

ARTH 4842 – History of Communication Design
Spring 2026, 3 credits
Tuesdays & Thursdays, 5:00–6:20 PM, Curry Hall 103

Professor Contact Information

Carey Gibbons (she/her)

Assistant Professor, Art History

Office location: Art Building 206

Phone number: 940-565-4777 (Dept. of Art History number – not a direct line)

Email: Carey.Gibbons@unt.edu or Canvas inbox

I aim to respond to emails and Canvas messages within 24 hours on weekdays. On weekends and university holidays, responses will likely take longer.

Office hours: Tuesdays, 12:30–1:30 PM & Thursdays, 3:30–4:30 PM

Also available to meet by appointment

Teaching Assistant

Melyssa (Missy) Hawes (she/they): MelyssaHawes@my.unt.edu

Office hours: Wednesdays, 3:00–4:00 PM, Art Building 221

Course description

This course presents an overview of the history of communication design, focusing on designs from the late-19th century through the 21st century and emphasizing their relevance today. Key movements, designers, their visual languages, and changing technologies will be considered within the broader social, political, and economic contexts. Attention will be given to graphic design, illustration, and user experience (UX) design.

Prerequisite(s): ART 2350, ART 2360, and ART 2370; or consent of instructor.

Course objectives

- Students will demonstrate an understanding of both formal and conceptual issues that have shaped communication design and its discourses since the 19th century.
- Students will reach an understanding of the relevance of historical examples of communication design to contemporary practice and society.
- Students will be able to position design production within a broader field, understood as both reflecting and shaping political, economic, social, cultural, and technological developments.
- Students will apply the vocabulary and analytical skills needed to conduct research, think critically about the course content, and present conclusions thoughtfully in verbal and written form.
- Students will be able to analyze how meaning and value are constructed and mediated over time and recognize their own work within the context of a historical and cultural framework.

Course structure & content

This class meets in person. Make sure you do your readings and required work before our class days. Readings will be supplemented by lectures, student presentations, discussions (both in-person and virtual), and occasional activities throughout the semester. I have included a course schedule of topics and readings in this syllabus, but be sure to check your email and Canvas regularly for adjustments to the schedule and announcements.

Course disclaimer

Content in the arts and design can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. We will sometimes encounter examples of harmful stereotypes, racially insensitive images, and expressions of cultural and racial superiority. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should seek another course. You can also contact me to discuss any concerns that you have about the course material.

Course materials

The course readings will be on Canvas and are from a variety of sources. You are expected to do the assigned readings before class. The readings include selections from books and scholarly journal articles. I have included both primary and secondary sources.

Books that might be useful for you will also be placed on course reserve for 24-hour check-out from Willis Library (or e-reserves for e-books: password ARTH4842):

- Philip B. Meggs and Alston W. Purvis, *Meggs' History of Graphic Design*, 6th Edition, (Hoboken, NJ: John Wiley & Sons, 2016). Note: The 5th edition is available as an e-book through UNT Libraries.
- Michael Bierut, Jessica Helfand, Steven Heller, and Rick Poynor, eds., *Looking Closer 3: Classic Writings on Graphic Design* (New York: Allworth Press, 1999).
- Helen Armstrong, ed., *Graphic Design Theory: Readings from the Field* (New York: Princeton Architectural Press, 2009). (available as an e-book through UNT Libraries)
- Teal Triggs and Leslie Atzmon, eds., *The Graphic Design Reader* (London: Bloomsbury Visual Arts, 2019).
- Johanna Drucker and Emily McVarish, *Graphic Design History: A Critical Guide*, Second Edition (Upper Saddle River, NJ: Pearson, 2013).
- Steven Heller and Georgette Ballance, eds., *Graphic Design History* (New York: Allworth Press, 2001).
- Stephen J. Eskilson, *Graphic Design: A New History* (New Haven: Yale University Press, 2007).
- Steven Heller and Véronique Vienne, *100 Ideas that Changed Graphic Design* (London: Laurence King, 2012). (available as an e-book through UNT Libraries)

- Briar Levit, *Baseline Shift: Untold Stories of Women in Graphic Design History* (Hudson, NY: Princeton Architectural Press, 2021). (available as an e-book through UNT Libraries)
- Anne H. Berry, Kareem Collie, Penina Acayo Laker, Lesley-Ann Noel, Jennifer Rittner, and Kelly Walters, eds., *The Black Experience in Design: Identity, Expression & Reflection* (New York: Allworth Press, 2022). (available as an e-book through UNT Libraries)
- Terresa Moses and Omari Souza, eds., *An Anthology of Blackness: The State of Black Design* (Cambridge, MA: MIT Press, 2023). (available as an e-book through UNT Libraries)
- Bahia Shehab and Haytham Nawar, *A History of Arab Graphic Design* (Cairo: The American University in Cairo Press, 2020).
- Felipe Taborda and Julius Wiedemann, *Latin American Graphic Design* (Hong Kong: Taschen, 2008).
- Ellen Lupton, Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, and Valentina Vergara, *EXTRA BOLD: a feminist inclusive anti-racist nonbinary field guide for graphic designers* (Hudson: Princeton Architectural Press, 2021). (available as an e-book through UNT Libraries)

There are also a number of helpful online resources for the study of communication design history that can be found on Canvas in the “RESOURCES” module.

