

college ruled

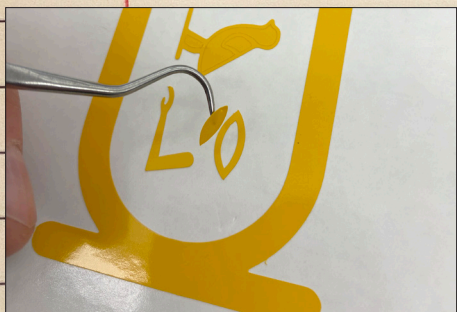
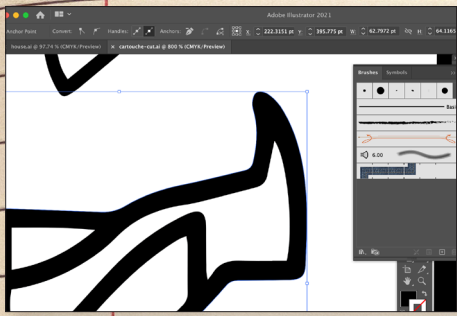
composition,
Graphic Design
Journal
Ed Zawora

TABLE OF CONTENTS

01. Introduction
02. Vinyl Cartouche
03. Puabi Primitivo
04. Alphabet Pattern Book
05. Bodoni Movable Typography
06. Bewick Inspired Etching
07. Thoughts on Mucha
08. Goudy Inspired Letterpress Print
09. Secessionist Font
10. Bauhaus Inspired Poster
11. Thoughts on Tschichold
12. Works Progress Poster for 2021
13. Thoughts on Bradbury Thompson
14. Warhol Inspired Pop Art
15. Thoughts on David Carson
16. Sagmeister Inspired Environmental Type
17. Thoughts on the End of the Text

01. INTRODUCTION

I like to take notes and outline for writing assignments as I read and have found composition books are perfect for this task as they are inexpensive, take up little space, and I like the quality of the paper. I keep a composition book for each course taken at Mansfield University so keeping a journal for this assignment was par for the course. While I love to research and write, it was refreshing to take an occasional break to design for a few of the journal entries. I tried to pick one or two particular areas to focus on in each section and explore them more deeply. The work featured in the text was inspiring, and I had a great time writing and working on the projects in this journal. I wanted the presentation of the final journal to reflect the theme of the composition book. My composition books are generally stuffed with book marks and sticky notes and not too unlike the digital version presented here. With the rather open requirements for this assignment I assume that this creative approach was ok. I did type all entries in a legible font as required. Thanks! Ed



02. VINYL CARTOUCHE

From simple mark-making on bones, to proto-writing, to cuneiform, the development of written language is the perfect spot to begin this journey in graphic design history. The continued refining of writing and the abstract thinking required for letter development is impressive, and necessary as a humans designed a "fully developed and adaptable code for written language."

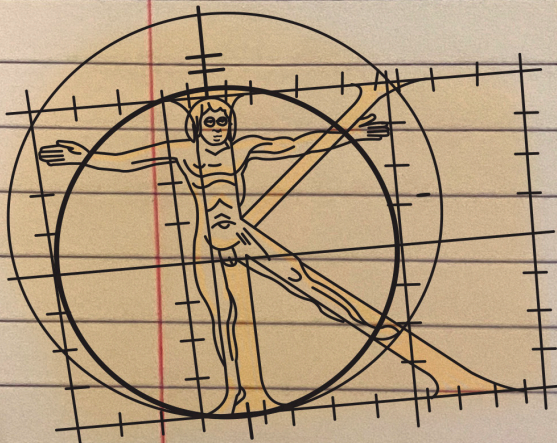
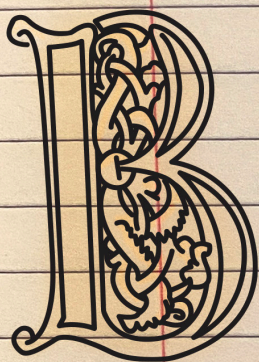
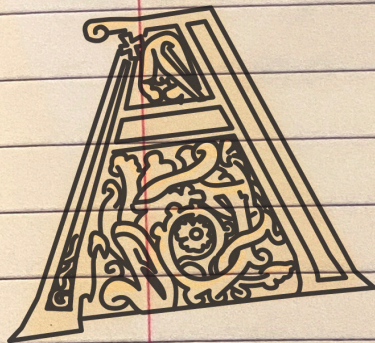
Perhaps it was growing up watching Dr. Jones on the big screen, but Egyptian Hieroglyphs have always fascinated me. Our text provides a diagram for informal Hieratic scripts and the more formal Demotic. Even this early in our journey, these distinctions demonstrate that written language can convey formality or informality when communicating a message. I watched a lecture on hieroglyphics, part of the *Great Courses* series, with Dr. Bob Brier. In it Dr. Brier discusses Phonetics, Determinatives, and Ideograms of hieroglyphs and teaches how to write the hieroglyphic alphabet. I thought it would be interesting to develop a cartouche of my name. I liked the results, so I cut it as a vinyl graphic for my office door!



