

# 4 GRAPHIC ARTS

## UNIT

## 1

## A NEW STYLE FOR A NEW CULTURE



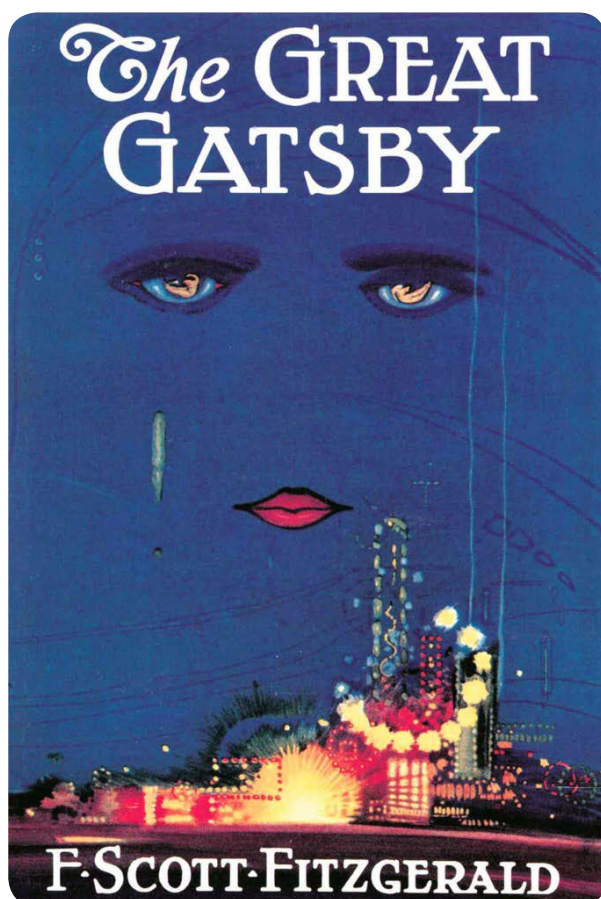
### Video Activity 1: Great Gatsby first edition

Francisco (Francis) Cugat was a portrait, poster and book jacket artist and set designer. He worked as an illustrator in the 1920s, performed in New York City in the 1940s, and then moved to Hollywood, where he is credited as technical color consultant on sixty-eight films from 1948 to 1955.



1

*Watch the video and find out why the Gatsby book jacket was very important.*





**2** Fill in the gaps with a word taken from the video.

- It is possible to judge books by their .....
- The value of *The Great Gatsby* first edition is all in the ..... jacket.
- The art ..... artwork is called "Celestial Eyes".
- The woman's face is sad melancholy and the deep blue is almost .....
- It is a ..... image of the jazz age in all its decadence and excess.



**3** Decide if the statements below are true (T) or false (F). Correct the false ones.

	T	F
a. Cugat called his design "Celestial Eyes".		
b. Fitzgerald didn't like Cugat's artwork.		
c. Daisy Buchanan is the publisher.		
d. Auction is the equivalent of the Italian "asta".		
e. The book is set in the Jazz Age.		
f. A first edition with "Celestial Eyes" may be bought for about twenty-two dollars.		



**Video Activity 2: Cubism**



**4** After watching this video on Cubism made by a student, do the following tasks.



**Task 1. Find the odd man out.**

1. Cubism; 2. Braque; 3. tradition.
1. challenge; 2. the 18<sup>th</sup> century; 3. *Les Demoiselles d'Avignon*.
1. classical perspective; 2. *La Bouteille de Suze*; 3. *Ma Jolie*.
1. Paris; 2. Cézanne; 3. Berlin.

**Task 2. Answer the following questions.**

- Are there any mistakes from a visual point of view in this video?
- Which paintings shown in the video have you already seen in Module 2 of the book?

**Task 3. Explain the student's choice for the soundtrack.**

MOVING DEEPER

UNIT 1 - 1

Liberty's

English designers had access to Japanese art works through Arthur Liberty, whose shop is in Regent Street in London. Liberty's exhibitions brought advanced Asian aesthetics to a generation of British artists. The shop sold original Japanese silks, embroideries, furniture, carpets and ceramics. Eventually, Liberty expanded his business. His Japanese-inspired products would become so successful in Europe that Italians came to call Art Nouveau style *Stile Liberty*.



