

# GD 220: HISTORY OF DESIGN

course information: [d2l.depaul.edu](mailto:d2l.depaul.edu)

Professor Chris Kalis \ [ckalis@cdm.depaul.edu](mailto:ckalis@cdm.depaul.edu)

office hours: Wednesdays 2pm – 3:30pm \ CDM 458

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[gd220depaul.wordpress.com](http://gd220depaul.wordpress.com)

## **DESCRIPTION**

*The history of graphic design is an evolution in aesthetics, technology, style and visual communication. The class will encompass a survey of the major movements in the field of print design, notable designers and design materials. The nature of changing methods, materials, technologies and values are examined in the context of the social and political realities that shape communication. The course will include the historical shift from print to multimedia design methodologies*

## **LEARNING GOALS**

In the context of this class, design is about communicating to diverse and specific audiences. Design utilizes different rhetorical strategies and the study of such strategies constitutes a major focus of the class. The goals of design are to inform (e.g., directions to the airport), educate (e.g., learning how to read), persuade (e.g., support a specific candidate or belief system), or take action (the act of voting or buying a product).

This course will deliver a design history experience through readings, discussion, lectures, activities, and creative projects. There will be frequent and intermediate critiques and feedback on your projects.

## **MATERIALS**

You'll want to get these materials as soon as possible. Paper and pens can be purchased nearby at Blick and/or Utrecht. While we will be using software throughout this class, please bring pen and paper each day.

### **FLASH DRIVE / EXTERNAL HARD DRIVE:**

You may also use an online service such as *iCloud*, *DropBox*, *Google Drive*, etc.

*You are responsible for backing up your own work.*

*Failure to turn in a project will result in a zero grade for that project.*

### **PAPER:**

For both *note-taking* and *sketching*.

### **BLACK INK PEN, BLACK MARKER, PENCIL:**

Make sure that you have a good writing tools. *Staedtler*, *Copic*, and *Micron* are companies who make good writing tools.

## **ATTENDANCE**

There's no such thing as an 'excused absence'—there's being here and there's not being here—however exceptions are given for dire circumstances, such as severe illness, death of a family member, etc. Please contact me (in advance when possible) if you will need to miss a class.

## **LATE WORK**

Punctuality is integral to a successful design career, therefore so is turning your work in on time. I do accept work up to 24 hours late—though at the expense of a reduced grade. So please turn in your work on time, and revise it as necessary after it's due. The importance of these two skills cannot be over-stated.

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## **CLASSROOM CONDUCT**

We're all adults here, and we're here to learn. So please don't waste your time on Facebook, etc during class. There is an abundance of material to cover, images to understand and information to comprehend. We have a finite amount of time, and need to use it wisely. Please Turn your phone ringer off, and remove your headphones, and unless we are working on a project, the computer in front of you should be OFF.

## **COURSE STRUCTURE**

The course will consist of approximately 50% lecture, 30% labs, and 20% in-class review. Because we will be covering a lot of material it is imperative that you attend each class. You are expected to participate in these exchanges in a professional manner. If you don't intend on contributing, don't disturb those who are. This is your classroom—but bear in mind that it is also your peers' classroom.

## **GRADING + CRITIQUE**

Final grades will be based on your quizzes, papers, projects, and presentations throughout the term, as well as a final during exam week. Specific criteria for grading will be listed on each assignment sheet but will broadly cover the areas of:

### **RESEARCH AND CONCEPTUAL DEVELOPMENT**

#### **FORMAL RESOLUTION**

#### **TECHNICAL CRAFT IN PRESENTATION**

#### **EFFORT AND PROFESSIONALISM**

Often informal performance will influence your project grades.

**TIMELINESS:** Meet all final and intermediate deadlines. Arrive Early.

**QUANTITY/QUALITY:** Exceed the Minimum, Seek Critique.

**INNOVATION:** Seek Difference not Similarity.

**COMMUNITY:** Collaborate, Listen and Share.

## **INCOMPLETE**

An incomplete grade is given only for an exceptional reason such as a death in the family, a serious illness, etc. Any such reason must be documented. Any incomplete request must be made at least two weeks before the final, and approved by the Dean of the College of Computing and Digital Media. Any consequences resulting from a poor grade for the course will not be considered as valid reasons for such a request.

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## **REQUIRED TEXTBOOK**

**Graphic Design: A Concise History, Second Edition** (World of Art),  
by Richard Hollis, Thames & Hudson, 2002 ISBN: 0500203474

## **RESOURCES AND SUPPLEMENTAL READINGS**

**Meggs' History of Graphic Design, 5th Edition.** Wiley, John and Sons. 2011.  
(available as Kindle)

**Graphic Style: From Victorian to New Century,** by Steven Heller, Seymour  
Chwast, Publisher:  
Abrams, Harry. Third Edition.

**Graphic Design, Referenced: A Visual Guide to the Language, Applications,  
and History.** Armin Vit, Bryony Gomez Palacio. Rockport Publishers. 2011.  
(available as Kindle)

**Graphic Design, A New History.** Steven J. Eskilson. Yale University Press. 2007.

Online:

**[www.designhistory.org](http://www.designhistory.org)**

**[www.designishistory.com](http://www.designishistory.com)**

**[www.aiga.org/medalists](http://www.aiga.org/medalists)**

## **MY SCHEDULE**

I'll be available on-campus outside of class during the week. My office hours at CDM  
are at 2pm - 3:30pm on Wednesdays. My office is on the 4th floor, room 458.