03. PUABI PRIMIVITO

Following the *Evolution of Writing* link from the supplemental reading led to an excellent cylinder seal image of Queen Puabi along with the symbol that represents her name. As a frequent visitor to the UPenn Museum their collection contains a gallery dedicated to the discoveries made at Ur. Queen Puabi's headdress is the centerpiece and Puabi is undoubtedly the star of the gallery. I thought her cylinder seal symbol would make an excellent brand mark fit for a person of her stature. Having a bit of fun with this aspect of the assignment, I eventually ended up adding her brand mark to a wine label mock-up. After all, she is raising a glass in the seal image, so a beverage design seems like a relevant choice!



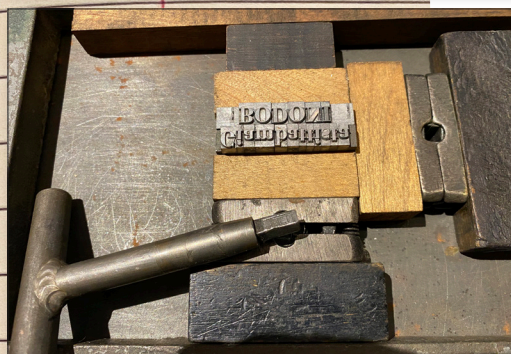


04. ALPHABET PATTERN BOOK

The images from the twelfth-century Alphabet pattern book are easy to miss in our textbook as they are presented small, and the sketches are relatively light. The drawings are an excellent example of how talented the scribes who created the drawings really were. I wanted to trace their sketches to use in the future as an initial capital or maybe in a letterpress print. Using Adobe Illustrator, I traced their patterns, and must say, it was rather challenging. The letters are so intricate that it took me a few hours to trace their intertwined, vine-like details. I am still not completely satisfied with the results, but for now, they will suffice. If I use them in the future, I will have to put more time in to make them perfect. I was also inspired to recreate Geofroy Tory's *Champfleury* letter K. Again, this was a highly detailed letter/image form and took more time than I anticipated to create. Regardless of their finish state, they are now preserved digitally for use sometime in a future project.

