

## RESEARCH PROJECT

### PROJECT OBJECTIVE:

To investigate an individual who has made a CONTRIBUTION to the development of the field of graphic design. Providing an opportunity to present this information back to the whole class in both visual and verbal formats.

### WHAT TO DO:

- Select a topic from the provided list. You will have until we visit the Library to decide on who you want to investigate. There are far more names than students, allowing for a good variety and selection of choice. You will need to make your selection before you leave the Library after the presentation. If you do not, I will select for you. A copy of the list with names of students and their selection will be posted on my office door: A04 (Dianne Roman) after that day. **Note: only ONE student per topic per class.** This is a first come first selected basis.
- Use the Internet sparingly, it DOES NOT count as one of your references, but may be used to help you find references. I have placed several books on overnight reserve at the library. For every topic on this list, there is at least one resource among these books. Start with them. The text: Phil Meggs' *History of Graphic Design* has a small amount of information in it on most topics. Several copies of this text, Editions 1 & 2, are on 2-hour reserve. You might want to actually start here.

### PROJECT EXPECTATIONS:

This project is two fold: (1. paper & talk with examples of work (mid-term), 2. visual project (final)

Basic guidelines: look into the characteristics of the individual's philosophy and/or the work for contributions to the field of graphic design.

A. **Paper:** You are to write a FULL two pages on your selected topic and how it relates to the field of graphic design. This does not mean 1<sup>1/2</sup> or 2<sup>1/2</sup>, but exactly 2. Your paper must include an Introduction, a Body and a Conclusion - this is a standard research paper. Selected information must be referenced, giving a full citation on a third page. In addition you need to include a page for the bibliography, and a page as a Title Page.

**Total: 5 page document.**

- **Layout Guidelines for the paper:**

**Page Size:** Letter; **Margins:** 1 inch margins all way around (top, bottom, left & right sides.)

Set the type about 12 points with leading at about 18 points. Basically type at 12 points is the size of the default in a word processing program and leading about single & a half spaced. Do not use extra large type or leading - I count off for this just the same as for any paper that has not enough actual informational content. The same goes for very small type for too much material.

- Bibliography **MUST BE** three (3) or more different references giving complete information for references.
- Title page must include your name, date and course number as well as the topic researched.
- Number you referenced information. Cite references on separate page listing by number.

*Note:* failure to follow these simple directions will drop your grade by a letter, or possibly to an F.

- **Information to include in your paper:**

The person's full name, place & date of birth. Major dates/times/changes.

What art/design movement this person might be a part of/or influenced by.

You must identify 3-5 DIFFERENT significant attributes. Know & understand how you could use these in your own work. *This information will be used both in your paper/presentation and in the creation of a project.*

22. Laszló Moholy-Nagy

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23. William Morris

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24. Josef Muller-Brockmann

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25. Paul Rand

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26. Alexander Rodchenko

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27. Herbert Spencer

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28. Bradbury Thompson

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29. Jan Tschichold

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30. Théo van Doesburg

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31. Massimo Vignelli

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32. Wolfgang Weingart

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33. Lance Wyman

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34. Hermann Zapf

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35. Piet Zwart

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**NAMES TO SELECT FROM:**

**STUDENT'S SELECTION:**

1. John Baskerville \_\_\_\_\_
2. Saul Bass \_\_\_\_\_
3. Herbert Bayer \_\_\_\_\_
4. Peter Behrens \_\_\_\_\_
5. Giambattista Bodoni \_\_\_\_\_
6. Neville Brody \_\_\_\_\_
7. David Carson \_\_\_\_\_
8. Matthew Carter \_\_\_\_\_
9. Ivan Chermayeff \_\_\_\_\_
10. Seymour Chwast \_\_\_\_\_
11. Lou Dorfsman \_\_\_\_\_
12. Louise Fili \_\_\_\_\_
13. Adrian Frutiger \_\_\_\_\_
14. Milton Glaser \_\_\_\_\_
15. Frederic Goudy \_\_\_\_\_
16. Hanna Höch \_\_\_\_\_
17. Armin Hofman \_\_\_\_\_
18. El Lissitzky \_\_\_\_\_
19. Herb Lubalin \_\_\_\_\_
20. Charles Rennie Mackintosh \_\_\_\_\_
21. Robert Massin \_\_\_\_\_

You must answer all the following questions:

1. What exactly is this person's work?
2. How has this person or their work changed over the years?
3. How has this work been used in the past?
4. How does it contribute to contemporary Graphic Design?
5. If you were to work in the same field/style, what would you do, how would your work look?

Show examples of this person's work.

All papers **must include proof** that they have been reviewed and critiqued for improvement by the **Writing Center** on campus, located on the second floor of Knutti Hall. It is your responsibility to make an appointment with them now and have them work with you on this project. Failure to do this will also result in a grade of an F.

**B. Presentation:** Minimum of 5 good examples of this person's work must be brought with you to class on the day of your talk. Arrangements can be made for the use of some of the library materials if necessary. Do not make black & white copies of color work - make color copies if you need (Office Max or Staples). You will not be allowed to read your paper. Rather, since you have researched the material, you should be able to just talk about it.

**C. Project:** Information to be passed out at later time.

**TIME LINE:**

- September 9/10:** Get project guidelines and discuss.
- September 18/19:** 8:15 am meeting with Research Librarian Ann Henderickson -  
Location to be announced.
- October 7/8:** Presentation, examples & a copy of your paper.  
Must include proof of writing center evaluations and improvements.
- October 9/10:** No class on Wednesday or Thursday.