I sometimes share short videos or websites during class. All links shown will be saved in a Canvas module titled “CLASS LINKS.”

Technical assistance

The IT Help Desk can help you with Canvas or other technology issues.

Email: helpdesk@unt.edu

Phone: 940-565-2324

In Person: Sage Hall, Room 330

Course Requirements & Grade Distribution

Attendance & Participation: 15%

Group Oral Presentations: 10%

Special Collections Essay: 10%

Midterm Multiple Choice Quiz: 15%

Midterm Essay: 10%

Final Multiple Choice Quiz: 15%

Final Project: 25%

Attendance & Participation

Students are expected to attend class meetings regularly. Your Attendance &

Participation grade will be lowered for more than 2 unexcused absences, with 5 points deducted for each unexcused absence beyond the 2 “freebies.”

An excused absence is granted if you are ill or have an urgent reason for being unable to attend class. Appropriate documentation is required (i.e. a doctor’s note or proof of a positive Covid test) unless I tell you otherwise. It is important that you communicate with me prior to being absent so we can discuss and mitigate the impact of the absence on your attainment of course learning goals.

Excessive tardiness will count as an absence (3 late arrivals=1 unexcused absence). Do not leave the class while it is in session unless you need to use the bathroom or have an urgent reason to leave.

It is required that each student come to class having completed the required reading and any assignments. You are also expected to participate in any in-class activities that are assigned. Failure to do so will negatively affect your Attendance & Participation grade.

The class is primarily lecture-based, but we will have some discussions during class. I will also post questions on Canvas discussion boards for you to answer. Regular participation on these discussion boards will ensure that you receive a good Attendance & Participation grade. There will be 12 boards posted throughout the semester, and you must post a comment (of at least 3 sentences) on at least 4 boards in order to maintain an “A” for Attendance & Participation. 5 points will be deducted for each missing post. If you have an issue with attendance, posting on more than the required 4 boards can improve your Attendance & Participation grade.

No cell phones shall be visible or audible in the classroom after class begins unless there is an emergency. If you are seen using a phone repeatedly during class without permission, your Attendance & Participation grade will suffer.

Additionally, rules of engagement refer to the way students are expected to interact with each other and with their instructors. Adherence to these rules will be factored into your final participation grade. Here are some general guidelines:

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect, even when their opinion differs from your own.
- Speak from personal experiences. Try not to speak on behalf of groups or other individual’s experiences.
- Use your critical thinking skills to respectfully challenge other people’s ideas, instead of attacking individuals.

Group Oral Presentations

You will be assigned to groups of 4-5 and provided with different topics on which to present throughout the semester. You are expected to show a presentation with slides when you present and determine which team member(s) will be speaking in advance. An “A” presentation is focused, clear, well-organized, engaging, thoughtful, accurate, and informed by research and analysis. You must submit your slides, a bibliography, and a list of responsibilities for each team member on Canvas. See the assignment instructions on Canvas for more details.

Note: I am open to alternative presentation formats (i.e. a video essay/presentation), but you must ask me for permission in advance!

Special Collections Assignment

You will view Special Collections materials in room 443 on the 4th floor of the Willis Library on February 3 or 5 (see details in schedule below) and complete a short essay about the Kelmscott Press due on **Fri., Feb. 20 by 11:59 PM**. 10 points will be deducted for each day that you are late, unless there are extenuating circumstances. See the assignment instructions on Canvas for more details.

Quizzes & Midterm Essay

There will be a multiple choice Midterm Quiz that you will complete during class time on **Thurs., March 5**.

There will be a multiple choice Final Quiz on **Tues., May 5 from 5:30–7:30 PM**. It will cover material after the Midterm Quiz.

The Midterm and Final Quiz will be taken in person without laptops, notes, or other materials.

You will also have to complete a short Midterm Essay (600–1,000 words). You will have at least 2 questions to choose from, and the questions will be provided on Mon., March 2. The essay will be due on **Fri., March 6 by 11:59 PM**. 10 points will be deducted for each day that you are late, unless there are extenuating circumstances. Details will be posted on Canvas.

For the essay, you are not allowed to collaborate with other students or individuals, but you are allowed to consult readings, notes, and other research sources (excluding AI).