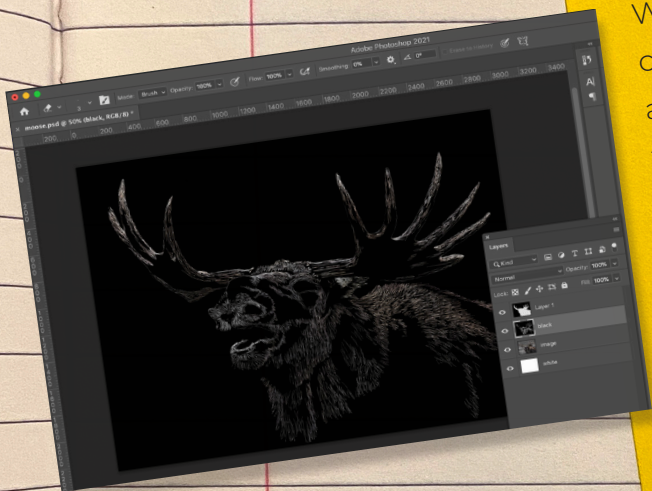
05. BODONI MOVABLE TYPOGRAPHY

I have not been out to my letterpress studio in ages; school, work, and family have kept me too busy. I knew I had a set of Bodoni type in my studio somewhere and thought this would be an excellent opportunity to lock up some letters. The process of working with movable type is not easy. I am in awe when I see images of the complex layouts made during the letterpress era. The first step is selecting letters from the case transferring them to a composing stick. There is a slight indentation on the back of letters called a nick, and letters are placed in the composition stick nick up—each word built letter by letter. I am very limited in my spacers for this particular Bodoni font size, so I kept the statement relatively simple, making a calling card for Bodoni. The type gets locked into a form called a chase, using various sized pieces of wood (called furniture and galleys) to fill out the frame. The form is then locked tight using metal devices called quoins which expand with the turn of a quoin key. Getting the type locked into place requires patience and is somewhat like a puzzle (or Tetris) to fit the piece together tight enough to hold up in the press. Once the chase is solid, it is placed into the press (a Chandler and Price from the 19th century). The press continuously inks the letters and impresses the ink onto paper, giving it that distinct letterpress look. It is much more time-consuming when compared to digital design, but I find the hours spent fussing with letters rather relaxing. The result is like nothing that you can produce with a laser or ink jet printer.



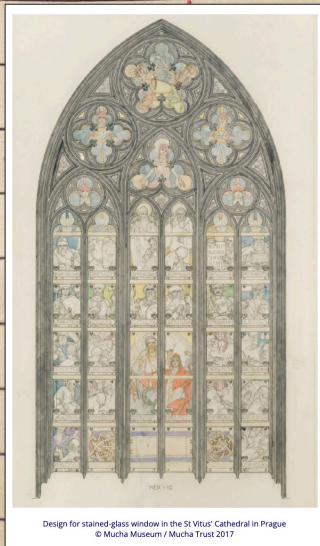
06. BEWICK INSPIRED ETCHING

This week I drew inspiration from *Quadrupeds* by Thomas Bewick (figure 6.13). This wood-cut image of a stag is impressive in its details, which he achieved by using a harder end grain wood. Without access to wood or tools for carving (or carving skills for that matter), I opted to create a digital version of etching. This Photoshop technique mimics scratch board, using the eraser tool to scratch or etch into a top layer filled with black, revealing the white layer underneath. Many, many mouse clicks later, and the image is revealed. Time consuming? Yes, but it was a fun Photoshop technique to experiment with, and I plan to incorporate it into my classes in the future. As an homage to Bewick, I selected this antlered cousin of the stag.



07. THOUGHTS ON MUCHA

In chapter seven, there is one image from the artist Alphonse Mucha, his *Job cigarettes poster* (figure 7.1b) from 1897. Mucha's illustration style using soft colors and fluid movement are evident in this example as well as others created around the time. Back in 2012, I traveled to Prague and had the opportunity to visit the Mucha Museum. The art on display in this small museum was stunning and featured many recognizable works. While Mucha's work in the gallery was impressive, it was when visiting St. Vitus Cathedral that you can appreciate the true genius of this artist. His stained glass design, completed in 1929, features episodes concerning the spread of Christianity among the Slavs. I can still remember spending a long time in front of that piece to appreciate its design, color, and beauty. My wife and I left Prague with a renewed appreciation for Alphonse Mucha.

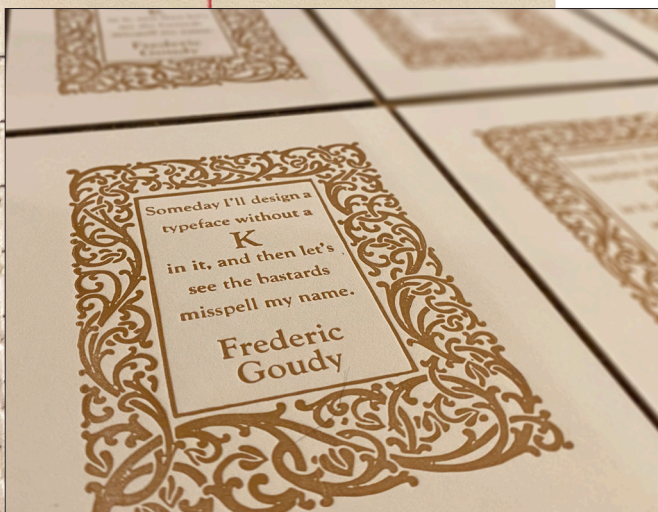
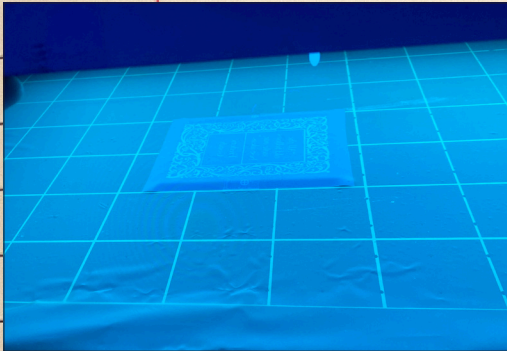
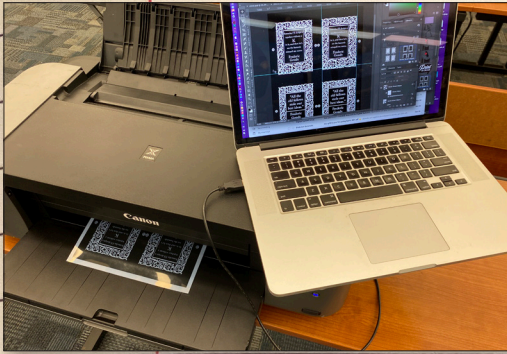