MOVING DEEPER

UNIT 1 - 2

De Stijl

Britain, France, Italy and the United States were not the only countries in which avant-garde movements had a major influence on graphic design in the period of the First World War. Dutch De Stijl and Russian Constructivism had a long-lasting impact on graphic design. De Stijl in particular had one of the most immediate impacts. It was founded by a group of artists and architects that included Theo van Doesburg and Piet Mondrian. They felt that individualism and a nationalist egotism was responsible for the savagery of the conflict that began in 1914 and viewed art as a sort of spiritual redemption. Van Doesburg wrote: "The old is connected with the individual. The new is connected with the universal". Therefore, they offered a universal language of geometric abstraction to cure Europe's wounds. De Stijl proposed simplicity and abstraction, both in architecture and painting, by using only straight horizontal and vertical lines and rectangular forms. Moreover, their formal vocabulary was limited to the primary colours – red, yellow, and blue. In 1919, Doesburg completed an experimental alphabet in which the letters were determined by an underlying geometric scheme resulting in a constructed rectilinear sans-serif typeface.



G. Braque in his Paris studio in 1950.

## THE LONDON UNDERGROUND

Pursuing a number of different formal strategies, almost all of which involved some sort of reductive geometric abstraction, avant-garde artists opened up new stylistic avenues for commercial art. Designers who used the stylistic elements of Cubism and its related movements are called “modernists” because they integrate modern art into their work. Because of the daring nature of their style, the group of modernist graphic designers in Europe had problems finding rewarding employment, except in London, where modernist designers were able to find work in the London Underground. Edward McKnight Kauffer was hired to design posters for it. His first work for the London Underground consisted of posters publicizing the comfort of the train system. *Winter Sales* displays how Kauffer integrated provocative Cubist abstraction into his designs. In the image, pedestrians battling the inclement London winter are shown as unmodelled figures overlaid, with no attention to logical three-dimensional space.

The modernist influence became gradually more visible in the 1920's in the poster designed for the Underground by Austin Cooper, *It is Warmer Down Below*. The central image in the poster is that of a roaring fire made up of abstract Cubist facets. Brilliant colours make the square facets seem to dance with energy in a range of hues. It was important that the lettering expressed the same sense of glamour and modernity that the abstract promotional posters emphasized.

In 1916, the typographer Edward Johnston was commissioned to devise a new typeface for the Underground. He developed a face that eventually became known as Johnston Sans (from French sans, meaning without) because it has no serifs. The plain block letters are monoline, meaning that they demonstrate almost no variation in stroke width.

(Adapted from S. J. Eskilson, *Graphic Design. A history*, Laurence King Publishing Ltd, London, 2007)



## GLOSSARY



**block:** stampatello

**daring:** audace

**to devise:** ideare

**to display:** mostrare

**hue:** sfumatura

**lettering:** caratteri

**monoline:** monocino, con una sola simmetria

**to overlay (overlaid, overlaid):** sovrapporre

**pedestrian:** pedone

**to pursue:** perseguire

**rewarding:** remunerativo

**roaring:** crepitante

**serif:** grazia

**stroke width:** ampiezza del tratto

**typeface:** occhio (altezza entro cui sono compresi i glifi dei caratteri)

**withdrawal:** arretramento, ritiro



5 Match the names in the first column with the sentences in the second column.

- |                       |                          |   |
|-----------------------|--------------------------|---|
| 1. Modernist artists  | <input type="checkbox"/> | a. makes the square facets seem to dance with energy.                               |
| 2. The poster         | <input type="checkbox"/> | b. integrate modern art into their work.  |
| 3. Kauffer            | <input type="checkbox"/> | c. in Cooper's poster consists of a roaring fire made up of abstract Cubist facets. |
| 4. The visual imagery | <input type="checkbox"/> | d. was hired to create posters publicizing the comfort of the train system.         |
| 5. Colour             | <input type="checkbox"/> | e. was designed by Austin Cooper.   |



6 Choose the right option.

One of Britain's most identifiable **1. symbols/types/shapes** is the bar-and-circle Transport for London **2. angle/roundel/circle** which has since its first incarnation in 1908 become not just a globally recognized commercial transport logo but a cultural **3. metaphor/icon/sign** in its own right. The **4. design/designer/visual** of the roundel (which until 1972 was referred to as the bull's-eye) is attributed to no one person and its marriage of abstraction, typography and form symbolizes nothing in particular. But the crisp, memorable shape that makes it an easy-to-read train station marker has retained its integrity while adapting to changing eras and expanded uses or **5. typography/logo/advertisements**, keeping its power as a symbol for London's transit system and the city itself. The signing of subway stations like London's Covent Garden used this bar and disc with the color scheme of red and blue in 1908.



7 You are going to listen to a short biography of a manager who was also a patron of the arts. Listen and answer the following questions.

- When was Pick born?
- Who did he commission to embellish London Underground?
- Who designed the first posters?
- Why did Pick make changes in the images?
- What did poster hoardings in underground stations advertise?
- Where did Pick install illuminated boards?
- Why did he do that?
- What did they advertise?