Final Project

You will have options for your final project, including a research paper (8–10 pages), virtual exhibition, design/art project, creative writing project, or podcast episode. I will provide you with detailed instructions, and your topic must be sent to me for approval by **11:59 PM on Tues., April 7**. The assignment is due on **Tues., April 30 by 11:59 PM**. 10 points will be deducted from the final project grade for each day past the deadline if you are late, unless there are extenuating circumstances.

Grading

A: 90% course average or above. Excellent work produced throughout the semester.

B: 80% course average or above. Good work produced throughout the semester.

C: 70% course average or above. Fair work produced throughout the semester.

D: 60% course average or above. Passing work produced throughout the semester.

F: Failure

Individual Assignments Grading

97-100 A+

93-96 A

90-92 A-

87-89 B+

83-86 B

80-82 B-

77-79 C+

73-76 C

70-72 C-

67-69 D+

63-66 D

60-62 D-

0-59 F

Acceptable Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at <https://studentaffairs.unt.edu/dean-of-students/conduct/index.html>

Academic Integrity Standards and Consequences

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

AI

One of the primary goals of this course is to help you develop strong writing and communication skills. Relying on AI to complete written assignments undermines

your learning experience and can lead to academic penalties or sanctions. While you are welcome to use AI tools such as ChatGPT for brainstorming ideas for your Group Oral Presentation or Final Project, all written content submitted for class assignments must be your own original work. Grammarly or spellcheck software is allowed for checking your grammar and spelling. Feel free to email or stop by my office hours if you have any questions about appropriate AI usage.

Privacy and Course Content

You may not record class lectures, discussions, or activities unless you have documented academic accommodations with the Office for Disability Access (ODA). Do not use any course materials (including recordings) for purposes not directly related to this course unless you have my permission.

ADA Accommodation Statement

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

Emergency Notification & Procedures

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the UNT Learning Management System (LMS) for contingency plans for covering course materials.

Survivor Advocacy

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The

Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at 940-565-2759.

Student Support Services

UNT provides resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Dean of Students: <https://studentaffairs.unt.edu/dean-of-students/>
- Student Health and Wellness Center: <https://studentaffairs.unt.edu/student-health-and-wellness-center/index.html>
- Counseling and Testing Services: <https://studentaffairs.unt.edu/counseling-and-testing-services>
- UNT Care Team: <https://studentaffairs.unt.edu/care>
- Eagle Engagement Center: <https://studentaffairs.unt.edu/eagle-engagement-center/index.html>

COURSE SCHEDULE & READINGS (subject to revision)

Note: Recommended readings are entirely optional. They delve deeper into the themes and ideas explored in class and are provided to spark your curiosity and encourage further exploration of the topics we're covering.

Tues., January 13

Syllabus review/Introduction to the course

Thurs., January 15

Overview of the field; How should we study communication design history?; Early Communication Design

Required readings:

- Martha Scotford, "Is There a Canon of Graphic Design History?" (1991), in *Design Culture: An Anthology of Writing from the AIGA Journal of Graphic Design*, eds. Marie Finamore and Steven Heller (Allworth Press, 1997), 218–29.
- Tibor Kalman, J. Abbott Miller, and Karrie Jacobs, "Good History/Bad History" (1991), in *The Graphic Design Reader*, eds. Teal Triggs and Leslie Atzmon (Bloomsbury Visual Arts, 2019), 108–18.
- Ryan Mungia, "The People's Graphic Design Archive Is Rethinking How We Talk About Design History," 2021.

Recommended readings:

- Eye blog post (July 29, 2008) & Martha Scotford's "Afterword," first published in *Eye* 17, no. 68 (2008).

Tues., January 20

Early Communication Design

Thurs., January 22

Early Communication Design; Industrial Revolution; Ornament

Required readings:

- Owen Jones, "Grammar of Ornament" (1856), in *The Industrial Design Reader*, ed. Carma Gorman (Allworth Press, 2003), 19–21.
- Marc Olivier, "Brownie Camera, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 210–13.

Recommended readings:

- Owen Jones, *Grammar of Ornament* (Day and Son, 1856).
- John Green, "The Qwerty Keyboard," in *The Anthropocene Reviewed: Essays on a Human-Centered Planet* (Dutton, 2021), 239–44.

Tues., January 27

American Illustration & Graphic Design

Required readings:

- Meredith James, "By Women, For Women: Suffragist Graphic Design," in *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit (Princeton Architectural Press, 2021), 62–73.
- Martha Patterson, Ch. 1, "Selling the American New Woman as Gibson Girl," in *Beyond the Gibson Girl: Reimagining the American New Woman, 1895–1915* (University of Illinois Press, 2005), 27–49.

Recommended readings:

- Linda M. Waggoner, "'Her Greatest Work Lay in Decorative Design': Angel DeCora, Ho-Chunk Artist (1869–1919)," in *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit (Princeton Architectural Press, 2021), 12–21.
- Dan Guadagnolo, "'A Superb Example of the Common Man': J.C. Leyendecker and the Staging of Male Consumer Desire in American Commercial Illustration, 1907–1931," *American Studies* 58, no. 4 (2019): 5–32.
- Laurence S. Cutler and Judy Goffman Cutler, *J.C. Leyendecker: American Imagist* (Abrams, 2008).

