

LEARNING RESOURCE

VISUAL ARTS



**Western Art Movements, Technologies,
and Visual Communication**

LEARNING RESOURCE for VISUAL ARTS

Western Art Movements, Technologies, and Visual Communication

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For inquiries or feedback, please write or call:

Development Team of the Learning Resource

Writers: Leo Gerardo C. Leonardo

Editors: Jose Francisco B. Victoriano

Reviewers:

Illustrator:

Layout Artist: Marc Vincent P. Cosico

Management Team: Marichu Tellano and Henrietta Kangleon (NCCA), Tanya P. Lopez (PerfLab)

NATIONAL COMMISSION FOR CULTURE AND THE ARTS

633 General Luna Street, Intramuros, Manila

E-mail: info@ncca.gov.ph

Trunkline: (02) 85272192 8527-2202 8527-2210 8527-2195 to 97 8527-2217 to 18

FOREWORD

Welcome to this Learning Resource for **VISUAL ARTS**.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop Higher Order Thinking Skills of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

VISUAL ARTS GRADE 9 / Quarter 3 /
Western Art Movements, Technologies,
and Visual Communication

Content Standard

The learner demonstrates understanding of the development of style and art movements brought about by the introduction of new technologies.

Performance Standard

The learner creates visual compositions based on modern concepts of art making using graphic designs and advertisements.

VISUAL ARTS

GRADE 9 / Quarter 3

Western Art Movements, Technologies, and Visual Communication



In this quarter, you will continue to develop your artistic skills in graphic design while understanding the development of style and art movements brought about by the introduction of new technologies.

Hello Learner!



Do you remember having fun moments like this with your classmates? Well, we would have wanted to meet with you in a regular classroom to work together in this exciting endeavor of honing your talents and building your knowledge in the visual arts.

However, because of the current crisis, you will be studying through these module instead.

This does not mean that you will be learning less about the fascinating world of the visual arts. Self-learning has its own merits and will develop skills that you may not learn so much about in regular classrooms. This may also improve your reading skills and develop self-discipline!

This material is designed to help you make artworks, read, reflect and do your own research at the same time. Read the instructions slowly and carefully. And don't hesitate to ask your parents or siblings or any person within your home for help if there are things here that you find hard to understand. You can contact me, your teacher, for any advice or guide through mobile number _____.

Also, remember to keep all your artworks and notes. You might be asked to send them to your school so that we can see them and give you feedback. When we can safely meet again in person, we will mount a fascinating exhibition for everyone to see and enjoy!

So, happy learning and hope to see your work soon!

How to Use this Module

You will be using this module in the next eight weeks – or the equivalent of one quarter of the present school year. This module contains several lessons for Grade 9 that will help you understand and develop skills related to Graphic Design and Visual Communication.

We wrote our suggestions on the amount of time you should spend with each lesson. But you can spend as much time on each lesson as you want – just make sure you complete all the lessons before the end of the quarter.

To make your learning experience easier, we think you should know about how each lesson goes. You will be guided through the lessons with a combination of activities, readings, projects and reflections.

1. ACTIVITIES

An activity will serve as an INTRODUCTION to a subject matter or a skill that you will be learning, or sometimes it is a REVIEW of things that you have learned in the previous school years.

You will be writing your answers to these activities in this module or in your VISUAL ARTS JOURNAL. But for other activities, you may have to find your own materials.

2. REFLECTIONS

To help you REFLECT on lessons and projects, you will be asked to share your thoughts and feelings in your VISUAL ARTS JOURNAL.

Your VISUAL ARTS JOURNAL can be a regular notebook, a sketchbook, or loose sheets of paper. Just be sure to keep these and put the dates of your writings. Just like a regular journal.

You can choose your own style of writing in your journal. It can be formal or informal. You can even make drawings about your thoughts and feelings. Or even paste images you cut out from old newspapers and magazines.

Don't worry about what you write in your journal – there are no correct or wrong entries here. Just write as honestly as you can. The purpose of the journal is for you to explore your thoughts and feelings as you go through the lessons.

After writing in your journal, you are encouraged to discuss your lessons with your parent, a sibling, a friend, or someone you feel sharing your thoughts with.





3. READINGS

You may also be asked to READ an essay or two that will tell you about things that are related to your activity. Read them slowly and try to understand them very well. You might also be asked to answer some questions, we shall call them “Guide Questions.” This will help you remember and understand better what you just read. Write your answers and reactions to these questions in your JOURNAL.

4. PROJECTS

At the end of each lesson, you will be asked to make a PROJECT. This project will give you a chance to apply what you have earlier learned.

Make sure to keep all your projects. At the end of the quarter, you will be asked to send these to school, so that we can see them and give feedback to help you learn better.

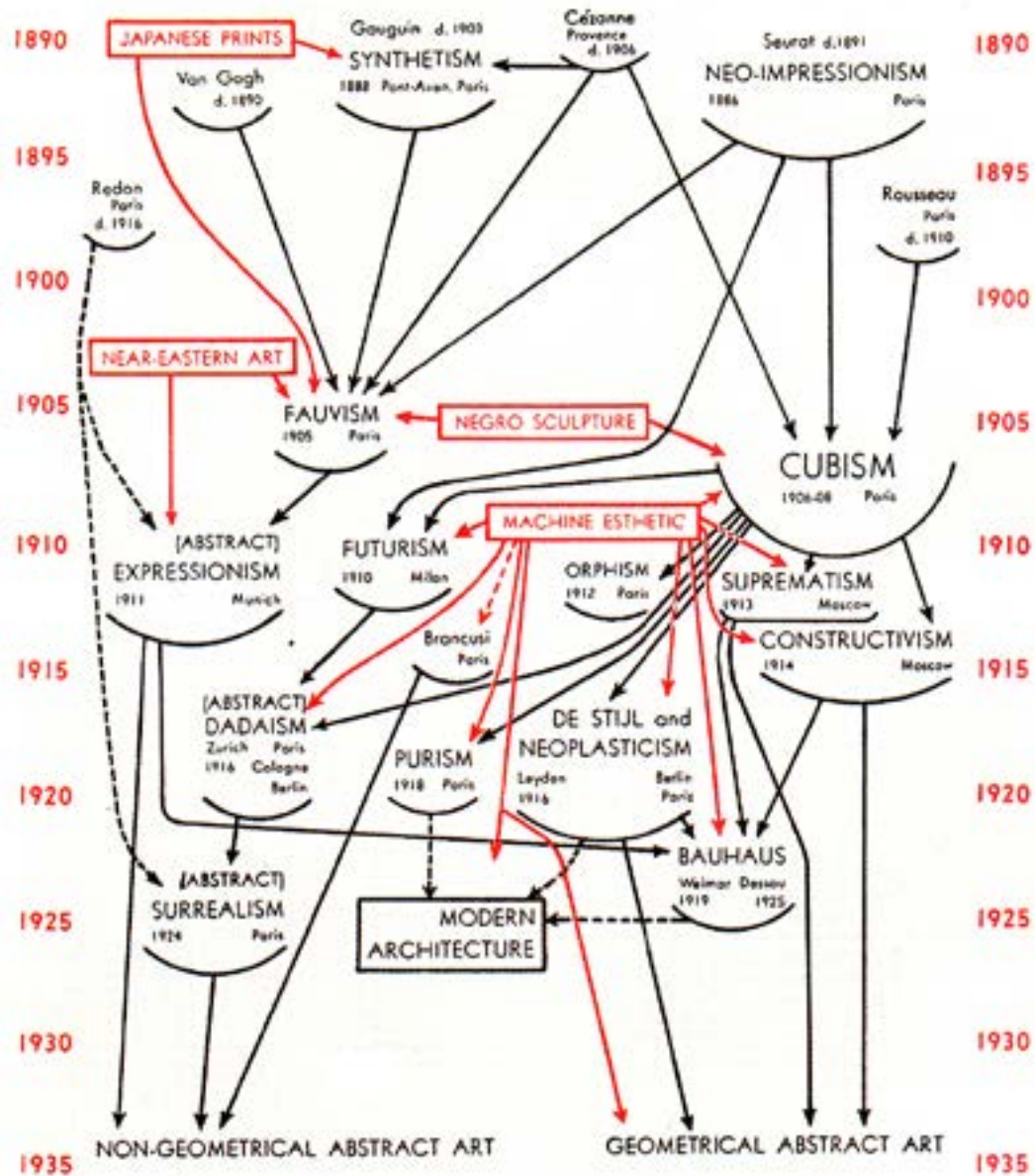
That’s it! You’re ready to go!



