

Each group is to select two chapters in the text to read. Read over the various questions and tangents below that will need to be investigated and presented to the class. Have an idea which two chapters that your groups would like to investigate. We will make the final decision in the next class.

### **Construction Works:** pg 21

1. We need to see visual examples of USSR in Construction - do you agree that it is "one of the most visually exciting magazines of the twentieth century?"
2. El Lissitzky - who was he, examples of his work both in USSR and other, why was he called and "artist" instead of a layout person? In what way did he utilize the New Typography?
3. What is the "New Typography" - who mostly involved with it? Similar examples in today's design?
4. Alexandro Rodchenko - who was he, examples of his work both in USSR and other,
5. N. Troshin - who was he, examples of his work.
6. Zoe Deineka? what is an Isotope, are they used today, give examples and who was Otto Neurath
7. John Heartfield? from where? did what, examples of his work, did he always use dramatic type along with imagery? What ideas from his work might you use today?
8. Make a "comp" for a mag using the explained information in the next to the last paragraph on page 23. Could you come up with ideas for such a production on a monthly basis? What type of new variations might you add.

### **Wheels of Fortune:** pg 27

1. Tell us more about Thomas M. Cleland, other works credited to him, etc
2. What is meant by "art director" for a magazine. What magazines today show an influence from their art director that you know about?
3. Any publications today that give us the detailed info on their composition such as typography, paper, printing methods? Do you ever read this information? Does it make an impression on you.
4. Show us Baskerville. In large print as for a mag title, what kind of presence does it command? If you were art directing such a magazine today would you select Baskerville? Another font - which ones and why?
5. Other examples of classic Roman faces? Transitional Fonts? What is meant by these categories and how would/why would a designer use this kind of information?
6. What can you tell us about Eleanor Tracy. What about the 1930's do you know? How would this influence the look of design? Would you favor the works of Walker Evans & Margaret Bourke-White (show us examples of their work)
7. We want to know what was/is Condé Nast? Who was M. F. Agha?
8. Find some examples of Fortune of the late 1940's. What kind of graphic experiments did it contain? Today what would a "graphic Experiment" in a publication be like?

### **Two Mags of the Turbulent '60's: A 90's perspective:** pg 31

1. Who was Herb Lubalin? What was his design approach? show us examples of his work (not shown in our text).
2. Who might you consider to be in a category today such as Lubalin was in in the 60's? Show examples of this person's work. Where have you seen their work? How might you be influenced by their work? By Lubalin's work?
3. If such a magazine as **fact** were to be developed today - around what issues might it be centered?
4. Can you find an example of the May/June 1967 issue of Fact to show us?

5. Tell us about Avant Garde - the type face. Show us examples of it. Looking at the actual magazine cover, would you agree that Lubalin should never have released his type idea as a full font? Is it used today as you think Lubalin would have wanted it?
6. Can you find examples of works done by the various Artists/Illustrators/Photographers mentioned? Richard Lindner, Tom Wesselman, George Tooker, Brad Holland, Julio Mitchel, Bert Stern, Jim Spanfeller, etc?
7. What is meant by "printed in signatures using a variety of papers?" Any publication today that would fit into this category? Would you buy it? Could you afford it?
8. Tell us about Rolling Stone mag and Fred Woodward. Show examples
9. Bill Katz, what was he aware of? Who are the Bill Katz's of today? How would you deal with them?