Thurs., January 29

Victorian Illustration & Graphic Design; Arts & Crafts Movement & the Kelmscott Press

Required readings:

- Duncan Robinson, “Carvers and Architects: Edward Burne-Jones, William Morris and the Kelmscott Chaucer,” in *Literary Circles: Artist, Author, Word and Image in Britain 1800–1920*, eds. Jane Munro and Linda Goddard (Fitzwilliam Museum, 2006), 46–51.
- William Morris, “The Ideal Book,” in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (Allworth Press, 1999), 1–5.
- Victor Margolin, “The Citizen Designer,” in *Looking Closer 5: Critical Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, and Steven Heller (Allworth Press, 2006), 118–28.

Recommended readings:

- Samuel D. Albert, “‘My Work is the Embodiment of Dreams’: Morris, Burne-Jones, and Pre-Raphaelite Influences on Book Design,” in *Pocket Cathedrals: Pre-Raphaelite Book Illustration* (Yale Center for British Art, 1991), 93–101.
- Jeffrey Skoblow, “Beyond Reading: Kelmscott and the Modern,” in *The Victorian Illustrated Book*, ed. Richard Maxwell (University Press of Virginia, 2002), 239–58.

Tues., February 3 & Thurs., February 5

Visits to view Special Collections materials & Research Overview with Rebecca Barham (UNT’s Art Reference Librarian). See schedule below:

Visits to Special Collections (Room 443, 4th floor, Willis Library):

Group 1: Students with the last names Aceituno–Cupitt: Feb. 3, 5:00–5:40 PM

Group 2: Students with the last names Derr–Kayce: Feb. 3, 5:40–6:20 PM

Group 3: Students with the last names Kelwadkar–Siller: Feb. 5, 5:00–5:40 PM

Group 4: Students with the last names Smith–Zhou: Feb. 5, 5:40–6:20 PM

*Since each group has a limited amount of time looking at the materials, it is important that you are on time!

Research Overview with Rebecca Barham (Room 130, Ground floor, Willis Library):

Groups 3 & 4: Students with the last names Kelwadkar–Siller: Feb. 3, 5:00–6:20 PM

Groups 1 & 2: Students with the last names Aceituno–Kayce: Feb. 5, 5:00–6:20 PM

Tues., Feb. 10

Art Nouveau; Glasgow School; Vienna Secession

Required readings:

- Jan Thompson, “The Role of Woman in the Iconography of Art Nouveau,” *Art Journal* 31, no. 2 (Winter 1971–72): 158–67.

- Adolf Loos, “Ornament and Crime” (1910), in *The Industrial Design Reader*, ed. Carma Gorman (Allworth, 2003), 74–81.

Recommended readings:

- Ruth E. Iskin, “Art Nouveau and the New Woman: Style, Ambiguity, and Politics,” in *Goddesses of Art Nouveau*, ed. W. M. H. Hupperetz (WBOOKS, 2020), 33–50.
- John Berger, “Ways of Seeing,” in *The Feminism and Visual Culture Reader*, ed. Amelia Jones (Routledge, 2010), 49–52.
- Laura Mulvey, “Visual Pleasure and Narrative Cinema,” in *The Feminism and Visual Culture Reader*, ed. Amelia Jones (Routledge, 2010), 57–65.
- Maurice Verneuil, Georges Auriol, and Alphonse Mucha, *Combinaisons Ornementales* (Librairie Centrale des Beaux Arts, 1901).
- Alice Twemlow, “The Decriminalization of Ornament,” in *Looking Closer 5: Critical Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, and Steven Heller (Allworth Press, 2006), 87–93.

Thurs., February 12

Visualizing Data; Developments in UX Design

Required readings:

- Whitney Battle-Baptiste and Brit Rusert, Introduction to *W.E.B. DuBois’s Data Portraits: Visualizing Black America* (Princeton Architectural Press, 2018), 7–22.
- Christoph Lueder, “London Underground Diagram, UK,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 34–37.
- Ellen Lupton, “Isotype, Austria,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 68–71.
- Paul Hazell, “Ford Model T, USA,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 30–33.
- Frederick Winslow Taylor, “The Principles of Scientific Management” (1911), in *The Industrial Design Reader*, ed. Carma Gorman (Allworth Press, 2003), 84–88.
- Christine Frederick, “The Labor-Saving Kitchen” (1919), in *The Industrial Design Reader*, ed. Carma Gorman (Allworth Press, 2003), 92–96.