ACTIVITY 1.1: How much do you know about Western Art History?

Based on this illustration of a non-chronological development of Modern Art Movements, select at least five art movements that may have influenced the development of style in Visual Communication or Graphic Design. Write your five choices on the lines provided below.

Time needed: 15 minutes















The five ART MOVEMENTS that I think influenced a style in the visual arts are the following:

- 1.
- 2.
- 3.
- 4.
- 5.

ACTIVITY 1.2: Famous Western Artists

Time needed: 20 minutes




Listed below are famous artists that are associated with Western Art Movements. Name an Art Movement that an Artist's style is associated with.

 Pollock 1. _____	 Warhol 2. _____	 Dali 3. _____	 Munch 4. _____
 Wood 5. _____	 Miro 6. _____	 Van Gogh 7. _____	 Seurat 8. _____
 Braque 9. _____	 Picasso 10. _____	 Mondrian 11. _____	 Walter Gropius 12. _____

ACTIVITY 1.3: Art Icons and Movements

Time needed: 30 minutes

Which Art Icon on the right matches the description of the style of a Western Art Movement on the left? Write the letter of the Artwork that matches the Style Description.

STYLE DESCRIPTION	ARTWORK
<p>___ 1. Distinguished by fragmentation and geometric reconstruction of subject matter; analysis of form and re-constructed into an abstract composition; and, depiction of simultaneous multiple viewpoints of three-dimensional objects in space.</p>	 <p>A. Piet Mondrian DE STIJL or "The Style"</p>
<p>___ 2. Showcases unusual visual vibrations produced by the use of contrasting colors and closely-placed lines, and uses Gestalt as the subject of Art.</p>	 <p>B. Georges Braque CUBISM</p>
<p>___ 3. Celebrates the nonsensical, spontaneous, whimsical, satirical and humorous. Intends to provoke and elicit emotional reactions through a display of obscenities and irrationalism to disrupt or disturb the complacent or comfortable mind.</p>	 <p>C. Marcel Duchamp FUTURISM</p>

___ 4. A functionalist approach to design with emphasis on formal visual structure. It's main guiding idea is that "form follows function."



D. Bob Masse
PSYCHEDELIC ART

___ 5. The integration of Cubism and motion, machine elements and rapid changes in technology in the twentieth century.



E. Frank Stella
MINIMALISM

___ 6. In French, this means "new art". Marked by intense ornamentation and highly decorative yet elegant designs based on plant-forms; as well as intricate and flowing lines in asymmetrical fashion inspired by the linear qualities of Japanese prints (Ukiyo-e).



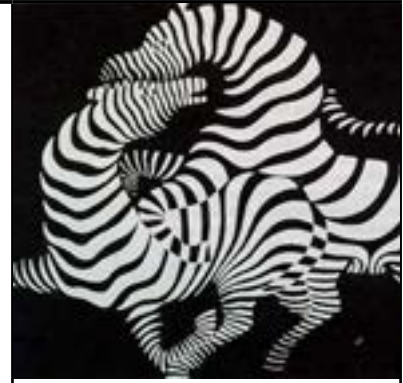
F. A.M. Cassandre
ART DECO

___ 7. Focused on the use of simple geometric forms, rejection of ornamentation or decoration, and precise space division in print lay-out and composition in art.



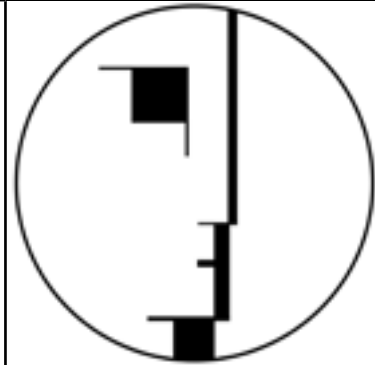
G. Man Ray
DADAISM

____8. A reaction against Expressionist Art. Marked by the use of non-representational shapes, repetition of simple geometric forms, and colors with no shading and gradation. Utilizes hard-edged forms that are devoid of emotion.



H. Victor Vasarely
OPTICAL ART

____9. Showcases "streamlined" shapes, and bold, stylized geometric forms that reflect an admiration for modern technology and industrial materials.



I. Herbert Bayer
BAUHAUS

____10. Distinguished by kaleidoscopic spiral patterns inspired by Art Nouveau. Influenced by experiments with drugs, rock music and popular culture. Makes use of the juxtaposition of color to produce optical vibrations, like a 'psychedelic' effect.



J. Henri de
Toulouse-Lautrec
ART NOUVEAU

ACTIVITY 2: Messages Around Us

Time needed: 3 hours

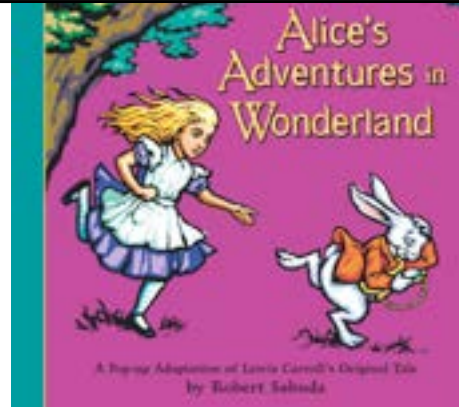
Look around your house or neighborhood. Observe and select images that were intended to communicate something through their designs. Check your gadgets or possessions. Take note of signs and symbols in your home. Answer by drawing thumbnails of those images in the boxes below.

<p>1. What is your mobile phone trademark or identifying mark?</p>	<p>2. Check your bookshelf. Get hold of a colorful and attractive book cover.</p>
<p>3. Check your cupboard for grocery items. Find a canned food with a label that makes the product look delicious. Draw a thumbnail.</p>	<p>4. Look for any health drink in your refrigerator. Draw the labels or wrapping.</p>
<p>5. Check your walls or posts. Find any familiar signs or symbols that were made to save lives during emergencies.</p>	<p>6. Dig into your parents' baul and look for old collectibles such as stamps, magazine covers, tickets or branded shirts. Select one and draw a thumbnail.</p>

Now, closely study the pictures below. What are these designed images? What are their functions? Write your answers on the space below the image.



1.



2.



3.



4.



5.



6.

Are some of these pictures related to what you were asked to draw as thumbnails? What did you observe? What do you call these images, marks, and symbols?

Encircle the term (below) that best represents the pictures /images above.

Symbols Brochures Calendars Film Titles Posters Maps Packages
Books Promotions

Logos Directories Games Vehicle Identity Business Cards Letterheads
Newspapers Billboards

Packaging Design Stamps Record Jackets Charts Graphs Annual Reports
InfoGraphics

Sign systems

Refer to the six images above and answer the following questions.

Is there a common idea or message conveyed by these images? _____

Do the designs contain visual information that can make an audience respond positively to its message? _____

Are the designs simple and elegant, functional, appropriate and created to target a mass audience by conveying a clear and direct message? _____

Do the designs inform, enhance, engage, motivate, or persuade? _____

READING: What is Graphic Design?

If you answered “YES” to all the questions above, then the images you’ve just encountered are good examples of a modern form of visual communication known as Graphic Design.

Your mobile phone trademark or logo, book cover illustration, food packaging, typography, info graphics and stamps are examples of GRAPHIC DESIGN. They are everywhere and so pervasive that we take them for granted. They are important because they require specialized study to create them. They are created by a special breed of visual artists called GRAPHIC DESIGNERS. In order for Graphic Designers to COMMUNICATE AND EXPRESS AN IDEA IN VISUAL FORM, they need sufficient knowledge in these four fields, namely:

1. Photography or Film

The graphic designer used a photograph of President Cory Aquino to feature her as Woman of the Year for TIME Magazine.



2. Illustration

Based on a photograph, the graphic designer illustrated a portrait of President Barack Obama.



