

- Quiz 9 this week (over last week, this week, and Helvetica documentary)
- Flip last week > Flip this week
- Timeline Project

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Oct 22, 2022  
**WEEK OF OCTOBER 24: Halloween Flip!**  
 0 responses • 0 views • 0 comments

It's the Spooky Flipgrid! Explain a costume you might create that could be of something from art/design history. It could be of a person, a movement, or a specific piece of art. You have 2 minutes, but you don't have to fill the whole time.

If you HAVE or WILL dress up as this or have viewed examples of it online, you are welcome to add a picture while talking >> Google it and the internet will tell you how.

**DUE BY SATURDAY, OCTOBER 29, 10pm. Happy Halloween! 🎃**

# arth3573\_week10\_oct-24

Prof Nikk 1:49 PM  
 Flip for this week! 🍻  
<https://flip.com/becb62e2>

Flip.  
 WEEK OF OCTOBER 24: Halloween Flip!  
 Check out this Flip!

- Quiz 9 this week (over last week, this week, and Helvetica documentary)
- Flip last week > Flip this week
- Timeline Project

# arth3573\_week11\_oct-31

Prof Nikk 9:43 AM  
 Flip for this week! 🍻  
<https://flip.com/01ea4327>

Flip.  
 WEEK OF OCT 31: MODERNIST OR POSTMODERNIST?  
 Check out this Flip!

**WEEK OF OCT 31: MODERNIST OR POSTMODERNIST?**

Are you a Modernist or Postmodernist?

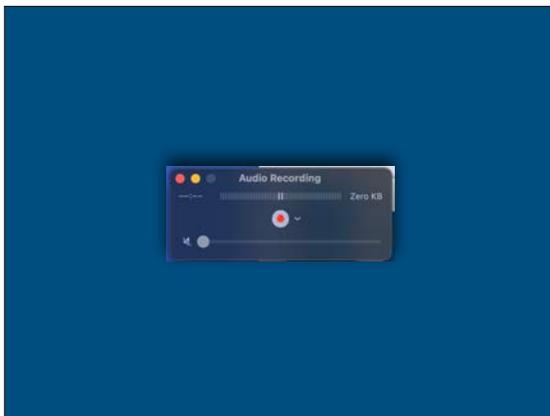
After watching Helvetica, which one do you think you are as a designer? We haven't even begun to study Postmodern graphic design, so I realize this is only based on the documentary and your extensive studies of Modernism thus far. Try anyway!

Explain your reasons, inspirations, stipulations, etc. - anything that is necessary to fully formulate your opinion. You have 1 minute and 30 seconds, but you don't have to fill the whole time.

**DUE BY SATURDAY, NOVEMBER 5th, 10PM.**

[Add Response](#)

- Quiz 9 this week (over last week, this week, and Helvetica documentary)
- Flip last week > Flip this week
- Timeline Project > will talk at end of lecture today



ARTH-3573 HISTORY OF GRAPHIC DESIGN

# American Modernism

WEEK 10A

— MIDTERM

**Part D | Chpts. 13 - 17 | 1890s - 1950s**

Graphic design in the first half of the twentieth century and amongst two world wars. This is known as The Modernist Era. Designers create forms with tenets of a utopian future, replacing burdensome tradition with new forms and ideas. Though genesis is found in Europe, America becomes a major player by mid-century. Art Deco also appears.

**Part E | Chpts. 18 - 20 | 1930s - 1990s**

The Age of Information: Graphic design in the beginnings of a global village as visual language communicates what words alone cannot. Design and business become partners and the Creative Revolution occurs, changing the field of advertising forever. Modernism reaches its peak with International Typographic (or "Swiss") Style.

**Part F | Chpts. 21 - 22 + information not in Meggs | 1950s - early 2000s**

Postmodernism and the return of expression from psychedelic posters to grunge deconstruction and appropriation amongst world-changing technological advances. Though Modernist style is still alive, the ideology has increasing dystopian underpinnings. As the new millennium begins with paradigm-shifting communication advances available, what comes next? What recent events will be iconic in the history of graphic design and what are just sweeping trends that will be forgotten?

— FINAL



- EUROPEAN VS. AMERICAN MODERNISM
- AMERICAN MODERNISM
  - BEFORE WW1
  - 1913 1930s
  - AFTER WW1 > THE ROARING 20S
  - THE GREAT DEPRESSION (1929 - 39)
  - WORLD WAR 2 (1939 (1941) - 45)
  - AFTER THE WAR
- INTERNATIONAL TYPOGRAPHIC STYLE (SWISS STYLE)

- EUROPEAN VS. AMERICAN MODERNISM
- AMERICAN MODERNISM
  - BEFORE WW1
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EUROPEAN MODERNISM	AMERICAN MODERNISM
▶ Developed early 1900s	▶ Developed 1930s-40s
▶ Often theoretical and highly structured	▶ Pragmatic, intuitive, less formal approach to organizing space
▶ More Socialist	▶ Democratic, Capitalist
▶ Paris* (Berlin ; Vienna)	▶ New York City

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• EUROPEAN VS. AMERICAN MODERNISM

• AMERICAN MODERNISM

• BEFORE WW1

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• AMERICAN MODERNISM

• 1913 > Failure; generated public rejection and protest



› (Intro to) American Modernism

- › 1913
- › 1930s

- › Remember, there was a **1913 Armory Show** that first introduced **European Modernism** to America and **IT WAS A COMPLETE FAILURE.**
- › It generated a ton of public rejection and protest.

› (Intro to) American Modernism

- › 1913
- › 1930s

- › America wasn't ready until the **LATE 1930s, early 1940s.**
- WW1 1914-1918 > The Roaring Twenties
- Great Depression 1929-1939
- **WW2 1939-1945**

American Modernism

- › Before 1930s, American preference was for traditional illustration



Image from <http://www.michaelsherryfranchise.us/>

• EUROPEAN VS. AMERICAN MODERNISM

• AMERICAN MODERNISM

• BEFORE WW1

• 1913 1930s

- AFTER WW1 > THE ROARING 20S
- THE GREAT DEPRESSION (1929 - 39)
- WORLD WAR 2 (1939 (1941) - 45)
- AFTER THE WAR

World War 1 (WW1)

July 28, 1914 – November 11, 1918

Primary Central Powers\*: Germany, Austro-Hungarian Empire, Ottoman Empire, and Bulgaria

Primary Allied Powers\*: Britain, France, Russia, Italy and the United States.

(NOTE: USA did not enter the war until April 6, 1917. Also Russia laid down arms in November 1917 and was the country with the most TOTAL DEATHS - 3.8 million people, military and civilian.)

*\*It's not quite as simple as this list. They didn't collaborate at once and there were more countries involved. Also be aware that not all borders are the same as those today, especially for countries on the losing side of the war.*

THE GREAT DEPRESSION (specifically in the USA, but its effects were felt elsewhere)

October 29, 1929 – 1939

World War 2 (WW2)

September 1, 1939 – September 2, 1945

Primary Axis Powers\*: Germany, Italy, Japan, Hungary, Romania, Bulgaria

Primary Allied Powers\*: United States, Britain, France, USSR, Australia, Belgium, Brazil, Canada, China, Denmark, Greece, Netherlands, New Zealand, Norway, Poland, South Africa, Yugoslavia

*\*It's not quite as simple as this list. They didn't collaborate at once and there were more countries involved. Also be aware that not all borders are the same as those today, especially for countries on the losing side of the war.*



WW1 Pictorial Posters  
Germany (Central Powers)

WW1 Pictorial Posters  
America (Allied Powers)

• EUROPEAN VS. AMERICAN MODERNISM

• AMERICAN MODERNISM

• BEFORE WW1

• 1913 1930s

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→ **"The Roaring Twenties" in America! ☺**

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UPDATED: MAY 16, 2019 · ORIGINAL: APR 14, 2010

## The Roaring Twenties History

HISTORY.COM EDITORS

f t p

CONTENTS

1. The "New Woman"
2. The Birth of Mass Culture
3. The Jazz Age
4. Prohibition
5. The "Cultural Civil War"

The 1920s were an age of dramatic social and political change. For the first time, more Americans lived in cities than on farms. The nation's total wealth more than doubled between 1920 and 1929, and this economic growth swept many Americans into an affluent but unfamiliar "consumer society." People from coast to coast bought the same goods (thanks to nationwide advertising and the spread of chain stores), listened to the same music, did the same dances and even used the same slang! Many Americans were uncomfortable with this new, urban, sometimes racy "mass culture;" in fact, for many—even most—people in the United States, the 1920s brought more conflict than celebration. However, for a small handful of young people in the nation's big cities, the 1920s were roaring indeed.