Recommended viewings:

- Silas Munro, “W.E.B. Du Bois’s Data Portraits: Visualizing Black America with Silas Munro,” Letterform Lecture at San Francisco Public Library Main Library, October 29, 2019.

Tues., February 17

Influence of Modern Art; Russian Constructivism & Suprematism; De Stijl

Required readings:

- F.T. Marinetti, “Destruction of Syntax” (1913), in *Looking Closer 3: Classic Writings on*

Graphic Design, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (Allworth Press, 1999), 6–11.

- F.T. Marinetti, “Manifesto of Futurism” (1909), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 20–21.
- Aleksandr Rodchenko, Varvara Stepanova, and Aleksei Gan, “Who We Are: Manifesto of the Constructivist Group” (c. 1922), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 22–24.

Recommended readings/viewings/listenings:

- Christopher Mount, “Film Posters by Moscow’s Stenberg Brothers, 1923–33,” in *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 258–64.
- Getty Research Institute Marinetti animated visual poem, 2014.
- PennSound Dada sound poems

Thurs., February 19

The Beggarstoffs; Plakatstil; War Posters; Art Deco

E. McKnight Kauffer Group Presentation

Special Collections Kelmscott Press Essay due on Canvas on Fri., Feb. 20 by 11:59 PM!

Required readings:

- Philip Meggs, “Pictorial Modernism,” in *Meggs’ History of Graphic Design*, Meggs and Alston W. Purvis, 5th edition (John Wiley & Sons, 2012), 276–89.

Recommended readings:

- Lucy Fischer, “The Art Deco Style: Modernity and the Feminine,” in *Designing Women: Cinema, Art Deco, and the Female Form* (Columbia University Press, 2003), 11–40.
- *Posters by E. McKnight Kauffer* (The Museum of Modern Art, 1937), Foreword, Kauffer biography, Note on Technique.

Tues., February 24

Harlem Renaissance; Japanese Design & The Complete Commercial Artist

Aaron Douglas Group Presentation

Required readings:

- Michele Y. Washington, “Souls on Fire,” in *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 266–71.
- Sylvia Harris, “Searching for a Black Aesthetic in American Graphic Design,” in *The Education of a Graphic Designer*, ed. Stephen Heller (Allworth Press, 1998), 125–29.
- Hamada Masuji, “From ‘Introduction to Commercial Art’” (1930), in *The Complete Commercial Artist: Making Modern Design in Japan*, with text by Gennifer Weisenfeld (Letterform Archive, 2024), 414–18.

Recommended readings/viewings:

- “Charles Clarence Dawson,” WTTW Art & Design in Chicago (Read article & watch video.)
- Silas Munro, “A Wounded Fire: Queerness in Black Publications of the Harlem Renaissance,” Vimeo video, public lecture organized by Vermont College of Fine Arts, July 22, 2020 (at around 33 minutes).
- Browse issues of *The Crisis*. The Crisis Publishing Company, 1910-present. Full text on Google Books.
- *The Complete Commercial Artist: Making Modern Design in Japan*, with text by Gennifer Weisenfeld (Letterform Archive, 2024).

Thurs., February 26

The Bauhaus; The New Typography

Söre Popitz Group Presentation

Required readings:

- Herbert Bayer, “Towards a Universal Type,” in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (Allworth Press, 1999), 60–62.
- Laszlo Moholy-Nagy, “Typophoto” (1925), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 32–34.
- Madeleine Morley, “Celebrating Söre Popitz, the Bauhaus’ Only Known Woman Graphic Designer,” *Eye on Design* (AIGA), Dec. 3, 2019.
- Jan Tschichold, “The New Typography” (1928), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 35–38.
- Beatrice Warde, “The Crystal Goblet or Printing Should be Invisible” (1932), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 39–43.

Recommended readings:

- “New Lessons from The Bauhaus: An Interview with Ellen Lupton,” in *Centered: People and Ideas Diversifying Design*, ed. Kaleena Sales (Princeton Architectural Press, 2023), 158–63.

Tues., March 3

Modernism in America

Required readings:

- Alexey Brodovitch, “What Pleases the Modern Man,” in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (Allworth Press, 1999), 50–52.
- M.F. Agha, “What Makes a Magazine ‘Modern’?”, in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (Allworth Press, 1999), 53–55.

- Philip B. Meggs, “Immigrants to America,” in *Meggs’ History of Graphic Design*, Meggs and Alston W. Purvis, 5th edition (John Wiley & Sons, 2012), 353–57.
- Ellen Lupton, “The Voice with a Smile,” in *Mechanical Brides: Women and Machines from Home to Office* (Cooper Hewitt and Princeton Architectural Press, 1993), 29–41.