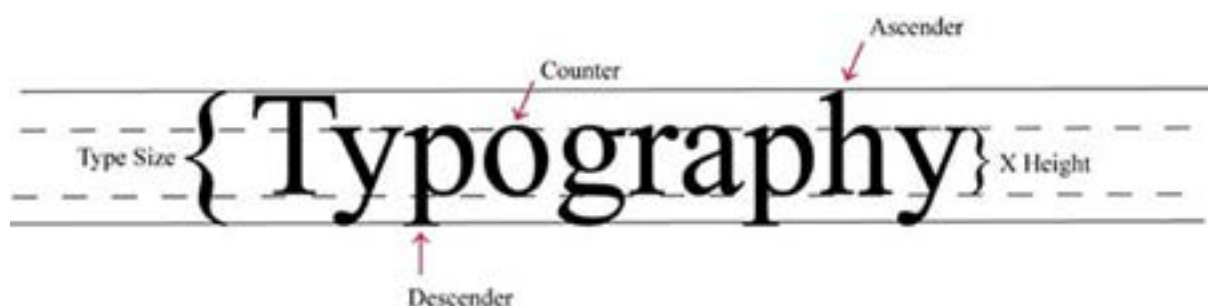
3. Graphics or Symbolism (includes graphic illustrations, charts, borders, bullets, etc.)

A visual interpretation of “a new sun rising” was used to represent a new and rising Philippines after the 1986 People Power Revolution.



4. Typography

The design of the corporate typeface (or what many call “lettering”) for Philippine Airlines conveys motion, beauty in simplicity and formality.



Graphic designers create a wide variety and complexity of products ranging from postage stamps to printed materials like magazines, brochures, packages, posters or huge billboards, and even television commercials. If you notice, many of the examples have a commercial purpose. They are created to help sell something. Some simply inform and motivate. But if strictly defined, graphic design is associated with the process of working with printed words and images to create solutions to problems of visual communication.

What are the Origins of Graphic Design?

The Journey from stone tools to digital platforms

So, what are the roots of graphic design? What were the new technologies that brought about the development of this special kind of art for the so-called creative industry?

You might be surprised to know that there is no definitive date marking when Graphic design was born. Its roots can be traced to the earliest civilizations when symbols were first created to represent specific words or sounds.

But for this module, we shall focus our inquiry on the origins of graphic design on what we are all familiar with today--that domain which is tied to industry. The beginnings of graphic design can be traced to two important historical developments: 1) the Renaissance Period in the 15th century when Johannes Gutenberg invented the printing press and, 2) the Industrial Revolution in the 18th century.

New Technologies and the Development of Graphic Design

1439: Invention of the Gutenberg Press



Middle Ages (500 -750) Before the invention of the **Gutenberg press**, monks hand copied texts to preserve and disseminate ancient knowledge.

During the 6th Century, monks made Illuminated manuscripts-- pages with pictures and designs surrounding the words.



In Europe, the invention of a movable and reusable type press, named after its inventor Johann Gutenberg, made it possible to reproduce, recreate and distribute text on a massive scale. This was quite a revolutionary invention!



1600s: Copperplate Engraving for Printing
 A revival of this scrollwork technique, originally employed by writing masters, resulted in better quality reproduction.



With the use of **copperplate engraving**, it became possible to reproduce intricate scripts with fine lines and curvilinear texture. Artists were also able to create an illusion of depth by cross-hatching shaded areas using fine lines.

1796: Lithography was invented by Alois Senefelder. The method and technique are simple and economical (the term means “writing with stone”; use of stone and ink), and enabled printing for theatrical works and other commercial purposes.

1803: Englishman Henry Fourdrinier revolutionized paper manufacturing by inventing a **continuous-roll paper-making machine**.

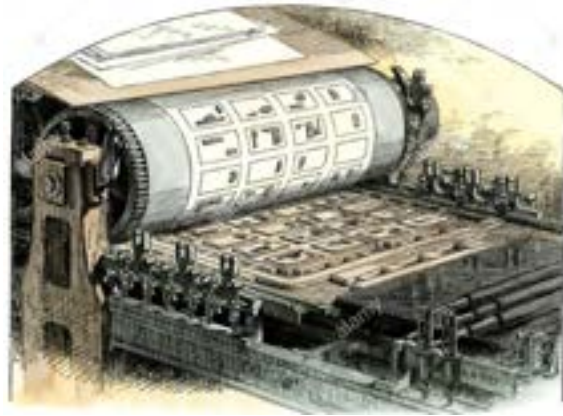
1814: Friedrich Koenig built **steam-powered presses** capable of printing up to 1,100 sheets per hour--a 440 percent increase in production compared with the previous record of 250 sheets per hour on the hand presses.

1816: The Invention of Mechanical Presses

The addition of curved printing plates and inking rollers made the production process faster— allowing the printing of up to 20,000 sheets per hour, thus resulting in the wide dissemination of information through the print media (e.g. books, posters, ads).

Mechanization of Typography

An explosion of innovation in typography led to the development of a variety of typefaces, like the sans-serif type that continues to be used in 21st century graphic design.



1837: Chromolithography, a method for printing in color using lithography, was patented by Godefroy Engelmann.



Chromolithography also opened new doors for colored advertising.

1870: The lithographic rotary printing press was invented by Richard March Hoe. By 1905, the **Rotary lithographic printing** process was a commercial hit.

The method allowed a great deal of freedom and spontaneity in type design and imagery—creating lavish and colorful posters.



The **lithographic rotary press** revolutionized the speed of the printing process. The type, which used to be placed on a flatbed, was then set on a revolving cylinder.

1886: Otto Mergenthaler designed the first **Linotype machine**--a mechanized typesetting machine. Type-setting was no longer done by hand. This automation of the setting of type made history as the only technological leap in printing in several hundred years.



William Morris Print using Linotype 1896.

The **linotype machine** automated type-setting and improved the type-composing process by cutting the time it takes to set type by 25 percent.

FOUR-MAGAZINE QUICK-CHANGE
LINOTYPE
Ready for Immediate Delivery of Booklets.

START WITH TWO MAGAZINES
Add the Third or Fourth in your own Works when you need them.

ANY Magazine may be removed by one man from the front of the machine without disturbing the others, and replaced by another containing a different kind of matter, since each magazine is removably supported on a separate permanently fixed frame.

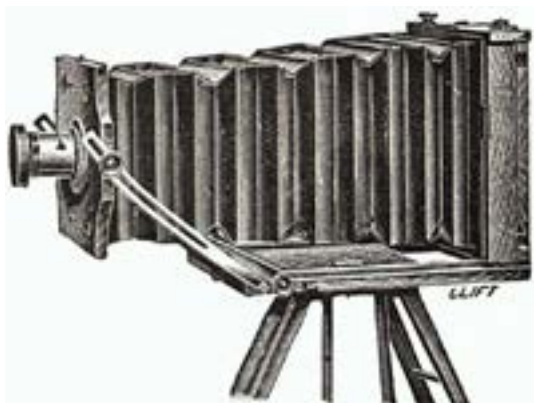
The Machine carries four interchangeably super-imposed magazines, any one of which may be readily brought into operation, and all of which are controlled from the standard keyboard of 90 keys. The photographic character of the lines and long, efficient runs on the standard's uniform leading by one. For headline and similar work the machine can be equipped with a series of twelve different bars.

As there can be no continuous, or all forms may be mixed at will in the same line, the setting can be made in rapidly and economically on complete design composition, involving many different styles and sizes of type on different bodies and in varying measures.

LINOTYPE & MACHINERY LTD., 100 FLEET STREET, LONDON, E.C. 4
MANCHESTER: 4 Cannon Street. GLASGOW: 107 Market Street. DUBLIN: 47 Cross Street.

1890s: Invention of **Photographic Equipment**

Frederick Herbert Sanderson invented universal swing front camera.



Constructivist designers used photographic images in their graphic designs.

1905: Offset Lithography was invented by Ira Rubel. This technology was refined in 1930 to become the most popular form of commercial printing today. This process of printing helped revolutionize the industry. Images and type on a final layout or composition are pasted onto the board. Press preparation type was reduced and the press could run faster with the plates on cylinders than with flat platens.

1949: Invention of **Phototypesetting or Cold Type**. The advent of photocomposition was an economical leap in production costs. The compositional possibilities for designers were no longer constrained by type size, letter spacing, or leading dimensions.

1984: The Apple Macintosh computer introduced a new digital tool that gave graphic designers more opportunities for creativity in the field.



The use of the personal computer led to an explosion of creativity in graphic design, both in the creation of typefaces and in the typesetting of traditional fonts integrated with digital illustration.