## American Modernism

▶ **Where modernism design introduced:**

- ▶ Book design
- ▶ Editorial design for fashion
- ▶ Business magazines for affluent audiences
- ▶ Promotional and corporate graphics
- ▶ Tschichold's *Elementary Typography*
- ▶ Futura and Kabel available in USA



### 1920s in America: Magazines & Advertising

▶ **During the 1920s**, the professions of graphic designer and art director gradually increased in visibility in the United States.

▶ Someone with the title **"art director"** – often a graphic designer – had general responsibility for the design and typography of a given publication, although they might not always do the actual work themselves.

• EUROPEAN VS. AMERICAN MODERNISM

• AMERICAN

• THE FUTURE OF ADVERTISING

1930s

- AFTER WW1 > THE ROARING 20S
- THE GREAT DEPRESSION (1929 - 39)
- WORLD WAR 2 (1939 (1941) - 45)
- AFTER THE WAR

## American ADVERTISING

▶ **1920s** ←

▶ 1960s

### 1920s in America: Magazines & Advertising

▶ In the 1920s, a number of organizations were founded in the U.S. that provided all of the following that helped support and define the field.

- ▶ lectures
- ▶ exhibitions
- ▶ conferences

### 1920s in America: Magazines & Advertising

▶ In the 1920s, a number of organizations were founded in the U.S. that provided all of the following that helped support and define the field.

- ▶ lectures
- ▶ exhibitions
- ▶ conferences
- ▶ 1914 > AIGA\*
- ▶ 1920 > Art Directors' Club on New York
- ▶ 1927 > Society of Typographic Artists in Chicago

↓

### 1920s in America: Magazines & Advertising

▶ Between **1914 and 1929**, the annual dollar volume of advertising rose from \$600,000 to nearly **3 billion** (\$3,000,000,000) dollars.

- ▶ Newspapers alone carried **2.25 million dollars** worth of advertisements in 1927.
- ▶ **New advertising agencies** appeared almost monthly, while older operations **doubled and tripled their staffs**.

## 1920s in America: *Magazines & Advertising*

- ▶ Advertising agencies and mass media publishers, became more aware in the 1920s of the unique set of skills possessed by **art directors**.

Art directors are responsible for the visual style and images in magazines, newspapers, product packaging, and movie and television productions. They create the overall design and direct others who develop artwork or layouts.

- ▶ Before the Creative Revolution in American advertising in the 1960s, this is what an art director would do if the title was present.

## 1920s in America: *Magazines & Advertising*

- ▶ Advertising agencies and mass media publishers, became more aware in the 1920s of the unique set of skills possessed by **art directors**.

In advertising and public relations, **art directors** ensure that their clients' desired message and image is conveyed to consumers. They are responsible for the overall visual aspects of an advertising or media campaign and may coordinate the work of other artistic or design staff, such as graphic designers.

- ▶ After the Creative Revolution, **the art director and copywriter TEAM** became the norm for advertising.
- ▶ Therefore, the title of "Art Director" could mean they are responsible for directing the visual aspect of creative work, and not necessarily an entire team of people.

## American ADVERTISING

▶ 1920s

▶ 1960s ←

## American ADVERTISING

- ▶ The real "Creative Revolution" in advertising occurs in the **1960s**, specifically America.
- ▶ (EX: "Think Small" Volkswagen ads; the show *Mad Men*)

**BUSINESS INSIDER** TECH FINANCE BI PRIME INTELLIGENCE ALL 1/28/15

### A Photo Tour Of The Ad Agencies That Are Actually Still On Madison Avenue

Madison Avenue used to be the hub for the world's big ad agencies.

No longer. While Mad Ave still houses plenty of ad agencies — a Google Maps search returns hundreds of results on the avenue — many of the most significant nameplates have long since departed. In downtown Manhattan, Soho and the Village were the grateful beneficiaries. More recently, Brooklyn has become home to trendy agencies such as Yugo.

Powerhouses such as DDB and TBWA Worldwide still represent the "Mad Men" era on the avenue (the corporate HQ of Omnicom, their parent company, is still on Madison).

But most of the nameplates are smaller, lesser known agencies, not the giant global names that used to have their headquarters there.

**MAD MEN**  
COMING MONDAY  
JUNE 12 11:07M ET

## American ADVERTISING

- ▶ The real "Creative Revolution" in advertising occurs in the **1960s**, specifically America.
- ▶ (EX: "Think Small" Volkswagen ads; the show *Mad Men*)
- ▶ Things not starting to be developed **until the 1960s**:
  - ▶ The role of the **art director + copywriter in a creative team**
  - ▶ The **value** of a creative department and **creative strategy**
  - ▶ Selling techniques that don't involve over-explaining
  - ▶ The soft sell vs. the hard sell
  - ▶ The power of a brand vs. its product won't be fully investigated until the late 20<sup>th</sup> century.

\* **back to America**  
and its (late and gradual)  
**acceptance of Modernism...**

- EUROPEAN VS. AMERICAN MODERNISM
- AMERICAN MODERNISM
  - BEFORE WW1
  - 1913 1930s
  - AFTER WW1 > THE ROARING 20S
  - THE GREAT DEPRESSION (1929 - 39)
  - WORLD WAR 2 (1939 (1941) - 45)
  - AFTER THE WAR

**World War I (WW1)**  
July 28, 1914 – November 11, 1918\*

**Primary Central Powers:** Germany, Austria-Hungarian Empire, Ottoman Empire, and Bulgaria

**Primary Allied Powers:** Britain, France, Russia, Italy and the United States

\* U.S. entered World War I on April 6, 1917. Russia laid down arms on November 1917 and was the country with the most **TOTAL DEATHS** at 3.8 million people, both military and civilian.

\* It's not quite as simple as this list. They didn't collaborate at once and there were more countries involved. Also be aware that not all borders are the same on these maps, especially for countries on the border.