Recommended readings:

- James J. Kimble and Lester C. Olson, “Visual Rhetoric Representing Rosie the Riveter: Myth and Misconception in J. Howard Miller’s ‘We Can Do It!’ Poster,” *Rhetoric & Public Affairs* 9, no. 4 (Winter 2006): 533–69.
- Lana F. Rakow, “Women and the Telephone: The Gendering of a Communications Technology,” in *Technology and Women’s Voices: Keeping in Touch*, ed. Chris Kramarae (Routledge, 1988), 207–28.

Thurs., March 5

Midterm Quiz during class!

Midterm Essay due on Canvas on Fri., March 6 by 11:59 PM! (Questions provided on Mon., March 2.)

Tues., March 10 & Thurs., March 12 – SPRING BREAK. NO CLASS!

Tues., March 17

Swiss Design/The International Typographic Style

Helvetica Group Presentation

Required readings:

- Josef Müller-Brockman, “Grid and Design Philosophy” (1981), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 62–63.
- Emil Ruder, “The Typography of Order” (1959), in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (Allworth Press, 1999), 135–38.
- R. Roger Remington, Ch. 75, “Helvetica: Love It Or Leave It,” in *Design Studies: A Reader*, eds. Hazel Clark and David Brody (Bloomsbury, 2018), 500–04.

Thurs., March 19 & Tues., March 24

Race & Design; Latin American Design; Rebellion & Revolution

Emory Douglas Group Presentation on March 19

Required readings:

- Johanna Drucker and Emily McVarish, Ch. 13, “Pop and Protest,” in *Graphic Design History: A Critical Guide* (Pearson Education, 2013), 268–87.
- Aggie Toppins, “Beyond the Bauhaus: ‘I Am A Man’ placard from the 1968 Memphis Sanitation Workers Strike” AIGA DEC blog, August 18, 2020.

- Angelica McKinley and Giovanni Russonello, “Fifty Years Later, Black Panthers’ Art Still Resonates,” *New York Times*, October 15, 2016.
- Theo Inglis, “Psychedelia, Satire + Solidarity—Cuba’s Revolutionary Posters Showcase the Country’s ‘Golden Age’ of Graphic Design,” *Eye on Design* (AIGA), October 23, 2019.

Recommended readings/viewings:

- Tara Rose Stromberg, Dress Code video, “Emory Douglas: The Art of The Black Panthers,” 2015.
- “Norman Rockwell in the Age of the Civil Rights Movement,” Google Arts & Culture Feature
- Jennifer Greenhill, “The View from Outside: Rockwell and Race in 1950,” *American Art* 21, no. 2 (Summer 2007): 70–95.
- Nichole Burroughs, “Paving the Way: Black Design Then and Now,” in *An Anthology of Blackness: The State of Black Design*, eds. Terresa Moses and Omari Souza (MIT Press, 2023), 163–72.
- Elaine Lopez, “Homeland and Life: The Consequences of the Iconic Imagery of the Cuban Revolution,” in *Centered: People and Ideas Diversifying Design*, ed. Kaleena Sales (Princeton Architectural Press, 2023), 60–71.
- E. Carmen Ramos, ed., *Printing the revolution!: The rise and impact of Chicano graphics, 1965 to now* (Smithsonian American Art Museum and Princeton University Press, 2020).

Thurs., March 26

Counterculture; Psychedelic Design; Music & Design

Bonnie MacLean Group Presentation

Required readings:

- Ellen Lupton, “Vision is a Process,” in *How Posters Work* (Cooper Hewitt, 2015), 12–23.
- Carey Gibbons, “Deliberately Disorienting,” Cooper Hewitt blog post, October 23, 2018.
- Steven Heller, “The Underground Mainstream” (2008), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 98–101.

Recommended readings:

- Madeleine Morley, “The Cost of Free Love and the Designers Who Bore It—Meet the Women of Psychedelic Design,” *Eye on Design* (AIGA), March 7, 2019.
- Nicolas P. Maffei, Ch. 11, “Picturing Music: The Rise and Fall of Music Packaging,” in *Reading Graphic Design in Cultural Context*, eds. Grace Lees-Maffei and Nicolas P. Maffei (Bloombury Visual Arts, 2019), 192–206.

Tues., March 31

The New York School

Bea Feitler Group Presentation

Required readings:

- Martha Scotford, “Cipe Pineles: Artist as Art Director,” in *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 160–65.
- Tereza Bettinardi, “Bea Feitler: The Sir to Ms. Years,” in *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit (Princeton Architectural Press, 2021), 52–61.
- Herb Lubalin, “What is New in American Typography?,” in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (Allworth Press, 1999), 123–25.

Recommended readings:

- David Raizman, Ch. 5, “Food, Race, and the ‘New Advertising’: The Levy’s Jewish Rye Bread Campaign 1963-1969,” in *Reading Graphic Design History: Image, Text, and Context* (Bloomsbury, 2021), 143–83.
- Steven Heller, “Alvin Lustig: Born Modern,” in *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 146–51.