The Development of Style and Art Movements

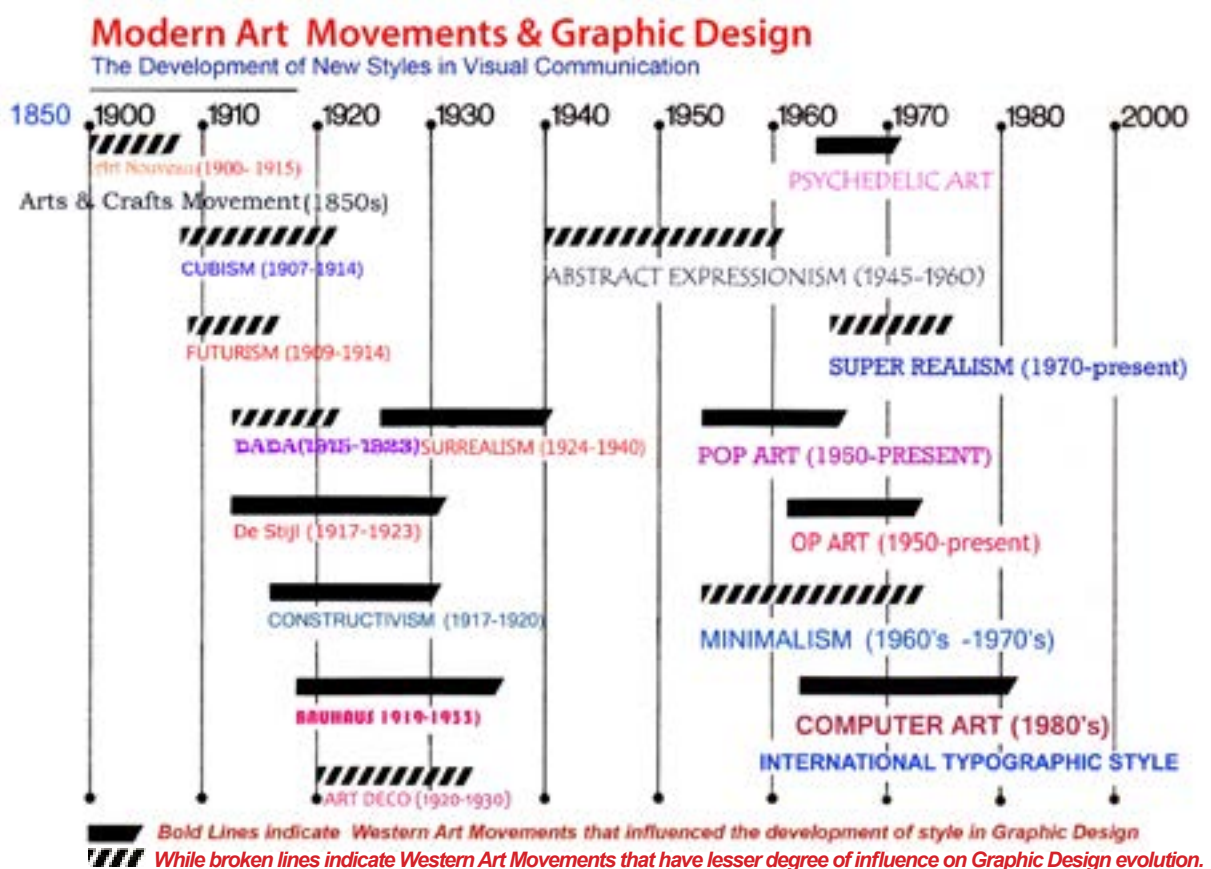
What were the art movements that influenced the development of new styles in visual communication?

Early developments in Graphic Design during the Modern Period

The field of graphic design as we now know it started its development in the modern era, from the 1890s up until 1945 (end of World War II). It was a period when artists reacted against the prevailing academic style of the 19th century. Many graphic designers explored modes of expression along modernist ideas that experimented with pure form, notably the pursuit of the most elemental forms in design.

Graphic designers were originally painters, sculptors and other practitioners of fine arts. As they explored new styles and techniques, they ventured into commercial art like advertising, poster design, layouting, illustration, and branding. This development pushed graphic design into uncharted aesthetic directions.

For this topic, check the following diagram showing modern art movements that influenced the development of new styles in visual communication.



Date	Modern Art Movement	Place of Origin	Important Artists
1850s	ARTS and CRAFTS MOVEMENT	England	William Morris Philip Webb

Design Style & Characteristics

- Handcrafted , elegant creations rejecting the industrial spirit of mass manufacture
- A return to craft traditions inspired by Medieval craft practices
- Has an abundant source of forms in nature: curvilinear and organic, sometimes rectilinear and geometric.



A page from The Works of Geoffrey Chaucer (1896).



Inspired by medieval craft traditions, William Morris' design used nature-inspired curvilinear and organic forms

Influence on Graphic Design

Origins of the Graphic Design profession.

Influence on Typography: William Morris designed the font "Chaucer" based on Gothic script.

His goal was to create beautiful books "by force of mere typography."

1900-1915	ART NOUVEAU or "New Art"	France	Beardsley, Toulouse-Lautrec
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Design Style

- Intensely ornamental, using highly decorative yet elegant designs based on plant-forms
- Intricate and flowing lines in asymmetrical fashion inspired by the linear qualities of Japanese prints (Ukiyo-e)
- Strong influence of Ukiyo-e (Japanese prints)
- Emphasis on surface decoration, shallow space (flattened), decorative color, undulating and fluid contour lines, simplified forms and dramatically cropped composition
- Art Nouveau means "new art" in French





Kitagawa Utamaro's *Komurasaki of the Tamaya Teahouse* (1893) is a multi-colored woodblock print representative of the Ukiyo-e style.



Henri de Toulouse-Lautrec (1864-1901) was influenced by the Ukiyo-e style of composition using shallow and flattened space when he created this poster *Japanese Setee* in 1893.

Technology: Refined printing processes, particularly Color Lithography, which made great color and nuance in poster reproduction possible.

Influence on Graphic Design: Established the Poster as an art form and visual communication vehicle. Art Nouveau illustrations, letterforms, and ornaments launched future graphic design ideas.

<p>1907-1914</p>	<p>CUBISM</p>	<p>France</p>	<p>Pablo Picasso Georges Braque</p>
<p>1909 Analytical Cubism</p>	<p>Design Style</p> <ul style="list-style-type: none"> • Fragmentation and geometric reconstruction of subject matter • Analysis of form and re-constructed into an abstract composition • Simultaneous multiple viewpoints of three-dimensional objects in space • Ambiguous pictorial space 		
<p>1912 Synthetic Cubism</p>	<ul style="list-style-type: none"> • The decorative phase of Cubism characterized by the use of collage and mixed media, greater use of rich color and texture, and flattening of space and image. 		
 <p>Georges Braque's work (1909) is a simultaneous presentation of multiple views of his subject on a two-dimensional picture plane.</p>	 <p>A poster designed by Cassandre for the Paris newspaper <i>L'Intransigeant</i> (1925).</p>		
<p>Influence on Graphic Design: The subject matter is reduced to stark, geometric shapes rendered flat in harmonized planes of color. Combined lettering with imagery to achieve a unified overall composition.</p>			

1909-1914	FUTURISM	Italy	Marcel Duchamp, Boccioni
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Design Style

- Combined Cubism with the representation of motion, machine elements and rapid changes in technology in the twentieth century
- Focused on imbuing works with a dynamic quality and energy to celebrate modern life



Marcel Duchamp's *Nude Descending a Staircase, No. 2* (1912) integrates the concepts of Cubism and motion.



A poster for the London Daily Herald (1918). American E. McKnight Kauffer applied the basic planar forms of Cubism and the dynamism of Futurist painting with graphics to achieve a kind of energy suited to the fast-paced quality of modern life.

Influence on Graphic Design:

Typography became a way to "redouble the force of expressive words" in visual communication.

1915-1923	DADA	Europe	Marcel Duchamp, Man Ray
1924-1940	SURREALISM		Dali, Magritte, Escher

Design Style

- Nonsensical, spontaneous, whimsical , satirical and humorous
- Meant to provoke and elicit an emotional reaction through a display of obscenities and irrationalism to disrupt the complacent mind
- Used fantastic or incongruous, bizzare or “meaningless” imagery



Man Ray used the whimsical and humorous play of visual elements for his assemblage Self-Portrait (1916).



Kurt Schwitters employed "randomness" to create incongruous, offbeat or unusual images in the pages of Merz magazine (1924).