**Russian Revolution: 1917**

**THE GREAT DEPRESSION**  
9,000+ banks failed during the months following the stock market crash of 1929. It is market crash as the single cause of the Great Depression, though this is often the cited cause. Though the epicenter of the Depression was in U.S., its effects were felt elsewhere. For top of financial consequences from the Versailles Treaty of WW1 were both contributors. **October 29, 1929 – 1939**

**World War 2 (WW2)**  
September 1, 1939 – September 2, 1945\*

**Primary Axis Powers:** Germany, Italy, Japan, Hungary, Romania, Bulgaria

**Primary Allied Powers:** United States, Britain, France, USSR, Australia, Belgium, Brazil, Canada, China, Denmark, Greece, Netherlands, New Zealand, Norway, Poland, South Africa, Yugoslavia

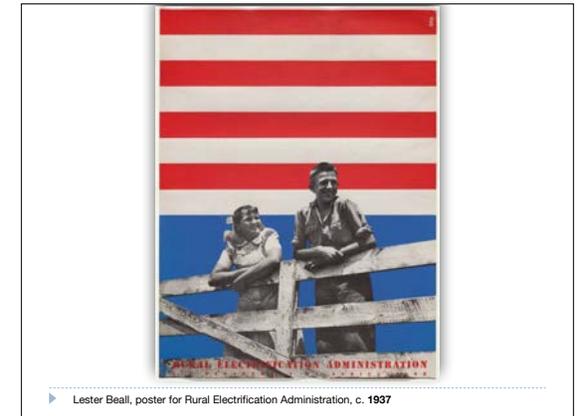
**THE GREAT DEPRESSION**

## Lester Beall

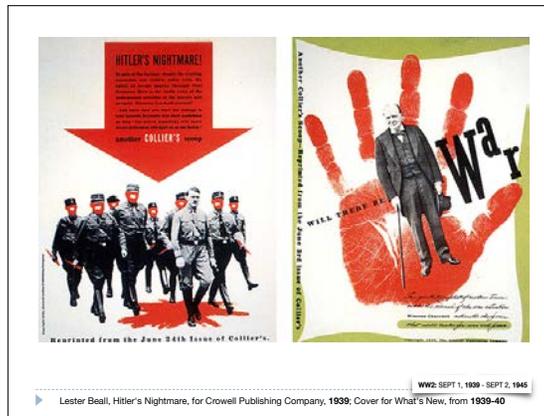
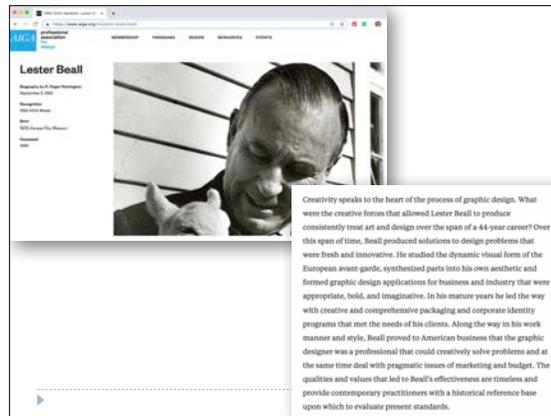
- ▶ “In the challenging social and economic environment of the **Depression Era**, he attempted to develop strong, direct, and exciting visual forms.
- ▶ Beall understood:
  - ▶ **Tschichold's New Typography**
  - ▶ **Dada** movements random organization, **intuitive** placement of elements, and the use of **chance** in the creative process.” -Meggs



▶ Lester Beall, posters for Rural Electrification Administration, c. 1937



▶ Lester Beall, poster for Rural Electrification Administration, c. 1937



▶ Lester Beall, Hitler's Nightmare, for Crowell Publishing Company, 1938; Cover for What's New, from 1939-40

## 1930s

- ▶ Flight from fascist regime of Nazis created one of **greatest transnational migrations of intellectual and creative talent in history**
- ▶ Scientists, authors, architects, artists, designers all left Europe for the safe haven of North America during late 1930s

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### Bauhaus Final Years

- ▶ **Nazis**
  - ▶ Dominated Dessau City Council
  - ▶ 1932 - Cancelled Bauhaus faculty contracts
  - ▶ Bauhaus attempt to operate out of empty telephone factory in Berlin-Steglitz
  - ▶ 10 Aug 1933 – faculty voted to dissolve the Bauhaus with a notice that faculty available to students for consultation if needed

- ▶ America wasn't ready until the LATE 1930s, early 1940s.
  - WWI 1914-1918
  - Great Depression 1929-1939
  - WW2 1939-1945

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### Bauhaus Final Years

- ▶ Emigrate to America
  - ▶ Gropius and Marcel Breuer
  - ▶ Taught architecture at Harvard University
  - ▶ Moholy-Nagy
    - ▶ Established The New Bauhaus in Chicago (now The Institute of Design at The Illinois Institute of Technology)



• EUROPEAN VS. AMERICAN MODERNISM

• AMERICAN MODERNISM

• BEFORE WW1

• 1913 1930s

• AFTER WW1 > THE ROARING 20S

• THE GREAT DEPRESSION (1929 - 39)

• EUROPEAN IMMIGRANT EDITORIAL DESIGNERS (1930s THROUGH THE 1950s)

• WORLD WAR 2 (1939 (1941) - 45)

• AFTER THE WAR

1930s

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This core group are all **Russian-born, French-educated** immigrants who worked in **editorial design for fashion magazines:**

- ▶ Erté (Romain de Tiroff)
- ▶ Dr. Mehemed Fehmy Agha
- ▶ Alexey Brodovitch
- ▶ Alexander Liberman

▶ For all of the following, **note the dates.** Have awareness to whether the publication of the work was in relation to the Great Depression or World War 2.

▶ Much of the highlighted work is **after WW2** with a **reinvigorated American economy.**

• INTERNATIONAL TYPOGRAPHIC STYLE (SWISS STYLE)

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Erté

▶ The Russian-born painter Romain de Tiroff, who called himself Erté after the French pronunciation of his initials, was one of the **foremost fashion and stage designers of the early twentieth century.**

- ▶ Erté also major contributor to Art Deco
- ▶ Also renowned for his illustrations and graphics
- ▶ Combined synthetic cubism styles with exotic decorativeness, and elegance of high fashion
- ▶ Signed to **exclusive contract** by *Harpers Bazaar* from 1924 – 1937 to design covers and fashion illustrations
  - ▶ (Worked with the magazine before 1924)

Erté

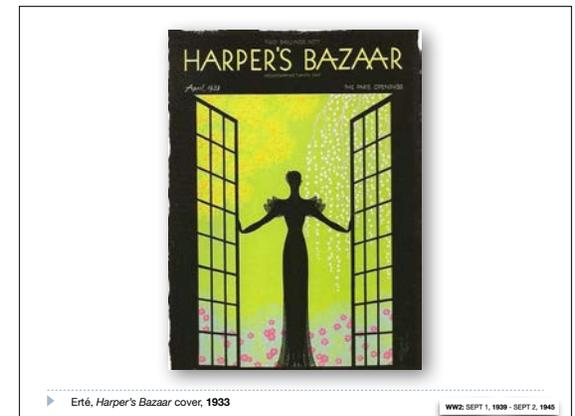
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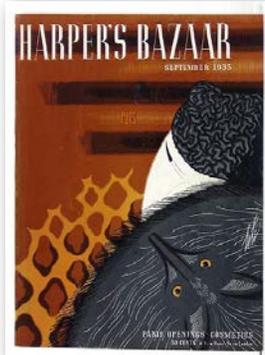
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▶ Erté, Harper's Bazaar cover, 1935

WW2: SEPT 1, 1939 - SEPT 2, 1945



▶ Erté, Harper's Bazaar cover, 1930s

WW2: SEPT 1, 1939 - SEPT 2, 1945



▶ Erté, Harper's Bazaar cover, 1935

WW2: SEPT 1, 1939 - SEPT 2, 1945

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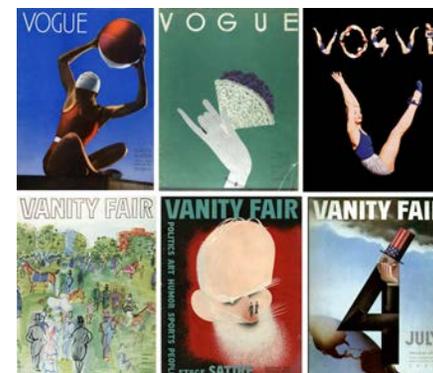
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### Dr. Mehemed Fehmy Agha

- ▶ Early in 1929, M. F. Agha came to the United States to assume the art direction at *Vogue*.
- ▶ It did not take long before it was clearly evident that M. F. Agha was no ordinary art director.
- ▶ Whether it was out of deference to his extraordinary educational background, or because of his impressive personal style or charisma, he was known and addressed almost from his first day at the Condé Nast command post as **Dr. Agha**.

