g) Writing
  h) Other

- What benefits do you expect students to gain from the history context?

6. Do you have any suggestions to introduce history components into studio classes more effectively? Not particularly.
Appendix B

Intermediate Evaluation Survey
Modeling Graphic Design History in Graphic Design Curriculum

Instructions: This survey is developed for graphic design educators, students and professionals. For the questions below, highlight your answer and select bold weight to reflect your opinion. Please type your opinions directly onto this survey form. After you have finished the survey, please email it back to me. If you have any questions, please email me at cvi5992@rit.edu. Thank you for your help.

Background Information
1 What is your status?
   Graphic design educator  Graphic design student  Graphic design professionals

2 What courses do you teach (if applicable)?

Content (Please make your numeric answers in bold)
3 After reviewing the applications, do you think introducing graphic design history in a studio course is an effective way to strengthen graphic design history education?

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4 Do you agree that this thesis application will help students see relevance between graphic design history knowledge and their studio projects?

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Modeling Graphic Design History in Graphic Design Curriculum

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Background Information
1 What is your status?
   - Graphic design educator
   - Graphic design student
   - Graphic design professionals

2 What courses do you teach (if applicable)?
   Sophomore typography studios, Junior studio class and production class, Senior portfolio preparation class, Senior professional practice class.

Content (Please make your numeric answers in bold)
3 After reviewing the applications, do you think introducing graphic design history in a studio course is an effective way to strengthen graphic design history education?

   Strongly 5  Neutral 4  Weak 3  Somewhat 2  Moderate 1

4 Do you agree that this thesis application will help students see relevance between graphic design history knowledge and their studio projects?

   Absolutely 5  Neutral 4  Somewhat 3  Moderate 2  Moderate 1

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   Strongly 5  Neutral 4  Somewhat 3  Moderate 2  Moderate 1

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Background Information
1. What is your status?
   - Graphic design educator
   - Graphic design student
   - Graphic design professionals

2. What courses do you teach (if applicable)?
   - Graphic design studios, Web design, Advanced typography, Graduate graphic design studio class

Content (Please make your numeric answers in bold)
3. After reviewing the applications, do you think introducing graphic design history in a studio course is an effective way to strengthen graphic design history education?

   Strongly      Neutral      Weak
   **5**         **4**        **3**

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   Absolutely      Neutral      Somewhat
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