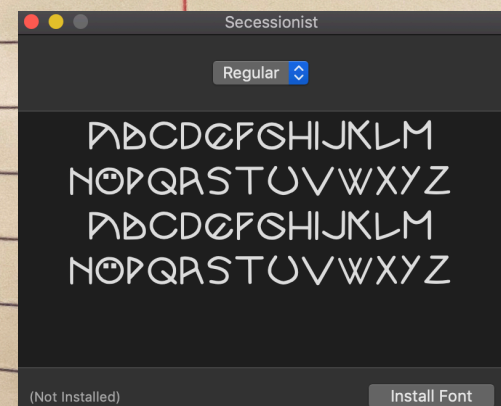
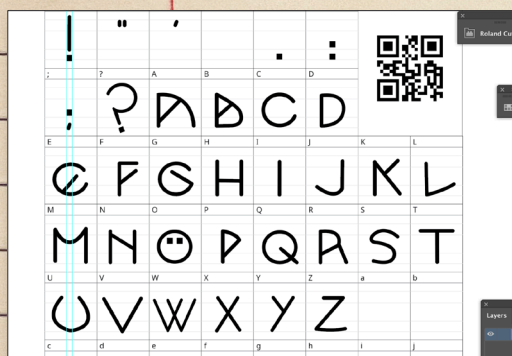
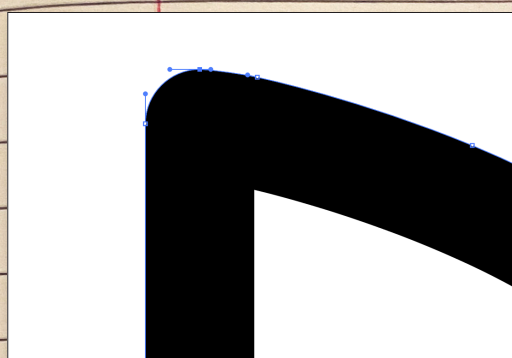
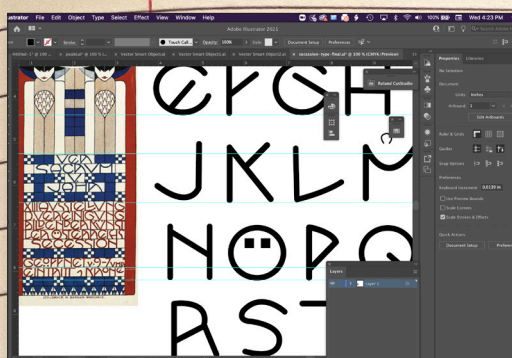
Design for stained glass window in the St. Vitus' Cathedral in Prague
© Mucha Museum / Mucha Trust 2017



08. GOUDY INSPIRED LETTERPRESS PRINT

As I mentioned in the movable type entry, it has been ages since I worked in my letterpress studio. The frame that outlines the *Inland Printer* publication cover by Frederic Goudy (figure 7.22) is extraordinary. As soon as I saw it, I wanted to make a plate and print it. Making a photopolymer plate for letterpress is a multi-step process and quite involved (as is everything in letterpress). The first step is to recreate the art in Adobe Illustrator. When making the digital art, I opted to eliminate the blackletter type and replace it with a couple of quotes from Frederic Goudy (I love the one about the letter “k”). Prints are made onto film using an inkjet printer. The film is vacuum formed over an unexposed plate in a UV exposure unit for about 20 minutes. The areas of the film that are not black get exposed to the light and harden, and the soft unexposed plate is washed out using a soft brush and warm water. After second curing, the plate is ready for the press, where it is inked and used to print.