▶ <http://digital.oxford.com/tenenbaugh>



▶ Dr. Mehemed Fehmy Agha, Vogue covers

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▶ Alexey Brodovitch, Harper's Bazaar, 1934

WW2: SEPT 1, 1939 - SEPT 2, 1945

## Alexey Brodovitch

- ▶ Alexey Brodovitch is remembered today as the art director of *Harper's Bazaar* for nearly a quarter of a century (1934-58).
- ▶ But the Russian emigré's influence was much broader and more complex than his long tenure at a fashion magazine might suggest.
  - ▶ He played a crucial role in **introducing into the United States a radically simplified "modern" graphic design style** forged in Europe in the 1920s from a combination of vanguard movements in art and design.

<http://www.aga.org/MobileSite/home.aspx?PageId=446&id=3147>



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## Alexey Brodovitch

- ▶ Fascinated with **photography**, he made it the backbone of modern magazine design.
- ▶ He fostered the development of an expressionistic, almost primal style of picture-taking that **became the dominant style of photographic practice in the 1950s.**

<http://www.aga.org/MobileSite/home.aspx?PageId=446&id=3147>

## Alexey Brodovitch

- ▶ Inspiration:
  - ▶ The work of such European artists as Man Ray, Salvador Dali, and A.M. Cassandre.
  - ▶ Photographers Bill Brandt, Brasai, and Henri Cartier-Bresson.
- ▶ Through his **teaching and influence**, he created a generation of designers sympathetic to his belief in the importance of **visual freshness and immediacy.**

<http://www.aga.org/MobileSite/home.aspx?PageId=446&id=3147>



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<http://www.aga.org/Media/Default.aspx?PageID=44&id=1417>



▶ Alexey Brodovitch magazine design



▶ Alexey Brodovitch magazine design



▶ Alexey Brodovitch, Harper's Bazaar covers, 1940s

WW2: SEPT 1, 1939 - SEPT 2, 1945

## 1930s

- ▶ Flight from fascist regime of Nazis created one of **greatest transnational migrations of intellectual and creative talent in history**

- ▶ Scientists, authors, architects, artists, designers all left Europe for the safe haven of North America during late 1930s

This core group are all **Russian-born, French-educated** immigrants who worked in **editorial design for fashion magazines**:

- ▶ Erté (Romain de Tiroff)
- ▶ Dr. Mehemed Fehmy Agha
- ▶ Alexey Brodovitch
- ▶ **Alexander Liberman**

## Alexander Liberman

- ▶ American painter, sculptor, and photographer, and **one of the most influential editors in the United States**, as editorial director of Condé Nast Publications.

<http://www.englishcsia.ie/2011/04/17/alexander-liberman/>



▶ Alexander Liberman, Vogue cover art, 1945

WW2: SEPT 1, 1939 - SEPT 2, 1945

## Alexander Liberman

- ▶ Born in Kyiv, Ukraine, Liberman was schooled in England and France and studied painting and architecture in Paris.
- ▶ After moving to New York in 1941 he began working for the fashion magazine **Vogue**, becoming its art director in 1943.

<http://www.englishcsia.ie/2011/04/17/alexander-liberman/>



▶ Alexander Liberman, Vogue cover art; Photographed by Erwin Blumenfeld; Vogue, January 1, 1950

WW2: SEPT 1, 1939 - SEPT 2, 1945

## Alexander Liberman

- ▶ In 1962 he was appointed **editorial director for all Condé Nast Publications.**
- ▶ Liberman's **bold graphic designs, new departures in photojournalism, and use of contemporary artists** revolutionized the look of American magazines.

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▶ Alexander Liberman, Vogue cover art; Photographed by Horst P. Horst; Vogue, May 15th, 1941

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▶ Alexander Liberman, Vogue cover art; Illustration by René Gruau; Vogue, September 15, 1949



▶ Alexander Liberman, Vogue cover art; Photographed by Erwin Blumenfeld; Vogue, November 1, 1944



▶ Alexander Liberman, Vogue cover art; Photographed by Clifford Coffin; Vogue, December 1, 1954

Alexander Liberman, a force to be reckoned with at Condé Nast for fifty years, remains a controversial figure more than a decade after his death, in 1999. As the company's editorial director, he mentored and traumatized several generations of editors, photographers, and art directors at *Vogue*, *Vanity Fair*, *House & Garden*, *Mademoiselle*, *Allure*, *GQ*, *Details*, and *Self*, by tearing up, tossing out, and completely rethinking whole issues days before their deadlines. It was, from all reports, a dazzling, if devastating, display of ingenuity. In the process, he defined and refined contemporary magazine culture.

<http://www.nytimes.com/2010/04/18/fashion/alexander-liberman-a-definitively-modern-man.html>



▶ Alexander Liberman, art director; Photographed by Clifford Coffin; Vogue, May 1, 1945



▶ Alexander Liberman, Vogue cover art; Photographed by Horst P. Horst; Vogue, September 1, 1953



- EUROPEAN VS. AMERICAN MODERNISM
- AMERICAN MODERNISM
  - BEFORE WW1
  - 1913 1930s
  - AFTER WW1 > THE ROARING 20S
  - THE GREAT DEPRESSION (1929 - 39)
  - WORLD WAR 2 (1939 (1941) - 45)
  - AFTER THE WAR

### The Great Depression

- ▶ **Anyone who had even a little money was extremely lucky.**
  - ▶ A new home could be bought for less than \$3,000.
  - ▶ A man's suit cost about \$10, a shirt less than 50 cents, and a pair of shoes about \$4.
  - ▶ Milk was 10 cents a quart, a pound of steak only 29 cents, and a loaf of bread a nickel.
  - ▶ For a dime one could go to the movies, buy a nickel bag of popcorn, and even win prizes given away by the theater.
- ▶ **But not many people who were lucky enough to be working had much change to spend after paying rent and buying food.**

[https://web.stanford.edu/class/e297c/poverty\\_prejudice/soc\\_sec/great.htm](https://web.stanford.edu/class/e297c/poverty_prejudice/soc_sec/great.htm)

### The Great Depression

- ▶ To turn to the government, at least during the [President Herbert] Hoover years (1929-1933), was useless.
- ▶ There was no federally financed "safety net" of welfare programs to keep the working class from falling into poverty.
  - ▶ Civilian Conservation Corps (CCC) – 1930s
  - ▶ Civil Works Administration – Nov 1933 - Spring 1934
  - ▶ Fair Labor Standards Act (FLSA) - 1938

[https://web.stanford.edu/class/e297c/poverty\\_prejudice/soc\\_sec/great.htm](https://web.stanford.edu/class/e297c/poverty_prejudice/soc_sec/great.htm)

26. Theodore Roosevelt (1901-1909)
27. William Howard Taft (1909-1913)
28. Woodrow Wilson (1913-1921)
29. Warren G. Harding (1921-1923)
30. Calvin Coolidge (1923-1929)
31. Herbert Hoover (1929-1933)
32. Franklin D. Roosevelt (1933-1945)
33. Harry S. Truman (1945-1953)
34. Dwight D. Eisenhower (1953-1961)
35. John F. Kennedy (1961-1963)

• WWI 1914-1918  
• Great Depression 1929-1939  
• WW2 1939-1945

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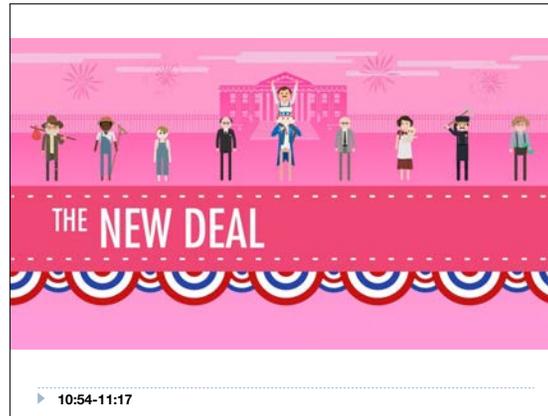
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**FDR's New Deal programs:**  
*President Franklin D. Roosevelt = FDR. (There was already a president with last name of Roosevelt.)*

- President Franklin D. Roosevelt's "New Deal" aimed at promoting economic recovery and putting Americans back to work through Federal activism.
- New Federal agencies attempted to control agricultural production, stabilize wages and prices, and create a vast public works program for the unemployed.