# CHOOSING AND USING TYPE

UNIT 2 - 1

## THE FATHER OF THE "TIMES NEW ROMAN"

The **Times New Roman** font is around us everywhere, from newspapers to books, advertising to company reports. It appears as the **font** of choice in virtually every word processing program that we open up. Who invented it? Stanley Morison was typographic consultant to *The Times* for three decades and created this typeface for the newspaper. After Morison had written an article criticizing *The Times* "for being badly printed and typographically behind the times", he was asked to produce a new easy to read **typeface**. Morison used an older typeface, Plantin, as the basis for his design, making "revisions for legibility and economy of space", and graphic artist Victor Lardent drew the letters. Morison is quoted as saying, "*The Times* as a newspaper in a class by itself needed not a general trade type, however good, but a face whose strength of line, **firmness of contour** and economy of space fulfilled the specific editorial needs of *The Times*". The new typeface was called Times New Roman and was first introduced in 1932. The new typeface had **sharper** serifs and was more condensed than the previous types, giving it more contrast.



1 Answer the following questions.

- a. Is the font Times New Roman very common?
- b. Why did Morison criticize *The Times*?
- c. What kind of old typeface did he use?
- d. Who drew the letters?
- e. What was the new typeface like?
- f. What were *The Times* editorial needs?



2 In both Italian and English there are phrases referring to either typography or some letters of the alphabet. With the help of a dictionary, try to translate the following expressions into Italian or English accordingly.

- a. To mind your p's and q's.
- b. Fare l'articolo il.
- c. To dot your l's and cross your t's.
- d. Mettere i puntini sulle i.
- e. Not to have an iota of common sense.
- f. Non valere una iota sottoscritta.



**3** Rewrite the dialogue below about the history of graphic design by putting the sentences in the correct order. Then role-play it with a partner.

- No. I can't. I'm going to be tested on the history of graphic design tomorrow. The test will be about the Industrial Revolution and changes in design practice during the 19<sup>th</sup> century.
- Because the rise of urban mass culture stimulated a demand for mass media and advertising on an altogether new scale.
- Sure! I'll try. Why did the rise of cities increase a demand for advertising?
- Tell me about it!
- Why don't you ask me questions to help me revise?
- What a bore!
- By new technologies such as steam-powered presses, mechanized letterpress and lithography.
- I still have to revise the chapter called "Drawing with light" referring to the birth of photography that would later prove crucial to the evolution of graphic design. If I don't get an A, I'll be grounded for ever.
- I'd give up! Your parents must be out of their minds!
- You are such a swot. You know everything. What's the point of staying home?
- They made printing on an industrial scale possible. The first steam-engine-driven press was first developed in 1814. These advances fostered mass literacy.
- How was the new demand for mass media and advertising met?
- Why don't we go to Helen's party?
- Why was the invention of steam-powered presses so important?



**4** Match each word with the right definition.

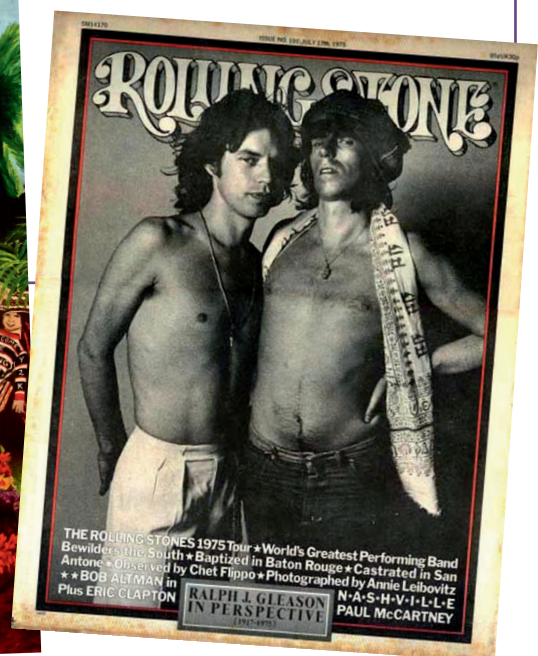
- |                |                          |  |
|----------------|--------------------------|--|
| 1. hue         | <input type="checkbox"/> | a. The style, size and arrangement of the letters in a piece of printing.                                    |
| 2. gouache     | <input type="checkbox"/> | b. One of the short lines near the top and bottom of the long parts of some printed letters.                 |
| 3. design      | <input type="checkbox"/> | c. A person, as an artist or writer, who lives and acts free of regard for conventional rules and practices. |
| 4. serif       | <input type="checkbox"/> | d. A pattern used to decorate something.   |
| 5. lithograph  | <input type="checkbox"/> | e. A particular shade of colour.   |
| 6. font        | <input type="checkbox"/> | f. The condition of being beautiful.   |
| 7. graphics    | <input type="checkbox"/> | g. The design, theory and art of creating characters for printing.   |
| 8. bohemian    | <input type="checkbox"/> | h. A method of painting with opaque watercolors.   |
| 9. beauty      | <input type="checkbox"/> | i. A print made by lithography.  |
| 10. typography | <input type="checkbox"/> | j. Of or relating to pictorial arts.   |