SECESSIONIST FONT

The Secessionist Poster by Koloman Moser from 1902 is one of my favorite pieces featured in this textbook. The Alfred Roller poster is fantastic as well. The Moser poster looks as if it was illustrated in a vector-based program like Adobe Illustrator; I can't even comprehend that it dates to 1902! One particular aspect I love is the hand-drawn lettering used in this piece; they are so unique! I decided for this entry that I would create an uppercase digital font based on these letter forms. I rendered each character in Adobe Illustrator using the poster as a reference. I had to develop any missing characters using common traits found throughout the poster lettering. I organized the letters for spacing and baseline. I then used a font building application to render true type and open type fonts. The process was time-consuming but fun, and I love the results!



10. BAUHAUS INSPIRED POSTER

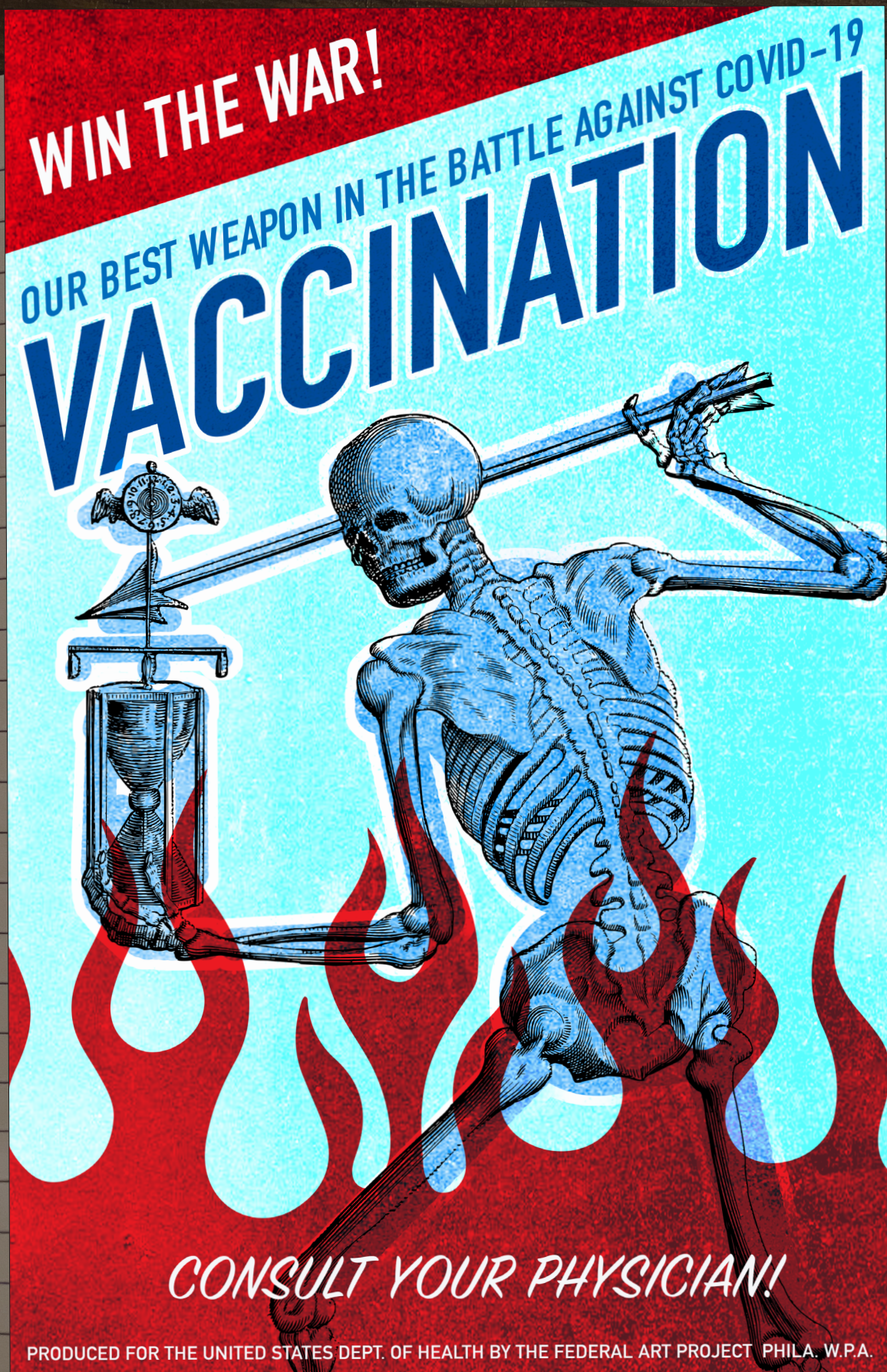
Drawing inspiration from the section of our text related to Bauhaus I created this poster loosely based on the look of the famous *Bauhausausstellung Poster* from 1923. This poster is a creation of playing with shapes on screen and flowing type in logical positions to engage with the geometric forms.