▶ 10:54-11:17



**WPA (Works Progress Administration)**

- ▶ As part of **The New Deal of FDR** (President Franklin D Roosevelt), the federal government created the **WPA** (The Works Progress Administration) in **1935**.

▶ WW2: SEPT 1, 1939 - SEPT 2, 1945

**WPA (Works Progress Administration)**

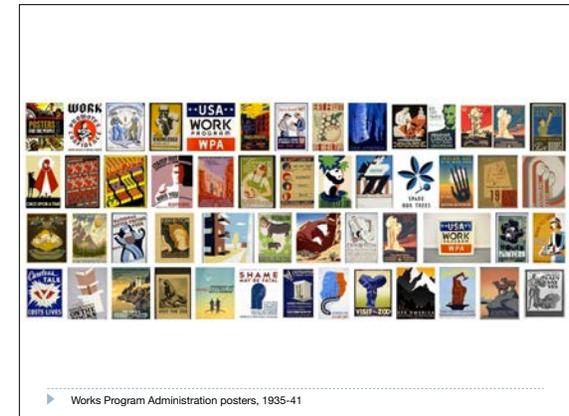
- ▶ As part of **The New Deal of FDR** (President Franklin D Roosevelt), the federal government created the **WPA** (The Works Progress Administration) in **1935**.
- ▶ Provided direct relief for the unemployed was replaced by work opportunities as billions of dollars were inserted into the economy as workers hired and pay rate set

▶

**WPA (Works Progress Administration)**

- ▶ The WPA also enabled actors, musicians, **visual artists**, and writers to continue their professional careers
- ▶ A **poster project** was included as part of the various cultural programs
- ▶ While WPA was alive, over 2 million copies of approximately 35,000 poster designs were produced

▶



▶ Works Program Administration posters, 1935-41

▶ WW2: SEPT 1, 1939 - SEPT 2, 1945

▶ Works Program Administration posters, 1935-41

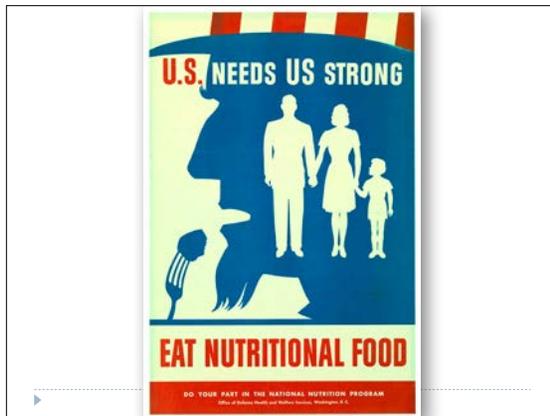
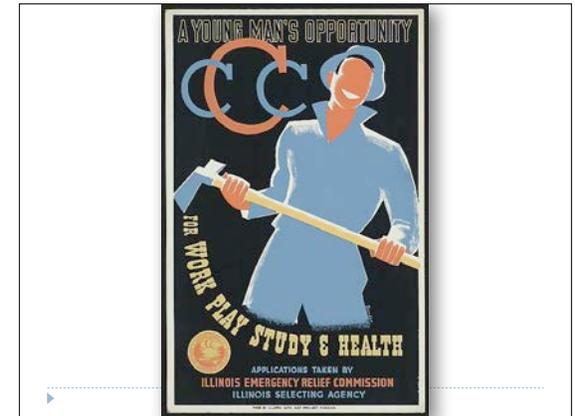
▶ WW2: SEPT 1, 1939 - SEPT 2, 1945

▶ Works Program Administration posters, 1935-41

▶ WW2: SEPT 1, 1939 - SEPT 2, 1945

## WPA (Works Progress Administration)

- ▶ **Silk-screen printing's** characteristic **FLAT** color combined with influences from the
  - ▶ Bauhaus
  - ▶ Pictorial modernism
  - ▶ Plakastil and Art Deco
  - ▶ Constructivism
- ▶ Produced **MODERNIST** results



## ▶ Fair Labor Standards Act (FLSA) - 1938

- ▶ Originated as part of **FDR's The New Deal**
- ▶ The **Fair Labor Standards Act (FLSA)** establishes **minimum wage**, overtime pay (therefore, a **40-hour work week**), **youth employment** standards, and recordkeeping affecting **full-time** and **part-time** workers in the private sector and in Federal, State, and local governments.

## ▶ Late 1930s

- ▶ Walter P. Paepke, Chicago industrialist, owner of **Container Corporation of America (CCA)**



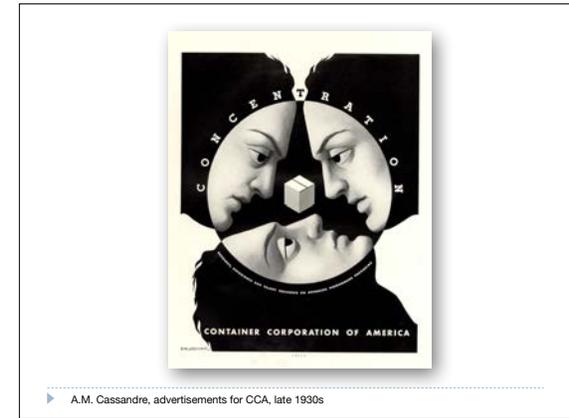
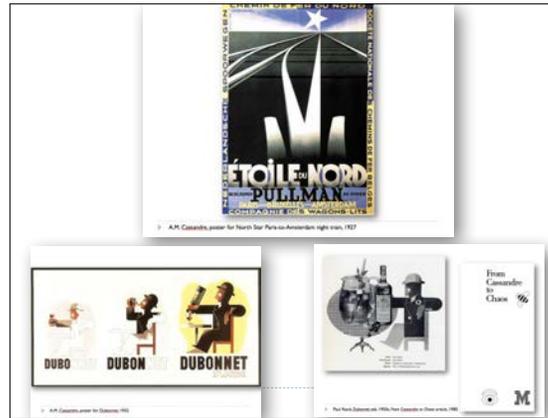
WW2: SEPT 1, 1939 - SEPT 2, 1945

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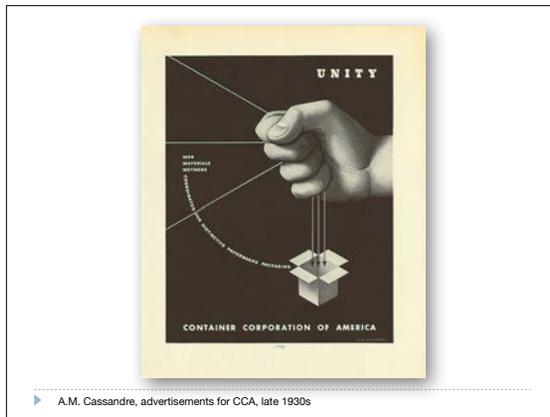
- ▶ Walter P. Paepke, Chicago industrialist, owner of **Container Corporation of America (CCA)**
  - ▶ Pioneered manufacturing of paperboard and corrugated-fiber containers
  - ▶ CCA became national company and nation's largest producer of packaging materials
  - ▶ Paepke was unique among large industrialists – he recognized that design could both serve pragmatic business purpose AND become major cultural thrust on part of corporation
  - ▶ Hired **Cassandre** (other artists also)