Thurs., April 2

Corporate Identity & Visual Systems

Designs for the Olympic Games Group Presentation

Required readings:

- Ken Garland, “First Things First” manifesto (1964) & Adbusters, “First Things First” manifesto (2000, 1999), in *The Graphic Design Reader*, eds. Teal Triggs and Leslie Atzmon (Bloomsbury Visual Arts, 2019), 567–70.
- Raymond Loewy, “The MAYA Stage” (1951), in *The Industrial Design Reader*, ed. Carma Gorman (Allworth Press, 2003), 155–59.
- Henry Dreyfuss, *Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols* (McGraw-Hill, 1972), 16–21; 26–31.

Recommended readings/viewings:

- D.J. Huppertz, “McDonald’s Golden Arches Logo, USA,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 46–49.
- The Groundbreaking Design of Mexico 1968 | Design Focus, June 19, 2018.
- Olympic Games Pictograms | Design Focus, June 12, 2018.

Tues., April 7

The Conceptual Image; Postmodern Design

Wolfgang Weingart Group Presentation

Must submit Final Project topic for approval by 11:59 PM!

Required readings:

- Wolfgang Weingart, “My Way to Typography” (2000), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 77–80.
- Grace Lees-Maffei, Ch. 5, “Seeing Clearly? Legibility, Word and Image in Postmodern Print Design,” in *Reading Graphic Design in Cultural Context*, eds. Grace Lees-Maffei and Nicolas P. Maffei (Bloomsbury Visual Arts, 2019), 83–102.
- Steven Heller, “Cult of the Ugly,” *Eye* 3, no. 9 (Summer 1993). Republished on the *Eye* website.

Recommended readings:

- Danuta A. Boczar, “The Polish Poster,” *Art Journal* 44, no. 1 (March 1984): 16–27.
- Robert Venturi, Denise Scott Brown, and Steven Zenour, “Learning from Las Vegas” (1972), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 70–76.

Thurs., April 9

Designing for People; Accessibility

Required readings:

- “International Symbol of Access: Elizabeth Guffey, Conversation with Steven Heller,” in *EXTRA BOLD: a feminist inclusive anti-racist nonbinary field guide for graphic designers*, eds. Ellen Lupton, Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, and Valentina Vergara (Princeton Architectural Press, 2021), 104–07.
- Russell Flinchum, “Dreyfuss, Design, and Human Factors,” *Ergonomics in Design* (Winter 2000): 18–24.
- Ellen Lupton, “Designing for People,” in *Beautiful Users: Designing for People* (New York: Princeton Architectural Press and Cooper Hewitt Smithsonian Design Museum, 2014), 20–31.
- Lasse Brunnström, “Princess Telephone, USA,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 172–75.

Recommended readings:

- Elizabeth Guffey, Ch. 4, “Signs of Discrimination (1965–1968),” in *Designing Disability: Symbols, Space, and Society* (Bloomsbury, 2018), 95–119.
- Bess Williamson, “Getting a Grip: Disability in American Industrial Design of the Late Twentieth Century,” *Winterthur Portfolio* 46, no. 4 (Dec. 2012): 213–35.

Tues., April 14 & Thurs., April 16

The Digital Revolution; The Internet & Social Media; UX/UI/IxD Design; Conversation Design; Contemporary Data Visualization & Infographics

Systems Design Group Presentation on April 14

Apple iPhone Group Presentation + Conversation Design/VUI Design Group Presentation on April 16

Required readings (read all by April 16):

- Katie Salen and Eric Zimmerman, Ch. 39, “Introducing Cybernetic Systems,” in *Design Studies: A Reader*, eds. Hazel Clark and David Brody (Bloomsbury, 2018), 269–73.
- Donella H. Meadows, “Appendix: Summary of Systems Principles,” in *Thinking in Systems: A Primer* (Chelsea Green Publishing, 2008), 188–91.
- Bill Moggridge, “Doug Engelbart,” in *Designing Interactions*, ed. Moggridge (MIT Press, 2007), 27–37.
- Paul Atkinson, “Graphical User Interface (GUI), USA,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 88–91.
- Alexandra Lange, “The Woman Who Gave the Macintosh a Smile,” *The New Yorker*, April 19, 2018.
- Alison Gazzard, “Facebook, USA,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 104–07.
- Arielle Pardes, “The WIRED Guide to the Internet of Things,” *WIRED*, September 11, 2020.
- Don Norman, “Time for a Change: Design in the Post-Disciplinary Era” (1999), in *The Industrial Design Reader*, ed. Carma Gorman (Allworth Press, 2003), 230–32.