11. THOUGHTS ON TSCHICHOLD

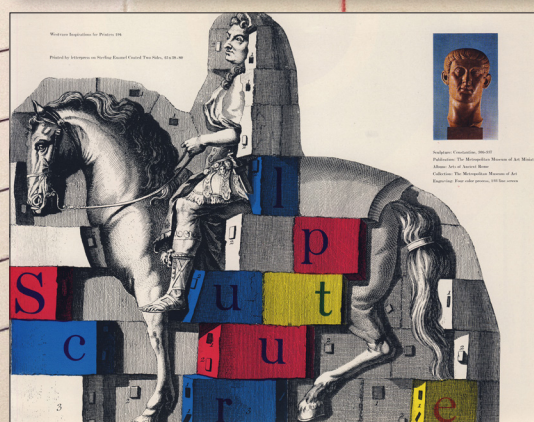
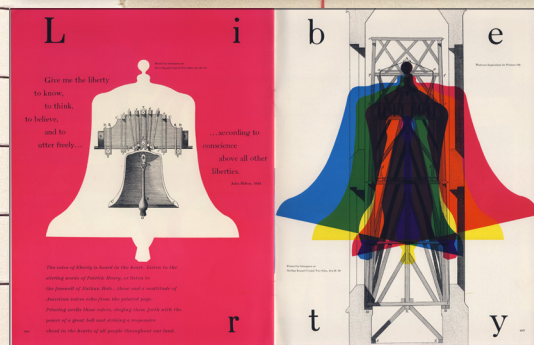
In chapter ten, design as it relates to consumerism was the driving theme. It was a time of expanded technologies such as the automobile, cinema, and radio—a consumer culture where people sought the newest products and styles. Graphic design played a role in developing the aesthetic of this modern culture that connected with a sophisticated audience. One design example that could easily

be overlooked in this chapter but deserves mention is Jan Tschichold's *exhibition catalog* (figure 10.5). It is a timeless design; of all the examples featured in this chapter, this exhibition catalog could easily pass as something created today. Maybe it is the purposeful neutrality or the clarity of the design. The simplicity of the organized typographic alignment perfectly balances the diagonal (and dynamic) background image. Tschichold was a graphic artist and a typeface designer and was close with Paul Renner, the designer of Futura. As displayed in the *exhibition catalog*, their modern design aesthetic would eventually place them at odds with the Nazi party, causing them to flee Germany for Switzerland. Perhaps the only critique I would make (and who am I to critique Tschichold) would be to move the lower section of typography down into the shadow area. The overlapping of the roof is a bit distracting to me.



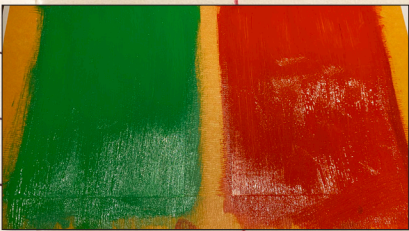
12. WORKS PROGRESS POSTER FOR 2021

Inspired by the Works Progress Administration style of posters in the text book, I decided to create a current interpretation of the WPA health information posters.