## **COMPUTER LABS**

Computer labs are available for your use outside of class.

For schedule information, please check here:

[www.cdm.depaul.edu/cim/academics/Pages/CIMLabResources.aspx](http://www.cdm.depaul.edu/cim/academics/Pages/CIMLabResources.aspx)

You'll need to swipe into the rooms with your DePaul ID, so please be sure it's activated.

Also, please sign up for the DePaul Graphic Design Mail List:

[mailman.depaul.edu/mailman/listinfo/design](mailto:mailman.depaul.edu/mailman/listinfo/design)

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## **ACADEMIC INTEGRITY**

This course will be subject to the academic integrity policy passed by faculty.

More information can be found at [academicintegrity.depaul.edu](http://academicintegrity.depaul.edu).

## **PLAGIARISM**

The university and school policy on plagiarism can be summarized as follows:

Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor. *Plagiarism in web design can be a tricky thing. While it's common-place to copy and paste small bits of code that you find in tutorials and such, lifting large portions of code—or blatantly copying the design of another site—is a different matter. If you're concerned with whether or not you're on the right side of the law, please don't hesitate to ask me.*

## **RESOURCES FOR STUDENTS WITH DISABILITIES**

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: Student Center, LPC, Suite #370; phone number: (773) 325 1677; fax: (773) 325 3720; TTY: (773) 325 7296.

*This syllabus is subject to change at any time, with notice.*

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## TENTATIVE COURSE CALENDAR:

	TOPICS	ASSIGNMENT	READINGS
<b>Week 1:</b>			
September 11	Course Overview, Definitions/Examples, Wordpress setup, Eight Ways to Look at Art, Why Study History?	Blog Post #1	graphic design history blogs
September 16	Making of an Artifact, Principles of Design and Typography, Social Practices, What is Graphic Design? I-Share, Library, Resources	Essay Assigned	Origins of Typography (provided)
<b>Week 2:</b>			
September 18	Graphic Arts Techniques, Early Alphabets, Victorian Style, Early Poster Artists	Blog Post #2	Hollis 7 – 36
September 23	Arts and Crafts Movement Screening: Genius of Design (excerpt) List of Influential Designers		
<b>Week 3:</b>			
September 27	Art Nouveau and Early Modern music: Claude Debussy, Erik Satie	Blog Post #3	Hollis 37 – 75
September 30	Art Deco Design History Style Review Film Screening: L'Or Rouge Quiz #1		Hollis 76 – 96 Graphic Style Reading 1 (provided)
<b>Week 4:</b>			
October 2	DADA, American Kitsch Heroic Realism, War and Propaganda Screening: Genius of Design (excerpt)	Blog Post #4	Hollis 97 – 129
October 7	Late Modern Screening: Eames Screening: Art & Copy Screening: Saul Bass Titles	Project 1 Assigned	Hollis 130 – 155
<b>Week 5:</b>			
October 9	100 Ideas that Changed Graphic Design part 1		Graphic Style Reading 2 (provided)

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October 14	100 Ideas that Changed Graphic Design part 2 Screening: TBA		Graphic Style Reading 3 (provided)
<b>Week 6:</b>			
October 16	Swiss/ International Style Screening: The Visual Language of Herbert Matter Screening: Helvetica (except)	Blog Post #5	Graphic Style Reading 4 (provided) Meggs Reading (provided)
October 21	Film Title Design Screening: Various Title Sequences Kinetic Typography Quiz #2	Project 2 Assigned	
<b>Week 7:</b>			
October 23	International Typographic Style International Style in America	Outline	Meggs Reading 2 (provided)
October 28	Psychedelic Film Screening: Post-Modern	Blog Post #6	Hollis 179 – 223
<b>Week 8:</b>			
October 30	Digital Screening: Side by Side (excerpt) Screening: Apple Commercials Quiz #3	Rough Presentation Slides	Emigre Readings (provided)
November 4	Good Words Contemporary Design Trends Critique of Project 2		Good Words handout
<b>Week 9:</b>			
November 6	Individual Presentations schedule TBD		
November 11	Individual Presentations schedule TBD		

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## **Week 10:**

November 13

Individual Presentations  
schedule TBD

November 18

Individual Presentations  
schedule TBD  
Design Style History Review

## **Week 11: Final Exam**

November 20, 11:45am – 2pm

Final Exam / Critique

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## Assignments:

### Blog Post / Reading Reflection / Discussion

For each reading assignment you are required to write a response on the class blog. These posts must be at least 100 words, that is either a reflection on the text or answers specific questions posed that week in the lectures. Blog posts are always due at 4:20pm, late posts will be marked down 15%.

### Historical Essay and Presentation:

1000 – 1500 words  
1st draft due week 6  
final due week 8

A list of historically significant movements and designers will be provided. You are to select one of the timeline slots and research two images (graphics or graphic designs) associated with the your selection. Students will provide a “Visual Analysis” which is described on a separate assignment sheet.

### Mid Term Exam and Final Exam:

Images / Reading Comprehension

Will consist of identification of images that have been shown in class and quotations from assigned readings requiring written reflection. Any image that appears on an exam will have been shown in class and is reproduced in one of the readings.

### 100 Ideas that Changed Graphic Design

You will select a topic from a provided list of historically significant achievements in graphic design. After gathering imagery and research you will design a poster/ book cover / webpage / animation that demonstrates your chosen topic with provided content from me.

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