### **Post-Saturday Evening Post: pg 41**

1. Who is Ellen Lupton? What significance on today's design does she have?
2. Find out more about the history of the Post. Find copies if possible and bring to class. Norman Rockwell - what can be said about him? Would you use his illustrations? For what, how? Who's work today might you use (if you could) for a magazine such as the Post?
3. Tell us more about Sam Antupit and what he influences.
4. Are there any magazines today produced for an audience? Give examples? What mags do you read? Are you just a member of a market/ a shopper?
5. Find examples of the varied changes of Self Magazine - as an art director what would you have done for this magazine?
6. Joseph Giovannini - a design critic. Examples of his work and what he is discussing? Who are the design critics of today? Give examples of text that has lost its integrity in contemporary magazines and give examples of mags that are just the opposite.
7. Create a series of examples where a single word transforms the meaning and usefulness of an image.
8. Roger Black: who is he? What does his work look like? Does he influence you? Does he make a contribution to design today, both print and web? How? How influenced him?
9. Show and discuss some examples of some of the magazines discussed on pages 44 & 45.

### **Esquire and its Art Directors: A Survivor's Tale: pg 51**

1. What is a Varga Girl?
2. See if you can find any of George Lois's covers from mid-1960's - mid-1970's. Esp with photos by Carl Fischer. What is so special about these?
3. In all - how many different Art Directors did Esquire have? Create some sort of visual to show this information clearly, along with dates, types of changes, editors & photographers/illustrators involved
4. Do you agree or disagree with Antupit's statement "Your style becomes your rut." Explain your position.
5. This article was published in 1990. Today - 12 years later - what information needs to be added. Basically - what is the rest of the story on Esquire.

### **Kicking Up a Little Dust: pg 65ar**

1. Compare Milton Glaser's work to "Swiss Modernism". Who and how inspire you?
2. The last two paragraphs on pg 65 present VanderLans as a rather risk-taking person. Would you be as willing to be a risk taker? In what ways, with what portion of your design work? Explain and give (show details)

3. About the same time as Emigre was getting up and going, another mag WIRED was also on the scene. Find early examples of both magazines and compare likeness and dislikeness.
4. Who is Ed Fella - and why is he considered an anti-designer.
5. Look up folks like Piet Schreuders and Jeffery Keedy - what can you tell us about them and show examples of their work.
6. Chuck Byrne has opinions. How do you feel about his opinions? Who is he anyway - should we even be interested in his opinions?
7. What might Helvetica look like if it is destroyed into being a good typeface. Why does Herb Lubalin consider it the worst. Do you? Is it really the downfall of typography? Would Jan Tschichold agree with this?
8. Massimo Vignelli - you know the basics - now follow the dialogue between these two (VanderLans and Vignelli) Create a visual conversation between the two. Do you have a particular side you are on?
9. Beach Culture? David Carson? Who else is in this category? What is David doing now? As cutting-edge? Like or dislike? I missed April Greiman - but you can fill us in.

**Piet Zwart's NKF Catalog: pg 229**

1. What did type (in Europe) look like at the end of WWI - before Piet Zwart? What is meant here by "to give a new form to typography?"
2. Try to find some examples of the NKF, or at least some of its pages. Tell us about them.
3. Any printed material today about engaging the reader and effectively communicating messages? (as stated top of page 230).
4. Select a contemporary magazine, catalog, book and describe a two page spread with the same type of eloquence and detail as given on page 230.
5. Show us examples of Dutch De Stijl - explain how relates to Zwart's NFK catalog.(yellow square, blue rectangle, yellow circle, red dots,...). Expand into DADA with info as well.
6. This is not really exciting information (cables & electrical power) - Can you make information on DSL in you home just as visually interesting? Try (no not into 80 pages, one will do.
7. The Designer's social role? Zwart's belief, shown in his work? today who? Robbie Conal? others? Show work and explain positions.
8. Each pick a current issue of personal interest and Create a series of 4-6 postal stamps on this topic.

**The Bald Soprano: pg 237**

1. Find as many examples of Massin's work as you can. Put them together along with the text and give a visual presentation to the class with as much visual information as possible.
2. French Fries: a book, by whom, how/why would it fit in this category?
3. In 1964 Ionesco was revolutionary. Who is today? Shepherd is home to the American Contemporary Theater - who is producing works for it? what is their work like? Can you be allowed to read some (even something done in the past couple of years) and create a visual presence of the material.