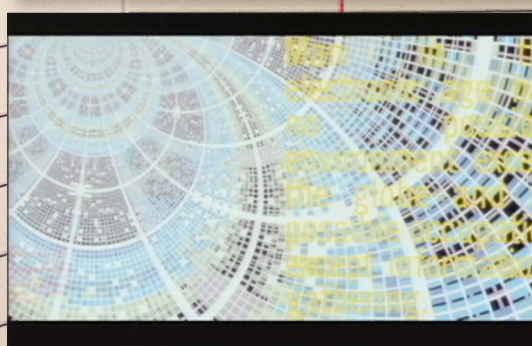
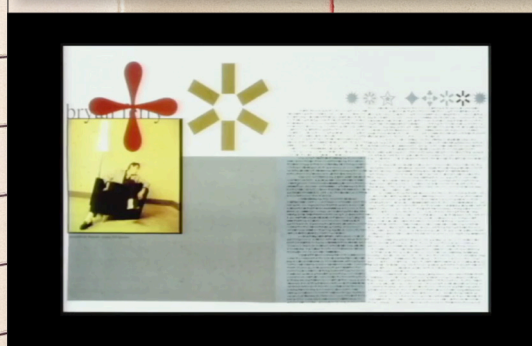
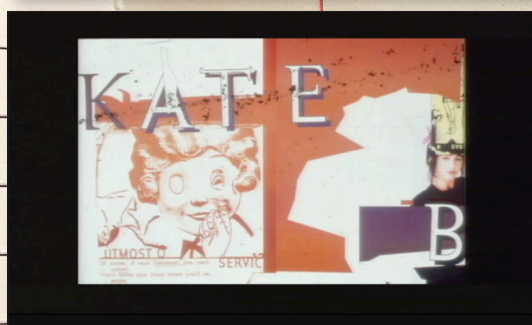
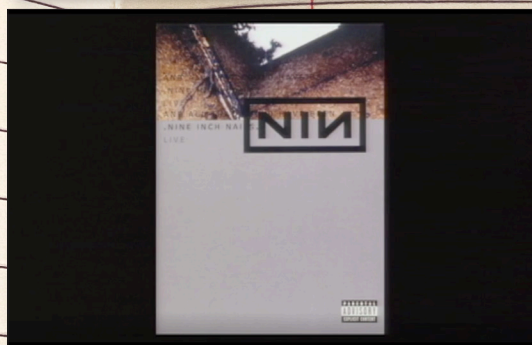
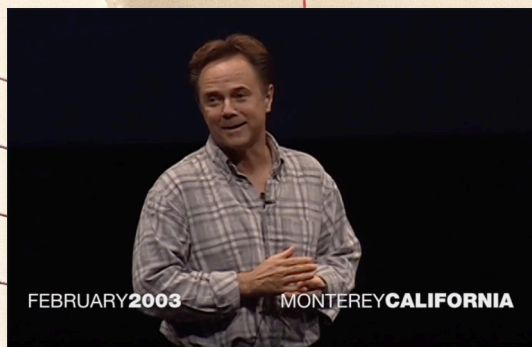
13. THOUGHTS ON BRADBURY THOMPSON

About ten years ago, an elderly gentleman stopped by my office with some supplies he wanted to donate. He had a trunk full of miscellaneous supplies such as matte board, foam core, paper, some old Pantone books, etc. Mixed with the supplies was an expandable file filled with numerous old brochures and type specimen guides. This folder ended up being a treasure trove of design and typography. The type specimen guides included a rare guide from the late 1920s for a variant of Futura by Paul Renner. The design is outstanding and reflects the period (see images). Also included were numerous Westvaco Inspirations guides designed by Bradbury Thompson. While less rare, they are the most dynamic elements in the collection. Bradbury Thompson's work is fantastic, and these guides have retained their bold CMYK colors, as well as relevance as influential graphic design. So impressed by this work, I made poster prints for my studio. A quote from Westvaco Inspirations 206 states: "The art of typography, like architecture, is concerned with beauty and utility in contemporary terms... the typographic designer must present the arts and sciences of past centuries as well as those of today... And although he works with the graphics of past centuries, he must create in the spirit of his own time, showing in his designs an essential understanding rather than a labored copying of past masters." What a quote!