▶ **Late 1930s**

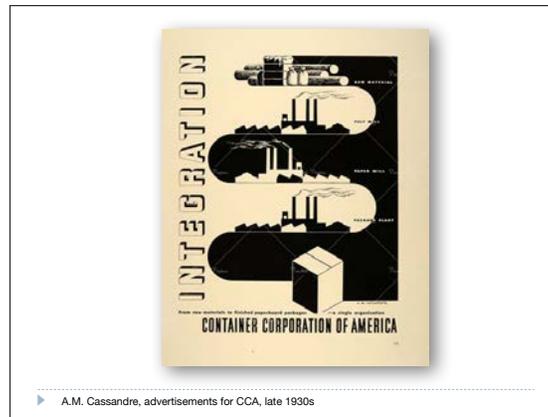
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▶ A.M. Cassandre, advertisements for CCA, late 1930s



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▶ A.M. Cassandre, advertisements for CCA, late 1930s

**WW1**  
*July 28, 1914 – November 11, 1918*  
**Primary Central Powers\*:** Germany, Austria-Hungary (huge empire before the war), Ottoman Empire, and Bulgaria  
**Primary Allied Powers\*:** Britain, France, Russia, Italy and the United States. (NOTE: US did not enter the war until April 6, 1917. Also note that Russia laid down arms in November 1917 and was the country with the most TOTAL DEATHS - 3.8 million people, military and civilian.)  
*\*It's not quite as simple as this list. They didn't get together at once and there were more countries involved.*

(Russian Revolution: 1917)

**THE GREAT DEPRESSION** (specifically in the US)  
*October 29, 1929 – 1939*

**WW2**  
*September 1, 1939 – September 2, 1945*  
**Primary Axis Powers\*:** Germany, Italy, Japan, Hungary, Romania, Bulgaria  
**Primary Allied Powers\*:** U.S., Britain, France, USSR, Australia, Belgium, Brazil, Canada, China, Denmark, Greece, Netherlands, New Zealand, Norway, Poland, South Africa, Yugoslavia  
*\*It's not quite as simple as this list. They didn't get together at once and there were more countries involved.*

• EUROPEAN VS. AMERICAN MODERNISM

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**WWII** WW2: SEPT 1, 1939 - SEPT 2, 1945

▶ World War II was the mightiest struggle humankind has ever seen. It killed more people, cost more money, damaged more property, affected more people, and caused more far-reaching changes in nearly every country **than any other war in history**. The number of people killed, wounded, or missing between September 1939 and September 1945 can never be calculated, but it is estimated that more than 55 million (55,000,000) people perished.

▶ <http://www.ushistory.com/ww2/1945.html>

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## WWII

WW2: SEPT 1, 1939 - SEPT 2, 1945

- More than 50 countries** took part in the war, and the whole world felt its effects.
- Men fought in almost every part of the world, on **every continent except Antarctica**.
- Chief battlegrounds included Asia, Europe, North Africa, the Atlantic and Pacific oceans, and the Mediterranean Sea.

<http://www.u-s-history.com/pages/1661.html>

## WWII

WW2: SEPT 1, 1939 - SEPT 2, 1945

- War officially began on September 1, 1939**, when Germany attacked Poland. Germany then crushed six countries in three months — Denmark, Norway, Belgium, Luxembourg, The Netherlands, and France — and proceeded to conquer Yugoslavia and Greece.
- Japan's plans for expansion in the Far East led it to attack Pearl Harbor in December 1941, **bringing the United States into the war**. By early 1942, all major countries of the world were involved in the most destructive war in history.

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## Propaganda Advertising during WW2

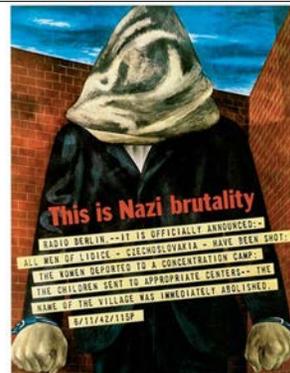
- During active American involvement (1941–45) in WW2, **propaganda was used to increase support for the war and commitment to an Allied victory**.
- In 1941, the federal government (U.S.) began to develop propaganda posters to promote production, commissioning artists and designers to create these messages.

[https://www.metmuseum.org/education/propaganda\\_during\\_ww2](https://www.metmuseum.org/education/propaganda_during_ww2)

## Propaganda Advertising during WW2

- Patriotism became the central theme of all advertising** throughout the war, as large scale campaigns were launched to:
  - Instigate hatred for the enemy
  - Rally support for America's allies
    - Reduce ugly rumors
    - Maintain civilian morale
  - Persuaded people to save some of their material so that more material could be used for the war effort
  - Promote efficiency in factories

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Ben Shahn, poster for U.S. Office of War Information, 1943

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Joseph Binder, poster proposal for U.S. Army Air Corps, 1941

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https://american-propaganda.during-ww2.com/



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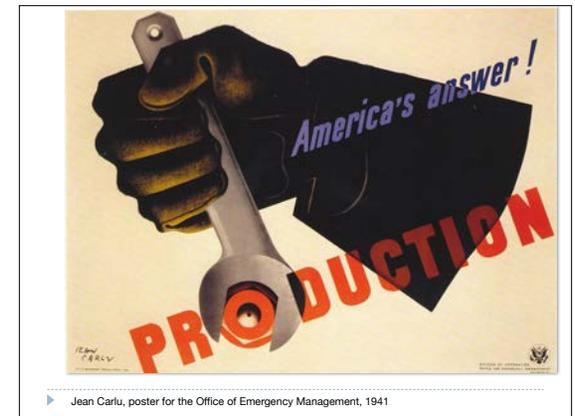
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- ▶ Patriotism became the central theme of all advertising throughout the war, as large scale campaigns were launched to:
  - ▶ Urged greater public effort for war production.
  - ▶ Encouraged self-reliance via "victory gardens".
  - ▶ Sold war bonds.

https://american-propaganda.during-ww2.com/



Jean Carlu, poster for the Office of Emergency Management, 1941

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- Victory Garden:** a vegetable garden, especially a home garden, planted to increase food production during war.

https://american-propaganda.during-ww2.com/

### Propaganda Advertising during WW2

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    - ▶ Encouraged self-reliance via "victory gardens".
    - ▶ Sold war bonds.
- War bond:** debt securities issued by a government to finance military operations and other expenditure in times of war.

https://american-propaganda.during-ww2.com/

- ▶ One of the most famous American posters from the war is **Rosie the Riveter**
- ▶ An encouragement to the millions of American women who were needed to fill the traditionally male jobs now becoming vacant with the men at war.



J. Howard Miller, "We Can Do It!" poster, 1942

- ▶ The two world wars – especially WW2 – were important in showing the feasibility of **women holding these traditionally male jobs.**



▶ Norman Rockwell, Saturday Evening Post, "Rosie the Riveter", May 1943

- ▶ After both wars, the women employed during the war were "sent back to the kitchen".
- ▶ But in the long term, women's crucial contribution to wartime production helped **open up a vast amount of new career opportunities.**
- ▶ (Hence, Rosie has become a symbol of feminism.)