Recommended readings/viewings:

- Donella H. Meadows, “Dancing with Systems” (2001), in *Systems: Documents of Contemporary Art*, ed. Edward A. Shanken (MIT Press, 2015), 57–61.
- Nika Simovich Fisher, “A Pioneer of Digital Design Looks Back on a Defining Era,” *New York Times*, March 18, 2021.
- Paul Atkinson, “Apple iMac G3, USA,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 146–49.
- Erika Hall, “Introduction,” and Ch. 3, “The Principles in Practice,” in *Conversational Design (A Book Apart, 2018)*, 1–5; 40–79.
- Don Norman, *The Design of Everyday Things* (Basic Books, 2013).
- Cliff Kuang with Robert Fabricant, *User Friendly: How the Hidden Rules of Design are Changing the Way We Live, Work, and Play* (MCD/Farrar, Straus and Giroux, 2019).
- Bill Moggridge, ed., *Designing Interactions* (MIT Press, 2007).
- Stephen Eskilson, *Digital Design: A History* (Princeton University Press, 2023).
- The Field Guide to Human-Centered Design: Design Kit (IDEO, 2015)
- Peter Hall, Chapter 6.2.4, “Bubbles, Lines, and String: How Information Visualization Shapes Society,” in *The Graphic Design Reader*, eds. Teal Triggs and Leslie Atzmon (Bloomsbury, 2019), 748–57.
- Manuel Lima, *Visual Complexity: Mapping Patterns of Information* (Princeton Architectural Press, 2011).

Tues., April 21 & Thurs., April 23

Global Design

Kenya Hara Group Presentation on Tues., April 21

Nadine Chahine Group Presentation on Thurs., April 23

Required readings (read all by April 23):

- Brian J. McVeigh, “Hello Kitty, Japan,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 222–25.
- Kenya Hara, “Designing Design” (2007), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 124–26.
- Florence Fu with Choi Sung Min, “This Just In: Contemporary Design of South Korea,” Letterform Archive, September 14, 2020.
- AIGA Design Journeys Interview with Nadine Chahine, 2018.
- Tala Safie, “‘Design For and From Communities’—Bahia Shehab on A History of Arab Graphic Design,” *Eye on Design* (AIGA), April 29, 2021.

Recommended readings:

- “On Fighting the Typatriarchy: Dialogue with Aasawari Kulkarni,” in *Feminist Designer: On the Personal and the Political in Design*, ed. Alison Place (MIT Press, 2023), 34–38.
- Huda Smitshuijzen AbiFarès et al, eds., *Revealing Recording Reflecting: Graphic Women from Southwest Asia and North Africa* (Khatt Books, 2025).
- Bahia Shehab and Haytham Nawar, *A History of Arab Graphic Design* (Cairo: The American University in Cairo Press, 2020).
- Felipe Taborda and Julius Wiedemann, *Latin American Graphic Design* (Hong Kong: Taschen, 2008).

Tues., April 28

Inclusive & Ethical Design; The Designer Today

Tré Seals Group Presentation

Required readings:

- Silas Munro, “Typography as a Radical Act in an Industry Ever-dominated by White Men,” *Eye on Design* (AIGA), August 26, 2019.
- Selections from Andy Campbell, *Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ* (Black Dog & Leventhal Publishers, 2019): Gilbert Baker Flag, 82–87; Bisexual Flag, 170–71; Transgender Flag, 172–73; Gilbert Baker Typeface, 212–13; Pride Flags, 214–21; Pride Flag Emoji, 227.
- Alice Twemlow, “Post-it Note, USA,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (Bloomsbury Visual Arts, 2014), 142–45.
- Michael Rock, “The Designer as Author” (1996), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 108–14.
- Michael Rock, “Fuck Content” (2009), in *Graphic Design: Now in Production* (Walker Art Center, 2011), 14–15.
- Ellen Lupton, “The Designer as Producer” (1998), in *The Education of a Graphic Designer* (Allworth Press, 2015), 159–62.
- Kalle Lasn, “Design Anarchy” (2006), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 107.

- Alison Place, “On Plurality,” in *Feminist Designer: On the Personal and Political in Design* (MIT Press, 2023), 117–21.

Recommended readings:

- Anne Quito, “Karate, Wonton, Chow Fun: The end of ‘chop suey’ fonts,” April 8, 2021, CNN.com.
- Ben Valinsky, “The Aunt Jemima Brand, Acknowledging its Racist Past, Will Be Retired,” June 17, 2020, CNN.com.
- Sarah Rose Sharp, “New Non-Binary Emojis Fall Short of Their Good Intentions,” *Hyperallergic*, November 15, 2019.
- Jerome Harris, *As, Not For: Dethroning Our Absolutes*, 2018 Exhibition Catalogue.
- Lorraine Wild, “The Macramé of Resistance” (1998), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (Princeton Architectural Press, 2009), 84–86.

Thurs., April 30

Semester Reflection & Review

FINAL PROJECTS DUE BY 11:59 PM!

Note: Design/art projects must be brought to class or dropped off during my office hours.

Tues., May 5

FINAL MULTIPLE-CHOICE QUIZ from 5:30–7:30 PM!