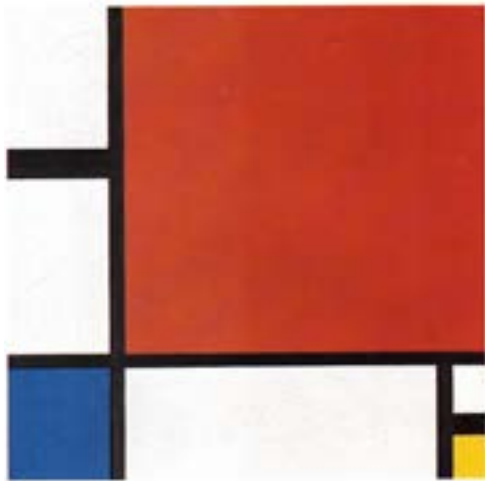
Influence on Graphic Design: The invention of Photomontage made it possible for artists to combine parts of various photographs to create fantastic or incongruous imagery.

Combining type and image as expressive visual elements spurred the creation of images derived from the unconscious.

1917-1932	DE STIJL "The Style."	Netherlands	Piet Mondrian, Theo Van Doesburg
1917-1920	CONSTRUCTIVISM	Russia	Lissitzky, Kasimir Malevich
1913-1919	SUPREMATISM		

Design Style

- Leaned toward simplicity and rectilinearity
- Marked by the use of simple geometric forms, rejection of ornamentation, and precise space division in print lay-out and composition in art
- Developed pure abstraction based only on vertical (up and down) and horizontal (side to side) composition, flat areas, and use of three primary colors with black, white, gray



Piet Mondrian's oil painting titled *Composition with Red, Yellow, and Blue* (1930).



El Lissitzky designed a spread for the poetry book *For the Voice* (1923) using consistent type elements and composition.

Influence on Graphic Design:

Introduced an austere visual language in layouting—one that is based on simple geometric forms and basic color. Developed a new approach to typography: Simplicity is key. Replacement of serif type styles (ornamental design) to plain sans serif or “without serif” fonts.

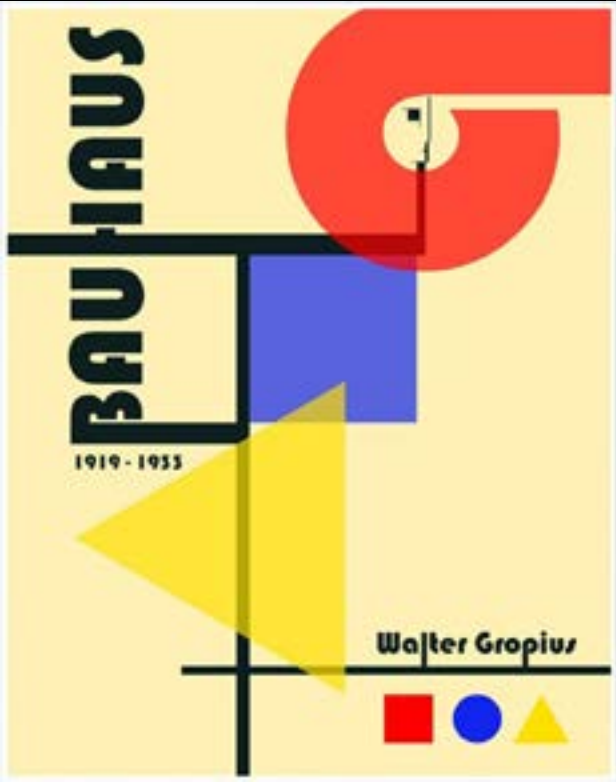
1919-1933	BAUHAUS	Germany	Mies van der Rohe, Bayer, Moholy-nagy, Klee, Josef Albers
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Design Style

- Embraced a functionalist approach to design with emphasis on formal visual structure, adhering to the idea that “form follows function”
- Adopted an avant-garde (modern geometric), streamlined aesthetic that integrates arts and crafts with fine arts
- Avoided emotions, embellishment and decoration



Joost Schmidt. Staatliches Bauhaus Ausstellung (1923).



Walter Gropius, the founder of the Bauhaus School, approached design along the modernist principle that functionality should dictate form.

Influence on Graphic Design:

- Typography, Page Layout, Photomontage
- Integration of words and images into a unified composition.
- Standard use of functional typography.
- Introduction of photomontage as a medium for illustration.

1920s-1930s	ART DECO “Arts Décoratifs”	France, USA	Cassandre, Held
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Design Style

Favored ornamentation and surface decoration as influenced by Art Nouveau, but used "streamlined" shapes and bold stylized geometric forms that reflected admiration for modern technology and industrial materials



A poster for the Ocean Liner SS Normandie (1935) designed by Adolphe Jean-Marie Mouron, also known as Cassandre



A Cubist-influenced Art Deco poster (1926) by Heinz Schulz-Neudan for the sci-fi film Metropolis.

Influence on Graphic Design:

Introduced the use of ornate typography borders and richly-detailed work.

1960	OP ART (Optical Art)	France USA	Victor Vasarely, Bridget Riley
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Design Style

- Features unusual visual vibrations with contrasting colors and closely placed lines, strong grids and diagrams.
- Uses optical illusion and color psychology based on the Gestalt Theory



Victor Vasarely's painting titled Zebra (1938).



The IBM logo (1950), designed by Paul Rand, used gestalt principles to create a visual identity for a corporation.

Influence on Graphic Design:

Op art introduced abstract art in corporate logos in which lines, forms, and space are organized in such a way as to provide optical illusions that create the of three dimentionality of a design a flat surface.

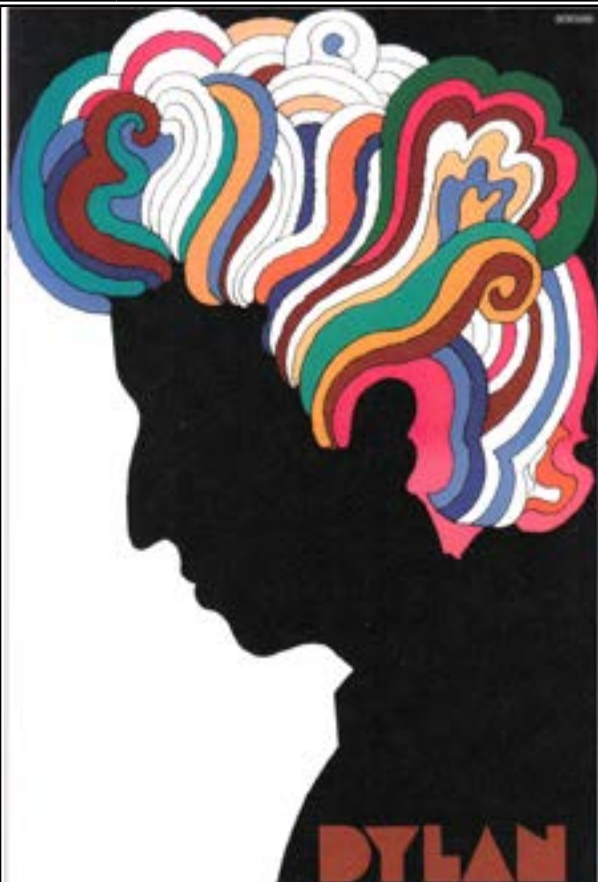
1960s-1970s	PSYCHEDELIC ART	San Francisco, USA	Milton Glaser, Wilson, Moscoso
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Design Style

- Distinguished by kaleidoscopic spiral patterns inspired by Art Nouveau;
- Heavily influenced by experiments with drugs, rock music and popular culture (Pop Art)
- Uses juxtaposition of color that produces optical vibrations akin to a 'psychedelic' effect



William Henry Bradley's *The Chap Book. Thanksgiving No.* (1895) reflects the Art Nouveau style that inspired the Psychedelic artists.



Milton Glaser created this poster for Bob Dylan's record album (1967).