▶ Norman Rockwell, Saturday Evening Post, "Rosie the Riveter", May 1943



▶ 2000s: Student project about feminism



▶ Beyoncé ©, 2014



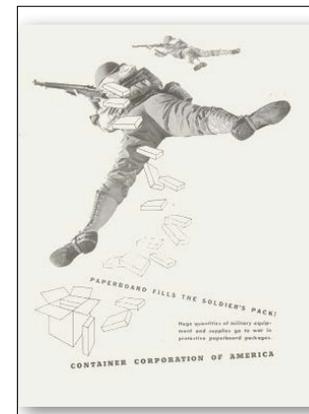
- ▶ **Late 1930s**
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- ▶ Hired **Cassandre** (other artists also)

including Herber Matter

### Other Important Designers

- ▶ Harry Beck (1902-1974) - English
  - ▶ technical draftsman
- ▶ Piet Mondrian (1892-1968) - Dutch
  - ▶ (photographer, typographer, industrial designer)
- ▶ H.N. Werkman (1882-1964) - Dutch
  - ▶ experimental typographer and printer
- ▶ **Herbert Matter** (1907-1984) - American-Swiss
  - ▶ graphic designer known for his pioneering use of photomontage in commercial art

▶ Herbert Matter, Poster for Swiss National Tourist Office, 1934



- ▶ During WWII, **CCA** innovated uses for paperboard packaging, which freed metals and other strategic materials for war efforts.
- ▶ Also had the advertising campaign: **"Paperboard Goes to War"**



Herbert Matter, advertisements for CCA, 1940s



Herbert Matter, advertisements for CCA, 1940s

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### After the War



- ▶ End of WWII was on **August 15, 1945** when Japan formally surrendered.

### After the War

- ▶ CCA
- ▶ State Series



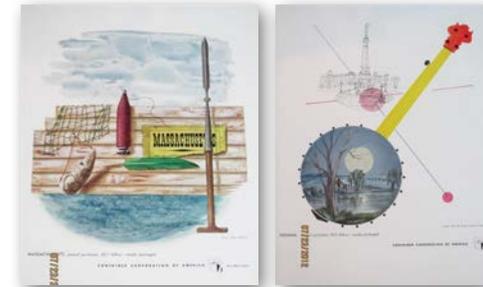
▶ Ben Cunningham (artist), Leo Lionni (art director), N.W. Ayer & Son (agency), CCA advertisement for Nevada, 1949



▶ CCA "State Series", late 1940s



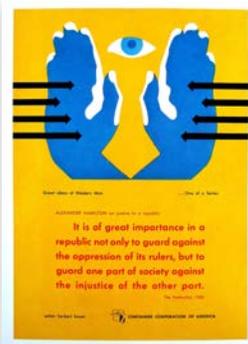
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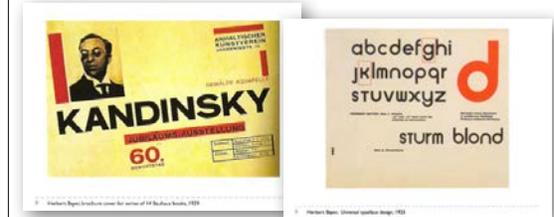
▶ CCA "State Series", late 1940s

## After the War

- ▶ CCA
- ▶ State Series
- ▶ **Great Ideas of Western Man**
  - ▶ Beginning in Feb. 1950, ideas about liberty, justice, human rights conveyed to an audience of business leaders, investors, prospective employees, molders of public opinion.



▶ Herbert Bayer, CCA "Great Ideas" advertisements, 1954



▶

## After the War

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- ▶ State Series
- ▶ **Great Ideas of Western Man**
  - ▶ Beginning in Feb. 1950, ideas about liberty, justice, human rights conveyed to an audience of business leaders, investors, prospective employees, molders of public opinion.
  - ▶ Campaign ran for over 3 decades with 157 visual artists creating artwork for almost 200 "Great Ideas" ads.



▶ Landau, CCA "Great Ideas" advertisements



▶ Saul Bass, CCA "Great Ideas" advertisements



▶ CCA "Great Ideas" advertisements



▶ Milton Glaser, CCA "Great Ideas" advertisements



▶ Milton Glaser, CCA "Great Ideas" advertisements

## After the War

- ▶ CCA
  - ▶ State Series
  - ▶ Great Ideas of Western Man
- ▶ Advertising
  - ▶ **The economy picked up** and advertising truly **absorbed all of these influences** as the designers took to these realms



▶ Herbert Matter, advertisement for Knoll Associates, 1948



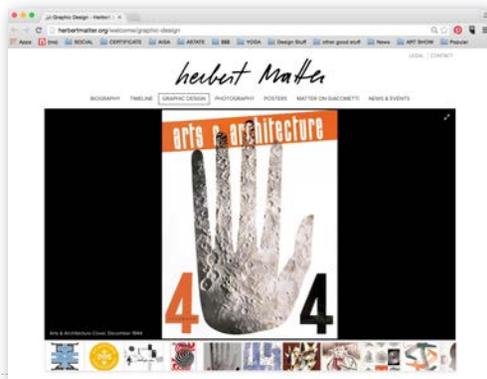
▶ Herbert Matter advertisements for CCA, 1948



▶ Herbert Matter, brochure covers introducing Knoll chair, 1956



▶ Herbert Matter, advertisement for Knoll Associates



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### EUROPEAN MODERNISM

- ▶ Developed early 1900s
- ▶ Often theoretical and highly structured
- ▶ More Socialist
- ▶ Paris\* (Berlin ; Vienna)

### AMERICAN MODERNISM

- ▶ Developed 1930s-40s
- ▶ Pragmatic, intuitive, less formal approach to organizing space
- ▶ Democratic, Capitalist
- ▶ New York City

EUROPEAN MODERNISM	AMERICAN MODERNISM
▶ Developed early 1900s	▶ Developed 1930s-40s
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- Quiz 9 this week (over last week, this week, and Helvetica documentary)
- Flip last week > Flip this week
- Timeline Project > will talk at end of lecture today

**PROBLEM 1**

- If you did not mention anything about “the canon” in your thesis statement, your grade is **greatly reduced** right now.
- If you fix this by your essay, you can easily get a higher grade on your essay.
- BUT if you don’t state somehow that for reasons, this designer should be included in the canon of graphic design, you will have a **D** on that part of the project.

The 500-800 word essay paper’s thesis and supporting arguments must answer:  
**State and explain the one most important effect your assigned under-represented artist/designer and the quality/importance of his/her/their work had or will have on the history of graphic design. In other words, why should the work be included in the canon of graphic design history?** The fact that the person is from an under-represented group cannot be the bulk of your thesis. It must about the person’s work in relation to others deemed as canon-worthy.

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Read your thesis statement.

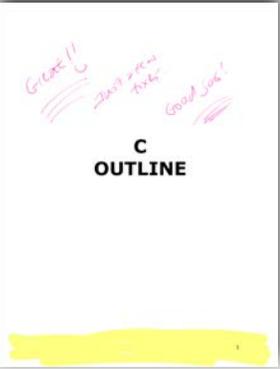
If the reader had no knowledge of this assignment, does your thesis clearly answer **THIS QUESTION?**

If you do not mention the work “canon” anywhere in the thesis, then it does not.

**PROBLEM 2**

- If you did not do citations as I asked on your outline, you should consider yourself as having a **very low C** right now.
- If you cite things correctly (and magically because I haven’t been able to guide you), you can easily get a higher grade on your essay.
- BUT if you don’t cite work correctly on your essay, you will have a **D** on that part of the project.

If your returned outline has a highlighter mark exactly like this on the bottom of the first page, that means I was satisfied with your citations for C.



Sometimes you didn’t quite understand **footnotes vs. endnotes**, but you understood **WHY** you use **in-text citation**.



ESSAY:

Though Katriana Phelps has talent in both colorful design and powerful messaging, she has not received enough recognition because she is a woman in an industry that is still dominated by men in America.

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✓ That is not common knowledge, nor accepted fact. Consider arguing with someone who does not believe this. **You MUST back this up with an academic source.**

✓ AIGA is a nationally recognized source in the profession of design, so I will cite an online article. However, one might find even stronger evidence in a census or other government study of hard data!