MOVING DEEPER



Graphic design and rock music

Jan Wenner was one of the first people to recognize that rock music intersected with broader terms of social and political values and gave these subjects significant space in a high-profile publisher of rock graphics beginning in the 1960s: *Rolling Stone*, the first magazine to focus on the music industry as a central part of modern culture. The original *Rolling Stone* logo was drawn by the poster artist Rick Griffin. The fundamental shapes of Griffin's letters are still used for *Rolling Stone*. Apart from the logo, the most remarkable aspect of the magazine's design was photography, thanks to the famed artist Annie Leibovitz. The July 17<sup>th</sup>, 1975 cover featuring Mick Jagger and Keith Richards emphasized their youth and reputation. Another famous example of the connection between graphic design and rock music is Peter Blake's cover for the 1967 album *Sergeant Pepper's Lonely Hearts Club Band*, which shows the Beatles posing in uniforms made up of psychedelically-coloured fabric. The members of the band are shown surrounded both by a set of wax figures of themselves borrowed from Madame Tussaud's Museum and a group of celebrities very different from one another ranging from Marlene Dietrich to Edgar Allan Poe. The Sex Pistols' irreverent anger at society and raw lyrics find in the cover created by Jamie Reid for the single "God Save the Queen" a convincing example of a way of subverting the mainstream. Reid represented a defaced picture of Queen Elizabeth II by putting on her eyes and mouth letters and words forming the title of the single. The image was as disrespectful as the lyrics of the song: "God Save the Queen / She ain't no human being / There is no future / In England's dreaming / Don't be told what you want / Don't be told what you need / There's no future, no future / No future for you." The song was considered so shocking that it was banned from English radio.







## HISTORY: THE HORROR OF WAR AND THE ARTS

On remote peninsulas  
 On sleepy plains, in the aberrant fishermen's islands,  
 Or the corrupt heart of a city  
 The Volunteers  
 Heard and migrated like gulls or the seeds of a flower.

*Spain* by W.H. Auden



The British poets W.H. Auden and Stephen Spender were among those who joined the International Brigades to support the Republic against Franco. George Orwell was another anti-fascist idealist. He described his experiences in the novel *Homage to Catalonia*. Perhaps the most famous novel to emerge from the struggle was *For Whom the Bell Tolls* by the American writer and war correspondent, Ernest Hemingway.

The volunteers fought with great courage. However, they found it hard to overcome language problems and were not as disciplined or efficient as the trained troops against whom they fought. But language didn't matter as far as the aim was concerned, as a line in the film Ken Loach made on this historical event, *Land and Freedom*, states: "El genero humano es internacional". The cast of the film is multinational with amateur and professional actors. The emphasis is not on the occasional action but on the events behind the scenes. The film operates on different levels: not only as a historical document, war-movie, entertainment and a love-story, but also as a statement on how cinema can be an instrument to present ethical and political concerns throughout time. *Land and Freedom* brings the war back to a human level.

As you learnt in the first Unit of this Module, a master of photography took unforgettable shots in Spain. In a letter to Gerda Taro, dated November 18 – the same day that Hitler and Mussolini officially recognized Franco as the Spanish head of State – he wrote: "A cause without images is not only a forgotten cause, it's also a lost cause."



**1** Answer the following questions.

- a. Can you explain the simile Auden used to describe volunteers?
- b. Who is the photographer quoted in the passage?
- c. Can you explain what he meant by the sentence quoted?
- d. Which painter captured the destruction of Guernica, bombed by the German Condor Legion in which over a thousand people were killed?
- e. During the Vietnam War, photographs and reports of atrocities shocked Americans, who protested against it. Can you name at least two films on the Vietnam War?



**2** Surf the net and find information about Haeberle's poster Q. And babies? A. And babies on the My Lai massacre.



3

Clint Eastwood directed a film based on the following historical event. Describe the photo and explain their symbolic meaning.

On February 19, 1945, The United States Marines invaded Iwo Jima, a **tiny**, critically strategic island in the South Pacific. By the fifth day of the invasion, the marines had **swept** the Japanese defenders from the beach and its commanding volcanic cone. A group of soldiers was ordered to replace the first small flag placed on the mountain with a larger, more visible one. Joe Rosenthal, an Associated Press photographer, came **ashore** with the group and photographed them as they raised the new flag. His photograph immediately became a national icon, transmitted around the world as the most classic symbol of American victory.



GLOSSARY



**ashore:** onto land from water

**to sweep (swept-swept):** to remove in a fast and powerful way

**tiny:** extremely small