14. WARHOL INSPIRED POP ART

Thinking of a good project for the section of the text that discusses Pop art, I wanted to return to a type of art I made in high school in the late 1980s, a time not long after the death of Andy Warhol. Warhol's art was very popular with all of us kids who hung out in the art room. This stenciling method was the best we could do without the tools to screen print (this was Warhol on a budget). The technique involves finding an image, photocopying it multiple times to create a high contrast version where dark shapes are clearly defined. A sheet of clear Contact paper is placed over the image, and the black areas are cut and removed with an X-acto knife. The stencil can be removed and stored on the Contact paper backing until ready for use. Using masking tape, define rectangular areas on a sheet of illustration board and cover the rectangles with various bright colors of acrylic paint. Once dry, apply the stencil to the rectangle and using a flat stencil brush, stipple paint over the open areas of the stencil, applying two coats. After drying, carefully peel up the stencil, revealing a sharp-edged graphic that appears almost computer generated. The stencil can be transferred to the next print and re-used numerous times (if care is taken). Of course, one could knock this out today with Photoshop and Illustrator, but there is something fun about making this by hand, and the paint creates a unique texture not achieved by printing.

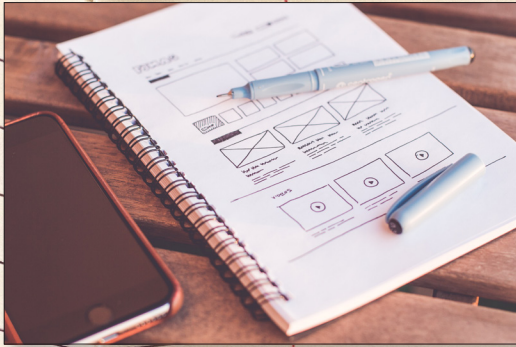


15. THOUGHTS ON DAVID CARSON

This week's chapters concerned post-modernism in graphic design and featured the work of David Carson, mainly his work in *Ray Gun* Magazine. The last conversation I had about David Carson was with an adjunct at my school, Ron Cala, who was the creative director for CMYK magazine and designed an editorial about David Carson. Ron said it was intimidating since he generally kept his magazine spreads "on grid" and David's work was just so different, and of course, David is such a legend. He said it was a great experience working with David and his personality was very gracious. This week I did a bit of research on David Carson and came across a TED talk from 2003 where David discusses his work and his design philosophy.

"I'm a big believer in the emotion of design, and the message that's sent before somebody begins to read, before they get the rest of the information; what is the emotional response they get to the product, to the story, to the painting — whatever it is."

I shared portions of this talk with my Layout & Design class which focuses heavily on the grid and the technical aspects of graphic design. David's views on the emotional importance of design provides an essential perspective that could be lost if we are overly concerned with always following the rules. He is hilarious too!



18. THOUGHTS ON THE END OF THE TEXT

The last chapter ends in the early 2010s, at the dawn of a new age in design. The text is overdue for a new edition, so much has changed in design since that time. With the addition of the iPhone in 2007 and the Android phones soon after, smartphones with high-speed connections finally eclipsed the desktop computer as the preferred viewing device in 2016. UX/UI design has changed the style and structure of design and how people interact with it. We are now on our way to seeing AR and VR technologies become the future. The last chapter focuses on global perspectives and the risk of homogenization at the detriment of local styles. It would be interesting to hear the authors' views on globalization in the smartphone era. Our text covered the importance of the print revolution and the digital revolution, and now some have called the current era we are in "the content revolution," where real-time content is essential. Apps, photos and video recordings from devices have changed the world through innovative creative projects and by capturing media events like police shootings, political protest, and breaking news as never before. Good or bad, content creation has impacted humanity like never before. We essentially live in a different world from the one this book ends on.

REFERENCES

"Denise Schmandt-Besserat." Denise SchmandtBesserat., 2021.

<https://sites.utexas.edu/dsb/tokens/the-evolution-of-writing/>.

Drucker, Johanna, and Emily McVarish. Graphic Design History: A Critical Guide. Boston: Pearson, 2013.

Flask, Dominic. "JAN TSCHICHOLD." Jan Tschichold : Design is history.

<http://www.designishistory.com/1920/jan-tschichold/>.

Mucha museum prague. <https://www.mucha.cz/en/>.

Brier , Bob. "Decoding the Secrets of Egyptian Hieroglyphs."

The Great Courses. <https://www.thegreatcourses.com/courses/decoding-the-secrets-of-egyptian-hieroglyphs>.

Strizver, Ilene. "TypeTalk: The Typographic Expressions of Stefan Sagmeister." CreativePro, January 20, 2016.