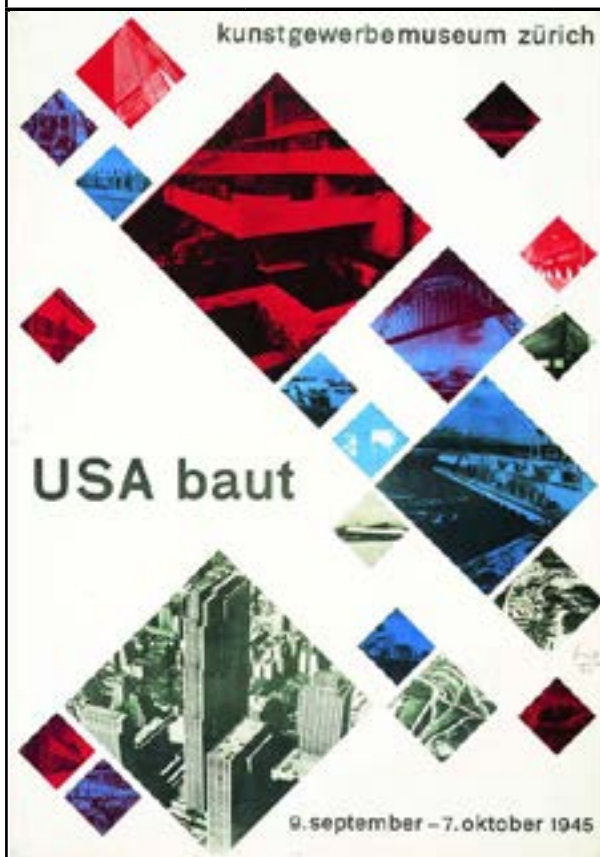
Influence on Graphic Design:

Use of extreme detail and groovy typography or sometimes illegible hand-drawn type.

1959-present	INTERNATIONAL TYPOGRAPHIC STYLE “SWISS DESIGN”	Russia Switzerland Germany	Ernst Keller Basel School of Design Rudy de Harak
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Design Style

- A precise and devotion to simplicity and minimalist art, devoid of any political agenda or morals
- Main goal is effective communication through visual design
- Preference for photographic images over illustrations or drawings in media
- Typography is considered a primary design element, in addition to its function as text



Ernst Keller created a poster characterized by use of negative space, geometric shapes, and sans-serif fonts.



This poster is easy to read with text and shapes arranged in a clean, asymmetric layout. It uses modular grids and sans-serif typefaces.

Influence in Graphic Design:

Established a preference for photographic images over illustrations or drawings.

1960s- 1970s	MINIMALISM	USA	Judd, Kelly, Frank Stella
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Design Style

- A reaction against expressionist art.
- Artworks are non-representational and, objective, using repetition of simple geometric forms, and colors with no shades and gradation.
- Paintings are hard-edged and are devoid of emotion.
- Adhered to the tenet “Less is More.”



Frank Stella created this purely geometric painting (1967), which is devoid of any subjective expression.

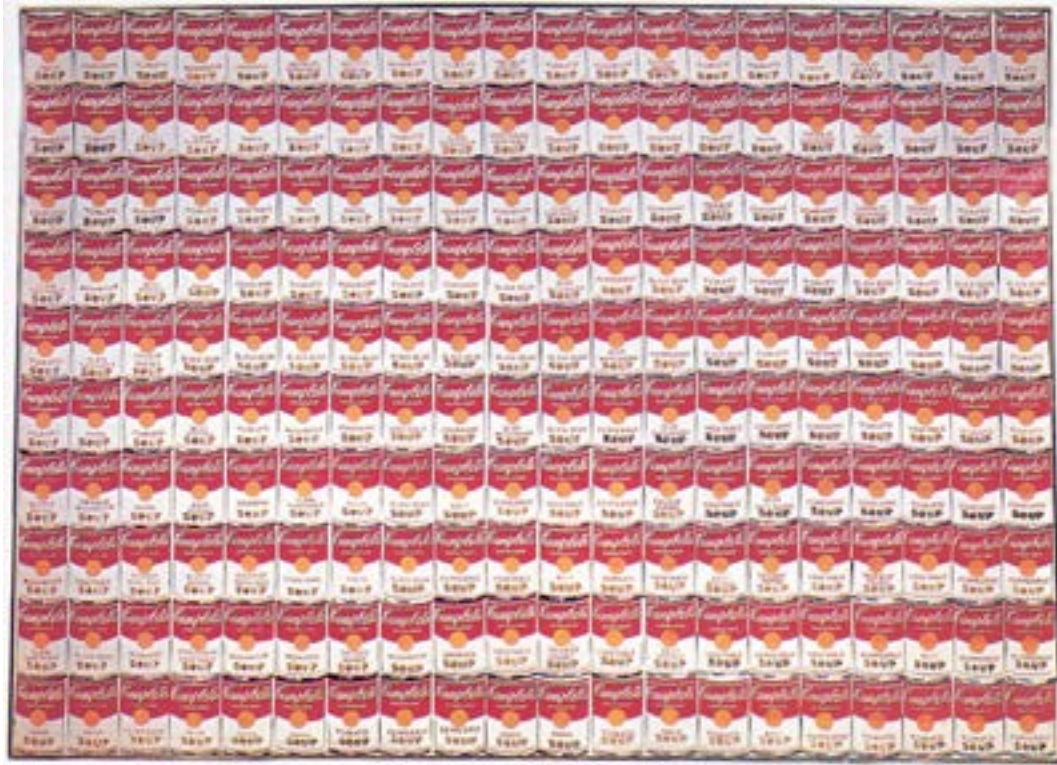


Symbol signs: The 1973 American Institute of Graphic Arts comprised of fifty symbols relevant to passengers and pedestrian.

PROJECT: Create Your Own Package Design

Time needed: 8 hours

Are you familiar with this painting of soup cans?



Andy Warhol. 200 CAMPBELL'S SOUP CANS. 1962. Oil on canvas. 72" x 100"

It was painted in 1962 by Andy Warhol, an artist of the Pop Art movement that rocked the art world. Warhol started his career as a commercial artist, but he became famous for his paintings of common, mass-produced objects that are mechanically repeated to call attention to the pervasive commercial environment.

Well, you can be an artist like Andy Warhol and make your ideas come alive! You will make your own label design. During this quarantine period, many Filipinos may have consumed lots of canned sardines. Here are some examples of our locally produced graphic designs that you can refer to and creatively alter to capture a bigger market or clientele.



Directions:

Follow the instructions and be guided by original illustrations by Mr. Albert Reyes, a Grade 9 Visual Arts student, in making your own packaging design.

1. Get hold of canned food with a removeable label.
2. Carefully remove the label.



3. Trace the outer edge of the label on oslo or bond paper.
4. Create your own design on the paper. Make it as attractive to the consumer as possible.
5. Use hardware-based acri-paints or any water-based coloring material.
6. When you've completed your design, use glue to attach the new label to the can.



Take note that the packaging design here emphasizes a three-dimensional way to applying design on a cylinder can.



7. Ask your friends or family members to comment on your package design.
8. Evaluate your work. Get your VISUAL ARTS JOURNAL and jot down your answers to the following guide questions:
 - a. Is your concept or idea original?
 - b. Did you choose the right medium?
 - c. Did you apply proper skills in manipulating the material?
 - d. Overall, is it a successful graphic design work? Did it achieve its purpose? How?

Application of Design Elements and Principles

Write your answers on the space provided below.

Explain your work based on the following criteria:

a. Use of symbols and style:

Is there a combination of elements and symbols that will fit or define the mood you wish to convey? Is it humorous? Fun? Lively?

Do the images or lettering convey the right message?

b. Balance.

Is the application of asymmetrical/symmetrical balance effective in capturing the attention of the client?

Is the package design clearly identified on all sides of the label?

c. Emphasis and Subordination.

Is the use of bold types in the lettering effective?

Is the use of background colors effective to emphasize the types or fonts?

d. Movement.

Is there a flowing rhythm to guide the eye towards the center of interest?

e. Unity.

Is the overall design unified?

Is there proper space between the types and lines of words?

Is there clarity of design, spacing, and unity essential for visual communication?

f. Color.

Did you select the best color scheme to attract a target audience?

g. Lettering or type.

Did you select the most suitable fonts for this canned food? Are they easy to read?



Grade 9 Visual Arts student Ela Samodio made her own label design for canned tuna using typography and graphic elements.

PROJECT: TIME (Art History) and Graphic Design

Time Needed: Five 3-hour sessions

Overview

You will review and apply your knowledge of the different modern art movements and their influence on Graphic Design by re-designing or modifying a commercially-available wall clock.

You will acquire skills and techniques in water-based painting, relief sculpture and mixed-media (such as image transfer, collage, paper-mache, plastic carving) by exploring the use of 3 different materials, such as paper, marine epoxy and wire.

You will apply your design on a found object or “readymades” to reinforce your understanding of ARTIST’S INTERVENTION and APPROPRIATION in artistic creation.

Euia Aum Dueñas and her Vincent van Gogh-inspired Clock design.