✓ Because my statement is not a direct quote (<< should be avoided or your entire essay will just be made of others' quotes) or statistics, I added the quote to the citation to further explain.

ESSAY:

Though Katriana Phelps has talent in both colorful design and powerful messaging, she has not received enough recognition because she is a woman in an industry that is still dominated by men in America.

EVIDENCE >> QUOTE FROM THIS ACADEMIC SOURCE

"It's no secret that no matter the industry, corporations are unfriendly to change: As of January 2018, women represented only 4.8% of CEOs on the Standard & Poor's 500. Female-only-founded startups received just 2.2% of 2017's total venture capital funding, and according to the Institute for Women's Policy Research, data from the U.S. Census Bureau shows that the gender wage gap is unlikely to close before the year 2059 if current trends continue."

DIFFICULT to see where women have had a seat at the table!

Web Source Examples in Chicago Style

FOOTNOTE OR ENDNOTE (N):

1. Firstname Lastname, "Title of Web Page," Name of Website, Publishing Organization, publication or revision date if available, access date if no other date is available, URL.

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## FOOTNOTE VS BIBLIOGRAPHY?

## citation guide

ABOUT CITATIONS

Academic papers - even a short essay - must be cited. This helps you avoid plagiarism, which has severe consequences. Citing work also strengthens the support of your thesis statement and overall essay because authoritative sources increase your own credibility. For the sake of the Timeline Project, it also is an easy way to show you know what scholarly sources are and how to research correctly.

PLAGIARISM AND CONSEQUENCES

Plagiarism - even unintentional plagiarism - can get you thrown out of the university. It will be cause for severe consequences, the least of which will be failing all or part of the Timeline Project (50% of your course grade).

Arkansas State University promotes academic integrity and professional ethics among all members of the ASU academic community. Violations of this policy are considered as serious misconduct and may result in severe penalties, up to and including expulsion from Arkansas State University. A student deemed to have engaged in academic misconduct may not avoid academic sanctions by withdrawing from a class, a program, or the University. Students that participate in the Honors College (and/or Athletics programs) are subject to dismissal from those programs in addition to the penalties set forth below. The respective programs will be notified of any offense. Colleges and Departments may add to these prohibitions and standards applicable to all students in order to enforce academic integrity and professional ethics to meet their special needs for a specific degree program.

Read more - including consequences and full procedure for implementation of such - in the [2022 ASU State Student Handbook](#) under **Academic Integrity**.

What is unintentional plagiarism?  
Read this very short article to make sure you're not doing it.

• Still don't think you'll be caught? There are so many ways for professors to check your work. It's also obvious when your writing style and vocabulary suddenly change. Beem when students move words around to attempt not to plagiarize, it's obvious.

FOOTNOTE VS. BIBLIOGRAPHY

A footnote is used on the same page as the essay is written (see below). If something is directly quoted or paraphrased, add a footnote. Every source that is a footnote also goes into the bibliography, though this is not required. Bibliographies also should include any and all information you studied from a scholarly source, even if not directly used to read a footnote. This is why you should all have the Mago's textbook included in the bibliography, though you probably will not need a footnote from it.

WHEN SHOULD YOU ADD A FOOTNOTE?

To avoid plagiarism, you must give credit whenever you use:

- Another person's idea, opinion, or theory
- Any fact, statistics, graphs, drawings- any pieces of information that are not common knowledge
- Quotations of another person's actual spoken or written words
- Paraphrase of another person's spoken or written words

Read the rest of this article, "Footnotes, What to Do and How to Research and Avoid It."

REQUIREMENTS FOR THIS PROJECT

- All research must be correct and from a minimum of 3 scholarly sources. Students may list the Mago's textbook in the bibliography, but this does not count toward the required number of sources.
- Create the required paragraphs for Part E (Paragraph of the artist/designer and the work.)
- All citations must be in Chicago style and use the Notes and Bibliography system.
- Do NOT use in-text citations (Author-Quote system).
- The Notes and Bibliography system is preferred by many working in the humanities-including literature, history, and the arts. In this system, sources are cited in numbered footnotes or endnotes. Each note corresponds to a related hyperlinked member in the text. Sources are listed in a separate bibliography.

FOOTNOTES: The text within the essay would have a superscript number (like the one at the end of the sentence, which would respond to the footnote at the bottom of the page)

- For footnotes, use "Shortened Notes" format.
- Don't forget to keep track of exactly **page** in the source the footnote references!
- A footnote must have the precise page (or similar) instead of just the source itself!

Examples:

Shortened note:

1. Semerák, "Tara," 179-18.

2. King, the, and Brown, "Resolving College Issues," 23.

3. Lutzke, "Introduction," 161.

In the examples here, the numbers listed in the bibliography (below) reference the entire article. The Shortened Note page(s) (above) is exactly where the paraphrased or quoted information is located within the article.

BIBLIOGRAPHY

Explain why you use the same source:

Bibliography entries are alphabetical:

King, the, Brown, Chen-Hong Lin, and Peter F. Thomas. "Resolving College Issues in America." 2019. 2019. EBSCO Information Quality and Internet Properties. "Journal of Applied Gender Studies." 1. Spring 2019: 1-14. <http://www.jagst.org/ISSN/2474-3535>.  
Lutzke, Peter. "Introduction." *Black and White Reading: New England Stories*. 1st ed. 2007. 161. 2nd. Boston: HARC, 2010. 161-76.  
Semerák, Tara. "Tara and the Tea House." *Classical Building 111*. 1. 2 (April 2018): 165-76.

Use [biblog.org](#) (or similar) for easy formatting and free citation checks.

Tip: I suggest you use the website if you'd like to create your bibliography listing. However, create the Shortened Notes yourself!

Use this line. It was included by using Chicago's Typeset Insert Footnote.

If use citation guides, it will probably provide you the **bibliography**. It's easy to adjust the little differences to get the footnote citation.

Web Source Examples in Chicago Style

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Number corresponds to the order in which it is found in the essay. Do not do this manually >>  
Let word processing programs do this for you when you Insert Footnote.

• **BIBLIOGRAPHY:**

Bolt, Laura. "Women Make up over Half the Design Industry-so Why Are There so Few at the Top?" Eye on Design, AIGA, March 30, 2020, <https://eyeondesign.aiga.org/women-make-up-more-than-half-of-the-design-industry-but-how-do-they-get-to-the-top/>.

At the end of your document, items will be listed in alphabetical order.

**WEEK OF OCT 24**

TUES OCT 25:

- 11:50PM > C DUE
- Begin D
- Must purchase the full version of Grammarly for at least one month (or try the 7-day free trial all in the final touches of your essay!)

**WEEK OF OCT 31**

MON OCT 31:

- In class >> Review how and why to cite academic papers --specifically footnotes -- to support your informed opinion.

**STEPS**

**WEEK OF NOV 7**

TUES NOV 8:

- 11:50PM > A DUE

**WEEK OF NOV 14**

TUES NOV 15:

- 11:50PM > D DUE

WED NOV 16:

- Optional computer workshop in LIB-336 when lecture is over to start Part E

- A.1 InDesign work. Build timeline and export to PDF.

- B-1.1 Begin questionnaire for multiple under-represented designers.

- B-2.1 Finish questionnaire on the approved designer.

- C.1 Complete outline and academic citations.

- P.1 Complete essay (500-800 words) and any additional citations.

- E.1 Information into InDesign template, export to PDF.

- E.2 Build full PDF with all elements from classmates' research.

**IN-PERSON OFFICE HOURS MOSTLY UNAVAILABLE OVER NEXT WEEKS**

- If you just need me to tell you what I wrote on your outline because you can't read it, you can ask me after class or send me a screenshot in a Slack DM.
- If you need me to explain more about other problems, set up a Zoom appt. with me at almost any normal daytime hour (9am-8pm) on Tuesday\*, Thursday, or Friday.