Learning Objectives

At the end of this studio project, you will be able to:

- Gain more knowledge of different modern art movements
- Identify different 2D and 3D techniques in art-making
- Integrate different techniques to create mixed-media art
- Apply those techniques to create an integrated culture-based work of art

Materials

- 1 clock with movable hands

Specs:

- 1) Size: at least 12 inches in diameter
 - 2) Shape: round, circular
 - 3) Décor: none, simple frame
 - 4) Commercially available from Novo, Divisoria, SM
 - 5) Price: P200+
- 1 set Internet access and video projector (optional) for research and reporting
 - 3 pcs. heavyweight paper in assorted colors
 - ¼ liter latex enamel paint
 - ½ pc. sandpaper 120 grit
 - ¼ water-based paint, 3 colors (red, blue, yellow)
 - 1 pc. white glue (small container)

- 1 pc. marker
- ¼ liter acrylic emulsion
- 1 pc. water container for paints
- ¼ liter marine epoxy (Pioneer brand)
- 2 ft. G.I. wire, gauge 18
- 2 pc. plastic mixing plates
- 2 pc. rags

Tools

- 1 pc. spatula (optional for marine epoxy use)
- 1 pc. mini screwdriver
- 1 pc. paint brushes - No. 20
- 1 pc. pencils No. 2
- 1 pc. scissors
- 1 pc. long-nose pliers (optional for wire use)

Instructions:

1. Disassemble the “readymade” wall clock, including the mechanism, hands and glass. Use the mini screw driver to remove small screws. Set aside the disassembled pieces until after the painting process.
2. Sand (Coarse) or scrape parts of the clock to prepare for paint to adhere to the surface, including the frame. Use sandpaper(120 grit) to accomplish this task.
3. Paint 1-3 layers of white latex over the prepared surfaces.
4. Review readings about Modern Art Movements and integrate studio output as visual reporting on readymade clocks.
5. Apply creative design using water-based paints and other media.
6. Explore alternative materials and tools (emulsion, paper cut, etc.) to support your concept.
7. After the “intervention” or decoration, re-assemble the clock.



Salve Dagñalan and her Modern art movements – inspired Clock design.

REFLECTION

Think about the process of making your project by answering the following questions in your VISUAL ARTS JOURNAL:

- What art movement influenced the design that you created? (iconic representation)
- How did you apply the knowledge gained in Graphic Design History in this readymade clock project?
- How does your work support the concept of TIME (Art History) and Graphic Design



Grade 9 VA Students Maria Payb Biglete and Asia Entico with their interpretations of Modern Art-inspired Wall Clock designs.

Assessment

Assess the quality of your production (craftsmanship), on your research on the different art movements, and capacity to integrate art history in a visual composition.

Write your assessment in you VISUAL ARTS JOURNAL. Be guided by the STANDARDS FOR EVALUATING YOUR ARTWORK (below). Write your answers on the space provided.

STANDARDS FOR EVALUATING YOUR ARTWORK

1. Artistic Perception

What principle(s) of design did you employ in your work ?

2. Creative Expression

Were you proficient in applying your technical know-how (skills) in creating a relief sculpture? Explain.

3. Historical Context

How did you use the concept of “readymades” (Dada term by Marcel Duchamp), functional and utilitarian art (Bauhaus) in your artwork? Explain.

4. Aesthetic Valuing

Tell us what can be seen or deciphered (both literal and expressive content) in your work. What makes your work beautiful?

5. Connections, Relationships, Applications

What are the objects, images, iconic representations that you used in your work (e.g., faces, political figures, geometric forms, biomorphic forms, etc.) that are related to societal issues? Explain.

REFLECTION: Looking Back at the Third Quarter

Your answers to these questions will help you and the developers of this module improve on the contents of this learning material.

1. Should I have explored more ideas in accomplishing the final project?
2. If other materials or mediums were available during this quarantine period, would I have tried more exploration to enhance my artwork? If yes, how can the availability of more materials make my work more interesting?
3. Did this lesson guide me in knowing that graphic design is different from fine arts like painting and sculpture? How?
4. Did my painting skill or digital skills in rendering forms for packaging design improve? How do I know this?
5. Did a brief study of the Modern Art Movements and History provide me with a better grasp of Graphic Design? How?

Glossary of Art Terms

Abstract

Describes art in which the forms of the visual world are purposefully simplified, fragmented, or otherwise distorted.

An abstract artwork is usually based on a subject you can identify. The artist leaves out details, simplifies, or rearranges some elements so that you may not recognize them. Abstract work based on a subject which you may not be able to recognize is called nonobjective art.

Abstract Expressionism (1945-1960)

An American art movement of the mid-20th century characterized by large ("heroic") scale and non-representational imagery. An outgrowth of Surrealism, Abstract Expressionism emphasized the artist's spontaneous expression as it flowed from the subconscious, which in turn was believed to draw on primal energies.

The style is often called "action painting." Many artists used slashing, active brushstrokes and techniques such as dripping, pouring or spattering paint on canvas.

Academic

A general term for artworks that seem to be based on rules set up by some person or group other than the artist. Artists created academic artwork by following rigid rules made by leaders of European art schools or academies in the 1700s and 1800s.

Action painting

Nonrepresentational painting in which the physical act of applying paint to a surface in bold, spontaneous gestures supplies the expressive content. First used to describe the work of certain Abstract Expressionist painters.

Aesthetics

The branch of philosophy concerned with the feelings aroused by sensory experiences such as seeing and hearing. Aesthetics examines, among other things, the nature of art and the nature of beauty.

Advertising

Communications meant to convince an audience to do or buy something.

Art Deco 1920s and '30s

Design style characterized especially by sleek geometric or stylized forms and by the use of man-made materials.

Appropriation

A Postmodern practice in which one artist reproduces an image created by another artist and claims it as his or her own. In Postmodern thought, appropriation is felt to challenge traditional ideas about authenticity and individuality, the location of meaning within a work of art, and copyright issues involving intellectual property.

Art Moderne (1920 -1940)

A style of design and architecture that combines smooth curves with sleek, machine-like geometric forms.

Art Nouveau (1900-1915)

Means "New Art." A style of art based on the use of curved, plant-like forms. Artists working in this style especially liked the linear qualities of vines.

Bauhaus (1918-1933)

A school of art and architecture in Germany whose influence was felt across the 20th century. Bauhaus instructors broke down the barriers between art, craft, and design, and they believed that artists could improve society by bringing the principles of good design to industrial mass production.

Collage

From the French for "glue," the practice of pasting shapes cut from such real-world sources as magazines, newspapers, wallpaper, and fabric onto a surface.

Color Field Painting (1950-present)

A style of nonrepresentational painting featuring broad "fields" or areas of color. Arising in the 1950s after Abstract Expressionism, it shared that movement's fondness for large scale as well as its desire to transcend the visible world in favor of universal truths viewed as unconscious or spiritual.

Conceptual Art

Art created according to the belief that the essence of art resides in a motivating idea, and that any physical realization or recording of this idea is secondary: Conceptual Art arose during the 1960s as artists tried to move away from producing objects that could be bought and sold. Conceptual works are often realized physically in materials that have little or no inherent value, such as a series of photographs or texts that document an activity. They are often ephemeral.

Corporate identity program

In graphic design, the design of visual elements, including a logo, used consistently to identify the products and services of a company.

Constructivism 1917-1920

A Russian art movement founded by Vladimir Tatlin and based on the principles of geometric abstraction.

Cubism 1907-1914

The most influential style of the twentieth century, developed in Paris by Picasso and

Braque.

In cubism, the subject matter is broken up into geometric shapes and forms. The forms are analyzed and then put back together into an abstract composition. Often, three-dimensional objects seem to be shown from many different points of view at the same time.

Dada 1915-1923

An art movement in which artists created work based on chance. These artists often used ready-made objects to create new art forms. They are also known for having criticized contemporary culture. Many artists involved in the Dada movement became leaders of Surrealism and other new styles of art.

Der Blaue Reiter "The Blue Rider" (1911-1914, Germany)

This name was adopted by a group of European artists who explored the spiritual and expressive meanings of color in painting. The artist Kandinsky used this name for the title of a painting. Kandinsky is credited with the first non-objective painting and was a great influence on modern art.

Die Brucke (1905-1913)

German for "the bridge." This group of artists developed a bold, expressionistic style of art, often borrowing design ideas from art created by children or self-taught adults.

De Stijl (1917-1932)

Dutch for "the style." A style developed by Piet Mondrian and other artists.

They believed that pure abstract art should be based only on vertical (up and down) and horizontal (side to side) composition, flat areas, and the three primary colors with black, white and gray.

Expressionism

An art movement of the early 20th century especially prevalent in Germany, which claimed the right to distort visual appearances to express psychological or emotional states, especially the artist's own personal feelings. More generally, and with a lowercase e, any art style that raises subjective feeling above objective observation, using distortion and exaggeration for emotional effect.

Fauvism (1905- 1907)

French for "wild beasts." A shortlived but influential art movement in France in the early 20th century that emphasized bold, arbitrary expressive color. Henri Matisse was the leading artist of the Fauves.

Form follows Function

A summary of this idea: The design of a useful artwork should come from (and express) the practical use of the work.

Futurism (1909-1914)

A style named by Italian artists to describe their interest in the future. Futurism concentrated on the dynamic quality of modern technological life, emphasizing speed and movement.

Graphic design

A general term for artworks in which letter forms (writing, typography) are important and carefully placed visual elements.

Graphic designer

An artist whose knowledge of letter forms (writing, typography) is an important part of the artwork.

Illuminated manuscript

A decorated or illustrated manuscript in which the pages are often painted with silver, gold and other rich colors. They were popular during the Medieval period.

Illustrator

An artist who creates pictures to explain a point, to show an important part of a story, or to add decoration to a book, magazine or other printed work.

International Style (1930-1970)

The International Style has certain characteristics such as a use of negative space, blocks of texts, sans-serif fonts, and strong geometric shapes. It also commonly utilized objective photography, or clear photography that is free of distortion and true to the item being photographed. International Style designs were marked by a sense of simplicity with the goal of effectively communicating a message through visuals.

Impressionism (1875-1900)

Impressionism arose in opposition to the academic art of the day. In subject matter, Impressionism followed Realism in portraying daily life, especially the leisure activities of the middle class. Landscape was also a favorite subject, encouraged by the new practice of painting outdoors. In technique, Impressionist painters favored alla prima painting, which was put into the service of recording fleeting effects of nature and the rapidly changing urban scene.

Lithography

A method of printing from a prepared flat stone or metal plate.

Lithography is based on the fact that grease and water do not mix. A drawing is made on the stone or plate with a greasy drawing material and then washed with water. When greasy ink is applied, it sticks to the greasy drawing but runs off the wet surface. This allows a print to be made of the drawing.

Logo

A visual symbol that identifies a business, club or other group. Logos are often made of a few artistically-drawn letters or shapes.

Minimalism (1970s)

A broad tendency during the 1960s and 1970s toward simple, primary forms. Minimalist artists often favored industrial materials (sheet metal, bricks, plywood, fluorescent lights), and their sculptures (which they preferred to call objects) tended to be set on the floor or attached to the wall rather than placed on a pedestal.

Modernism

Theory and practice in late nineteenth- and twentieth-century art, which holds that each new generation must build on past styles in new ways or break with the past in order to make the next major historical contribution. Characterized by idealism; seen as "high art," as differentiated from popular art.

Montage

A special kind of collage, made from parts of photographs or other pictures.

Op Art (1960s)

A kind of art that created unusual visual vibrations with contrasting colors or closely-placed lines.

Pop Art

An art style of the 1960s, deriving its imagery from popular, mass-produced culture. Deliberately mundane, Pop Art focused on the overfamiliar objects of daily life to give them new meanings as visual emblems.

Post-Impressionism

A term applied to the work of several artists -- French or living in France -- from about 1885 to 1905. Although all painted in highly personal styles, the Post-Impressionists were united in rejecting the relative absence of form, which is characteristic of Impressionism. The group included Vincent van Gogh, Paul Cezanne, Paul Gauguin, and Georges Seurat.

Psychedelic Art (1960s)

Visual styles of psychedelic art include curvaceous shapes inspired by Art Nouveau, illegible hand-drawn type and intense optical-color vibrations inspired by the Pop Art movement.

Realism

Broadly, any art in which the goal is to portray forms in the natural world in a highly faithful manner. Specifically, an art style of the mid-19th century identified especially with Gustave Courbet, which fostered the idea that everyday people and events are fit subjects for important art.

Surrealism (1924-1940)

A movement of the early 20th century that emphasized imagery from dreams and fantasies.

Typography

In graphic design, the arrangement and appearance of printed letter forms (type).

Answer Key

ACTIVITY 1.1: How much do you know about Western Art History? Answer can be in any order.

- | | |
|--------------------|-------------------|
| 5. Psychedelic Art | 1. Constructivism |
| 4. Op Art | 2. De Stijl |
| 3. Pop Art | 3. Surrealism |
| 2. Bauhaus | 4. Computer Art |
| 1. Surrealism | 5. Bauhaus |
| | 6. Computer Art |
| | 7. Bauhaus |
| | 8. Computer Art |
| | 9. Bauhaus |

ACTIVITY 1.2: Famous Western Artists

- | | |
|--------------------|-------------------------------------|
| 1. Pollock | - Abstract Expressionism |
| 2. Warhol | - Pop Art |
| 3. Dali | - Surrealism, Dadaism |
| 4. Munch | - Expressionism |
| 5. Wood | - Regionalism |
| 6. Miro | - Surrealism |
| 7. Van Gogh | - Post-Impressionism |
| 8. Seurat | - Impressionism, Post-Impressionism |
| 9. Braque | - Cubism |
| 11. Mondrian | - Neo-plasticism/ de Stijl |
| 12. Walter Gropius | - Bauhaus |

ACTIVITY 1.3: Which Art Icon matches the Design Style of the Western Art Movement? Write the letter of the Artwork that matches the Style Description.

1. B
2. H
3. G
4. I
5. C
6. J
7. A
8. E
9. F
10. D

IMAGE LIST

1. TIME Magazine Cover of Cory Aquino. <https://time.com/5793685/corazon-aquino-100-women-of-the-year/>
2. Barack Obama Poster designed by artist Shepard Fairey.
https://en.wikipedia.org/wiki/Barack_Obama_%22Hope%22_poster
3. Philippine Airlines Logo. <https://www.pinterest.ph/pin/69313281736427516/>
4. Illuminated manuscript: The Creation of the Sun and the Moon (detail), Master of Jean de Mandeville, in Historical Bible (Bible historiale; original sources in Latin), Paris, about 1360–70. The J. Paul Getty Museum.
5. Invention of the Gutenberg Press in 1439
Detail from Jost Amman's woodcut "Buchdrucker" (The Printer) from Das Ständebuch (The Book of Trades), 1568. Wikimedia.
<https://printinghistory.org/turnaround/>
Paul Moxon, Website Editor
6. Chromolithography – 1837
An early Dr. Pepper chromolithograph ad. Via Tim Broadwater
7. The Arts & Crafts Movement
William Morris (design and Edward Burne-Jones (Illustration, page opening of Geoffrey Chaucer, The Works of Geoffrey Chaucer Newly Augmented, Kelmscott Press, 1896. p. 395 The World of Art, 7th Edition Henry M. Sayre Pearson Education, Inc. Prentice Hall. 2012
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Jan Toorop, Poster for Salad Oil, 1894. Dutch advertisement poster. Scala/Art Resource, NY.
9. 1890's Poster: Henri de Toulouse-Lautrec (1864-1901), Divan Japonais (Japanese Settee), 1893 Lithograph, printed in color, composition: 31 5/8" x 23 7/8". Abby Aldrich Rockefeller Fund. Collection: The Museum of Modern Art, New York, NY, USA
10. 1890's Literary periodical: William H. Bradley (1868-1962), published by Stone & Kimball (Chicago), The chap Book (Thanksgiving), 1895. Color Lithograph, 528 x 352 mm. The Baltimore Museum of Art.
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12. 1930's Poster: Jan Tschold, Konstruktivisten (Constructivists), 1937
The Museum of Modern Art, New York, NY
Abby Aldrich Rockefeller Fund . Collection: The Museum of Modern Art, New York, NY, USA

13. 1920's. Poster: Cassandre (Adolphe Mouron, 1901-1968) Copyright. Nord Express, 1927
Collection: The Museum of Modern Art, New York, NY, USA
Cassandre's typeface design helped establish a French urbane modern world vocabulary.
14. 1950's Logo: IBM, 1956
Designer: Paul Rand
Client: IBM Corporation
https://atlascorps.org/host_organization/ibm/ibm-logo/
15. Symbol signs: AIGA, 1973
A complete set of fifty passenger /pedestrian symbols developed by AIGA. American Institute of Graphic Arts.

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